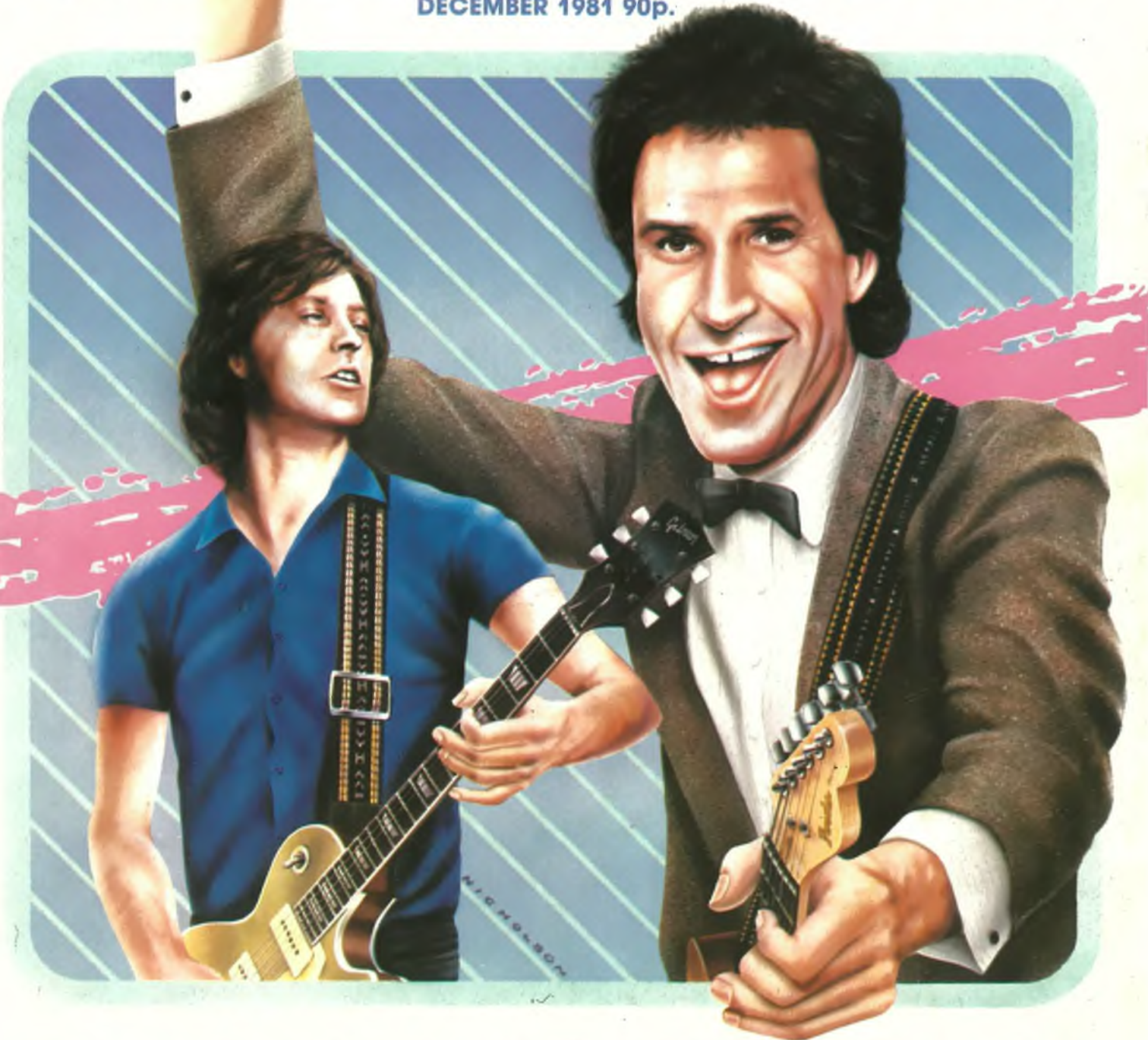


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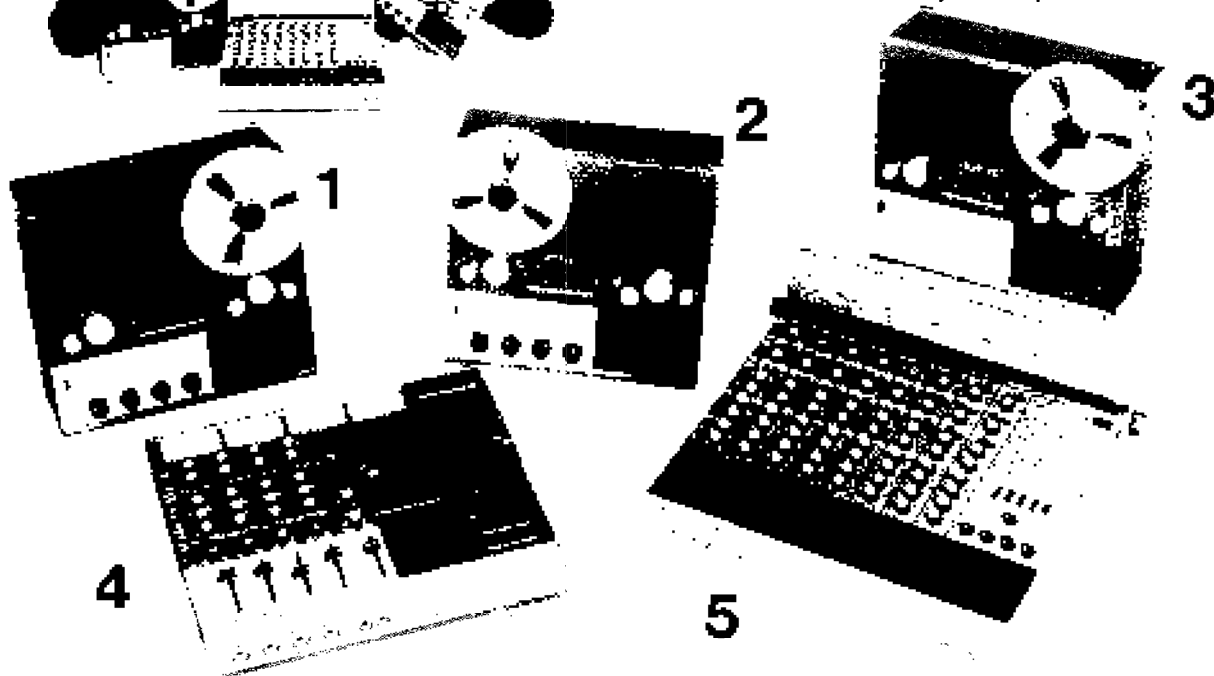
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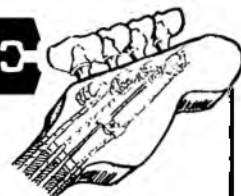


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Volume 7 No 12

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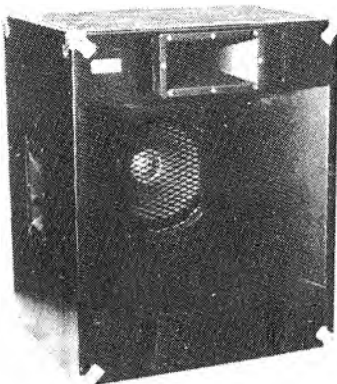
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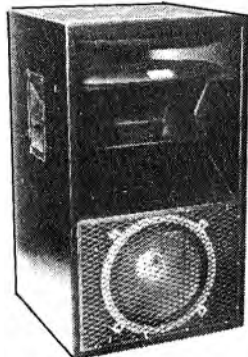
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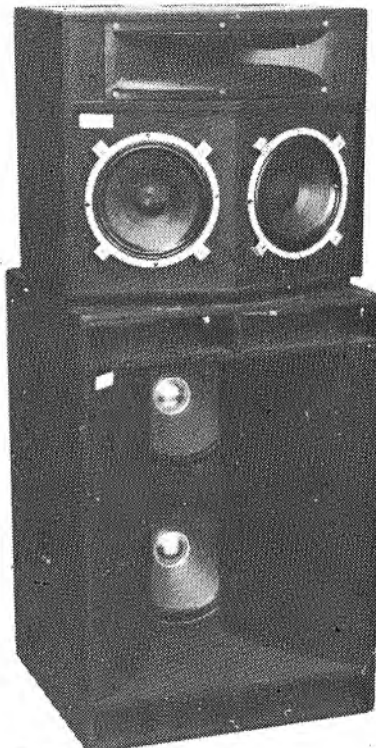
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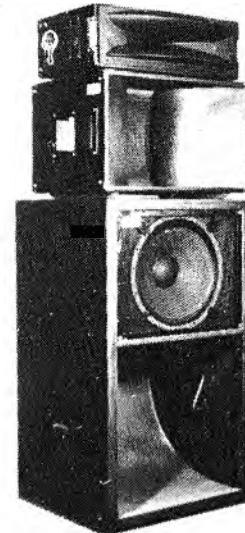
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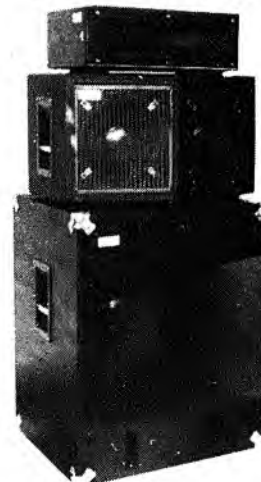


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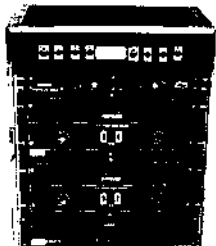


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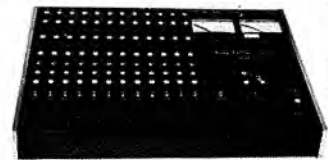
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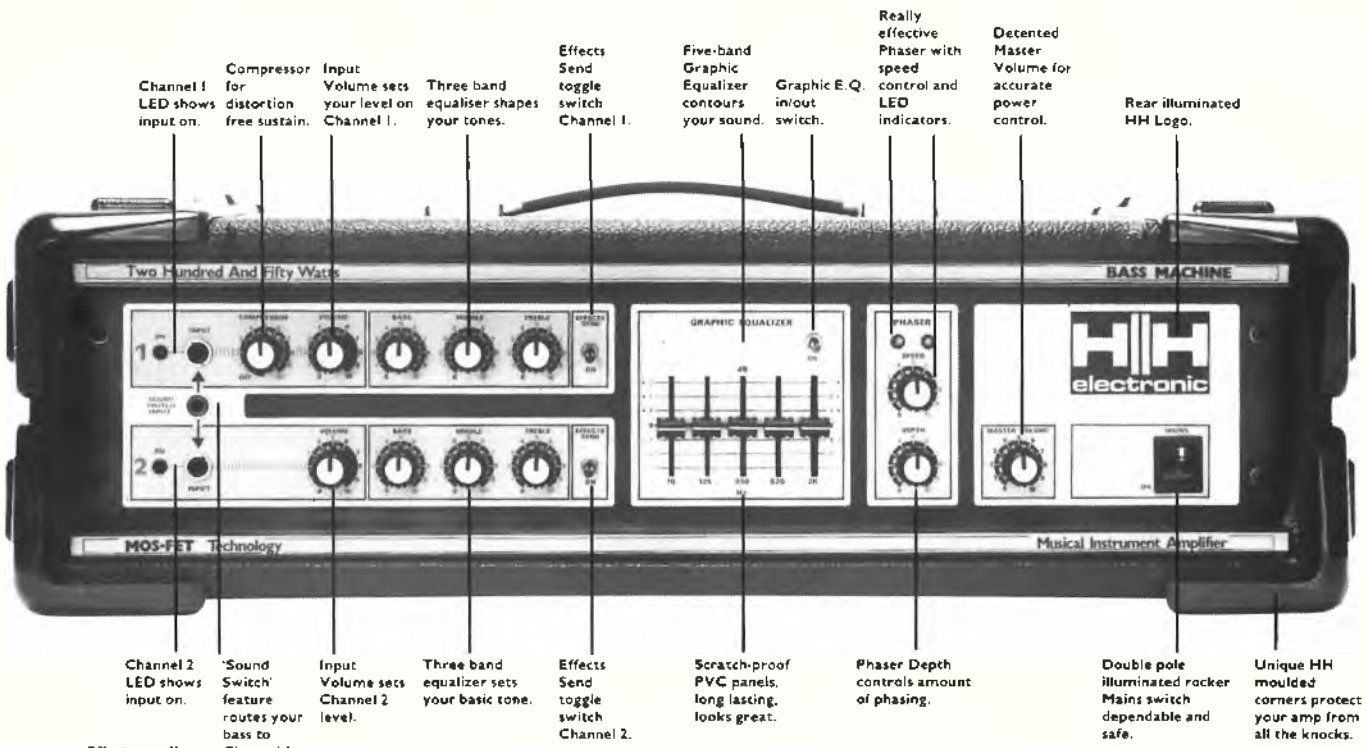


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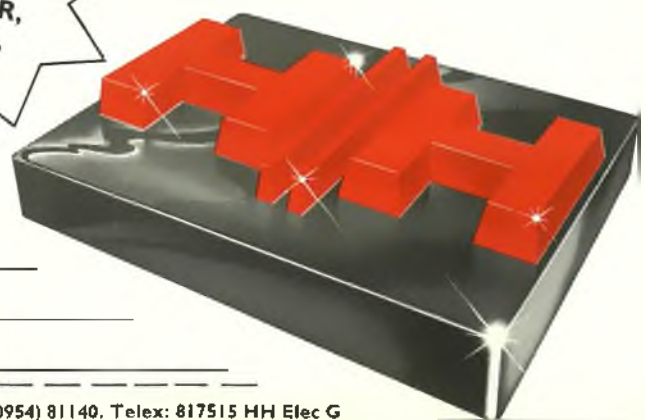
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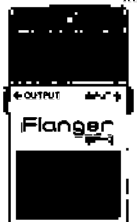
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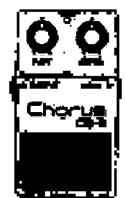
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Executive Director Alan Marcuson

Group Editor Tom Stock
Group Advertisement Manager Mike Marsh
Group Production Manager Dave Shaw

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Assistant Editor Tony Hopkins
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CONSULTANTS

Ken Dibble MIOA, MAES, Alan Holmes, Henry Roberts, Jim Rodford, Dave Mann BSc, Mike Moran, Dave Burriluck, Keith Spencer-Alien

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IT'S BEEN ONLY A MONTH SINCE THE RELEASE OF **Musicians Classified**, but the response has been tremendous. On our first issue the print run had to be increased from 100,000 to 120,000 as copies had sold out. Mr. J. McCaffrey from E.Zee Hire has been overwhelmed with orders, Alan Ward from Allan-Gordons Speaker Cabinet Centre was knocked out with the amount of calls he got, and we also heard that Dougie McKendrick from Douglas Music Store in Cheshire is just swarming with customers.

We've also had letters from newspaper retailers around the country demanding more copies of MC. John Menzies in the SW18 area wrote to tell us he sold 20 copies of the paper, and we've had equal response from W.H.Smith as well as smaller retailers like Gills in North Humberside and Vashee of Surrey.

Even IM staff members, taking full use of the new paper, have been heard muttering the words "Sorry, it's sold" to disappointed MC readers on the phone!

We thought **Musicians Classified** was what you needed, and you've proved us right. As The Kinks, this month's IM cover stars, so rightly demanded — Give The People What They Want!

LOOKING BACK AT THE YEAR'S EVENTS, 1981 really has been the year of electronic music. Young kids everywhere were buying amazing instruments that could come up with a tune at the turn of a knob. Depeche Mode, Human League, Soft Cell, Visage and Ultravox are just a few of the bands who have had chart hits with music formed almost totally around the synthesiser and its various counterparts. Unfortunately, a number of the bands have been as inaccessible as their music. Ultravox caused a series of headaches when trying to fix up an interview, and Human League, who were happy to be featured in last year's September issue, are suddenly too big to talk to us. "They don't like to be regarded as musicians", their press office told us, "So it would be a

total hypocrisy for them to do an interview with International Musician. However, for a front cover . . ." It was only the more technically competent musicians who have diverted their energies into total electronic music that were kind enough to talk. Landscape invited us into their homes earlier on in the year, while Dave Stewart, who was at number one for a month with 'it's My Party' was only too glad to offer advice and explain how he did it in this issue. So greater emphasis has been placed on the International Musician, hence bands like Queen, The Stones and The Kinks making it onto the cover. Furthermore, offices have been set up in Tokyo for greater contact with the mighty Japanese, and there are plans in the future for a Scandinavian issue to accompany our already existing American and German editions. In the meantime, Happy Christmas and we'll see you next year!



Marshall WORLD

Last month found our roving reporter in New York ostensibly for the annual AES (Audio Engineering Society) exhibition. Walking down W 48th Street — the city's equivalent of London's Shaftesbury Avenue — he reports back that the Marshall JCM range is making its presence felt in a big way in all the famous stores. A spot check of customers coming in and out proved what we've known all the time: music is an international language and Marshall makes an international sound.

Suburban Brooklyn draws spoke of clarity, sustain, presence, guts, accuracy, power, punch and reliability — all factors which have made Marshall products the most sought after amplification range in the world.

It is especially good to hear first hand of our sales successes in the States in these times of world recession, because increased sales naturally result in increased funds for our R&D department which in the course of time means more and better amps for the musician.

So, it's good to end the most successful year we've ever had on an even higher note. May I now take this opportunity to wish all Marshall Musicians a Merry Christmas and a Happy New Year from everyone at Marshall Products, and especially from myself...



IRON MAIDEN~ ALREADY A HEAVY METAL BYWORD



Iron Maiden took their name from a mediaeval torturing device — a tongue-in-cheek reference to some people's opinion of the music they play. Iron Maiden make no bones about it — their music is hard, heavy and LOUD!

Bass player Steve Harris put the original band together in the summer of '77, a time when one might have been better off considering joining a punk or 'New Wave' outfit. Long hair, faded denim and heavy metal were definitely 'out' at the time, but Iron Maiden stuck with their own brand of forceful, powerful rock, knowing that one day they'd make it.

After a number of personnel changes and two years of slogging up and down the motorways in the evening and working during the day, Iron Maiden achieved a stable format — just at the right time, for Maiden and other bands had been building the grass roots foundations for a new revival of Heavy Metal Mania. The media discovered it, branding it 'The New Wave of HM'

— times had turned full circle for the band! 'The Soundhouse Tapes', a three-track single released on the self-financed label 'Hard Rock Records' became the real lift off point for Iron Maiden. The first pressing sold out in less than a week! But then Doug Samson the drummer left, and Clive Burr replaced him, along with a second guitarist, Dennis Stratton.

Iron Maiden's Marshall based back-line attracted both punters and A&R men — and eventually they signed a worldwide deal with EMI. Almost immediately their first single 'Running Free' charted, and the band insisted on playing Top of the Pops totally live — the first group to do so since The Who eight years earlier. This dedication to insisting on working live had good results: Maiden took off to support Judas Priest on tour, released their eponymous first album which went straight into the charts at number 4, and then embarked on a colossal 45 date tour of the UK, finishing at a sell-out night at the Rainbow.

Heavy Metal continues to reign — and for Iron Maiden success followed rapidly on success. The band blasted their way through a thunderous set at Reading last year, and they then went off with masters-of-the-art KISS to support them on a 30-date European tour playing to more than 180,000 HM fans.

After this tour Iron Maiden lost Dennis Stratton who was replaced immediately — following 'musical differences' — by Adrian Smith. The 'Killers' album recorded by Maiden's new line-up and produced by expert Martin Birch, known for his work with Deep Purple and Whitesnake,



Continued on next page

DEALER PROFILE

PETER NOBLE — CARDIFF “The Biggest Little Store in Wales”

Peter Noble's music store in Cardiff has built an enviable and far-reaching reputation — and all from what they kindly describe as being “not a large shop!” As they have proved, however, it's not the size that counts, but the quality. “We're a family business,” sales manager and son Ed Noble explained to Marshall World. “My father Peter started the business nearly twenty years ago, primarily as an electrical goods shop, but when by brother Clive and I joined some ten years ago we began moving into musical instruments, and for the last eight years we've been a music store.”

Both Ed and Clive had considerable experience playing in local bands, and this experience was put to good use in building up the instrument side of the family concern.

“I know this is going to sound corny,” Ed continued, “but we're primarily interested in value for money. We don't stock equipment if we have doubts about its performance, quality or reliability. We accept that many shops trade on the price war, but we honestly believe we have an obligation to provide musicians with the best there is for the money they've got: you can't do that by flogging cheap copies at low margins.”

Marshall amplification has been a consistent top seller with Noble's for many years,

because it exceeds the strict standards the family place on all the gear that passes through the shop.

“I can't tell you a single anecdote about repairing Marshall amp,” Clive Noble, the family's electronics man, remarked. “In some respects it's a boring story because it's all so well made. Take the new series, for example: many manufacturers would have ‘flashed’ up a successful range and lost sight of the reasons for that original success: not Marshall. The new series incorporates all those features which make Marshall Marshall, but with subtle modifications which have not only improved the sound but even the reliability factor.”

Peter Noble has no expansion plans at the moment — “we're happily riding out the recession at the moment” — and, unlike a great many shops at present, the store doesn't do P.A. hire, or any of the other ‘affiliated activities’ like rehearsal rooms or recording studios.

“We're experts at running a shop for musicians,” Ed commented, “and we believe that experts should do what they're best at.”

A couple of minutes after we had finished speaking Peter Noble rang us back: “I just thought we'd let you know we're replacing the putty in the windows — this new JCM stuff really is loud!”

Bruce Dickenson.

Iron Maiden plan dates prior to Christmas and the release early next year of a new album — with yet another HM tour to accompany it!

At the moment, however, Iron Maiden are ‘resting’ and currently reviewing their equipment situation. We'd be most surprised if the new back-line doesn't bear the same name as that on their current gear: after all, Marshall really is the name!

NEW: THE JCM COMBO RANGE!

As we hinted last month, Marshall's R&D team have been working hard on a new line of combos — and now they're ready, in time for Christmas as promised!



4010

At present the Marshall JCM Lead Series range consists of three highly individual 50 watt combos. The 4210 is a 1x12" split channel model with reverb at £344.03; the 4104 is a 2x12" at £299.50, and the 4010 is a 1x12" at £265.60.



4104

Dealer response has already been fantastic, so you'll be seeing them in your local music store very, very soon. And the best news? They're all valve instruments giving the Marshall sound in a handy package.



4210

Marshall AGENCIES

Duck Son & Pinker
Gloucester (0452) 21061
Rose Music
Lincoln (0522) 28623
Woodroffes (M.I.) Ltd.
Birmingham 021-263 4992
Graham Bagg Ltd.
Wick Scotland. Tel: (0955) 2595
James Grant
Edinburgh. Tel: 031-228 1704
City Electronics
165, Market Street,
Torquay, Devon
Tel: (0603) 25488
Kennard & Sons Ltd.,
Canterbury. Tel: (0227) 52527
Kennard & Sons Ltd.,
Ashford. Tel: (0233) 23226.
Cass Music Ltd.,
Eastbourne, Sussex.
Tel: (0323) 37273.
Ardertons M.I.,
Guildford, Surrey.
Tel: (0483) 38212.
Sounds Ltd.,
London W1. Tel: 01-437 2458
F.D. & H.,
London WC2. Tel: 01-836 4766.
Freedmans M.I.,
Leytonstone, London E11.
Tel: 01-539 0288.
Gigsounds Ltd.,
London SW16. Tel: 01-769 5681
Harrow Music Centre,
Harrow. Tel: 01-427 2250.
Maurice Placquet,
Shepherds Bush, London.
Tel: 01-749 0859.
Cooles Band Instruments Ltd.,
Norwich. Tel: (0603) 23563.
Axe Music,
Colchester, Essex.
Tel: (0206) 65652.
Honky Tonk Music,
Huddersfield, Essex. Tel: (0702) 553647
Axe Music,
Ipswich. Tel: (0473) 9154096.
Cambridge Rock,
Cambridge. Tel: (0223) 65093
Ardertons Modern Music,
Reading. Tel: (0734) 415800.
Russell Acott Ltd.,
Oxford. Tel: (0865) 41195/96.
Biggles Music,
Bristol. Tel: (0272) 552147/555319
Peter Noble (Llanishen) Ltd.,
Cardiff. Tel: (0222) 753911.
Carlsbro Sound Centre Ltd.,
Hyson Green, Notts.
Tel: (0602) 704820.
Carlsbro Sound Centre Ltd.,
Mansfield, Notts.
Tel: (0623) 26199/26976.
Sound Pad,
Leicester. Tel: (0533) 24183.
Frank Hussy Ltd.,
Liverpool. Tel: (051) 236 1418.
Highway Music,
Manchester. Tel: 061-833 0328.
Carlsbro Sound Centres Ltd.,
Sheffield.
Tel: (0742) 640000/640009.
R.S. Kitchen Ltd.,
Leeds. Tel: (0532) 446341.
R.S. Kitchen Ltd.,
Huddersfield. Tel: (0484) 26508.
R.S. Kitchen Ltd.,
Barnsley. Tel: (0226) 5867.
R.S. Kitchen Ltd.,
Bradford. Tel: (0274) 23577.
R.S. Kitchen Ltd.,
Newcastle. Tel: (0782) 22965.
Guitarzan,
Middlesbrough, Cleveland.
Tel: (0642) 467510.
S.E. Entertainment Ltd.,
Lewisham, London.
Tel: 01-690 2203.
Mc Cormack
Glasgow Tel: 041-332-6644.
Wishers of Derby
0332 48156
Gigshop
Bournemouth (0202) 302460
Savages Music Centre
Kings Lynn 0533 4026
Simon King Music,
Basingstoke 3870.

IRON MAIDEN continued

charted high, far and wide, as the band left to undertake a massive worldwide tour, named, appropriately enough, The Killer World Tour '81 incorporating over 120 concerts in less than six months!

The tour, however, found its casualty — vocalist Paul Di'Anno left due largely to ‘different attitudes towards the music and touring’, but he has been replaced by ex-Samson man

Please send details of Marshall amplifiers Model No's.....

Name.....

Address.....

Keep your letters coming!

We appreciate your comments on the new “Marshall World”.

Jim Marshall (Products) Ltd, First Avenue, Denbigh Road, Bletchley, Milton Keynes. Tel. (0908) 75411

WARNING! DON'T TURN YOUR BACK ON THIS STACK!

Go and face up to it at your local dealer. What you'll find there is a live, nasty, vicious Vox 125 stack set up ready to play.

Unleash 125 watts of pure valve power. No transistors, even the pre-amp is valve. The unique sensitivity control tames the fury to match any guitar, and the five-band graphic equaliser gives $\pm 10\text{DB}$ over each specially chosen frequency giving unprecedented tonal variation for a valve amplifier.

The master volume circuitry enables you to tether the power of this beast for bedroom or low volume practising.

The conventional 4x12 style cabinet wouldn't do justice to the high output power and tonal versatility of this amp. So we produced the specially tailored VR212 cabinet using forward facing speakers to provide treble to blast you off any stage, incorporated into a folded horn reflex cabinet which extends the bass to bring the house down.

Go and track it down at your nearest Vox keeper.



VOX

I'm off on the trail. Meanwhile please send me a copy of the Vox Amplification catalogue.

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VOX Ltd 32-34 Gordon House Road London NW5 1NE Telephone 01-267 5151

LETTERS

Letters should be sent to
International Musician & Recording World
Grosvenor House, 141/143 Drury Lane,
London WC2

Drum Drops

Dear Sir,

In your recent review of the Teac 4-track Portastudio you mention the use of a 'Drum Drops' album for the creation of backing tracks. Could you please tell me where I can get hold of these records since I've tried several places and been told they're not available in this country.

Pete Shearing,
 Welwyn Garden City, Herts

This is one of many letters we received about this, not to mention the dozens of phone calls we got too. Drum Drops at the moment offers five volumes of just drums, and a new volume featuring bass and drums for the ultimate ready-made backing track.

At the moment Seiten and Seiten, the German company who supply the albums, haven't got a UK distributor. However you can get copies direct from Germany for 29 marks a piece, which works out at around £7. Cheques should be sent to Seiten and Seiten at Gärtnerstrasse 109, 2000 Hamburg 20, West Germany.

Pub P.A.

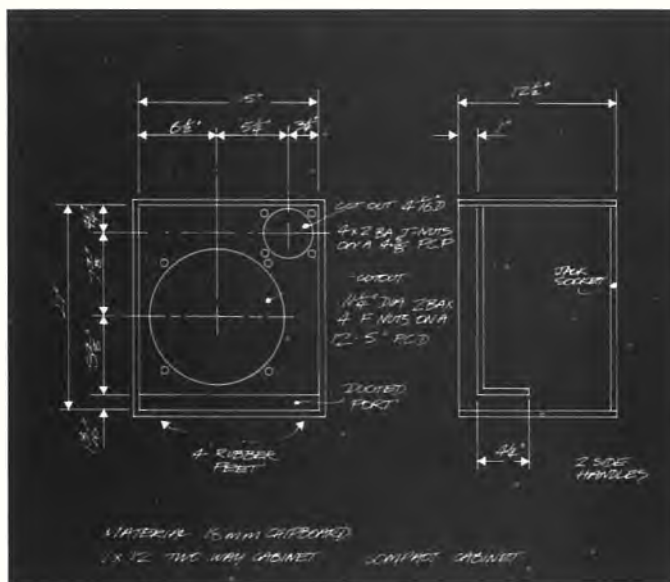
Dear Sir,

I run a small pub in West London and want to install a small PA system for local solo artists to use for weekend performances. What sort of cabinets would you recommend to go with a 150 watt per channel PA amp. To help keep the cost down (my funds are very limited) I would be prepared to build the cabs myself if you could advise on speakers.

J. Winthrop,
 Acton, London

JBL do an excellent range of speakers for PA cabinets, but may be a little out of your price range. Perhaps you should be looking at some Fane speakers which offer high quality at a low price.

For your amplifier you'd be safe with two 200 watt cabinets using two Fane Studio 12L models in a reflex cab, with two Bullet tweeters and an HPX4 crossover. That sort of equipment will need a cab 21" high by 15"



wide by 11 1/2" deep. See the diagram for cabinet construction specs.

Sequence of events

Dear Sir,

I have a Yamaha CS30L synthesiser and would like to know if there is a sequencer on the market that will plug into it.

I would be very grateful if you would look into the matter for me.

Roger Haines, Kingswinford,
 West Midlands

Unfortunately Yamaha don't market a sequencer, and the only Yamaha synth with one built in is the CS70M. The problem with using another make of sequencer lies with the fact that Yamahas operate on a linear voltage scale, and sequencers on a logarithmic scale.

However, all is not lost because both Korg and Roland do a two-way converter to enable you to use any sequencer you choose for your Yamaha.

Cover story

Dear Sir,

I am considering buying one of the unfinished guitar bodies and necks now on the market, the 'Double Eagle'.

I intend to finish it myself, but I don't wish to lacquer it. Is it possible to stabilise the wood with oils and feed it with

beeswax? The woods to be treated would be walnut, mahogany and maple. What problems arise from using such traditional treatments?

Kevin C Botting,
 Bude, Cornwall

There's no problem when it comes to oiling the mahogany and walnut, though the maple is another story, but more of that in a minute. For the mahogany and walnut oil them firstly with raw linseed oil, and leave it for a couple of hours to bring out the grain. Rub off the surplus oil after it has soaked in and then rub on a little boiled linseed oil. When that's dried rub in some wax for a dull shine.

The problem with that sort of finish is it can't be removed if you want it professionally lacquered at a later date. If it's just a temporary finish you want use buton or white polish, which you can apply with a cloth or brush. This treatment should also be applied to the maple part of the guitar, as oils will only make maple dirty. Again this should temporarily seal the wood.

Although the guitar will still look relatively unfinished with this treatment, rather like the wood on a fretboard, it will be reasonably well protected.

Over the top?

Dear Sir,

At the moment I am playing a

15 watt wcm amp, which is okay for my bedroom but not much cop for halls. I am in a heavy band and have a Marshall stack in mind, but I don't know which one to choose.

A 100 watt has enough power for anyone, but I don't think it would be to my advantage because it would be over-loud before I get the overdriving sound. So do you think a 50 would be a better bet bearing in mind we are only playing empty halls, and not to a crowd? However, I do want an amp that can cope with a crowd.

I would be very grateful if you could help me.

Stewart Oxley, Winton,
 Tyne and Wear

Marshall do a few kinds of 50 watt and 100 watt amps. The standard range, model numbers 1987 for the 50 watt and 1969 for the 100, probably do need a lot of volume for a good dirty sound, but the 'Master Volume' range sounds ideal for you. The 50 watt version (2204) is enough for most people and plenty for medium size halls. The 100 watt version (2203) will give you the distortion at low volumes and also offer a lot more for when you may be playing bigger places.

It's very interesting hearing your problems and trying to help. Now how about writing to tell us what you think of the mag, and any interesting things that may have happened to you while gigging or recording? Use your imagination...



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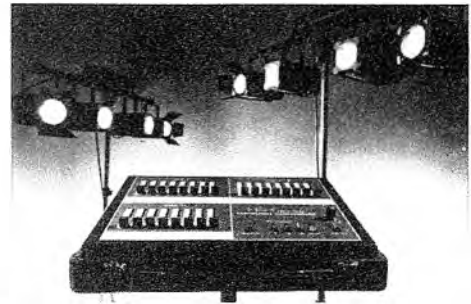


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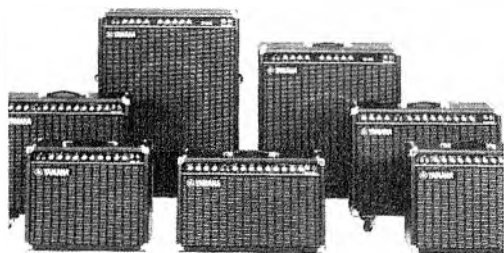
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H/H lighting rig — ring for details



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- SBG 500, new, red + case.....£279
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- SC 1000, 3 single coil pick-ups + case.....£225
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AMPLIFICATION

- G 100 112 100W 1x12 channel switching.....£279
- G 100 212 100W 2x12 channel switching.....£315
- B 100 115 100W Bass combo.....£339
- E 50 112 50W Combo S/S.....£179
- E 100S Analog delay.....£189

KEYBOARDS

- CS 5 Single oscillators 3 oct synth.....£225
- CS 20N Programmable.....£795
- SK 10 Strings.....£295
- SK 20 Strings + polysynth.....£779
- CP 30 Piano, stereo.....£795

- CSB 380 Bass, red stain + case
- CSB 380 Bass, bright red + case
- CSB 380 Bass, blue + case
- CSB 380 Bass, blue stain + case
- CSB 450 Bass, medium scale, solid blue + case
- CSB 450 Bass, tobacco + case
- TSB 350 Bass, brown S/B + case
- SB 1000 Bass, red tiger stripe + case
- SB 1000 Bass, yellow stain + case
- SB 1000 Bass, natural oak + case
- SB 700 Bass, natural oak + case
- SB 600 Bass, natural oak + case

- EA 200 Semi Acoustic, red
- FE 50 Elechord amplified acoustic
- ES 500 345 antique brown + case
- RSX 70, red stain, fantastic instrument + case
- CS 350, blue stain + case
- CS 350 blue + case
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Studiomaster 8:4



The Shape to come

THE NEW STUDIOMASTER 8:4 – for those who want more from a mixing desk. Compact, distinctive, and highly versatile, the 8:4 is the nucleus of a full-scale four track studio – yet it fits into a 19" rack and is ideal for touring.

The 8:4 is built to professional standards. The electronically balanced input is via XLR sockets, and jack sockets are also provided. There is variable gain control plus a switch for

line input. Switchable phantom power makes use of condenser microphones possible. On input and output channels Parametric equalisation is provided in the mid and bass ranges while the treble has cut-and-boost over a useful frequency range. The first four input channels have switchable RIAA eq for compatibility with magnetic cartridges in disco or even Hi-Fi mixing.

STUDIOMASTER 8:4 TEC SPEC...

Inputs

MICROPHONE: Gain range 10dB to 60dB. Maximum input level +7dBm. Input impedance 2k ohm. Optimum source impedance 200 ohm.
LINE: Gain range 0dB to +30dB, maximum level +19dBm. Input impedance 220k ohm.

Outputs

All outputs have a +19dBm max o/p level capability. Source impedance less than 20ohm. Min load impedance 1k ohm with the exception of the PHONES (monitored o/p which can drive into 8 ohm).

Frequency Response

E.Q. set flat: ref 1KHz
MICROPHONE I/P to group O/P: +0dB 15dB 15Hz-20KHz.
LINE I/P to group O/P: -0dB 15dB 20Hz-20KHz

Noise Figures

Measured 20Hz to 20KHz: -0.3dB
MICROPHONE I/P with 200 ohm source impedance less than -126dBm
EQUIVALENT INPUT NOISE

LINE I/P with 10k ohm source impedance less than -105dBm
EQUIVALENT INPUT NOISE

RESIDUAL NOISE: All group ladders down less than -100dBm. Group ladders at normal setting less than -85dBm. One microphone channel at 40dB gain less than -85dBm. All channels at 40dB gain less than -77dBm.

DISTORTION.

1KHz distortion at 0dBm less than 0.015%
 1KHz distortion at +15dBm less than 0.015%
 20Hz to 20KHz distortion less than 0.1% any level prior to clipping.

CROSSTALK:

Between adjacent routed and unrouted output groups: 60dB.
 Between adjacent channels (1 channel at 0dBm and unrouted, 2nd channel at 40dB gain routed all groups): 60dB

EQUALISATION:

Treble: +6dB at 12KHz
 Mid: -10dB at 200 Hz to 5KHz continuously variable
 Bass: +6dB at 25Hz to 350Hz continuously variable

MAXIMUM VOLTAGE GAIN

70dB MICROPHONE IN TO GROUP O/P

40dB LINE IN TO GROUP O/P

27dB AUX RETURN TO GROUP O/P

POWER INPUT

240, 220 or 110 volts 50/60Hz switch selectable.

Max. power consumption 40W A.

NOTE: In these specifications 0dBm is treated as a VOLTAGE reference of 0.775V R.M.S. regardless of impedance level.

-  Foldback/Monitor Mixer
-  Disco Pre-amplifier
-  Hi-fi Pre-amplifier
-  Studio 2&4 Track
-  Keyboard Mixer
-  Live P.A.



of mixers

Comprehensive monitoring is included on each channel (P.F.M.) and on all outputs. Effects can be pre-fade (Aux 1) or switchable pre/post fade (Aux 2). Further devices can be inserted via 'break jacks' on each channel. Four group sends on each input channel route any signal to any output route or groups. 8/4 desks are supplied with VU meters or with fast reacting green P.P.M. LED ladders with red 'overload' section above 0dB.

The 8/4 is the most sophisticated mixer ever to have been made practical and competitive for home studio use. It's a PA mixer for any acoustic environment or a sub-mixer for such applications as drum mic-ing. It's a multikeyboard mixer with eight Line inputs. The characteristic 'wedge' design is a new shape

among mixers — but one that is likely to set a trend. Play a session with Studiomaster's new compact desk, and find out how it can shape up your music!

Studiomaster

Chaul End Lane, Leagrave, Luton, Beds.

Telex: Studio G 825612

Tel: (0582) 570621

BUZZ



Hype Project

Poet/writer and one-time Hawkwind collaborator Robert Calvert bounces back into the public eye with a new project, Hype.

Hype, the book, is the story of the fictional Tom Mahler, street muso turned star, with more than just a little push from his record company. Throughout the book Calvert establishes believable characters and gets very involved with tiny details of the music biz. It's the sort of book you appreciate more if you're involved in the business yourself as it's those tiny details that make you laugh. There are many true-life comparisons to be drawn (the company press-officer who keeps snakes — one of Phonogram's past press officers kept snakes) especially with personalities within the band. Very realistic. The book does get a little far-fetched and bogged down with sex scenes ("He could see that she was wearing no underwear under her tight clothing", sort of touch). However, a very entertaining book.

The book is also accompanied by an album — 'Hype'. The songs of Tom Mahler. At a recent reception to launch 'Hype' Calvert got up on a small stage to mime to five tracks from the album and explain their meaning. All in all it's really quite good, though not as good as the whole 'Hype' concept.

Flat Change

Sorry to hear that Lucy Dray, bass player extraordinaire with the all-girl *Flatbackers* has packed her bags and sold her rig for a quieter life in Ramsgate!

However, Julie Usher, the band's singer/songwriter/guitarist has extended the band's line-up and actually incorporated... shock, horror, probe... MEN! Lyn remains on drums but the male force has taken on synthesizer, sax, guitar, bass and lead vocals.

The new line-up goes by the name of *Disco-Void* and they've already started gigging and have just recorded a demo to take in search of a deal. Julie promises to keep us posted re the band's progress, so watch this space...

The Attic

Ironically enough *The Attic* were discovered in the crowded basement of Covent Garden's Rock Garden in London.

Slightly disturbed by the apparent lack of air, tropical heat and an audience consisting largely of thrusting elbows, we prepared ourselves for the worst... and were pleasantly surprised. The band plays varying types of music from the slow *Questions and Answers* to the much more rocky *They're Coming To Take Us Away*, and even stronger *Buy A Book And Read It*.

Chris Finch (vocals and lead guitar) is the imaginative songwriter. The rest of the band consists of Rick Shepherd on bass, John

'Mega' Rechit on drums and the wonderful Carlos Sheppard on rhythm guitar.

The boys have been together for two years, having met at Southgate Tech where they studied music together.

Their previous gigs have all been in London and include the Dublin Castle, at Camden and the Spurs pub in Tottenham. They are currently in residence at the Railway Tavern, Hornsey.

The Rock Garden audience applauded rapturously, begging for more. We were particularly impressed by the dramatic departure of Rick's front tooth!

Dover Soul

Ralph from *The P.A.*

Company popped in to see us the other day and told us of a new club opening in London that he's got himself involved with.

The Dover Street Wine Bar will operate as a normal wine bar, seven days a week and, at first, will have live music in the Jazz/Folk/Soul vein every Friday. The place isn't big enough to accommodate Rock and Reggae bands, so he's hoping the bar will have a relaxed, quiet atmosphere. The sort of place where you can go for a few drinks and watch a band or two without getting your ears blown off with loud music.

Things weren't totally sorted out when he came to see us but prices will definitely be affordable, and they're looking for bands to audition for gigs there. Pop in and see them at 7-9 Dover Street, London W1.



Not-So-Idle Flowers

Let us explain. To get into the office here at International Musician you've got to go via the reception. Now, if you go via the reception the chances are you'll bump into Julie Oesterman, the receptionist. And Julie knows these fellers that are in a band...

"*Idle Flowers* are a three piece who play good love songs with aggression", Julie tells us. (It's her that puts our calls through, so who are we to argue?)

The band is fronted by Rene Berg, who is the lead guitarist and main writer for

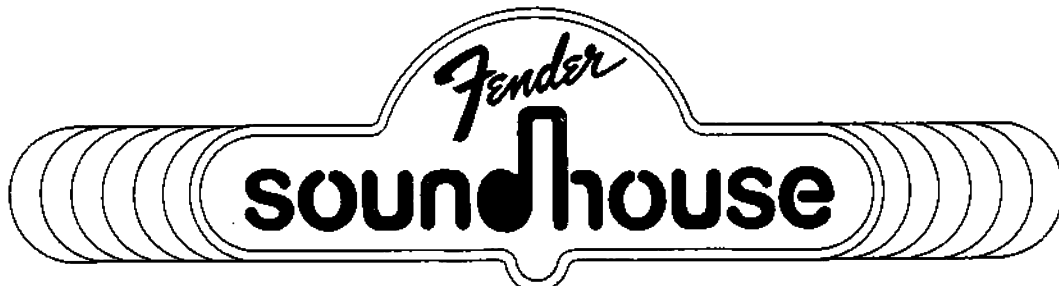
the group. Featured on drums is Kev O'Neill (alias Smash), late of the Rialtos, and novice Frose Garcia plays bass. "She's only been playing for six months, but seeing is believing", says Julie.

They've recently completed a four track demo and are currently in search of a recording deal (who isn't?). Not only will you catch them doing the London circuit, as they say, but you'll also find them supporting Showaddywaddy. Better start queuing now.



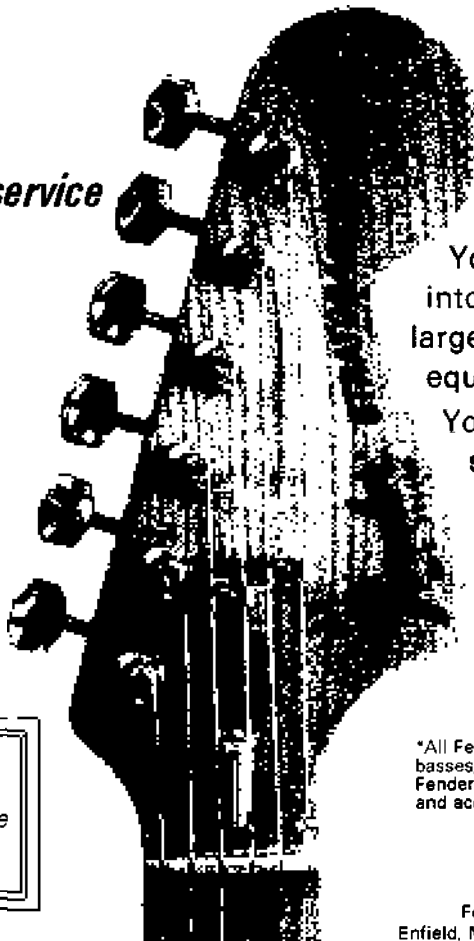
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Powell Of



Photo by George Bodnar

COZY POWELL IS ONE OF THOSE rare drummers who is not known merely as a member of a band. He may have played for Rainbow for five years, but it was *his* name that stood proud on the bass drums. It's hard enough to establish yourself as a name musician, but the problems are tenfold if you're a drummer.

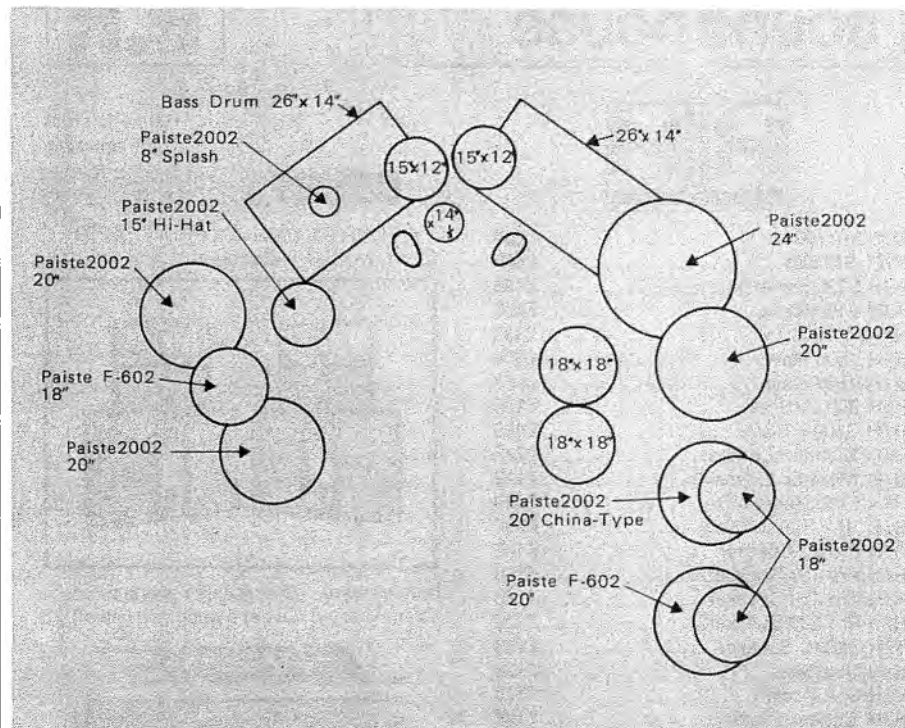
Perhaps it's because Cozy knows what he's good at, and sticks to it. He'll look up to drummers in the Jazz field but never try to emulate them. It's Rock that he knows, and Rock that he plays.

Cozy started his drum career counting 163 bars before hitting a triangle in a grammar school orchestra, but was quick to give that up for a seat behind a drum kit. He borrowed a friend's Premier and began frantically saving for a Ludwig set up. To earn the money to save for the kit he went to Germany and began playing eight hour stints on a daily basis.

"Unfortunately", Cozy expands, "I spent all the money I saved on living because they'd really rip you off. It was a terrible situation. So I had to do a lot more gigs for

another six months to get the money back to buy the kit, and eventually I bought this Ludwig kit that was my pride and joy. It had a 22" bass drum, 13 x 9 tom tom, 16 x 16 floor tom tom and a 6½ x 15 snare drum. All the fittings were Ludwig apart from the pedal which was a Premier 250 and the cymbals were Zildjian. Paiste weren't really making cymbals for Rock drummers at that stage, and in those days it was all the rage to have a Ludwig kit with Zildjian cymbals, so that's obviously what I wanted. It was only after I went to Switzerland with Jeff Beck in 69 that

Strength



A plan of the kit (above) and a scaled down version of his Yamaha set-up (below)



Paiste said 'would I use their cymbals?' that I started using them, and thought they were really good."

What do you think they've got over Zildjian?

"For rock drummers and the way that I play, (I hit the drums very hard and I hit the cymbals very hard), Zildjians just don't take that sort of punishment. I use really thick sticks (I saw a pair, and I think 'thin trees' would be a better description) and Zildjian cymbals just don't want to know. Zildjian have a nice sound, they're very jazzy, but

they crack. For the way I play, Paiste are the only kind of cymbal, because they're very crisp, very clear and they take the punishment that I dish out."

So which Paiste cymbals are you using?

"I've got a complete selection, I use a 24" ride, two 20" crashes, 15" hi hats, a 6" splash, a 20" china-type, an 18" crash ride, a 20" crash ride the other side, a 20" ride on the bottom of a double stand and another 18" crash on the top. The two crashes I use a lot are the same because I want the same sound from one hand or the other. I don't

use the ride at the back very much at all. I was using it the other day and had forgotten completely what it sounded like. It's nice to discover things in your own system that you'd forgotten about.

"The cymbals are all from the 2002 and 602 ranges, and they've introduced this new Rude range, which I'm still trying but I'm not convinced, much to Paiste's horror. They came to me and said 'This is perfect for you, and you don't like them!', But it's not so much I don't like them, but I've been used to the certain sound of these cymbals for so long and these Rude Cymbals are so different."

In what way are they different?

"They're more like Zildjians! Jon Hiseman and I had a long discussion about this when I did a clinic for Paiste. Don't get me wrong, I think Paiste cymbals are fantastic, but these new ones I'm just not used to. I think the hi hats are really good, I quite like the crashes, but the big ride is so big — 24"; and it's so different from the 2002 that I've got."

Getting back to the history, Cozy spent three years in Germany in the mid-sixties and returned in 68 to do sessions.

"In those days I'd do sessions for anybody. Jimmy Page used to do sessions for anybody, as long as they'd pay you. I worked with Micky Most, Dick Katz and David Katz, who were fixers. They'd just ring up and tell me someone needs a drummer for this jingle or that and it would be a case of going to Olympic Studios in the morning, Trident in the afternoon and Morgan in the evening."

Can you read music?

"Yeah, I could read after a fashion, though I always refused to do sessions that had reading because most of the people that write drum music out don't play drums, and you see the drum part and it's so wrong. I liked doing sessions in the end that the arranger would let me play how I wanted to play it, and that's how I got my name. I had a certain style and they'd book me if they wanted that style."

Did you have lessons to learn to read?

"No. Everything I do, or have done, I taught myself. If someone put an orchestral score under my nose I couldn't do it, though maybe I could work it out given time. But I couldn't do it quick enough for a session."

With the sessions over he was finally picked up by Jeff Beck with whom he stayed for three years. By now his original Ludwig kit had been flogged for a double Ludwig kit.

"I wanted to be able to play more bass drum beats but I wanted the power. If I played three beats very fast on the bass drum I couldn't get the second and the third beats as powerful as the first. It took me a year to get used to playing with two bass drums. I didn't just get the two to have a big kit, which is what a lot of drummers do, I've noticed. I've been using a double kit for 15 years now so obviously I've got the technique down by now. You've really got to start again and apply your mind to it. You've got to get used to the fact that the left foot which has been used to keep time has now got to play something. Your mental timing



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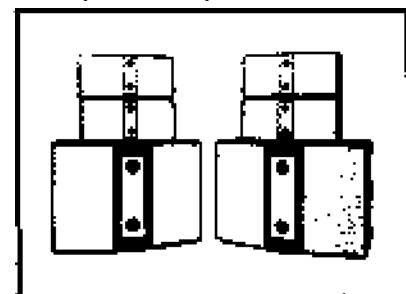
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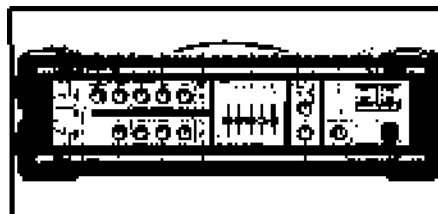
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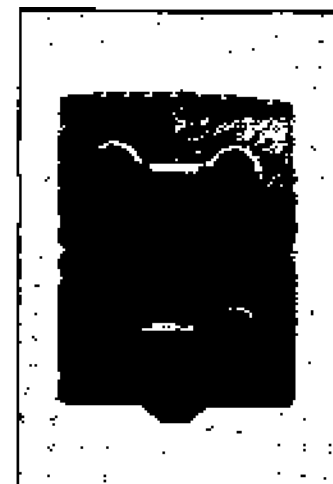


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has got to be together before you can start using two bass drums."

The next step up from that was a bigger double kit, his red Ludwig kit, which he used for a long time and had 26" bass drums, 14" x 10" toms and was generally much bigger all the way round. This kit saw him through the end of his period with Beck and into Spirit, a band he was to stay with for all of two months. When he returned to England he formed Bedlam which had Dave and Den Ball in its line-up. Dave used to be in Procul Harum, and Den was in Ken Hensley's band. The singer was Frank Aiello who re-appears on *Tilt*, Cozy's new solo album, and also drives a number 14 bus down the Caledonian Road! When Bedlam fell apart after about a year he formed the legendary Hammer which led to a string of hit singles, including *Dance With The Devil* and *Na Na Na*. The line-up of that band you'll probably find a little surprising.

"Bernie Marsden and Neil Murray from Whitesnake on guitar and bass respectively, Don Airey from Rainbow on keyboards, and Frank Aiello on vocals, the guy on the number 14 bus. That was before Bernie, Neil and Don made it — they played with me first — and they don't like to let on about that. That was a really good band in its day."

Did you ever tour?

"Oh yeah. We did the 'Rak Rocks' tour with Suzy Quatro and The Arrows. That was about the most unfortunate billing you've ever seen. All we did was take the piss out of everyone else and all we wanted to do was go on stage and play Billy Cobham numbers, Jazz stuff, and all the kids had come along to see pop stuff. It was great, and we really enjoyed ourselves, and the band were quite successful in its own little way. But it was destined for doom because we were so determined to play the stuff we liked. That was just before I stopped playing, because I got really disillusioned with it all. Bernie went off to join Babe Ruth, Neil went off to join National Health, and Don joined Colliseum. Frank did a few more sessions before he said he'd had enough completely, and I just said coppers, I'm going to stop and do something totally different. Which is when I took up motor racing."

While you were motor racing, did you still practice drums?

"No, I've never practiced drums, apart from when I started playing. The last eleven or twelve years I've never practiced which is something that everyone has treated with horror, saying that if I practiced I'd be so much better. They're right, but I'd lose the aggression and I'd be like a machine. I play the best when I've been doing a lot of sessions. If I'm not working I'm too lazy... who needs to thunder away at a drum kit for hours and hours a day? I'm too old for that, so I'd much rather go out and have a drink. The way I do it is to go on stage a little bit rusty and have to work a little bit harder. While I was doing the racing I didn't touch a drum kit for about a year and a half, and then quite out of the blue Ritchie Blackmore called up from LA and said he'd seen me playing with Beck at the



Cozy with his original red Ludwig kit

Roundhouse, and asked me to join Rainbow."

When Cozy first joined he still had his red Ludwig kit, but when he went on his first tour of Japan with the band Yamaha approached him and said that they could build a better kit for him.

"I said alright, prove it. Build me a better kit, and if it is better, I'll use it. And they built me a better kit. They sent a guy who sat behind me while I played for two gigs, and he drew the angles, watching my hands, making notes on what I hit the most, and what rim sizes I wanted. I wanted metal rims for the bass drums, something that was unheard of. They had to set up this special machine to make these rims for my drum kit. No other Yamaha kits have got them."

Apart from a few bits and pieces, and variable shell sizes, his kit is straight out of the 9000 series of Yamaha drums.

"The bass drums are 26" by... quite deep, you'll have to ask my road manager for the exact sizes. The snare is a bit different from standard in that it has two tension rods on the actual snares themselves so you can adjust either way. That's a prototype at the moment and I don't know whether it's actually on the market yet" (Writers note: Yamaha have no plans to bring it out onto the market at the moment).

"The tom toms are 15" x 12", and the kit is actually chrome on the outside, but wood on the inside, which is completely custom. I happened to ask for that, just to be bloody awkward and so that people like you ask me 'Well, what is your kit?'. So you can't buy it, folks!

"But I used, on the last Japanese tour, a kit which they supplied, straight out of the boxes, straight from the shop. I tuned it up on stage and played it and it sounded fantastic, really good. So I know the drums are alright and they haven't just made me a fantastic super-doooper kit and the rest are all rubbish. I use Yamaha now, and they endorse me so obviously I get the kits free; but if they weren't any good, I wouldn't bother, I'd use another kit."

"The only other kit I might use would be Tama. I was looking at Simon Phillips' kit the other day and they're really well made as well. That's the only other drum kit I've seen that matches up to the quality of my Yamaha, and funny enough they're both made in Japan. There's got to be a lesson there somewhere."

Getting back to the kit...

"The toms are both 15s and I just tune them different and I've got two 18" x 18" floor toms. Pedals are Premier 250s which I bought a whole load of before Henrits went out of business, which, by the way, I'm very sad to hear."

When I first found out I was to interview Cozy, a lot of drummers I know asked me to ask him how he tunes his kit, especially the snare which is both bright and deep at the same time.

"Would you believe I don't tune my drums in any specific way? I can pick a drum kit up and I can tune it the way I hear it. I don't know what it is I hear... when you use big sticks and you hit them hard you can't be that fussy about tuning because the tuning is going to go off. I'll try to get an octave from

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the top tom tom to the floor and the notes in between are a third and a fifth, but I don't tune to any specific note. That's the way I tune the toms, and on the snare drum I've got the snares quite slack and they're just on and resting on the skin, then I'll turn it maybe quarter or half a turn. So when I hit it I've got the crack because the top skin is fairly tight and when I hit the drum I use a rim shot virtually every time and I use the sound of the snare drum itself, which is a wood shell Yamaha. You're going to get a different sound whatever drum you're using. If it's a Ludwig metal shell you're going to get more of a ring, and trying to get rings out of drums..."

What skins are you using?

"Remo black dot all the way round, apart from the snare head (the bottom head on the snare drum) which is an Ambassador. The bass drum skins, again, are black dot and the front skins are cut out with a 14" hole right in the centre, which I find works the best with a 26" drum because it gives you the right air movement you need to get the punch, without losing the sound of the drum. I don't like to take the whole front skin off because as soon as you do that it's not a drum any more.

"Some drummers prefer double headed toms, some prefer single — purely a matter of opinion. I like to hear the sound of the drum, I like to hear resonance in a drum, because, again, I play hard. I tune my top head a little tighter than the bottom, and I'll get the bottom skin equal on all the drums then start tuning the top heads. Once the bottom skins are right I'll leave them, just check them and make sure they haven't gone off — which they do every three or four gigs — and I have to replace the top heads, on average, every three gigs. You wouldn't believe what damage you can do with those sticks."

I've noticed that you've been putting strips of gaffer on your bottom heads.

"That's right, I've been getting just a little bit of ring on the toms and the sound mixer noticed it a lot over the PA. The note was getting a little bit disturbing and gives him all sorts of problems out front. So because we're using so much amplification, and I've got my own monitoring system, it's better for me to kill as much of the ring as I can so I can get more volume."

Through the years it became obvious that Rainbow was far from a stable line-up, but Cozy always seemed to be there by Blackmore's side throughout and it was quite a surprise to hear that after about five years Cozy, too, was leaving the ranks.

"I left because I thought the band was going no further and Ritchie Blackmore has got an ego which is bigger than mine, and after five years we couldn't go on any longer, we'd just had enough of each other. The guy's a very good guitarist, but familiarity breeds contempt. Also I didn't like the direction the music was going — it was too poppy and too away from what we'd done when we first started. Ritchie for some reason wanted to be a pop star and yet he's

still trying to kid himself that he's still Ritchie Blackmore, hard and moody. Maybe you can kid the public, but you can't kid yourself."

After leaving Rainbow, Cozy almost immediately joined the Michael Schenker Group, though initially he had other plans.

"I wanted to form a band with Gary Moore because I've always rated Gary. Unfortunately contractual problems prevented that and it was never to be. With Michael I'd always admired his playing but from a distance. I'd never really taken much notice of him, I knew he was very good and suddenly the opportunity came up to play with him, which I did, and I was extremely impressed with his playing. I liked his material although I thought his first album was possibly a little bit lightweight. I heard the material for the second album, which I thought was terrific, but unfortunately the producer, Ron Nevison, heard it a different way and wanted to make it sound American. There was so much power on the tape, but he didn't get it across on the disc."

MSG, the album in question, to my ears sounds just plain rotten. I spent most of the time waiting for the bass guitar to come in and to hear the familiar thud of Cozy's bass drums. But it just doesn't happen.

"It's a bloody awful production. I don't know what happened because I wasn't there when he did it. That's Ron Nevison for you."

Since leaving Rainbow, Cozy has also found time to do a lot of sessions, including a track on Bernie Marsden's newest solo album ("I only had time for one track"), some work on Graham Bonnett's solo album, also featuring Micky Moody, Russ Ballard, Jon Lord and Gary Twigg ("I'm very pleased with that one"), and he's also drummed on the new Young and Moody album, the band formed by 'fifth Quo' Bob Young and Whitesnake's Micky Moody. The first album may have been a Country effort, but this is Rock 'n' Roll. The line-up includes Ed Hamilton on lead vocals (Ed wrote *Night Games*), Lemmy from Motorhead on bass, and the Nolan Sisters, no less, on backing vocals. All this, and some mysterious sessions with Robert Plant. What are they all about?

"I'm not sure yet, possibly some tracks for an album, possibly not."

I tried to get some more information on

that one, but he wasn't prepared to commit himself to tape. Rumours have been flying left, right and centre about him joining Zeppelin, forming a new Supergroup with Plant, Page and Chris Squire called XYZ, and God knows what else. At the time of the interview, however, nothing was confirmed.

Also Polydor have recently released Cozy's second solo album in the shape of *Tilt*, an excellent mixture of rock and melody, finely produced (by himself) and well worth a listen.

"I put a lot of sweat and blood into that album and everyone that is playing on it I'm very proud of."

One thing that surprised me about it was that it's not overtly a drummer's album.

"No, I think there's quite enough of them around. People say to me 'There's not any drum solos on it', but drum solos on record... leave it out. Unless it's Buddy Rich where it's something technically fantastic — I don't claim to be Buddy Rich. I prefer to concentrate my energies on doing something where I'm featured with all the people I enjoy working with."

How do you record your drums in the studio?

"The drum sound on this album took 19 minutes because I know exactly what I'm doing. On the *MSG* album it took a week of me bashing away in Air Studios for hours and hours on end so this bloody prima-dona could get the sound he thought was right. In the end he ended up nearly erasing a bass drum track because he didn't hear it. A week! Do me a favour, it doesn't take that long to get it.

"If you're going for a live drum sound, as long as the room's right and the drummer knows what he's doing it doesn't take more than about ten minutes to get the sound. As long as the drums are tuned and ready to go it's down to mike placing. You just put two ambient mikes, say, ten feet away from the drums either side in stereo, mike them all up close and leave the desk flat. The only effect we use is a thing called a Boom Box which gives you a low end octave that's normally not on most records. I may use a Lexicon echo unit on the snare too."

Even the top professionals have to have someone to look up to and Cozy has a lot of time for people like Simon Philips.

"As far as English drummers go, technique-wise he's certainly the best I've ever heard. I loved John Bonham from Zeppelin and I thought for his type he was certainly the best and it's a great shame that he's no longer with us. I like Buddy Rich, obviously, and I used to like Louis Bellson..."

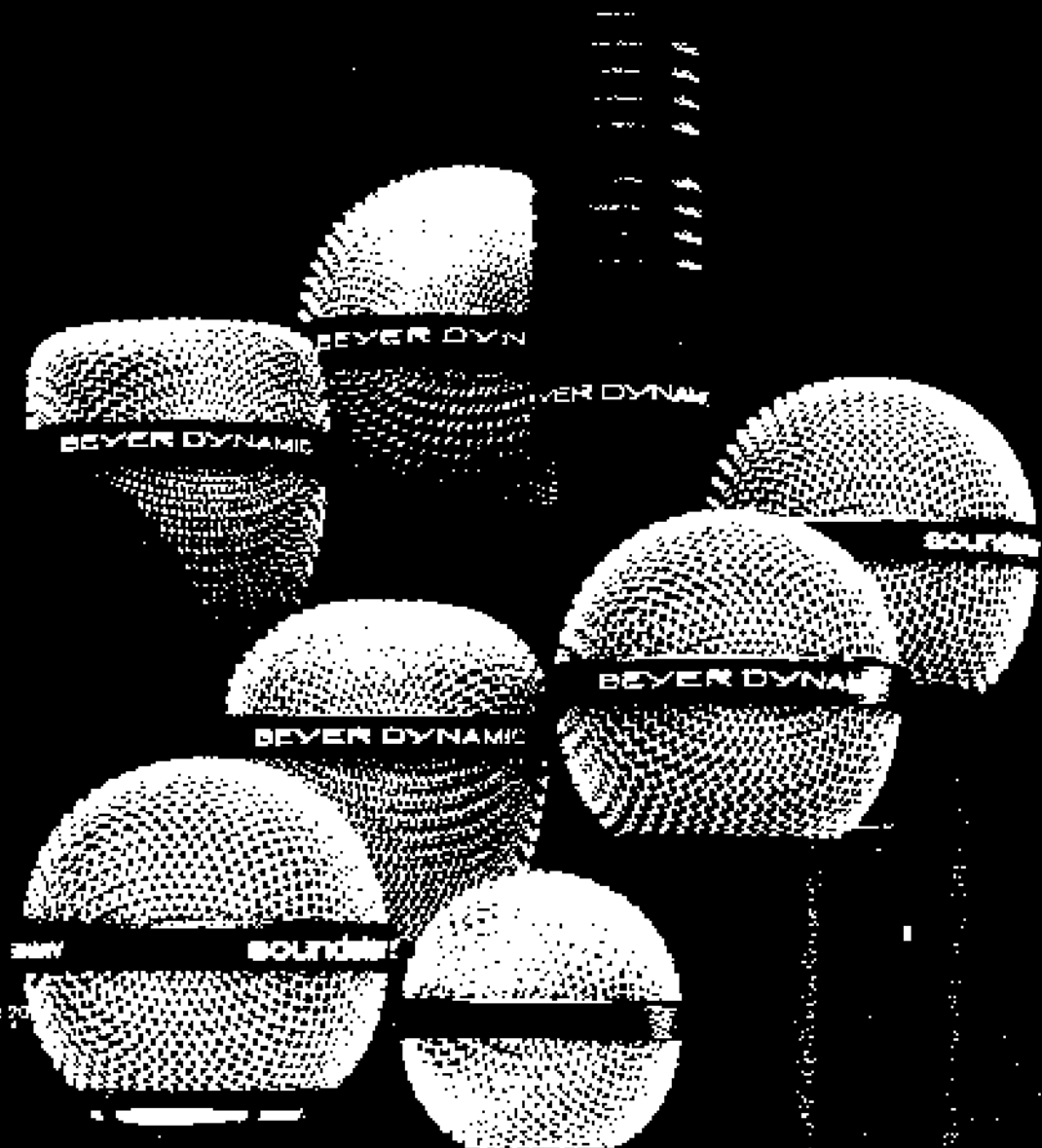
A lot of the people you like, and the playing you like, is very intricate and different to what you play. Don't you ever feel like playing in that style?

"I think you do what you know you're good at, and I think I'm a good rock drummer."

And that's where we came in...

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BIRTH OF A BAND

WHEN EMERSON, LAKE & PALMER BROKE up, after months of speculation and rumour, at the end of the Seventies, all kinds of rumours surrounded the fate of their singer and bass player — Greg Lake.

He was the front man who held together a powerful, explosive team, that first burst upon the rock scene at the Isle Of Wight Festival in 1970 and went on to become one of the most successful and exciting bands of the decade.

They toured the world, and produced block busting albums like *Tarkus* and *Pictures At An Exhibition*. They pioneered the use of synthesizers and long ago introduced a unique fusion of electronics and pure pop that won them an army of dedicated fans.

Their break up was not quite as messy as the one which afflicted Yes. But when they lost a lot of money on an overblown tour with a full orchestra, there was a definite feeling of angst in the air. If they couldn't carry on working together, then it became all the more important they should be successful apart. Carl Palmer formed his own band PM which failed to create any interest in Britain, as it was launched upon a new generation listening to a different kind of music.

Keith became involved in writing film music and lived abroad for a while, although he has now apparently returned to Britain to live and start recording again.

Greg Lake, meanwhile, has taken the plunge and come bubbling to the surface with a superb band that is potentially a winning combination.

The rumours suggested that Greg had become a recluse down in Dorset, and that he was so hung up about the changes in the music business he hardly dare show his face.

But no such fears were evident when Greg spent a day tying up loose ends, just before the start of his debut tour. He was what most people would call 'frantically' busy, but there is nothing frantic about Greg. He is cool, relaxed and conscientious. The only time his phlegmatic approach to life is dented, is when he considers the way his efforts are largely ignored by most of the rock press. He doesn't mind starting all over again, after many years as a professional musician, but he is taken aback at the cold shoulder treatment. He vows that he will have the last laugh.

The band is not to be sneezed at. He has secured the services of one of our finest guitarists, Gary Moore, who is equally at home playing blazing hard rock or constructing the most intricate and sophisticated solos. Ted McKenna on drums, is a solid and powerful time keeper who gives the band enormous explosive drive. On keyboards is Tommy Eyre, the Sheffield wonder who plays Bartok in his spare time and whose funky feel has aided and abetted many artists from Joe Cocker to the Mark



Photos Andy Beard

Almond band. Triss Margetts, the young and goodlooking bass player used to be in a band that Greg produced a few years ago called Spontaneous Combustion.

I found them all rehearsing one wet and wind blown afternoon in a converted cinema in West London, and the sheer volume they were generating was awesome. Even behind a screen in the old box office area, it was impossible to speak, and as I eased my way into the darkness and sat in the tip up seat in the stalls (having first ascertained, by force of habit, that there was no chewing gum on the red velvet), the roar of noise was devastating. It was only when the lights went up that I realised I was sitting only a few feet away from the PA speaker cabinets.

The band had just begun a complete run through of their set, and they played with such fire, it drew spontaneous applause from the technicians who had doubtless heard it all many times before. But it would have been churlish to let such performances end in dead silence. Rock charged with such emotive force, demands a response.

Greg, in a Pink Floyd tee shirt and a jogger's track suit, was playing a red Fender Strat, and has abandoned his role as a bass player. As they charged through *Nuclear Attack*, the opening track on their album, most of the lead guitar work was left to Gary. He was armed with a Fender Strat as well, and on his amplifier was a barely discernible sticker which read 'Happiness is a big chopper.'

They played new material from the album as well as a selection of hits associated with Greg, including King Crimson's classic *21st Century Schizoid Man* and *Lucky Man* which Greg sang with ELP. Gary was also featured on *Parisian Walkways*. They even played the old R&B hit *You Really Got a Hold On Me*, and closed with *Love You Too Much* a tune with an interesting history.

Gary Moore is thoroughly enjoying the band and finds the music a good middle road between the complexities of Colosseum and simplicities of Thin Lizzy, two bands which have taken up much of his time in recent years.

He swayed about the stage, clutching his guitar and with eyes screwed up in an agony of concentration, playing as if the theatre was packed with fans. Above him was Ted on a high drum riser, battering his all black double Premier kit.

Triss was using an Alembic hand-made bass with a gold plaque on the back which proudly proclaimed it had been specially made for 'Gregory Lake'. It also has gold plated machine heads and he holds it rather more gingerly than his rustic looking Carl Thompson bass.

For a band that has been together for such a short time they have gelled into a remarkably tight unit, with few discernible fluffs or rough endings, and the chordal combinations of Tommy's keyboards and the twin front line gives them a 'wide screen' panoramic sound, much fuller and richer than ELP ever managed. The lead and rhythm guitars work out well together and Gary hurls in some truly amazing breaks particularly on *Nuclear Attack* destined to be a head bangers' anthem, and on *Love You Too Much* which would make Greg a fine hit single.

Drums and bass can lay back on the beat without sounding mechanical, and allow room for Greg's vocals to breath on ballads like *It Hurts*, one of the best tracks on the album, which builds to a furious climax as Gary takes the tune on a royal walk about.

The band's full equipment range includes: GREG LAKE: Alembic 8-string bass, acoustic Gibson J2 100, a Fender Stratocaster guitar and pink 1959 Fender Strat, going through

four 150 watt 800 series Marshall amps and four Marshall cabs.

TOMMY EYRE: Fender Rhodes 88 electric piano, Hammond C3 organ with Lesley speaker, a Prophet 10 synthesizer and a Minimoog, all put through a mixer and two Mega cabs, designed by Martin.

GARY MOORE: Pink 1959 Fender Stratocaster, a Gibson Les Paul Sunburst, and two Charvel guitars, through a 150 watt Marshall 800 series amp, and one Marshall cabinet, together with a Custom made preamp and Peter Cornish pedal board.

TRISS MARGETTS: Alembic 4-string bass, and Alembic preamp, and Carl Thompson bass through an Ashley preamp, and four Marshall cabs.

TED McKENNA: Premier double drum kit with six tom toms, two bass drums, a 7 1/4 inch deep silver snare drum and all Zildjian cymbals. Duraline heads are fitted throughout.

Tasco provided all the PA and lighting for their UK tour.

Before Greg could take time out to talk

"When ELP broke up I started within a couple of months to record things and put down a tremendous amount of material."

about his new venture, he had to dash across town to EMI Abbey Road studios, where he spent the evening recording two session trumpeter players playing *Fanfare For The Common Man*. A feature of ELP shows, Greg wanted to use his own version to introduce the new band. And he wanted it freshly minted.

The trumpeters were expert and blared forth a ringing fanfare, but Greg wanted perfection. Politely, but determinedly he asked them to play it as many times as possible, before their lips gave up. So, although only a few bars of music were involved it took several hours to find the right 'take', and eventually Greg had to be almost dragged from the control room and down into the empty studio to talk about the project which has taken up the last two years of his life.

Greg attempted to talk above endless repeats of the fanfare. It came from the control room above and even through the headsets lying about on the studio floor. "We've gotta stop that," he smiled, and suddenly sprinted back up to his engineer. I expected he would be gone for at least another hour, but this time, he returned to continue the discussion. He seems to have a way with handling a session, and the title 'producer' is no mere conceit.

"Yeah, I've done a lot of it you know. I know how musicians feel as well. It's not easy to sit down and play the same thing ten times over. Whoever you are, and no matter how willing, it gets to be frustrating. I think it's important for the guy in the control room to keep the musicians in touch with what's going on. Don't just let them sit and wait for another 'Could you do it again please.' If you explain to them what's going on, they don't lose patience, and you get better playing."

When did Greg start work on his masterwork?

"It was more than a year ago. When ELP broke up I started within a couple of months to record things and put down a tremendous amount of material."

Greg undertook a search and he admits that a lot of the material was not to his liking. He desperately wanted to find out where his musical future lay after the traumatic upheavals of 1979.

"As you know, ELP played for ten years and we ended up playing the same 20 tunes every night. We lost touch with our creative spark and feeling. I had to recontact that and the only way was to experiment."

Greg had to find out what sort of music would work best for his amalgam of skills and he started work in Los Angeles with session musicians.

"They were great. But the trouble was, there was no personality in the music. They played fantastic — but it was three songs a morning, y'know?"

The session scene with its slick professionalism didn't appeal to Greg and he realised he felt most comfortable playing with a band, which has been his habit since way back in 1969 when he played with Robert Fripp in King Crimson.

He began the difficult task of trying to create The Greg Lake Band.

"I wanted one I'd be happy with and it was not easy! My standards were high and there just aren't that many people out there who are good musicians and nice guys. There are a lot of good players, but I couldn't begin to work with them. And there's some nice guys around, but they're not such good players. It's a rare combination to find."

Greg is too long in the tooth to start tolerating lunatics and fakers and he sincerely hopes that his new band will last as long as ELP, if luck and circumstances are on their side.

"I have to work with people I respect.

Without respect, Emerson, Lake & Palmer would never have held together for ten years. But we all had a high regard for each other."

Greg built his band up by adding the musicians as they became available. The album represents various stages of his explorations.

"The tracks were built up over a two year period, but there are some that the current band played. I'm much happier now with a permanent band. It's a good feeling." The big test was their debut gig at Reading Festival in August.

"It was quite nerve wracking. It was so long since I'd played in England and I had no idea how it would be received. The most pleasing aspect was that younger people, of 17 and 18, responded to songs from King Crimson, which means their fathers played it to them, because they could only have been six years old when it was made! The music is broad based and in its infancy really. There's a lot of potential, especially with Gary. He's had a Heavy Metal past and I really get off on that. We have a dynamic show."

Greg remembered how Elvis Presley used to sing Rock'n'Roll and ballads like *Love Me Tender* and always presented a contrast in feelings.

"All Rock'n'Roll and slam bang becomes rather meaningless. There are no dynamics and it becomes anything BUT heavy. It starts to become only monotonous. People tend to try and pack in as much heavy stuff as possible and it gets to be like a radio station, churning it out. I don't want to be like that."

Greg seems to be intent on presenting himself as a musician who is not going to be trapped into one particular category and associated with only a limited type of music.

"If I want to do a ballad, then I will, and not

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get locked into a trap of being a stylist. And I don't want to sing the same stuff every night. It's great to be able to go through different routines. I never got bored with ELP, because it was always a good performance. But it wasn't a creative experience.

"What kept me going was how well I could play each night. I started to lose contact with my creative self, playing that many shows with the same material. A lot of the time we were just playing the hits. With this band I want to avoid playing too many tours without enough new music. It's very important to have new music, because musicians are supposed to be creative. The inducement is to get on the road and make some money, which is fine. But a balance has got to be struck to keep yourself sane and in touch. The danger is to start feeling static and bored. It breeds discontent, and that's when the rot sets in."

Was Greg upset at the way ELP fizzled out?

"No, I have very fond memories of ELP, and it was an experience I wouldn't have missed. Perhaps we could have done things differently... We did very well over a long period of time. We played to millions of people and sold millions of records, and there must have been something good about the band, so I don't regret any part of it. We weren't always liked. The press didn't like us much. But you know... the people did. I've learnt a lot from that experience."

Did Greg feel disoriented by the break up and drastic changes in the rock scene at the end of the Seventies?

"Yes! Yes! Since I was 18 years old, all I knew about was playing in bands. All of a sudden, at the age of 32, I was in total control of my destiny, without any partners to consider. Which was great, until I realised I had to make all the decisions, and do all the motivating. It was a tremendous transition, and now I'm starting again. The disadvantage is that of course, I'm not new. But er... what I've got to play is new. At least they are playing my songs on the radio."

Musical standards have risen along with production techniques since the days when ELP recorded *Tarkus* and *Pictures At An Exhibition*. And Greg is delighted with the broader sound his new group achieves on stage.

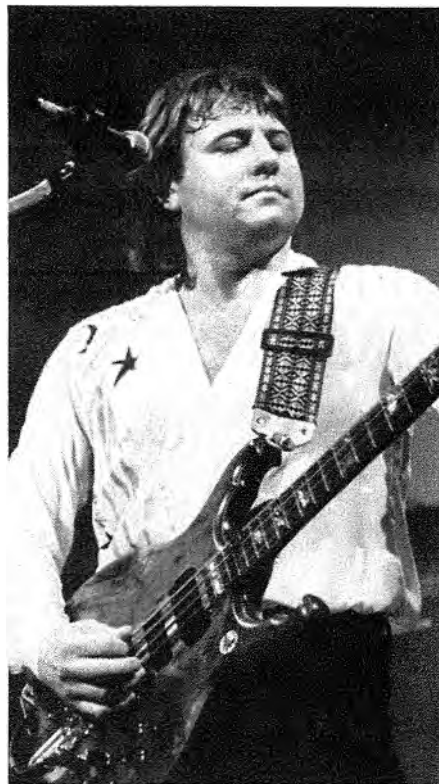
"The musicianship is as good and this band has the potential of everything ELP had with a much looser feeling. I believe in this band. I've been playing for 20 years, and you can tell when magic is around. You don't just form a group and it happens. Everybody has a period of development. But this band has an intrinsic strength and feeling and that, in the end, will come through, and must be recognised, because it is very rare."

What was the driving force that kept Greg still pitching in, after experiencing the abuse and heartaches that Rock can bring in its wake?

"The most honest answer is — it's my job. This is what I do. It's all I've ever done, and I wouldn't know what else to do... God doesn't that fanfare drive you mad!... sorry, what were we talking about. Oh yes, the motivation."

Greg explained he was sure he hadn't done the best he could with his life and that there was a lot more to come. He had been successful, experienced the slide to collapse and was now ready to face a new challenge. He desperately wants his records accepted again and likes the idea of becoming a sort of Rock institution, rather like Eric Clapton, who made a come back and found a new musical style.

"For any artist, that's very gratifying. If I can hit the bullseye again, it will be a great thing



"If I want to do a ballad, then I will, and not get locked into a trap of being a stylist."

for me personally and it would certainly make me into a better artist, because there is nothing like encouragement. I believe I've got a very good chance, right now because I've worked very hard."

Even during the heyday of ELP Greg suspected that they couldn't last for ever and had been encouraged by the success of his unexpected hit in 1975 with *I Believe In Father Christmas*.

He felt that ELP ended at the right time and if it had gone on any longer he would have felt trapped in a rut. Now he can breathe and expand. One facet is his increased use of rhythm and lead guitar. "I actually play a bit of guitar and bass in the band. I fancied a change. I actually was a guitar player before I was a bass player. I love guitar and I'm really glad to be playing it again. I'm using a Fender Stratocaster. You can't beat 'em. The second guitar I ever owned was a pink Fender Strat, and I got fed up with it, as all children do, and desperately needed a change. I then set out on my plan for world conquest and played every make of guitar available, only to end up realising the Stratocaster is the best Rock'n'Roll guitar. And that is why they are so popular."

Triss Margetts on bass is an old friend, and Greg likes his style.

"He's a clean, thoughtful bass player. I found playing bass and singing at the same time a strange sort of hotch potch. Now I can sing more comfortably and with Gary around I don't need to play much lead guitar anyway. He's fantastic. We do a few duet things, but he's so fluent, he gets it right first time. His style and mine are just beautiful together. I

play a lot of clean chords. Gary is the opposite. He plays few chords and mostly sustained lead style. We don't clutter each other."

How did the two personalities get on with each other?

"Very well. An unlikely combination of course. First I respected him as a musician, then got to like him. He's a very nice person."

One of the songs on Greg's album, *Love You Too Much*, is credited to one B. Dylan and G. Lake. This conjured images of Greg sitting down with Bobby and helping him out with the mysterious creative process that guides the mighty Dylan in the production of his master works. The tune rocks along with considerable vigour and says Greg:

"He and half a song, which is what it amounted to. I heard the song, unfinished, and told him I'd like to do it on my album. I've always admired him and thought it would be great to have a Bob Dylan song on the record. It was a chance to do something I couldn't have done in ELP. But he said he didn't want to finish it, he was into his religious stuff. So I asked if I could finish it."

Bob paused from his sacred works and said with great wrath: "Go ahead man," and lo, Greg Lake went forth and finished off the verses.

"He had a hook line, and I just put the rest together," said Greg modestly. The song is a success and Dylan & Lake would make a good team, not to mention the mysterious H. Springs, who also gets a piece of the action. It transpired that Bob and Greg didn't actually meet. The song fragment was provided by a mutual friend, and the agreement was struck over the telephone.

Greg knows that he cannot expect much support from critics.

"A lot of your success here depends upon the reaction of the press, whereas in America, it doesn't. Here there is this awful thing going on where they are very negative. They're into vogue and fashion more than music, which is pretty unrealistic for music papers! But I've got to make contact with all the people in England. If the music papers help me, great; but if not, well that isn't the bottom line. I shall go out, play the shows and build up a following. I think it will be quicker for me in America."

"I think there is something really ridiculous going on inside the music papers in England. The stuff they put on the front pages are about bands that haven't got a hope in hell of being successful and aren't really important. They'll be in today and out tomorrow. They have injured the music business in this country. Not the business, so much as the process of creating new musicians and bringing them on. It's not such a healthy climate now and good bands have a helluva job to get any exposure at all. To see them being wasted is criminal..."

How did Greg feel working with a different drummer and keyboard player after years with the flamboyant Keith Emmerson and Carl Palmer?

"It's fantastic. Ted McKenna is a great drummer and he has a different feel from Carl. As far as keyboards go, it's a question of personalities. Keith was an extrovert, and a virtuoso. Tommy Eyre isn't an extrovert, he's a quiet person, and can play a more supportive type of keyboards."

"With Gary playing such strong lead, it really wouldn't be a good idea to have too many other soloists. If you just had solo after solo, it would get too cluttered and become a kind of madness."

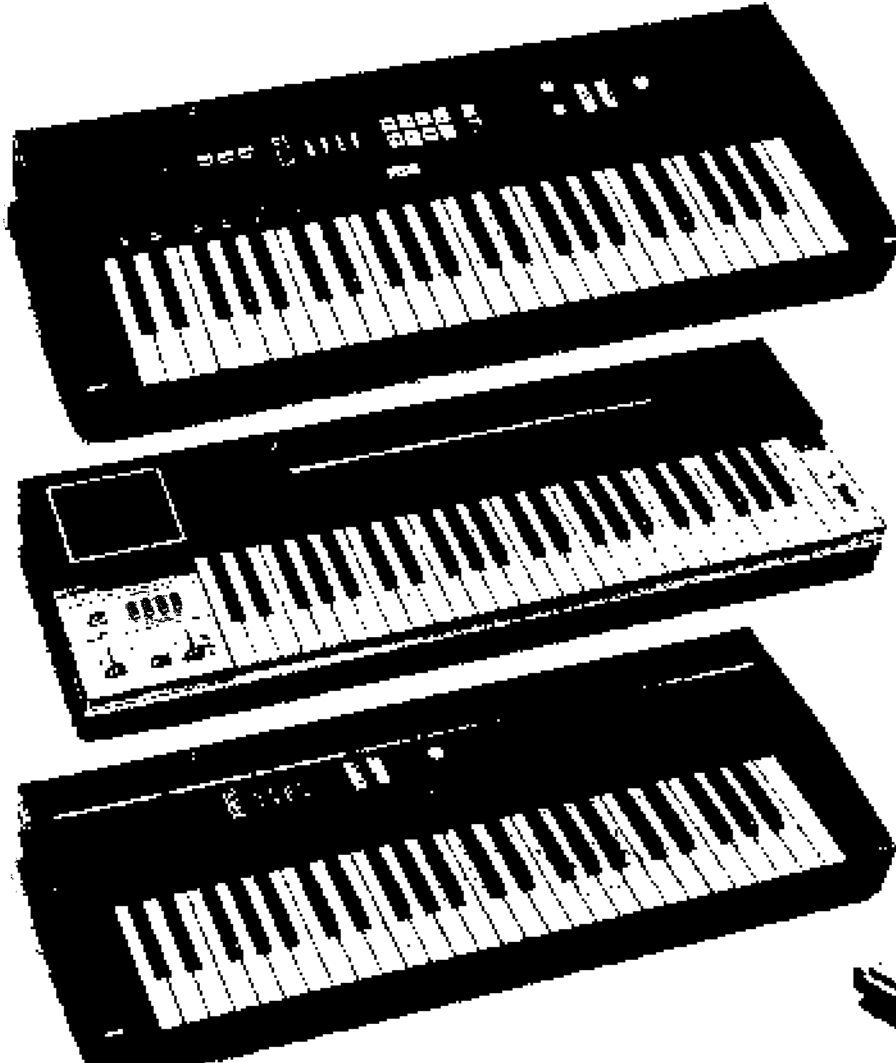
Will Greg win the battle ahead? He falls silent and then nods.

"The music will speak for itself."

Chris Welch

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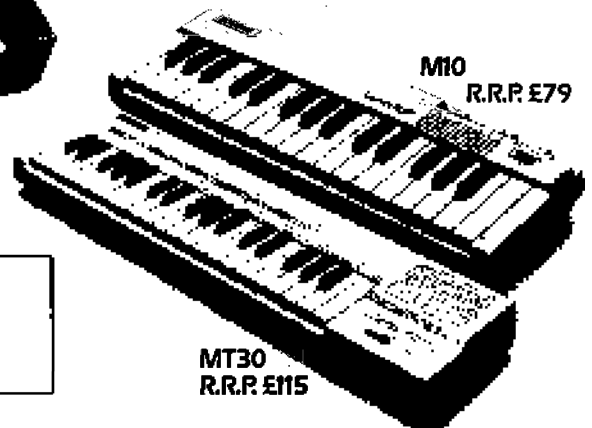
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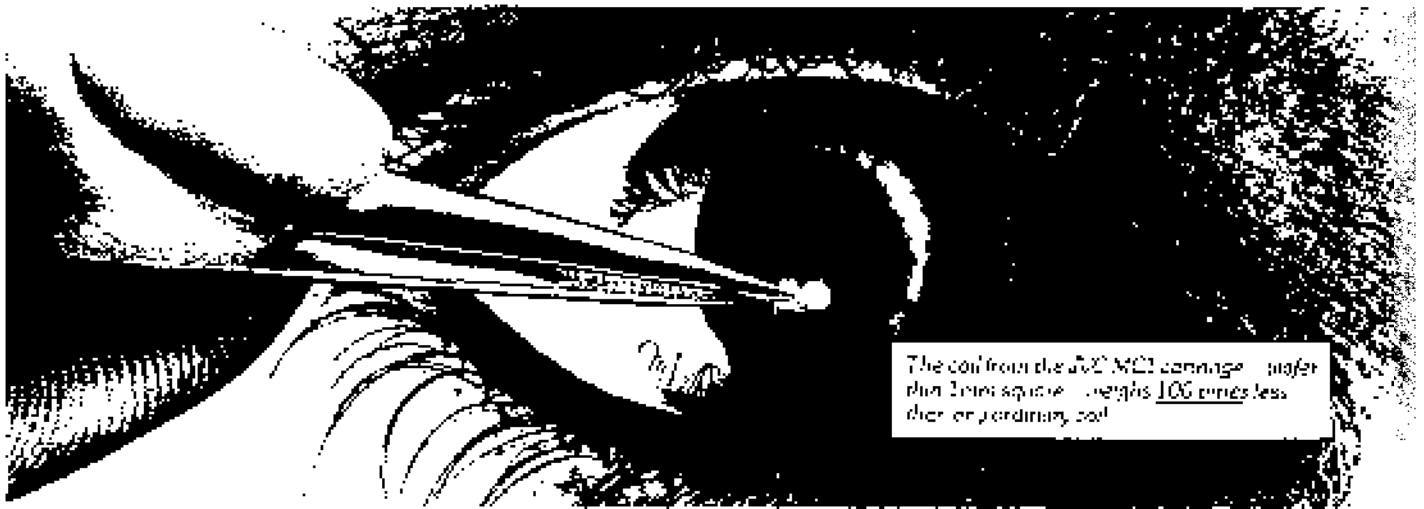
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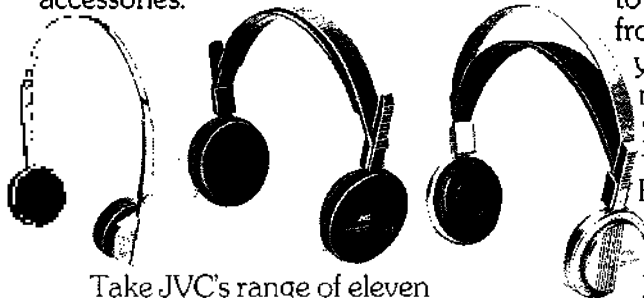
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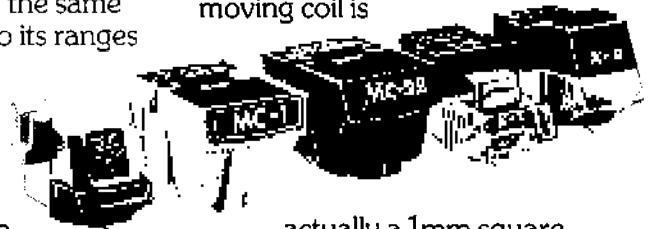
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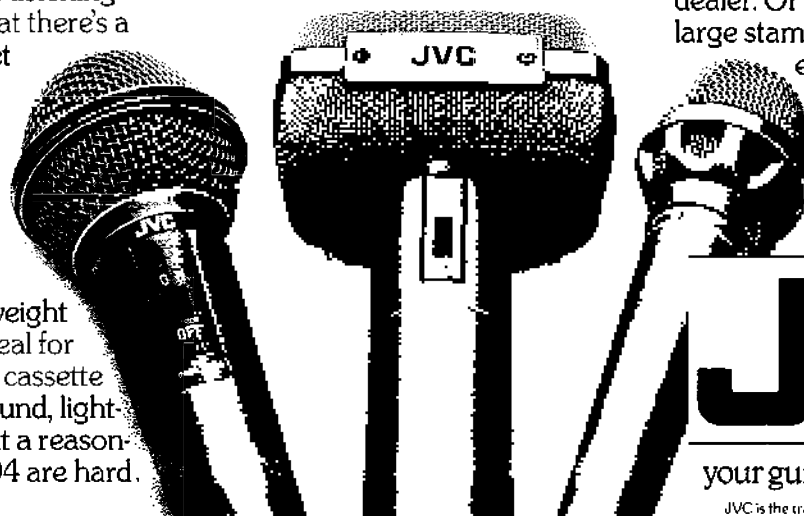
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Name:
 Address:
 Age:
 Sex:

MUSICAL INSTRUMENTS

What instrument do you play?
 (i.e. guitar, keyboards, bass, drums, woodwind & brass, other)
 What make of instrument do you play?
 Model
 Where did you buy it?
 How much did you pay?
 What would you like to own, and how much would you spend?
 Have you customised your instrument in any way?
 If yes, how?
 How long have you owned it?
 How often do you change instrument?

AMPLIFIERS

What make of amplification do you use?
 Model
 Combo or separates?
 Speaker cabinet
 Valve or transistor?
 How long have you owned it?
 How often do you change equipment?

RECORDING EQUIPMENT

Do you own home-recording equipment?
 Reel to reel? Make and Model
 Cassette? Make and Model
 Mixing desk? Make and Model
 Power amps? Make and Model
 Signal processors? Makes and Models
 How long have you owned it? How often do you change it?
 Did you purchase from a hi-fi shop, or musical instrument dealer?
 How much did you spend?
 What tape brand do you use?
 What recording equipment would you like to own?

GROUP

What type of music? Rock/Pop/New Wave/Electronic/Jazz/Funk/Soul/Other
 (Delete as applicable)
 Are you amateur? Semi Professional? Professional?
 Do you own your own P.A.?
 Brief run down of equipment:
 Mixer
 Power amps
 Microphones
 Speakers
 Signal Processors (echo/chorus etc.)
 Do you hire a P.A. rig?
 If so, how much do you spend or hire per month?
 Where do you hire from?
 Do you have your own lighting rig? What type?
 Have you made a demo recording? Where?
 How many tracks? How much did you pay?
 Have you made a master recording? Where?
 How many tracks? How much did you pay?
 If it was released, who by?
 Was it a success?

PERSONAL

Per month I go to see one band
 two bands
 three bands
 more than three
 Per annum I buy 1-5 LPs
 5-10 LPs
 10-30 LPs
 More than 30
 Per annum I spend on musical instruments less than £50
 £50-£100
 £100-£200
 £200-£500
 £500-£1000
 More than £1000
 My musical and technical knowledge is:
 Non-existent
 Average
 Good
 Very good
 What articles do you most like in International Musician & Recording World?
 What articles do you not like?
 Why?
 What would you like to see in International Musician and Recording World?
 Have you seen/bought/used Musicians Classified?
 What other weekly music papers do you buy? Read?
 What type of music do you most enjoy?
 What do you think will be the next technological development in the musical instrument field?

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The Sound of the Professionals[®]



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Ian Mosley is currently touring the world with the Steve Hackett Band. He's made his name primarily as a session man. Album credits are past counting and he spends much of his time drumming for a wide variety of TV and Radio jingles. This kind of work implies professionalism and adaptability of the highest order, and Ian demands much the same of his drum kit.

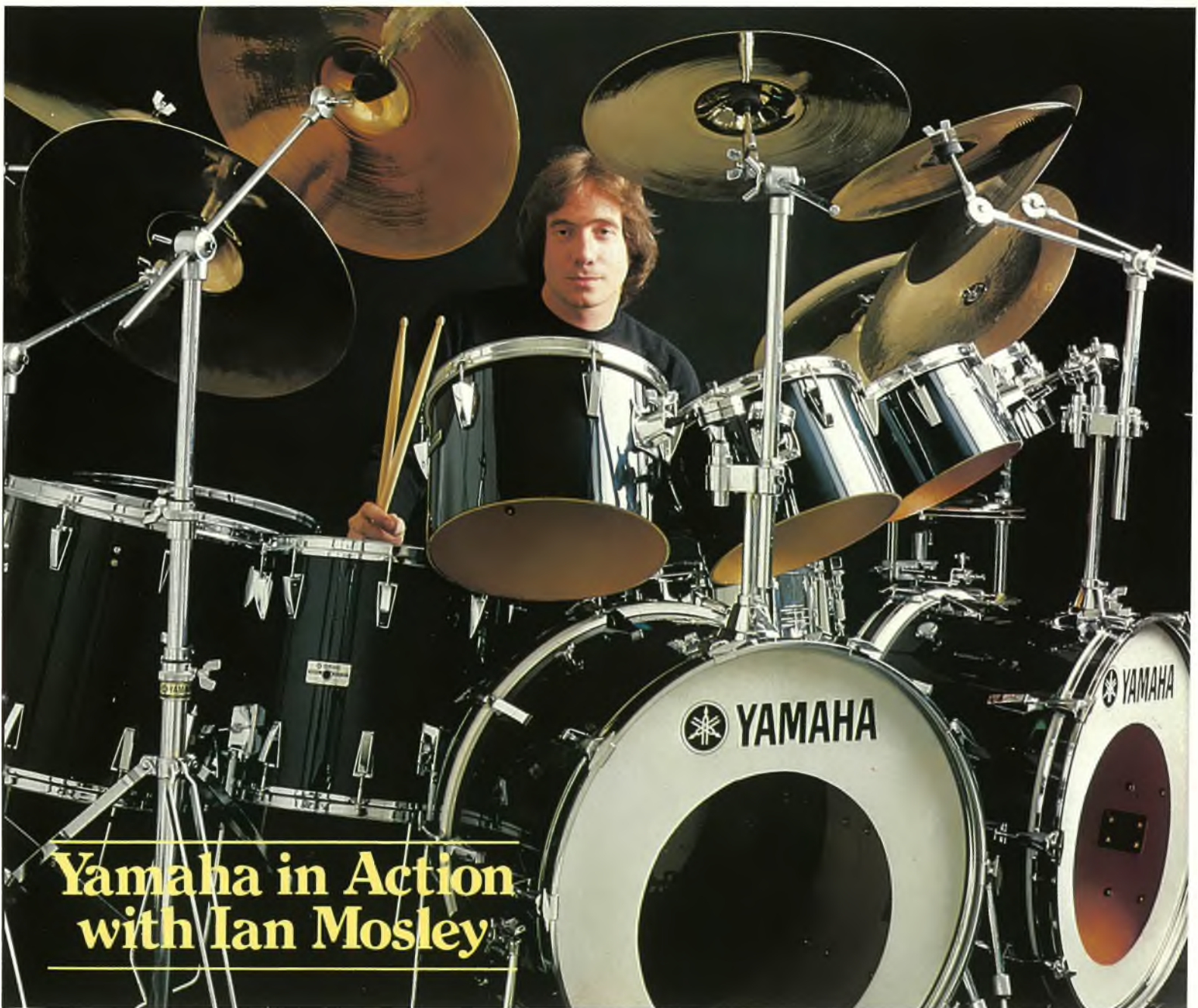
'I need a kit with versatile hardware so I can build up from a small 'jingle' kit to a full double with no aggro — that's the Yamaha 7000/9000 Series'.

Again: 'It's the perfect Pro kit — the biggest sound spectrum possible, in

studio or live. A lot of thought and care has gone into it. And if there are ever any problems (which there aren't) Yamaha have great after sales service'.

As he owns what may be the hardest worked, most frequently set up and broken down collection of drums in the entire country, Ian's comments carry some weight. So does his drumming, sometimes. But Ian can be light or heavy, punchy or subtle as the occasion demands. So can 7000/9000 Series kits — which is yet another reason for this highly productive partnership.

Innovation.



**Yamaha in Action
with Ian Mosley**

Take a tight, clean-cut sound, an authentic late-50's feel and pacey, high-energy material (standards and original), mix in a Yamaha back line and what've you got — the Polecats.

Tim Worman (lead vocals, rhythm guitar), Boz Boorer (lead guitar), Phil Bloomberg (double bass) and Neil Rooney

Performance.

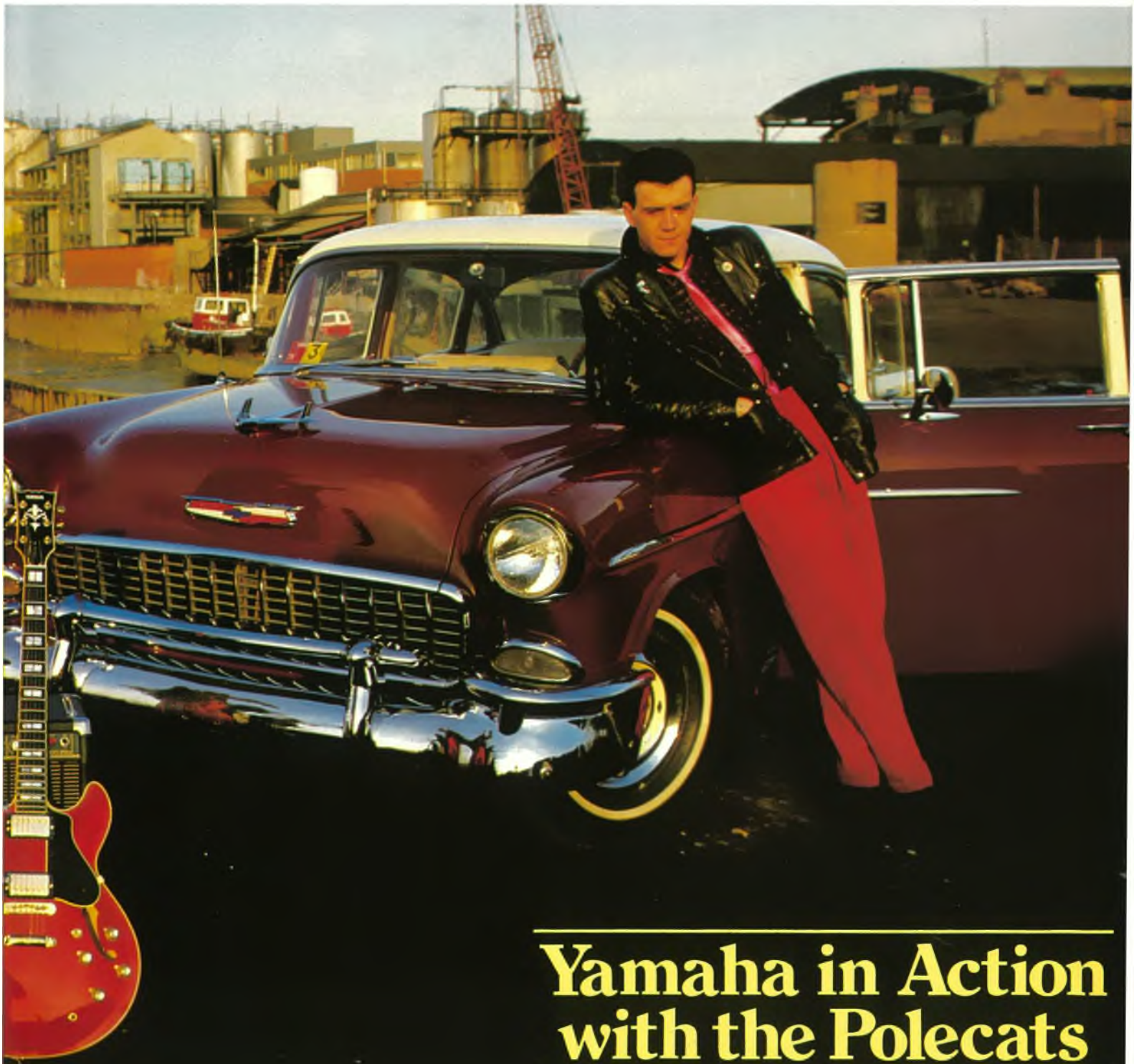


(drums) are very clear about their roots. They work in an idiom whose origins are as American as Blueberry Pie or a well-known brand of Fried Chicken. So where do state-of-the-art 1980's amplifiers like the Yamaha G Series fit in?

'We get a great sound and they don't go wrong' Tim replies. 'The Country Rock — what you would call the Eddie Cochrane sound — comes over really well whatever the venue because of the EQ control. And we can switch to 'dirty' when we want.

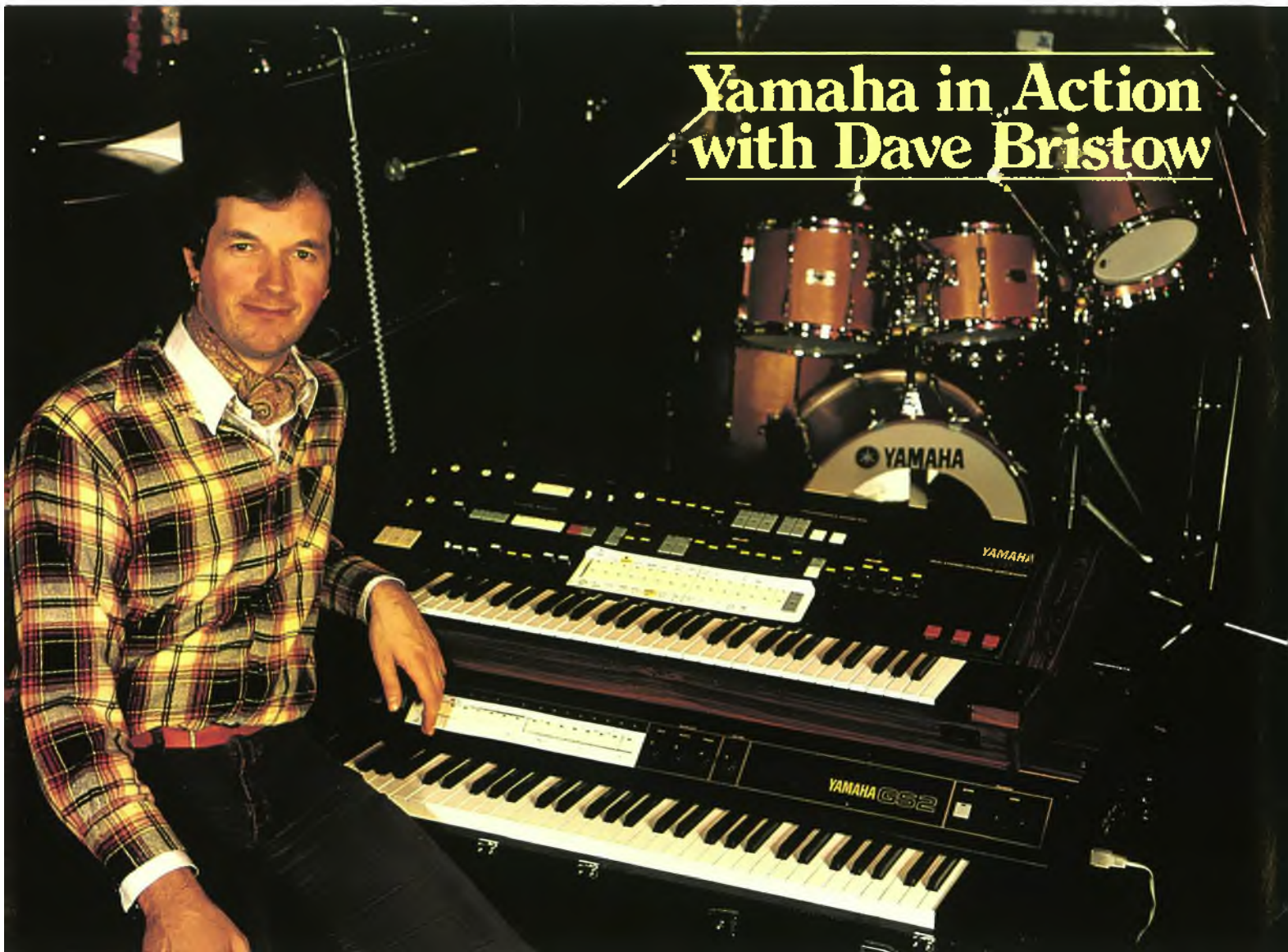
'We used to use American amps — but had a couple of bad experiences. Doing a lot of TV work in England and abroad — some of it live — you can imagine we need utter reliability.'

Purists at heart, the Polecats were 'apprehensive' about Yamaha amps at first. Today, they wouldn't play through anything else. And the famous durability and dependability is being exploited to the full on an intensely demanding 'rockabilly' tour schedule.



Yamaha in Action with the Polecats

Yamaha in Action with Dave Bristow



Versatility...

Dave Bristow has been playing Jazz and Jazz Rock piano and keyboards professionally for eight years. He's worked with 2nd Vision and the Ric Sanders/John Etheridge band, touched on classical music with Tallis and folk with June Tabor, Martin Simpson, and Andy Cronshaw.

Committed to Yamaha, 'I just think they know better than anyone else the touch, the control, and the sounds that a keyboard man values...' he currently fronts the Dave Bristow Trio who play regular Yamaha demonstration concerts. They're at present on European tour with a unique series of gigs to highlight the new GS 2 & CS 70M 'super synthesizers', which have just become available.

For Dave, the GS-1/GS-2 is the

ultimate keyboard (catch his latest album 'Store it in a cool place', available from your Yamaha dealer now). But he maintains a very high opinion of other Yamaha instruments; the CS-70M which he regularly plays, the CP-70B and the 'symphonic ensemble' synthesizers with which he's been familiar for years. 'From the point of view of the pro keyboard man, I don't think anyone else is in the Yamaha league. But don't take my word — grab a chance to play them yourself!'



YAMAHA

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BOSS

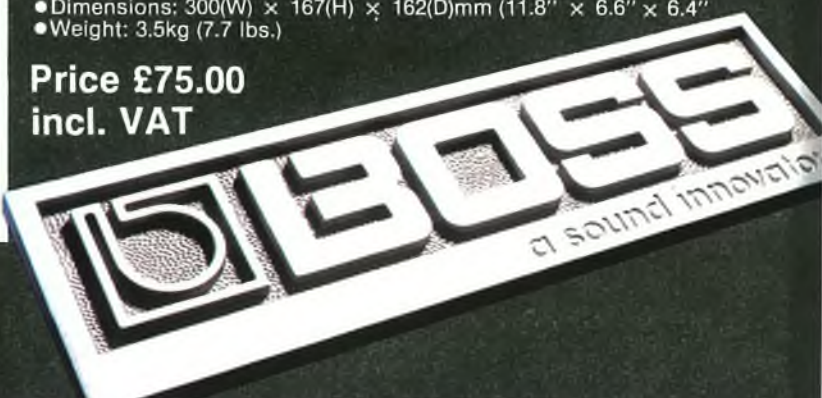


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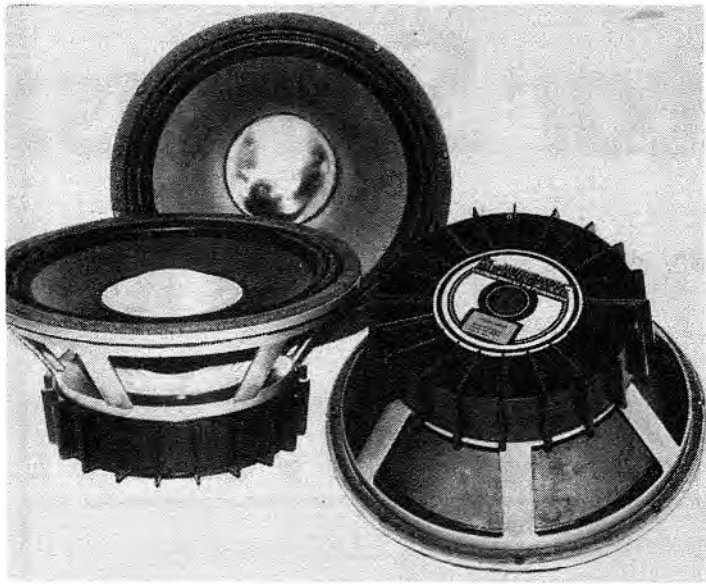
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Kaman Performers have been approved and endorsed by MXR, manufacturers of effects devices in the USA.

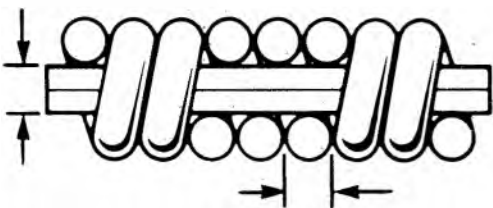


In achieving this performance breakthrough, Kaman has improved lead guitar strings in three areas, each radically improving performance.

The three plain strings have received an exclusive Duraflon coating for appearance and life.

The specially designed fourth string was wrapped in a unique chrome steel with increased output to balance with the hard biting plain strings.

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Guitar Strings: Breaking the shackles of convention

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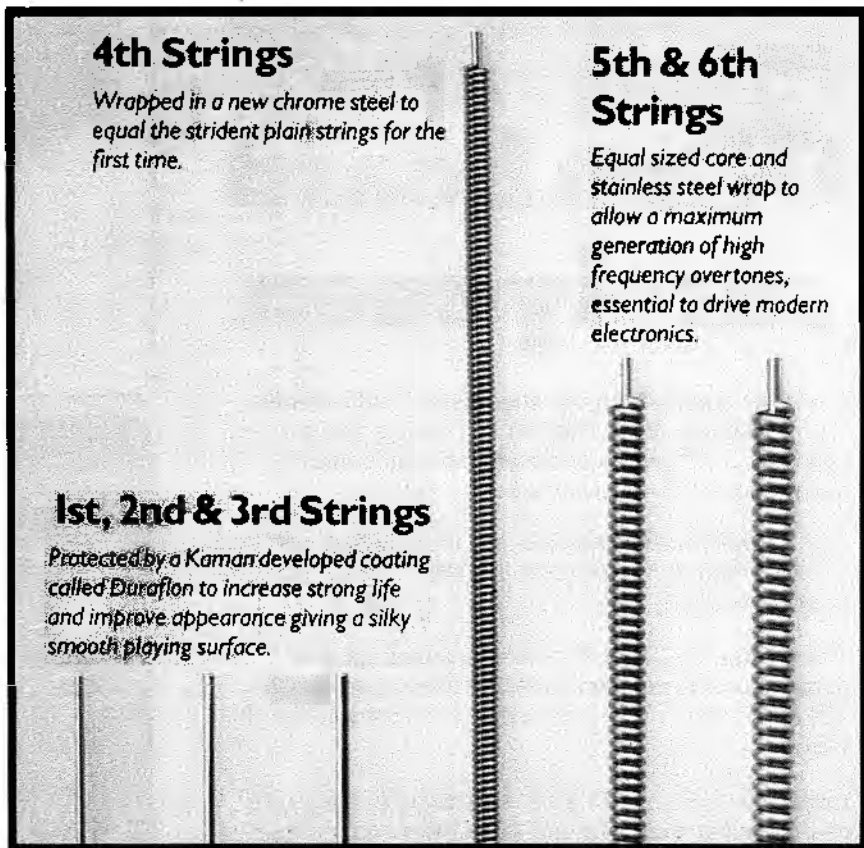
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The New Kaman Performers



Number 1 Survivor



Dave Stewart in full Glam Rock gear with Barbara Gaskin

If you saw the glittering Dave Stewart on 'Top of the Pops' hamming it up, you would be forgiven for dismissing him as just another trendy synthesiser poseur. But under that shiny waistcoat we find not only a scholarly and well respected musician — ex 'Egg', 'Hatfield and the North', 'National Health', and 'Bruford Band' — but a realist to whom being number one for three weeks and selling over 600,000 copies of *It's My Party* is water off a duck's back.

Even though *What becomes of the Broken Hearted* last year was a hit selling 220,000 it's surprising Dave remains unaffected by his success since they were originally done for a laugh while playing around with his then newly acquired Prophet 5.

Just back from jetting down to Cannes to star on French TV, we find him down at Matrix studio *not* doing a 'cash in on a No 1' album, but an album with 'National Health'. Titled *Tribute*, it consists of compositions by former 'Health' keyboard mate Allan Gowan, whose tragic death from leukemia promoted a benefit gig for his widow and, having learnt his tunes, an album.

Things might have turned out very differently if he hadn't been in a school band with guitar playing schoolchum Steve Hillage. The fact that young Steve was so much better on the guitar than Dave forced him to return to the keyboards he had been dabbling

in since he was eight.

Leaving school in 1968 the band, 'Ureil', went to do a residency in the Isle of Wight where they were considerably toughened up by being spat at by skinheads, chucked out of hotels and dossing in the van, all for £2 a night between them. When they returned from this ordeal Steve Hillage left to go to University and they continued as a trio under the name 'EGG'. After some college gigs they got a deal with Decca records, which meant the management company's gear went back and they bought their own with a £2000 advance.

It continued till 1973 and during that time they developed a complex style of devious musical structures largely written by Dave's musical mentor, bassist Mont Campbell, and the incentive of gigging provided a way of learning much technique in a short space of time.

This period also saw his first meeting with vocalist Barbara Gaskin, who was Steve Hillage's girlfriend at Kent University, but who later became a long standing friend after she split from Mr Hillage.

After Egg, came 'Hatfield and the North' for two years, where 'improvisation' and 'free playing' were added to their musical vocabulary. In 1975 Dave decided he wanted his own band and formed 'National Health' with Alan Gowan.

The original idea was to have expanded lineups using flutes, voices etc, and has had at least ten different sets of members including Neil Murray on bass, Bill Bruford on

drums, and vocalist Amanda Parsons, who sings back up on 'It's my Party'.

"This was the time when I used to wake up every day and curse the record business for not letting me do what I wanted. We had an album recorded but we couldn't get it released for a year, and it demoralised everyone badly.

"All the new groups had deals but we didn't and thought ourselves worthy of one, but what we failed to realise is that you don't get a deal just because you play good music. There was a feeling that record companies ought to subscribe to this 'good music' cause, which of course they don't because they are basically interested in selling records.

"Not fashionable or commercial, we were very upset that we couldn't get a deal. My memory of that band is spending 24 hours a day on the telephone saying 'Can we have a gig?', and hustling people to get work and keep the thing going. It was really pretty though as no-one had any money, but everyone stuck with it even though the lineup changed a lot till finally, in 79, I'd had enough. I felt that the ethic in the band had changed somewhat from when I started it, and I no longer felt that it was my band, so I left.

"Strangely enough the day before I left, Bill Bruford had been sacked from 'UK' so he rang up the day after I left and said 'Let's start a group', so we did. Allan Holdsworth played on guitar and Jeff Berlin on bass, and it was called 'The Bruford Band'. We made four albums and did two long tours of the States in the summers of 79 and 80, the proceeds of which bought the Prophet 5.

"I had been messing around with the Prophet getting some interesting sounds together and for a laugh I made a demo of 'What becomes of the Broken Hearted', as I thought it was a great old tune, and knowing the tune was good, experimented in getting some different sounds on it. People liked it so I turned it into a single. Originally I wanted Robert Wyatt to sing it, but he was already involved with a similar project. Sitting in a pub one afternoon with Barbara Gaskin she suggested using Colin Blunstone. We finished the single, and I hawked it round all the record companies but all the majors turned it down saying it wasn't commercial. So I put it out myself through 'Rough Trade' records on my own label which I called 'Broken'. It started to get airplay and, as a result, started selling. At this point 'Stiff' got on the case, wanted to sign it up, and put in a bid for it.

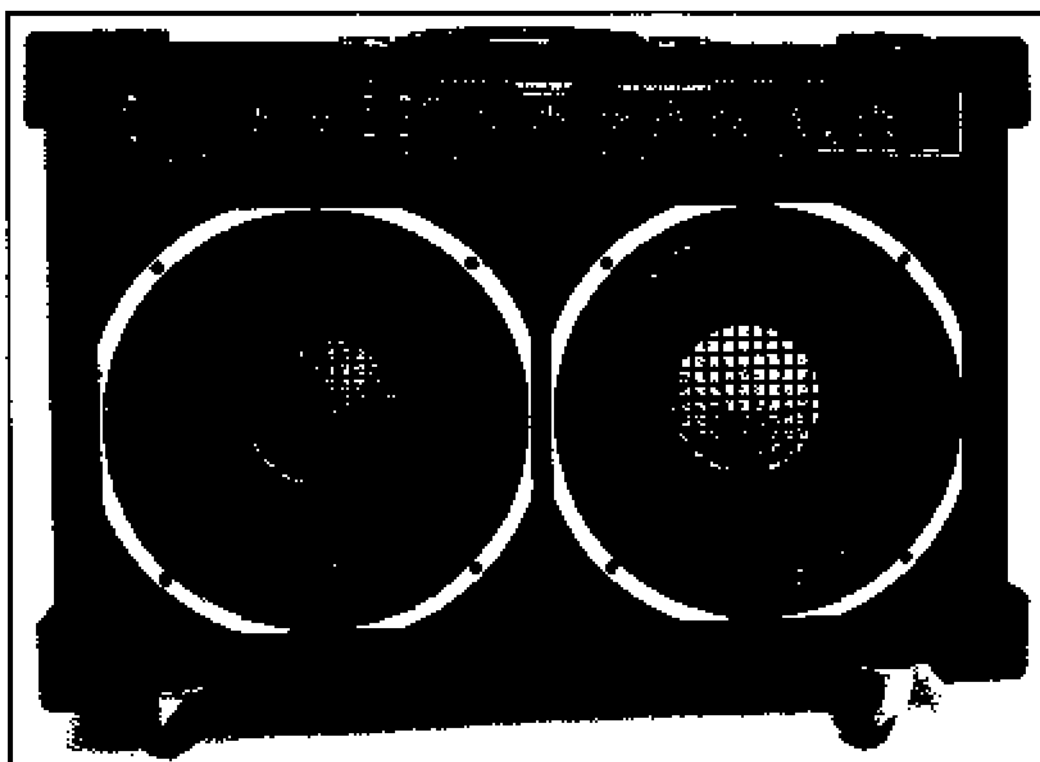
"It was in Texas at this time doing a session and I found out that the record was selling five to six hundred a day and that I ought to give it to a major. As soon as I got back I went round to 'Rough Trade' to see Jeff Travis and said that I didn't think the way he was selling it was going to get it in the charts, and that I thought it stood a very good chance, so therefore would he be prepared to let me go with a bigger company?

"He said 'Yes', immediately, without any hard feelings at all, which I thought was amazing of him and I am eternally grateful to him for not doing what most companies would have done by saying 'No, you have a contract with us'.

"Stiff were immediately on the case, we signed a contract on Thursday and they had the records in the shops on the following Tuesday. It went to No 13 in the chart.

"I always thought Stiff were into young,

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...and left as a member of Bruford

aggressive groups and wouldn't be interested in a one off record by a solo artist. So when they asked me why I hadn't gone to them in the first place it was surprising to hear them say that they would rather deal with a solitary figure since it had proved to be difficult to organise groups. They found them to be rather a drain since they all wanted a wage and were costing a lot of money. On that understanding I did another single with them.

"After recording various things with Colin Blunstone, it became obvious that there wasn't enough material that we both liked for us to progress very far and in the end I decided it was easier for me to work on my own because if I was having to worry about if he liked my stuff or not, then I was back to square one. I felt it was time, after 12 years of doing what other people wanted, to follow my own instincts.

"I decided to finish *It's my Party* which was started at the same time as *Broken Hearted*, tart it up and remix it for the next single, using Barbara's vocals as the obvious

choice for a girl's song.

"Technically the recordings began with my home demo, bouncing between two tape recorders to build up a number of tracks, and then via a friend I got a production deal with a studio as I was skint at the time, on the understanding the bill would be paid when the record was released.

"Recording began with laying an automatic pulse, using a Simmonds 'Clap Trap', on *Broken Hearted*, putting every other beat through repeat echo, and on *It's my Party* setting the appropriate tempo for each section, which initially were far too long, and editing it down into a more manageable length. I then edited together the skeletal backing track, which included the bass line and chords on the Prophet. I used a combination of Prophet and Mini-Moog for the bass line, which I play in unison, left hand on Moog, right hand on Prophet, doubling the same line. The Moog provided the bottom end of it and the Prophet the attack. The chords are done putting the Prophet through a Roland Chorus Echo which has a stereo output so you get a nice stereo chorus sound.

"I have all my own patches programmed into the Prophet but I don't stick to them, preferring to modify them to what seems right at the time.

"I did the drumming using a Simmonds SDS 5 electronic drum kit, which consists of four pads which are hit with sticks, so I don't have to use my feet. The right hand one is the bass drum, the one next to it the snare drum and the other two are the tomtoms.

"With the addition of Amanda Parsons' light, high voice on backing vocals, and a touch of acoustic piano, and, of course, Barbara, that's all there was to it."

The problem it now poses is: what do you do next?

"What is clear is that lots of other people (820,000 so far) like what I'm doing, just following my own instincts. I have a lot of things I'd like to do but I'm not sure how to reconcile them into a sensible series of records. There is the Dave Stewart who can write extremely complicated music, long compositions with interesting rhythms. On the other hand there is the Dave Stewart who does snappy pop tunes, so perhaps the only way to do things is to go into the studio and record things I really enjoy, and which seem to be good ideas. If they last half an hour then so be it — it's an LP. If they last a few minutes then it's a single. I'm trying to keep an open mind and not stop creative things happening because I've decided in advance what they ought to be. For the B side of *It's my party* I took a whole new approach by just putting down a click track and doing any old thing over it This idea really scared me at first because I like to have things worked out, but having got some kind of structure by putting in some 5/8 bars, a verse and chorus emerged.

"I hadn't spent any time composing it, as the process of composing, arranging and recording has all happened simultaneously, which saved a great deal of time and worry.

"Ultimately I would like to do some gigs with Barbara as well as continuing what seems to be a good recording combination,

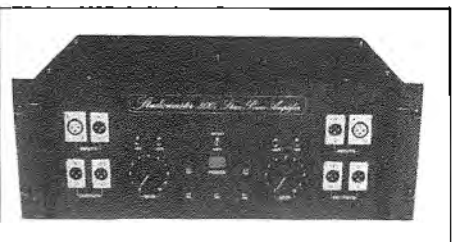
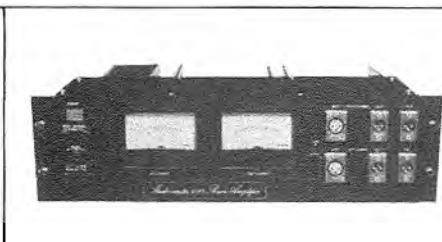
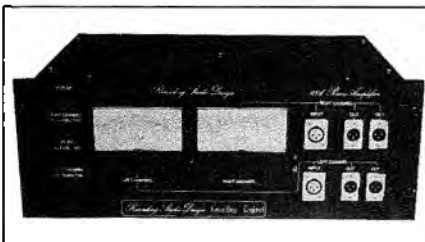


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the biggest surprises come in small packages

HORNET 30

Wind it up with a decently powerful guitar and it sings like a beautiful bird. I'm not kidding, Carlsbro are getting disconcertingly close to cracking the valve v tranny problem and whatever it is they're up to they've not stopped this *Hornet* from sharing the secret.

Even at low volumes this amp sings with fantastically controllable sustain and feed-back — it's quite remarkable in this respect and would be at home in any studio or rehearsal room.

This one is the missing link between a basic practice amp and a full stage set-up. I'd say that it's the best of its type that I've yet tried — by a long way.

SOUND INTERNATIONAL

Most impressive feature however is — the noise! Carlsbro, in some magical way, have obtained wide tonal variation using minimal controls and a sound which could well be mistaken for a 'hotted up' valve rig. The *Hornet's* a positive screamer — the first amp I've reviewed that's able to produce controlled feedback over the complete guitar range without having to bolt-on boosters and the like. Brought back memories of my '200 watt days' — with my Firebird vibrating in resonance. This feature puts the *Hornet* in the serious league; tempting for a session musician, great for back-stage warm-ups — and giving a beginner a first, thrilling taste of power.

SOUNDS

COBRA LEAD

But the way this amp differs is by its Parametric Equaliser. Firstly you select a frequency between 75Hz and 1kHz on the Frequency control and then cut or boost it with the Gain control. Effectively it's like having a powerful graphic equaliser. At first these controls seem a little complicated but once used to them they're easier to use than a conventional amp. Instead of farting around with three controls for your sound (bass, mid and treble) you've just got the one working for you. And it doesn't limit your tonal variations either. You can get just about any sound out of it. You can have smooth long sustain or gutty distortion.

Because of its wide range of sounds it really is good for any type of music.

It's wide range of variables also means that you can match it well depending on what guitar you're using. If you've got a Strat, for example, but aren't too keen on its cut in the treble, you can soften it. So really it doesn't matter what kind of guitar you've got. The *Cobra Lead* will suit it.

I like this amp very much. And to show you just how highly I rate it, I'm buying one to use for live gigs, and in the studio.

BRIAN ROBERTSON for BEAT INSTRUMENTAL

COBRA BASS

For an amplifier rated at 60 watts there's certainly a whole load of power under its handle. Pushing the thing to quite high volumes the 12" Powertone G12C speaker showed no signs of distortion at all.

You'll find that each of these controls are very responsive and let you shift your sound from a very acoustic one to a real Chris Squire hard one.

In simple terms, it's great. It's suitable for both the pro and semi-pro as far as I'm concerned. As a pro I'd use it in the studio instead of using a stack. It would be just perfect for that. For the semi-pro it could be used in places like the Nashville for live work.

Personally speaking I prefer it to my Fender Champ and Marshall cabs that I've used for my bass and at just under £200 I think is a reasonable buy.

JIMMY BAIN for BEAT INSTRUMENTAL

If I wanted a reliable, enormously versatile, small bass combo, then the *Cobra* is the one I'd buy.

SOUNDS



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so I'm hoping some record company doesn't offer her a million pounds to go off on her own".

What has it meant being No. 1?

"It just means the phone rings a lot, which is tedious when you are in the studio trying to do an album and people want to know about the rights for Thailand. In actual day to day terms it doesn't make any difference at all, even though it means I have now got a lot of money, because I don't regard money as security. In fact I regard money as a bit of a problem.

"If you have money you have to work out what to do about tax and whether you should buy a house or not, which may sound very blasé. Even though I'm very grateful to all the people who have bought my records, I have never looked to music to provide security. I think that when your parents tell you that music is a terribly insecure business and that there is no future in it, they are right. I believe that if you go into the music business looking for that kind of security you are doing the wrong thing. You should go into the music business to play music, and no matter how much the musicians union campaigns for it there are times when you will be gigging for nothing and recording for no money and not being able to get your records out, and if you are not prepared for some of that, there is no point in doing it."

Dave's thirteenth year in the business has also proved to be the luckiest, but the 12 years in the sticky end have taught some cruel lessons.

"When you join a group, for instance, it can be great for a year. You all get on well,

but you can soon find yourselves hating each other's guts. You have to be able to walk away from that situation with your equipment and your head intact. So many times I've seen guys get in a band, the manager buys them their equipment, they rehearse, then it all collapses, because somebody's girlfriend gets pregnant, or someone develops a mental problem. Suddenly all the gear is taken away and there is nothing there. You need to be self-sufficient in this situation by having your own equipment and being independent so that if everyone else screws up then you are still alright. The adage is that you can't really depend on anyone else and that no matter what you do, be it singing or drumming or whatever, you have to be able to do it under difficult circumstances, and do it well. Because there will come a point when everyone will let you down, it's inevitable, so you have to be ready for it.

"Don't fall for a line you will often hear, that goes something like 'Why don't you forget about these fancy musical ideas of yours and just do something people can understand for a bit', and when you get well known then you can do what you want."

People have often said this to me, but the point is, if you don't do what you want, you just end up having a really rotten time for some half understood reason and you are even further away from getting somewhere.

"If music has any kind of worth it's that the people who did it enjoy doing it, and if they don't they shouldn't do it at all because it's a pain in the arse for them and for the people who have to listen to it.

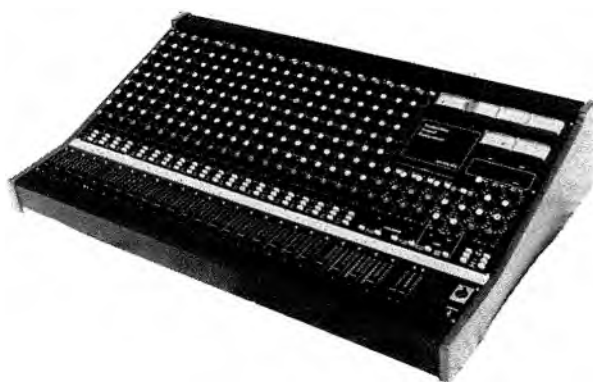
"My advice to musicians entering the

business is that it's good for them to know what they are letting themselves in for, and they should be prepared to take advice about what contracts to sign and what not to. One of my prime mistakes was signing long term deals and publishing deals that in fact I didn't have to sign. Having done that twice, I now know enough about it never to have to do it again, but I can still see my younger mates signing preposterous deals with companies because they feel they have to. My advice to everyone would be not to sign anything, and even though that may be easy for me to say now, I think there is a lot of truth in that. If you want to work with a record company it should be possible to do so without having to feel you are forced to for the next ten years. There has to be ways of setting it up where both parties are free to come and go, because things only work when there is a spirit of co-operation between the record company and the musicians. What doesn't work is when at some point the record company decides the band isn't making it, *but* there is still four years to go on the contract, which can be very awkward. Quite often groups get in a position where they can't work because the record company is sitting on their records and not releasing them while preventing them from going elsewhere.

"People should be very careful about what they agree to do and should realise that *however good a situation appears to be it's always going to change!*

Alan Holmes

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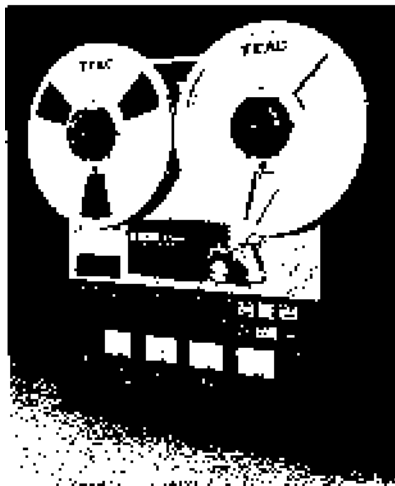
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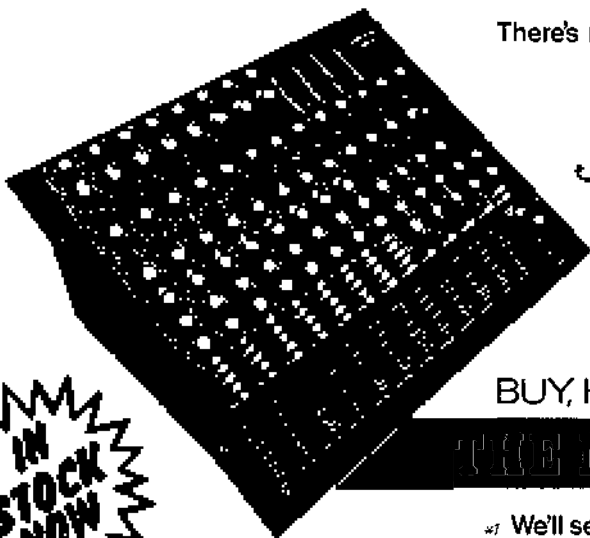
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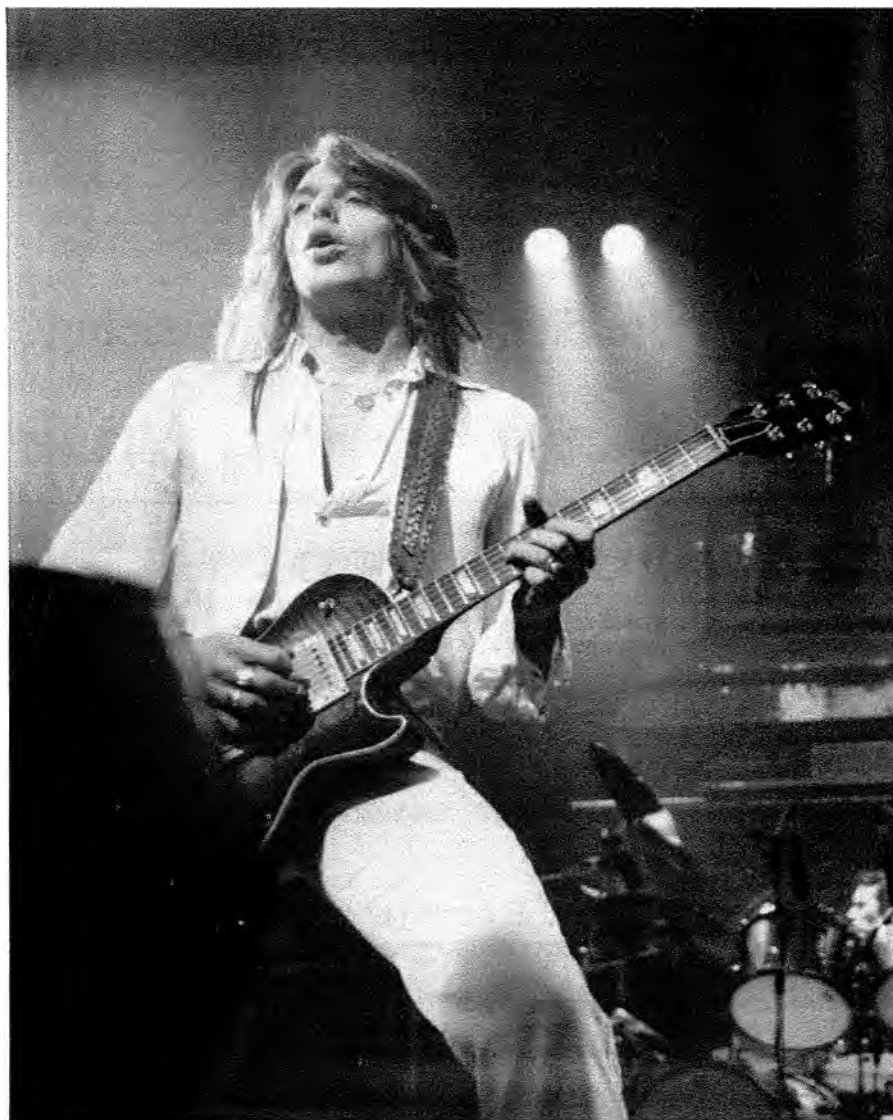
INTERNATIONAL MUSICIAN OF THE MONTH **Scott Gorham**

The idea of having an International Musician of the Month came as a natural development of the magazine's policy of promoting music and musicians which is, after all, what the music business is all about.

When we say musician, we accept that a 16 year old guitar player hasn't had the experience of, say, our choice of this month - Thin Lizzy's Scott Gorham who has been playing for some years. But we are interested in promoting music, and the playing of it, for its own sake, rather than being into cult and image and all the other things associated with this business.

The International Musician of the Month interviews will be featured regularly in IM&RW and are based on recorded interviews which, it is hoped, you will be able to listen to on your local radio stations during the month of publication.

This month Tommy Vance talks to Scott Gorham:



To recap on some of your earlier life Scott, you came from California I think about 1973/74ish and came to this country and joined Thin Lizzy didn't you?

S.G.: That's right, yes. I actually moved from LA to London in 1973 and started my own band that played around in the pubs. Actually I got kinda lucky 'cos after six months, that's when Thin Lizzy were looking for a new lead guitar player, and I went down for the audition and got the job. So I was lucky - I'd only just arrived in your country, and being put in a good position.

People still ask you the question 'why did you come to this country from sunny California anyway?'

You see my brother-in-law lived over here first for a couple of years, he sort of told me the situation about how many different places there were to play, as opposed to Los Angeles, where you either played at school dances or the really small clubs of the giant arenas. In London though, you've got a much better stepping stone. There is much more of a chance to actually spread out over here than there was in Los Angeles. Whenever a band plays anywhere, you've always got record company people coming in, or agents or managers, looking for new talent all the

time in London. In Los Angeles, they don't seem to be all that interested in making the effort to go to see a band — over here they do.

Why didn't you go from Los Angeles to New York which in itself is a very different musical area?

I never really did like the sound of New York. I just wanted to get out of America into another country and England was the right place for me.

When you went from your pub band into Thin Lizzy, did you have to change your style of playing?

Not really, 'cos I got the job through my playing. That's exactly what they wanted. What I did have to change was the actual stage presence right, 'cos when we first started rehearsing obviously you don't jump around the stage or act crazy at the rehearsal stage; so I really didn't know what was in store for me until the first show when Brian counted in 1, 2, 3, 4 wham! and we're all into it, and Brian Robertson and Phil Lynott they're leaping all over the stage. That scared the hell out of me, and I thought 'what the hell's got into these guys', and I cowered back to my amp. I was confused, I didn't know what happened. But after a while I started to enjoy actually moving around the stage and making a show of it.

Yes, you used to stand right back at the amp, you were the shy American guy.

Yes, that's right. Now I'm sort of the aggressor, I think once you get a taste of it and actually start liking it, it really is a lot of fun to actually get out there and move around, move with the music. I've seen so many bands who play, say, in the Heavy Metal vein or the heavier Rock'n'Roll type of music and they'll just stand there and I can't think of anything more boring than just four or five guys standing up there on the stage as if to say 'just love me just because I'm up here'. I don't buy that kind of attitude.

Phil Lynott has just put out his second solo album. What sort of solo projects do you think you'd like to get involved in?

I've already started my solo album actually. I'm almost afraid to say my solo album, it's between myself and my brother-in-law who plays drums with Supertramp and we've already started it. We started it about three months ago and we've got three tracks done. So it's a long term project because he's gotta get on with the Supertramp schedule and I've gotta get down with my Thin Lizzy schedule and when they both sorta coincide and we've got time out, I can fly to Los Angeles and start work again on it. We both know it'll take some time but I think it'll be worth it once we've got it done.



Would this indicate that you're getting more involved in the writing of Thin Lizzy?

Oh much more, yeah. In fact on the new album I've written four songs this time, whereas the last few albums, I've maybe had about 2-3 at most.

Let me talk to you about the guitar. Which guitars do you favour playing? Are there certain guitars which are better used by a person who uses your style or can you take virtually any guitar and be what you want to be with it?

No, I can't take any guitar. I don't really think any guitar player can take any guitar and just pick it up and play exactly the way he wants to play. You have to actually do a lot of hunting around and a lot of looking for the right guitar. I have a 1959 Les Paul that is my main stage guitar, but what I've done now is I've got an old Stratocaster. Actually, the only thing that's Fender Stratocaster about it is the actual body. I've put on completely different pickups, a completely different bridge; I bought a new charvel super thin neck, guitar neck on the guitar, the whole thing is a patchwork of a whole bunch of different guitars into one.

It's a patchwork you've put together yourself?

Well, me and my guitar roadie Andy Marr — we put it together, and actually that's the main guitar that I've used on this last album here 'cos it's a real screamer this guitar and I love screaming the notes a bit!

How do you scream those notes?

What's the technique you employ?

You crank it up to 15 and go! (Laughter...)

Well I've got an effects rack, it's all sorts of studio equipment, with two studio flangers, then I've got a Dynacord Echo Delay Unit with preamps and all those kind of things in it.

That requires that you have obviously a very broad knowledge of electronics as well; not so much electronics in the 'ohms and volts' sense, but in the applied sense?

Yes, well it takes a lot of years of making mistakes and making the right moves to actually get to where you want to get to. It doesn't just happen; you have to sit down and work really hard at it. I'm constantly trying out different sorts of effects and things. I'm never completely satisfied with the sound I'm getting, that's why I'm always searching and probing for new things.

Who's the guitarist that you think is the most entertaining to your ears?

Oh boy, that's really a hard question 'cos there's so many good guitar players now. The competition in the guitar world is absolutely staggering. There's more kids learning to play guitars at younger ages now so by the time they get to 19 years old they're fantastic players like Eddie Van Halen — he can't be more than 21 years old. I think he's very good Eddie Van Halen. He's an innovator. He comes up with guitar tricks that everybody's constantly trying to copy. I've always liked Peter Green. I always thought he had a great feel for the note that he was going for. He'd go for a certain note right and he'd vibrate it at the right times right. It's those kind of things that I look for in a guitar player. I don't look for a guitar player that's constantly flashing around the neck all the time, screeching up at the high end of the neck, just to be flash for flash sake. I go for a guitar player that plays good and with good melodic sense, and a lot of feel. That's my kind of player. So I don't really have a favourite guitar player really.

Is there any other instrument in any orchestral set up, band or otherwise, that you would like to master?

Eh, not really. I'm still trying to master the one I'm on now!

Scott Gorham, International Musician of the Month of December, congratulations and thank you for your time.

Thank you very much.



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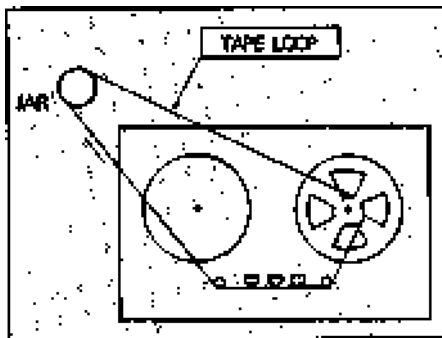
T

TAPE SPEED

: standard speeds for the movement of tape in a recorder are 1 1/2", 3 3/4", 7 1/2" and 15" per second (ips). The lowest speed is the standard for cassette recorders, and the highest the professional standard. Higher tape speeds provide improved high frequency response.

TAPE LOOP

: a short length of tape joined end to end, as used for example in tape echo units (see ECHO, Part 3). Tape loops are also used in electronic music composition or performance to replay a phrase which is to be endlessly repeated (see Fig.).



Tape loops are useful when making multitrack recordings with repetitive backgrounds. The length of a loop should be limited to about 5 feet. Loops can be held in tension using a jamjar (with weights inside) in place of the delivery spool.

THD

: Total Harmonic Distortion is a measure of the level of distortion components in an output signal and is always expressed as a percentage of the output level itself. Specifications may quote the THD at the maximum continuous power output of an amplifier or at any other defined power level. THD increases sharply near the point where an amplifier clips (see CLIPPING, Part 2), and sometimes increases rapidly at very low power levels due to cross-over distortion in the output stages.

TIMING TRACK

: one track on a multitrack recorder reserved for signals which act as a timing reference throughout the various recording stages. A timing track typically contains verbal cues, regular clicks or a percussion part. Towards the end of the recording process if tracks are at a premium the timing tracks may be re-used, provided the overall rhythmic pattern has been established by other parts.

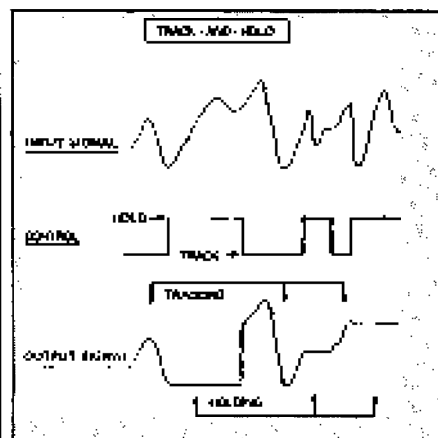
TOUCH SENSITIVE

: producing an output which can be controlled by finger pressure. Acoustic pianos are touch sensitive; most electronic organs are not. The better electronic pianos are all touch sensitive; the harder the keys are

struck the louder the note produced. Strictly speaking such keyboards are *velocity-sensitive*; it is the speed of key depression which determines the output level. Some organ keyboards are designed so that a slight sideways wobble of the hand will produce vibrato (or growl: see part 5).

TRACK-AND-HOLD

: a circuit which "tracks" (ie follows) an input signal until it receives a "hold" command, whereupon the output is suddenly fixed at the value immediately prior to the command. As shown in Fig. , the circuit starts to track the input again once the hold command is cancelled. Track-and-hold units are rather specialised, having a lot in common with sample-and-hold modules (see Part 10), and are used mainly in electronic music studios.



A track-and-hold circuit in effect connects input to output when "tracking". When its control input receives a "hold" signal, the output remains fixed until the hold signal is removed.

TRANSIENT

: a rapidly changing electrical or acoustic signal of relatively large amplitude. Transients occur at the start of many instrumental sounds and play a large part in determining the perceived tone quality. In order to cope adequately with transients, amplifiers need a maximum power capability far in excess of the average power they are ever required to deliver in normal usage.

TRANSISTOR

: an electronic device through which current flows under the control of a very much smaller current or a low voltage. Electrical symbols for various types of transistor are shown in Fig. 6. The direction of conventional current flow is indicated by the arrows. Current flows *into* the emitter of a PNP transistor, and *out of* the emitter of an NPN transistor.

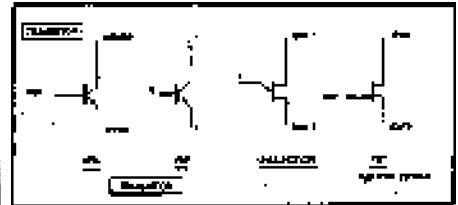
TRIANGULAR WAVE

: a periodic electrical signal which rises at a constant rate for half the cycle then decreases at the same rate during the other half (▲▲▲). Triangular waves contain only the even harmonics, which decrease rapidly in

amplitude with increasing harmonic number. In synthesizers, triangular waves are often used as a substitute for sine waves in view of their low harmonic content.

TRIGGER VOLTAGE

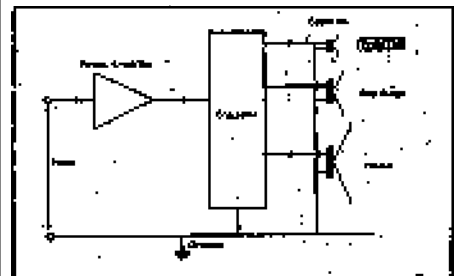
: a trigger pulse is a signal which initiates a train of events, as for example a synthesizer keyboard gate pulse used to start off an analogue sequencer. The trigger *voltage* itself is the voltage amplitude of the trigger pulse which must be exceeded before the trigger will work. For example, a sequencer might have a trigger voltage of 10 volts on its "start" input; input pulses of lower amplitude, say 8 volts, would not start off the sequence.



Electrical circuit symbols for various types of transistors.

TWEETER

: a small speaker specially designed to reproduce the highest frequency components of an audio signal. Because it is virtually impossible to construct one speaker which has a uniform frequency response over the whole audio spectrum, it is usual to split the output signal of a power amplifier into at least two and often three frequency bands. As shown in Fig, this division is achieved by means of a *crossover network* with separate outputs for the bass speaker (woofer), mid-range speaker and tweeter.



A tweeter is a speaker designed to reproduce the highest frequency components of an audio signal. These components are separated out by a crossover network which filters the power amplifier's output into two or three frequency bands. The lowest frequencies are handled by a large speaker called a "woofer", and intermediate frequencies by a mid-range speaker.

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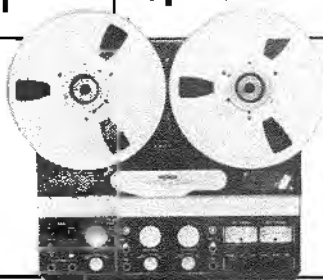


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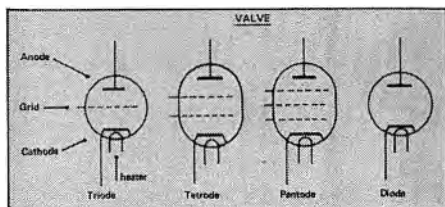
the most common system of audio signal distribution, in which the signal is carried along *one* wire usually surrounded by an earthed screen (see COAXIAL CABLE, Part 2). When very small signals such as microphone outputs have to be routed over distances of more than a few metres, *balanced lines* (see Part 1) are preferable in order to minimize extraneous pickup. In a balanced line, two versions of the audio signal, one being the exact inverse of the other, are sent down separate wires surrounded by a common screen.

V

VALVE

a device which regulates the flow of current between two of its electrodes called the "cathode" and "anode" by means of intervening electrodes called "grids". The whole electrode assembly is housed in an evacuated glass envelope, with connections to the electrodes brought out on pins in the valve base.

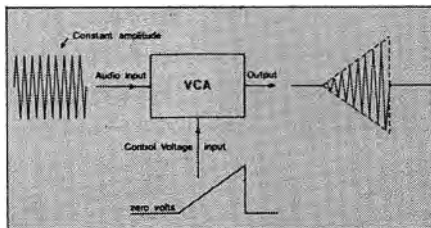
The simplest amplifier valve is the triode (meaning "three electrodes"), and its electrical circuit symbol is shown in Fig. 1 along with other types. Current is carried between cathode and anode by electrons expelled from the cathode by thermionic emission. The cathode is indirectly heated to a high temperature. Because the anode is kept at a high positive voltage (typically +100 volts) with respect to the cathode, it normally attracts electrons through the grids. However, if small *negative* voltages are applied to the grid nearest the cathode, electrons are repelled back to the cathode, and current flow to the anode is reduced.



Electrical circuit symbols for valves. Triodes, tetrodes and pentodes are used as signal amplifiers. Thermionic diodes (right) are used as rectifiers in high voltage power supplies.

VCA

Voltage Controlled Amplifier — a type of amplifier used in synthesizers in which the voltage gain (see below) is determined by the voltage present at its control input (see Fig. 3). VCAs are mainly used to determine how the loudness varies from the initial attack to the end of each note. As shown in Fig. 4, the control voltage for the VCA is usually supplied by a unit called an "ADSR module" (see Part 1) or "envelope generator" (see Part 4).

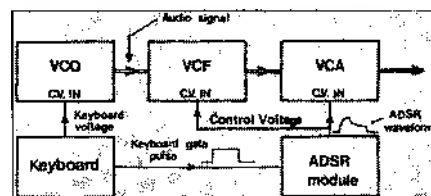


The gain of a voltage-controlled amplifier (VCA) is determined by the size of the voltage applied to its control voltage input. This diagram shows how the output level varies as the control voltage is increased from zero.

VCF

Voltage Controlled Filter — a type of filter used in synthesizers capable of *dynamically* shaping the frequency spectrum of audio signals i.e. varying the sound quality within each note. As shown in Fig. 5 the VCF usually receives its audio input from the synthesizer's VCO and part of its control voltage from an ADSR module. Other contributions to the control voltage are supplied by the VCF's manual controls.

VCFs are usually *low-pass* filters, the cut-off frequency being dependent on the control voltage as shown in Fig. 5. Some VCF modules in large synthesizers can be switched to low-pass, high-pass or band-pass modes (see FILTER, Part 4 and RESONANCE, Part 9).



Block diagram of a synthesizer showing the three most important voltage-controlled modules: oscillator (VCO), filter (VCF), and amplifier (VCA).

VCO

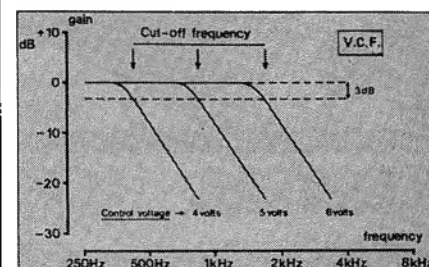
Voltage Controlled Oscillator — the basic sound source in a synthesizer (see Fig. 1), which generates periodic waveforms having a frequency determined by the voltage present at its control input. As shown in Fig. 6 VCOs are commonly designed so that a one volt rise in control voltage doubles the frequency of oscillation, i.e. increases the pitch by one octave. At least part of the control voltage is almost always provided by the keyboard module. Several output waveforms are usually available, each with its own characteristic tone quality. See SAWTOOTH and SINE WAVE (Part 10) and SQUARE and TRIANGULAR WAVE (Part 11).

VIBRATO

a periodic change in pitch, as for example produced by a violinist when he shakes his left hand while pressing a string down on the finger board. Vibrato is a type of sinusoidal frequency modulation, characterised by *depth*

("light" or "heavy", depending on the depth of modulation, or frequency deviation) and *speed* (the frequency of the modulation itself, typically 6-8Hz).

Delay vibrato is an effect found on some organs and synthesizers whereby vibrato is automatically introduced a certain time *after* each key is depressed. This effect adds realism to imitations of orchestral instruments, particularly if care is taken with phrasing; the delay is not re-introduced unless *all* keys are released, so playing legato maintains a continuous vibrato.



Frequency response of a low-pass voltage-controlled filter (VCF) at three different values of control voltage. The cut-off frequency doubles when the control voltage increases by one volt.

VIRGIN TAPE

tape which has never been used. Once the first recording has been made, subsequent recordings are made on top of erased recordings, which contrary to expectation are in fact never *completely* erased. Remnants of old recordings remain and can sometimes be heard if a quiet passage of the new recording coincides with a loud passage of the old. For this reason, important recordings are always made on virgin tape.

VLSI

Very Large Scale Integration — referring to the number of logic gates contained in an integrated circuit (see Part 5). Examples of VLSI technology are microprocessors and semiconductor memory chips. See also LSI, Part 6.

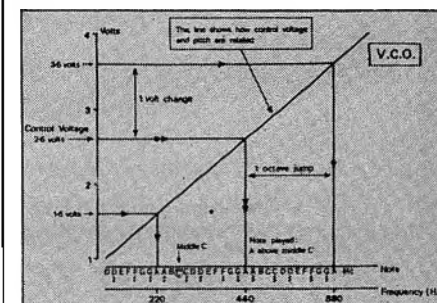


Diagram showing how the note produced by a voltage-controlled oscillator (VCO) depends on the control voltage. Nowadays VCOs are usually designed so that a change in control voltage of 1 volt produces a pitch change of 1 octave.

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ELECTRIC MUSICIAN'S

VOCODER

:a device which breaks down speech into fixed frequency bands and extracts slowly varying signals representing the energy in each band. The vocoder then uses these extracted signals to modulate other audio signals which are either generated internally by its "instrument" section, or supplied from an external source such as a string machine (see Part 11). In this way a vocoder superimposes dynamic characteristics of speech signals on instrumental sounds.

VOLT

:the unit of electrical potential difference, loosely analogous to force. A potential difference of one volt across the ends of a resistance of one ohm causes a current of one amp to flow (see OHM'S LAW, Part 7). When resistance is fixed, current flow increases in proportion to the applied voltage. Common sub-units are the kilo-volt (1000 volts), millivolt (one thousandth of a volt) and micro-volt (one millionth of a volt). See also RMS, Part 10.

VOLTAGE CONTROL

:a circuit design concept introduced into synthesizer design by Dr Robert Moog. The approach involves designing circuits in such a way that variable quantities, such as the frequency of an oscillator or the cut-off frequency of a filter, can be adjusted by means of special voltages called "control voltages". (See Figs.) When the same approach is adopted to all the individual circuits (oscillators, filters, amplifiers, etc.) which make up a synthesizer, the overall result is tremendous flexibility, the output of any one module in principle being capable of driving the audio or control input of any other module.

VOLTAGE GAIN

:the ratio of the output voltage change to input voltage change in a circuit. For most audio circuits, voltage gain is expressed in dB; +6dB is equivalent to an amplification of $\times 2$, +10dB is $\times 3$ (approximately) and +20dB corresponds to $\times 10$. In circuits designed for DC applications, voltage gain is expressed directly as an amplification factor ($\times 10$ etc.). An inverter has a gain of $\times (-1)$; note that the phase inversion cannot be represented in the voltage gain figure if it is expressed in dB.

VU METER

:a meter which registers average signal level, having a scale calibrated in dB with "0dB" at about two-thirds of full-scale deflection. Mechanical meters are now tending to be replaced by LED meters in hi-fi units and on mixer consoles (See LED, Part 6).

W

WAH-WAH

:an effect produced by passing an audio signal through a low-pass or band-pass filter and moving the filter cut-off frequency up and down (see VCF above). Wah-wah pedals are widely used as accessories for electric guitars; some electronic organs also incorporate the effect, which is useful for imitating the sound of a muted brass solo or section.

WALKING BASS

:a bass part which moves in a regular rhythmic sequence round notes related to the underlying harmony. For example, in four bars based on the chords C, F, G7, C a walking bass part might contain the following notes, one on each beat: (C, D, E, G,) (F, A, C, A,) (G, F, E, D,) (C, E, G, A,).

WATT

:a unit of power, that is work done per unit time interval. To give some idea of its size, one watt of power is required to raise a weight of 1lb steadily by about 8½ inches each second. The acoustic power radiated by a piano being played very loudly is of the order of half a watt; to generate that amount of acoustic power, the pianist has to develop up to 200 watts. As a transformer of physical work into sound the pianist and piano together have an efficiency of only ¼%!

When voltages are expressed as RMS values (see Part 10) and resistance in ohms, power dissipated in watts is given by V^2/R . Alternatively if the RMS current is I amps, then the power $I \times V$, or $I^2 \times R$.

WAVEFORM

:a shape which graphically describes how a variable quantity such as a voltage or current varies with time. Electrical waveforms can be examined with an oscilloscope, which converts the voltage or current into a vertical deflection of a bright spot on the oscilloscope's screen. In effect, time is converted into a horizontal deflection with the result that the spot draws out the waveform as a graph. Familiar periodic (i.e. constantly repeating) waveforms are the sine waveform (see Part 10), which is used mainly for equipment development and testing, and sawtooth and square waveforms (see Parts 10 and 11), produced by the oscillators in electronic keyboard instruments. An example of an aperiodic (that is, not regularly repeating) waveform is the ADSR waveform produced by envelope generators (see Fig. and ADSR, Part 1).

WAVELENGTH

:the distance between points in a sound wave where at any particular instant the local air pressure is at a maximum (or alternatively, at a minimum). Sound waves are air pressure waves; at any selected position, the local air pressure undergoes small rapid fluctuations, rising slightly above then decreasing slightly below atmospheric pressure. These "compressions" and "rarefactions" travel along the sound wave with a velocity of about 1120ft/second. The wavelength is equal to this velocity divided by the frequency of the sound e.g. the wavelength at a frequency of 100Hz is $1120/100 = 11$ feet or thereabouts.

WHITE NOISE

:a random electronic or acoustic signal in which power is uniformly distributed throughout the audio spectrum i.e. equal frequency bands contain equal amounts of power. When reproduced, white noise sounds like a hiss, with higher frequency components appearing to predominate due to the relatively low sensitivity of the ear to the lower frequency components. See also PINK NOISE, Part 8.

WOOFER

:a speaker designed to reproduce low frequencies. See TWEETER above and Fig.

WOW AND FLUTTER

:slow and fast variations in pitch of a sound reproduced from disc or tape due to mechanical imperfections in the turntable or recorder mechanism. Wow can also be caused by the hole in a disc being off-centre, or by stretching of tape during spooling. Flutter can also be caused by irregular crinkling near the edges of the tape.

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PA COLUMN

BAND: Madness
VENUE: Leicester DeMontfort Hall
DATE: Tuesday October 27th 1981
PA BY: TFA-Electrosound, London



THE VENUE

TO MY WAY OF THINKING, LEICESTER'S DeMontfort Hall is one of the more civilised venues on the rock circuit. It is a large multi purpose hall with a completely flat boarded floor; large, completely open stage platform and a tiered seating gallery around the three sides facing the stage. For concerts the flat floor is covered with rows of seats with gangways and aisles etc, while for dancing and other display type events, it is left clear or used as an arena with seating around the perimeter. For *Madness*, the floor was left clear for those of the audience who prefer to stand up and jig around to the music, while the tiered galleries were open for those who prefer the comfort of a seat. I did notice that the rule in this respect was fairly stringently enforced, as anyone found standing or dancing on the galleries was firmly but politely escorted down onto the floor so as not to cause any obstruction to others in the galleries. Equally firm about the audience behaviour were the band themselves and in one instance, the band actually stopped playing mid-number and ordered a girl (who had been seen to start a fight by guitarist Chris Forman) from the hall and refused to carry on until the offending party had been unceremoniously ejected, to an accompaniment of choruses of "out! out! out!" from the audience. Otherwise, the concert was incredibly good humoured with a really good atmosphere.

Other plusses of this hall are the excellent bar facilities available with quick and efficient service — and again, that polite firmness in refusing to serve customers who were obviously under age; and equally efficient snack bar where fresh filled rolls, sandwiches, soft drinks, tea, coffee, etc were available, and yet again, that polite but firm handling of the crowd by the hall staff.

Acoustically, the hall is fairly lively, even with a full house. However, with the judicious use of graphic equalisers in conjunction with a real time analyser, the detrimental effects of this can be largely overcome — as to a large extent they were at this particular concert.

THE BAND

Most readers of this magazine probably know more about this particular band than I do, but just for the record I will briefly give a few very basic details. They are mainly from North London and have been in existence for seven or eight years now. In that time there have been several changes in composition, but recent years have seen a settling down with the present seven piece line-up with 'Sugsey' generally fronting the band as lead singer; 'Chas Smash' in support with second lead vocals, percussion, trumpet, and general lunacy; Mike Birson on keyboards; Mark Bedford on bass, Lee Thompson on sax, Chris Forman on guitar and Daniel Woodgate on drums. Their present recording contract is

with Stiff Records.

STAGE SET

Madness were using a particularly interesting stage set for this current tour, which has been specially designed and manufactured by Simon Woodroffe and Jeremy Thoms of Plumblin. It consists of a large canopy across the front of the stage which has the effect of a false proscenium arch, the hood of which is draped with black cloth to conceal two lighting trusses. Behind this is another black cloth hung so as to form a backdrop, but with a large opening cut in it rather like the opening into a cave, and this cave is totally enclosed by means of half a twelve sided regular polygon draped with a highly reflective white material rather like a film screen mesh. Whilst the overall concept is of a cave, the cave itself looks more like one end of a large marquee due to the draping and gathering of the covering material.

The whole structure is made up from pre-fabricated welded aluminium trusses and sections and is held together by a system of hinged joints with removeable hinge pins, with the result that the whole thing, complex though it looks at first sight, can be assembled or dismantled in a very short space of time. It is also remarkably rigid and uses a tiered staging platform as its base.

Continued page 63

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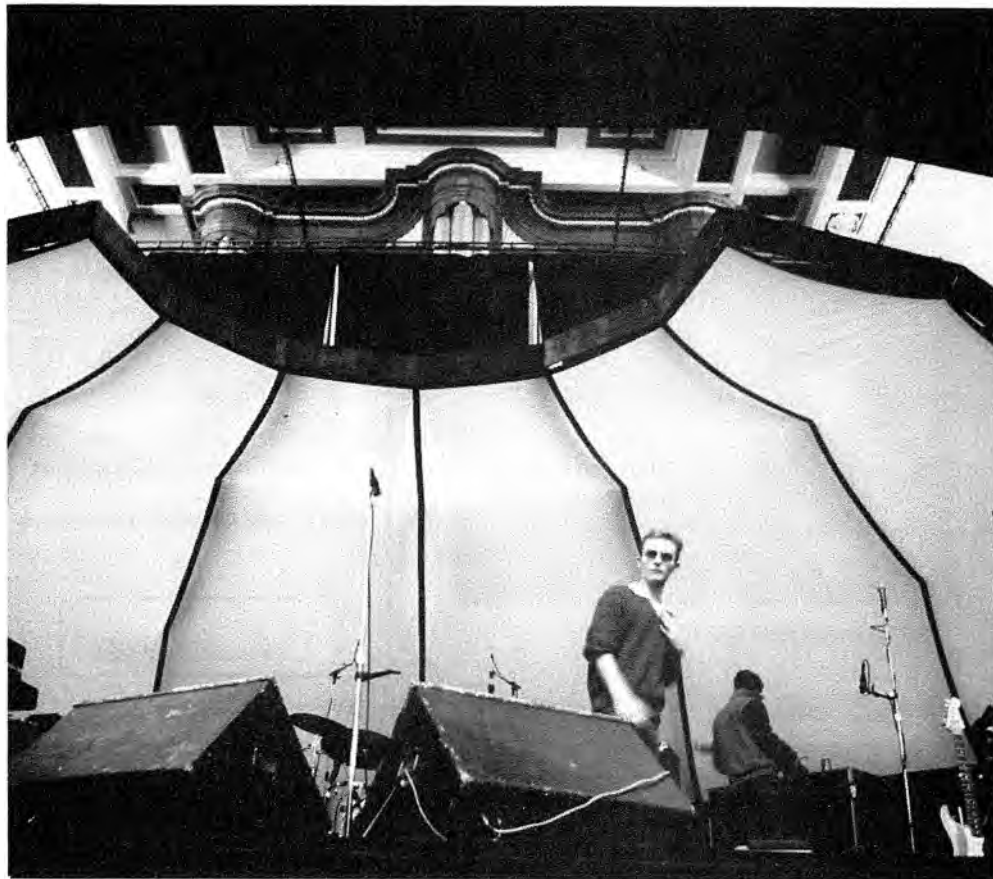
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The 'cave' accommodates the keyboards, drum kit, saxophonist and bass guitar stack, while the rest of the band line up across the front of the stage underneath the 'proscenium canopy'. Also part of the system is a sturdy mesh stage extension which protrudes some way forward of the actual front of the stage and is used to accommodate the monitor loudspeakers so as to leave the actual stage front clear of obstruction for the energetic performance. It is altogether a very clever and thoroughly well thought out structure, and has been exceptionally well engineered and built. It is also very effective visually, and permits many more lighting variations to be employed than on an open stage.

BACKLINE

The backline equipment used by Madness is relatively straightforward and again, has been well thought out and sensibly executed by the band's sound engineer Ian Horn and the backline roadie IC, John Wynne. The set-up employs only one conventional amplifier, the rest being custom built rack systems.

Starting with the simplest set-up, guitarist Chris Forman uses a Fender Strat through a Fender twin reverb combo and an MXR Distortion Plus pedal — and that is all. The Twin Reverb was miked using a Sennheiser MD-421.

Bassman Mark Bedford had a rather more sophisticated, but nevertheless straightforward set-up with an Ashley SC40 Instrument Preamp and an Ashley SC63 Parametric Equaliser feeding an Amcron PSA/2 500/500 watt power amplifier, which in turn, fed one JBL 2x15 cabinet fitted with E140 drivers on each channel. He played a Fender Precision and had another similar instrument standing by as a spare. This set-up was both DI'd from the Ashley preamp

unit and miked from the speaker cabs using an ElectroVoice RE20.

By current trends, the keyboards set-up used by Mike Birson was very basic indeed, comprising only of a Yamaha CP80 electric grand piano and a Crumar T2 Organiser. However, the way in which these were amplified was not so simple, and serves as another example of the thought that has gone into the equipment aspect of this band. The Yamaha piano was fed directly into one channel of an Ashley SC44 Keyboards Processor/Mixer unit via an Ashley SC63 parametric equaliser. The Crumar T2 organ was fed to a heavily modified Leslie 122 cabinet which had been fitted with a JBL E140 bass driver, JBL 2441 HF driver and a Quad 405 100/100 watt power amplifier. This was totally enclosed within a somewhat large flightcase. The interior of the case was divided up into sections and lined with foam padding, and had a Shure SM57 microphone in the bass compartment and a further two SM57s (mounted one each side of the Leslie for stereo), in the top two HF compartments, so that in effect, the Leslie produced no actual audible sound whatsoever, but was housed in a soundproofed cubicle and miked. Surely in these days of microprocessed everything, someone could come up with an electronic means of simulating the Leslie sound without having to go to all these lengths!

Anyway, the output from the three mikes was split between the PA and monitor desks and the remaining inputs on the Ashley SC44 Keyboard Processor/Mixer unit mentioned above, the latter going via two more Ashley SC63 Parametric Equalisers. The mixed and processed output from the SC63 was then fed to a Yamaha F1030 2-way crossover unit and thence to an Amcron PSA/2 and Quad 405 power amplifiers. The speaker system

comprised two cabinets, each fitted with two JBL E140 15" bass drivers and one JBL 2441 compression driver with 2307 slant plate lense assembly. Quite a set-up that produced one of the best keyboard sounds I have yet heard.

Saxophonist Lee Thompson played a Yamaha tenor and an Armstrong 3070A baritone, both of which were miked using a Shure Unidyne 4 548. I thought the 548 gave an excellent, rasping quality to the saxes, but Gordon Lilley, TFA's engineer IC thought they were too harsh and peaky and generally too directional. I must admit that the sax sound as heard over the monitors almost sliced your head off, but I was quite impressed with the PA sound — it's obviously all a matter of personal preference I suppose.

The drum kit was without doubt one of the smallest I have seen for a very long time. It comprised a little Gretsch 20" kick drum, a Gretsch 14" x 16" floor tom and just a single 13" rack tom, with a Ludwig steel snare. All the cymbals were Zildjian and included four free cymbals including rides, crashes and a pang, as well as the hi hat. All pedals and stands were Pearl. The kick drum was miked using an ElectroVoice RE20 inside the shell, both toms used Sennheiser MD-421s, the snare had Shure SM57s top and bottom, the hi hat used an AKG C451 with CK1 capsule and 20dB attenuator pad while a pair of C451s (but with CK5 capsule and 10dB pads) served as overheads.

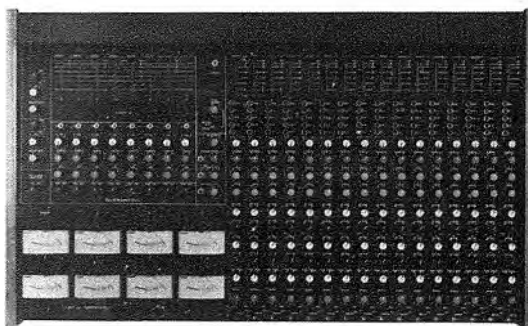
Besides 'Sugsey' and 'Chas', three other members of the band provide vocal backing and all five vocal mikes were Shure SM58s. In addition, Chas used SM57s on his conga drums and trumpet, but these were only used for certain numbers and the extra mikes were

Continued page 65

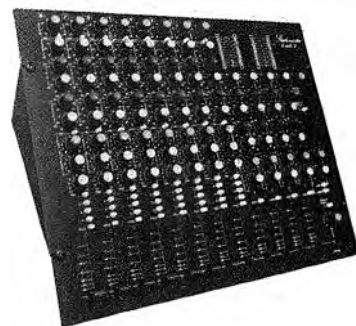
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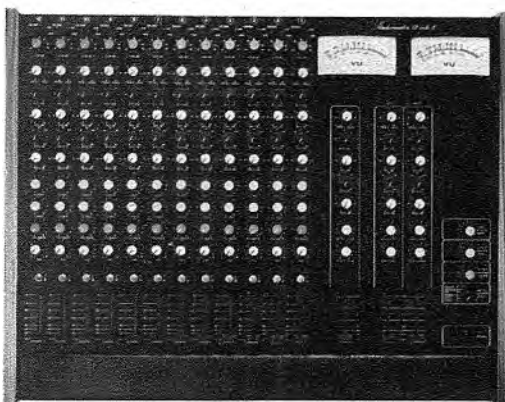


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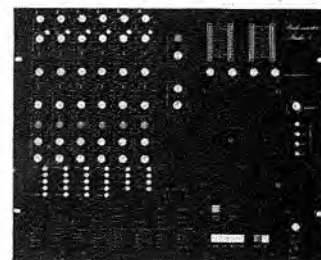
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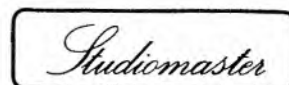
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Continued from page 63

taken off stage when not in use so as to minimise clutter on the stage front.

MONITORING

This time both desks are by Soundcraft, the monitor console being a Series II in 24 channel 8 group format. All eight groups have Klark-Teknik DN27 Graphic Equalisers in circuit, although in this case, these were masquerading under the disguise of a TFA-Electrosound front panel and all neatly racked up beside the monitor desk. In addition to these, there were two dbx 160 Limiters feeding the side-fill stacks and a Delta Lab DL1 DDL feeding the front vocal wedges.

Two types of wedge monitors were being used, both of which were 3-way passive systems in fairly large cabinets. One type employed a pair of JBL K120s for low and low-mid, a JBL 2440/2345 compression driver/horn combination and a pair of JBL 2402 bullet HF units, while the other was fitted with two JBL 2202A extended bass 12" drivers, a JBL 2440 compression driver with 2390 crinkle plate lens and a single 2402 HF bullet.

The side-fill and drum monitor systems were of similar composition, each comprising 2 x JBL K140 15" bass drivers, 2 x JBL K120 12" low mid, a single JBL 2440 compression driver behind a JBL 2390 crinkle plate lens assembly and a single JBL 2402 HF bullet. In addition to this, the side-fill stacks had a second 2440 driver with the large JBL 2395



slant plate lens to emphasise and spread the mid band.

P.A.

The main PA desk was a specially built

Soundcraft Series 3 studio desk in 32 channel 8 group stereo format and was operated by Ian Horn, who doubles as sound engineer for Madness and Ian Dury and the Blockheads, and who expressed considerable satisfaction with both the Soundcraft desk and the TFA system generally. A number of outboard effects units were in use including two Roland 555 Chorus Echo machines — one used on voices, the other as a general purpose echo as and where required; a Delta-Lab DL1 digital delay unit used on the tom toms; four dbx 160 limiters used on the two front vocal mikes, saxophone and bass guitar and an Aphex Aural Exciter model 602, used variously on vocals, kick drum, rack tom and snare. The stereo output from the desk was fed via a pair of incognito Klark Teknik DN27 graphics, an Audio and Design Complex Limiter and a TFA-Electrosound 4-way stereo crossover system which incorporates phase equalising circuitry to compensate for the path length difference between the various types of driver and horn used in the loudspeaker stacks. The overall performance of the system was monitored on a Klark Teknik DN60 real time spectrum analyser.

The power amplifiers were Amcron DC300/As for the most part, with Quad 405s driving the high frequency section of the loudspeaker stacks.

Although I have described the TFA loudspeaker system before, this was some two years ago when we covered the 1979

Continued page 67

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PA COLUMN

Paul McCartney & Wings Christmas tour, and so it will probably not go amiss to repeat the information here. The system is made up of just two types of cabinet — a bass bin and a combined low-mid high-mid and HF cabinet. Both cabinets are exactly the same size and are visually identical, thereby enabling the system to be stacked symmetrically in any desired configuration. The bass bin is a twin folded horn design and is fitted with a pair of the superb JBL K151 18" bass drivers. The low-mid section of the mid/HF cabinet comprises a pair of JBL K120 12" drivers in turbo loaded tubes; the hi-mid section is a single JBL 2440 compression driver behind a JBL 2350 radial horn; and the HF section employs a pair of JBL 2402 'bullets'. For this particular gig there were six bass bins and six mid/hi cabinets on each side of the stage and these were stacked with a pile of four bass cabinets inside, a pile of four mid/hi cabinets centre and an outside pile made up of alternating bass and mid/hi, the general idea being that the stacked cabinets would provide throw to the back of the auditorium, while the alternated stack would provide some near field coverage.

IMPRESSIONS

As soon as the band launched into their first number, it was evident that we were in for a good evening's entertainment. The stage set, the lighting, excellent sound quality and an imaginative and very much together band all combined to produce one of the best rock concerts I have seen for

some time. The sound quality was bright and clear over the upper mid and high frequency bands, while a particularly open and predominant bass and an articulate low mid added plenty of guts and drive to the system. I think that for a saxophone sound, and for a Yamaha electric grand piano sound, this is about the best yet, and the bass guitar sound was full and rounded, yet with plenty of drive. I think that the rather live acoustic characteristic of the hall helped in producing some of the 'liveliness' over the mid band, even though this was to some extent 'tamed' by the use of graphic equalisers — especially to subdue several specific ringing modes of the hall at around 500Hz, 1kHz and 4kHz. I measured a sound pressure level of between 98dB and 102dB at various times during the performance — both figures being 'A' weighted and with a 'slow' response setting to BS3489 for the benefit of any acousticians who may be reading this report. The level did not change very much anywhere in the hall except right up in front of the loudspeaker stacks — due largely to the natural reverberation characteristics of the building in difusing the sound.

It was a very good humoured concert altogether — due in part to the reasons mentioned earlier in this report, and also to the attitude of the band and their various crew members — an attitude of responsibility which somehow came across and was reciprocated by the audience. It was altogether a good concert and one which I personally rather enjoyed.



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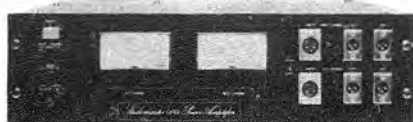
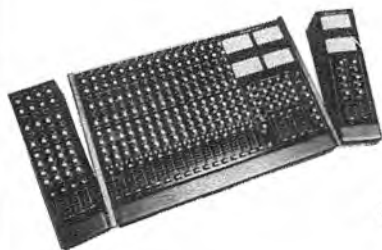
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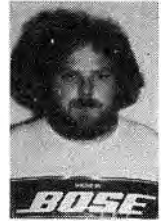
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CP 80 ex dem	£1995
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SA 09	POA
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GR 300+G 303	POA
GR 100+G 202	POA
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505 Guitar	£350

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Sk 20	POA
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JC 60 R-P	POA
JC 120	POA
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GA 60 R-P	POA
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Spirit 50	POA
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Bolt 60	POA
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Cube	POA
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SC 1000	£255
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BB 800	£285
BB 1000	£320

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XL5	£395

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Fender Anniversary Strat	£295
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Unisphere B	
Unidyne III	
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SM 58	
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RS 7 4 ch Controller+Remote	
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Roland P.A. 80	Marlin 150w 4 ch.
Roland P.A. 150	Marlin 300w 4 ch.
Roland P.A. 250	Monitor 60/150w
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Roland R.M. 16	
Boss MA 15	
Boss MA 100	
YAMAHA MIXERS	
PM 1000	32, 24, 16 ch.
M 15, 16, 12, or 8 ch.	
EM 300w 12 ch.	
EM 200w 8 ch.	
EM 100w 6 ch.	

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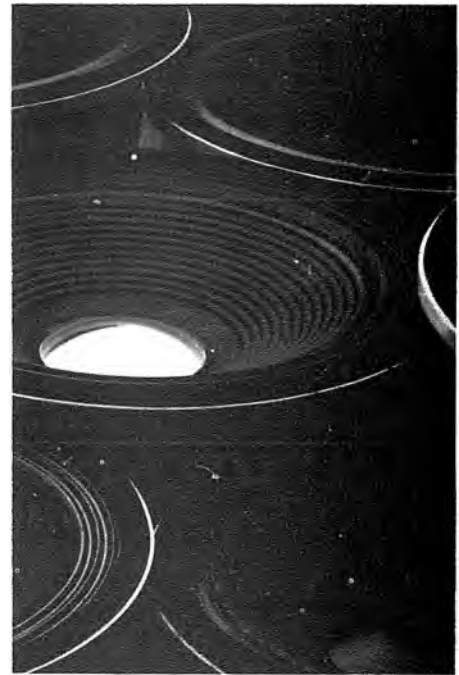
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SPEAKER CHECK

10" Drivers Pt. 2



DUE TO THE VAGARIES OF INTERNAL company organisation — or maybe of the delivery services, two of the samples promised did not arrive in time for our final testing session on 10" drivers, so this month we have only four product reviews. This means that with the six samples reviewed last month, we have a total of ten brand new drivers so far, tested at prices ranging from around £20 to £115 in the shops inclusive of VAT. Some of these are superbly made and the standard of finish, presentation, and aesthetic design put them almost in an 'objet d'art' classification in their own right, and it is a great pity that once the back is screwed onto the cabinet, no one can appreciate their visual beauty. They probably sound good as well, but quite frankly, with the current advances in loudspeaker technology, the difference in perceived sound quality between a moderately good loudspeaker and the very best available is not that great — especially when comparisons are made 'blind', so that the ear is not influenced by the aesthetic appeal or by the prestige of the maker's name.

only 92dB and costs an incredible £112, while reference to the test report will reveal that it is in fact a very powerful driver specifically intended for use as a low/mid band driver in studio monitor systems where, by maintaining 92dB down to the lower frequency ranges, and with its 200w power rating, it will produce a lot of low frequency energy. Also, it does not need to work above 2kHz for this particular application. So please do not take the information given in the table out of context.

All the sensitivity figures refer to an input of one watt measured at a distance of 1 metre on the prime forward axis of the loudspeaker cone. The frequency response figures are taken at the point where output level falls to 12dB below the average sensitivity figure and the rated power is that as given in the manufacturer's literature. For all tests, the sample driver was mounted in a 55ltr sealed box. The rated power figures can be somewhat misleading as several different methods of expressing this parameter have been

have a 400w RMS programme rating — which is absurd for a 10" driver! So it would seem that if you read 150 watts programme for the ATC PA75-234, then all the ratings will be more or less on the same basis.

Obviously, which speaker you choose will depend upon your particular application and how much money you have to spend, but if asked for a personal opinion, I think that of the more expensive 'de-luxe' type of drivers I would go for the Electro-Voice Force 10 on account of its excellent overall performance characteristics and sensible price. But overall, I really think that the McKenzie Studio 10-100GP must take some beating, as it is giving a level of performance that is very close to

Model	Sensitivity	Freq. Resp.	Rated Power	Price
ATC PA75-234 Std-LS	93dB	75Hz-7kHz	75w RMS sine wave	£ 86
Electro-Voice Force 10	100dB	75Hz-7kHz	150w long term av.	£ 95
Gauss L318	100dB	100Hz-6kHz	150w RMS pink noise	£108
Gauss 3181/A	102dB	140Hz-8kHz	150w RMS pink noise	£115
JBL E110	100dB	80Hz-8kHz	150w cont. prog.	£112
McKenzie Studio 10-100GP	100dB	100Hz-6kHz	100w RMS	£ 31
Mega 2575	96dB	140Hz-6kHz	150w RMS	£102
Mega 2575/S	92dB	up to 2kHz	200w RMS	£112
Nemesis	99dB	80Hz-6kHz	60w RMS	£ 20
RCF L10/539	103dB	120Hz-9kHz	110w cont. prog.	£ 46

As we said last month, at the end of each group of reviews, we will prepare a comparison table between all the units tested, and simply list the prime performance parameters and price. As far as cone drivers are concerned, prime performance parameters must include sensitivity, useful frequency response and rated power. These figures we can extract directly from the results table given for the individual test reports, but care must be taken not to rely entirely on the comparison table, as there are often other factors to be taken into account.

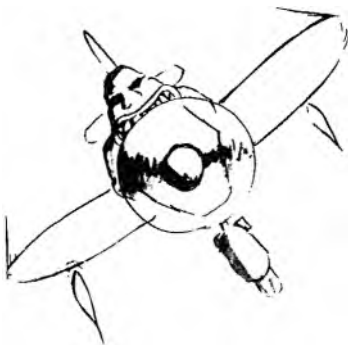
For example, one might look at the Mega 2575/S and decide that it must be a load of rubbish because it only goes up to 2kHz, has a basic sensitivity of

used. For example, the 75w RMS sine wave figure given by ATC is absolutely straight and honest, and is approximately equivalent to a 150w RMS continuous programme rating. The Gauss pink noise figure is also approximately equivalent to a continuous programme rating, as is the Electro-Voice long term average figure. JBL and RCF both clearly state that the figure is a continuous programme level and also give an RMS sine wave equivalent which is exactly half the continuous programme figure — ie 75w and 55w respectively. McKenzie, Ohm and Mega do not qualify their figures, but it is fairly certain that it is programme level rather than sine wave. Otherwise, the Mega 2575/S would

anything else tested at about one third of the price of many of the products tested, and it is also built to a very high standard on a good, sturdy cast chassis. The RCF is also outstanding value at about half the price of the more expensive models, but with an incredible sensitivity figure of 103dB.

So that's my personal assessment for what it is worth, but you must make up your own minds. All the products tested have their particular merits one way or the other and all are nicely made with a high overall standard of performance — so you pay your money and takes your choice.

Next month we start a new series of 12" driver tests, so order your copy now folks!



Tim Gentle's Price Busters Strike Again!



GUITARS

	rrp	TG price
Ovation Guitars Great Discounts		
Ovation Matrix acoustic	230.00	184.00
Ovation Matrix electric	305.00	244.00
Ovation Custom balladeer	315.00	252.00
Ovation Custom balladeer electric	389.00	319.00
Ovation Glen Campbell 6 string	365.00	292.00
Ovation Glen Campbell 6 string electric	475.00	380.00
Ovation Glen Campbell 12 string	467.00	373.00
Ovation Glen Campbell 12 string electric	575.00	450.00
Ovation Electric Folklore classic	475.00	380.00
Ovation Electric Folklore wide neck	450.00	360.00
Ovation soft shell cases	80.00	65.00
Ovation hard shell cases	40.00	30.00

GORDON SMITH GUITARS. discount prices, 25 years guarantee.		
GORDON SMITH GS1	195.00	175.00
GORDON SMITH GSII	265.00	238.00
GORDON SMITH Gypsy II	385.00	348.00
GORDON SMITH Graduate	450.00	450.00
GORDON SMITH Gmini	695.00	628.00

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IBANEZ AR100 tiger striped	287.00	223.00
IBANEZ AS100 33.5 vbe semi	377.00	311.00
IBANEZ ST50 humbuckers	195.00	160.00
IBANEZ PF100 left handed	199.00	169.00
IBANEZ PS10 Paul Stanley	473.00	378.00
IBANEZ Blazer BL350 guitar	188.00	142.00
IBANEZ Blazer BL400 guitar	199.00	159.00
IBANEZ Blazer BL500 guitar	208.00	166.00
IBANEZ Blazer BL650 guitar	240.00	192.00
IBANEZ Blazer BL300 guitar	165.00	132.00
IBANEZ Blazer BL700 basses	172.00	137.00
IBANEZ Blazer BL800 basses	201.00	160.00
IBANEZ Blazer BL850 candy red	215.00	172.00
IBANEZ Blazer BL470 sky blue	218.00	172.00
IBANEZ Roadster bass RS 924	283.00	226.00
IBANEZ Studio bass ST 924	319.00	255.00
IBANEZ Musician bass MC924	415.00	332.00
IBANEZ George Benson GB10	621.00	496.00
IBANEZ George Benson GB20	676.00	540.00

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GIBSON The Paul	625.00	375.00
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FENDER F25 acoustic	92.00	81.00
FENDER F35 acoustic	101.00	90.00
FENDER F45 12 string acoustic	121.00	108.00
FENDER F65 acoustic	124.00	111.00
FENDER F85 acoustic	179.00	181.00

PEAVEY POWERHOUSE PRICES		
PEAVEY Decade 10 watts 1 x 8	88.00	89.00
PEAVEY Backstage 20 watts 1 x 10	132.00	105.00
PEAVEY Studio pro 20 watts 1 x 12	183.00	146.00
PEAVEY Bandit 80 watts 1 x 12	147.00	138.00
PEAVEY Special 120 watts 1 x 12	239.00	239.00
PEAVEY Classic VT series 50 watts 2 x 12	345.00	275.00

	rrp	TG price
PEAVEY Renown 2 x 12 180 watts	374.00	299.00
PEAVEY Decade 212VT	459.00	367.00
PEAVEY Decade 212VT Black widow speakers	546.00	437.00
PEAVEY Arhat 112BW	445.00	357.00
PEAVEY Arhat 212W	546.00	437.00
PEAVEY Session 500 115BW	626.00	488.00
PEAVEY TKO bass combo 50 watts 112	190.00	152.00
PEAVEY TNT Bass combo 50 watts 115	283.00	210.00
PEAVEY Bass combo 115 150 watts	420.00	335.00
PEAVEY Century 100 watt mk III head	205.00	165.00
PEAVEY Century 130 watt mk III head	293.00	235.00
PEAVEY Standard 130 watt mk III head	283.00	235.00
PEAVEY Bass head mk III	396.00	317.00
PEAVEY Musician mk III head	443.00	355.00
PEAVEY X400 200 watt slave	420.00	335.00
PEAVEY X400 200 watt stage	514.00	400.00
PEAVEY 115 speaker cab	155.00	124.00
PEAVEY 4 x 12 cabs	270.00	216.00
PEAVEY 2 x 15 cab	247.00	197.00
PEAVEY 2 x 15 cab Black widow speakers	374.00	299.00

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BOSE PM2 power mixer	1306.00	1048.00
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TGM 1 x 12 PA cabs 200 watts + horns	pair	127.00
TGM 1 x 12 PA cabs 400 watts + horns	pair	171.00
TGM 2 x 12 PA cabs 400 watts pair	pair	190.00
TGM 2 x 15 cabs 200 watts	each	125.00
TGM 2 x 15 cabs 400 watts	each	185.00
TGM 1 x 15 cabs 100 watts	each	82.00
TGM 1 x 15 cabs 200 watts	each	112.00

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YAMAHA PS-10 keyboard	231.00	208.00
YAMAHA PS-20 keyboard	303.00	272.00
YAMAHA PS-30 keyboard	409.00	369.00
YAMAHA ELECTRIC PIANOS		
YAMAHA CP10 81 keys 5 band ED	349.00	266.00
YAMAHA CP20 81 keys 5 voices	799.00	679.00
YAMAHA CP90 76 keys 3 piano voices	1099.00	935.00
YAMAHA SYMPHONIC ENSEMBLES		
YAMAHA SK10 49 keys polyphonic	399.00	339.00
YAMAHA SK20 61 keys polyphonic organ	959.00	819.00
YAMAHA SK30 61 keys keyboard split	1399.00	1239.00
YAMAHA SK30 2 x 61 note keyboard	2499.00	2124.00
YAMAHA MONOPHONIC SYNTHS		
YAMAHA CS-5 37 keys 1 VCO 1 VCF	299.00	254.00
YAMAHA CS-10 37 keys. trigger noise gen	355.00	299.00
YAMAHA CS-15 37 keys 2 VCO 2 VCF	475.00	399.00
YAMAHA CS-15D 37 keys 29 presets 1 org	595.00	499.00

(All other YAMAHA equipment available at similar discounts.)

	rrp	TG price
KORG		
KORG MS10 synthesizer	275.00	233.00
KORG MS10 synthesizer	445.00	378.00
KORG MS50 synthesizer	285.00	250.00
KORG MS50SP with speaker	295.00	250.00
KORG Sigma preset/variable	850.00	853.00
KORG X911 guitar synthesizer	225.00	181.00
KORG POLYPHONIC SYNTHESIZERS AND KEYBOARDS		
KORG Lambda ensemble/percussion synth	1095.00	930.00
KORG VC10 vocoder	399.00	339.00
KORG CX3 combo organ	750.00	637.00
KORG Delta synth/poly synth	725.00	618.00
KORG BK3 double manual organ	1525.00	1296.00
KORG LP10 electronic piano	425.00	360.00
KORG Tridion polyphonic synthesizer	2200.00	1870.00
KORG CTS guitar tuner	49.98	39.00
KORG VT10 quartz chromatic tuner	99.50	85.00

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CASIO M-10 keyboard polyphonic	79.00	69.00
CASIO MT-30 polyphonic sustain & vibrato	115.00	95.00
CASIO CT-202 49 instruments polyphonic	325.00	274.00
CASIO CT-301 14 presets auto rhythm	245.00	199.00
CASIO CT-401 14 presets auto chord	345.00	285.00
AMP&E 456 Grand master 10 inch nb spoils	each	11.50

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LOCO Choker - compressor pedal	28.00	
LOCO Photopage - phase shifter	32.00	
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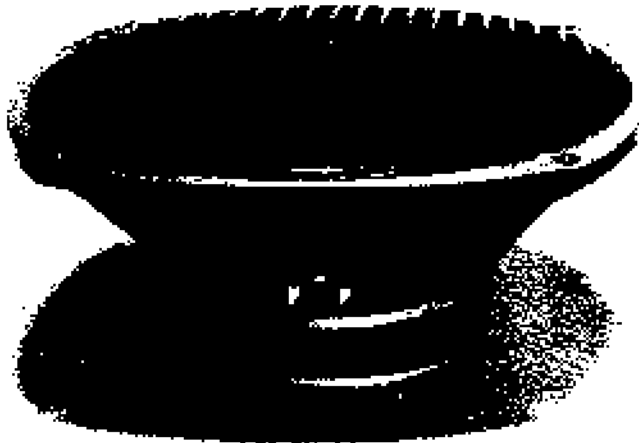
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SPEAKER CHECK



Nemesis

UK

Resale Price incl. tax: Around £20

Nominal Cone Diameter: 10"

Chassis: Rigid, four spoke cast magnesium alloy of relatively thin section but well reinforced with adequate bracing.

Magnet: 0.85kg, 127mm dia. ceramic

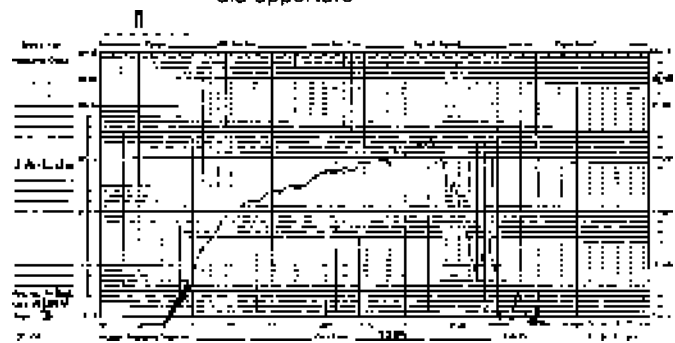
Cone: Very lightweight ribbed paper, straight sided, with 38mm copper wound voice coil and small, linen centre dome

Suspension: Single roll Plastiflex impregnated paper of low compliance

Finish: Black stove enamel to chassis with cadmium plated magnet plates and natural ceramic ring

Termination: Solder tags

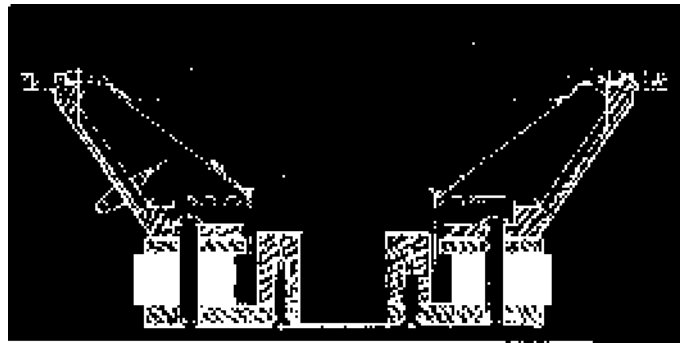
Mounting: Internal or external mtg. through 228mm dia aperture



Performance Data:

Parameter	Maker's Data	Test Result
Frequency Response:	100Hz-6kHz	80Hz-6kHz@ -12dB
Sensitivity:	99dB@1w@1m	99dB@1w@1m av. 500Hz-4kHz
Rated Power:	60w RMS	Confirmed@4% THD@60w sine wave
Impedance:	8 ohm nominal	7-16 ohm over operating range
Free Air Resonance:	Not given	110Hz

Comments: A useful, low cost, general purpose driver built on a chassis that is unusually well made and finished in this price bracket. Would benefit from larger magnet however.



Mega 2575/S

UK

Resale Price inc tax: £112

Nominal Cone Diameter: 10"

Chassis: Exceptionally sturdy cast aluminium with 4 reinforced spokes and thick, cropped, front flange.

Magnet: 6kg 1.2 tesla ceramic with extended pole piece

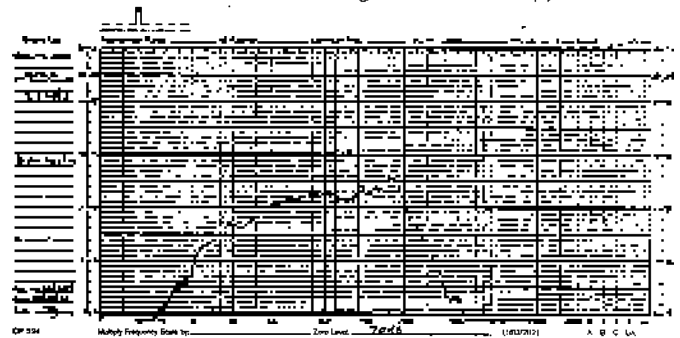
Cone: Medium weight, straight sided paper coated all over with Plastiflex compound with 75mm copper wound extended voice coil and Plastiflex impregnated linen centre dome

Suspension: Plastiflex impregnated double roll linen of high compliance

Finish: Aluminium paint with finished front flange

Termination: Colour coded plastic spring terminals

Mounting: External through 252mm dia. aperture
Internal through 235mm dia. aperture



Performance Data:

Parameter	Maker's Data	Test Result
Frequency Response:	Useful to 2.5kHz	Useful to 2kHz — lower limit determined by cabinet parameters
Sensitivity:	92dB@1w@1m	92dB@1w@1m
Rated Power:	200w RMS sine wave — see below	8% THD@150w sine
Impedance:	8 ohm nominal	7-17.5 ohm over operating range
Free Air Resonance:	50Hz	43Hz

Comments: This is a heavy duty, high power driver intended for use as a bass/mid unit in studio monitoring systems. The relatively heavy cone and low resonance necessary for this application means that our standard test enclosure is not able to properly load this driver at low frequencies. Hence the frequency response statement given above. Also, the power rating figure on the maker label gives 150w while it was later discovered that it is in fact rated at 200w. Hence the variation in respect of the rated power. Very solid and well made driver and nicely finished.





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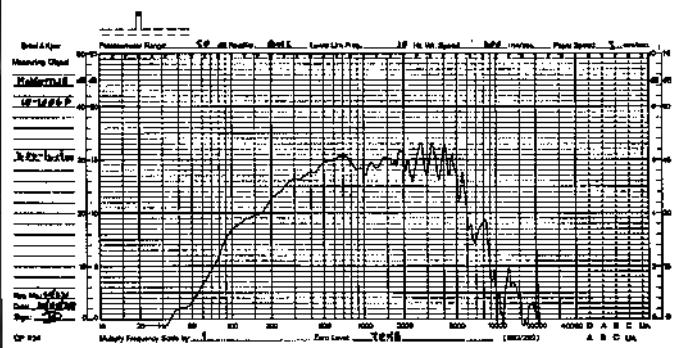
SPEAKER CHECK



McKenzie 10-100GP

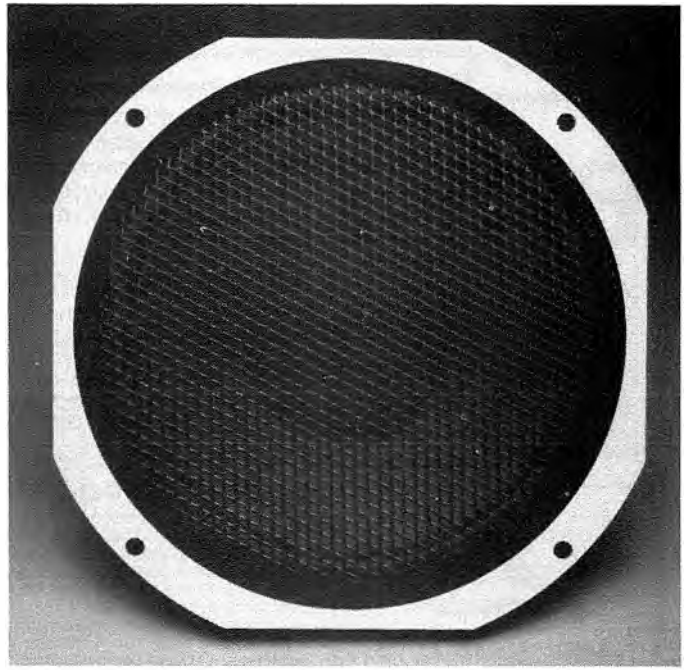
UK

Resale Price incl. tax: £30.76
 Nominal Cone Diameter: 10"
 Chassis: Sturdy, 4-spoked cast alloy
 Magnet: 1.4 tesla ceramic
 Cone: Curvilinear long fibre paper, medium weight with 51mm copper wound voice coil and fabric centre dome
 Suspension: Plastiflex impregnated double roll linen of medium compliance
 Finish: Bronze semi-gloss stove enamel to chassis with gold foil edge band to magnet and cadmium plated back plate
 Termination: Colour coded solder tags on paxoline panel
 Mounting: External through 235mm dia aperture Internal through 230mm dia aperture



Performance Data:

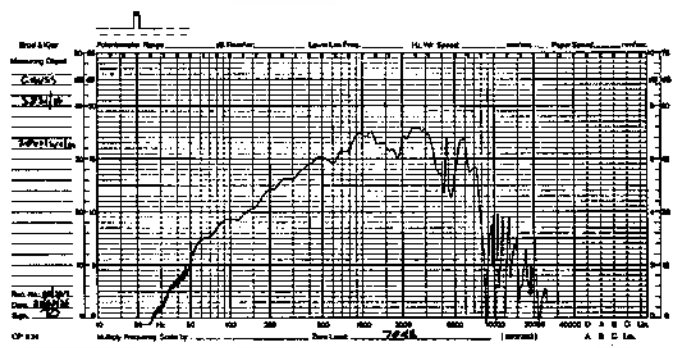
Parameter	Maker's Data	Test Result
Frequency Response:	Useful to 6.5kHz	10Hz-6kHz@-12dB
Sensitivity:	101dB@1w@1m	100dB@1w@1m av. 500Hz-5kHz
Rated Power:	100w RMS	Confirmed@5% THD@100w sine wave
Impedance:	8 ohm nominal	7.5-200 ohm over operating range
Free Air Resonance:	45Hz approx	90Hz
Comments:	An exceptionally well made and nicely finished loudspeaker with excellent overall performance at an amazingly low price.	



Gauss 3181/A

USA

Resale Price incl. tax: £115
 Nominal Cone Diameter: 10"
 Chassis: Sturdy cast aluminium with four wide spokes and incorporating finned magnet housing
 Magnet: 6kg 1.35 tesla ceramic
 Cone: Lightweight, slightly contoured, dimpled paper with 75mm aluminium clad copper wound voice coil
 Suspension: Impregnated linen 'concertina' front, with unique Gauss double spider rear suspension system for increased piston linearity
 Finish: Putty semi-gloss stove enamel to chassis with black magnet housing and cooling fins
 Termination: Colour coded heavy duty spring terminals
 Mounting: Internal or external mtg. through 228mm dia aperture



Performance Data:

Parameter	Maker's Data	Test Result
Frequency Response:	50Hz-5kHz	140Hz-8kHz@-12dB
Sensitivity:	103dB@1w@1m	102dB@1w@1m av. 500Hz-5kHz
Rated Power:	150w RMS	Confirmed@8% THD@150w sine wave
Impedance:	8 ohm nominal	5-13.5 ohm over operating range
Free Air Resonance:	58Hz	52Hz
Comments:	Wide band, heavy duty musical instrument loudspeaker, superbly made and finished. Low frequency performance will improve considerably with ported enclosure and with multiple drivers.	

D.S.N. Bulletin

LOUDSPEAKER COMPONENTS

N-4500 FILTER KIT

A 12 dB/octave, 3 component, high pass filter kit especially designed for the K-3050 Super Tweeter. 50 Watts, 8 Ohms, -3 dB point at 4,500 Hertz. Comes complete with full connection instructions.



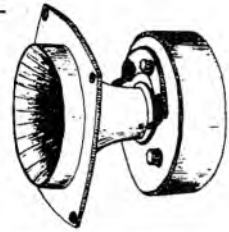
T-8065 TERMINAL PANEL

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- AT-60H - 50 Watts (-2 dB), 35 Watts (-6 dB), 25 Watts (-12 dB)

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RAY & DAVE TALK TO CHRIS WELCH KINKS



HEARD THAT NEW BAND THE KINKS? That's how they like to think of themselves. And their fans feel much the same. They have only vague memories of that raunchy little R&B group that stumbled warily into the Sixties.

Most of their fans weren't even born when records like *You Really Got Me* and *Tired Of Waiting For You* were chasing up the charts, and helping to establish Ray Davies as one of rock's most promising writers.

Since then the band has experienced a chequered history, and faced fickle hearts and fluctuating fortunes. Now they are enjoying an unprecedented boom, particularly in America, where they played New York's Madison Square Garden, this year, astonishingly enough for the first time.

Regeneration was wrought by their decision to cut out the frills, play their hits and tour as hard as they could. They've swept away theatrics and concept albums and, says Ray Davies: "We are all much happier now."

Respect between the brothers Ray and Dave has provided the basis for longevity. They have doubtless had their arguments over the years, and they maintain separate identities, in their roles as lead guitarist and

composer. But teamwork has held The Kinks together and also enabled them to set up the famous Konk Studio, in Hornsey, which serves as the group's London HQ, and provides a service to others.

Ray and Dave were in residence one sunny October afternoon to show IM around the studio and talk about their changes and prospects.

The studio is housed in a large, rambling house built into the side of a hill, which accounts for some interesting passage ways and odd shaped rooms. The control room is comfortable and impressive with a large new desk which had to be installed through the windows. The studio has been home to many celebrated clients, as well as the Kinks who recorded their last album *Give The People What They Want* there with Ray producing.

Further and deeper inside the building is a games room and bar which once housed a club, unfortunately closed after a certain amount of rowdiness. Ray started getting telephone calls across the Atlantic, asking him to sort out particularly recalcitrant customers.

The band's original drummer Mick Avory appeared momentarily during our guided tour, looking very suntanned and fit after a holiday, which he claimed he needed after their last American tour. The band's present bass player is Jim Rodford and they have added keyboard player Ian Gibbons.

Dave is particularly excited about the way The Kinks have established themselves as a band which can be accepted by new young audiences, and not just a dwindling hard core of old faithfuls. Their last US tour had lasted ten weeks and built on the impact made by their 1980 breakthrough, when they released their *One For The Road* double album.

"We played Madison Square for the first time — ever. Which was quite... nice." Dave grinned at the understatement. "We made our breakthrough with that album *Low Budget* which turned things around for us, after slogging for years."

"We've always had a cult following in the States anyway, but it's only recently, after the last two years that we've got really big crowds, from 14 to 30 year olds. It's been quite a cross-section of people. The 14 year olds think we are a new band! Ray even introduces *You Really Got Me* as a song that was made famous by Van Halen. Some of the young kids don't go back much further than that. We've been going a long time. What is it — 17 years? I think we started six months before The Who'.."

Did Dave think the band sounded better now than it did in the ancient, early days?

"Nah!", smiled Dave. "Actually, it's sounding better now than it has for a long, long time. We've been through a lot of diversions, and used a lot of different

KINKS

musicians over the years."

During the mid Seventies they lost keyboard and bass players and switched from RCA to Arista. It was all part of a process of making the band tighter, more basic Rock 'n' Roll unit. "We went back to the roots," says Dave. "The concept album period was interesting but because of our limited budget, we felt we should get back to fundamental Rock."

Which was their last 'experimental' album?

"I think all of them were!" laughed Dave. "But we did try to fuse theatrical ideas with Rock 'n' Roll, and that was interesting, but it got on my wick a bit, doing it. At least the live performances did. There were so many people flying about on stage. I enjoyed it for a while, but thought it was getting away from what we were supposed to be doing. Now we feel, particularly in America, that we are a four year old band."

The Kinks did feel it was like starting over again, but they had the advantage of hindsight and experience to guide them, which they lacked when first coping with the complexities and treacheries of the music business.

"When we were kids, none of us really knew what we were doing. We woke up one day and we were playing! It was really creative because of that. We were carried along on a euphoric wave of 'newness.'

"It was only towards the end of the Sixties that people started to think about their work more seriously, hence the *Sgt. Peppers* and all that. Initially the music was very explosive and spontaneous. That's what we have tried to create with our live shows. They are special to us and it's difficult to keep a certain kind of excitement going, but I think we have done that now."

Dave the rocker is convinced that 'live' shows are really what it's all about, and that has probably lead to some disputes over the years with Ray, whose writing ambitions have lead him to seek different areas of fulfillment.

Dave is a self-taught guitarist who loves his instruments and grabs every chance he can to play. In fact he announced that he had not played a guitar for three days which seemed to him a quite shocking lapse.

"I got back from touring and had to pick up a guitar again. I've got a 1954 Tele, that I don't take on the road with me and it was great to pick it up and start playing. I don't like to practice a lot — like scales, I used to practise them, but now I just play around. I've got a little Peavey amp which I use at home."

Dave carries a cassette player with him to put down ideas. He talks and screams into it, often while driving around in traffic in the West End. His mind begins to race with the enforced idleness, and snatches of song burst upon his lips, disturbing for neighbouring drivers and passing pedestrians.

He doesn't boast a huge collection of guitars, but he has just bought a Gibson Victory, which he is having modified. "I really like the sound, but I'm having the fretboard altered as I didn't like the action. It's a really good guitar though, one of the best new ones in a long time. It looks a bit silly, like the old Burns shape."



Dave uses a Gibson Artisan guitar on stage which he says is like a Custom Les Paul.

"Artisan means a skilled craftsman, doesn't it?" said Dave. "I'm not so sure about that! Not in my case. I don't have any trouble remembering tunes on stage. It's trying to forget them, that's the problem. I do try and put new things into the old tunes and try and change them a bit. Otherwise I think I'd go potty!"

Dave disarmingly refers to this art of improvisation as 'fucking about a bit', which is not quite the phrase Segovia would have chosen, but it emphasised his desire not to slavishly reproduce every song note for note.

"It's bad enough in the studio when you have to work on the same song for three or four hours. You start copying yourself and that defeats the object really. Music must have rules and regulations but I don't want to be stifled."

Was there any one particular Kinks classic that Dave gets fed up with playing?

"All of them!" he announces cheerfully. "I hate rehearsal most of all. But you have to do it, to get the cobwebs out and get used to each other again. Mind you, we don't get much of a lay off now. We are pretty much a hard working road band. It's surprising how much you can forget in the arrangements



after a while off the road, but nine times out of ten it comes together."

Brother Ray has an excellent memory for all their back catalogue of tunes but Dave can still find difficulty just remembering the running order for the set. In the middle of a show, just when the excitement is mounting and the fans are cheering, Dave's memory goes blank and he yells to Mick or the bass player: "What are we supposed to be doing next?"

On stage Dave uses a Mesa Boogie amp and Roland speakers and he says the 100 watt Mesa Boogie head is "really pokey". He used to use another make of amp but complained they were always going wrong, either valves or speakers packing up on him in the most embarrassing places.

"The speakers would be really driving and at their best, but you'd know in ten days' time they go. I had capacitors burning out — all sorts of peculiar things.

"But I really like the Mesa Boogie, in fact I've got two of them. I don't go for distortion necessarily, I suppose my sound is a different kind of distortion, it's a much warmer and authentic valve sound. Transistors tend to sound like fuzz boxes and I can't relate to them. Sometimes I use feedback, but it can be a bloody nuisance. I used that on a couple of our early records, by accident! Everybody says 'yeah, sounds great. Leave it in!' I still use feedback some nights. Depends what sort of mood I'm in. Some nights it's just a din, while other nights it sounds great."

Dave avoids gadgets, although a few years ago he went through a phase of trying echo units, flangers etc but found they got in his way. He prefers to keep his experimentation in the playing rather than the hardware. He admits it is hard to keep on top with his playing, night after night on the road, especially when exhausted from all the travelling.

"Five minutes before we go on stage, I get geared up for action, and it's always exciting once the audience starts to react."

Away from the road he likes to listen to all kinds of music and has recently started to

take interest in Irish jigs, and Country and Western. He has also been tempted to form his own breakaway pub band, and he's been talking about the idea with friends in New York.

"I may do a few low key gigs over there for fun. I'll have to do it quick. If I think about it, I'll never do it. I'll book the gigs first, and then get the band together!"

He'd like the chance to play some different

**WE FEEL MUCH
MORE AT HOME...
MORE CREATIVE TOO**

material and has long nurtured an idea to revive an old Eddie Cochran song called *My Way*, full of male chauvinist lyrics. Strangely enough he doesn't listen to a lot of other guitar players and the artist who impresses him most at the moment is Toyah. He just likes the atmosphere she generates.

"She's great fun to watch. It's bizarre. We spend half the year in the States where all the music is determined by the programme directors and tends to sound similar. Here there is so much variety. We are not very productive, but we are very inventive. London has so many cultures compressed together."

Dave is glad that the Seventies snob element has gone out of British pop music.

"I couldn't relate to the techno flash bands. Bands were doing all that stuff when we were still tripping over our guitar leads. I was still trying to get the act together! We feel much more at home now and more creative too."

Did fans expect The Kinks to be violent on stage? After all they came up in the era of whips, kinkiness and guitar smashing. Dave looked puzzled and slightly astonished.

"Violence?" he said, as if he could hardly believe his ears. "We just want people to enjoy themselves. In the early Seventies we didn't mean very much in England anymore and we knew that we had to build it all up again. We had spent sometime always being out of our heads. Then one day we woke up with a ridiculous hang over and a gap in the memory of years. When we had those first hit records, we got paid weekly. On Friday night I'd go out with £350 in my pocket. I'd go to a club and drink it all away and never thought about having an accountant. Then came all the bills and I didn't have any money. I suppose that's when we became more economically aware."

Dave thinks the burst of New Wave punk rock in 1977 actually helped The Kinks, the Who and the Stones, even though such groups were often the targets for unprecedented abuse.

"There was a similar energy in the music. We could relate to it!"

Down stairs in the control room Ray Davies appeared, looking smart, neat and with that familiar slightly harassed look recalling the often moody and unhappy Kink of yesteryear. But today Ray is more contented and fulfilled than he was during the first onslaught of his success as a composer of such classic singles as *Sunny Afternoon*, *Waterloo Sunset* and *Days*.

Ray expressed pride in the technical facilities his studio has to offer, but was also disposed to talk about his own project and feelings as The Kinks forged ahead into the new decade. Ray was still feeling a mite jet lagged, but he has to go back to America soon to raise money to make a film of the group's album. It was due to have been released in August but has now been put back to January. He wants to get some video equipment installed in Konk. He is fairly horrified by the high rates that most video studios charge.

"I ended up renting three-quarter inch machines and editing stuff in my flat. It saved a lot of money. There are so many video studios springing up and I'd like to have a good sound and video studio combined."

He realised that rock is becoming closely allied to video production, and noticed it particularly on returning to England.

"I heard a lot of rock records which I thought sounded really naff, and then people said 'Ah, but wait 'till you see the video!' I think it's beginning to influence the way people write. Everything sounds like a Casio machine! You know, those little toys. So what's going to happen? I know video is important, but it's got to have music and some good tunes."

KINKS

Ray has a couple of big projects lined up — the video for the album, but also a show or 'concept' for Britain's new Channel 4 TV station.

"I submitted an idea and they are quite keen on it. I'd still like to do things with English finance, but it's more and more difficult."

In America a record company will spend 20,000 dollars on a video for a single and that was recorded as quite a low figure.

"I think the Ultravox one cost much more. It's now getting like making a movie. The record itself might have only cost a day in the studio — a thousand quid or something. It's funny to think *You Really Got Me*, the actual finished record, was made for a few hundred pounds. Now the cost of studio time is astronomical. But if you DON'T charge a competitive rate, people think the studio can't be any good!"

Ray spoke whilst wearing two hats, in his role as studio owner and as a paying customer. He dashes back and forth across the Atlantic, mixing albums, worrying about videos and keeping The Kinks on the road. Sometimes, he says he fancies just getting away from it all and "reading a few good books."

"I need time to think about writing," said Ray. "You can get bogged down in technology. There is a new machine on the market every week, and the others are constantly being updated. I have to stay at home reading manuals just to keep up with it. At the same time I've got to try and be creative. What with touring and recording and all the other bullshit I have to deal with, and being around here to make decisions, there's no time to do creative things. I get about one tenth of the year for writing, and that's not enough."

Ray says he'll need to take a good three months off to do his Channel Four project. He will write, shoot and record the sound for what will be an album as well as a TV show.

"I don't really want to call it a film or an album. It's just using all the facilities and effects available. I don't know what I'll call it, until I've finished it. It has a story line — but it's very loose..." He was being cagey, obviously to avoid committing himself.

"I just wish that somehow it was cheaper to put it all together!" He shook his head and looked mournful. The 'show', if that is indeed the right word for Ray's mysterious idea, will be co-financed by Channel Four and an American company, and if there are enough good songs, a record company will be involved as well.

"Everybody says 'gotta get a video' because it has worked so fantastically well for groups like Ultravox and the Ants. But not every band's material lends itself to video. It's the one field in the entertainment industry that isn't feeling the pinch. They are working at it all the time."

He discussed the impact of video discs as well and I wondered if it would all go the way of quadrophonic sound, the great white elephant of the Seventies, along with cartridges and in-car gramophones.

"It's funny when I was at RCA Records they wanted me to make a quadrophonic album and write songs specifically for that,



and they were so up on it, they even gave me a machine. Then it just fizzled out. It was just a gimmick. But this control room was designed for Quad. We had the four speakers and the desk was right in the middle, so we decided to keep it stereo."

The Konk Studio was long a dream project for the Kinks and they opened it for the public around 1976. Before that it had been a facility exclusively for the Kinks. In recent months they have been busy updating their equipment.

"This used to be a biscuit storage company. We got the house next door and expanded into the factory. That's why it's a strange L-shaped building on four levels. We are on a corner and on a hill as well. We've got another basement below us, where we

have room to put in... I dunno... an echo chamber or something."

Ray says it wasn't so much a dream, as a necessity to have a place where he could go in and work every day. But now it had turned into a business and paradoxically, there was no time for him to use the studio.

"So I still do most of my work away from here and only come in specifically to record, and maybe hear odd demos."

The studio has been in heavy demand. They changed the desk, half way through making their album.

"We had to live with the change over, because we had to finish the record and were booked for a three month tour. Then after that it went a bit quiet. It goes in waves, like most studios. When we wanted to come

back to do more work, we found it was all booked out. Then of course there is a recession, in studios generally because the prices are so high. There are a lot of smaller studios offering deals to people, especially further out of London. Central London rates are astronomical, like £80 an hour, which is a lot of money."

The Konk Studio charges £40 an hour and an extra £10 an hour for Necam mixdown. Overtime rates are applicable after 6 pm weekdays and throughout Saturdays. A full computer mixdown is available in the control room, and it presents an eerie sight when the sliders are put on a pre-programmed 'exercise' and start sliding up and down without human attention.

The Neve control console offers 40 input channels and 32 output channels feeding 24 track Studer machines. Full 'off line' facilities are available, including parametric equalisation, real time control, Dolby noise reduction and compression and limiting. The JBL monitor speakers are set in huge concrete plinths.

The studio is designed to have designated areas for different instruments. There is a large Yamaha grand piano, and a Hammond organ, and the acoustic character of the different parts of the studio can be quickly altered.

"I'm a bit fussy when it comes to recording," says Ray. "I believe that every time you play a tape you lose quality. It becomes bassy and you lose top. So my idea is to record the back track on one machine and then copy a rough mix onto the other machine. It's an old trick really. You don't play the back track, you just use the copy."

"This whole thing started in the Seventies of putting down a back track and then doing hundreds and hundreds of overdubs when mixing becomes a nightmare. Now I think there will be more economy in every sense, in arrangement, writing and less dressing. A lot of the demo tapes we do in here are very exciting. You have energy, dynamics and sound because it is done straight onto tape. I have refused to use our computer because I felt it was taking away my rights as a musician!"

Ray recalled the many groups who are pleased with their first single, usually made in three hours and then go in to make their first album and hate the sound. They had lost it all in the overdubbing.

Ray admits there is one track on the album *Give The People What They Want* called *Around The Dial* which couldn't have been done without computer assistance. The song is about going round a radio dial looking for a good station. They did it with a transistor radio and synthesiser overdubs.

"It would have been impossible to do without the computer. So in a sense, I fear that I will be taken over by it. That's why I'm afraid of it. It will influence the way I write. Then I would lose discipline and become lazy."

Ray likes to jot down notes for song ideas, but suffered a tragic loss recently.

"I lost all my note books. They were with my American manager for safe keeping. And his house got burgled, so I lost the lot. I'm trying to find another method of storing

ideas. In fact it was actually a book I was writing."

On top of this disaster, Ray finds inspiration in England hard to come by as everybody here seems so depressed. How did this contrast with his memories of happier times in the Sixties?

"Well I was never very happy in the Sixties. You met me. I was never happy. I felt more liberated at the end of the Seventies than I was at any time in the Sixties. I felt it was a bit of a con, all that thing about the New World, everybody getting a good deal, and the working classes taking over. It was all bullshit. Well, that's my theory. I didn't like what was going down."

"The one good thing that came out of it was that Britain became known for its Rock music, and people still look to us in music. I didn't share the optimism of the Sixties. In fact I thought that was the decline... the end. It was the last gasp of the Empire. But even today, wherever you go in the world, people still want to hear about English music — from our creative side. Our ideas are still good.

"But I thought that the early Seventies were the most boring times musically. There were some good technicians and musicians around, but there was no inspiration. It was all energy and no light. It was just a phase I suppose. You have to experience it, before everyone realises how bad it is.

I'M A BIT FUSSY WHEN IT COMES TO RECORDING

"We have had downs and ups, but I've just tried to keep writing songs. Technically I'm not a good writer and I'm still learning. I stopped being a musician when I became a writer. There is nothing I love more than sitting down and playing the guitar or piano. That for me is recreation. But when I write a song, the last thing I think about is an instrument. I'll jot the chords down on a piece of paper, and write with the aid of a piano, but I'm not a great player in any sense. I have got touch. I play synthesiser on the opening to our album, and the right things seem to happen.

"The Kinks feel much better in the Eighties and this is the happiest band we've had and certainly the most exciting, and I hope, the most successful! It's got a few years left

in it."

Did he expect he would still be charging round the country tour, after all these years?"

"No!" he protested. "I must be allowed to write, or I'll go mad. There are lots of things I want to try. And there is the studio to think about, which ultimately I want to make the best in London and anywhere else."

He explained that when people rent Konk, they rent the whole building including the recreation area, bar/kitchen and snooker room and offices.

"It's really good for bands to come and do albums here. We've had Tom Robinson, Robin Trower and Jack Bruce, and the Bay City Rollers, oh and Ike Turner did some things here."

He hasn't had the Pretenders in, but he heard the back track to their new version of his old song *I Go To Sleep*, and thought it sounded "highly professional."

Ray is rather pleased at the attention his older songs have been getting from the new bands, and he discovered that Chrissie Hynde began playing *Stop Your Sobbing* when she bought her first Kinks album. *I Go To Sleep* was sent to her by the publisher, and they had been playing it on stage, long before Ray met them.

"It was one of the first songs I ever wrote. The Kinks were looking for material when we'd just come off a tour. I started writing that before we had a hit. In fact we never recorded it. We often have four or five tracks left over after making an album, in a half finished state. I always say, that if I didn't have to rush off on tour after finishing an album, I could do some really good writing, when I'm all geared up to studio work and composing."

Ray does most of his writing on the backs of old envelopes and letters, any scraps that come to hand. He collects them all up and puts them into song form. It's an unsatisfactory system in many ways, witness the loss of his book, and he yearns to be a 'tidy' writer. But he doesn't want to be known as a composer who takes the world's burdens and puts them on his back.

"That image got a little bit out of hand. I was labelled that for a while. The Samuel Pepys of Pop. I have a theory of writing political songs. You can't write a song that says 'the bomb was falling, the people were dying.' But a painter can be inspired and paint something like 'Guernica'. He's talking an event, translating it and making it an artistic statement. Not just reporting. The same should apply in music as in painting. All the really great composers use images as a springboard, like Mahler and Beethoven!"

"Some of the best songs were written during The Depression in the Twenties. But they weren't about being out of work. They were things like *Stormy Weather*. You've got to have more than just a note book. You have to go further. That's why there are artists, and that's why there are interior decorators! I have been guilty of writing songs that could come straight from the headlines of a newspaper.

"I like to use lots of different influences. I collect newspapers, watch TV and go to films. I remember being in New York and

KINKS continued

writing a song called *Catch Me Now I'm Falling*. I wanted a lead-in line. I went to the supermarket to do some shopping, and somebody said a chance remark, and that was it — the line for the song. That's what's good about New York. People are so open and there are so many loonies. Everybody has got their act so together that they shout from the street corners. Good for me because I'm a really vague, lazy person. You've gotta be on the ball and state your case. No room for mumbling. The cab drivers will say, 'If you wanna go somewhere, you've got to have an address,' and that in itself is a great line for a song."

The Kinks have quite a lot more work lined up. Dave is planning another solo album, which Ray may assist on, and The Kinks are also expected to go to Australia and Japan.

"And at some point it would be great to put an album out in England and be here to promote it," says Ray. He also wants to do some independent production with different groups next year.

How did he think other bands viewed The Kinks at this stage in their development?

"I don't know how bands that have come up in the last three months see us, because four or five new ones have happened while we were away. But because we have never really been Rock superstars, we never felt purged or put down by any new bands. There was no resentment there, and there's no threat. The Kinks have been lucky. We were judged on the songs, rather than the way we looked, and how long we've done it. New bands like The Jam and Pretenders like us for our songs. I am surprised that one of Paul Weller's favorite songs is "Waterloo Sunset" and they recorded "David Watt".

We always take new bands on the road with us, whenever we can, like Nine Below Zero. It's a good experience for them."

Ray met Paul Weller back stage at a pop festival about three years ago and says he'd like to mix more with other groups.

"But I'm quite secluded, and don't really go out that much. I used to go out to parties and boozing, but I don't do much of that anymore. I do go to the opera a lot, because I live near Lincoln Center in New York."

He remains committed to pop music but admits: "You can never quite recapture that moment when we first made it in pop. It'll never be the same as that. We get moments on some nights, but overall, it's never the same. As a band, this is the best we have ever had. Why am I still doing it? Because rock made me want to dance, made me excited and wanted to get involved. And of course it was a communicator."

There was a time when Ray suddenly announced, from the stage during a concert, that he was going to break up the band. What happened?

"Yeah, I did that. It was time for a drastic re-think. But if I didn't play in The Kinks, I think I'd have to form another band and just turn up and play somewhere. And I have to keep writing songs. I always work better when I've got somebody to write for and have a character in mind. But I can't write songs for God. Only Bach could do that. He put that at the bottom of each piece."

Ben Fenner is the Konk Studio engineer, a cheerful and enthusiastic young man who takes particular delight in the computer controlled sliders. Ray asked him to show us the works.

"The desk was originally built for Utopia studios and our maintenance man, John Timms designed this desk when he was

working for them, so he's rather glad that it's here. It has forty input channels and 32 outputs. You can record sixteen tracks at once and it's a very flexible desk. We hope to go 46 track soon and I think the desk will be able to handle it.

"We have two reverb plates which are kept out in the hallway because they are very sensitive. They consist of a huge sheet of metal with a transducer in the middle which excited the plate, and there are two more transducers towards the edge for stereo. It synthesizes the sound of a room. We also have a digital harmonizer for pitch changing.

"We originally had the studio monitor speakers on wooden plinths which created acoustic problems so that's why we mounted them in solid concrete. We put the speakers in place and poured concrete around them. They are JBL 4350s. We'd have to completely destroy them to get them out!"

The studio is equipped with silent air conditioning which it is claimed is absolutely necessary in the windowless conditions. The build-up of heat could cause musicians and engineers to fall asleep on long sessions.

"We have a Necam mixing system, the only one with servo-assisted faders," said Ben, taking us on a tour of the studio. This proved quite hazardous as I fell down an old ducting hole which has been covered up with carpet. Dave Davies who witnessed my descent explained that it was really a trapdoor to get rid of unwelcome guests.

The Konk rates seem surprisingly low. Said Ben: "At the moment it is forty pounds an hour which is ridiculously cheap and is well below most other places. We are thinking of a 1982 price range and we'll put it up soon, so if anybody wants to take advantage of £40 an hour, they've got until the end of the year!"



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Phil Manzanera

For Phil Manzanera of Roxy Music, the key word is primitive, think about that. For him 'take after take after take' equals too much lost feeling. He doesn't read music — "It's against the spirit of Rock 'n' Roll". Not for him technique, substitute feel. For 21 years Phil has maintained an enthusiasm for creating a style which would build not only on his strengths but also on his weaknesses. At age nine Phil decided he would be a rockstar guitar player and since then all his energies have been directed towards that end. I took a trip to Gallery Studios where Phil Manzanera and Roxy Music plot their conquest of the world as we know it.

How do you account for your unusual style?

PHIL I read all the reviews in the Sixties and I decided that a style based on the Blues was simply not for me. It was more important for me to express myself, not to copy other people, so I experimented. If I want to produce a guitar solo, I normally go for six good takes and then literally chop them up and rejoin them. This gives me the solo I'm looking for but not necessarily one that I can immediately play. That usually takes about six months... Hendrix occasionally used to do the same thing. Possibly the most extreme example of this technique that I've used is a track on Eno's *Taking Tiger Mountain By Strategy*. It's the solo on *China my China* — lead guitar and electric typewriter.

What kind of records influenced your style?

PHIL I suppose I've been influenced by the whole range of 20th century music: Stockhausen, Charles Ives, Charlie Mingus, Miles Davis, Phillip Glass, definitely lots of free form Jazz. Then there was the more conventional stuff: the Beatles, the Rolling Stones, soon after that psychedelia arrived and anything went.

Tell me about your association with the band 801?

PHIL Certainly, 801 was a very similar sound to my earlier, original roots, not at all like Roxy. The whole thing was actually a six week project, we rehearsed for five of those weeks and only played three gigs and one of those was a warm up. That's showbusiness folks. It was an experiment to combine the two basic types of musician, the ones who hate technique and the technical, and those who live and



breathe it. For example Francis Monkman and Simon Phillips versus Eno, make no mistake, I was the referee. It was an experiment that worked. Just. The people that were in that band have been involved in some very interesting work since the Queen Elizabeth Hall gig. Eno went on to the do *Low* plus two more albums with David Bowie; Francis Monkman is now playing with Sky; and Simon Phillips has been playing with Jack Bruce, Jeff Beck and everybody that was available. Roxy

Music were reforming when 801 split and so I started working with them again.

What other work have you been involved with other than 801 and Roxy Music?

PHIL I did two concerts with Klaus Schultz, Stomu Yamashta, Mike Shrieve, Stevie Winwood and Al Dimeola — that was very exciting. Over the years I've released three solo albums and I've also been involved in production work. I did the first Split Enz album and I co-produced Brian Eno.

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John Cale I've also produced. With Roxy I co-produce with Brian Ferry.

Who are the guitar players that turn you on?

PHIL Oh Adrian Belew, Larry Carlton, and that guy in the Stray Cats, what's his name? — Brian Setzer.

Can you tell me about the equipment that you use?

PHIL Yes, I'm not really a collector of old guitars like some people, but one day maybe I'll change all that. It would be nice to own a good old maple neck Stratocaster and a good acoustic. Lol Creme loaned me his 1957 Gibson Les Paul Goldtop, but unfortunately it was mugged.

Explain?

PHIL Roxy were doing a gig in the States near Three Mile Island a few years back, and in mid solo somebody leapt up onto the stage and took the Les Paul from the stand and legged it out of the theatre. The road crew followed in hot pursuit and Pete Revill, our super roadie managed to retrieve it, but not before the guy had thrown Lol's beautiful Les Paul over a wall, breaking the neck in the process. The mystery assailant disappeared altogether. We managed to get the guitar fixed in time for the next gig, 24 hours later in New York City. Lol of course doesn't speak to me anymore but... Where was I now... For me I have to be totally excited about an instrument to want to own it. If it is the right guitar I can play one chord on it and it's instant magic. The only two guitars that have ever given me that kind of vibe are my three pickup (PAF's) Gibson Les Paul Custom and Brian Ferry's 1958 Gibson Flying V (also PAF's) which is absolutely gorgeous. On stage I use the Les Paul Custom all the time, but in the studio I drag out my old Gibson red Firebird VII and my 1951 Fender Telecaster. The Firebird has in fact had all the hardware replated in gold by the band's guitar doctor Mr Ted Lee, he never lets me down. I've just done a deal with Guild to promote their guitars. Their acoustics really are very very good, I have one fitted with hot dots. Their electric I use for encores but it tends to be a trifle heavy on the pokey side. I do believe I could get used to it given time.

What about your Pete Cornish pedal board?

PHIL I've had to rationalise the effects somewhat in order to operate in the cleanest, simplest way. I used to use a Revox for effects via a footpedal which

controlled the speed of the motor, and it had ADT and sel-sync. These days I have a Pete Cornish board which is wired up for MXR phaser, compressor, Pete Cornish fuzz box, and a volume-wah pedal, all of which are controlled by foot. The board is in turn wired up to a Scamp rack which houses the rest of my effects. The ones in the rack that I use are Noise Gate, Roland Chorus Echo, Eventide Harmoniser and an ADT flanger which I use a lot. Another piece of equipment I suppose you could call an effect, is the Schaffer-Vega Diversity System, which is a radio transmitter for the guitar. It gives me total freedom of the stage and I've been using it now for three years, it's very good.

What amps do you use?

PHIL A Mesa-Boogie and a Fender, both of which I can control from the Peter Cornish board. The Fender is set up for a clean sound and all of the effects go through this amp. The Mesa-Boogie is set up for a typical, pokey Boogie sound with no effects at all.

Do you play any other instruments?

PHIL A little keyboards, a little bass.

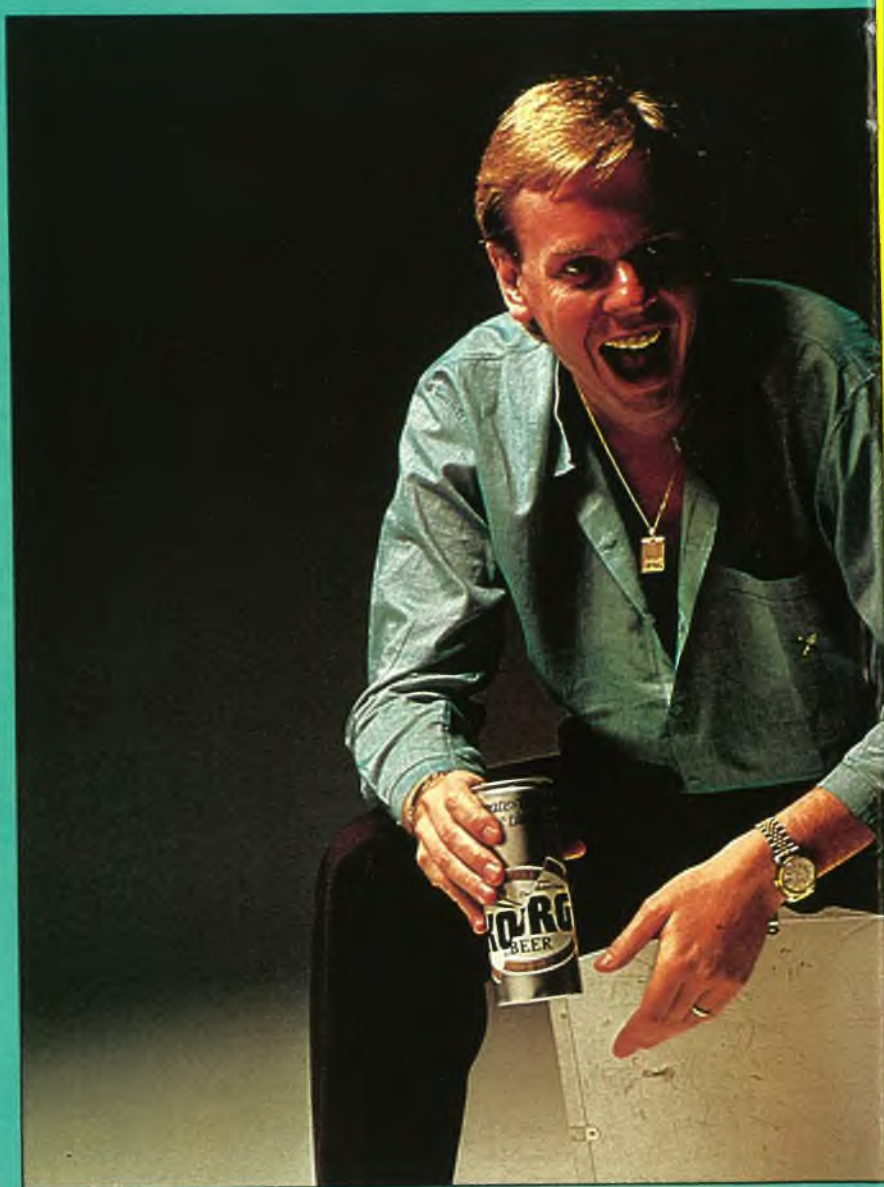
And finally, how do you like stardom?

PHIL Very nice, I'm lucky because I never get hassled. Occasionally someone will come up to me and ask about the band but they're very polite. I can go anywhere I like so I do get the advantages of stardom, on the other hand Brian Ferry gets hassled constantly. C'est la vie.

Max Kay



R I C K W



Wide Awake

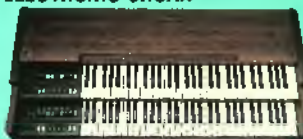
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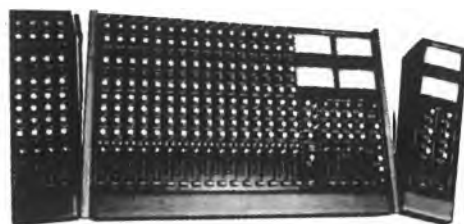


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MICROPHONES - DYNAMIC

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AKG D1200	Cardioid	6
AKG D222	Cardioid	6
SHURE SM11	Omni Lavalier	3
SHURE SM57	Cardioid	6
SHURE SM58	Cardioid	6
SENNHEISER MD421	Cardioid	6
SENNHEISER MD431	Cardioid	6
SENNHEISER MD441	Cardioid	6

MICROPHONES - CONDENSER

AKG C451/CK1	Cardioid	6
AKG C451/CK8	Cardioid Gun	9
NEUMAN KM83	Omni	9
NEUMAN KM84	Cardioid	9
NEUMAN U47	Cardioid	15
NEUMAN U87	Variable	15
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2 of EASTMILL/JBL 2441 Horns		80
POWERING RACK FOR ABOVE		
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2 x Turner B502		
2 x BSS FDS340 Crossovers		72
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POWERING RACKS FOR ABOVE		
2 x Turner B302		
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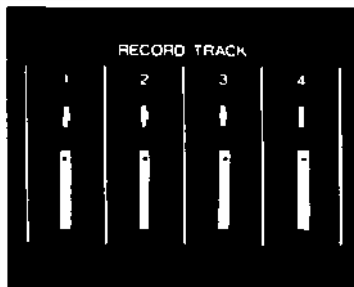
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GUITAR CHECK

WESTONE GUITARS — Part II:

Thunder III Guitar & Thunder II Bass

IN LAST MONTH'S GUITARCHECK I had a look at the cheap end of the Westone range; this month I took a look at the more expensive models — the Thunder III Guitar & the Thunder II Bass. You might be wondering why more Westone guitars? I must admit that four guitars by the same manufacturer in two months sounds a bit indulgent, but let me just put this into perspective.

Firstly, both guitars feature active electronics and secondly at £264 for the guitar and £279 for the bass, the value for money is quite unbelievable. If you bear in mind that the Hofner guitar I reviewed last month retails for just under £500 and is *similar* to the Thunder II in construction and electronics, I think you'll see why a check on these guitars is a must. How they are produced at such a high quality and low price is frankly beyond me. But anyway, on to the instruments.

Thunder III

This guitar is built to a very high degree of craftsmanship and embodies virtually all the marks of the typical 'Japanese guitar'.

A straight-through neck constructed of five pieces of maple and walnut form the basis of the guitar. The body 'wings' are Canadian Ash and the bold grain of the timber makes the guitar look very striking. The 'wings' are finished in a transparent walnut colour and the neck piece is left natural, giving a very striking appearance to the guitar (albeit rather overdone as far as Japanese guitars are concerned). While the double cutaway design is fairly original, I still long for a Japanese guitar that doesn't look like all the rest. I do find that the centre stripe with contrasting 'wings' is becoming a little tedious. If only the Japanese could match their technically excellent guitars with the type of Rock 'n' Roll class the original Fenders had, I really believe they would have no competition whatsoever.

Appearances aside, the guitar is comfortable to play due to the contouring of the body which is similar to the Strat — the heelless neck/body join gives effortless access to the 24th fret.

The neck itself is rock solid and well shaped — in fact I don't think I've

played many better. The ebony fingerboard is not a dense black but a dark brown, which could easily be mistaken for a rosewood board. It features rather fancy 'snowflake' pearl position markers which are easily seen and match the quality look of the instrument.

Medium gauge wire is used for the frets and just that little bit more care has been taken on them than the Paduak (see last month) making the neck very fast and smooth.

A walnut headstock veneer rounds off the neck perfectly although the design of the head lacks originality. The guitar is faultless as far as construction goes and really, judging by the high standard of timber used, this guitar should be in a far higher price bracket.

Hardware

Well no surprises as far as the fittings are concerned. The bridge assembly is a tunomatic type with long travel brass saddles, and the tailpiece is also a Gibson lookalike. The machines are excellent copies of Schaller M6 heads — they have a smooth action with minimal backlash.

All the fittings are chrome plated except for the knobs which are knurled brass types. A shame this — it would be good to see these chromed to give the guitar a less cluttered look.

Pickups & Electronics

This is where the Thunder III starts to become really interesting. The pickups are standard enough twin coil humbuckers, but the control layout is quite a different matter. There are three control knobs — a master volume, a master tone and an active boost volume. The three mini toggle switches operate the coil tap, out of phase and the active circuit. The 3-position pickup selector switch is situated away from the main control area on the top horn as with a Les Paul.

Finally the Thunder II is offered with an option of a standard jack or cannon socket. The cannon socket is fine by me except that it's situated on the front of the guitar which I think distracts from the look of the instrument and also sticks out a long way, making the possibility of a Pete Townshend whirling arm power chord a bit dodgy.



I think a cannon socket situated on the side of the guitar would be a far more practical and superior looking alternative. Right time to plug in.

Sound & Playability

Oh dear — another amp bites the dust not to mention another trip to the ear specialist. You've guessed it — with the active boost on full this guitar is LOUD! I really think these Westones should carry a health warning! Joking aside though, this guitar circuit really does work and it's always a temptation to forget about the passive side of things.

Without the active circuitry on, the guitar sounds very standard. With excellent sustain and plenty of power, it really does sound good. The coil tap and phase switching operate very well giving plenty of tonal scope at a flick of a switch.

In the active mode, the guitar stands head and shoulders above many active guitars that I've tried, certainly considering the price. The circuitry is actually a mini graphic equaliser giving treble or bass boost, operated by the tone control, which has a centre detente position to let you know when the Eq is flat.

Frankly the tonal variations and possibilities of this guitar are quite endless and I'll leave you to sort out what suits you best, but I'm sure you'll find your sound. Although I felt it lacks a little individuality to its sound it does offer a lot of options with minimal fiddling of the controls.

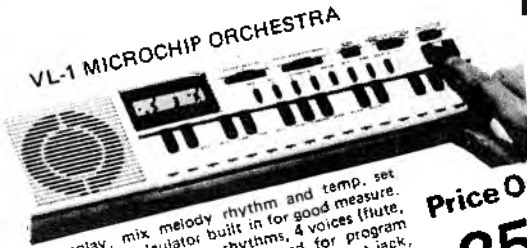
Conclusions

This guitar has the feel of a Gibson coupled with a sound that incorporates the characteristics of anything from a Tele to a Les Paul and a lot more besides. Bearing in mind that you can't buy a new Tele or Les Paul at full retail

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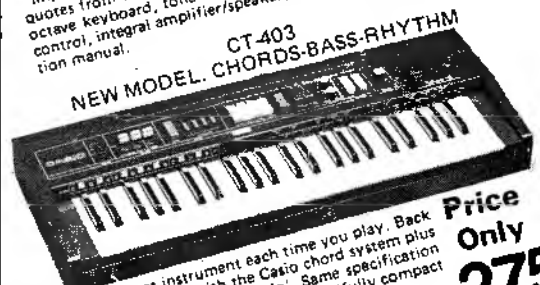
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GUITAR CHECK

price for the price of this guitar, it's got a lot to offer the musician from amateur to professional alike.

Thunder II Bass

Well, the top of the range bass is quite an instrument. It's the same shape as the Thunder I (see last month) but that's about all the similarity between the two. The construction, hardware and electronics are very different.

Construction

The guitar features a straight-through maple and walnut neck with Ash 'wings' completing the shape. The body contours on the front and back give the guitar the comfortable feel associated with the other Westone solids. Once again the quality of timber is very good and the grain patterns, on my sample at least, are very striking.

With any straight-through neck we get the advantage of a heelless neck/body joint allowing quite excellent access to, on this bass, the 24th fret. This design makes the neck that little bit longer than the average 34" bolt-on type but it means that on this guitar the neck is more chunky than its cheaper relative, the Thunder I bass. Personally I think this is a bad move — the neck on the Thunder I was excellent, this neck is okay, but I would like to have seen a faster neck on this guitar, especially as I presume it is aimed at the more accomplished and adventurous bassist.

However, disregarding the feel, the neck is beautifully made — the board especially is a grand piece of work. Made from ebony, it features the same 'snowflake' inlay as the Thunder III guitar and the medium gauge frets are excellently finished.

Hardware

The bridge is a large brass affair of the Precision type with an enlarged string holding bar. A single track on the E and G strings holds the saddles firmly in place. There is plenty of scope for adjustment, so important on a fixed neck guitar, and the lacquer seems very thick and sweat resistant.

Chromed Schaller copies are chosen for the heads and they have a good action, but the brass nut could have been polished a bit more to remove a

few scratches and sharp edges that remain. I also felt that the nut was a little high — strange really as all the Westones I've tried have been meticulously set-up with virtually no room for improvement.

One point that I didn't mention about the Thunder III which also applies to this bass are the back plates. They're made from brass with a satin finish, and while they help to screen the electronics, they also add a really expensive look to the guitar.

Pickups and Electronics

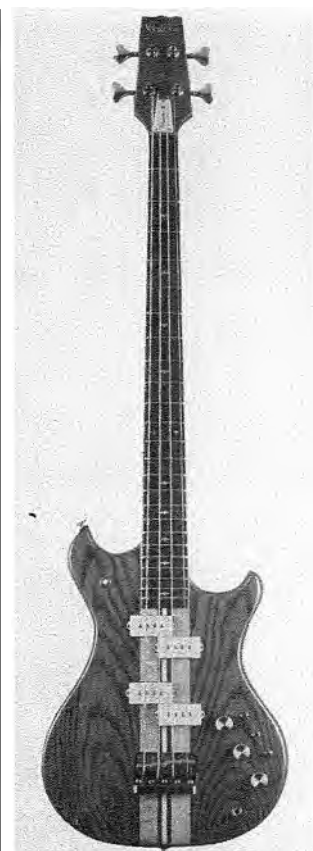
Here the Thunder II comes into a world of its own. The bass features two Precision type split pickups with three rotary controls — volume, passive tone and Eq boost with a centre detente position. The three mini toggle switches — series/parallel, phase and in/out switch for the Eq — make up the rest of the layout, not forgetting the 3-position pickup selector mounted on the top horn of the guitar.

The active circuit is powered by the two 9-volt batteries and while access to these is easy via a brass backplate separate from the main control housing, I wonder if the power consumption of the circuit could not have been reduced so that only one battery is used — they are after all not very cheap these days.

Sound and Playability

Well with this type of layout the tone variations are virtually endless. In the active mode the guitar sounds stunning — the controls really work. The phase sound is particularly good benefiting from the active Eq which really enhances a subtle sound like this.

Unfortunately I was rather disappointed with the passive sound.



Compared to the Thunder I bass it lacked both power and clarity and despite the extra pickup I couldn't match the excellent sound of the cheaper bass.

Obviously though the guitar has far more possibilities than the Thunder I and a lot of other active basses on the market today.

Conclusions

Trying to relate the price with the quality of this instrument is rather difficult and quite honestly I think £400 would still make this guitar a viable proposition. The action is excellent and the Thunder II rates as one of the best value for money active guitars to come out of Japan to date.

Both these guitars are aimed at the would-be professional whose finances probably don't match his or her abilities. In that respect full marks must be given. However I did feel that the bass suffered from a rather average passive sound and that the guitar lacked the individuality of sound which made the Paduak so good. Still, maybe I'm being overtly critical when for versatility and value for money these guitars will take a lot of beating.

Dimensions

	Thunder III	Thunder II Bass
Width of neck at nut:	42	40
Width of neck at 12th fret:	51	54
Depth of neck at 1st fret:	20	20
Depth of neck at 12th fret:	22	22
String spacing at nut:	35	31
String spacing at bridge:	49	58
Action at 12th fret treble:	1.5	2.5
Action at 12th fret bass:	2.0	3.0
Scale length:	25½"	34"

All dimensions in mm unless stated.



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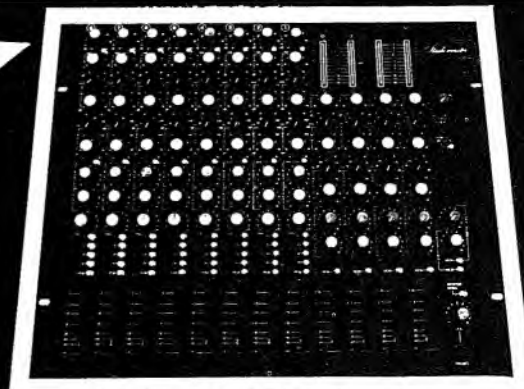
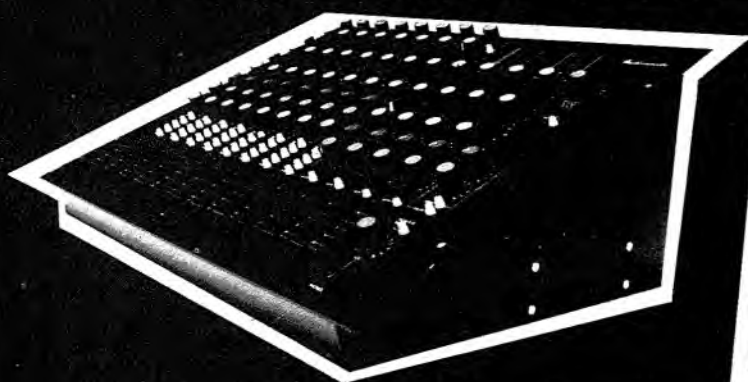


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SELMER SUPER ACTION 80 TENOR SAXOPHONE



NEARLY SIXTY YEARS AGO, WHEN Selmer made their first saxophone, things were built to last a lifetime and fifty year guarantees on workmanship and materials were quite normal. We are still dealing with a saxophone that is so well made you can confidently expect to still be playing it in 2011. Should you then decide to sell it, it will be worth more than you paid for it.

By today's standards this is so exceptional as to amount to a minor miracle and more than justifies the list price of £939, (which includes the case and anyway, in real terms is even cheaper, as many dealers are offering discounts of £200 and more).

Because Selmer have bothered to create an instrument so beautifully made, engraved, and finished as to be worthy of a place in New York's Museum of Modern Art, I have taken a whole two months and more than one call to Paris to give it a review, which reflects the importance of this product to the saxophone playing world. Not only have I played it daily, but spent hours measuring it with micrometers and visually comparing it to my ten year old Mk 6.

Close inspection reveals the little finger keys left over from the Mk 7, along with the bridge mounting for the long bell-key rods and the three screw ring support for the detachable bell; a new fork drive for the side Bb and C trill keys, and revised D, Eb, and F palm keys. There is a slightly longer mounting strap for the left hand main action, top F* as standard and separate key rods for the Low C and Eb (which were the only real faults, being too high up from the body, with the plate in the wrong place for the natural arc of the little finger). The Mk 6 was near perfect in this respect and suddenly the Mk 7 appears with keys calculated to suit a pound of pork sausages. When most people have weak and skinny little fingers, why change key work which was artistic and delicate, (like our fingers), to something which needs a four inch long Bratwurst to operate, and leave it on the 80?

Years of playing Baritone has transformed my little fingers into wiry little brutes so I managed; but what about all the lovely young ladies who are taking up sax in large numbers with their delicate fingers?



JANUARY SALE

Yes, it's sale time again folks! We have many demo or ex-hire keyboards, guitars and amps going at silly prices. Everything is fully guaranteed — we can even offer extended warranty on all goods. We have to clear many current lines to make way for new goodies, some of which are already here for you to compare the sale bargains side by side.

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SAX CHECK

This is not such a large fault since it was the only one, and a few hours of playing will soon rectify weak fingers. No, the amazing thing is that in ten years a 1971 Mk 6 and a Super Action 80 should still look so much alike.

The real differences are very subtle:— In the case of the crook, which is shaped like the Mk 7 with the higher curve, too small to detect with a micrometer is the change in the taper which gives the '80' its big sound to which the characteristic Selmer projection has been restored, along with extra brightness from the metal reflector discs in the pads.

The first impressions of Rolls Royce quality and weight are confirmed when you hook it on, and while the fatter tone is still recognisably Selmer, it is much wider and warmer than an Mk 6, recalling the classic Conn Big-Bore. However, it has a bright cutting edge if you need it, particularly at the top end where the magic is now fully restored. In the context of the Tenor this fatter tone can only be said to enhance the character of the instrument.

The bow has been narrowed slightly to improve the low notes, but the really big difference is the main action key-work. The Key arms have been shortened by approx 1/16th" which gives a remarkably quick action, so that no matter how fast you play there is still separation between the notes. Quite simply the fastest and finest action ever put on a saxophone which has been set up with the springs slightly on the stiff side, so that when the sax is 'blown in' after about a year (depending on hours played) the springs should be just right. Light but no bounce.

The trade description of 'It's an Mk 7 with Mk 6 keywork', could not be further from the truth. It sounds and plays like nothing else — the Super Action 80 is all new.

While the keywork may appear to have been made on the same dies as that of a late Mk 6 it differs substantially in feel by reason of its shorter key arms. The crook is two stages removed from the early Mk 7, since the last year of Mk 7 production featured a revised taper to the crook which greatly improved the intonation, which the 80 carries a stage further.

The main acoustic difference between the Mk 6 and Mk 7 was in the crook and some people play Mk 7's with Mk 6 crooks!

It should be possible to improve an

early Mk 7 by fitting it with the revised crook or even a 'Super 80' crook; but the scale is still going to differ from the Mk 6 which did have a sharp top end which the Mk 7 was supposed to improve on. I am hoping Selmers will provide a choice of crooks for the '80' so that there will be a 'bright' crook with the shallow Mk 6 shape curve. The standard crook could then be 'as is', and a further variation could be added of an even mellower 'sock stuffed in the end' crook, for the players who moaned that the 'Mk 6 sound was too thin and loud' and got it changed into the Mk 7 — which they still didn't buy, but who we have to thank for its woolly tone.

Is the Super Action '80' better than its predecessors? Yes, once it has been around a year and properly played in so a fair comparison is possible, it will be obvious.

There have always been arguments about the tuning of all new Selmer Models. Early Mk 6s and 7s were quite legitimately out of tune with bigger spaces between some notes than there should have been. The fact is, a really excellent saxophone is also a very flexible one which means it's very possible to wreck the tuning by compensating for faults which don't exist. Mk 6 players on Mk 7s are an example, not to mention those using mouthpieces which are not suited to the bore of the instrument. Even worse, a Selmer saxophone is designed around the height of the action and few repairers know the correct setting. The practice in the USA of closing up the action by lowering the key heights is going to make nonsense out of any scale.

The Super Action 80 tenor has superb tuning, and I even canvassed some of our most finicky saxophone recitalists and quartet players who, for once, agree, the tuning's great, don't fiddle with it.

Selmer have always constantly modified and improved their instruments, and the Super Action 80 represents the sum total of every improvement from 1922, through the Cigar Cutter, Radio Improved, Balanced Action, Super Action, Mk 6 and Mk 7. These are all rolled into the '80'. Selmer have made more magic saxophones than anyone else. Why not see what they can do for you?

Alan Holmes

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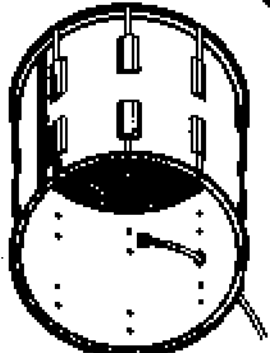
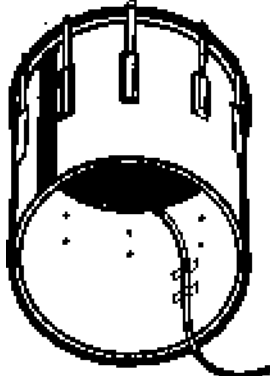
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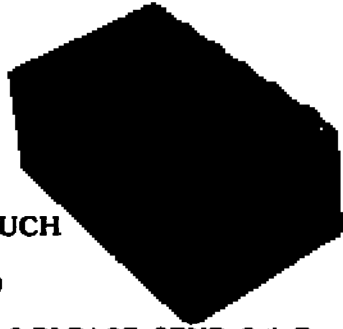
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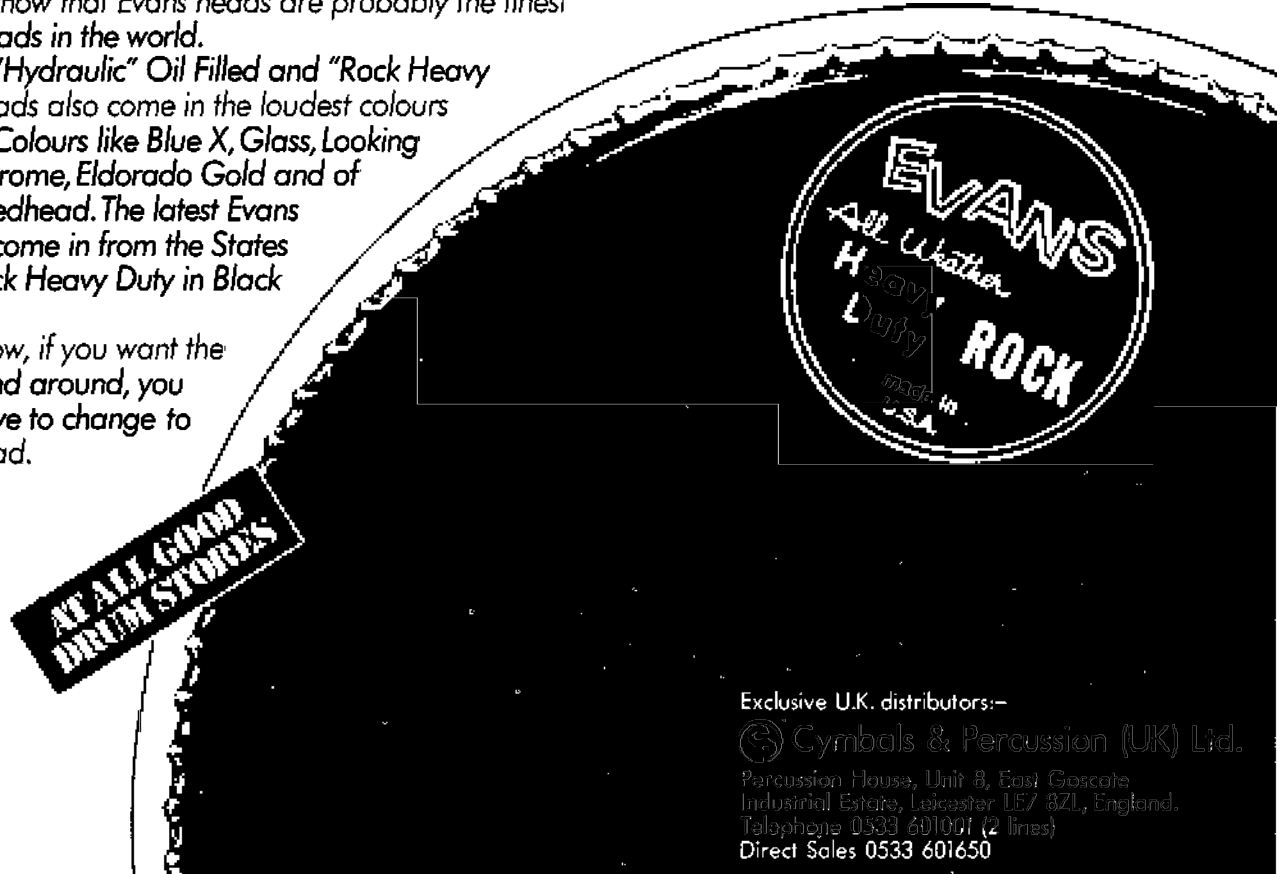


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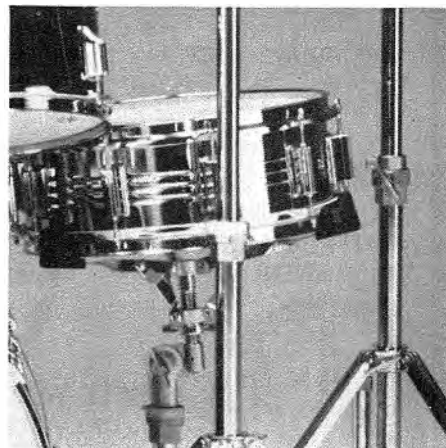
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DRUM CHECK

ARIA DO550T — SB £665.76 inc.



AS FAR AS ARIA DRUMS ARE concerned, there is no real history to them as yet since they have only really been available for three years or so. However, the present guitars, strings and amplifier company came into being in Nagoya, Japan in 1956. A famous Japanese classical guitarist named Shiro Arai set it up to produce quality musical instruments at a 'fair price'. The Aria Company are now deadly serious about their drums and are producing really comprehensive lines which encompass more or less the whole spectrum of drummer's needs certainly as far as the set is concerned. (In the near future, I'll be reviewing their cheapest set, the DO510, which at the moment retails for £361.04).

The 550 is a five drum outfit which has all double-headed drums 12x8, 13x9, 16x16, 22x14 and a 6½ inch metal-shell snare drum. The set has the usual snare and hi-hat stands, a foot pedal and a double tom holder mounted on the bass drum. It also has one straight and one boom cymbal stand together with a pair of oak sticks and brushes. All the stands have large tripod bases with double strutted legs.

The mahogany shells themselves do not have the benefit of glue rings, but instead are formed from six plies cross-

grained, stagger-joined with their edges butted at an angle. The bearing edge is slight and formed at ply four (counting outwards).

The bass-drum has 20 cast 'T' handled tensioners with pressed-steel claws which look very like Slingerlands. All the nut-boxes are what a certain American manufacturer would call 'beaver-tailed' and the bass drum has them just a little larger than the other drums. The bass drum hoops are not like any I've seen before because even though they're metal they have a different sort of flange which makes for a very thin centre part — I'm not convinced that this section is even double-skinned. (Having said this, there's no real reason why it should be.) As per usual, there's a rubber block supplied to accommodate the bass drum's pedal. Why can't some manufacturers make a more permanent piece to fit over the jaws of the hoop clamp? This would alleviate the necessity of frequently buying blocks to replace the ones lost on the gig the night before. Invariably these rubbers fall off as the drummer in a drunken stupor is wrestling the bass drum into its case. Anyway, where was I? The outside of the rim is heavily finished off with what should be chromed plastic, but which I

have a sneaky suspicion is actually chromed steel. While I think of it, I couldn't find a join anywhere in the loop, just two pairs of small holes. Could it be that this hoop is seamless?

The bass drum's spurs are built from substantial tube with a cast, sprung, splined-ratchet block to join them to the bass drum's shell. This tube has, as it were, a thread tapped into it and takes a thick threaded spike to spur length adjustment. This spike, once unscrewed to the necessary length, may be locked within a thick knurled nut-washer (or is it washer nut?). The spur also has an optional rubber foot which can be used to taste. One simply puts it downwards to cover the sharp spike and turns it to lock. I feel that this holder block would benefit from a plate behind it or larger washers. (I'm not convinced that most manufacturers realise the strain put on the spurs these days!).

This bass drum has a very pure, clean sound, with both heads on. It's bright enough for any kind of music. Of course, with just one head on and a suitable dampening substance inside, it will sound even more up to date.

Tom Toms

The three provided all have triple-flange hoops with square headed tensioners. The 12" and 13" toms have six per head and the 16-inch floor tom has the usual eight. All three drums have internal spring-steel, under-batter-head operating dampers which have external knobs to operate them. While I think of it, the bass drum has a felt damper for its batter head. The floor tom has three extra thick rod legs, which are bent with knurled ends where they fit into their holder-blocks and sensible round rubber feet opposite. These holder blocks are found as mountings on the other drums to enable them to be attached to their stands. (All these blocks have replaceable eye rings inside them.)

Each drum had a very clear sound which to me was reminiscent of an old Slingerland. They sound round, yet ballsy too and I couldn't make them choke up no matter how hard I hit them.

While I was looking at these drums I also checked out Aria's power toms — these are 8x8 and 10x8 with triple flange hoops and, respectively, four and six square tensioners per head. These

drums do not have dampers inside them and in my humble opinion sound at least as good as anybody else's extra depth, double headed concert toms.

Snare drum

Aria's deep metal shall snare drum has triple-flange hoops and the usual ten square-headed tensioners. The drum has single rectangular double-ended nut boxes, and its medium-thick sealed shell has three strengthening trenches press formed into it. The square strainer itself is part cast, part pressed steel and works pretty well. It's a very solid cam action unit like Ludwig's P85 which attaches via a plastic strip to its 20 strand wire snares. The clamp part of the mechanism which holds the strip (or string if you want, since holes are also provided in the snare butts) sensibly needs a small Phillips screwdriver to tighten it. The butt end of the mechanism is not adjustable and it too has these Phillips screws (they actually have large domed heads with a very small cross-slot in their centres).

The edge of the drum has a roll-over flange and a wide shallow snare 'touch' area. This drum too has an internal damper. By and large, this drum does not benefit from the coated heads fitted to it — even the snare head is opaque. Its sound could be improved by the C.S. type 'THOR' heads fitted to all the other drums. This should give the snare a bit more 'snap'. I understand some work is being done on this particular drum at the moment and perhaps soon there will be a snare to *really* complement the rest of the set.

Accessories

Aria's 4105 snare drum stand is exactly like Hoshino's with large wedge-shaped feet, double-strutted tripod legs, a basket-type holding mechanism and cast sprung splined tilter to hold its playing angle adjustment. The basket arms clamp-fit to the drum via a capstan unit which runs up the threaded centre, which is actually the axis of the adjustable radial arms. These arms have extremely thick right-angled bumpers to grip the drum. Like all the Viking stands from Aria, this stand has a plastic block inserted at the top of each tube where the height arrest/adjustment point is. The screw tapped into the tube's side simply distorts this plastic block by pressing on its outside and distorting it

against the tube inside it.

The 4126 centre pull hi-hat stand also has the tripod legs with double struts, and of course the plastic insert at height adjustment position. The second tube of the pedal is very wide-bored to afford a really substantial angled seating for the bottom cymbal via its screw-adjustable plastic cup. Its top cymbal clutch is one of the two piece kind like Hoshino's where the felts and washers can all be left on the cymbal permanently, yet without damaging your cymbals or case. The bulky top part which clamps to the 3/16" centre rod is actually removable.

This also means that it's virtually impossible to lose tension control of the top cymbal while playing. The stand goes reasonably high and has a cast clamp to give constant top tube height which is, of course, drum key lockable. Its floor plate is cast with heel-plate, toe-stop and a metal strap. Its adjustable spring works within a compression chamber fixed to the outside which connects via a bridge to the centre rod. The action is damped by a pair of thick felt washers to put paid to any hasty clicks when the spring and centre rod are returning to the 'rest' position. There's one screw-adjustable spur situated underneath the frame work.

This hi-hat pedal is as easy to use as you'd expect from one with all these attributes.

Aria's 4305 bass drum pedal is really like Pearl's old B10 with its 'inverted horseshoe' cast frame and two-piece footplate to match the hi-hats. It has twin screw-adjustable spurs set in its framework and a leather strap. The pedal clamps to the bass drum's hoop, not quite like the Pearl, but with a knurled bolt underneath the toe-stop. The pedal has an adjustable expansion-spring and the beater throw is moveable as per usual in an arc which of course affects the foot-plate angle. The pedal is very simple to use and adjust and for me has a very easy action.

The 550 sets come, as you can see, with two cymbal stands — the 4116 and 4116B. They both have the same tripod bases and the same plastic inserts at wear points. The straight stand has three upright stages whereas the boom stand has two. The boom has a cast splined movable ratchet at the top of stage two to take the fixed length tilter section with its cast counter-weight.

Both stands have the same cast ratchet cymbal tilter which is made

sensibly long to give any playing angle without the cymbal fouling the stand. I notice that there's a double boom available to take two cymbals which uses most of the double tom tom holder stand and two of the aforementioned booms.

The 4140 double tom-tom holder is the old tried and tested 'T' shaped cast one with eye rings at the top to locate two 'L' shaped knurled arms which ultimately go into the block holders with a drum-key-fitting keyed clamp. There's one for each mounted drum. The down-tube has an outside diameter of an inch or so which is sensibly knurled for the whole of its length. The tube locates into a simple but effective cast-block which has sprung jaws to squash the down tube into position. The block itself has a shaped plate beneath it inside the drum to take some of the strain away from the shell, and there's a wear-taking plastic core inside this part too. Strangely enough there's no form of Memory-clamp to lock the actual height of the down tube even though there's one for the toms on their 'L' shaped arms. The hi-hat's clamp should fit.

The stand mounted holder is the same as the bass drum's but without the knurling. Every drum had Japanese heads made from, I think, Melanex. They had plastic self-hoops and sounded surprisingly good. As I said they were all C.S. type with the exception of the snare drum. These plastic/resin self hoops do not always have the time resilience of the metal open-channel ones — which incidentally are more expensive. With drum heads you get what you pay for. Of course, the thing to remember is that these drums sound very good with *these* heads, so can only be improved by better heads.

I have it on good authority that these drums are made in Japan and their finish both inside and out is excellent. Aria's catalogue lists three lacquered wooden finishes, Walnut, Tobacco Brown and See Thru Blue, which I saw. All three are well up to the standard of Gretsch or the old revered Camco. There are additionally eight *plastic* finishes and I was shocked to find the same set (the D0550) is more than a £100 cheaper than the wooden finish one I saw.

The insides are in 'SHINA' wood, which at first, I presumed to be some sort of lacquering. It is in fact an actual wood veneer.

GUJAR CHECK

YAMAHA SA2000



I HAVE TO ADMIT, THIS REVIEW OF the Yamaha SA2000 guitar was one full of surprises. I got my first when I arrived at Kemble Yamaha's warehouse in Milton Keynes. I expected to find three or four Axes specially set up for review — I couldn't have been more wrong.

Escorted to the correct gangway (the place is huge!) I was challenged to select my own guitar. Taking an unopened box from the middle of a pile, I received my second surprise. After ripping open the cardboard and dispensing with the case, I picked up the guitar and bashed the obligatory 'A' chord. The G string was perhaps a quarter tone flat... not bad for a six week journey half-way around the world!

Having always thought highly of Yamaha products, my first impressions of the guitar were of a quality instrument. However, I've never found a semi-acoustic that I liked much, so although mildly excited at having a Yamaha kicking around the house for a couple of weeks, I was dubious whether or not I would actually enjoy playing the SA2000, having always preferred a solid body. To review this guitar, I tried to cast these prefixed prejudices out of my mind. I needn't have bothered because every time I picked up the instrument I discovered I liked it more and more.

Construction

This guitar is undeniably a '335 type' design. The arched and curved birch top are banded perfectly to the back and sides. The smooth high gloss lacquer allows the grain of the wood to show through the burgandy colouring in an attractive way; the back piece especially, on this example, is really breathtaking.

The two 'f' holes allow inspection to the internal construction of the Yamaha. No excess of glue, solder or muck are to be found — just as expected.

The humbucking pickups (more of these beasts later!) are mounted directly through the top, on a laminated piece of Maple and Birch, which runs from the neck to the strap button. The bridge and tailpiece are also bolted to this block, so the maximum amount of string vibration is allowed to be transmitted.

The Mahogany neck with ebony fingerboard is neatly glued to the body in the traditional way. A departure from tradition can be found in the truss rod mechanism. The rod itself is seated in an aluminium groove that, they claim, virtually eliminates any nasty neck warping or twisting. A feature such as this on a guitar costing £495 is reassuring and shows Yamaha's commitment to making professional guitars.

The 22 frets are of the wide flat type, perfectly finished at the edges. Inlays are probably Ebonol and look OK rather than anything fancy. The machines are gold-plated, as is all the hardware, and whilst they don't look anything special, work well and are in keeping with the general no-fuss, no-nonsense image of the guitar.

OK, so a Japanese guitar that's well put together won't raise any eyebrows; these days it's expected of our little friends. Normally, the cold ruthless



construction and high build quality eliminates any real 'feel' or character from the guitar, for me anyway. I was aware that the SA2000 had those missing qualities right from that first 'A' chord.

Playability

This type of guitar is in essence a compromise between the deeper semi-acoustic true-blue jazz guitars and the solid body design. The cross section of artists who use this style of guitar shows that it's definitely a versatile instrument, the question is was this Yamaha a Jack of all Trades, Master of None?

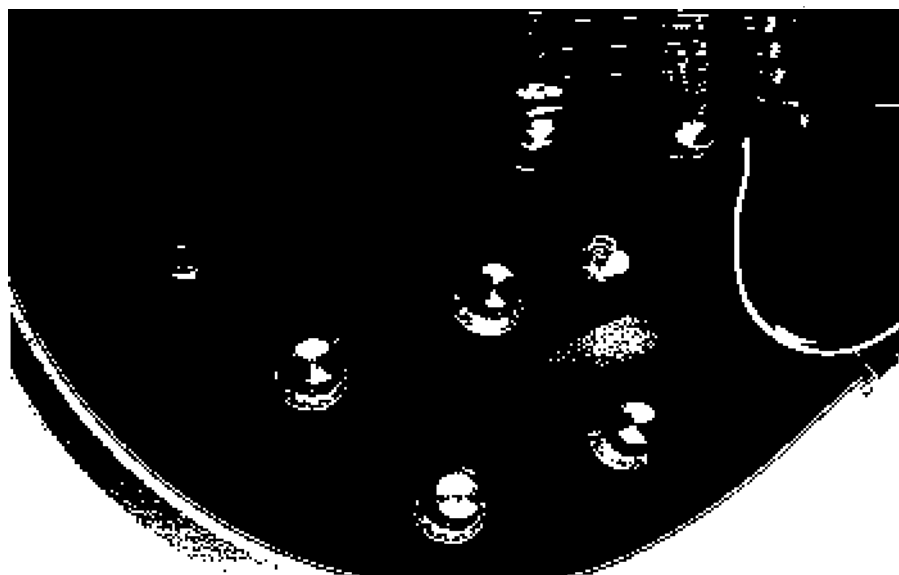
Strumming through a few Jazz chords, I was pleasantly surprised by the richness of the open E string, no booming even at some volume. I always thought this a problem with semi-acoustics. The top string, whilst not cutting through like a Strat, for example, had enough bite inherent in the design for my liking.

The pickups with their adjustable pole pieces and Alnico magnets are just the ticket. Rather than the 'all mouth and no trousers' open pickup which has become popular over the last two or three years, these Yamaha pickups are really responsive. In other words, rather than dictating the sound, the Yamaha pickups allow the player to decide on his own sounds. Basically, this means gentle fingerpicking can be alternated with power chords without having to adjust anything for the desired effect.

A further surprise was in store for me in the sustain department. I always thought semi-acoustics were lacking in real sustain, but just when I expected the note to die on me it would hang on in there for a couple more seconds, naturally, without any aid.

Country licks were easily extracted with help from the smooth frets and R&B was great fun — the tone of the guitar lent itself naturally to all those old 'Berry and Stones' tunes I thought I had forgotten. The pickups greatly helped this of course, with their responsiveness; a very hard attacking edge was obtainable without breaking up.

I was surprised for a very different



reason when I wound the amp up. The Yamaha lost all its clarity and tonal response and the notes slurred into a mushy blurr, due to the lack of top. A change of amp, however, to a Marshall J.C.M. Stack soon fixed that one. Clarity was restored with long sustain breaking into feedback whenever I wanted it — and only then. Later I also tried a little Yamaha GS0 112 II combo which assaulted my kneecaps with an amazing amount of volume! Although the SA2000 worked well with my original American amp; (no names, no packdrill) and was better for heavy rock with the Marshall (surprise, surprise!) it was at its most versatile with the little 50w Yamaha.

My only criticism of the guitar itself must lie in the electronics. I was disappointed when I knocked back the volume control to '5-6' and found that tonal response vanished. I know this happens with most guitars that don't have active Eq, but on the Yamaha it stuck out like a sore-thumb because everything else was turning out to be so proficient. The tone controls were the normal 'woolly' affair. Shaving off treble. Although I did manage to find a nice funky sound by putting the neck pickup on volume '7-8' and tone '5-6'; and the bridge pickup on full volume and tone. This gave me wonderful bottom end harmonics with that delightful click needed for dead chord playing.

For those of you who do require extra tonal variation, my Yamaha brochure tells me that the SA2000 has

push-pull tone controls with coil splits for more treble. My main worry about semi-acoustics I discovered to be a visual one. As I said, I was a little apprehensive about a semi, but having lived with one for a few days I've grown quite used to the shape. The colour of burgandy (cherry) is not my favourite, but the gold hardware sets this off quite nicely. I only mention these seemingly trivial points because I firmly believe that if a guitar plays right, it's not enough to actually own it. The instrument must look right too, especially in the £500 bracket! Yamaha make the guitar in a brown sunburst finish too.

The double cutaways and gently curved heel also enabled me to gain access to those all important top frets without any difficulty, something which I find difficult with several popular guitars.

I have to admit, my short stay with the S.A. (S.A. stands for Semi-Acoustic, if you haven't already guessed!) has definitely converted me to the merits of a semi. And the Yamaha itself has everything going for it. Great quality, good pickups, superb feel and ease of playing. The guitar also hangs properly on its strap. Although it is quite bulky and heavy, I found no problem in wearing it for a couple of hours.

The guitar wouldn't win any prizes for originality of design, but it has to be said, it's a hell of an axe! This showed itself again and again during my short stay with it. In recording on my buddie's Teac it outclassed all of our own personal guitars for tone when direct

injected. (It also showed up some of my bad technique, but no more of that!) It did benefit from a little Eq for solo passages to give it sparkle. Again it was the top end that needed most lifting. Being used to recording with a Strat probably has a bearing on that.

The action supplied was quite comfortable, if the guitar had been my own, I would have lowered the top three strings to help with hammer-ons and pull-offs. The intonation, it hardly need be said, was as perfect as possible even when received through an electronic tuner. This obviously aided the Yamaha's ability to hold its own tuning.

The Yamaha strings deserve a mention, I always thought of Japanese strings as little better than cheese wire; these still had life in them after a week's hard playing.

Conclusions

In New York, this guitar is very popular with session guitarists. I haven't seen many English guitarists using this particular Yamaha but I put this down to lack of exposure rather than a deficiency in any other department. At £500 it's not a cheap guitar, but it's value for money over American equivalents and quality of manufacture must make it a good professional purchase. The accessories included also ease the pain, leather strap, cleaning cloth and tool kit, not to mention that beautiful plush lined padded close fitting case.

Yes, you've guessed it, I like this guitar. It has convinced me of the merits of a semi-acoustic and shows itself proficient in most areas of modern music making. If you can live with the shape, which I know thousands do, the rewards are worth it. To my mind, Yamaha also differ from any other Japanese guitar manufacturers. For a start, everything on the guitar is made by Yamaha, from strings to toggle switch; but more important, the name itself has a 'prestige ring' to it that trades blow for blow with any American offering and this helps to justify the price.

I suggest you nip down to your local dealer and check a Yamaha SA2000 out, if like me, you've never played one before. I reckon a quick blow with the right amp will give you a pleasant surprise!

BASS CHECK

HONDO 'Longhorn' Bass RRP £225

IN TODAY'S FLOODED GUITAR market finding a guitar that is individual is becoming a very tricky task. However, somewhere along the line someone came up with an idea "Progress be damned, let's introduce an old, distinctively shaped guitar that no-one's seen for years". Well whether that's the reasoning or not the company concerned is Hondo and the guitar the 'Longhorn'.

I for one am glad to see these guitars back. I love the look of the 'lyre' shaped body and long neck — a definite stage guitar that you either love or hate like, I suppose, the Explorer. There's no halfway.

To be quite honest until checking out this guitar I knew nothing of the originals or their past. I'd played one — an original bass in dire need of repair — about the same time as I'd seen the bassist with *Sweet* (do you remember them?) years ago on TOTP.

Courtesy of Ken Achard (in his book *The History and Development of the American Guitar* — a must for all guitar historians) I uncovered the following. The original Longhorns were made by the Danelectro Company who produced guitars throughout the Sixties and ironically only survived into the early Seventies when their 'economy' range of guitars felt the effects of the growing number of Japanese imports. The Longhorns were available both as four and six string bass options with a short scale and two single coil bar pickups. Apparently they had quite a high treble response and became sought after by session musicians, although their low output was not favoured for live work.

The Hondo bass guitar has kept quite closely to the originals in style and the distinctive cream sunburst finish. The scale length is now long (34") and the pickups, electronics and hardware have been updated. Not really a copy then, more an inspiration from the past.

Construction

Because of the opaque cream finish on both the neck and body I have no idea what kind of wood has been used. IF I were to hazard a guess I think it would probably be a type of maple for the neck and maybe ash, or similar, for the body due to the topness and clarity of the sound.

The body shape really is different. The two longhorns give excellent access to

the top (24th) fret of the bolt-on neck. I think a fixed or straight-through neck would improve on this though as the 'platform' for the neck attachment is rather angular and uncomfortable.

As the neck is so long it's quite bulky to the touch but not unplayable by any means. It has a good round feel to it and, in fact, plays quite fast. Rosewood has been used for the fingerboard which is a good clean job — the thick frets are reasonably finished although a little rough at the edges.

Aluminium is used for the position markers as an alternative to pearl or plastic. Although only simple dots, they complement the guitar perfectly.

The original headstock design looks to have been retained — very slim and short, very attractive. The small Hondo 'H' now, of course, replaces the original long Danelectro mark.

With such a long neck and small body I was concerned about the balance, but in both sitting and standing positions it was remarkably comfortable and balanced very well. It's not too heavy or too light and allows tremendous ease of playing.

Hardware

While the design is based firmly in the Sixties the hardware is strictly 1980's. A beefy brass Precision type bridge assembly is used featuring all the usual adjustments and eight tracks to locate the saddles firmly in place under string tension.

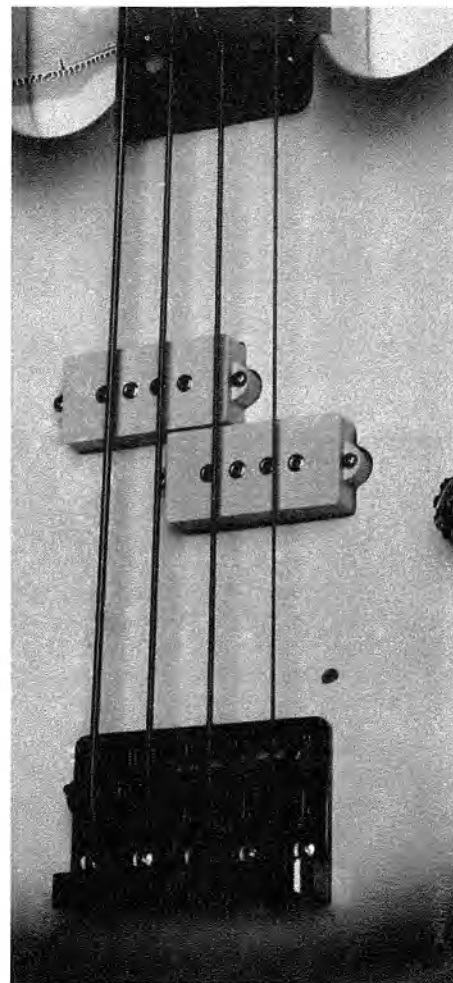
The machine heads are Japanese copies of Schaller M4s, and while they're not the best I've ever used they are more than adequate for the guitar.

A brass nut is chosen for this model and it's typically well set up. It amazes me how well virtually all the Japanese guitars coming into this country are set up. I remember a few years back, when I repaired guitars for a local music store, that nearly all the Japanese copies that came in suffered from a lousy action and terrible strings. Not so today.

Pickups and Electronics

Once again the bass is very standard in this department. A single split coil Precision pickup is used with adjustable polepieces. A single volume and tone control with fluted gold speed knobs take care of the sound adjustment.

According to the sales catalogue this guitar features a bass boost. This is a bit



misleading as it hints at an active preamp or similar. In fact all it is, I believe, is a two position mini-toggle switch which operates an option between series and parallel wiring. As a twin coil pickup like this is more often than not wired in series to give that thick punchy sound, the switch should more aptly be called a bass cut as when in the parallel mode the bass frequencies are reduced giving a clearer top-tier sound with a slight reduction in volume.

Sound and Playability

This bass performs very well indeed. It has excellent sustain and the uncluttered design makes you really want to play and not worry about fiddling with any controls.

In a live situation it's as good as any Precision copy I've played, although the pickup seemed to lack a little clarity at high volume and a little top when the volume on the guitar was reduced.

I find the series/parallel switch a great addition to the basic set-up. It's such a simple idea that I can't think why it isn't standard on all single pickup precision type guitars. I know a lot of bass players (and guitarists — I'm not discriminating) don't like the bother of anything more than a jack to plug in, but the option of another sound is there if you want to use it — the choice is yours.

I found the thinner sound very effective for playing chords and especially through chorus, phase or flanging type effects where the reduced bass frequencies allow the sound to be altered to a far greater extent than the standard bass sound allows.



This type of wiring also opens up possibilities in a three piece line-up where the thinner sound can be set up as the basic sound and the beefier sound used to good effect when the guitarist takes a solo — it really is the maximum tonal possibilities with the minimum components.

The action is very good and the choice of strings works well. They are a slightly smaller gauge than, say, the long scale 'swing Bass' strings and, being primarily a guitarist, I found them to be excellent.

Conclusions

Now at £225 including a very nice, solid fitting case plus lead this really is an attractive package.

An individual looking bass with a fairly standard sound — I think Hondo have hit upon a winner here. Also in the 'Longhorn' range is a six string, a double neck 6/12 string plus two double neck basses, a 4/8 string and a 4/4 string, one of which is fretless. Lastly if none of these suit you there is a double neck with a six string guitar and four string bass just for all you show-offs.

Finally I think I must say that the rest of the Hondo range of guitars are pretty good too. Cheaply priced, they cover virtually every design imaginable and judging by the ones I have seen, keep to the high standard of this 'Longhorn' bass.

I suggest you have a look at these guitars — they're distributed in this country by John Hornby Skewes. I'm off to track down the six string version of the 'Longhorn' with active electronics and 32 frets — unbelievable!

Dear Santa...

Dimension

Width of neck at nut: 39
Width of neck at 12th fret: 55
Depth of neck at 1st fret: 22
Depth of neck at 12th fret: 24
string spacing at nut: 31
string spacing at bridge: 58
action as supplied at 12th fret
treble: 1.5
action as supplied at 12th fret,
bass: 2.0
Scale length: 34"
All dimensions in mm unless
otherwise stated.



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SOUND CHECK

OHM HOBO MODEL SC20



WHenever I see a small practice combo like this one on offer from Ohm, there is always one question that immediately comes to mind: can I make it sound like a 100 watt stack running at full volume but at a living room noise level? Whether a combo of this sort is to be used just for practice, or even as a main amp by a beginner, a good sound should be the main consideration. Unfortunately, I have usually found in the past that most 10 watt practice amps are excellent for standing a bottle of wine on, but not much else. Happily, this state of affairs does at last seem to be changing.

On taking a first look at this combo, it immediately comes across as being pretty slick. Measuring just 17" square and 8" deep, the unit is tastefully finished in grey vinyl over a 3/4" chipboard case. The control panel, located above the front baffle facing forward, is also finished in grey with white graphics.

The 10" speaker is mounted onto a 3/4" chipboard baffle, which is covered by a tough grey cloth grille. The back is the open "Twin Reverb" type which also stores the mains lead. A carrying handle is situated on the top, and the edges are protected by a plastic binding running around each side.

Back

A back panel is not needed as the speaker lead runs straight into the amp, as does the mains lead, and the mains fuse is located on the underside of the amplifier case. On our test sample, the whole fuse holder rotated when I attempted to remove the fuse, but this problem can easily be rectified.

Moving to the front panel, the controls are divided into two sections: the input gains, and the Eq section. From left to right we have the input jack, labelled HI/LO (I'm not sure why), Gain control and

Volume control, all of which are encased in a white rectangle. Then there are the Bass Middle and Treble controls, again in a white rectangle. This is followed by the headphone output jack, the "HOBO" logo and model number, then the mains red neon rocker switch. I was glad to see that Ohm have taken the trouble to fully label all the controls numerically. A brief mention of the knobs Ohm use on this amp should be made. They are everything they should be, easy to read, easy to grip, and they look good (and are good old fashioned black!)

Glancing inside the amplifier section, the layout and quality of wiring are excellent, and should not be a source of any problems.

At this point I picked up a Les Paul, plugged in, and turned up. At first I found the input section a little confusing, as the label HI/LO on the input jack implied somehow twin inputs, but after a careful look I realised that it was basically a pre-amp/master volume configuration, the only difference from convention being that both these level controls are placed together by the input.

Obtaining a clean sound was no problem. It had a nice warm feel to it, if a little "boxy". The latter can probably be attributed to the open back enclosure rather than the amp.

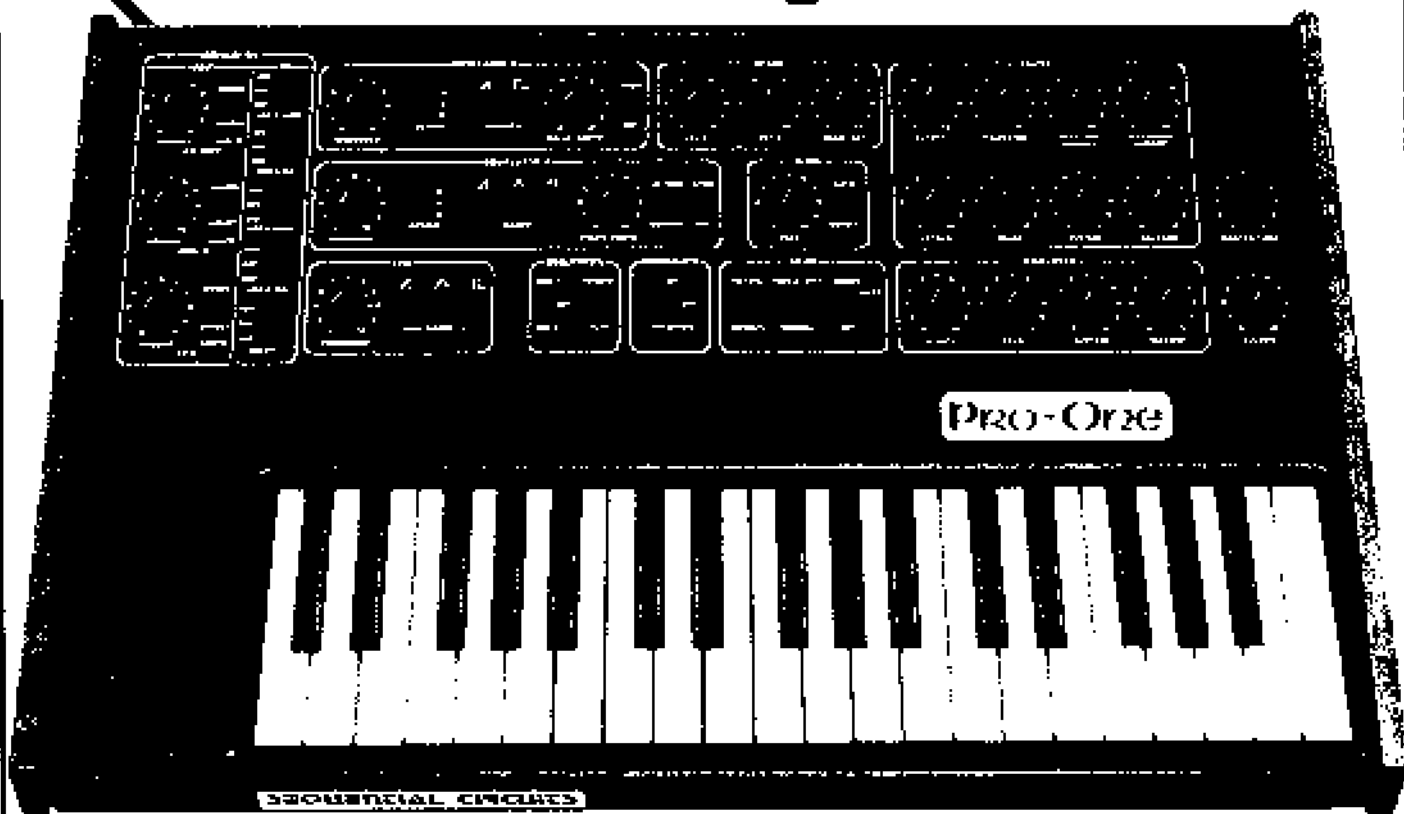
Overdriving the input stage produced quite a raunchy, sustained tone from the Les Paul, but was not so messy that the quality of tone was lost. This was borne out when a Stratocaster was used, as it nicely kept the particular intricacies of the Strat sound. A little "transistor buzz" was evident at the top end, but it was no worse than you'd find on a more expensive master volume amp. The bass, middle and treble controls all provided perfectly adequate eq.

Conclusion

Finally, the master volume was turned up full, and the gain set at about nine, and this is where the amp unfolded its wings and truly soared! I have to admit to being stunned at the magnificence of sustain and smoothness of tone that was obtained. The Fender and the Gibson both retained their own distinctive sounds, even at this relatively low volume.

The immaculate styling of this amp combined with its portability, headphone listening capability and above all, superb sound enable me to recommend this amp highly to anybody needing a practice amp that doesn't sacrifice a good sound for low cost.

Rod Argent's Keyboards



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SOUND CHECK

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IF YOU HAPPEN TO BE LOOKING for a reliable little amplifier that would be quiet enough for general practice use, but still sound gutsy enough for putting down on tape (e.g. home multi-tracking) then this combo from Badger could well be worth a look at.

The unit is completely self contained with just one input jack and one headphone output jack, the latter obviously being very useful in the "kindness to neighbours" department. These are both situated on the right hand side of the control panel which is angled upwards above the speaker baffle.

The layout on this panel is very clear and very simple. On the left is a large red neon on-off rocker switch, then moving towards the right we have the logo, then the four rotary controls — Gain, Bass, Treble and Master Volume. The bass and treble controls are sub-labelled "Contour" (which seems to be unnecessarily stating the obvious). Another minor point here — the gain and master volume controls are labelled with plus and minus signs, and the bass and treble

controls are labelled with HI and LO. Surely this should be the other way round? Apart from this, the markings around the controls are simple lines at various increments with no numbers. However, for the kind of use this amp will be put to, these markings are quite sufficient.

There is no back panel, the speaker connection being internal, which again is acceptable as it is doubtful whether an extension speaker would ever be needed with this kind of amp. The fuse, normally on the back panel, is mounted on the PC board inside (more about that later), which leaves the mains connection, which is surprisingly badly thought out, considering the good standard of the rest of the amp. For a start, the lead only extends about 3 feet, which is really too short, and this enters the cabinet via a 2½" square hole at the bottom right hand corner of the back. This is big enough to put a 13 amp plug through for storage (good idea!) but try pulling it out again with your hand! (painful idea!) Lastly, and more seriously, the lead runs straight to the mains switch, held in place only by a plastic strap.

It wouldn't take too many accidental jerks on the lead over a period of time for this to work loose and perhaps short.

Below the control panel the single 7" speaker is mounted on a ¾" chipboard baffle, the whole of which is covered by a fairly tough cloth grille, sporting the Badger logo again on the bottom right hand corner.

Dimensions of the whole combo read 15" square, and 9¼" deep — which makes it very portable, especially considering its minimal weight. The case is made entirely of ¾" chipboard covered with standard black vinyl which, for an amp of its size, means it will stand a few knocks. Instead of corner pieces, the two sides of the unit are edged with a robust aluminium/plastic strip, which as well as adding to its ruggedness, also helps to make the overall appearance of the amp aesthetically successful. Needless to say, there is a carrying handle on the top.

In keeping with the amp as a whole, the internal components and wiring are all very neat and simple. The mains transformer is mounted directly onto the front panel, and the rest of the circuitry, including the diode bridge, smoothing capacitor, power transistors and heat sink, is mounted on a single PC board, which itself is supported quite firmly by four brackets onto the four potentiometers. As mentioned before, the fuse is also on this board, and is quite easily reached by removing the front panel with its two retaining screws.

So how does it sound? Well first off, when I switched on and turned the master volume up full (with no input) there was a noticeable mains hum present, which increased when the gain was turned up. But if you can put up with that I think you will find that the sound achieved when a guitar is plugged in is quite a delight! The Minuet is titled "Master Volume Distortion 10 watt Amplifier", and that is precisely what it is. I was very pleased to see a master volume incorporated into such a basic unit; in cutting back on cost, Badger have not missed out this all important feature. The gain control starts off at zero volume, then when wound right up, very pleasant distortion is achieved, adding to what seems to be the natural sustain of the amp. Nine out of ten for sound! The bass and treble controls both have an adequate range over their respective, useful frequencies to tailor the sound to produce a good range of tones.

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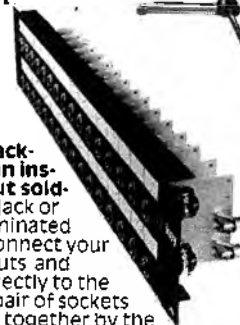
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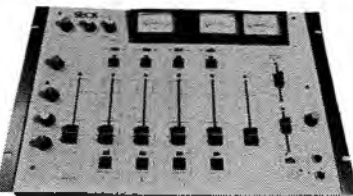
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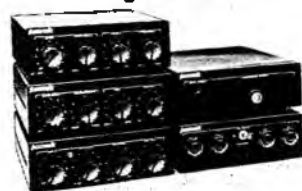
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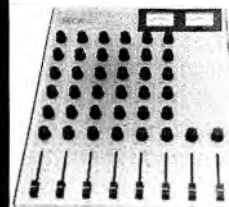
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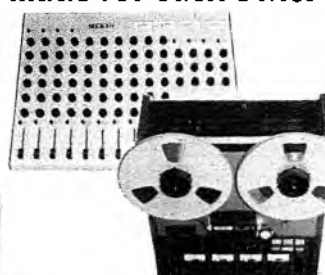
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STUDIO DIARY

Well, after the usual rush around the country gathering information for this month's magazine, I just managed to catch the studios in time for copydate.

Sarm had been hosting *Spandau Ballet* who were in to work on their single and some overdubs, with producer Richard Burgess. Gary Langhan was engineering... David Bachelor was producing a band by the rather unusual name of *The Vampires*... *Chris Squire* and *Alan White* have been working together on a Christmas single and they booked in at Sarm to finish off and mix... Other contenders in the 'great name for a band' competition — *Everest The Hard Way* (personally I think they come an easy first) came in to record their single with their producer Hugh Jones and Julian Mendelssohn... *The Moss Men* were working on an album... also *The Mood*... *The Buggles* album was finally near completion and is due out at the beginning of the new year if not before... David Tickle and Gary Langhan were mixing the *Department S* album... Hugh Jones was also in with another band by the weird title of *The Noise The Jazz*, and they were all working, once again, with Julian Mendelssohn...

Over at Basing Street, Norman Mighell has been engineering and producing an album and singles for *Modern Romance*... Chris Blackwell, the big Island boss has been keeping busy working on soundtracks for various films... Amnesty International booked in to record the *Secret Policemans Other Ball* with John Strudwick producing and Tim Summerhayes was in the control room... *The Belle Stars* came in for a while with Roger Bechirian taking care of their production with engineer Nigel Mills... *Kenny Spence* was working with Bob Andrews on a single... Bob was also working with *Jona Lewie* on some mixes... Nigel did some mixing for *Grace Jones*... and he also worked with Alan Winstanley on some of the *Madness* single... Tim had the privilege of working with *Andy Summers*... and *Roy Sundholm* booked in with Robert Ash as his producer... The mobile has been put to good use as well. Gigs attended include the *Randy Crawford Drury*

Lane dos (Studio Manager Doug Hopkins and Nigel Mills were in attendance in the truck)... Tim Summerhayes was working on *The Passions*' gig at The Venue... and they also took it up to Birmingham to record the *UB40s*...

Nigel Gray has been, as ever, hard at work at his Surrey Sound Studios. *Nicola Kerr*, who is signed to



Belle Stars

Chiswick, was in to do some pop tracks... Keyboard player *Andy Bown* was working on some tracks... London band *A Bigger Splash* (who come recommended by the studio staff) were down for a day — they are as yet unsigned... Surrey Sound signing *Angie Rox* has been working on her album... and finally *Alfie Agius* (ex-Teardrop Explodes bassist) was working with engineer Pete Buhlman who, incidentally has now gone freelance. All in all a pretty full month...

Over to Dorking, and at Strawberry South there have been peals of wedding bells for the second time this year. This time it was Steve Cook, assistant engineer, who finally did the decent thing. Congratulations, and we hope you didn't get too drunk! Well, back to business and Strawberry finished off recording the *Department S* album... *10CC* did a remix... Trevor Vallis was in producing *Sleeping Lions* who were mixing also... *The Nolan Sisters* stopped off on their tour for a bit of recording with Mike Myers producing and Simon Wakefield at the controls... Finally Keith Bessey's discoveries — *Bim and Bud Sinclair* were in. Let me tell you the story: Steve and Keith went out shopping one day for some nice pine furniture for the studio, and in this pine furniture shop they found this couple of lads lurking behind the counter. Now these lads, not being the sort of chaps to miss an opportunity slipped this demo tape into their shopping basket. This earned the dynamic duo a day in the studio which produced just one track. This they then hawked around, and to everyone's delight, everywhere they went they were offered a deal! So far they have accepted a publishing deal with EMI, and there are bigger and better things in the pipeline. If only



High Society

everyone could be so lucky. So all you aspiring musicians out there take note.

Studio of The Month Jacob's Studios have been busy too, with amongst their visitors *The Monks* who were in, first of all to mix their single, and then later on two of them (Richard 'Hud' Hudson and John Ford) were producing *High Society* which is, in fact, another member of the band — one Terry 'Spats Monocles' Cassidy (his own words), and they were all keeping engineer Ken Thomas busy amidst much merrymaking. The tracks were sounding very good, so keep an ear out for their release... *The Damned* were in with Terry Barham... *Shakatak* came in to mix with engineer John Buckley. The producer on this project was Nigel Wright... and finally, work commenced on an album for *Lemon Kittens*. Ken was on duty for this... *John Cooper Clarke* was booked in to finish off a single among other things with Martin Hannett producing... and also *23 Skidoo* booked in for a single plus album tracks with Ken Thomas engineering and two of the Throbbing Gristles producing!...

Ridge Farm have been continuing with their French clientele which included a band called *Step Ahead* (who apparently sound like a Yes influenced Rock'n'Roll band). They have been mixing an album with Max 'due for a long holiday' Norman engineering, and their producer was Christoph somebody... *Therry Matiosszek*, having finished the backing tracks for his album, went back to France to do the overdubs and then returned to Ridge Farm to mix, with his producer Andrew Clark in tow. Max was engineering... The rest of last month (which amounted to about four days) was taken up with an in-house production of a band yet to be named. The singer is called Michelle and there are four other members including the trumpet player from Teardrop Explodes. The music is in the New Romantics vein and made a nice change for the guys out there.

Janet Angus

STUDIO OF THE MONTH

JACOB'S STUDIOS — Farnham

THE SCENE: A beautiful mansion set in the sunny Autumn Surrey countryside of Farnham. The buildings themselves are of mixed origin — they started life originally as a Georgian farmhouse and outbuildings — the gap in between being filled in around Victorian times.

The name Jacob's comes from the Jacob's sheep which used to be farmed in the paddocks belonging to the house (the sheep have now been removed to a nearby farm) and there used to be a woman living at the house who spun and wove the wool. So it was very fitting to record this history in the new name.

Facing what is now the front of the house (the original road from the other side has long since disappeared) from right to left there are the family living quarters and main kitchen (the west wing); the office; the rest room/dining room; Control Room 1; Studio 1; Control Room 2; Studio 2; and upstairs — the bands' living quarters. So, as you can imagine the house is very long indeed, and almost every single room faces South overlooking the garden and paddocks.

Incidentally, in the garden you will also find a 35 foot swimming pool and a tennis court.

Round the front there is another converted outbuilding which somehow managed to escape being joined onto the rest of the house. This is now the maintenance workshop and is situated next to the "slightly overgrown" vegetable garden.

This rather idyllic setting is the creation of Andy and Fran Fernbach. Andy's history is quite a familiar tale in the studio world these days. He started off in the music business as a solo artist 'doing' the folk circuit in the late 60s/early 70s. At that time he was signed to United Artists and was playing clubs and colleges. He played support to various bands including *If*, *Sparks* and *Steam Hammer*. Eventually, though, he got a bit fed up with all this and around 1976 he started using his rehearsal room and Revox to record other bands. This led onto a



Ken Thomas working on a High Society mix in Control Room 1

small, simple 16-track studio which got very busy indeed. They started getting bands coming down from London all the time. The only problem was that, because they were so far from home, Andy and Fran started waking up in the morning and finding various musos asleep in the bathroom and living room! This led them to the conclusion that they really ought to seriously consider setting up a residential studio.

When the chance to buy Ridgway House came up they jumped at it. A tremendous amount of work has been carried out on the house — most notably studio 1 itself which used to be stables!

They are now in the position of being able to offer accommodation for up to 12 bodies (depending, of course, how friendly you all are) and two 24-track studios. In the initial stages, they simply moved all the equipment from their old 16-track into Jacob's and have built from there. They moved into the house in January 1980, having decided that if they were to keep all their regular clients, they could only afford to close for six weeks. And they did it too!

With the 16-track they had built up clientele mainly in the demo market, and they found that having upgraded to super duper 24-track, some of the bands couldn't really afford it. Therefore Studio 2 was opened in January 1981 as a sort of budget alternative.

First of all then I was shown into the rest room where High Society were 'shooting pool' instead of getting on with their work! This room, as well as accommodating the pool table, has a colour TV and video, and is also the dining room with a table in the bay window overlooking the grounds (and the smouldering Guy Fawkes bonfire from the night before).

Studio 1

Through this is the control room of Studio 1. Andy and Fran more or less

designed the rooms themselves with assistance from acoustics consultant Mike Roberts. Andy described CR1 as 'fairly standard' but I'm afraid I wouldn't agree. For a start the wooden floor has been left almost totally uncovered. The room is large and you can actually work by daylight, as you can in all the rooms (including the studio itself).

It is very attractively furnished — and although this doesn't necessarily affect the sound it does have a beneficial effect on the workers!

The room has worked pretty well, right from the start it seems. They had to put a bass trap in the ceiling to compensate for the wooden floor and the walls are slightly angled — but apart from that they didn't really have to do much.

The main equipment is a 36/24 Harrison automated console, Lyrec 24-track, Studer stereo machine and Revox B77 and the monitoring is on Urei 815s, Studer A68s and Auratones. The ancillary equipment is fittingly extensive and includes an Eventide Harmoniser, Scamp Rack with six expander gates, two Compressors, and Eq modules, Pye Compressor/Limiter, A&D Limiter, MXR Flanger/Doubler, AMS Digital Reverb, EMT Gold Foil, 27 band Graphic, and a Yamaha cassette player.

The studio area itself was probably the biggest surprise of all. When I was told that it had been converted from the old stables I imagined that they had gutted it completely and rebuilt. However... not a bit of it! The stalls are actually still there and make the room very attractive indeed, as well as being very unusual. There are about six different floor levels, with correspondingly different ceiling heights as each stall seems to have been like this. Amazingly enough they have found that these differences provide ample separation without using any screens whatsoever. They do actually own some screens but have never able to use them.

I don't think you can see clearly



Striped recording in Studio 1

from the photos just how good the studio looks — you'll just have to book in and go and see for yourselves. It is lit by a series of lights hanging from the ceiling with attractive shades and there are also a lot of hanging plants.

On the lowest level there is an upright piano. This section is quite live and is used for drums and vocals. On the next level up, Andy and Fran have left about two square feet of the original cobbled flooring exposed just to show what it used to be like.

There is also a little hay loft (about three foot square!) hanging from the ceiling, which, it was suggested, might be put to good use as a vocal booth for midgets.

The uppermost section is for the drums, I think, and has an adjustable deflector hanging from the ceiling which, once again, they have not needed to use.

Lastly, there is a lovely wood burning stove in the far left hand corner. Well that just about wraps up the main studio, so on to Studio 2.

Studio 2

As I have said, this was really set up as a budget studio. And this is where Derek Burbridge comes in. Derek 'has an interest' in Studio 2, as they say. He also runs the Zoetrope video and promotions company (his most recent work being the recording of about 50 bands, 35 of which were finally used in the film 'Urgh!'). He started recording on the Rak mobile and when it came to overdubbing and mixing they needed a studio as well. That's when he came to Jacob's. He brought with him one "Smudger" who is now the 24 hour maintenance man for both studios. Derek and Smudger are now building their own mobile in an Airstream Caravan — which is therefore a detachable unit. Studio 2 has been equipped in such a manner that all the gear can be taken out and rapidly installed in the mobile whenever it is needed. When recording, Derek works with engineer

Tim Summerhayes.

I didn't manage to hear anything in Studio 2, but the aim has been to create a typically British sound in there, and a more American one in Studio 1. The desk is a Trident Series 80 and the tape machines are a Lyrec 24-track, Studer B67 and Revox A77. Monitoring is on Lockwood/Tannoy Super Reds, Crown D300 and Auratones.

The outboard gear includes a Pye Compressor/Limiter, 2 A&D Limiters, Master Room reverb/Kepex Noise Gates, Eventide Omnipressor and a Urei Limiter. However, just about every room is linked on a tie-line system which means that any of the equipment may be used in any studio. It also means that you can use both studio areas with just one control room. This also helps if the budget is tight, because you can record the backing tracks in Studio 2 and go into Studio 1 for mixing. The rest room is also recommended for strings and vocals.

This control room was originally built as an overdub room in Studio 1. To this end the floor was built right up, about 4½ feet, to be on the same level as the main studio. Thus there is good visibility into S1, although you can shut the blinds if you don't want to see them!

The actual studio area is much lower, and considerably less elaborate than S1. The drum booth is extremely live with a concrete floor and plastered walls (they did actually buy parquet flooring to lay down, but the first band came in before it was finished and liked it so much nobody felt inclined to risk changing it).

As far as the rates go, this studio will cost you £16 an hour for daily bookings. Studio 1 costs £30 an hour, or for weekly bookings — £24 an hour per ten hour day. There is an all-in weekly price which includes full accommodation for up to seven people of £2,500. If your party consists of more people than they can fit in, there is a hotel next door where there is an arrangement worked out.

Accommodation

The only room not already mentioned downstairs is the bands' kitchen. Meals are provided during the week, but at the weekend you get breakfast only, which is fair enough. The kitchen facilities are very good, and anyway, I should imagine most people would be glad to eat out a bit.

The accommodation is completely self contained with your own entrance. The bedrooms are very nicely done and all, bar one, overlook the South view. There is a bathroom en suite to the main bedroom and there is also a shower for the other three rooms. The accommodation is also due to be extended into yet more converted farm buildings. This time it is the attic space above the studio.

Everybody who works at Jacob's either lives-in or just round the corner. The Chief Engineer is Ken Thomas who has been with them since the beginning (his background includes working at R.G. Jones, Trident and Advision). Andy and Fran are tied up most of the time with the enormous task of running the place smoothly, and Jane Hayes looks after the catering and housekeeping. Jane has been with the family from the beginning, and is therefore able to contribute to the homely atmosphere. Smudger has now been with them for about a year and there is also Mark, who came to them straight from school and helps with absolutely everything. His main aim is to be a tape op, but he is getting there gradually whilst working his way through the gardening, painting and making tea! There are also two freelance engineers — Martin Haskell (from Decca) and Terry Barham, who came from Island and naturally enough deals mainly in Reggae work.

As you may have guessed, I was pretty impressed by my visit to Jacob's. Not only are the facilities very good but the studios and the atmosphere are very pleasant to work in too. Factors which are not always that easy to find together. In the short time they have been open they have entertained such name bands as John Otway, the Stray Cats, Jools Holland, the Au Pairs, the UK Subs and The Bloods, who are actually a New York band.

In conclusion, this is a studio that you must check out for yourself. Andy and Fran can be contacted by telephone on Farnham (0252) 723518 and the address is Ridgway House, Runwick, nr. Farnham, Surrey.

Janet Angus



STUDIO 1

Lyrec 24 track recorder, Harrison 3624 in line automated mixing console, Studer A80 stereo recorder, Revox B77

Monitoring

Urei 815's, Studer A68, + Auratones

STUDIO 2

Lyrec 24 track recorder, Trident Series 80 console, Studer B67 stereo recorder, Revox A77

Monitoring

Lockwood/Super Red Tannoys, Crown D.300, + Auratones

OUTBOARD EQUIPMENT

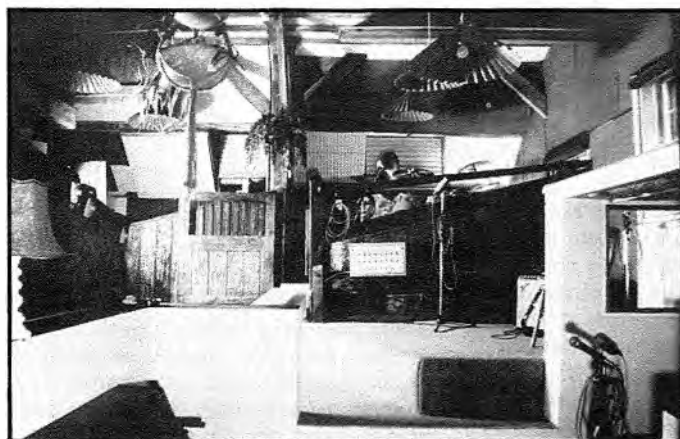
Eventide Harmoniser, Scamp Rack with 6 expander gates, 2 compressors and eq modules, Pye compressor/limiters (2 Stereo units), 4 x A&D Complex Limiters, MXR Flanger Doubler, EMT Gold Foil Plate, Master Room, AMS digital reverb, 3 Kepex noise gates, Eventide Omnipressor, Urei Limiter, 27 band graphic equalizer, 2 Yamaha cassette decks.

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THE PRODUCERS

STEVE SMITH

STEVE SMITH IS ONE OF THOSE comparatively rare creatures: a quiet American. No more, and quite possibly less than average height, he doesn't favour the huge cheroot and the ten gallon beer belly you might expect of a man whose alter-ego is that of a successful Texan cattle rancher. But he certainly carries an air of self-satisfaction around with him even if he modestly admits that he gets nervous talking to people he doesn't know.

The question is, of course, do you know Steve Smith? The short answer is probably 'No', although even now I bet there's the odd bell ringing back there in the darkest recesses of a few memories. His most recent claim to fame is credited on the sleeve of Gillan's *Double Trouble* LP, for he produced both its live and studio recordings and, to all intents and purposes, has steered the former Deep Purple singer's Heavy Metal roar towards more sophisticated ground. But Steve Smith's career stretches way back to the earliest Seventies and beyond.

This mild-mannered dude from Birmingham Alabama (who, for the benefit of all you trivia freaks out there, used to date Policeman Stuart Copeland's sister in their High School days) first found himself on a winner when he was taken on as assistant engineer cum general dogsbody at the legendary Muscle Shoals studios in Alabama. Between 1969 and 1971 the Muscle Shoals Sound was the envy of the recording world, and everybody from the big soul acts on Atlantic and Stax to the downhome white merchants like Delaney and Bonney, Leon Russell and Eric Clapton went down there to plug into the groove that seemed to come so naturally beneath those Southern skies. So, perhaps all Steve Smith ended up doing initially was taking orders from the star producers like Jerry Wexler, Ahmet Ertegun and Tom Dowd. But who better to learn from than the best? Young Steve was soon well teed up for the future.

Which came when Island Records boss Chris Blackwell invited him and his part-time band Smith, Perkins and Smith to come over to England. They recorded one album and Smith's indifferent opinion of that is borne out by the number of copies that,



even now, flood the deletion bins. SPS "blew a bunch of Blackwell's money" but Island's owner/operator didn't seem to mind. In fact he probably had ulterior motives for he soon offered Steve Smith a permanent job in the Island A&R Department as staff producer. This was in 1972 when the British charts were as saturated with Glam Rock acts as they are now with Futurists. And those who sought solace in real music and were looking to the United States to find it were soon to thrill to a handful of classic albums which Steve Smith made with Blackwell's other protegee, Englishman Robert Palmer. *Sneaking Sally Thru The Alley* was one, *Pressure Drop* was another and *Some People Can Do What They Like* was a third. Harnessing the skill and finesse of America's finest 'alternative' sessionmen — the Little Feat crowd — Smith and Palmer concocted an instantly recognisable funk rock sound which was dapper and stylish but by no means stylised. Those albums consequently enjoyed tremendous critical acclaim in Great Britain even if their sales here were only a fraction of their sales in the United States.

Steve Smith's greatest public successes in the UK were to come a little later and, naturally enough, in a slightly less esoteric field. He produced Jim Capaldi's Top Ten remake of the Everley Brothers' *Love*

Hurts and then, lest we forget, Bob Marley's huge international smash hit *No Woman No Cry*, which was actually recorded live at the Hammersmith Palais early in 1975 and was to reappear at Number One six years later following Marley's death.

So, if you're a dyed-in-the-wood Ian Gillan fan and you've been wondering who this upstart is who dared gainsay the man-mountain of Heavy rock... wonder no more.

As we spoke, Virgin Records' salesforce was putting in overtime to ensure the ready availability of *Double Trouble* come its release date, a process Steve Smith was watching with interest. And, as you read this, said album should be nestling neatly in the upper area of the Top Twenty. Unless, of course, something terrible has happened and Ian Gillan's hard-earned popularity has vanished overnight! But, as half *Double Trouble* is a live memento of the band's triumphant and emotional set at the 1981 Reading Festival, it seemed sensible to ask Steve Smith about concert recording in particular. After all, it does seem to be one of his specialities!

"I've actually only done three in my whole life," he replied in a slow Southern drawl as rich as his sultan and impossible to imitate. "There was the Marley album and this Gillan one and one I did years back with another Georgia boogie band called

Wet Willie. They were on Capricorn and they used to do a regular New Year's Eve gig with the Allman Brothers at the Warehouse in New Orleans. Johnny Sandlin asked me to go down there and record them. You heard of Johnny? He used to be the staff guy at Capricorn when it was all happening down there. He's a real old friend. But that was years ago."

Even then though there can't have been very much scope for a producer recording a live album. Isn't it just a question of positioning the microphones correctly and then keeping an eye on the levels?

"It depends. There are two kinds of live album. One, which is the kind that usually appears, is when you simply put up the mikes and pray! The other is when you record, say, twenty nights of a tour and then begin sifting through everything. That's working on it too much if you ask me. But a lot of people, a lot of big bands with big reputations at stake, they do it like that. They labour over the material too closely and it ends up sounding terrible with all the excitement and spontaneity drained out. I think the greatest live album ever made is *James Brown Live At The Apollo* and right next to it is *Ray Charles Live at Atlanta*. And the thing that is so great about both those albums is that they capture a moment in time such that you actually feel like you're there.

Technically speaking, it's done by having a good sound mix going out to the audience and then having well-positioned ambience microphones so that you can catch as much of what the audience hears on tape. Of course, you mike all the instruments up individually, and DI the bass and guitar as usual. But mostly you mix the audience mikes in. That's the way we did it with Bob Marley. Dave Harper was the soundman on that tour and he got a really great mix front of house. After that it was real easy. Once we'd set up the mikes I sat out in the audience one night and in the truck the next. The band played well, Dave got a good sound, we captured it on the tape and mixed it really quickly to get it out of the way. Bob didn't have very much to do with it. But then we didn't know it was going to be an album at the time. You never knew with Chris Blackwell what he wanted to do with anything. He just told us to record the gig. It was only when *No Woman No Cry* was put out as a single and stuck that everybody convinced him to put out the album. It turned out to be Marley's biggest seller, I think. But I think all the best live albums are



Steve Smith and Gillan

done quickly and simply like that. They sound at first like there's too much audience but after a few listens it doesn't sound wrong at all.

"We approached Gillan's album in much the same way. We used the Stones Mobile, with Mick McKenna and that Helios desk which never goes wrong and miked everything strictly conventionally. The band put in such a good performance all we had to worry about was the vocal levels. Ian has such a powerful voice, you see, that you have to nip and tuck the whole time. But when we'd got it down we took the multi-track to Abbey Road, put up all the faders and the album mixed itself in about eight hours! We didn't need to replace a thing."

Surely there must have been an amount of re-EQing required?

"Yeah. But nothing too drastic. We rounded up the mid-range some to make it stand out a little better. Things like drums — and tom toms in particular — tend to sound a little thin if you leave them flat. And we used the expander in a couple of places too. And those Lexicon reverb units! I am so impressed with them. I don't think I'll record again without one. A Lexicon can make a bad engineer sound fantastic."

There's a lot of gear around these days can do that. Isn't it all a little too easy these days?

"I just think of everything as tools. And they can be very confusing. But isn't it just like a musical instrument? If you don't know what the instrument can do then it's impossible to get a top performance out of it. And there's so much gear on the market these days it is really hard to know how to use everything to its fullest effect. But when you've been brought up with next to no outboard gear then it's a real joy when it suddenly becomes available. When I was working at Muscle

Shoals in 1971 they'd just changed from 8 to 16 track and all the outboard equipment they had in the room were two Pultec equalisers (which nobody knew how to use) and a couple of limiters. And that was it. Of course, the guys on the floor would be using effects units like phasers or flangers or whatever. But we never had them at the desk."

As far as the studio recordings for *Double Trouble* were concerned, Smith tried to give the Ian Gillan band a recognisably 'American' sound. Allegedly this was not to the big man's taste and rumour has it he was decidedly outraged when he first heard the tapes. But tempers have cooled since and artists and producer now see eye to eye. After all, they were both working towards the one end.

"This album is something of a new step for Ian, because it's more refined. You see, they've got their market sewn up over here. Their last three albums have all come this far from going gold. So they don't need me for Great Britain. But they need to expand their market and break America. The present economic situation demands that they break America just to break even. And American audiences couldn't care any more about what happens on the local scene in Britain than they care about the price of rice in China. It's fine to be lauded by the press and everybody in England but in the States the only way to make it is to have a turntable hit record and then build from that. And to get a turntable hit you have to have the radio 'sound'. That's why so many British bands never happen in the US — and why so many can't get their records released. So what I did was give everybody in Gillan's band a cassette of a typical FM rock radio show so that they could hear for themselves the difference I was talking about. I didn't ask them to change how they wrote or played, I just insisted that we record and mix everything with that American sound in mind.

"To begin with I think Ian reckoned I'd gone too far. But he's a gentleman and not afraid to say if he changes his mind. He likes the album now which I reckon proves a theory of mine. A producer has to work towards a situation where he can manoeuvre everybody into a position where they deliver the best, what they do the best. I've always tried to work like that and so far I've done ok."

Chas de Whalley

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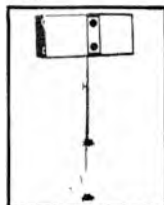
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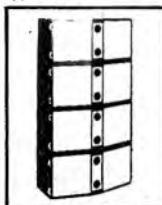


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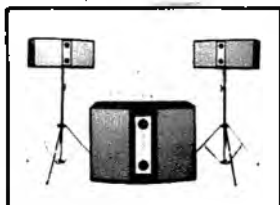
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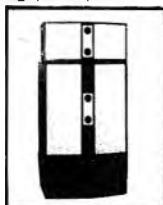
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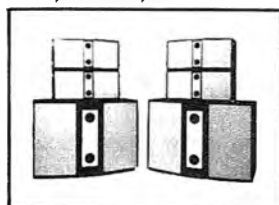
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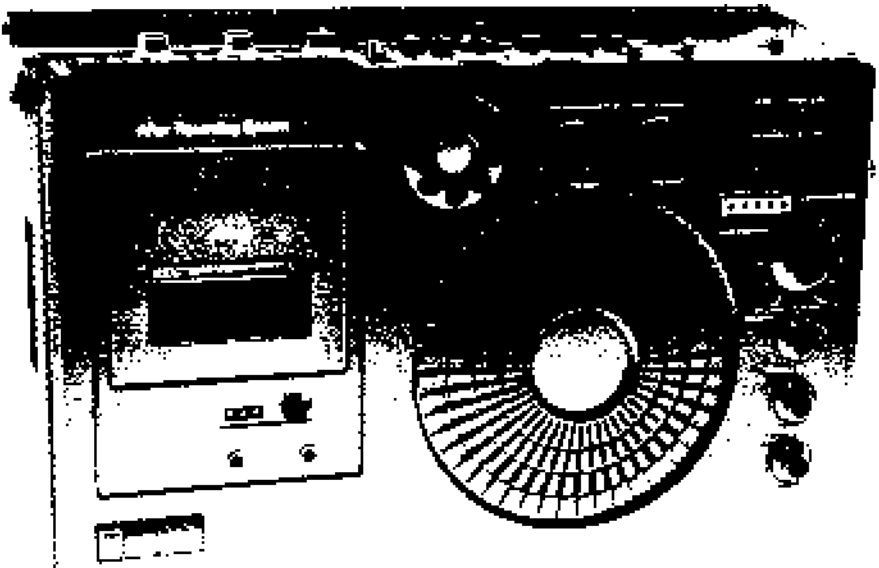
TENSAI Rhythm Box

HIDDEN SOMEWHERE IN THE HI-FI catalogue of a Japanese manufacturer is a gem of a product in a misplaced market. Called the Tensai Rhythm Machine it is billed mainly as a 'Deluxe Hi-Fi Radio Cassette Recorder', and they add that, by the way, it's fitted with an after-recording system. This, of course, makes it an extremely attractive little package for the musician wishing to demo his material at home.

First of all, the machine offers the same facilities featured on the majority of portable cassette players. Built-in radio and condenser mike, bass, treble and balance controls; cassette player with digital counter, telescopic ariel, cue/review features and a 2-way speaker (woofer 16cm, tweeter 5cm). Finished in army green and housed in plastic with plastic knobs, it's not quite as attractive as conventional portables, but it does have a lot more to offer.

Twin track facilities in a cassette format have only been seen previously on Teac's A108 Symi-Sinc machine, which followed the conventional hi-fi cassette player format. The basic machine was the same as their A103, but with facilities to carry out a single overdub. The unit was a little over £100 and aggressive marketing in the right direction made it a big hit. There were some faults with the machine though — it was very hard to monitor accurately — and, obviously, it became to most users, a little limiting. It served its time well as a useful step between a normal cassette machine and the excellent Teac Portastudio.

The Rhythm Machine is obviously not as sophisticated as that, but does have more to offer than the A108. The top panel has a built-in rhythm unit consisting of eight push buttons controlling seven mixable rhythms and a single on/off button. Speed is controlled by a single large rotary knob. Included in the rhythm are the usual type found on cheaper home organs like 'Slow Rock', 'Samba' and 'Cha Cha Cha', but as two rhythms can be combined some unusual patterns can be found. With the three position function selector (tape, radio and rhythm) set to rhythm you can lay



down a rhythm track on one channel while overdubbing through either the front socket marked 'guitar', or through a microphone which plugs into the top of the machine.

A microphone is supplied, but it really is sub-standard. The problem with using a different kind of mike lies with the socket — small and double pronged. However it isn't too hard to find an adaptor to fit, though I did have some trouble finding one that worked!

With problems ironed out I picked a mixture of 'slow rock' and 'cha cha cha', with the speed kept slow, and recorded an acoustic guitar through a mike. Volumes were monitored with the machine's two VUs, which double as battery condition and radio tuning meters.

After that, I flipped the function selector to tape, rewound to the beginning of my recording and prepared to overdub a lead melody, again with acoustic guitar, over the original recording. To avoid feedback I monitored with headphones (which will also stop spillage) and the machine allows you to properly monitor the volume of your new recording, as well as your old. It was extremely easy to get a 'good-enough-for-a-demo' mix between the two recordings.

A DIN socket on the side of the machine offers the user the chance to transfer his twin track recording onto another cassette machine, then replace it back into just one channel while recording something else. This will then leave yet another spare channel to record an overdub in the conventional manner. This process is virtually endless, theoretically, but with each new recording the quality of the tape will diminish.

Because the machine has a radio built in (three band, by the way) you can

record straight from the radio by turning your function selector to 'Radio' onto one channel, and record your own notes over it on channel two. So not only can you play along to your favourite records, but you can sit back and hear what you sound like with them too!

The whole unit is operated on eight HP2s, and mains facilities appear on the side of the machine. It's advisable not to operate on mains when doing a recording (a lead is supplied with the unit) as you may experience a hum problem.

Overall the Rhythm Box does have a cheapy sort of feel to it, and I've heard stories of returned samples with broken knobs. The most common problem is people trying to force the 'Normal Recording/After Recording Selector' into place without having the function selector in the right place first. It's advisable to read the accompanying manual thoroughly first before attempting to use the machine, even though it's written in pidgin English and is rather confusing.

The recommended retail price is £130, which is great, but Hi-Fi Surplus Store at 62/64 Weymouth Street, London W1, have taken particular interest in the unit and bought enough to be able to sell them at the outrageously good price of £70! At that price it's an almost irresistible buy for the home songwriter.

Mike Lethby, the man responsible for such a bargain price, is also running a competition for purchasers. he's asking people to submit a recording done on the machine, and the winner will get a free afternoon in a yet-to-be-decided recording studio. There'll also be some runners-up prizes (perhaps a half decent microphone and adaptor would be a good idea) so get recording. Mike's got more details on 01-486 9981.

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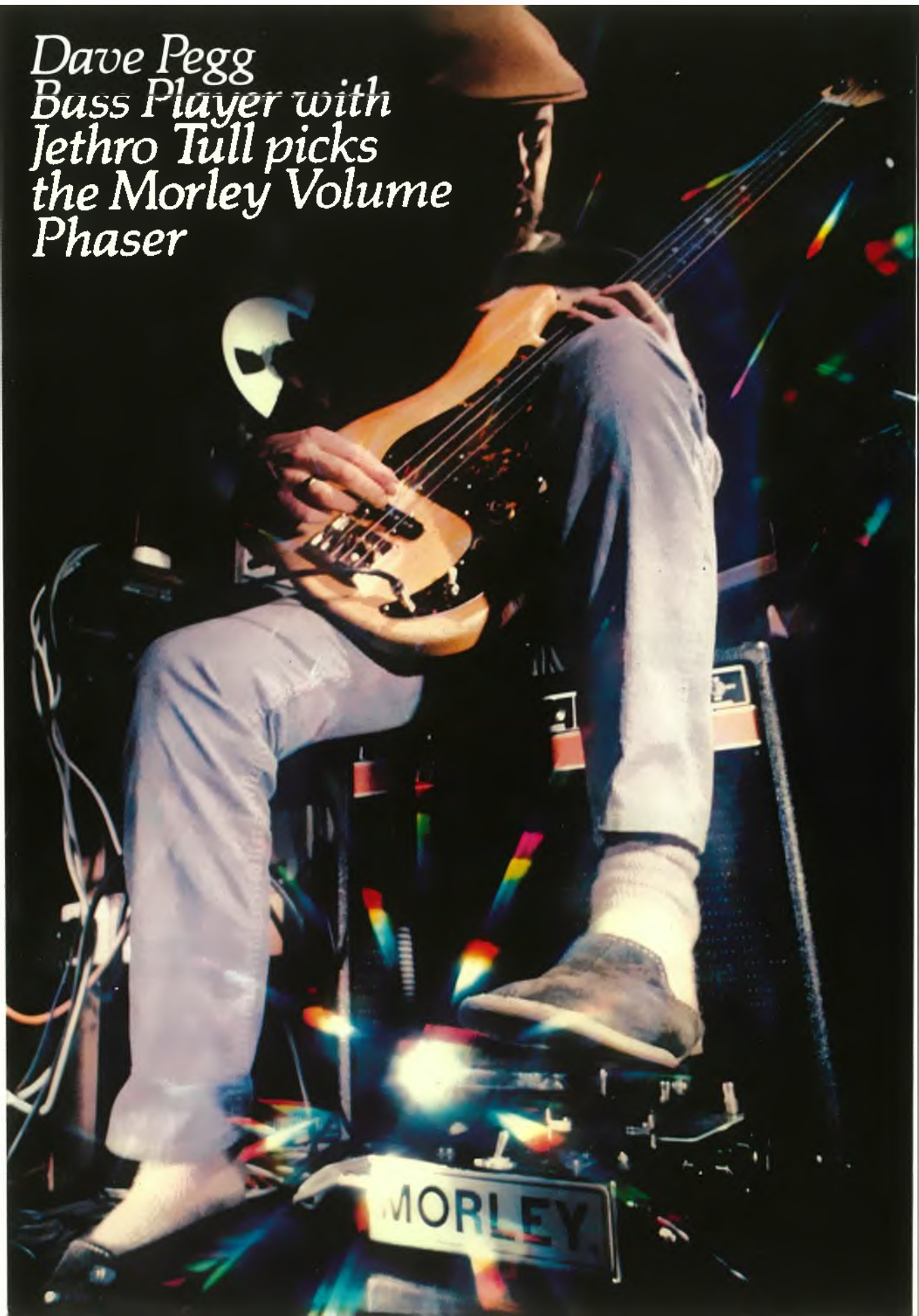
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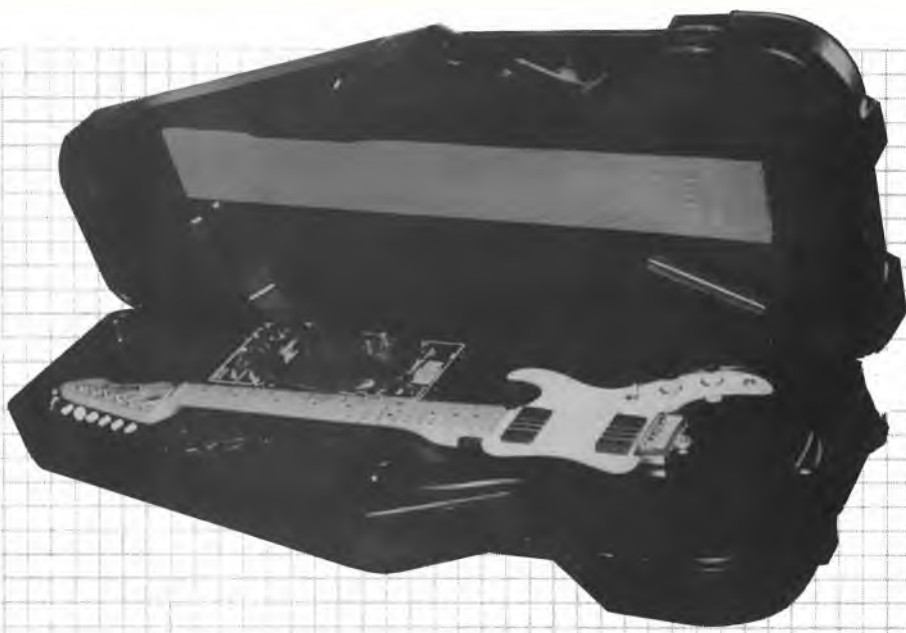
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UK PEAVEY DEALERS

and the press were invited to the rooftop restaurant at the London Hilton Hotel in Park Lane to see and hear all we wanted to know about the new range of Peavey PA systems, combos and guitars. And there certainly was a considerable amount of new gear on show.

Peavey's approach seems to be that remaining competitive is the byword, and that even in the midst of a depression, the right gear at the right price will continue to sell. They have recognised the fact that the guy in the street just does not have £400 or so to spend on an axe or a similar amount to lay out for an amp, so their philosophy has been to design quality gear at a price which the market can afford — and from what we saw, it seems to have come off.

To start with the new guitars, the newest recruit to the Peavey UK sales team John Underwood got up on stage and proceeded to demonstrate several new models using pre-recorded backing tracks played over one of the new Peavey PA systems. The new range includes both six-strings and basses, with single and dual coil pickups in single, twin and three pickup configurations. They all feature a special laminated maple neck and are particularly attractive, with either natural wood grained or polyurethane lacquered finishes, high quality fittings and body shapes that are well balanced as well as being aesthetically pleasing. Included in the new range is the T30 — an undisguised Peavey equivalent to the Fender Strat, with three single coil pickups and a natural wood grained finish; the T25 with twin dual coil pickups and satin sunburst finish; the T20, a basic, no frills, bass with just one single coil pickup and finished satin sunburst; and the T45, a more advanced bass with single dual coil pickup and finished like the T30. The target retail prices for these range from £189 for the T30 and T20 to £293 for the T45, all inclusive of deluxe case. And for an additional £44, the T30 is available with the optional 'Electric Case' which, believe it or not, has a mains operated 10 watt amplifier and loudspeaker actually built into the guitar case! The case is also available with the already well established T15 guitar at a retail price of £189.



T15 guitar in the 'Electric Case'

Three new combos were also demonstrated, the Heritage, the MX and the Classic, all of which feature a new valve output stage which, due to the increasing difficulty of obtaining replacement valves these days, has been designed to accept *any* eight pin based power valve, be it a 6L6, KT66, KT88 or EL34 (including those cheap Russian rejects which are all too often the only types available these days) without any deterioration in performance! As a further safeguard, Peavey are also offering high quality American manufactured 6L6 valves as official replacements for these amplifiers. The new Classic VTM and the Heritage are 2 x 12 combos while the MX is a 1 x 15 design. All three have many new features and are built to the traditional Peavey 'house style' as far as appearances are concerned.

Again, these were demonstrated to us and they certainly offer a wide range of control over the sound characteristic, although I did not get the chance of playing with them myself. The Heritage is available with a choice of premium Black Widow speaker drive units or at a reduced price fitted with the newer Peavey Scorpion speakers. The Classic comes with Scorpions as standard while the MX has a Black Widow BW1500 series driver.

Several new PA systems and system components were on show including a new range of bins and horns known as

the Project Series which includes the FH-2 2x15 horn loaded low frequency enclosures, the MB-1 1x12 cone driven true midrange horn, the CH-4C and MF1-X compression driven high frequency horns and a number of direct radiating bass and midrange alternatives. However, the development of particular interest to me was the new Triflex system. This is an amazingly compact 3-way portable PA that packs up inside the base bin. It employs the well known acoustic principle that the human ears are not sensitive to direction at low frequencies, and that low frequencies are not in themselves directional anyway, but that it is the mid and HF ranges that are critical in this respect.

On this basis then, the Triflex comprises a single horn loaded bass bin which can be placed in literally any convenient position on the stage provided that it is in direct physical contact with the floor, and a pair of tiny 2-way midrange/HF cabinets which stand one on each side of the stage, and are so small and lightweight that they can conveniently be mounted on microphone stands.

For transit, the two mid/HF 'satellite' cabinets fit snugly inside the mouth of the bass horn cabinet and are simply clipped into place, and the whole package will easily fit into the boot of an ordinary car. The power rating is 150w continuous or 300w programme and has a claimed frequency response range of

60Hz to 14kHz and a sensitivity of 103dB for 1 watt at one metre. Again, the demonstration, given this time by Peavey UK's senior salesman Graham Hobbs, was most convincing — but then, it should work. The theory has been applied time and time again in theatre and cinema systems, but not to my knowledge, in a portable live performance PA situation.

There were other new products on display which included another tried and tested idea being brought to commercial realisation in the form of the Peavey Auto-Match. All this is, in essence, is an auto transformer with multiple tappings to enable amplifier output impedances to be matched to the actual loudspeaker impedance so that the full output power available from the amplifier can be realised. It will match 2 ohm to 4 ohm to 8 ohm to 16 ohm either way around at up to 400 watts, and will also cope with 100 volt line output amplifiers as used in commercial and industrial sound systems, and will be a very useful item indeed.

Hartley Peavey's right hand man, Rick Grigsby flew over from the States to be present at the new product launch and to put over some of the company's philosophies and ideas as to the way in which the industry generally is likely to be going over the next few years. And



Top: John Underwood, Bottom Left: Rick Grigsby, Right: Graham Hobbs.

the Peavey attitude to this line of thought is certainly reflected in the type of product now being introduced. Over the last few months, Peavey UK have been engaged in a tightening up operation in respect of who is selling their equipment. As of now, Peavey is largely an exclusive franchise — at least as far as all musical instruments and most backline equipment is concerned, although most of the PA components and systems continue to be freely available throughout the trade. This means that like so many other top selling product lines, you will only be able to buy from official Peavey appointed retail outlets — which is often a good thing as it commits both the manufacturer and the dealer to a specific obligation of properly servicing the customer and means that generally, only those who actively commit themselves to the promotion of the product get the rewards from the resulting increase in business.

Most of the new items mentioned here are expected to be available towards the end of 1981 or early in 1982, and if you want further information, pop along to your nearest Peavey dealer — he will have all the advance information, technical specs, target prices, etc.

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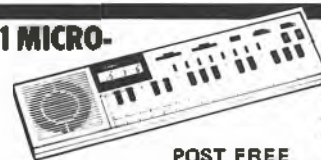
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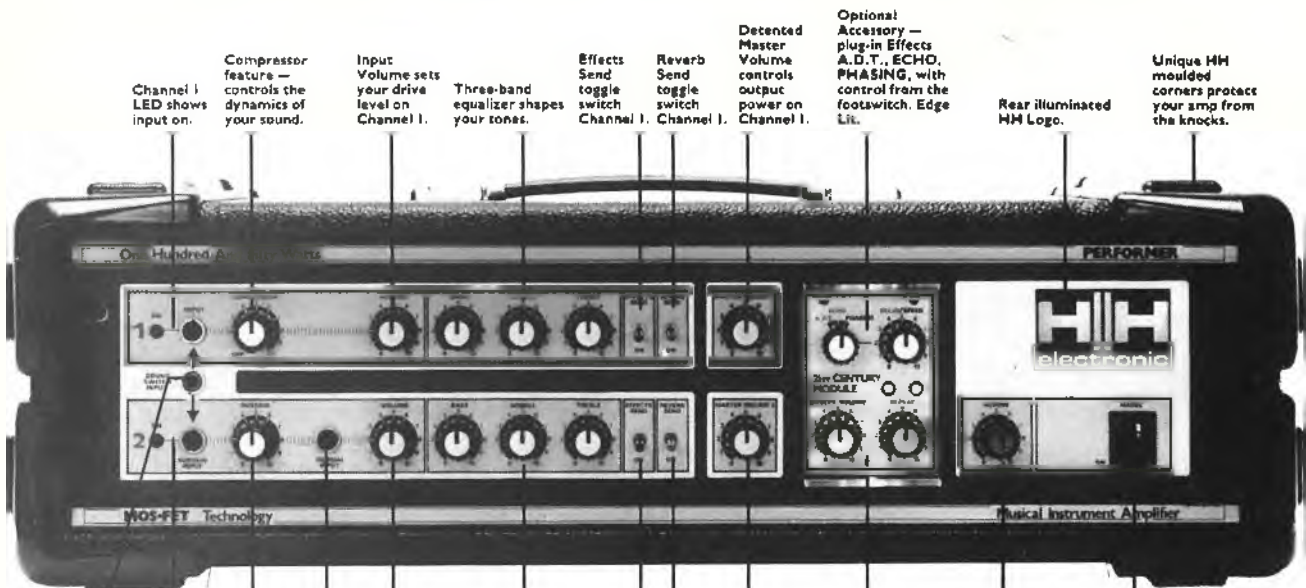
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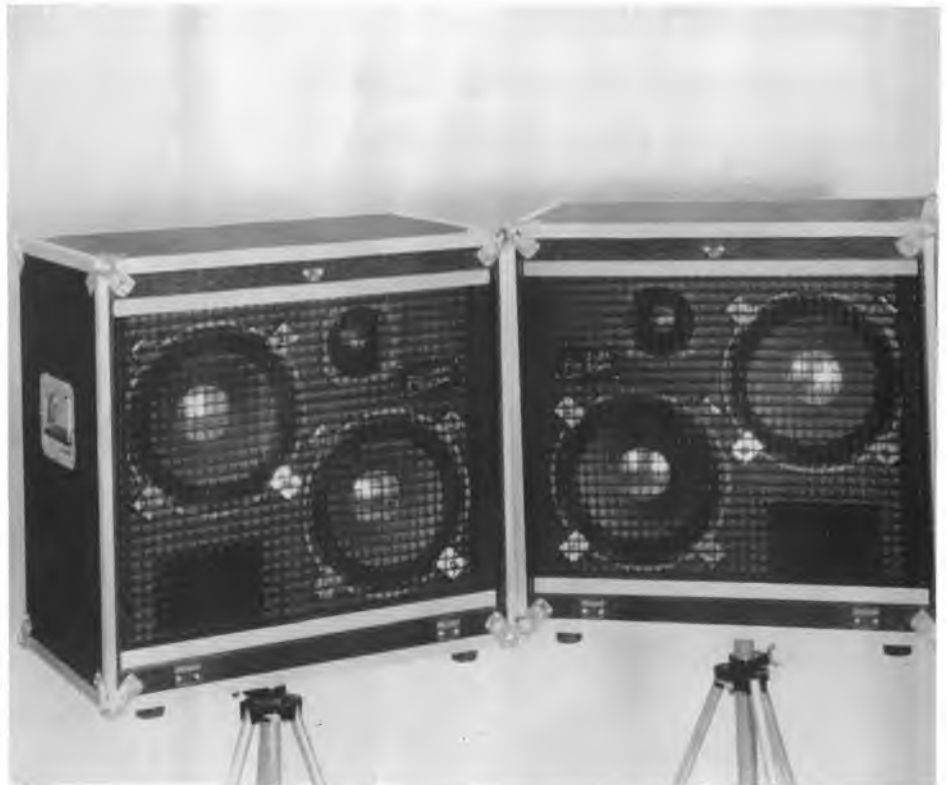
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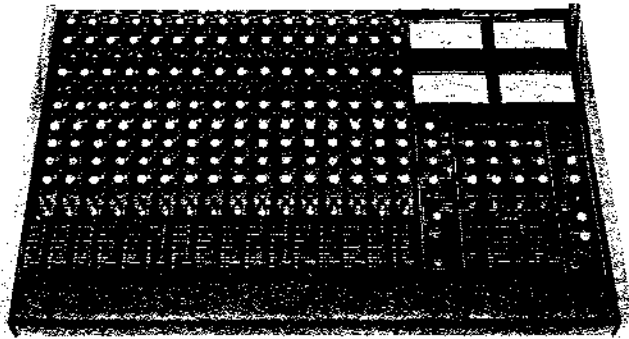
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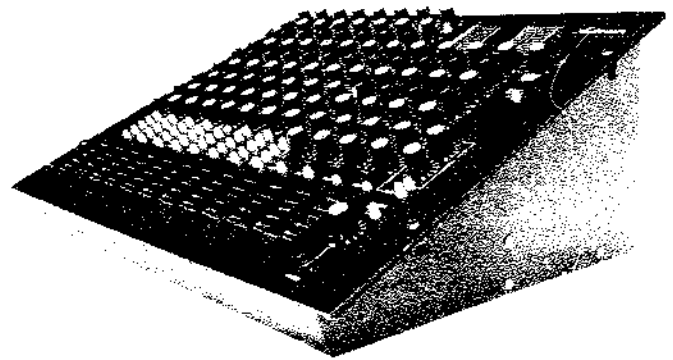
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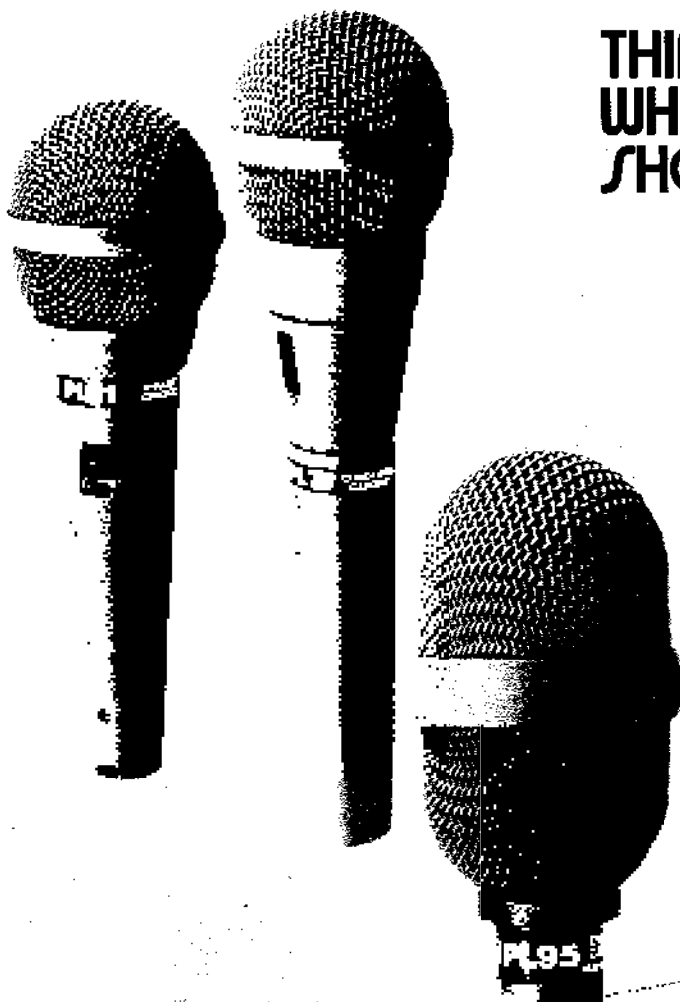


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ON TEST

FOSTEX PERSONAL MULTITRACK

THE RUMOURS STARTED FILTERING through to the UK after the Spring AES about a compact 8-track on $\frac{1}{4}$ " tape from a company about which very little was known. At first I was sceptical. Despite the fact that 4-track on $\frac{1}{4}$ " cassette tape had been a reality for a couple of years, 8-tracks on $\frac{1}{4}$ " seemed somewhat unlikely at a price that would make it attractive or even affordable to the potential market. But it was true, and Fostex is now here in the UK and it does actually exist! This review covers one potential Fostex system although the range includes several models which we may look at in the future.

In case you hadn't guessed, Fostex is a Japanese brand and a division of the Foster Corporation. As with all the Japanese companies in the recording field they come from a lineage that includes Otari, Teac and Sony. This explains the similarities that occur on competitive brands of Japanese equipment. Fostex have had a range of microphones, amplifiers and studio monitor speakers available in the US and Canada for some while now, but these systems are, I believe, their first venture into tape recorders.

There is a philosophy behind this range that they refer to as 'Personal Multitrack'. It is a fairly self-explanatory term which means that the complete range now available is designed for the musician, offering facilities that are usually found in studios or the homes of already successful musicians. Most interesting must be the A-8 8-track tape recorder which is about half the price of the cheapest competition. Obviously certain compromises have to be made to achieve this but I will deal with that under the A-8 review.

In addition to the A-8 there is also a 4 track and a 2 track on $\frac{1}{4}$ " (also reviewed here), an 8/4 mixer, a 4 track on cassette with integral mixer known as the 250 Multitracker, a 10/2 line mixer and recent additions of stereo 10 band graphic equaliser, 4 channel Dolby C noise reduction unit and a digital delay unit.

FOSTEX A-8 MULTITRACK RECORDER

The A-8 has to be considered as a big step forward in the semi-pro recording scene, although not because of the technology involved (which has been available for some



time), but due to a virtually unknown company having the courage (or foolishness) to pioneer a new recording standard and so bring 'real' multitrack recording into the near reach of any serious musician. Four-track recording has been and still is, a very important format which is ideal for a great deal of work; but for musicians over-dubbing their own performance, it is somewhat inflexible with the added problems of maintaining a good quality of recording and the likelihood of the mastered stereo mix not being 'proper stereo'. Eight track recording would ease most of these difficulties as long as it does not bring other problems due to the format, track width or cost/performance compromises. It should be said at this stage that the A-8 does seem to have avoided most of the possible problems, although certain compromises have been made for cost reasons.

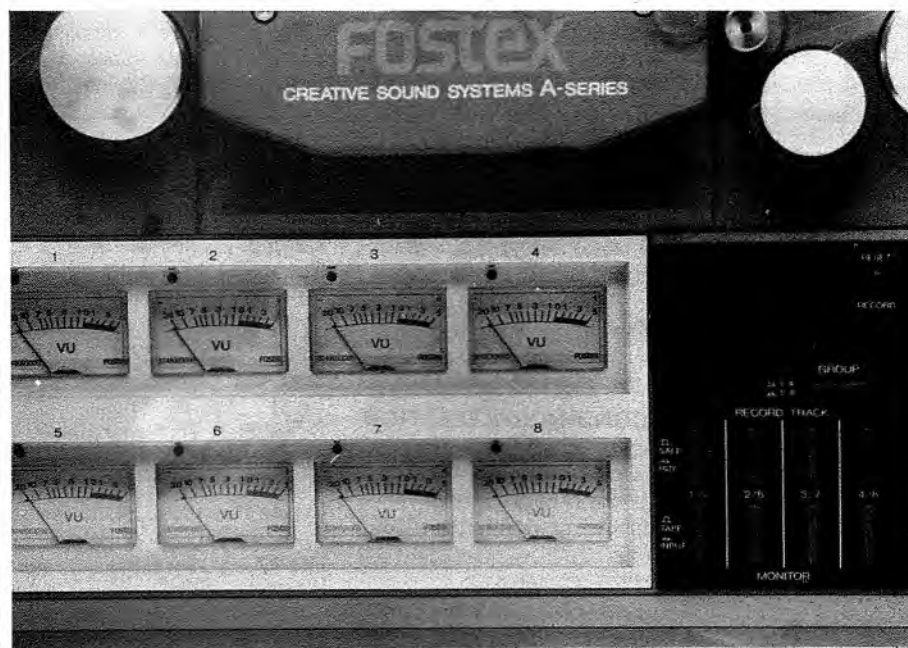
Having seen the publicity pictures with the A-8 loaded with metal reels, I had assumed that they were 10 $\frac{1}{2}$ " reels. Seeing the machine in the 'flesh' I was amazed at how compact it was with those metal reels being revealed as 7 inchers. This is the maximum reel size that will fit the A-8 and so restricts the playing time available. A 7" reel will hold approximately 1200ft of standard play tape and at 15ips this will last about 15 minutes. Within the intended field of use of the Fostex this is not necessarily a problem but it is a compromise which allows large savings to be made in the type of reel motors used as well as the size of the chassis. The actual dimensions of the A-8 are 14" wide x 13 $\frac{1}{2}$ " high and 8" deep to the top of the headblock.

Construction of the A-8 uses a lot of plastics with all the casing, except for the control panel, being a tough grey plastic which actually appears to be quite tough and certainly looks attractive. The grey plastic is

complemented by the use of a dark grey control panel, silver meter panel and Fostex logo and trimmings in orange — a design that would not look out of place in a domestic surrounding — a fact that often has to be considered. The use of these lightweight materials has also made the overall weight of the A-8 only 29lbs which, together with the dimensions, makes it easily portable. A complete 8 track system will fit into almost any car with no problems.

TRANSPORT — The transport is fairly simple and basically symmetrical around the headblock if we disregard the capstan. Tape leaving the feed spool passes under a moving tape guide (which also controls the tape tension), over the supply idler roller, under the headblock, between the capstan and pinch roller, over the take up idler roller, under the take up tension arm and onto the take up reel.

Tape spools are held in place by a simple but seemingly effective system. There is a standard centre pillar and the reel is placed over it. A smaller post fits into one of the holes in the spool in the hub centre and a clamp is screwed down the threaded centre pillar until the spool is held tight. Although basic, it worked and there was no spool slip even under jerky movement. It should be pointed out that certain reels may not fit this clamp system if they don't have provision for the smaller post. For example, on a BASF reel I had to strip away part of the spool label to clear a hole for this fitting that is normally covered by the label. The machine is, I believe, supplied with one empty metal reel, and this performed very well. Unfortunately not all plastic reels are made to the same tolerances, and this can lead to the tape binding on flanges of spools etc. This is of course a problem for the spool manufacturers and not Fostex, but a wise purchase could be



creative technique.

Tape position is indicated by a four figure Led counter. This counts approximately in seconds. Used in conjunction with the return to zero it becomes quite indispensable when engrossed in recording. There is also very little slippage during use with the tape positions being located very precisely, despite running from opposite ends of the reel.

THE ELECTRONICS — There are very few adjustments or controls to be altered on the A-8. This is partially due to the intention of making it a practical musician's tool and the fact that it is a two headed machine. The headblock contains an erase head and a record/replay. This is a very sensible cost cutting move, as a separate play head is generally only used if the sync response from the record head is inadequate. The other uses would be for monitoring off-tape (something the user/musician is unlikely to want to do while playing and recording himself) and during alignment procedures, but it still remains a legitimate compromise with little loss of facilities. There are therefore no sync controls etc. Below the tape counter there is a bank of nine switches. The lower row of four select line-in or out, while the upper row switch the tracks between safe and ready. The A-8 has the capability of recording only on four tracks at one time. For 'personal multitrack' this would rarely be any problem — how many times would you record more than four tracks at a time if you had the opportunity? The record tracks are grouped as 1-4 and 5-8. Selecting which group is recording is achieved by the group switch just above the other switches mentioned. These switches will then refer only to the tracks in the group selected.

There is a full compliment of eight VU-type meters, each with an Led that flashes when that track is selected for record, and remains on when in the record mode. With this indication it is impossible to make a mistake as to which group is recording at what time. The group not selected for record is however available for replay.

Certainly one of the prime reasons for the standard of performance that the A-8 achieves is the Dolby C system. This is the first time I have come across it on a reel to reel machine, and the results are certainly very impressive. When noise reduction systems are placed internally it is difficult to separate the noise reduction from the machine and their interface, but in this case it

a couple of their metal reels to avoid this problem, as these are made to better tolerances.

For the transport to function both the tension arms have to be under tension or the transport will switch off. A loop thrown either side of the headblock will cause this to happen and it made a good safety precaution. The tape movement is well controlled and is actually unlikely to throw loops, but sometimes reels touch an obstruction and do this.

The headblock is clear of fiddly threading and the tape can just be looped under and will fall into the right path when the tension is taken up. The only error you could make is to have the headshield for the record/play head up and the tape go over it rather than under. There is no fool-proof method of avoiding this mistake, but the position of the operating lever makes it quite clear enough regarding the position of the shield.

The capstan pinch roller is almost completely enclosed except for the section in contact with the capstan itself, and this will further protect against knocks while the tape is in motion.

For location of positions in the tape while in fast wind modes, there is a mechanical lever on the headblock which lowers the tape onto the heads, but it only remains there while the lever is held in.

The actual transport controls are situated in the bottom right of the front panel. They are feather action switches of a long, thin design that are used throughout the Fostex range. They do however have enough

of a mechanical feel to them so that you know the electronics have 'connected'. There is full logic control between the various modes and it is impossible to fool it, so tape should be safe even in inexperienced hands.

There is a somewhat unusual feature for a low priced tape recorder on the Fostex range — 'return to zero'. When this button is pushed the tape will be fast wound to zero on the tape counter (although the logic does not start slowing the tape until it has passed through the zero position and so it generally overshoots by a second or two but this is actually useful as it gives a slight run up time to the recorded piece).

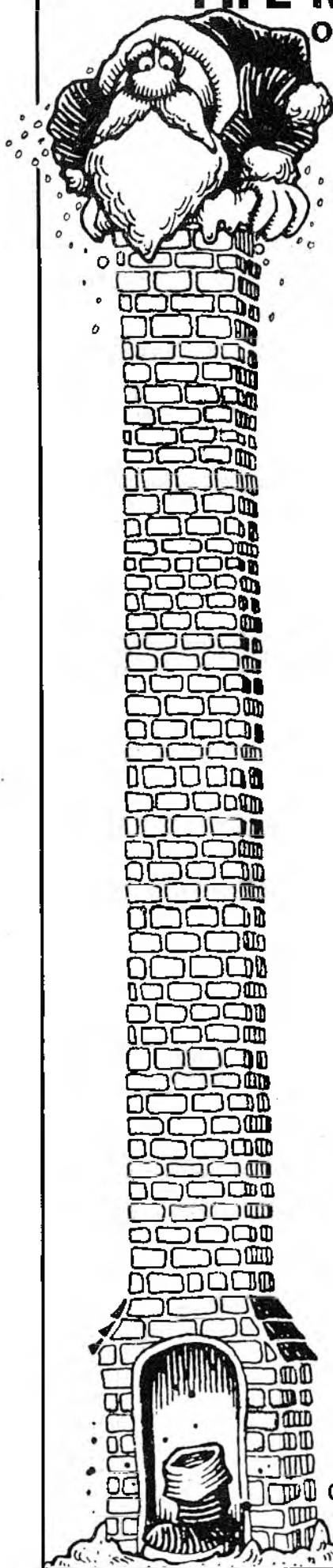
The A-8 is a single speed machine — 15 ips only. This is the most common multitrack tape speed anyway so it is really of little hardship. There is an integral varispeed control offering $\pm 10\%$. I would have liked to have seen this percentage increased to 13 or 14 and allowing pitch changes of \pm one whole tone which is often musically useful. The varispeed control has an indentation at the off position so that switching it out is positive.

There has been some thought given to editing on the A-8 with its easy and clear access headblock and the edit function which turns off the take up reel motor and allows the spooling off of unwanted sections. Operation of this mode during fast wind turns the transport off. Editing is actually another bonus on the A-8 as few musicians would have felt inclined to edit with the more difficult and expensive $\frac{1}{2}$ " or 1" tape of the other formats even though it is a very

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works very well. The Dolby can be switched out on all tracks simultaneously if desired, but the A-8 becomes a little too noisy for more dynamic recording. With the Dolby C in-circuit, really good signal-to-noise results can be obtained if reasonable modulation levels are maintained. There doesn't appear to be any of the shortcomings of the Dolby B system, but I believe that I could detect a slight 'tightening up' of the recorded sound which for most of the music likely to be recorded on the A-8 I would regard as beneficial. This may or may not be an effect of Dolby C, and the only way to be sure would be by using an external unit for evaluation.

The underside of the casing can be removed with a little difficulty to reveal comprehensive alignment adjustments. The informed user should be able to maximise the performance of the A-8 with little difficulty as the manual gives detailed instructions.

The rear panel contains four input phono plugs, 8 output phono plugs, multiway remote transport socket and a remote record control. There is one annoying point here though. If the standard phono plug with moulded cable is used to connect the A-8, there is not enough clearance to operate the recorder horizontally without it resting on its cables. Horizontal operation is quite a popular mode of use and this could do with some adjustment to permit it without having to resort to books etc to increase clearance of the cables.

IN USE — I was very pleasantly surprised by the standard of recording from the A-8. The Fostex catalogue says "In all honesty, the A-8 may not sound exactly like a \$50,000 studio machine," so I prepared for the worst. Used carefully, however, it is capable of some very good results.

To fully test it, I took it into a studio with me, transferred a mix from a full-blown 24 track recorder onto four channels of the Fostex and then over-dubbed on the remaining four tracks. There was some deterioration in sound quality beyond that which you might expect from a top quality studio machine on a copy, but not by any means the amount you would expect when the prices are compared. I am not actually suggesting that the Fostex could replace a studio machine, as the work loads expected of the machines are rather different, but as an exercise it was quite illuminating.

For home use the A-8 was excellent

enabling quick and good quality demos to be knocked up very easily. It was possible to fit a complete 8-track system on a single shelf — the A-8 plus the other items reviewed here.

If you sit down and look for breakthrough and slight bias leakage between adjacent tracks then you may well find it, but not at any level that would interfere with the real use of this system. Normally points such as that would worry me, but in this case I think they have to be viewed in the wider context of a versatile

and promising machine. To confirm this attitude I asked several musician friends to record a demo on it and see how they got on. The unanimous verdict was that what very slight deficiencies in performance there were should be discounted in view of the flexibility and potential at reasonable cost.

CONCLUSION — Definitely a machine to be recommended and which may completely revolutionise what becomes expected of a home-demo recording.



FOSTEX A-2 MASTERING RECORDER

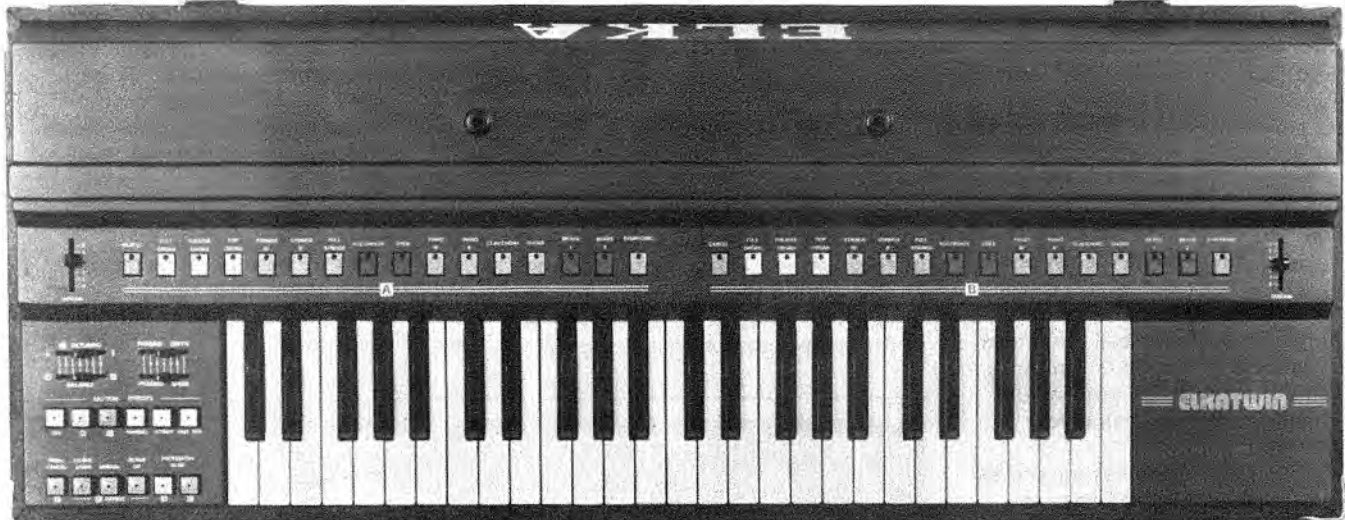
At a single glance there appears to be little difference between the A-8 and A-2, and during the time I was using them I always had to take a second look just to confirm that I had picked up the right machine. Dimensions of the two machines are identical and the fact that the A-2 is not large by 1/4" two-track standards only underlines the achievement of Fostex in squeezing an 8-track into the same space. The construction, materials used and the principal design points are also the same as for the A-8, so I will not cover them again but refer you to the relevant sections of the A-8 review.

The uses to which an 8-track and 2-track are put differ, and so the differences in features between the two machines reflects this. On the transport side, the only difference on the A-2 is the dual speed control. The slide switch next to the edit switch

allows the user to select 7 1/2 ips or 15ips operation, which are the most common speeds required for masters and copies. The Led tape counter, being an elapsed time readout in seconds, doesn't alter with the tape speed selection.

Unlike the A-8, the A-2 has three tape heads: erase, record and play. As the track width is quite standard 2-track, the heads appear completely standard. With the extra head, off-tape monitoring is possible and switching for sync recording is required. The switching for these modes is contained on the panel under the tape counter. The top row is for the left channel with the right immediately below. The four switches on each channel are record mode (ready), line in, sync and repro. Just above these switches is another labelled Meter which can be used to switch the meters from following the signal off-tape at the calibrated output level, to follow the line out level setting following the output control.

ALOT MORE SOUNDS FOR ALOT LESS POUNDS!



ELKATWIN 61

The sound generation for the polyphonic effects is accomplished by two identical sections, A and B, which are totally independent from each other, although obeying the same keyboard. A and B are completely polyphonic, (up to 49 notes each), thus imposing no restraint to sustained arpeggios, such as with Piano, Clavichord, Strings, etc. Each of the two sections has 14 presets: Organ 1, Organ 2, Organ 3, Strings 16, Strings 8, Full

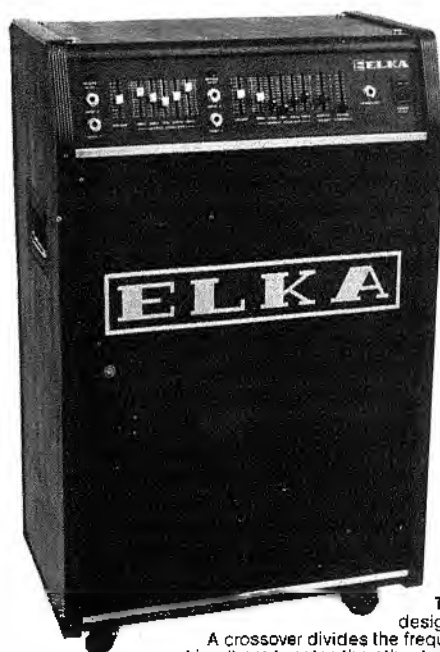
Strings, Accordion, Vibes, Guitar, Piano 16, Piano 8, Clavichord, Brass 1, Brass 2. Each section or both may be sent to a built-in Symphonic Chorus circuit and/or a built-in electronic Tremolo/Chorale/Phasing system. Phasing speed and depth are externally adjustable. Each section or both can receive a glide effect, controlled by a foot switch. Each section has a separate sustain control. There is a balance control between A and B. Section B has a fine detuning control to achieve far greater realism with almost all polyphonic effects. It also has an octave down/up selector and a swell

pedal cancel switch (so that only section A may be controlled by the swell pedal, thus allowing a whole range of new, fascinating sound effects). The Bass section is monophonic with left priority and a range of 1 or 2 octaves (c + b). It includes Base Guitar, Tuba, Bass 16, String Bass, and has independent volume, sustain and tone controls. 4 phone jack (1/4") outputs: 1) General - 2) B - 3) Bass - 4) Elkatone (organ presets for tone cabinet). When a plug is inserted into output 2 or 3, the corresponding channel is excluded from output 1. When a plug is inserted into output 4, all organ presets are excluded from outputs 1 and 2.



X-50

9 drawbars: 16' - 5 1/3' - 8' - 4' - 2 2/3' - 2' - 1 3/5' - 1 1/3' - 1'.
7 presets: Full Organ, Vox I, Vox II, Vox III, Theatre, Bright, Jazz.
Percussion 5 1/3' - 4' - 2 2/3' - 2'.
Percussion decay and volume controls.
Additional effects: Tube distortion, Noise attack, Rotary off/on, slow/fast (electronic, built-in).
External controls: Master volume, treble and bass tone (slider), Rotary speed adjustment (slider), Tuning (knob on the rear panel).



THE SIDEKICK 32

WALTZ, SWING WALTZ, TANGO, MARCH, MARCH 6/8, MEDIUM FOX, SWING FOX, ROCK 'N' BOOGIE, SLOW ROCK, BLUE'S ROCK, DISCO 1, DISCO 2, SAMBA, BOSSA NOVA, BEGUINE-RHUMBA, CHA CHA may be selected in either A or B, thus bringing the actual number of rhythms to 32. For each of them, a drummer's break is available by pressing a remote foot switch or a front panel push button. A slide control is provided for balance. If you set it all the way up you hear only the cymbals, hi-hat, cabasa, brushes and a muffled bass drum. All the way down, instead, you hear the snare drum, tom-tom, rim shot, cow bell, bongos, conga and bass drum. On a middle setting you hear all instruments together.
OTHER CONTROLS
Volume, Tempo, Downbeat indicator, Upbeat indicator, Start/Stop toggle switch (front panel), Stop/Start remote foot switch, Break remote foot switch, Break push button (front panel), A/B Rhythm variation selector.

R.M. 140

The new Elka R.M. 140 is a compact, heavy-duty amplifier designed for general keyboard purposes.

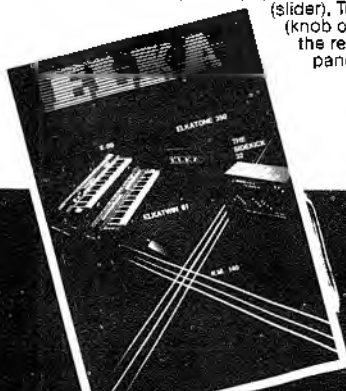
A crossover divides the frequencies in 2 ranges: one is reproduced by a compression driver/horn tweeter, the other by a wide range woofer mounted in a bass-reflex enclosure.

Elka R.M. 140 features 2 separate input channels. Each of them has 2 input jacks (high and low sensitivity) and 6 slider controls: one for the volume and five for tone equalization, accurately centred at 60 Hz, 300 Hz, 1 KHz, 3.5 KHz, 12 KHz. Also, a reverb on/off switch.

The EFFECTS CHANNEL may be sent to a built-in electronic rotor/symphonic system, whose functions can be commuted through a quadruple remote foot switch with symphonic on/off, reverb on/off, rotor on/off and rotor slow/fast.

A master volume and a reverb slider control are located on the front panel, next to an 8 LED output level display and a headphone jack.

A main amp input jack and a pre-amp output jack are provided on the rear panel, together with a remote foot switch connection socket, a rotary speed adjustment knob and the mains on/off switch.



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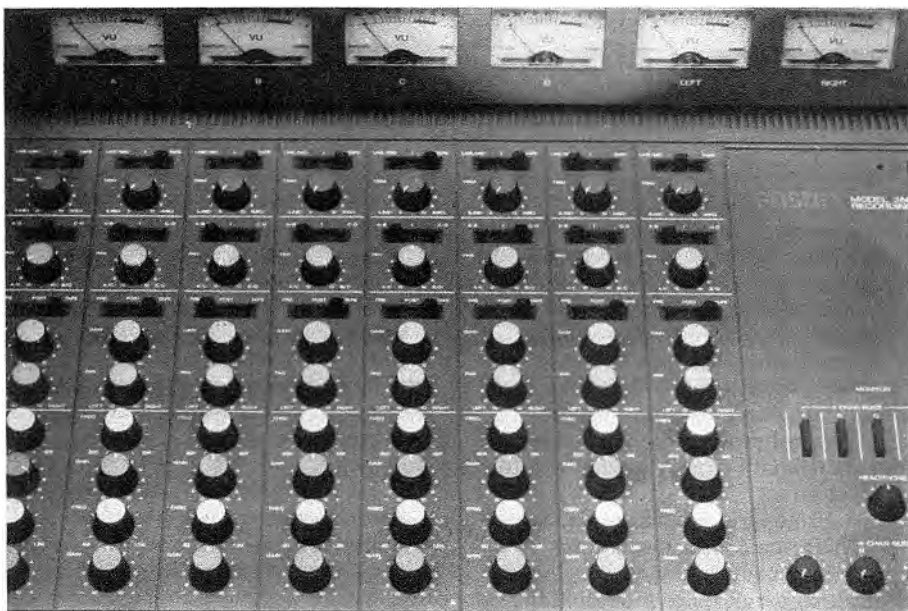
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The meters themselves are VU type with a scale graduated from -20 to +5 dB with the addition of a peak indicator Led at the top end of the meter scale. The other corner of the meter sees positioned a record indicator Led. Under each of the meters are the input and output level controls. These are large dark grey knobs arranged with both inputs under the left meter and outputs under the right. Although there is nothing wrong with this arrangement, and despite the fact that it is quite clearly labelled what is what, I feel that a more logical layout would have been with the input and output controls under the meter that they refer to. Also the knobs themselves are not quite up to the standard of the rest of the recorder. I would have preferred to see a smaller knob with more friction in the rotation movement, as at present it is quite easy to knock and alter the settings when lacing up the tape or marking an edit point. Smaller knobs would also appear less contradictory to the styling, although maybe marginally less accurate to adjust.

On the rear panel of the recorder there are phono plugs for left and right input/outputs, a jack socket for remote record drop-in and a multiway connector for remote control of the tape transport.

There is of course one omission from the A-2 that was most essential for the A-8 — Dolby C noise reduction. It is not equipped with any form of noise reduction which I think is actually a very good idea, as there is little standardisation in noise reduction systems in the musician's end of the recording business, and any included noise reduction may not have been the best for each user. Fostex obviously believe that this is not the case with the A-8 and I think that they are right. This also makes the A-2 compatible to a greater degree outside the Fostex range.

CONCLUSION — The A-2 is a rather useful 2-track that has an important position in the Fostex range as the only professional standard machine. Some of my criticisms of the A-8 will also apply to the A-2, but in general I believe it to be a useful and well designed machine at a very attractive price. In fact the price should be borne in mind when assessing any comparison with other machines as it is very heavily in favour of the Fostex. With its independent L and R controls, varispeed and alignment facilities, I can see it becoming a very common sight in a wide variety of applications.



FOSTEX MODEL 350 RECORDING MIXER

In common with the majority of mixers made by tape recorder manufacturers, the Fostex 350 is intended primarily to service the Fostex range of machines. Whilst this doesn't mean that it is incompatible with other equipment or unsuitable for other uses, it does appear to have been designed as an accessory to the rest of the range rather than competing as a mixer in its own right. Having said that, I must add that it does fulfil its role well and have many good points.

In terms of its appearance, the Fostex is a masterpiece of integrated, good-looking design. The two-tone grey and orange trim of the rest of the range is carried over to the mixer, adding white markings and legends, clearly labelled controls and a basic colour coding system adopted for the knobs, so that those with similar functions have the same colour top. The profile of the mixer has been kept very low, and the top panel is completely flat. In this case, the fact that the panel isn't sloping makes little difference, as all the inscriptions etc are to one side of the controls and are within line of sight without moving one's head. All the switches are large size toggle-type switches which easily indicate their mode with their physical position.

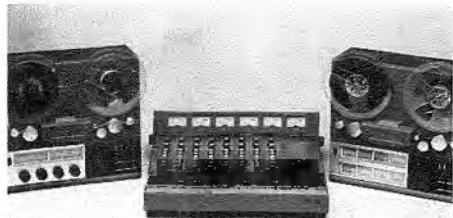
The 350 is an eight channel mixer with four main output busses and two auxiliary output busses. This is all contained within a case 18" wide, 16" deep and a height of 3½" to the top of the knobs. Although not a modular mixer, the top panel is moulded to give this impression. The

layout and facilities on each of the channels is identical.

Each channel begins with a 2½" travel fader. The feel of the fader movement is about average for a mixer in this price range, although some of the channels were better than others. The insides of the mechanism were protected with a simple dust curtain which looks like it will reduce problems in this area. The fader knob is a comfortable and easy to hold design that enables you to move several channels with one hand at the same time. I understand from the Fostex literature that there are fader links to help operations such as this. The side of the knob has a pointer that runs against a graduated scale of 0 to 10, and enables precise repetition of fader settings. The fascia plate of the fader section is dark grey satin finish of metal and will take a slight coloured chinagraph pencil marking very easily, and it may be equally easily removed leaving no 'stain' mark.

By the fader at the top of the travel on each channel is an input overload Led which provides a useful indication of approaching distortion.

Every channel has a two band quasi-parametric equaliser section. Both bands offer ±12dB of cut or boost over continuous ranges of 80Hz to 1.2kHz and 800 Hz to 12kHz. The gain controls have a centre indented position which makes setting the Eq to flat an easy job in the absence of an Eq in/out switch. I would like to have seen a slight improvement in the marking of the graduations around the frequency turnover controls as at present only the extremes of the scales have a Hz value against them. I am sure that



most users would appreciate some of the other graduations being marked with values, so that an indication of what frequencies you were altering could be found. One nice touch on all the knobs on the 350 is that they are centre fixing and so rotate on their own axis rather than the somewhat unprofessional fixing type that rotate off centre.

Next comes the auxiliary mixing buss. With the 350 in the record mode, it is possible to use this facility to produce a mix quite independent of the main section of the mixer. There is gain, pan and input selector for each channel. It is possible to monitor the tape input, or pre or post fade the signal in the main section of the channel. The post fade position is also post the channel Eq. Uses for this aux buss include monitoring of tape, cue sends for musicians (where the stereo panning facility in conjunction with the gain control can be used, to produce two separate mono mixes) and echo or effects sends during mix down.

Above the aux buss comes the pan and simple routing controls. The 350 has 4 main output busses known as

A, B, C and D. The routing switch selects whether the pan control pans between busses A and B or C and D.

The channel ends with a trim control (gain) with plenty of reserve to deal with most types of input, and an input selector to switch the channel between line/mike or tape inputs.

Sockets available for each channel at the rear include standard jack socket for line/mike, phono sockets for tape input, the direct output (available on each channel post Eq) and a pair of phono sockets for an insert point. The latter are normally connected by a removeable bridging plug.

The main output busses are paired on stereo faders for level control. Externally the faders are identical to those on the channels. There is also provision for inputs to these busses externally. The levels of these inputs are set by four controls just above the fader. A common use for these would of course be as echo etc returns during mixdown.

The monitoring selection is achieved by a row of five switches that allow selection of one or all of the four main output busses or the aux buss. There are two stereo headphone sockets in the front of the mixer with a level control on the area above the buss input controls as well as a separate monitor phono pair at the rear.

One possibly useful feature as yet unmentioned is the two sets of

stereo phono RIAA equalised inputs which add to the flexibility of the unit. The outputs of these phono inputs have to be cross connected to input on the mixer, as there are no facilities for selecting them on the mixer inputs.

Available as an optional extra is the 3060 meter bridge. This connects quite simply with two fittings designed so that it can be fitted at any reasonable angle to suit the user. However if the meter bridge is used at angles much greater than 90° to the deck, then it tends to obscure access to some of the sockets at the rear. Electrical connection is made simply by connecting up a 12-way plug to the socket on the rear of the mixer. Although a useful accessory, it is by no means an essential element as the meters on the A-8 can be referred to for most purposes and the meter bridge added at a later stage.

Although the external case is largely plastic, the base and the internal metal frame make the 350 fairly robust. Construction electronically is good, with virtually all the components mounted on a single pp board which is marked with component numbers for identification.

At the time of this review there was no manual available but this should not be an obstacle to using the 350 effectively after about 30 minutes experimentation.

Keith Spencer Allen

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ON TEST

PROPHON MX16A

THE SUBJECT OF THIS TEST IS A little out of the ordinary in that I usually look at combos, guitar amps and the like. This Prophon unit intrigued me a lot, so I thought it was worth more than just a second look. However, a word of explanation first.

To those of us familiar with PA systems (even the smaller ones) the multicore cable umbilical between mixer and stage is as necessary as the rest of the system. Now multicores pose a number of problems, the least of which is that they are very expensive. The multicore is really just how it sounds — a lot of cables strung together into a common sheath. Even when using balanced line mikes there is a limit to the maximum permissible length before hum and, more especially, interference problems become too severe.

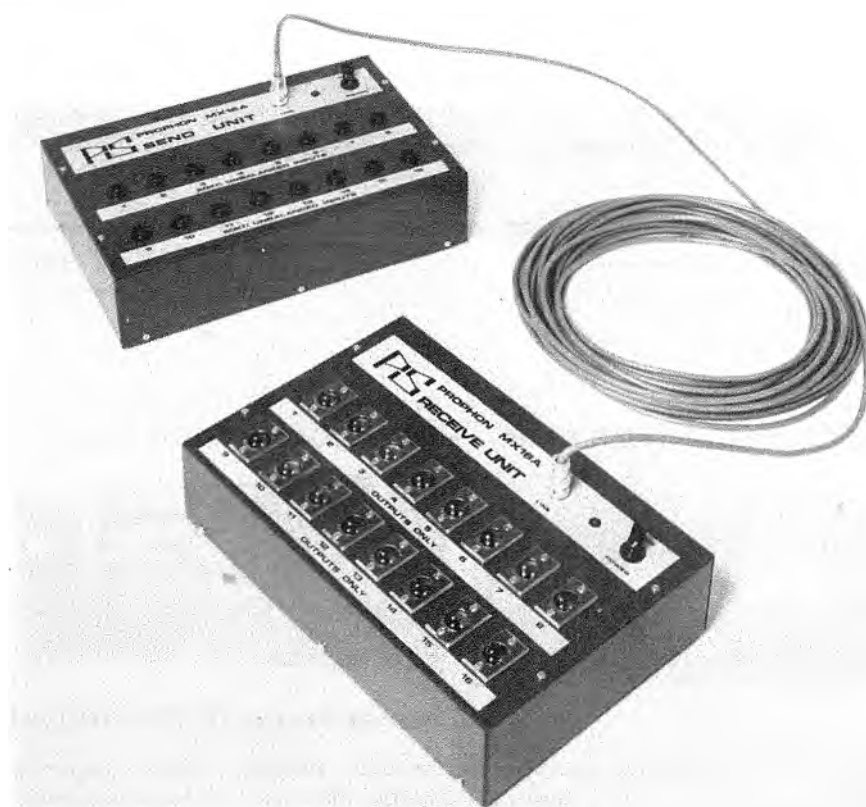
A novel and cheap alternative to this multicore is the Prophon system. This consists of a stage and mixer box connected by a single co-ax cable. The boxes are rectangular and constructed from bent sheet steel for extra strength. Each box measures 12" x 8" x 3" and is finished in a distinctive mauve and orange paint scheme which I presume is so that it can easily be seen in the dark on stage.

One unit is called the send unit and the other is called... yes you've guessed it, the receive unit. Between the two is a standard TV type co-ax cable. This cable may be any length up to 200 metres. Each end of the cable is terminated in a BNC type connector. On the boxes themselves are the 16 connectors for the 16 channels that this Prophon system can handle. On the sample supplied these were all two pole jacks. A mains on/off toggle with neon indicator lamp are also provided.

A point worth bearing in mind is that both boxes require power as this is an active system as opposed to passive. This means that a mains feed must be found on stage as well as back at the mixer end.

In essence the system is extremely simple. At the send end the 16 inputs firstly go into 16 pre-amps to increase the signal level. These 16 signals are then sampled in a time division multiplex system. It sounds complex but what it boils down to is that each of the 16 signals is sampled in turn at a very high frequency and at the other end demultiplexed to regenerate the 16 signals.

As already mentioned the particular unit on test was fitted with 2-pole



unbalanced jack inputs. There are other versions to cater for low or high impedance matching and for balanced or unbalanced working. The receive unit for every version is the same in that it is unbalanced and provides a signal at high level — this means it can drive bal. or unbal. inputs as it would be used close to the mixer. On the low impedance versions there is an extra 20dB of gain boost at the send end to compensate.

Having got a little bogged down explaining how the system works I hope you are still with me because I am very impressed by the way in which it did work. OK, so it is an inexpensive system and there are limitations that have to be borne in mind but as far as I am concerned the advantages in terms of simplicity of operation and tidiness more than make up.

There is one major advantage, of course, which is for those musicians who use unbalanced high impedance mikes in their PA systems: there simply is no way normally of extending mike cables without serious problems of hum pickup, noise and loss of frequency response. With this Prophon unit all the high impedance mikes are plugged in at the stage end and appear at a higher level at the mixer end.

So what are the limitations? Well... the two most obvious problems are signal to noise and crosstalk. The dynamic range of the system was measured at 78dB which is the difference between maximum output from the unit before distortion and, at the low end, the residual noise. In practice this dynamic range was sufficient. With a low signal output from

the microphone the noise was a little high but to be honest probably no higher than many of the good portable PA systems around. The crosstalk varied between at best 36dB and at worst 27dB on adjacent channels. If the signals being handled by the Prophon needed to be totally isolated then, of course, it would be a problem but on the several occasions that the unit was used the crosstalk was not even noticed (there was more spill between mikes).

The unit on test was unbalanced and would accept a signal of 0.7V rms which means that as well as mikes it would handle line level as well.

The two units were used on a number of occasions with a small 300 watt PA system with 12 channel stereo mixer. All the mikes were unbalanced (as were the inputs) and for the very first time it was possible to place the mixing console a long way back to balance from a reasonable position.

As you may have gathered my impressions of the Prophon system were very favourable. Considering a price tag at under £200 this I would have thought is well within the price range of semi-pro bands and is a lot cheaper than conventional multicores. In the professional PA field it is quite likely that purists would tend to stick to normal multicores to obtain best noise and crosstalk figures but I would hazard a guess that if this device were used it would save a lot of time, effort and cost and no-one would notice the difference. Finally points that must be in Prophon's favour are that it is British designed, British built and there is nothing else like it on the market.

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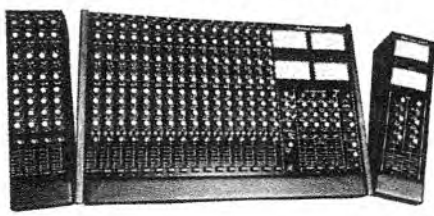
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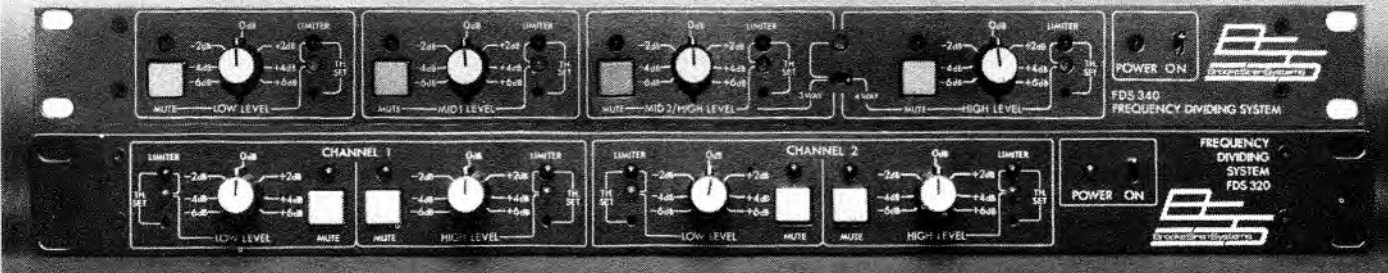
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STUDIO PROFILE

HERNE PLACE STUDIOS

A FEW WEEKS AGO I FOUND myself being hurtled down the A30 towards Sunningdale, near Ascot, Surrey, by Johnny Mars' manager Gary Mann. The reason for this is that Johnny recently went into Herne Place Studios to record and was so enthusiastic about the place that they decided IM&RW should take a look.

Herne Place is the most likely looking studio. The house (formerly 'The Manor House') was built in 1752, and used to belong to an MP whose portrait now hangs in the hall. Next to this is a plan of the house, which may begin to give you an idea of the size of the place. On arrival you draw up in front in the circular driveway. You can't really set off inside on your own until you learn to recognise a few landmarks with which to pinpoint your position from time to time. The house is beautifully furnished giving a very pleasant and comfortable atmosphere indeed, and until you actually walk into the studio it is perfectly possible to completely forget why you are there.

The grounds (you can hardly refer to them as the garden) are tended by one valiant chap who, at the time of my visit, was laid up in hospital with tetanus but, they assured me, he was recovering nicely.

The interview was just a bit perplexing as it was almost impossible to get any sense out of them — the atmosphere is very cheerful and relaxed to say the least. Combine this with the idyllic setting and you have a perfect working environment. This fact was proved by the band who were in, a Swiss band called *Flaming Dream*. They were getting tracks down at a tremendous speed, with the able hands and ears of Chief Engineer John Acock at the controls.

The studio is owned by Eddie Hardin of the Spencer Davis group. He bought the house about six years ago when it was nearly derelict and set to work renovating and restoring it. There are around 28 rooms and they have all been done really well. The studio has now been working for just over a year.

Eddie found himself in the enviable position of being able to operate without any publicity whatsoever. They have been kept busy constantly



since the beginning with their fame spreading purely by word of mouth. Why did he build a studio anyway? "Because it seemed like a waste of money using other people's!"

The rooms were designed primarily by Eddie himself, with the aid of acoustic consultant Ralph Cornforth. The main recording area is quite live. The control room is on the small side, but nevertheless well thought out. The desk is a Trident Series 80. They also use the Trident 24-track machine with autolocate, which they are very pleased with indeed. In fact they received the very first machine ever made. The monitors are Buckingham's. Ancillary equipment includes a Lexicon Digital Reverb, dbx Compressors, Lexicon Harmoniser, Delta Lab Flanger/Delay, and a Scamp Rack filled with noise gates, De Esser, Time Delay Module etc etc. The 2-track machine is an Ampex ATR.

There is a third room which has a beautiful Bluthner grand piano as its centrepiece, and a view out across the grounds. This room is more like a comfortable drawing room than a recording room, and continues the relaxed theme of Herne Place. The sound is a bit deader than the main room. In addition to all this there are mike lines downstairs in the stone cellar for a good hard live sound, eg for drums. They like to be adventurous with their recording techniques and have even ventured into the garden for a vocal sound before now!

There are a few keyboards lying around — an ARP 2600 ('The Epic Model'), a Fender Rhodes, and a Hammond C3 with two Leslies. Other equipment knocking around includes "Some ancient Marshall stacks in the cellar".

If you are prepared to risk getting lost down in the vaults, there is a

pool table in one room, and various corridors and stairs later a snooker room.

Herne Place is not a residential studio, mainly because Eddie thinks it is not conducive to good work since you never feel as if you have finished if you don't actually leave the house, and you tend to waste quite a bit more time. However, there are a lot of little hotels in the immediate area of various price and quality, because of its proximity to Ascot. There are also many eating places, although the pub next door does quite a good line in food as well as booze — so you can always nip out there for a quick one.

The studio's first clients included Johnny Mars, as mentioned earlier, Renaissance, Sundance, Mike Hurst, and Ray Spencer. The work has involved mainly albums with just the odd single thrown in. I didn't manage to even get a clue as to what the rates are. It seems that they fluctuate entirely at Eddie's whim! He is very keen to build up his own production company and is also considering going into publishing as well. No doubt we shall hear more of this in the very near future.

Eddie gives the impression of knowing very well what he is doing at every stage of the game. He is very patient and seems to time things carefully. His reputation is recommendation enough, but if this is the first time you have come across Herne Place, maybe you should check it out. Their telephone number is Ascot 26639 and bookings should be made on (01) 937 3130. The brochure is very informative and gives a good idea of what the studio itself is like as well as the house. It also gives a map of how to find it!

Janet Angus

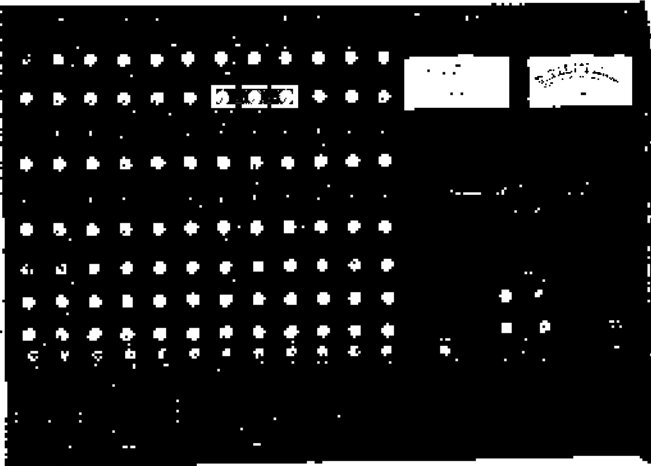


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EDDIE VAN HALEN

TALKING SHOP WITH EDDIE VAN Halen is an enjoyable though slightly odd experience. The reason that it's such a pleasure is the same one that makes it strange; Eddie may be the king of rock guitar as far as the fans and critics are concerned, but from his viewpoint he's just another guy that likes to play the instrument.

His rock & roll dreams were there from the beginning. But being a guitar hero wasn't necessarily part of it. In fact, he started out on drums while his brother Alex, Van Halen's drummer, started on guitar. Eddie is not without ego, and when pushed to admit it, will own up to adding something new to the rock vocabulary. It's just that Eddie Van Halen did not aim to make his

I knew Clapton's licks inside out. I had a group called Mammoth, which was a junior Cream

mark with a killer's instinct. Rather, we ordained a quiet easy-going guy whose greatest joy happens to come from playing balls-out rock guitar.

Without a lesson in his life, unless you count the endless hours spent copping every breath Clapton breathed onto Cream records, Eddie tapped his own awesome natural ability to play with youthful exuberance and wild imagination. To his surprise, the result was a further stretching of the elastic boundaries of what we call the Blues.

I'm The One from the first "Van Halen" album serves as an 80s textbook for rock guitar. The contents include unrestrained energy pumped into liquid hammer ons, splintered harmonics, tremolo bar contortions, and foot to the floor deliveries with an eye towards reshaping the punchline. Other excellent chapters include *When Push Comes To Shove* from *Fair Warning* and *Spanish Fly* from the *Van*





When I stumbled onto the vibrato bar, that changed my style considerably

Halen II collection. *Shove* has a Grand Prix of a solo with equal amounts of finesse and speed. It's the aural equivalent of watching the "S" bends on a race track, and serves notice that you can enter Jeff Beck territory without sounding like a copy. *Fly* is a rave up on the nylon string guitar.

Eddie shows his innocence by describing the origin of the piece: "It was New Year's Eve at Ted's (Templeman, Van Halen's producer) house, and I was drunk. I just picked up an acoustic guitar and started playing. Teddy said, 'So you can play the acoustic guitar too! I'm thinking, 'What the fuck's the difference?'" He doesn't realize that *Spanish Fly* shows his dazzling sound and approach to be independent of the electric guitar, amp, or devices. It is the unadorned gifts of Eddie Van Halen that receive this praise, not some product of fuzzwhapowerboosting.

Amsterdam born and LA bred, Eddie started with the piano. Though outwardly successful from a classical point of view, rock was king and Eddie wanted to join the court. His muscles, designed for speed, not endurance, eventually chose the guitar over the drums. With the British Blues invasion in full swing, Page, Beck, the MC5 and early Beatles made their impact. But like most rock guitarists of the late 60s, for Eddie Van Halen, Clapton was God. "I knew his licks inside and out," he sparkles with enthusiasm. "Alex and I had a group called Mammoth, which was a Jr. Cream."

Discarding those early licks and coming into his own was never a conscious decision. Looking back Eddie says, "When I stumbled onto the hammering things and the vibrato bar, that changed my style considerably. I was having more fun getting weird noises with this than playing Clapton licks. I came up with

the hammer idea by playing in the key of E and doing a triplet on the B string without picking. I thought if I had a long 6th finger on my left hand, I could do it anywhere on the neck. I remember sitting in my room experimenting with the idea.

"This was years before the first album. I remember we used to play at the Whiskey in L.A. and I would do an "Eruption" type solo and have to turn my back to the audience. There would always be these clowns from other bands trying to see how I did it. It doesn't take that much practice to get it. It's more a matter of knowing the scales and notes." This hammer-on pull off technique, used with harmonics and the funk slap technique

of bass players (as heard on the intro to *Mean Streets*) is Eddie's most visible contribution to the electric guitar thus far.

Van Halen, the group, (David Lee Roth, vocals; Alex Van Halen, drums; Michael Anthony, bass; and Eddie) started as a backyard party band that charged a buck a head to get in. At times the crowds swelled to over 1,000. It was obvious their brand of high voltage rock would also spill beyond the confines of the clubs on the LA strip. No less an experienced hand than Gene Simmons was excited enough to finance their demo tapes. After catching a set at the Starwood Club, producer Ted Templeman and Mo Ostin signed them up with Warner Brothers. The concert halls and cash registers haven't stopped ringing since.

Of their four albums Eddie rates the first, *Van Halen*, and their latest, *Fair Warning*, to be equal from a guitar playing point of view. They contain the best he's put to wax. *Van Halen II* follows with *Women and Children First* the least guitaristic of the bunch.

All but *Fair Warning*, which is the best sounding, are as good as live from a production point of view. "I agree with you, *Fair Warning* is the best recorded album we've done." Eddie gathers his thoughts and then goes on to say, "I think I played well on that one, but I don't know why. I spent more time on this album. I did a lot more overdubbing than on any other record. I got tired of the guitar always coming out of the left side, like some old Beatles recording. The other three albums were recorded live as a trio, with the vocals added later. The reason I never overdubbed before is because I can't stand playing without the guys. I used to think I soloed better if we all played at the same time, so the guitar solo was always on the same track as the rhythm section. *Sinner's Swing* has the only live solo on *Fair Warning*.

On stage or in the studio, Eddie's is a make-your-own guitar recipe. His professional career began with a '59 Strat, but it buzzed too much and lacked balls without using the "fuzz garbage" he's never liked. Interested in the vibrato bar, Eddie switched to an ES-335. Told he looked like Roy Orbison, he returned to a Strat, this time installing a humbucker. "The sound worked," he recalls, "but Fender wood is cheap. They use alder. I found out about Charvel, which makes its bodies out of ash, a denser wood. So I made my original red guitar and decided to rear-load it. It's still my favourite guitar."

"It cost about \$185 to make. I bought the body from Boogie Bodies in Seattle for about \$50. Their necks cost anywhere from \$80 to \$100. I use unfinished maple because I like to feel the wood. I only use one volume knob by accident. I just didn't know how to wire them up with the tone control. Then I discovered I actually like the

sound a little better. You get more highs. For my pickup I use an old Gibson PAF or the Seymour Duncan model."

"I don't like the front position of any guitar except a Strat," he said, explaining his preference for using only one pickup. "I've got a second pickup in my red guitar, but it's not wired up. In order to get the neck pickup to sound the way I like it, I have to adjust the tone of the amp so trebley that the bridge pickup sounds like shit. Another reason is that the more wire you have inside your guitar the less output it has. It might be a psychological thing, but to me it makes a difference."

Asked how he decided where to place the pickup, Eddie responded, "I measured it with my finger. It's about an index finger and a half forward from the bridge."

"In the studio, I use a very old original Fender tailpiece with a brass nut. I put 3 In 1 Oil on the nut so it stays in tune when I use the vibrato bar. The way you wind your strings can also make a difference. I'm talking about the angle of the string when it goes over the nut to the tuning peg. If you wind the string down too far you've got a lot of tension on the nut.



I only use one volume knob by accident. I just don't know how to wire them up with the tone control.

When you bring the vibrato bar down, the string will usually go sharp because it sticks. The more tension you put on the nut, the less it's gonna stay in tune."

"Live, I use three guitars with Floyd Rose tailpieces. I don't use them in the studio because they're hard for me to tune. You'd think it would be the other way around. But it gets a slightly brighter sound that I prefer live. With the Floyd Rose bridge you have to boil the strings in water for 10 minutes before putting them on. It's to stretch the strings out. The whole thing behind this bridge is that you clamp the string down on the nut and the tailpiece side. That way you can take it down or pull it up and it won't go out

of tune unless the string stretches. When you boil them you also clean them. But I prefer older strings to record with because I like a muffled tone in the studio. "The specs that round it out include Schaller tuning pegs and a set of Fender .009 strings.

His favourite amplifiers are three old Marshalls. They're augmented by twelve new 100 watt heads that have been recorded to the older specs. Homite Voltage Regulators also help shape the sound. The amps power four 8 x 12" cabinets with Celestion speakers. For recording Eddie uses an old standard Marshall top and 4 x 12" cabinet.

Asked if tonal shaping isn't lost in the arenas, he responded by saying, "It's more for my personal enjoyment. Half the kids out there don't know what tone means. You can get my kind of sound without hurting your ears. Most people just crank up the high end which is like cranking your car radio all the way up. It distorts and sounds loud, even though decibel wise it isn't."

"You can also turn up your home stereo so it is loud by decibels, but it won't sound that loud. I crank everything all the way up but I have my guitar built compatibly to get the tone I like." By this he means a less powerful pickup is matched with a more powerful amp and vice-versa.

Getting new sounds by using different guitar techniques, not boxes, is of prime importance to the 25 year old guitarist. His pedal board is spartan by today's standards. It includes two MXR Flangers (in case one breaks down), an MXR Phase Shifter, an Echo Plex, and a Roland Chorus Echo. "I don't use much except the echo. The strangest toy I've used has been the Electro Harmonix Mini Synthesizer. (Heard on *Sunday Afternoon In The Park*.) That sinister growl is a Mini Synth going through the Marshalls!"

With the band thinking of doing a live album, Eddie ends our conversation by explaining his attitude towards the stage. "I don't consider it work," he said with a smile. "We don't work, we play music. So many bands that open for us say 'Aw shit, I've got to work again tonight!' They get too fucked up the night before. I've stayed up for four days with no sleep at all, no pills, and no drugs. I got on stage and played great. That's because when I'm on stage it's the high point of the day. It's like stepping into another world. I want the audience to have a good time and enjoy it." Reflecting further, he states, "I never imagined that we would get to where we are this quickly. I can't relate to all this star stuff. Whatever I've done to help the guitar wasn't intentional. I play out of enjoyment. I have fun playing. It wasn't like I set out to leave my mark on the world." Who is going to tell him it's too late?

John Stix

DEAN MARKLEY

MAN OR MYTH?

"THE WORLD DID NOT NEED another guitar string, but the World does need a *better* string," so quotes Dean Markley, the man behind one of the world's most popular guitar strings. To many guitarists, Dean Markley is the name of their favourite strings but Dean does exist as a person, it is not just a made up name. One advert uses the slogan "Would you put your name on something you weren't proud of? Neither would we. Dean Markley Strings". This sums up the feelings behind Dean Markley strings — a high quality product that will enhance any guitar.

Dean says he is a farm boy at heart and certainly his labels on the different types of strings betray this with pictures of barns, moonshine, jazz bands, farm animals, old fashioned living rooms etc. Each label has a lot "going on" in the pictures. For example a clock set at 12.00 for the Twelve String acoustic set. If you haven't seen a Dean Markley strings packet yet check out your local store for what must be the most imaginative strings packaging by anyone.

Dean started "Dean Markley Music" with \$2,500, one used Telecaster and a used Fender Bassman head. The shop he bought was in Santa Clara and the previous owner agreed to leave his stock in the shop for 30 days — anything sold Dean paid him for and the profit went into more merchandise. Dean learnt early in the game that he could use small ticket items such as strings and sticks to build traffic and profits. Dean estimated that if he could move \$3,500 worth of merchandise in the first month he'd be able to pay all the bills and stay in business. Dean did \$10,000 in his 600 foot square shop in that first month!

The professional musicians who patronized Dean's store and those who had become his friends — including Jefferson Airplane/Hot Tuna guitarist Jorma Kaukonen — began complaining

about the spotty quality of their guitar strings. The guitar boom of the 1960s made strings a huge business and obviously some manufacturers were having a tough time keeping their products consistent. Dean got samples of every type of string available and tried them all himself — and he asked everyone he knew to tell him what they wanted from their strings. Dean found out what the good qualities of each string were and incorporated the best features of each string into his "Dean Markley" strings. The same care, investigation, planning and testing that went into the creation of each variety of Dean Markley strings goes into all Markley products.

The Dean Markley Bronze string is made of a special alloy that takes a long time to make. It's more difficult to deal with than other compositions, admits Dean, but the end result is a better string. Dean went into limited production and very soon Dean Markley



strings became *the* brand among working pros in the San Francisco area. Word spread and soon orders were coming in from New York, Boston, Japan, Australia and the rest of the world.

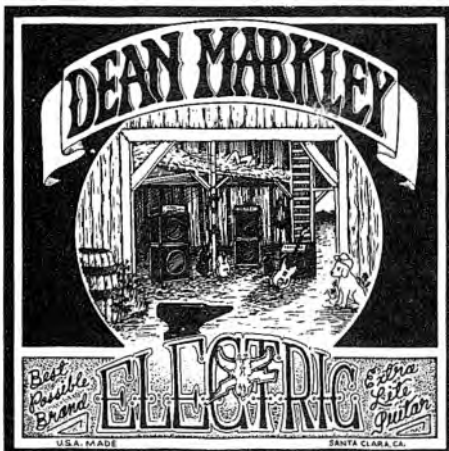
Besides guitar strings, Dean Markley offer a range of acoustic pickups. The Artist, Promag and Phono Acoustic guitar pickups typify Dean's concern for innovation and style. The Artist, originally developed for critical piano applications, is a transducer type pickup whose patented inertia-mass design senses motion in vertical, horizontal and lateral planes with more piezoelectric material than is generally found in other makes of pickup. It is available in removable and permanent inside mounting configurations. The phono pickup is specially balanced for use with the Phono input of home stereo systems, so that people who do not own guitar amplifiers can "electrify" their acoustics at a very realistic price.



Dean's Promag (short for Professional Magnetic) pickup installs in seconds with an ingenious mounting system, that cannot mar the finish of the instrument. Dean says "It's as close to an acoustic guitar sound as you can get with a soundhole pickup". It achieves its high output with less magnetic pass than other pickups and the Promag is voiced and balanced so that its response is even on all six strings. All removable pickups are supplied with 20ft cables instead of the usual 10ft or 15ft. The Artist and Promag are encased in solid curly maple. Dean says he could have saved money putting them out in plastic, but thinks acoustic players would prefer something that is wooden and will complement their guitar. Other products due for release in the UK soon are a range of high quality guitar straps in leather; guitar plectrums, and there is talk of a range of Dean Markley guitars.

So there it is, an insight into Dean Markley, the Man and his products. Our thanks to Terry Haselden of Dean Markley (UK) Ltd for supplying the information used in this article.

Terry would also like us to advise the Trade of Dean Markley UK's new address and telephone number which is: 77 Withermoor Road, Bournemouth, Dorset, Tel: 0202 522613.



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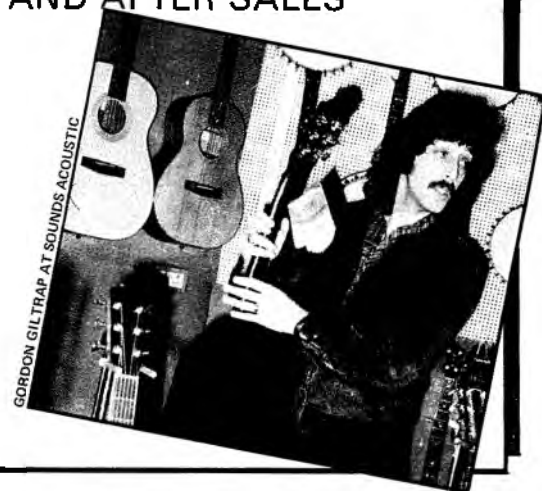
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TRADE NEWS

ASCE

There are two pieces of information from the Association of Sound and Communications Engineers this month; firstly they have now established headquarters with a full-time administrative staff.

The association involves manufacturers, distributors, hirers and installers of PA and sound reinforcement equipment as well as the Institute of Sound and Communications Engineers, which is an integral part of it; also it is the representative organisation and qualifying body for individual professional sound and communications engineers.

The new Chief Executive and Secretary is Ken Walker and their address is 4 Snitterfield Farm, Grays Park Road, Stoke Poges, tel: (0753) 39455.

The other news is about the Sound 82 Exhibition — the ASCE's annual three day exhibition of professional PA, sound reinforcement and communications equipment with a concurrent series of related practical seminar sessions. This will be held from 23rd to 25th February 1982 at the Cunard International Hotel, London W6. For further details apply to the headquarters address given above.

This is always a very interesting show, both from the manufacturing and engineering points of view. If you are remotely interested in the field, it is well worth reserving these dates in your diary.

APRS COURSES

Following the third successful digital engineering course held, this time, at Brunel University in June; plans for the next UK course are already being laid, with the possibility of holding it at the University of Surrey in Guildford being investigated.

The digital Course's success was matched by the 1981 Engineers' Course at Guildford. Next year's Engineers' Course will be held from September 11-17, and it has been suggested that an extra lecture should be added on the first Saturday morning, so that all students can begin the course proper with a reasonable standard of basic theory.

We will be publishing more information nearer the time.



AN ELECTRONIC START

Thousands of budding keyboard players struggling through the first stages of learning to play will be interested in this new electronic tutor developed by Preston company Speedyplain Ltd.

Called *Prelude*, it gives an instant visual guide to more than 600 chords as well as all major and minor scales. It's a neat, hand-held device with keys for the musical notes, chords and inversions, and a liquid crystal keyboard display.

The unit is designed to help tutored or self-taught students learn the basic 'alphabet' of music; to teach classically-trained musicians modern harmony and to help string or wind players to convert to keyboards.

Two professional organ teachers who helped in *Prelude's* design say that it is far easier and quicker to use than a printed tutor. Not only does it show notes making up the basic chord, but the user can add progressively more complex components, and show all the inversions.

Costing £19.95 inc. VAT (without batteries), + 40p p&tp, *Prelude* is available from Speedyplain Ltd, Freepost, Longton, Lancs.

IMS MOVES TO WEMBLEY

Following an overwhelming response from exhibitors to the International Music Show (but with reservations over the dates and the need for more facilities), the Show has now been moved to the Wembley Conference Centre, running from 14-18th March inclusive.

The overall concept of the Show has remained the same but with the added attractions of a large seated auditorium, several smaller theatres and ante-rooms available for concerts, demonstrations and special promotions.

Car parking facilities are now available for 5,000 cars and accommodation for exhibitors can be arranged at a reduced rate with the IMS sales office.

Apart from Sunday, when the Show opens all day from 10.30 am to 11 pm, the week day hours are 10.30 am to 12 noon (trade only) and from 12 noon to 11 pm for the public.

There is also a strong possibility of a Saturday night press party and a concert on the 13th.

For further information, please ring Ann Colston at the IMS Sales Office on (01) 729 2666.

STUDER A80VU 2-TRACK IN HALF-INCH FORMAT

Studer International have announced the availability of the Studer A80VU in the ½" 2-track mastering format.

Previously, only the A80RC version had been offered in this format.

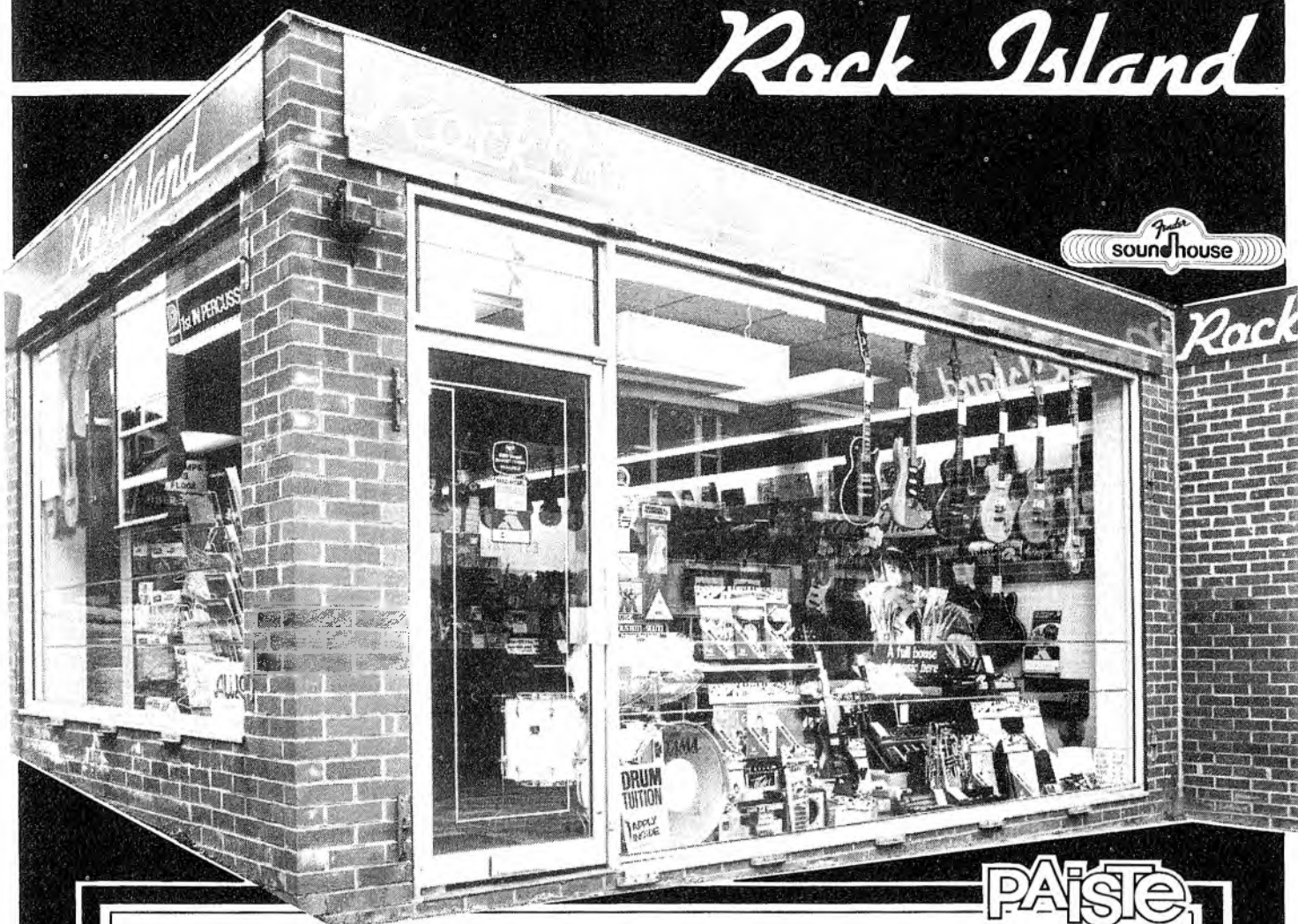
By employing the wider tape, and thus increasing track width, the Studer A80VU ½" significantly improves the signal-to-noise ratio. At an operating level of 510 nWb/m, the weighted S/N of this new machine measures better than - 75dB. Also, the ½" heads, designed and manufactured by Studer, deliver good low frequency response.

In addition, the A80VU ½" 2-track incorporates Studer's new transformerless line output amplifiers. This new plug-in card employs a Triac-protected, DC-coupled output stage utilizing four power transistors. It may be driven into various loads (long cable runs, etc) with no signal degradation. Frequency response for the amp card is 14Hz to 50kHz 8:10/ - 1dB; THD measures less than 0.01% at 1kHz with + 24dBm output.

Tapes recorded on Studer ½" recorders may be played back on machines made by other manufacturers. Studer ½" Stereo Machines are currently being used by a number of studios and disc cutting rooms including Mayfair, Utopia and Tape One.

For more information contact F.W.O. Bauch Ltd on (01) 953 0091.

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PAISTE 10120" Ride	£27	PAISTE 50518" Crash	£45	HiHats	£125 pr	PAISTE 200222" Ride	£107
PAISTE 40414" HiHats	£39	PAISTE 50520" Crash or Ride	£56	PAISTE 200214" Rock HiHats	£87 pr	PAISTE 200218" China type	£97
PAISTE 40415" HiHats	£46	PAISTE Rude 14" HiHats	£82	PAISTE 200215" Rock HiHats	£98 pr	PAISTE 200220" China type	£123
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DEALER OF THE MONTH

ROCK ISLAND — OLDHAM



L - R : Hazel, Terry, Big Arthur, and Arthur

THE PEOPLE BEHIND THIS MONTH'S dealer of the Month may sound familiar, and so they should, as they are Peter and Arthur Bird viz. Bird Bros Flight Cases.

The story of their company only goes back to September 1976, but nevertheless it is long and involved and very definitely impressive. In fact Rock Island represents the beginning of it all, so it is quite appropriate that this is the main topic we are dealing with.

Peter and Arthur first opened their shop in competition with three other shops in the relatively small town of Oldham. This fact did not particularly bother them at the time, and as it turns out there was no reason for it anyway, as within the year, all the competition had disappeared. Early in 1977, spurred on by their success so far, the brothers Bird ventured into the manufacturing side of the business, namely the Spirit of 56 Combo. This was a totally hand-made guitar combo — "rather expensive" — in the Mesa Boogie League. It was enormously popular, but because it was hand-made, obviously the production line wasn't moving that swiftly. It had a 50s type sound — "Dirty; Rock'n'Roll", but was only manufactured in one configuration. It was designed by a team of ex-Admiralty engineers and the development alone took two years. When the amp was finally designed to their satisfaction they built a flight case to go with it and... yes, that was the birth of Bird Brothers Flight Cases!

As news of the combo spread they received more and more enquiries for different configurations and it all started to become a bit much — the choice was there; either go in for amps in a big way, or plump for the cases. They chose the cases. And so the amp side of things has been put on ice for the time being, but it will doubtless re-emerge in the not-too-distant future.

Rock Island was originally set up with the intention of aiming at the national market as opposed to the local trade, but as the other music shops closed down, the local bods took it into their heads that it was Rock Island's duty to supply their needs. This included the schools market, and for a short time during 1978 they opened a branch in a local department store to cater for this side of things, since they wanted to remain specialists in the group gear field. However this proved unwise as customers at one shop couldn't really understand why they couldn't purchase what they required at this shop, but had to go off traipsing round the town somewhere else when it was really all the same shop!

So this whole idea was given up and the original shop was expanded to incorporate all their stock.

The next step was to take place in Rochdale. Peter left Arthur in charge of Rock Island and went off to run the Guitar Player — a much more specialist market than the first shop in 1979 (Guitar Player was the subject for Dealer of the Month in the January 1980 issue

of IM&RW).

The expansion continued when Rock Island moved to its present location in its more or less purpose-built shop, and will be coming to a grand climax in approximately 12 months' time when work should be completed on a brand new purpose built factory building, which will also incorporate rehearsal rooms and demonstration rooms, and the complex will include plenty of car parking facilities for all their customers.

As far as staff are concerned, Peter's wife Hazel became the Company Secretary in 1979, and is based at Rock Island with Arthur! She deals with all the accounts and also helps out with the selling when they are busy. The other staff members are Terry MacNamara, who is a percussionist, woodwind and synth specialist (if it is possible to be specialist in so many fields!); and Big Arthur who is, in fact Mr Bird Senior.

The shop itself is modern and light and spacious — a deliberate move away from the dark and dingy cluttered look which is the usual group gear shop image. On the ground floor guitars are in abundance all over the room and walls. There is also the accessories counter, the Tee-shirt rack, the extensive sheet music collection (which is catalogued on micro film), one or two keyboards, and the relatively small collection of schools wind and string instruments.

At the back Big Arthur was to be found stock-controlling in the stock room which was so jam-packed full that

DEALER OF THE MONTH



The ground floor showroom

I could get no impression of its actual size. More of this later.

Upstairs is the percussion, amp and synth/keyboard department, which is very large and roomy and especially well lit — so that you can have no doubts as to exactly what condition any of your potential purchases are in!

As you may have gathered, the stock is very comprehensive, consisting of everything from synthesizers to Kazoos. They lay claim to every major franchise/dealership available. Guitars include Fender, Gibson, Kramer, Ovation, Hondo, Columbus, Yamaha, Hokado classical guitars, Hamer and Ibanez.

The number of different makes of amp is less diverse — a deliberate move as they prefer to go into a few brands in more depth than just scratching the surface of many — these include Peavey, Fender, Carlsbro, Custom Sound, MM Electronics and, in the upmarket bracket, Music Man and Mesa Boogie.

The keyboard department stocks instruments by Yamaha, Roland, Hohner and Casio and, incidentally, Terry was recently sent on a Dealer Training Course on synths which was run by Roland. So you can count on sound advice in this quarter!

Arthur is a drummer himself, and so was particularly enthusiastic about that section (or more specifically the cymbals, as you shall see). The kits included Ludwig, Premier, Tama, Pearl and Yamaha.

As far as the cymbals are concerned, Zildjian are stocked for the top end of the market customer, along with the entire Paiste range — no mean achievement I assure you. Paiste manufacture something to suit everyone's pocket from £18 right through to £200, and therefore Arthur feels no need to stock anything else. He thinks they carry one of the largest Paiste stocks in the country, and I believe it — they were having a complete lorry load delivered the afternoon I was there!

The effects department is just as

comprehensive since Arthur's assessment of today's market is that keyboards and synths are definitely the growing thing, along with effects — especially the programmable rhythm boxes such as the Roland Dr Rhythm ("No," he said, "this is not an advertisement for Roland! But their gear is very good, and it is all compatible; so you can build on it. If you take a basic synth, add the CSQ100 Sequencer interfaced with the Dr Rhythm, you're away!") To this end they stock all the Boss effects alongside MXR, Electro-harmonix and Dodd.

And of course we mustn't forget to mention the Bird Bros flight cases which are available at very reasonable prices from the shop.

Another rather out of the ordinary service they can offer is that, partly through the Rochdale shop, the Bird brothers were appointed the NW Agents for the installation of the American Floyd Rose Tremolo Unit, used by Ritchie Blackmore among others. This unit will return a guitar to perfect pitch every time — unlike most tremolo units. (There are only four official fitting centres in the country.)

As it is to be expected, the back up service available is thorough. The Guitar Doctor is one Ted Lee (who Eric Stewart mentioned in his interview for *The Collectors* last month). Ted does all the repairs, and guitar workshops. His clients include Eric, Jeff Berlin, Ashley Mulford (*Sad Cafe*), and Lol Creme. He was also party to the development of 10CC's *Gizmo*.

The other repairs are equally well looked after in all sections, and Rock Island will always arrange replacement hire or loans if the repairs required are major, and therefore likely to take time.

Arthur ruefully showed me his office which is fast turning into a secondary stock room. He saw himself as the great executive, set up in his plush office with closed circuit TV, and computer to hand, the works (also the Lotus he collected me from the Station in!) and what happens? Not only is his presence frequently required on the shop floor, but he is turfed out of his executive suite by mere instruments! However, he admits that it is just as well since the danger of losing touch is very great if you set yourself up like that and keep out of where the trading is going on. Never mind, we are all entitled to our fantasies!

So how does he see his market? As I mentioned earlier, the emphasis has changed since they were originally aiming on a national, if not international level, and have been forced to home in more on the local requirements.

However they still operate a mail order

service on the smaller items, and especially on the Paiste cymbals, where they claim to offer the cheapest prices in the country. Arthur opines that they are so consistent in sound that it is perfectly valid to offer them by mail order as, although there are very slight differences in the sound, the quality is 100% consistent, and you can therefore be absolutely certain of what you are ordering.

He also tells me that *their* customers anyway, are now getting the best deal they have ever had, and wonders whether they realise this. The general economic recession has brought about a different perspective to dealer competition, and they now have to engineer tighter deals. In fact, when recently browsing through some old sales records, he discovered to his amazement that they are now selling many of their goods at prices cheaper than in 1976 — some as much as £150.

As far as the Oldham 'scene' goes, it seems to be pretty healthy. The Punk/New Wave movements made the kids realise that music can be readily available to anyone, not just the privileged few. Live music has grown enormously over recent years, graduating from Church Hall Saturday Night dances to the pub circuit, where the discos have bowed down to the demand for bands.

Finally, Rock Island further illustrate their dedication to providing a customer service, with regular clinics and workshops which they put on entirely at their own expense. They religiously keep themselves up to date with fast moving modern technology by ensuring their attendance at manufacturers' dealer training courses.

This then, is a story of overwhelming success, and I am sure that we shall be hearing a great deal more of the Bird Bros company in years to come.

Janet Angus



Upstairs in the drum department

★ DEALER GUIDE ★

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4/6 Bacup Rd., Rawtenstall, Rossendale
Lancs. Rossendale 223636.
8t £5.75 p/h. Allen & Heath 16/2/8 Teac &
60-8/32 -2B/C1/DBX/D 4t Mobile/Colour
Video. Price on application. Ka CS80/100m.

LONDON ARIWA SOUND STUDIO
19 Bruce Road, London SE25
Tel: (01) 653-7744
8 and 16-Track recording. £45 per weekday,
£80 per day, weekends. Hourly rate from £5.50
per hour. Free use of instruments, real dubbing
facilities, cassette copying.

LONDON BASING ST. ISLAND MOBILE STUDIOS
8-10 Basing St., London W11
01-229 1229
2 Studios. £60 ph up to 6pm. £70 ph after
6pm. Weekends and public holidays. 24T. MCI
500 Series desks, automation facilities. 3M
machines. Complete range of "goodies" inc.
video playback facilities. Mobile now capable
of 60 input console with full 48T facilities.

BERWICK STREET RECORDING STUDIOS
8 Berwick Street
London W1
Tel: 01-734 5750
24t., £42.00 p/h, neg. p/d. D., CP., KA, Mix.
S. Mus. 20.

BERRY STREET STUDIO
1/3 Berry Street, London EC1
01-253 9719/251 3924
24T. For as little as £18. 16T £18 p/h. No o/t.
24/16T. track Ampex. 2 track Studers. Series
3b 32/34 soundcraft. Full dolby. Lexicon 224.
Harmonizer, etc.. Neumann, A.K.G. Bayer
Mics. Piano. Organ. Cap 10/15. Phone Bob
for more details.

B.T.W. RECORDING STUDIO
125 Myddleton Road, Wood Green,
London N22
01-888 6655/449 6110
8T at £12 ph. £10 ph. block booking. t/R-R.
Ka. dt. M. s. sm. dbx noise reduction. Alice
12-48 desk. Tannoy and Auratone monitors.
MXR digital delay.

CRYSTAL SOUNDS
1 Moreton Terrace Mews St. SW1
Tel: 01-834 9303 Andrew or Michael.
8T. Cap 8. £8 p/h. £60 8hr inc. t/R-R. 1st.
CP. Ka Bechstein Grand. Excellent Drum kit.
Studio Syn. Drum Machine. Studio bass +
Electric guitar. Backline R-C. Mix. M.S. S.M.

ELEPHANT RECORDING STUDIOS
Basement N, Metropolitan Wharf, Wapping
Wall, London E1
Tel: 01-481 8615
8T. £8.00 p/h. £42 for 6 hrs. £75 for 8 hours
including tape and equipment. Ludwig Drum
kit, Revox and all effects. New Premises 1,000
sq. ft. of main studio area! 500 sq. ft. of
control room.

FAST BUCK STUDIOS
Lamb House, Church Street, London, W4
01-994 3321
8T Cap 10. £9 p/h. T-F. R-R. 1st. CP. Ka. RC.
Mix. d-t. M. S. VS. BA. SM. Desk-Sound
Techniques, Brenell Mast track, Revox -
AKG, Bayer mikes, Tannoy speakers,
graphics, drum machine tape and elect. Elka
string machine, synths, guitars, drums,
parking easy access.

GOOSEBERRY STUDIOS
GOOSEBERRY "ONE"
19 Gerrard Street, W1
Tel: 01-734 2257
24T. £30 p/h. (BL. Bugs Neg.) 15 Cap. Studio
completely rebuilt and enlarged.
GOOSEBERRY "TWO"
2 Hillside Road, SW2
Tel: 01-437 6255
24T. £30 p/h (Bl. Bks. Neg.) 25 Cap. D-Mix.
R-R. CP. R-C. d-1. MS. SM. tba. ka (Ham-
mond organ, Yamaha grand, Roland SH2000
syn).

HALLIGANS (IREHEARSAL) STUDIO
103-105 Holloway Road,
London N7
Rates £3.50-£5 ph. Backline P.A. etc. Free
usage.

R.G. JONES RECORDING STUDIOS
Beulah Road, Wimbledon,
London SW19 3SB.
Tel: 01-540 9881. Telex: 881 4917
24T. £40 p/h. 16T. £35 p/h. CAP 36. Neve 32
channel 24T desk custom built, monitoring
4350 JBL, Amson Amplifiers, 3M M79 24T,
M79 16T, Studer mastering machines,
microphones AKG and Neumann, Keexep,
Autopan, Harmoniser, Time Modulator,
Space Station, Delays, etc. Discount for block
bookings. OTC (Innegotiable). Steinway Model
B Grand Piano.

KEY FOR DEALER GUIDE

EC Echo Chamber
RCn Re-Coning
D Organs
IR Instrument Rental
SYN. Synthesizers
G Guitars
A Amplifiers
D Drums
S Strings
S/Hnd. Second Hand
MA Main Agents
RS Repair Service
Spec. Specialists
ERS Electronic Repairs

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

★ **STUDIO GUIDE** ★

APRS

Secretary Mr E. L. Masek,
23 Chestnut Avenue, Churleywood,
Herts WD3 4HA.
Telephone Rickmansworth (Std 09237) 72907

BATH CRESCENT STUDIOS
144 Walcott Street, Bath, Avon.
(0225) 62286
16T. Cap 12. £19.50 ph. £188 pd. Stereo £10
ph. 24T. Imminent. Dolby. t-f. R-R. Copying,
Keyboards available Bechstein, Yamaha, ARP
Strings, Wuritzer, Synths. R-C. Mix. No over-
time charges. Mono, Stereo, Acba, S. M. Ar-
ranging and production by negotiation. Free
coffee, T.V. etc. Friendly atmosphere. Wide
range of effects plates, echo, studer, JBL
neve etc. Recent hits includes Korgis, Peter
Gabriel.

BEDFORDSHIRE QUEST STUDIO
71 Windmill Road, Luton, Bedfordshire
Tel: (0582) 414297
16T. Cap 8, from £100 p/d. D. t/R-R. CP.
R-C. DC. Ba. d-1. Piano, M. S. Ac. ba. SM.
Eventide effects, Master room, stereo reverb
Klark-Teknik Graphics, Audio and Design,
Compressor Limiters.

WOPALONG STUDIOS
29 Guildford Street, Luton.
Tel: (0582) 412331 or 27195
Studio 1: 24 & 16T. (27x17ft), studio plus
12x12 live room). New Trident series 80
32-input console, MCI multitrack plus many
goodies. Studio 2: 8T. Ampex 1 inch AG40,
Ela Audio console. Various instruments,
garnes room, session musicians available -
free snacks! ALSO video studio with stage
editing suit, band promotion takes a speciality.

BOURNEMOUTH MISTY STUDIOS
24 Norwich Road,
Bournemouth, Dorset.
8T. 6 Cap. from £5ph. Allen & Heath 16-B-16
desk. Tannoy monitoring, Urban parasound
reverb. AKG, Bayer mikes. Free use of
Wurlitzer piano, Yamaha string synth and
backline. Open 24hrs. Contact Mark Eden
0202 295961.

BIRMINGHAM ZELLA RECORDING STUDIOS
Walker Hall, Ampton Road, Edgbaston, Bir-
mingham B15 2UJ
Tel: 021-455 0645 24hr answerphone
16T from £15ph. Cap 35. (Bechstein, Chap-
pell, Ludwig, Fender, Hammond). Sound-
craft, Neumann, AKG, Klark Teknik, Tannoy,
etc. t-f. VS. SM. ba. Separate copy room. R-R.
R-C. R-CR. D-T. DC. (Brochure on request).

Birmingham B15 2UJ
021 455 0645
8T £15 p/h (10am-10pm after 10pm and Sun-
days £20 p/h). Cap 35. t-f. R-R, R-C. R-Cr. d-t.
CP. Ka (Bechstein, Chappell babygrand). DC.
OTC. M. S. SM. ba.

STRAND MOBILE STUDIO
Birmingham
Anywhere anytime in the U.K. by arrangement
Tel: 021 357 4197
4T. £4 p/h. £30 p/d. Shure, AKG, Rev, Echo,
Base sessions.

BRISTOL CAVE STUDIO
12 Cave Street, Bristol 2
0272 426409
8T. £10 ph. inc. VAT. £30 p/h day inc. VAT.
t-f. R-R. CP. R-C. Mix. No OTC. M. S. -SM. D
Studio drum kit, Slingerland, Pearl and
Bluthiana piano.

MUSHROOM RECORDING STUDIOS
18 West Mall, Clifton, Bristol
Tel: 0272 35994/35967
16 T. M79 with Autolocate. Custom Built
Desk. Monitoring Lockwood Cabs. Tannoy
H.P. Ds. 2 E.M.T. Stereo Plates. Urei Graphics
Parametric & Sweep E.Q. & Comps. by Audio
Design. Scamp Rack. Cooper Time Cube.
Harmoniser. Broadwood Piano. Synthi. Fender
Armps. Eastlake Drum Cage. Ludwig Drum Kit.
A.M.S. Phaser Flanger. Mikes by Neumann
Electrovoile A.K.G. & S.T.C. Block Bookings
Inegotiable) Accommodation.

SOUND CONCEPTION
85 Ashley Road, Montpelier,
Bristol 6
0272 554721
8T. 16T. Cap 10. t-f. R-R. R-C. d-t. CP. Ka.
(Bechstein Grand Piano, Vox Continental
Organ, Slingerland Drum Kit). Prices on ap-
plication.

BUCKINGHAMSHIRE PARKWOOD STUDIOS
Chalfont, St. Giles Bucks.
Tel: 404 5711
8T. 5 Cap. £12 ph. Day rates neg. S. Mix.
Drums. AC. BA. We also offer a total rec-
ording and manufacturing facility incl. labels,
sleeves, and pressing at a reasonable rate.
Please contact Robert Sas.

CAMBRIDGE SPACEWARD
The Old School,
Streatham, Ely
Cambridge
Tel: 035389 600/752 (24 hrs.)
Studer multitrack 24T. Even type harmonizers.
Vocal stressers. Amcron Monitoring. 24T £30
ph. 16T £16 ph. 8 hr 24T £128. 10 hrs 24T
£160. 14 hrs 24T £200. 10 hr 16T £102.40
10 hrs 16T £128. 14 hrs 16T £160. D. T-F. R-R.
CP. KA. R-C. Mix. R-Video. DC. Comp-Mix.
D-T. M. S. VS. SM. Producers available. Ac-
commodation. Cap 20. Fully air conditioned.

CHESHIRE HOLOGRAM STUDIOS
4 Park St, Stockport, Cheshire SK11UL
Tel: (0611) 480 0227/(0611) 432 6309/
(061) 358 2062
2' 16T. £11 ph. 10T £8 ph. £64 p/d. Fac. inc.:
24/16/2 AC DE S/C B-band ED per channel.
Quad Tannoy/Lockwood Monitoring. Neal
cass, with H/S Dolby Eventide Harmoniser.
Roland SRE555 chorus echo. AC twin reverb
units, AC Stereographic ED, BEL Flanger, BEL
Digital Delay/Phaser/ADT unit, Rebis
Parametric EQs, Compressors and Limiters,
Dig. Repeat Echo, Noise Gates and Desser,
Neumann, AKG, Shure and Calrec mikes. Free
use drums, strings, synth, epiphone,
12-string, piano, Fender Strat. Recreation
room, out of town promotion fac. Video.
Phone for Look and Listen or ask for detailed
brochure.

WINDRUSH RECORDING STUDIO
High St., Bourton on the Water.
Tel: 0451 20172.
4t 6 cap £5.50 p/h, £35 p/d 8 hrs. DBX t/R-C.
R-R. D-t. CP Kabd Studiomasier 16 + 04 OTC
after 10hrs £7.50 p/h. MS Acbd smbd.

COVENTRY HORIZON STUDIOS
Horizon House, Coventry CV3 6QS
Tel: (0203) 21000
24T. £30ph. 20 Cap. R-R. R-C. SM. Acba.

HAMPSHIRE TOUCAN RECORDING STUDIOS
Finchwood Farm,
Copsè Lane
Haylins Island, Hampshire
Tel: 07016 67734
8T Cap 8 £6 ph. No OTC t-f. RC. KO. ACBA.
MS. SM. Complete backline free.

HUMBERSIDE FAIRVIEW MUSIC
Willberby, Hull, N. Humberside
Tel: 0482 653116
24T. £15 p/h. £125 p/d. Cap 10. t-f. 1st CP
Cassette duplication services kd Yamaha
C680. Clavinet. Logan string Melody Ham-
mond L00 piano R-C. Mix. DC. dt. MSSM.

REVOLVO RECORDING STUDIO
Hull, 0482 25850
24T. £10 ph. pd. SM. ba. Cap 15.

HEREFORD CHAPEL LANE STUDIO
Hampton Bishop, Hereford
Tel: Holme Lacy (043 273) 430/437
16T and 24T daily rate negotiable. Cap. 30.
R-R. CP. RC. M. S. AC. ARP Omni and
Yamaha CP30 Elect. Piano, Steinweg Grand.
Mikes - AKG, Bayer, Neuman, Sennheiser.
Amdk mixing console 2B into 24. Lyres 24T.
Steuer Master. Ancillary Gear - Revox,
Sony. Any other equipment available for hire.
Accommodation.

HERTFORDSHIRE THE CRYPT
St. Pauls Church Turpin Rise,
Stevenage, Herts SG2 8DR
0438 725886
8T. £7 ph. £50 pd. t-f. CP. Ka. R-C. Colour
Video Recording. Acba. SM. ba. Record &
Cassette label.

REGAL SOUND RECORDINGS
50 Bancroft, Hitchin, Hertfordshire.
Tel: 0462 35494
24T. 20 Cap. £25 ph. D. t-f. CP. Ka. R-C. Mix.
d-t. AC. ba. SM. ba. Urei 815 monitors.
Yamaha grand piano, Yamaha polyphonic
synth. Clarinet, Hammond. Plate Echo, all
usual effect inc. harmoniser. Large auditorium
for stage rehearsals and live recording.

KENT THE FASHION COMPANY
Faversham Industrial Estate, Graveney Rd,
Fav. Kent.
Tel: (0795) 82 2757
24T 32-channels 20 Cap MCI 2" tape. 24T £15
+ VAT p/h. 16T £12.50 + VAT ph. Discounts
block bookings. Eventide Harmoniser,
Flanger, ADT Dig. delay, Noise Gates, etc.
Graphic Equaliser, etc. t-f R-R, R-C. Own
Record Label, Agency for bands cp, ka,
Rhodes, Korg, MS10 Synth. Any instruments
available with notice. Compl. drum set, Mix
MJ32-channel Ampex, DC pressing. Open 24
hours, MS, AC with individual suites and
heated swimming pool. Transport. Evening
meal. Restful surroundings, smba.

LEICESTERSHIRE O STUDIOS
Queenborough Ind. Estate,
Queenborough, Leicestershire
Tel: 0533 608194/608813
16T. 8T. 27. Studios. 20 Cap. 30 Cap. £14ph.
Dolby & DBX. Cass. Dup. 28-24 Syncon Allan
& Heath. Full Range of effects available.
Yamaha piano, Fender Rhodes, ARP, OMNOC,
Mellotron Neuman, AKG mikes, Air condition-
ing, Resident arranger, Smba.

LIVERPOOL AMAZON RECORDING STUDIO
Stoggate Lane, Simmonswood, Liverpool
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, ARPOM-
NIIII, 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.

KONK RECORDING STUDIO
84-86 Tottenham Lane, London N8 7EE.
01-340 7873/340 4757
24T. Cap. 35. £40 p/h. (Discounts by arrangement). D. 1f. R-R. 1st. Vocal + Piano booths. Ka-Hammond + Leslie. Yamaha Grand Percussion. ARP Synth available with studio. Mix. Comp-Mix extra £10 p/h. OTC £6. MS. Monitors JBL tannoy. Smba

MAISON ROUGE STUDIO
2 Wansdown Place,
Fulham Broadway, London SW6
Tel: 01-381 2001
2x24T. Studios. 40 Cap. 25 Cap MCI 48 channel 500 series desk Helios 32 channel desk. Studer MCI mastering machine. Full range of outboard equipment. Bosenborfer piano, Hammond C3 organ. Licensed bar, Breakfast, Lunch. Record production company.

PORTLAND RECORDING STUDIO
35 Portland Place, London W1
Tel: 01-637 2111
24T. £40 with engineer neg. without. Cap 45. RC. Mix. D. S. d-t.

R&M STUDIOS
3 Glebe Rd.,
Dalston E8
Tel: 254-9761
8T 12 cap. Mix £5 ph. Fac. Disc copy Cas. D. SM. BA. Inst.

ROCK STAR RECORDING STUDIO
63 Charlotte Street, London W1.
01-637 0999
24T. 3M machine. Syncon desk. Scully mix-down machine. Master room. Reverb, Revox ADT. Part technique. Analogue. 16T Cap 15 £18 p/h for 16T, £25 p/h for 24T, R-R. RC. M. S. SM.

ROCK STAR RECORDING
Charlotte Street, W1.
16T. 15 Cap. £16 ph neg. £120 p/10hr day. 30lips. CP. Ka Grand Piano. Mix. MS. Acba. SM. John Kip Acoustic guitar, electric guitar and bass guitar available. Friendly, cordial atmosphere.

SLEAZY'S REHEARSAL STUDIO
Basement 'D' Warehouse,
Wapping Wall
London E1
Tel: 01-481 3589 or 658 8467
From £1.25 to £3.00 ph. Backline kits etc. available.

SOUND SUITE RECORDING STUDIOS
92 Camden Mews, NW1
Tel: (01) 485 4681
24T 10 Cap. £30 ph. Discount for block bookings. All MCI comp. mix fac. D. tf. R-R. R-C. st. Ka. Grand piano. mix d-t. MS. SM. ba.

STAGE ONE
14 Sebert Road, Forest Gate,
London E7 0NQ
01-534 5472
16T £15p/h. (Open 24hrs) Cap 10. R-R. R-C. D-t. CP. Ka. (Acoustic. Grand. Wurlitzer. String Synth. ARP Synth) M. S. ACba. SM. Discing-10hrs. 10%. 20hrs. 20%.

TAPE COPYING SERVICES
199a, Gloucester Pl. NW1
Tel: 01-723 6301
SPECIALIST IN SHORT RUN CASSETTE DUPLICATION

T.M.C. RECORDING STUDIO
118 Mitcham Road, Tooting, London SW17
01-672 4108/8488
24T £30 p/h. D. f. 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 D/T. 48T. Cap 30 D. tf. R-R. St. CP. Ka. RC. Mix. Dc. dt. M. S. AC. ba. SM.

UNDERHILL STUDIOS
178 New Cross Rd., London SE14
Tel: 01-639 3040
16T, £18 p/h. Tf. RR. CP. Ka. RC. Mix d-t. M. S. SM. (Bar & Restaurant, b/arr).

ULTIMATE STUDIO
London Bridge
Tel: 403 1880 day time/450 8872 even.
BT 6 Cap. £7 ph. tape. 9 hr. day £56. BEL N/R CP Ka Fender Rhodes Piano Yamaha piano. Prophet 5. Synth. Korg MS20 Synth. Roland Vocoder. Korg Sequencer + Rhythm box. Mix S. SM. ba. Full drum kit.

ZIPPER MOBILE RECORDING STUDIO
A. 16T Acoustically designed control room. Contact Jeffrey 637-9977. 450-4130

MANCHESTER CAVALIER SOUND RECORDING STUDIO
280 Wellington Road, South Stockport, Cheshire
061-480 8073/061-483 7294
16T. £10 p/h. DBX. R-R. Ka. R-C. Mix Dc. S. SM. Free use of instruments, friendly relaxing atmosphere.

GRAVEYARD SOUNDS
28 Church Lane, Prestwich,
Manchester M25 5AJ.
061-773 9313
8T. 8 Cap. £8 ph. £56 pd. DBX. R-R. CP. Ka. R-C. Mix. SM. Complete range of instruments & backline available.

PLUTO STUDIOS
36 Granby Row, Manchester
061-228 2022
24T. £40 p/h. (per day negotiable). D. f-F. R-R. R-C. R-Cr. Lyrec 24T Trident series 80 30/24 desk. Studer stereo.

EARTHBEAT RECORDING STUDIO
28 Dartford Ave., Winton Eccles, Manchester.
Tel.: 061 707 2217
8T Soundcraft £9 p/h. £70 p/d. 9 cap. D & R-CP kd R-C Mix SM MS T.A.C. Desk.

REVOLUTION STUDIOS
11 Church Road,
Cheddlesham, Cheshire.
Tel: 061-485 8942
24T. £18ph. £220 24hrs. 8T. £7.50ph. DBX. R.R. 25T KA. R-C. Mix. S. SM.

SMILE RECORDING STUDIO
59 Upper Chorlton Road, Manchester 16.
061-226 5369 contact Steve Foley
24T. Cap 20. £18 p/h Block Booking. D. TF. R-R. R-C. Reel to Track. R-C. R. 25T. CP. Ka. Mix. DC. M. S. ACba. SM. House label. Cassette duplication. Facilities video production. Producer available, refreshments, pool table, pinball. Revox B77 and A77 recording pressing, sleeve and label design.

BIRCH LAND STUDIOS
Birch Lane Dukinfield
Tel.: 061 388 2234.
8T £5 p/h. £40 p/d (11 hours). 4t £3.50 p/h. £25 p/d (11 hours). Open 7 days a week. Free tea, coffee, snacks. R/R. R/C. CP. Mix.

MIDDLESEX FAIRDEAL RECORDING STUDIO
1 Gledwood Drive,
Hayes, Middlesex
16T Cap 10. £15 ph. Spec. rate block booking. tf. R-R. R-C. C. Ka. Acoustic piano string synth mix MS. SM. EMT plate harmoniser, digital delay graphics etc. 2 inch tape hire £10. Free use of Pearl drums, piano, string synth, amps. Great and friendly engineers. Take advantage of our package deal - 1000 7 inch singles including a day in the studio £490 plus VAT. This month's releases on EMI records. Martin Newell - Young Jobless. Other labels A&O. Telegents, Last Stand, Countdown.

LANE STUDIOS
87 Deans Lane, Edgware, Middx.
Tel: 01-959 8466
8T £5 per hour. £35 per day. 4T £4 per hour. £25 per day. CAP 8 T.F. R-R. R-C. CP. M. S. S.M. (TBA) (Guitars, Amps, Cabs available no ex. charge). Mobile unit available same rates.

MAGRITTE MUSIC SOUNDS
15 Holloway Lane, Harmondsworth, West Drayton, Middlesex.
01-897 9670
24/16 tracks. TRIDENT/EASTLAKE. £35ph. £350pd inc. full acc. Comprehensive range of aux. equip. Every possible facility & more. All rates negotiable.

NOTTINGHAMSHIRE RAINBOW SOUND LTD.
Minerva House, Houndsgate, Nottingham.
Tel: (0602) 412 749
8T £9.50 p/hr. £55 p/d (mid-wk.). £65 p/d. (Sat/Sun). ba. CAP 12. R-R. R-C. High-speed cassette copying service. KA. d-t. No OTC. M. S. AC. BA. SM. BA. Grand piano. Syn String machine. Full selection guitars. Various percussion instruments. ADT phasing, stereo reverb. Expander gates. Compressors.

SIN CITY MUSIC OF NOHPONEX LTD.
22A Forest Rd. West
Nottingham NG7 4EQ
Tel: 0602 624666
16T £12 p/h. £86 p/d (8 hours). 4T £6 p/h. £45 p/d (8 hours). Further discounts for longer periods. Cap 8 tf. 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. Recreation room, refreshment facilities, carpark, showers, lounge etc.

SCOTLAND TONG STUDIO
Isle of Lewis, Outer Hebrides.
Tel: 0851 4632
8T. Cap 6. £10 p/h. DBX. rf. R-R. R-C. C-C. CP. Ka. guitars, amps, effects. No OTC. SM & AC ba.

SIROCCO RECORDING STUDIO
1 Glewcairn Square
Kilmarnock
Tel: 0663 36377.
16T. 8 Cap. £12.50 p/h. D. TF. CP. KA. NO OTC. SM.

CRAIGHALL RECORDING STUDIOS
88. Craighall Rd.,
Edinburgh, EH6 4RL.
Tel. 031 552 3685
16 track. Cap 25. £25 p/h. 2 track £19 p/h. D. T/S. KA. R-C. Mix. DC. D-T. M.S. AC. SM. 8 track self-contained mobile unit £200 p/d + expenses.

SUFFOLK THE SOUND ADVICE MOBILE STUDIO
60 Lacey St.,
Ipswich IP4 2FH
Tel: 0473 219990
2 t 10/4 desk. D.P.M. Revox Tannoy Quad. Audio + Design 1+H. AKS Reverb. AKG Beyer Shure Microphones. 100M Bel Dev. R-R. R-C. R-Cr £50.00 p/d. £0.20 per mile. Special Winter Package 10hrs. recording at secluded country location near Ipswich £50.00. Contact Malcolm Rivett-Carnac.

SURREY BACKTRACK
Thornton Heath, Croydon.
Tel: (01) 761 0178
Acoustically designed SM producers refresh avail. res kit KO + Amps equipment inc. AKG Beyer Quad, Harberth Revis, BEL Teac Otari 1/2" RSD from £5 ph. Rec £3 mix down.

CHESTNUT STUDIOS
Wishanger Lane, Churt, Farnham, Surrey.
Tel: 0252 726299/025125 4253
16/8T. 15 Cap. 16T £12 ph. or £100 pd. 8T. £8 ph. or £80 pd. DBX. tf. Ka. Mix. Acba. Session mus. ba. Sound craft 800 series desk. 24-16 Tannoy monitoring and good range of effects available incl. digital delay.

JACOB'S
Ridgeway House, Runwick Lane,
Farnham, Surrey.
0252 716546
2x24 track studios. Studio 1 p5h £30 p/d £240. Studio 2 p/h £20 p/d £160. TF. RR. CP. KA. R-C. Mix. Comp. Mix. D-T. M.S. AC. SM. Separate live room & 24 track mobile unit.

RHINO RECORDING STUDIO
Pippbrook Mill, London Road,
Dorking.
Tel: Dorking 880894
16T. £12p/h. £100p/d. Ka. No OTC.

SUSSEX AIRSHIP RECORDING STUDIOS
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p/d	per day	d-t	Disc to tape
D	Dolby	Q	Quad
tf	Transfer facilities	OTC	Overtime charge
R-R	Reel to reel	M	Mono
St	Number of Studios	S	Stereo
CP	Copying	fc	Fully coated film
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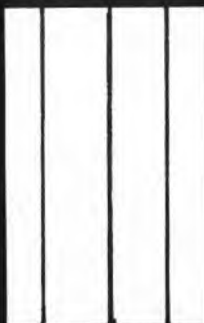
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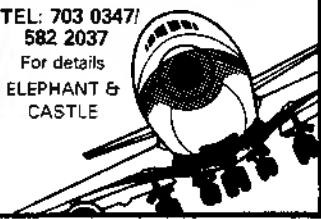
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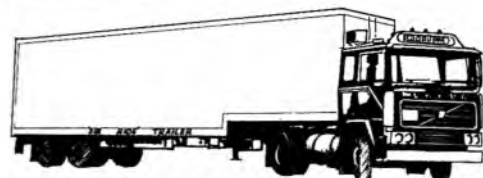
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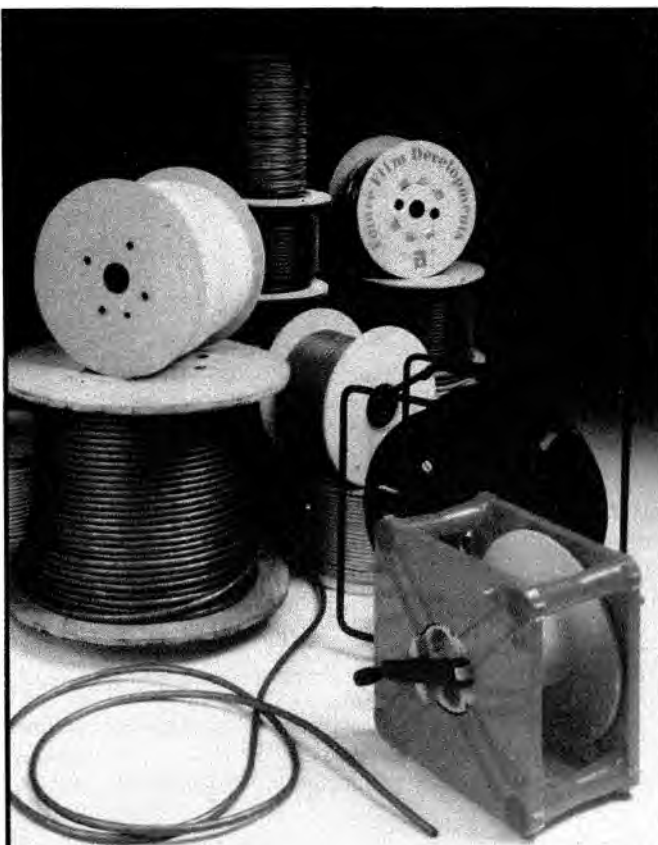
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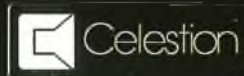


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