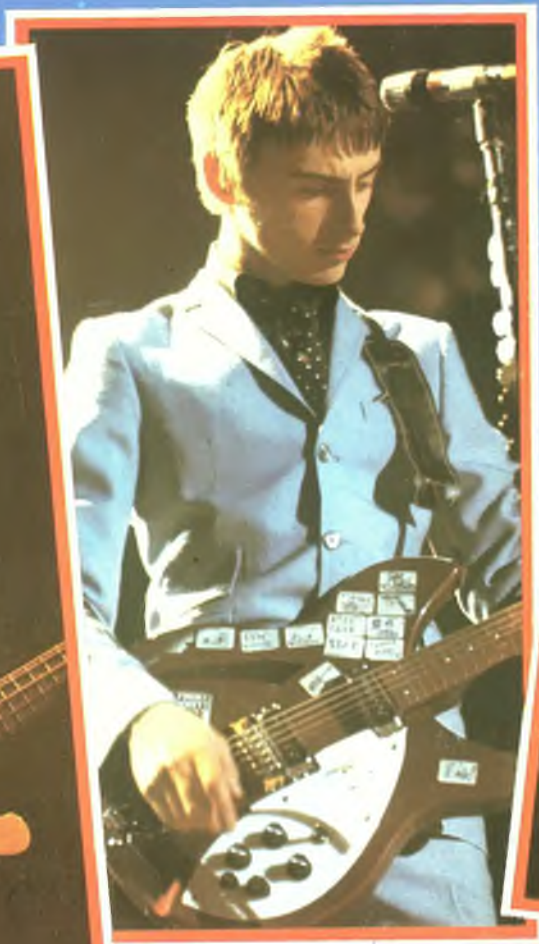
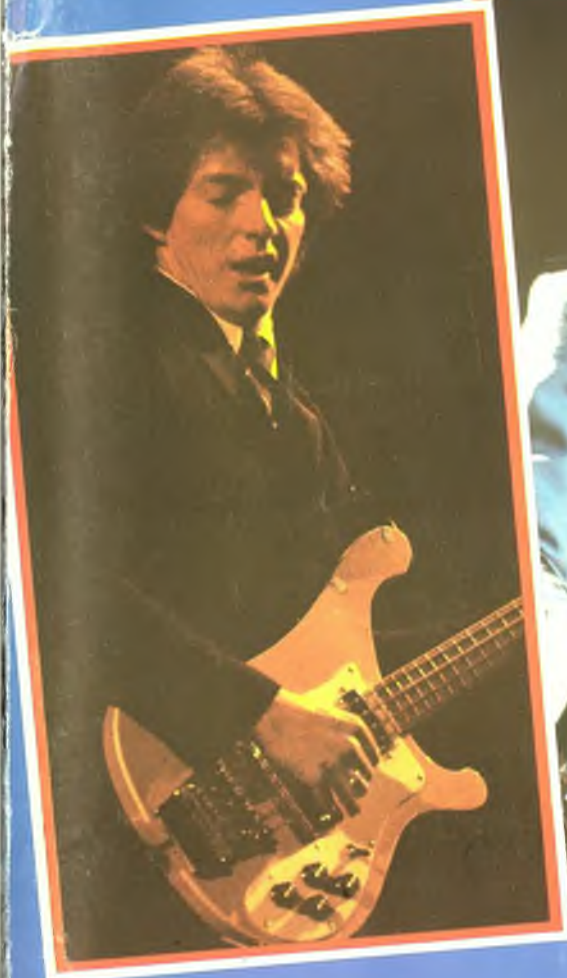


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August 1980. 60p.

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MXR Pitch Transposer; Session amp; DI
Contact mike; APRS review; Trident Studios;
John Storyk Studio Designer.

Tests: Gordon Smith electric; Jaydee bass;
Carlsbro amp; Fender combo; Moog Prodigy

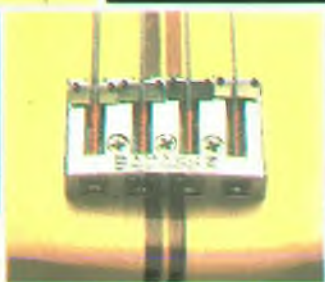
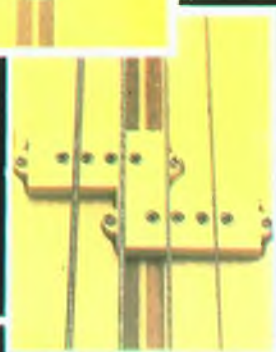
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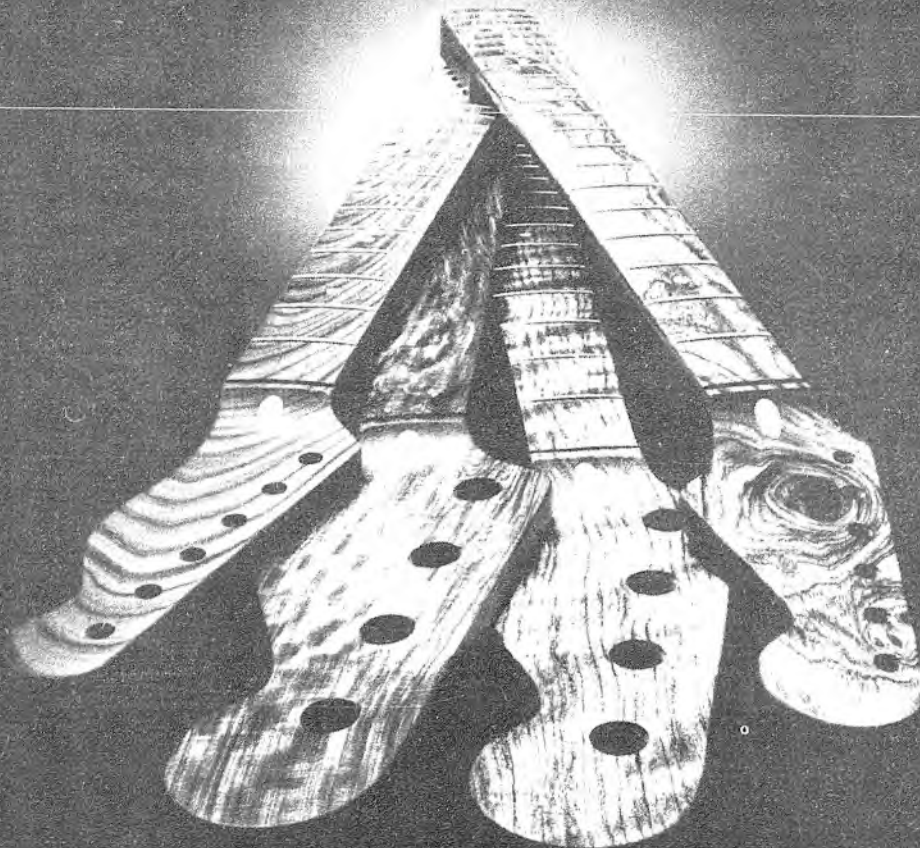
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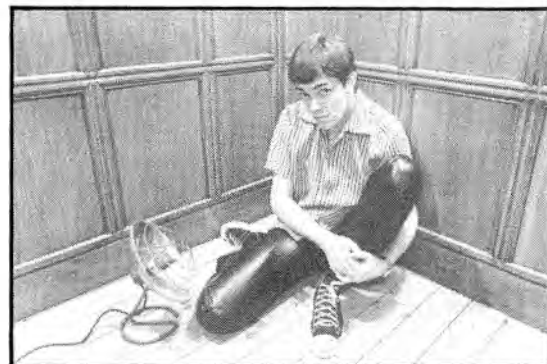
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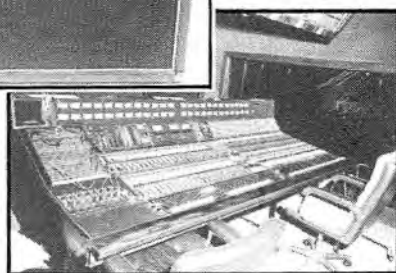
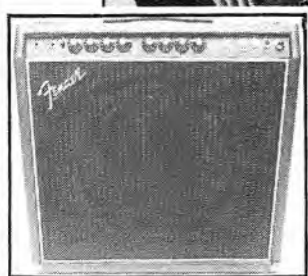
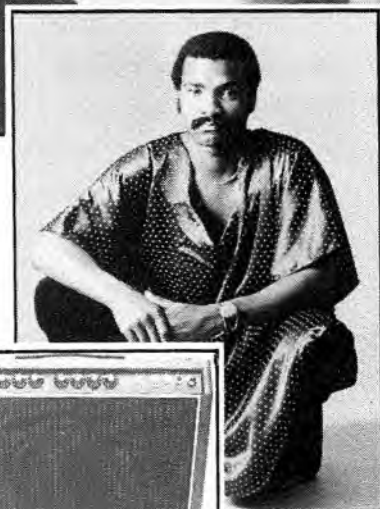
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RECORDING WORLD

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Editorial

How many times have you gone to a gig, waited around for hours for the band to appear, and then had to leave before the end to get the last train or bus home?

If you haven't had any experiences like that then you're lucky — if you have, then I sympathise. I recently went to a Clash gig relying on public transport, and ended up with a most frustrating evening.

The ticket did not mention any support and gave a starting time of 8p.m. In fact there were two other bands on and the Clash didn't take the stage much before 10 o'clock. The result was that I had to leave halfway through the set, much to my annoyance, to catch a train.

To my surprise there were dozens of other people having to do the same. Now I know rock shows aren't the easiest things to organise, but I don't see why fans should be given such a raw deal.

Most are teenagers who can't afford cars and have to travel to cities like Manchester, Glasgow, Birmingham, London, etc to see their favourite bands who are touring.

I really can't see that coming on a bit earlier is going to make much difference to the band, or at least they should come on stage somewhere near the advertised time, so people can decide beforehand whether it is worthwhile, rather than having to make the choice of getting home or sleeping overnight at the station.

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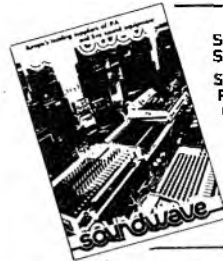
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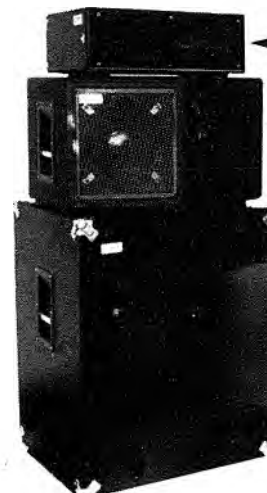


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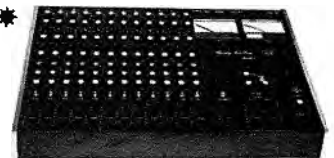


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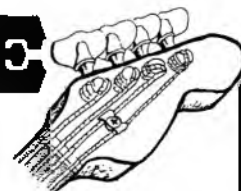
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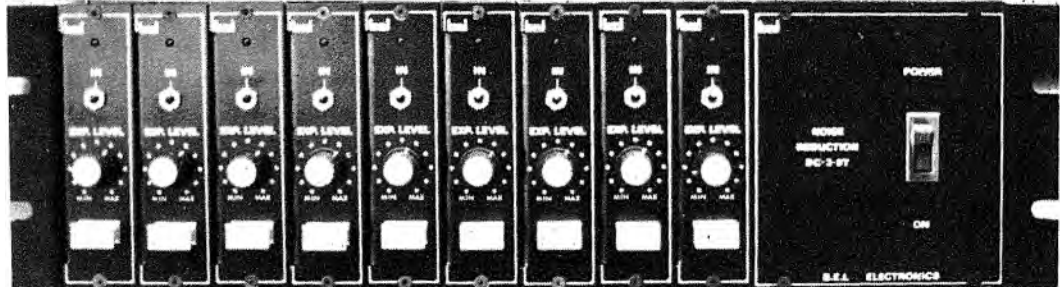
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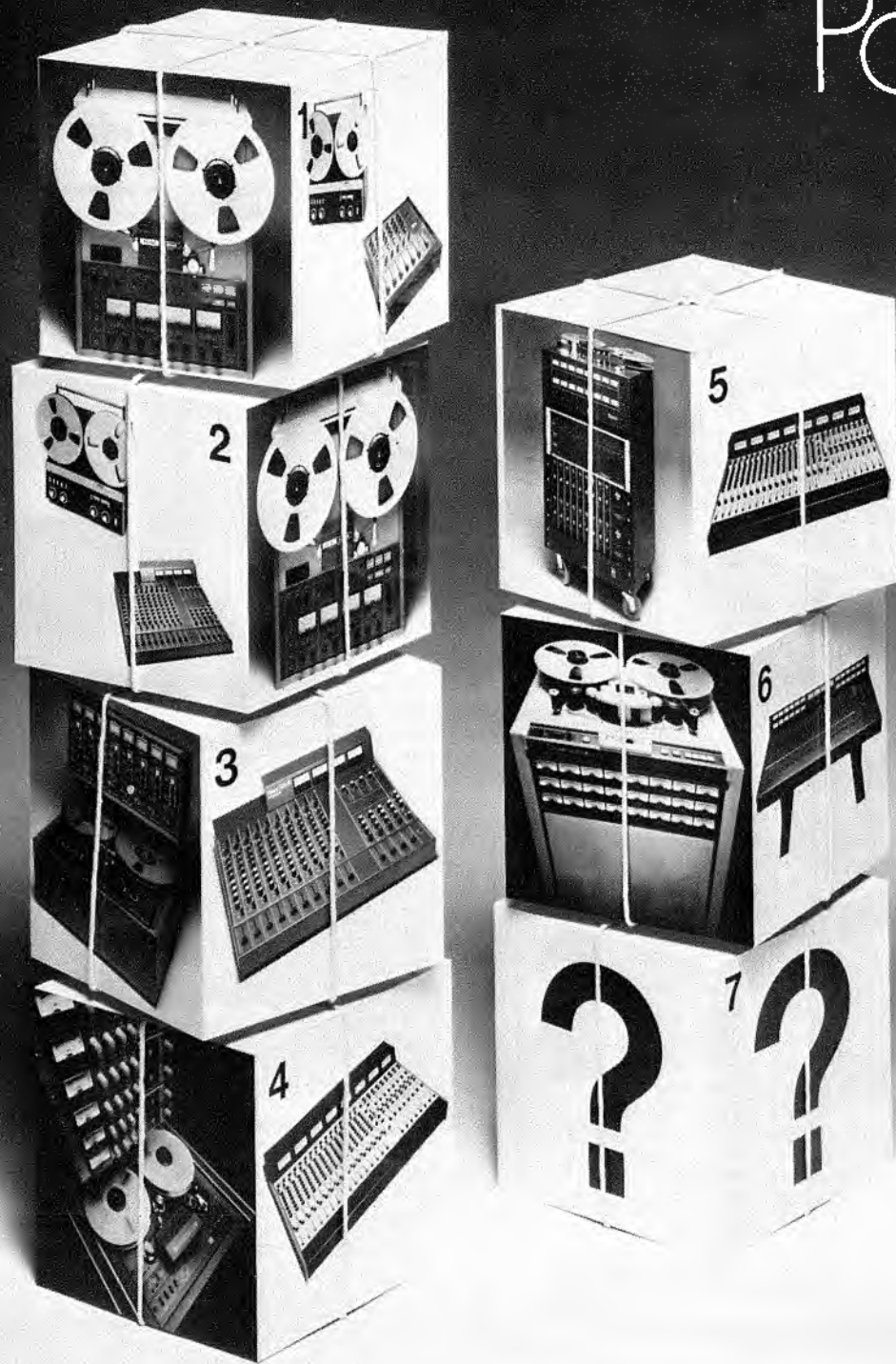


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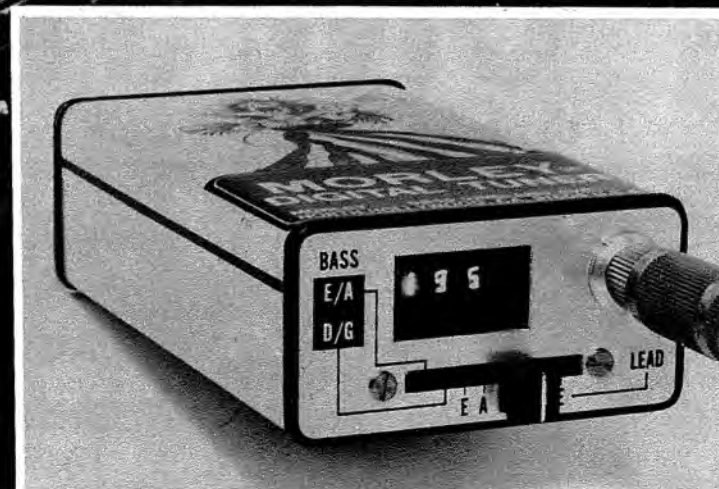


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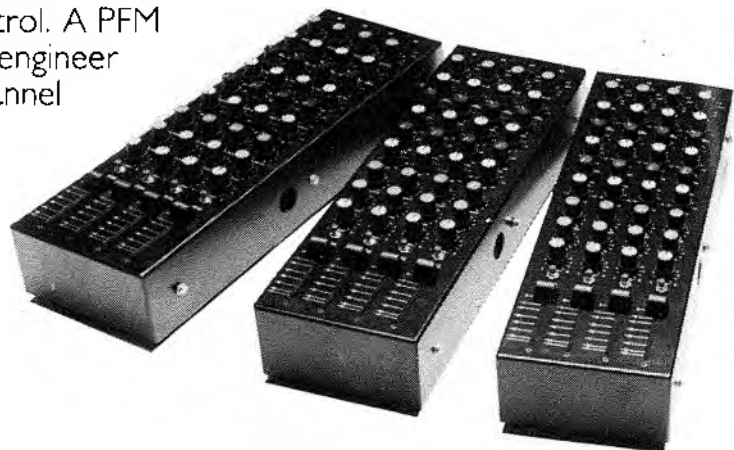
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The benefit to you is clear. Start with a professional mixer that's the right size for your performances. As you grow it can grow with you and instead of accepting insulting trade-in terms for your old mixer you'll always be able to keep control of your sound *and* your costs.

AT A TIME

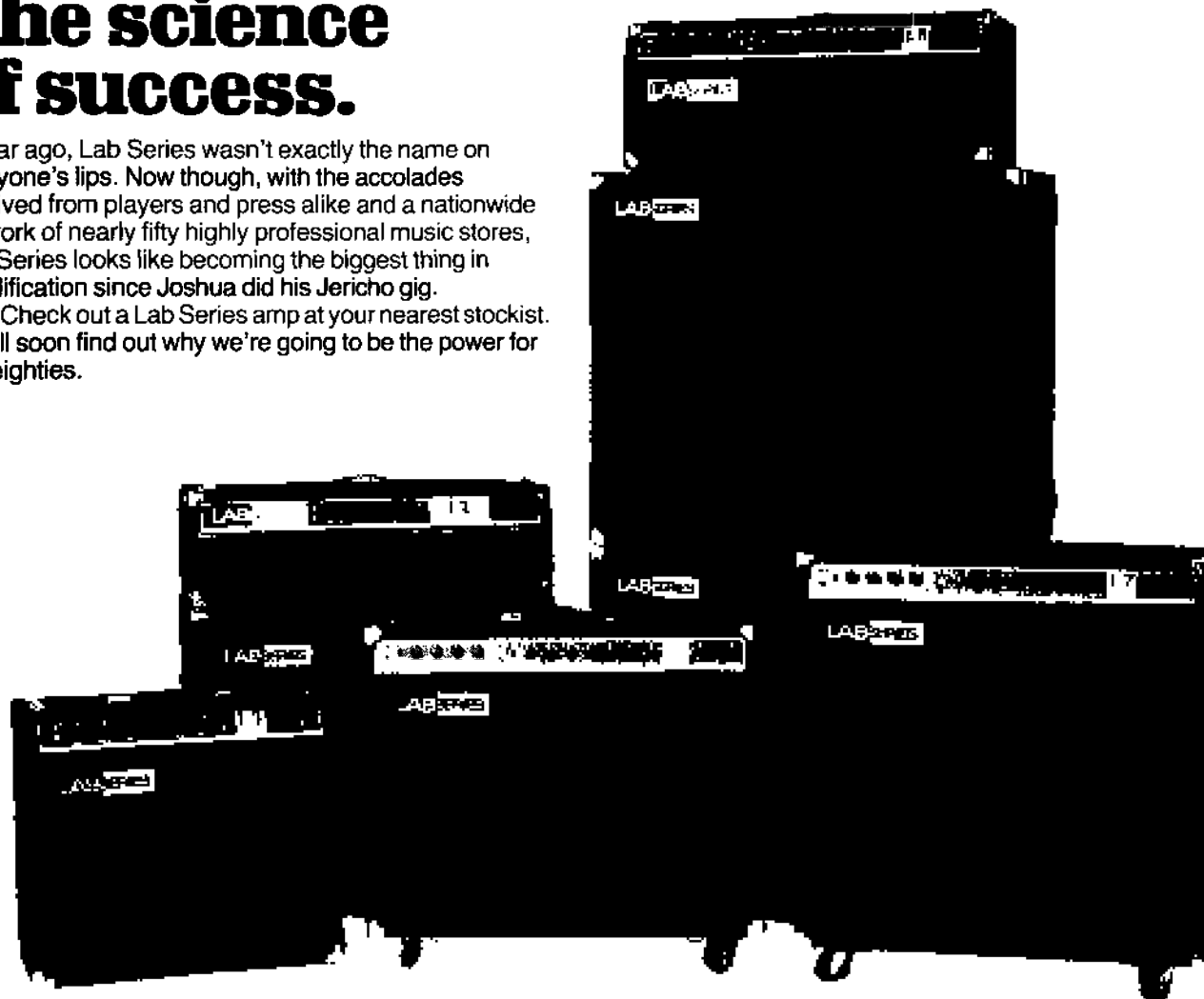


Lab Series.

The science of success.

A year ago, Lab Series wasn't exactly the name on everyone's lips. Now though, with the accolades received from players and press alike and a nationwide network of nearly fifty highly professional music stores, Lab Series looks like becoming the biggest thing in amplification since Joshua did his Jericho gig.

Check out a Lab Series amp at your nearest stockist. You'll soon find out why we're going to be the power for the eighties.



England & Wales:

ACCRINGTON, Lancs
Mary's Music.
40-42 Whalley Road.
Tel: 0254 35060

BINGLEY, W. Yorks
J.S.G. Musical
108b Main Street.
Bingley.
Tel: 057-66 68843

BIRKENHEAD
Hammer Sound.
49-51 Grange Road West.
Tel: 051-652 7454

BIRMINGHAM
Jones & Crossland.
6 Smallbrook Ringway.
Tel: 021-643 4655

BRANSTON, Lincs
McFarlane Amplification.
1 Church Road.
Tel: 0522 791201

BRISTOL
Duck Son & Pinker
6-9 The Arcade
Broadmead
Tel: 0272 211596

BROMLEY, Kent
Wing Music.
15-15a London Road.
Tel: 01-484 3186
01-480 9080

BOSCOMBE, Dorset
Eddie Moors Music.
679 Christchurch Road.
Tel: 0202 35135

CANTERBURY, Kent.
Kennards & Sons Ltd.
87-88 Northgate.
Tel: 0227 60331

CARDIFF
Peter Noble Music
11 Station Road, Llanishen
Tel: 0222 753911

CARLISLE
Music Maker
10 Devonshire Street
Carlisle
Tel: 0228 41417

DUDLEY, W. Midlands.
Rock Shop.
201 Stourbridge Road, Holly Hall.
Tel: 0384 74700

EASTBOURNE, Sussex
Cass Music.
29 South Street.
Tel: 0323 37273

FLEET, Hants
Kingfisher Music.
Kings Road.
Tel: 02514 21210

GREAT YARMOUTH, Norfolk
Allens Music.
22 Broad Row.
Tel: 0493 2887

GUILDFORD, Surrey.
Dick Middleton Music.
Quarry Street.
Tel: 0483 34537

HULL
J.P. Cornell.
31 Spring Bank
Tel: 0482 227162

ISLE OF MAN, Douglas
Music Box.
56 Strand Street.
Tel: 0624-22540

LANCASTER, Lancs
Hobbs Music.
Mary Street.
Tel: 0524 60740

LEEDS, W. Yorks.
R.S. Kitchin Ltd.
29-31 Queen Victoria Street.
Tel: 0532 446431

LEIGH-ON-SEA, Essex
Tim Gentle Music.
1420 London Road.
Tel: 0702 72926

WORCESTER.
Worcester Music.
5-7 Bull Entry.
Tel: 0905 20279

LIVERPOOL.
Rushworth's Music House.
Whitechapel.
Tel: 051-709 9071

LUTON, Beds
Luton Music Centre.
114 Leagrave Road.
Tel: 0562 26826

MAIDSTONE, Kent
Shaon Music.
85 High Street.
Tel: 0622 61649

MANCHESTER.
Highway Music.
Deansgate.
Tel: 061-833 0328

London Synthesiser Centre.
60 Oldham Street
Tel: 061-228 2885

MANSFIELD, Notts
Carlbro Sound Centre.
182-184 Chesterfield Road North.
Tel: 0623 26976

REDDITCH, Worcs
Pied Piper.
1-2 Market Place.
Tel: 0527 64333

SHREWSBURY, Salop
Salop Music Centre
Unit 1, Town Walls.
Tel: 0743 64111

TAUNTON, Somerset
Quist Amplification.
102 Station Road.
Tel: 0823 71270

TORQUAY, Devon
Guitar Bar (City Electronics).
64 Market Street.
Tel: 0803 25488

WATFORD, Herts
Hammonds of Watford.
161-165 High Street.
Tel: 0923 38733

Scotland:

DUNDEE.
J.T. Forbes.
89 Nethergate.
Tel: 0382 233352

EDINBURGH.
James Grant Music.
53 Home Street.
Tel: 031-228 1704

GLASGOW.
Ken Hughes Music.
42 Kilmarnock Road, Shawlands.
Tel: 041-632 9570

KIRCALDY.
Strings Musical Instruments.
164 St. Clair Street.
Tel: 0592 52801

MELROSE, Roxburghshire.
Clarkscale Musical Instruments.
The Square
Tel: 089-682 2525

PERTH.
Wikie's Music House.
2-4 Canal Crescent.
Tel: 0738 23041

WISHAW, Lanarks.
Magnum Sound.
67 Siewarton Street.
Tel: 069-83 78761

London:

LONDON W.C.2
F.D. & H. Music.
138-140 Charing Cross Road.
Tel: 01-836 4766

LONDON N.W.2
Julian's Retail Instruments Ltd.,
2 Churchill Road.
Tel: 01-459 7294

LONDON E.12
J60 Music Bar.
445 High Street North, Manor Park.
Tel: 01-472 5107

LONDON N.W.1
London Synthesiser Centre.
22 Chalton Street,
off Euston Road.
Tel: 01-387 7449

LONDON N.W.6
Melbourne Pianos.
213 Kilburn High Road.

LONDON W.C.2
Rhodes Music.
Denmark Street.
Tel: 01-836 4656

LONDON W.1
Rose-Morris.
Shaftesbury Avenue.
Tel: 01-437 2211

LONDON S.E.13
South Eastern Entertainments.
398 Lewisham High Street.
Tel: 01-690 2205

LABSERIES the science of sound.

Norlin Music (UK) Ltd. 114 Charing Cross Road, London WC2H 0JS. Tel: 01-379 6400

Carmine Appice Drum Clinics

London 31st August at the Venue, Victoria
Manchester 1st September at the Royal Exchange Theatre

If you're good you get noticed, if you're Carmine Appice you get offers, offers to play with great bands like Vanilla Fudge; Cactus; Beck, Bogart & Appice; and now with Rod Stewart.

If you're striving for his kind of talent, this is your chance to learn some of his techniques at two exclusive Ludwig/Zildjian drum clinics to be held in the UK this autumn.

The first clinic will be held at the Venue, Victoria, London, on Sunday, 31st August at 7.30p.m., tickets £2.50 each. The second will be at The Royal Exchange Theatre, Manchester, on Monday 1st September at 7.30 p.m. tickets £2.00 each.

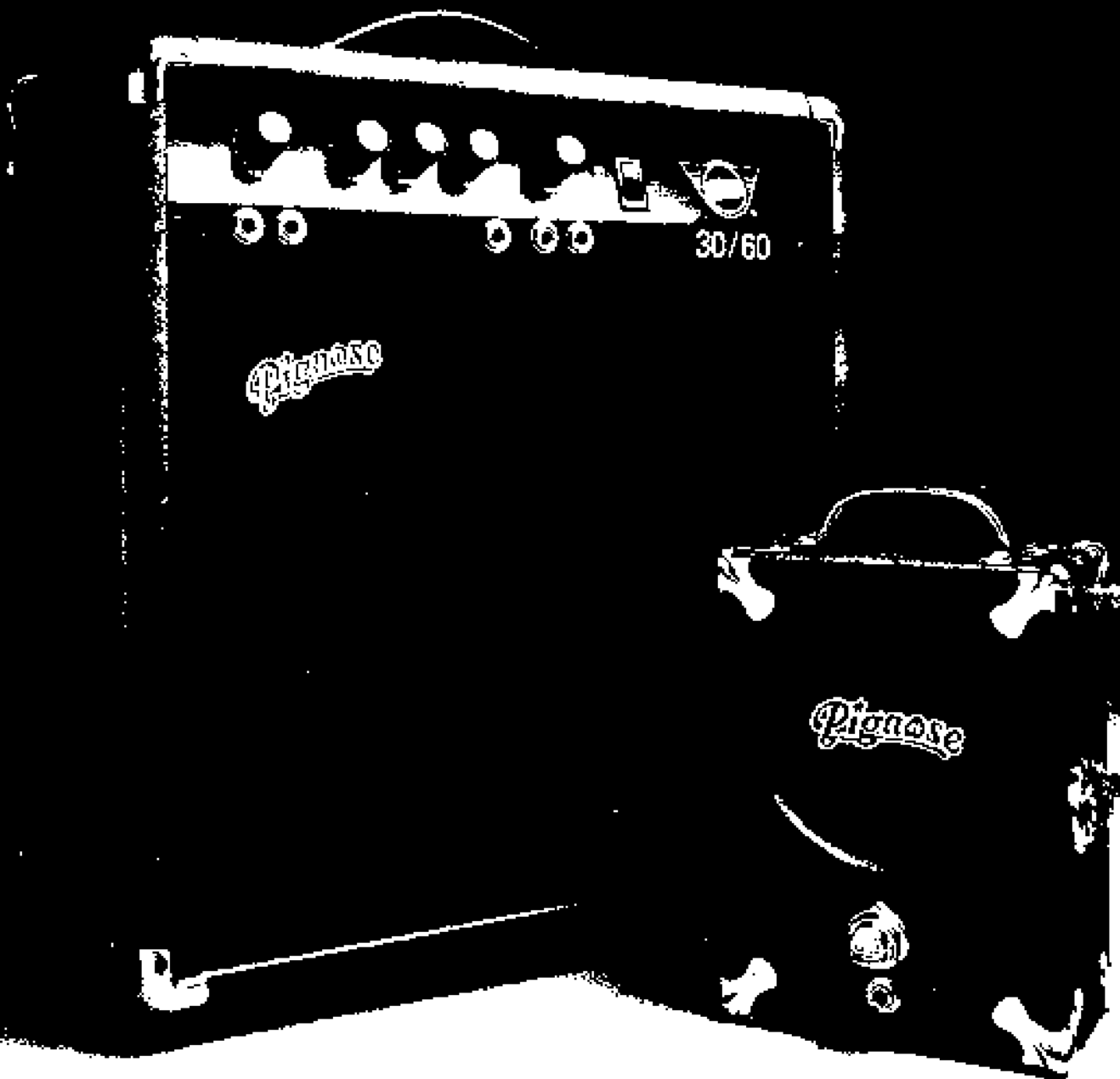
Send for your tickets now to The Carmine Appice Box Office, c/o Rose-Morris and Co. Ltd., 32-34 Gordon House Road, London NW5, cheques or postal orders only please. Tickets are also available on the night at the door.



Rose-Morris
LUDWIG

Pignose.

We're Hardnosed About Sound!



Everyone knows the legend of the Pignose. The first completely portable great sounding amplifier. Now the new Pignose 30/60 is the first great sounding amplifier powerful enough for any playing situation and portable enough to get there. It turns out a bright, clean sound that's warm like a tube amplifier. But it's reliable and lightweight like the precision solid-state instrument it is.

Of course, the 30/60 offers legendary Pignose quality and a host of wanted features. Like three-band equalization for a wide range of tonal colors. Active frequency ranges perfectly matched for guitar. Infinitely variable harmonic character from detailed, clean sound to smooth distortion. Plus a unique effects send and return feature.

Power output is 30 watts RMS, 60 watts peak, through a 12" Eminence speaker. For details on the versatile, powerful, portable Pignose 30/60, see your dealer or write:



Pignose Industries Inc., 16134 Covello Street, Van Nuys, CA 91406, USA.

Distributed internationally by: E and E Instruments International, 23011 Moulton Pkwy., F7
Laguna Hills, CA 92653, U.S.A., Telex 182-291.

**CHASE
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RICH COLLECTORS ITEMS

B. C. RICH

In the past 20 years, B. C. Rich have handcrafted the finest guitars available to the professional musician. In the beginning it was classical instruments of fine Brazilian Rosewood and beautiful spruce tops. Then came the birth of rock, with many musicians ordering special custom instruments to meet the new 'sound'. This in turn led to the making of the B. C. Rich range of electric guitars. Few manufacturers can claim, after twenty years, their early guitars as collectors items, coveted by a few connoisseurs. In the 1980's B. C. Rich will certainly cater for the needs of every musician, offering the same high quality and craftsmanship they have built their reputation on. Now, it's your turn, come to the London Guitar Centre and play a collectors item.

Only at CHASE MUSICIANS can you get such superb quality at such an astounding price!!!

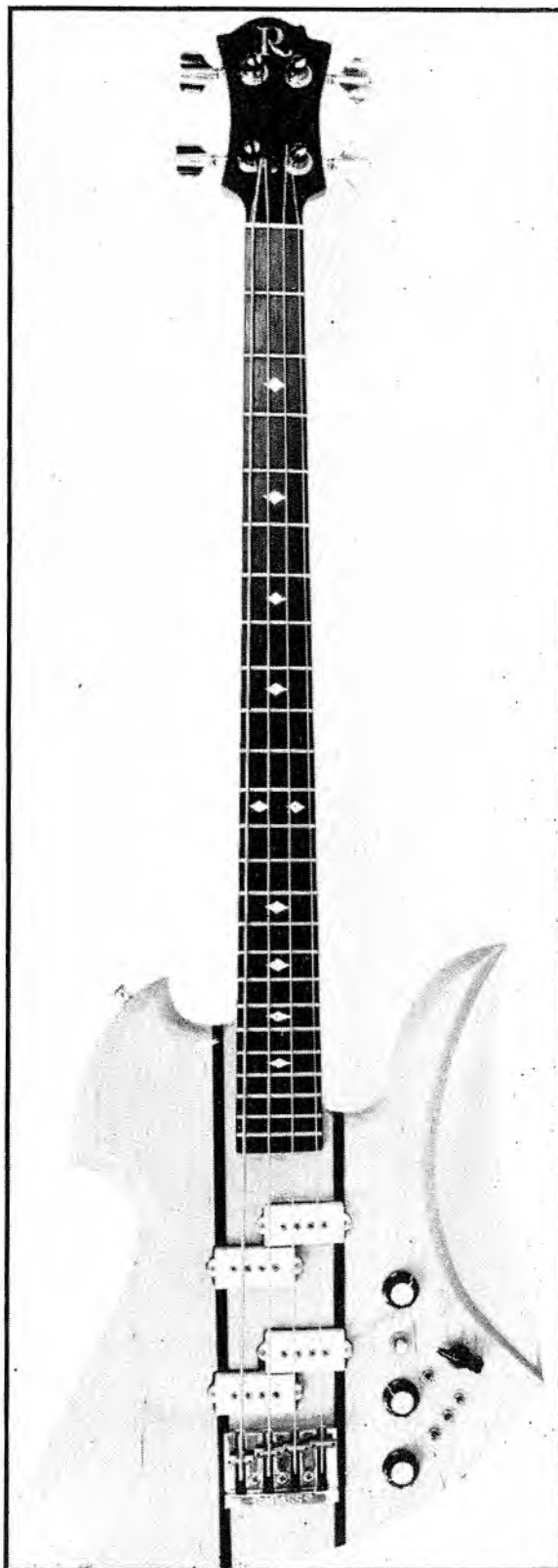
PRICE LIST:

Bitch Double Neck £1699/Bitch Guitar £999/BitchBass £999

Mocking Bird Supreme £899/Mockingbird Standard £699
Mockingbird Bass £699

Eagle Supreme £899/Eagle Standard £699/Eagle Bass £699

Son of a Rich Guitar £399/Son of a Rich with
Tremeloe £449/ Son of a Rich Bass £399



Come and try these Instruments at the CHASE MUSICIANS SHOW—Prince Charles Suite, Royal Kensington Hotel, 380 Kensington High Street, London W14 (Next to Olympia) Friday 22nd August and Saturday 23rd August-10am. to 9pm.

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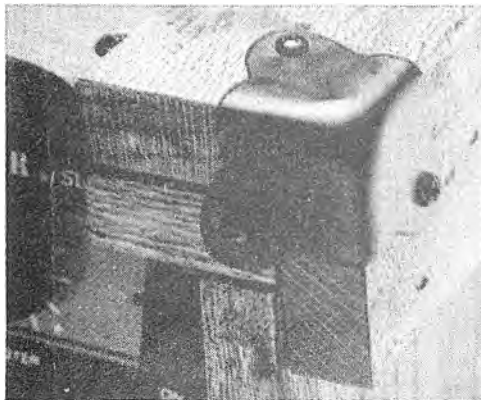


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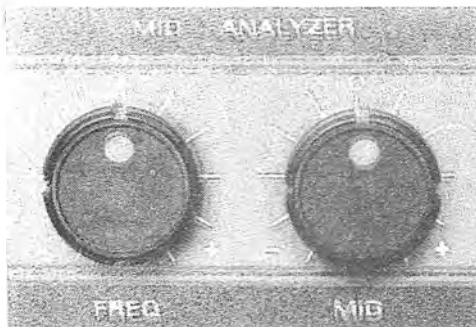
CRATE~THE INSIDE STORY

Crate amps are built by electronic engineers and technicians who are also musicians. Crates are small enough for backstage warmup as well as practice, powerful enough for stage performing, versatile enough for the studio. Crates can be combined to create different sized systems to fit any job requirement. With this "Crate System" concept musicians have the advantage of portability. You no longer have to haul around a two hundred lb. monster amp to play at 1/10th its capacity. If you play in a small club, you can simply use as many speakers and amps that you feel are necessary, without altering your basic sound. You can now play large auditoriums, small clubs, or record with the same system. You just balance the number of Crates and speakers to fit the room.



SOLID WOOD CABINETS:

No particle board or plywood is used. Only solid 3/4" wood cabinets in Ponderosa Pine, Oak or Elmwood.



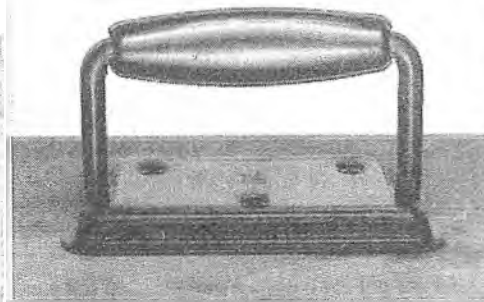
MID RANGE FREQUENCY ANALYZER:

On CR11 Series — acts like a Mid Range Parametric.



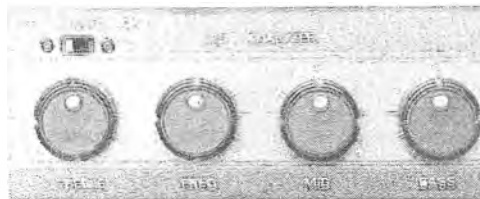
BRIGHT SWITCH:

Gives incredible boost to treble (+20 db) on CR11 Series.



COLD ROLLED STEEL HANDLES:

No plastic strap handle but tough steel designed for road wear.

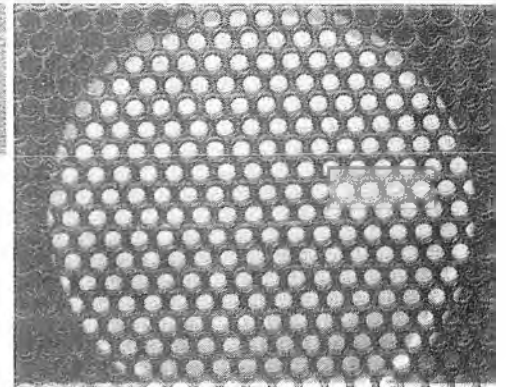


ACTIVE TONE EQUALIZATION:

We can cut and boost treble, bass and mid range — giving more tonal variety. Many amps only cut tone frequencies.

STEEL CHASSIS — 18 GAUGE:

Not weaker aluminium as used on many other amps. We use separate aluminium heat sinks to cool power transistors.



METAL GRILL:

Tough steel grill protects Crate speakers — not a thin plastic mesh as on most amps.

MODULAR PRINTED CIRCUIT BOARDS:

On CR11 Series there are three separate G-10 fiberglass printed circuit boards used for the power amp, power supply and pre-amp sections. Makes for easier servicing.

MASSIVE EXTERNAL HEAT SINK:

We use a separate aluminium extrusion for cooling power transistors on our CR11 Series amps instead of using the chassis as many other amps do.

BI FET PRE-AMP:

On Crate II Series — These integrated circuits give the soft clipping associated with a tube type sound.

CHASE MUSICIANS



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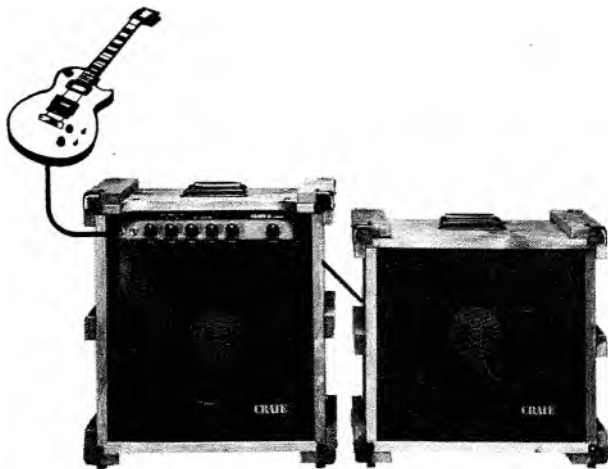
CRATE~THE FLEXIBLE SYSTEM THAT SAVES YOU MONEY

To the beginning musician, the new Crate System makes good sense. You start with one amp, add a speaker, add another Crate for bi-amping or add more amps for more power. You no longer have to worry about losing money by trading in your old amp for a new one in order to progress musically. You simply add whatever Crate components you feel necessary as your pocketbook and ability grows.

Crate CRM — Mini — 20W	£89	Crate CR2RN — Lead/Reverb/Natural Oak — 60W	£219
Crate CR1 — STD — 20W	£99	Crate CR2RNC Lead/Reverb with Celestion — 60W	£249
Crate CR1R — STD/Reverb — 20W	£139	Crate CR2RS — Lead/Reverb in Steined Oak — 60W	£209
Crate CR1D — Deluxe/ Distortion — 20W	£129	Crate CR2RSC — Lead/Reverb with Celestion — 60W	£249
Crate CR1RD — Deluxe/ Reverb/Distortion/ — 20W	£149	Crate CR2RM — 60W Head	£159
Crate CR1B — 20W	£129	Crate CRKS Kicker — 60W	£149
Crate CRZ — Lead — 60W	£169	Crate CRKSC Kicker with Celestion — 60W	£189
Crate CR2C — Lead with Celestion — 60W	£199	Crate CRZRP — Lead/Reverb — 60W	£199
Crate CR2RP — Lead/Reverb — 60W	£199	Crate CRZRPE — Lead/Reverb Celestion — 60W	£239
Crate CR2RPE — Lead/Reverb Celestion — 60W	£239	Crate CREX Extension Speaker	£59

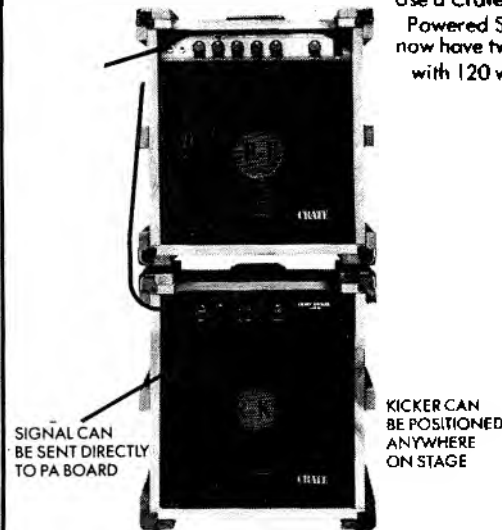
THE CRATE MINI STACK

Use a Crate II and a CR-EX. Has two 12" speakers and 60 watts RMS (which sounds like 100 RMS)



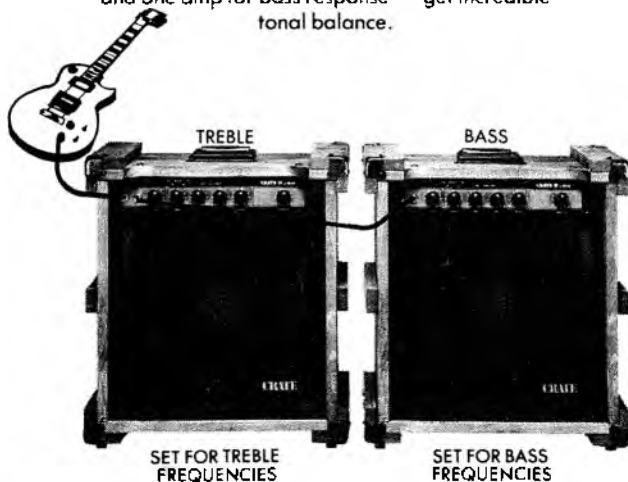
CRATE 120 STACK

Use a Crate II and a CR-KS Powered Speaker. You now have two 12" speakers with 120 watts RMS. It



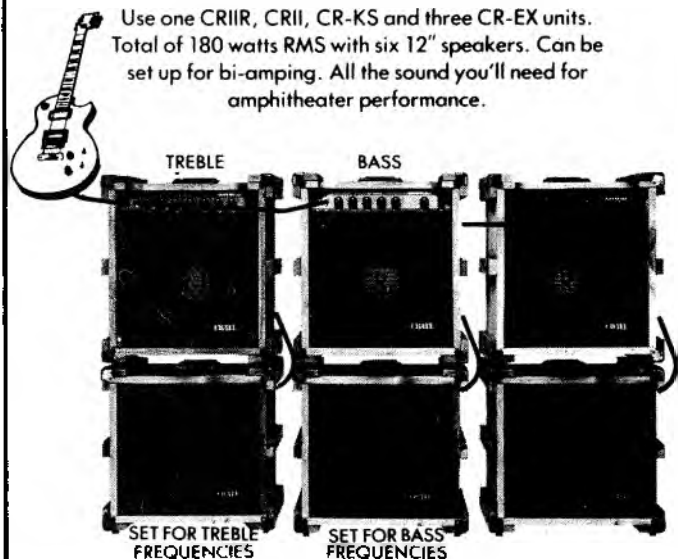
CRATE BI AMP SYSTEM

Use two Crate II amps which gives you 120 RMS power with two 12" speakers. Set one amp for treble and one amp for bass response — get incredible tonal balance.



THE CRATE CONCERT SYSTEM

Use one CR1IR, CR1I, CR-KS and three CR-EX units. Total of 180 watts RMS with six 12" speakers. Can be set up for bi-amping. All the sound you'll need for amphitheater performance.



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TOUR - REAL R

Tour, in conjunction with musicians everywhere, have developed a range of sound reinforcement enclosures with a power and force unrivalled in this competitive field.

The R1 is the smallest of the range, but make no mistakes, this is a real power system, that can cater for most small venues or, when used in combination, can fill an auditorium with full Tour sound.

The R2 is a natural progression from, or addition to the R1, featuring a pair of very high quality, heavy duty 12" speakers. A very neat compact unit with a power that will surprise you.

The R3 is designed for the larger band who need that little bit extra sonic force, while retaining the clarity that can make or break a

performance. 2x12" low frequency drivers plus a pair of Piezotweeters really push out a massive wattage, taking the highest peaks without any fear of speaker collapse.

The R4 is designed and built along the traditional, time served lines of the P.A. speaker system — four high quality 12" speakers mounted in a vertical axis, giving incredible projection across the widest area.

The ultimate in P.A. portability at a very high wattage is the TR series, compact high power units that can be linked to the R series as and when you need to expand your sound.

The TR6 combines a single 15" bass driver, an EV PA-30 horn and 2 Piezo tweeters in a strong durable cabinet that can be stacked as high as you need.

TOUR AMPLIFICATION - ROAD TESTED

For too long now the small band, playing in medium sized venues has had to hand over their sound to either small insubstantial sound combination consoles, coupled with a weak link to a power amp, or massive mixers much too large, and usually much too expensive for this type of group.

Now a new company in the USA have developed the Tour series of medium sized mixers with the compactness of the mini mixer and the features of the monster mixers.

The Showmaster 850 SC is a stereo mixer with the power to fill most large halls. A full 160 watts plus reverb and a complete eight channel line makes this a very versatile and very compact unit that should become a very popular mixer with all bands who need a powerful versatile sound mixer without having to hire a van! All the channels feature dual inputs, clearly marked A and B giving little

change for a live mis-mix which can so easily ruin the best of performances, which also expand the mixers full capabilities for the creative group.

The Stereomaster 450 SC is the Showmasters younger brother, featuring just half the Showmasters 8 channels while retaining the reverb and stereo facilities. It provides the perfect size for the small band playing club size venues, with a full 100 watts, easily enough for most applications.

Both of the mixers feature high quality woodgrain cabinets, colour coded controls stereo Vu meters, monitor facility, and volume, treble and bass on each channel. The Master Network controls feature a versatile Pan system over left and right channels, monitor, volume, treble and bass, plus an effects control, allowing effects such as phaser to be mixed in over the whole range of channels.

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EINFORCEMENT

For the vocalist, there are few monitors that come anywhere near the clarity and power of the Tour TM 12. An essential unit for club and auditorium, the TM 12 cuts through the loudest stage noise by utilising the combined force of a single 12" Bass Driver and a powerful Piezo 3" x 5" horn.

With the T 42 Tour have brought out an amazing guitar amplifier. Four very powerful 12"

drivers mounted into an infinite baffle create a real stack sound from a single cab! For those who prefer ear damage, the T 42 is also stackable!

Last, and certainly not least is the Z-2 a really powerful twin Piezo horn system that tops off your Tour stack perfectly. The drummer will never lose the cymbal sound, the guitarist his high leads, a dominating unit that really puts the 's' in sound!



Price List

GUITAR AMPLIFIERS

Image 15W 10" speaker, trem, Hdph 69.00
 Leader 15W 12" speaker, trem, rev, Hdph 89.00
 Guitarman 50W 12" speaker, dual vol etc. 149.00
 Studio 100W 2x12" speakers, dual vol. etc. 269.00
 Studio Piggyback 100W dual vol etc. 169.00
 T4 Enclosure 4-12" Heavy Duty speakers 200W 189.00
 T5 Enclosure 1-15" speaker 109.00
 T25 Enclosure 2-15" speakers 159.00
 T42 Enclosure 4-12" speakers stackable 153.00
 T25H Enclosure 2-15" cast Horn/Driver 200W 199.00

BASS AMPLIFIERS

Bassmaster 15W 15" speaker 89.00
 Spirit 50W Dual vol. 15" speaker 169.00
 Clubman Piggyback 100W Dual vol. etc. 149.00
 B5 Enclosure 1-15" Cloth Roll Bass Driver 109.00
 B25 Enclosure 2-15" Cloth Roll Bass Driver 159.00

£

PUBLIC ADDRESS & REINFORCEMENT

450 SC Stereo 100W 4 Channel Rev. 179.00
 850 SC Stereo 160W 8 Channel Rev. 249.00
 650 LR Stereo Mixer, 6 Channel Rack Mount 159.00
 1250LR Stereo Mixer 12 Channel 299.00
 TY 400 Power Stereo amp. 2x60W rack mount 149.00
 TY 800 Stereo pwr 2x250W, rack mount etc. 229.00
 R1 Enclosure 1-12" with Piezo 79.00
 R2 Enclosure 2-12" speakers 79.00
 R3 Enclosure 2-12" with 2 Piezos 89.00
 R4 Enclosure 4-12" speakers 109.00
 R5 Enclosure 4-12" with 2 Piezos 149.00
 TR6 Enclosure 2-15" with 2 Piezos etc. 159.00
 TR7 Enclosure 2-15" with 2 Piezos etc. 199.00
 TR8 Enclosure 1-15" EV 2 Piezos etc. 219.00
 TM12 Monitor Enclosure 1-12" with 2 Piezos 89.00
 TM15 Monitor Enclosure 1-15" with 2 Piezos 139.00

£

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HALF PRICE HAGS

SWEDENS BEST

CHASE PRICE

£180-00

SWEDE

Ask any guitarist to name Swedens most famous exports and ten to one the answer will be Hagstrom. Hagstrom is a byword for quality, reliability and sheer sound that has travelled the world.

Guitars that look good and sound incredible. Take the Swede for example. They named it after their country, a country famous for quality products that can stand up to the worst, and keep on coming back for more.

Solid wood, not laminated, give the Swede amazing ambient sound properties, superb sustain and an endless range of tones to choose from.

The fingerboard is sealed to prevent cracking and ling with the body at a very strong joint that also transmits sound perfectly.

In combination with a fine guitarist and plenty of volume the Swede takes over, clean rich sound and tones that murder the opposition and raunchy sustain that just goes on and on. To name a guitar after its country is a liberty, the Swede is a credit to its people and its workmanship.

r.r.p.
£360



Come and try these Instruments at the CHASE MUSICIANS SHOW—Prince Charles Suite, Royal Kensington Hotel, 380

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TROM ~ AT CHASE

AT HALF PRICE



r.r.p.
£525

CHASE PRICE

£262.50

SUPER SWEDE

The Super Swede is a guitar to be reckoned with, a power that cuts through everything but still retains all the tone that matters. Really versatile, it can give a clean, fresh country sound or a ear bending roar!

Designed and built by Swedens best craftsmen, the Super Swede offers the creative guitarist a simple easy to manage guitar, with a whole host of sounds at your fingertips. The pickups are wound for full power, while bearing rich tone in mind. The necks have been scientifically created and built, as well as extensive musician testing to ensure a clear handling edge right across the fingerboard. Even the frets themselves have come under close scrutiny and are made of the hardest and purest metals to keep a smooth playing surface for bending strings without creaking.

The pots have been perfectly placed so that they fall easily to hand, important when working in dim stage lighting, with calibrations that don't vanish — no matter what colour lights are used.

Kensington High Street, London W14 (Next to Olympia) Friday 22nd August and Saturday 23rd August-10am. to 9pm.

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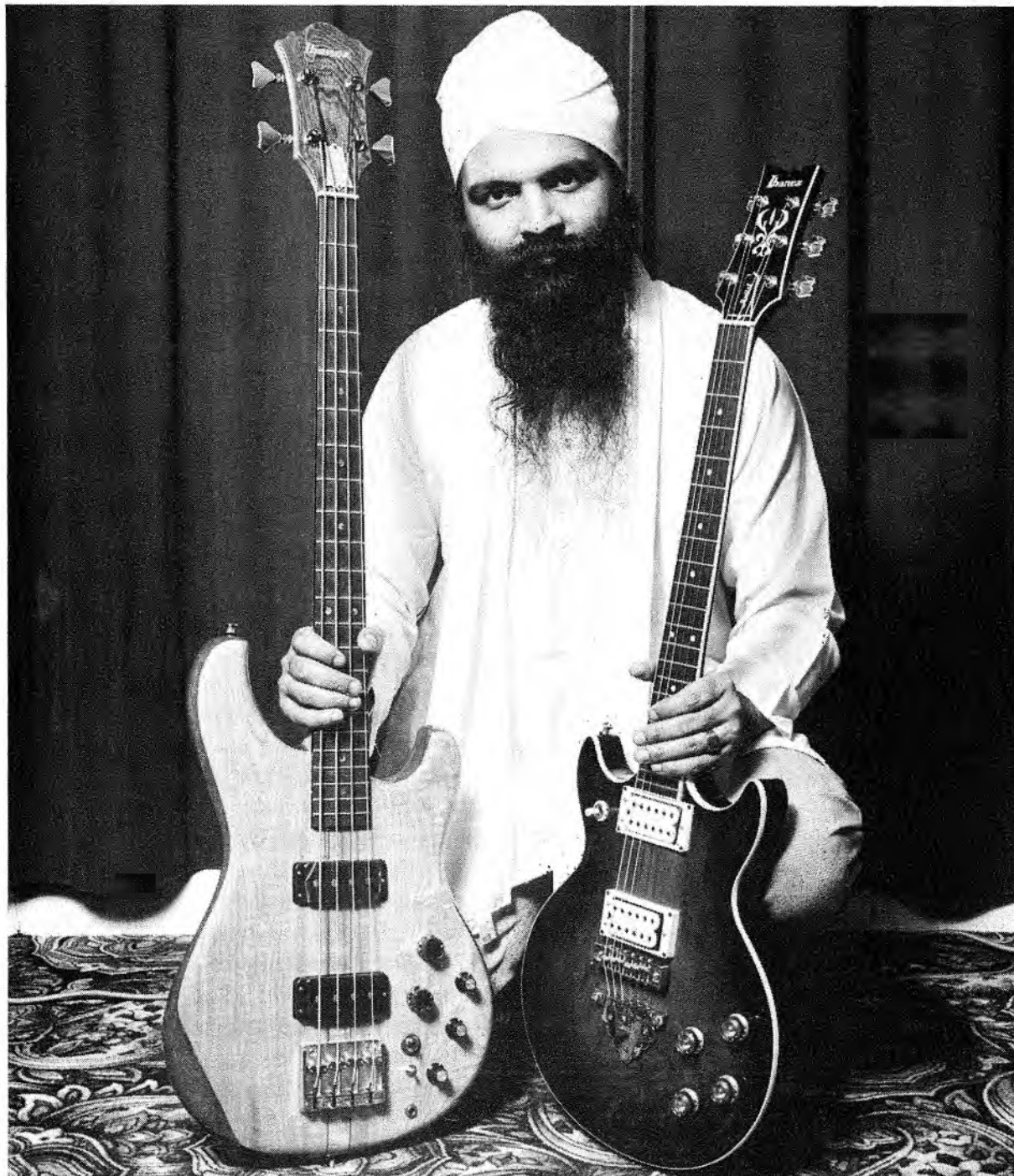
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**SELL *Ibanez* CHEAPER
THAN ANYONE ELSE**

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**SPECIAL
SUMMER
OFFER**



**All Tama drums available at
special offer while stocks last.**

Guild



GUILD SOLID ELECTRICS
Example
S-300D

Mahogany Solid Body, Wide Fingerboard,
Twin DiMarzio PAF Pickups, Guild No 10
Adjustomatic Bridge, Solid Brass Tailpiece.

**Special summer offer, all Guild
guitars available at special offer
price while stocks last.**

Not available for export —

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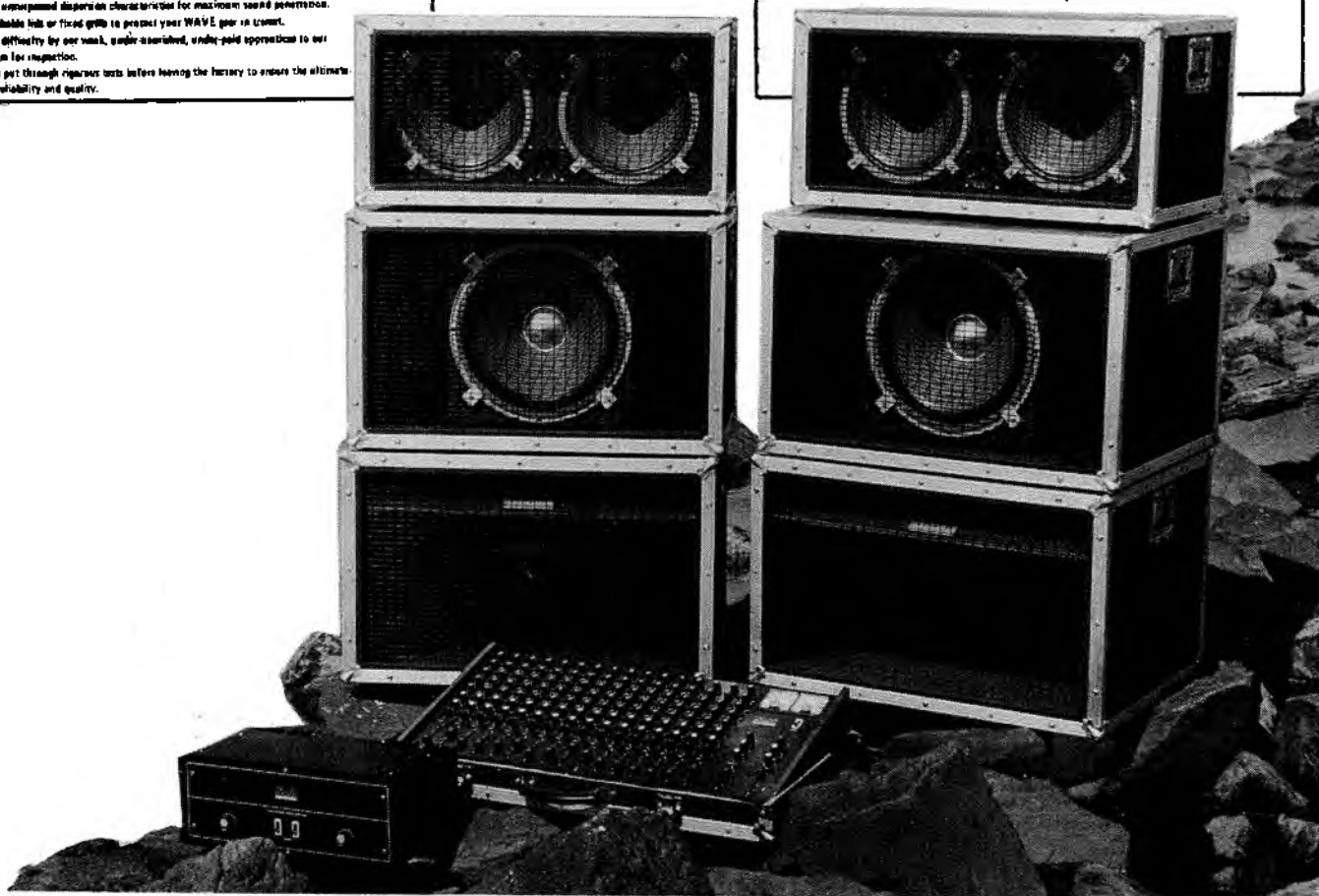
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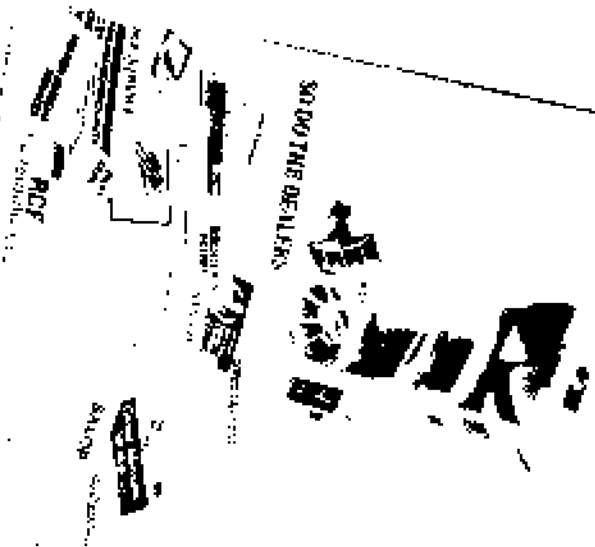
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Selby in the heart of Yorkshire, doesn't conjure up visions of the usual musicians' retreat like Laurel Canyon or Nassau. But it obviously has something going for it, because it is where Bill Nelson chooses to live and work.

Nelson is one of the more interesting figures to have emerged from the Seventies prior to New Wave. He led Be Bop Deluxe, who were one of Britain's brightest bands during this period, and showed considerable talent as a guitarist when there were few new faces around.

Without quite reaching the big league, Be Bop attracted quite a cult following, and Nelson himself seemed one of those musicians who were never content with churning out records to a commercial formula, but strived for something different.

That he nor the band achieved overwhelming success was probably due to this attitude. Following the demise of the band little was heard of him until last year when he resurfaced with both an album and a band called Red Noise. After a brief tour the band were no more and Nelson once again disappeared from view.

Now he is stirring up interest once again and shedding some light on his activities and projects. The fact is that since the demise of Red Noise last year, he has been working solely in the studio. The fact that he records near his home in Yorkshire probably accounts for the lack of news about the guy over the past 12 months.

Bill admits that his reason for living in Yorkshire are mainly materialistic, the fact that he can buy a much better house there, and also be near his family and friends. And when it came down to recording, he found that he didn't have to go very far.

"I've lived in this village just over a year and they have one of these wooden prefabricated village halls. So I saw the vicar, and he let us use it for a hell of a lot cheaper than hiring a studio. So we used the Stones Mobile and did all our recording up there.

"It was great because it was just down the road from home, and it was a very closed affair in a way because there was only John Leckie who co-produced with me, there most of the time. My brother would come in occasionally when we needed sax, but the rest of the time it was just John and myself.

"So it was like one guy in the truck and one guy in the village hall, with the wires in between, working on this music for ages. It's like working in a vacuum in a way, dangerous, but it was a unique experience as opposed to being in town and walking in and out with loads of people."

The album that resulted from these sessions has still to see the light of day thanks to record company problems. Originally scheduled for release through EMI, the company's problems meant that he had to find an alternative. The alternative seems Nelson's own Cocteau label.

Having his own label has always been one of Bill's dream's, in fact prior to Be



Bop Deluxe, he had recorded three albums at the Holyground studio in his native Wakefield, and sold limited pressings in local shops.

In addition to the album he has recorded on the Stones Mobile, Bill also has some demos which he made at home which he will probably release. "I recorded them on a four-track TEAC, a second hand Rotel tuner/amp, a pair of old Amcron speakers and a very defective Canary mixing desk."

One of the biggest problems for an artist working alone and playing all the instruments, is one of self indulgence, and Bill admits that having minimal outside influence was a problem.

"Working in a vacuum, the only peo-

ple I have to bounce ideas off are the management. They're obviously concerned about it being radio enough, so I've worked on things like that. Every time I do something that I think is overtly commercial, I think 'how disgusting, how compromising', and I play it to someone and they say, 'oh, it's not commercial at all,' and then they'll pick something out totally off the wall and say 'that's the one.' So I've given up on that side altogether. I just do it, and if it happens it happens.

"Compared to Be Bop I think it's more into the song side than electronics. I think that with Be Bop we had such proficient musicians that I tended to exercise them and tax them a little, lots of



showcasing his guitar talents, in fact he tends to play down the instrument. "I try to play it down a bit, because I find it too easy sometimes to please. My manager says that I should put more guitar on it, but until I can actually come up with something new, I don't feel like going through the old cliches, I'd just become a parody of myself.

"I got bored with my playing, I couldn't come up with anything that really knocked me out, so I just relegated to rhythm, which I'd never been. I started to fill in a few chords and began discovering chords and things, and I'm quite content to get a thrill off that and play the occasional guitar part. The most decorative part is either by synth or sax."

For much of his time with Be Bop Deluxe, Bill used a very old sunburst Gibson 345. He decided to have it re-finished, the pickups re-plated and the whole thing generally spruced up, unfortunately the work ended up ruining the sound of the guitar. So on the last Be Bop tour he was forced into using his back up guitar, which was a Yamaha SG2000.

"It took me a couple of days to get used to it when I first got it, because I was really used to the old Gibson. Then all of a sudden it clicked and I swear by it now, it's a wonderful instrument. It's got the usual things like tone controls and toggle switch, but with even just one pickup it would be a super guitar.

"I don't know whether it's got as much character as the Gibson when the Gibson was functioning well, but maybe it's a matter of age. I don't really find any real lack of character though, I mean it's not quite as personal as the Gibson but some people say that they can't tell which is which on the recordings. Maybe that's the way it's EQ'd, I don't know.

"I've stuck by it for a couple of years now, and have been using it all the time. I use a Strat as well a bit, but I think if I got used to using a Strat all the time, I could really get into being a Fender guitarist. But the differences are so great between the two, the amount of adjustment you make from going from Yamaha to Fender is such that I concentrate on one at a time."

As far as amplifiers go, Bill used old Carlsbros for a long time until it became impossible to get them any more. With Red Noise he switched to a Mesa Boogie, but found it's one great sound very limiting. He is now experimenting with a Burman.

One of his pet projects is to produce a batch of instrumental pieces, which has been the result of fiddling around with a rhythm unit, guitar modulator and the usual crop of flangers and MXR units. He tries to experiment with the units by using them not for the specific job they were made for. Bill also has a Hagstrom Guitar synth, but the unit does have its problems.

Getting back to the recording, it seems a result of his natural desire to experiment, and see just what would happen without a nucleus of musicians

around to help with ideas.

"This is the first time I've done an album totally on my own. When we did the first Red Noise album it was with the nucleus of the touring band, people like Dave Mattacks on drums, so that in a way was a lot healthier. I just wanted to try it this way once because I'd always demoed everything on my own at home, and a lot of people who heard them preferred them to the finished thing.

"I thought it would be interesting to try it once, but I didn't particularly enjoy the experience. I mean, it was enjoyable at the end when you could sit back and say, 'well that's all my own work' but at the same time it was a bit of a strain physically being in and out and listening to everything without anyone there to bounce ideas off.

"I don't know if I'd do that again. I think if I could find a band that really thrilled me I'd be quite happy to pay them forever just to stay there and give me ideas. I suppose it's because I'm living up there that I don't really meet the people I should do that would be able to help in a big way."

It is obvious that Bill is still searching for the magic combination, which he found for a while in Be Bop, but even that wasn't totally satisfying. "Be Bop was a fixed thing for a long time because it was reasonably successful in its own terms. I think towards the end we were frightened of pulling apart for more non-musical reasons than musical ones, but we were all totally different people musically and it was just a ridiculous thing.

"I really wanted the band to be much more conscious of moving forward from the early days and it was difficult for some of the guys because they were so into jazz fusion, which is fine. I had a jazz fusion band a lot of years back when Mahavishnu Orchestra came out and we used to do that round of local gigs. It has ceased to be relevant to me personally, but the rest of the band were still into it. I thought I didn't always gell, there wasn't quite that sense of direction coming up, so we got too defused."

"There were a lot of things that we tried out with Be Bop which were very complicated simply because it was a musicians' band and we were all trying to throw each other around all the time. It got a bit silly at times and looking back I can see the total parody of it.

Despite his isolation, Bill has managed to keep in touch with current music trends, and worked with the Skids in addition to the many local Yorkshire bands who come knocking on his door for help and encouragement.

And with the album now scheduled for release on his own Cocteau label at the end of this month, it could be that we'll be hearing a lot more about Mr. Nelson.

David Lawrenson

time changes and things. Now, because I haven't been writing for a band as such, but something to listen to as a separate entity, I've tried to work more on atmosphere and song mood, and the secondary thing then, I think, is electronics.

"You've got to keep an eye on what else is happening as well. In a way, it's dangerous to become too insular. The accessible parts of it are probably the most fashionable aspects, and the least accessible are probably things that have been there all the time, even in Be Bop, but were subdued."

Fans of Nelson who are expecting a "guitar" album are likely to be disappointed, because he has not gone in for

TRADE NEWS

Carlsbro Backline

How do you get two hours television exposure for free. For Carlsbro, one of Britain's leading sound equipment manufacturers, one way was to be selected by star musicians and the BBC to provide the backline amplification for the forthcoming Sing Country series.

Previously shot at the Maltings in rural Suffolk, this year the week-long session was recorded just up the road in the lively atmosphere of the Club at USAF Bentwater. Carlsbro's new range of backline amps were chosen exclusively by all the musicians involved because of their advanced specifications, outstanding tonal quality and reliability.

The session produced great moments from American stars such as Don Everley, Ronnie Prophet, Colleen Peterson and Terri Hollowell as well as some fine performances from the British backing band.

Novatron Announcement

Streetly Electronics Ltd, formerly Mellotronics (Manufacturing) Ltd, have appointed Rod Argent's Keyboards in Denmark Street, London, as exclusive agents for the Novatron and they will handle sales and service in the Greater London Area.

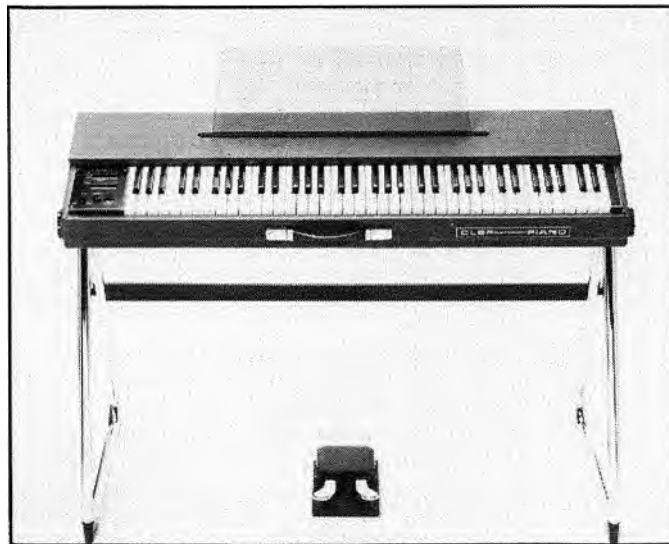
Our Price Takeover

Our Price Records have bought up Harlequin chain of shops with the result that they are now the largest chain of independent record shops in this country. The take-over establishes a 57-shop operation with prime sites located from the Midlands throughout the South.

Our Price started in 1976 with only six shops and grew to a turnover of £4 million in 1979 with 17 shops in Greater London and 130 staff. Its trading policies have combined a comprehensive stock selling at the lowest possible prices, with a friendly personal service, aggressive marketing and efficient merchandising.

Our Price are convinced that their policy of providing high standards of help and advice in the stores has been an essential ingredient of their success.

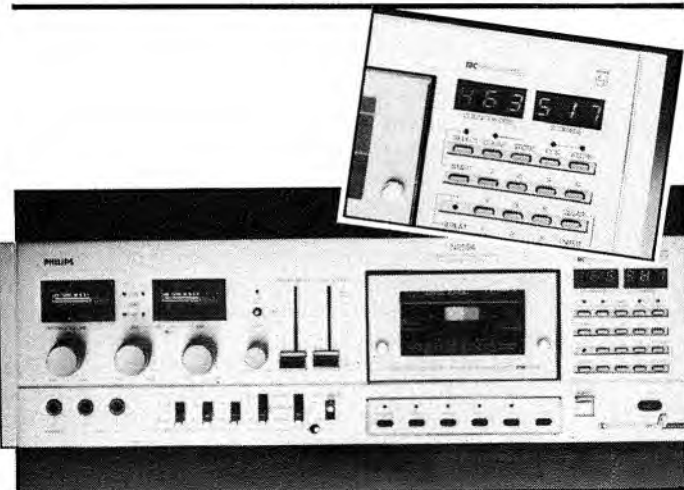
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Clef Electronic Pianos

Clef Products, a company in Cheshire have started manufacturing a system of non-linear touch response for their electric pianos, taking into consideration the musician who is looking for something that feels like a piano action. The six or 7 $\frac{1}{2}$ octave pianos have a range of voices providing a wide variety of tone, with Tremolo, Phaser and Honky-Tonk effects. They claim their instruments to be of up market quality. The details which they consider to be most important are (1) quality of touch response; (2) quality of voicing; (3) size of keyboard (the smallest they do is six octaves, believing that anything smaller will restrict a pianist); and (4) portable weight of the instrument (they keep the weight of their Stage Model down to less than 30lb plus a lightweight stand).

RRPs range from £750 to £1000, but usually sell for around £600-£800.



Philips Launch Programmable Cassette Deck

We have recently had news from Philips that they have launched the N2554 micro-processor controlled cassette deck with its computer coded search system which is setting new standards in cassette deck technology. It has been introduced as one of the Black Tulip range of hi-fi separates and is designed for semi-professional applications.

The computer coded search system allows the user to find individual recordings on a cassette tape, play them and repeat them in any chosen sequence.

The computer coded search (CCS) is capable of programming up to 50 individually identifiable codes on to both sides of the tape — sufficiently flexible for professional studio use.

Full details may be obtained from Black Tulip dealers and it will be priced at around £547 including VAT.

NEW VENTURE FOR ED JONES

A new music shop is opening in the Camden area this month, featuring a familiar face behind the counter. Ed Jones, formerly of Chappell's music store in Bond Street, is the man behind the new venture which will be called the London Rock Shop (incorporating Synthesizer Dreams).

The shop, which is situated between those two famous music places Dingwalls and the Roundhouse, will specialise in Roland and Korg keyboards to begin with, although the whole group gear range will eventually be incorporated.

To get the proceedings off to a good start, the shop are giving away four synths in a special competition. The first handful of people in the shop who can successfully name half a dozen well known synth solos, can walk out with a synth. Sounds good.

Capital Order For Cadac

Capital Radio, one of the UK's most successful independent local radio stations, has ordered a 24 plus four-channel recording console from C.A. Audio Systems, designers and makers of the Cadac range of equipment.

The custom-built console will be wired for future extension to 32 plus four-channels and fitted with in-line modules having newly designed push-button routing facilities, designated the P series. The EQ section has been modified and DIGICAT faders will be provided. It will have a built-in remote mode selector for a Studer A80 tape machine, and Audio Kinetics autolocator and controls for Lexicon reverb. All interface connectors will be to Capital Radio's own design.

Scotch Audio Cassettes

3M, the company which manufactures Scotch tape has recently launched three new audio cassettes to replace the old Scotch Dynarange, Scotch High Energy and Scotch Chrome cassettes.

Pack Leader, of 84 Warbreck Hill Road, Blackpool, are now the UK distributors for Polytone amps.

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A mix control is provided, enabling the unit to be used in one input of a mixing console, or with musical instrument amplifiers. A regeneration control provides for the recirculation of processed signals, creating more and more notes, depending upon the selected interval. This results in multitudes of voices or instrumental chords. An entire new range of sound effects and musical textures, unattainable with any other type of signal processor, is suddenly at your fingertips.

With many other pitch transposition devices a splicing noise, or glitch, is present. The MXR Pitch Transposer

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A micro computer based display option allows the user to read the created harmonic interval in terms of a pitch ratio, or as a musical interval (in half steps). This unique feature allows the pitch to be expressed in a language meaningful to both musicians and engineers.

We designed our Pitch Transposer as a practical musical tool for those actively involved in creative audio. It reflects our commitment to provide the highest quality signal processors with the features and performance that will satisfy the creative demands of today's musical artist. See your MXR dealer.

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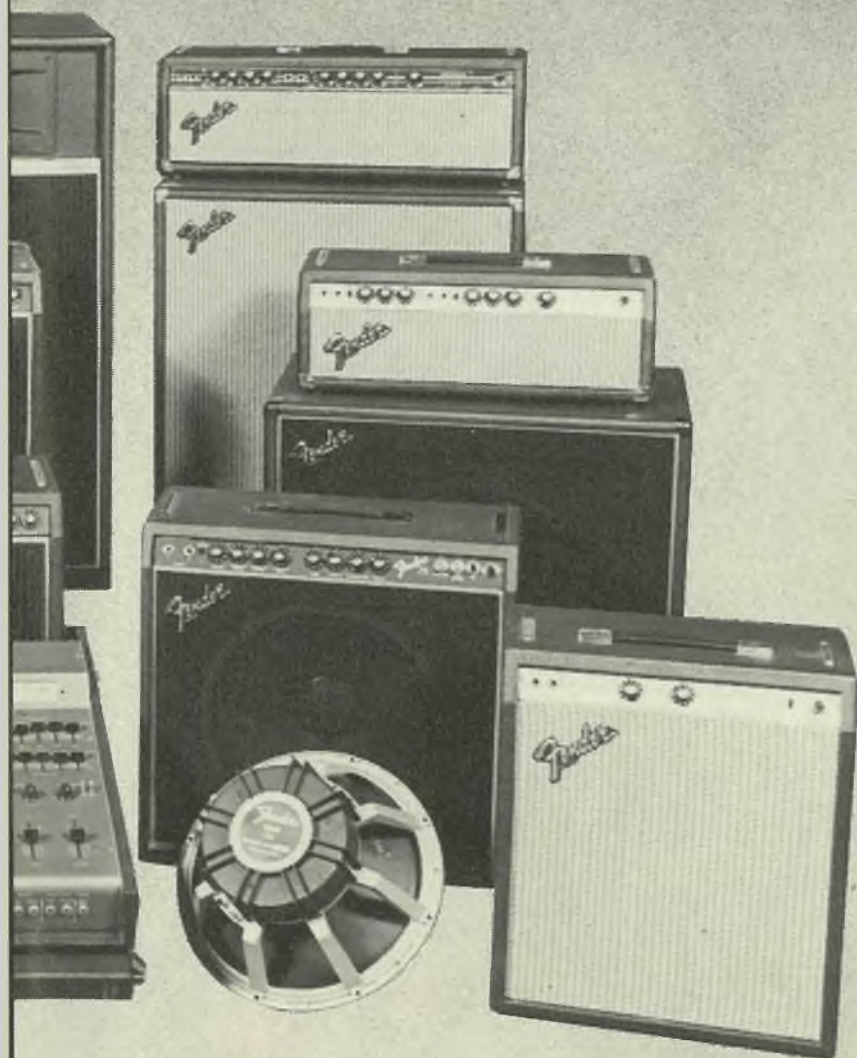
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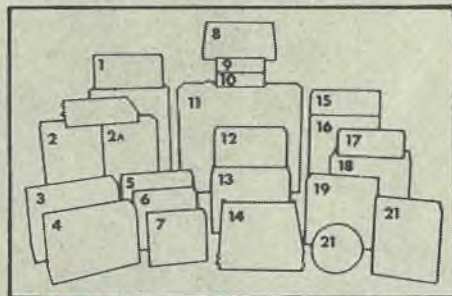
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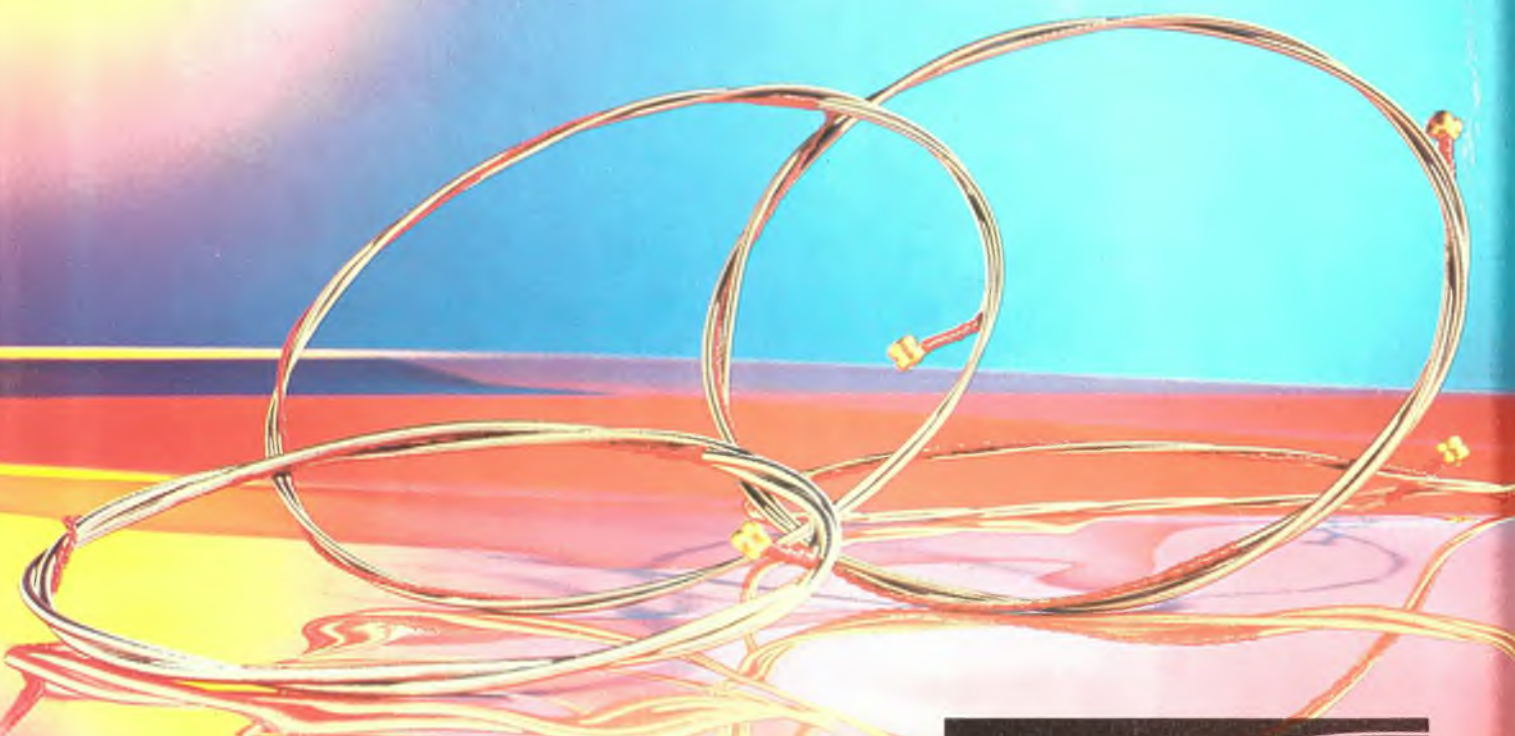
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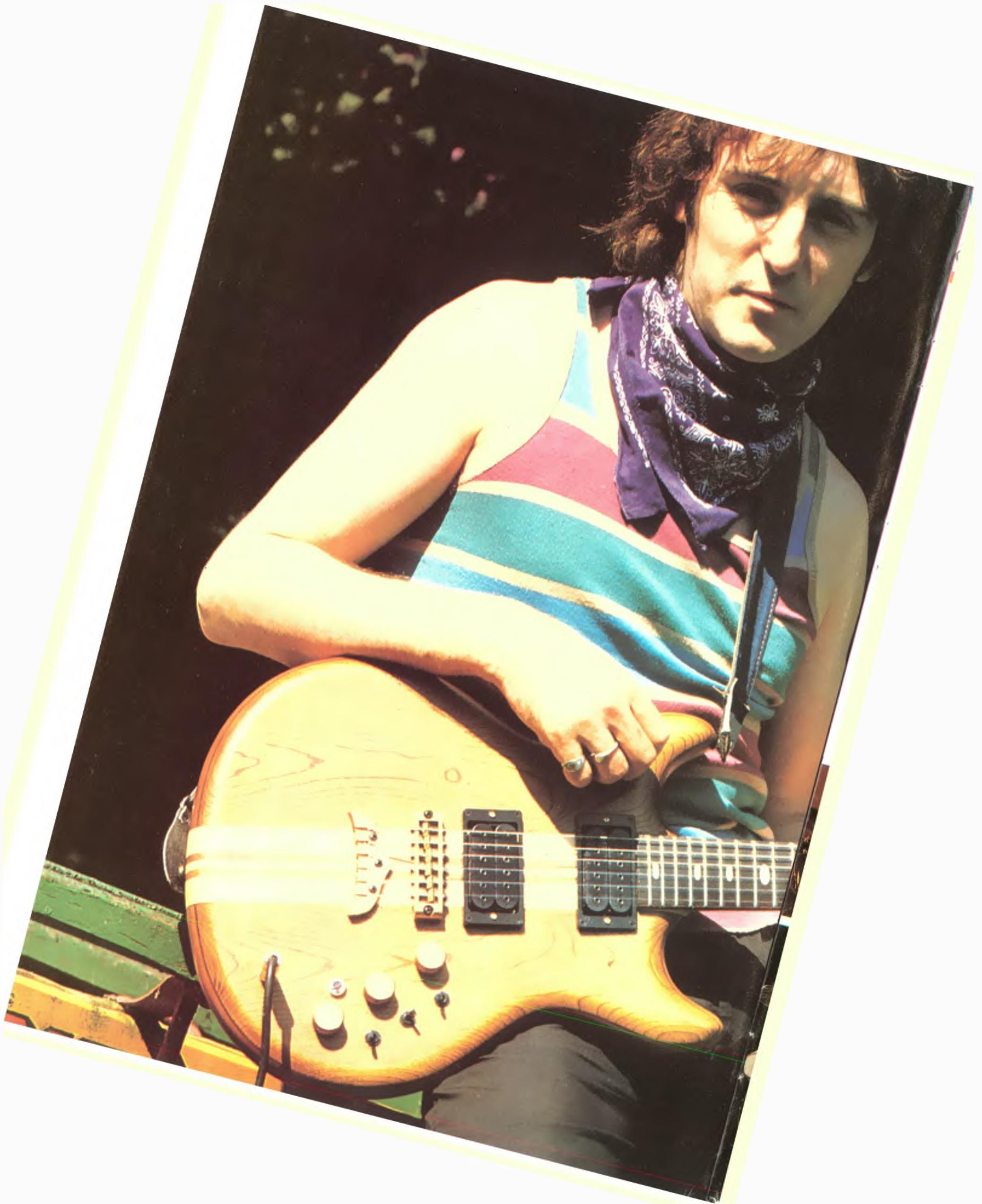


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Photo of Peter Gabriel by Lisa Tanner

Peter Gabriel

Peter Gabriel (Charisma)

Until recently I suspect the mere mention of the name 'Peter Gabriel' was enough to elicit a chorus of groans from the more hip section of the music listening populace. You know Peter Gabriel, pomp rock, Genesis, dressing up in stupid flower costumes, pretentious stories swimming in a vat of syrupy synthesizer, and all that.

If there are any of you left with those illusions about the man then it's time to wake up. This is *new wave* music — not the deeply conservative 'new wave' of Sham 69 clones with names like The East End Dustbins, but 'new wave' meaning fresh, exciting, inspiring, intelligent and exhilarating, music that looks to the future and not the past.

Gabriel has gathered together a collection of songs that taken literally are concise but stunningly effective statements on particular situations, but which can also be read as having almost universal relevance. For instance, "And Through The Wire", on the surface a song about a Northern Ireland prison camp or prison anywhere, but the story doesn't have to end there —

'the wire' stands as a powerful metaphor for the mental and emotional barriers that can separate human beings from each other.

Gabriel's eye is focused sharply on the many sicknesses of society, in particular racism in "Not One of Us" — "All shades of opinion feed an open mind. But your values are twisted, let us help you unwind" — and "Biko", the closing track and emotional peak.

The song begins and ends with an African tribal chant and builds up into an overwhelming clenched fist of defiance and optimism. It's not just an expression of hatred against apartheid but a hymn of faith in the human race's ability to fight for a dignified future — "You can blow out a candle but you can't blow out a fire, once the flame begins to catch the wind will blow it higher."

The opening track "Intruder" is an unsettling, stomach churning experience, the aural equivalent of a film like "Halloween". The mood of suspense is set right from the start with the sound of metal being scraped across guitar strings while Phil Collins pounds a slow beat on the toms with the force of a sledgehammer (the drum sound is the best I have heard on any record). "I know how to move quietly — to creep across creaky wooden floors"

whispers Gabriel. Positively scary.

The list of star names and respected musician on the credits — including Kate Bush, Paul Weller, Bob Fripp and Phil Collins — might make you think the album is a bit of a superstar's circus, but there's not an ounce of padding or excess, all the musicians are totally integrated. For instance, Paul Weller's distinctive Rickenbacker adds a sharp edge to "And Through The Wire" without sounding for a moment like the Jam. Particularly impressive is Morris Pert's xylophone, adding an ethnic South Seas touch to "No Self Control" and a mood of disturbing complacency in "Lead a Normal Life", a simple but atmospheric view of life in a psychiatric home. And much credit is due to Steve Lillywhite's exemplary production — this record should place him firmly in the top echelon of producers where he belongs.

This is without a doubt the best album I have heard so far this year. No person who claims to be serious about taking music forward into the Eighties can afford to ignore it.

Lynden Barber

Produced by Steve Lillywhite, engineered by Hugh Padgham. Recorded in Bath with the Manor Mobile and at the Townhouse, London

Various Artists

Mersey Sounds (Decca)

Well, it must be Merseybeat month this month what with the Searchers album and now this. Mersey Sounds is a double album containing an incredible 36 tracks mainly by Liverpool artists who were playing the Merseyside circuit in the early Sixties.

Most of the material, like many of the bands, is obscure and its not really surprising. When you think what the Beatles, Searchers and Billy J. were turning out at the same time, it just does not bear comparison.

Really it's a collection for trivia and nostalgia freaks, for you'll hear stuff by Freddie Starr and the Midnighters (before Freddie found fame and fortune with his Madhouse), The Mojos featuring Lewis Collins (now of the Professionals), the Pete Best Four, King Size Taylor and many many more.

One interesting feature of the album is the sleeve notes by Bill Harry who used to edit the music paper *Mersey Beat*. Although his assessment of the importance of the Mersey scene is a bit over the top, he nevertheless comes up with some interesting facts.



Freddie Starr + The Midnighters

As he rightly points out the Beatles did not create the incredible upsurge in Liverpool bands, they were already there. Similarly the Cavern was not their main HQ. The Cavern was originally a jazz club, and the circuit that the beat groups used to play included clubs and dance halls throughout South West Lancashire. I'm glad that history has been put

right and all these places (including the Plaza in St Helens) have taken their rightful place.

David Lawrenson
Compiled and re-mastered
by Geoff Milne

The Searchers

When You Walk In The Room (Pye)

Back in those halcyon days when Liverpool was the centre of the music universe (well for a few months anyway), one of the favourite pastimes used to be trying to find out which group were worthy to be second in the Mersey hierarchy after the Beatles.

I never had any doubts, in my book it always had to be the Searchers. They deserved the title for "Needles and Pins" alone, but they had a string of great hits including one of my all time faves "When You Walk In The Room".

This album contains all their greats, plus a number of lesser known tracks. I'm not so sure about their up tempo stuff, and on some numbers they sound too much like the Everly Brothers for comfort. Still those fantastic harmonies and their unique jangling guitar sound (which influenced the Bryds among many others), make time stand still.

I'm glad to hear that the Searchers are still going and making a determined effort to get out of the scampi in a basket circuit with a new album. Even if they don't make it, they can still feel satisfied they have contributed significantly to pop history.

David Lawrenson
No Recording Details



The Yachts

Without Radar (WEA)

The Yachts were one of the

better bands to emerge from the glut of new wave bands over the last two years. Hailing from Liverpool they delivered an infectious helping of catchy bouncy pop, and seemed destined for success.

Unfortunately, their first album suffered from the American production of Richard Gotterher, and the songs really had to struggle to get through. *Without Radar* is their second album, and while they now seem to have got more like the right producer (Martin Rushent) the material does not seem to be there.

There is not one number to compare with the likes of "Suffice To Say" and "Easy To Please". There are no clever little hooks, no hummable choruses in fact it just becomes downright boring — which for a band like the Yachts is an anathema. Maybe on the third album they'll get the material and producer exactly right.

David Lawrenson
Recorded at Eden and Air Studios, London
Produced by Martin Rushent



and The Rumour: The Up Escalator (Stiff)

I'd better write this review while I still like the record, because for the past two weeks while I've been in possession of *The Up Escalator* my attitudes have followed an increasingly eccentric orbit, not knowing whether to adore or abjure Parker's latest project.

The LP is split into the Up side and the Down side, though that doesn't seem to have any relevance to the moods of the music contained therein. All songs are by Parker, and we're straight into his personal vision of Eighties rock 'n' roll with "No Holding Back", the first number on the first side. To be honest, my first reaction was one of disappointment, and as the side progressed so my disappointment became more acute.



Photo of Graham Parker by Simon Fowler

The Down side appeared to confirm my impressions. By this time I was convinced that Parker was finding original songwriting a little strenuous and that he was having difficulty sustaining the creative process that gave birth to *Squeezing Out Sparks*.

However, when I caught myself singing one of Parker's songs while waiting for a bus, I decided that I had to reconsider, approach the album again and give it another try. And I'm glad I did. Protracted listening pays off.

What appear at first to be ungainly and ugly melodies soon prove to be strong and original, if given the chance to be assimilated properly, and strength and originality are too thin on the ground these days to be ignored.

What transpires, once the record grabs you, is amazing. Like the best of The Police, or Blondie, or The Members, or The Ruts, every song on side one is a winner, a musical stunner of the first order. "Devil's Sidewalk" and "Jolie Jolie" are perhaps the most digestible songs of the five slices of hot rock dished up.

The Down side isn't as strong as the Up side, but still exercises some memorable toons, "Endless Night" being the strongest, and also featuring Bruce Springsteen on backing vocals, as an added treat.

What is disappointing about this album is the absence of the Rumour horn section, definitely a plus in my opinion, adding colour and warmth to what is otherwise a stark and sombre Parker.

Every song on the album has been penned by Parker, and demonstrates that as we lurch unsteadily into an unstable decade, Parker is contributing

an important voice in the rock 'n' roll melé.

Produced by Jimmy Iovine
Engineered by Shelly Yakus
Mastered at Sterling Sound,
NY

James White

and the Blacks — Off White (ZE Redords)

Any thoughts that funk is a creatively washed out, dead medium are knocked on the head by the latest New York brat to be spat out of CBGB's and Max's Kansas City, James White.

Previously known as James Chance and the Contortions, the band have set about destroying the wall-to-wall blandness of disco by returning to the rootsy dirt funk of James Brown (the names James White can hardly be a coincidence) allied to a dischordant approach that leans towards free jazz. It's a brave step, but on the evidence of this album White has a long way to go.

"Contort Yourself" and "White Savages" the tracks opening each side demonstrate why the band is leaning in the right direction. As the record's accompanying press release accurately states (for a change), the music "jerks forward, is flung backwards, and is charged with jolts of spastic precision."

But after this promising start to side two, things begin to degenerate rapidly. The rest of the tracks on the side are also instrumental, and it soon becomes obvious that White's alto sax is too painfully limited to be anything other than of transitory interest. By the third track, "White Devil", I'm becoming irritated, and before the record gets to "Bleached Black" my hand is reaching for the reject switch.

An inconsistent record, but there's enough to make me hope that the band can make it over to Britain for a few live dates soon.

Lynden Barber
Produced by James White,
engineered by Bob Blank at
Blank Tape Studios,
New York

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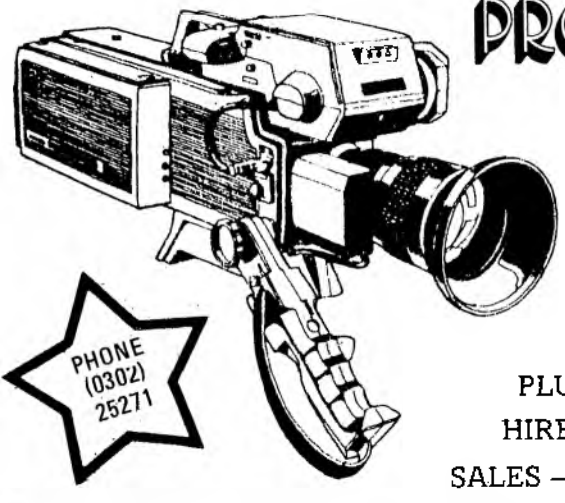
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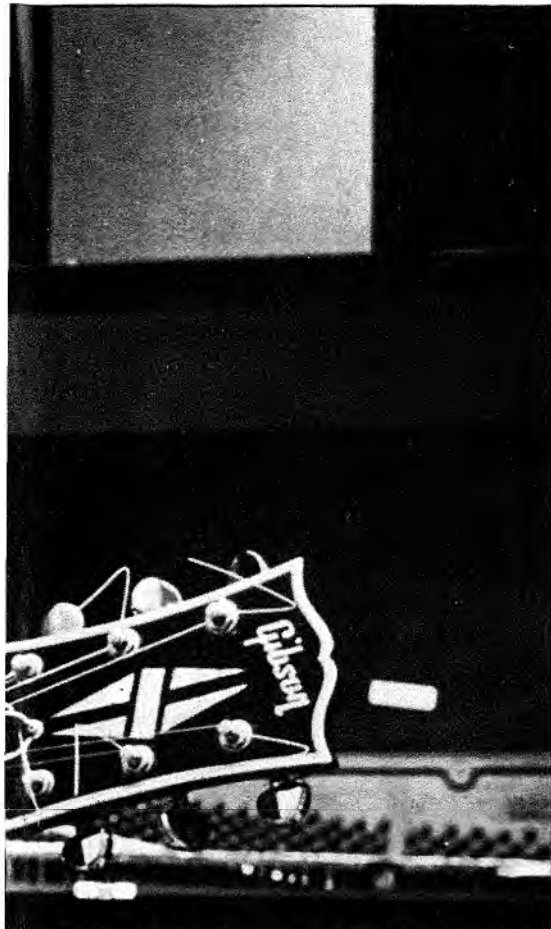
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4 SIDES OF FRIPP



AUTOBIOGRAPHY

To enjoy practically the best liberal education for him, this Fripp became a professional musician in 1967 and went to London after 21 years of living in Wimborne.

Participation in Giles, Giles and Fripp, an outstanding failure, led to King Crimson with whom he worked from birth in January 1969, to expiration in September 1974.

Within this period he was involved with other ventures including Brian Eno. Leaving the industry between 1974 and 1977 to pursue alternative education, notably at the International Academy for Continuous Education, Sherborne House, he returned to music gradually in New York and during the summer of 1978, he undertook to work in the market place for a period of three years. This commitment will be complete in September 1981 during the Year of the Fripp.

INNOCENCE

Robert Fripp makes nonsense of the idea that rock guitarists must fit into the standard stereotype of denim, tarantelic movement and towering amp stacks.

Quiet, conservatively dressed and intellectual, he cuts more of a solicitor figure than that of a guitarist with a string of famous bands, constantly in demand for his prowess in playing and producing, or that of the catalytic base of a band that set the standards for every progressive movement in the Seventies. But his playing history began much earlier than that, in his home in Dorset, where he grew up and began to play among local friends, notably Greg Lake. A natural progression from this was the formation of Giles, Giles and Fripp and their move to London.

They signed to Deram and produced a single, "The Elephant Song" and an album *The Cheerful Insanity of Giles, Giles and Fripp*. Fripp places both the recordings and the band in a single category: "an outstanding failure". He explained, "Giles, Giles and Fripp never gigged in that form at all. The concerts that they were billed on were actually part of the King Crimson rehearsals. We were introduced by Ron Markham who would come on and say, 'Ladies and gentlemen, for reasons best known to themselves, Giles, Giles and Fripp have changed their names to King Crimson who will now have a freakout, *without* the aid of marijuana, LSD or any other drugs'... and we would proceed to have this 'freakout'."

From there the band developed into an underground institution taking over the position held by the likes of Pink Floyd and Soft Machine and also taking on the trend of doom-laden rock with resident lyricist Pete Sinfield.

The changes of personnel were many, the tours gruelling and the money was poor. But the single guiding light and mentor of the band was undoubtedly Fripp, whose ideas and experiments were to last for a total of nine different King Crimson.

The band was finally dissolved in September 1974 and Fripp "retired" from the industry to the International Academy for Continuous Education. From there he returned gradually to the music scene in New York. His solo reputation as producer, musician and arranger has been made in just three years, 1977 to the present day.

His intellectuality has been the butt of many critics intimidation, "Robert Fripp -- Genius or Just Boring" read one major weekly, but his work, both as an ob-

server of the industry and also as a component part have been grossly underrated.

Among the beneficiaries of his advice and musicianship have been the Roches, Peter Gabriel, Daryl Hall, Brian Eno, David Bowie and Robert Wyatt, but his most powerful and creative work has been solo, both on the disturbing *Exposure* and the new *Under Heavy Manners/God Save the Queen*.

His latest venture is with a new band, principally experimental under the title of The League of Gentlemen and features Fripp on guitar, Barry Andrews (ex-XTC) on keyboards, Sara Lee on bass and Johnny Tuobad on percussion. Currently on tour across Europe it will give many people a chance to view an elusive virtuoso.

Unlike many of his contemporaries in the formative years of Crimson, Fripp has not compromised. He has inexplicably retained his musical credibility by remaining within the mainstream of current trends kept his head above water at a time when a solo rock guitarist with an experimental tape loop system would seem like a record company joke. He should be swimming for a long, long time to come.

THE INTELLIGENT WAVE

"New Music has not been, by and large, embraced by the industry, in America particularly, because the implicit value-system of the music industry is highly critical of the sort of oligarchic structure which characterises the American record industry. It would be contradictory for the dinosaur to take the gazelle into the fold—examples there are obviously the Clash and the Sex Pistols. Even now Lee Abrahams who is the main programme adviser to virtually all the major radio stations in America, suggested that the stations ceased to play New Wave because he had just come back from England and seen how successful Genesis were in terms of live performance."

The damning tone of Robert Fripp's earnest diatribe on the situation the record industry is in, is not the ramblings of the demi-god musician who can turn on the industry *after* the event, when the megabuck has been made, but the sincere observations of a serious musician to whom the industry has not been kind. His opinions are based on personal activities, activities that are current. It would be too easy to sit in the obligatory mansion and point the finger at the music world as a bunch of slap-happy pseudo business types, out to get as

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4 SIDES OF FRIPP

much as possible in the shortest possible time. Fripp has viewed the structure from the inside, an activity that has not made him popular since the links between the structure are strong—damn one and you damn the lot.

But below this level, Fripp is a working musician, not a professional critic, and he is subject to the same situations as anyone in this field.

"There is an 'otherness' about music that on a good night one knows so well that the music is coming out *despite* the musician. That is the sense of a good night and one's life has been moved. The event is so powerful that it keeps you going for the next five or seven years, just on the off chance that one can just catch that ineffable breeze. That is basically what keeps all of us in the industry, players, DJs or whatever, it is literally an 'otherness' which is impossible to describe, rather like trying to describe the smell of a rose."

His influences are many, but his admiration for Hendrix is nothing short of adulation, and one that goes far beyond Hendrix's prowess on the fingerboard.

"I have yet to see a work on contemporary history that has spoken on the effect of Hendrix on a large number of people's lives. Or that the Beatles were anything more than a demonstration of a particular fashion. You could see for the first time a man who was the product of genetics, of social environment, of upbringing, they all contributed to the figure that emerged. I met him once, only once. He came over after a Crimson gig and shook my hand. I saw it all at once, this product of taking acid, the number of women with whom he was intimately concerned, but none of it could explain how and why his music retained and gave off the 'otherness' that it did. We were playing at the Revolution Club, it was 1969, he was luminous, incredibly luminous, he gave off a charisma that was just so powerful."

From the extroverted, animal magnetism of Hendrix to the visual nonentity that is Robert Fripp live. Motionless, seated, the visual paradox is astounding. That the music is coming from him is somehow wrong. A wall of sound, screaming and wailing like a thousand tortured synthesizers, crashes into the audience from an insignificant figure who could almost be detached from it. The tape loop ends, the music fades out with a terminal shriek. Robert Fripp unplugs his guitar and goes home.

Such is the life of the intelligent wave.



UNDER VERY HEAVY MANNERS

"The recorded side of the industry is running on a cycle of 18 months, it's too slow. Had this been released 18 months ago it would have been spot on." 'Disco-tronics' is the title Fripp gives to one side of his condensed package of Frippertronics. It sounds old, gathering the influences of the disco boom in a veritable battery of apparent anachronisms. Even if out of date, the album *Under Heavy Manners* is still an incredible piece of music.

"Much of the rhythm is based on Sufi musical themes and exercises. That break after the first take is part of that, where the voice comes through, opening the next passage and terminating the last." (The Sufis are the musical group attached to the moslem religion whose motto is 'Be in the world, but not of the world' — significant when related to the almost alien quality of Fripp's music and appearance.)

But this trivial trifling, with a passing, but lucrative, trend is vastly overshadowed by the other side of the album, *God Save The Queen*. Far from expounding some patriotic fervour, or even a tribute to the Pistols, this side of the album must rate highly as one of Fripp's most precise and pristinest works to date. The stereo panning, the mix and the fading fill out the almost mesmeric quality of the music to immensely powerful levels.

"Unlike *Exposure*, this is principally live—taken from the tapes made at the live concerts with the solo parts added later," he commented. "I was asked to play the 'Star Spangled Banner' in memory of the tenth anniversary of the

festival at Woodstock. I stated that since I was an Englishman it would be more appropriate to play 'God Save The Queen' which I then did, basing the following tape backing on the first few notes of that piece" (he could just as well have said it was based on the 1812 Overture.)

Far from pausing in his "Drive to 1981" it seems Fripp will redouble his efforts to increase the experimental capabilities of his tape-loop system to the level where his predictability musically speaking, will be irrelevant when compared to the sheer virtuosity and versatility of the system. This album will go far in proving that the "Small Mobile Intelligent Unit" has a place in the Eighties.

THE LOOPHOLE

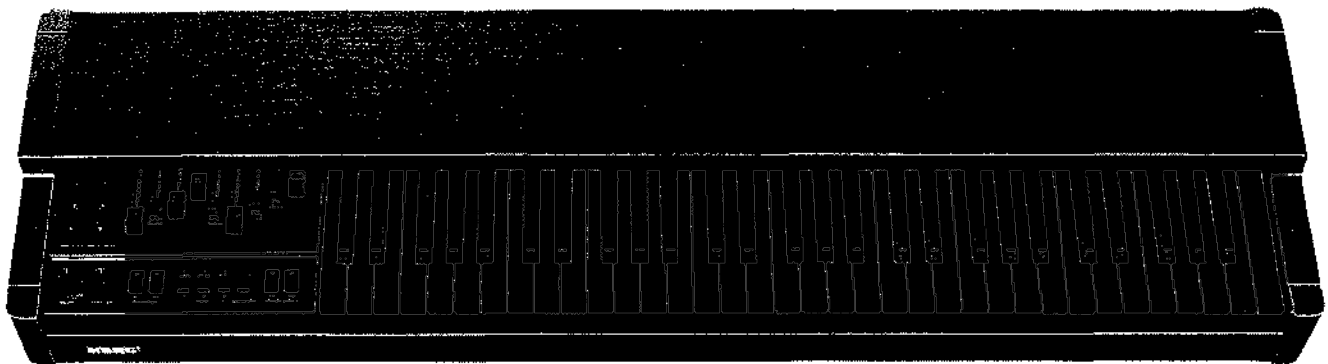
"It is a system that needs a lot of control, cybernetic control. It provides an opportunity to be immediately responsible for one's actions, you are immediately faced with the consequences of what you have done. If you make a mistake, in any shape or form you have to incorporate that as well. There is no escape, you could abort it entirely, or someone could press a great big 'erase' button and remove the Earth — but that would be a drastic measure."

Fripp was introduced to the tape loop via Brian Eno, and has since gone on to make it his trademark. Two Revox machines are necessary, plus a lot of patience. The output from the guitar or any musical instrument is placed into the left-hand machine and is taken via the tape to the right-hand machine. The distance is critical since it is this that dictates the length of time before the sound returns.

Ideally the sound should be contoured and shaped as the piece starts to prevent boredom setting in, or the difficult situation of having the world erased! Once the tape loop is complete you can solo over that by rerouting the guitar straight through the PA. Tap the sound at the left machine into a monitor so that the delay will not be doubled. This is especially difficult when the initial loop is set up (rather like trying to talk over a slight delay in headphones).

As a mental exercise, the loop system is almost guaranteed to have you certified. Don't abort the tapes more than you need, but try to live with those immediate consequences. Do not forget to wind the tape back after the initial take has been made and change over from LL/RR to RR/LL to solo.

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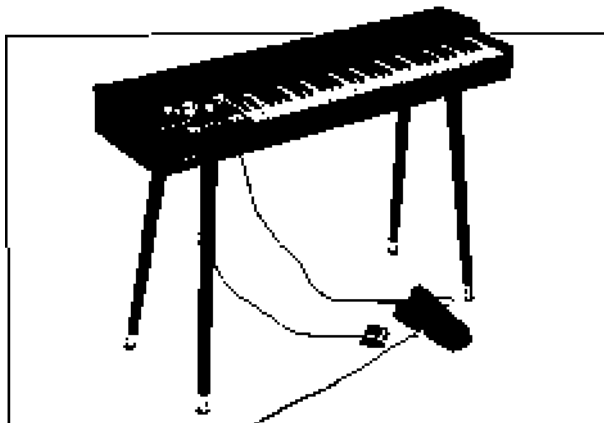
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INSIDE THE JAM



THE HARSH METALLIC KERRRANGGG of Paul Weller's Rickenbacker tore away a few more billion brain cells as the master tape played back the new Jam song 'Supermarket' for the x to the nth degree time.

And later, as I stumbled out of the Townhouse studio in Shepherds Bush to seek out a chemist for a packet of Aspro to soothe my worsening headache, I stopped to ponder. The Jam may have hit the top echelon of the British single charts within a week of the release of 'Going Underground'. They may have sold out the Rainbow faster than it takes Mario Andretti to get round the Monte Carlo circuit. But they ain't sold out.

Look, I don't want you to get it wrong — my headache didn't imply any criticism of the Jam. 'Cos if you spend a whole afternoon in the control room of a studio while a band record their new album and by the end your brain's throbbing, then it proves one thing. These blokes haven't gone soft, no way. Not like some of their compatriots from the summer of '77 like the oh-so tough, uncompromising Clash and their weedy double album.

Now you probably remember those quotes about how the Jam were all going to vote Conservative at the General Election. But from the safe distance of 1980 Bruce Foxtan was able to admit: "Well, that was just to get us some publicity. It worked, we got it, but it turned out to be not so good, people kept on asking us about it. As it happened probably none of us voted anyway."

In fact Paul Weller's lyrics probably capture the spirit of youth rebellion and disillusionment with society more successfully than anybody else around at the moment. Just listen to 'Eton Rifles' — "What chance have you got against a tie and crest?" Or 'Little Boy Soldiers' — "It's funny how you knew what my name was. Our only contact was a form for the election" and "We ruled the world — we killed and robbed, the fucking lot — but we don't feel bad. It was done beneath the flag of democracy." And 'Standards' — "Oh we make the standards and we make the rules, and if you don't abide by them you must be a fool." I can't help feeling that if George Orwell was still around he would be a fan of the Jam both revel in Englishness and launch attacks against the powers that be. So it's no surprise to hear that Weller has read Orwell and admires the man's work because "he provided solutions, which we don't."

The relevance of all this is that despite the Jam's current acceptability to a mass singles buying audience they are still carrying on the spirit of the New Wave with a vengeance — hard, powerful rock music allied to a committed anti-establishment stance. And they are continuing to do so with imagination and style.

Back to the studio. 'Supermarket' (or at least that's what it was provisionally called) sounded like familiar Jam fare, three minutes of no-nonsense push with a nagging hook. On first impressions it didn't sound like one of the band's best songs — but there again *All Mod Cons* and *Set-*

ting Sons took a long time to grow on me.

During a break in the session bass player Bruce Foxtan explained how the band were going about recording the album: "We're going for a much 'liver' sound. The last album (*Setting Sons*) we didn't play as a band, we did bass and drums first and put the guitars on afterwards. We want to get the basic backing track down with all three of us playing, that's the feel we're going after, a 'live studio' feel. For instance, we brought the drum kit out of the booth and put it on the same level as Paul and myself. It might not work, but we're going to try."

Was the last album recorded by laying down individual tracks then? "The majority of it, yeah. Another problem with it was the material was written and rehearsed in the studio, which is obviously an expensive way to go about it. And up to now, with most of the albums, we haven't had time to play it in live before we recorded it, apart obviously from the first album anyway." For the new album the band had played in some of the material at a few gigs and had been laying down demos in the studio at the Polydor headquarters.

Drummer Rick Buckler commented: "We don't do a lot of jamming in the studio. Maybe we've got a song and Paul's got some lyrics and maybe a harmony or something and we all work together. That's why we do demos as well, we just stick them down and some of them sound right rubbish. 'Tube Station' sounded awful when we first started on it, it sounded really thin and weak. So we played it a bit more and got into what we were trying to do with it.

"I feel sure that if we recorded the songs on *Setting Sons* now they'd be that much better. A lot of ideas came into the songs after we'd played them on tour, but we learnt from that."

Earlier in the year the Jam completed their third tour of America, headlining for about a third of the dates in venues of 2,3,000 capacity — what the Americans call 'clubs' — and playing third on the bill with Blue Oyster Cult, which was "a waste of time", according to Bruce. "With Blue Oyster Cult we were playing venues that were 25,000 seater. It was like if you win over 4-5,000 you've achieved something."

The band's Englishness, music and lyric-wise, could act both to their advantage and disadvantage, I suggested. On the one hand Americans might find songs with lines about 'Saturday kids working in Tesco's and Woolworths hard to relate to, but on the other hand the yanks seem to be great Anglophiles — 'such a cute little country', etc. . . "Yeah, nine times out of ten people would come up to us and say 'we can't understand why you're not breaking in America' or whatever. It must be down to the fact we are from England, lyrical content etc. But I think it's more down to our sound than our lyrics. Most of the lyrics you can adapt to — apart from obvious things like 'Eton Rifles' — it's just that the music is too raw sounding. All the (English) bands that take off over there have got a nice smooth sound like Costello Jackson the Pretenders."

The band were due to fly out for a Japanese tour following their recording

sessions, a place they have never visited. Rick Buckler was looking forward to the experience:

Hopefully it should be good because I think one of the gigs was sold out two or three months ago."

Now that the Jam are one of the most popular bands in Britain there's the danger they may lose some of their fire by always having one eye on the singles charts. According to Buckler this is unlikely to happen: "We never really aimed to be number one. To write just to get number one songs then you have to write just to suit the charts but we don't want to do that, we just want to release records that we think are good. Fans obviously influence us as well, people write and say 'don't release this'. It went round that we were going to release 'Heatwave' as a single and several people wrote to us and said 'don't release it, we'd much rather hear fresh stuff or different stuff'. That wasn't too bad because we had no plans of our own to release it, but Polydor I think wanted to get it out."

All this talk of American and Japanese tours is a long way from the heady days of '77 when the Jam made history by becoming the first new wave band to appear on 'Top of the Pops', turning in a blistering performance of 'In The City', their debut single. "I wanna tell yer... about the young idea", spat Weller, and parents across the nation recoiled in horror as his fist plunged into a kamikaze dive onto his guitar strings. At last... here was noise, aggression, and fire.

The single was the first new wave record I ever bought (together with the Damned's 'Neat, Neat, Neat'), after virtually turning my back on rock during the mid-Seventies wasteland, and it felt good to be back.

Unlike many of the punk bands that formed after seeing the Sex Pistols play, the Jam had already been around for a while. "We'd been playing for three of four years prior to punk, new wave, etc, but it certainly influenced Paul's writing," said Foxtan. "In '76 we were playing standard rock'n'roll and R'n'B numbers, plus what Paul was writing at that time which was more like ballads, I suppose because the gigs we were doing were like working men's clubs where you got a wider audience, 10 to 80 year olds." The Clash had a strong effect on the band's attitudes, but despite the aggression of their music the Jam were never really a 'punk' group. For a start they wore Sixties style suits and ties, and many of their songs displayed early Beatles and Who influences. The often-made comparison with the Who became a bit of a millstone round their necks, the fact that they were probably equally influenced by the Beatles was usually overlooked.

The Who was something the press picked up on, but we were influenced by everyone," said Bruce. "Now fortunately we've lost that tag and now we're the Jam and that's it. But obviously the Beatles, Kinks, too numerous to mention, influenced us."

The first album, also called *In The City*, had a raucous snotty nosed brats feel about it, right down to the cover depict-



INSIDE THE JAM

ting the band's name spray painted over the white tiles of a public toilet. The energy gush would have been exhilarating enough at any time, but being one of the first new wave albums to be released it hit home with the surprise of a punch in the mouth at a Mormon wedding. The raw feel was due to the album being recorded 'live' in the studio with Vic Smith and Chris Parry producing.

"It's like most bands, right?" said Foxton. "You get a recording deal and go and record the album. We'd got the material there anyway, we'd been playing it for about a year and a half beforehand and that's why it was so quick, there weren't no fancy frills to it. That was the attitude of Vic and Chris at the time." Chris met the Jam when he went along as Polydor A&R man to see them at the Marquee in early 1977, and asked them to do some demos.

"After that it all happened really fast, within a couple of weeks we were signed up. The idea of the first album was to capture what the band was like live on record. We were pleased with Vic's approach, obviously we weren't totally happy but he's learnt with us, when we went in the studio we were pretty green. He doesn't just solely twiddle with the knobs to get a good sound, he really contributes a lot of good ideas."

The second album, *This Is The Modern World*, was poorly received by the press. "All our albums were treated as vital stepping stones and I definitely don't agree with the slating we got in the press," said Bruce. "It was a very vital album for us. I think there was a drastic change around the media at that time, it was all 'one, two, three' and storming into songs, and we started breaking away from that even then." The next album, *All Mod Cons*, was an even bigger change — the band were becoming more sophisticated in their use of the studio, and Paul Weller's songwriting was maturing. Melody was becoming a more important component in the band's music with songs like 'In The Crowd', 'Down In The Tube Station at Midnight' and 'Mr Clean', a pattern that continued through to the following album, *Setting Sons*. Aside from the by-now expected clutch of fine songs from Weller, the record also included a Foxton composition, 'Smithers-Jones', featuring an Eleanor Rigby-style string arrangement.

"I wanted to do something different," said Bruce. "Basically that string thing might sound real elaborate, but if you listen to the band playing, the ar-

rangement is only lifted from Paul's guitar and my bass anyway. When it was recorded the group and Vic could hear strings in certain places". Two other Foxton songs are featured on the second album, 'London Traffic' and 'Don't Tell Them You're Sane' and they stand up as well as Weller's songs. So why didn't Bruce write more?

"I'm not very prolific, I have difficulty in writing songs," he explained. "It's a real struggle. It's no use sitting down and forcing a song, you'll usually turn out a pile of crap. It sounds corny, but I just have to wait for something to come. I could write a load of songs but they would be a load of old shyte."

Bruce Foxton's first instrument was guitar, which he played in his first band in Woking, Surrey, which didn't get past the rehearsals stage. "I soon got to hear about Rick and Paul (after leaving school). At that time there was Steve Brooks on lead guitar, Paul was playing bass and Rick on drums, and they wanted a rhythm guitarist, so I went along and it worked out. After a short while Paul wanted to play rhythm guitar, swap over, so that's what we did. I don't know whether at that time he was having trouble singing and playing bass, it just stayed from there. I borrowed Paul's bass, which was a Hofner Beatle violin bass. He was really infatuated with the Beatles."

I asked Bruce what kind of music he listened to at the time. "Well, it sounds kind of strange, being in a group and everything, but I really didn't have that much of a record collection, for a start I couldn't afford it. But it was mainly my brother's records, at that time it was sort of Motown." The first bass playing he got into was on the Beatles' *Revolver*.

Lately Foxton has been much impressed by Pete Gabriel's recent album: "I really like the way he's trying to get different sorts of effects all the time. He was in here (the Townhouse studio) when we were doing 'Going Underground', Paul played on a couple of tracks on the album. We'd met him before, he's a really down to earth guy, really quiet, a nice guy. Then he asked Paul — I think he wanted a Rickenbacker sound for 'Through The Wire'. But anything new that comes out, I'll listen to it. Like Siouxsie and the Banshees have done some good stuff recently. Their last album *Join Hands* I thought was a pile of crap, but 'Happy House' and 'Christine' are really good. Again, it's slightly different, not run of the mill. Their new album is out soon I think and on the basis of those two songs it'll be really worth getting. And Joy Division, we did a gig in Manchester and they were on that, and again, it wasn't really the songs, it was that they were trying something different."

Rather than playing the traditional bass players role of standing in the shadows laying down a solid foundation Bruce takes an up-front role with the Jam, his hard-edged sound playing an equally important part as Weller's guitar in their arrangements — just listen to songs like 'Down In The Tube Station at Midnight', 'David Watts' and 'Strange Town' where his bass is virtually the lead instrument. "Hopefully I play some sort of melodic

bass lines that can actually be heard, not just a continuous drone," he explained.

His first bass, after using Weller's Hofner violin bass, was a Rickenbacker, and then a copy of a Rickenbacker 4001 "mainly because I liked the shape of it." But after the *Modern World* album he changed over to a Fender Precision because "it just had that fatter sound." When I asked what he thought of some of the newer basses on the market like Aria and Ibanez he said: "To be honest with you I haven't tried that many basses. I've found something I'm happy with at the moment so I just leave it at that. I had an offer of an Alembic bass a few months ago. It's fine in the studio but it didn't fit in with our overall sound. It sounded great on its own."

"On a couple of new tracks Paul's using an Ovation acoustic guitar and I'm using an Epiphone bass — it's got a lot smoother sort of sound, a very weighty sound, very low. What I'm playing on that track warrants that, it's not so much a melodic sort of bass."

For strings he uses Rotosound, and his amplification consists of a Marshall 100

"I could write a load of songs but they would be a load of old shyte"

watt bass amp with two 4x12 cabinets, which he doubles up on stage.

Rick Buckler got into playing the drums at the age of 16 when his twin brother and a mate were looking for a drummer to help form a group. Then he gave up for a while and "didn't really start playing till I was 17 with the Jam, so I was a bit of a late starter compared with most people." There wasn't a great deal of good music around for the young Buckler to listen to, although he did have a penchant for Atomic Rooster, of all people, largely because of a drummer they had at one stage called Paul Hammond, who later formed Hard Stuff with John Cann and John Gustafson. "He was a really clever drummer, doing things like three different times at the same time."

At the moment Rick is using a Yamaha kit, consisting of 13, 14, 16, 18 toms, 26 bass drum, plus a Ludwig Black Beauty snare "because they're liver" with a Yamaha stand. He got the kit about 18 months ago after starting with Premier and then trying an Arbiter Autotone kit, which he didn't feel happy with.

"The Yamaha's great in the studio. On

the road it's such a good acoustic kit, you get such a lot of resonance out of it, so it's either a matter of getting the tuning just right so you don't get any drums resonating with each other, or you make it really dead. It's hard, 'cos you start the tour and you have to sort all that rubbish out. But they're great kits, nothing ever breaks on them. The only thing I don't like are the pedals, they've got those rubber strap pedals which are no good at all, so I've been using Speedkings."

Despite being pleased with the Yamaha he is going to try out a Premier and if he likes it, will switch over.

Buckler reckons he's "no virtuoso", but his modesty obscures the fact that he is an extremely talented drummer. He doesn't play 20 minute drum solos, crash giant Chinese gongs or ring bells with his teeth (thank God). Nor does he try and dominate the band — he simply provides the powerful motor force behind them.

Despite his obvious technical ability Rick doesn't do a lot of practicing. "I've bought a house and I want to soundproof one of the rooms, but I know what'll happen, I'll never get round to it! Obviously I do practice, but not as much as I think I ought to. We work quite a lot anyway. I came in this morning after the weekend and my arms felt like pieces of wood. I feel sorry for people like Buddy Rich, because he's so good he can't afford to stop because obviously the effect would be worse."

Buckler doesn't like that kind of technoflash drumming, including people like Carl Palmer. "He's got no style at all. He's fast, I can appreciate the guy's good, but he doesn't do anything for me. Another guy, Tristan Fry, he's classically trained or something, he's in Sky, I've heard the Sky album and it's rubbish, the drumming on it is pathetic. For a guy that is supposed to be that good... I could have done better."

The things that really interest me are things like 'Happy House', the Siouxsie single. The drumming on that (by Budgie), it's nothing special, but it's good, there's something about it. He's no virtuoso — it's like Ringo, I suppose, he was no virtuoso either but he just fitted in well with what the band were doing."

Like Foxton, he had been listening to the Gabriel album and was particularly impressed by the drumming (by Phil Collins and Jerry Marotta). "There's no cymbals on that album at all, are there? That's a nice idea. I mean there's nothing really flash about that but no-one's ever done it properly on a whole album."

As far as the future goes Rick is well satisfied with the Jam and has no desire to get involved in any side ventures with other musicians. "There will come a time when all of us would like to do something a bit different. The only reason it hasn't been done is it would probably turn out sounding exactly the same, so there might not be a lot of point in it... unless flower power and acid all came back in!"

Don't laugh, Rick. Something tells me that psychedelia should be due for a revival if we get a hot summer next year — but that's another story.

Lynden Barber



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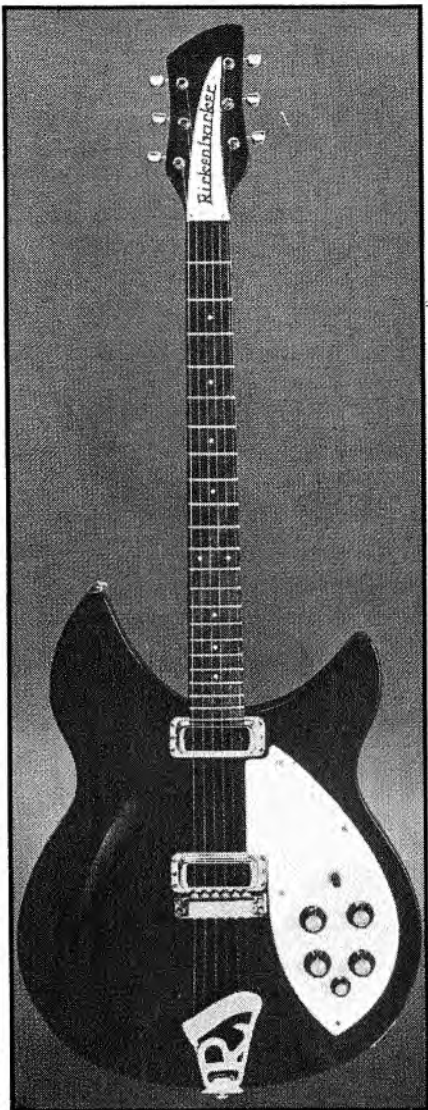
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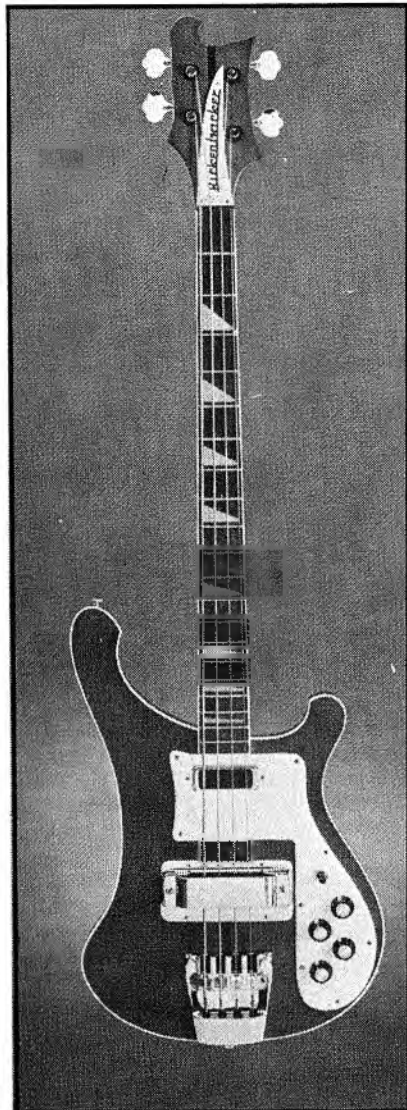
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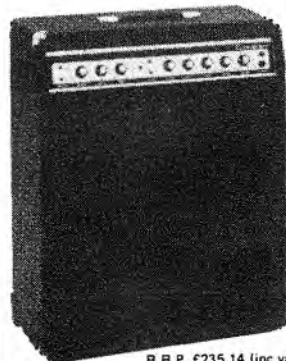


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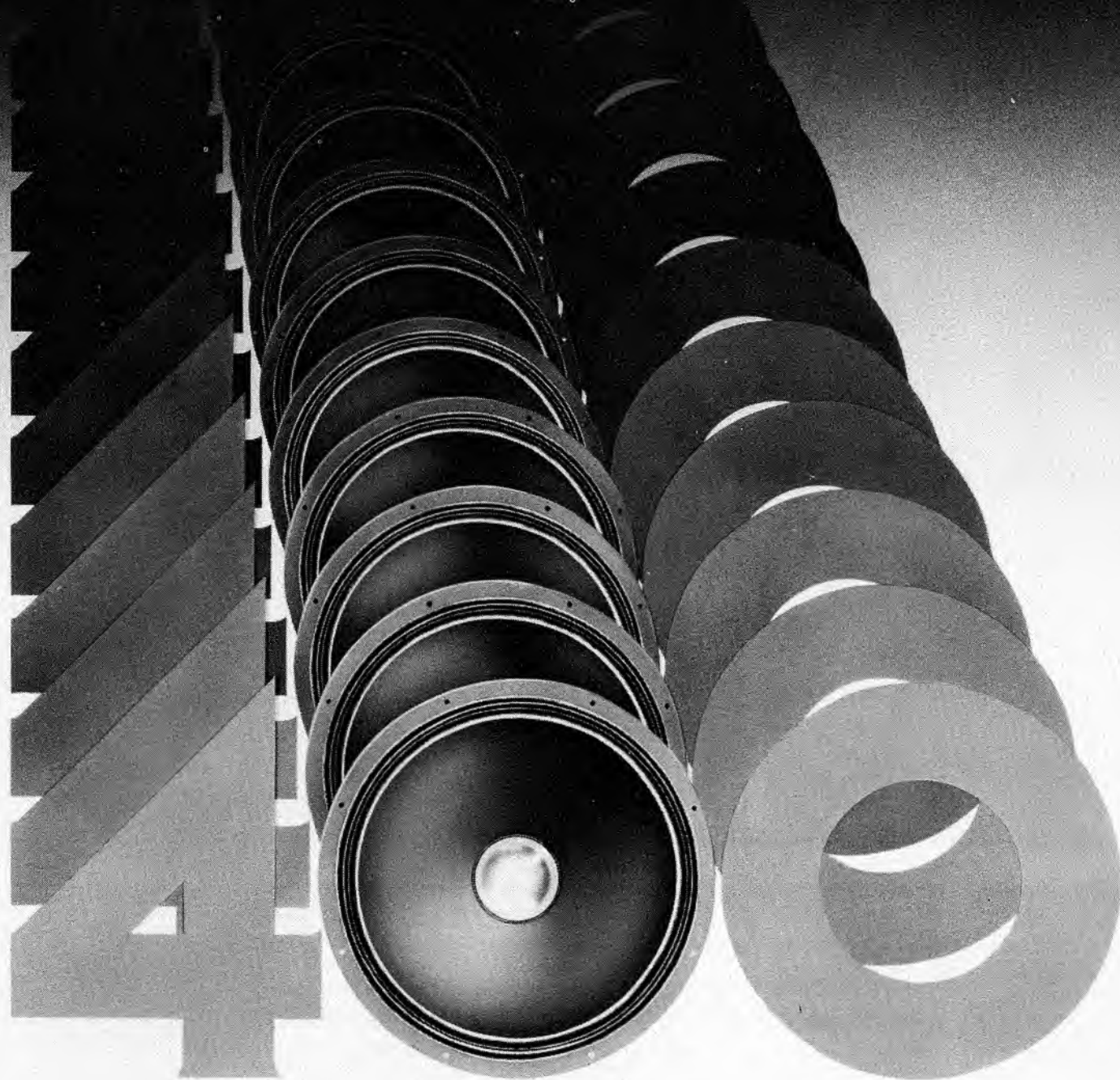


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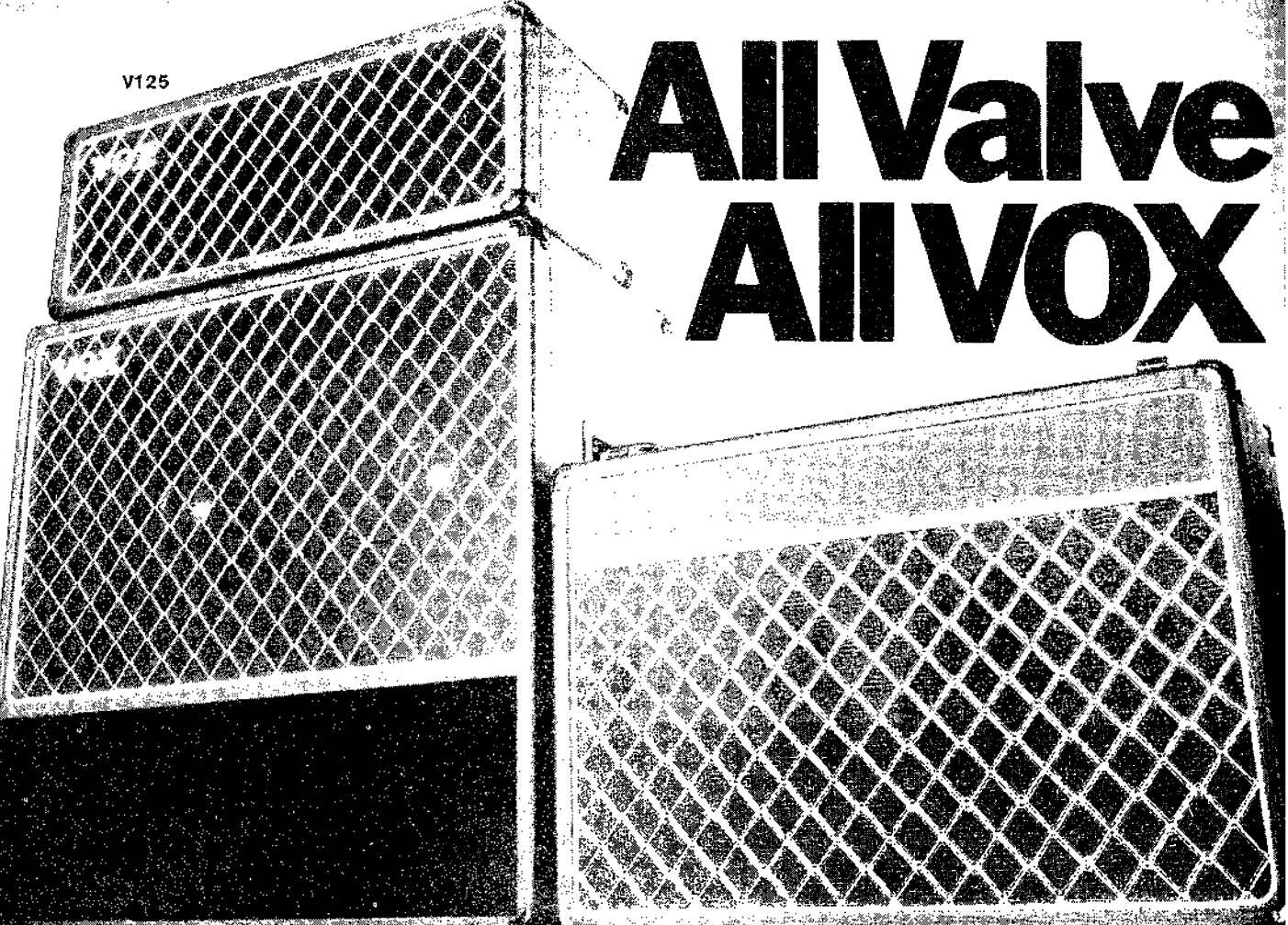
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VR212

V15

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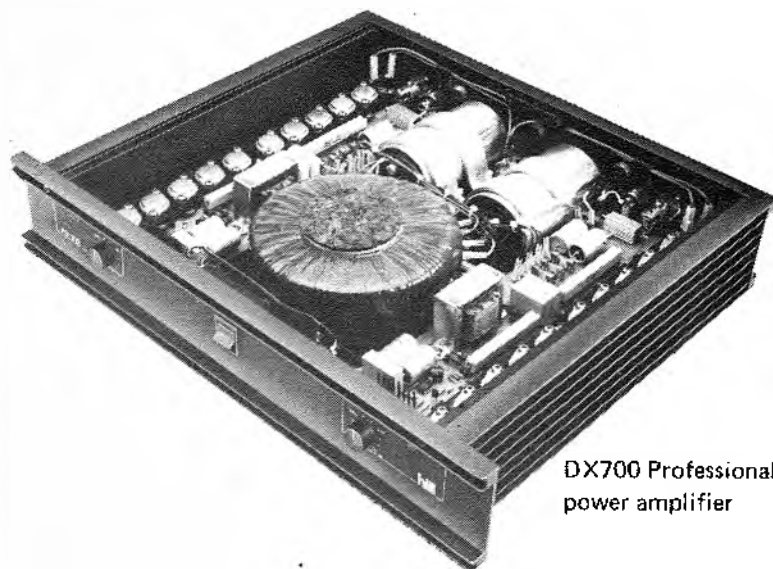
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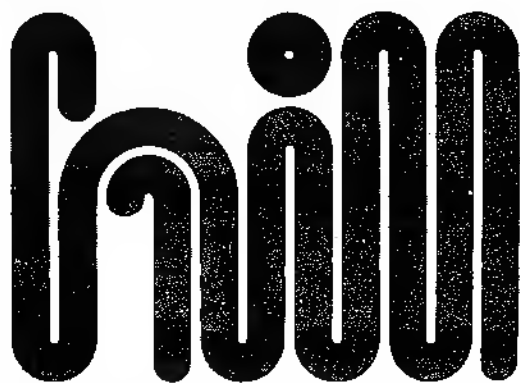
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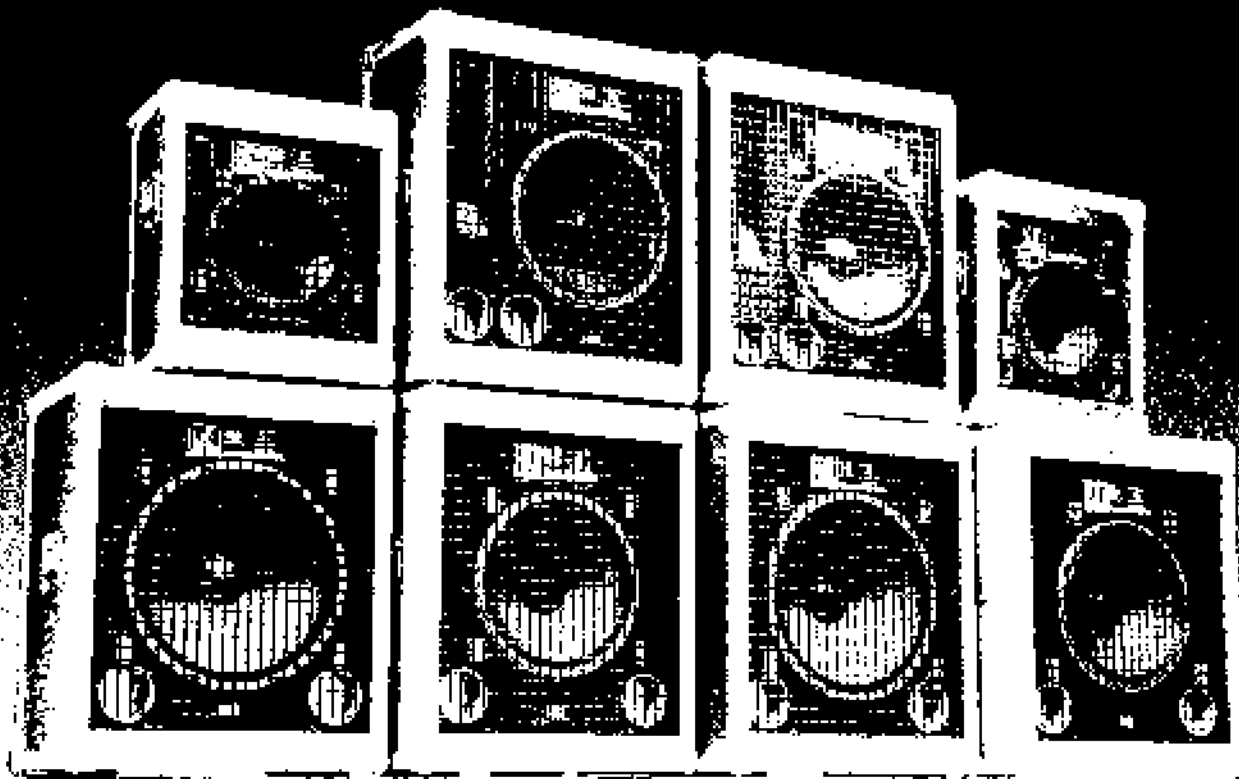
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The two and three-way full range systems incorporate compact Horn loaded units for a highly efficient mid-range and high frequency response, with a reflex-ported enclosure for a punchy extended bass reproduction. A sturdy flight case has been developed as an integral part of the enclosure design using 18mm ply pre-bonded with green fibre laminate, heavy duty fittings and heavy gauge aluminium edgings. The speakers are protected by an impregnable black epoxy-coated steel grill in front of the baffle board. Input and output terminals are Cannon XLR type and an integral electronic limiter protects the high frequency unit.

SPECIFICATIONS

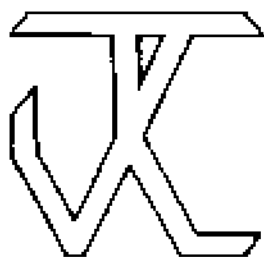
The 15-3 way system comprises an EV16B Bass Driver, the EV1823M + 8HD mid horn and two EV T35A 'tweeters'. **Power** 200 watts RMS; **Impedance** 8 ohms (nominal); **Sensitivity** 103dB at 1w at 1m; **Frequency Response** 40-17kHz (-12dB).

The 12-2 way system comprises an EV12L Bass/Mid-range speaker with two horn loaded high frequency 'tweeters' EVT35A's. **Power** 200 watts RMS; **Impedance** 8 ohms; **Sensitivity** 101dB at 1w at 1m; **Frequency Response** 60-17kHz (-12dB).

The 15-Bass uses an EV16L Bass speaker tuned with two reflex ports to get down to bottom E on the bass guitar. **Power** 200 watts RMS; **Impedance** 8 ohms; **Sensitivity** 103dB at 1w at 1m; **Frequency Response** 40-6kHz (-12dB).

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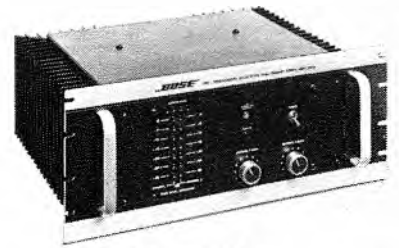
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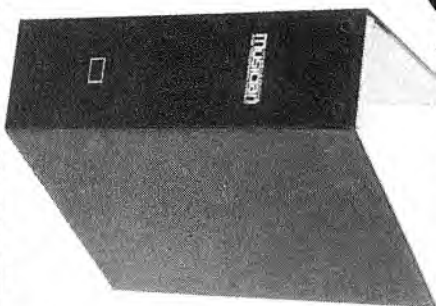
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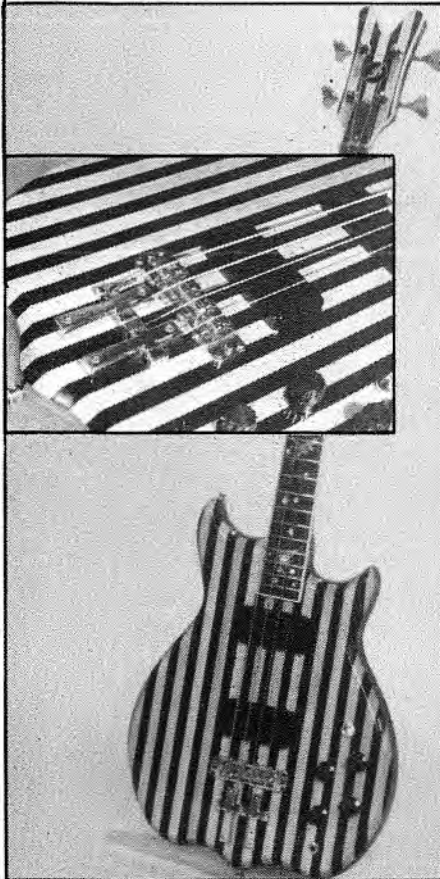
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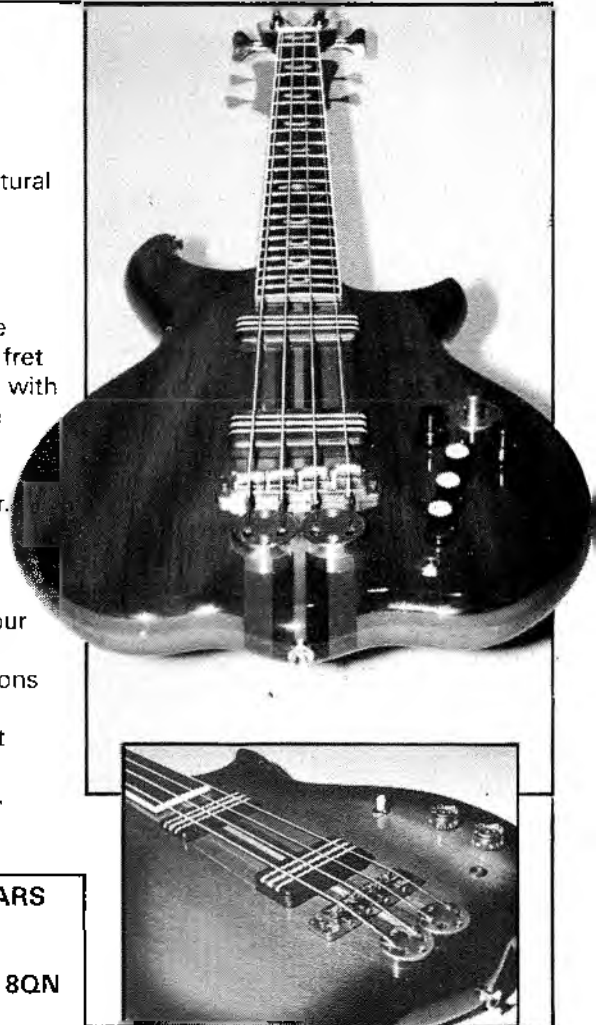
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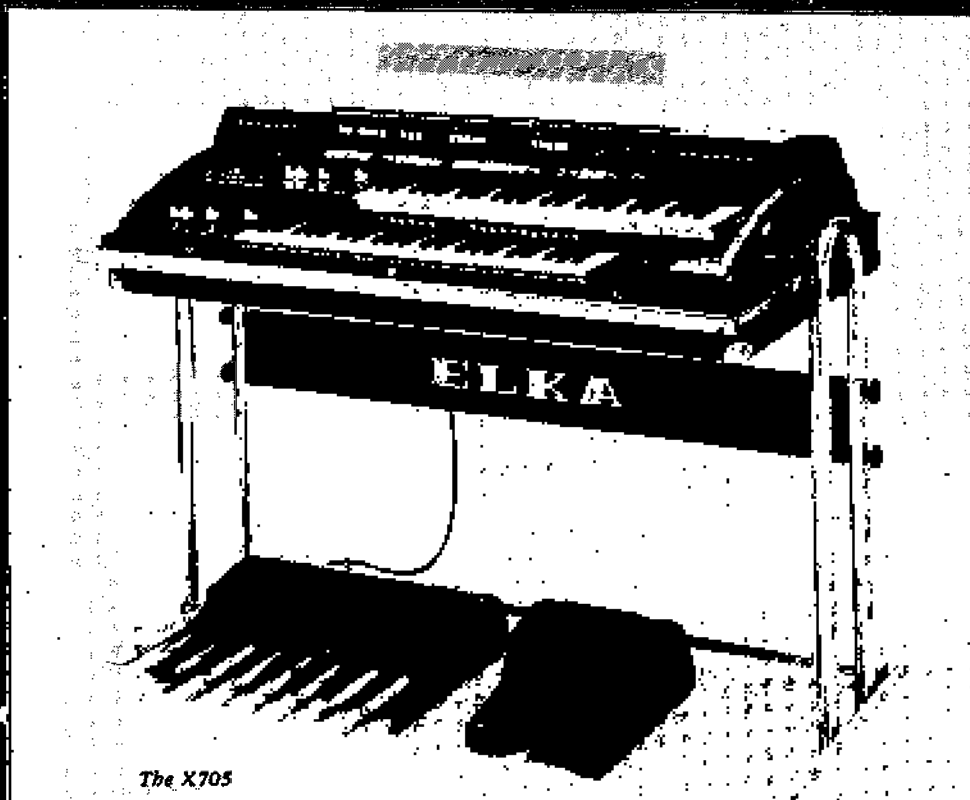
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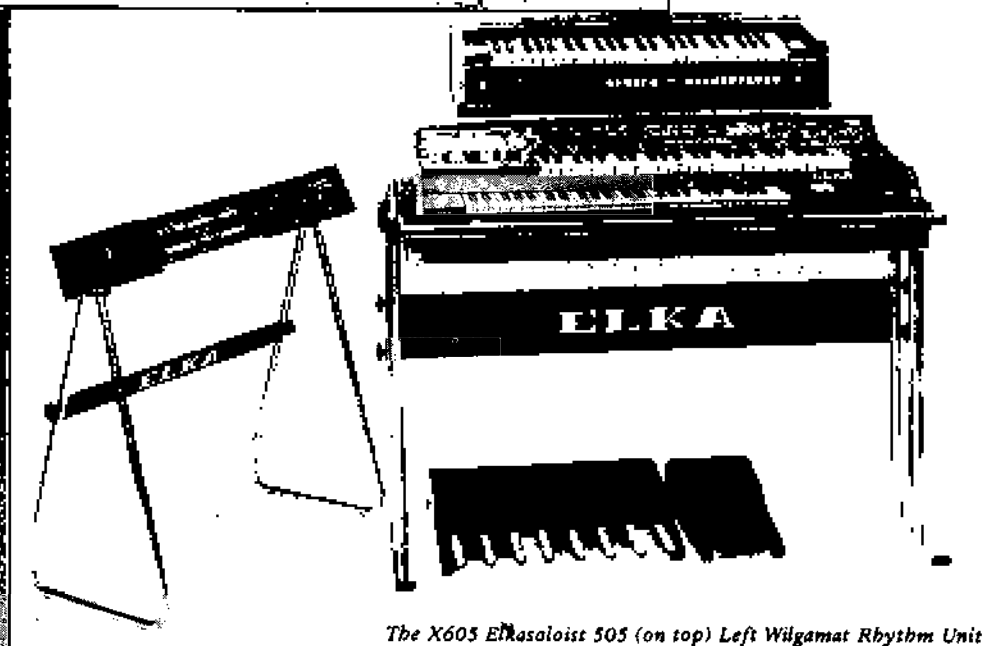
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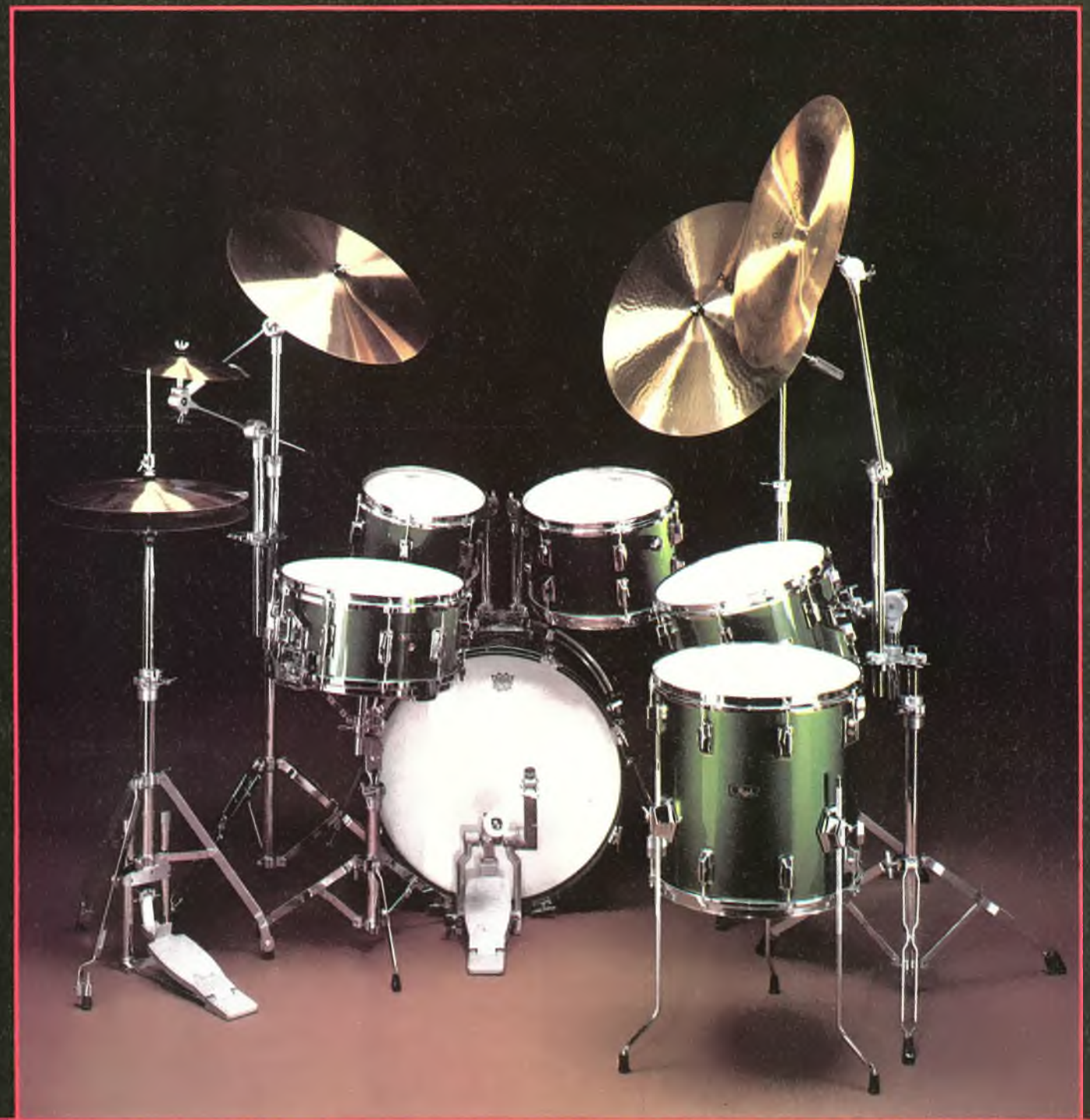
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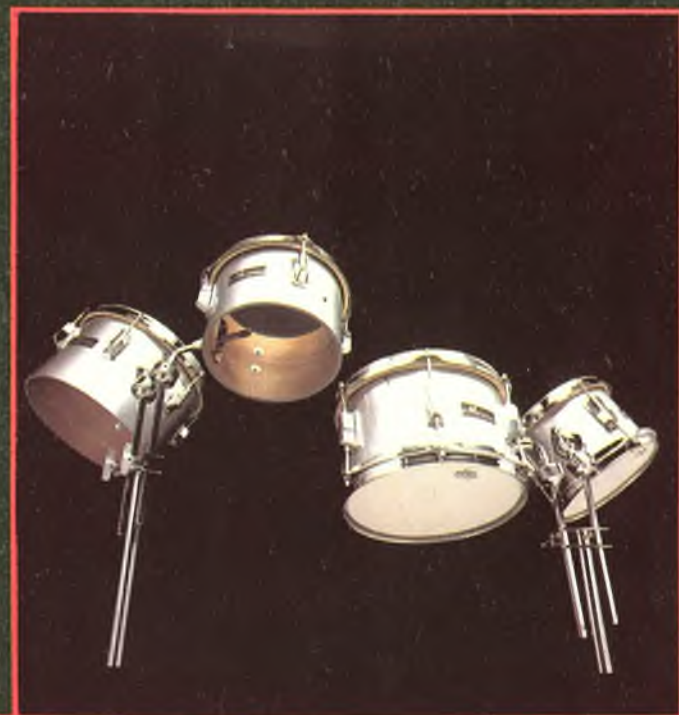
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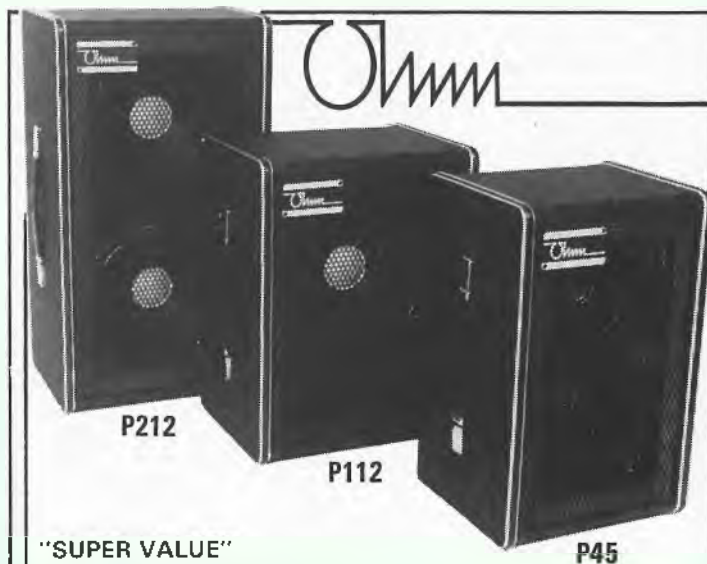
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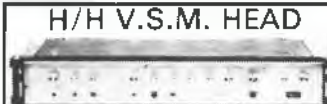
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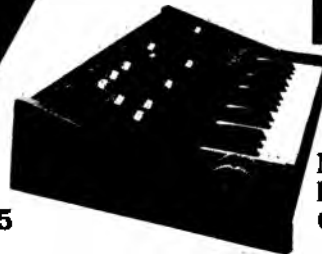
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- MS 03: Signal Processor
- MS 02: Synthesizer Interface
- MS 01: Volume/Vibrato depth Pedal
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- X 911: Preset Guitar Synthesizer
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Sound Advice at a Better Price!

SYNTHCHECK

MOOG Prodigy £295 inc. VAT

The name Moog has always been a synonym for quality, and it's increasingly coming to represent good value as well — a development endorsed by the Prodigy.

Moogs have also been the one brand of synth whose owners become almost sentimental about them, and I can certainly imagine Prodigy owners developing an affection for this little machine.

The Prodigy is monophonic (with a lower note taking precedence). It spans just two and a half octaves from F to C, which might possibly be restrictive for the more extravagant soloist among you, though of course, it has octave switching which allows a wide range of pitch to be produced.

The prime virtue of the Prodigy as a budget synth, is that it features two sound source VCO's, which means that much more colour and depth can be imparted than on monophonic synths with a single oscillator besides an LFO.

On this Moog, Oscillator One has three octave settings, 32', 16' and 8', while Oscillator Two overlaps to higher pitches at 16', 8' and 4'. Both VCO's provide sawtooth (raspy) and triangular (purer) waveforms. The first oscillator can also give out a rectangular

wave while the second features its more symmetrical, version, the hollow sounding square wave.

Already then, it must be clear that quite a variation of potential sounds is on offer from such a small synth. Furthermore, each oscillator has its own volume control, which means you can mix together different amounts of each basic sound, and then there is an overall loudness pot which affects both oscillators equally.

With an interval control, Oscillator Two can be tuned up or down up to a fifth relative to Oscillator One. The tuning is rather fine, and you have to be careful to tune precisely if unison is required. Of course, it's often an advantage to leave two oscillators ever so slightly out of tune, since this can give greater tonal interest to the overall sound — rather like the "principle" of ADT in a studio.

The heated chip technology employed in the Prodigy should ensure virtual complete stability of its oscillators. There is an overall tuning control up or down three semitones which affects both oscillators equally and I found this pot less likely to move in performance than the tuning settings on some other synths.

Besides the two VCO's there's also an LFO by which it

is possible to create vibrato, tremolo and wah-wah effects. The LFO has a choice of square or triangular wave form, its rate is controlled by a pot setting and its amount by a modulation wheel. There is also the traditional Moog pitchbend wheel which allows your free hand to move pitch up or down a fifth without changing your keyboard position.

Another switch can synchronize both VCO's in which case the pitch wheel affects only oscillator two, and wheel movements are experienced more as a phasing effect.

Another venerable Moog feature handed down to the Prodigy from its more expensive predecessors is the low pass filter operated by the cut off control, which brings distinctively "Moog sounds" within the scope of this little synth. Indeed, it's possible to conjure some really sophisticated sounds out of the Prodigy. It may be cheap, but it certainly doesn't sound cheap.

One slight disappointment is the envelope generator, in which the decay and release functions are set on the same pot control. This means that the decay and release gradients on the envelope you shape must always be the same, which means there is





less versatility in envelope shaping than on synths where decay and release settings are separate.

On the credit side, however, there is a switch to instantly create an abrupt release whatever the decay/release setting on the envelope or filter control, which can assist hasty re-patching on stage. Indeed, quibbles about the Prodigy must be minor ones. For its size and cost it can produce an almost limitless catalogue of sounds and effects, and it is tremendous as a lead line.

The bass end is particularly full and throaty, and excellent string sounds can be produced with judicious use of vibrato, so much more naturally "musical" when controlled from a modulation wheel. There's also plenty of novelties and effects to be wrought, some of which are suggested in the first class accompanying manual.

Particularly good are the ring modulator type effects, such as bells and chimes. But a word of warning for those of you who may try out the suggested patches — don't experiment at too great a volume because some of the high pitches produced, won't do your ears much good. I'm still recovering from the "Long Fall" setting.

It's a very easy synth to get to grips with, the controls are well laid out and everything is triggered from the keyboard.

The Prodigy is attractively turned out in a black fascia with E-Z-See controls and maple wood side panels.

Unfortunately, like most budget synths, and indeed some not-so-budget synths, there is no case provided for protection. I really can't understand this, as I'm sure that most people paying out at least £250 would gladly shell out a few more pounds to protect their instrument against knocks, scratches and dust.

Conclusion

If you're looking for an extra lead line or addition to your synth collection, the Prodigy won't let you down. Once you get to know it, it can produce solo sounds as dramatic as any of its more expensive relatives.

If you're a newcomer to the synth world, this Moog will prove a rewarding first time buy. You'll learn a lot from it and have fun doing so. You'll be helped considerably by the well-written easy-to-follow manual which anyone new to synths would understand and benefit from. **Stan Shaw**

Stan Shaw is a keyboard player with a wide experience of both sessions and regular gigging. He has worked with Nick Lowe and featured on early Elvis Costello recordings. Now involved in a solo production venture, he most recently worked with singer Noel McColla and currently gigs with the Hitmen.

BASSCHECK

JAYDEE SUPER- NATURAL Bass £625 inc.VAT

And for the next stop on our guided tour of British guitar-makers, how about a bass from Jaydee Custom Guitars in Birmingham.

As you will see from the photos, it is a tasty looking instrument with lots of control knobs and brass bits and pieces. The knobs are all polished rosewood or ebony, and the ones on the three section equalizer are distinguished with large mother of pearl inserts in the tops. The rotary pickup selector switch has a neat round brass dial with four position dots and a small red light set into the brass.

The pickup selector switch also serves as a battery on/off

switch: one of the four dots marks the off position and the little red light comes on when the switch is set to any of the remaining three positions. The four positions are therefore: On/pickup 1; On/Pickups 1 and 2, On/Pickup 2; and Signal off/battery off. This is a neat and attractive way of eliminating one extra switch, and an alternative to having the battery switched on by inserting the jack plug.

The red indicator light is bright enough to make it unlikely that you would put the instrument away in its case without noticing it. I did leave the battery on deliberately over an entire weekend, and the light was still glowing weakly on the following Monday morning. After resting for a day, the same battery produced a little distortion with the equalizer on nearly full bass boost after half an hour's playing.

With the equalizer section switched out, the sound cleaned up, but I think the battery must be very near to the end of its useful life. I think the battery supplied had been used a little before I received the bass for review, but if you should leave one of these instruments switched on for several days continuously, it would be a wise precaution to throw the battery away and fit a new one. It is nice to see that even after this misuse, nothing stopped working suddenly. One just becomes aware of some fuzzy distortion on loud bottom notes. That is not likely to cause any disasters on stage, and gives reasonable warning to put in the spare battery (Standard M.N. 1604 Duracell, or a leakproof 9-volt calculator battery).

If you don't have a spare battery, open the back panel, take out the old battery, throw it away, replace the back panel and continue playing. Everything still works except the equalizer section and the little red light. I think this is the preferable use of electronic effects in instruments: you have the effects, but if you run out of battery power, you still have the rest of the guitar to fall back on.

The 'active' section of the controls consist of a three-section, bass, mid and treble EQ, with a small switch to put

the whole EQ section in or out. The "Passive" volume control, tone control and pickup switch work all the time. I think I would prefer to have the passive tone control switched alternately, *instead* of the EQ circuit, not as well. This way it might be easier to set up two very different sounds and choose one or the other with the equalizer on/off switch.

The equalizer channel controls need a little practice before you can easily set them to give specific sounds. For a starting point try the setting illustrated, with the volume, and the passive tone controls on full, using either pickup 1 or pickup 2. This works well with roundwound Guild strings, into a small Polytone amp with the bass and treble controls turned well up. The brighter Rotosound strings or a different amp may require different EQ settings or the passive tone control turned down a bit.

You will also see from the photos that the brass fittings on this instrument are unusual. They are all made by John Diggins from brass bar stock. The two round string anchors work well with the Rotosound Superwound strings supplied, but the string angles and size of the entry hole made fitting a set of Guild strings rather difficult. The keyhole slots are only barely big enough to take ordinary bass string ball ends, and a slightly oversize one will not fit at all. I am sure they could be modified easily to accept all bass strings.

The round string anchors look unusual, but the really interesting work is in the bridge. The bridge frame can be raised or lowered *and locked* at each end. The individual string barrels can be raised or lowered, without any projecting screws to wear into your hands, and there is the usual separate intonation adjustment for each string. It is a clever and sensibly made mechanism, flawed on this sample by a slight buzz on the G and A strings. This could also be modified to work perfectly with very little trouble, and no doubt the problem will be eliminated on later samples.

The pickups are finished in an unusual and attractive manner, which is also intended to prevent popped or hammered



strings from crashing against metal pickup lids or screws. Both pickups, which are also made by John Diggins, are completely covered with striped rosewood and maple lids. Pickup height and angles are adjustable by screws at the back, but there is no individual adjustment under each string. It is likely that some internal adjustment has been done by the maker, as the string balance was quite acceptable with both Rotosound and Guild strings.

The neck looks as though it continues straight through the body, but on close examination there is a closely fitting joint between the two parts. Jaydee prefer to fit the neck as a separate component, to allow greater control of the neck to body alignment. With a neck joint which fits as well as this one and a matching laminated centre body section, it makes very little difference to the performance of the instrument whether the neck is glued on, or continues right through. Either is completely acceptable if made well.

The back of the neck is fairly wide and a bit squarish. Many bass players like this, although I prefer a more triangular shape on a bass neck. The edges of the fingerboard and head are neatly bound with black and white plastic strips. The fingerboard is ebony, with a slightly wavy grain and large pearl and black position markers. The maker's initials also appear in pearl on the head, against a black background.

Machine heads are standard chromed Schaller and all four work very well. After about a week of playing, from new, the truss rod needed a little adjustment to remove a gentle bow in the neck. This instrument was supplied with a tool kit of screwdriver, pitch pipes, truss rod key and four Allen keys; enough to adjust any part of the instrument.

The side sections of the body are finished in deep red, with a yellow tinted lacquer over the neck, head and edge bindings. The outline of the body is fairly conventional, but it is a bit wider and a bit less deep than one would expect from first appearances. When playing sitting down, I find it easier to point the neck more forwards than usual to move

the bottom end of the body backwards and round, out of the way of my right arm. There is no difficulty when standing up with the instrument on a strap, but if I had to play it much sitting down, I would like a larger bevel cut from the lower bass side at the front.

There is a fitted hard case available for this bass. Other Jaydee instruments have included fibre-optic position markers and 'disco-lights' built into the tailpiece at the customer's request, and other more conventional optional features.

Conclusion

A good-sounding, well constructed bass. It looks very impressive, and has only minor imperfections in the bridge and string anchors which could be put right with a few minutes work. The basic design is reliable and attractive, and while it has some electronic tricks, the rest of the instrument will work just as well without the battery. On the basis of price and quality, it

can compare favourably with the better Japanese and American 'original' designs, and as if that were not enough, it is made in this country.

Stephen Delft

Instrument: Jaydee Supernatural Bass

Source: Jaydee Guitars, 41a Ravenhurst St, Camp Hill, Birmingham B120EJ

Price: £625 inc VAT

Scale length: 865mm

String spacing at bridge: 59mm

String spacing at nut: 31mm

Fingerboard width at nut: 40mm

Depth of neck at fret 1: 22mm

Depth of neck at fret 12: 24.5mm

Depth of neck at fret 15: 28mm

Action as supplied: 3.2mm treble/4mm bass

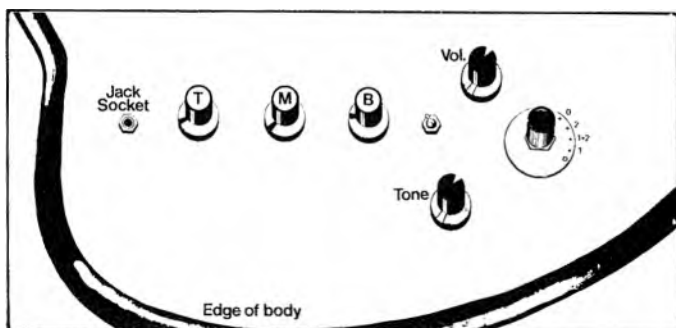
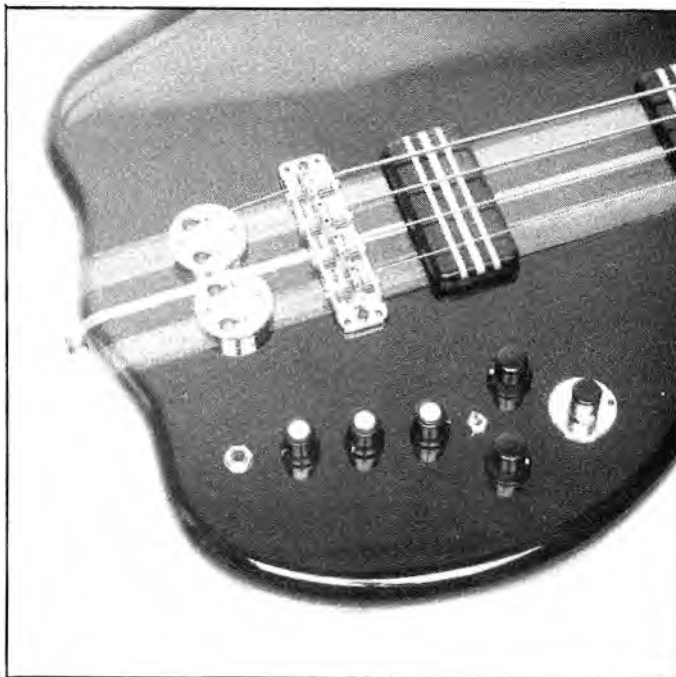
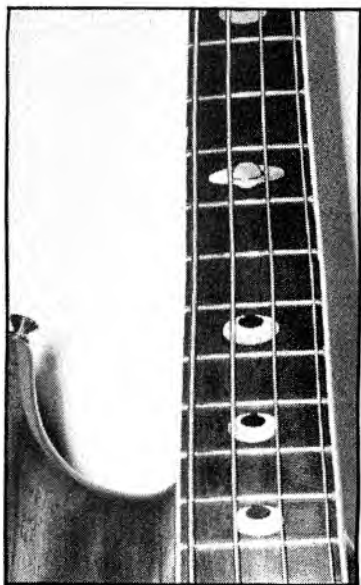
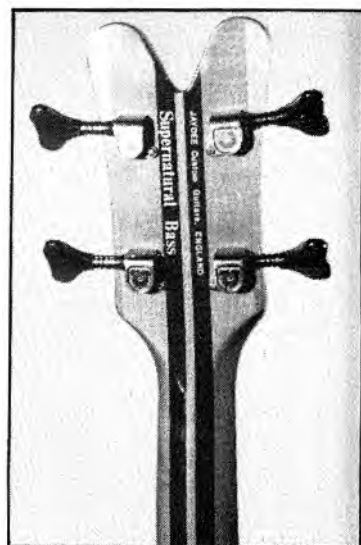
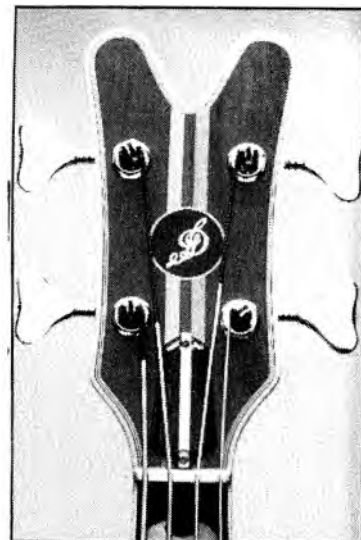
Lowest recommended action under our standard conditions: 2.5mm treble/2.8mm bass.

Further notes on action — Measurements were lowered from "as supplied" condition to recommended settings by adjusting the neck until (almost) straight. No bridge adjustment needed.

21 frets on fingerboard; body joins at fret(s) 18/19 on treble side.

Heel starts around fret(s) 14/15.

Typical body depth at edge — 36mm.



Stephen Delft is a maker and repairer of guitars and other instruments, and a member of the Institute of Musical Instrument Technology. He is also a more than capable performer on the guitar.

GUITARCHECK

GORDON SMITH 'GS' £172.50 inc. VAT

Yes, you did read the price correctly: this is a British-made guitar, it costs £172.50, and you should be able to order one through your local music shop. It also plays well, has one humbucking pickup (which appears to be the same kind as the pickups on more expensive Gordon Smith guitars), with smooth tone and volume controls and a coil-tap switch.

Are there any snags? Well, the supply of this particular Gordon Smith model is a bit limited. Your local music shop may have one in stock, or can order one, but you may have to wait for weeks for it.

At this low price it is strictly a one-pickup, matt finish, no options instrument, with the pleasant exception that left-handed instruments are available without any extra charge. That should please our many left-handed readers and

a few right-handed Jimi Hendrix copyists who want to change from left-handed Strats.

The GS model exists because the Gordon Smith company and their distributor felt it was unreasonable that poor beginning guitarists should be forced to buy an imported guitar on the grounds of cost. They therefore tried to make a simplified model of guitar which retained the essential bits and omitted the non-essential trimmings.

It is obviously impossible to make an adequate, new guitar in this country, which can compete with a second-hand Korean bolt-on-neck 'Les Paul' copy, or a fifth-hand Watkins Rapier. Many beginning guitarists will continue to buy anything they can find, that is cheap and has six strings. However, anyone who puts in a bit of hard work and practice, is likely to progress beyond junk-shop guitars fairly quickly, and will soon need a better instrument.

I think the GS succeeds in the job it was intended to do. It has only one pickup, but it is a good one. No economies here! The GS appears to have just single tone and volume controls, but the volume knob can be pulled out, to operate a coil-tap switch, and the tone control is modified, so that it still works smoothly in the coil-tapped pickup setting.

When comparing this instrument with imported guitars at similar prices, you may wish to consider the *quality* of the fittings offered as well as just the numbers of knobs and pickup covers. I would suggest that one good pickup may be nearly as versatile as two cheap ones, and rather more reliable.

The fingerboard on this sample of the GS is made from a dark yellow-brown timber, which looks like some sort of acacia or laburnum wood. It seems to be quite hard but I have no experience of its stability or wearing properties. The wood used for fingerboards on this particular GS model may vary from batch to batch. It helps to keep the price of the guitar as low as possible, but all necks and fingerboards carry the same 25-year company guarantee. If you like guitars where all the fingerboards are painted a

uniform inky black, just look around the shops. Don't blame me if the colour comes off on your fingers.

The neck and body of the GS are made from light brown mahogany, with a natural colour, matt lacquer finish. It is supplied with the plastic-bodied Schaller machine heads, and a brass nut, which is rather thinner than usual and held on with two small screws into the end of the fingerboard. On the review sample, the nut is slotted to fit over the screws. This would allow for a small amount of nut and string height adjustment, by slackening the screws, sliding a narrow strip of thin, hard paper under the nut, and re-tightening them (gently!).

The nut was quite well adjusted as supplied, but all nuts wear down eventually and sometimes string slots need cleaning out and re-cutting. A limited amount of height adjustment at the nut is certainly a useful feature.

The machine heads work fairly well. They give easy and stable tuning, but some of them have slightly loose buttons, and the top string unit feels a bit creaky in operation. I would still consider them better than many of the machine heads fitted to some American and Japanese 'budget' guitars. I think they would work more happily with either shorter string barrels or a thicker guitar head. While I appreciate the need to keep costs to a minimum, there are now many kinds of metal bodied Schallers available to manufacturers and perhaps one of these might be suitable.

The style of bridge fitted is similar to the ones on some early Gibson electric guitars. It is a straight bar with a smooth, rounded top. There is some evidence that this kind of bridge, with no dead string length behind the bearing point, is particularly suitable for this kind of lightly-built 'Junior'-style guitar. It is adjustable up and down, and backwards and forwards, but there are no individual string adjustments, and you are unlikely to have correct intonation on all strings at the same time. Some players put up with the simple round-top bridge because they feel it gives a better sustain, and they

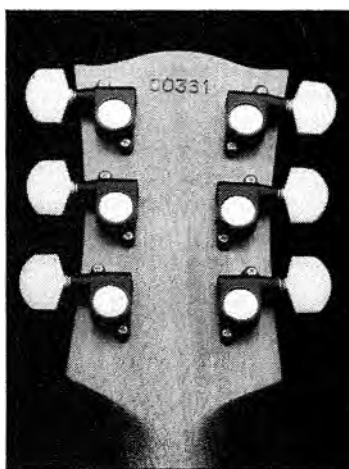
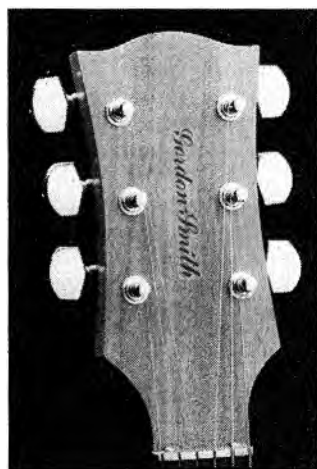


may be right. Others insist on perfect tuning on the higher frets. A reasonable compromise between these two points of view is provided by the Badass-type bridges with individual string adjustments. You should be able to buy a real Badass bridge in most areas; if not, Chandler Guitars can supply them by post.

There may still be a few Japanese 'Badass' copies about, and there is also a new Schaller bridge which works on a similar principle. Although they all look interchangeable, they are not. Some may need the bridge forks enlarging with a file, or (preferably) the bridge pillars turning down slightly on a lathe. Also even the bridge support screws, supplied with some bridges of this kind do not all have the same kinds of thread and may not fit the bushes fitted into the front of the guitar. If you want to use one of these bridges for improved intonation, take the guitar with you when you buy the bridge and make sure it fits. Alternatively, ask a good repairman to fit it for you, and leave him with the problems.

Incidentally, this does not apply specially to just the Gordon Smith guitars. It also applies to many other guitars with a combined bridge-tailpiece unit, held on by two big screws. I believe the Badass bridge will fit almost any old bar-bridge Gibson or Epiphone, although occasionally the old-type Badass would not go low enough. Don't expect any other bridge to fit any other guitar without trying it first.

You will often find that lower-priced guitars have necks which are either too narrow across the strings, or too bulky around the back of the neck. Neither applies to this guitar. It has a slim, shallow neck of average width, which is easy to play, and the tops of the frets are rounded and polished smooth, so you should be able to bend strings easily and without scratching sounds from rough frets. There is a certain amount of polishing sludge alongside the frets and in the grain of the fingerboard and in a couple of places the finish on the fingerboard is definitely rough. It does not seem to affect the playing, though. On this in-



strument, there are polished aluminium position dots on the front of the fingerboard and small white plastic dots inset into both bass and treble edges.

The sound of the GS is a mixture of the lively and almost semi-acoustic properties of a light mahogany body and neck, with the smooth and slightly mid-range emphasised sound of the Gordon Smith humbucker. As one would expect from a lightly-built, responsive guitar of this kind, the natural sustain is of a slightly different kind from the sustain of a heavier, maple fronted Les Paul type guitar. It is difficult to find exact words.

Approximately, this kind of guitar has more character, and a slightly more acoustic guitar feel than the more uniform and even sustain of a heavier and more rigid guitar. The other side of saying that it has more character, is also that the sustain is better on some notes than on others, although on this sample it only varies between adequate and very good. Subjective impressions of sustain envelopes, and of tone quality, are very much affected by the very beginning fraction

of each note, and also, being by definition subjective, each tends to affect one's assessment of the other. I am forced back to the usual guitarists' comparisons, that (as you would expect from its appearance), the GS sounds a bit like one of the lighter and more resonant Les Paul Specials, with a high-output humbucker fitted by in the bridge position.

Conclusion

The GS is a simple guitar and not what you could call fancy, but it plays well and sounds good. There are a few small blemishes in the woodwork, but they are not important, and probably acceptable, considering the price and performance. Personally, I find that it grows on me, although I would probably have more fun playing a right-handed model.

I have never reviewed a left-handed guitar before, and I thought it was about time. After a bit of practice, I can now play three rather hackneyed rock riffs and the first eight bars of Honky Tonk Women, on a left-handed guitar. Beyond that it is strictly one string at a time. I definitely

prefer right-handed guitars. However, for the benefit and consolation of our disadvantaged, laterally-reversed International Musician readers, I have proved that the left-hand model GS really does exist and is the same price and quality as the right-handed version.

Wearing my Devil's Advocate hat (which is rather like a 'Kiss-me-quick' hat, except that it is black, with a glowing brim, and comes with an optional very long spoon), I have tried to pick holes in the Gordon Smith GS model, and I am not having much success. The colour is a bit pale and wan for my tastes, but a darker grain-filler would probably fix that, at next to no cost. I would prefer a different choice of machine heads, although those fitted are perfectly adequate for a guitar under £200. (Every time I start becoming critical of medium quality machine heads I try an instrument with wooden friction pegs. After watching the pegs unwind slowly in an over-heated club, any machine-head which works, is an improvement.)

Some players will wish to buy and fit an adjustable Badass bridge for better control of string intonation. It is regrettable that not all bridges of the two-stud fixing kind are compatible and interchangeable, but this is neither Gordon Smith's fault, nor within their control. At least one adjustable bridge, which arrived in an "Ibanez" box, does fit perfectly, without modification.

Although there is not much exposed internal wiring, a quick splosh around the cavity and back plate with screening paint would be a nice gesture.

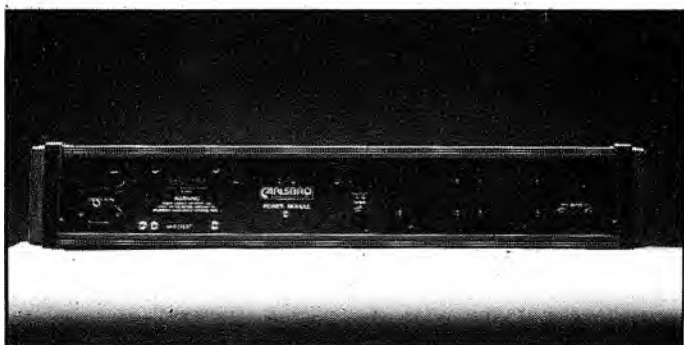
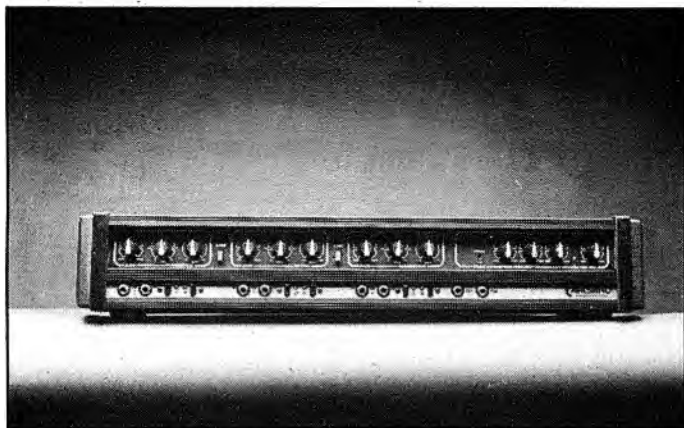
I think it is a good honest guitar, it is British-made, in a price range where one is often obliged to buy Japanese or Korean guitars. It is good value for money, widens the guitarist's choice, and employs a few of our own guitar makers every time one of you buys a GS guitar. Things seem to be going round in smaller circles these days. The fellow who made your new guitar may be the same fellow who buys your new album, or pays to come to your next gig. How many copies of your album have you sold in Korea recently?

Stephen Delft

*Instrument: Gordon Smith GS model
Serial No. 00361
Scale length: 625mm
String spacing at bridge: 50mm
String spacing at nut: 38mm
Fingerboard width at nut: 44.5mm
Depth of neck at fret 1: 19mm
Depth of neck at fret 12: 22.5mm
Depth of neck at fret 15: 23mm
Action as supplied: 1.2mm Treble/1.3Bass
Lowest recommended action: As above
Frets on fingerboard: 22
Body joins at frets: 19/20 on treble side
Heal starts around fret: 16
Typical body depth at edge: 35mm
Source/Distributor: Keith Hand Music Supplies*

CARLSBRO Stingray Multi Chorus Keyboard Amp £329-95 inc. VAT

The Stingray Multichorus keyboard amplifier is available as an amplifier too or combo and comes from Carlsbro up in Kirkby in Ashfield. The top or as we called these amps in earlier days, the Head, is supplied with an integral case and carrying handle to form a robust and easily transportable unit. The Carlsbro Stingray multichorus combo is electronically the same amp as the top version but built into a tuned cabinet which houses a pair of 12"/8 ohms — 75w Carlsbro Powertone speakers. It is a complex and universal amplifier designed for guitars and keyboards and general purpose applications and as a system is organised with three input channels, an effects section and an approximate 150w power amplifier module. For increased versatility, each of the identical input channels can operate from two different sensitivity sockets i.e. "Hi" and "Lo" and the Effects section (Chorus/Vibrato and Reverb) can be controlled both from the amp's fascia or through a remote footswitch provided as standard. It also incorporates a quite unusual and revolutionary parametric EQ circuit in each of the input channels which give a lot of new tonal possibilities for aspiring musicians.



Construction

Before starting my usual measurement on the Stingray, I decided to use it for a couple of days playing my Sisme Goodwin 444P organ and Les Paul Guitar. The reason for this was simple, Stingray is equipped with this parametric type of equalisation (PEQ) which is rarely found on other amps and knowing full well the tonal possibilities of both my guitar and keyboard I wanted to evaluate the PEQ from a practical? point of view as a musician, and thus learn how to control the devil. I have to confess that after reviewing more than a hundred amps it took me a while before Stingray started to obey my orders, so I do think it is vital to carefully read the manufacturer's notes, otherwise you will find the Stingray will control you! But before going into any further detail, I would like to refresh your memories with a spot of classical EQ control theory. Usually one has treble, bass and middle tone controls specified at exact centre frequencies of High/Low and medium part of the frequency spectrum, for example, 10kHz (Treble) 20Hz (Bass) and say 600Hz (middle). By turning left or right of the centre "flat" position, cut and boost are achieved, but each filter's centre frequencies remain unchanged. Parametric EQ looks and works differently, it has cut and boost with a variable frequency control. For optimum control, graphics are adequate, but they still have limitations in both performance and operation, and in order to cover a comprehensive frequency instrument range, one has to design a number of cascaded filters equipped with an equal number of band level controls. The parametrics in the Stingray have just two controls i.e. "Frequency" calibrated from 75Hz to 7kHz and "Gain" +20dB, and in addition these are programmable as the use of one, two or even three parametric equalisers together is still possible. Such a function is achieved by the use of a "Link" push-button filled between the cascaded channels one and two. To give you an idea — plug the guitar lead into channel one's input socket and adjust the pre amp gain as well

as master volume for the sound level required, then set the EQ frequency in the region of 2kHz (Ch.1) with gain just above "flat" i.e. say 2pm. Set the second channel's EQ frequency control at about 3kHz and gain at the same level as before, i.e. 2pm. Finally, channel three's frequency should be adjusted to nearly 7kHz and gain equal as above. It is now necessary to select Link buttons between 1 and 2 and 2 and channels, when this is completed the setting is ready. Notice that the gain control in channels 2 and 3 does not operate if feeding the instrument signal from channel 1.

This combination of EQ filters allows one to set practically any number of EQ variations and thus achieve an enormous tonal/harmonic scale and improved spectrum dynamics. Naturally each of the one to three sub-bands can be switched off from the "cascade" by the relevant "Link" button. The settings given above will tune the high end of a guitar to quite new tonal areas which i, in fact, like very much. Obviously, one has to be a little bit critical as far as equalisation is concerned especially when playing in the tricky area of 200Hz-2kHz range. Such criticism is required as many of us know, but do not always realise — the "middle tones" are the most common and available all the time, from the telephone to chip transistors, therefore one gets accustomed to a "flat" middle and even relatively small change in this area may cause overequalisation, which sounds awful, believe me. So remember to try out the unit before playing to an audience, anyway I'm sure you all do as a matter of course.

Parametric EQ can be equally useful the usual tone control knobs and additionally it opens up a completely new field for experiment, which is extremely valuable, requiring but a few days experimenting to know all the tricky corners.

An effects box is found on the right hand corner of the Stingray with three rotary controls, i.e. speed, Depth, and Reverb level, as well as Mode selector switch, i.e. chords or vibrato. Each of these effects can be used on the three input channels provided that the

relevant selector button "C" or "R" or both is selected.

Reverberation is achieved by a classical Accutronic/Hammond spring type module, made in the USA, which everyone is familiar with by now, so I won't dwell on it any further. All other effects and combinations are produced by the ubiquitous silicone chip — "bucket brigade" from the respected house of the Reticon Corporation.

The original Reticon SAD 1024 device used by quite a few people for the last few years has been replaced by an improved SAD 1024A chip and Carlsbro have the latest version.

The Vibrato effect, which is easy to understand and use, can be adjusted from non-vibrato up to multimodulated tones — something like a computer voice if set too high, and after a while, one tends to come back to pure tones. However, care must be taken with the Depth settings, which lose quality if too large (that's solely my opinion of course). Chorus on the other hand is very nice and professional, although the less speed the better (my opinion taking over again).

Conclusion

Coming back to the amp as a whole, one general remark — the versatility and highly attractive finish is to be recommended. The front panel layout is easy and practical and Stingray sounds as good as it looks.

Performance-wise, it meets its specification with only one or two minor exceptions such as the THD level only slightly higher than the specified 0.05%, from 30-120 WRMS the THD figures remain very much unchanged at around 0.07 per cent. A significant increase is observed at very low power levels, i.e. less than three watts.

The second anomaly is the slave input sensitivity specified at about half a volt, which I measured and appeared to be slightly above 0.8V (see spec. for details).

The Stingray comes as standard with dust cover, speaker lead, mains lead and footswitch selector switch and a good instruction manual.

Mark Sawicki

STINGRAY "TOP" — PERFORMANCE			
Parameter	Result	Test Condition	Comment
Specific Power Output (WRMS)	126.56 wRMS 78.64 wRMS 71.92 wRMS	Onset of clipping 4 ohms Onset of clipping 8 ohms Onset of clipping 16 ohms	Carlsbro claim power output at 5 per cent THD i.e. 150W into 4 ohms 105W into 8 ohms 2 jack sockets — output 4/16 ohms are provided on rear panel of/amp for the connection. Load impedances below 4 ohms are not recommended.
Total Harmonic Distortions (THD%)	0.07% 0.075% 0.073% 0.08% 0.1% 0.12%	@120 wRMS @100 wRMS Ref @50 wRMS 1kHz @30 wRMS into @10 wRMS 4 @3 wRMS ohms @1 wRMS	Man. spec. states THD for power amp section at 0.05% at 100W into ohms load. All THD tests conducted with single parametric EQ channel only. Freq approx. 1 kHz; Gain—"Flat". Overall THD figures include pre-amp and power amp stages. Effects circuitry off.
Frequency Response (Power Amp section only)	+0.5dB	Ref. 30Hz —20kHz@100W into 4 ohms dummy load.	Quite good frequency response for guitar/keyboard work. The range of PEQ is continually variable 75Hz-7kHz and easily matches the majority of guitar requirements.
Hum and Noise (Power amp section only)	approx. 100dB	"A" weighted below rated output level.	True RMS reading on high sensitivity ANM2 Radford noisemeter. For overall noise performance the channel gain/master-volume ratio should be carefully adjusted.
Input Sensitivity	5.21mV RMS 21.72mV RMS	"HI" input Ref. 10 kohms "LO" input Ref. 47 kohms	These figures are very similar to those claimed by Carlsbro, i.e. i/p sensitivity "HI" 6mV i/p sensitivity "LO" 24mV ref. 1kHz/4 ohms
Output Offset Voltage	approx. +20mV		The power stage employs single pair of TO3 silicon transistors with pair of plastic 408/1/40872 (RCA) drivers.
Pre-amp output	0.545 VRMS	Ref. 120 wRMS output/1kHz/4ohms.	Satisfactory. Stingray Multi-chorus is fitted with a balanced line direct inject
Slave input sensitivity	0.812 VRMS		Ref. 120 wRMS output/1kHz/4ohms.
EQ Section Frequency Range	75Hz — 7kHz		Continuously variable and calibrated to 75-100-200-2kHz-3kHz-7kHz band.
EQ Section Parametric Gain	(-20; 0; +20) dB		"Boost/cut" variation at any selected frequency from parametric freq. range.
Reverberation	OK continuously variable	Accutronics/Hammond spring type unit type 48B3A1B	Very nice sound. On/Off push-button control separately fitted in each channel in addition to rotary Reverb level control.
Chorus	OK. Continuously variable control over Speed/Depth Chorus delay approx. 5msecs.	Reticon Bucket Brigade chip i.e. SAD1024A provided with external clock facilities.	"C" selector button for channels 1-2. (For additional comments see text.)
Vibrato	OK. Periodic variation in pitch of signal at fairly slow rate approx. 1 — 15Hz	Reticon "Bucket Brigade" chip i.e. SAD1024A provided with external clock facilities.	Chorus/Vibrato and Reverberation can be switched on or off by foot-switch. (For additional comments — see text.)
Damping Factor	70 non-dimensional	Ref. 4 ohms load.	Acceptable
Capacitive Load Test	OK	2 uF non-electrolytic capacitors/250V working voltage into 4, 8, 16 ohms of dummy load. Effects circuitry off.	Very good stability margin.
Open Circuit Stability Test	OK	Channel 1, 2, 3 Gain — MAX Master vol — MAX Dummy load — Disconnected Link 1, 2, — ON Freq. 1kHz; Fr. Gain-FLAT	Stable during OCS test.
Short Circuit Test	30sec	Short circuit placed across output terminals of the amp at full rated output.	Carlsbro claim output protected against short circuit, mismatch, open circuit, reactive load, and high freq. burnout.

SOUNDCHECK

**FENDER
75 COMBO
£564.42
inc. VAT**

On test this month is the Fender 1x15 Combo. I suppose that if everyone else brings out master volume amps then Fender might just as well do it too. That, I must admit, was my first thought when I saw this amp. Still, I mustn't be unfair about this Fender as it is basically a good amp although perhaps a little complex.

Construction

Firstly, down to the basic appearance and construction. As with all Fenders this one is certainly well-built and solid although to those of us used to transistorised combos it feels remarkably heavy (it being both a combo *and* a tube one at that — not unusual for Fender of course!). The cabinet is constructed of what looks like half-inch plywood throughout, covered in tough black vinyl and with an open back. As is normal for Fender, the chassis is actually mounted upside down inside the cabinet so that the front panel (which is the right way round) appears at the top front of the cabinet. A single 15 inch loudspeaker is fitted and protected by a tough black speaker grille. The black is relieved a little bit by silver piping around the outside of the

grille and also by black and silver markings on the control panel. A black carrying handle is mounted top centre but there are no castors fitted.

As mentioned already the chassis is "upside down" with output tubes and pre-amp tubes hanging out of their sockets. I have always been amazed that Fender have not more problems with their amps because of this, still, the chassis and electronics are certainly sturdy enough.

Without getting totally confused I will give a quick run down on the front and back panels' facilities.

Front Panel:

From the left hand side there are two input jacks (both with individual input sensitivities). Next a "bright" slide switch, then four controls grouped together — volume, treble, middle and bass. The three tone controls here also provide extra boost by simply pulling the rotary control out (i.e. combination switch/pot). To the right of these controls is a second group of four; these being lead reverb, leadmaster and master. (I will attempt to explain these later.) Finally, on far right is a standby on/soildus off switch and mains on/off

plus red indicator lamp.

Back panel:

From the left (looking from the back) a captive power cord is provided with, just to the right of it, a power selector switch with fuse.

There are then a total of eight jack connectors and two preset pots. Two of these jack connectors are for speaker outputs — one to the internal speaker (jack plug already connected) and the other for an external speaker system. (One slight confusion here is the speaker impedance rating, but I will look at that later on.) Next, two jacks are provided, one as a mixer o/p (i.e. direct injection) and the other a stereo jack for effects in/out. Two jacks are provided for the footswitch (reverb and lead switching), and two more for connection to the internal reverb unit. Finally, two presets are provided — one for output tube matching and one for hum balance (heater supply).

Having got so far let me attempt to describe what this amp can do. The design idea behind this amp appears to have been to take the basic Fender sound and controls and then play around with them



and add extra circuitry to make the amp more versatile.

Certainly the extra range now offered by each tone control with its own boost circuit is very impressive. The only thing I am not quite so impressed with is the mid-range pot, this appears to make only the slightest difference to the sound unless both bass and treble are turned fully down.

The footswitch provided with the amp has, in addition to reverb on/off, a second switch (and LED) marked lead on/off. When this second switch is activated in addition to volume and master, lead and lead-master controls are put in circuit. This makes a grand total of four volume controls affecting the guitar signal. My first thought was why are there so many controls? However, if followed through logically it does seem to make sense.

In the normal position volume and master volume are set up to give the desired clean sound. When the lead footswitch is depressed -- without touching volume and master volume, tube distortion can be obtained -- overdrive distortion being adjusted by the lead control and output volume (balancing with the clean sound) by using the lead master. From that point on, once the two sounds have been balanced overall, output level can be controlled using the master volume. Simple! In addition -- if output stage overdrive is what is required at low volume then by reducing the HT to the output values (switching to low power position), a maximum of 14 watts RMS is obtained.

OK, what does it sound like? Well, to be honest I only normally like the typical Fender sound for certain types of instruments and/or playing. I think everyone must know what a Fender twin reverb sounds like. This amp comes pretty close -- the difference being of course the provision of just a single 15 inch speaker in this version (slight loss of treble). However, to hear a Fender chucking out lots of nice tube distortion (at low levels) is quite a revelation. Playing around in the lab with various guitars produced some beautiful sounds; especially in the lead position a maximum

I/P sensitivity of less than 1mV can give stacks of overdrive distortion.

Of course, the real test came when the amp was tried out at a gig. I must admit that the normal lead switching and controls took a little while for each guitarist to sort out -- however, once familiar it was possible to balance up the two sounds exactly and where they weren't quite right, fine adjustment was simplicity itself. I have to hand it to Fender for providing what at first seemed a very complicated system of controls but which in reality is very versatile and easy to set up.

An additional plus was that in quieter or less raunchy numbers, switching to low power produced really nice O/P stage distortion without effort. Although using a 15 inch speaker I would normally expect a loss of treble, on stage it would have been impossible to tell, as on occasions the top was very ear-piercing.

Now we come down to the one or two odd things about this amp that I did not like.

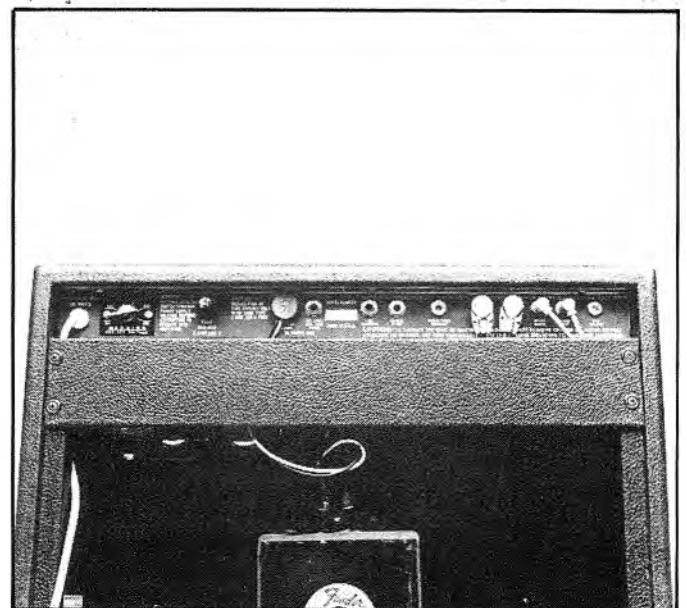
The first is the power selector switch. When first looking at the amp, I could not tell which way the selector was pointing. It seemed to me that it was selected at 100 volts but was in reality at 240 volts (I found out by turning the selector around-power (disconnected, of course). It was also too easy to change this selector switch -- I would prefer to see this switch tucked away inside the chassis somewhere.

The second point has to do with speaker matching impedance. Both the internal speaker jack and external speaker jack have eight ohms minimum impedance marked on them. As the amp receives maximum power into eight ohms this seems a little strange. It does appear however that plugging an external speaker in should automatically disconnect the internal speaker, only on the test sample this was not the case.

Overall, I liked the sound of this Fender especially as it was able to produce some very unfender type sounds.

Dave Mann

Power Output: High Power	76.5w RMS into 8 ohms before clipping
Low Power	14w RMS into 8 ohms before clipping
Input Sensitivity Normal	- 23mV for full output.
	Very good sensitivity
Lead	- 8mV for full output
Maximum Input Level	Both 1 & 2 - 1 volt RMS
Tone Controls Range:	
Bass	@70Hz-28dB
Bass Boost	@70Hz-10dB
Mid	@2kHz-2.5dB
Mid Boost	@2kHz-10.9dB
Treble	@3.5kHz-29.5dB
Treble Boost	@3.5kHz-9.4dB
Bright Switch	@3.5kHz-14.5dB
Hum and Noise:	
	Signal to noise ratio (referred to full output)
Master Down	- 75.5dB
Master and Volume Up	- 64.4dB
All Lead and	
Master Up Full	- 36dB



SPEAKERCHECK

As we promised last month, here are the first set of reviews of some of the more recent additions to the range of compression drive units currently available for building into new loudspeaker systems or for upgrading existing ones. Included this month are the new Electro-Voice 1824/M and 1824/S, the Peavey 22A, the HH CD-400 and a driver from an American maker at present little known in the UK, Gollehon Industries, who have shipped a model 4640 unit over specially for inclusion in this series of tests.

Although we gave a brief account of our testing procedures and the way in which we were proposing to present the results in last month's issue, in the event, we have decided to slightly vary this with the addition of an additional test and a change in the way in which the power handling aspect is presented.

Besides the usual one watt at one meter frequency response/sensitivity test, we will now carry out an additional test to find out how much input power is required to generate a sound pressure level of 110dB at one meter at a frequency of 1kHz and also to measure the total harmonic distortion at this level.

This is basically another way of indicating sensitivity using constant output level as a reference point instead of constant input level, while at the same time showing the amount of distortion inherent in the drive unit at relatively low input power levels. Having established the distortion level in this way, we decided that we would scrap our standard distortion test at 10 per cent of the published power rating and instead, measure distortion with the unit being driven fairly hard.

We reckoned that an input power of 20 watts RMS sine wave would be sufficient to make the majority of drive units work hard, while at the same time, being a level which any driver worth its salt should be capable of handling without damage. Therefore, we now have two distortion figures, one at a nominal input power

referred to a constant sound pressure level output of 110dB at one meter, the other referred to a constant input power of 20w RMS sine wave and this should give a fair indication of the drive unit's overall performance.

Because of the many different ways in which various manufacturers express their power ratings and the general lack of clarification as to exactly what methods have been adopted, we have not tested the units at the maximum power rating. Many of the procedures currently used involve long term thermal testing over many hours and we just do not have the time available to conduct such tests, so we considered it better to let the makers' figures speak for themselves in this particular respect.

For the benefit of readers who may have missed last month's article, I will reiterate that all drivers are tested on a standard laboratory horn which provides good acoustic loading down to its 190Hz cut-off frequency and which has a special throat to enable drive units with almost any coupling configuration to be mounted and properly coupled to its throat by means of a set of exponentially expanding adaptors.

Under no circumstances is a driver mounted with a throat reducing adaptor as this can be expected to introduce all manner of distortions in the throat area of the horn. In order to protect the drive unit under test from damaging low frequencies, an active 500Hz high-pass filter with a slope of 6dB/oct is included in the input circuit to the power amplifier.

Also in last month's article, I discussed the problem of compatibility between various types of horn and driver in terms of the various types of coupling arrangements used by the various manufacturers. Since then, another difficulty has come to light whereby although the 1.362" x 18tpi screw thread coupling may be a fairly standard arrangement — especially at the 'popular' end of the market, it would

seem that the actual internal diameter of the mouth of the drive unit or throat of the horn may not necessarily be the same.

The 'standard' would seem to be 0.875 inches inside diameter, but horns and units with 0.75 inch, one inch and 20mm diameters are also extant and care must be taken to ensure that drive units are only used with fully compatible horn flares. As an aid in this direction, we have included full

details of the coupling arrangements for each drive unit tested.

As has become our practice over recent months, I will not make comparisons between the products reviewed until we have published all the results. At present, it looks as if we shall complete all tests by next month, so I will sort out some comparison tables at that time, when we shall have another half dozen or so results to include.

ELECTRO-VOICE 1824/S (USA)

Price around £102 incl. VAT

ELECTRO-VOICE 1824/M

Price around £102 incl. VAT

These two units are the ceramic magnet replacements for the well established 1823 drivers which we reviewed in the January 1979 issue of *IM&RW*. However, despite the change to a considerably less expensive magnet material, I note that in the 18 month intervening period, the price has risen from around £62 to £102 — an increase of £40!

Both the 1824/S and the 1824/M are of identical construction and presentation, the only difference being the label. They are superbly made and presented and consist of a large diameter, flat ceramic magnet ring sandwiched between a fluted, cast iron backplate and a cast alloy front plate — the latter incorporating the horn coupling boss, the compression chamber and phasing plug, and the diaphragm itself.

All edges are generously chamfered and it looks as though the whole unit has been chemically blacked, although this could be high grade black stove enamelling. Termination is by a pair of 6.3mm 'Faston' tags, which, as in the past, are marked only as T1 and T2. It is necessary to read the fine print on the specification sheet in order to establish that T1 is in fact the positive terminal.

A stainless steel mesh screen is fitted inside the throat to prevent the ingress of foreign particles and a clip-on plastic cap is provided to exclude dust and to protect the screw thread from damage when the unit is not in use.

In assessing the results obtained from our tests, it must be remembered that these are specifically not intended as wide-range high frequency drivers, but for use over the all important middle frequencies. In fact, the

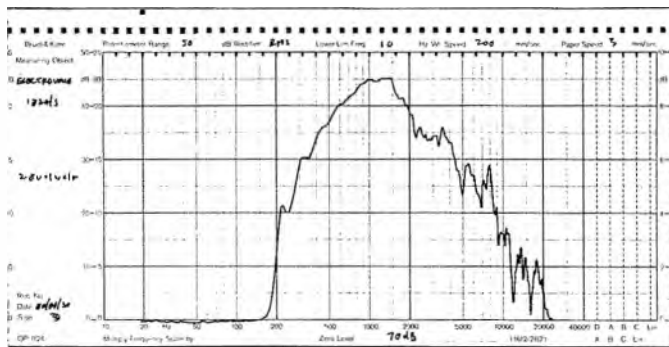
1824/S is also used extensively in industrial public address installations to provide high penetration speech and siren signals.

The manufacturer's recommended crossover points at 800Hz and 3.5kHz for the 1824/M and from our results, a somewhat lower range of 500Hz to 2kHz would be appropriate for the 1824/S. Alternatively, either unit could be filtered to produce a more uniform response characteristic to 5.5kHz in the case of the 1824/M or to 4kHz for the 1824/S, but this would be at the expense of some six to 10dB's of sensitivity.

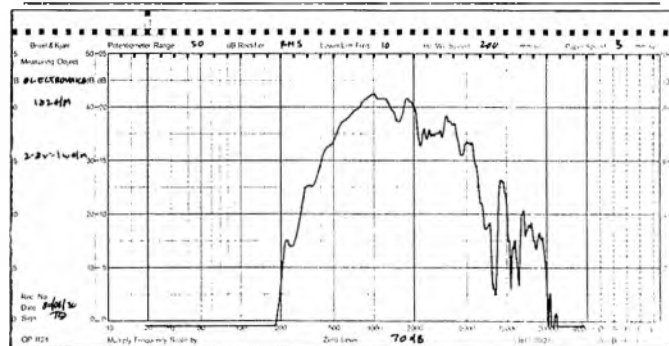
It can be seen that these two units came up with by far the lowest levels of total harmonic distortion of any unit tested, and this is so at the 110dB SPL test and at 20 watts sine wave. Also, the sensitivity is good — especially in the case of the 1824/S, and this is reflected by the fact that only 0.36 watts of input power are required for 110dB SPL output at 1kHz. The impedance range of the 1823/M is a little on the high side for an eight ohm nominal rating, with an average value over the operating range of about 13 ohms.

These are a very useful pair of drivers, very nicely made to the usual Electro-Voice standards of quality and presentation. The maker's figures are either met or exceeded and although the long term average power rating was not investigated, there is no reason to believe that these figures too would not be confirmed. However, as with all such products imported from the States, these days, these units are not exactly cheap, although the performance probably justifies the outlay by comparison.

Parameter	Manufacturers' Rating	Test Result
Frequency Response	450Hz-8kHz unqual.	500Hz-2kHz@ -6dB
Sensitivity	58dB EIA on EV AR400 horn	112dB@1w@1m av. 600Hz-2kHz on st. laboratory horn
Power for 110dB SPL@1kHz	Not stated	0.36w RMS sine wave
THD@110dB SPL	Not stated	1% worst@1kHz
THD@20w RMS	Not stated	8% worst@1kHz
Rated Power	90w cont. sine wave	Parameter not measured
Impedance	8 ohm	8-15 ohm over operating range
Resonance	Not stated	1kHz on std laboratory horn
Recommended c/o frequency	Not stated	500Hz



Parameter	Manufacturers' Rating	Test Result
Frequency Response	800Hz-3.5kHz ± 3dB	500Hz-4.5kHz@ -6dB
Sensitivity	105dB@1w@1m on EV 8HD horn	107dB@1w@1m av. 800Hz-4kHz on std. laboratory horn
Power for 110dB SPL@1kHz	Not stated	0.72w RMS sine wave
THD@110dB SPL	Not stated	5% worst@1.2kHz
THD@20w RMS	Not stated	12% worst@3.5kHz
Rated Power	60w long term av.	Parameter not measured
Impedance	8 ohm nominal	10.5-15 ohm over operating range
Resonance	Not stated	1kHz on std. laboratory horn
Recommended c/o Frequency	800Hz	As stated



GOLLEHON 4640 (USA)

Price: \$96 ex. USA

Coupling: 1.362" x 18tpi screw thread into 0.875" dia. throat entry

This driver was sent over from the States for inclusion in our next round of compression driver reviews - probably with a view to the likelihood of the series

appearing in the USA editions of IM&RW in due course. Gollehon Industries of Grand Rapids, Michigan, seem to specialise in compression drivers and horn

flares and as far as I am aware, they do not have agents in the UK as yet. The price given above for the 4640 is the suggested retail in the States.

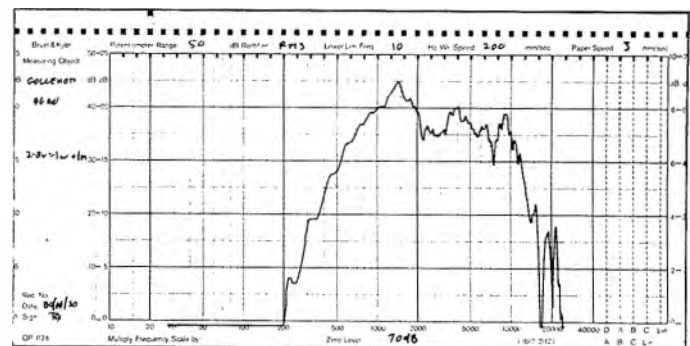
It is a particularly basic driver, consisting simply of a flat ceramic magnet attached to an alloy faceplate, which incorporates the compression chamber and threaded coupling boss in a common casting, and also accommodates the phase correction plug. There is no protective mesh screen over the throat and termination is by a pair of 6.3mm 'Faston' tags. The unit is finished in an unassuming black chemical treatment with no frills whatsoever.

It can be seen from the results table that this is a very useful driver indeed, with uniform frequency response to 12kHz and good aver-

age sensitivity. The 20 per cent distortion measured at a sound pressure level of 110dB is primarily due to a large peak of third harmonic distortion at 3kHz, and without this, the mean level of distortion would be considerably lower at around eight per cent. It is somewhat odd that when the unit is driven hard at 20w RMS sine wave, this peak disappears and is replaced by two new peaks of second harmonic distortion at 1kHz and 10kHz.

If this unit were to be distributed in the UK it would probably sell at around £80 - maybe a little less, and at this order of price it is very good value indeed. It is obviously a workhorse driver built to be listened to and not to be admired as a component for its own sake.

Parameter	Manufacturers' Rating	Test Result
Frequency Response	500Hz-16kHz unqualified	550Hz-12kHz@ -6dB
Sensitivity	106dB@1w@1m unqualified	107dB@1w@1m av. 700Hz-10kHz on std. laboratory horn
Power for 110dB SPL@1kHz	Not stated	0.78w RMS sine wave
THD@110dB SPL	Not stated	20% worst@3kHz See text
THD@20w RMS	Not stated	20% worst@1kHz and 10kHz See text
Rated Power	40w RMS	Parameter not measured
Impedance	8 ohm nominal	5-10 ohm over operating range
Resonance	Not stated	1.5kHz on std. laboratory horn
Recommended c/o Frequency	800Hz	As stated



PEAVEY 22A Ser. No. 060455 (USA)

Price around £84 incl. VAT

Coupling: 1.362" x 18tpi screw thread into 0.875" dia. throat entry

The Peavey 22A is somewhat larger than most of the drive units reviewed this month and built along the lines of the more expensive professional compression units with the diaphragm assembly at the rear of the magnet instead of under the faceplate as is the usual practice in this price category. The unit has been rather cleverly designed and seems to consist of three basic components: a large flat ceramic magnet with a hole

through the centre of the pole piece, a core plug which has the horn coupling thread at one end, an exponentially flared hole through its centre, and a diaphragm assembly comprising a moulded housing shaped rather like a top hat with a 6.3mm 'Faston' terminal attached to each side of the rim and having the diaphragm itself fitted across the rim on the inside.

The unit is assembled with the core plug inserted through the



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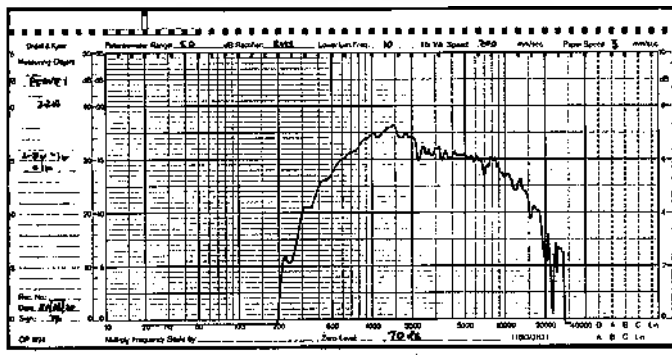
centre of the magnet with the screwed portion protruding at the front, and the "top hat" diaphragm assembly screwed onto the rear face. Like the Peavy 'Black Widow' cone loudspeaker units, the coil former and the diaphragm dome are formed in a single piece from aluminium for improved heat dissipation and to prevent the coil former from becoming separated from the diaphragm itself. A replacement diaphragm assembly costs about £31 and can be replaced in a matter of a few seconds with just a screwdriver.

The unit also returned a useful set of results under test, with uniform frequency response to 12kHz, although sensitivity is not particularly high, distortion at 20w sine wave is definitely on the high side at 30 per cent and the impedance range is somewhat on the

low side for an eight ohm nominal rating. It seems to be a trend among the units reviewed this time, that the units with the smoother responses also have the higher levels of distortion, so you pay your money and takes your choice I suppose.



Parameter	Manufacturers' Rating	Test Result
Frequency Response	Essentially flat 500Hz - 3.2kHz; 6dB down@6kHz; rolling off @12dB/oct. to 18kHz	500Hz-12kHz@ -6dB
Sensitivity	30% midband efficiency unqualified	102dB@1w@1m av. 600Hz-5kHz on standard laboratory horn
Power for 110dB SPL@1kHz	Not stated	0.4w RMS sine wave
THD@110dB SPL	Not stated	6% worst@3kHz
THD@20w RMS	Not stated	30% worst@3kHz
Rated Power	40w cont. av. power	Parameter not measured
Impedance	8 ohm nominal	5-7.5 ohm over operating range
Resonance Recommended c/o Frequency	Not stated 500Hz@12dB/oct	3kHz As stated



HH ACOUSTICS CD-400 Ser. No. 15275 (UK)
 Price around £49 incl. VAT basic
 or £56 with optional adaptor
 Coupling: 20mm HH flange - 4 bolts on 65mm pcd.
 or 1.362" x 18tpi screw thread into 20mm dia throat entry
 if optional adaptor type CD400/AF fitted.

This is another very nicely made product with the diaphragm assembly mounted as a separate assembly at the rear of the magnet with a tapered hole through the centre of the pole piece, and in this

respect, the CD-400 is of a similar design to the Peavy 22A. However, the magnet assembly of the CD-400 is encased in a chunky, black finished, cast aluminium housing which gives a most

professional aspect to the unit, and this has been so designed that the diaphragm assembly at the rear and the adaptor (if fitted) at the front appear as integral parts of the driver instead of as appendages.

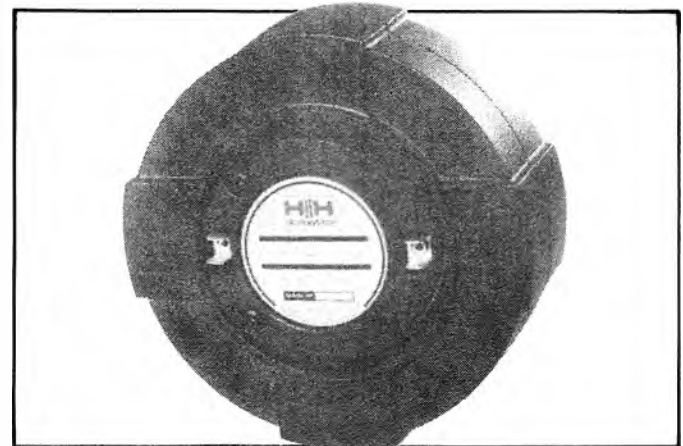
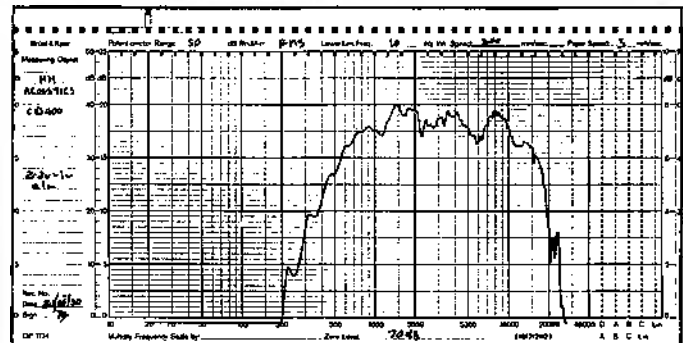
The diaphragm assembly features a ferro-fluid cooled voice coil in order to conduct the heat generated by the voice coil away into the mass of surrounding metal as quickly as possible, and this is available separately for literally instant field replacement at the incredibly low cost of £7.15 incl. VAT! It is a very nicely designed and presented unit which, due to being of UK manufacture, is available at a very competitive price.

Performance-wise, we have a nicely uniform frequency response to 15kHz, and although the response falls off rapidly below 1kHz, this is not of any real con-

cern as there are very few radial horn designs which offer a proper directional control much below 1kHz anyway.

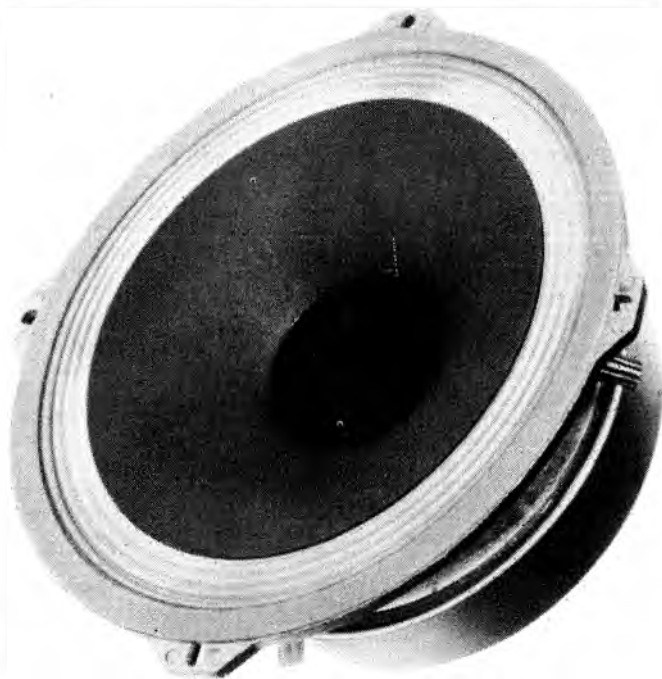
The sensitivity is good, and the apparently high input power required for 110dB SPL is due to the fact that the response is some 6dB down at 1kHz resulting, therefore, in a higher overall output level than the figures would indicate, whereas, most of the drive units tested were at or near their maximum output levels at 1kHz. Distortion is again on the high side at 15 per cent at 110dB and 30 per cent at 20 watts RMS - the usual problem, good overall response = high distortion. This is a superb unit indeed at this price and irrespective of price, has returned test results that are well up among the best so far recorded.

Parameter	Manufacturers' Rating	Test Result
Frequency Response	1kHz-18kHz unqualified	600Hz-15kHz@ -6dB
Sensitivity	108dB@1w@1m	107dB@1w@1m av. 1.2kHz-10kHz
Power for 110dB SPL@1kHz	Not stated	1.2w RMS sine wave - see text
THD@110dB SPL	Not stated	15% worst@9kHz
THD@20w RMS	Not stated	30% worst@9kHz
Rated Power	50w unqualified	Parameter not measured
Impedance	8 ohms	8.5-12.5 ohm over operating range
Resonance Recommended c/o Frequency	Not stated 1.3kHz@18dB/oct implied	Not clearly defined As stated



Ken Dibble

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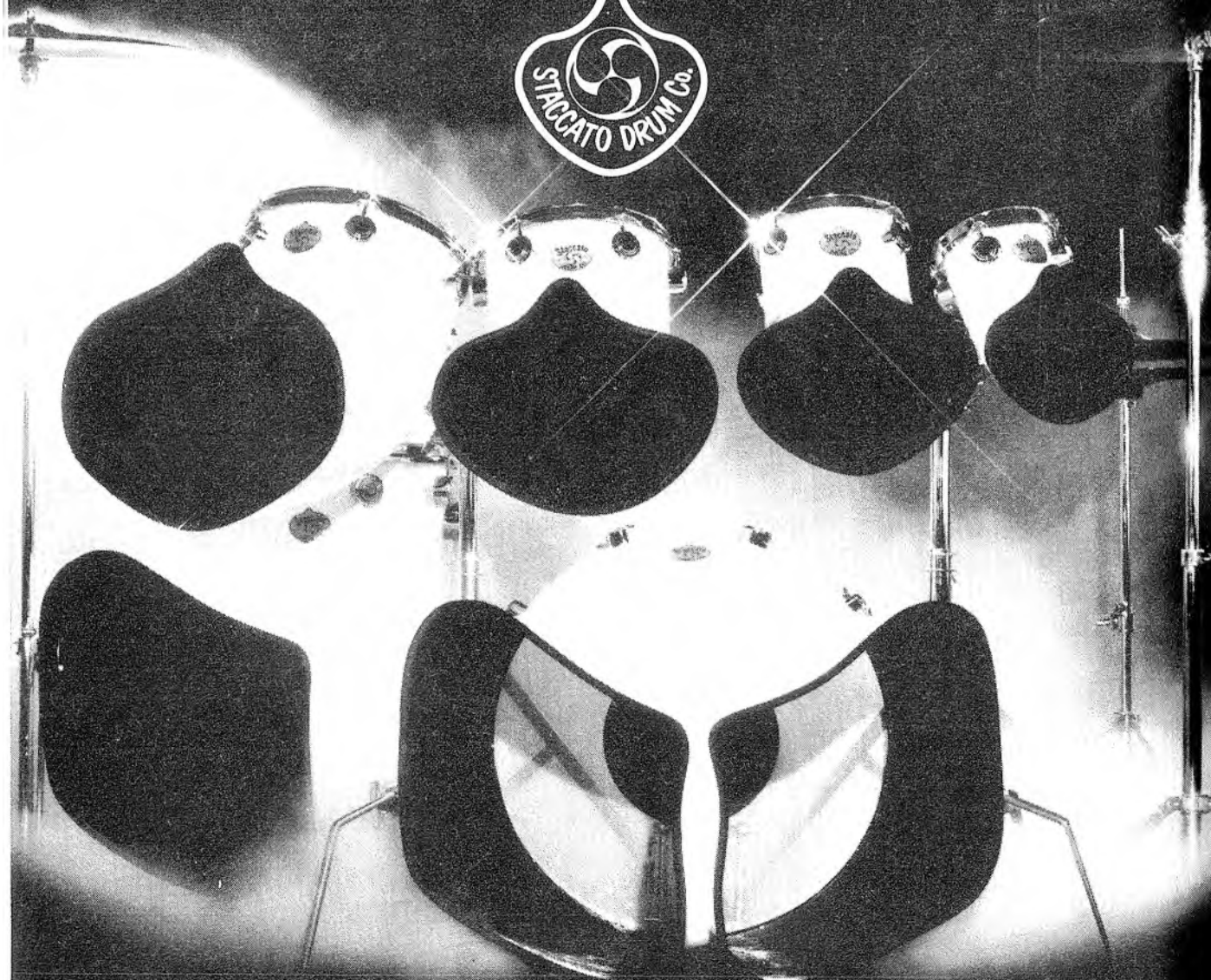
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DRUMCHECK

PREMIER Resonator RT4 £1,204-64 inc.VAT

This is the first time I've actually reviewed a resonator set from Premier, although of course I have seen and heard them from time to time. The concept is designed, as it were, to 'streamline' the interiors of the drums by covering over their extraneous screws and bolts with a thin, three ply sheet of birchwood and to so create a more perfect acoustical environment within the tube.

The idea was pioneered by a guy called Alan Gilbey (who was later to be involved with the 'Sound edge' drumset) and he sold his clever idea to the Premier company five or so years ago. Several companies have recently endeavoured to improve the internal shape of their drums by dispensing with their 'glue-rings' to create the same kind of smoothness within. (Of course when you take away these solid rings from a rigidity stand-point, it's

necessary to thicken the shells.) Incidentally many of Premier's endorsees use resonators and I have it on good authority that almost 100 per cent of their American players specify them.

The resonator drum shell is exactly the same as any other Premier, being made from birch with solid beech glue rings 'screamed' into it — then it has the three ply sheet set into it over the top of the glue rings. This inner tube is cut to a *very* specific length when flat and then sprung into position — it's evidently a very tricky operation involving lots of twisting and turning inside the shell but once its correctly positioned, its two edges butt together perfectly. These resonator liners are no longer pinned into position but simply held in place by the natural resilience and memory of the wood as it tries to unbend itself.

While I'm here I'll tell you something of the Premier shell manufacturing process: The pre-cut plies of wood are first of all chamfered on each end (one above and one below) to enable them to 'lap' together perfectly. They are then passed through two rollers rather like an old fashioned mangle, the top one being heated and the bottom one left cold — these rollers get to work on the glues already joining the plies and re-align the glue molecules and the fibres by contraction, thus bending the wood.

The bent piece is then placed into a metal former which then passes through an oven on a conveyor belt to activate the resin and join the 'lapped' ends together. The solid glue ring is then 'screamed' (i.e. hammered) into the shell having previously been glued, and the shell goes through the oven again but this time with a metal band at each end on the



outside and the same sort of band wedged on the inside. These glue rings and other solid parts, like bass drum counterhoops, are first of all softened in a steam bath before they are bent and glued to shape. The *inverse* chambers are machined into the drum's bearing edge before it leaves the workshop prior to being covered.

Premier's plastic finishes are 'shrunk' on — that is to say the shells are first of all heated, then the plastic is applied but only glued at the seam edge which is then clamped in place. As the shell cools the plastic contracts until it fits very tightly. This plastic is continued 'proud' of the bearing edge and once the shell is cool, and the glue dry the very slight external flange is cut by hand and the excess plastic pared off to make a very strong bearing-edge.

Premier recently tested several of their competitors' and their own drums to destruction to see what would happen when extraordinary force was applied to the head via the tension screws. The first thing that happened was the tension screws broke, so Premier replaced them with their own — the test was then continued and at around about 100lb per square inch the bearing edges themselves began to break off. This possibly explains why Premier's bearing edges have a much less sharp angle (it looks about five degrees or so below the horizontal). However the head itself still touches only a very slight area of the shell edge and still gives that clear unchoked sound associated with heavily chamfered bearing edges.

The RT4 set is composed of a 24 x 14 inch bass drum, 12 x 8, 13 x 9 (two), 14 x 10, 16 x 16 and 18 x 16 tom toms and an aluminium shell (2003) 6½ inch deep snare drum. The 'T' in the designation number means that it comes with Trilok stands: two floor standing double tom holders, two boom and one straight cymbal stand, a snare drum stand, and hi hat stand and of course Premier's 252 foot pedal.

When I first saw that the two middle mounted tom toms were the same size I was a little sceptical, but when I learned

Premier History

Premier are without doubt the longest serving and the best known of the British drum manufacturers. Their large factory complex just outside Leicester was opened in 1875 and continues in the traditions of the original Della Porta company which began between the wars in London's Berwick Street.

Their facility is evidently the only one in the world to build every part of its product without recourse to outside contractors. Of course some plastic or rubber parts will definitely not be made on the premises but unlike almost every other drum maker Premier produce their own heads. Their drums are one hundred per cent British (and proud of it) and they export drums to every country of the civilised world. This exercise ultimately gained for them the Queen's award to industry.

Harvey Mason, Premier's latest endorsee, uses a pair of 10 inch drums, a pair of 12's and a pair of 13's I was prepared to believe there was something in this sort of set up. (Harvey also has a 22 inch Resonator bass drum and an 18 x 16 tom under his hi hat with a 16 x 16 in the more normal place on the right hand side).

Tom Toms

All the mounted drums have double-ended, flush brace nut boxes which extend from top head to bottom. The 12 inch drum has six square headed tension screws per head, so have the two 13's, the 14 x 10 has eight per head like the two floor toms. These floor toms however have *single* nut-boxes. All the drums have Premier's sparkling die cast hoops which have recently been slightly remodelled to give a stronger 'ear' for the tension screw to locate in. Premier's hoops have just a single round hole whereas most other manufacturers' have a slot which means they don't have to be quite so accurate with the nut box spacings around the shell, since the slot will, as it were 'take up the slack'.

All the drums are fitted with at least one of Premier's cast eye-bolt-retaining blocks — for

the smaller drums these take the rods from the tom holder, in the larger they take the three legs and in the bass drum's case they take the spurs. Because of the inner resonator liner, none of the wooden drums have air holes which penetrate to the inside but this doesn't appear to affect the sound at all.

None of the resonators have adjustable internal dampers either, perhaps because it would not be practical to fit them to the inner skin — or probably more realistically because they don't need them. All the tom toms have Premier's *black* heads with their moulded on, over-tone defeating, doughnut spot. These heads together with the resonator shell result in a very clear sound.

The 24 inch bass drum has 20 cast 'L'-shape handled tension screws, which like all the other screws have a 5/32 Whitworth thread. It also has 20 streamlined, cast claws which are extremely substantial. The bass drum's counter hoops are made from solid wood (not ply) and inlaid with a matching plastic. The bass drum too has these extra-long, double ended nut boxes which up until now I have felt over-stressed the shell and didn't allow it to breathe and flex normally. However, with the resonator shell within the shell it wouldn't appear to matter too much.

By the way the claim from Premier is that the inner shell traps air between it and the outer shell and reacts like a 'sound-box' and amplifies the sound. For me because it doesn't have any extraneous fittings inside, it *smooths out* the sound making it clearer and rounder — especially on the tom toms. As for the bass drum I preferred it single headed, where of course there wouldn't be too much acoustical benefit from an unencumbered shell — likewise with single headed toms.

The bass drum has a good, round bang to it anyway but when I tried it single headed it took on a more characteristic Premier sound. The drum is fitted with a pair of outrigger-type, bent rod spurs which have a removable rubber tip to expose a sharp metal spike.

The wing nut which they use to lock the spur rod in place is extremely large and does the job perfectly.

Snare Drum

The snare drum is one of the illustrious and well accepted 2000 series with a parallel action snare mechanism. The drum has an aluminium shell with eight square headed tensioners per head and eight double ended nut-boxes. As usual the drum has two inverse flanges but apart from that, no other strengthening beads are formed into it. This drum too has die-cast hoops which I find problematic because of their 'low profile' — they make rock type rim shots difficult (for me) to execute. Having said that, this feature could be a boon to a recording studio engineer who invariably doesn't want to hear rim shots.

Premier's tried and tested parallel action snare mechanism not only keeps the snares taut in the off position but also raises them to the head evenly at each side via something inside the drum called a 'flo' bar. This facility allows the snares to be completely parallel to the snare head in the off and on positions and this 'snare to head' distance is adjustable at both ends. Ideally when set up properly this mechanism eliminates snare buzz.

The actual snares are two separate 12-strand units set together. The drum I played was fitted with a 'brush finish' type 'black' head which gave a very crisp and even sound, obviously with the extra depth given by the deeper shell. I haven't actually tried one with a 'doughnut' head on it, but would be interested to see what difference it makes.

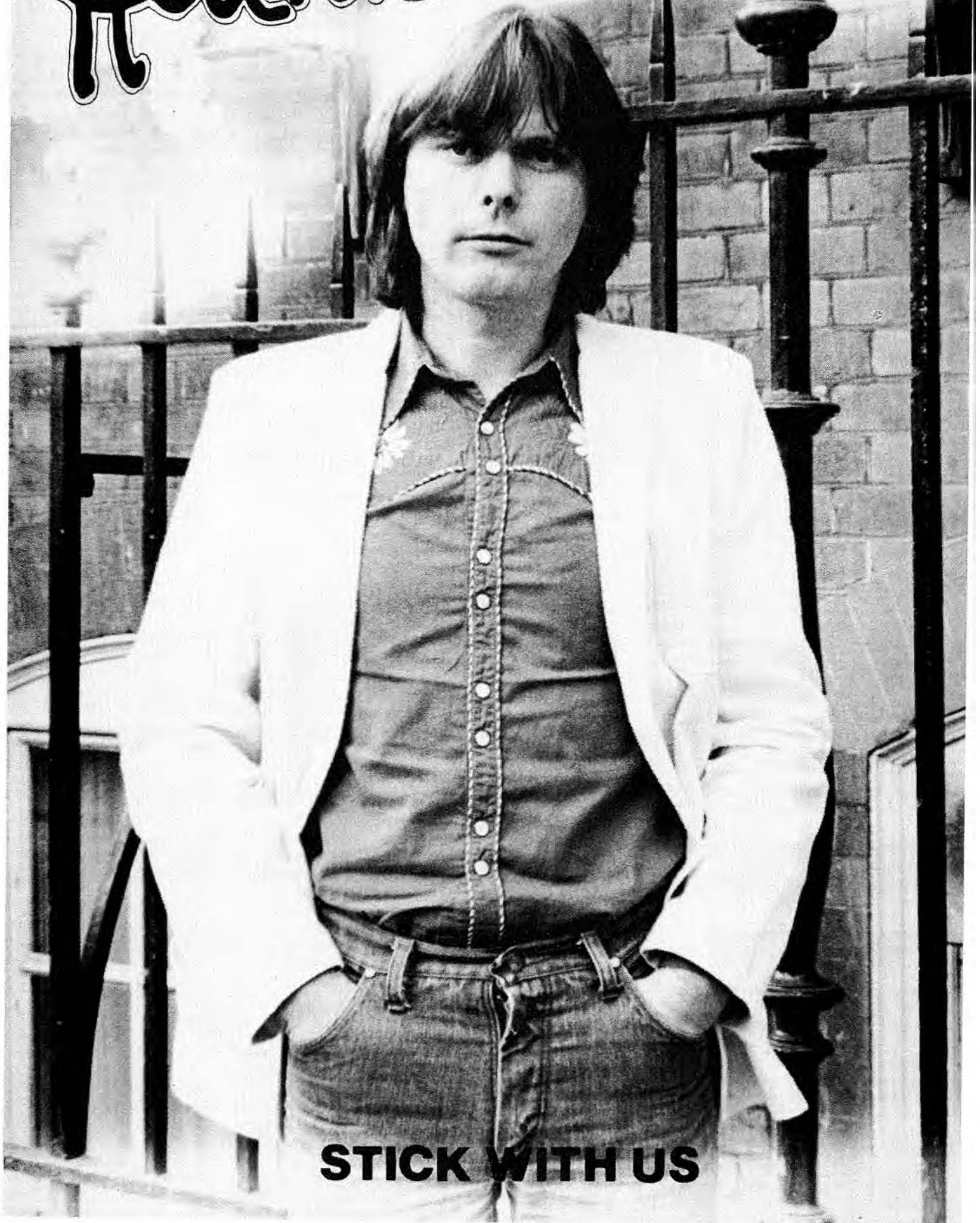
It doesn't seem to suffer over much in only having eight tension screws and I think that on a good drum, fewer screws don't make too much difference whereas a bad drum can be made to sound better (because it's easier to tune) with 10 tension screws. I'm surprised that Premier don't make a resonator snare drum — I can't believe they haven't tried, since a snare drum seems such a natural to benefit from the resonator treatment. What about a metal shell resonator then with an extra metal skin inside?

Henrik's

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DRUMCHECK

Accessories

As I said, the RT4 set comes with Trilok stands which I've reviewed several times before, but I'm quite happy to describe them again. Triloks have been available since late '76 and they all have unique (at least when they were launched) pressed-steel legs. They also have all the refinements to be found on modern stands and for me were the first to combine robustness with portability. *What I mean is they aren't too bloody heavy for their size.*

I've mentioned before what I consider to be the one drawback with these stands — normally when setting up a tripod leg stand, one grabs two of its legs about half way down and pulls outwards. Now, because Triloks' legs are made of the 'u' section steel, there are two edges per leg to *potentially* cut your hands. (These legs are formed from approximately 16 gauge steel.)

If you were in a real hurry to set up and not concentrating, you *could* damage your fingers. So the safest way to set up a Trilok is by gripping the rubber feet and pulling outwards. All stands have these rubber feet with a sharp spike hidden inside. To expose the spike, one only has to screw up the rubber foot-cone a little.

Each stand has Premier's large 'T' bolts for height arrest and adjustment. They locate into large *captive-nuts* held in position with a saddle — this means the bolts don't actually penetrate the tubes. The top of each stand's bottom tube (if you see what I mean) has splits in it to enable the screw to exert pressure on *half* the circumference and force it against the tube inside it.

The second stage of the cymbal stand(s) has a split plastic insert at its top to take the wear. A cast cymbal tilter is attached to the $\frac{3}{8}$ inch top tube with an Allen screw, so this too is conveniently replaceable. The legs extend out 14 inches from the centre tube, the bottom tube on all stands is $1\frac{1}{4}$ inches O.D. and the second $1\frac{1}{2}$ of an inch O.D. Its highest working height is 66 inches (this for the ordinary vertical stand.)

As I said a pair of boom stands are standard for this set, they use exactly the same

base, middle and top sections but instead of the tilter have a cast splined ratchet with an eye bolt to take what corresponds with the top section of the ordinary cymbal stand. This part has the cast ratchet splined tilter complete with felts, washers and wing nuts but is now fitted with a wing bolt to lock the angle instead of the old drum key operated one. I presume they've changed this because of their recent return to square headed tension screws. It wouldn't do to have to still keep a slot-headed key just for one or two adjustments. The boom has a heavy counterweight at its other end which is adjustable in position telescopically with a wing bolt. Premier's boom stand is almost impossible to knock over once set up properly.

Trilok's hi hat stand (the 325) has a cast one piece footplate to match the B.D. pedal's and a built-in and adjustable toe stop. The tripod legs are like the cymbal stand's with adjustable rubber or metal spike ends. Also they fit adjustable sprung spurs ingeniously facing forward at the base of the cast framework. The 'pull' is via a plasticised industrial fibre strap like the B.D. pedal's which works reasonably well — I personally prefer the feel of a non-flexible strap on the hi hat stand.

However, the hi hat pedal does feel exactly the same as the bass drum pedal — as I've said before this would be quite a consideration for a *twin bass drum player moving his left foot from pedal to pedal*. I understand that Premier are working on a solid (maybe metal) linkage for hi hat and bass pedal which will definitely suit me better. The plastic strap is fixed back onto itself after it goes round the stirrup linkage to the centre rod. This of course is good from a wear point of view. This pull is adjustable beneath the foot-plate which is a good idea — a shorter strap makes for a more positive feel. I don't know of any other hi hat with this particular feature.

Its action uses a pair of expansion springs which are joined to the centre rod diametrically opposite one another; they move up and down within a pair of slots and are adjustable



PREMIER'S latest endorsee
Harvey Mason

from a very convenient position. A plastic saddle locates two threaded rods joined to the springs and each rod has a pair of threaded knurled washers which fit one each side of this saddle. So, one tightens these washers above and below against the plastic (there's a spring washer on between to make sure). For a harder action you tighten the top nut while unscrewing the bottom one. For easier playing you adjust in the other direction.

Although the action goes to extremes of tightness very easily, unfortunately it's impossible to do this while playing. You need two hands for this operation because as you turn the top threaded-washer, so the thread and the spring turn too. Having said that, I don't think any manufacturer has a hi hat stand which is easily adjustable while playing.

Premier have just fitted a plastic sleeve above the two hi hat springs to eliminate the creaking and rattling caused by them or the threaded rods banging against the down tube. This top tube has a large, plastic, bottom cymbal seating cup which is, as per usual, adjustable in angle with a knurled bolt. (This is for players who don't have the benefit of pairs of flat hats or sound edge cymbals and who need to release the air between them.)

The top cymbal clutch is a bit larger and stronger these days, with a good sized wing bolt to arrest its height on the connecting centre rod. The 325 hi hat stand is very smooth to operate and compliments the 252 bass pedal very well.

This 252 pedal has, as I've written before, become quite a favourite of mine. It has a single post and an industrial

fibre plastic strap like the hi hat's. Its cast one piece foot-plate too, has one fixed and, one adjustable toe stop and its angle of incidence to the bass drum head can be altered to left or right for more comfortable playing.

The whole unit clamps securely to the bass drum and can be tightened conveniently and sensibly from the playing position. Non-slip rubber feet are positioned directly under both the hoop clamp and heel, and two adjustable forward angled spurs are fixed to the base of the frame to immobilise it.

It boasts an accelerator cam action, needle bearings and a compression spring (set inside the post) which is also adjustable from a seated position. The stroke of the felt beater is adjustable too on a splined ratchet with a very large knurled plastic(?) knob.

252 pedals have a very speedy action which I personally became used to in a short time. The beater has a thicker than usual rod (like Rogers) and there's now very little possibility of it whipping or bending. This pedal is unfussy, works well and to quote my last review, "has just the right amount of adjustment to enable it to fit the player and not vice versa". I will be interested to try it with an inflexible strap.

Their Trilok snare drum stand has many innovations built into it. Of course, it has the U section tripod legs with the rubber or spiked ends, the same large wing bolts and slotted tube ends and an unusual (when first produced) drum clamping mechanism and playing angle arrest. This, like all successful drum inventions, is very simple.

There's an Omega shaped clip which fastens around the top tube and can move up and down freely. The open ends of the Omega are squashed together with a nut and wing bolt which tighten it around the tube. The wing bolt also retains a small pivot arm (about three inches long) which is loose riveted to the cradle part of the stand. So the Omega collar, once loosened, runs up and down the tube and since it is attached to the cradle which is able to pivot, moves it (and the

Continued on page 106

In all facets of popular music Steve Gadd is *THE* studio drummer. He's made it happen for people like Paul Simon, Weather Report, Peter, Paul & Mary, Steely Dan, James Brown and Al DiMeola. Pick the strangest bedfellows you can imagine, and Steve Gadd fits between the sheets.

Gadd's position as "the man for all rhythms" might best be explained by those he works with. Bob James, keyboard player and producer, has described him by saying, "So many people know him because of his ability to do technical things that no other drummer can do. Any of the players who play with him all the time know that he can be content to sit and play absolute simplicity, and it's different than what anybody else does. You always know that anytime something is necessary to give it a little extra, it's gonna happen. He plays with so much power and conviction it gets everybody else performing way over their heads."

Producer Phil Ramone (Paul Simon, Kenny Loggins, Billy Joel) echoes these words, "Steve Gadd is the best drummer in the world, the most musical. He is the most interested in your song, and hears it as a drummer. He's a songwriter's dream."

"I think musically," is Gadd's summation of the subject. "Musically isn't just the way I play my instrument, that's part of it, but it's the way I do whatever I do with whoever I'm working with. I don't think in terms of that personal plane. My strength is the way I feel about music. I think my head being open and enjoying lots of different things from simple ideas to straight ahead stuff like funk, disco, or marches, is a strong point."

Among the artists who have sought out this attitude for their records are Chick Corea, Rickie Lee Jones, Lee Ritenour, George Benson, Joe Cocker, and Barbra Streisand. With all of his recording experience, Steve still finds there's no way to approach a session. "There's no secret way to approach every date," he tells me. "The challenge is to understand the music and then play your instrument as musically as you can, whether it means hardly playing at all or being asked to play as much as you possibly can. It's working together and understanding what the producer wants."

Gadd has been working with his drums since the age of four. His uncle, also a drummer, provided him with his first pair of sticks. A round piece of wood became his first drum, while a 78 Victrola and the radio provided John Philip Sousa and Glenn Miller to play along with. Family encouragement was strong, and soon records by Art Blakey, Max Roach, and Dizzy Gillespie were common sounds coming from the Gadd home in Rochester, New York.

His formal lessons started at the age of seven, a decision he is now happy about. "I think when you're young, you're not in a position to decide for yourself. I'm a slow learner and not the intellectual or studious type. If I didn't start then, I might not have learned how to read.

Luckily, my first teacher didn't let any bad habits happen. Teachers that I had afterwards didn't have to change anything technically."

Playing and listening to music with friends like Chuck Mangione and Jerry Nizwood was the fun part of being a young drummer. "The thing we did every week was listen to records. When the clubs brought in good players we'd listen to the band, watch the players, and sit in because we knew the club owners.

"I was surrounded by a lot of different musical elements. No one told me I had to learn how to play percussion to play in an orchestra, but I was taking lessons and learning orchestra stuff. Nobody said I had to be a great jazz player, but that's how I got my initial feeling for a set of drums. I was playing

**"He's the best
drummer in the
world...
a songwriters
dream"**

in the drum corps and that was fun too."

In high school, Gadd's wide open musical views found strong support from his teacher John Beck, now a Professor of Percussion at the Eastman School of Music. "He was an excellent all-round percussionist who played tympani, concert snare, a set of drums and the drum corps thing too." Gadd's musical education was rounded out with two years at the Manhattan School of Music and two more at Eastman, where he graduated with a Bachelor of Percussion degree.

But a piece of paper doesn't mean you can play the drums. "I don't think anybody can just sit down and do it," Gadd said, reflecting on his natural talent. "I found something that I really liked and could be challenged by. The challenge wasn't a puzzle, but something that could be met head on and you could get something from facing it musically."

For Gadd, this now meant moving to New York to get a record deal with a trio that included Tony Levin (bass) and Mike Connors (piano). Though he had already done some recording with Gap Mangione (*Diana In The Autumn Morning* was his first record) and brother Chuck's *Together and Friends and Love* albums, the studio world still opened its doors slowly. "I was collecting unemployment and

rehearsing," Gadd recalls. "Tony would recommend me and the piano player to everybody he was working with. Mike Manieri used me on the *White Elephant* album and I started getting some jingles. At first the recording thing was too restricting. But the more I got into it, the more I became challenged by playing less and having it be more important. Getting the most out of the least."

His tools for doing the job are Steve Gadd model Yamaha drums and Zildjian cymbals. His concert toms, made with bottom heads, include a mounted 10" and 12" with up to a 13", 14", 15" and 16" on the floor. The amount of toms depends on the session. He outfits them with hydraulic heads on the top and clear Ambassadors on the bottom. The bass drum varies between 20" and 22" with one hydraulic head and padding inside. His sticks are a black Steve Gadd model, also made by Yamaha.

"I like Yamaha hardware, but I don't use the real heavy cymbal stands. I use the boom stands that aren't real heavy on the bottom and they work out good. I tend to go for simple equipment. I like the inexpensive Yamaha snare with eight lugs. The more there is to monkey with, the more you have to do to get a particular thing to sound right."

IMRW: Is time the first thing you think about on any session?

S.G.: I think about time when I'm playing. You adjust the most when you're playing with another player who you can tell is heavy into a certain thing. No one should have to knock down brick walls to let me know that the thing is going to be in the pocket if I lock in with this guy, because he's playing the show. There are certain guys you call to do certain things. If you're not used to doing something and they are, and it's happening, you try to go with them because that's when you learn something. If a new bass player goes to a session with a bunch of guys that are more experienced, he'll have to bend. They'll take on more of the weight of the time. It takes a while to get used to the thought of letting the music build in intensity without letting the time speed up. A guy who's *listening* will be aware of the fact that he has to think about time. Either they listen and try to make the adjustment, or they're a player to whom it wouldn't make any difference what it was, they're more into the stuff they're playing than they are into listening to who they're playing with.

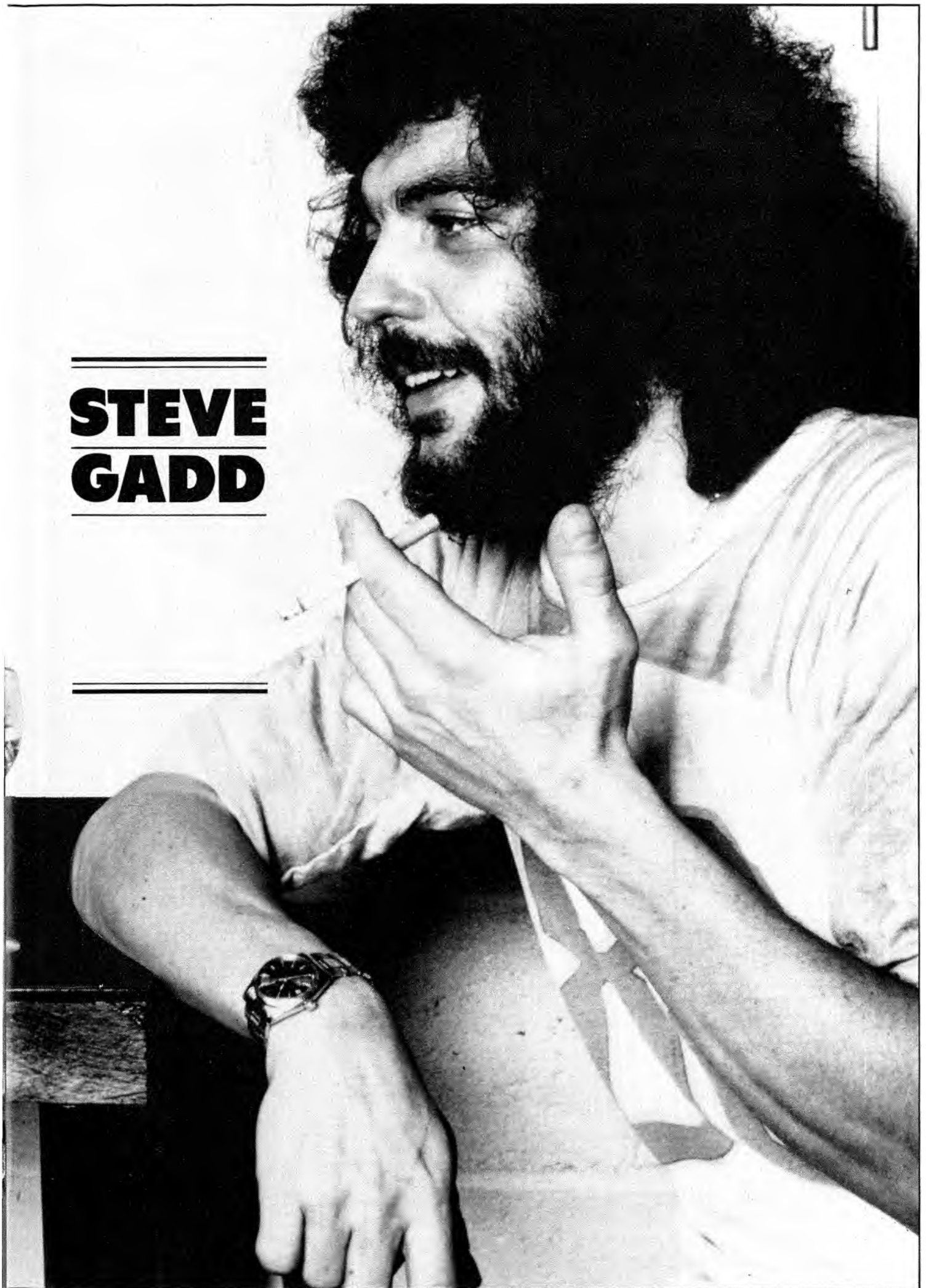
IMRW: Can you give me an example of the intensity build-up you were talking about?

S.G.: When George Benson does "Unchained Melody" on *Living Inside Your Love*, that's a real good track. If I tell a drummer that, they'll listen and say, "What are you talking about?" When you hear a track that sounds full and keeps on moving, and then you pick up on the fact that everybody is hardly doing anything, those are the hardest things to do. It's easy to fill up space with a lot of notes.

IMRW: Do you have to edit a lot of your playing?



**STEVE
GADD**



DRUMCHECK

Continued from page 103

drum) to the desired angle. To secure this angle simply tighten the wing bolt.

The cradle has two fixed and one moveable arm which can be adjusted for length and locked with a screw. This arm has many location holes in it to accommodate all sizes of drum. Its final pressure adjustment uses a wing bolt which pushes the moveable rubber sheathed arm vertically through a sweated captive nut until it presses hard against the drum.

Two double tom tom stands come with this set. They are identical with the tripod legs and feet and height adjustment bolts with three stages. At the top of stage three we have Premier's double holder exactly as used normally on the bass drum. It consists of a 'T'-shaped casting with a pair of substantial, screw-locked ratchet tilters which hold and contain, via an eye-bolt, two knurled (or rather splined) 'L' shaped rods. Those thickish rods locate into the aforementioned spur/leg holder blocks. They're secured by a large wing nut. That's about all there is to the holder and it works well. With this set I feel that the resonator bass drum gains a little extra because the tom tom holder does not penetrate (or indeed have anything to do with) the bass drum shell. It seems a little invidious to create an unencumbered shell interior and then to puncture it with a metal tube!

Premier no longer provide a stool with their sets. So I won't comment except to say that they do still make a tripod stool with the seat post acting as one leg. (Premier evidently invented this sort of seat).

Appearance/Conclusion

In the past I have often mused upon the fact that Premier's chromework is second to none and it wasn't until my latest visit to the factory that I discovered why. Not only do they polish the insides of their dies with diamond paste from time to time, they also polish the metal pieces *before* they are put into their electrolysing baths. The exteriors and indeed the varnished interiors are perfect without any aberrations at all.

Resonator sets are only available these days with a contrasting thin stripe unless you plump for a natural wood or chrome finish. It appears that as a promotion or marketing exercise it will become obvious to "all and sundry" exactly who is playing a resonator set. Unless of course you happen to be Kenny Jones or Henry Spinetti who have special ones without

the 'flush bracing' nut boxes but with the single ones, i.e. they have *Soundwave* drums with resonator inserts. However these are not available normally so I'm afraid it won't do you any good to ask for them.

As I said, I didn't think I would like the two 13x9 tom toms but as I played them I didn't notice any real difference at all in head tension

(the right hand one was tuned lower) so this is possibly not a consideration at all. My catalogue does not list any alternative colours for the resonators although of course there are, but I do know that they all have contrasting stripes. The resonator is a really good drum and I can't understand why I haven't cottoned on to this before.

Henry Roberts

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STEVE GADD



**“It’s not
important
to be the best,
but it’s really
important to be
inspired enough to
try your best”**

S.G.: You have to. You finally get a chance to listen to stuff that you might have waited a lifetime to play on an album, but you can’t play that stuff on everybody’s album. You hear it back and there’s certain things that might be great in terms of drums, but you listen to it with a folk singer and it doesn’t make it. So you become challenged and start to listen to music more totally than you do by listening just to pick out the drum part.

IMRW: Do you ever listen to rhythm tracks by themselves?

S.G.: Sometimes, when I’ve finished a project I’ve enjoyed, I’ll try to get copies of the tracks to listen to how they felt. There’s a track I did a few years ago with an Elliot Randall album. The song’s called “I Want to Make You Feel Like A Woman.” That was a real good track for that particular direction. I like some of the tracks on Chick Corea’s *Friends* album. That was done live in the studio. I think Ben Sidran’s album *Cat in the Hat* has some strong tracks on it. We did those in one or two takes and everybody got a chance to play. I’m proud of the playing on that album. In general I like to listen to other drummers because they’re the ones that give me new ideas.

IMRW: Who’s sparked your interest recently?

S.G.: It’s not just listening to drummers, it’s listening to *music*. I love the drum sound and the musical concept behind Supertramp. It’s not any one particular thing, it’s their approach, which is a real united kind of thing. I have friends that I respect. Rick Marotta is one of them. There are drummers that have paved the way for all of us. Buddy Rich is a giant that will always be in my head. He is in a position where he creates the music for himself. Not all drummers are in that kind of position successfully. I try to play some of the things that he plays, that I enjoy, that are usable in the music that I’m asked to play. Tony Williams, Elvin Jones, Billy Cobham, David Garibaldi, James Gadson, Harvey Mason, Steve Jordan, I haven’t had a chance to work with all these guys but I love the way they play.

IMRW: Is performing live as important to you as studio work?

S.G.: I think it’s real important to keep live playing happening while you’re doing studio work. I keep it pretty mixed up because I like to maintain a rapport with an audience. Also what you play when you record is sometimes a lot more contrived. When you play live you can use a lot of the subtleties that you use in the studio and build from there and stretch out a bit.

IMRW: Your main live outlet, the closest thing to a band you have is Stuff.

S.G.: It’s “our” band because everybody does it because they like it. They don’t do it for the money.

IMRW: Are you happy with the live album?

S.G.: It’s OK. In my opinion the band has never been captured the way I would like it to be.

IMRW: When you play with another drummer, like you do with Chris Parker in Stuff, do either of you take on certain

bars there are in letter A and letter B. Chick (Corea) might have the horn parts written out, so I’ll know what they’re doing. It’s lead sheets a lot of the time. They might have suggestions over a section, but that’s just to let you know where you are. For the most part they don’t write the exact part out.

IMRW: How do you keep your place during long passages?

S.G.: In order to keep your head straight, the simplest thing to do is to sub-divide it. That way you’re not counting a thousand bars. It’s like somebody who reads a lot of books. They become fast readers by getting beyond reading word by word. They can look at a paragraph and know what the strong points are. It’s the same way with reading music. You have to find ways to look at parts of the music that are gonna allow you to know when the beginning of each phrase starts. That eliminates having to look at every bar as it goes by and enables you to do the most important thing, which is to *listen*. A lot of times people let the music get in the way of their listening. You’ve got to use your ears more than your eyes.

IMRW: One of the more interesting stories I’ve heard about your playing came from Bob James. He told me how he wrote one of his favorite horn charts around drum figures you had laid down ahead of time?

S.G.: There was an understanding at the session. This was the rhythm track to “Night on Bald Mountain,” a big symphony piece. If I didn’t know that, and didn’t ask, I might not have played as energetically. I was challenged to play along with certain figures that he had written. I knew where the solos went and where he was going to put the brass. Once we knew where the arrangement was supposed to go, then we could play.

IMRW: Wherever I ask for a comment on your playing, people come up with tributes. Gary Katz, Steely Dan’s producer, told me that you cut “Aja” in one take. He called it “unbelievable.” How do you react when your peers and the listening public simply call you the best?

S.G.: It’s not important to be the best, but it’s really important to be inspired enough to try your best, to try your hardest. To be able to do something and make money at it and have that thing be what you enjoy doing, makes me a lucky person. I would never want to toy with that gift. You’ve always something to learn, no matter how long you’ve been doing it. It’s when you get an attitude about yourself that you way is the *right* way and all that shit, that your path becomes narrow. It’s when you stay open to the music and you hear somebody else do something that sounds great, and other people want to approach it in a similar way — that’s growing. I don’t think you have to force yourself to grow. It’s not something you have to constantly be thinking about but it’s sort of an attitude, an open attitude towards not just playing but everything you do.

roles throughout the music?

S.G.: There are certain roles but they’re the same roles that I use when I’m playing with anybody. When you play with another drummer you have to be aware of the way you play with *everybody*, so you don’t get in anybody’s way. You have to be with people that are gonna overlook the competitive stuff and just get into playing.

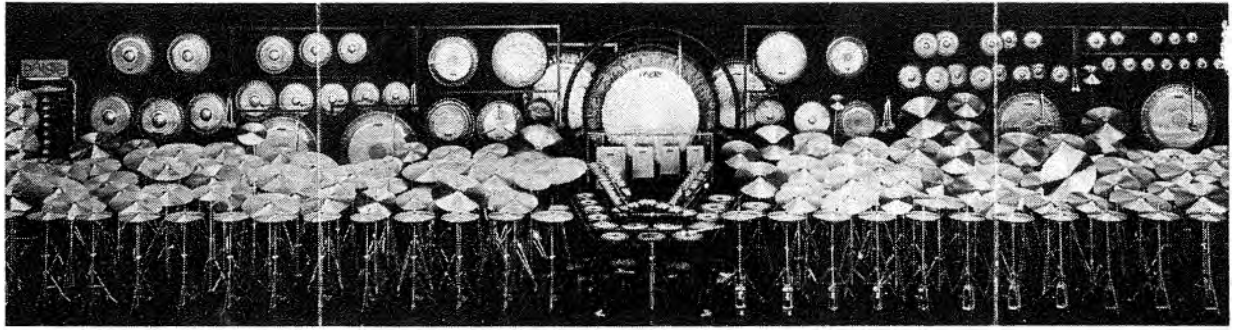
IMRW: What kind of charts do you see before the tape rolls?

S.G.: Sometimes I’ll read the piano chart, which will let me know how many

John Stix

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Gretsch 7-drum concert kit, chrome on wood, secondhand.	525
Gretsch 5-drum Broadcaster kit, chrome on wood, stands.	695
Gretsch 5-drum black hawk kit, black.	595
Gretsch heavy duty cymbal stands.	27
Gretsch heavy duty hi-hat stands.	35
Gretsch heavy duty snare stands.	25
Gretsch heavy duty bass drum pedals.	32

YAMAHA PRO CENTER

Yamaha 5-drum 5000 series outfit, silky blue.	365
Yamaha 5-drum 5000 series outfit, silky black.	365
Yamaha 5-drum 5000 series outfit, silky rust.	365
Yamaha 5-drum 7000 series outfit, secondhand.	450
Yamaha 703 cymbal stands.	32
Yamaha 700 hi-hat stands.	39
Yamaha 700 snare drum stands.	25
Yamaha 700 bass drum pedals.	35

ACCESSORIES

Rototoms 6 + 8 + 10 bar and Rogers stand.	126
Rototoms 8 + 10 + 12 bar and Rogers stand.	136
Rototoms 12 + 14 bar and Rogers stand.	118
Electro-Harmonix space drums.	69
Electro-Harmonix deluxe space drums.	59
Synare three drum synthesizers.	145
Synare sensor drum synthesizers.	86
Simmons twin drum synthesizers.	85
Simmons twin drum synthesizers, secondhand.	246

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Ludwig black beauty 5 inch.	129
Ludwig 400 snare 6 1/2 inch.	119
Ludwig 400 snare 5 inch.	110
Rogers dynasonic 5 inch.	110
Rogers super ten 5 inch.	75
Pearl Jupiter 6 1/2 inch.	69
Slingerland brass shell custom 6 1/2 inch.	129
Slingerland brass shell custom 5 inch.	119
Premier 2003 snare 6 1/2 inch.	100
Premier 2000 snare 5 inch.	90
Premier 35 ten lug 5 inch.	100
Gretsch brass shell 5 inch.	85
Tama swingsitar 5 inch.	37
Sonor custom brass 5 inch.	95
Yamaha 550 5 inch.	49

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Paiste 404 14 inch hi-hats.	39
Paiste 404 15 inch hi-hats.	44
Paiste 404 16 inch crash.	27
Paiste 404 18 inch ride.	33
Paiste 404 20 inch ride.	44
Paiste 404 22 inch ride.	69
Paiste 505 13 inch hi-hats.	47
Paiste 505 14 inch hi-hat.	54
Paiste 505 15 inch hi-hats.	58
Paiste 505 16 inch crash.	35
Paiste 505 16 inch medium.	35
Paiste 505 18 inch medium.	42
Paiste 505 18 inch crash.	54
Paiste 505 20 inch medium.	54
Paiste 505 20 inch ride.	54
Paiste 505 22 inch ride.	65
Paiste 2002 13 inch hi-hats.	79
Paiste 2002 14 inch hi-hats.	84
Paiste 2002 14 inch sound edge.	139
Paiste 2002 14 inch heavy.	83
Paiste 2002 15 inch hi-hats.	94
Paiste 2002 15 inch sound edge.	149
Paiste 2002 16 inch crash.	54
Paiste 2002 16 inch medium.	54
Paiste 2002 18 inch crash.	65
Paiste 2002 18 inch ride.	65
Paiste 2002 20 inch crash.	76
Paiste 2002 20 inch ride.	76
Paiste 2002 18 inch China.	93
Paiste 2002 20 inch China.	119
Paiste 2002 22 inch ride.	99
Paiste 2002 24 inch ride.	119
Paiste 2002 11 inch splash.	46
Paiste 2002 14 inch paper thin.	49
Paiste 602 13 inch hi-hats.	99
Paiste 602 14 inch hi-hats.	106
Paiste 602 14 inch sound edge.	139
Paiste 602 15 inch hi-hats.	119
Paiste 602 15 inch sound edge.	149
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Paiste 602 16 inch thin.	69
Paiste 602 16 inch medium.	69
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Paiste 602 18 inch crash.	83
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Paiste 602 20 inch ride.	99
Paiste 602 22 inch ride.	129
Paiste 602 22 inch Joe Morello.	95
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Paiste sound-creation 18 inch dark ride.	99
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Camber 16 inch brass.	16
Camber 18 inch brass.	19
Camber 20 inch brass.	27
Camber 20 inch nickel.	28
Zyn standard 12 inch hi-hats.	12
Zyn standard 13 inch hi-hats.	13
Zyn standard 14 inch hi-hats.	14
Zyn standard 15 inch hi-hats.	16
Zyn standard 16 inch ride.	16
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Zyn standard 20 inch ride.	27
Zyn standard 22 inch ride.	27
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K-Zildjian 14 inch hi-hat, secondhand.	55
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Avedis Zildjian 20 inch thin, secondhand.	45
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Avedis Zildjian 15 inch new beat hi-hat.	115
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DRUM NEWS



News from John King's

John King Music Ltd continues to flourish in Kingston but since our last article in 1978 there have been changes in personnel. The founder of the business, John King, retired in April this year and the Company was acquired by the German family.

Derek German who is Chairman/Managing Director is a Chartered Accountant with strong musical leanings. He and his family have long been associated with music and Derek now divides his time between the financial and musical business worlds.

Mike Brooks has taken over as General Manager since Ian Oates departed but continues to be the drum specialist and is responsible for the further development of this side of the business which has grown rapidly over the past two years.

Graham Stack moves up on the guitar and amplification side and generally acts as Assistant Manager to Mike.

Making up the fourth member of the team is Nick Garman who might be described as a general factotum but is quickly learning the selling side of musical instruments.

The policies under the new management will be very much as before with a continual emphasis on the drum section which caters for all types of drummers from beginners to pros and offering a very large selection of new and used equipment. Large ranges of heads, cases and sticks are all in stock and repairs can be carried out on the spot.

A Hire service is also available on both drums and guitars. All the staff are pleased to give any advice to beginners in equipment and playing. Anybody is free to try anything in the shop for as long as is necessary without obligation in the hope that they will come back next time, even if it's to chat about gear over a cup of coffee.

Midland Drummers Association

The above association has recently been formed to promote the aims of drummers in the Midlands. Meetings will be held every month and there will be clinics and seminars to coincide with each one.

The association also plans to publish a monthly news letter, compile a drummers' directory and a list of teachers and tutor books, disseminate information on new products and arrange factory visits. The overall aim is to promote interest in

drums and drumming.

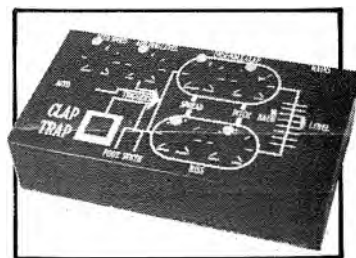
Keith Tonks and Neal Richman are two of the people behind the association and a full programme has already been planned for the first six months. The organisation is open to all percussionists whether rock or classical, professional or beginner.

Further details can be obtained by writing to the association c/o Woodroffe's Musical Instruments, 5-Fa Dale End, Birmingham B4 7LN.

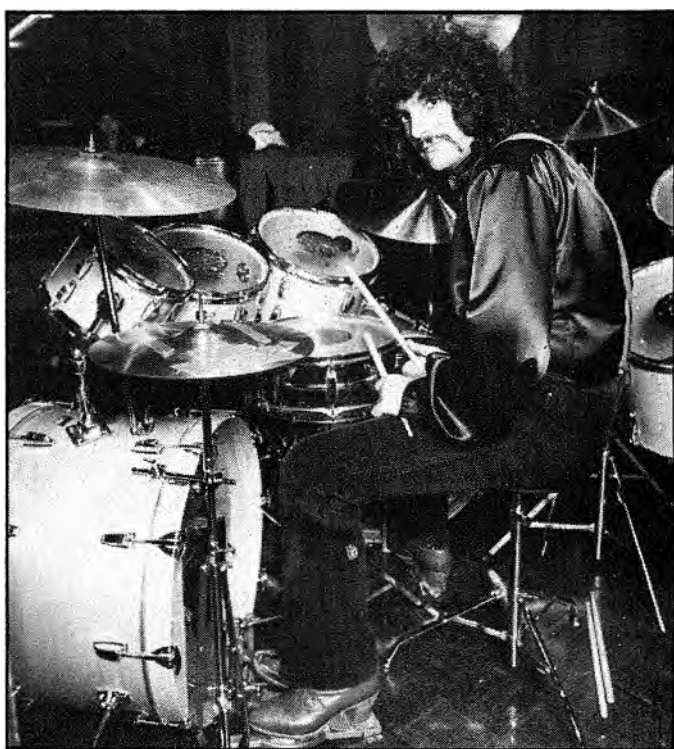
CLAP TRAP

Musicaid has announced the launch of its new product — the Clap Trap Hand Clap synthesiser. The unit produces the sound of a number of people clapping in unison — a sound which is being widely used nowadays. The claps can be triggered by the drummer placing a pickup on the snare drum or by any member of the group using a foot switched.

Musicaid are now concentrating their energies on producing electronic percussion



instruments including the Clap Trap, SDS3 and SDS4 Drum Synthesisers and therefore in future they will be known as Musicaid EP (Electronic Percussion).



Drum Clinics Carmine Appice

Carmine Appice, one of the world's top rock drummers, is due to hold two Ludwig/Zildjian drum clinics, organised by Rose-Morris & Co., in London and Manchester this autumn.

The first clinic will be held in London at The Venue, Victoria Street, Victoria SW1 on Saturday, 31st August at 7.30pm. Manchester will have its turn on Monday, 1st September when Carmine will be appearing at the Royal Exchange Theatre in the Royal Exchange at 7.30pm.

Tickets for both venues are available in advance from The Carmine Appice Box Office, c/o Rose-Morris & Co., 32-34 Gordon House Road, London NW5, at a cost of £2.00 each for Manchester and £2.50 for London. Cheques or postal

orders only please for advance tickets. They are also available at the door on the night.

Carmine Appice was born in Brooklyn, New York and began playing drums at the age of 14. His career spans the full spectrum of rock drumming. He was among the first to pioneer and use the concept of the big double bass drum and the larger tom toms.

Carmine has worked with such names as Vanilla Fudge; Cactus; Beck; Bogart and Appice; and is currently with Rod Stewart. He believes that drumming should draw on rock, jazz, blues and classical music. His principle concern is having his audience react and really get involved in what he is doing on stage.



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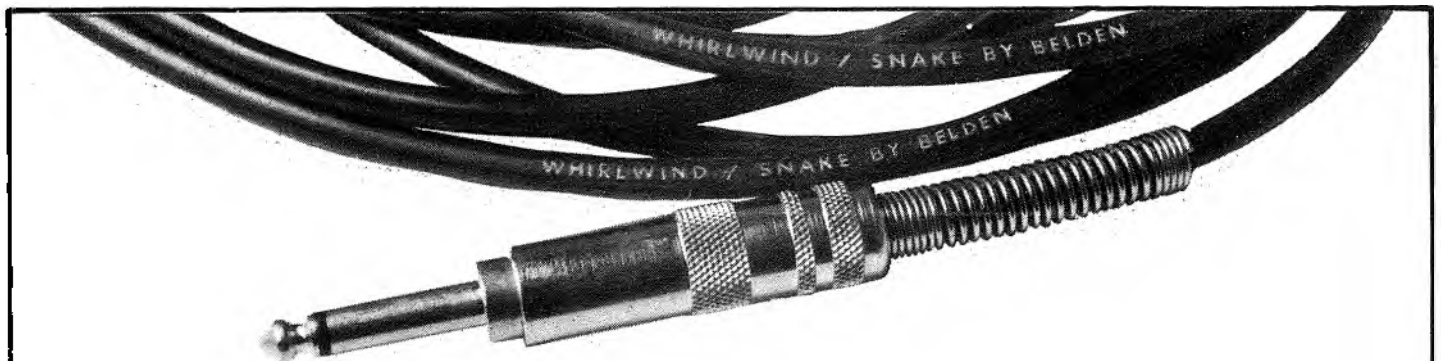
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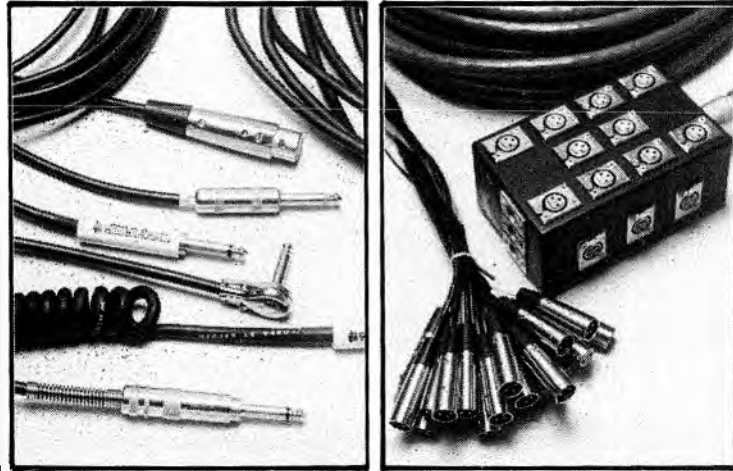
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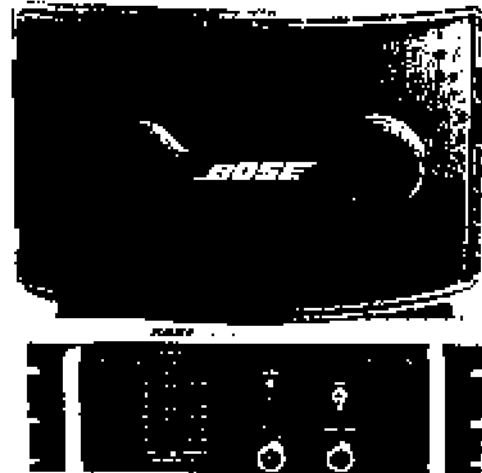
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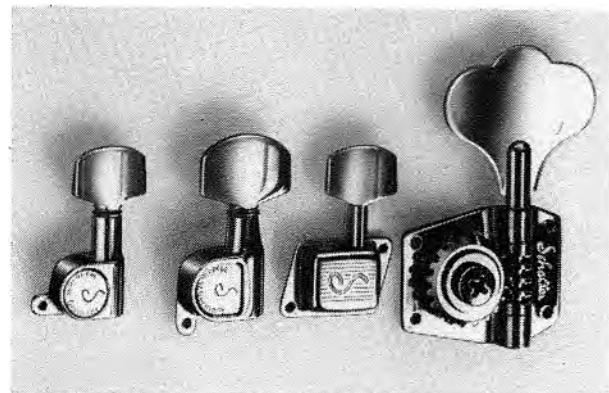
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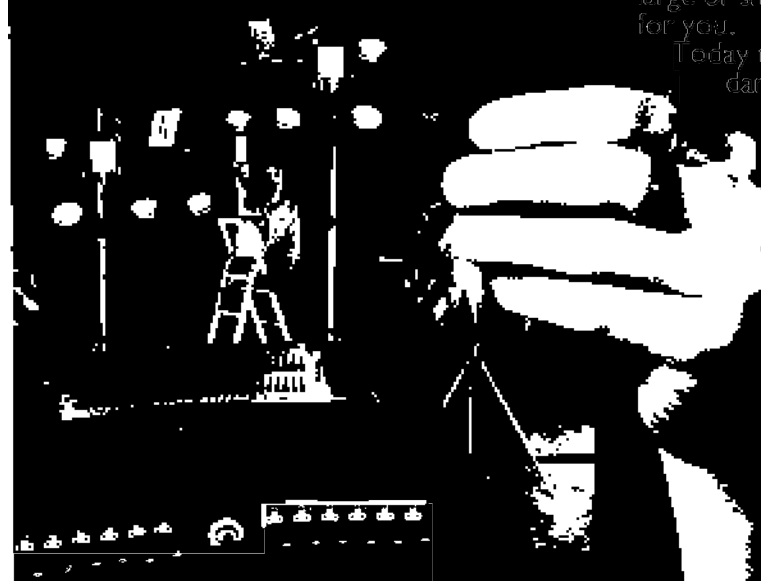
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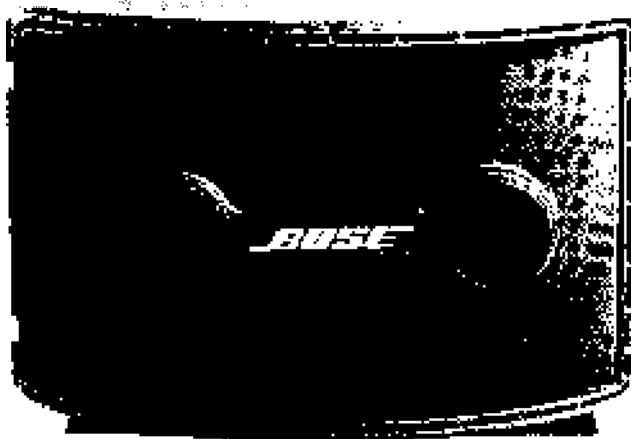
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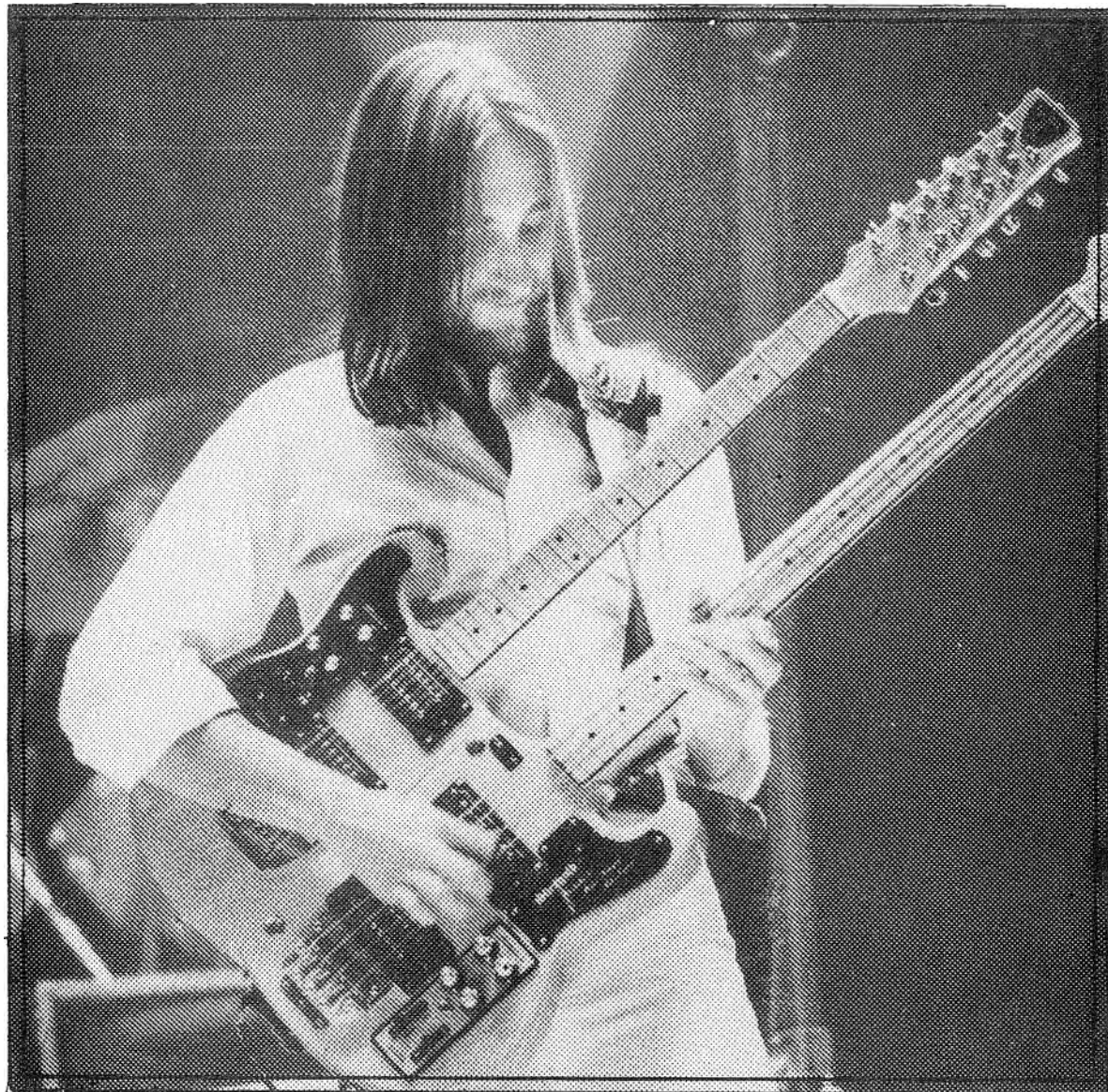


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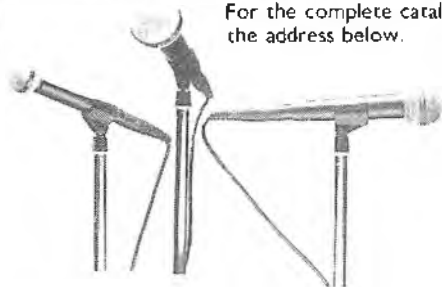
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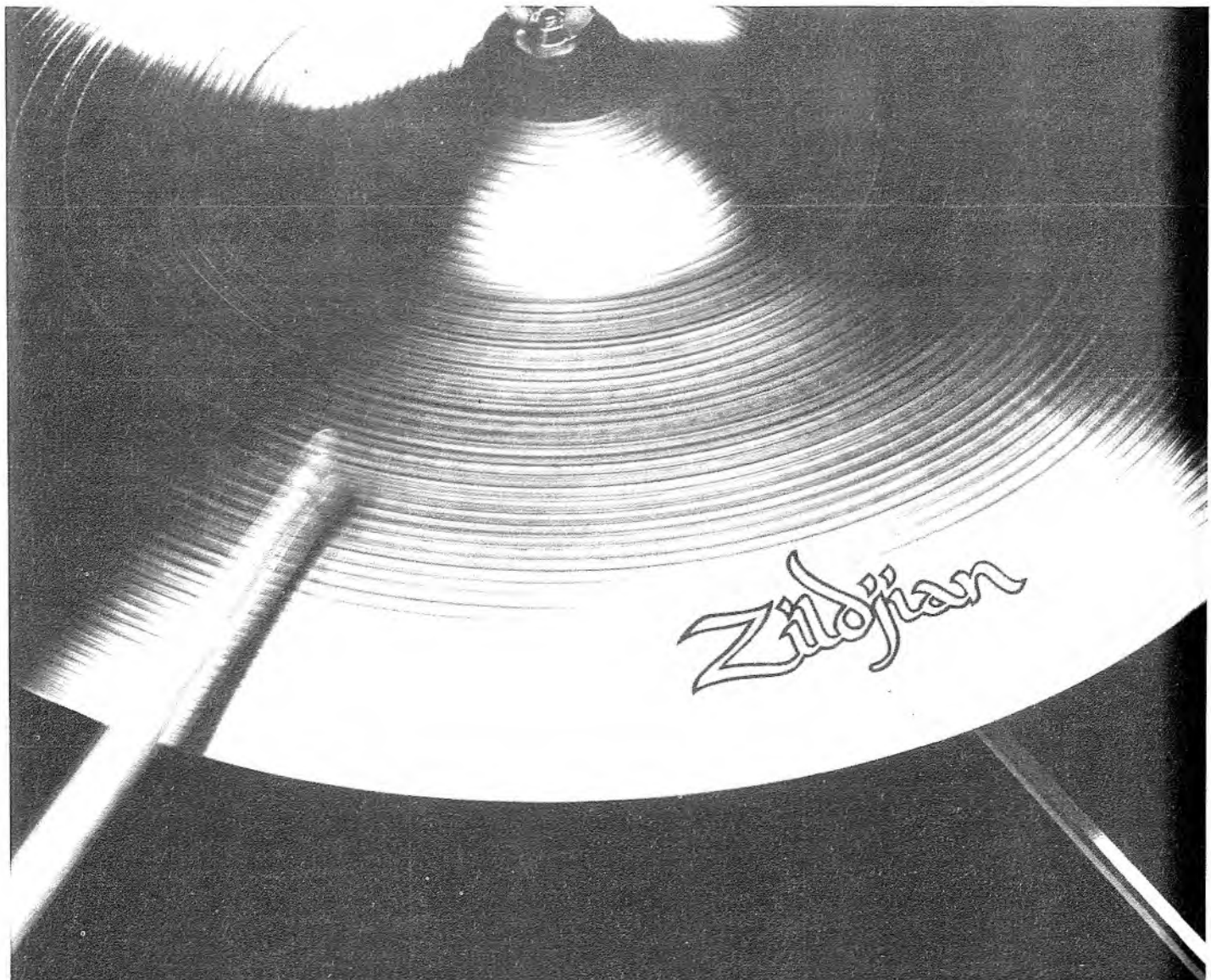
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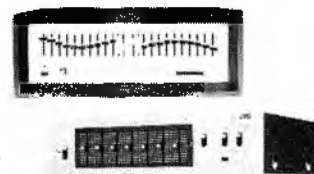
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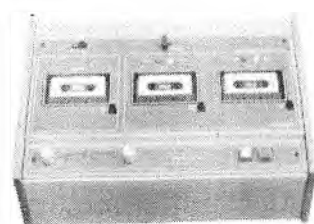
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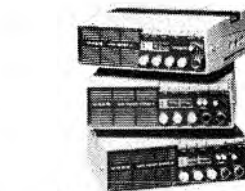
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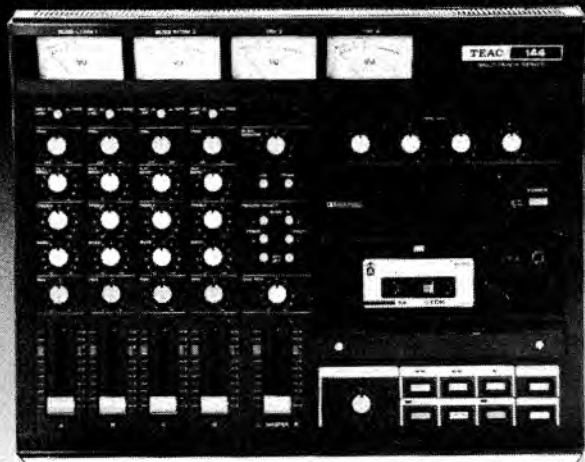
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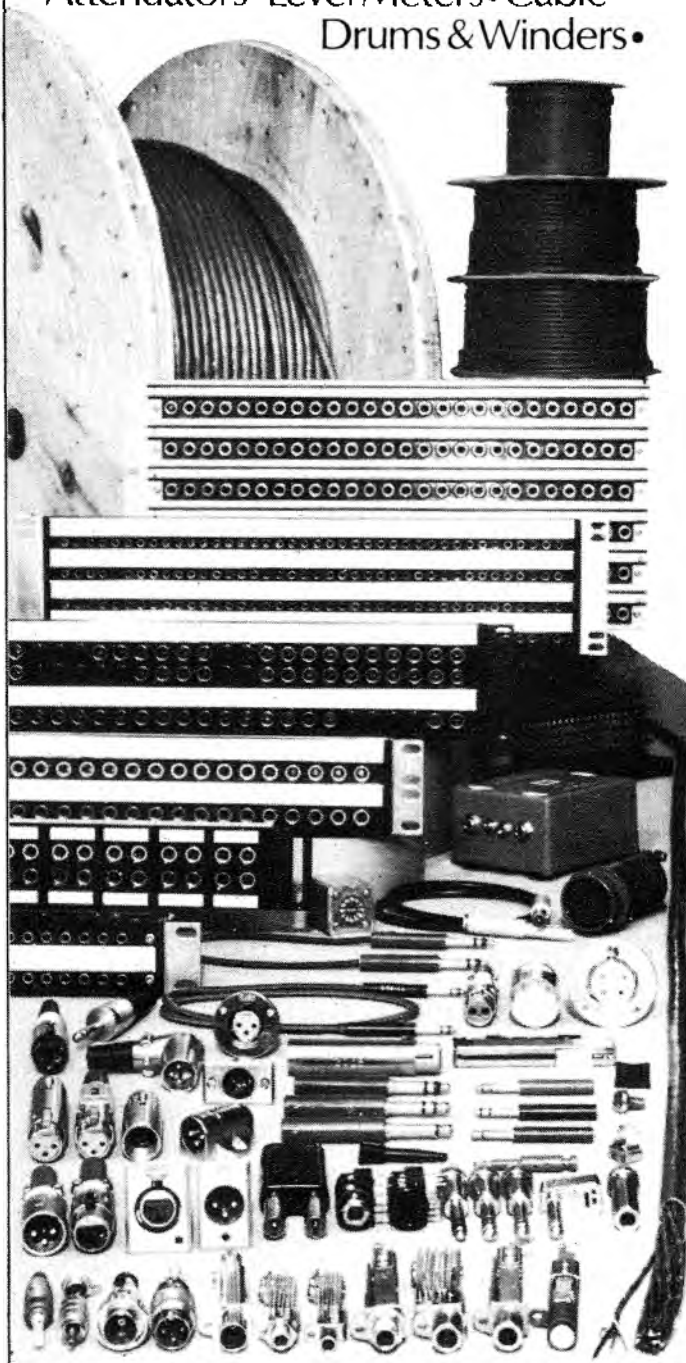
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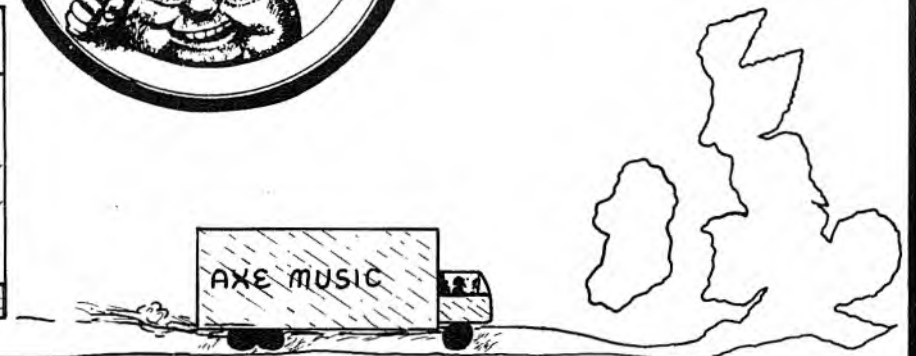
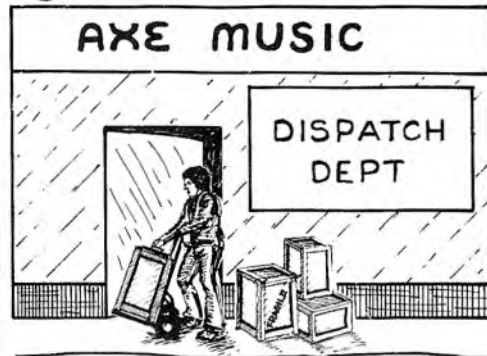
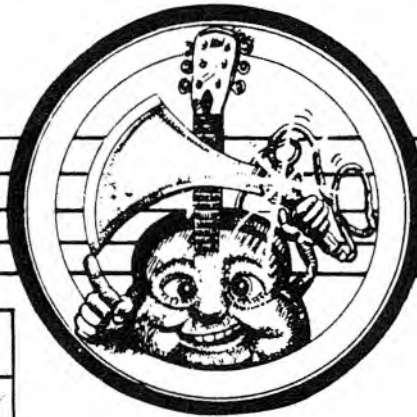
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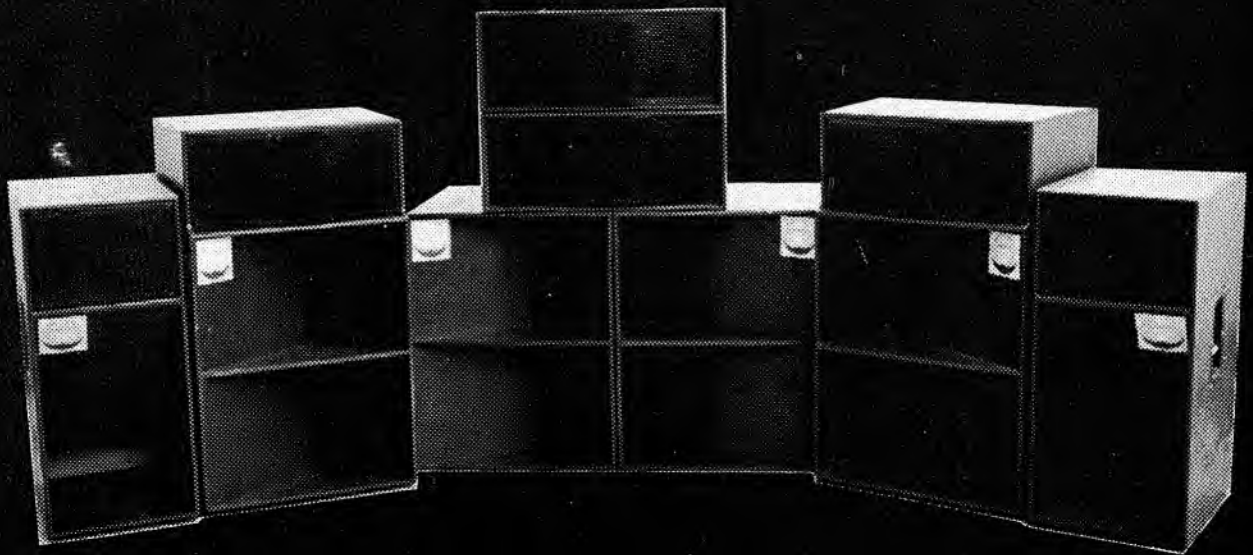
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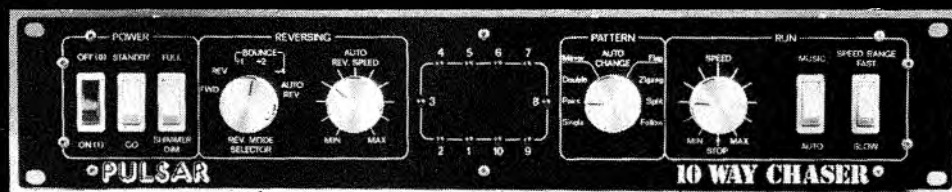


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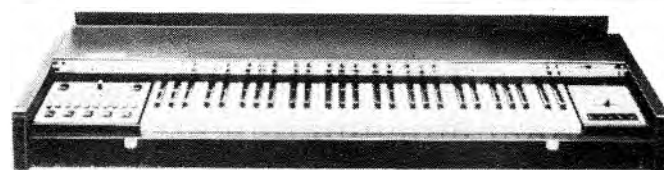
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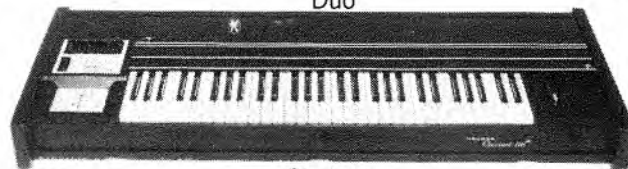
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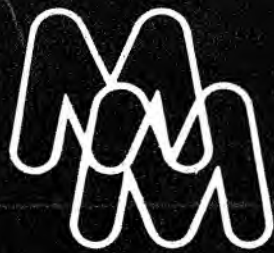
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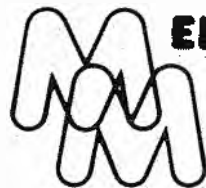
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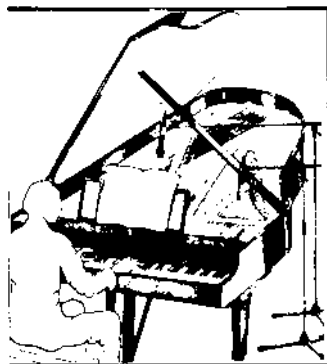
MICROPHONES

Microphone Application

In last month's article on this topic, we gave some general tips on microphone usage and started to discuss the miking up of specific types of sound source including solo voice, grouped voices, acoustic guitar, amplified electric guitar, amplified bass guitar and double bass instrument. This month, we will continue to consider specific instruments and how these are best dealt with as far as microphones are concerned.

7. Concert Grand Piano

In order to obtain a balanced and reasonably natural sound from this instrument, it is generally necessary to use two different types of microphone placed at different positions over the strings with the piano lid in the raised position. Quite apart from the physical necessity of raising the lid in order to provide microphone access to the string, the raised lid also provides useful reflections back onto the soundboard to fill out the sound.



The bass and lower-mid section of the keyboard is best miked using a cardioid dynamic, ribbon or capacitor mike with a particularly good low frequency response, boom mounted, and positioned approximately over the string set for the note A₂, about a third of the way down its length and at distance of about 15cm. The upper mid and treble section requires a cardioid mike with a particularly good top-end response, and maybe with a rising HF response according to the personal taste. This should again be boom mounted somewhere about A₂, just a little way "downstr-

ing" from the hammers and again, at a distance of about 15cm.

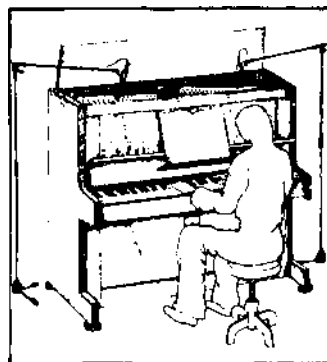
Angling the mikes so that the capsules are not square-on to the sound board also helps in reducing standing waves and unwanted resonances. It is an instrument that will usually benefit from some experimentation to get the best results, but the information given should serve as a reasonable basis.

Most of the microphones suggested for use with bass guitar and double bass will be suitable for the bass/mid section, i.e. Shure 556 or Unidyne 4, AKG D12, D2000, D200, D202, D224, while for the mid/treble section, Shure Unidyne 3, Unidyne 4, SM57, AKG D202, D224, Beyer M88, M201 are among the suitable types. Also, the AKG C451/CK1 or /CK1s or Shure SM81 capacitor microphones are good for either end of the keyboard. It is recommended that each mike be fed to separate channels of the mixer so that they can be individually equalized and balanced as necessary to achieve the desired overall sound.

8. Upright Piano

The basic approach is similar to that outlined above for the grand piano and is best effected with the piano front removed to gain access to the strings. In situations where the front is required to be left in situ, either because the music stand is required for use, for aesthetic considerations, or for the warmer sound quality thus obtained, the microphones can be placed over the instrument with the top open as shown.

However, while the natural

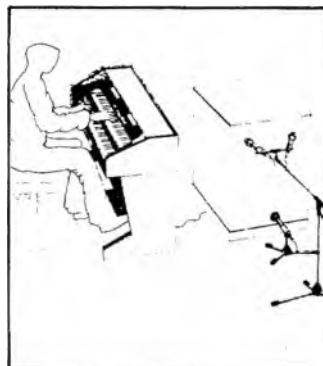


sound of the instrument may be enhanced by the presence of the piano front, the sound produced via microphones is often "boxy" due to the acoustic cavity into which they are working and some experimentation will be necessary to obtain best results. Microphone types as given for the grand piano will be suitable.

9. Electric Organ with Leslie Cabinet

While an electronic organ can itself be DI'd, the only way to deal with a Leslie loudspeaker cabinet and retain the Leslie characteristic sound is to carefully mike up the loudspeaker cabinet, and to do this, you need to know what is going on inside the Leslie.

Basically it is a two-way loudspeaker system in the



usual format with the bass transducer at the bottom of the cabinet and the horn(s) at the top. The main difference is that either or both drive units are either being rotated themselves by means of an electric motor and a system of drive belts, or a drum with holes cut in it is being similarly rotated around stationary drive units to achieve a similar effect. Usually, the power amplifier(s) are also incorporated into the Leslie cabinet.

In order to retain the very individual sound produced by this arrangement, it is necessary to separately mike the bass and horn sections, and in the case of traditional designs, this is usually achieved via the slots in the wooden cabinet as shown. The use of two microphones for the horn section tends to enhance the flutter effect and fill out the up-

per registers, but is by no means essential.

As with the grand piano, it is recommended that each miked section is fed to a separate channel on the desk to facilitate balancing. One of the main difficulties is the mechanical noise often generated by the rotating machinery and it is a good idea to persuade the organist to play at a fairly high volume as this will provide better signal-to-noise ratio as the mechanical noise will normally remain constant whatever the volume of sound being produced. The microphone types need to be selected with some care, as too much low frequency response will tend to accentuate the rumblings and groanings of the mechanical system, while too much top response will highlight the hissing usually in evidence from the horn.

Fortunately, the quality of drive unit normally fitted to such loudspeaker systems is not that good and so the Leslie itself will not be likely to cover the whole frequency range efficiently. As far as miking is concerned then, we are talking of a hybrid between the practices recommended for the amplified electric guitar (see last month's issue) and those advocated for the grand piano. Shure Unidyne 3, or SM57, AKG D1200, D190, D2000, Beyer M69, M160 are all suitable for use at either the top or bottom of the cabinet, while for full range coverage of a quiet Leslie, one of the combinations suggested for the piano would be fine.

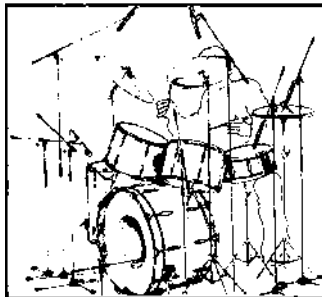
Fairly close miking is usually recommended. Remember that many of the microphones suggested, especially the AKG models are fitted with bass roll-off switches, and by using these in conjunction with the equalization controls provided on the desk, an acceptable balance between an adequate frequency response and rejection of mechanical noise can usually be achieved.

10. Drum Kit

The only way to obtain adequate control over the sound

MICROPHONES

of a drum kit, and to get any degree of impact from the various pieces that make up the kit is to use a separate microphone for each basic section of the kit and to mike close in. Except in special circumstances, any attempt at overall miking using just one or two microphones can be expected to produce an unholy clatter and mush with no drive, no projection of the individual

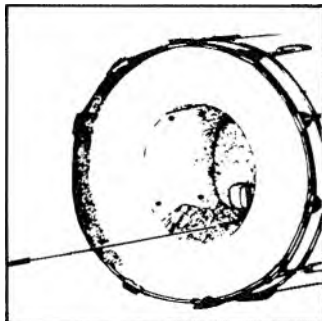


pieces and no control over overall balance.

Careful positioning of the microphones for best sound pick-up and to ensure that the mikes themselves are well clear of the drum sticks or beaters, and careful selection of microphone types are essential ingredients of a good kit sound. Each microphone will of course need to be fed to a separate channel on the desk to facilitate equalization and overall balancing.

Kick Drum

Use a good quality cardioid dynamic with good low frequency performance effective mechanical isolation and high SPL capability. When dealing



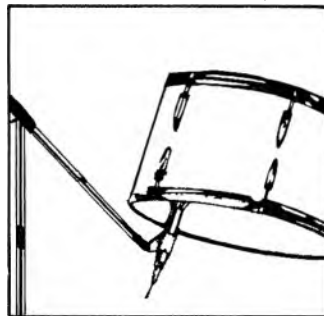
with a single headed drum, or one with a hole in the front skin, the microphone can be placed either inside the shell, or in front of the drum according to individual preference. The sound can further be regulated by the addition of

absorbent wadding inside the shell to dampen cavity resonances and internal reflections.

Experimentation until you get the sound you or the drummer want is the order of the day. Suitable mikes are Shure 556S, Unidyne 4, AKG D12, D222, D2000, and if you can afford it, the Electrovoice RE20 is superb for this application.

Tom Toms

There are two basic ways of miking these drums depending upon the sound characteristic you are after. The first, which will generally give more "slap", is to angle the microphone over the top rim of the drum as shown in the floor tom-tom illustration alongside. The other is only applicable to single head drums, and involves placing the mike right up inside the shell from below as shown for the mounted tom-tom, and



tends to produce more "body" to the sound.

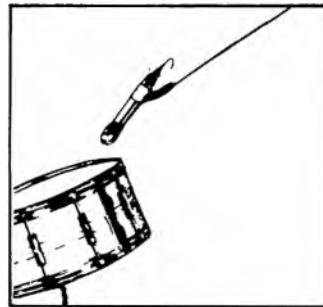
When miking over the rim from above, it is usually perfectly acceptable to use a single microphone to cover a pair of mounted tom-toms, or two mikes between three drums, while if the mikes are placed up inside the shells, each drum will obviously require its own separate microphone.

The floor tom-tom must always be miked separately. Choose a dynamic or ribbon cardioid with a clean, bright sound characteristic and reasonable low frequency performance. Good mechanical isolation and high SPL capability are also desirable and because of the necessity of boom mounting, the mike should not be too cumbersome in terms of weight and size. Shure Unidyne 3, Unidyne 4,

SM57, AKG D125, D1200, D2000, Beyer M500, M260, M88, Electrovoice PL6, are among suitable types.

Snare Drum

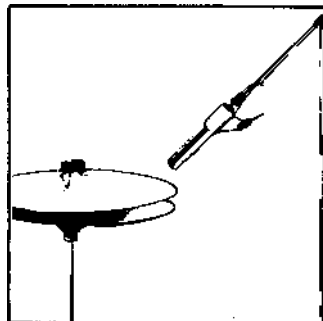
Always mike from above with the microphone angled towards the skin over the top rim. The general approach is very similar to that for top-



miking of the tom toms and similar types of microphone will be suitable in both instances. The snare drum must always be separately miked from the rest of the kit.

Hi-Hat

Use a dynamic or capacitor cardioid with extended high frequency response and good mechanical isolation properties. Shure SM81, AKG C451/CK1, Calrec CM1051 are suitable capacitor types, while AKG D224, Beyer M201, M88, ElectroVoice PL11 are among the dynamic or moving coil

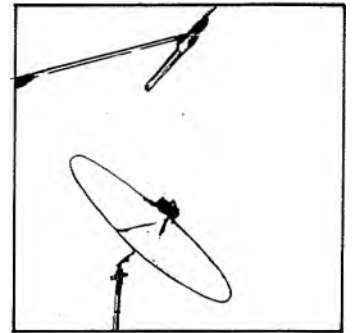


types that will be found OK. Place the microphones to one side away from the line of fire, and angled over the top edge of the upper plate, keeping as close as working conditions will reasonably permit.

Cymbals

Cymbals can be miked from above or below, either collectively or individually according

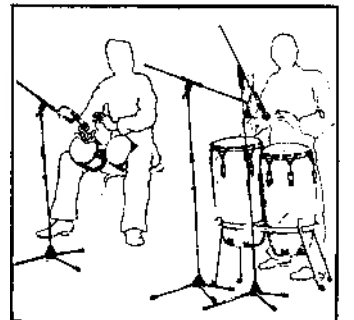
to the dictates of kit layout, drummer's technique, preferred sound quality and not least, availability of microphones. Where cymbals are closely grouped, a single overhead



mike or really good quality, such as the Shure SM81, AKG C451/CK1 or D244 etc will usually be sufficient, but for a spread kit, or for full control over balance from the desk, an overhead pair or separate mikes for each cymbal may be necessary.

11. Bongo and Congo Drums

A dynamic cardioid with a clean, bright sound characteristic will give best projection and definition from these percussion instruments.



A single mike can usually be used between a pair of such drums, angled down from above or in front as appropriate. Shure Unidyne 3, Unidyne 4, SM57, AKG D125, D190, D1200, D2000, Beyer M500, M260, M69, ElectroVoice PL6 are the type of microphones likely to be suitable.

Ken Dibble

WORKSHOP

SMALL THINGS

STRAP-LOCK FITTINGS

There are several kinds of strap locking devices available. They don't cost much, they can be quite useful on stage, and on some shapes of guitar they are almost essential. Everyone has their own preferences. Mine include the leather "Carl Perkins" type which you can't buy in England, the Schaller "Security Lock", and the plastic bag fasteners, which are supplied with some kinds of bread in supermarkets. You can sometimes buy 'Granary' bread or rye bread, packed in bags with these clips.

The Schaller Security Lock is a strong and well designed fitting which fixes into the hole in the end of your strap, using a spiked base-plate, a large washer and a threaded nut. There is not much point fitting it to a thin or worn-out strap, but apart from this reservation, it is unlikely to let go of the end of the strap, under any normal use. It might spin round in the hole, if the nut becomes loose, so check it for tightness from time to time.

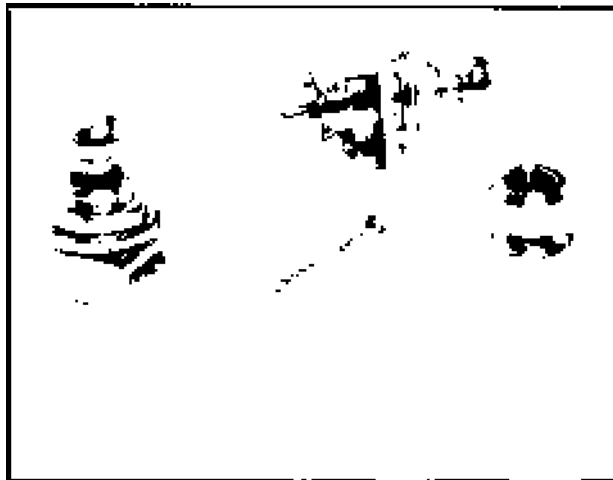
Even if the strap fitting turns completely upside-down, it cannot fall off the guitar end-pin when fully engaged. The pin fitted to

the guitar is very similar to the usual metal screw-on types, and in emergency, it would take a close-fitting guitar strap end directly. The guitar pin slides into a pocket on the inside of the strap-fitting part, and is locked in place by a spring-loaded cross pin.

The guitar part will not slide out of the strap-end pocket, unless you first pull out the cross pin against the tension of its spring, and hold it out, while removing the strap.

The idea of using bread bag clips as a strap lock was given to me by a customer, who really deserves the credit for it. Unfortunately, I have a hole in my memory, where his name ought to be. Will the real inventor of the 'Bread Bag Trick' please make himself known.

Using this discovery is very simple. You put the strap over the strap-pin on the guitar, and then push one or two of the plastic clips over the pin, on top of the strap. Usually, they are quite difficult to remove, so the strap stays on the pin. The plastic clips don't last for ever, but they are cheap and easily available. I believe Ducks will accept small pieces of white bread without complaint.



During the articles on alternative pickup wirings, I referred to a small soldering iron which I had found particularly suitable and reliable and promised further information at a later date. I have used this particular soldering instrument in my own workshop for more than eight years, during which it has worked efficiently and without problems. It has also outlived several more recently-designed soldering irons with "technically advanced" features. It is a low voltage model HMS iron, made by Elremco/Solderstat Ltd, PO Box 10, Harlow, Essex, England.

This model is small, light in weight and combines a fairly small tip with a heat capacity large enough for making solder joints to the backs of volume and tone controls. The type number is HMS 12V 24W, and it requires a nominal 12 volt supply from a transformer rated somewhere over two amps continuous. I believe there is a mains voltage version available but I have no experience of its use and my comments and recommendations apply to the low voltage version.

There is no form of temperature control in this iron, except for the normal equilibrium between heat produced by the element, and heat radiated by the tip and stem. This is how most simple soldering irons work. To minimise overheating when not actually in use, I have found it convenient to keep the iron in a heavy spiral spring holder, such as the one illustrated, made by Antex.

Low voltage soldering irons seem generally to be efficient and long-lived, but are liable to some loss of power if fitted with long, thin leads. I found the unusually long and flexible lead originally supplied with this iron to be a great convenience: it will reach to any part of two large benches, with the transformer on a wall shelf, behind them.

I compensated for the voltage drop along the lead by using a (nominal) 14-volt tap on the transformer, with a two-way switch, to select a 10-volt tap *instead*, when the iron is needed for light or delicate work. This is unusual, but

seems to work very well in practice. The nominal 14-volt supply produces just about 12 volts across the heater terminals in the soldering iron. As the heater is stamped "12 volt/24" watt, this does not seem unreasonable. It may not agree with the makers intentions, but this iron has lasted for *eight* years so far, under these conditions. . .

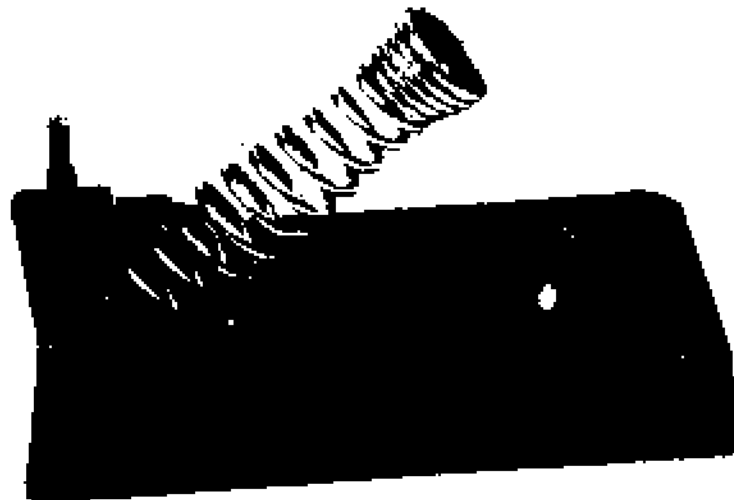
If you receive a model HMS iron with a thicker or shorter lead, then there will probably be a smaller loss in the lead, and you may require a transformer voltage of perhaps 13 volts. (There are still a few 'filament' transformers about, with a nominal 13.5 volt output at about 2 or 2.5 amps. One of these may be suitable for intermittent use, and less expensive than a standard low voltage transformer.

In any case, choose a supply voltage which gives 11.5 to 12 volts AC *across the terminals inside the iron*, and if you want an optional lower heat setting, arrange the switching to give about 20 percent less than this.

New transformers are expensive: some types are a better choice than others and it may not make much difference to the cost. The best choice for this application is probably a transformer with what is called "split-bobbin" or "separate bobbin" construction. In this type, the mains voltage coil and connections, are clearly separated from the low voltage coil and connections, by a rigid barrier. Other transformers may have one coil wound over the other in the usual way, but with a metal-foil screen between the layers, which should be connected to mains earth. This is a sensible feature, but does not have the more certain safety and reliability of totally separate windings.

The mains input side of the transformer should be connected to the house mains with good quality - three core cable and a correctly wired three-pin plug fitted with a fuse of not more than 2- or 3-amp rating. In Britain, the almost universal "flat-pin" three pin plugs are sold with 13 amp fuses fitted, but you can easily buy lower-rated fuses and exchange them.

If you have a house wiring system which does not have



Solderstat HMS 12v/24w

fuses in the plugs, use a three-pin (earthed) five-amp plug or if you must use a higher-rated circuit, fit a two-amp fuse in the live mains lead to the transformer. On British systems, this live lead is coloured brown or red. It is likely to be brown on any recent wiring in other EEC countries. The earth lead is coded green and yellow. American colour codes are quite different. I believe the US house wiring code is White/hot; Black/return; green/ground.

American readers, and those in other countries, whose mains cable does not correspond precisely to the current EEC coding of Brown/live; Blue/neutral; Green and Yellow/earth, should check these instructions with a licensed electrical technician before proceeding, and also take his advice on obtaining a satisfactory ground connection.

Almost any soldering iron which is operated from mains electricity, either directly or through a low voltage transformer, should have ade-

quate earthing arrangements. (US-'grounding'.) The easiest way to arrange this is first to ensure that you have an earthed (grounded) three-pin outlet socket, and then to ask a qualified electrical technician to make up a suitable low voltage supply for you in a little box. Tell him that you want a separated-windings, safety-type transformer, and a ground connection to one side of the low voltage supply, in addition to anything else which he considers necessary for safe operation. Also, it should provide, on load, whatever voltage gives 11.5 to 12 volts, when measured across the connections in the soldering iron handle. This is *not* the same as the voltage across the transformer with the iron connected.

If you are qualified to build your own transformer supply, you may find the following suggestions useful. You should have an earth (ground) connection to the metal frame of the transformer, to the interwinding screen (if fitted), to one side of the low voltage

supply, and to the metal box enclosing the transformer (if you are going to use a metal box). In addition, you may wish to make an earth (ground) connection to the outer metal stem of the soldering iron.

It does occasionally happen that a hot soldering iron is laid down on its own supply lead, melting through the plastic insulation and causing a short circuit. With a soldering iron powered directly from the mains, this will probably cause a small flash and bang and a blown fuse — if you are lucky. With a low-voltage iron, there is virtually no electric shock hazard from a melted-through 12-volt supply cable, but a short-circuit may damage or overheat the supply transformer. For the small cost involved, I strongly recommend that you fit a 2.5 amp resettable thermal trip unit in one of the low voltage supply leads to the iron. (In the UK, your local electronics repair shop can obtain one for you, from RS components, rated at 2.5 amps or the closest standard

value above this.)

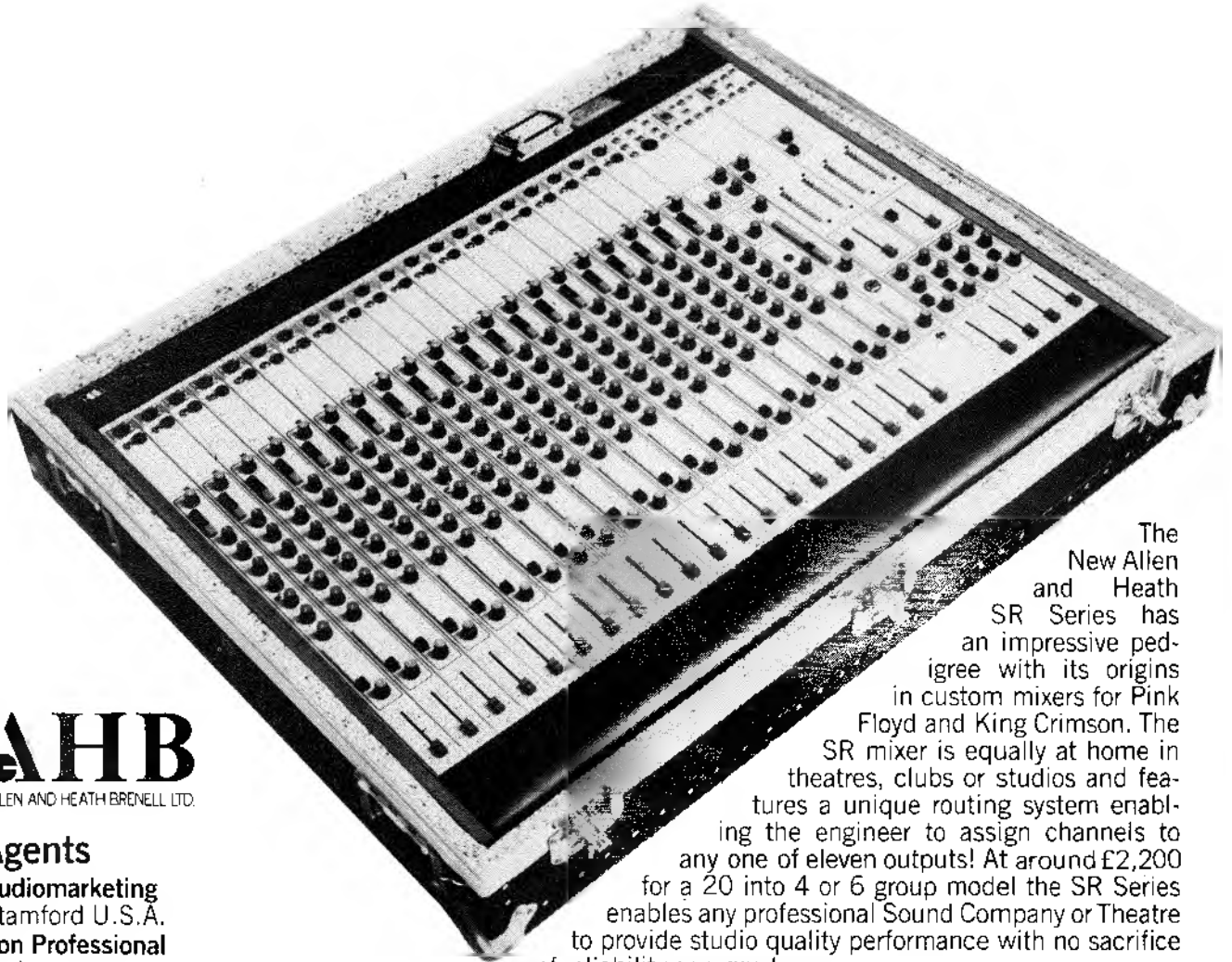
Please note that if you have earthed one side of the low voltage supply to the iron, the thermal trip must be placed in the *other* lead, so that the earth connection is not broken under potential hazard conditions.

It is sometimes difficult to buy transformers with exactly the required output voltage. Also, you may be offered a variety of unused, manufacturers' surplus transformers, of varying voltages, prices and qualities. If you see a high-quality unit at a bargain price, but the nearest output tapping is just higher than you need (perhaps one volt higher), do not despair. At a current of two amps, a small wire-wound resistor rated at 0.5 (one half) ohm/2.5 watts or greater, will safely "lose" one volt from the supply, if placed in one of the low voltage leads from the transformer to the iron (not the earthed one). It will become a bit warm, so put it where air can circulate around it. It could be mounted on a short piece of

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WORKSHOP

insulated tag strip, near to the low-voltage side of the transformer. Also, the thermal trip itself may "lose" about half a volt.

Keep resistors and/or output selector switches and wiring firmly anchored, well away from any mains wiring or connections, and fix the mains cable so that a sharp pull on the plug end will not strain the connections to the transformer. Electrical contractors and some electronics supply houses sell various kinds of strain-relief clips for equipment mains cables.

If you want to use a lower voltage tap on the transformer, to drop the power of the iron for light work, you will need to buy a transformer which also has a suitable output tapping about 20 percent lower than the full power output — in other words about 10 or 11 volts. The transformer will generally have one output tag marked "O" and at least two others marked approximately "10 volts" and approximately "14 volts". The "O volts" tag connects to one of the supply wires to the iron. This "O volts" tag is also the side of the low voltage supply which should be earthed.

The other supply wire from the iron should pass through the thermal trip unit, then through the two-way switch, to either the approximate 10-volt, or the approximate 14-volt tags on the transformer. If the approximate 14-volt tapping on your transformer is nearer 15 or 16-volts and you need to use the 0.5 ohm "dropping" resistor mentioned above, it should be placed between the switch and the appropriate transformer tag. The optional lower output setting is less critical and any output voltage close to 10 volts will work.

Apart from the transformer, and the reduced-power switch (which is optional) most of this advice is just common sense and would apply to almost any type or make of soldering iron. The important exception is that *irons which work directly from the mains should be connected to the supply plug exactly according to the maker's directions*. This may vary from one make to another.

You may not find it easy to buy one of these Solderstat irons. Solderstat do not advertise much and many people have not heard of them. Your local supplier may quite

reasonably wish to sell what he already has in stock. This may include one or more of the several makes of soldering iron which have died on me, while this Solderstat one has carried on working, or which were retired because they were not really up to the job. Draw your own conclusions. I may have been very lucky with this sample, but looking back, I think I would have saved some money if I had bought a second Solderstat iron to start with, instead of a series of other types which were more easily available at the time.

If your local supplier cannot help, you will find the full address of Solderstat Ltd near the beginning of this article. Be persistent, and contact the factory directly if necessary. I don't think Solderstat would mind if you tactfully let them know which stores, in which areas, could not supply their products.

If you often need to do delicate work on fine components or printed circuits, the same company also makes a similar soldering instrument with adjustable electronic temperature control. I am sure they would be happy to supply information on this. Electronic-control systems are generally rather more expensive than the standard type of soldering iron.

One additional advantage of having a 12-volt soldering iron, of particular value to travelling musicians and roadies, is of course that you can run it from the 12-volt battery in most cars and vans. It is entirely possible to do running repairs to guitars and leads in your own gig van. Either supply some long heavy duty extension leads with alligator clips on the battery end and an auto-type in-line five amp fuse in the lead clipped to the un-grounded side of the battery, or install a fused accessory socket or cigar lighter socket on the dashboard. We can now expect to find the lay-bys on the M1 cluttered with mobile guitar repair shops! (If anyone knows how to run a onehorse-power bandsaw drive motor from a truck battery, please let me know.)

Current UK or export price HMS 12v 24w £6.50 plus £3 handling and postage on any orders up to £40. UK postal orders or international money orders preferably sterling value.

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DIBBLE'S P.A.

Over the next couple of months, we feature two heavy metal bands who were touring the UK recently, the rapidly rising American HM outfit, Van Halen and the band featuring three ex-Deep Purple members, Whitesnake. Both concerts had completely sold out despite the fact that on the night I went to see Whitesnake at Hammersmith, Van Halen were playing the Rainbow on the same night.

The interesting point to come out of these two performances is that Van Halen, with a gigantic stageful of amplification equipment were not as loud as Whitesnake, who produced not only more power, but infinitely better quality sound using about half the gear used by Van Halen! Also, I personally found Whitesnake by far the more exciting act, with none of the local audience patronisation stuff and without recourse to offensive language

— both tactics indulged in to an unnecessarily excessive degree by Van Halen as far as I am concerned.

It is my often expressed opinion that if a band cannot adequately express itself in the one-and-a-half hours they are on stage through its music and by using the tens of thousands of words to be found in the various dictionaries of the English language, but instead find it necessary to use obscene and offensive expressions in order to get their message across, then something is seriously wrong. Don't get me wrong — I am no prude — far from it in fact. I just find this excessive use of bad language which seems to have become an essential ingredient in heavy metal and new wave music so unnecessary. Anyway, I shall get off my soap box and get down to the business in hand.

Van Halen

Venue:

Birmingham Odeon

Hire Company:

Showco, Dallas, Texas/Colac, London

The stage set used by Van Halen looked like something out of Blake's Seven, with the huge drum kit standing on a space station landing platform, the keyboard instruments built into rocket propelled consoles, the massive lighting grid more visually exposed than usual and bank upon bank of loudspeakers, all with cones exposed and metallic centre domes reflecting the lights.

The PA was effectively lost in shadow at the side of the stage and had been built upwards instead of outwards — presumably to leave more clear stage opening. Stage width is often a problem at Birmingham, and the Cerwin Vega PA used by the Boomtown Rats and the Malcolm Hill system used by AC/DC literally occupied half the available stage width at both concerts.

Alex Van Halen's drum kit is an extensively personalised Ludwig outfit comprising two kick drums, two floor tom-toms, three large mounted tom-toms, two smaller rack tom-toms and a set of five tuned 'octobans'. The kit literally bristled with cymbals and was

completed by a huge gong suspended in a frame behind.

The two kick drums were each made up from two shells joined end-to-end by means of a concertina type flexible coupling and held in a rigid arc by means of internal steel struts. Only a single skin is used on each assembly and the two pairs of shells, one arced left, the other right, are placed side by side in a 'bull-horn' configuration.

It all looks very impressive, but whether it actually produced any audible improvement in kick drum sound I cannot say as there was no clarity at the bottom end of the PA and one kick drum would have sounded the same as any other to the audience. There was certainly a great deal of energy expended in pounding the skins and a great deal of noise was produced in the process, but the sounds were not definable above the general level of sound coming off the stage or over the PA.

Equally gross were the two loudspeaker systems used for lead and bass. Eddie Van Halen's lead guitar stack comprised nine 8 x 12 JBL cabinets stacked on their sides



three high by three wide, giving a total of 72 (yes, seventy-two!) 12-inch JBL K120 drive units in a wall some nine feet high by 18 wide.

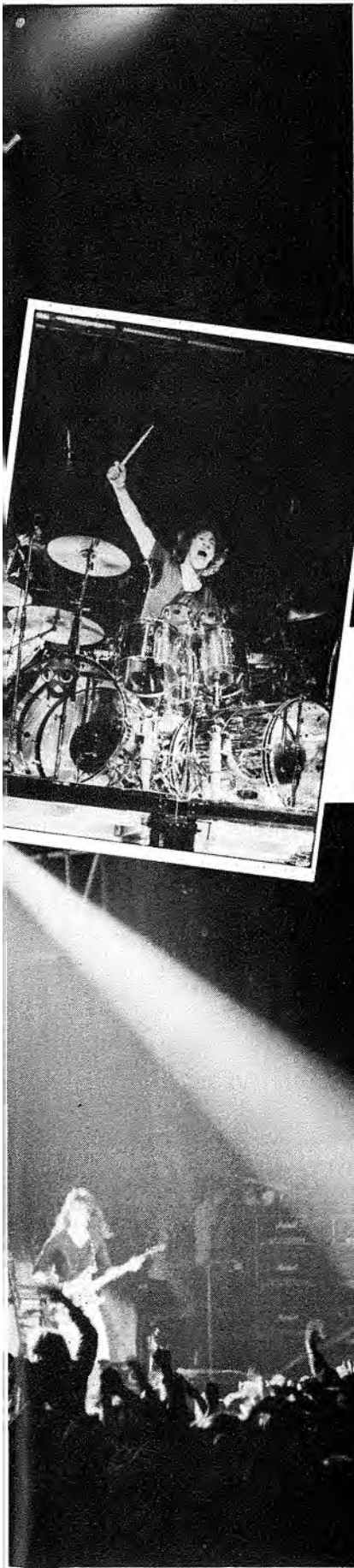
This was powered by a rack of Marshalls, but the road crew had got the rack into its transit case

before I could get close enough to determine whether there were three or four amps in the rack and whether these were the 100 watt or 200 watt versions.

Michael Anthony's bass stack comprised nine cabinets of identical dimensions and stacking con-



COLUMN



figuration, stacked on the other side of the drum rostrum, but seven of these were 2x18 cabinets fitted with Gauss units, and the other two were 8x12's as used for lead. This gives us totals of 14 Gauss 18 inch drivers and 16 JBL K120's, all of which seemed to be driven by a rack of Ampeg 400 watt bass heads.

All 18 of these huge cabinets, as well as the rack for the amplifiers and further racks for the keyboards, were made by Flag Systems Incorporated (the Tycobrae loudspeaker system people) in the States and were brought over for the tour. The cabinets are covered in that thick grey felt material that RSE used to use for their PA systems some years back and have an extremely fine, but very taut and strong, nylon mesh over the front mounted loudspeaker chassis.

It is so fine that until the cabinets are inspected at close quarters, it looks as though there is no protection for the cones at all. These cabinets were superbly made and extremely heavy, and were trucked by clipping wheeled baffled covers onto the front of the cabinets for total protection in transit.

The actual PA contractor was Showco from Dallas, Texas, who had come over with the band, but in order to reduce shipping costs,

Showco had sub-contracted the front PA to Colac. Showco had brought with them their own 30 into eight stereo main desk and associated auxiliary racks, 30 into eight monitor desk, the monitor auxiliary racks, monitor power amplifiers and the entire monitor loudspeaker system, leaving Colac to provide just the main PA loudspeaker system and associated power amplifiers.

The Showco monitor loudspeaker system consisted of four large, four-way full range cabinets, each fitted with four Gauss 12's for the bottom end, a line array of four JBL K110's for lower mids, a pair of JBL 2396 elliptical horns without the usual lense for upper mids and four JBL 2402 'bullets' for the HF; eight all-JBL 1x15 with horn and bullet wedges and two special drum monitors each comprising a 2x15 'W' bin, two radial horns for the mids and a high frequency horn — none of which was I able to identify. The power amplifiers were all Crown DC300A's with UREI 27 band graphics and Showco active crossovers.

Beside the Showco main desk out front, the Showco auxiliary equipment racks contained all sorts of goodies including UREI 27 band graphics and one of the incredible Crown RT/2 acoustic analysers, UREI limiters, and MXR Flanger/Doubler, an Eventide Instant Flanger, two Eventide H910 Harmonisers, three Omnicraft GT-4 3-channel noise gates and a Roland RE-301 Chorus Echo. Some of these were used on the auxiliary sends and returns from the desk, while others were on specific channel inserts as required.

From here on Colac took over, using a Brook Siren Systems MCS-200 4-way active crossover to feed ten 4x250 watt Midas power amplifier 'blocks' and 12 Taurus 2x400 watt power amplifiers. The bottom section of the PA loudspeaker stack was a pair of RCA 2x15 bins. On top of this was stacked three vertical columns. Nearest the wall was a pile of eight Martin Audio 1x15 bass horns. Next to that, was a pile of six Martin Audio MH212 'Philishave' midrange horns, and alongside this again, was a pile of eight Vitavox four-cell dispersive horns with a four-way JBL 'bullet' array at the centre.

Half of the Vitavox horns were fitted with JBL 2482 high power compression drivers, and half with 2440's. The frequency band allocation was the RCA and Martin bins together up to 250Hz, the Martin 'Philishaves' 250Hz to 1.5kHz, the Vitavox horns with JBL 2482

drivers 1.5kHz to 3.5kHz and the Vitavox horns with 2440 drivers from 3.5kHz up, with a high pass passive filter feeding the JBL 'bullets' at 8kHz.

The system certainly made a good deal of noise, with an average sound pressure level of 106dB(A) and a maximum peak of 115dB(A). I could see from the Crown analyser display in the Showco rack that the energy was fairly evenly distributed across the frequency band, although there was little energy below 63Hz and a continuous peak at around 250Hz for most of the concert.

At one point, during a guitar solo from Eddie Van Halen, I measured a sustained tone of 112dB(A) at between 1kHz and 2kHz that went on for quite some time and left my ears ringing. These measurements were taken at the desk location about two-thirds back in the auditorium. Due to the "denim army" packing the front of the theatre, I could not get anywhere near the stage to measure the levels up front, but it would be at least 3dB(A) higher than the figures given above.

The sound quality was not good. The sound was not at all well defined and seemed to me to lack punch. Nor was there sufficient low frequency energy for my liking and David Lee Roth's vocals were just not getting across. As it happened, some friends of mine who are really into Van Halen were also at the concert and knowing nothing about the technicalities of sound systems, were complaining that even knowing a good portion of the material, they had great difficulty in hearing the words and were not at all impressed by the overall sound quality.

I can only agree with them, although with the gear being used, there is no obvious explanation. Nevertheless, the band were exciting and the whole audience seemed to be with them every inch of the way — lapping up every remark from David between numbers and responding ecstatically to every detail of every number.

The lights were very good indeed, with what must be one of the biggest "straight" lighting rigs around just now. A total of 750 1Kw parlamps were in use fed from an Oldham 80-channel, two pre-set board with 40-channel matrix and 20-channel sequencer. The whole of the roof of the stage seemed tube covered with lighting trusses with additional dropframes around the sides, serviced by a system of catwalks. The system was provided by Showlights who also look after Van Halen's lighting in the States.

RONNIE LAWS IN ORDER

Imagine: uptown Houston, Texas, dateline 1960. It's late afternoon. The kids have quit school for the day, and the sun blazes onto the sidewalk and the blacktop is sticky. The neighbourhood is negro, and the rehearsal room is laid back off the street, not so far that the band rehearsing can't be made out as some kind of jazz outfit — the sax and the keyboards counterpointing the relaxed, almost lazy, rhythm section. A few dudes hang out on a street corner, listening to the music as it drifts by on the thermal currents. They dig it, and wait for something to happen — maybe a Felder solo, or a Sample flash of keyboards.

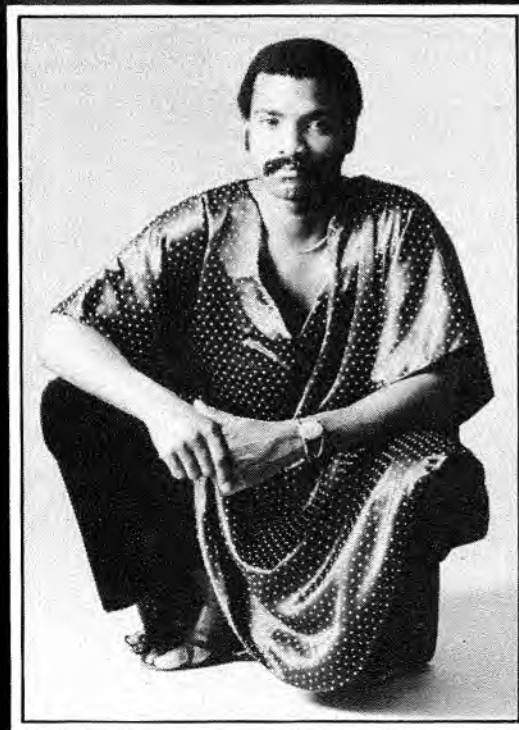
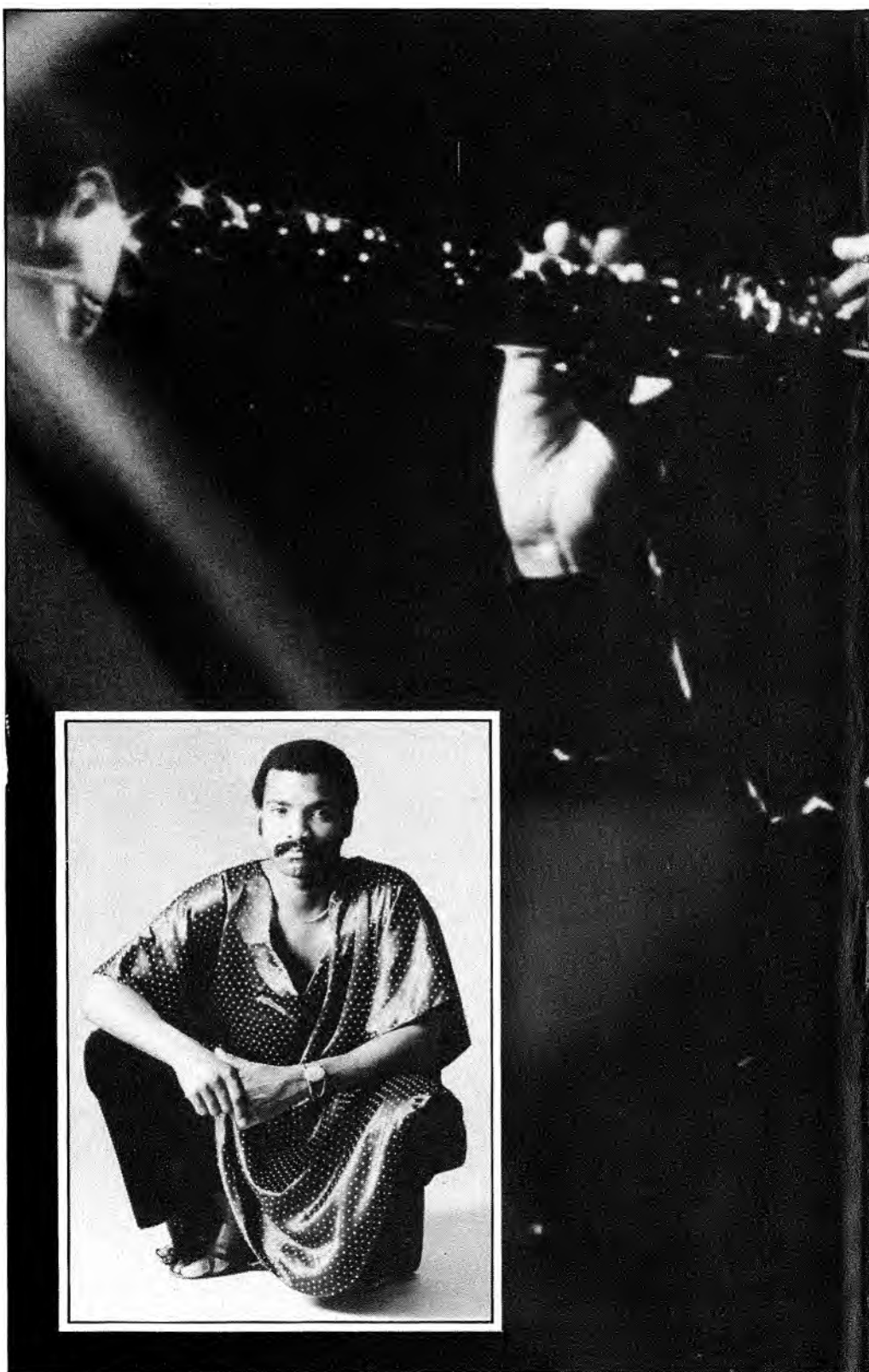
Inside the rehearsal room it's cool — away from the sun. A few people stand around grooving. The band is the Crusaders, and one of the spectators is nine years old. His name is Ronnie Laws: one day he will blow a tenor horn.

It's 1963. Ronnie Laws is 12 years old. He acquires an alto saxophone, a Buescher in a bad state of repair. He perseveres with the aid of rubber bands instead of the proper strings. His family is not well-off, so he has to make do. About five years later Ronnie Laws, in his last year of high school, acquires a tenor sax.

And in 1975 he releases the album *Pressure Sensitive*, which turns out to be the biggest selling debut album on Blue Note ever. Ronnie Laws the solo artist has arrived, and a new tenor star is born.

Hmmm... a condensed history like this is accurate but frustrating, because the very significant bits in between are invaluable in assessing the career of probably the most successful tenor saxophone player in the Seventies decade in terms of sales and mass market penetration.

Pressure Sensitive was the album that sparked off Laws' solo career. It was eight tracks of saxophone dominated crossover; raw, vital and funky, and established Laws in the forefront of the fusion artists. Indeed, Laws was, and is, unique in being the only reed playing fusion artist of his time. Junior Walker and Grover Washington, the latter with his famed *Mr Magic* album, spring from different musical milieu, and cannot be accused of crossover because they did not, as such, cross over from anywhere, but



play the music they have always played.

The springboard for Laws' solo career was undoubtedly his stint with Earth, Wind and Fire as tenor man: "It was a good association with them, they are very talented people. I learned a lot. Playing with those people early on... the repertoire of that band made me able to appreciate that *it's only music*. It doesn't matter what the music is so long as you're able to project."

Before he accepted the EWF gig, Laws was a staunch jazz purist, dedicated to his art, even playing some *avante-garde* material out on the West Coast. It took some time before he realised that music cannot be eaten, or pay the bills: "I really accepted that gig

just so I could eat."

It was EWF, claims Laws, that finally lifted him out of his narrow-minded way of thinking, so that he could start playing fusion. But even now, after five solo albums — each exploring the fusion *genre* — Laws says that: "I... reside in this little safe area without trying to expand, because to me there's no growth there, and you just allow yourself not to expand".

This would suggest that he's dissatisfied with the music he's making, defying instead the music made by the great innovators such as Parker and Coltrane "basically that's the way I am".

Listen to *Pressure Sensitive*, and then play his latest vinyl offering *Every*



Generation, and it's possible to detect a marked difference in the two musics. The former was, as I said above, raw and sensuous, but mostly it was alive and full of energy. *Every Generation* is a different story. Though a thoroughly meritorious record, it lacks the presence and the immediacy of the first solo venture. It has become a kind of soft-focus vision of the initial product, with a hint of middle age about it.

However, though there is nothing on the album to rival "Always There", "Momma", and "Tell Me Something Good", Laws' horn has retained its rough edge and projection, coupled with the gentle lyricism that has become his trademark.

"Every individual player has something unique about him," says Laws as we sip champagne in his room at the Kensington Hilton, "and I'm very fortunate and blessed to be able to stand out as far as sound is concerned. When talking to young players the one thing that I encourage is to try and develop an individuality and uniqueness. Especially if you're a horn player, because you need that one other element that distinguishes you from all the other players. If you don't have it you're just one of the crowd."

Laws uses Selmer MkVI horns. He has a MkVII tenor but is not happy with it, and carried it purely as a spare: "My preference is the MkVI because it

resonates better, it projects. It's a lighter horn."

On the tenor he uses a Berg Larsen hard rubber mouthpiece, with a 90 lay. The soprano has a Selmer metal mouthpiece, size G. La Voz or Rico reeds are preferred, strength 5, but Van Doren also get pressed into use from time to time.

As his reputation hangs on his prowess as a tough tenor, it's surprising to learn that Laws actually prefers soprano, though he still regards the tenor as the more boisterous of the two. He claims that a soprano is easier to make heard when playing in an electric band with all the attendant mid range frequencies coming through the PA. Does his ▶

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technique change from instrument to instrument?

"I play more open throat on soprano, which has a tendency to project the horn more. And I can relax my lips more, whereas on tenor it's like a very tight embouchure, to control breath flow. Most players approach soprano, alto and tenor with the same technique, which I think is an error."

Laws' vibrato, he thinks, is probably a combination of an open throat and stomach control: "I try to make the horn sing. If you can dig that mentally and you can convey that through the stomach muscles, then it'll come out that way. It really depends on the person."

Does Ronnie use standard fingerings on harmonics, or did he learn the hard way? "A combination of both. I was basically self-taught, but I learned from the books. I just picked up the books and this must be this. On soprano I alter my embouchure for harmonics, and sometimes on tenor."

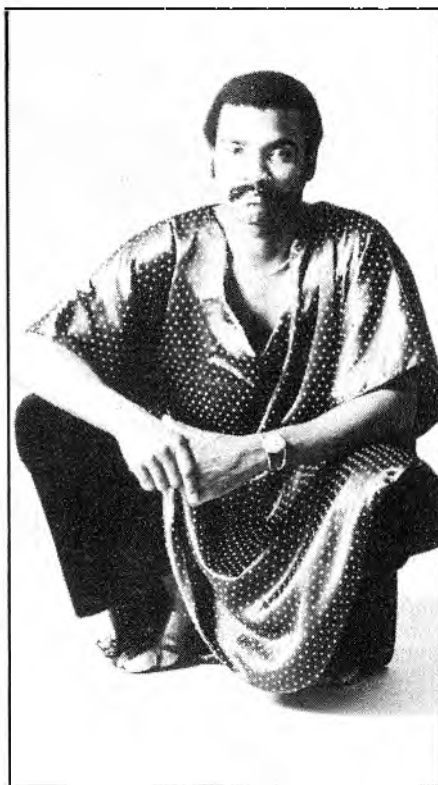
When it comes to amplification, Ronnie just uses the mikes supplied by whatever PA company is being employed. Once he tried the little hook-up mikes that attach to the bell of the sax, but didn't like them. As for effects, he sticks with the MuTron delay system, and sets it on low pass for a small delay, just to fatten out the sound. Sometimes he can get an octave splitting effect. But on the whole he isn't into effects at all, describing himself as a purist.

"I guess I come from the school of John Coltrane," explains Ronnie, "in the sense that he really made the instrument project, and he really got the most that the instrument could give, and that always impressed me. That's what I want to maintain on my instruments. Yet also generate a smoothness and delicacy. Sometimes it's difficult to project if the embouchure is... if you don't practice enough."

Ronnie did most of his practising between the ages of 12 and 22 years. That was the eight hours a day trip, where he built up his daunting expertise and technique. Ronnie claims that now, due to being a successful recording artist, he hasn't time to practice for more than five or six hours a week. "When you become well-known your time is consumed in other areas such as sitting here giving you an interview."

However, asserts Laws, the foundation of those years playing eight hours a day is still there. He practices scales and formal exercises, plus a little sight reading. Largely it's just scales. He regards himself as a "good reader", but qualifies that statement by saying that sight reading is relevant to what musical context you happen to be in. A classical musician, for example, is reading every day and naturally develops almost perfect sight reading. In the nature of what Laws does it's half and half. He makes the point that he can still sit in with anybody and play, "I'm not hindered by reading".

Unlike a lot of other saxophone players, the young Laws did not play



LAWS

any other instrument before the saxophone. The usual progression towards the tenor horn takes in clarinet first, but Ronnie went straight into playing the horn. Later he had clarinet training at college, but found he disliked the instrument, a distaste that persists to the present day.

After high school Laws found himself with several educational scholarships that he could pursue, notably an offer from the Berklee School of Jazz. However, he declined this offer in favour of Austin University, but even there he quit in his junior year after getting married, and then made the big move to the West Coast to join a growing band of Houston *emigrés*, notably the Crusaders and his big brother Hubert, one of the great jazz flautists. At this time Ronnie had John Coltrane and Wayne Shorter on a pedestal, and it was their kind of playing that he aspired to.

That was in 1971, and Ronnie admits that that year could've been either the worst or the best for him. As it turned out, it was the best. Ronnie picked up a date with Quincy Jones as a sub for the regular tenor player who was off for three nights.

"It was the first time I got to play with all of them heavyweights," explains Laws, "Jerome Richardson, J.J. Johnson, Ray Brown, all these guys I grew up listening to. And to be able to play with them, especially in Quincy Jones' band, was a blower."

Later, Ronnie was playing with his band in a park in LA, and unknown to him Walter Bishop was standing at the back of the crowd listening, was im-

pressed, and decided to use the whole group as his band. During his tenure with Bishop, Laws found himself blowing in a club by the sea called The Lighthouse, with Doug Carn in the band. And it was Carn who introduced Laws to Maurice White, the prime mover behind the Earth, Wind and Fire organisation. It started a relationship that lasted a year and a half, and which took Laws to Europe and Great Britain, playing only the CBS Convention in the latter country.

Laws finally made the decision to go solo after he split from EWF, when he was playing with the Hugh Masakela Band: "I guess I was fed up with being a sideman. At that time things were really shaky in the way of work in LA, because I wasn't really into the *clique*. So after I left Hugh Masakela I realised it was time to start building on my own career, and I began writing. I had in mind that I should put my own band together."

This was the embryo time for the *Pressure Sensitive* material. Laws secured his recording deal with Blue Note and acquired as producer Wayne Henderson, trombonist for the Crusaders. In fact, it was Henderson who suggested that Laws cover "Tell Me Something Good", the famous Stevie Wonder number. And "Always There", the opening track, was co-written by both Laws and William Geoffrey, Laws' musical director. The album was made, put out, and the rest, as they say, is history.

How does Ronnie approach his songwriting? "Basically I like to start with a strong theme or melodic idea — maybe a two bar motif. But I'm very melodically orientated. I love strong melodies, the kind that stay with you, the kind that you leave the concert whistling. I strongly believe that a strong melody is something that continuously lives on and on. Then I get a strong bass pattern on the keyboard, and accentuate that with the melody. It's just constantly building, like building blocks."

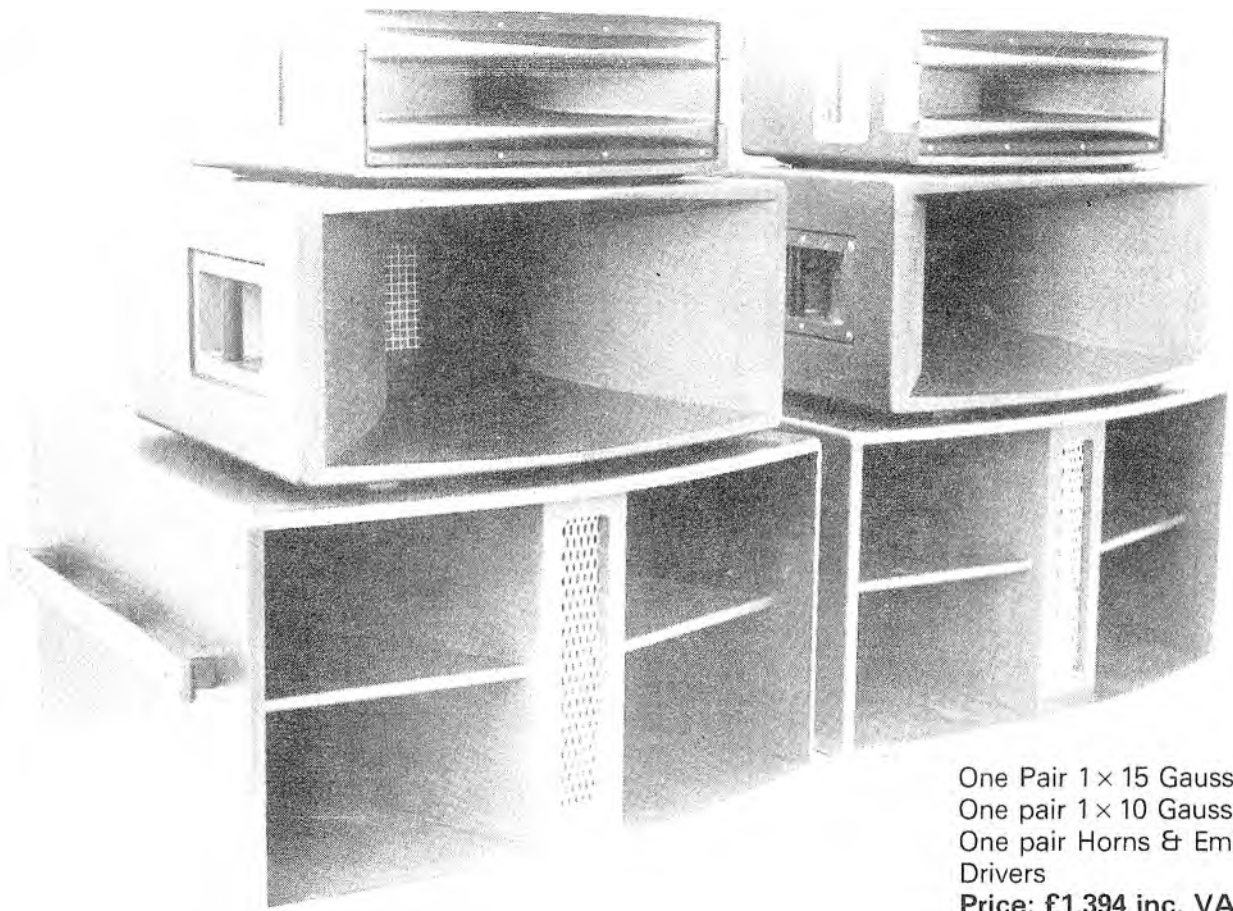
Laws keeps a 16-track TEAC tape machine in his studio at home, and with this he does demos to play to his band before going into the studio. They all have a pretty good idea of what a number is going to sound like before they go into the actual session.

Tunes that Ronnie has as personal favourites from his four albums include "Tidal Wave" and "Always There", on the *Fever* album a number titled "Karmen", dedicated to his wife, and on the *Friends and Strangers* he likes the title track. The *Every Generation* album? Well, he claims he likes them all, but every artist says that about a new album.

One thing's for sure, Ronnie Laws' music has made him successful. From Houston school bands to world tours is no mean feat. Let's hope that when Ronnie and his band are rehearsing somewhere in a practice room in LA, there's a nine year old kid somewhere in the spectators, digging it.

Steve Brennan

The Q System

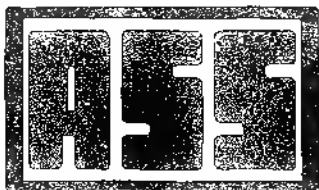


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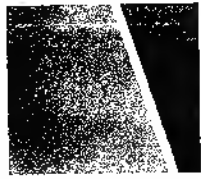
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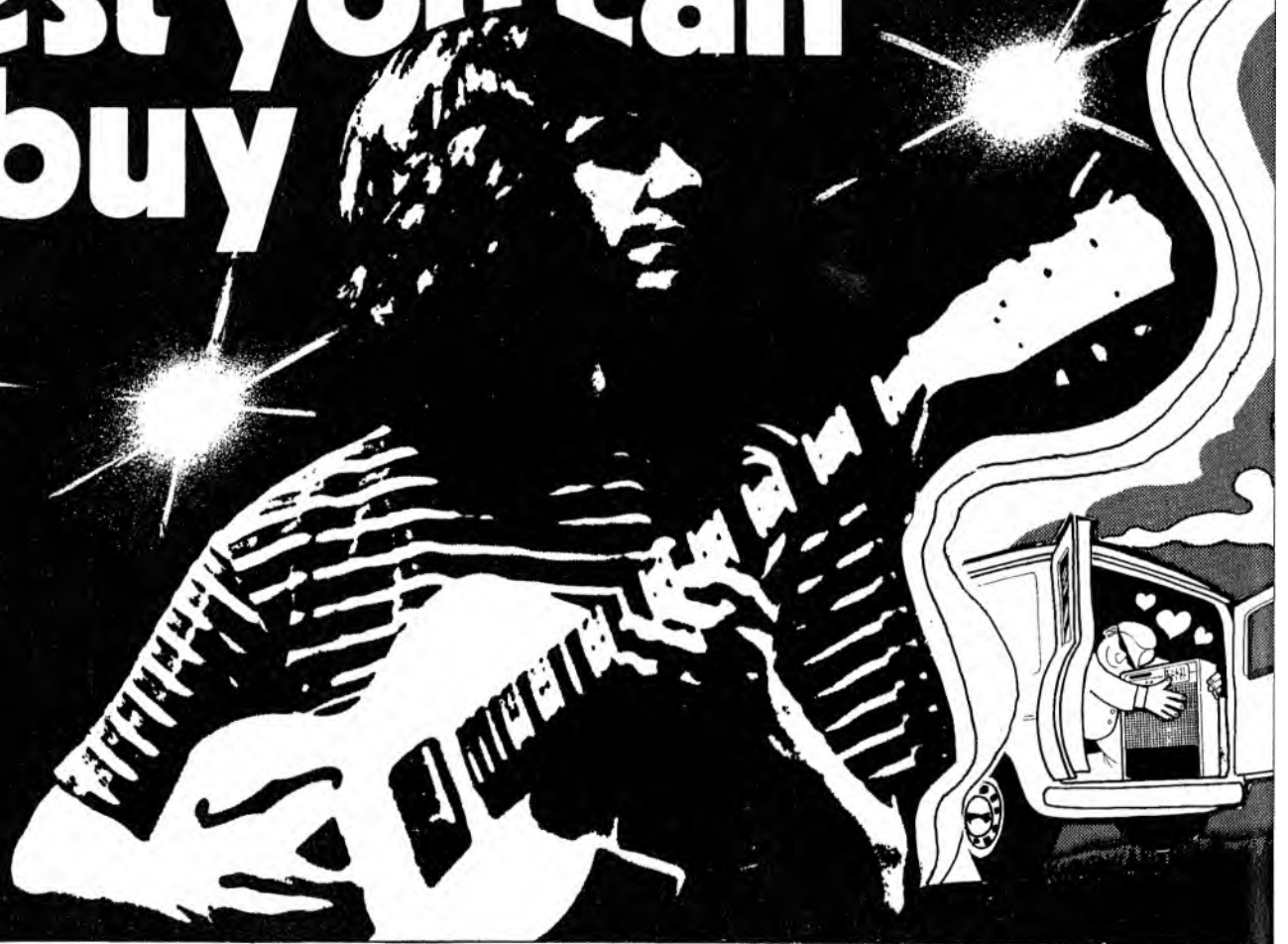
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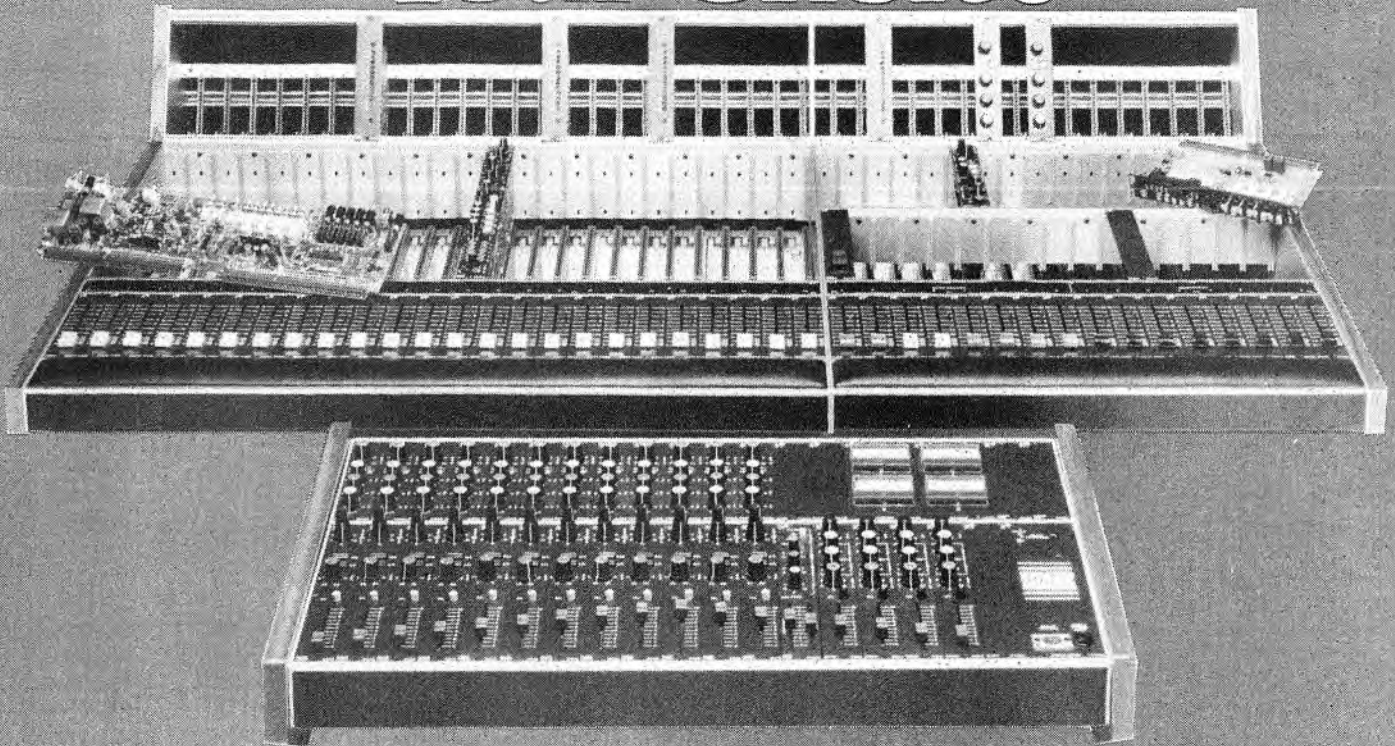
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RECORDING WORLD



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Studio Designer

JOHN STORYK

The phenomenal growth of the recording industry over the last decade has generated a corresponding surge in recording studio architecture. John Storyk, one of the pioneers of this field who got his start by designing New York's legendary Electric Lady and Blue Rock studios, heads a firm called Sugarloaf View currently involved in some of the most sophisticated construction projects of the day—studios like Criteria West in Los Angeles, the recently completed Howard Schwartz recording facility in New York's Graybar Building, one of the most advanced "state-of-the-art" studios in the world, a huge facility in Columbia, South America and several studios in Europe. Storyk's natural enthusiasm and boundless energy is reflected in his involvement with every possible aspect of studio design and construction. The first part of our discussion dealt with more general, philosophical areas in this area. Part II, which will follow in the next issue, will deal with technological specifics, including the future of studios vis a vis digital and video.

J-C Costa

Introduction:

Previous to your first project, Electric Lady Studios, you were essentially an architect in the more traditional sense...

Previous to Electric Lady I was 21/1 had always been studying architecture, and was always a musician. In fact, I was a professional musician for five years.

What do you play?

Keyboards, sax...still dabble. Anyway, Electric Lady was originally gonna be a club. I'd finished a club in New York called Cerebrum that got a lot of notoriety, it was a freak situation. This was in 1968 during the Electric Circus, Dionysus days and the club got an uncanny amount of publicity. So Jimi (Hendrix)

was going to do a club, I got the job to do it and, at the last minute, the club became a studio. And they said: "OK, now you'll design a studio." I didn't know too much about studios. I'd been in Bell Sound — you could only have been in six studios then so I was in one of them. One thing led to another and I got it done. At the time, if you'd designed one studio in New York, you were in a very small circle of people.

Did you have to learn studio architecture "on the run," trial and error?

Oh yeah. The other thing about 1969 was that it wasn't that hard to do better than what was here. You couldn't do it now, like you can't be a Thomas Edison or an oil baron. There are other virgin territories, this (studio design) is probably not one of them now. There's too much literature, and too much expertise to pick up. Doesn't mean that new people can't do the work.

So it just worked out. A little bit of luck and timing and, yes, there was a lot of "on the run" at Electric Lady, a lot of learning and some mistakes. Some mistakes made at Blue Rock which was another studio that we did, over budgets, timetables etc. (Blue Rock was 150 per cent over budget and a year late).

How close do you work with engineers like Eddie Kramer (Electric Lady) when you're designing a studio?

Very close. Depends on the nature of the job. Some studios come to us and say, "Please do it all." They don't know anything. It's always interesting to see why they want to spend what they spend. Of course, if Atlantic Records comes to you — and they own four studios and have been in the business longer than I've been living — and they want to take on their fifth studio, they have an Eddie Kramer and your damn well sure we're honoured to work with them. In the case of Criteria (Criteria West in Los Angeles,



sophisticated new Storyk studio currently being built) there were some meetings where I wasn't quite sure who was on what end of the meeting. I wasn't sure who should be paying who to be in the room. Your talking about some serious expertise. Always, there's a client. We make other people's dreams happen and it depends on how much they know. More and more, even the ones that think they know a lot, are coming to us for more and more information. There's so much to know. Especially with money being the way it is now. It's getting harder and harder to do even the smallest project.

Speaking of cost-effectiveness, you were involved in one of the last great studio "splurges," Electric Lady, not just in terms of the equipment and the rooms, but Jimi's personal requests for all the seemingly extraneous creature comforts. I remember the opening

of the studio and it was just like walking on Mars. That kind of "studio/leisure spa" concept, with the possible exception of a George Martin/Monserrat type thing, seems to be slipping away. The studio where you spend a lot of money on "nonfunctional" items.

It slipped away, but I have to take exception to that actually. Two real good explanations at least. One is, because everything else got so expensive, gear and construction, the cost of putting a sauna in divided by the cost of the studio is nothing. The competition? Ten times more than it was 10 years ago, so you gotta have that stuff. Number three, maybe not the sauna so much, or the "Bordello Effect," but certainly producer's lounges, producer's offices, more and more of that. People are realising that when someone rents the studio for a month, that there's more go-

“Ultimately people make their choice based on aesthetics, durability...and the acoustics”



ing on than just sitting at the board for the eight hours and moving the knobs. There's a business going on, there are artists who have to be dealt with, time outs, friends, drugs, sex ... there's some real stuff that goes on there and they're (studio owners) *real* interested in that. Like the Record Plant (L.A.), that guy (Gary Kellgren) in his own magic way was a brilliant pioneer. The *psychology* of recording studios, and the ratio of the high-techs base to the low-techs base is shifting more and more. People are automatically including in their proposal things like a working lounge for each major complex. The New Criteria complex has individual producer's lounges for each studio. So that if The Eagles are in Criteria West for a month, they have their own lounge — they can leave their guitars there and they'll be safe. They can entertain people there, they can sleep there.

Obviously, a large part of the success ratio with major studios lies in attracting "hot" producers on a regular basis. My early experiences at Atlantic with producers like Jerry Wexler and Tom Dowd gave me more formal ideas about aspects like "room sound," and control room monitor sound determining the choice of the studio. Now, it seems like some producers don't really consider the sound of the room a major priority when choosing a particular studio.

That's very true. You've actually touched on the very reason behind what's going on here. There have been a lot of people who've let the room sound go. But it is very important, that's actually what's going on. For years, the equipment dominated. Studio: buy the equipment, stick it in a room. The people woke up and realized that the acoustics of a room was a science. But neither of them is the total ball of wax. It's the whole thing that goes on here. And if you've made an album A to Z

and you've dealt with artists, you keep track of your hours over a month. You'll see that time in the studio is only one slice of what's going on. The aesthetics play a more critical role than ever before, in certain instances overriding the existing technology. At the A.E.S. convention, the most successful consoles were the sexiest consoles. And they're all *great*. It's hard, if not impossible, to tell the difference between a record made on an MCI console, or a Trident, or a Harrison, they're *all* great. Ultimately people make their choice based on aesthetics, durability, *cost effectiveness*, and the acoustics to a certain extent.

If the successful equipment is sexy looking, does that same visual approach apply to the interior design of studios? A place that looks good and is comfortable, as opposed to the seamy/starkly lit studios of old?

If there's anything we've always done right it is that we try to make studios look good and *feel* good. Make the air conditioning work, the lighting work. We're talking about quite a few systems. They all have to be built into the room and they should still look good. Generally we feel they should be a little bit on the neutral side. They also kind of have to be able to please a lot of people. And a lot of times with studio owners, we have to help 'em hold back. Sometimes, when they're spending a half a million dollars, owners tend to really get going. It's easy to take yourself seriously when you just spent that much money, and it's up to us to say "Why don't you hold back just a little bit and we'll all end up just fine. And what works for one person may not work in the nighttime for the other, and why don't you do it this way so it'll last for years."

We're trying to make things hold very very high technology, be almost prismatic, crystal-like. Because musi-

cians, God bless 'em, tend to get a little sloppy sometimes. We are aware of utility in design, that musicians are gonna be there and there'll be a beer on the console and at 4:30 in the morning somebody's gonna knock it over. So why wait — we'll give them a shelf to put a drink on, or we'll make something two feet high instead of two feet six inches, so an amp doesn't go crashing into the wall. Or put ashtrays all over the place. It's our responsibility because equipment manufacturers aren't thinking about it. And studio designers, as far as we're concerned, still haven't completely analysed what really goes on in the room. Different kinds of strata in guests and in users, different kinds of users. Some people shouldn't be anywhere near and don't want to be near knobs. Other people *only* want to be near knobs and don't want to be near the sandwiches. Other people need large surfaces to spread things out, others want no light at all. It's really strange. Your control room is 450 sq. ft., studios are 450 to 4000 and lots of different things go on in the rooms. The acoustics are important, but there's no reason to let any *one* thing wag the tail of another. First of all, studios hold *people*. And, second of all, they have to be built in the real world for real dollars.

In terms of overall studio design trends nowadays, is there a movement to break away from the more internalised or "shut-in" feeling that exists with many of the classic old studios? Hardly any of the older rooms, including Bell and Atlantic, had windows except in the production offices. Do owners want to bring more of the outdoors into the room?

Not really. We've got several studios with light, but the answer is that there's no real trend. If we can do it we'll do it — in the cities, people still tend to put studios in buildings without windows. They tend

to go to the junkier real estate and if you get a piece of real estate you'll put your offices where the windows are and the studios inside. But then, in situations where they *could* have windows, they don't really want them — probably because they don't want to know when it's morning. For instance, in Criteria (West) where they could have had any amount of light, they consciously elected not to do it. You never know what time it is in a studio, either because you're late or it's late. Daylight in a control room could actually get in the way. There are times when you want it dark and you don't want the glare because you've enough glare already.

Some of the older rooms, like Atlantic Studio A, have, either by accident or design, a reputation for a great sound, in this instance a one-of-a-kind rhythm section/bass-drum sound. Can you learn anything from studying these studios?

Yes and no. That particular room, which is based on diaphragmatic panel action if you really want to know what's going on there, is 20 years old and Tom Dowd actually *did* design it, and did a damn good job. It's not his concept, it's a concept he took from some old European guys, but Tommy Dowd was a physics major and is a really smart dude. So there's a lot to be learned from that one or from going into some of the big Columbia and RCA rooms. On the flip side of the coin: there's the old, "I'm not gonna do it unless it's on a Neve." I can hear that Neve console, and what they were hearing was the *noise* of the Neve console. For instance, Regent is the classic example of a studio that's really not as good as it is, but they get it going there and they're right for not wanting to change it, but not for the right reasons. Sometimes there's a particular quality to a room and, technically, there's no explanation for it. There are rooms — ▶

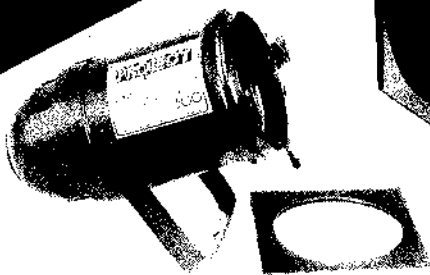
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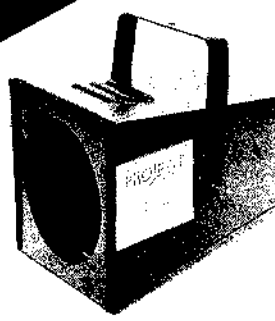
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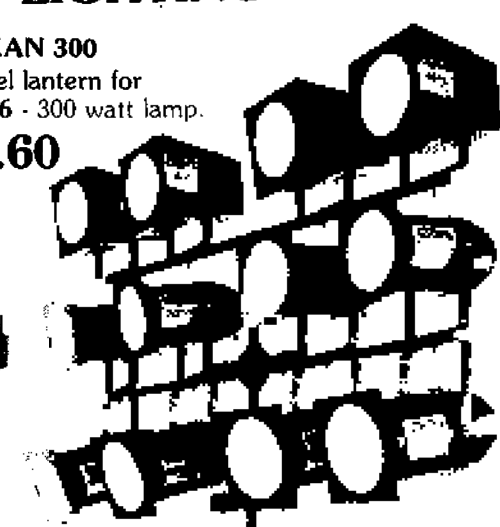
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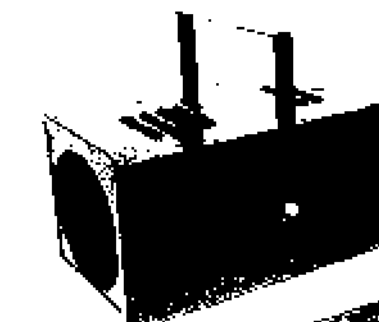


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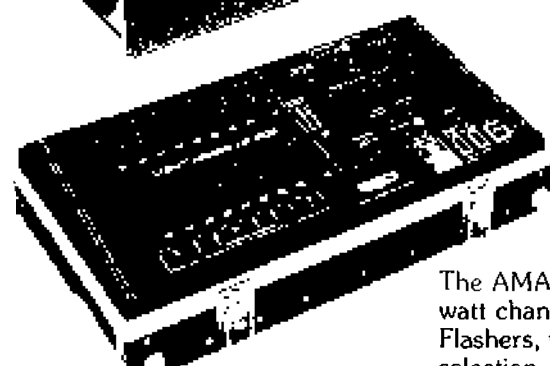
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“Always the most important surface in a studio is the floor”

even in 1980 when 80 per cent of the rooms are less than five years old — like Olympic where you could build a brand new Olympic exactly the same way, and you'd still like the old Olympic. Maybe it's all the people who've been in the room, who knows?

It's like this story I heard about Motown. They used to have three identical rooms, they were *absolutely* identical, and only one worked! But that phenomena of older rooms is very real.

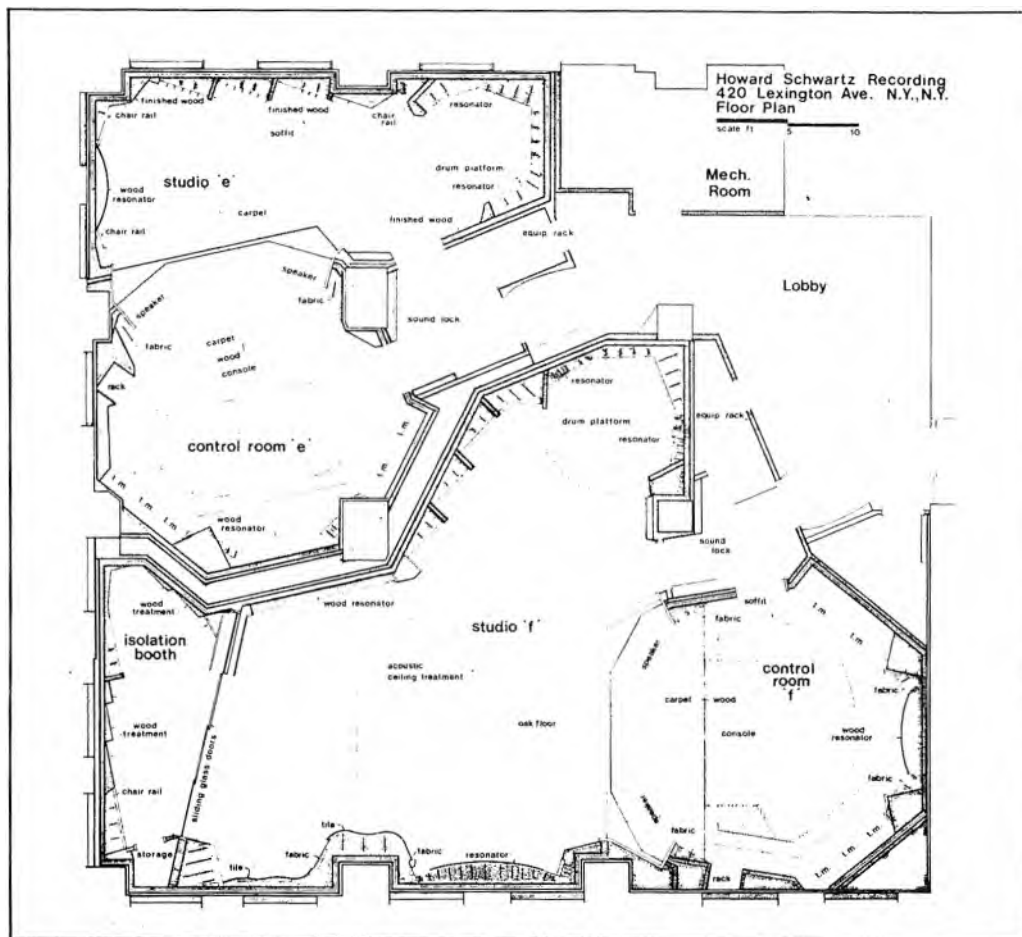
Extending these “grey” or ambiguous areas of sound quality into the rooms you are currently working on, are there certain things that turn out a little different, or surprise you, even after all of the meticulous planning?

Always. In a way your question is wrong because what we're involved in here is a *process*. It's not nailed down and decisions are being made all the time in order to further define the project.

To illustrate this, Storyk breaks out plans for the recently completed Howard Schwartz facility in New York's Graybar Building.

(Looking at the ultra-sophisticated plan for the control room.) Seems like there's a lot more care and attention given to the design of the control room these days. Was this area much more neglected traditionally?

This room represents a year and a half's worth of work. It's *more* important than the main room, because if you're unhappy with the acoustics in an area of your studio, you can change it. You can put off a panel or make something that's hard, soft — you'd have a lot of trouble doing that in here (control room). We're also doing a job here that's nearly impossible. We're taking a space that shouldn't have a studio on it, both ceiling-wise — I can't give you the ceiling profile here, but it's *not* right — and these columns here were *not* assets. We're using one down here to



within an inch, duplicating its shape over here to keep the symmetry and then duplicating it over here to make it literally identical. Sometimes we just have to get down to business and *do the job*. This is the “pretty picture” side of it and the other side is just as important and 10 times crazier.

The everyday...the union hassles, the deliveries, the financials, the approvals, the budgets, 35 workers up there every day. We spent more time on this studio than on any other job we've ever done, because there's a history there, but also because we got involved with a client who really knew what he wanted to do and for the last two months we supervised this job daily. The follow-through was heavy on this job. Generally speaking, when people commit five hundred thousand or a million

dollars to a project and choose us to bring that to realization, our responsibility goes way beyond the 20 sheets of drawings we give them.

You talk about dollars and the rising costs of building a studio, does this include the use of increasingly rare and expensive woods and other materials instead of cheaper, synthetic stuff?

Luckily we've never had to get into that. Our basic approach to materials, and we have an approach, is that wherever possible we would like to use non-acoustic “real” materials. We like to use wood. We use regular materials acoustically and we try not to use too many different kinds of materials. We try to keep the vocabulary or the final menu simple. Low-key, just to do the job. In terms of the woods and their relative

absorption, we're usually looking for reverberation and for scattering. There's a myth we had a lot to do with clearing up: No egg-crate approach, none of that stuff. The least amount of colouration through the entire frequency range. We're looking for some new things too, like initial time-delay gaps. We're not looking for a dead room at all. People like to make music in reverberant spaces. Like here (pointing to the plan), the floor is all wood. First, best and always the most important surface in a studio is the floor. Carpeting is such a tremendous myth, a whole article in itself. This room specifically is a *musicians's* room. A room designed for the 30 man live three hour commercial session. The best musicians in the city.

To be continued next month... ■

Studio of the Month

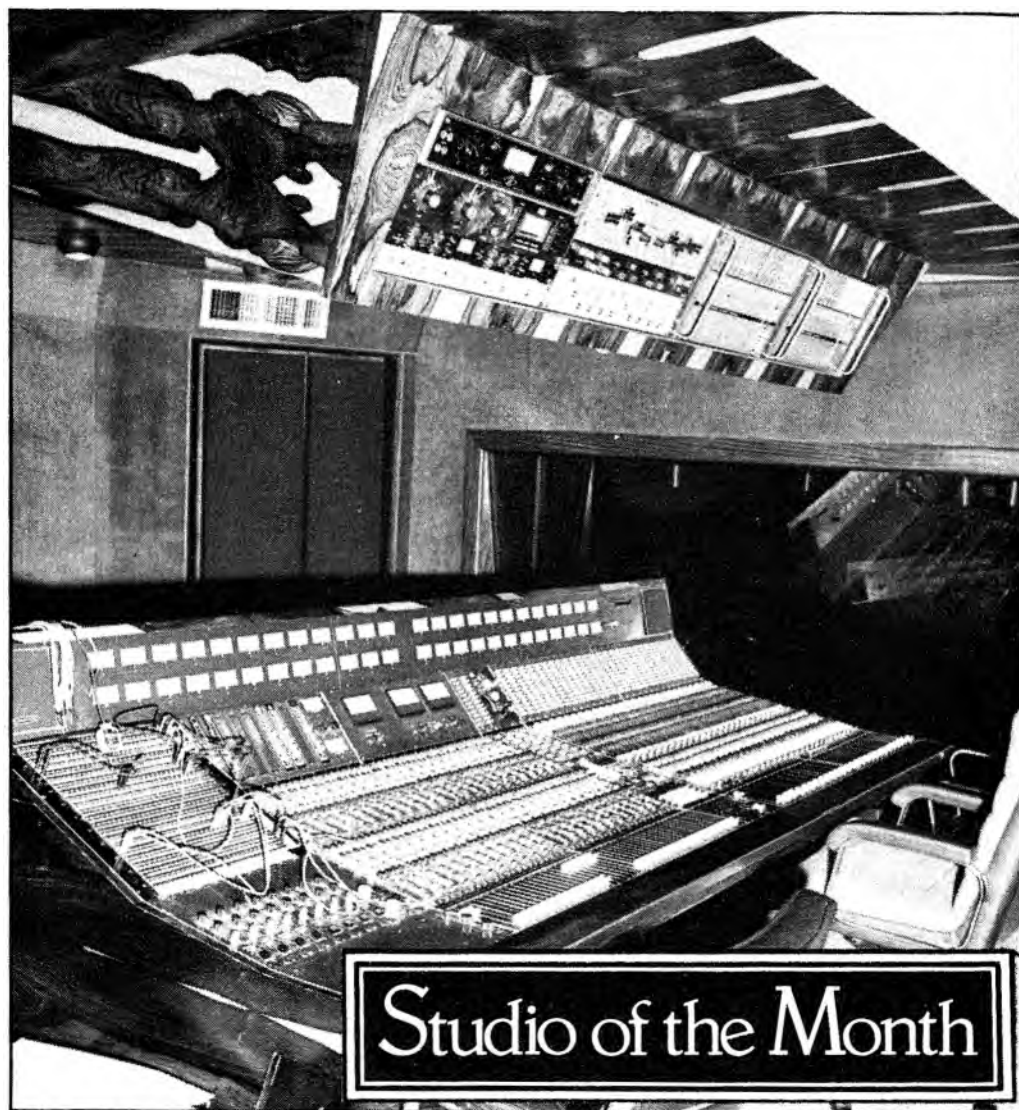
Trident Studios

Trident Studios is situated in the very heart of London's West End. Opened in 1968 by brothers Norman and Harry Sheffield, the studio has set out to provide facilities and craftsmanship of the highest order. Many thousands of people, artists and listeners alike will agree that they have succeeded in this aim and continued to feed their excellent reputation with one success after another. Not only have they managed to turn out hit records, but also top producers — notably Roy Thomas Baker, who started his producing life here.

The studio offers a very thorough training to its engineers. To become an engineer you must first serve a three month trial period. If you pull through this, you then serve as tea boy for six to 18 months. Then you graduate to being a tape op — an office which lasts from 18 months to two years and finally side step into engineering, and, if you've got the talent, production as well. Thus the course takes three or four years to complete.

As you can see this training will give a very thorough grounding in every aspect of studio work. The course can be very gruelling but having survived the end product must be good. Studio Manager Peter Booth not only oversees this training, but makes a point of matching up individual engineers with the right client, in terms of music and temperament. The current engineers are Steve Short, Colin Greene, Chris Stone and Craig Milliner, and with the exception of Chris Stone, all the engineers were trained at Trident — and he is the exception.

The studio area itself is very impressive. It measures 50 square metres, and the ceiling is very high, matching up to those found at Abbey Road, and studio one at Air Studios. A very nice acoustic is thus achieved, aided by extensive acoustic treatment, as is every



Studio of the Month

room in the building. It contains the usual live and dead areas and separation screens. There is also a very fine Bechstein grand piano.

The control room is not as large as expected, but nevertheless very spacious. It houses the custom built Triad 28/48 desk, Studer A80s and B62, JBL monitors powered by Crown amps, Auratones, EMT reverb plates, and many gadgets including Eventide Harmoniser, AMS Flanger, two Klark Teknik Eqs, Pro Audio Graphic Eq, Orban parametric Eq, Urei, Universal Audio and Triad Limiter/Compressors, Kepex Gain Brain

etc. They also have an extensive stock of microphones.

As you may know, Trident Audio have recently developed an automation system which they hope to install in the studio in the next two or three months. It appears to be revolutionary in that it will be possible to automate absolutely everything very easily, and will eventually be marketed when they have overcome the teething problems.

The studio also boasts video lines, and video work is carried out in conjunction with Trilion Video — Trident's sister company. These facilities, married with the engineers' and

studio's background in the sound industry results in a product that is hard to beat.

The building's acoustics were carried out under the guidance and design of Eddie Veal who works with all types of audio problems, be it technical or acoustic. The remix room or Reduction Suite is an acoustically treated shell within a shell, as is the entire building. As in all the sound rooms in the studio the ceiling is interestingly designed and divided up to reflect the sound, and, in this room in particular, to deflect the sound towards the engineer seated at the desk.

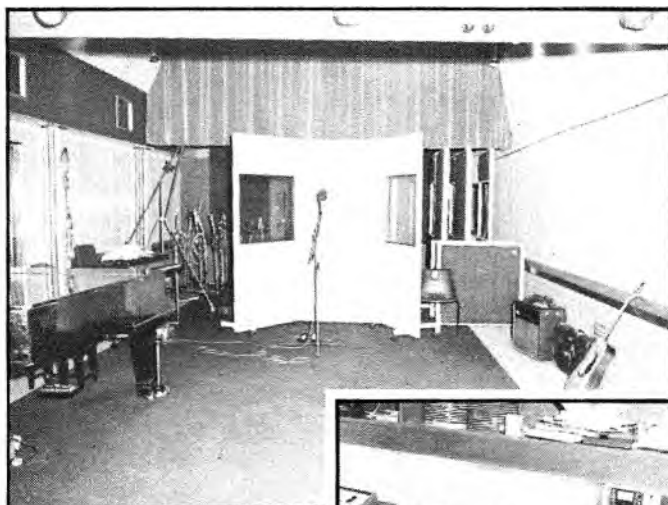
There is also an overdub

room. The amount of equipment in here is almost as large as that in the studio. The desk is a Triad A series, 40/8 and they also have a Fleximix (further details of this can be found in Keith Spencer-Allen's 'Studio Test' in the April issue of IM&RW). The 24-track machine is a Studer A80, ditto two of the two tracks — the other three being Ampex. Monitors are Cadac and Auratones. Toys are also numerous, and full details may be obtained from the studio's brochure.

Another facility that not many other studios are able to boast is the cutting room. As any record buying person will know, Trident has cut thousands of records in its lifetime. Every day about five or six singles, or a combination of singles and albums are cut here. They work with any type of music from classical, folk, jazz to rock and "some really weird stuff as well".

The claim is that "using a Neumann VMS66 computer controlled cutting lathe and a specially modified Studer preview tape machine, top quality master lacquers are made obtaining maximum levels and dynamics" and not many people would argue with that. Production copies treated with eq and limiters can also be made using the Ampex ATR100 tape machine. The desk is also of interest being custom built by the senior cutting engineer Ray Staff. Basically a collection of auxiliary equipment in one format, it is the first of its kind to be used in the country.

Every sound room in the building is linked to the others. Thus it is possible to execute direct to disc recordings. Not only that but at the same time copies can be made in the copy room. Cutting room acoustic treatment is as much in evidence as in the other rooms. "Basically the room's uneven surfaces (on the ceiling and walls, even cupboard doors) are designed to prevent



standing waves in the room".

There is only one room left to look at and that is the copy room. It is extremely versatile, being capable of copying anything onto anything. Here all masters, cassettes and cartridges are dealt with. The equipment includes three Studer tape machines (one A80 and two B62s), Tandberg cassette recorders and JBL monitors. They often use the room for editing and the compilation of albums. Cross fading is made possible with the Triad 12/4 desk. By linking to the cutting room, equalised limited production tape copies can be made for worldwide distribution.

So, as you can see, under the one roof there is every facility you could ever want for making a record (including of course the relaxation area and TV). Add to this the fact that they are setting up their own record label and the job is complete. The aim of the label is to release vinyl and look for talent. A great deal of interest has already been shown and many people have approached Peter Booth on this subject. They already know who their first band will be, but as yet are not giving out any details.

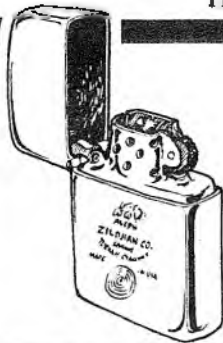
How much does all this cost you may ask. For 48 and 24-track recording it is quite competitive at £60 an hour. Forty-eight track remixing will set you back £90 an hour, and for 24-track, £60. Overtime is quite costly at £12 an hour.

Trident has recorded virtually every name band and artist in the Seventies and is all set to do the same thing in this and following decades. Whatever music is in vogue they seem to get involved. For example they were probably the top place for recording disco when it was big. The production side of things was started by Norman Sheffield and Queen was a direct result of this.

If you are interested in contacting Trident the person to ring is Lucy on (01) 734 9901/3. **Janet Angus**

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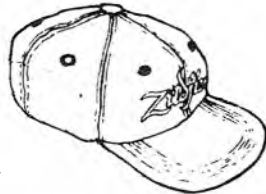


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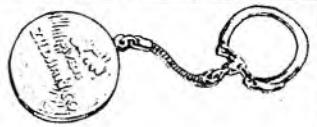


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Studio Diary

During the last two months Basing Street Studios have had their usual quota of visiting artists. **The Step** were in for a week while they recorded and mixed their single with Guy Bidmead engineering and Liam Sternberg producing... In a similar vein, the **Q Tips** were in for two or three weeks working with engineer Norman Mighell... Rhett Davies was engineering and producing for the **B52s** who were doing a spot of mixing... **Johnie Van Zant** and the **Austin Nicholls Band** came in on the same day as the **Q Tips** and **The Step** and all three bands were recording the same song! Johnie Van Zant's producer was Al Kooper and the engineer was Bob Edwards, all the way from the US of A... Old favourite **David Gates** recorded a backing track for something or other with Howard Kilgour... **Joe Jackson Band** were still around... More backing tracks — this time from **Karel Falcka** (Engineer Norman Mighell) and **Junior Murvin** (engineered by Andy Lyden)... All girl American band **Slow Children** who, incidentally, are produced by Jules and the Polar Bears, with Robert Ash engineering... **Eddie and the Hot Rods** were in for quite a long time working on their album. Al Kooper was producing and Bob Edwards engineering... Other visitors included **Wasted Youths**... **Jules and the Polar Bears** (produced by Peter Gabriel) working on overdubs and mixes... **Roy Harper** (overdubs)... **David Grigg**... the **Rivitts**... **Deaane**... and **Mott the Hoople**... A bit of sad news from here, the Island mobile has been taken off the road and is waiting for its fate to be decided.

Down at Surrey Sound in Leatherhead, Nigel Gray has been producing and engineering a single for the **Leyton Buzzards**... Nigel also worked in a similar capacity with the **Planets** who have been working on their album... **Kevin**

Godley and Lol Creme graced them with their presence... and the rest's a secret...

Ridge Farm have been entertaining **Matumbi** who were working with resident engineer Max... He also did some work for an Irish band who are at present changing their name. The producer was Roger Bechirian of Lene Lovich album fame... At the time of going to press **Judy Tzuke** was due in with Steve Taylor engineering and Max taking the role of assistant... During June, time was taken out to install the computer in the control room, thus completing the Master Studio System. These DIY fiends also finished the new isolation booth which is now totally variable from completely dead, to very live...

Mayfair Sound Studios in central London did some work with **Clifford T. Ward** on some remixes... **Paul de Vinci's** new single was also recorded. I am reliably informed that the music is like **Splojdenessabounds** "Two pints of lager and a packet of crisps please" but with more words! The engineer was Brian Tench and Gary Taylor was producing... Australian artist **Christie Allen** was working on tracks for an album with John Hudson in the production chair and Brian Tench engineering... New wave band the **VIPs** were working with their producer Mike Leander and Brian at the controls... The hard working Brian was also working on a new single for **Paris 9** and the producer was Bill Kimber... Finally **B. A. Robertson** was back at one of his favourite haunts, this time working on a backing track for **TOTP**. John Hudson was engineering and Terry Britten producing...

The hallowed portals of Trident have been sheltering **Secret Affair**, working on a new album. The producer was Ian Page and the sessions were engineered by Simon Humphries and Steve Short (assisting)... Craig Milliner was busy engineering for **Lee**



'Secret Affair' (inset) and 'Q-Tips'.



Photo Virginia Turbett

Kosmin... **Mike Cox**... the **Plasmatics**... and heavy metal band **Samson**... **Gerry Rafferty** came in for some mixing which he co-produced with Hugh Murphey, and their engineer was Steve Short... **Al Kooper** layed down some tracks with American engineer Bob Edwards... At the time of writing the **Average White Band** had just confirmed a booking, but as yet I don't know what they will be recording... The cutting room has been as busy as ever producing discs for **Jona Lewie**... **Stiff Little Fingers**... the **Photos**... **Genesis** (the single)... **The Rumour** (single and LP)... the **Body Snatchers**... **Pretty Things**... the **Continentials**... **Black Arabs**... and finally ace up and coming band the **Hitmen**...

Up in North London at Konk Studios **Trevor Rabin's** new album **Wolf** was finished. Due to be released on August 15, the album sports an incredibly impressive list of gifted artists. These include Jack Bruce, Simon Phillips, Manfred Mann, Rabbit Bundrick (keyboards player from Free and the Who), Chris Thompson (from Manfred Mann and Night), Noel McCalla (brilliant vocals) and Mo Foster on Bass. Trevor was producing and the associate producer was Ray Davies. These sessions were recorded by the studio's resident engineer Benedict Tobias Fenner... He was also working with **Splojdenessabounds** who

were in for a couple of weeks, laying down some new tracks, including a single... **The Set** were in for a couple of days with their producer Martin Gordon of Radio Stars fame... **The Spoilers** came in and did some work with Barry Blue as producer... Finally, ace vocalist **Gilly Elkins** was in to do some mixing with Glenville Harding producing...

Soho's Marquee Studios have been entertaining their regular clients **Ronnie Bond**, **Jonathon Hodge** and **Billy Gray** who have all been jingling with the studio's manager Larry Bartlett... CBS France booked in some time for the new wave **Louise Robey**. Patrice Fabienne was producing and the engineer was Phil Harding... Phil also found time to get together his own band **The Big Band** which plays soul (now there's a contradiction in terms)... He also engineered an album for the **ATs** (yet more new wave) with Rob Spencley producing... The **Iron Maiden** gig in July was dutifully recorded by Larry Bartlett using the link-up facility with the club. The recording was for **LWT**... Engineer Steve James was working on some tracks for **Toyah**... Steve Lyndsey was in producing the **Planets** with Tim Painter at the controls... and **Ronnie Bond** started work on an album... and thus another month in the studio world comes to a close.

Janet Angus

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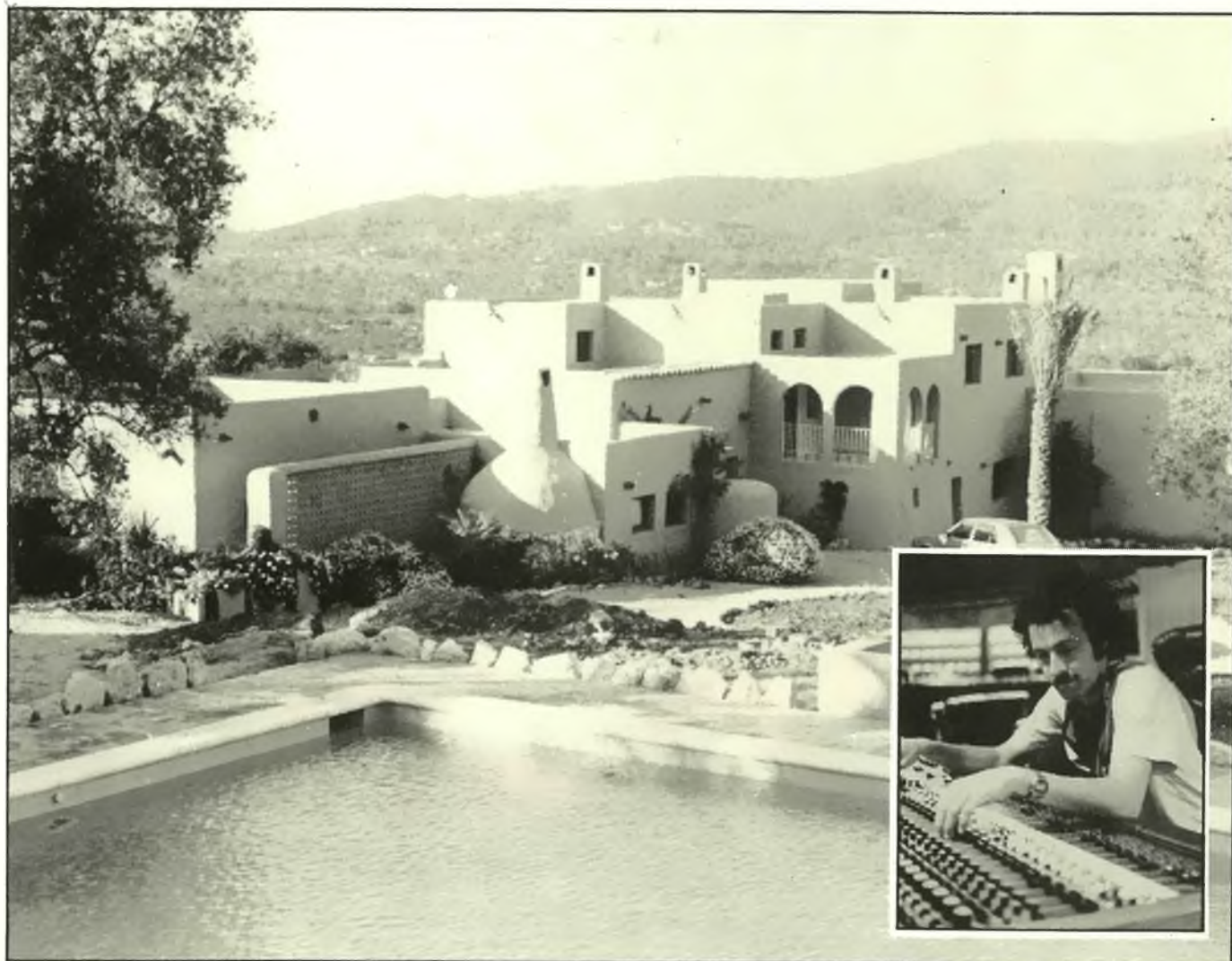
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IBIZA STUDIO



IBIZA is the crazy Mediterranean island. It's full of hippies, dope, sun and sand and now there's a new kind of tourist visiting — the Superstar. The reason is Ibiza Sound.

Ibiza Sound is a "country" studio complex rivalling anything on offer in Jamaica, the French Provinces, the English Home Counties or the Great Open spaces of the USA. It is a 46-track studio half-way up the side of a mountain in a paradise of nude bathing and opium poppies.

Naturally, on such a crazy island, the man behind it has to

be a little crazy too. He's the first to admit it, but in a charming and engaging way. He is an expatriate German who chooses to be known only as Fritz. He settled in Ibiza four years ago to soak up the lifestyle and ended up creating a dream fit to be the wildest fantasy of schoolboy or playboy.

Ibiza Sound can, and will, do anything you want. The equipment is the best. The studio is superb. Tom Hidley (Westlake, Eastlake etc) designed the working bit, Fritz created the package. But the

package is unlike any Blue Skies tour to the tiny island (about the size of the Isle of Man, miles by miles), it's a millionaire's tribute to the lure of the greasepaint.

The studio complex cost over £1,000,000 and that sum has produced the largest studio Tom Hidley has ever worked on ("How many does it hold?" — "How many do you want?"). The idea germinated four years ago. Fritz, the (almost) penniless lad, liked Ibiza. He settled there and met up with Dennis Herman, an American musician, also cap-

tivated by the island's ambience. Together they had the fun of building kitchen studios (a Dokorder four-track, an MM 12/2 and a couple of Shure mikes). They both enjoyed it and together created a series of Ibizan productions but without major success.

Fritz is a piano player, Dennis a bassist, but Fritz had a dream of building a recording complex of international standards somewhere on the beautiful island. On a trip home, Fritz visited a studio in Munich where he saw his first selection of professional equip-

IBIZA STUDIO

ment. "I remember it was an MCI console with an MCI 16-track machine. I decided there and then that was what I wanted. I guess if I'd seen an Ampex maybe that's what I would have now."

On his return to the island Fritz scoured Ibiza for sites. The location had to be remote — Superstars don't want tourists gazing — it had to offer the best views on the island and it has to be acceptably accessible (many parts aren't).

Eventually Fritz came across a large villa on a mountain side. Owned by an eccentric American lady, Fritz offered £800 for an option to purchase. At that stage the building was a shell. The lady had built on to, and out from, a one thousand year old building, creating a separate room for each group of pets (monkeys, dogs etc) and building long tunnels underground so that her dogs could go for walks without crossing any roads (even if only one car per day was the



usual traffic load). Today they make excellent natural echo chambers. She'd run out of time, money and health by the time Fritz appeared and he knew he could create the studio there. When Fritz was given the option on the house

he was also given various plans drawn up for the development of the house and site. This fired his imagination and he got down to working out the details of the studio. Fritz persuaded his mother to visit and under his charming attack she

mortgaged other properties and bought him the house. That's where built-in good fortune ends and fate takes a hand.

Fritz was able to develop the house, plaster the walls and so on, but there's a lot of difference between a large villa and a recording studio. Tom Hidley wanted to take a major part of the house away and increase the size of the studio so naturally the house had to increase in size. Fritz started talking to Bill Singleton in Barcelona (the MCI agent for the area) and with Bill's knowledgeable help he developed a working plan for the studio. Fritz scored another first when he arrived in London. Tom Hidley produced a series of designs before he got paid, putting his trust in Fritz's ability to pay later.

Back in Ibiza, Fritz continued his crazy path. With the money running out, he secured the backing of an English financier. As some might believe,

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the Englishman proved typical to nationality and he dropped out at the last minute leaving Fritz with all of the potential and none of the money. Fritz realised he would have to sell the house and abandon the project. After a time Fritz managed to find a buyer in the form of a plastic surgeon who wanted to develop a clinic there to transform the weather-beaten beauties of the Mediterranean who want to go topless for a few more years. The day before contracts were due to be exchanged Fritz had dinner with an old family friend, Tom Nagel. The upshot was that Tom agreed to provide the money — providing his research showed the business to be an interesting investment. Tom knew little of the recording business, but a quick double check with a studio-owning friend back in Germany reassured him and Fritz got his money.

Fritz thumbed his natural nose at the plastic surgeon and flew to Munich to complete the formalities, intending to be back in Ibiza the same day. Twenty four hours later he was in New York (via Amsterdam), another 24 hours later saw him in Fort Lauderdale, Florida delivering cheques for \$75,000 as the deposit on the MCI equipment he'd dreamed about. The dream had come true. Before finding his backer Fritz had signed the order for the 18 tons of wood necessary to build the studio to the Tom Hidley design.

With the equipment ordered, follow-up money available and a song in his heart, Fritz started building. Dennis was hauled on to the payroll as Director of the studio project and a friend of long standing, Manfred Balheimer was pressganged to be maintenance engineer. The project proceeded at full speed.

Ibiza Sound opened on March 8th, 1980. In addition to offering recording facilities as good as anything available anywhere in the world the studio offered accommodation of world class. Up to 20 musicians can be accommodated in the main complex. Further property acquisitions locally and in Ibiza town (about 10 miles distant) allow more musicians to



be housed.

Approaching Ibiza Sound on the worst road in the world ("turn left after the garage and the white house") the studio rises up suddenly from a concealed terrace on the gentle slope of the mountainside. Go 50 yards down and you wouldn't know it was there.

The house has a large, circular gravel drive from which the central section rises. The walls of the complex have been rendered and painted in a terracotta colour. With the curved tops of the chimneys and gentle undulations as the house straddles four separate levels it gives the appearance of being a Mexican hacienda that might be the palace of a modern bandito chief.

Step inside the main door and there's a large reception room, deliciously cool after the

shimmering heat. The walls are whitewashed and hung with some superb modern canvases by a local painter who signs himself Villanueva. A high-beamed ceiling gives an impression of enormous space and Spanish grandeur.

To the left of the main reception is a huge central kitchen and dining-room. All of the latest kitchen equipment has been installed (German of course) and here an entire entourage could sup very comfortably. Leading away from the dining-room are five or six small self-contained apartments each have en suite showers and several have private terraces to gaze at the view over the big valley. These apartments are designed for ranking band members but not for the Superstars. In a semi-courtyard wicker tables and

chairs are provided for breakfasts in the fresh air. All the fittings at Ibiza Sound are of the highest quality, the taste and style superb.

After the long row of apartments, the west wing of the house ends in an L-shape and one door offers access to the next level on the mountainside where the swimming pool is sited. The large pool and terrace provide panoramic views across the top of the complex into the valley. This is the site of many evening barbecues, dusk falling around 10.30 p.m. during the summer.

From the right of the entrance hall a stair leads to the upper floor luxury apartments. Three or four apartments have been built to the highest standards with sunken baths and room-sized showers. One suite has a 60ft terrace offering total

IBIZA STUDIO

privacy.

Downstairs a right turn from the entrance leads to the studio. The climatic and cultural contrasts are intense. From the heat, into the cool of the hacienda is one thing, from the Spanish elegance into the quiet hum of late twentieth century technology is another. The studio and control-room are completely air-conditioned. The shock of entering such a temple of technology in such a primitive setting is jarring. The giant, automated MCI 5/56 console winks and blinks its PPMs as menacingly as any weapon command plant. The control-room itself is quite small but Fritz and Tom have built an extremely large studio. Two total-separation booths are provided and Dennis told me:

"If we really need separation we've got a 50 metre multi-core Belden cable we can run into a field. At night all the sound ceases except for a few night birds and you can get the deadest sound imaginable."

The studio is decorated in unusually attractive style. A small rock garden has been built on one side and thick green shag pile carpeting extends over all floor surfaces and up most doors.

Double doors open out to the circular drive for easy equipment loading although the studio boasts a full range of instruments including a particularly nice Yamaha grand piano.

When I visited the studio an expatriate Scot called Stan Urban was recording a rock'n'roll album. He's a piano player whose style is in the Jerry Lee Lewis/Little Richard tradition and to give his album some bite not obtainable locally, he has imported some cold climate talent from Dundee. These talented musicians are typical of the underrated musical artists to be found in quantity in Britain today: guitarist Steve McDonald with his singing wife Jan, drummer John Carey and bassist Alan Sheridan all have to keep day

jobs going at home in order to subsidise their art.

Stan has it sussed. He lives on Ibiza and during the season plays three hours nightly, seven days a week in a bar in tourist trap San Antonio. Out of season he tours Germany and he enjoys a fine living; but why can't Britain support his like?

The word is on the air that luminaries like Visconti, McCartney, the BTRs and the Monroe look-alikes are heading to the sun and they'll be sure not to feel badly done by.

You can bring your own engineer, use delightful Dennis or pick up any one of the freelances available. If you're worried about local AC supply forget it. The studio usually runs on the local supply but has two huge generators as backup in case of failure.

Inside the control-room the sound can be tailored to your specifications. The natural sound is live without having a ring. The studio (naturally) can be anything you want it to be.



Dolbies are available for all 46 tracks (two 24 MCIs locked together with two tracks used for the sync) although you're likely to need a further track for the encoding of mix-down information. Very few studios offer genuine 46-track facilities and none offer the facilities and enchantment of Ibiza Sound.

To complete the crazy story, Fritz is now building his number two studio and control-room to the same specifications as studio one. ■



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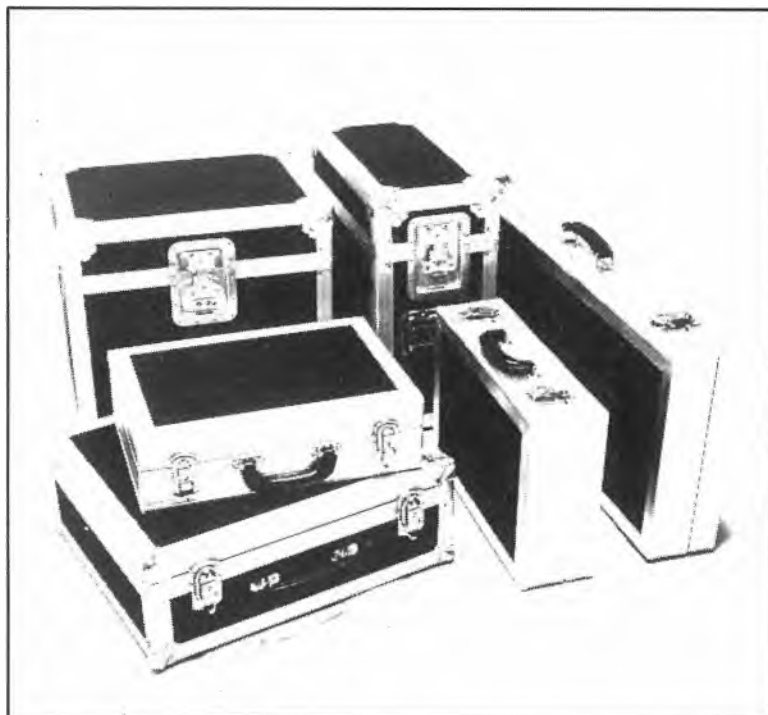
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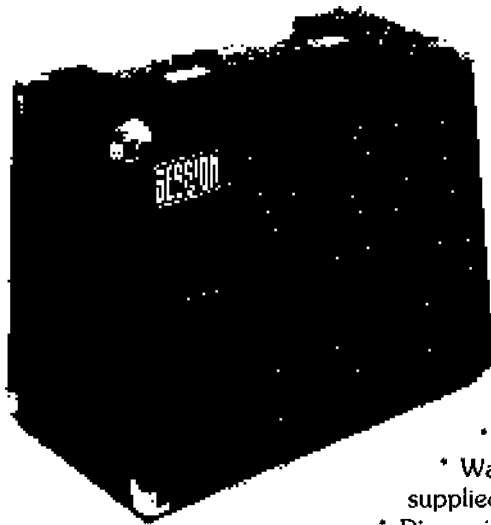
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Session 15:30

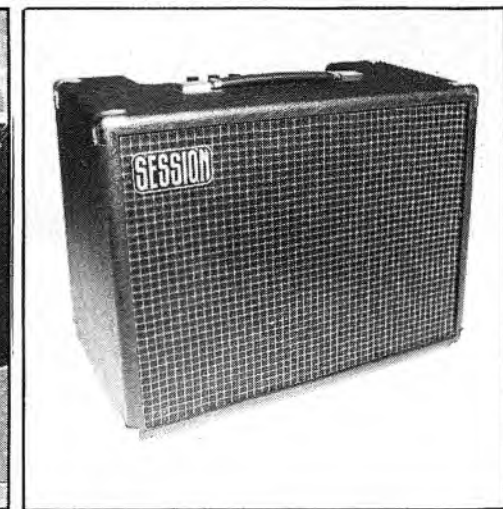
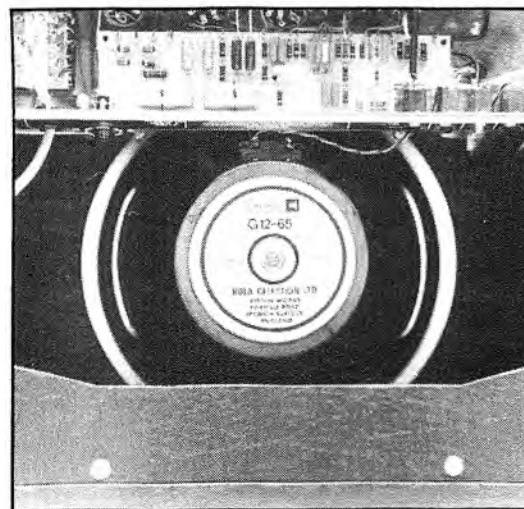
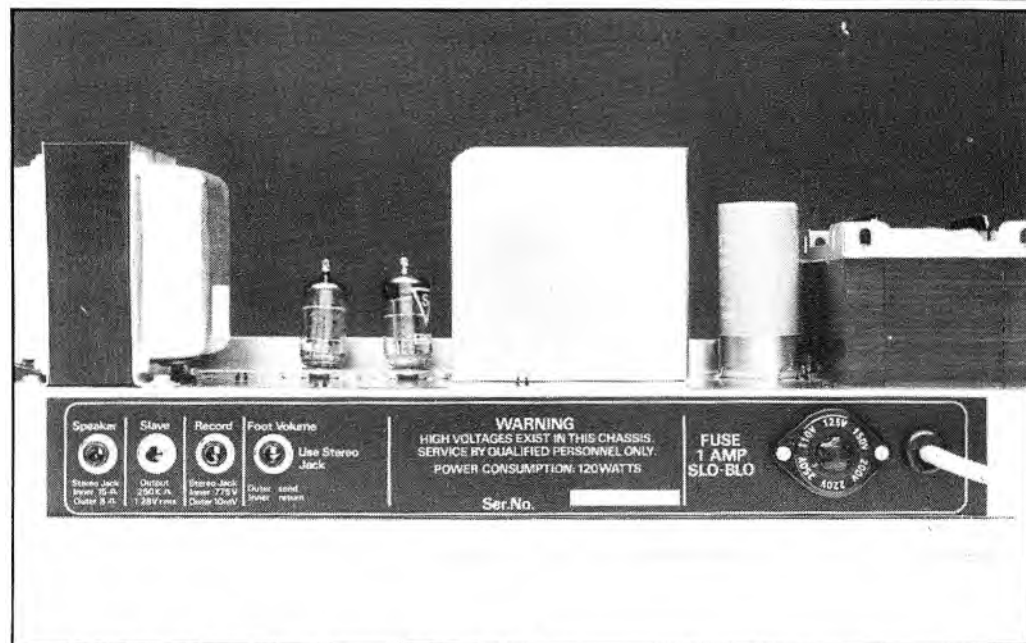
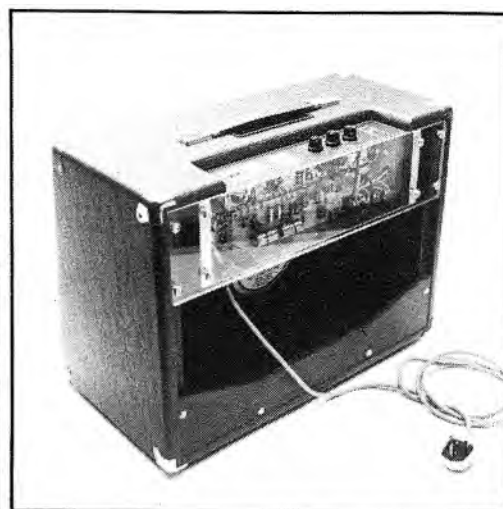
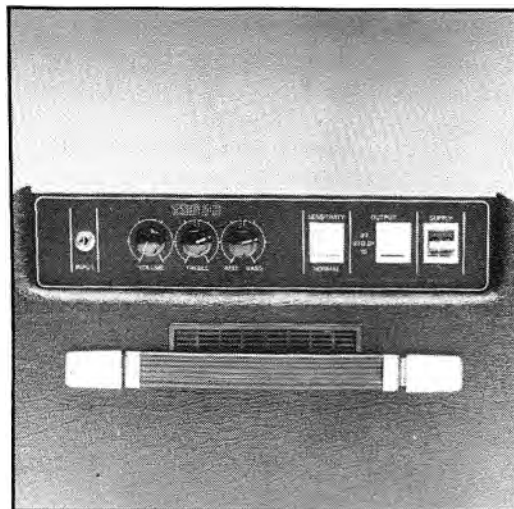
I suppose with the continuing controversy regarding valves and valve sound amps, inevitably more and more all-valve amps will find their way onto the market.

Apart from the hybrids such as Peavey and the specials like Mesa-Boogie, the majority of the all-valve amps available are direct descendants of the old Marshall amps. So a brand new all valve amp combo from a never before heard of manufacturer who claims that it outperforms many other transistorised amplifiers must be interesting.

The combo is simply called "Session" and is a 15/30 watt valve combo. As the name implies it has been designed specifically for the session musician to use in the studio where he wants a good basic valve sound. Apparently a lot of time and effort has gone into making this amp both sound good and, importantly, ultra quiet in operation as it is amazing just how mechanically and electronically noisy many amps are. Each amplifier is hand built in this country and sold direct to users rather than going through the normal dealer network and so hopefully keeping the price down. Anyway, important things first.

The combo is small, just 22½ inches wide, 17 inches high and 12 inches deep at the bottom. The cabinet is constructed from ¾ inch plywood and is of the open back type design, covered in coarse black vinyl. All corners are protected with chrome corner caps. The front panel slopes back slightly from the vertical and across this front panel is a rather nice black and silver speaker grille which protects the single 12 inch Celestion G12-65 loudspeaker.

The chassis is mounted in the conventional fashion (for a combo) direct onto a panel which bolts just inside the top of the cabinet. On the test amp this panel was made of Perspex so that the underside of the chassis could be seen.



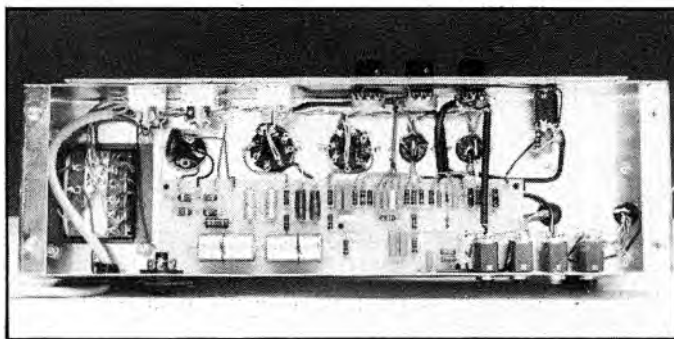
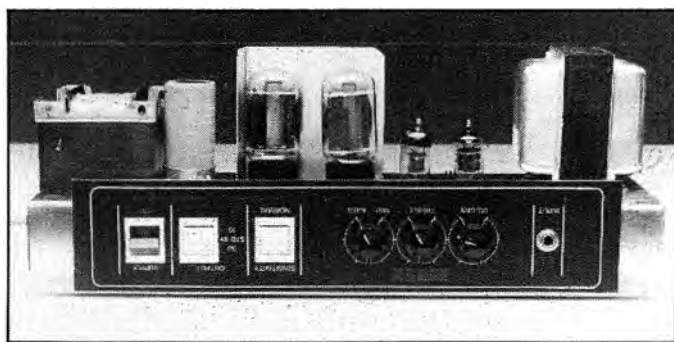
The chassis in fact sits on its side with the control panel upwards and the valves facing forwards. The output valves used are 6L6's and ECC 33's in the pre-amp. One problem initially was that one of the pre-amp valves fell out as there was no retaining clip on either valve.

The chassis and electronics are in fact very well laid out and beautifully put together. A single glass fibre printed circuit board is used with valves and valve holders mounted direct into the chassis. If this is typical of hand built amps then I am very much impressed.

Top panel controls are very straightforward, three rocker switches are provided — one red illuminated (neon type) for mains, one three position white next to it for selecting low or high power (15 or 30 watts) with standby in the centre and a two position white switch for high or low sensitivity. To the left of this bank of switches are the three rotary controls — volume, treble and mid/bass (interesting control this — more about it later). The effect of white switches and graphics on a black background is nice, in fact I think the whole combo without the usual piping and bits of trim everywhere looks good — however that is just a personal opinion.

Right, so the amp doesn't sound really exciting so far does it? Well perhaps it isn't, but really the important thing is how does it perform. The manufacturer was very careful to point out to us that the amp has been designed with two considerations in mind. One is to keep the electronics as quiet and noise-free as possible (including using a special mains transformer in order to reduce lamination buzz) and two, to make sure that the amp sounds good to the ear. It is not necessarily the case that an amp designed to look good on paper and on test will in fact produce a good sound.

I have to say that I spent a



little time wondering whether or not the amp was on when first plugged in to the mains, it is so quiet that my usual test of tuning the gain and/or volume up full did not produce any real noise or hum.

The first guitar to be used was the old faithful Gibson Les Paul. I suppose I should not really always use this guitar first as it tends to make any amp sound good. Anyway it did sound good — very good.

The first thing I noticed was that although the tone controls did not at first sight appear to give very much control, they were in fact well judged and provided a useful range. The Les Paul does not usually re-

quire a lot of tone correction so the controls were more than adequate. I was however concerned that the Strat would suffer a little as, depending on conditions, it is sometimes necessary to use a lot of tone correction. But in fact the Strat sounded excellent.

This was mainly due to the operation of the mid/bass control which had a slightly strange effect. Anti clockwise rotation of this control from the centre gave a sort of mid-frequency boost and clockwise rotation gave bass boost. Although this sounds a bit cumbersome it does extremely well — surprisingly so. I would say though that for on-stage

use, where all sorts of conditions are encountered, there would probably not be enough control — but this is not designed for that type of situation. In the studio where most effects and equalization are done at the mix-down using much more sophisticated control, this amp works well.

So much for the basic sound, this being a valve amp with switchable output power it would not seem unreasonable to suppose that under overdrive conditions it again would produce an excellent sound. When switched to low power (15 watts) the sound was very nice but not quite as much sustain as I expected, even when switched to the high input sensitivity.

Still, as I have stressed already, this amp is designed for studio use and the sort of equalization and effect normally associated with transistor amps is just not required. My own personal preference for an amp, is one without any special effects such as reverb or phasing or whatever, but which just produces a good basic sound.

The general reaction from other guitarists was very favourable. During the limited time available for the test, the amp was used on one or two sessions where, although the guitarists who used it were not ecstatic about the range of sounds it produced initially, were very impressed by the end result. It is often better to record a straight sound first and then do what is necessary to modify the sound afterwards — this usually results in a far more natural sound.

Okay, so overall impressions are very good. If the production amps are all to the same standard as this review sample then at a price of £195 complete with castors and cover and *delivery* (direct from Axxess Electronic Ltd., Viabes Lane, Basingstoke, Hants) I would rate this combo as one of the best buys at the moment.

Dave Mann

Test Report

1 POWER OUTPUT Measured at 1kHz just prior to clipping into 8 ohms.

HIGH — 32.5 watts RMS

LOW — 14.2 watts RMS

2 TONE CONTROLS — RANGE

TREBLE — 11.2dB@10kHz

MID/BASS — Control produced several different effects — so difficult to measure.

3 INPUT SENSITIVITY

NORMAL — 6mV RMS for full output at 1kHz

HIGH — 2.5mV

4 HUM AND NOISE

S/N (High sensitivity)

HIGH — 69dB

LOW — 71 dB

On Test

MXR Pitch Transposer

The MXR Pitch Transposer is an effects unit for studio or stage use. By using digital pitch shifting circuitry it enables an input signal to be raised or lowered in pitch by any amount up to one octave above or below the original signal.

This used to only be possible with tape techniques where the recording could be raised or lowered in pitch by controlling the tape speed. This of course had the disadvantage of changing the tempo and so could only be used in instances where this did not matter. Electronic pitch shifting overcomes this problem and opens a wide range of possibilities to experimenting.

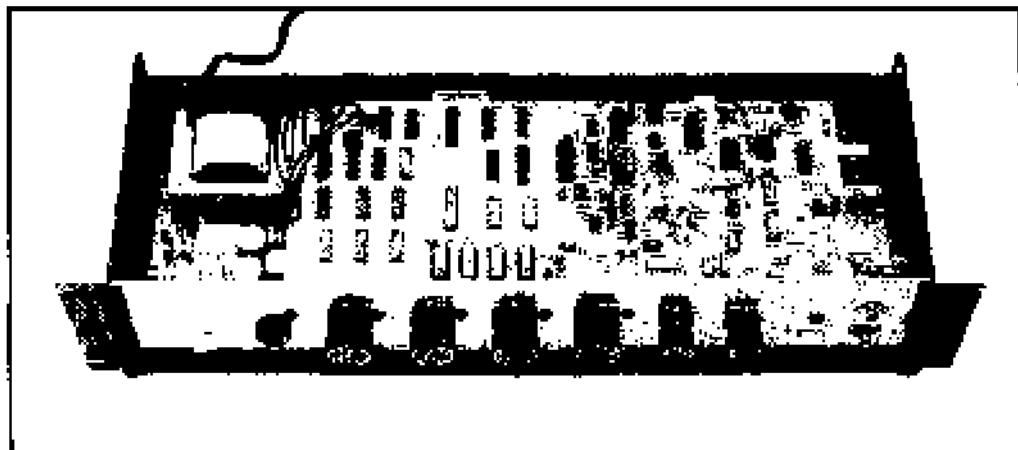
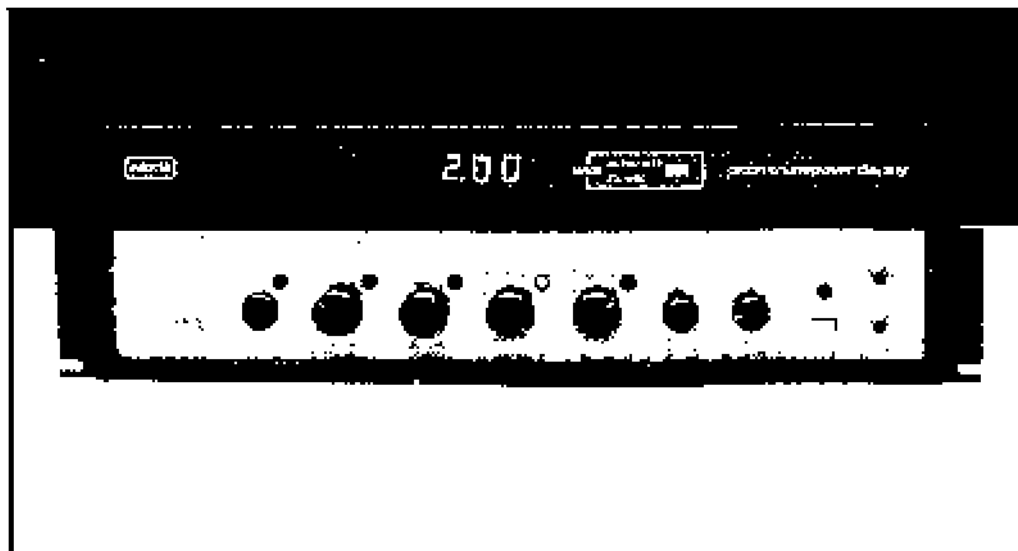
MXR are not the first company to commercially manufacture a pitch transposer type effects unit (that honour I believe goes to the Eventide Harmoniser) but they have developed a unit in the MXR tradition of performance oriented quality products which makes it worthy of closer examination.

The unit under review is really two separate items — the Pitch Transposer and the Pitch Transposer Display. The Pitch Transposer will function by itself but the Display can only be used with the Transposer and is a useful addition as will be seen.

Pitch Transposer

The physical appearance follows the usual MXR design with its 19 inch rack mounting format, two units high, lightweight construction and familiar blue panel with white legends. Rather than describe the controls in their physical order, I will deal with the general controls first.

The selection of inputs and outputs is very comprehensive in terms of levels. The instrument level input and output jacks are situated on the right of the front panel, while line level unbalanced jacks are on the rear panel. On the front panel, a white push button



switch can be either in the high or low position and this alters the levels at the instrument and line sockets by 10dB, allowing easy interfacing with most pieces of equipment.

In addition to those sockets, the rear panel also boasts Auxiliary input and output unbalanced jack sockets with a separate high/low level switch. Just above the front panel level switch is an LED marked level, which from the schematic appears to be situated at the input to the analogue to digital converter. MXR suggest that the correct operating level for the unit is the one which minimises noise but causes this LED to flash only infrequently.

The Mix control balances between the straight signal

and the processed signal, enabling it to be used without a mixing facility such as on stage. Regen is to vary the amount (if any) of pitch shifted signal that is fed back to the input to be pitch shifted again. The effect this has, depends on the original signal and the amount of pitch shift being used. It is probably most noticeable at high frequencies where it gives a kind of 'shimmering sustain' but care has to be taken as the range available is enough to send the unit into feedback.

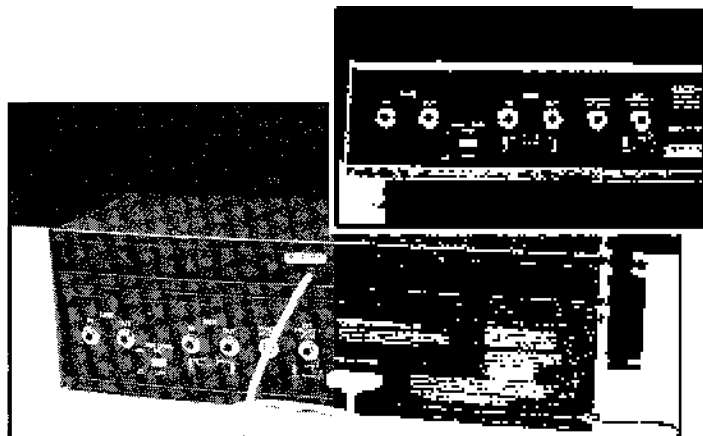
The power on/off switch is situated at the opposite end of the panel and is a white push button type. There is no LED to show when the power is applied but one of the front panel LEDs will always illuminate to

show this is so.

The heart of the Pitch Transposer is the four presets which adjust the degree of pitch shift. With these presets it is possible to have four different values of shift which can then be selected at will. All the presets are touch sensitive so all you have to do to select a particular preset is to touch the knob, which also then illuminates the LED positioned above it to show which preset is operative.

Each preset has an identical range of pitch shift of just over an octave either side of the original signal. If you should happen to touch two knobs at the same time, the preset with the lower order number is selected.

The only remaining control



translated to and from the display. Should you, however, require to alter the pitch on a recorded signal which needs to be replayed or recorded at a different speed for time reasons, then the ratio will be a more convenient display to calculate the pitch shift required to return the pitch to normal.

Using the display increases the degrees of accuracy in finding the correct pitch shift. Without the display there is no way of verifying if the centre position on the presets was zero pitch shift. In fact on two of the presets it was not precise and zero shift was about eleven thirty. With the display, this of course did not matter as you would only watch the display.

The Display is in the form of a separate cabinet of one unit of 19 inch rack space finished completely in black. The only control is the push button to change between the two display modes. Connection to the Pitch Transposer is by a multiway cable from the rear to the multiway socket on the back of the Transposer's rear panel, from which it is also powered.

Pitch Shifting

With a unit like this, the performance that you achieve is principally governed by the material you use it on.

One of the strongest effects can be found when used on voice to add harmonies, but a little care is needed as the best harmony arrangements do not always keep a constant interval and the Pitch Shifter can make

is the Bypass button which is also a touch sensitive control having no physical action at all. There is no signal through the unit with the power removed. The bypass mode and all the presets may be selected by a multi foot switch which is another option that can be simply plugged in to the rear panel. It is also possible to use an external control voltage to effect the pitch shift on preset one via a jack socket also on the rear panel.

The Display Option

This option simply displays numerically on a digital readout, the exact value of pitch shift operating on the selected preset. This may be shown in two different ways. The first way is in the form of the ratio between the output pitch to the input pitch e.g. a display of 2.00 would indicate a ratio of 2:1 or a pitch shift of two times with the output signal one octave above the input pitch. A reading of .50 would be an output signal of one octave lower than the input pitch.

The alternative display is known as the 'half step' mode. A signal unchanged in pitch would give a reading of 0.0 and any pitch shift either side of this is expressed in semitones and tenths of semitones. For example, a pitch shift of one octave up would be 12.0 or 12 semitones above the input pitch. A third below the input pitch would be expressed as -4.0.

For musicians, the second scale is by far the most useful as any harmony can be directly

all music sound 'Chinese' if used carelessly. The character of the voice changes slowly as it is pitch shifted upwards. Beyond seven semitones increase, the original voice and the pitch shifted voice sound like two completely separate sounds and as the octave is approached, it becomes like singing a duet with one of the Chipmunks.

With more than one voice this effect is not so pronounced and if the pitch shifted signal is kept back a little behind the original signals, then the effect is very good. These are the kind of points that need to be considered when using any new effects unit to prevent it destroying the music through over zealous use.

I found it worthwhile to experiment with the correct operating level to maximise the signal to noise ratio of the unit. This is not a noisy unit by any means, but if you under load the input then you are not using the good signal to noise ratio that is available.

The sounds which work best are those not containing too many harmonics. For instance some notes from a particular electric guitar (which has a high harmonic content in its lower strings) were not able to give a proper pitch transposed signal of any clarity. I assume that the high harmonic content of the input had also been pitch shifted and the relationship between the harmonics and the fundamental has been destroyed.

One use I can thoroughly recommend is to thicken sounds such as snare drums and tom toms by mixing a pitch shifted signal (of more than three semitones down) with the original signal. Care needs to be taken in selecting the degree of pitch shift and the level it is mixed back with the original signal, but the result can be very effective.

Very small increments of pitch shift can be used to create a kind of chorus/phas-

ing sound with the Display set to read 0.1 or a tenth of a semitone, and then adjusting the Mix balance to approximately 12 o'clock, so equal portions of pitch shift and original signal are being mixed.

Pitch shifting often causes spurious noises to be produced known as 'splicing' or 'glitches'. In the Pitch Transposer, MXR have managed to reduce them to a high degree by changing them into a gentle vibrato which is intended to blend with a music signal and I can report that I found it to be very effective. The only time I think I heard this effect was when I was listening to the pitch shifted signal of a complete mix that I tried processing, but the rest of the time I could practically forget about it.

When playing in the upper reaches of the guitar I found that setting a preset for one octave up and then turning the Regen control to approaching 'runaway', the sound resulting was rather similar to being accompanied by half a dozen mandolin players all following exactly in unison.

The four presets allow you to play tunes on a processed signal by setting the pitch shift on each one to a related amount of shift, then by purely moving one's finger from knob to knob some interesting effects can be made.

There are so many things you can do and pitch shifting devices are still fairly new and so there is a good possibility that you can find a sound that is completely unique to yourself.

Summary

The MXR is a performance orientated unit that has been well designed with considerable thought to ease of use. Although not essential, the Display is a very useful option which certainly makes using the Transposer considerably easier. Give them both a whirl.

Keith Spencer-Allen

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Studio Test

Shure Model 571

A couple of months ago, I looked at the Shure SM17 sub-miniature microphone. This month continuing my fascination for things small, I'm testing the SM17's slightly larger brother, the Model 571, which in size comparison only qualifies for the title of miniature. The 571 is a general purpose microphone which was developed from a popular Shure Lavalier microphone known as the 570.

The Model 571 is an omnidirectional dynamic microphone of just over 2½ inches in length and ¾ inches in diameter. One advantage of this increase in size over the SM17 is that the 571 fits into a Shure A57D microphone clip or a Beyer clip and can therefore be easily fitted onto a stand or boom. Not including its cable the mike weighs about 2oz. The finish is a satin-matt grey type with a stainless steel grill.

The 571 is supplied with 30 feet of 4mm two-core screened cable which enters the rear of the microphone and is secured by a screw at the side of the base and is not easily detachable. Any repair job would, I expect, require it to be returned to Shure or an agent of theirs. In the packing, the microphone is supplied with this cable coiled and this caused a tangle and presented a lot of nuisance. If I bought one of these microphones, the first thing I would do is to hang it up by the cable for a few days to try and remove some of these coils which in a cable of this length are a real difficulty.

I found the 571 to be a little too small for comfortable hand held use although it is quite possible as it is reasonably resistant to handling noise. There is a Lavalier adaptor available to fit the 571.

The 571 is omnidirectional and maintains a uniform sounding polar response with a gradual attenuation of the high



and low frequencies towards the rear of the microphone. The overall level of the microphone is maintained until approximately 160 degrees off axis where it falls off steeply. The "flat" response area in front of the microphone is quite large and so placing it is not very critical in relation to the axis.

The microphone was first tried on voice and I found it to be a very pleasant sound — present with no trace of sibilance even when I tried to provoke it. The bass response gave the voice a full sound without the amount of deep bass you would expect from a "recognized" vocal mike used very close, but what was there is quite definite (not boomy) and so could be EQ'd. For nor-

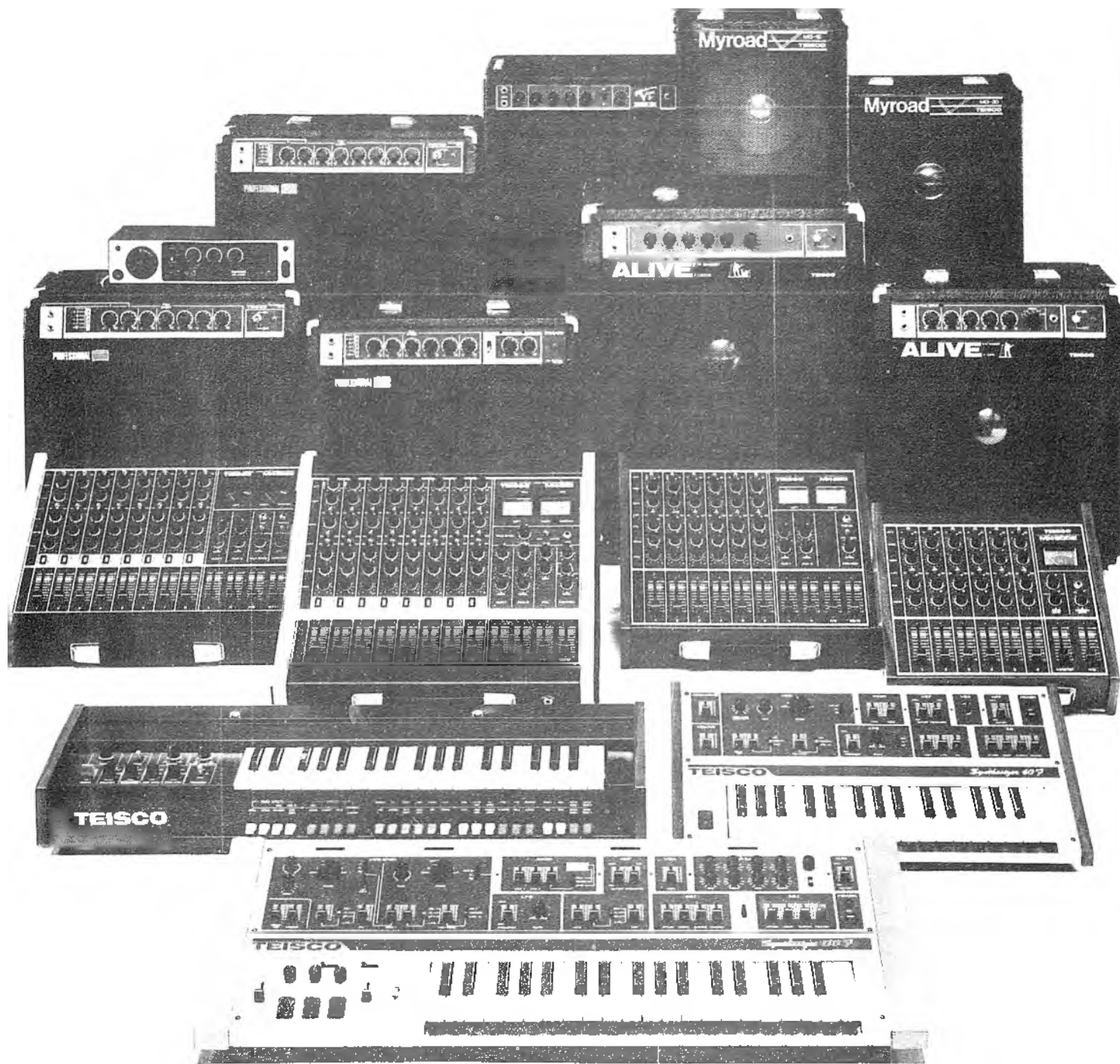
mal speech recording the sound close when used close is very good showing a marked improvement in smoothness over the SM17 for really what is only a fairly small increase in diaphragm diameter. The mike will "pop" but is less prone to this than many microphones used for similar purposes.

On instruments, I found it to be useful. The 571 shared most of the benefits of the SM17, its small size enabling positioning in the ideal position without interfering with the player. The sound from an acoustic guitar was full but not boomy with plenty of brightness which you can get from really close miking of the strings. Percussion recorded well, but would require some experimenting to find the ideal technique for

small mikes — a cardioid response is generally to be preferred for close miking a full drum kit. Some microphones have a great deal of problems with bells, glockenspiels etc. where the sound is high level high frequency and need to be moved back to quite a distance before a clear clean sound can be achieved. The 571 was quite clean even within six inches of a usually troublesome hand bell. This may somehow be connected with a general observation I made from using the 571 in that I felt a lack of dynamics in the sound, a sort of gentle compression of the output so that louder notes, although giving more level output did not seem to the ear to be a real increase in volume. What causes this I have no idea except it may be as some function of its small size. This should not be seen as a criticism of the microphone but more as a description of its character. The inventive engineer will always find ways of using the "deficiencies" of a microphone to work for him — some benefit can be gained from every microphone if you know how. Every studio requires some general purpose microphones that are fairly good at everything but also some that may not be used to often but give good sound in the right situation. This part of the reason I have been looking for unusual and different microphones to encourage diversity in choice of microphones and experimentation with recording techniques — not always the easy way out.

The Shure Model 571 is a microphone that is more of a general purpose unit than the SM17 having a smooth and full response for a microphone of its type. Again, this is a mike I would recommend to the creatively minded user.

Keith Spencer-Allen



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Studio Test

Magnasound microphone

D.I. Tapes Ltd have developed, what is to my knowledge, the first condenser pickup for acoustic instruments and certainly the first that I have come across. They claim it embodies the same qualities as are generally associated with a condenser microphone — high sensitivity and a flat frequency response. It is possible to use it with all acoustic instruments that have a soundboard including piano, acoustic guitar, harpsichord, harp and string bass.

The Magnasound comes in two sections — the contact mike and the power pack. The mike itself is four inches long by one and a half inches wide with a depth of fractionally less than three eighths of an inch. The casing is a kind of black plastic and the complete pickup is very light.

It is fixed to the instrument soundboard by a strip of double sided self adhesive tape. (It is recommended to change this tape every time you put the pickup in a new position.) This tape holds the pickup firmly in place and did not mark any finish or leave a sticky residue on any of the instruments I used it on. Twenty spare tapes are supplied with the pickup. The cable leaves the pickup at one end of the case. It is 3mm single core screened cable and about six feet long terminating in a miniature jack plug.

The power pack is a die-cast box of four and a half inches by two and a half inches by just over one inch. The miniature jack socket for the pickup is on one side while on the other there is a choice of unbalanced jack socket output or balanced XLR type socket output.

There are two methods of powering the pickup, either by two PP3 type nine-volt batteries fitted internally or if it is being used with a desk that has a phantom powering facility of 48 volts, it can operate just like a condenser mike on that system provided the XLR output is used. The internal battery is switched on by inser-



ting the output jack, so operating on batteries with the XLR output requires a jack to be placed in the jack socket. Access to the battery compartment is by four screws removing the lid of the power pack box.

The power pack can be taped to the instrument if it is a piano or placed in your pocket if you are playing guitar. If it does not affect the performance, I would like to see the pickup to power pack lead extended by a couple of feet as it often seemed too short to reach the ideal position for fixing.

The key to successful use of the Magnasound appears to be experimentation. The position chosen to stick the pickup will make the most difference to the sound. Magnasound recommend some positioning for a selection of instruments

in the leaflet that accompanies the pickup. For acoustic guitar they suggest lined up with and close to the bridge.

On the two acoustic guitars I tried in this position, the sound was not balanced very well, being very bass heavy. The sound was improved by moving the pickup further out from bridge where the bass fell off. This is most likely to be a point to do with the design of the guitars as Magnasound say that these pickups have a good high frequency response.

Not having had too much luck with my guitars I next tried a zither type of instrument. This gave a much better result and surprisingly it did not seem to matter so much where the pickup was placed. When I positioned it at one end of the instrument, notes played anywhere on the instrument were of equal intensity with

perhaps marginally less attack on the notes further away from the pickup, but this is only noticeable if you try to find it.

Next came the test I was really looking forward to trying — the grand piano. Pianos have always caused problems in recording and stage amplification. Any advance in miking techniques is to be welcomed. I positioned the pickup where Magnasound recommend to try for one pickup, just above the mid range response area. I recorded the output of the pickup on one channel of a Revox and a high quality microphone positioned over the piano on the other track. It was then easy to compare the results.

My first response was that the sound was remarkably natural and very similar to that of the microphone or maybe even more natural. I moved the mike very close to the strings so I was picking up less ambient sound and they sound very similar indeed. The sustain in the bass area was completely natural and not dry like some pickups give. The treble was clean and well defined.

The volume from all over the keyboard was consistent. Placing the pickup in different positions gave subtly different tone qualities and Magnasound suggest using two pickups for a stereo effect and positioning them at opposite ends of the keyboard. The sound with the pickup on one side of the stereo and the microphone on the other is very pleasant. The sustain from the pickup is tremendous and is audible long after the microphone levels drops below the ambient noise level.

With a couple of days experimenting with the Magnasound pickup some really exceptional sounds could be achieved with the added bonus of reduced feedback compared to a microphone in the same position. I think this is an important development but I wish I could get it to sound right on my guitars.

Keith Spencer-Allen

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Studio News

Turnkey Catalogue

Turnkey have sent us a copy of their new catalogue of recording equipment. The range you can buy from them has become truly comprehensive whether you need some single edged editing razor blades (packets of 10) or a complete 24-track installation with acoustic consultation and design.

They handle products from a large number of manufacturers including Switchcraft, Beyer, Auratone, Quad, HH, Rebis, Ashley, MXR, Keith Monks, AKG, Shure, Teac, Revox and Soundcraft. There are also quite a number of items which are unique to Turnkey — such as the passive mixer they supply free with every Teac 3440.

The catalogue is not merely a price list, but contains a lot of information which may be of use to the prospective purchaser. For example, next to the section dealing with the microphones they can supply, there is a short piece on the choice between omni and cardioid microphones as well as microphone placing. All very commendable and informative.

However, there is always a problem when trying to be informative in a short space and in simple terms — you can become inaccurate and misleading through the use of too many generalities. Take for instance the statement under "Facts On Equalisation" where it is stated that "the parametric equaliser helps the engineer improve the quality of signals". No equaliser will improve the quality of a signal — they all cause degradation of the phase response. I know what they really meant was that parametrics are very effective in tailoring the response of a signal to make it more usable, but that is not what they said.

Another example — under "What you should know about Reverb" it is stated "In modern studios, with multi-mike techniques the engineer tries to achieve a sound as free from

colouration as possible. Studios are designed to be dead acoustically, producing a dry unnatural sound. This is done to give the maximum flexibility over the control of the quality". Let's deal with this in three sections.

The first sentence that engineers try to achieve a sound free from colouration — surely this went out of the door in multitrack recording with the myth that the hi fi ideal of the closest approach to the original sound was applicable to multi miking techniques.

The second sentence about studios being designed to be dead acoustically and produce an unnatural sound is contradicted under the "Setting up a Studio" section, where it states that "There is a popular preconception that the acoustic environment should be dead...this is not strictly true." They said it. The third sentence correctly contradicts the others, a dry unnatural sound cannot surely be sound of any quality?

It is very easy to pick holes in any piece of writing with the limitations, previously mentioned, that this was written

under — to be brief and simple. I do think, however, that certain sections of the information should have been given a little more thought. Particularly as it has taken on an authority to educate.

On the positive side, the glossary of terms at the rear is very good as is all the information in the text outside of that in black boxes. There are short pieces on how to make your own DI box and signal attenuator pads as well as a way of protecting loudspeakers against surges. All in all a useful catalogue to have around.

APRS

The APRS has published its updated 'Conditions Of Hire Of Recording Studios'. The new contracts give more protection to studios which are members of the APRS but they have been agreed between the APRS and the Office Of Fair Trading. There are several new clauses including limiting the liability of the studio in respect of any master tape against claims by a client to a maximum

of £10,000 rather than the previous unlimited claims.

Other important additions are the right of studios to dispose of a tape after six months, having informed the client. The copyright to a recording, remains with the studio until the client has paid his bill. The conditions of the hire contract are copyright to the APRS but may be used by any member studio. More information is available from the Secretary, Edward Masek, 23 Chestnut Avenue, Chorleywood, Herts, WD4 4HA.

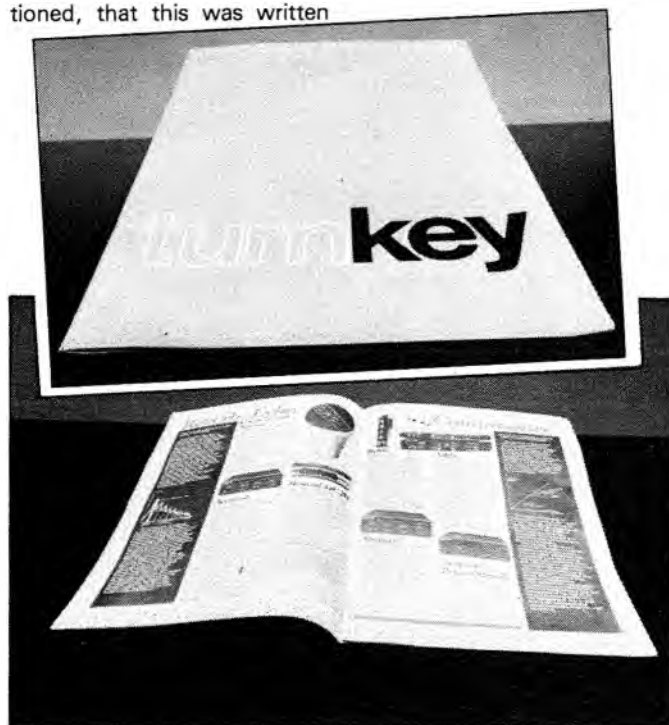
Wopalong Studios

A new studio complex in Luton? Sceptics be confounded — it's actually working and growing. Wopalong is part of the Don Larking empire — better known in the past for his audio sales company.

The complex consists of an eight-track demo/voice-over studio (Trident/Scully), a 16-track studio (MCI/Ampex), a 24-track studio which is nearing completion and a video studio.

The video studio features two cameras, a vision mixer, a lighting mixer and JVC U-Matic video cassette recorders with edit insert capability. Copying facilities will be available for VHS, Betamax formats and the studio is intended to make good quality promotional films for bands.

The whole thing is situated at 29 Guildford Street, Luton, and the man in charge is John Baccini. If you are interested in what they have to offer, ring him on Luton 412331. With local radio coming to Luton soon, the studio looks assured of a good future.



SPACE DRUMS

All ELECTRO-HARMONIX electronic drums can be easily mounted on Roto Tom type stands or on any manufacturer's cymbal stand swivel top (we supply washers, felt pads, nut, and metal sleeve), at no extra cost to you.

SPACE DRUM—Creates the up- and down-sweeping percussion synthesis so much in demand today, with impact control of both volume and pitch.

SUPER SPACE DRUM—All the features of the SPACE DRUM, plus modulation depth and rate control, generating sequencer and ring modulator effects.

CRASHPAD—Filter sweeps of a white noise source produce snare, cymbal, surf, crashing metal, gunshot/explosion, and a multitude of other electronic sounds.

CLAP TRACK—Produces a unique hand clap, with selectable overdubbing/slapback echo as heard on multi-track recordings. Cymbal and

tambourine voicings have a wide control range, including reversed envelopes.

SONIC BOOMER—Brings the pureness of electronics to all the drum sounds in your kit. Enormously variable resonance and a 7-octave pitch range into subsonics far exceed the capabilities of acoustic drums.

ROLLING THUNDER—For percussion synthesis in the very low frequencies, this unit will recreate the sound of thunder, close or distant cannon fire, or atomic blast!

DRM-16 DIGITAL RHYTHM MATRIX—The automatic drum kit for modern musicians, and the only one on the market with "feeling." Features switch-selectable **SPACE DRUM** and 16 variable patterns of Disco, Funk, Rock, and more.

ELECTRO HARMONIX
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Free demonstrations to the public Mon thru Sat



A.P.R.S. REVIEW

This year's show took place over the 18th, 19th and 20th of June at the usual venue of the Connaught Rooms, Holborn, London WC2.

Our review does not include everyone and everything but a selection of high and low priced items that I think will be of interest to those who did not attend the show.

As well as their unusual wide range of mikes, AKG had the BX5E and TDU7000 to show for the first time.

AMPEX were showing the ATR-124 analogue multitrack machine in its 24-track form. It was sitting next to an MM1200 24-track which it dwarfed, but the ATR-124 does contain a lot of features that warrant it being considered an important development despite the looming digital invasion.

New items from ALANTEX MUSIC were a range of cables and connectors from Whirlwind and pre-production models of the MXR pre-amplifiers particularly designed for the musician who likes to play to records, tapes, etc, both the pre-amps offer very comprehensive input and mixing facilities and will be useful as the heart of any hi fi system or small home studio. Both items will be available later this year.

FWO BAUCH carry a vast range of products but particularly of interest was the TMT 251 digital reverb/effects unit and the UREI Time Aligned Monitors which were first shown to much interest at the February AES show.

Showing for the first time were BRODR JORGENSEN who are Roland in the UK. Of course the Roland rack formed the backbone of the stand with several new additions including two graphic equalizers, a line mixer and an echo unit based on an update of the RE-501. Also on show were the microcomposer and the 100M series of synthesizer modules.

HARMAN AUDIO were showing two extremes — the



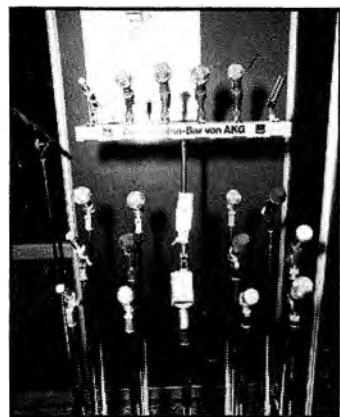
Ampex ATR-124



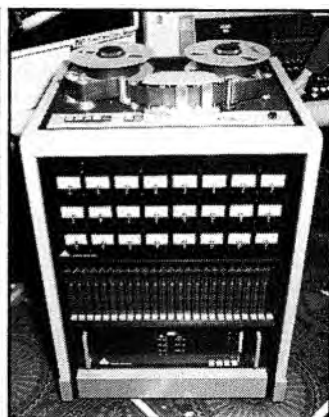
Teac 1 inch 16 Track



Neve 8108 console



A K G microphone range



Trident T S R 24

new 16-track on one-inch from Teac Tascam and the Teac Portastudio. The 16-track looked a very neat and compact machine and will deserve a closer look when it becomes available later in the year. The Portastudio never ceases to amaze with its four track on cassette tape plus mixer in a very small unit.

3M were demonstrating the only multitrack digital recorder of the show with their four track machine which drew a lot of interest.

NEAL FERROGRAPH were showing a professional cassette recorder, the 312, with Dolby HX headroom extension circuitry to enable recording of greater high fre-

quency energy levels on tape without saturation. It is claimed to eliminate the "lack of top" sound of cassettes generally.

NEVE had an 8108 console on display available with up to 56 input channels, and microprocessor controlled routing with a touch sensitive panel. It also contains four stores for retrieval of stored routings. Metering is by linear bargraph meters with VU or PPM characteristics available or both together.

SONY had a crowded stand all the time. They were demonstrating several digital audio processors in conjunction with a video cassette recorder as the recording medium. Interest was also very strong in the Digital Editor which is a totally different process to editing of analogue tapes. The less technically minded were probably more impressed by the rather amazing miniature open headphones being used as part of the demonstration. Extremely light and capable of handling a reasonable programme level, I was informed that they retail for about £15 which I find quite incredible.

STATIK had a range of products on show including an analogue delay line, electronic crossover, reverb system and a graphic equalizer. All these items are particularly interesting because of the reasonable price tag they carry.

TRIDENT unveiled the TSR 24-track tape recorder, a multitrack which is styled to match the Trident range of consoles. The machine is fairly compact with several interesting features including an XT-24 as part of the price. The remote control unit is exceptionally compact 10 inches by seven inches and contains all the track controls with full transport facilities and tape speed indication.

Keith Spencer-Allen

Your own one-off Ferrograph at a price no similar machine can equal.

Why Ferrograph?

Quite simply because it gives you the very best sound recording quality, based on 30 years' production.

And the reliability that comes from near-total in-house manufacture, stage by stage control and 100% unit inspection before despatch.

How else could every Ferrograph reel-to-reel recorder offer you 10,000 hours regular use?

Why the SP7?

Because it offers all this Ferrograph quality in a machine that's custom-built with the exact facilities you need, at an



extremely competitive cost.

You have the performance and flexibility normally available only on more expensive recorders, without paying for features you don't need.

You have the best there is within a budget.

Just specify the features you want.

They'll be built into a 3-head, 3-speed, 3-motor recorder which uses the transport and logic controls that made the Logic 7 famous.

◀ Stereo + Mono Track Selection

Select your SP7

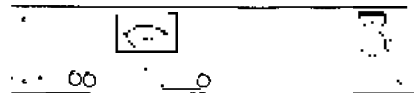
Tick the facilities that interest you



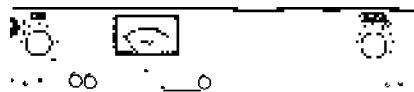
Stereo → Mono Track Selection + Dolby



Stereo → Mono Track Selection + 2 Mic inputs



Mono



Mono + Mic input

Basic Type

Mono
Stereo
(incl. Mono Selection)
Line in/Line out
Microphone Input(s)

Heads

Mono - Full Track
- Half Track
Stereo - Half Track
- Quarter Track

Tape Speeds (3)

High 15"/7 1/2"/3 1/2"
Medium 7 1/2"/3 1/2"/1 1/2"
Low 3 1/4"/1 1/4"/ 1/2"

Equalisation

IEC/CCIR
NAB

Optional Facilities

Balanced Line in/out
Power Amps (10w)
- Speakers
Dolby B NR System
(Stereo Models only)
Rack Mounting Kit (19in)
NAB Adaptors (1 pair)
Stainless Steel
Reel Retainers
Cannon XLR Connectors

Power Supply

240V 50Hz
220V 50Hz
110V 60Hz

Quantity Required

Demonstration requested

Send us the completed coupon and we will let you know how much your custom-built SP7 would cost. And we'll send you the SP7 leaflet.

Name

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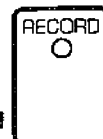
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Tyne & Wear NE34 9NX, England
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NEAL FERROGRAPH



The Eardley Connection

The nature of the entertainments industry has always ensured that it has its share of colourful characters, particularly in the music business. It's artistic creativity lends a personal freedom to the individual to be as flamboyant and extrovert as they wish, indeed it is encouraged.

The service and supply back up to the music business also has its share of personalities but they are certainly less numerous. This must be due to the high degree of efficiency, proficiency and expertise expected of this sector to balance the "irresponsibility" (in the nicest way) of the artistic temperament. With these pressures it is a remarkable person who can master the required business attitudes and still present a strong individuality, particularly in the relatively conservative recording industry where the prevalent attitude is one of mild cynicism.

Peter Eardley is one such person who had become respected and controversial, praised and criticised. He is also enjoying his second round of success as the chairman of the Eardley group of companies — but the story begins about 18 years ago.

It was in 1962/3 that Peter Eardley first became involved with the recording industry when he started importing and selling AKG microphones.

"It was in 1967 that I had to try and persuade AKG to make a microphone to compete with the enormously successful Shure Unidyne which by then all the prominent groups were using. Eventually they agreed and the D1000 was born." Due to the scale of production of the AKG factories even at that stage, Peter had to commit himself to thousands of the mikes which were a new concept for AKG. It was a big financial risk but luckily it went well and was the beginning of AKG in the stage field.

In 1968 Peter formed AKG Equipment Ltd., the UK company with AKG. Their next big break came in 1972 when the mikes were selected for use by



the BBC and IBA. A technical engineer colleague of Peter's was working for the company, made a modification to the C451 which made it more suitable for broadcast use. AKG Vienna then incorporated this in the microphone and this enabled them to win substantial orders against strong competitors.

Always a man who thrives on a challenge, Peter Eardley left AKG at the end of 1976 after an association of 14 years.

But for Peter, the second phase of his career was beginning. "We had a family business called G. E. Electronics and I founded a new company called Eardley Electronics. I then divided our activities with G.E. Electronics handling the "high technology" components for aerospace, computers and microprocessors etc., while Eardley Electronics handles the professional audio components."

Probably their product most known to readers of IM&RW is the Neutrik range of connectors. It is easy to forget the importance of a connector which is certainly not an exciting item but the functioning of any system depends on the

reliability of its interconnection.

Neutrik — pronounced Noytrik — is a Swiss company headed by Bernard Weingartner who was until 1973 the technical director of AKG Vienna. The company has two sides to it, one being an acoustic development laboratory, undertaking development work for large companies in a variety of fields, and the manufacturing unit where Neutrik products are made. Bernard and his team of engineers designed the connectors, drawing on his 16 years with AKG to incorporate many features different from the accepted design with particular emphasis on ease of wiring with not too many screws to lose.

"We decided to enter the XLR business in 1977 but it was very slow because we had to break into an established market dominated by Switchcraft and Cannon." Neutrik was the unknown and had to prove itself not only a viable alternative but also an improvement on previous XLR design. Slowly some prominent mixing console manufacturers started using them and it has grown steadily. "The BBC have just approved Neutrik for

use after nearly three and a half years of testing them. This is a good thing to receive as with the BBC everything is based on the merit of the product."

A current list of Neutrik users includes in the manufacturing side: Neve, Soundcraft, Midas, HH Electronics, Raindirk, MM, Chilton and many others in addition to television companies like Yorkshire, Southern and now of course the Beeb.

"Er are becoming established and now have a good six figure turnover just on connectors." Peter was also commendably honest to admit that there were a few problem sin the early models as with any innovative product but these have ben long ago overcome and suggestions from many users were investigated and some incorporated in the design.

Aside from Neutrik the Fardley companies handle a wide range of components such as Adtech standard power supplies, Centralab switches and capacitors, Gummi Maag switching mats and Key precious metal alloys. A lot of these products will find use in the studio as the technology approaches that of computers and microprocessors.

"Also during the AKG days I was famous or infamous, which ever way you want to look at it, because I was so keen to use Bunny girls from the Playboy Club in advertising and on exhibition stands. About 70 per cent of the people liked it while the rest didn't. I have always had, I suppose, a flamboyant type of personality and I just felt that with something like a microphone which is performance orientated is was a good idea and apart from that I love girls although I am very happily married. Even in these Neutrik days, while I would not use bunnies, I would always have a few nice girls on the exhibition stand. I was very pleased to see the secretariat of the APRS using one of our Neutrik girls to publicise the annual exhibition in the US."

Woodroffe's

5-8A DALE END BIRMINGHAM B4 7LN Telephone 021-236 4992/3

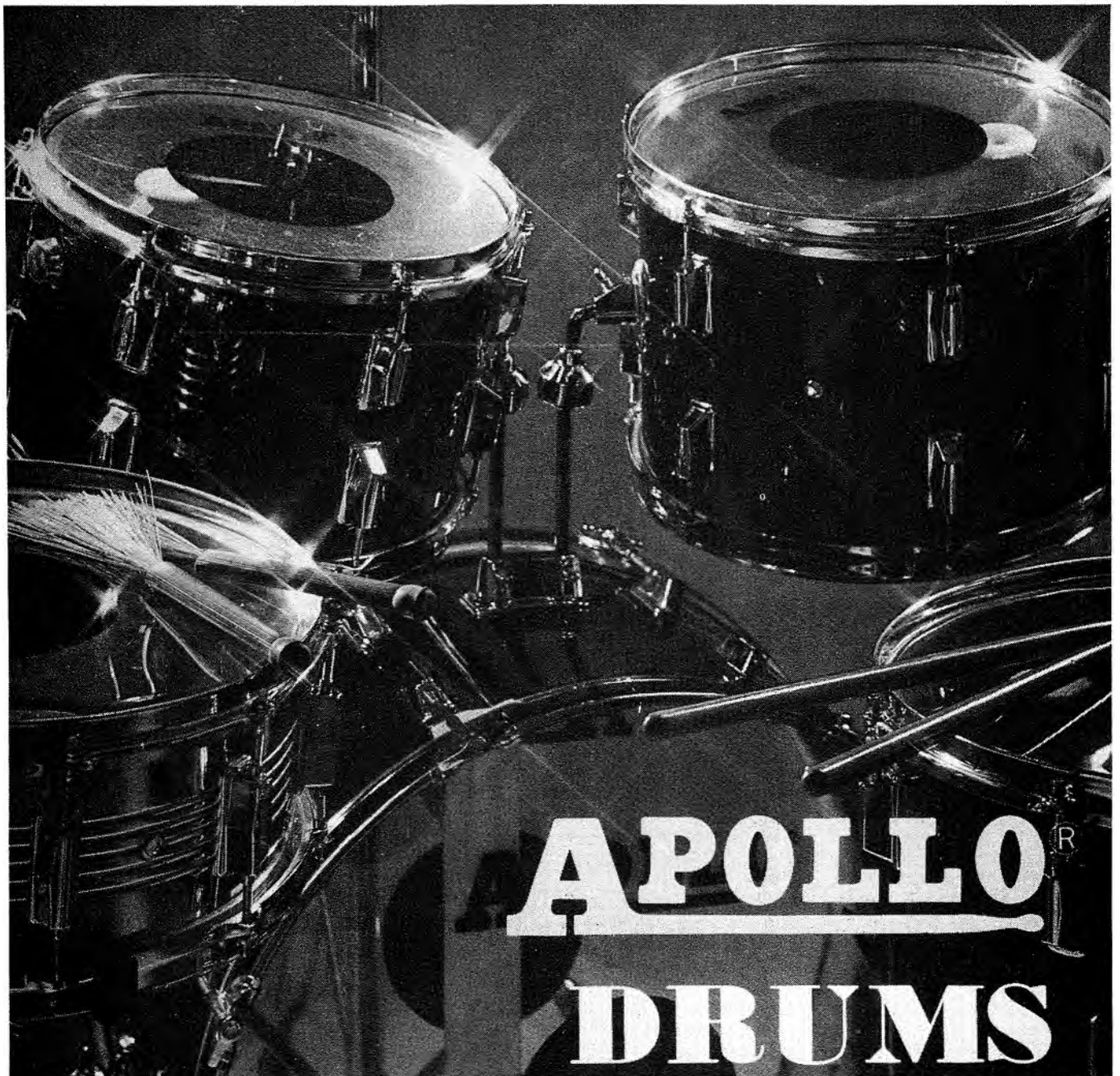
The Apollo Catalogue includes Drum Kits, Accessories, Latin Percussion Instruments of extremely high quality at prices well within every drummers reach.

Examples of Kits:—

Model 566 5 Shell Kit with first quality stands + fittings	£349.88 inc. VAT
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404 4 Shell Kit with stands + fittings	£204.14 inc. VAT
303 3 Shell Kit for the beginner	£138.12 inc. VAT

If you require more information on the full range of Apollo drums please send 20p to cover postage and you will receive by return post our 15 page full colour catalogue.

TRADE ENQUIRIES WELCOME



DEALER OF THE MONTH

WOODROFFE'S Birmingham

It used to be the case that aspiring bands in the provinces who wanted to make it would have to get a base in The Smoke to have any chance whatsoever.

The punk movement changed all that, however, and now the Two Tone and Ska movement has turned the nation's attention onto the Midlands. Not that the only music produced in that part of the world is Ska — Heavy Metal has a large following in the Midlands too, and there is a wide range of bands playing everything in between.

One of the largest music dealers in the area — indeed in the country — is Woodroffe's, situated in Dale End, an extension of the main high street in Birmingham's city centre. It has supplied some of the major bands from Brum like Dexy's Midnight Runners, the Beat and the UB40s, not to mention the scores of lesser known groups.

The shop is a family business — the four directors are all Woodroffes — originally set up by the brothers' father Jack 35 years ago. During the beat boom it expanded rapidly and then fell back again until Mike Woodroffe took it over eight years ago with the aim of catering for the semi-pro and pro group market. Now it covers 60,000 feet (five shops knocked together), divided into a massive guitar, amp and PA section, Drumland and the Birmingham Synthesizer Centre.

Apart from an astonishingly large range of instruments, the shop also houses a workshop where John Baynham, a qualified electronics engineer

and synth specialist, is employed. They are also aiming to import as much as possible to cut out the middleman and give reduced prices — and are now the UK agents for Alembic basses and will be bringing over two a month, including a new budget line instrument at around £700 (and that is budget line for Alembic). And they are also importing Fresher guitars from Japan which they say are "very good quality guitars."

Guitar department manager Pete Oliver looks after the 5-600 guitars, of which about 400 are on display at any one time. The main makes they deal with are Gibson, Fender, Kramer and Yamaha, plus as many others as they can handle. "We virtually get hold of anything the customer orders," explained Pete.

Their trade with Yamaha has enabled them to pull off a special deal with the firm. Yamaha are building a limited edition of 24 blonde semi-acoustic guitars specially for Woodroffes. The guitars called SA2000s, will retail at around the £400 mark, and the owner's name will be engraved on the brass truss rod plate.

Also in the guitar department you'll find a wide range of PA gear, and mixing desks, from a Rokk 12 into two desk at £199 to a Yamaha 32 into four at £7,400. The shop is the Birmingham agent for JBL and TEAC and also handles a lot of equipment by Gauss, Altec, and HH. When it comes to amps, speaker cabs and combos the customer is presented with an almost bewildering choice, including all the major names like Peavey, HH,

Yamaha, Fender, Carlsbro and Marshall.

In addition the shop stocks more obscure items that normally can't be obtained without ordering. Examples include mandolins, banjos, and pedal steel guitars — various models including Shobud, Springfield, ZB and Emmons. And of course there's a plethora of electronic effects units — Pete Oliver estimates 5,000!

The fantastic amount of gear available has a very beneficial spin-off effect for the musician. As Pete Oliver explained: "Because we are so big we can buy in bulk and offer lower prices on nearly everything." Obviously the amount of discount offered varies from item to item but the average they can offer is 15 per cent.

The most rapidly expanding section of the Woodroffe empire is the keyboards department — otherwise known as the Birmingham Synthesizer Centre. And if you're fed up with shops where the staff don't know what they are talking about try chatting to the manager, Jezz Woodroffe — he used to be the keyboards player for Black Sabbath. "I'm not a salesman, I'm a musician," he told us.

"The main reason this materialised is that when I came off the road I had 17 keyboards in my bedroom that I couldn't bear to part with," he explained. "The only way round it was to open up a synthesizer centre, and from there it just expanded. This year we are over 100 per cent up on last year."

The centre favours three main brands — Moog,

Yamaha and Roland, and stocks every synth made by these manufacturers. It also sells Godwin string machines "because they are absolutely amazing" and Electro-Harmonix mini-synths, but doesn't handle much else because "we don't take anything that gives us trouble."

If you're interested in other electronic keyboards, then the centre has a wide range to choose from, including all the Yamaha pianos, and Fender Rhodes.

The drum department, known as Drumland, is the main agent for Yamaha, Pearl-Maxwin, Slingerland and Premier. It also stocks Gretsch and, at the cheaper end of the market, imports Woody and Apollo (whose catalogue includes Latin American percussion, bongos, etc.). For the more adventurous percussionist there are plenty of unusual effects like bell trees, wind chimes and samba whistles. Drumland is the main Birmingham agent for Paiste cymbals and has extensive stocks of Zildjians and Toscos.

A sign of Woodroffe's dedication to the drumming cause is the new non-profit making body they have helped set up — the Midland Drummers Association. The idea is to get drummers together to learn more about drums and playing, and to this end the MDA will be holding meetings, clinics, seminars etc, arranging factory visits, and publishing a drummers directory and a list of percussion teachers and tutor books.

Overall, Woodroffe's have got just about everything covered — which proves that you don't have to come to London to see the best and buy the best.



ATLANTEX

Featuring the brand new range of Whirlwind leads and cables, which is a new agency for this company. Atlantex will also be demonstrating the Ashly crossover, and compressor/limiters. At this stand you can also see a new reverb unit from Furman and the interesting new product from MXR, the pitch transposer. You will be able to meet and consult Dave Scott, John Carpanini, Martin Tennant and Pat Duffy.

VINCENT BACH INTERNATIONAL LTD

Vincent Bach will be displaying their comprehensive range of brass and woodwind instruments. These will include the famous Bach Stradivarius trumpets, cornets and trombones and many other popular models.

BARNES & MULLINS

The company will be displaying the whole range of musical instruments which they distribute. The guitar market is catered for by the B&M Plastics made in Spain. Takeharu acoustics and Shergold handcrafted electrics. Champion trumpets and saxes and the Hernal's flutes and Anborg French horns will also be there. For the drummer Promuco rock maple drum sticks and Camber cymbals, backed up by a new drum kit and the B&M drumming aids. There will also be a full range of educational instruments.

BARRATTS OF MANCHESTER LIMITED

This year's stand introduces a new range of trombones and trumpets from King featuring six models of trombone and five new models of trumpet.

Hofner lines on show will include the two new models introduced at Frankfurt this year the S9C 'Compact' and the 'Verithin' 80.

In attendance at this year's fair will be Adrian F. Barratt, Ray Grand, Gerald Kennedy and Gordon Forsythe.

BOOSEY & HAWKES

Boosey & Hawkes (Musical Instruments) Ltd, one of the world's leading band instrument manufacturers, will be exhibiting on stand 126/7.

To back up the display of B&H manufactured instruments there will be a special feature of Lafleur models including the famous Trumpet outfit and the range of

British Music Fair

For all those interested in music whether popular, classical or jazz, the British Music Fair is an occasion not to be missed.

This year's Fair, the largest exhibition in the United Kingdom of musical instruments and accessories, takes place at Olympia, August 17-23. It is open to the public on Thursday 21, Friday 22 and Saturday 23.

Here we take a look at what you can expect to see at the show.



forward facing marching Brass.

The complete range of B&H clarinets, flutes and oboes will be on show enabling dealers to fully cover the various markets from Education through to the Professional and Symphonic field.

Boosey & Hawkes also market specific branded products exclusively, and among the famous names on show will be Beverley Percussion, Denis Wick Mouthpieces and Mutes, Dolmetsch Recorders, Pirastro Strings and Golden Strad Bows, now fully re-

packaged and available in Counter display units.

BRODR JORGENSEN

Brodr Jorgensen will be showing their famous range of Boss compact pedals, along with the PH-2 (a new version of the PH-1), the OD-2 (a new version of the OD-1) and the BF-2 (a new compact version of the BF-1). Also under Boss in the non-pedal range will be the MA-lamascot amp, the MA-5 monitor amp and the FA-1 fet pocket amp. In addition within

the Boss range they have announced an extension of their de luxe Rucker Series, adding the PV-1 to the existing PW-1 and PD-1.

The highlight of the new Roland items will be the GR-300 guitar synthesizer and what is probably the world's first bass guitar synthesizer, the GR33B.

New Washburn products include the electronic acoustic and new bass guitars. The Falcon will be shown in two new colours, cherry sunburst and a gold top.

Finally within the Kramer range there will be three new basses on show.

CARLSBRO SALES LIMITED

Carlsbro, one of the biggest British manufacturers at the show, are displaying their full range of backline amplification, sound reinforcement systems, effects pedals and the Profex series of professional signal processors.

Carlsbro are again launching many new products exclusively at the Fair. A random sample includes the Hornet 30, an inexpensive 30 watt guitar combo with Parametric EQ; the Stingray Pro Bass, a 300-watt Bi-amp system for professional bass players; the Profex ADRI, analogue delay line plus spring reverberation and the Procab range of high performance loudspeaker enclosures. Carlsbro also have several new items on the secret list until the show opens and you have the opportunity to try these and other models like the Stingray Professional guitar amplifier or the Parametric or ADT effects pedals in the sound proof demonstration room on their exciting stand.

In attendance will be Stuart Mercer, Mike Wilson, Tony Taylor, Colin Hill, Gary Grimshaw, Tony Halliday.

BRITISH MUSIC STRINGS

BMS will be displaying a new range of Kay guitars, small practice amps, Musical instrument strings (Sound City, Cathedral, St David, Summit and Londoner). Basically they are in the budget guitar and amplifier market and they manufacture strings. On the stand will be George Osztreicher, Don Newton and David Martin.

CONN

The Conn stand will be showing the complete range of Conn saxophones and brass instruments, and Artley woodwind.



On the stand will be the managing director and Peter Wise and Ashley Wardel.

INTERNOTE (Bontempi)

Two surprises from Internote this year in the form of two new models — one will be a dual manual spinnet and the other a single manual spinnet. They will also be showing the usual reed organs and electronic organs.

Mike Ganley, Peter Denham, Paul Dawson will be attending.

JAMES T. COPPOCK (LEEDS) LIMITED

Coppocks will be exhibiting the Ibanez effects units including the new UE400 mains operated Multi-Effects Unit. Also on the stand will be a range of Randall Amplification, Cimar and Harmony guitars will be on show with a completely new range of Cimar electric guitars and some new Harmony solids. In the Elgam keyboard range will be the brand new Palladium 220 and 230. The stand will also include a varied selection from their wide range of educational musical instruments.

CUSTOM SOUND

Custom Sound SST Ltd will be exhibiting a number of new products, among which are a revised and improved range of Trucker combos, incorporating a number of new features and a greater range of power outputs.

On the Custom Sound front some modifications to the highly successful 701 mixer amp will be made enabling the powerstage to be used for either monitor or main power.

Of greatest interest is the new bass head under the Custom Sound banner. The first of a new breed of Custom Sound amplifiers is planned, provisionally known as the Custom Sound Advanced Bass Amplifier.

Custom Sound are also running two competitions. All members of the public visiting the stand can enter and the winner chooses either a voucher for a holiday, or a selection of Custom Sound and Trucker products.

Dealers placing orders at the show also get a chance for an entry to a competition of their own with a holiday voucher as a prize.

To see you at the stand will be Richard Jefferies, Marketing and Sales Manager, Philip Beaumont, Northern Field Sales Manager, Barry Phillips, Managing Director and David Gutteridge, Commercial

Director. Other members of Custom Sound staff will also be on hand to assist both dealers and the public.

ELECTRO-HARMONIX

Exhibiting for the first time at a national UK show, Electro-Harmonix are including on this stand a wide range of their well-known effect units, together with some exciting new items.

Regular demonstrations will take place in a purpose built room.

EMI MUSIC PUBLISHING LTD

EMI Music will be displaying an



extensive range of their printed music products.

As well as all the latest 'up-to-the-minute' items EMI will also be showing a range of albums of special interest to everyone wanting to enjoy 'Home Music Making'.

In attendance at the exhibition will be Patrick Howgill, Tony Collier, Ray Pecorini, Eric Pratt, Diane Samuel, Graham Drury and other EMI personnel.

FLETCHER COPPOCK & NEWMAN

The range of products displayed by FCN Music will be one of the most comprehensive displays of instruments and accessories at this year's Fair.

Merchandise displayed covers many fields including exclusive lines, among them Aulos Recorders, GHS strings and Lawrence pick-ups including the new high energy series.

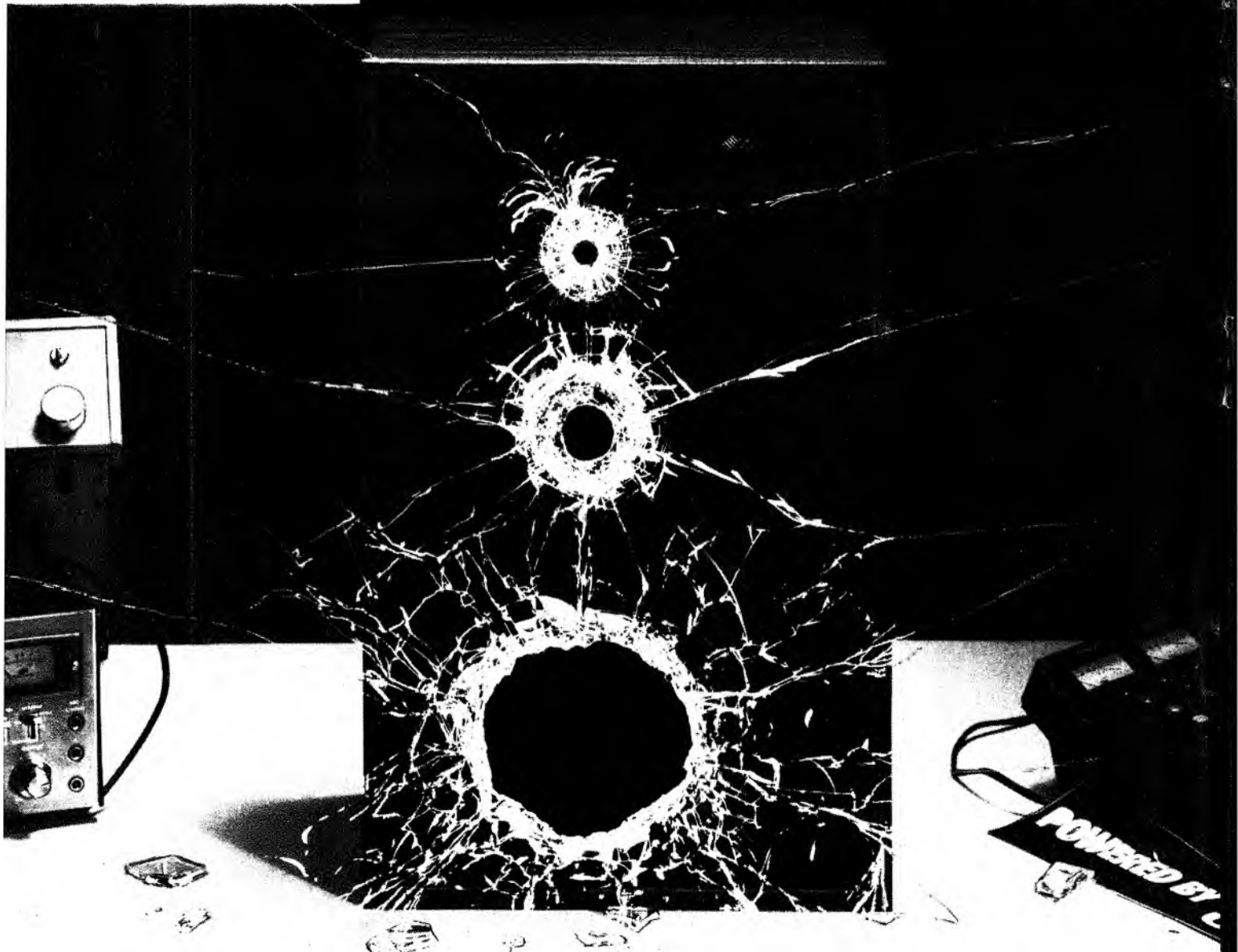
Instruments form a major part of the exhibit including guitars, the violin family, flutes, piccolos, brass, woodwind and a wide selection of educational instruments.

FCN also offers a considerable selection of accessories. Items on show include cases, covers, straps, reeds, mouthpieces, metronomes, music cases, stands, bows and many more items constantly used by the student and professional.

GENERAL MUSIC STRINGS

In addition to their usual com-

JBL RADIANCE. LOUD SPEAKERS.



The problem with a set of speakers as loud as JBL Radiance, is that hi-fi dealers tend not to want to demonstrate them. Plate glass is, after all, quite expensive.

JBL Radiance speakers can blitz out a sound pressure level of over 116db (bit like having a jack hammer in your living room). But the nice thing about them is that you don't need a megawatt amp to power them. Radiance speakers can be pleasantly deafening on as little as 15 watts input.

At the other end of the scale of course, Radiance 99vx's can handle 200 watts comfortably. (Comfortably for the speakers that is, not necessarily the listener).

The next step for you is to nip round to your hi-fi dealer and persuade him to let you have a listen.

If he objects, you could always offer to pay for his windows.

Dear JBL, I've warned the neighbours, insured my breakables, informed the police, sold the cat, and saved up for a stamp. Send me some more info on these speakers of yours.

Name _____

Address _____

Head Office: UK, St. John's Road,
Tylers Green, High Wycombe, Bucks HP10 8UR
Telephone: 7400
(0494) 833331



THE MUSIC SHOW

prehensive range of strings this year's stand will be boasting some new products from another side of the company.

There will be some new stools, including a guitar stool complete with foot rest. As far as lighting goes there will be a brand new P&N Disco Stand and some new wall brackets.

Hohner

Hohner will once again have one of the largest stands at the show which will feature their whole range of products. Special attraction for this stand is the live music. On Thursday 21st and Friday 22nd at 6pm and 2pm respectively, Johnny Mars' 7th Sun will be appearing with additional guest musicians. The Band will be the same at each gig but the guest artists will be different.

In attendance will be Gary Mann, Dirk Kommer, Lauri Westall, Geoff Long, Ray Mason and Chris Stevens.

James How

All the usual Rotosound brands will be on show especially the revolutionary 'smooth round-wound' string for Bass Guitar the 'Solo Bass' — this string has their patented 'Linea' finish which reduces fret wear, has a smoother 'feel' than the conventional round-wound string yet it keeps its original sound.

The Superwound range will also be on display.

In attendance at the show will be James How, Martyn How, Ronald How, Eddie Tuite, Ronald Baker, Gary Charman.

John Hornby Skewes & Co Ltd

The most striking feature of the JHS exhibit this year will undoubtedly be the Hondo guitar display. As well as the successful range of Korean-made Hondo acoustics and electrics JHS are launching a completely new range of high quality Japanese-made electrics under the 'Hondo Professional' name. There are five six-string models and two Bass models. Also on display will be the new 'SD Curlee International' range comprising a six-string and a Bass, both in a silky mahogany finish and featuring the unique Curlee neck running right through the bridge.

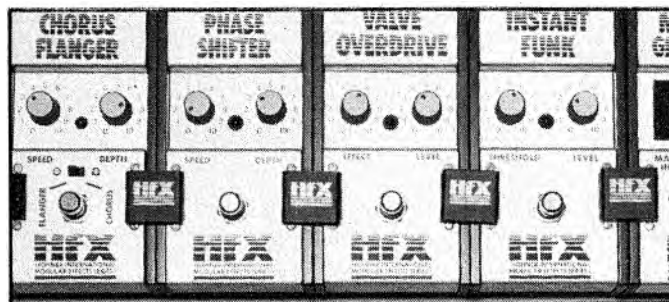
In attendance on the stand will be John H. Skewes (Managing Director), Peter J. Watkins (Executive Director), Declar. W.

McLoughlin (Marketing Manager) and all the Sales Team

Alfred A Kalmus Ltd

Kalmus will be exhibiting a wide range of new publications and established titles from the catalogues of the numerous

publishers they represent including Universal Edition, International Music Company, New York, Theodore Presser, Doblinger, Moeck, Polish Music Publications, Supraphon etc. They will also be exhibiting the full range of Moeck recorders.



KEMBLE

Kemble Yamaha, probably the most famous Japanese name in the industry, will be displaying their impressive range of goods spanning the whole of the music spectrum, including their incomparable synthesizers, superbly made guitars, amplification etc.

MARTELLO SOUND LTD

Martello Sound will be displaying the new range of Rello radio mikes and associated products on their stand.

The company will also show examples of their radio mike PA systems including the portable battery-powered 4W Speech-master and the 30W column speaker system. These units have built-in receivers for use with any of the Rello radio transmitter systems.

MERCIA MUSIC WHOLESALE LIMITED

Once again Mercia Music will be showing the full range of American Blessing Band Instruments along with some exciting new instruments, backed up by Hamilton Music Stands.

Danor French horns will also again be on display which, along with luxury case, must be the best value available for a student French horn.

MICK JOHNSON MUSIC LTD

This stand will be manned by Mick Johnson and Robin Wood, who will be demonstrating their range of products which include, M&A and Canary Mixing consoles, Tresham Audio Graphics and amplifiers, Turner amplifiers and their full range of EMS Synthesizers, and probably a few others.

MUSIC SERVE LIMITED

Personnel in attendance on this stand will include Rob Maskell, Ian Barnes, Dave Roberts and Mike Duffield. The stand will display an extensive range of products including the complete new range of Rokk MkII amplification and speakers and combos, Rainbow flight cases, Rickenbacker amps and guitars, Resounder effects pedals, P&N microphone and instrument stands, Storm effects pedals, guitars and cymbals, Doobie practice amps, Piggy combo amps, and MSL straps, guitar bags, empty speaker cabinets, guitar cases, speaker stands and lighting equipment.

There will also be a sound proof demonstration booth on the stand.



SUPERWOUND

Six·O·Six roundwound

Tomorrow's Music String Today!

Now, the very best bass guitar strings are available at the best possible price, giving you the ultimate in quality and value for money.

SUPERWOUND SIX-O-SIX enables you to improve your tonality, harmonics and sustain, whilst giving you the fullest frequency response.

With fixed ball ends, the strings are made to fit the Fender Precision and Jazz Bass, Rickenbacker 4000 series, Wal Pro Bass, Music Man Stingray and all similar models.

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AVAILABLE
AT AROUND
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SUPERWOUND LTD

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Sevenoaks, Kent, England.

Telephone: Sevenoaks (0732) 50838

NORLIN

Norlin this year place the emphasis on live music, big display, visitor participation and of course, world-beating products — Gibson, Lab Series, Epiphone, Moog.

Gibson are exhibiting over 40 instruments right across the range. Included will be some stunning new models which were first shown at the Chicago NAMM Fair in June — the Les Paul Standard 80 and Standard 80 Elite, the revolutionary Sonex Series, the 335-S Series and the Howard Roberts Fusion.

Other recent introductions will also be prominent, e.g. ES and Les Paul Artist Actives; Explorer II; Flying V II and the SG and Paul Firebrands.

The full range of Lab Series amplification will be on display.

Moog's new baby, the Prodigy, takes pride of place and will be on show for visitors to play using Lab Series with headphones. A selection of popular soundcharts will be provided as reference points.

There will be plenty of activity in Norlin's sound room. A continuous schedule of Gibson and Epiphone audio visual programmes

will go hand in hand with performances by Dave 'Guru' Roberts and Gibson's R&D Director, Bruce Bolen.

Moog's Roy Goudie will also be demonstrating the full range of Moog synthesizers and signal processors.

PACE MUSICAL EQUIPMENT LTD

Pace will be launching the new DM Series of Sound Mixing Consoles. These mixers are professional in every sense and can be expanded from eight into two to 32 into eight.

Showing for the first time at Olympia will be the complete new range of MM Electronic products including High Power Amplifiers, racked ancillary equipment and the MP180 mixing consoles (the advanced version of the successful MP175 mixer range).

The Intermusic series II bass and lead guitar amps and combos will be on demonstration.

Also on display will be the new "design and look" Bell Electrolabs Modular effect pedals comprising Analogue Echo, Phaser, Sustain, ADT, Flanger, Fuzz and Mother.

PEAVEY ELECTRONICS

The company will be showing the new FH-2 bass bin and MB-1 mid-bass horn which have been developed as part of Peavey tri-amp capabilities in their power amp systems. Coupled with new electronic crossover modules for our highly successful CS-400 and CS-800 models, these two new high power systems components combined with the current MF-1X horns, herald a new era of Peavey innovations in the commercial sound market.

There may also be some items on display which at the time of going to press were still on the secrets list.

PERCUSSION SERVICES LTD

Perc Serve will be showing items from the extensive range of percussion and percussion ac-

cessories which they handle. These will include Remo products, Zanki cymbals, Duraline drum heads (Egg heads), Dead Ringer drum mufflers, an assortment of Brazilian percussion including congas and bongos and many pedals etc. The company will be represented at the show by Roy Webster, Alan Crozier and Michael Hughes.

PREMIER

Once again Premier will have a vast range of percussion on display, appearances by top drummers and a new video show.

Premier introduced many new kits and instruments in their 1980 catalogues. This will be reflected at Olympia. A brand new 'signal' finish will be seen on a Soundwave kit. The new economy-line Club range of drums will be represented by a C2 outfit. This will be balanced by a top-line RT4 kit from the exclusive Resonator series of drums.

For real kit aficionados, Premier will be exhibiting a huge 16-drum Elite kit in natural wood, complete with a full range of Trilok stands.

RAINBOW CASES

Rainbow Cases will be showing their standard range of cases to protect a wide variety of musical instruments and amplification. You will also be able to see their new aluminium extrusion which "takes the old flight case manufacturing techniques into the next decade".

ROSE-MORRIS

On-stage with Rose Morris is the theme for their stand this year with part of the Rose Morris stand converted into a full rock stage setup ready for a band to walk on and perform.

On display will be the full range of Westbury and Eko guitars and the complete Ovation range from the USA.

From Ludwig there will be a wide range of kits including the new Power Pack nine-drum, a complete power kit which gives a much more projected sound.

The Korg range of synthesizers will be featured at the show, and demonstrated by Vince Hill in one of the sound proof booths on the stand. Marshall amplification will be on exhibit. MXR and DiMarzio pick-ups, for the other end of your guitar, will both be on display and fully demonstrated.

To cater for all tastes, Rose-Morris will be displaying a full



CELESTION SPEAKERS NOW OPTIONAL FACTORY EQUIPMENT ON THESE RANDALL AMPLIFIERS.

Celestion  **POWER**

RSM-150



R-412 TC

R-412 BC

RSM-150-112 C

120 Watts, 2 Channels Switchable, Reverb.

RG-60-112 C



60 Watts, 1-12" Celestion Speaker, Reverb.

RG-120-212 C



120 Watts, 2 Channels, 2-12" Celestion Speakers, Reverb.

Write for free short form catalog or send \$1.00 for complete loose leaf catalog with detailed specifications.

Randall

RANDALL INSTRUMENTS, INC.
1132 DURYEA, IRVINE, CALIF. 92714
P.O. BOX 10936, SANTA ANA, CALIF. 92711

THE EXHIBITION

range of Jupiter Brass & Woodwind instruments.

Visitors on the Saturday should look out for Hazel O'Connor and her band who will be appearing on behalf of Rose Morris in the Brahms room.

ROSETTI (EMI) LTD

At this year's Fair, Rosetti will be exhibiting many of their established best sellers in addition to a host of new exciting ranges. Rosetti continues to expand its range of rock'n'roll lines with leading brand names such as Mighty Mite guitar accessories, Zoom combo amps, Gibson accessories, Schaller machines and bridges, Grover products, Morley effects pedals, The Mouse and Mini Mouse practice amps, Shure mikes and P.A. equipment and the new range of Silver Eagle straps from the USA. Rosetti's acoustic and classic guitar range will be highlighted by the new Mugen Heritage '80, six and 12 acoustics.

The percussion section will be covered by Hamma Drums, Tosco Cymbals and the world beating Pro-Mark sticks.

RSD

RSD will be exhibiting their extensive range of mixers along with the 800B, 800C and 400C amplifiers. They will also have their multichorus and the three and five way crossovers. Technical engineer Paul Belcher will be there to help you with any problems you may be having and Ray Haines, Janice Morgan and the managing director Paul Dobson will also be on hand.

RUDALL, CARTE AND COMPANY LIMITED

Ruddall Carte will once again be displaying their range of instruments from many parts of the world. The Adler, Hüller, Mönning, Hammig, Weltklang etc products will be presented. Also they will be showing for the first time an increased range of Sonata Flutes from Japan which will include a silver headed instrument and an alto and treble. There will also be the Suzuki educational range of instruments.

SOUNDOUT

The stand will contain the complete range of Frunt band equipment including two brand new mixers — the 16/4 and 12/2, which, we are told, are entirely suited to either studio or touring work. You will also be able to view the full range of Soundout Discotheque Audio equipment including the range of budget gear.

STACATTO

Up until now the Stacatto kit consisted of 16 drums and this year's show sees the introduction of two new drums — 13" and 14" concert toms. They will also be in-

troducing a new range of cymbal stands, bass drum pedals, a new snare drum and a new hi hat.

In attendance at the show will be Chris Slade (drummer from Uriah Heep), J. Marshall and D. Marshall.

STACK MUSIC

Stack will be represented by Mike Borer, Jeremy Symons and Peter Robinson. They will be displaying a wide range of products including Vantage guitars, Reunion Blues leather gear, Paiste drum sticks and cymbal cases, Stack flight cases (custom jobs) and Stack Speakeasies.

STENTOR MUSIC CO. LTD

Stentor's stand will include a wide range of guitars from Hokada and Maya, stringed instruments from Stentor, Koberling, Snadner, Klier and Grunert. There will be bows and strings from Riedl, Knoll, Dogal and Handcraft. Maya drums and cymbals will be on display along with Remo drum heads. You will be able to view a wide range of instruments and accessories including banjos, mandolins, flutes, saxophones, machine heads, pickups and new bridge/tailpieces.

Special attraction will be live demonstrations by the Stars and Bars blue grass band.

STRINGS & THINGS

The Strings & Things stand will this year feature music man products very heavily, including the newly introduced 75 and 150 watt twin channel amplifier ranges — also on exhibition for the first time from Musicman, the various options now available on the Sabre guitar and bass, and the Stingray bass, such as rosewood fingerboards, left-hand models and on bass models fretless ebony fingerboards plus narrow neck options.

Also on prominent display will be recently introduced items from Ernie Ball, with an extended range of accessories and books; new effects units from Dod; two new transducer bridges from Barcus Berry; a complete range of brass replacement parts from 'Guitar Man'; new electric guitar strings from C. F. Martin plus the new 'Soundmaster' practice amplifier.

HH AMPLIFICATION

This year the company is to be found at the Kensington New Town Hall, a luxurious venue with many of the facilities the company feels are vital when dealing with both UK and overseas trade visitors.

The full range of HH products will be on show, and to cater for AMII visitors, the company will be running a courtesy bus service.

CBS ARBITER

CBS are holding their own show

which will be taking place from the 13th to the 20th of August in the Kensington Hilton Hotel. They will be exhibiting all their new products which include the Rhodes 54 piano, the new Fender 75 amp. There will be two new guitars — the Strat Special (available with rosewood or maple neck), and also two brand new colours, and the Percussion Bass Special. Another interesting item is the range of white guitar replacement accessories.

As far as percussion goes you will be able to see all the Rogers drums including a new economy kit made with Fibrex shells and ABS Dyna-clasp hardware. They will also be showing the Paiste 101 range of cymbals.

MAINE ELECTRONICS LTD

Maine will be showing their well established range of quality amplification and PA. Their latest model, the Bassman combo, is enjoying tremendous success, along with established favourites like the Musician combo (now in updated form) and the 200 watt PA system.

We understand there could well be at least one new item from Maine. Word has it that this could be a tube combo, but everyone there is keeping very quiet about it. Maine will be showing under the banner of Dave Wilson Music in the Kensington Palace Hotel. Dave Wilson and Andy Cannon will welcome all trade visitors.

PETER & NICHOLAS ENGINEERING CO LTD

In addition to the range of P&N Stands and Accessories, Peter & Nicholas has various new lines to exhibit at this year's show. There is something to interest music, sound and lighting enthusiasts as the latest P&N products include drum stools, guitar stools (with foot rest), organ stools, wall mounted speaker brackets in various sizes, and two revolutionary lighting units.

They will be situated in the Park Avenue, Hotel, Holland Park, London W11.

Also exhibiting at the Royal Kensington Hotel from August 17-23 are the following companies:

BEYER DYNAMIC/DYNACORD

The full 1980 Dynacord range will be on display, including their echo and reverb systems and new amps and speakers. From Beyer there will be the usual comprehensive display of mikes.

BOSE

In addition to the almost legendary 802 speakers, Bose will be showing their 1800 amp, XM6 extra mixer and PM2 power mixer. Martin Kelly and Mike Warren will be on the stand.

GIGSVILLE

Aria guitars, particularly the basses have created quite a stir among musicians over the last 12 months. On the Gigsville stand you will have the chance to see their very comprehensive range plus the new models like the acoustic guitar with a pickup. New to the stand will be A&F mikes, Aria drums, TC Electronics effects and Gigsville amps.

KEITH HAND MUSIC SUPPLIES

Gordon Smith guitars take pride of place on the stand, and you only have to read Stephen Delft's review on the single pickup model in this issue to realise what fine instruments they are. You will also see Fylde and Larrivee acoustics, Keith Hand cases and stands, Chandler brass work and Bennett steel guitars.

PHILIP YORK

Philip York is the UK distributor of Martin guitars, so if you want to see what's new from these legendary instrument makers go along to this stand.

RICHARD BROWN DISTRIBUTION

Melody guitars, Zanchi cymbals, Galli strings, WLM portable organs and Magnus chord organs are just some of the Richard Brown range of products which will be on display.

MUSICAID

A truly innovative company, Musicaid are in the forefront of synthesized percussion with their Simmons drum synths, of which there will be a new model at the stand, drum sequencer and Clap-trap. Musicaid also distribute the Lyricon and other synthesized instruments.

CHASE MUSICIANS

To say that Chase Musicians' display at the Royal Kensington Hotel will be bigger and better than ever would be a genuine understatement. The synth range alone would take some beating, but Chase now deal in guitars, amplification and effects units.

On the synth side, they are now the UK distributors for Oberheim and will have on display their very latest unit, the OBFX. Three new ARP's will also be on show, the Chroma, Solist and a four-voice piano. The keyboard line up is completed by the Octave and Multivox ranges and the Helpinstill piano.

Amplification is covered by the Crate and Tour products while the superb BC Rich and SD Curlee guitars cover the fretted instruments side. A complete range of Syndrums and the Mutron line of effects complete the Chase display.

THE MARK III SERIES

Finally...

Amps as contemporary as your music!

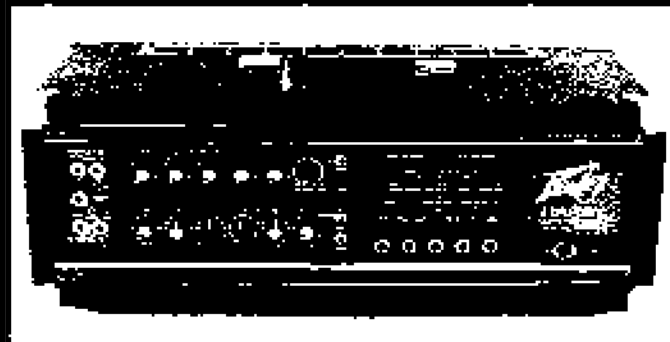
The Peavey Mark III Series is without question the most advanced and most versatile line of instrument amplification systems on today's market. Until you've experienced playing through a system with the performance and flexibility of these new amplifiers, you can't appreciate all the possibilities of playing an electric instrument.

THE MUSICIAN

- 200 Watts RMS @ 1% THD, 4 Ohms
- Two channels with pre and post gain on each
- Individual channel equalization
- Six-band graphic equalizer with in/out switches on each channel
- AUTOMIX function selects either or both channels with remote footswitch
- Channel LED indicators
- Phase with color and rate controls
- Master reverb
- Input preamp, send and return
- Preamp and line outputs
- Power amp input

THE BASS

- 200 Watts RMS @ 1% THD, 4 Ohms
- Two channels with pre and post gain on each channel
- Individual channel equalization
- Six-band graphic equalizer with in/out switches on each channel
- AUTOMIX function selects either or both channels with remote footswitch
- Bi-amplifying capability with variable crossover points
- "DDT" compression circuit with LED indicator and in/out switch
- PARAMID and mid shift equalization
- Channel LED indicators
- Preamp and line outputs
- Power amp input



THE STANDARD

- THD: 1.0%
- Two channels with pre and post gain on each channel
- Low, mid and high equalization
- PARAMID and mid shift controls
- AUTOMIX function selects either or both channels with remote footswitch
- LED channel indicators
- Master reverb
- Preamp and line outputs
- Power amp input

THE CENTURION

- 130 Watts RMS @ 1% THD, 4 Ohms
- Two channels with pre and post gain on each channel
- Individual channel equalization
- Parametric equalization
- AUTOMIX function selects either or both channels with remote footswitch
- LED channel indicators
- "DDT" compression circuit with LED indicator and in/out switch
- Preamp and line outputs
- Power amp input

These features give you an indication of the Mark III Series' versatility and performance, but specs and features mean little unless you can plug-in and experience for yourself. See your Peavey dealer for a demonstration, he'll show you why unbelievable values are still a reality with Peavey.



PEAVEY ELECTRONICS
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Meridian, MS 39301

"The Company
That's Doing It."

MUSIC BOOKS. CHOOSE YOURS TODAY.

Here are some of the finest music books and tutors you'll find anywhere today. All have been specially selected and are excellent value for money. Among them you are sure to find the titles you've been looking for. By each book there's a space for you to tell us how many copies you need. To order books simply fill in this space. Write your name and address below, remove or photocopy advertisement, and send with payment to Mail Order Music. Your order will be dealt with the day it is received and your book sent right away.



- Electric Blues Guitar**
A book/record guide to blues theory and lead guitar improvisation based on recorded examples in the styles of outstanding contemporary guitarists. With demonstration record. £5.95

- Beginning Blues Guitar**
A basic instruction manual by Jerry Silverman £3.50

- Blues Picture Chords And How To Use Them**
Features most often used right-hand patterns in diagrammatic form. By Happy Traum £1.95

- Blues Riffs For Guitar**
Riffs and patterns in the styles of modern bluesmen. £1.95

- So You Want To Be A Drummer**
A basic primer. £2.95

- The Art Of The Drummer**
The most comprehensive drum tutor available today. £3.95

- The Art Of The Drummer Volume Two**
Applies drummer's technical skills to many varied drum kit set-ups. £3.95

- Drum Set Handy Guide**
Contains all the patterns necessary to play any club date. £1.50



- Teach Yourself Lead Guitar**
Techniques, fingerings, riffs, blues scales, soloing and much more. In standard notation and tablature. Discography included. *A Mail Order Music Special Recommendation.* £2.95

- Improvising Blues Guitar**
A programmed instruction manual using a 'box system' easily understood by anyone. £4.95

- Country Rock Guitar**
A book/record guide to contemporary electric lead and rhythm styles based on the sounds of today's top bands and guitarists. £5.95

- Jazz Riffs For Bass,**
£2.50

- Jazz Riffs For Flute, Saxophone, Trumpet and other Treble Instruments.** £2.50

- Jazz Riffs For Guitar**
£2.50

- Jazz Riffs For Piano**
£2.50

- Jazz Chords For Guitar**
£2.50

- Jazz Guitar**
A practical self-instructor by Mickey Baker. £2.95

- Bass Guitar**
With special FREE instruction record. £3.95



- Guitar Case Chord Book**
Carry it everywhere. Clear readable diagrams. Fits into your guitar case. No page flipping. Only 95p

- Tuning Your Guitar**
Easy-to-follow text plus diagrams. Same convenient format as Guitar Case Chord Book. Only 95p



- Pink Floyd**
Their day-to-day story. From the beginning. In hundreds of black and white and full colour photos. First publication anywhere. *A Mail Order Music Special Selection.* £5.95

- Complete Book Of Modern Drumming**
Offers a practical approach to drum techniques. £4.95

- Pianist's Picture Chords**
A guide to the most useful chords in every key with easy-to-follow photos and diagrams. £1.95

- Pianist's Chord Manual**
Includes sections on scales note reading, harmony and accompaniment. £1.95

- Improvising Rock Piano**
Clear, comprehensive instruction and over 100 exercises. £3.95

- Piano Chord Finder**
The original and still the best. Find any chord instantly without reading music. How to accompany any song from rag to rock. Only 95p



- Art Of Ragtime Guitar**
A book/record guide to one of the most challenging of today's fingerpicking guitar styles, featuring the sounds and syncopations of ragtime—the music that became jazz. With FREE demonstration record. £5.95



- Teach Yourself Rhythm Guitar**
Rock, disco, ballad and blues-funk rhythms, plus power chords, bass riffs and more. The many tunes and exercises are all written in standard notation and tablature. Full discography included. *A Mail Order Music Special Recommendation.* £2.95

- Best Of Thin Lizzy**
21 compositions including chart-busting Whisky In The Jar, Boys Are Back In Town, Dancing In The Moonlight. A superb collection of songs from one of the world's greatest exponents of hard rock. £3.50

- Lead Rock Guitar**
A complete course for creating rock leads and patterns by one of today's most respected guitar professionals—Jimmy Stewart. *With 2 cassettes* £12.95



- Drum Drops—Volume 4**
Latest release in this remarkable series of musician's aids. Features contemporary light rock styles. Record or cassette. Only £4.95 *Please specify which required when ordering.*

- Beginning Blues Guitar**
An instruction manual for the creative and imaginative guitarist who wants to develop his techniques in this rewarding area. £3.50

- Complete Chords And Progression For All Instruments**
Covers all popular and progressive chords fully explained in text and exercise form. An important aid for any serious musician. £3.50



- Rock Family Trees**
The development and history of rock bands from Gene Vincent and the Blue Caps to Ian Dury and The Blockheads. By Pete Frame. *A Mail Order Music Special Recommendation.* £3.95

- Bass Guitar**
A basic guide to playing electric bass guitar. Blues progressions, rhythm riffs, transpositions, walking bass lines, and soul sounds. With scores of riffs to practice. £3.95

- Instrument Repair**
A comprehensive primer containing over 100 photos. Covers repair and preventive maintenance of most popular instruments. £4.95

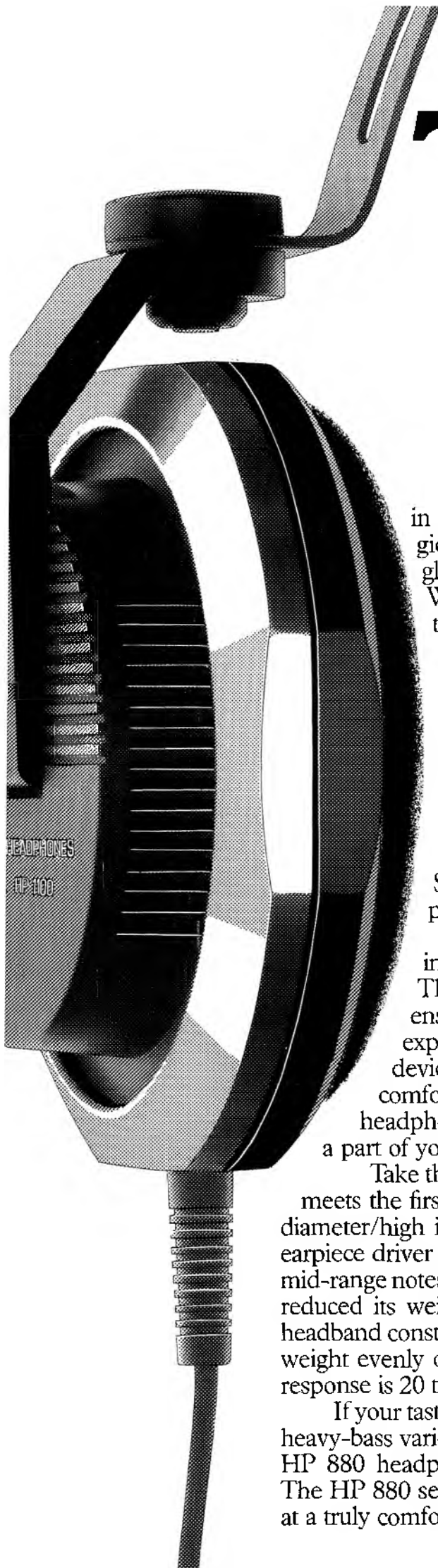
To: **Mail Order Music, Camden House, 71 High Street, Newmarket, Suffolk.**
Please send me the book(s) shown above. I enclose a total of £_____ by cheque postal order (tick whichever applies) which includes post and packing charges.* Cheques and postal orders should be made payable to Mail Order Music and crossed.

*Post packing charges please add 50p for one book, 15p for each additional book.

Name _____

Address _____

The JVC hearin



At JVC we don't believe in restricting our technological know-how to a few glamorous, high-cost items. We take the same painstaking care over our enormous range of audio accessories.

They're a sight for sore ears.

Right between the ears

We know how important private listening has become to the music lover. So we make sure our headphones live up to our hi-fi.

There are two essentials in headphone designing. Their acoustic device must ensure delivery of rich sonic expressions. Their fitting device must allow for a steady, comfortable placement. All our headphones are built to become a part of you - your JVC ears.

Take the HP 1100 for example. It meets the first requirement with large diameter/high impedance (100 ohms) earpiece driver units for rich basses, clear mid-range notes and brilliant highs. We've reduced its weighty feeling with a dual headband construction that distributes the weight evenly over the head. Frequency response is 20 to 20000 Hz.

If your tastes veer towards the louder, heavy-bass variety of popular music, the HP 880 headphones are purpose-built. The HP 880 set offers high performance at a truly comfortable price.

The list goes on. The HP 550's pressure-type construction makes it ideal for monitoring recording sessions. The HP 303 is an air tight stereo set and features large diameter driver unit (46 mm) with ingenious polyester diaphragm. Why not try them on for size?

Pick up the Works

Whether you want to record a flugelhorn, a fly on the wall or your father-in-law, JVC have the best mike around. For musical instruments the M 201 and MU 104 electret condenser mikes more than do the job (the former is stereo).

We recommend the MD 825 and MD 111 dynamic mikes for vocals, parties, speeches, meetings and interviews.

You'll find full information on directivity, frequency response, impedance and sensitivity in our

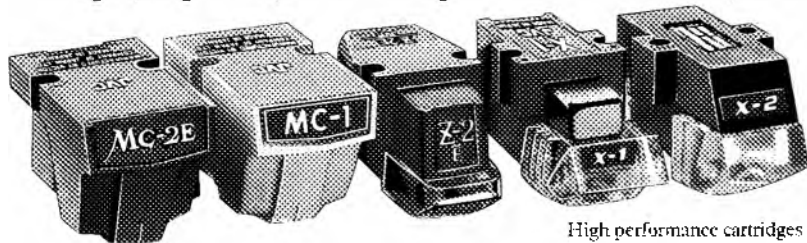


guide to g aids.

useful microphone guide It's worth picking up too.

Moving on from the Moving Coil

These days every music lover knows the advantages of the MC (Moving Coil) cartridges, especially their indep-



High performance cartridges from JVC

endence of loading conditions Now, using our advanced technology, JVC have developed a new design that far out performs conventional MC Cartridge designs.

In our new design the moving coil isn't really a coil at all; it's a printed pattern for a coil on a very thin wafer (1mm square).

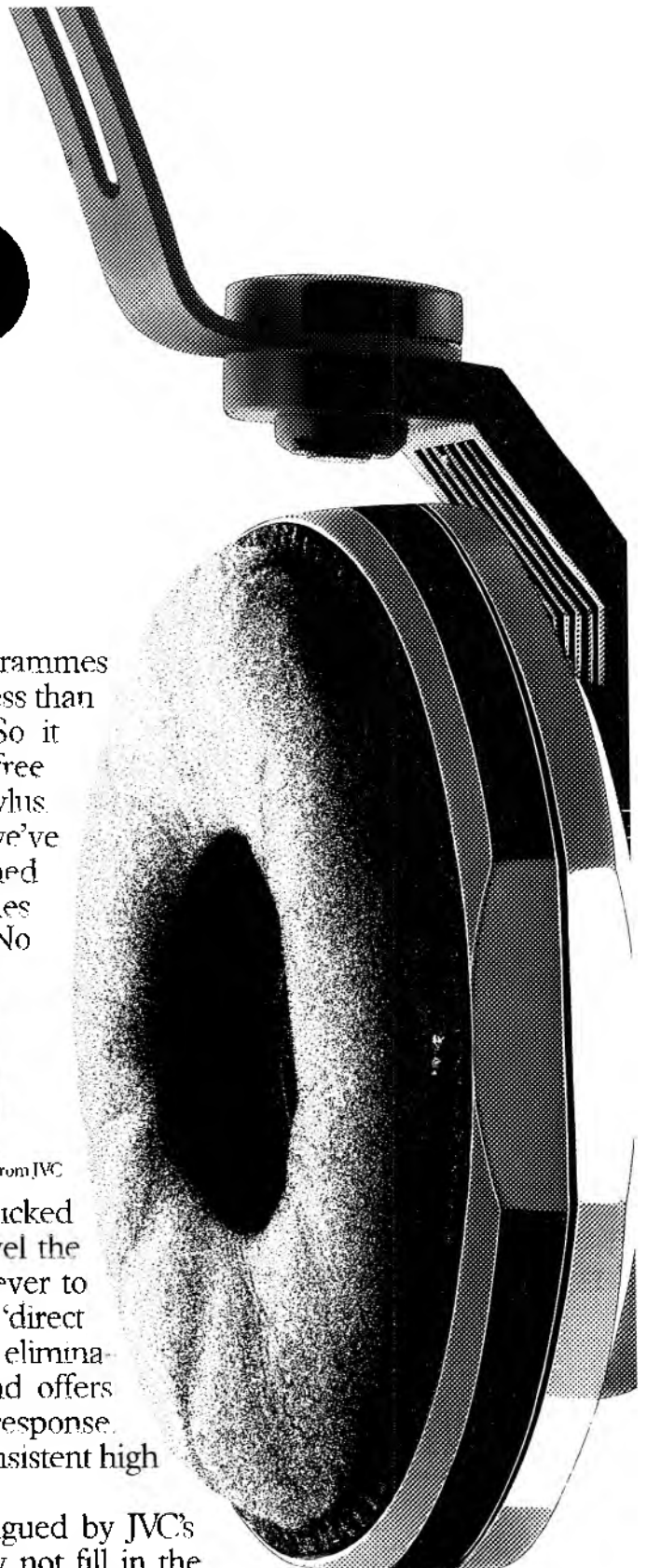
At a mere 150 microgrammes it weighs 100 times less than conventional coils. So it doesn't hinder the free movement of the stylus.

What's more, we've successfully positioned the 'microcoil' 5 times closer to the stylus. No

more must a signal picked up by the stylus travel the length of the Cantilever to reach the coil JVC's 'direct coupling' design has eliminated phase delays and offers excellent transient response.

The result - consistent high performance.

If you are intrigued by JVC's accessory range why not fill in the coupon below for full details.



HP 1100 headphones



MD 111

Please send me further guidance on
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JVC

ANOTHER STEP CLOSER TO REALITY

JVC, a product of the JVC Company of Japan

Gigsville - Distributor Profile

Who would dare to call the music world conservative? And yet how slow guitarists in western countries were to abandon the idea that a guitar made in America was, simply because of the geographical location of its factory of origin, better than a guitar made in Japan.

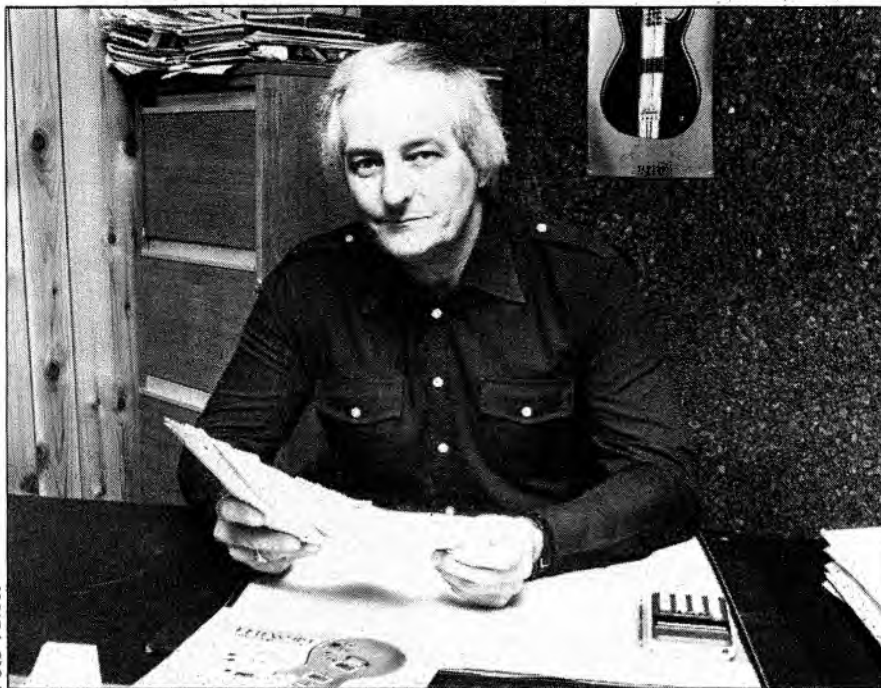
The 1970's was the period in which that assumption was discredited — nowadays most musicians choose their guitars on quality alone — without reference to nationality. The fact remains that if it had not been for active and pioneering distributors like Gigsville, who handle all Aria products in the UK, some of the best guitars around might still be struggling for recognition. Many a good instrument, like many a good musician, needs to be given a break in management and publicity before it can achieve the success it deserves.

Gigsville was founded in November 1977 by Pete Tulett, who was previously Sales Director for Rosetti (EMI Ltd) and was already a well-known figure in the music business. He was joined at Gigsville by Terry Mabey, whose experience as Special Projects Manager with Hohner for Sonor drums prepared him for work at what was to become one of Britain's largest-scale single line instrument distributors.

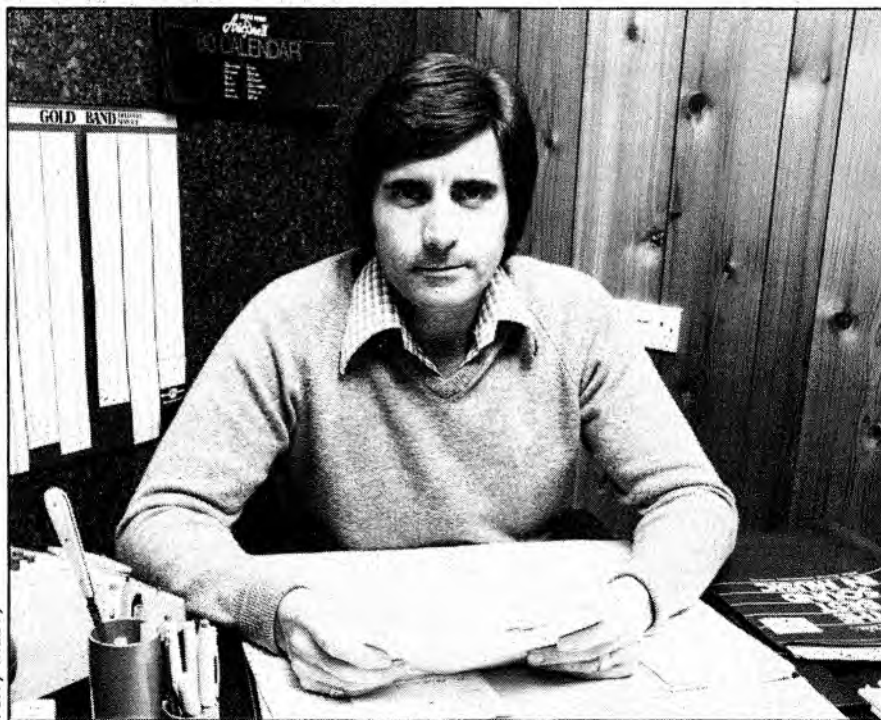
Both men had a background as working musicians, and the idea behind Gigsville was that it would break down barriers between those who distributed and manufactured instruments and those who played them. "From the start" explains Pete, "We were acting on the principle that a distributor has to be more than just a clearing house for imported equipment. Gigsville are also the link between the designers in Nagoya, Japan, and the musicians who play Aria guitars in this country. We encourage comments and feed-back on the guitars and we've worked with guitarists from Gerry Cott to Ike Isaacs on design ideas."

This policy of involving the musicians is one prong of Gigsville's and hence Aria's two-pronged assault on the guitar market. The other side to the operation is a fastidious attention to detail in quality control. For many musical instruments, quality control is merely passive — a matter of throwing out sub-standard stock.

As most guitarists know, this is not the case with guitars because they need to be accurately 'set up' before they can be played — an active and indeed expert form of quality control which, in Gigsville's case, is carried out by John Joyce Quality Control Manager,



Pete Tulett



Terry Mabey

virtuoso performer, designer, recording artist, and one of the best respected guitar craftsmen in England. Some guitars have in the last few years developed the reputation that you need to get them set up after you buy them before you can play them. Backed by John Joyce's careful craftsmanship, Gigsville are fond of challenging customers to find a badly set up Aria in any of the dealers they supply.

The Gigsville operation is based in Heston, Middlesex, a stone's throw

from Heathrow airport. As well as Pete Terry, and John Joyce, there is John Small, who is a guitarist and guitar teacher in his spare time and as an ex-retailer plays an important part in dealer liaison, Ian Terry, who recently joined Gigsville after a stint as a professional guitarist on the Rockabilly scene, and Cherry Addison, the most usual voice at the end of the Gigsville phone and the one who, it is understood, 'holds the place together'.

In this small team are the people who

Inspection time at Gigsville



have built the Aria guitar up from a comparative unknown to one of the most popular acoustic and electric choices of today. But they are now handling more than guitars.

Since the company was set up in 1977 Aria has introduced a number of new lines. Aria banjos and mandolins have been known for some time. Aria amplification is quite a recent introduction, with the Little Devil, the Birdies, the Locos, and the plug-in micro amp, the LA40 adding to the possibilities for

the guitarist who wants a small combo or practice amp. A&F microphones are another recent introduction, but there are already excellent reports of their quality and their value.

The Aria drums, likewise, are a late '79 introduction, but doing well, and there is a whole range of minor accessories such as stands, straps, and other equipment. With the advantage of distributing equipment by only one manufacturer Gigsville can always offer competitive prices and are in constant

touch with the head office of Arai and Co in Japan, so that they are well placed to respond to the latest demands from musicians of all kinds.

In 5,500 square feet of warehouse space at Heston they run a close-knit, efficient set-up aimed at keeping overheads low and giving a good deal. Judging by the success of Aria products, Gigsville has achieved what it set out to achieve.

Paul Ashford

CARLSBRO

shaping the 80's

Sometimes you just have to decide whether you want to lead or follow. It may not be a sudden decision or even a conscious one, but there is a strong distinction between aiming to keep up with the standards, and setting the standards.

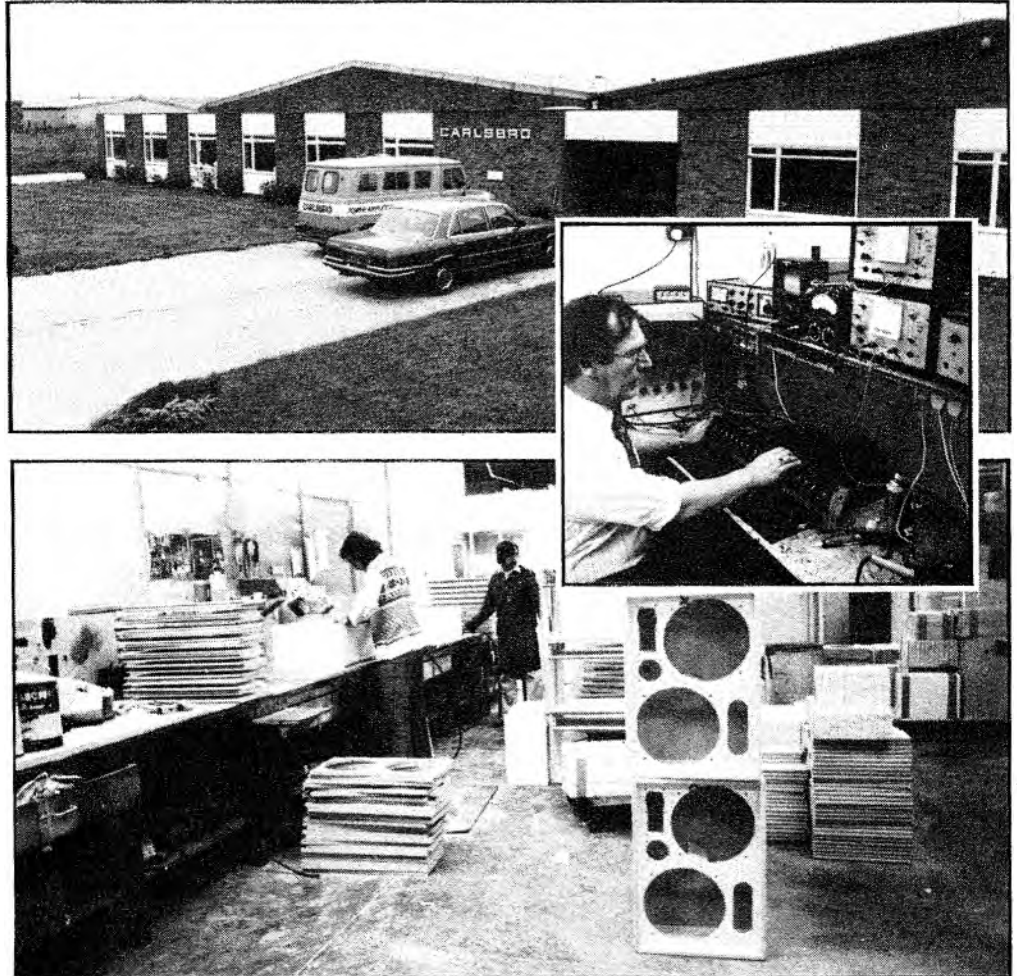
Years ago, a television engineer called Stuart Mercer decided that he could make amplifiers that were better and cheaper than any that existed at the time. The amplifiers were called Carlsbro after his wife's cat, Carlsbro, who died after swallowing a live soldering iron. They introduced a name that has for nearly two decades stood for unparalleled workmanship, sound quality, and reliability in guitar, bass and instrument amplification and speakers.

A name that, after the company's uncompromising drive in the last two years for perfecting powerful ultra-high-technology solid state amplifiers, today more than ever before, dominates the world in sound reinforcement equipment.

Carlsbro equipment is made at a single large factory near Mansfield in Nottinghamshire, where all the major processes in putting together an amplifier, combo, cabinet, or accessory are integrated under one roof.

The company is a team. Its leading staff are all musicians and the atmosphere in which Carlsbro equipment is developed is described by Promotions Manager Tony Taylor as a 'powerhouse' of ideas, technical know-how, and the judgement that comes from many years experience.

MD Stuart Mercer's inspired design work remains at the centre of Carlsbro's technology but R&D is very much a team effort headed by Stuart and Chief Development



Engineer Ivor Green, involving feedback from many other members of the company, and ultimately from the musicians themselves. These can be kept in close touch with the factory via the associated chain of Carlsbro Sound Centres.

Tony Taylor, Production Manager, Noel Scott and Sales Manager Mike Wilson together with Stuart Mercer and Ivor Green form the nucleus of Carlsbro management, but when they speak of the kind of quality the factory turns out, they insist "we couldn't do it without the commitment of the rest of the staff - make sure you mention that!"

The manufacturing process

itself is based on very fine tolerances and extensive automation - machines like the flow solder unit make a neater, quicker, and more reliable job than human hands. Not that the human element is ruled out.

Carlsbro have a woodworking shop where they make all their own cabinets, and the craftsmanship of the carpentry complements the painstaking acoustics research which determines exactly what type and thickness of wood is suitable for what speaker. One vital process that can never be done mechanically (although machines can make it infinitely more precise) is quality con-

trol.

Quality control is carried out with the same meticulous thoroughness as checking of electronics in, for example, the aircraft industry. A musician's life doesn't depend on his equipment, but on occasion his career might, and gear failure is invariably embarrassing and often costly.

All materials are checked as they come in, and the Carlsbro assembly shops are equipped with test jigs to assess each sub-assembly separately, and then the product as a whole. Equipment such as frequency analysers means that Carlsbro can ensure not only that every product works, but that it

works to an exact specification. A typical medium sized amplifier is tested against a check list which details over 500 separate steps. A 'playing test' takes place before the product leaves the factory.

The massive success of Carlsbro equipment is based on integrated effort at the factory. The departments are all concerned with the total concept of Carlsbro amps rather than just their own part of it. So ideas from Quality Control, from the woodworking shop, from the assembly stage and from marketing are all fed back to the R&D team.



Every product goes through at least two prototype stages before it is considered sufficiently refined for production, and Carlsbro reliability is built-in from design stage onwards, beginning with sound production techniques and ending with foolproof test procedures.

Committed to keeping the British amplifier in front of its foreign competitors (where, they will tell you, it has undoubtedly always been) Carlsbro took a major decision two years ago when they chose to commit the whole of production to solid state products. Today, they are very happy that they did so.

The era of the amplifier that had just one distinctive sound is gone: musicians are no longer aiming to sound the same as the artists they most respect — they're aiming to develop their own, unique

sound, which requires the control and facilities of sophisticated solid state. Carlsbro are noted for the warmth and character of the distortion sounds their guitar amps can produce — they maintain they have just about reached the point where with the right settings on a sophis-

ticated Carlsbro solid state guitar amp, you can 'close your eyes and think it's valves'.

But the advantage is you can do a whole lot of other things as well: parametric and/or graphic EQ are exploited to the full.

Rather than describe the techniques and standards of

Carlsbro amplifier production any further, we would simply recommend an appointment with the Stingray Professional Bass at the Music Fair, or subsequently at your local dealers. It's probably the best evidence available of the way Carlsbro are moving with the computer age!

CHORUS

Chorus / kōr-əs / n

Something sung or uttered simultaneously by a number of persons or instruments.



DOD has redefined the chorus for musicians. The 21 millisecond delay gives effective doubling and the internal oscillators bend the pitch just enough to provide realistic multiple voices. We have included a compandor for whisper quiet operation even at line levels, and the effect foot switch is active so it switches

quietly. There are two switchable speed controls that can speed up and slow down like a rotating speaker. However, the most dramatic feature is the synthesized stereo outputs. Go to your DOD dealer, plug in two amplifiers, a guitar and listen to the fullest stereo guitar sound you've ever heard.



Electronics Corp., 242 W. 2950 So.,
Salt Lake City, Utah 84115, Telephone (801) 485-8534

U.K. Distributors: Strings & Things Ltd. Unit 2, Chapel Road, Portslade, Brighton BN4 1PF, Telephone Brighton (STD 0273)412554.

Distributed internationally by: E and E Instruments International, 23011 Moulton Pkwy., F7, Laguna Hills, CA 92653, U.S.A., Telex 182-291

Specifications

PE175 'Herb Ellis' Mahogany fixed neck * Ebony fingerboard * 20 frets * Maple body * 2 AL-7 pickups * 2 tone controls * 2 volume controls * Pickup selector * Sunburst finish

TA1500 'Ike Isaacs' Mahogany neck * Gold finish machine heads * Ebony fingerboard * 21 frets * Solid spruce top * Maple back and sides * 2 humbucking pickups * 2 volume controls * 2 tone controls * Dark Violin Sunburst finish

JJ6 'John Joyce' 'Turn of the century' design by UK guitarist/craftsman John Joyce * Single piece mahogany neck * Classic style machine heads * Rosewood fingerboard * Solid spruce top * Mahogany back and sides * Herringbone inlay

JJ12 As JJ6, 12 string version

PB6 'Paul Brett' Mahogany neck * Sealed gear machine heads * Rosewood fingerboard * Solid spruce top * Solid mahogany back and sides * Purflid binding

PB12 As PB6, 12 string version

Hear *Aria* On Record

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PAUL BRETT & JOHN JOYCE

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"HERB ELLIS AT MONTREAUX"
CONCORD RECORDS.

IKE ISAACS & DENNY WRIGHT

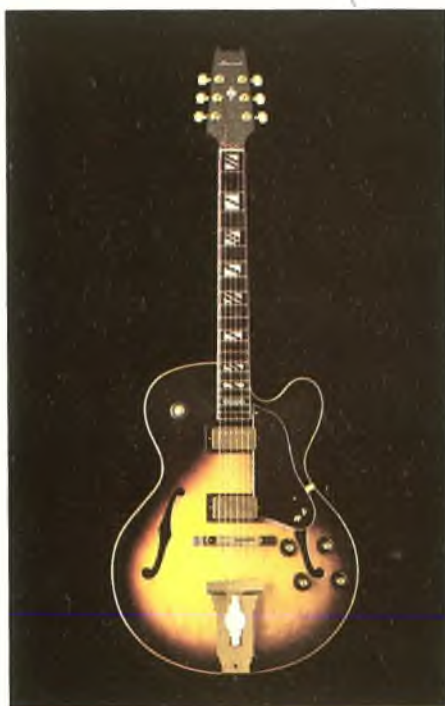
"VELVET" BLACK LION RECORDS.

GIGSVILLE

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Way, Heston, Middx.
01-897 3792

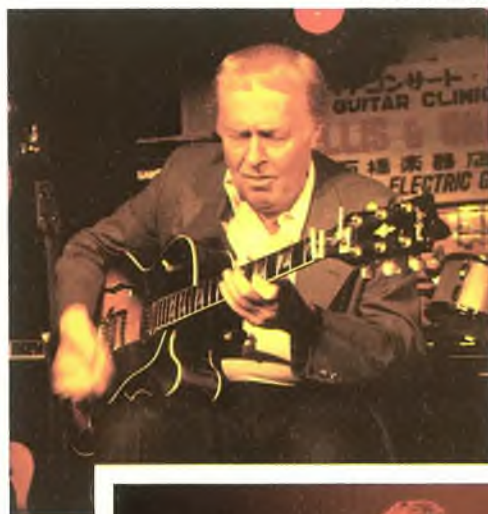
Aria® Custom acoustic electrics

Aria want to make the guitars you want to buy. That is the major philosophy behind the company's success, and that is the reason why selected artists are invited to collaborate in guitar design. On a world-wide scale, it is impossible to design every guitar to the specification of its future owner but by working with admired and respected musicians at the top of their field such as Ike Isaacs and Herb Ellis, Paul Brett and John Joyce, we feel we can meet our customers half-way. The top range acoustic electrics produced in this way are among Aria's finest creations and have attracted considerable attention from Jazz musicians — virtuoso session men Martin Taylor and Denny Wright (who like Ike Isaacs plays with the group Velvet) also endorse Aria acoustic electrics. On the acoustic side co-operation with John Joyce has resulted in a historic concept being re-born, and Paul Brett gives his name to one of the hand-somest 'jumbos' around.



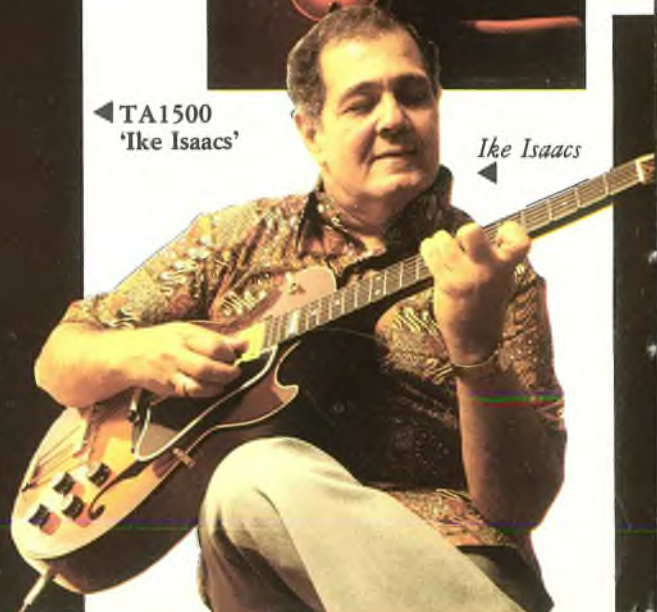
◀ PE175 'Herb Ellis'

▼ Herb Ellis

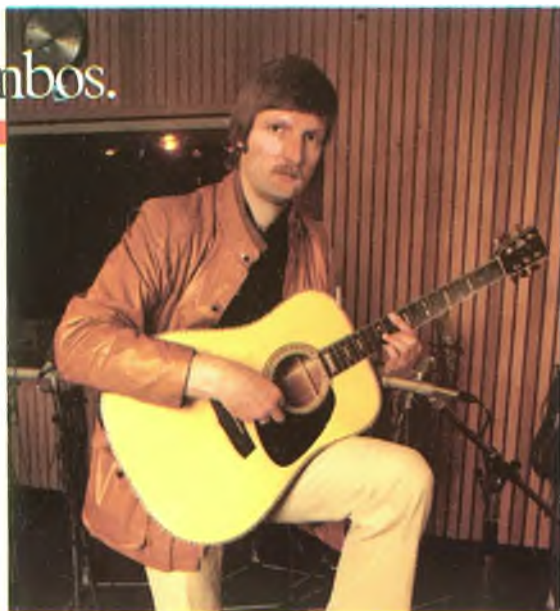


◀ TA1500
'Ike Isaacs'

◀ Ike Isaacs



& Jumbos.



Paul Brett ▲

PB6/12 'Paul Brett' ▶

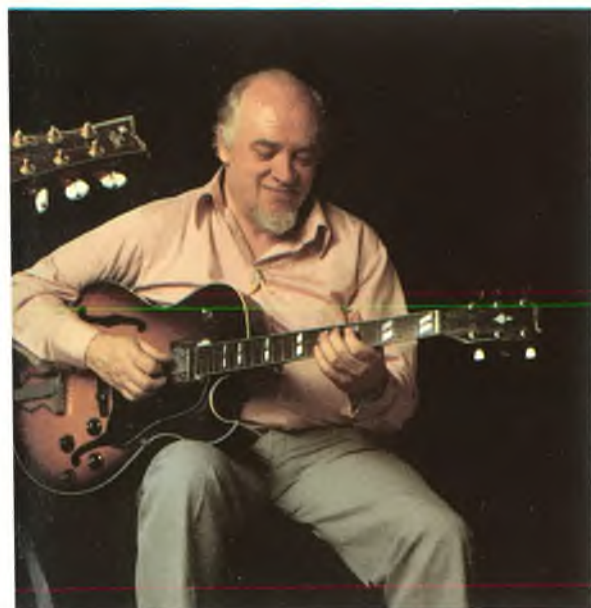
John Joyce ▼



JJ6/12 'John Joyce' ▶

◀ Martin Taylor

▼ Denny Wright

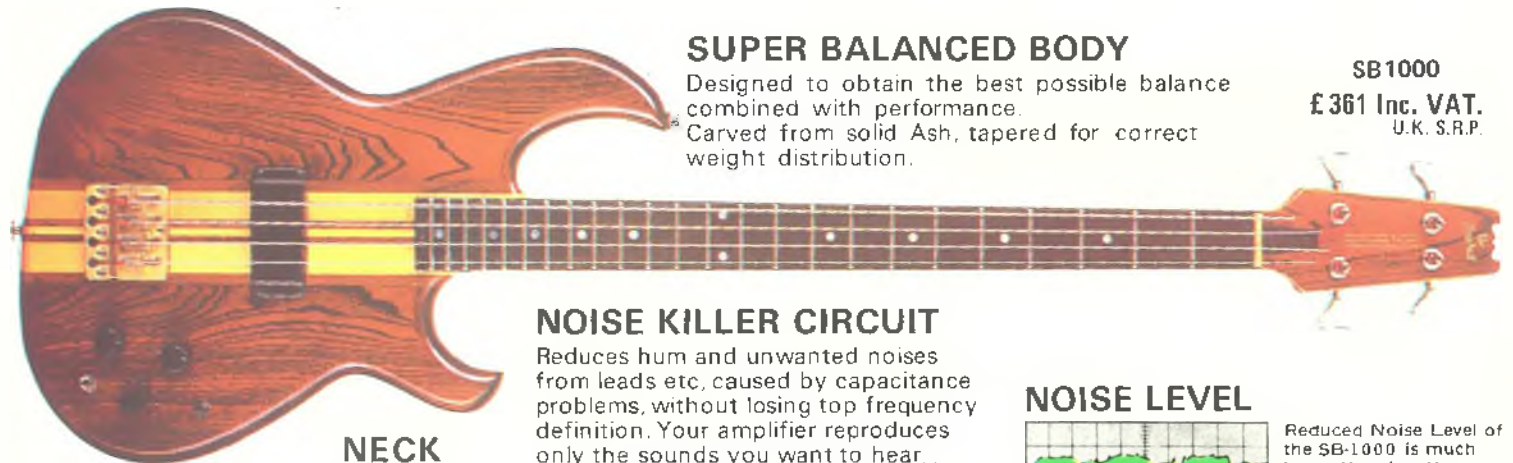
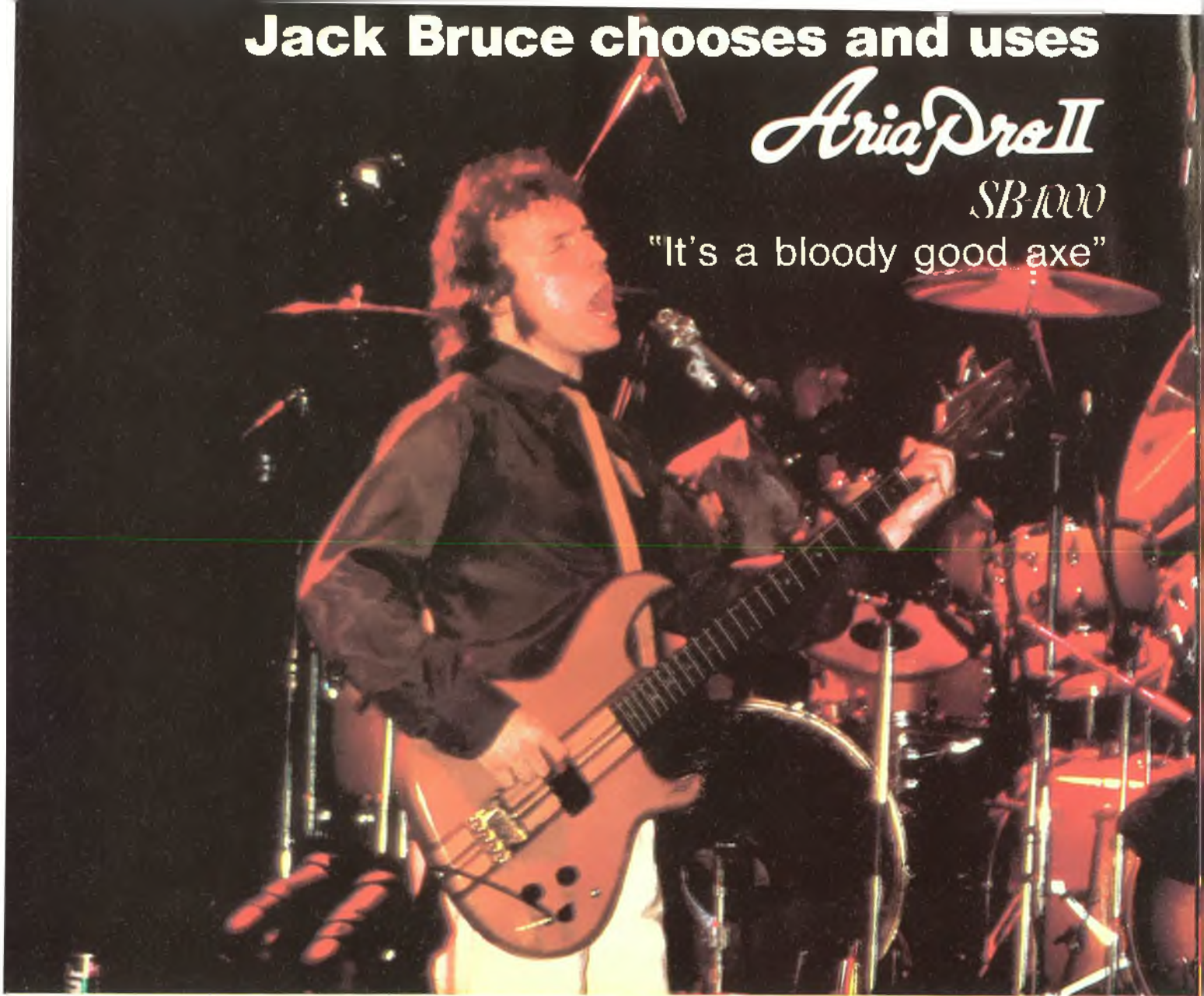


Jack Bruce chooses and uses

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"It's a bloody good axe"



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Designed to obtain the best possible balance combined with performance. Carved from solid Ash, tapered for correct weight distribution.

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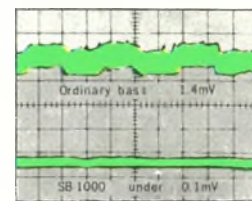
NECK

Long scale with 24 frets. Built with alternate 5-ply laminations of maple and walnut running right through the body for transmitting maximum string vibrations to the pickups mounted in solid timber.

NOISE KILLER CIRCUIT

Reduces hum and unwanted noises from leads etc, caused by capacitance problems, without losing top frequency definition. Your amplifier reproduces only the sounds you want to hear, without external noises. Ideal for studio conditions (the Noise Killer is driven by 9 volt batteries and switches on when Jack Plug is inserted. Life approximately three months with 2-3 hours per day use).

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Reduced Noise Level of the SB-1000 is much lower than in other guitars without active circuits. It is ideal for D.I. where very clean sounds are essential.



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HOHNER

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many decades should be capitalised upon. The result is our — "Signature Series". Created by experts for professionals who identify artistically with their instruments, and for whom quality of sound is more important than price. A limited edition of distinction to which I proudly and confidently add my personal endorsement.

Horst Link
Horst Link



The Bolt Strikes

In the past few years, you've probably heard many amplifier manufacturers claiming that their solid state amplifier has that "tube amp sound." Granted, it was close, but still... no cigar. You've remained unconvinced, and so have we.

The fact is nothing can get a tube amplifier sound like a tube amplifier. But the problem is that generally you've had to give up a lot of the advantages of solid state technology in order to appreciate the sound of the tubes.

The Bolt strikes. The Bolt 60 is a 60 watt (R.M.S.) amplifier that features the standard vacuum tube configuration (one 12AT7 and two 6L6GC) to produce that inimitable warm sound rich with harmonic overtones. But unlike other

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The F.E.T. circuitry also gives the Bolt 60's bass, middle and treble controls, the kind of flexibility musicians demand for attaining their own personal sound.

The Bolt 60 has two separate channels for immediate switching between clean and distorted sounds. Channel one features two volume controls and a master volume control to produce the classic cranked-up sound even at low volumes.

The effects section of the Bolt features a self contained reverb, and an effects loop that can be routed either pre or

post EQ, or post volume controls, so that effects can be used effectively—and silently.

The Bolt is a unique amplifier. Unique because it combines the technology of the future with the integrity of the past. Get struck by the Bolt—

For more information on the Bolt or our other amplifiers, send \$1 for our new Amplifier/PA catalog.

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- Piano top detachable from base.
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Height	71cm (28")
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Top Overhand Length	
72 Note	114cm (45")
88 Note	137cm (54")
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96cm x 30cm (38" x 12")	
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72 Note Top	14 kgs
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Eight years of specialist design activity have been concentrated on providing a sound tonality recognizable to the conventional pianist, with a non-linear touch response which gives a good instinctive link to dynamic control.

Genuine one-man portability is obtained for a Six Octave instrument which has four intermixable Voices plus extra Electronic Effects of Tremolo, Multi-string detuning, and Phasing.

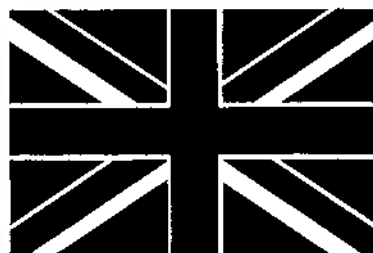
U.K. manufacture and direct distribution to Retailers gives a considerable saving over the imported products similarly aimed at serious Piano simulation. For further information contact us at the address below or call in for a demonstration (please check show room opening hours by telephone).

This British built and designed Electronic Piano can be used by the beginner or pro. You can practice by plugging in headphones or you can record direct on to tape, making this instrument extremely versatile to any & all levels of playing. It is light, easy to move but gives the full & pure tones of a normal piano WITHOUT THE COST!

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Tell us about yourself
Your age 14-18 24-29
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Are you
 Amateur
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Amount spent yearly on instruments
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Meet the Original Stanley Screamer



It all started with an idea: build a professional sound reinforcement system that would knock your socks off, yet survive the rigors of the road.

Now we don't want to leave you barefoot, but we do want to make an impact on your ears...and your performance. Stanley Screamers do just that.

How'd they come about? Stan Miller of Stanal Sound Ltd. developed the concept. Then Altec Lansing took that concept and breathed life into it, creating the Stanley Screamers—state-of-the-art in sound reinforcement!

There are eleven models in all, from the small slope monitor to the huge dual sub-woofer system, with everything in between.

Features? How's Altec Lansing's latest: Mantaray horns, Tangerine Radial Phase Plugs and LF Series Loudspeakers! Three reasons why the Screamers blow away their competition.

Plus they're super-rugged. Built from non-resonant plywood, covered with fiberglass—they're impervious to ham-fisted roadies and cross-country tours.

What else makes Stanley Screamers special? The company they keep! Stan and the Screamers have backed such folks as Neil Diamond, John Denver and Pink Floyd, to name just three.

Stanley Screamers... they're one tough act to follow.

For more information on Stanley Screamers Loudspeaker Systems for Entertainers, write: Stanley Screamers, P.O. Box 4730, Anaheim, CA, U.S.A. 92803.

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Performer. A name that befits our brilliant new range of lead instrument systems as aptly as the equipment will describe your musical style...because Performer is actually programmable to sound however you wish, with virtuoso subtlety.

Free from restrictions and vibrant with the flexible sound of MOS-FET technology, cool running and powerful.

On the new scratchproof front panel you'll be comforted to find an illuminating HH logo and the inputs for two separate channels. This arrangement offers innovative permutations between tone, compression, reverb and distortion level—from tingling clear to creamy rich. And the basic price includes a remote footswitch (with LED status indicators) for logic selection between the two channels and between built-in effects.

Should you desire still more effects, then the amazingly small 21st Century Module may be installed completely into the Performer control panel to generate phasing, ADT and echo: with no entangling leads, no exhausting batteries, no hum and no noise.

To project this sound with the quality it deserves, HH Acoustics have designed and manufactured completely new loudspeakers, harmonically optimised for each model in the Performer range.

Sample this futuristic simplicity for yourself at any HH dealer, who will gladly explain how MOS-FET reliability continues to protect your investment and can lead you to enlightenment.



Graduate to the 80's. Performer.

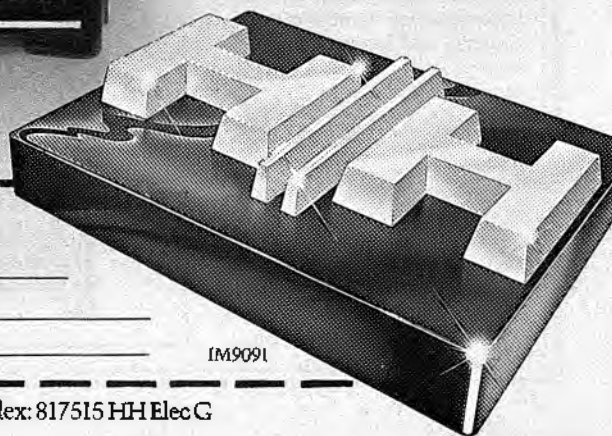
Please send a Performer brochure and dealer list.

Name _____

Address _____

IM9091

HH Electronic, Viking Way, Bar Hill, Cambridge CB3 8EL. Tel: Crafts Hill (0954) 81140. Telex: 817515 HH Elec G



MARKET REPORT

If you go up to the stage at any gig, fight your way past the crowd of fans and try to catch a glimpse of what equipment the band use, chances are you'll see a row of sleek flat HH MA100 head amps.

HH's "famous" row of green flashing lights are about the best-known in the amplification business and many roadies have blessed the HH design who gave them a thought and made HH's MA100 one of the lightest and most portable bits of gear a band could need.

Their's is a well-respected name in the cut-and-thrust of today's highly competitive electronics market and they manufacture over 80 products in the professional and industrial fields as well as serving the needs of many musicians who need clean-sounding and reasonably-priced sound reinforcement.

In recent years many well-known names such as Supertramp, the Who, Specials, Undertones, Louis Stewart and even such diverse bands from the Sex Pistols to Matchbox have had their sound influenced by HH.

In order to get some feedback from the men who handle the business-end of HH's wide distribution *IMRW* have surveyed the music shops who are primary stockists of HH gear and prepared a Market Report which is summarised below.

HH at the Heart

One can find HH providing the heart of many sound systems. For example at The Venue in Victoria, The Palladium, Royal Opera House and most West End theatres and cinemas.

HH sound equipment can also be found on North Sea oil platforms, Russian salt mines and hotels, major East European concert venues and as far afield as Japan in Sony's new two million pound studios.

HH In The Studio

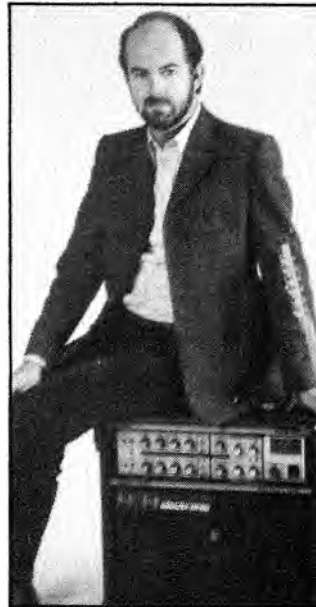
In UK studios such as the Roundhouse, The Manor, The Townhouse, Polydor and CBS studios and most European Eastlake studios.

HH Acoustics

The company was formed to provide high quality speaker chassis using modern space programme materials, and providing specifications needed for HH Electronic equipment. From providing for these needs the company has grown to become the second largest European manufacturer and today supplies a large number of European and American manufacturers. Many musicians may well have HH Acoustic speakers in their systems without knowing it!

HH Complex

Musicians are always welcome to visit HH's Cambridge headquarters, and many take the opportunity to do so (and have their equipment serviced at the same time with a couple days



Mike Harrison



notice!). Facilities are now spread over six buildings including warehousing, research laboratories and the manufacturing plants.

New Products

Organisation changes in the company have recently emphasised the importance HH places on new products. As the *only* European company totally committed to such a policy HH will be in a better position to provide for the musicians' needs, than overseas competitors.

The People Behind the Name

Chairman and Technical Director: Mike Harrison. He brings you all the new products.

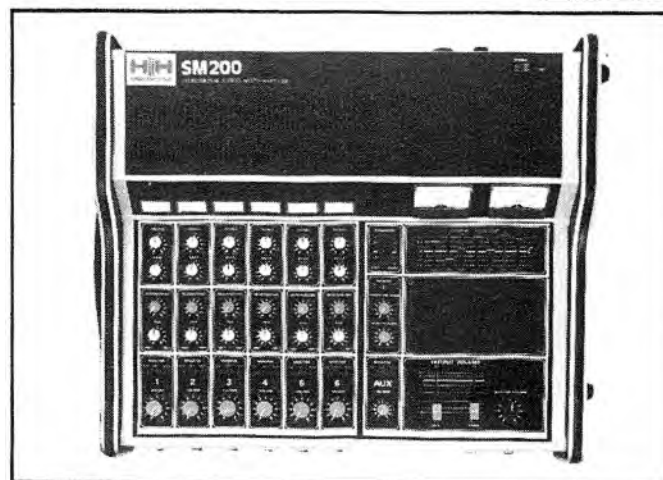
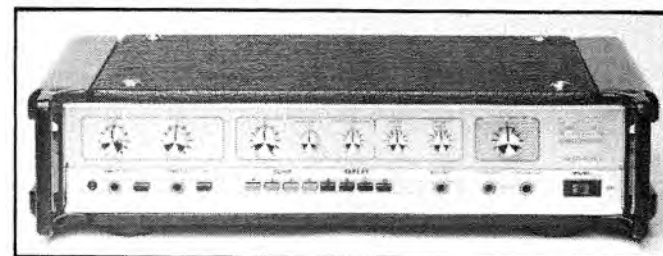
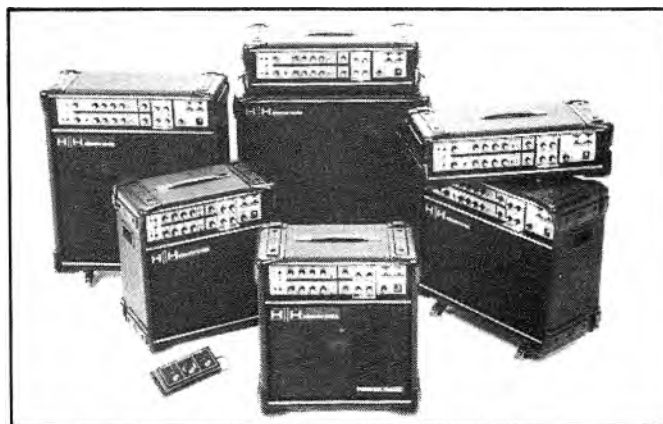
Managing Director: John Banks joined the company late in 1979 to help relieve the burden of the day to day running and allow Mike Harrison to concentrate on research.

Sales Director: Clive Bradbury, who in the past half decade has taken the company from one of a number of UK manufacturers to the leading European music company.

Works Director: Graham Forster. He ensures that all HH products are built to the industry's most stringent standards and that you get the optimum performance from your gear.

And Finally — Quality Control

HH devote over a third of its plant area to a team of highly trained engineers who are responsible under the guidance of Doug Every for ensuring that every single unit is checked electronically, physically and audibly before it leaves the factory door. Facilities for this include computer-assisted test programmes and a team of musicians who give it the final seal of approval — that it sounds good!



MARKET REPORT

Dealer Name & Address	Contact	1. What is the best selling HH product	2. How do HH compare with other manufacturers	3. Do you have any criticisms of HH equipment or service	4. What is the best selling point of HH products
Hesse's 62 Stanley St., Liverpool	Bernard Michaelson/ John Ryan	MA 100 and 212 combo are "neck and neck"	Pound for pound they are the best value	They send too many catalogues but generally no real criticism	Reliability and performance
Session Music 81/93 York Street Belfast	Ray Shannon/ Robin Shannon	The MA 100 PA amp	Very good. They are the number one seller	None	Reliability and a lot of power in the new range. Very good bass side
A1 Music 88 Oxford Street Manchester 1	Graham Mellor/ Mrs Mellor	The MA 100 PA amp. Most consistent seller	One of the most popular	Not so far	Reliability
McCormacks 32 Bath Street Glasgow G2	Neil McCormack/ Donald MacLeod	The 212 combo and the MA 100 PA amp are "neck and neck"	In the top three sellers	None	The right price and good advertising plus good reliability
J. W. Parker 187 Old Kent Road London SE1	John Parker/ Mr Stewart	The MA 100 PA lead amp	More HH than any other brand	None	Reliability. Good 1.5k up service
Andertons 91 Hayden Place Guildford, Surrey	Peter Anderson/ John Hulke	The MA 100 PA amp, but the whole range really	Very good. Well presented. In top three for middle market	None	Reliability. Good appearance and good sound. Easy to service if needs be
ABC Music 14/16 High Street Addlestone Surrey	Gary Stevenson	The MA 100 lead PA amp	Number one for amps	Poor attention to quality control at factory end e.g. occasional wiring faults but mostly "teething problems"	Versatile for different sounds Good cosmetic appearance - very appealing. "Best green lights in the business"
Woodroffes 5/8a Dale End Birmingham	Mike Woodroffe/ Dave Tigh	The MA 100 lead amp	Best middle market range	Only very occasional reworks. Generally a good British product	Good backup service. Very clean crisp PA sound. Makes a big difference in sound to semi-pro musos buying new HH gear
REW 114 Charing Cross Road London WC1	Gary Dent	All round good sellers. SM200 watt power amp/ mixer. Also Performer range good	Number one for middle range	Some Foot Switches are not too robust - generally good	Clean guitar sound Very good bass sound from Performer range
Sound Centre 9 St. Johns Square Cardiff, Glam	Ian Thomas	The MA 100 PA amp	First in British amp market	None	Reliability. Good British product. good value for money
Rock City Music 10 Moseley Street Newcastle	Bill White/ Pete Watson	The MA 100 lead amp	Top of range for that price bracket	None	Reliability and good appearance. Portability
Socod 8 The Friars Canterbury, Kent CT12AS	John Walker	The speakers (pro range)	Number one overall	None	Reliable. Good overall concept - well marketed
JP Dias 148/153 Botchergate Carlisle, Cumbria	Jimmy Dias/ Bill Howes	The MA 100 PA lead amp	Top	None	Reliability. Good backup service if needed
Dolan Amplification 87 Celtic Park Avenue Whitehall, Dublin, Eire	Pat Dolan/ Mark Costigan	The MA 100 PA amp and dual concentric speakers & VS Musician combos	"Neck and neck with Carlbro for amps". They compare favourably according to price	Performer price slightly high. No performance complaints	Visual impact
Red Sound The Square, Stewartstown, Co. Tyrone, N. Ireland	Martin Rea/ Liam Corrigan	MA 100 lead amp. PA gear in general.	Best seller	None	Versatile for all types of musician i.e. from amateur to pro!
Blanks 271-281 Kilburn High Rd., London NW6	Mr Blanks Snr. and Jnr.	All good sellers - the MA 100 being leader	The most superior - "more HH sold than any other"	None	Reliability. "Never had to honour the guarantee - the equipment is ex- cellent"
Windsor Disco Danville House Oxford Road East, Windsor, Berks.	Ralf Balkhatchell/ Nick Lawrence	All good. Chiefly MA 100s, Performer range etc. All selling very well	Very good for the price	None	Keen retail price. After sales service
John Ham 75-78 Mansel Street Swansea	John Ham/ Gerald Hone	The MA 100 PA amp	Very good. In the top three	Very minor. Chrome finish flaking off but generally good.	Cosmetic appearance. Very clean sound
F D & M 138-140 Charing Cross Road, London WC2	Dave Wilkinson/ Mike McCauley	MA 100 power amp	In top three	None really. Generally very reliable	Appearance. Simple to use. Good for the semi-pro. Portability.
Magnum Sound 67 Stewarton Street Wishaw, Strathclyde	Bill Heggie/ or Ted	The MA 100	In the top three	Only minor. Backup service a bit slow	The technology, cosmetic appear- ance & good advertising
Telecomms 189 London Rd North End, Portsmouth	Mike Coveraux	The MA 100 PA amp & Pro 100s	HH PA is the best seller we have	None	Value for money
Sounds Plus 8-8 Ribygate St., Bury St. Edmunds, Suffolk	Ray Broome/ Nigel Heffer or Sue Tovey	The MA 100 PA amp	No 1 best seller. Representing about 70% of amp/ speaker sales	Plastic amp covers are awful. They become useless after a while. The dual effects module for the mixer is unreliable	Nearly location for good service. Reliable. Visually appealing - especially the new speaker & Performer range
E.S.E. Music 20 The Broadway Maidstone	Eric Snowball	All sell well. The MA 100	No 1 seller. Fucking great!	None in particular. No hassles	General good all round package i.e. reliable, portable, etc

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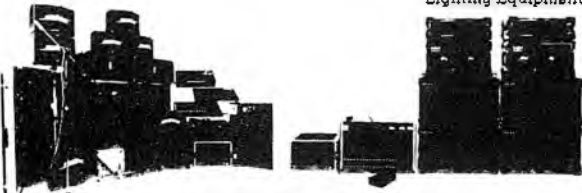
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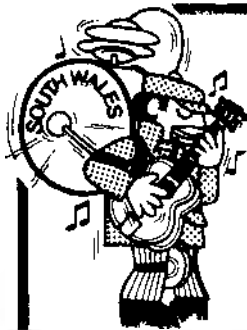
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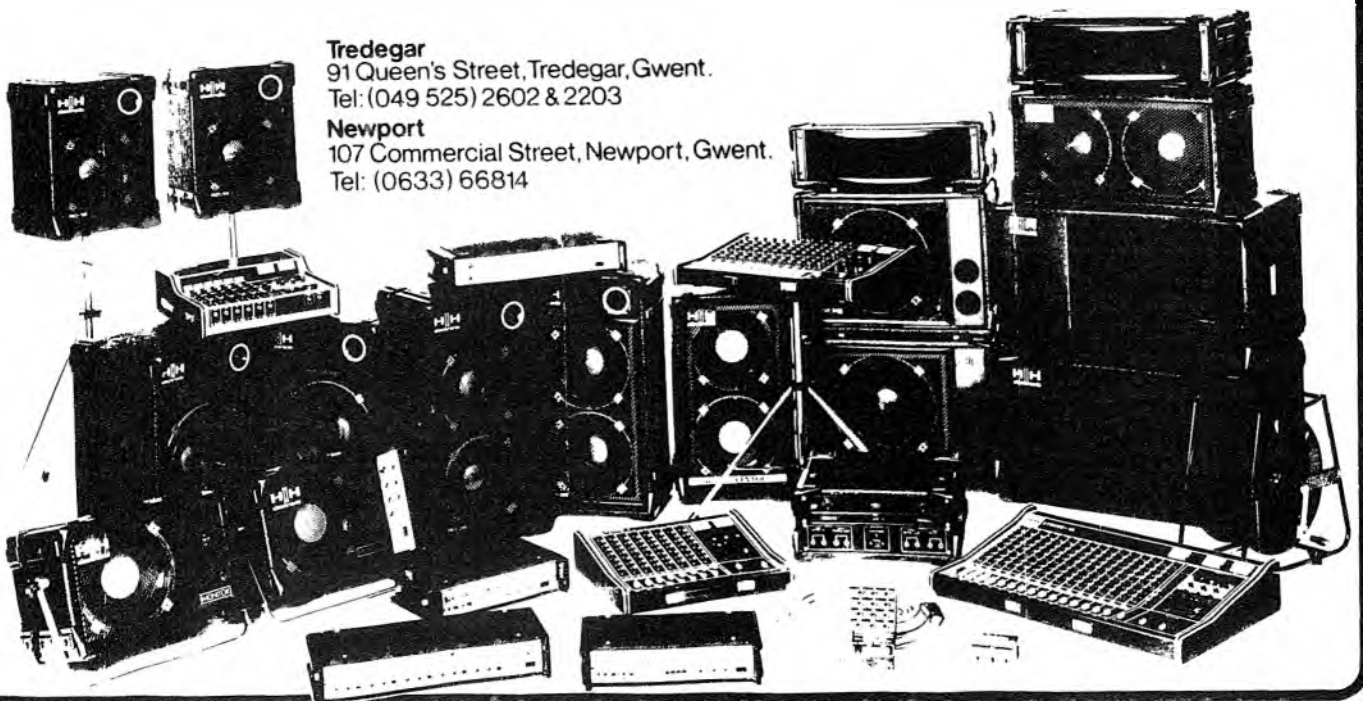
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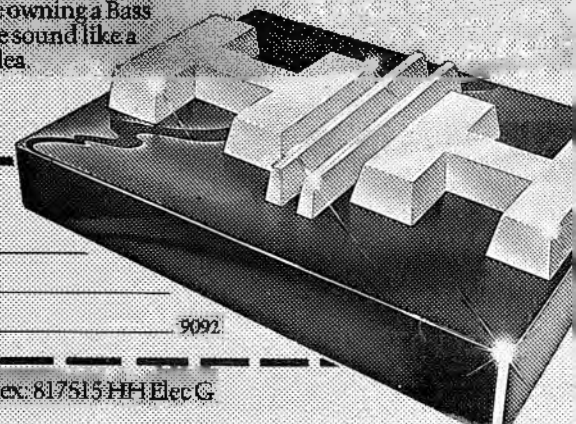
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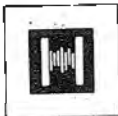
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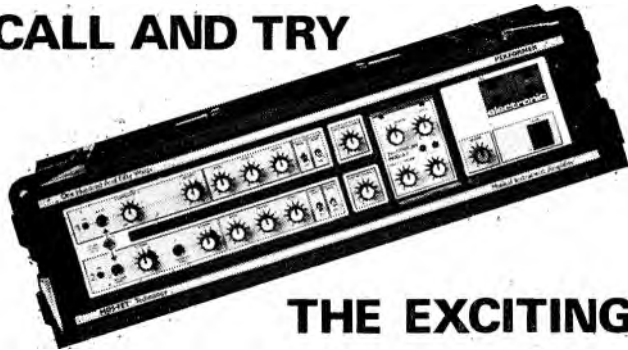
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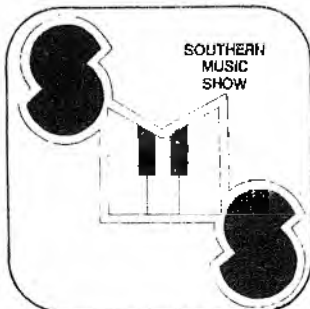
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Patrick Moraz

Expanding his music with Roland

Swiss-born Patrick, pioneering musician/composer and Grand Master of multi-keyboards has made a unique contribution to contemporary music as a member of Refugee, Yes, and (currently) the Moody Blues, as well as by his prolific and imaginative work as a solo artist. He can and does do gigs solely on piano although if the gig is recorded he's liable to treat it electronically in the studio later. Under normal circumstances, however, he takes to the road with a collection of around fifty instruments and effects — and has a whole lot more back at his personal studio in Switzerland. When you glance across this awesome display of musical electronics, one of the most noticeable themes is the recurrent Roland 'R' insignia on the fascias of equipment from the sixteen or so rack-mounted products to the Jupiter 4 and SH-2 synthesizers that play such a major part in his solo work.

Patrick is an architect of sound. He builds with noises. He maintains 'Noise is the basis of any kind of rhythm or music before the harmony or the melody. The noise structures provide the necessary breathing of a piece'. As a musician whose technique depends on building, mingling, and mixing sounds Patrick's commitment to Roland's versatile and adaptable gear is not surprising. Since he is tireless in obtaining the exact sound he requires, Roland scope is invaluable. Because 'instant composition' is an important part of

his work, Roland ease of operation is essential.

His all-Roland rhythm set-up is a case in point. Based on a Jupiter 4/SH-2/CR-78/CSQ interface circuit, but often with a number of additions, it dramatically illustrates what Roland interface can mean. 'What I'm doing' Patrick explains 'is I'm setting up a master clock to control all the sequencers' (he's beginning to experiment with several CSQ-600's and CSQ-100's synchronised together) 'and all the instruments, so that they will all be perfectly synchronized in tempo, although they'll all be playing different patterns'.

He was inspired to do this by sessions in Brazil with up to 16 percussionists all of whom played in time, but with different patterns and 'colours'. 'At the moment I'm using either the Compurhythm or the CSQ-600 as the master clock depending on what I'm playing'

he says. He's not imitating the Brazilians, but using Roland electronics to develop the style and produce something as vivid, as intricate, and as 'alive' as came out of his Brazilian sessions.

Why choose Roland?

'I've seen a lot of different devices, and Roland was the first brand of instrument that exactly met my requirements for what I want to do. Also they have very good patching on the back of each instrument — they're really well provided to cope with the kind of situations I use them in'.

Practically speaking, he counts still more points in Roland's favour. 'They're very compact, they're very good to start with and build up with. For some of the sounds I use you don't need an extremely complicated synthesizer — two oscillators will often suffice'. Indeed, the SH-2 synthesizer plays a central part in Patrick's 'sonic environ-

ment' building. The Jupiter 4, which with the collaboration of a Brazilian percussionist he has programmed for an amazing repertoire of 'conga' and other percussive effects, is also important. Two forthcoming albums, Co-Existence and Future Memories, show the system and Patrick's creative imagination at their breath-takingly atmospheric best.

Patrick's work has the rare characteristic of pushing musical frontiers back without losing touch with the critical discipline that prevents anarchy. Much of the gear he uses, like the SH-2, the CR-78 the Roland digital sequencers, is priced within reach of the serious musician, so has he any recommendations as to how its other users can expand their own 'sonic architecture'?

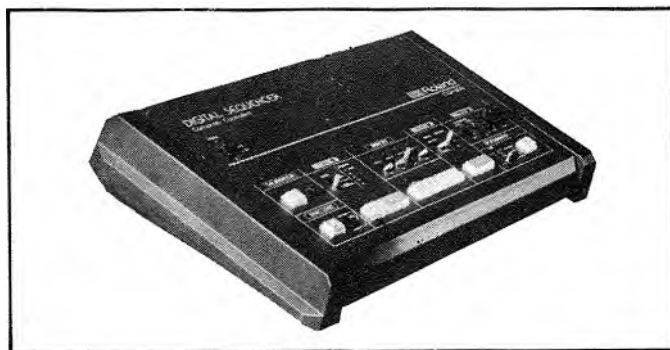
'Go out into the street. Music is about noise, and if you go out into any street — the busier the more interesting — you can train your ear to select noises, to pick out the interesting patterns and rhythms.' This kind of training, Patrick believes, develops the sensitivity that makes a really creative multi-keyboard player. He dismisses purely imitative use of the equipment. Gesturing at the Roland set-up he states: 'You can do almost anything you want — if you command it right. Machines can't make errors, so the only real limits are in the guy who plays it and I haven't got any limits on my imagination or creativity'.

Have you?



Roland~The Multi~Keyboard System

Basic keyboards/sequencing/rhythm equipment as used by Patrick Moraz and other leading professionals. Most other Roland units will interface with these and the creative possibilities are infinite



The new CSQ-600 is Now Available to Audition for Your Band

Developed from the popular CSQ-100 Roland's new electronic virtuoso takes the concept of 'Real Time' composition even further. It has an amazing 600 notes capacity on four separate channels — sufficient for intricate stage sets, and ideal for recording major works in studio. For pioneers, a DIN socket is provided to connect extra CSQ-600 units — a whole new area remains to be explored with two or more CSQ's working in tandem.

Other features of the CSQ-600 include improved editing/composition facilities: for example portamento can be programmed on selected notes when loading, and Forward and Backward Steps enable individual notes to be corrected. An integral power cell that re-charges every time the unit is plugged in means you don't lose your programme when you switch off or unplug the unit (intentionally or accidentally!).

To synchronize with the CR-78 there is a 'rhythm clock out' socket which means the CR-78 rhythm is controlled by the CSQ-600. With the previous digital sequencer the CR-78 controlled the rhythm meaning that the user was restricted to the 8-step, 16-step, or Preset patterns provided by the CR-78. Now, as in general with the CSQ-600, there is more creative freedom.

The Roland Rack~ it's still Mounting

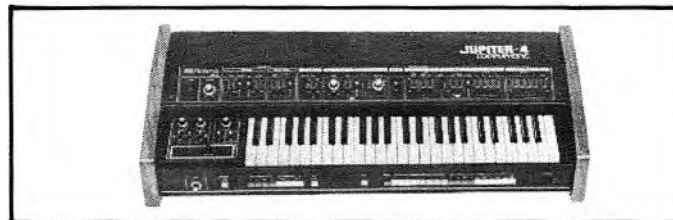
Four new products are to be added to the ever-expanding Roland Rack system. The SRE-555 is simply a rack-mounted version of the RE-501 professional Chorus Echo. It is fitted into the rack via its own subframe which enables it to slide out for tape replacement. The SEQ-315 and the SEQ-331 are respectively Stereo and Mono Graphic Equalizers. The SEQ-315 has 15-band Eq on each of two channels, and the SEQ-331 has 31-band Eq. The SMX-800 Line Mixer is an 8 into 2 mixer with panning on each channel, balanced output Cansons, and attenuator pots on the input and the output stages.

The CSQ-100 Digital Sequencer

The beginning of the future of music. A micro-computer controlled sequencing device which takes its programme from a synthesizer and has a memory capacity of up to 168 notes on two channels. Commonly used with CR-78 Compurhythm.

Jupiter-4

Flagship of the Roland synthesizer range — a 4-voice polyphonic instrument with an amazing repertoire, used by many top professionals.

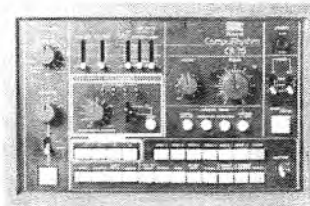


The SH-2 Synthesizer

A dual-VCO synthesizer with studio features which has become one of the most popular general purpose instruments. The two VCO's with sub-oscillator give a very full sound, and the SH-2 also features multiple waveforms including sine wave output, delayed vibrato, and auto-bend. Additionally, the SH-2 is the system synthesizer — it operates to the standard Roland voltage-to-pitch ratio and its full specification makes it ideal for use with digital sequencers and other equipment.

The CR-78 Compurhythm

Programmable rhythm with 34 preset rhythms. Full instrument sounds, tempo, range of accent, and measure controls plus extras such as variation for 'breaks' and rolls. An excellent rhythm unit in its own right and the ace drummer of Roland's electronic band.



WS-1~*NEW* Programming Control on CR-78

Our CR-78 is now even more versatile. By using the WS-1 switch a given rhythm can be programmed into it by pressing the 'beat' and 'rest' buttons on the switch to give the desired rhythm sequence, just as the DR-55 is programmed. This by-passes the normal rhythm programming on the CR-78 which is done by tapping the 'program' button to the desired rhythm — a sound method but one that requires you to be rhythmically accurate in pushing the button.



Why a Guitar Synth?

Many guitarists dream of synthesizer versatility, but to give most guitarists the average guitar synth would be analogous to presenting a man who's been playing a Steinway all his life with a complicated keyboard synthesizer. Unfamiliar with the technology, he would be daunted by the necessary playing techniques. However, the GR-300, Roland's latest guitar synthesizer, is a revolutionary instrument because it gives a complete synthesizer sound range while allowing standard guitar techniques.

With the GR-300 you are *not* talking about a conventional synthesizer sound with the guitar as a mere anonymous 'controller'. Even in the hands of its greatest exponents, the sound of an ordinary synthesizer tends to betray its keyboard origin. By contrast, the GR-300 deliberately exploits the unique effects produced by combining guitar and synthesizer. If you are a guitarist you will probably have spent considerable time mastering such techniques as note-bending, hammer-on, finger-vibrato, chopping or 'piglets', and even bottleneck. All other guitar syn-

thesizers eliminate these from the final sound. The GR-300 is definitely the guitarist's guitar synth, and all those virtuoso touches remain in the shape and character of the synthesized note producing effects that even the most advanced keyboard synthesizer could not duplicate.

The guitars supplied with the GR-300 are the standard G-303 or the deluxe Neck-through-Body G-808, and Roland invite comparison between these *as guitars* and the best instruments available. Combined with the synthesizer unit, they open up a new dimension. Compression, VCO

Vibrato, Pitch Shift, String Selector, and the amazing Hexa-Distortion, plus LFO and VCF controlling attack time and sensitivity give a vocabulary and a capacity for articulation which is at once the realisation of a guitarists dreams, and a challenge for him to expand his ideas yet further. All major synthesizer functions are foot-pedal controlled,

So if you want not a synthesizer sound but a *guitar* synthesizer sound, so the GR-300 is surprisingly simple to operate and the controls on the guitar are comprehensive and clearly arranged.



STOP PRESS
Andy Summers of The Police has recently been experimenting with the GR-300 Guitar Synthesizer and has announced he will be using it on the forthcoming Police album and probably on stage as well.

one that will complement and extend your hard-won skills as a guitarist, the GR-300 is for you. Try one out at any Roland dealer, and you'll see what we mean!

The VK-1~an Organ with Guts

What is the true organ sound of Rock? Most musicians would say it's that gutsy, heavy, massively resonant sound of the '60's tone-wheel organs — a sound linking R&B, hard rock, and melodically based rock. Pushed through a good valve amp these instruments produced a tone that could be equalled only by the most sophisticated (and large, and expensive) modern studio organs. Until the Roland VK-1 came along.

Now the same sound — the same solid power at the low end and the same searing, screaming notes in the solo registers — comes in a neat £650 package with Roland solid state reliability thrown in as an extra. This is a purpose-built instrument, uncompromisingly designed to reproduce the tone-wheel/drawbar repertoire of sounds. It neither attempts nor aspires to develop new sounds, but instead is intended to make freely available an effect that previously was highly prized and sought-after. You've heard it and you may have used it on albums — but now you can take it on tour without danger of your roadie breaking his back!

The VK-1 has already made a hit with many of the accepted exponents of the tone-wheel sound — Duncan

Mackay of 10CC, for example, comments: 'The sound is everything Roland say it is. Astounding. I'm using one on my new album'. And naturally, it's right up front in the current blues revival. The VK-1 has a 61-note keyboard, 8 drawbars, three presets, a percussion section, and a Chorus effect that beats a rotary speaker section for resonance and projection. Expect great things of this little organ — you won't be disappointed!

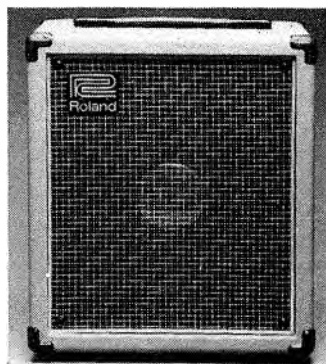


How to Multiply your Cubes

The Cube-20, Cube-40, Cube-60 and Cube-60 Bass are professional quality, super-efficient combo amps in the 20, 40, and 60 watt range. They are characterised by their advanced loudspeakers, their compact size and individual appearance, the massive sound that they deliver, and their extremely low noise.

Cube amplifiers are very popular in the studio and many bands that regularly use them for recording have become so enthusiastic about the sound that they have been using it on stage, stacking the amps in pairs or in groups of four to get the weight of sound required for a back-line.

An arrangement that has found popularity is to put four Cubes together to give a 4x12 (Cube-60) or a 4x10 (Cube-40) speaker cabinet with individual baffles. Alternatively, the four combos are sometimes separated into two pairs at different positions on stage, and the guitar or instrument



signal split by either a Roland CE-1 Stereo Chorus Pedal or a Roland SBF-325 Stereo Flanger. Result: a stereo back-line set-up delivering 80 or 120 watts a side of precisely controlled power. And the whole lot fits into the front seat of a mini!

RE-501 Making the Best Echo Better

Some pieces of equipment are so right for a particular purpose they become almost standard. This was the case with the RE-301 tape echo. It offered a fully controlled echo/reverb/chorus system that seemed unbeatable for sound quality. Now, however, it has been updated as the RE-501. There are several improvements. First, it has additional XLR balanced inputs making it suitable for operation with a wider range of professional equipment. Second, it has an even better signal/noise ratio than its predecessor — which is an achievement by any standards. Third, it has faster-reacting, reliable LED input metering in place of the standard VU system in the RE-301. Fourth, it has sound-on-sound facility with *instant* play-back.



Four major improvements in an already comprehensive unit. Like the RE-301, the RE-501 is equipped with a sophisticated effects mixing system, has Chorus, Echo, Sound on Sound and Reverb sections that are mixable and fully adjustable for level, employs an Echo Repeat Rate adjustment and separate manual control with time delay variable from 550 msec to 1.8 secs, and uses a special high-response long-lasting tape loop.

The RE-501 is a result of Roland's continual policy of striving for improvement even on their greatest successes, but unlike many improved models in the music industry, this professional echo unit has one feature that stays unchanged: its price. The suggested retail price is identical to that of the new discontinued RE-301. The improvements that have been made are offered to the music world by Roland — with their compliments...

EP-09~ A New Arrival in the 09 Family

The 09 suffix to a Roland code number has come to have a very definite meaning in the minds of many musicians. It means, first of all, unmatched value. Roland have scaled down many features from their prestige lines to go into the 09 keyboards, but under no circumstances have they scaled down the engineering quality

that is the Roland hallmark. This is important because of the second major feature of 09 units: they are fully interchangeable — and they often play a part in even the most complex Roland systems, used by professional musicians in conjunction with other synthesizers, sequencers, and rhythm units.

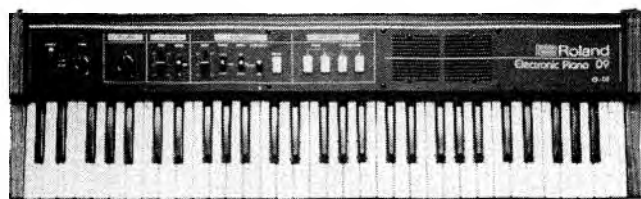
The EP-09 is a compact elec-

tronic piano with full 61-note scale; a complete stage instrument that is being marketed for less than £400. There are two mixable piano sounds, so that the EP-09 will give a remarkably faithful interpretation of any acoustic piano from the 'honky tonk' to the grand. There are also two harpsichord sounds, which are mixable with one another or can be mixed with the piano sounds for various intermediate effects, making an extremely versatile keyboard.

The EP-09 also features an arpeggio mode which operates on a chord of any number of

notes, and can be used on the whole keyboard or with the keyboard 'split' so that the arpeggios sound on the lower section while you play a melody on the upper notes. Set the switch to Sustain One, and individual notes are sustained. Set it to Sustain Two, and the entire arpeggio carries on repeating until it gradually fades away.

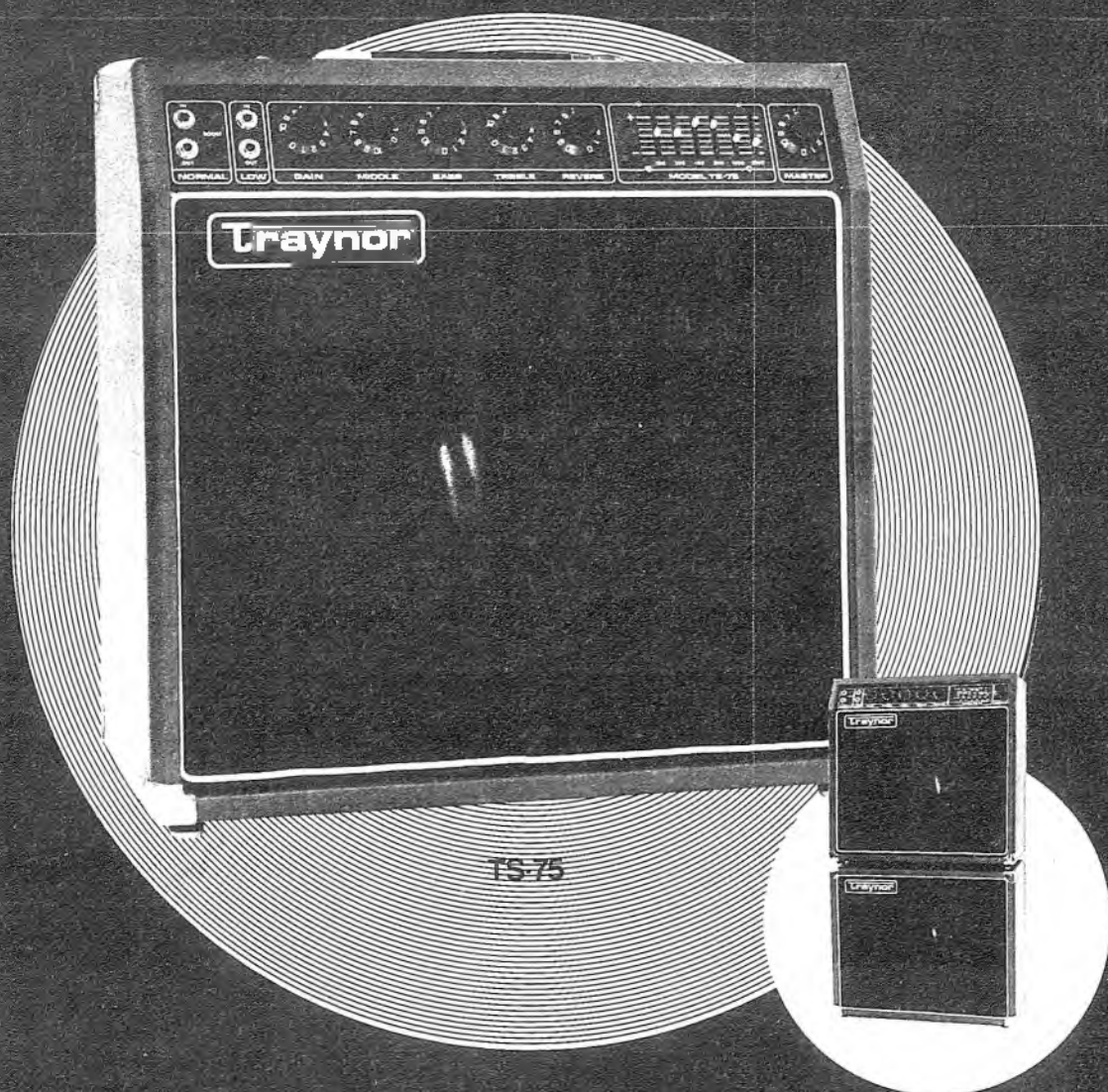
Other EP-09 features include sustain pedal socket, master volume and tune controls, and its own built-in amplifier-speaker system, delivering sufficient power for home practise.



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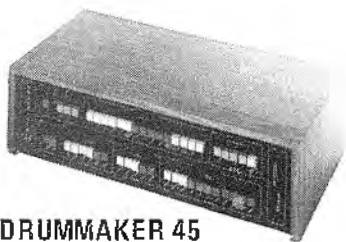
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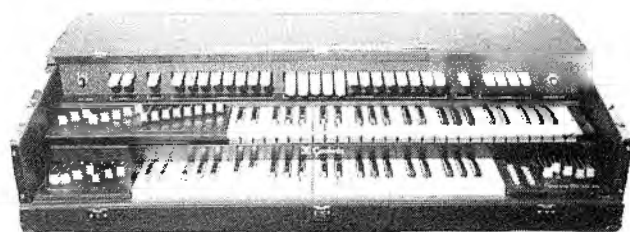
KEYBOARD



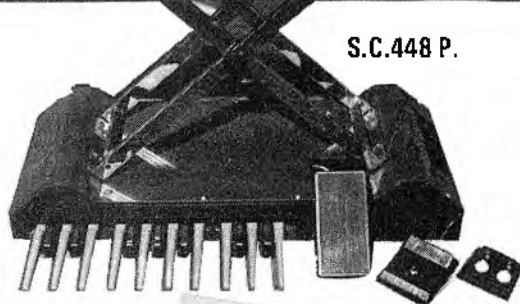
DRUMMAKER 45



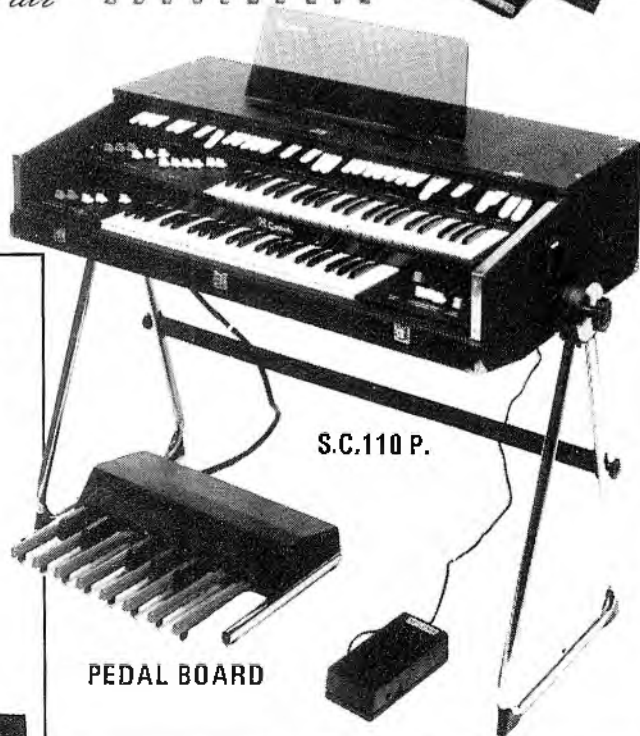
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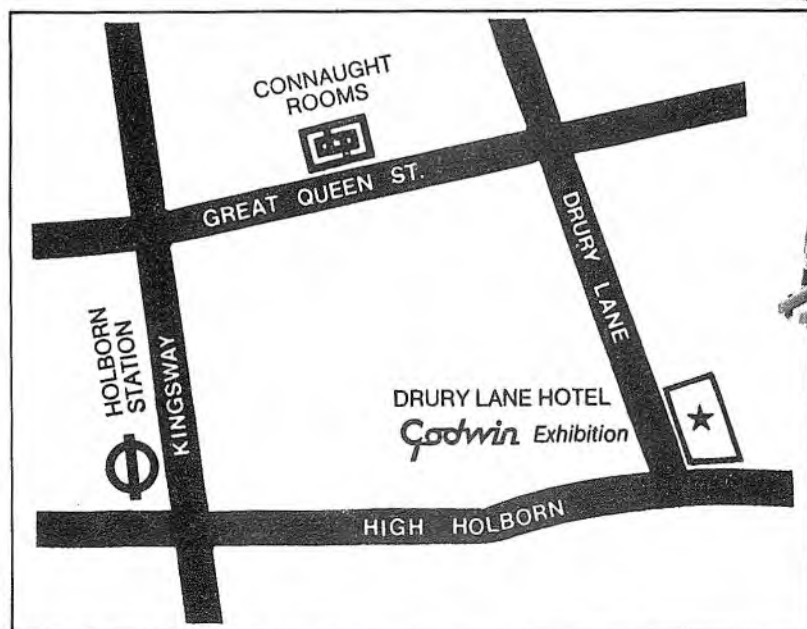
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Auxiliary return: as per echo return

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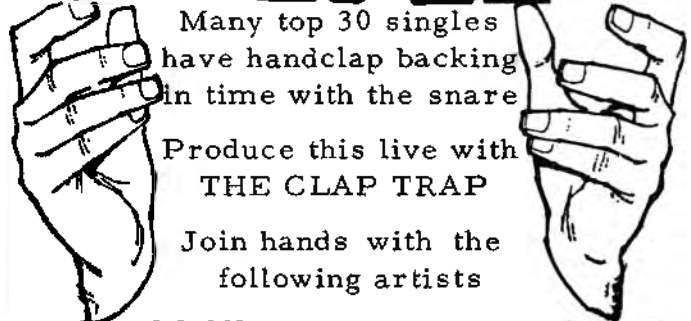
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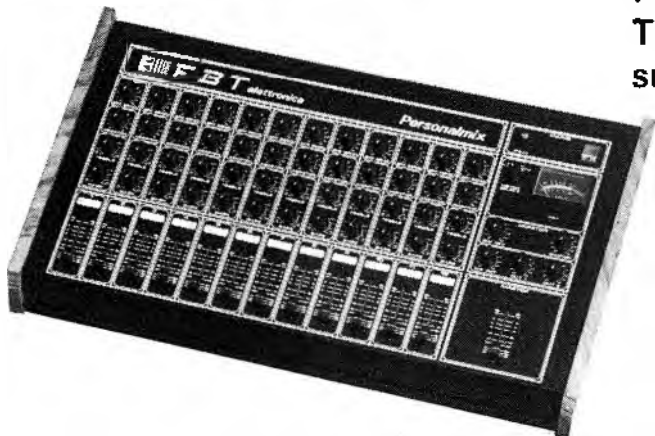
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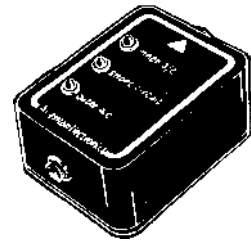
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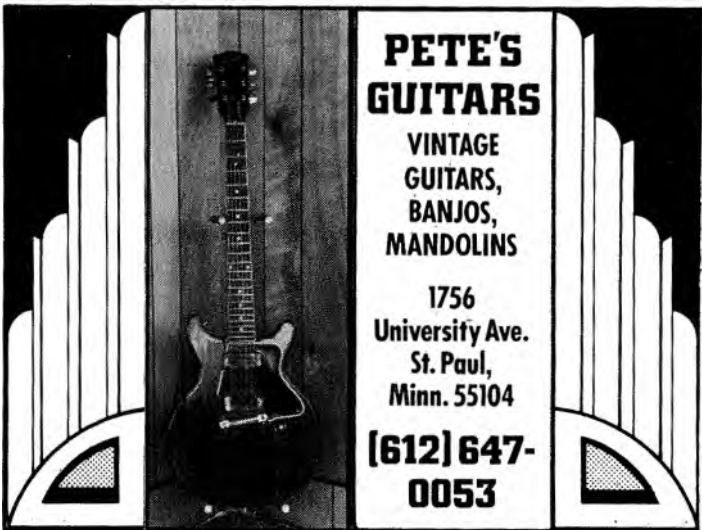
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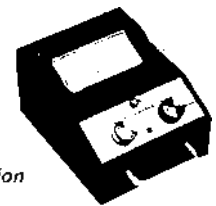
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H. AC. T. M. RC. SM. PA. PSG. CB.
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021 455 0645
8T £15 p/h (10am - 10pm after 10pm
and Sundays £20 p/h). Cap 35. rf. R-R.
R-C. R-Cr. d-t. CP. KatBechstein,
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SM. ba.

EK Electric Keyboards

K Keyboards
B Brass
W Woodwind
L Lighting
H Hire
Ac Accordions
SFI Special Fretted Inst.
T Tuition
M Mikes
RC Reconditioning
SM Sheet Music
PA Public Address
PSG Pedal Steel Guitars
CB Custom Building
Di Disco

★STUDIOGUIDE★

BEDFORDSHIRE
QUEST STUDIO
721 Windmill Road, Luton, Bedford-
shire.
Tel: (0582) 414297
16T. Cap 8, from £100 p/d. D. rf. R-R.
CP. R-C. Dc. Ba, d-t, Piano, M. S. Ac.
ba. SM. Eventide effects. Master room,
stereo reverb Klark-Teknik Graphics,
Audio and Design, Compressor
Limiters.

BERKSHIRE
STARTLING STUDIOS
Pitten Hurst Park, London Rd., Sunn-
inghill.
Tel: Ascot: 21184

BIRMINGHAM
ZELLA RECORDING STUDIOS
Walker Hall, Ampton Road, Edgbaston.

BRISTOL
THE FACILITY
The Providence Meeting Room
145 Whitehall Road, Whitehall, Bristol
(0272) 552213
16T Cap.20. D. TF. R-R. 1St. CP. Ka.
R-C. Mix. DC. d-t. M. S. ba. SM. In-
dividual Quotes, Yamaha Electric and
Acoustic Grands, Synth CS80 available.

MUSHROOM STUDIOS
18 West Mall, Clifton, Bristol
0272 35994
8T £10.50 p/h Cap 17. R-R-C-Cr CP
DBXD Ka Disc Pressing, Accommodation
6 bedrooms, self catering.

SOUND CONCEPTION
85 Ashley Road, Montpelier,
Bristol 6
0272 554721
8T £10 p/h. £85 p/d. Cap 10. tf. R-R-R-
C. d-t. CP. Ka (Bechstein Grand Piano)
SM.

CAMBRIDGE
SPACEWARD RECORDING STUDIOS
19 Victoria Street, Cambridge
Tel: (0223) 64263 24 hours
16T from £140 p/d. £14 p/h. 2T £12
p/h. Video recording. D. tf. R-R. R-C.
C-C. CP. Ka. Dc. d-t. no OTC. Ac. SM
production, arrangement, location and
live recording and PA in Europe ba.

COVENTRY
HORIZON STUDIOS
Horizon House, Coventry CV3 6QS
Tel: (0203) 21000
16T. £25 p/h. CAP. 20. D-C. tba. R-R.
R-C. Ka. SM. tba. SPEC. rates by day.
Shortly going 24T.: Rates to remain the
same.

DEVON
ANNOUNCEMENT P.A. HIRE
14 Swan St., Torquay, Devon
080428 278
8T (1" Leavers-Rich) £8 p/h. £60 p/d.
(includes tape allowance) no OTC. R-R-
C-Cr. Cp. Mix. 6 Pro P.A. Hire to 4Kw.

BLAZE RECORDING STUDIO
23 Belgrave Road, Torquay, Devon.
0803 22833
8T £5.50 p/h. D. CP. RC. Mix. DC. M.
S. Ac. free in hotel. SM.

GLOUCESTERSHIRE
MILLSTREAM RECORDING STUDIOS
Vernon Place, Cheltenham.
Tel: 0242 43243
16T £16.00 no OTC. Cap. 6 mus £160
p/d. D. tf. R-R-R-C. CP. Ka. M. S.
SM. ba. AC. ba.

TELECOMMS.
189 London Rd.,
North End,
Portsmouth, Hants.
Tel: (0705) 60036
Ask for Mike. ME. Di. T & C. PA-CM.

HEREFORD
CHAPE LANE STUDIO
Hampton Bishop, Hereford
0432 73430/73437
24T £26 p/h. 16T £20 p/h. 8 hr. day.
Cap. 18. R-R. CP. RC. M. S. AC.
ARP Omni and Yamaha CP30 Elect.
Piano, Mikes - AKG, Bayer, Neuman,
Ameck mixing console 28 into 24 24T
Lyrec, Steuder 27 Master Revox, Sony,
etc.

MODELLO SOUND
Eardisley, Herefordshire (on Powys
border)
054 46 538/0568 4645
8T £50 p/d (10 hrs.). Cap 8 TF. R-R-R-
C. SM. AC (ba.) SM Master room
reverb. Quad/Tannoy, DBX, Piano,
Organ, Drums, Fazer, Flanger, ADT,
etc.

THE STUDIO
Llancloudy, South Herefordshire
098 1873 (contact Frank Boggie)
6T, £16 p/h. D. T-F. R-R. 1 St. KA. RC.
Mix. R-Cr. M. S. BA. Selection of
guitars and drums, PV, amps for use in
studio. No charge Chitton mixing desk.

Huddersfield
SEPTEMBER SOUND STUDIOS
38 Knowl Road Golcar, Huddersfield,
HD7 4AN,
0484-658896/6
16T, Cap 45 £20 p/h. p/d ba D, R-R,
R-Cr. R-C ba CP. M. S. vs Ac. ba. SM,
ba Oba, Ka Drums.

HUMBERSIDE
FAIRVIEW MUSIC
Willberby, Hull, N Humberside,
0482 653116
8T, £10 p/h Cap 10 p/d tf. R-R. CP. Ka.
RC. dt. M. S. SM.

Lancashire
CARGO RECORDING STUDIO
Kenyon St., Rochdale Lancs.
0706 524420
16T £15 p/h. £130 p/d. 8T. £8 p/h. £70
p/d. 10 hour day. 10% for cash 1 hr.
free set up time.

CASTLE RECORDING STUDIO
93 Castle Hill Road, Hindley, Wigan,
Lancs.
0942 58777
8T. Cap 20. £10 p/h. R-R. Cp. Ka. R-C.
D-T. S. VS. Ac(ba). SM(ba). Mix.

LIVERPOOL
AMAZON RECORDING STUDIO
Stopgate Lane, Simmonswood, Liver-
pool L33 4YA.
051-546 6444
St.2.
1.) 24T £27 p/h Daily Rate Cap 35. D.
t-F. R-R. CP. Ka. (Yamaha CS80,
Polymoog, ARPOMNI III, Steinway,
Hammond C3) R-C. Mix. d-t. MS. Ac.
tba. SM.
2.) 8T £75 p/d Cap 10. t-F. R-R. CP. Ka.
(as above) R-C. Mix. d-t. MS. AC. tba.
SM.

AUGUST SOUND STUDIO
16 Benson Street, Liverpool 1.
051 708 0006
16T p/d neg. 8T £10.50. £86 p/d (inc.
spool & tape) Cap 8. tf. R-R. R-C. CP.
Ka. (Bechstein Piano, Hammond organ,
Moog synth). NO OTC M-S. AC ba.
SM.

CONCERT RECORDING STUDIO
20 St. Mary's Rd.,
Huyton, Liverpool L36 5SS
051-489 2990, 051-489 7967
8T, £8.40 p/h, £80 p/d. Cap 5. O.T.C.
Ka. Broadwood concert grand piano,
SM. RR. RC. Itam Revox Mxr. Rebis
Quad, Kef Urban AKG, etc.

LONDON
BMS STUDIO
145 Wardour St., London, W.1.
Tel. No.: 01 - 734 5784/5572
Studio 1
Trident Console, Studer 8 - track.
Large Acoustically treated Studio area
Spacious comfortable control room.
Grand Piano etc. 8T - £30/hr.
Studio 2
Soundcraft Console, Teac 4 -
track/Voice Booth 4T - £20/hr.
A/V programme facilities - £1 £20/hr.
Production/; Listening/Copying/
Transfer/ Facilities.

ARCHIPELAGO STUDIO
1 Moreton Terrace Mews South,
Pimlico
London SW1
8T £7 p/h Cap 15. t-f. R-R. 1St. Ka. RC.
Mix. M. S. ba. SM.
Apex 8T, Revox B77 mixing down,
Allen & Heath 16 into 8 mixer all effects,
space echo Reverb, compression,
graphics, ADT, Full.

ALVIC STUDIO
13 All Saints Road, Wimbledon, SW19
01-542 5696
4T Cap 8. £6 p/h. ba. tf. R-R. CP R-C.
Piano, M. S. SM. ba. Drums, Amps.

**BASING ST. & ISLAND MOBILE
STUDIOS**
8-10 Basing St., London, W11
01 229 1229
Studio 1: £52 p/h up to 6pm. £60 p/h
after 6, weekends and public holidays.
Studio 2: 24T MCI JH 500 series
console with computer. £60 p/h. 10am to
6pm. £70 p/h otherwise.

BMS STUDIO
145 Wardour St.,
London W1. Tel: 734 5784/5572
8T £25. DBX noise reduction.
Acoustically treated studio and large
control room. Full production and copy-
ing facilities. Session musicians
available.

B.T.W. RECORDING STUDIO
125 Myddleton Road, Wood Green,
London, N22.
01 888 6655/449 6110
4T £7.50 p/h. 8T £11.00 (block booking
£10). tf. R-R. Ka. dt. M. s. sm. dbx
noise reduction. Alice 12-48 desk. Tan-
noy and Auratone monitors. MXR
digital delay.

DECIBEL STUDIOS
19 Stamford Hill, London N16
01 802-7868
24T £27 p/h. p5D. neg. Cap 20. D. tf. (1
Ampex 1 Studer). R-R CP. Ka. (Yamaha
Grand and Synth). R-C. d-t. Q. OTC £2.
M.S. fcf. Ac ba. SM.

PATHWAY STUDIOS
2A Grosvenor Avenue, London N5
01-359 0970
8T £10 p/h, Cap 6. R-R, CP. R-C d-t.

DICK JAMES MUSIC
James House, 5 Theobalds Road, WCI
X8SE
(01) 242 6886
25T 24T Cap 30. £95 p/h. 46T mix/rec.
£75 p/h. (no OTC). Remix £45 p/h. D.
t-F. R-R. CP. Ka (Steinway) R-C. Mix.
R-Cr. Comp. Mix. DT. Q. OTC £10 p/h.
MS. Ac(tba) SM. (tba).

DUFFY'S RECORDING STUDIO
131A Anerley road, Crystal Palace, Lon-
don SE20.
01-778 0450. 01-701 2054
8T Cap 8. £8 p/h. R-R. RC. Mix. R-Cr.
Drums, synths, piano, amp, DDT
varispeed, 16T into 8 mixer. 1/2" box.
ELEPHANT RECORDING STUDIOS
181A Long Lane, London SE1
Tel. Nos: 373 5573 & 403 3505
8T £6.50 p/h or £35 p/hrs (exc. tape
hire). £50 per 8 hours, everything in-
cludes Cap 8. tf. (Brenell 8-track -
Revox/Teac 2T). R-R. Cp. Ka. (Piano
String syn). R-C. M. S. SM. ba.

FAST BUCK STUDIOS
Lamb House, Church Street, London,
W4
01-894 3321
8T Cap 10 £8 p/h. £60 p/d. D. T-F. R-R.
1St. CP. Ka. RC. Mix. R-Cr. DC. d-t. M.
S. VS. BA. SM. Desk-Sound Technics,
Brenell Mast track, Revox - AKG,
Bayer mikes, Tannoy speakers,
graphics, drum machine tape and elect.
Elka string machine, synths, guitars,
drums, parking easy access.

FREERANGE STUDIO
22 Tavistock St.,
W.C.2.
Tel: 836 7608
24T. £24 p/h. (6 hrs £19 p/h). Cap. 30
t-f. R-R. CP. Ka. (Grand Piano) R-C.
Mix. d-t. MS. FcF. VS. tba. Ac. tba.
SM.

GOOSEBERRY STUDIOS
GOOSEBERRY "ONE"
2 Hillside Road, SW2
(01) 674 0548
24T £30 p/h (Bl. Bks. Neg.) Cap 40.
D-Mix. R-R. CP. R-C. d-t. MS. SM.
tba. Ka (Hammond organ, Yamaha
grand).

GOOSEBERRY "TWO"
19 Gerrard Street, W1
(01) 437 6255 and 734 2257
16T £16 p/h. Cap 15. D. R-R. CP. Mix.
R-C. Ka. (Grand, Roland SH2000 syn.
Hammond).

HEART AND SOUL RECORDING
189 Hainault Rd., E.11
Tel: 558 3344
8T-24T. £8-£18 p/h. p/d NEG. R-R.
R-C. CP. Ka. DC. tba. No OTC. AC
SM. £1.15 per Track.

KONK STUDIOS
Kinks Production Ltd.
84-86 Tottenham Lane, Hornsey,
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01 340 7873/340 4757
24T. Cap. 36. £40 p/h between 6 after
six weekends £6 O.T. p/h Kneve Necan
Computer, neve Console, D. R-R. 1St.
Ka. RC. Mix. Neve Necan Comp. Mix.
(£10 p/h surcharge).

MARGRITTE MUSIC
15 Holloway Lane, Harmondsworth,
West Drayton.
01 897 9670
16T. £20 p/h 8T £10 p/h. Cap 12.
DC/ba. tf. DBX. SM. Ka. R-R-C. all
rates negotiable. Fender, Marshall and
more available.

MAJESTIC STUDIOS
146 Clapham High St., London SW4
01 622 1228/9
24T £45 p/h Cap 50 46T £65 p/h R-R,
DBX, CP, OTC £7 p/h.

MARQUEE STUDIOS
10 Richmond Mews, Dean Street, W1.
437 6731/2
24T/16T £44 p/h. p/d neg. Cap 35. D.
tf. R-R-R-C. d-t. CP. Ka. (Steinway). £8
p/h. OTC. M. S. S. (Remix & Studio
with MCI 1500 series automated con-
soles Live recording facilities to adjoining
Marquee Club.)

**NOVA SOUND RECORDING STUDIOS
LTD.**
27-31 Bryanston Street, London W1H
7AB.
Enquiries Pat 01 493 7403

25T. Cap 30. D. R-R. CP. Ka. (Steinway
Grand) R-C. Mix. d-t. M. S. Eastlake
TM 3T Monitoring, neve 40/12, 32
Mon. MCI 24T., Studer 2T., Neumann,
AKG. E.V. 24 HR. carpark.
PATHWAY STUDIOS
2A Grosvenor Avenue, London N5
01 359 0970
8T £8 p/h, Cap 6, R-R, CP, R-C, d-t.

RAMPORT STUDIOS
115 Thessaly Road, London SW8
01 720 5066
Cap 40 8am-6pm 16 and 24T £45 p/h
6pm - 8pm 16 and 24T £55 p/h flat rate
w/ends 16T £40 p/h 24T £55 p/h Bank
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Rhodes, Hammonds B3 Q.M.S. tf. R-R,
R-C. R-Cr. d-t, SM, ba.
REGENT SOUND STUDIOS
4 Denmark St., London WC2
01 836 6769
16T £16 p/h Cap 20 R-R-C OTC, Sound
Techniques Desk 18 x 16

ROCK STAR RECORDING STUDIO
63 Charlotte Street, London W1.
01 637 0999
16T 3M machine. Scully mixdown
machine. Plate Echo, Revox ADT, Phas-
ing. 16T Cap 15 £16 p/h D. R-R. RC.
OTC. M. S. AC. ba SM.

ROX BOX STUDIOS
92 Devonshire Road, Chiswick, W4
01 570 7821
4T £5 p/h. p/d neg. Cap 7 tf. R-R. R-C.
CP. M. S. SM. ba. (Fender, Marshall,
HH, Amps). Rehearsal Studios £2.00
p/h.

SAV STUDIOS
26 Harrison St., WC1.
278 7893
16T £120 p/d 8T £24.50 p/h DBX. Cap
15. t-f. R-R. CP. Ka. (Piano) R-C. Mix.
R-Cr. d-t. Q. Car Park.

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01 967 1681
8T, Cap 15. Days £7.50 p/h. Evenings
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S. BA. SM.

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(01) 534 5472
16T £13 p/h. (24 hr Rec) Cap 10. R-R.
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piano, Wurflitzer piano, String synth,
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TAPE COPYING SERVICES
199a, Gloucester Pl, NW1
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**SPECIALIST IN SHORT RUN
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09328 66531
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Trident TSM Desk.

THEATRE PROJECTS SERVICES LTD.
11-13 Neals Yard, Monmouth Street,
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01 836 1168
Studio A: 8T £12 p/h and piano Cap 15
(demo tape)
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overs) R-R-C OTC.
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ideal for overdubs, mix downs, voice
overs. Dubbing suite - sound effects.
All transfer facilities available.

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SW17
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24T £30 p/h. D. tf. R-R. CP. Ka. R-C.
d-t. M. S. OTC. SM.
Steinway Piano and Hammond Organ
available. Scamp System ADT.

TRIDENT RECORDING STUDIO
17 St. Anns Court, Wardour Street,
London W1.
01 734 9901
48 and 24 Track £60 p/h
48 Track mix £85 p/h. No O/T
48T. Cap 30. D. tf. R-R. St. CP. Ka. RC.
Mix. Dc. dt. M. S. AC. ba. SM.

MANCHESTER
CSS
Central Sound Studios
91 St. James Street, Manchester M1
4PH
061 236 5552
8T. Cap 20 £8 p/h. D. tf. R-R. St. CP.
Ka. A-Cr. Mix. DC. dt. M. S. SM.
Reduction on block bookings. Production
and publishing done.

PLUTO STUDIOS
36 Cranby Row, Manchester
001-228 2022
24T. £40 p/h, p/d neg. D. t-f. R-R,
R-C, R-Cr. Lyrec 24T. Trident series 80
30/24 desk. Studer stereo.

PAUL ROBERTS
20 Ellesmere Road, Chorlton-Cum-Hardy, Manchester.
8T Cap 10 £10 p/h. £75.9 hours. ft. R-R. 1St. CP. RC. Mix. M. S. AC. SM. EMI-BMW Speakers. Allen & Heath Mod-3 Bennell mini 8 .MXR Digital-Delay Custom Built-reverb Quad 405-303 AKG-Bayer mikes full Ludwig set. Gibson 335, Martin D18, Music Man bass Fender Strat. Roland guitar synth. Layed back interesting environment.

SMILE RECORDING STUDIO
59 Upper Chorlton Road, Manchester 16.
061 226 5369 contact Steve Foley
16T Cap 20. £12 p/h £80 p/d R-R 1St. CP. Ka. RC. Mix R-Cr. dt. M. S. VS. AC. ba. SM. Producer available, refreshments, pool table, pinball. Cadex 16 Track. Revox B77 and A77 recording pressig, sleeve and label design.

MIDDLESEX
LANE STUDIO
87 Deans Lane, Edgeware, Middx. (01) 959 8466
4T/8T fac. £4 p/h Cap B. t-F, R-R, R-C. CP. MS. SM. (tba). No OTC (guitars, amps, cassettes avail. no ext. charge).

MAGRITTE MUSIC STUDIOS
15 Holloway lane, Harmondsworth, West Drayton, Middlesex.
01 897 9670
ST2 24T. 16T with full AC. £350 p/d. Cap 12. DC. tba. t-F. DBX. SM. R-R. Mix. RC. Fender, Marshall & Avail.

ROCK CITY SOUND STUDIO
Sheperton Studio Centre, Sheperton Middlesex
09328 66531
24T. £40 p/h. Cap 20. ft. R-R. 1St. CP. KA. A-C. Mix. d-t. Q. OTC (£5 p/h). M.S. VS. ba. SM. Trident TSM Desk.

NORFOLK
WHITEHOUSE SOUND
70 Deveham Rd., Easton, Norwich, Norfolk
0603 880766
8T. Cap 7. ft. R-R. CP. Ka. R-C. Mix. S. AC. SM.

NOTTINGHAMSHIRE
RAINBOW SOUND LTD.
Pearson Buildings, 28/28 St. James Street, Nottingham
0602 412749
8T £9.50 p/h. p/d ba. Cap 6 R-R. R-C. Ka. d-t. No OTC. M.S. Ac. ba. SM. ba. Grand piano, Syn. string machine full select guitars, various percussion instruments. AOT phasing, stereo reverb, expander gates.

SIN CITY MUSIC OF NOHPONEX LTD.
c/o Flat 1, 1 Shirely Road, Mapperley Park, Nottingham.
0602-624666
16T £12 p/h. £85 p/d (8 hours). 4T £6 p/h. £45 p/d (8 hours). Further discounts for longer periods. Cap 8 ft. CP. R-R. R-C. d-T. M. S. DBX, Ka. SM. & DC ba.
Various instruments and amplification available or by arrangement. New fully Professional Recording Equipment with excellent Accessories and Effects.

OXFORDSHIRE
TELECOMMS STUDIO
189 London Rd., North End, Portsmouth.
Tel: (0705) 60036
16T. Cap 8. £112 p/d. £18 p/h. ft. R-R. R-C. CP. Ka. Mix R-CR. D-t. M. S. SM.

WOODWORMS STUDIO
Cropredy Nr. Banbury
Tel: 029575-424
Specialists in acoustic music.
8T £6 p/h. Lots of extras. Contact: Dave Pegg.

SCOTLAND
BLACK GOLD RECORD PRODUCTIONS LTD
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CASTLE SOUND STUDIO
The Old School, Park View, Pencaitland, East Lothian.
0875 340143
16T £22.50 p/h. Cap 50. t-F. R-R. C-C. R-C. CP. Ka. (Yamaha grand, Hammond organ, ARP syn, Mellotron, Honky Tonk) D-t, AC. MS.

CRAIGHALL RECORDING STUDIOS
68 Craighill Road, Edinburgh, EH6 4RL
031 552 3685
16T £27 p/h. p/d neg. D. ft. R-R. R-C. CP. Ka. (Steinway grand, Yamaha String Machine). d-t. Q. OTC. (+25% on basic after 6.00pm or Saturdays and Sundays). M. S. SM. ba. Ac. ba. (8T Mobile available. Prices on request).

SOMERSET
TRIPLE 'M' RECORDINGS
47 Sedgemoor Road, Bridgewater, Somerset.
0278 55562
8T Mobile Recording Vehicle. Gigs recorded, Demo Work, Record production, £8 p/h. £50 p/d. R-R. R-C. d-t. CP. SM. ba.

SUFFOLK
Octopus Studios: Blacksmiths Cottage: Saxham St., Stowupland: (04452) 76842. 8T. £7.50 p/h or £70 per 14 hr. day. SM. Ka. (Poly Moog & Pedal). t-F. R-R. R-C. CP. Mix. M. S.

SUSSEX
AIRSHIP RECORDING STUDIOS
1 Argyle Road, Bognor Regis (0243) 822554
4T. Cap 6. £7 p/h. t-F. R-C. CP. Ka. R-C. Mix. R-Cr. d-t. MS. A-80 Mastering.

ICC STUDIOS
Silverdale Road, Eastbourne, Sussex
0323 26134
24T Cap 30. £28 p/h. (spec. weekly and daily rates). D. t-F. R-R. CP. Ka. (grand piano, Fender, Rhodes, Korg syn). R-C. Mix. AC. MS. SM.

TYNE & WEAR
GUARDIAN RECORDING STUDIOS
26 Front St. Pity Me, Durham
Tel: 0385 62896
24T £21.50 p/h. £150 p/d. 16T £16.50 p/h. £125 p/d. CP. DC. AC. No OTC.

WALES
BBC WALES
Stacy Road Studio, c/o Broadcasting House, Llantrisant Road, Cardiff.
Tel: 0222 493053
16T £20 p/h. 8T £10 p/h. (Block bookings neg.). Cap 40. D. ft. r-R. R-C. d-t. CP. Ka. (Bechstein Baby Grand, Yamaha Electric Piano, Poland String Synth, Drum Kit, Electric Organ). Q/ba. OTC + 25% M.S. fct. VS. AC/ba. SM. (Also 22T facility available).

BROOKSIDE RECORDING STUDIO
46 Sandringham, Pen-y-Lan, Cardiff
02221 493284
4T. Cap & £4.50 p/h. Ka. Rc. Mix. S. M. CP. SM. ba. Acc. ba.

FOEL STUDIO LTD.
Foel, Llanfair Caereinion Powys Wales (093) 882 758573
16T Cap 10. £120 p/d. ft. R-R. CP. Ka. R-C. DC. M. S. AC/ba. SM.

ROCKFIELD STUDIOS
Amberley Court, Rockfield Rd., Monmouth
0600 2449/3625
Studios 1 & 2. 24T. 40 Channel Custom Built Mixer, Natural Acoustic Echo Room, Auxiliary equip, to cover all eventualities. ALSO Acoustically insulated Rehearsal Studio in 10 Bedroom country house. 1½ miles of fishing available. ALL prices on application only.

WORCESTERSHIRE
THE OLD SMITHY RECORDING STUDIO
The Old Smithy, 1 Post Office Lane, Kempsey, Worcester.
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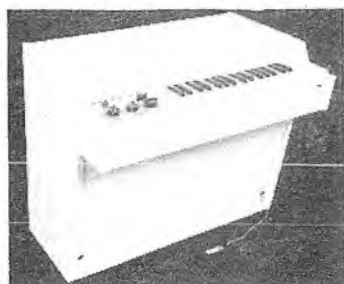
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