

INTERNATIONAL MUSICIAN[®] AND RECORDING WORLD

SPECIAL ANNIVERSARY ISSUE MARCH 1985
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COCTEAU TWINS

ALISON MOYET

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TESTS

Roland JX8P synth

Yamaha SE guitars

Steinberger tremolo

Washburn tremolo

The Millioniser 2000

Dynacord Digital Hit

Pearl Export drums

ADA 2FX

JHS guitars

Mini Monitors roundup

Frankfurt preview

Songwriting secrets

THE BIG TEN

10 YEARS
OF IM

MASSIVE
196 PAGE
ISSUE

BOSS GOES RACK

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EDITORIAL

It seems like only yesterday that a Band of Hopefuls joined together with the dream of a magazine to link the musician, the dealer and the manufacturer/distributor on a worldwide basis. The dream became a reality 10 years ago when the BOH, of which I was a member and probably the most hopeful, worked from a fruit warehouse in the now fashionable, but then not so fashionable Covent Garden. Facilities were limited and there were no electric lights but the BOH worked all night for six months producing the first issues of IM&RW.

When I recently played the drums at Ronnie Scott's with a band of IM&RW staff and contributors, advertisers and friends whose hopes had unquestionably been realised, it was clear that our magazine has been faithful to its roots. It is still musicians writing for musicians. The last 10 years there have been some rocky roads; we all had the big conglomerates sniping at us and all the Johnny-come-lately imitators undermining our ideas but you, our readers, have supported us throughout those 10 years and hopefully we have supported you.

You may know that our magazine now circulates some 82 countries and has separate editions published in America from its own American office, in Australia from its own Australian office and we have been clever enough to have published in Japanese from our own Tokyo office. We believe that the world of music is truly international and by having worldwide connections we can bring you facts about everything happening faster than anyone else.

From IM&RW has come What Keyboard? with emphasis on portable keyboards, pianos, and organs; and Electronic Soundmaker & Computer Music which we are all very excited about as we believe we are the first to let you hear on tape every month what we write in the magazine. The special IM&RW guides that come out at regular intervals should be consulted before making any purchase; they are the only publications that attempt to cover all the products in Sound Reinforcement, Studio Equipment, Electronic Equipment and, in the case of our On The Road Guide, gigging information.

Really the only thing we regret is the fact that we have to charge you £1.50 for our magazine when 10 years ago it was only 25 pence; but the first three years none of us had any wages and the only cars we had kept breaking down all over the place. Now we are all earning wages, costs of publication have quadrupled, the number of pages has doubled and the quality is now of a professional standard (well almost). We have a saying here that 'we are here for 40 years' - most of us then will be over 60, but so will you. Our enthusiasm for producing this magazine will continue and hopefully so will your enjoyment of reading it.

Thank you for keeping with us and thank you for making IM&RW number one in the world for everyone seriously interested in making music.

PS: Special thanks to Malcolm and Roy - can't talk about you too much as it takes the glory away - but I do remember!

Richard Desmond
Chairman and Managing Director,
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CON



Strawberry surprise

BEATROUTE 57

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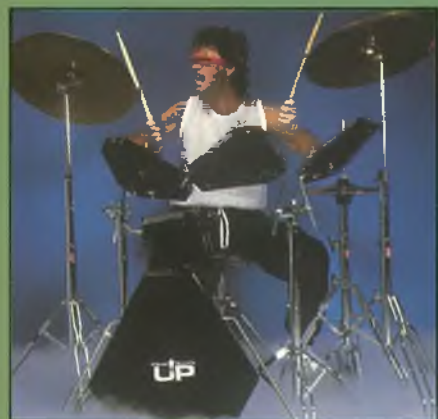
Bob Henrit draws a line between the Maxwin and the Professional and finds a good-looking, clean-sounding kit

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Bob Henrit takes a look at two alternative brains for UP users



Two brains are better than one



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Off the record

DOWN IN THE STUDIO WITH NICK RHODES
AND THE NEW KORG DW6000



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WHAT ELSE? WELL, WE RECORD THE NEXT DURAN ALBUM IN MARCH, THEN WE'RE OFF ON ANOTHER WORLD TOUR.

RIGHT NOW THOUGH, ANDY AND JOHN ARE WORKING TOGETHER, AND SIMON AND I ARE HERE IN

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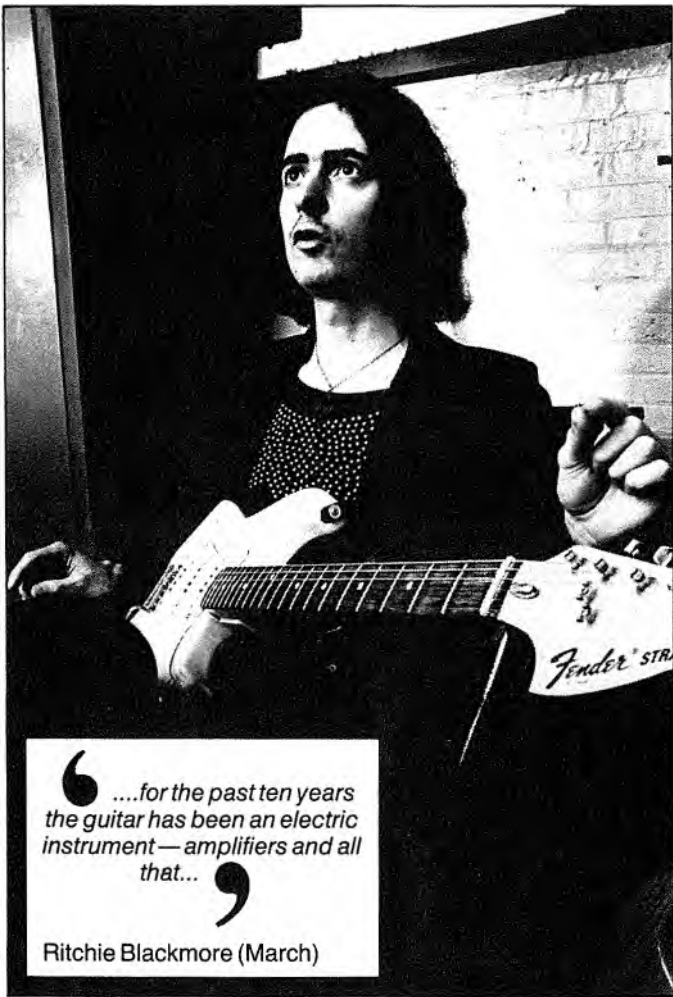
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“...for the past ten years the guitar has been an electric instrument—amplifiers and all that...”

Ritchie Blackmore (March)

“The range of Kay guitars, ranging from £6.95 retail...”

news (April)

“Now Hammond have introduced portable organs...the keyboard unit is 44½" long and weighs 101lbs, the base weighs 41lbs...”

Review (July)

“If your gear is faulty, it's better to lose your fee than your bass player.”

Stephen Delft (May)

“Over the last three years I've been developing what could loosely be described as a guitar synthesizer, but it blew up...”

Phil Manzanera (May)

“IM: You did a Beck, Bogert and Appice album with Jimmy Miller, didn't you? Jeff Beck: That rubbish is still in the can. The sound was appalling and the material was shitty.”

(July)

“I boliovo in Tom Paxton so much, he could be so big here”

Johnny Jones (May)

“The Rolling Stones are finished, as far as I'm concerned.”

Jeff Beck (July)

“A particularly interesting point is the way Mike Rossi's voice marries itself with the music...”

Quo LP review (March)

“We thought our first album cover was the worst that any could possibly be. Then we saw the second album cover.”

Eric Carmen, Raspberries (April)

“IM: Do you feel that the synthesizer will take you away from conventional keyboards? Keith Emerson: No, not for me...”

(June)

“This album turned me on to quad...there's a tremendous future for it.”

Ray Thomas, Moody Blues (August)

“If a guitarist insists on pumping out 80 or 90 watts that...will finally interfere with the overall balance of the PA sound.”

Review of Selmer Super Reverb 30 (March)

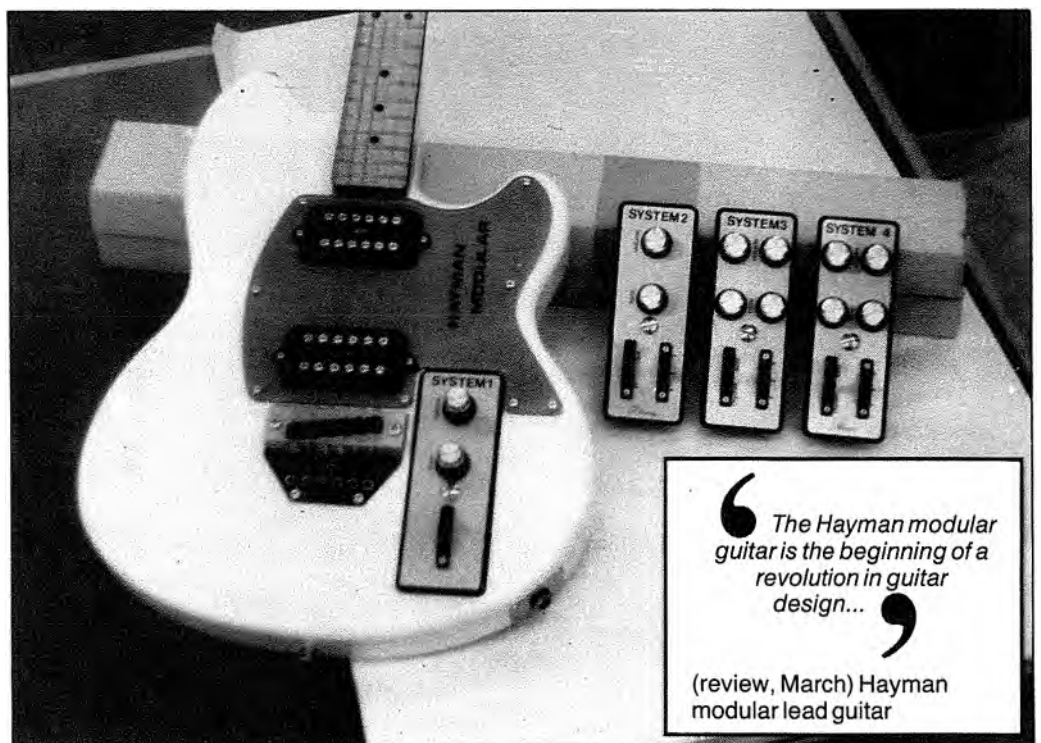
“The Lamb Mini Studio is the first of its kind...it packs down in suitcase-size flight cases...”

News (March)

“We've pin-pointed the specification, but you have to see the polyester finish...”

Columbus ad (March)

8 IM&RW



“The Hayman modular guitar is the beginning of a revolution in guitar design...”

(review, March) Hayman modular lead guitar



“ We wouldn't complain if we were playing regularly. If I had a square meal a day and my rent I'd be happy as a pig in shit ”

Jimmy Bain — then in Harlot, now in Dio. (July)

“ The rest of the band are great, too. Norman used to be in Billy Fury's band, Graham has played in quite a few local groups and once turned down a chance to join Exit, which at that time included Terry Bennett, who's now in Sassafrass. ”

Carlo Santanna ex-Paper Lace (August)

“ IM: Have you done any live recording?
Peter Frampton: I think the next album will be a live one... ”

(August)

“ IM: How do you keep fit?
Dave Gilmour: I play football, I play cricket, I play squash, I play some tennis, I swim...
IM: On a regular basis?
DG: Yes. And I screw. ”

(September)

“ I met this guy who had designed an incredible keyboard machine. It's basically a keyboard that offers the player sounds from pre-recorded tapes on endless loop cartridges, so that you can be playing violins or trumpets, or whatever. Today I think the Birotron is an amazing instrument... ”

Rick Wakeman (September)

“ A lot of people say 'He's a session breadhead. He can't play Funky... ’ ”

Brian Bennett, Shadows Drummer (September)

“ IM: Do you talk to Rod Stewart at all?
Jeff Beck: No, not interested. He's gone right round the bend...silk trousers and silly hats. ”

(October)

“ IM: How do you think people's impressions of you have changed after this album?
Jeff Beck: Well, I've been whirling around in aeroplanes most of the time, though I've had some nice vibes off it. ”

(October)

“ David Bowie got bored within two hours of the session starting. We would probably have never worked well together because of the enormous amounts of time I use to produce. I think three or four days of mixing the same track would drive him completely up the wall. He couldn't take that. ”

Gus Dudgeon (October)

“ Not long ago I had a late night, out with the wife, and I was lying in bed afterwards and I said 'I can feel it building up, I'm going to be able to do something — I don't know where it is, but it will come. ’ ”

Alan Price (October)

“ As the bands did their sets everyone listened intently, only the occasional 'really great man' and 'nice riff' being exchanged... ”

Harvey Andrews (October)

“ How about an amplifier with:
★ Real jean denim covering
★ Real calf leather ends and corners
★ Temelo and footswitch... ”

Jimmy Bean amp ad (October)

THE BIG TEN

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**TH-95
Tom Holder**

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Ad (December)

“ £100 a week for miners?...What's your union doing for you? ”

(May)

“ In the past, synthesizer recordings have tended to use the flashiest and most dramatic 'electronic' sounds available. I'm pleased to see that they are now advancing to the stage where the synthesizer is used more as a musical instrument and less as a gimmick. ”

Review of Yamaha GX1 (Feb)

“ The Bob Henrit interview: 'I don't advocate drugs for anything, it's just the circumstances we were labouring under---it was the only thing to do. I mean I was doing three drum solos a night.' ”

Is it necessary to have an enormous drum kit? 'I think it is, yeah.' ”

(Sept)

“ Don't be Voog, ask for Moog. ”

(August)

“ Wearing a floral smoking jacket, tapered Levi's and knee length boots, Keith Moon arrived... ”

(October)

“ Valve amps £1 per watt. ”

Ad, Milton Keynes Music (August)

“ The highspot of the Rubettes act is when John Richardson and the guitarist do a drum duet --- which has to be seen to be believed!! ”

(Sept)

“ The following two articles are worth reading for the insight they give people who have actually played a synthesizer. ”

Synthesizers Unravelled (Sept)

“ This album should prove to doubters that the Sutherland Brothers and Quiver are a force to be reckoned with in British Pop Music. ”

Tony Bacon (now One Two Testing)

12 IM&RW



“ The Auto-Tune drum set is probably the most logical development in percussion since the plastic head... ”

Bob Henrit (October)

“ Roland are a comparatively new name to the European keyboard scene... ”

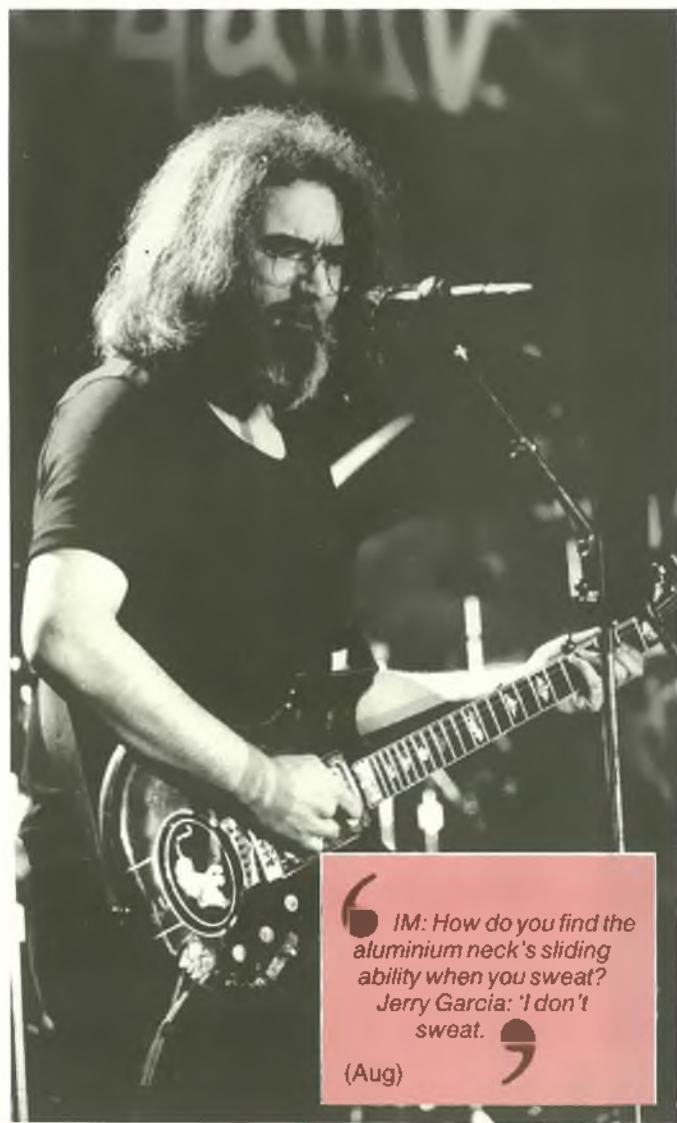
Frankfurt Preview

“ Us middle aged ex-hippies of 29 are now the establishment of the record business, and we are the ones will 'not understand' the New Wave that will follow in the wake of the Sex Pistols. ”

Nick Mobbs (A&R Man of EMI Records) upon signing the Sex Pistols (Dec)

“ Do you know a club or pub which has DJ entertainment only? If you do (and it's large enough for a trio or more) tell the union if you're a member. If you're not a member, join or tell PPL direct...Unlicensed discos are killing music! ”

(Aug)



“ IM: How do you find the aluminium neck's sliding ability when you sweat? Jerry Garcia: 'I don't sweat.' ”

(Aug)



“ I practise all the scales. Everyone should know a lot of scales. What is a chord if not the notes of a scale hooked together? There are several reasons for learning scales: one, the knowledge will unlock the neck for you; you'll learn the instrument; second, if I want to improvise over say GMaj7aug5, then go to EbAug9b5 and then to BMaj7b5 — well, if you don't know what those chords are in a scale, you're lost. ”

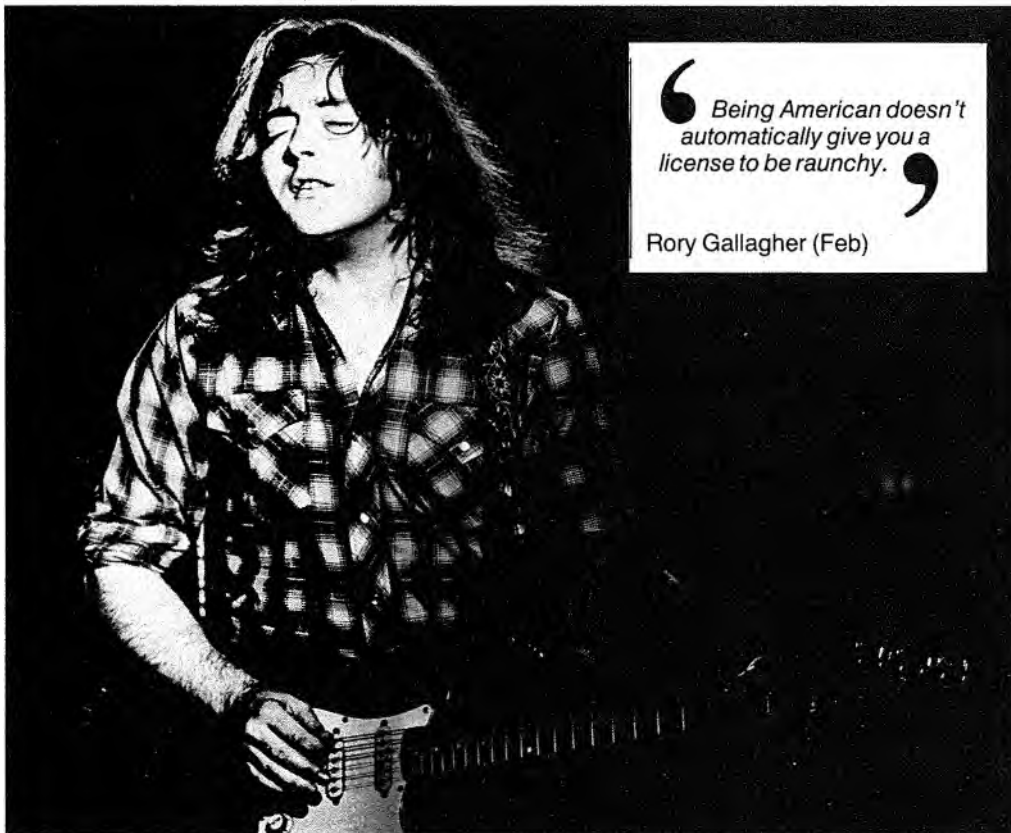
John McLaughlin (Nov)

“ The Mellotron: Not so much a keyboard. More the sounds of life and now. ”

Ad (Aug)

“ A sophisticated instrument capable of tremendously varied effects. ”

Review of the Micro-Moog (Aug)

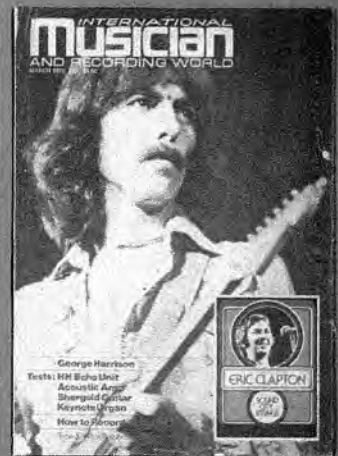


“ Being American doesn't automatically give you a license to be raunchy. ”

Rory Gallagher (Feb)

THE BIG TEN

1976



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Graham Gouldman has recorded in the world's best studios.

(That's why he recorded his latest album at home)

Graham Gouldman, as a leading member of 10cc, has recorded in many world-famous studios, and certainly knows what makes a good recording, and also when he's achieved one. "But," he says, "I've always felt that the most creative recording environment is at home, in one's own space and in one's own time."

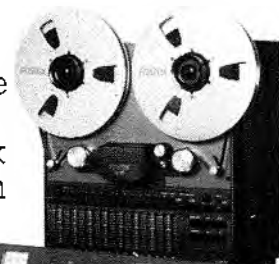
When he bought a Fostex B16 ½" 16-track recorder and an Allen & Heath System 8 16/16 mixer, he decided to put the system to the ultimate test and use it to record his current album. "Andrew Gold and I soon found that the sound quality far exceeded our wildest dreams," says Graham.

"The Allen & Heath mixer provided all the facilities I needed and produced quality to a standard beyond its price.

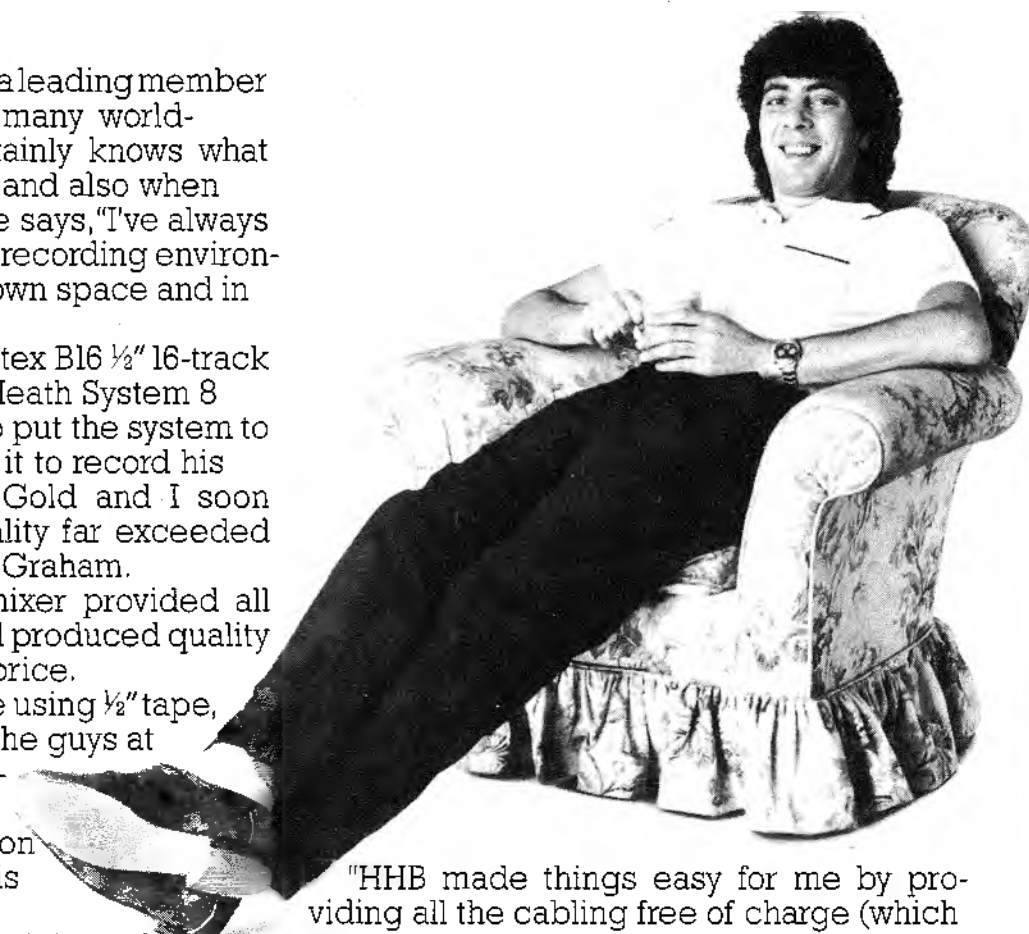
The Fostex B16, despite using ½" tape, was silent and accurate; the guys at Fostex really have mastered head technology, and the Dolby 'C' noise reduction really works a treat. All this for around £5000?!"

"For mixdown, we had anticipated having to transfer to 24-track - but when the time came, both Andrew and I agreed that the B16 sounded better.

You can hear the results for yourself on the new 'Common Knowledge' single 'Don't Break My Heart,' on Phonogram Records."



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“ I paid about 80 dollars for it (Fender Esquire).
IM: ‘That’s about £35.’ ”

Steve Marriott: (Aug)

“ Roland, the world’s leading synthesizer manufacturer has created a
GUITAR SYNTHESIZER. ”

Ad (Aug)

“ Riff-Raff’s line up consists of Billy Bragg on lead vocal and guitar, Ricey on lead vocals and piano, Wiggy playing lead guitar, Johnny Waw on bass and Rowan on drums. ”

Buzz (Oct)

“ Didn’t you overdub the vocals for ‘Live At Leeds’? ‘No. We tried, but it didn’t work.’ Cough cough. ”

Jon Entwistle again (Jan)

“ Even the Punks demand the best when it comes to drums. ”

Ad (Jan)

“ Gong mixed a new LP helped by Dennis McKay. ”

Dennis! (Jan)

“ The Wombles use AMS monitors. ”

(March)

“ With his last album, I’m Nearly Famous, Cliff Richard was finally certified ‘cool’. ”

Eamonn Percival LP Review (June)

“ Rocket records took off. ”

(Feb)

“ Lew Chase microphone guitar and strings. ”

Ad (Feb)

“ I have 27 different effects. They’re in a specially-built thing that looks a little like the GPO. ”

Frank Zappa (March)

“ Bose means an excellent sound for Roger Whittaker whether he’s playing guitar, singing or whistling. ”

Ad (March)

“ Polyphonics is here—with the Polymoog. ”

Ad (March)

“ Sonor endorsees including John Marshall, Graham Jarvis, Sonny Payne, Harry Hughes, Daniel Humair, Ronnie Stevenson, Jack de Johnette, Tommy Thomas, Bobby Worth. ”

Who ????? (June)

“ If you want to buy one, you will be consoled by the fact that a Frenchman would pay as much if not more since their VAT is much higher than ours. ”

ASBA Stainless Steel Kit Review (Jan '77)

16 IM&RW



“ I think mine’s a Precision Bass. It’s got two of those microphone things side by side and two knobs. ”

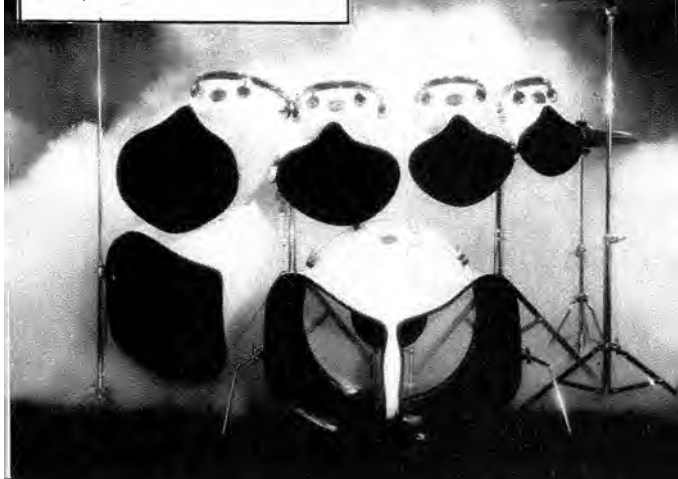
Jean Jacques Burnel (June)

“ Musicians may argue about the musical value of the keyboard — electronic combination, stressing that a musician needs only a conventional musical instrument. I believe that view is outdated and future musicians will not hesitate to use all the availabilities electronics can offer. The argument about ‘but is it music?’ will become as irrelevant as arguments about the different values of Jazz and Rock music. ”

Editorial by Ray Hammond (April)

North drums were launched. The toms looked like hairdryers, the bass drum looked like Humpty Dumpty's shorts.

(Feb)



Contrary to popular opinion, these bands can play. Sometimes the guitarist will be slightly out of tune with the bass player, but it's early days.

New Waves Saves Live Music Feature (Aug)

The Roland Micro-Composer is probably one of the most advanced units that has been applied to music. Does it worry you, Mr Kakehashi, that musicians won't be able to understand it?

Ray Hammond (Oct)

Here in the grooves of this album (Never Mind The Bollocks Here's The Sex Pistols) you'll find a performance closer to the edge than anything since Dylan did 'Highway 61 Revisited'.

LP Review (Dec)



As far as record companies are concerned New Wave might as well just be another Bay City Rollers hype campaign.

Letter (Sept)

Maison Rouge became 'immobile'. Official. The name Maison Rouge is fast becoming established as a top quality mobile recording studio, but the same name will soon be associated with one of the best 'immobile' studios in England.

(Sept)

Thanks to Punk, record sales have gone up 70 per cent and guitar and equipment sales have risen dramatically.

Letter, (Jan)

The vibrato on the Sisme isn't at all 'Sooty'—like.

Rod Argent reviewing the Sisme SC 101P Organ (Aug)



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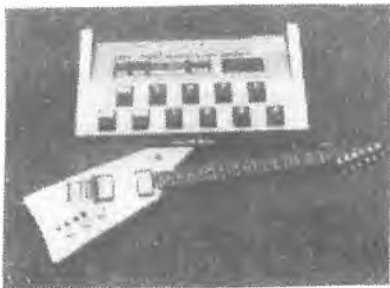
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IM/3/85

Samson are a three-piece band based in South London and are currently seeking management and, presumably, gigs...they describe themselves as a high energy Rock/Boogie band who play mostly original material. If anyone's interested, contact...

Buzz new bands special (Jan)

I am fed up with musicians who are preaching at me all the time constantly saying 'Punk' is the new direction. My argument is not with the type of music but with the plebs who play it. The only power chords those tits know are the ones that plug their amps in.

Letter (Feb)

If you are trying to live by subsistence farming, I offer the following abridged patent specification for an Acetylene-powered amplifier. I feel sure that with slight modifications it could be made to work with bottled gas.

Stephen Delft goes rural (April)

The Octave Cat SRM synthesizer — now with two note memory...

Ad (March)

I hate the Fender Rhodes, I just want to puke every time I see one.

Jimmy Destri (April)



Turn on to yourself...

Ad for headphone amplifier (Jan)

Hopefully Nick will soon cease the production duties...

LP review of 'Jesus of Cool' by Ian White (May)

Grappelli asked me to take Django's place, but I decided to develop my own style...

Bert Weedon (May)

Nick Lowe is once more in charge of production and the sonorous drum sound is superb...

This effect is now available in pedal form so the 'chorus' effect can be obtained through any amp...

Roland CE-1 pedal review (Jan)

The Starmaker. He's a child of science. He's a child of music. And he lives in every Fender...He's the reason every Fender designer is an engineer and a musician both. 'Engineers' we call them.

Fender Ad (Feb)

It's a lifetime's work to get a sound that's pear-shaped and beautiful...never mind the technique, just put the beats in the right place and tuck the notes right in so that people feel it in their stomach. Straighten your arm, that's the best tip I could give a bass player. Get down the bottom end of the instrument...

Herbie Flowers takes a shortcut to good bass playing (May)

David Lawrenson disagrees on the next pages' Elvis Costello This Year's Model review.

Rodents have been known to die in front of my amps.

Ted Nugent (May)

Resist the temptation to powerhouse into the drum solo with all guns blazing — you'll have to keep it up for six or seven minutes...

Andrew McCulloch on drums (Jan)

Hitchin New Wave band! The Fur Coughs deserve a mention, if only for their name...

Buzz new bands section (March)

The Jen Cry Baby gives you that wild Eastern 'sitar' sound, Funky bass guitar, groovier Blues, makes your guitar really growl. Phase Shifter moves into another dimension...

Ad (Jan)

Chappels are riding on the crest of the 'Thamesbeat' sound, having supplied The Pleasers with two Ibanez guitars...

Trade News (May)

It's so pleasant to sit down and blow on an instrument that feels 'together' in its design and operation — something which you discover almost as a vibe...

Robin Lumley on the Pari portable organ (March)

Using a 1/4" tape machine we can achieve echo delay — in other words the delay starts some time after the original sound. The effect can be demonstrated onomatopoeically thus: BANGbangbangbangbang bang: which is a sound plus its immediately following echo. And the delayed echo would then be as follows: BANG bangbangbangbangbang.-

Robin Lumley on recording (April)

For the '80s it has to be Phoenix amps!

Ad (Jan)

You couldn't pull any chicks at a Brinsley Schwartz gig. We used to get these intense, bearded liberals who would come up and say 'tell me the lyrical content of some of your songs. Is it sort of a collusion of a Japanese community up in Seattle, or is it more of a cross-collateralisation of the pollutionary Chuck Berry feel of the mid-Sixties?' I didn't know what they were talking about,

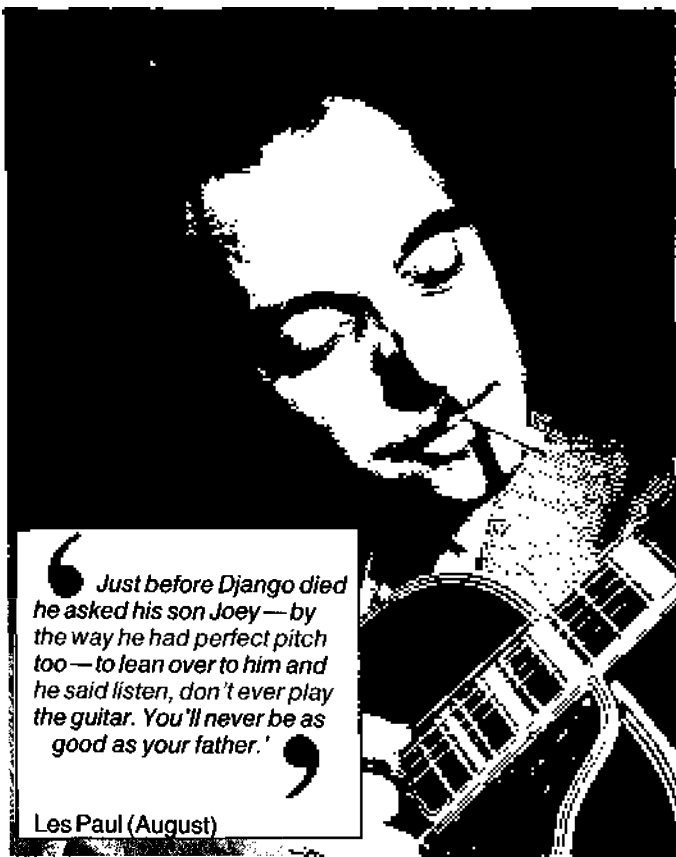
Nick Lowe again (August)

Here's your chance to get upfront with the Rockkeyboard slung around your neck...

Ad (March)
20 IM&RW

This is the one — truly the guitar of tomorrow! Yes, the Bunker 'Supernova'...

Ad (March)



Just before Django died he asked his son Joey — by the way he had perfect pitch too — to lean over to him and he said listen, don't ever play the guitar. You'll never be as good as your father.'

Les Paul (August)

These two presets, labelled Cosmic and Telstar, sounded more like intergalactic farm machinery...

Robin Lumley reviews the Elka Solist 505 (August)

At first sight the Prophet-5 looks like a lengthened Mini-Moog but don't try and pull up the control panel, it's fixed down!

Robin Lumley sees the Sequential Circuits classic for the first time (Nov)

IM: Did you hear Deep Purple's drummer, Ian Paice? Narada Michael Walden: I like him. Bad, bad foot. He had a foot that wouldn't quit. I threatened to kill him, too. I love Ian.

(Nov)

I suppose it's rather inevitable that mention of Wimbledon conjures up visions of tennis and the Wombles...

RG Jones studio review (Sept)

Within a few years video discs and tapes will be on sale in every high street record shop.

Video feature (July)

It just sounds pretty crummy' Brian James, ex-Damned.

'I don't think I'd have one' Dave Flett, ex-Manfred Mann — both testing a Custom Sound amp in a blindfold test (July)

Tom Newman is a rebel who has only recently taken to wearing shoes

Paul Brett talks to Tom Newman (July)

I work 16-track, I never work anything else and I very rarely fill them all up.

Glyn Johns (June)

Solid state technology is moving at an extreme speed and one day an extremely complex musical computer will reduce so much in size that your own digital effects system will be the size of your amp! You will need an incredible knowledge of programming to use it to the full.

Stan Wilson predicts (May)

The Clone Theory pedal effect — a new device for self-multiplication

Electro-Harmonix Ad (June)

The SDS3 Drum Synthesizer gives you effortless heavy drums

Very early ad for Simmons (then Musiciad) drums (Nov)



Roundwound strings are really good. Except they go off when they get gobbled on. After a couple of gigs they get really shitty.

Jean Jacques Burnel (Dec)

Many bands phone up. When you ask them what type of music they play they say 'we do all our own material'. Now this is a 'no-no' when it comes to entertaining the man in the street. You have to play music that the customer wants to hear. This is difficult to get across to a band that is orientated towards making records.

Jack Fallon of the Cana variety agency (August)

The equipment at the studio includes a highly sophisticated machine whereby six synthesizers can be played simultaneously.

David Vorhaus's Kaldeidophon studio, a pre-MIDI breakthrough (Nov)



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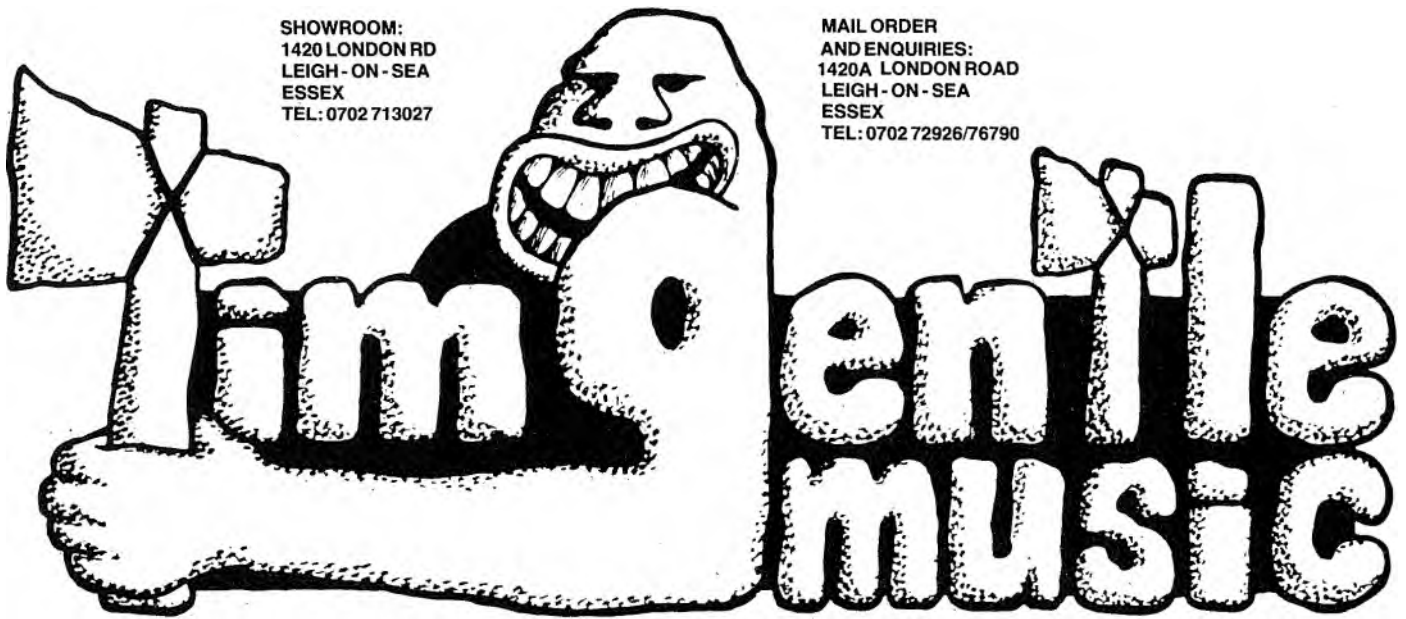
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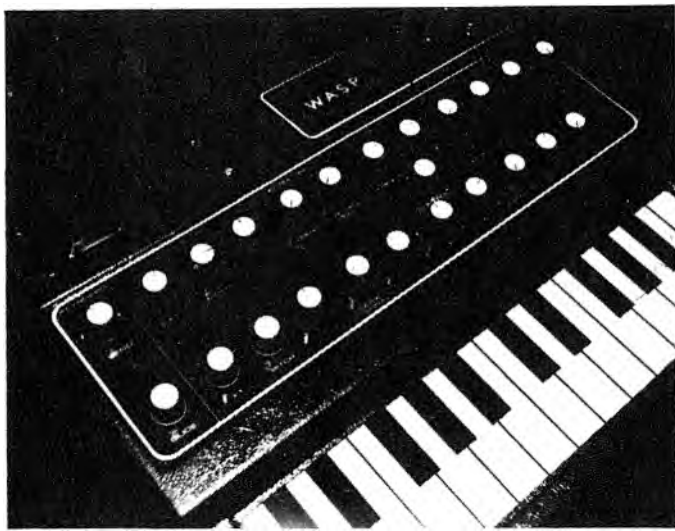
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The instrument is encased in a plastic case...cheapo? Well, I dropped a Wasp out of the fourth-floor window of Trident Studios into St Anne's Court one night, without any damage at all to it and we, then, surprised at its survival, backed a Volvo over it...

They don't test 'em like they used to — or Robin Lumley used to. (Jan)

Then you have bands like the Human League who are very synthesizer orientated and mechanical, odd stuff. I hope to be able to work with them soon...

Martin Rushent (Jan)

People say 'You played with Shirley Bassey in the morning, Roy Harper in the afternoon and John Cale in the evening. How can you do it?' and I've probably been playing the same fuckin' riff all day. What difference does it make?

Chris Spedding on the session players' art (Feb)

In effect, the vocoder is a sort of voice synthesizer — like a super Sparky's Magic Piano...The pitch bend is useful — with a little practice you can sound like the background music in an Indian restaurant.

Robin Lumley on the Korg Vocoder (Feb)

...although it sounded amazing it was an absolute bastard to play...

Henry Roberts (anag) on Billy Cobham's snare drum (Feb)

Dear Sir: I'm replying to a letter last month. I've never read such a load of wormshit in my life!

A reader not mincing his words (April)

On a show, I've probably got to do a 15-minute drum solo on Little B and you can't just sit there and play like a crud.

Brian Bennett of The Shadows (April) — A Shadow Swears.

Sonor drums — played by Kurt Bong

Ad (Feb)

Then when I heard Purple Haze I thought 'whoa! Hold the phone — there's some other kinda shit here!'

Pat Travers on influences (May)

Dear Sir: I've just read your interview with Jean Jacques Burnel. I've been a professional musician for many years, and I must say it makes me bloody sick to read the self-important whinings of these 'Punks'. Who the hell does Burnel think he is? I've seen scores of 'Punk' groups in clubs all over the country, and not once have I come across one that could actually play. Musicians used to take pride in developing their skills and artistry; now all we hear is two chords all night. I play Country and Western and dance music with my band and we make an honest living giving people what they enjoy. Who wants to hear these cretins who can't even play in tune?

Letter (Jan)

The large leg bones of beef make an adequate ivory

substitute for guitar nuts and saddles — and also make good soup. Ask the butcher for a large leg bone of beef, take the largest saucepan you can find and cover the bone with cold water, bring to the boil and simmer for 1½ hours or until the meat scraps fall off the bone.

'Remove centre section, and add the following to the end pieces, meat scraps and marrow: ½ cup lentils, ½ cup pearl barley, 2 sliced carrots, 2 onions or leeks, 1 clove of garlic (optional), 1 bay leaf...

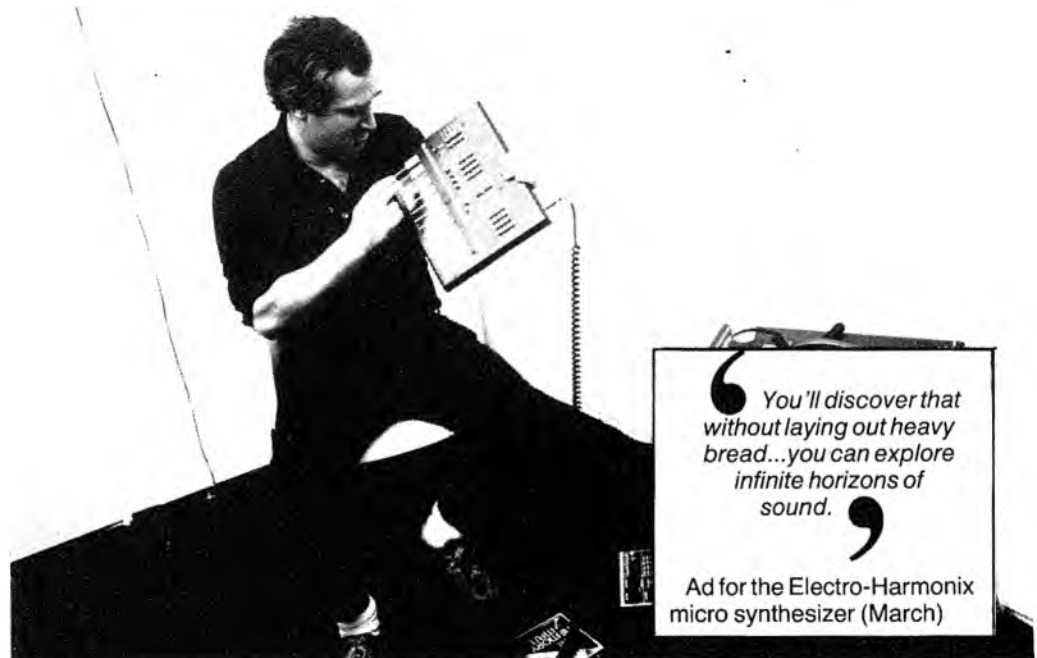
Stephen Delft's soup recipe for guitarists (Feb)

I'm a big Springsteen fan...and one of Tony Banks' favourite songs is It's a Man's Man's Man's World by James Brown. We used to do some Beatles and Stones things in the early days as well as Yardbirds and John Mayall...

Peter Gabriel lets out Genesis' influences (Jan).

...the two vocal numbers are bland rip-offs. One's called Where Did You Come From and the answer is the Bee Gees. The other is I Apologize; he should, to JJ Cale.

Jeff Pike lays into a Larry Carlton album (April)



You'll discover that without laying out heavy bread...you can explore infinite horizons of sound.

Ad for the Electro-Harmonix micro synthesizer (March)



Manoeuvring his bass with perfect ease over a field of synthesized sounds and shadowy guitar riffs, Jean Jacques is a satellite. The drum machine, used throughout, is like the constant beat of European industry; Brian James' guitar screeches like human pain; eerie keyboards, soothing or frightening, never really present but always rooted, like history. Burnel sings, captures past, present, and future, he is overland, over Europe, over their people, their cultures, their politics; he sees Europe as one from up there and does not understand frontiers. But it was just a dream...

Herve Corre reviews Jean Jacques Burnel's *Euroman Cometh* LP in a matter-of-fact fashion. (May)



...It has all the visual attributes of a phallic, eye-catching, shit-kicking, concert Rock'n'Roll instrument...it's probably the ultimate chick-pulling axe, if you're into that.

Jim Rodford gets very Rock'n'Roll about the BC Rich Mockingbird bass (May)

There's something irresistibly jolly about seeing big George Duke striding around the stage with a synth round his neck...

(May)

THE BIG TEN

1979



To many, the music of the Clash would seem crude and regressive, with guitarists such as Mick Jones definitely not qualifying as 'musicians'.

David Lawrenson meets the New Wave (Jan)

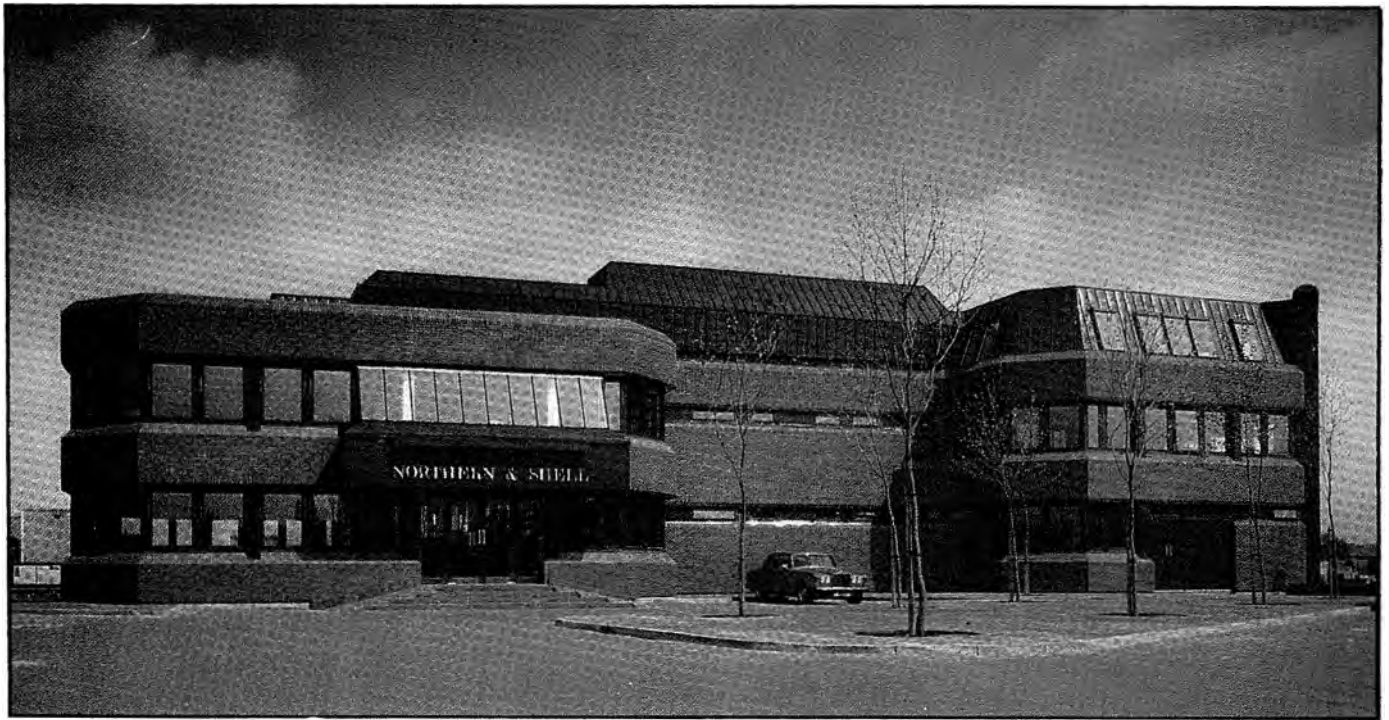
By the way, if your newest band, Dire Straits, is any indication of the quality of your groups, you've got some dinky-di musos.

Letter from a reader in Worilla, New South Wales, Australia (March)

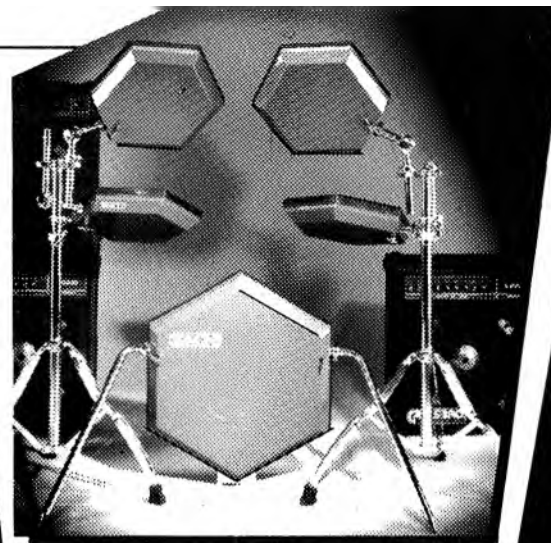


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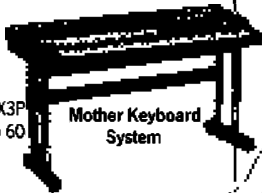
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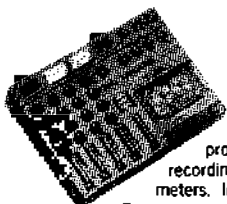
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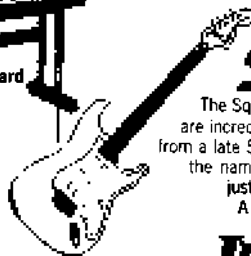
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Despite Margaret Thatcher's dire predictions for the upcoming economic state of this country, Ray Davies has solved the problem.

Barbara Charone (Jan)

Nobody would contemplate seriously sitting down at a completely synthesized drum kit to do a gig.

Mike Jackson of Premier (Jan)

I think musically West Africa is soon going to be contributing enormously to the world of music.

Ginger Baker (Jan)

When the record company discovered that I didn't want to go on Top Of The Pops we had to get something to use on television. So someone suggested a video.

Gerry Rafferty (May)



I hope that my kit will last as long as it will stand up, or as long as I make it.

Tooper Maacon (Jan)

Introducing The Spyder digital micro-computer sequencer! Wow it never worked but it sounded terrific

Ad (Feb)

It just is.

Review of Hammond B3000 (Jan)

G is OK, G Sharp's a bastard.

Don Weller (June)

It's fun to dither—that's my Zen-ness.

Steve Hillage (June)

The music of the Twentieth Century cannot be played on age-old instruments.

Ralf Hutter (Kraftwerk) (Feb)

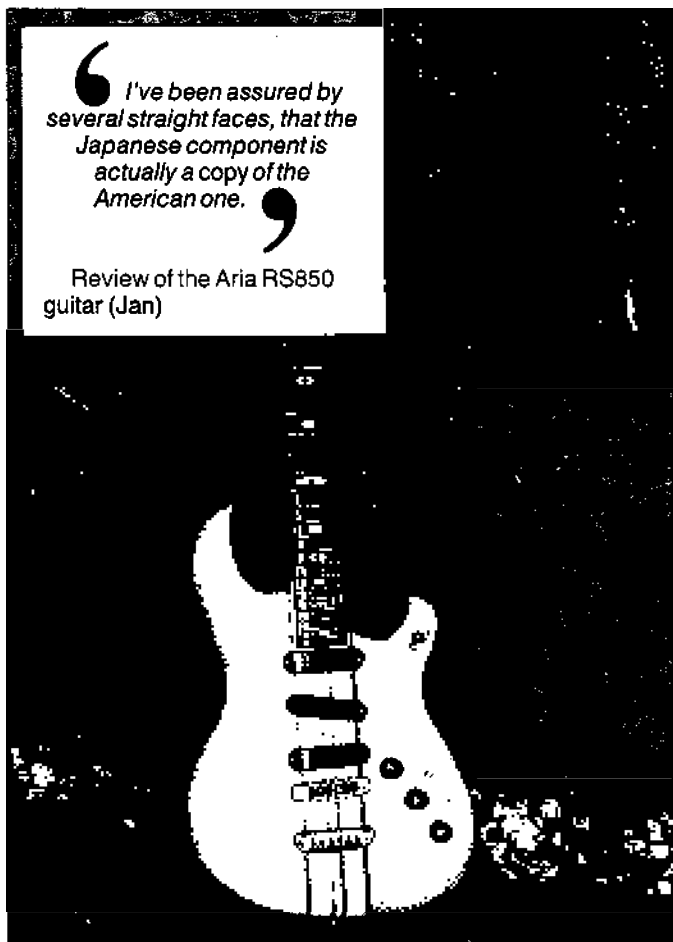


The Stooges had it, you've got it. It doesn't matter how technically proficient you are on crap like that. I'm so glad this article is in this magazine because when all these 'guitar players' read this they're gonna go berserk and shit their pants with hatred because they think you're not a musician.

Lester Bangs interviewing The Ramones (Jan)

I've been assured by several straight faces, that the Japanese component is actually a copy of the American one.

Review of the Aria RS850 guitar (Jan)



What is 'The Touch' guitar synthesizer?
Ad (Feb)

It's hard to tell these days if a group is a Punk spin-off or a band.

Alan Parsons Ad (Feb)

I think we need more bands like Fiddlers' Dram.

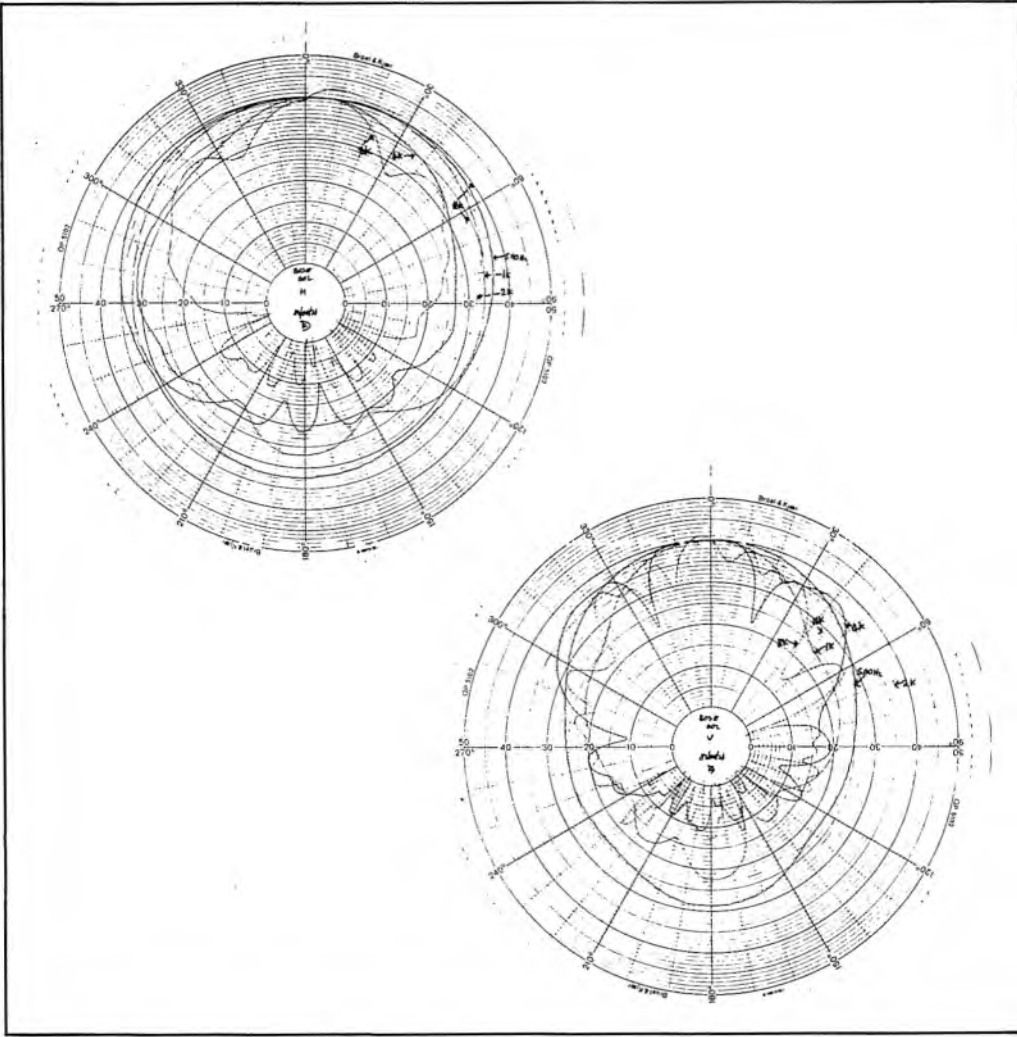
Paul Ashford (Feb)

SPL 124.5dB @ 200w @ 4ft (Manufacturer's rating)
123dB (A) @ 200w @ 1m pink noise (Test result)...so you pays your money and takes your choice.

Ken Dibble (Feb)



THE BIG TEN



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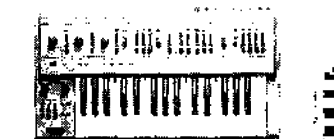
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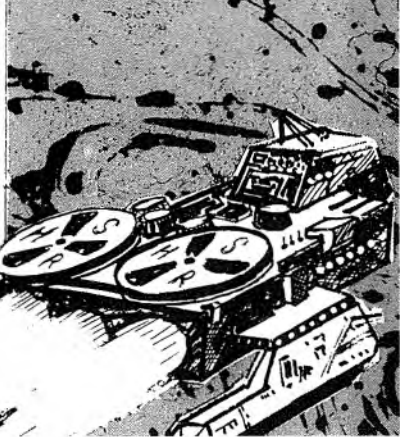
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Pepper (Adams) and I were sharing a flat back in our batchelor days. Pepper was starving to death because he couldn't cook.

Elvin Jones (March)

Have you heard the one about the Englishman, the two Irishmen and the American?

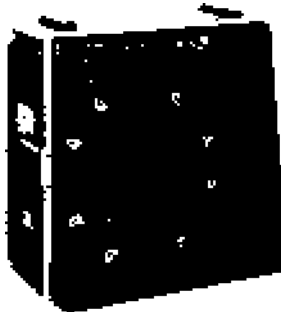
David Lawrenson interviewing Thin Lizzy (March)

We went out there and we really kicked ass.

Scott Gorham (March)

That looks great! What is it?

Jim Rodford reviewing Dynacord's BS412 bass Combo (March)



The word is out.

Opening line Tony Horkins Jet Black feature (March)

The word is out.

Opening line to Tony Horkins Mick Karn feature (May) '82

We get a lot of feedback from our fans, from Dead heads.

Gerry Garcia (May)

The first three Can albums had tracks which were frighteningly Funky.

Andy Partridge (August)



Baker Street was done in the toilet at Chipping Norton.

Raf Ravenscroft confesses (April)

So, along comes this big guy, Meat Loaf, like some gargantuan messenger from the Gods.

Jim Steinman (Aug)

People know that they can come and see us and they don't have to think about it.

Dennis Greaves of Nine Below Zero (April)

I'm no Rick Wakeman.

Gary Kemp (April)

Hugh Cornwell's vocals became a series of loud rasping noises not remotely resembling voices at all! I mentioned this to Garry Bradshaw on the desk who said that this always happened but did not know why.

Ken Dibble — Stranglers PA Column (April)

There is a new music emerging which is linked to social revolution.

Patrick Moraz (May)

U2's first two singles Out of Control and Another Day recorded hastily with Chas de Whalley in 1979...

Locks of Chas's hair are available in the foyer (Jan)

Robert Nesta Marley 6th April 1945 — 11th May 1981... Bob Marley's untimely death last month in Miami robbed the music world of one of its most passionately sincere and articulately influential personalities.

Editorial (June)

We're not standing up and saying computers should be replacing musicians, what we are saying is that there are a lot of jobs in music that basically a computer can do as well.

It's debateable how relevant the Moody Blues are to the music of 1981.

Tom Stock comes to a startling realisation (May)

Landscape (June)

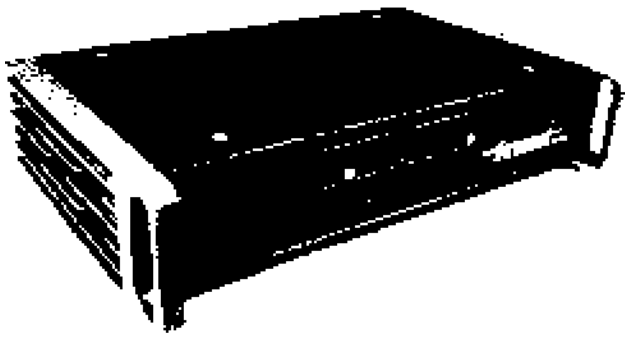
Now let's get one thing straight. I'm not wealthy.

Stevie Winwood (Jan)

Things go better with ASS.

Ad (Aug)





A close encounter of the Frunt kind.

Ad (Feb)

I know I'm a jazz guitarist. I'm just trying to figure out how to play Rock & Roll.

James Blood Ulmer (June)

You ask Cozy and he'll tell you Bonham was the best. You ask Garmine Appice and he'll tell you that him and Bonham are the best...

Roger Taylor (June)



The cat who really took me out was Captain Beefheart. Oh man, when I heard that, I peeped where a whole lot of stuff has been coming from. Beefheart's got that other sound; he's not talking about coming out of one culture, but out of the shelf. I mean there's something else happening in his music that wasn't in the original recipe. Like he didn't so much remind me of a singer as a lead voice — that cat in Public Image too.

James Blood Ulmer (June)

Oh, I puke and make a mess on my chest but I've always been a conservative.

Iggy Pop (August)

Basically (Simmons drums) have done for drums what what synthesizers did for keyboards. It's the first real progression in drums in years.

Barriemore Barlowe (Jethro Tull)

I don't do interviews. I know I'm the best. When I'm playing, man, nobody can play like Jaco. Yeah, I use the Fender, fretless. Come on, man. I took the frets out myself. I invented the goddam fretless bass.

Jaco Pastorius (Jan)

Oh...no...(long silence)...no...no...

Mark Knopfler upon being asked if he's the new Eric Clapton (Feb)

There is a magic ingredient which we always call the seventh member of the band, or Mr Steeleye — who is only present when we are all together.

Steeleye Span (Jan)

I mean, try to imagine what it would be like to play an entire gig without once referring to your cymbals.

Bob Henrit (June)

The biggest drawback that I can't understand is why sighted people can be so blind...spiritually blind.

Stevie Wonder (Sept)

Unfortunately I just snapped the neck off the Charvel Strat with the sparkle red finish. I find they break real easy if you jump on them a few times.

Gary Moore (Sept)

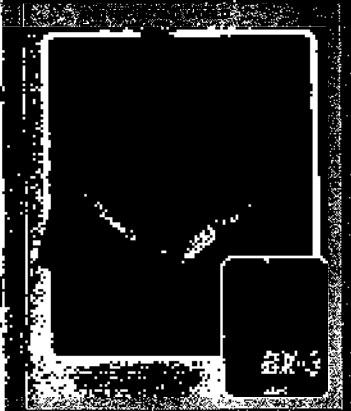


Santana views the pickups as having distinct personalities and purposes. He is one of the few soloists who constantly switches between them. When asked why, to explain he responds, 'There's something haunting about Miles Davis playing with a muted trumpet. Those soothing things are the neck pickup. The hard edged one is when I step on the wah. It means you're going for the eyes or the jugular. There is anger there. Sometimes as much as your mother loves you, she must be stern with you. That's the bridge pickup. So there's the justices and compassion pickup.'

Carlos Santana (Sept)

A lot of the girls who used to go to our shows in the Sixties, now turn up with their 16 year old daughters. Right now I'm interested in their daughters.

Keith Richard (Nov)



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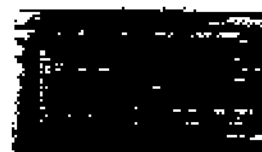
B16, Remote, RAM 18.8.16 £3999 inc. VAT

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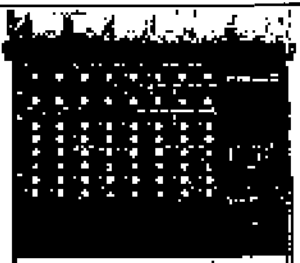
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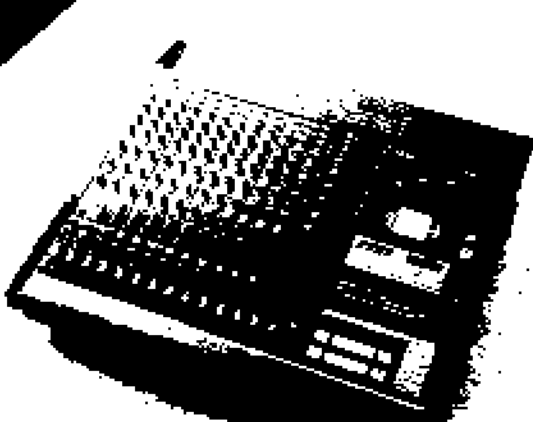
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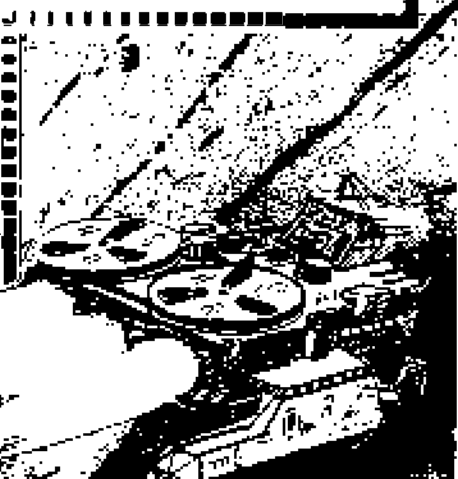
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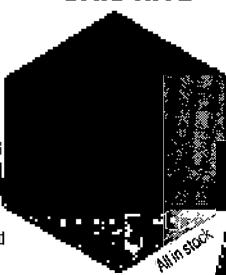
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“ On Pearl Necklace the guitar has a very chorused and phased kind of sound. How did you get that?
Billy Gibbons: Chorus and phaser pedals... Occasionally on the Deguello album there's a slight hint of a sound similar to a Fender Rhodes. Where does that come from?
BG: You might well be hearing a Fender Rhodes...”

ZZ Top's guitarist tells Curtis Schwartz his unusual tricks (Jan)

“ It has a quality to it that's mythological and science fiction. It's a culmination of Excalibur, Star Wars and Lord of the Rings. Basically it's about a bunch of fairies.”

Kiss's Paul Stanley describes Music From The Elder, their concept LP. (Jan)

“ He presented a mysterious, almost menacing spectacle as he swayed about his guitar, invariably wearing an old curtain and a yokel's hat.”

Chris Welch on Jimmy Page (Jan)

“ I hate getting up on stage and sounding like a gnat farting.”

Paul Gray, bassist of The Damned (Feb)

“ Jim: There's this technique I've discovered which is like a manual echo on the snare.”

Ali: He thinks it sounds like a manual echo but he sounds like he fell on it.”

UB40 agree about drumming techniques (March)

“ OK...so you think no headstock is a gimmick?...no self-respecting pro can afford to be without one, in my opinion, because this bass cuts through when the competition falls on its arse.”

The first Steinberger bass review (April)

“ You may have noticed that you didn't get too much change from your crisp new green one this month.”

May goes up to a pound (May)

“ Sharing a mike at the Secret Policeman's Other Ball (all profits going to Amnesty International) — Bob Geldof and Midge Ure! (May)”



“ The last half hour of the set included numerous finales, which at one point included no less than 14 people all apparently playing guitars.”

Meatloaf PA Column (June)

“ I must admit that at first I poooh pooohed the idea of using an automated mixdown. The thought of using a machine at a stage where I usually worked from the seat of my pants, was something I could not envisage.”

John Strudwick looks at the dawn of computer assisted mixing (June)

“ The fact that a load of boring old farts can go straight in and sign a multi-million dollar deal just like that makes me sick.”

Pete Townshend ranting (July)

“ As for the '59 Gibson Everly, well, you can't trust anyone. It was given to me by a certain E Costello as a birthday present. The cheapskate — fancy giving me a crummy '73.”

Dave Edmunds gets caught out (June)

“ Synthesizers inspire a myriad of virtually non-musical, non-musician megalomaniacs to dictate, procure and purvey our craft and our creativity to a defenceless consumer.” Neil Lancaster on why synthesizers should be abolished. John Walters was a lot less emotional and a lot more poignant. ‘Only musicians can create music.’

Synthesizers weren't abolished in July 1982

“ Ghastly Green flexylon picks. One gauge only.”

Ad (June)

“ We're not ideologising up our own arseholes.”

Bauhaus (Nov)

“ Speed alone is meaningless, it's like saying look how big my willy is.”

Gary Moore (Oct)

“ The big breakthrough came when we wrote our first song...then we thought we'd better write some more.”

Madness (Nov)

“ Since the band rely entirely on synthesizers one would expect to find gargantuan stacks of keyboard instruments — Rick Wakeman style — cluttering up the stage. But not so.”

Ken Dibble sees the Human League (Feb)

“ My mission has the first in a series of incognito visits to music dealers dotted around the UK...!”

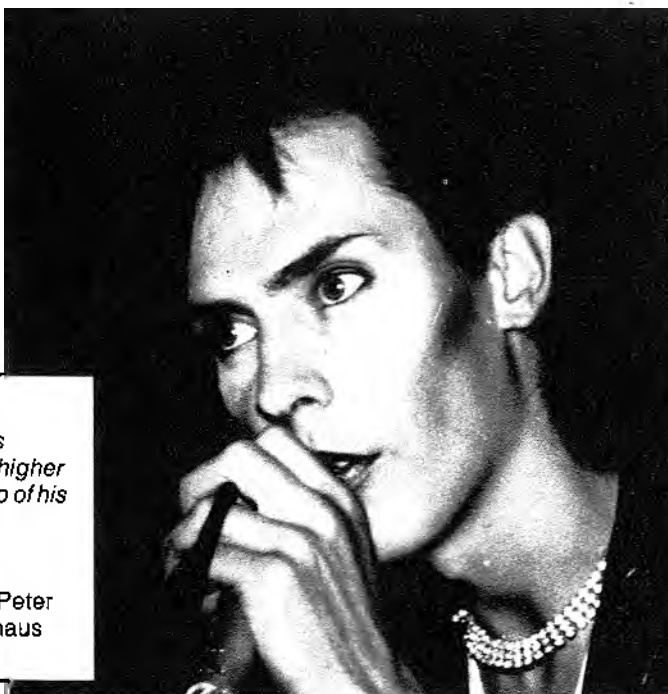
Billy Punter began his pilgrimage around the country in search of the perfect dealer (June)

“ We weren't looking for a really structured vertical music, it's not that kind of musical syntax...more elliptical and open, hopefully organic and circular in feel. More like a moving fabric and tapestry. ”

Andy Summers (Sept)

“ I mean if his cheekbones were any higher his ears would be on top of his head. ”

Adrian Deevooy about Peter Murphy, then in Bauhaus (Nov)



“ Thomas Dolby's smooth melodies that, given time, will undoubtedly bring him commercial success... ”

Adrian Deevooy predicts (July)

“ I bet you know all the notes on the guitar and I bet you're really proud of it. ”

Peter Murphy Bites back (Nov)

“ ...it is not just a fashionable gimmick. ”

Bob Henrit in a Simmons SDSV update (October)

“ Bob Carter has been in at Good Earth with Wham!, a new Innervision signing.. ”

Studio Diary (July)

“ I want Dexy's Midnight Runners to be an ever powerful, ever changing, beautiful, positive, challenging force. ”

Kevin Rowland (September)

“ I got called in to replace Michael Brecker in a studio band which included Jaco Pastorius, Steve Gadd, Herbie Hancock, George Duke and Ray Parker Junior. Playing with those guys was like tripping round heaven. Like being a vicar and hanging out with the Pope for a while. ”

Saxist Raf Ravescroft on God and art

“ It isn't common policy for IM&RW to run features on bands before they've actually committed their talents to vinyl, but in the case of Big Country we have made an exception to the rule... ”

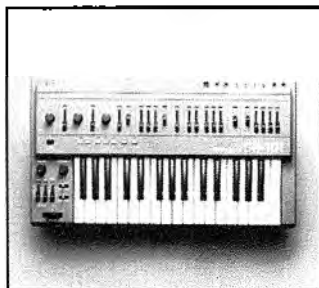
Adrian Deevooy sticks his neck out (September)

“ I think the SH-101 is wonderful. It's well thought out, compact, versatile, light, cheap for what it is and pleasant to look at. In fact, I'm thinking of marrying one. ”

Paul Fishman (Nov)

“ There aren't many popular guitar solos I can't whistle, and I try to work mine out before I record them — I want them to be whistle-able. ”

Saxon guitarist Graham Oliver (September)



“ Until very recently a drum case was just a drum case. ”

Bob Henrit gets deep (September)

“ I sometimes use a Kitty-Cat — I mean a Copicat... ”

Michael Schenker (November)

“ A three dimensional sound mix inviting you to reach out and touch the riffs and tickle the bright rhythms which swim across the stereo with a slow motion beauty that would do Jacques Cousteau proud. The cerebral energy in a Grace Jones track is largely unique... ”

A masterpiece de pseudy from Chas de Whalley (Dec)

“ I simply work at it until everything locks together into one band of sound which is hypnotic and flowing and moves along with a life of its own. ”

Alex Sadkin's turn to get cosmic (Dec)

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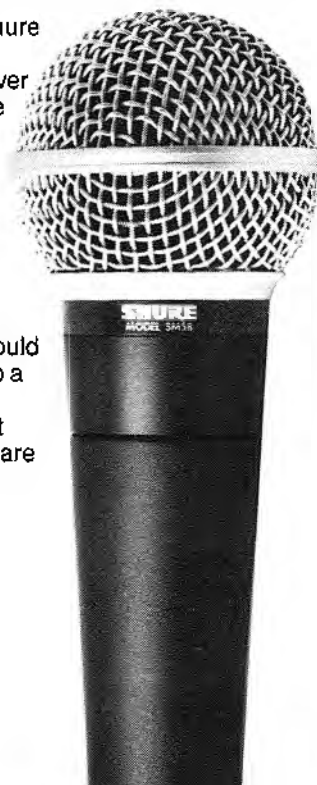
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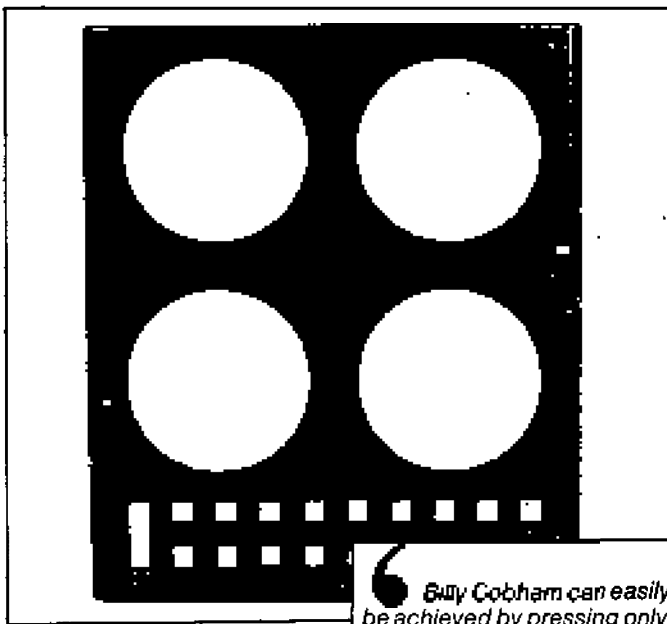
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Why Cobham can easily be achieved by pressing only the third button.

Bob Henrit reviews the Synsonics (Jan)

No, I wouldn't like to be President but I would like to be Secretary of State for the United States.

Miles Copeland (Jan)

I had lots of dopey notions that I could pull birds with it (a guitar). I had this sort of fantasy that I'd sing and play, you know, serenade the birds I fancied at school.

Paul Weller (Jan)

Chas Hodges from Chas and Dave. He's God's gift to bass playing.

Phil Lynott (Jan)

When you're asking top money for what appears to be a first class product, you can't afford mistakes like this, you naughty boy.

Max Kay finds the body of the upright Z Bass a little rough (Jan)

The Venom is flipping loud.

Alan Kensley discovers obscenity (Jan)

So what exactly is a MicroComposer, and do I need one.

Jack Barron gets existentialist (Jan)

Sitting by the pool sipping Pina Colada, transfixed by the tropical splendours that stare calmly back at me, I understand completely why Eddy Grant packed his bags and moved to the paradise island of Barbados.

Tony 'Bastard' Horkins (Feb)



Ladeez and gentlemen...International Musician and Recording World magazine are very proud to introduce to you...all the way from Camden Town...Andy Ross and his musical teeth!

Home recording took yet another turn as Andy Ross (now playing with Immaculate Fools) showed us how he recorded his rhythm tracks on his teeth. (May)

Introducing the Fostex X-15...

(May)

An easy solution to the problem might be to pay a visit to the party concerned and introduce them to your own 'Smack-in-the-teeth Easy Settlement Plan'.

Paul Fishman re-writes the consumer-protection laws (June)

Er, I'd just like to say...bollocks.

Captain Sensible (Feb)

We all do it don't we? In front of the mirror with our tennis rackets.

Def Leppard (March)

I must admit that my trademark is a certain sort of Huntley and Palmers, biscuit tin drum sound.

Steve Lillywhite (June)

There is a transience in music but there is also a transience in life. You can't talk about art as separate from life because it is an expression of that, and because the nature of life is in itself transient.

Annie Lennox comes on very Simone de Beauvoir at 10.00am in a Crouch End cafe (July)

Well now I've disowned being a musician is there anything else you want to ask us?

Mick Harvey (Birthday Party) (March)

If you can afford a good delay great, but on basics use the loo.

Words of wisdom from home recorder, Wally Hacon (March)

We got Rowland our new keyboard player to do one number. He's got this enormous nose so we said, 'Play it with your nose.' He actually played the whole number with his nose on the keyboard.

Captain Sensible (April)

I wanted some thunder so I called up the studio and said, 'Can I have some thunder please.'

Gary Kemp (Feb)

When it comes to crash cymbals there's a lot of different things you'll need; one that goes splish, one that goes splosh, one that goes bish, one that goes bosh, and a few that go fish.

Stewart Copeland (July)

I have to replace anybody who doesn't cut it.

Peter Collins (Jan)

I think people have this vision of me sitting at home smoking my pipe listening to tapes of puppies being tortured.

David Byrne (Aug)

I hated the Pistols and all they stood for.

George Martin (Aug)

You may have noticed that after leaving a quid with your newsagent for this month's issue you were then arrested by a tall man in a large pointed hat. Well, he's a policeman and you've just underpaid...

The Editor explains why the price has gone up (Sept)

To hear you play is one step nearer to heaven.

Carl Hoffman, teaboy, philosopher, politician and much missed wit talking to Gaynor Sadler, harpist with the Sleeping Lions (March)



My tip for singers is...gallons and gallons of whisky.

Ozzy Osbourne (Dec)

Foreplay is more important than airplay.

ZZ Top (Oct)



One of the more unpleasant aspects of being a sit-down musician such as a drummer or a keyboard player, is having to put up with an uncomfortable seat. All too often this leads to various physical discomforts in latter life.

A tactful news story extolling the virtues of Martin Drew's pile-prevention cushion (April)

A little while ago we were invited to a Lennon-McCartney tribute concert...when they took a lot of our songs and did them with the LSO. In the interval we met the Queen and there was this old fella...and he said 'What do you think about the new arrangements?' And the Queen was amazing because she said, 'Oh, no no no, the arrangements are the same. These are basically the same arrangements off the records'.

Paul McCartney (Sept)

The sound revolution starts here...and over there.

Adrian Deevoy discovers holophony (May)

I still use the Burns Splitsound just as much. I took some LSD one night about five years ago and decided that I was going to chisel my entire story from birth to death and I did this spiral thing, taking all the varnish off and reducing it to wood.

Jackie Leven (May)

Proficient musicians are shit.

Succinct stuff from Mark E Smith (May)

I've never had much faith in myself as a performer.

David Bowie (May)

...And on the eighth day God created Birmingham...and fell about laughing.

Billy Punter (Dec)

Suffice to say if a synthesizer appeared on one of our records, I wouldn't.

Morrissey (Oct)

Such is the power of Pop music that by the time you read this you probably won't remember who Howard Jones is or what he has done.

Chris Maillard (Dec)

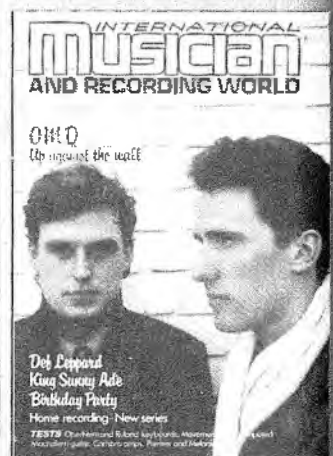
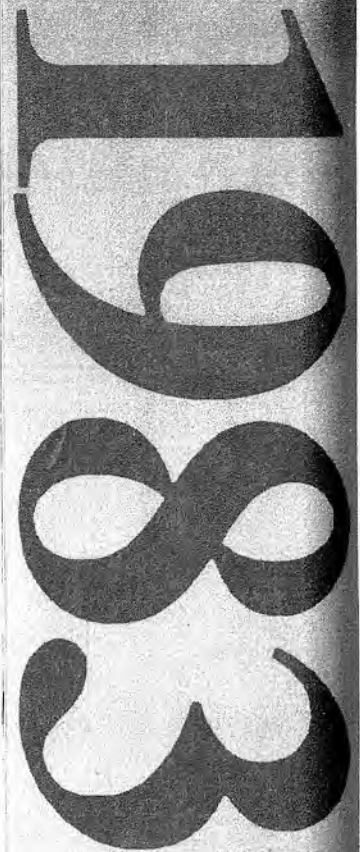
I think if we took any dope we took it ourselves. We weren't being force-fed pills or nothing.

Eric Faulkener (ex-Bay City Roller) (Dec)

The OB8 is great, groovy and happening.

Paul Fishman (March)

THE BIG TEN



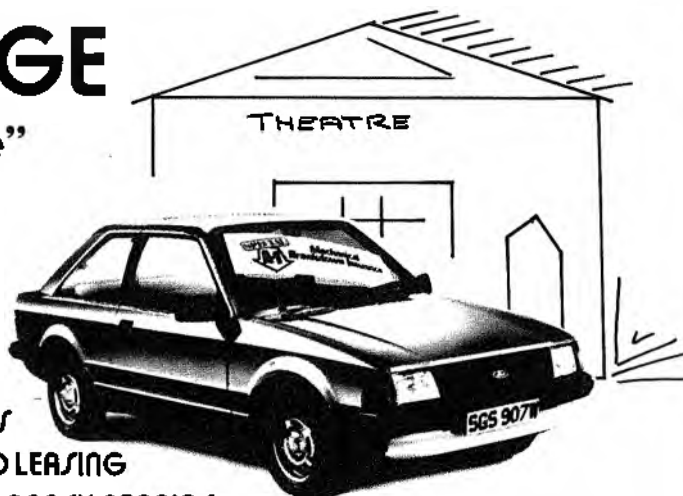
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“ Torch Song's quasi Funk didn't impress us. ”

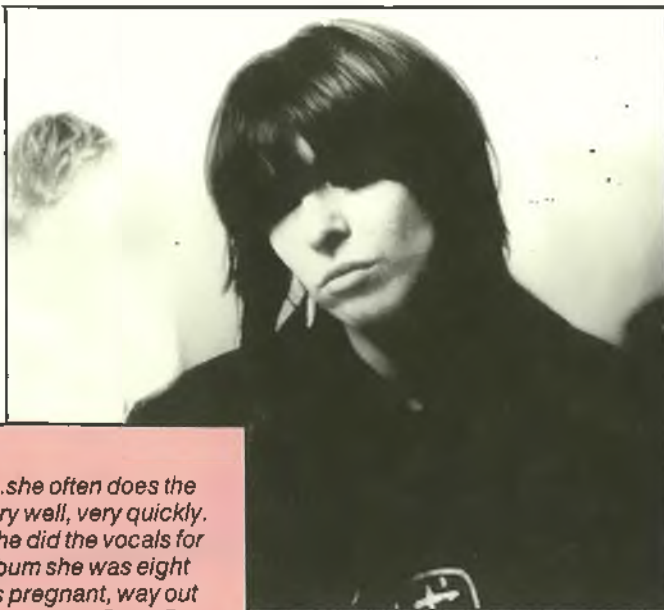
Adrian Deevoy's demo review (January)

“ Sting...has been recording his first solo album at Guerilla Studios in North London. The studio reportedly belongs to song manufacturers Torch Song... ”

Adrian Deevoy's Studio Diary

“ ...she often does the vocal very well, very quickly. When she did the vocals for this album she was eight months pregnant, way out here. But I believe Brian Ferry is like that too. ”

Martin Chambers tells all about Ferry's pregnancy and The Pretenders' Chrissie Hynde (Jan)



“ My mother said to me the other day, 'Julian, do you ever meet people who take drugs.' ”

Julian Cope (April)

“ A friend of mine rang me up and asked me if I wanted to do a session. I only found out when I turned up that it was for Max Bygraves. I couldn't believe it, but he said, 'before you leave, he's making a Disco album — Discolongamax' — and I thought that it was so over the top that I've got to do it... ”

A miserable excuse from Paul Fishman, Re-Flex keyboardman, IM reviewer and man of many parts, some of them embarrassing. (April)

“ Jim started this bloody thing off and I'll keep it going if it kills me. ”

Martin Chambers (Pretenders) on Jim Honeyman Scott's death

“ ...with Japan the thrill soon wore off. Too many fucking kimonos and chopsticks. ”

John Lydon (Jan)

“ I did Went Crazy completely in the nude...I think knowing you've done a vocal lying down or with your hand down your trousers just makes you feel that much better... ”

Julian Cope on studio tricks (April)

“ If we thought the sound of a jaws harp going through a wah-wah pedal and into a Marshall stack suited a particular song we'd use that... ”

Dave Sharp, The Alarm (April)

“ Well I don't think this area needs any introduction. Needless to say we have all the usual gear fitted onto the usual three ply white plastic scratchplate which all works in the usual manner. The actual pickups are of the usual design...and we have a five position pickup selector switch which, by today's standards is no longer any different. ”

Dave Burr/luck excited by the uniqueness of a Strat copy's electrics (Jan)

“ You only need majors with a couple of minors. There's no need for all those Roddy Frame chords. ”

Ian McCulloch of the Bunnymen (April)

“ Popular? I'd like to see how bloody popular Boy George is; in the Kop on a Saturday afternoon. He'd be better off stopping on Saturday Superstore with all those little turds sitting on his knee. ”

Mac attacks again (April)

“ We're thinking of using plastic lobsters to trigger the Linn. ”

Larry Steinbachek, Bronski Beat (Oct)

“ Who the hell is Nik Kershaw anyway? ”

Tony Horkins (March)

“ I think with a guitarist speed, accuracy and timing...it's probably the one weakness I've got. ”

Sarah-Jane Belle Star (Feb)

“ When they say I'm a big nosed bastard who can't sing I'll say 'tell me something new. I know that.' ”

Billy Bragg (Feb)





I used to play in Etta James' band way back when I was black.

Billy Zoom, X (June)

This new Bond...has little LEDs on the body to tell you the volume of the guitar...the fingerboard has ridges not metal frets.

Charlie Burchill, Simple Minds (Feb)

It was the obvious thing after falling as a musician.

John Otway on gimmicky instruments and strange stage behaviour (March)

I can't sing. It's something to do with the cavities in my body...no, honestly...ask Eric.

Vince Clarke (March)

Jimmy Osmond is a very level-headed guy.

Tony Brainsby, Publicist (March)



A little less than two years ago Roland introduced the world's most economic full function polyphonic synthesizer; the £799 Juno 6. Six months later they produced the Juno 60 with a similar range of facilities but with a memory giving 56 on-board patch programmes: price, £1,199. Now the Juno 106 costs the same as a Juno 6 and has twice the memory of a Juno 60 plus MIDI. And that's progress.

(May)

This is an acoustic chair...

News story (May)

We've invented a new concept for bands—the TV tour.

Roy Hay, Culture Club (May)

The DX7 utilises a totally new concept in synthesis patented by Yamaha called FM (frequency modulation) synthesis.

Paul Fishman (March)

What's more you can walk through the rain with a Van Halen solo on your headset and I can guarantee you won't get wet.

Stewart Jaffey (May)

Synths won't go away that quickly. They've become part of the Pop foundation now.

Phil Oakey (Human League) July

We're not just puppets of Trevor (Horn) and his machines. If that were the case he'd do it himself and take all the money.

Frankie Goes to Hollywood (Oct)

Sooty is not exactly renowned for his sonic output, nor Sweep for his musicality...

Jim Betteridge visits Sooty's home recording studio (May)



Plink, plonk, plink, plonk, pling, plonk. Remember that one?' Course you do.

Pete Picton interviews Shakatak (Dec)

Our job is we kinda blow into town, tell everybody to keep going and we kinda blow out again...

Bruce Springsteen (Dec)

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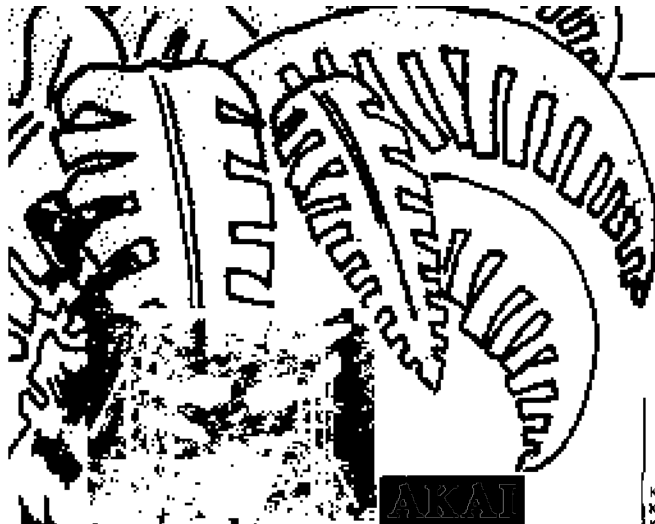
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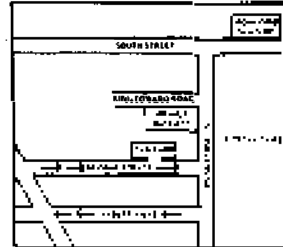
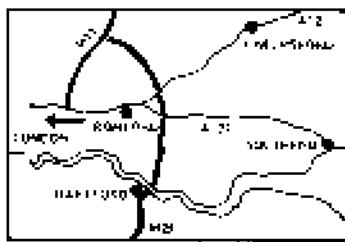
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Lloyd Cole and the Comotions

“Congrats.”

Robert Smith, The Cure

“Happy 10th—keep boring the arse of us non-musos for another 10.”

Bob Geldof

“All the best—10-year-olds are my favourites.”

Alison Moyet

“Thanks for the Doktor Avalanche interview—how about a whole feature next time?”

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Shane of the Pogues

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“Many happy returns. Go further international.”

Steve Strange

“Happy birthday ha ha ha.”

Adam Ant

“Keep up the good work.”

Paul Humphreys, Orchestral Manoeuvres in the Dark

“Everything I know about playing the guitar I learnt from your magazine. All the best for the next 10 years.”

Feargal Sharkey

“A very happy birthday International Musician—a great mag. I can only wish to see it in another 10 years.”

Jim Diamond

“Well, International Musician, happy birthday. Almost as old as me now! Keep it going.”

Captain Sensible.

“A source of information and sometimes inspiration. I wish you a prosperous next 10 years.”

“Happy birthday with love and pride.”

King

“Och, my boyfriend gets that—happy birthday.”

Rose (Strawberry Switchblade)

“My boyfriend’s a photographer so he doesn’t. Happy birthday though.”

Jill (Strawberry Switchblade)

“Happy birthday IM. I actually buy my own copy—I couldn’t offer a higher recommendation than that.”

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“Keep up the good work!”

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“International Musician
Oh, you are still young
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Your praise it must be sung

A decade past so quickly
And the bands they'd come
and go
You've seen all, the Clash 'n'
Crass
For 10 good years or so

So now the future's rosy
For at least another 10.
So keep it up, the best of luck,
and don't slag us off
again

Joe Elliott, Def Leppard
(written in the bath in six
minutes)

“What about the money
you owe me?”

Paul Fishman, Re-Flex



“What I want to know is -
will you make it to the 20th? I
love it.”

Meat Loaf

“Congratulations to
International Musician for
keeping us and other
musicians up to date with the
tricks and gadgets of the
world around the world.
Qwaan for another thousand
years! PS: It's our 10th
anniversary too, so what about
writing us a few lines?”

Aswad

“Happy birthday on 10 -
here's to the next 50.”

Uli Jon Roth

“Happy tenth, IM - good
luck for the future”

UB40



“Many congratulations
on 10 years of International
Musician. My best wishes for
many more years of spreading
good music throughout the
world.”

George Martin

“Jolly good luck to yez all,
and let's see some more
articles on Motorhead from a
Jazz-Raga-Fusion viewpoint.
Never thought of that did
you?”

Lemmy, Motorhead

“Congratulations and
best wishes to the only
magazine who has the good
sense and foresight to
interview my manager. Happy
anniversary”

Tom Bailey, Thomson Twins

“Congratulations on your
first 10 years. You have been
going nearly as long as I have.
Keep up the good work.”

Ray Davies, The Kinks

“Congratulations on
keeping musos talking to each
other - giving Jazz-Funk
bores' comments to each
other - keeping the session
rates up - keeping me in touch
with the prices of new guitars -
and making alternative down-
to-earth comments on being in
the business. International
Musician is the only one I buy
(the rest I nick from Arista).
Cheers.”

Nick Heyward

“International Musician -
without whom I would have
never learnt the benefits of the
Stylophone!”

Annie Lennox and Dave
Stewart, Eurythmics

“10 years in the
business? Glad I'm not the
only one.”

Gary Glitter

“Look, I'm really not
feeling too profound at the
moment. I won't say another
word until I go back to
sleep.”

Jimmy Page, 10.30am

“Happy birthday to
everyone at International
Musician. Good luck and best
wishes for the future.”

Tom Robinson

“I've been reading
the...what's it called
again?...for a month now and
it's a load of crap.”

Russell Webb, The Armoury
Show (who?)



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entertainers say: Well
played.”

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Recording marks

I am a guitarist in a Rock band and we have been making some portastudio recordings. I use a Fender Telecaster with a Marshall combo. Please could you advise me how to record my set-up, hopefully achieving as much of a 'Mark Knopfler' sound as possible.

Thanks for a great mag (I supposed everyone says that, don't they...).

John Dean, London

Curtis Schwartz replies: The first thing to get right when recording anything is to get as close to your ideal sound from the source as possible. For example, no matter how good your outboard gear or mixer, if the sound coming from your amp sounds more like a dirty mess, then you'll never get it sounding akin to Dire Straits or suchlike. Therefore the first thing to do is to get it sounding as good as possible to start with.

The next job is to try and capture that sound with a mike. A good starting point for its placement is pointing directly at the centre of the speaker - if this proves to be too bright, then move it more towards the edge of the cone until you have a satisfactory sound. If it's still not quite right, then experiment a little - put the mike behind the combo or to the side of it, rather than start messing with Eq from a bad source. Once you have found the optimum

I have a Roland Juno 6 and have come across a feature that might be of interest to other owners/home recordists.

The controls should be set as follows: HOLD, on. ARPEGGIO, on. MODE, up. RANGE, one octave. LFO rate, 5. DELAY, 0. TRIGGER MODE, auto. DCO-LFO, 2 PWM, 5. The DCO should be modulated by the LFO and both PWM and sawtooth set to zero. VCF-CUTOFF 6.5. RESONANCE 2.5. ENVELOPE 1, (Positive Modulation) LFO 0, KEYBOARD TRACK 7.5. The

position, you then use your Eq 'correctively' - take out a bit of muddiness perhaps, or cut out some high frequency squealing from the amp, etc.

The kind of outboard gear you might try using for your Dire Straits sound could then be compression of some sort - Fostex's MN15 is a small line or mike mixer/compressor for under £50.00, or another good choice might be Accessit's compressor, again very affordable and a little more versatile.

With a combination of a good sound to start with, well miked and carefully compressed, you should be able to achieve your goal - just bear in mind that the originals become much more famous and last a lot longer than the copiers.

VCA should be switched to Envelope and the Envelope settings should be Attack 0, Decay 4, Sustain 0, Release 4.

With these settings when an external trigger is connected to the CLOCK IN the effect is that of a polyphonic repeat, which I have found to be particularly useful as I play in a two-piece band. It adds greatly to the rhythmic impetus of the sound.

Whilst writing I should like to state that £1.50 is a fair price for your excellent publication but why do you insist on

printing great coloured blobs all over the first page of some articles?

John Cairns, Ayrshire

Tony Horkins replies: Congratulations. You're the first of our readers to win a year's free subscription to the magazine, starting from next month. Each month, any letter writer worthy will get the same treatment.

As for the coloured blobs either you had a dodgy copy or your eyes need testing.

Gone to pot

I have just acquired a mixing desk secondhand, which I am very pleased with. However, there is a problem with the pan pots - namely they scratch when turned. But that's not all. The confusing thing for me is that they all scratch in the same position, about three o'clock and only on the right hand side. Furthermore, when there is no sound going through their respective channels, they are perfectly silent.

By the way, the mag's better than ever!
S. O'Keefe, Dublin.

Curtis Schwartz replies: There is quite a simple solution to your little problem, and that is to clean them. The reason that

they 'scratch' (as you so aptly put it) in the same place, is that there are usually a couple of little openings into the pots' insides, whereby you can lubricate them. However, they also let in the everyday unwelcome guests of the recording studio - dust, beer, cigarette ash, Morris dancers etc, which all enter and rest in the same spot thus scratching in the same place. The nonchalant answer to your final query about there being no scratching when no signal is passing through the channels is that rather than adding the unwanted noises, the dirt in the pots actually breaks the connection momentarily, hence a break in silence is... silence. Incredible.

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On the Rack

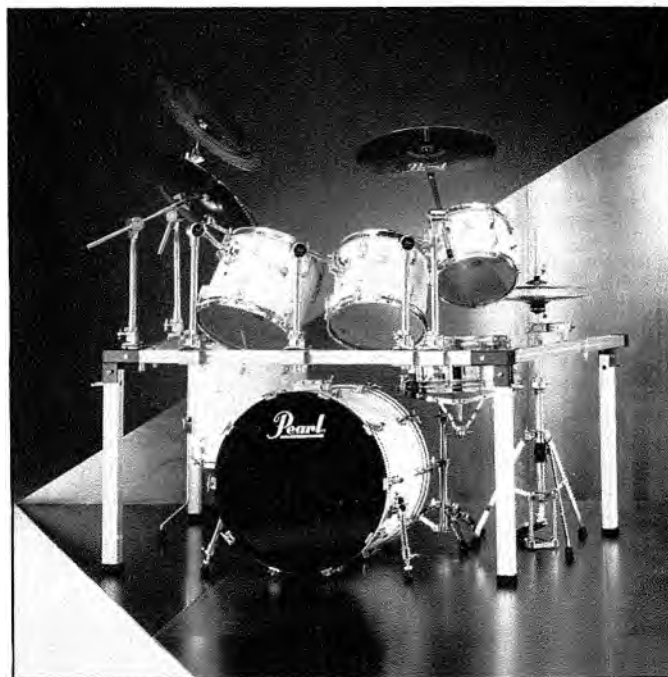
On the rack

Without a doubt, the 'Porcaro Rack' is the most significant breakthrough in drum-suspension since the Consolette tom holder! To qualify this statement, I have to say that certain other developments have had a direct bearing on its invention; Memrilok and Uni-lok to name but a few. It appears that all these ideas have culminated in 'The Rack'.

The concept has been born out of an idea by an Englishman called Shep Lonsdale, who's Jeff Porcaro's drum-technician. (Shep is a drummer too like most drum-tech's and used to play with a band called Charlie.) He got together with Paul Jamison, and exalted drum-tech' who renovates and sells drums in LA, and the system evolved from there. To my recollection the Pearl 'Rack' is not the first of the genre, I'm sure Max Weinberg used one a few years back with Spingsteen - but it's certainly the first to be commercially available.

So, what on earth is this Porcaro Rack?

Actually it's a four-legged, free-standing frame-work, which surrounds the set on three sides and will support virtually anything the player wishes to attach to it. The frame is constructed from 3" box-section aluminium tubing which is 1/8" thick. It's basically three inverted 'U' frames, linked by the two common legs. The link/joints are articulated and thus the side pieces which extend backwards to left and right of the drummer may be angled wherever you wish. The front of the frame stretches



Rack and Roll

across the face of the set and several toms may be mounted here using Pearl's normal 'pipe-type', adjustable knuckle-joint holder. Now, these pipes locate into clamps which are locked by large bolts and wing-nuts into the desired position. These clamps are made from 'U' shaped steel plates, turned sideways to slip around the square tube and have the usual Pearl adjustable jaw receiver blocks joined to them. These are the units normally joined to the tom shell, which have an internal hole that will accept N" diameter pipes.

So, we can mount the top sections of cymbal stands, boom on straight, cow bell holders and even a snare stand. There's another clamp which the company make which is adjustable to accept almost any diameter pipe and so is ideal for

mounting microphones via goose-necks or what-have-you. It will also retain the top section of a hi hat should you wish to mount one on your bass drum side. Yet another clamp your will allow you to clamp ordinary hi hat to the 'Rack' if you need to further stabilise it. Pearl actually do mike holders and with judicious use of their two, and three-way 'X' type adaptors, I'm sure any position is possible including the bass drum.

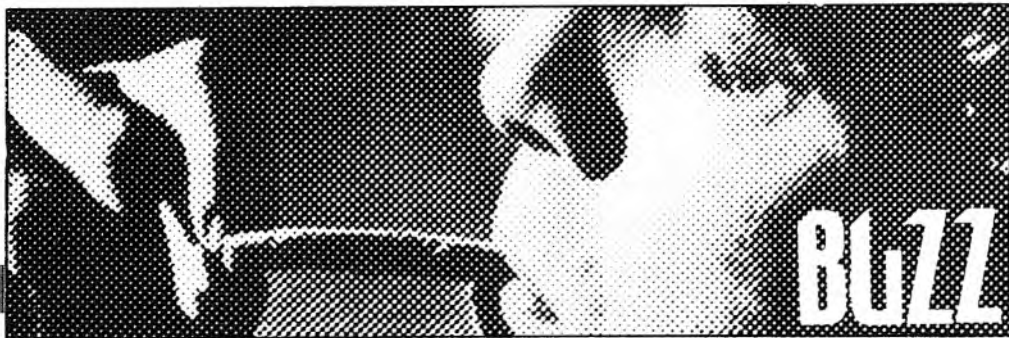
So, the advantages of using the frame is that the drummer doesn't have tripod bases sticking out all over the shop, nor does he have mike stands or leads everywhere. It's very easy for the PA people to make up a snake of all the leads when everything goes in exactly the same place each time. Also it is very easy to pull the bass drum out of the set if,

god forbid, you go through its head; this is because nothing is attached to it. If you use floor toms they fit very neatly into, or under the rack and you can place three or four cymbals on that same side with only their diameters to constrict them; not their bases. In this event, though, it's wise to use the top sections of boom stands for optimum placement.

The photo in the Pearl catalogue depicts Mr Porcaro's set with three mounted toms - floor tom, bass and snare drum - hi hat, cow bell, seven cymbals and mike to suit. However, I know these numbers can be improved on and he could have a couple more cymbals at least, a static hi hat, clap trap and a couple of Simmons pads.

This rack measures 53" wide, by 46 1/2" deep, by 27" high and is ideal for a single bass drum set. Pearl make their rack for double basses too and it's a foot longer. The whole rack complete with clamps in place folds up compactly and will then fit easily into a case which, I understand Pearl make.

It would appear that the wheel has come full circle and that those rack systems of the twenties and thirties which supported cuban toms, temple blocks and choke cymbals have been resurrected to support Power toms, electronic drums and microphones. The Porcaro rack is perfect for mounting a whole Simmons set including the bass pad. Needless to say, this piece of equipment is aimed at the professional, and priced accordingly at £355. Nevertheless, it's a great invention. **BH**



The buck stops here

It's a sad fact, that whereas once a classic recording like *House Of The Rising Sun* could be made in 20 minutes, nowadays a band might spend days in the studio and anything from 200 to several thousand pounds simply recording demo-tapes. But as if this were not enough, on the East Coast of the USA a further impediment is now facing young bands, where in order to establish credibility among the A&R departments of record companies, it has become common practice to involve professional lawyers in the business of 'shopping' demo-tapes.

I spoke to New York lawyer Victor Horovitz, who explained to me that if a band intended to proceed in this way they would first of all have to pay their lawyer a retainer amounting to anything upwards of \$300. Apart from officially engaging the lawyer, this sum would buy perhaps three hours of his time in advance. In return for this the lawyer does what once the manager, or the members of a band would do; that is, simply take the tape to the record companies, with his professional status and reputation supposedly ensuring a personal appointment and a fair hearing for the tape. Bearing in mind that the matter will hardly take less than three hours to be brought to any kind of conclusion, the band are going to be faced with further costs which could easily amount to thousands of dollars.

However, that's not all. A former client of Mr Horovitz is Steve Monahan, a bass player from Boston, whose band Adventure Set are

currently having to pursue a deal in this way. Steve pointed out that "...if they're successful shopping your tape, they will expect to represent the band on the terms of the deal and in further negotiations... and then if they're on the ball, which is why you hired them in the first place, they will

Bond is Back

It seems that my Nov '84 review of the Bond 'Electraglide' was premature in its opening statement; "after what seems like a very long wait the Bond guitar is with us at last!" Well it wasn't then but it is now - I hope! I saw an actual

want points."

'Points' refers to the allocation system of royalties, meaning that as a part of the negotiations on your behalf, your lawyer also negotiates to receive a percentage of royalties for an initial period.

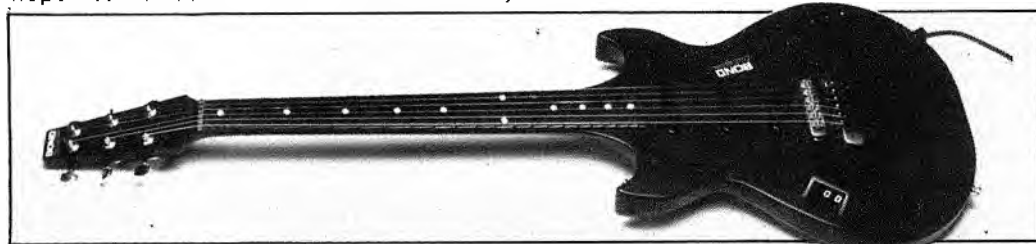
Faced with these circumstances, the young

musician, upon finding success, might well progress from the question, "When am I going to make a living?" to the question, "How the hell am I going to make a living?" or perhaps more logically, "When can I give up my day job as a company executive?"

RW

approximate price including case was £500. In the space of four months the price has risen to its (presumably) accurate retail price of £583.77 with chrome fittings and £612.73 with trem and chrome fittings excluding case. You may also be

production of guitars ever attempted in the UK with proposed figures of 200-400 guitars (or should I say units) per day leaving the Inverness factory by March. Well, I certainly hope Bond can achieve this kind of



Now in production

production model in the last week of '84 so it *should* be in the shops by now.

Certainly the production Bond is an impressive looking beast differing only slightly from the pre-production model I previously reviewed. The unbalanced feel of the guitar has been rectified, although in the quick test I gave it I still felt it to be slightly neck heavy but obviously it's not enough to bother anyone particularly. The finish has also been changed (apparently) to give it a 'warmer' feel to the touch and possibly also increase the speed of the neck.

Unfortunately a change which I do not welcome is in the area of the price. When I reviewed the guitar - actually in Aug '84 to catch the Nov publication - the

interested to know that when a prototype Bond guitar was first ever shown it was priced at approximately £400. In under a year then, we have seen a price rise of 50%. I have to be honest and say that if I'd have reviewed the guitar with its present price my conclusions would have been different concerning value for money. It is a trend I've noticed happening a lot - products are reviewed prior to availability with an approximate retail price then when they have received a good press 'good value for money' etc - the product appears a few months later, more expensive, but in the public's eye still a good product.

On the other hand, of course, Bond are having a good go at setting up what will be the largest mass

production but I also hope that they don't fall into the trap of so many other British products - too expensive and unreliable.

DB

Footnote

After an overwhelming response to last month's interview with singing tutor, Tona de Brett, we discovered that the contact address had been left off the feature. To re(ad)dress the balance: Tona de Brett can be contacted at 42, Wood Vale, London, N10 3DP. Lessons cost £15 per hour (although poverty might help negotiations) and her tape of vocal exercises, including instruction booklet, costs £4 and is available from the same address.

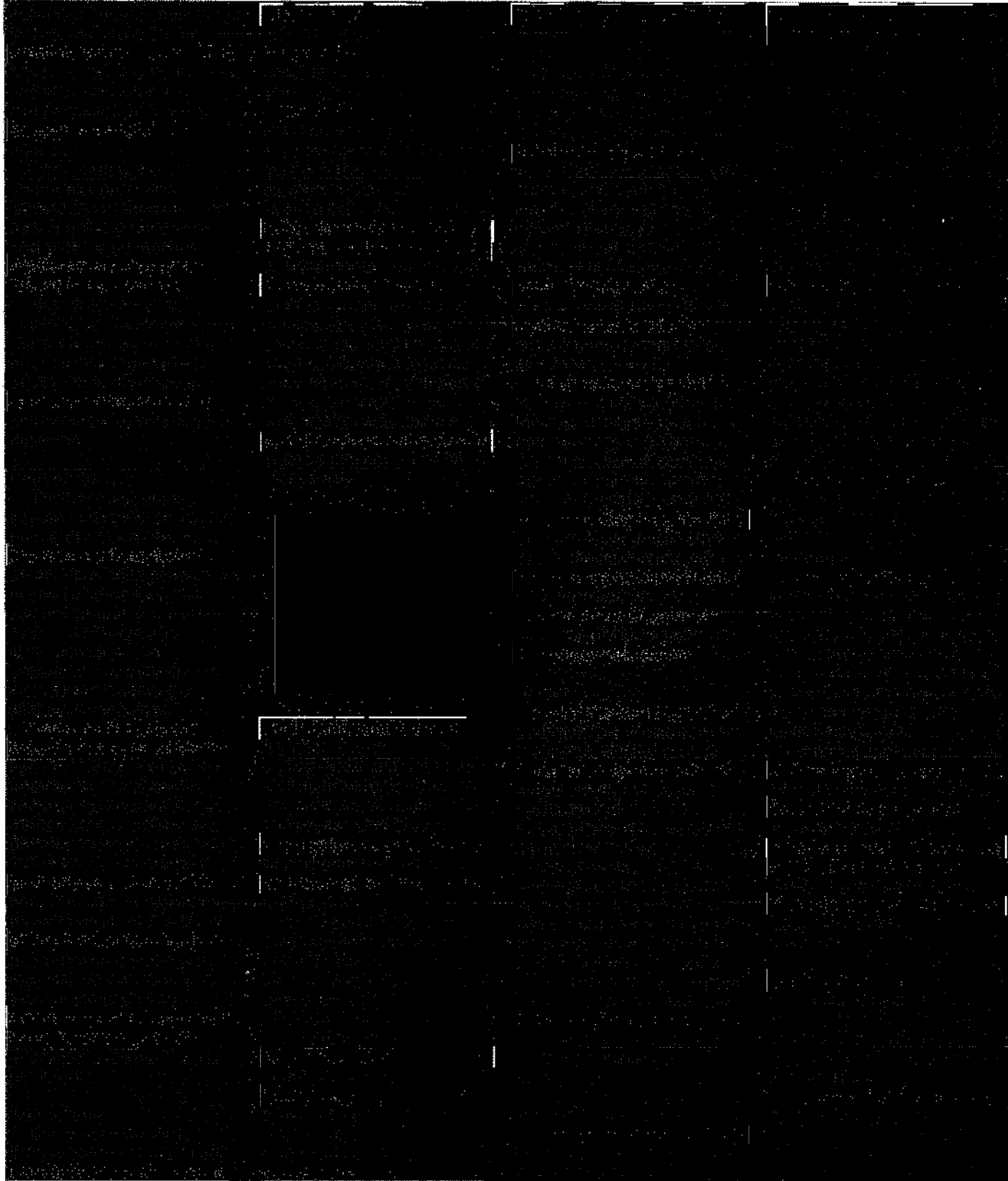
The typesetter took his beating like a man.

A picture of:

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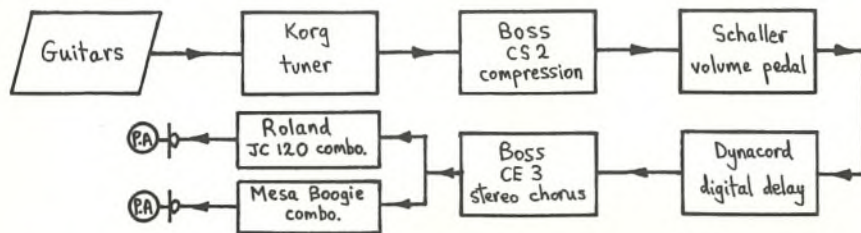
BEATROUTE

ALISON MOYET

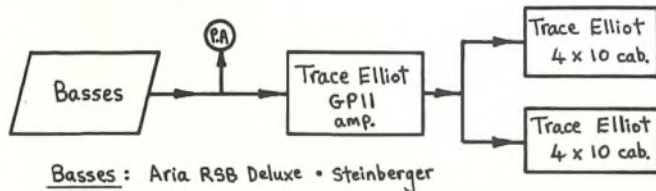


RICK DRISCOLL

Guitars : Fender Stratocaster • Gibson 335

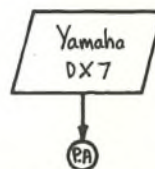


KEVIN POWELL

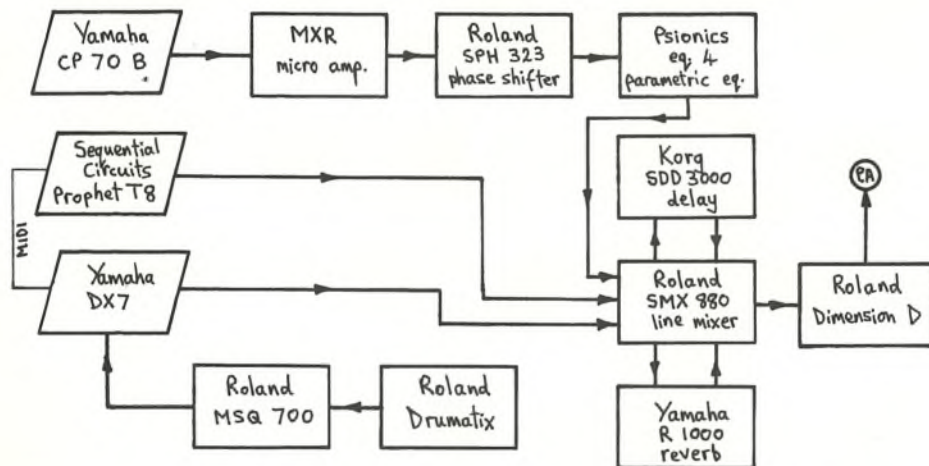


Basses : Aria RSB Deluxe • Steinberger

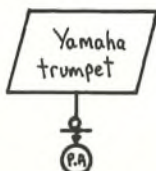
CHRIS CAMERON



PAUL ELLIS



STEVE SIDWELL



DAVE MACHALE



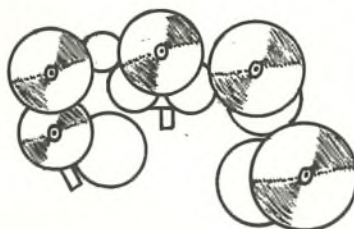
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The King's on his throne but the President's in jail

Michael Shore traces the influence of King Sunny Adé and Fela Kuti on Western music, and studies the two sides of Afro-Pop

day," not "Aid") and Fela Anikulapo Kuti are the two most accomplished, respected and internationally renowned of all Afro-pop artists. Both are Yorubans from Nigeria, both lead large ensembles, and both have been musically active since the mid-'60s. But there the similarities end.

A momentary, illustrative digression: Last summer Sunny Adé and Fela were scheduled to tour at the same time for the first time ever; Adé's *Aura* was just out on Island, Fela's 1981 *Black President* and 1982 *Original Sufferhead* had just been reissued by Capitol. But Fela's New York date had to be cancelled and reset three times. He had been imprisoned for the umpteenth time by Nigerian authorities just as his 17-piece band and 12 of his 15 wives were taking off for his first US tour in 15 years. The plane's pilot, a big Fela fan, had tried holding his take-off for three hours while the American and Nigerian embassies on both continents tried in vain to resolve

Without Africa, there'd be no Rock music. Think about it: no Africa. No black people. No black culture. No black music. No Rock.

That's only one of the reasons why Afro-pop is culturally significant as well as an unusually vibrant, lively music to listen and dance to. Afro-pop is electrified, Westernised African popular music, embodying the happy coexistence of the tribal traditions that formed Rock's embryo and the distant offspring of that seminal mother lode.

Consider what a true case of returning to basics - getting back to the root of all roots - Afro-pop is. It not only brings the whole vast Afro-American cultural continuum full-circle, it has things to teach us. No wonder such British and American post-Punks as Talking Heads, Peter Dinklage, Brian Eno, King Crimson and others have been acknowledging and integrating the Afro-pop sound and feel for a few years now.

Those Western rockers primed the pump for what is currently a period of unprecedented interest in, and awareness and availability of, genuine Afro-pop. But the music began some 20 or 30 years ago with Highlife, which, with its festive, tropical bounce and peppy, jazz-derived horns, is an African version of calypso. It's grown ever since.

By now, there are several generations of Africans making many varieties of Afro-pop: besides highlife, there's Congo, a lilting, guitar-dominated Disco/Salsa hybrid with striking, exotic harmonies, Sonny Okosun's ozidi, a politicised fusion of many Afro-pop subgenres with Reggae; South Africa's jumping, Gospel/Soul/Jazz Capetown Sound; the dense, mesmerising Juju of King Sunny Adé, Chief Commander Ebenezer Obey and others; the hard-driving, abrasively topical, superb Big Band Funk of Fela Anikulapo Kuti; and more.

Virtually all Afro-pop has some things in common: an irresistible dance pulse with its own very distinctive and effective sense of syncopation and polyrhythm. An unpretentious functionality (no doubt the legacy of heavy-duty tribal-folk traditions) and the unforced dominance of the ensemble as rhythm-melodic community-in-action over the usual Western star system and sharp foreground/background distinctions we're used to hearing. A really unusual electric guitar sound: bright, brittle, sweet-tart tone and spiralling, quicksilver phrasing; sort of like Jerry Garcia on the savanna playing space-age Bluegrass.

King Sunny Adé (pronounced "Ah-

matters. As it turned out, King Sunny finished his third and most successful yet American tour, just as Fela's crew played two dates on the East Coast and two on the West Coast while its leader languished in a Lagos jail.

Fela actually became prominent before King Sunny Adé did, though now it's Adé who holds decisive sway in the international sweepstakes. But even before Bob Marley's death in 1981, some critics were calling Fela "the next Marley" of third world Pop: His Afro-beat is the most Westernised of Afro-pop musics, and the most pugnaciously political. He sing-speaks in pidgin English, a sort of Yoruban counterpart to Jamaican patois. After his early highlife Jazz band days in the mid-'60s, Fela found himself on a sojourn in LA with black nationalist singer Sandra Isidore. She radicalised him, and he changed his name from the given Fela Ransom Kuti to Fela Anikulapo Kuti and began drawing up his pan-Africanist ideology. And he began making some of the hottest, most viciously danceable protest music on the planet.

Fela's Afro-beat is dance music as political weapon, the Afro-funk orchestra as herd of charging rhino. From the first Fela LPs with Africa 70 to his recent discs with the ensemble he now calls Egypt 80 (there are some 30 Fela LPs in all, about half of which are available here as imports or, in a few cases, domestically), Fela has stuck to a fairly rigid formula of sidelong cuts. But what a formula; jittery funk-scratch rhythm guitars and serpentine tenor guitars playing basslike repetitive single-note runs are joined by bass, traps, congas, cowbells, maracas, sticks (a stick struck on a small wooden box, à la claves), and *shekere* (a bead-covered gourd that hisses and rattles when shaken) to form a smoldering wall of muscular Afro-vamps, as Fela searches his organ or clavinet or piano in staccato, fractured-bebop bursts, bobbing and weaving soon building a compelling, insistent melody. As the tension builds to the breaking point, Fela will cue in his horn section, anchored by the full-throated bull-elephant roar of longtime bandmaster Lekan Animashaun's baritone sax, for a heraldic, dissonant, James Brown-meets-Sun Ra fanfare. Then Fela will solo in free-form style on sax, locking horns with the surging riffs and roistering bleats of his brass unit. Then the horns will part and the simmering massed rhythm section will take over again, as Fela steps forward to rant and rap, spicing his gleefully mocking diatribes against the authorities with

Roofs and choruses of derision, answered all the while in feverish call-and-response by up to a dozen of his wives (and in his pal's queens).

And when he spits out his artful lyrics, he does not assume any ideological values. Ever the recalcitrant maverick, he's been arrested hundreds of times.

Fela: In 1976 Fela, fed up with governmental persecution, established his own private compound, Kalakuta Republic, on the outskirts of Lagos. In February 1977, the Nigerian army savagely raided Kalakuta, beating Fela and his band members bloody, beating and raping many of his wives (who then numbered 27), even shoving his 78-year-old mother out of a window, causing injuries that led to her death soon after. Fela described the whole hideous scene on the subsequent *Kalakuta Show* LP.

Recently recorded evidence points to welcome variations of Fela's trademark musical formula. Capitol's double-LP *Live in Amsterdam*, recorded in November 1983, features not only one cut with the all-time classic Fela title (*Gimme Shit Give You Shit*), but also (*Custom Check Point*, with clattering, splayed polyrhythms, daringly dissonant horn intervals, oddly spidery guitar lines and a Punk-rock pace - Fela goes Beefheart, or harmolodic).

So it was more than the usual excitement of Fela's announced New York show was anticipated. Of course, things didn't turn out as expected, but Egypt 80 finally did perform. And despite sound-system problems that delayed and interrupted the show, it worked out pretty well anyway. Fela's son, alto saxist Nana Femi Adebunle Kuti, led the band and delivered an appropriate speech at

the outset:

"Of course, the man who is supposed to be here is not here. That is proof of what we say: that for Fela, music is not entertainment, it's not politics, it is a weapon, it is a message. So when we play for you, we do not play to entertain you. Mainly, we play for Fela."

Then that marvelously untamed Fela groove was let loose for some 90 minutes, and it was good. When the 12 queens came out in face paint and outrageously colourful and skimpy tribal-bikini gear, and executed some X-rated bush-dance gyrations along the front of the stage, well... And then with Femi looking like a dead ringer for his father, grabbing the microphone defiantly to prowl the cramped stage... well, it was the next best thing to having Fela himself there, and you had to hand a pyrrhic victory, at least, to Egypt 80.

A week before Egypt 80 finally performed, Sunny Ade entranced a capacity throng at an outdoor West Side pier with the lilting, cascading polyrhythms of his Juju music. If Fela's Afro-beat is brazenly masculine, Ade's Juju is uncannily feminine. Yes, it does work up to a fairly heated turbulence at times, but it's dominated by a unique delicacy, grace and suppleness. Ade's Juju represents perhaps the most deeply African treatment of Western influences in all of Afro-pop. The most exotically sophisticated and intricately polyrhythmic in its multileveled, ever-evolving communal give-and-take. That refinement, plus the usual extended-jam format of most of Ade's tunes and the fact that his mellifluous choral vocals are chanted in Yoruba and not English, make it somewhat surprising that King Sunny

has become the popular champion of Afro-pop. But then he and his music are much sweeter than Fela and his; Ade seduces rather than overpowers. And maybe the exoticness and extended-jam format work in his favour - maybe some people hear his Juju as a distinctive new flavour of fusion music, which in some senses it certainly is.

Ade's Juju has been recorded on hundreds of Nigerian LPs, some 12 million of which have been sold in his homeland. His latest, *Aura*, is his best yet, matching the colouristic breadth of 1982's *Juju Music* and the harder drive of 1983's *Synchro System*, even featuring Stevie Wonder's harmonica on the opening track, *Ase*.

But King Sunny and his 20-piece African Beats are best experienced live, where they like to extend the jam as much as possible, which has caused some to liken them to the Grateful Dead. At that pier show, Ade kicked things off with an anatomy-of-the-magic-of-Juju lesson, as his players emerged one by one to add their piece to the murmuring, burbling, chattering, mosaic: first a tenor guitarist, then two rhythm guitarists, then bass guitar, solo guitar, pedal-steel guitar, two conga drummers, two talking drummers, trap drums, and men on cowbells, maracas, claves and *shekere*. Plus six singer/dancers. And King Sunny himself on Fender Telecaster and Stratocaster, and occasionally, a Gibson Les Paul.

Ade frequently claims the spotlight with his guitar runs, quickly flicking a few stiffly extended fingers back and forth over the strings for a dulcimer-like tone and attack. But it's the ensemble that's the thing, playing with an ever-shifting delicious, liquid flow. The performance ended with a talking drummer





The King Sunny Adia rocks it (below) while the President of Africa finds the lost chord (above)

conversing deeply with the crowd's euphoric clapping, chanting and stomping.

A week later *IM&RW* interviewed King Sunny Adia. He wears his title with a special pride, yet somehow comes across as calm and authoritative. An extraordinary demeanour as easily and effectively as he entrances American audiences.

How long has the band been together, and how do you get it so tight?

"Oh, thank you very much. We have been together since 1966. I had the Green Horn Band then. 10 pieces. The song was called African Beats - 2000 Miles. But after about 18 years or so, I had no personnel with only a very few things. We played and rehearse all the time. That's

all that we do."

How do you cue the band without making any obvious gestures on stage?

"I do not like to be obvious, like, how some will start a song with 'One, two, three, four!' or something any way I like. Sometimes I might tell the drummer something like 'I'm staring straight ahead, then bass four times!'"

You get some very interesting guitar sounds. Do you tune the guitars in any special way?

"No. Mine is tuned to an open chord, like for the bottleneck guitar. And I use a capo in certain places. The other guitarists are tuned normally. It may be in the wrong tuning. That is the thing about Jujus, only the African can play it properly, really. That is why,

though I like and appreciate the American and European musicians I have heard who play the Jujus and African musics, it is important for people to hear the real thing. Oh, I am most grateful for their introduction!"

What do you think of Fela?

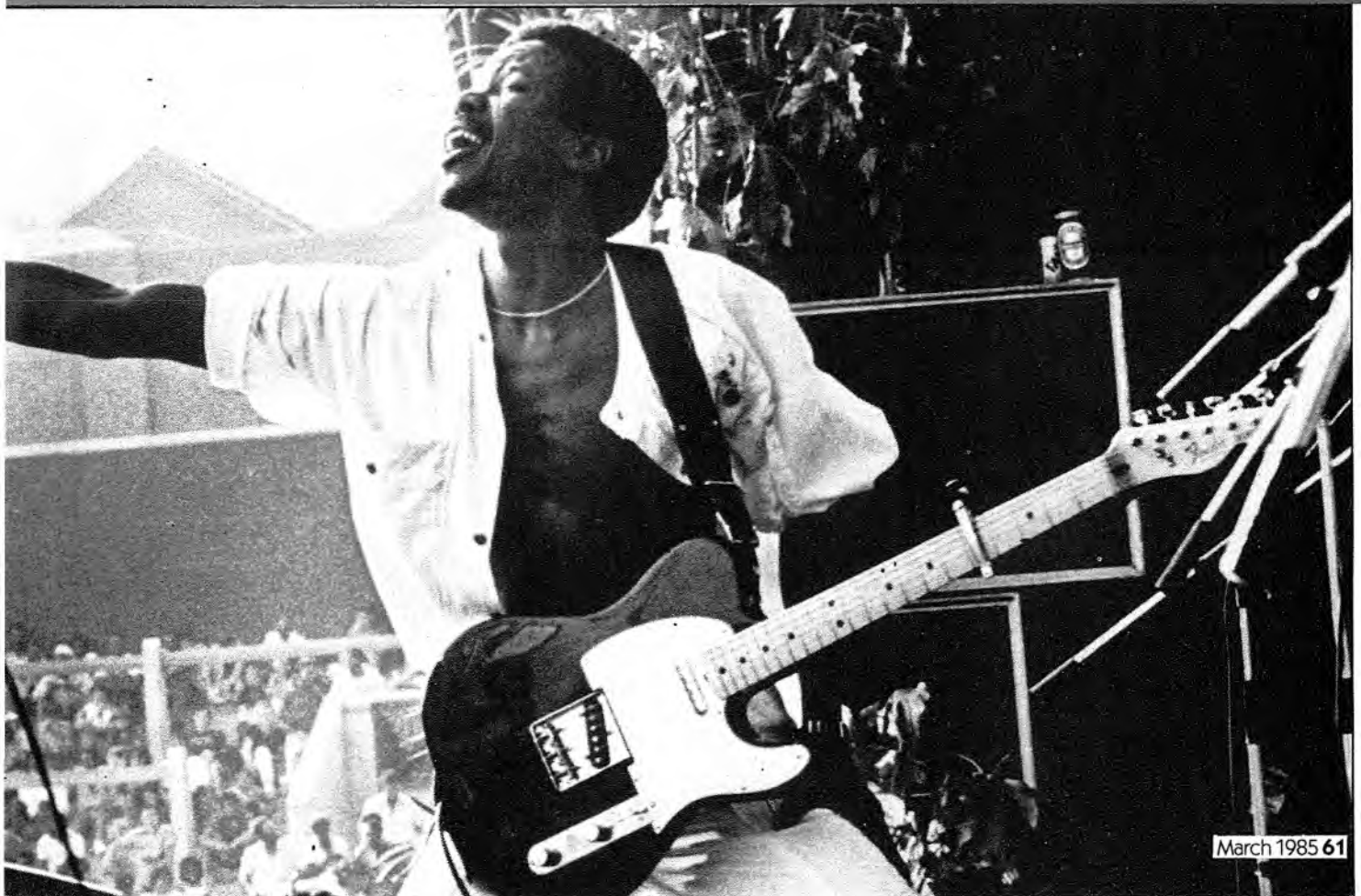
"He is a great man, a great musician and a good friend. It is a terrible thing what happen to Fela now in Lagos. But it always happen to him. You see, he has his own political views with another government in power. We have in Nigeria, you can't see they don't like Fela much!"

You're very popular in Nigeria, and probably pretty influential. Isn't there anything you could do to help Fela out?

"Well, I wish I could help, but this has happened so many times already with Fela; they always come down on him. I do not get involved in politics because I am not fully aware of what has happened. But it is a tragedy anyway and I do not get involved in politics."

Even though he claimed he couldn't help, in reality it's largely due to King Sunny's groundswell popularity. In 80 he appeared in America and all goes well. Maybe one day he will himself will finally make it to the States again. Indeed, a week after Boyz 99's show, stories circulated that Fela had been let out of jail the very day of that show, and promptly called a press conference, and was then thrown back in jail for five years, for "defaming the government." Let's pray for the day we see a most happy Fela ranting and raving from atop his charging, roaring coast.

Michael Shore





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THE MUSICAL MICRO



Mainframe model the Greengate

BUDGET SOUND SAMPLING

Last month we looked at computers as sequencers, in December we looked at top-of-the-line sound sampling computers. This month we're looking at sound sampling again, but from a slightly different (and cheaper) angle. Normally in journalism you can't get away with looking at the same thing twice, because people notice. But you could almost get away with doing the same article every month on computers in music, because the field's developing so fast that a new item appears on the market every few weeks. A considered opinion on the best computer to buy, the best

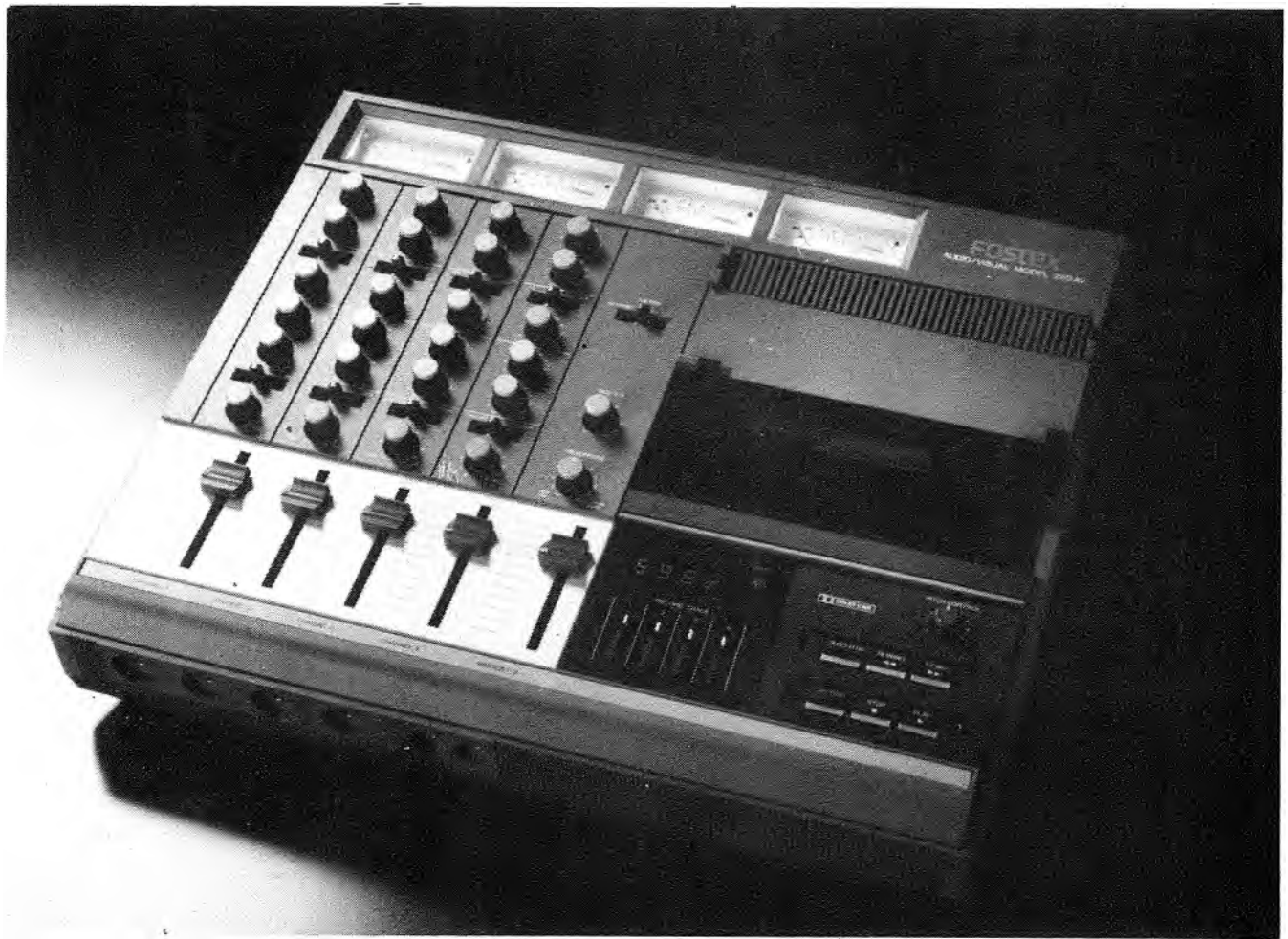
software package or the best hardware accessory could be completely outdated almost before it's left the factory, and this can be (to say the least) upsetting if you've invested in a major music computer system.

This is particularly so in the case of sound sampling. The general feeling at the moment is that people who've invested £8,000 in an Emulator or similar polyphonic sampling keyboard may be feeling a little silly in the very near future. Not that there's anything the matter with the Emulator - it's just the sort of product that's most vulnerable to what we doctors call *Redundantitis Digitalis*, or replacement by computer.

The average home computer is well

suited to performing the tasks undertaken by the Emulator, which are basically to look at an incoming sound, reduce it to streams of numbers, stove the numbers on floppy disks, and reconstitute the numbers at different rates to produce polyphonic sounds under the control of a keyboard. A home computer has the inputs to look at incoming sounds (the analogue input of the Sinclair Spectrum, the User Port of the Commodore 64, the rear panel slots of the Apple), the hardware to store them (floppy disk drives are available for almost all home computers), and the ability to handle the number-crunching necessary to reproduce sounds at a variety of speeds.

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THE MUSICAL MICRO



Microsound 64 - delayed in production

Key problem

What home computers don't generally have is a music keyboard or other method for directly playing music on them, although it is possible to arrange some of the computer's keys in a rough imitation of a musical layout (which is okay if you can play blinding solos on a typewriter). For most of us, the main objection to using a computer as a sampler is the cost of adding a music keyboard - if this is possible at all.

As we've hinted, sampling for home computers is a growth industry, and several systems, are bound to turn up at the Frankfurt Music Fair in February '85. The ones on the immediate horizon, however, include the Greengate DS3 (four-note polyphonic sampling for the Apple, around £260 plus another £250 for a keyboard); the Autographics Microsound 64 (monophonic sampling for the Commodore 64, around £360 including keyboard); the Ricoll Sound Sampler (monophonic sampling for the Spectrum around £200); and the Datel DSS (monophonic sampling for the Spectrum at £49.95).

Working backwards, the Datel unit is the cheapest, using eight-bit sampling and extensive filtering to provide reasonable sound quality. It comes complete with several software routines which allow you to sample a sound, play it forwards or backwards at different pitches, sequence up to 1,000 notes and play ascending scales of sampled notes. The Datel also acts as a digital delay with variable echo length and repeat, but it's hardly of studio quality. A good deal of EQ and very careful use can allow the Datel to be used as a musical instrument, but its main drawback is that it doesn't interface to any kind of keyboard - notes are played on the Spectrum's keyboard, which is pretty spongy to say the least.

The Ricoll unit has experienced some production problems, but promises to be of slightly higher quality than the Datel. Like the Datel, it can act as a digital delay as well as a monophonic sampling unit, and also has software provided to act as a harmoniser, phaser-flanger and reverb. Unlike the Datel, the Ricoll has Trigger and Control Voltage inputs

which can be made compatible with most monophonic synthesizers (Roland, Korg, Moog etc) to order.

The Microsound 64's sampling option has also been delayed somewhat in production, although the keyboard unit has been selling successfully. It's a full-sized four-octave keyboard which plays the Commodore 64's three built-in synthesizer voices, and which comes supplied with software packages for sound creation, sequencing and composition. The quality of the sounds can be roughly compared to those of an average Casio (although not one of the fabulous new ones such as the CZ-101 Cosmo).

The sampling capability is claimed to be two seconds monophonically, with keyboard split facility and modulation effects such as vibrato and filter wow provided by the computer's built-in sound chip. Approximate costs are £129 for the keyboard and another £229 for the sampling unit.

Green goddess

Top of the heap at the moment is the Greengate DS3, which runs on the Apple computer and so will set you back more than the other three systems put together. Judging by sales so far, the system's worth it though: it offers four-note polyphonic sampling with a total time approaching two seconds, a powerful real-time polyphonic sequencer, multiple keyboard splitting, digital drum machine functions, a library of factory sounds including drums, guitars, basses, breaking glass and all the sampling clichés (even a car starting and a barking dog), all for a total cost of around £1,250. The cost breaks down something like this: Apple computer £585, voice cards and software £250, keyboard £265, disk drive £150. You don't have to have the keyboard - there's a keyboard layout on the

computer's keys for the drum machine functions - and you could pick up a second-hand Apple for as little as £290 and so end up with an impressive system much more cheaply.

The good thing about the Greengate is that it's an expanding system with three free software updates included in the price. The first of these is already released - it gives you multiple keyboard split with any sound at any pitch on any notes of the keyboard, together with longer sampling time if desired at lower frequency response. Future developments include a MIDI interface (although the system already syncs to tape reliably), a looping function for more conventional keyboard playing techniques, the option of very long samples using expansion memory and much more.

Having enthused about the possibilities of computerised sound sampling, the disadvantages are obvious. You can't take a Sinclair Spectrum monitor, tape recorder and a sea of connecting leads on stage and load a new sample for every song. You can't record the full grandeur of a Bechstein piano with a 0.8 second sampling time.

Having said that, the Greengate system is claimed to be stage-proof (electropoppers Mainframe who it was designed for intend to use it live), has professional frequency response (around 15kHz, rather better than the Emulator 1) and shows little sign of being undercut by any stand-alone keyboard. There's talk in the US of a polyphonic sampling keyboard from Ensoniq called the Mirage at a mere \$1,700, but at the moment that's all it is - just talk.

For the moment at least, the home computer has the stage in the field of digital sound sampling. Watch this space for further developments.

Tony Mills

THE COMPLETE PHIL COLLINS

Phil Collins is a man of many parts. Tony Horkins talks to all of them



It's a long jump from bearded long-haired drummer in a Progressive Rock band to singer/songwriter for the masses, but Phil Collins seems to have made the transmutation with ease. He also seems to have done it without losing any of his credibility, probably due to the fact that he still

does drum for Genesis as well as writing and performing 'Pop' music as a solo artist. Diversification plays an enormous part in his professional life, which is probably why International Musician magazine is interviewing him today, and Honey magazine tomorrow. Phil Collins today is a multi-faced

character with a lot of different things to talk about. I caught up with him as the Townhouse studios in West London, where he'd started work on his third solo album, to talk about the pieces that make up the whole.

THE DRUMMER

It's odd to think that the majority of his fans today don't even realise that Phil Collins is a drummer; even those that should know better refer to him as 'ex-Genesis drummer'.

"In fact it started getting to me a little bit to a point where I thought I should jog people's memories a little, which is one of the reasons why I went on the Robert Plant tour. I also did it for my own benefit because I only get the chance with Genesis to play about a third of the set; the rest of the time I'm singing. Whilst I enjoyed that 30 per cent it didn't really seem to be enough."

To tie in with the tour Phil did the relevant interviews in the US musicians press to further stress that he was, and is, a drummer. However, even though keen to be known as one, the days of practising paradiddles are way behind him.

"I don't practise at all - I know a lot of drummers who don't. To me playing is practice, I don't sit at home and practise. If I'm not actually working on something specific I just do normal things - I haven't even got a drum kit at home. If I'm doing anything at home - I've got a little eight track - I've got a variety of drum machines that do anything I want them to do. If I want to put some extra things on I'll use a Simmons which I've sometimes got at home."

Phil's variety of drum machines include a Linn, "All the Roland ones", Movement and a DMX.

"They've all got their own character really, and some are easier to programme than others. I like them because it saves me getting a drum sound at home. It's really to get the feeling down on tape of the demo/master, because all my demos become my masters."

"What I do is split the drum machines into two halves. There's the Roland stuff which basically don't



sound like drums; they sound like percussion or strange drum sounds. The 909 has got quite a few sounds that maybe Prince may use - they don't really sound like drums but they're interesting noises. Then you've got the DMXs and the Linns which are basically real drum sounds. By the time I put that through my AMS with the non-Linear setting - the non-linear setting was apparently designed a little after my *Intruder* sound with Gabriel - they sound like me anyway.

"Darryl Stuermer tends to spend hours chaining up Linn programmes for different sections, but being a drummer I never worry about that because I know I'm going to replace them anyway, so I just get a pattern which basically gets the thing going anyway."

What about real drums?

"Oh yes, I remember them. No, listen, I'm a real drum man - I was very late coming into electronics and I'm not an electronics boffin anyway. Give me a manual and I give it to a technical bloke in the road crew and say 'You read it and tell me in layman's terms how to use it'."

"But I've always felt that a drum should look like a drum, should be like a drum, sound like a drum and feel like a drum - that's why I was late getting

into Simmons. I only got into them because Robert Plant wanted me to play them, and at the same time we were doing the last Genesis album and using them on that, so I became a big fan. But it's real drums that I play the best."

Over the years Phil's accumulated quite a selection of drums, though his favourite make today is the make he started with - Gretsch.

"They're just beautifully made - they have a class about them. They're not individually hand-crafted like they used to be, but they're all really good drums. Having said that, in the studio I usually use my old black Premier kit, which is one of the first concert tom kits they made. I've had that since '76 and that's the *In The Air* sound, that's the Gabriel sound - everything I've ever done except the last Genesis album, which was done on a Pearl."

As Phil doesn't sell old kits as he gets new ones, he's got eight or nine kits, as well as a cymbal collection of 160 different makes, sizes and shapes. Now when called to do a session, he's got the right kit for the job.

"Like when John Martyn called me for a session I knew what kit I wanted - my double headed Premier. To me a double headed shell has got a leathery sound which suits his mellow sound -



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THE COMPLETE PHIL COLLINS

that ringing quality that you can't get off a concert tom. More tone comes from a double headed tom because there's more air moving around."

Although quite specific about the type of drum for the job, the tuning of the drums is a much more haphazard affair.

"I just tune the drum to how it sounds good to me. These guys that just kind of tap two inches inside each rim, I don't bother. I just hit them until they sound good. I bought a Radio King snare drum and it sounded fantastic. Then I did a session with Lee Ritenour with this drum and it sounded so good. Then the skin got pretty loose so I had to change it, and it's not sounded as good since, because I can't tune it the same."

So not exactly great recommendation for getting that Phil Collins sound, but obviously so many other factors to make up a complete sound. Perhaps his most noted sound is the drum fill that burst into life in the middle of his first solo single, *In The Air Tonight*.

"For that we were down in the stone room in studio two, which a few bands like XTC had used, but never to excess. It was a live drum sound which of course runs against the grain of all acoustic engineers. They hate things like that and immediately put tons of padding on it.

"The first time we came up with it was when I was working on Gabriel's third album, and I was playing around in the live room while Hugh the engineer was mucking around with some noise gates and compressors, and this drum sound started developing and I was hearing it through the headphones and I started playing with the sound - my part is written with what I hear - and I started playing (mouths *In The Air Tonight* pattern) because that was the tempo being set by the gates cutting off. Pete was in the control room and said that was great, just do that for 10 minutes. So I put the drum machine on so I wouldn't wander around - my timing isn't that great - and I started playing the pattern. I knew it was good and I said to Pete afterwards, 'If you don't want it, I do.'"

So in answer to criticism that Phil nicked the sound off Gabriel, Phil is keen to point out that it was him that got the sound in the first place. When he made his first solo album he took the same kit into the same studio and set it up as before. With the drum pattern sorted out for the title track, then came that drum roll.

"Although that fill has apparently become a trade mark if mine, it could have been anything. I didn't sit down and think 'What would be the best

drum fill to do?' I just decided where I wanted the drums to come in, and sat down and just did that. There's probably another take somewhere with me doing something totally different."

THE SONGWRITER



Although the drum fill and sound played a large part in the success of that song, it was the drum machine pattern featured on the first half that Phil wrote the song around. At the time he was divorced and depressed, and drowning his sorrow in his newly acquired Brenell one inch eight track system.

"I'd just got a Prophet 5, a grand piano, drum machine and Fender Rhodes. I'd programmed a pattern on this square box Roland drum machine which had a very distinctive sound, and the feel I got from that pattern was to play those kind of chords. After that I wanted to put a vocal idea on first so it wouldn't crowd anything else; I opened my mouth and started singing the words - all those words came out spontaneously.

"Originally the song just went on like that, and when I came back to it a couple of weeks later I thought I'd put a bit of drums on, and originally they came in very ordinary all the way through, and that was it. When I came in here to record it it just escalated to when the drums came in as they did with a bang. It was purely accidental really - that *Face Value* album was all accidental stuff."

The eight track system plays a large part in the finished product, as Phil takes them into the studio to layer on top of what's already down, keeping original drum machine and keyboard parts. At the time of the *Face Value* album he was augmenting his Brenell with an Allen & Heath desk, but if you

read the adverts in this magazine you'll realise he's now endorsing Studiomaster's 16:8:2.

"After the photo session with the desk I took that desk out with me, put it in the car and straight home. It's a very clean desk, very nice to work, and it had a few things the Allen and Heath didn't.

However, when Phil moves home, which at the moment he's in the process of doing, he may go 24 track.

"I never want to get it so that it's out of control - I never want to have a control room and a studio; I want it all in one room so that I can do it on my own. The idea of having someone breathing down my neck - I might as well just be here doing it."

'Feel' plays an important part in the writing process, and writing to order is not something he can do. When asked last year to write the theme music for *Against All Odds* he said no, but mentioned he had a tune that may be suitable. The song he had in mind was an out-take from the *Face Value* sessions, still only on demo and called *How Can You Sit There?* He was shown a rough cut of the film, changed the words to suit it, then asked Arif Mardin to produce it.

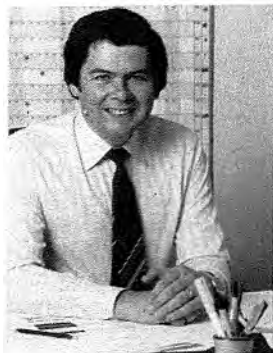
"I said to Arif I know you'd be able to handle it, I want you to arrange the strings - because he's a brilliant arranger - you produce it. So one day in between Genesis gigs I flew to New York, met up with him, did the orchestra to a click track with a piano player and went off to write the words. Two weeks later he flew over to LA and I did the drums, the vocal and then asked him to mix it. He sent a copy of the mixes and he'd be on the phone while I'd be listening to it, and I'd be saying 'a little less echo on the drums, a bit more on the voice', and the whole thing was done like that. He produced it and we just kept liaising. Considering it was my only number one record in America it was made in a very roundabout haphazard fashion."

THE KEYBOARD PLAYER

"I have a certain amount of technique, but certainly not a keyboard player's technique. I had an aunt that was a piano teacher, and she was capable of teaching me far more than I wanted to be taught, but I didn't really gain that much knowledge. My scales are really painfully slow.

"It's a keyboard player's nightmare... Peter Robinson, Dave Frank, any of these guys I go on tour with, I show them and say 'This is the chords, like that', and they say no, - it's like that, proper', which is a nightmare for them

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THE COMPLETE PHIL COLLINS



because they have to learn things the wrong way around."

Keyboard equipment recently purchased includes a complete Oberheim system and a couple of DX7s. The Oberheim will be handed over to David Frank, of New York duo The System, for the tour, while Phil sticks mainly to the DXs.

"I use pre-sets most of the time and the DX7s have got great pre-sets. I find that because of my lack of technical expertise on the keyboard I go with the sound, so I made sure that when this album came up I would have some different tools to work with. The tools will make me play different things and therefore write different songs."

With the equipment bought and the songs written, next stage is to record them, another little thing Phil Collins seems to be particularly good at.

THE PRODUCER



"It was all trial and error really. The first thing I produced was my own album, *Face Value*. After that John Martyn asked me to produce his album, *Glorious Fool*, and that was the first time I'd ever been asked to produce anybody. I was a bit scared, but we did

it and it turned out pretty well. And then..."

Frida from Abba, which Phil regards to be the first bit of 'real' production he did.

"For the first time people were looking over my shoulder about budgets; I had to book the musicians - it was much more of a serious project. John and I were mates, Frida I didn't really know and Stig Andersson wields a pretty hefty stick. Although there's a lot of money in that organisation it was still a budget-conscious album."

When Phil is faced with a production job he doesn't think in terms of what sound the artist should have, but more about the best people to work with to do the job.

"Once I've got the people I go for the sound that each particular song should sound like. There's many songs on the Frida album that sound very different. I'm not a serious producer in as much as the George Martins of this world."

How much do you rely on an engineer?

"Very much. I'm not technical at all. I'll say 'A bit more top' whereas they'll say 'Another 400Hz,' or something. I don't understand, it's all garbage to me. I'm glad that somebody knows what they're talking about.

"I've worked with some great engineers - this album I'm using Hugh Padgham. In fact what I'm going to do on the credits for this album is have 'Co-produced by Phil Collins and Hugh Padgham, Directed by Phil Collins and Photographed by Hugh Padgham', because I think that's really what it boils down to. I have the ideas but I give the problems to him. I say 'This is what I think it should sound like, you tell me how to do it'."

THE SINGER

If you told someone they sung like a drummer, chances are they'd take it as an insult, but Phil Collins uses the phrase to describe his own vocal style.

"In the early days with Genesis when I started singing, I was a very rhythmic, percussive singer... and I still am, though I'm getting better as a singer all the time. I was thrown in the deep end a bit because I've played drums for 25 years - even though I'm only 33 now - and I only started singing in 1975. I sort of grew up to be a professional drummer and suddenly I'm a singer.

"But there's things with my voice that I'm still overdoing, but I am getting better. I don't ever practise though..."

In fact Phil doesn't practise anything, he just does it; practise enough with his heavy work schedule. Obviously he



spent a great deal of time when he started getting things right, but now - regards playing and recording as enough practise. After all, there's one or two other things to concentrate on...

THE PRODUCT

By the time you read this Phil's third solo album, *No Jacket Required*, should be in the shops, and he should be getting ready for quite a lengthy tour that will take him around the UK, Europe, Australia, Japan and then America. Has the Phil Collins project become more important than the Genesis one?

"It's more important because it's me, but I never differentiate between what's more important; it's all important to me. I enjoy playing with the band and we all enjoy writing with each other, and we do it all infrequently enough for it to be fun. We do an album every couple of years, that's what it boils down to. By the time I've done what I want to do and they've done what they want to do and we talk about when we're going to do it, it always ends up being a couple of years. There's no legal or binding thing between us except that we actually enjoy doing it."

THE CONCLUSION

Over the past few years Phil Collins has proved himself to be a diverse talent, hugely successful in each of his chosen spheres. When talking generally about what the future may hold for him, he seems to have his ideas set mainly in the direction of production work, with a return to acting (Phil was a child actor) also on the cards. In the meantime, however, he's got one simple aim...

"Basically I just want to be able to do everything I do now...only better."

Tony Horkins

March 1985 71



Signal Processors

the saga continues

Continuing our look at processors which modify the signal level, we start with the noise gate.

Noise Gates

The trouble with effects, particularly distortion pedals, is that they often produce unwanted noise and hiss. This is not always a problem as the noise is usually masked by a stronger audio signal. We run into trouble during pauses in the music when the noise becomes audible. Now, if you're really nimble footed you could connect a volume pedal at the end of the effects chain and take the volume down in the gaps. This is okay if the stuff you're playing is relatively slow but you could end up with a hernia trying to keep pace with Mark Knopfler! The obvious answer is to replace the relatively slow reacting mechanical system with a fast acting electronic one — enter the noise gate.

Once again our old friend the voltage controlled amplifier (VCA) comes into its own. It is linked up to a level sensing circuit in such a way that if the input signal is above an adjustable threshold the VCA allows the signal through, whereas a signal below the threshold causes the VCA to switch off. (See Figure One).

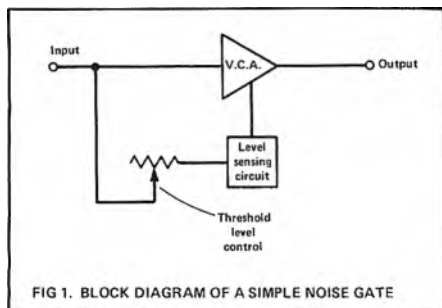


FIG 1. BLOCK DIAGRAM OF A SIMPLE NOISE GATE

In practice the threshold level is set just above the noise level so that signals louder than the noise level will pass through the VCA but as soon as there is only noise present the VCA shuts down (Figure Two). This sounds like a wonderful cure-all to eliminate noise, but you don't get something for nothing and noise gates present problems of their own. For example, if you hit a guitar chord the noise becomes more significant as the chord decays. Strings tend to decay erratically at the end of the decay causing the input signal to wobble back and forth across the threshold

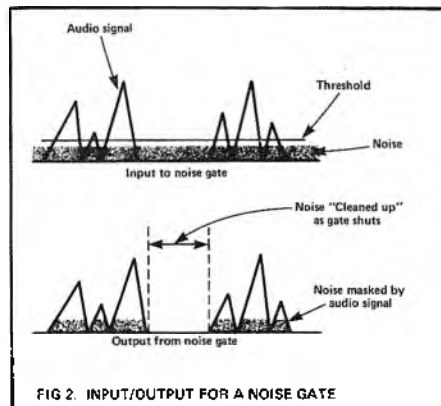


FIG 2. INPUT/OUTPUT FOR A NOISE GATE

level, which in turn causes the gate to switch rapidly on and off chopping up the sound. To avoid this many noise gates have a built in delay so that the gate does not switch off abruptly but does so over a short period of time (usually about a tenth of a second) — in better units this delay (or decay) time is adjustable. This explains why, in Figure Two the output signal was not chopped to ribbons every time the waveform dropped below the threshold. There again if the noise level is quite high the threshold must be set so high that it chops out a considerable portion of the audio signal. This leaves us with the strange conclusion that noise gates are only okay if you have a small amount of noise. With large amounts, or a weak audio signal, they tend to do more harm than good.

Attack — Delay Pedals

An attack - delay pedal works in a very similar way to a noise gate with the major difference that whereas the noise gate switches on immediately the input signal rises above the threshold, the attack - delay fades up the signal over a period of time which is adjustable. This enables a guitarist to alter the attack time from short, giving a sound like a violin, to long, like an organ swell. The more expensive units have two threshold controls, one for the switch-on threshold (attack) and one for the switch-off threshold (decay).

Volume Pedals

We're all familiar with the common or garden volume pedal. They come in two basic varieties, the mechanical and the photoresistive types. In the mechanical type the movement of the

pedal simply turns a potentiometer shaft (Figure Three). Each manufacturer has their own pet method of doing this with differing results as far as the range of volume control is concerned. The one shown in Figure Three is like a car rack and pinion steering system in reverse. The differences in linking systems affect the volume range available as a full sweep of the pot requires a turn of about 270° from full on to full off. Most volume pedals don't manage this and so you can adjust the pot position to get differing sweeps, say from off to three quarter volume, or from quarter volume to full volume — I haven't yet found a mechanical pedal that gives full on to full off!

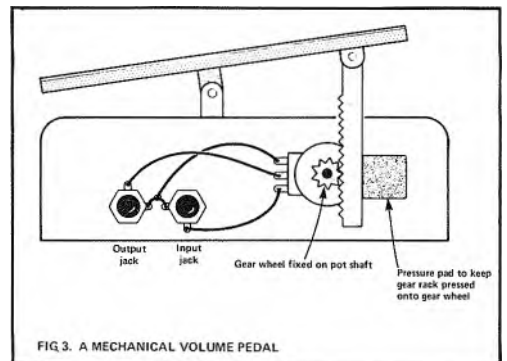
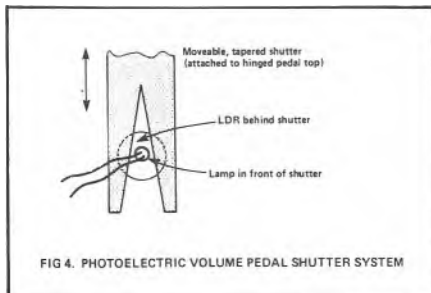


FIG 3. A MECHANICAL VOLUME PEDAL

The photoresistive pedal essentially does the same job but electronically. A photoresistor (often known as a Light Dependent Resistor or LDR) has an electrical resistance which varies according to the amount of light falling on it. The gearing and potentiometer of the mechanical system are replaced by a lamp, an LDR and a tapered shutter, moved by the foot pedal which runs between them (see Figure Four). Often the LDR is linked to a VCA so that the light falling on it varies the VCA's gain.

Each type has its advantages and disadvantages. The mechanical system is cheaper and needs no power supply but both gears and potentiometer tracks can wear leading to noisy operation, both mechanical and electrical. Photoresistive pedals are usually smoother in operation, are not so prone to noise and usually offer a wider range of volume control but are more expensive, require a power supply to light the lamp, and if the lamp



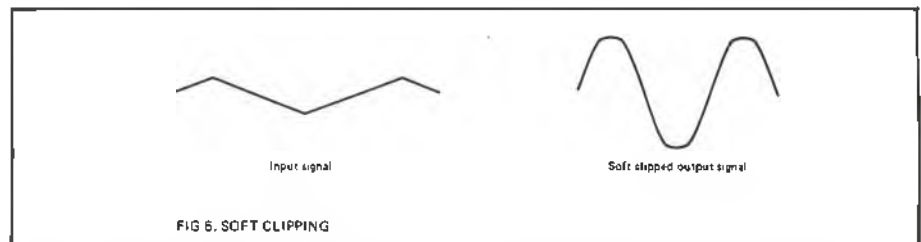
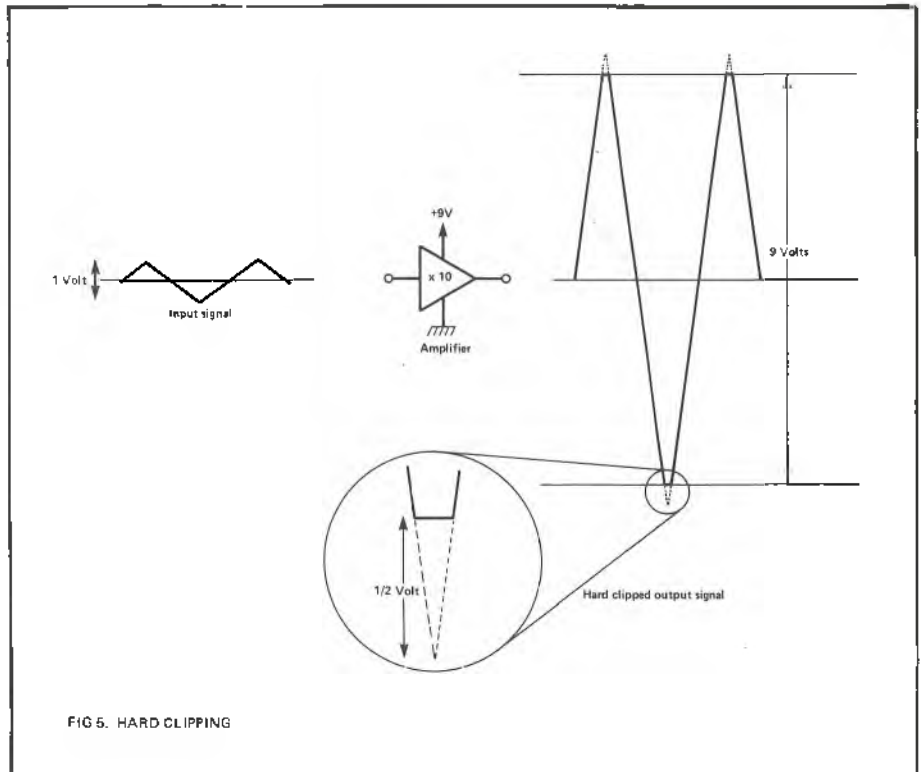
blows in the middle of a number you're stuck! Still, you pay your money and you take your choice.

Whichever type you go for the volume pedal is without doubt one of the most versatile pedals you can buy, offering, in addition to normal volume adjustment, control of attack-decay characteristics, a mechanical noise gate, a (slow) tremolo unit and a way of controlling sustain and feedback (particularly if you place it after a compressor — fuzz chain). Normally a volume pedal is placed at the far end of your effects chain but it's well worth experimenting with it in other places too (no, not there Rodney!) as some glorious (and appalling) effects are possible.

Distortion (Fuzz) Pedals

The area of distortion is, possibly, the one that generates the most heat amongst guitarists. The tube vs transistor argument has raged for so long that anything I might add would be superfluous. Suffice it to say that all distortion pedals work by overdriving an amplifier of some sort. The result is that the signal is said to be 'clipped'.

Hard Clipping. Figure Five shows an undistorted input signal of one volt being fed into a preamplifier with a gain of X10. This amplifier is powered by your standard PP3 nine volt battery. The amplifier dutifully tries to amplify the signal to one volt X 10 = 10 volts but runs out of headroom. Any part of the signal beyond nine volts is chopped off; this is known as hard clipping. The output in this case is too high for a guitar amplifier to handle without itself overloading so the signal is usually reduced (whilst still retaining the clipped shape) before feeding into the main amp. In this example a signal of less than 0.9 volts will be amplified but not clipped, so in practice the gain of the amplifier is increased to a couple of hundred times and the clipping



point is reduced to, say, three volts. This gives distortion for a wide range of input levels.

Soft Clipping. With circuitry that is a little more subtle, soft clipping can be achieved. Rather than violently distorting any signal above the amplifier's headroom level and leaving anything below this undistorted, as in hard clipping, soft clipping causes the output to become steadily more distorted as the input level increases. This gives a less harsh, more creamy sounding fuzz (see Figure Six) which seems to be preferred by the majority of guitarists. (For example the IM&RW 'Squarer' is a soft clipping device).

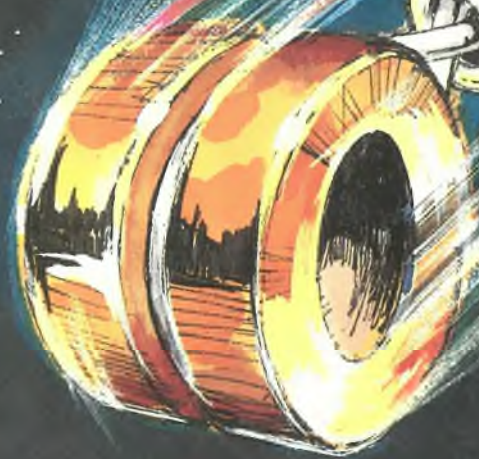
Tremolos

A bit old fashioned and out of favour these, so just a quick word or two. Tremolos work by varying the output

signal volume up and down at a presettable speed. (Incidentally, the so-called tremolo arm on a guitar isn't! Tremolo is an adjustment of volume, vibrato is an adjustment of frequency, so strictly speaking they are vibrato arms — not a lot of people know that!) The tremolo effect is achieved by hooking up a Low Frequency Oscillator (LFO) (no it's not the London Fymphony Orchestra) to a VCA, in such a way that a signal from the LFO reduces the gain of the VCA. The frequency of the LFO is adjustable (speed) as is the amount of gain reduction it produces in the VCA (depth).

So there we are — a quick run down of level altering pedals. Next month I'll be looking at the frequency altering devices.

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FRENCH CONNECTION

Jean-Michel Jarre gave a new start to analogue synthesis. Now he goes digital.



Jarre - a unique work of art.

From the opening scream of Jean-Michel Jarre's new album, *Zoolook*, you can tell that this is something different. We all know Jean-Michel Jarre — he's the guy who made instrumental synthesizer music respectable, and, more to the point, made it a highly commercial proposition, with a number one debut album in the form of *Oxygene*. *Zoolook*, however, shows us a new Jarre, a man once again on the frontiers of experimental music.

Jarre's been relatively quiet of late. After the mixed success of the epic *China Concerts* — which were compared at the time to making a London audience sit through a three-hour Noh drama and asking them to make constructive comments afterwards — he concentrated largely on developing his facility on the Fairlight Computer Musical Instrument, on travelling, on his collection of fifties sports cars, and on his wife Charlotte Rampling. *Magnetic Fields* seemed a mixed success, and didn't really produce a hit single — and then Jarre did something astonishing.

Assuming that most musicians are in the business to be heard, pressing just one copy of an album which represents several months' hard work seems an astounding idea. But this is just what Jarre did with *Music For Supermarkets*, which was auctioned off as a unique work of art before the destruction of the master tapes and lacquers. The album did get played once on radio Luxembourg — Jarre

appeared on TV ads, exhorting fans to "Bootleg Me!", much to the consternation of the continental music business!

I've not heard *Supermarkets*, but Jarre assures me that it's half-way in style between *Magnetic Fields* and *Zoolook*. So what exactly are we listening to on *Zoolook*?

**"I regard *Zoolook* as a new start for digital music"
"At the moment the recording is dominated by the Fairlight. . . but I still use many of the older analogue synthesizers"**

"Well, I regard *Zoolook* as a new start for digital music in the same way that *Oxygene* was a new start for music with analogue synthesizers. Most of the album is played on the Fairlight, and my main technique has been to sample vocal sounds and to replay them in the form of rhythm patterns, melody lines and so on.

"I've used speech from all over the world — from France, China, different African countries, from Eskimos, from Indians, from my next-door neighbour in Paris. For most of the album the speech sounds are cut up and treated so that you can't hear any individual words, and the only exception to this is in the section which Laurie Anderson spoke on where she actually did speak

directly onto the tape.

"But I do feel that the sounds retain some of the atmosphere given to them by their speaker, even if you can't understand the individual words. For instance, I believe that the sections of Eskimo speech will still give the listener some of the atmosphere of the Arctic — and there are no animal sounds for instance, it's all based on human voices."

Jarre's always been a compulsive traveller, and is particularly fascinated with the Chinese way of life. However, he dismisses some of the previous description of his albums — such as "music for the global village" for *Magnetic Fields*; "you can't always control what's written in press handouts", he laughs.

However, it's pretty clear that he does have ambitions in the direction of universal communication — the very fact that the album sleeve for *Zoolook* contains notes in a score of languages tends to confirm this. Jarre speaks perfect English, and has even thought about coming to live in London, but doesn't feel he can leave his studio behind at this important time.

He explains, "I've recorded all the albums in my studio, which is a 24-track with all MCI equipment. Also I've spent a lot of time balancing the monitor sound, making sure there are no standing waves and so on. I've mixed the albums in some very large studios and it's surprising how poor they can be in this respect — in fact I feel that my studio is better than many

of the top studios in the world in terms of monitor balance.

"Obviously at the moment the recording is dominated by the Fairlight, with a lot of the rhythms entered on Page R, the Rhythm Page software. But I've recently bought an old Moog 55 Modular System which creates some very warm sounds, and I still use many of the older analogue synthesizers. There's a lot of Yamaha DX7 on *Zoolook*, but many of the sounds on it were too precise and clinical. I did use the tubular bell sound — that was on the DX9 in fact — and a couple of other presets.

"In addition to the DX7 I used a Prophet 5, an Emulator, several EMS AKS and vcs3 synths, a LinnDrum Mk 1 and a LinnDrum Mk 2, my custom Matrisequencer, a Simmons kit, and of course Adrian Belew played some guitar parts. I would have used the Emulator 2, which offers a lot of synthesizer-style sound modification, but the album was finished by the time it became available. In any case, I still want to use a lot of analogue sounds — it's the imperfection of analogue synthesizers that make their sounds so interesting."

Many people see Jarre as purely a studio musician, forgetting the epic nature of the China concert tour which involved three keyboard players, the largest Simmons kit ever seen, and a spectacular laser and light show sometimes taking power from a single socket in a typical Chinese concert hall. But then the Fairlight is basically a studio instrument — or is it?

"Well, by the time we did the China Concerts I'd had the Fairlight for a year and a half, so I was very familiar with it and I knew what I wanted it to do. Considering the conditions it behaved very well — we didn't have too many problems, and in fact we were able to allow all the musicians to tap into different facilities on the Fairlight at different points in the concert.

"There have been plans at various times to play concerts in England. For instance, in Paris I played in the Place de la Concorde on Bastille day, a free concert with an audience of half a million, and we were hoping to do the same thing in London — perhaps in Trafalgar Square. But at the time we just couldn't organise it — there were too many problems with blocking off the traffic in London and so on.

"Now I've got plans for some concerts in the Summer perhaps, but that depends on finding suitable venues. I'd like to play outdoors (has anybody told him about British weather?) and it might be a problem to find a venue of the right sort."

The obvious question is as to whether Jarre actually enjoys live playing or not?

"Yes, I do enjoy playing live, but it's the amount of organisation that has to go into it that I don't always like. You see I might be playing to an audience of many thousands, even up to half a



Imperfections can make a synth interesting.

million, and in some ways I'd much prefer to play for a smaller audience and have better contact with them.

"One of the advantages of live playing is the ability to improvise. On the albums every note is composed in advance, which of course you have to do if you're using the Fairlight's Page R facilities anyway. But in the live situation I can improvise a little, and on the *Live At The Concorde* single (now deleted) which Polydor released you can hear some improvisation on some of the themes from *Oxygene* and *Equinoxe*.

On the subject of singles, didn't Jarre have a release many years before *Oxygene* made its gradual but eventually massive impact?

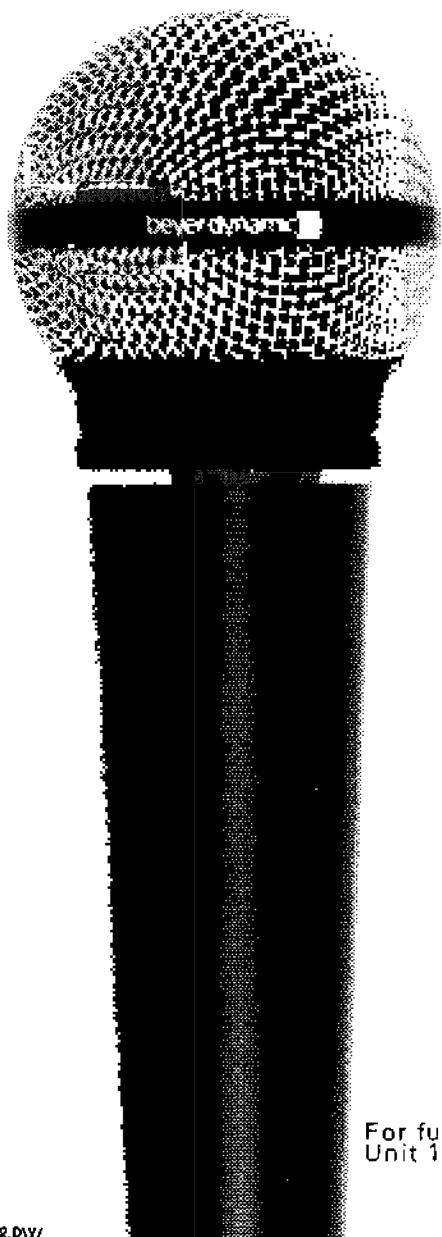
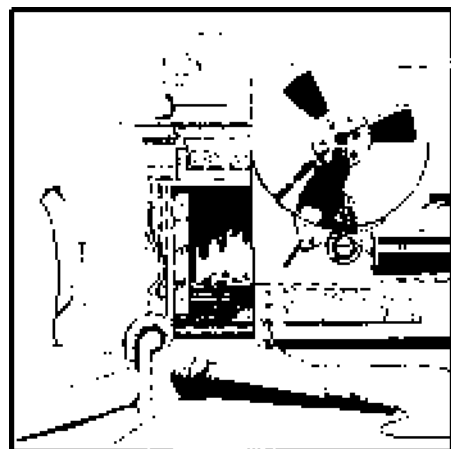
"Yes, I made an eight-minute single with just a few hundred copies called *The Cage*. It was for a dance performance in Paris around 1968 and was done using very primitive equipment — just a vcs3 synthesizer from EMS and a couple of tape recorders. I also had a sort of oscillator bank which could produce different pitches, and by switching the oscillators in at different times I could produce a very simple sequence of

notes. It was a very early sequencer if you like, but because I didn't have access to a multitrack tape machine I had to play and mix everything down virtually live. In fact I did two mixes, one for the single and one for the dance performance, and I think one was a little more successful than the other!

"There were only a few hundred copies pressed and I don't have now now, so if anyone out there has a spare copy!..."

Jarre's music has come a long way from the days of basic synthesizers and two-track tape machines, but it's retained one important element — a certain human touch which sets it aside from a lot of the other synthesizer music of the day. *Zoolook* has a certain air of unease in some passages — it's vaguely disturbing to hear human noises cut up and treated as musical instruments, but Jarre can't understand any sense of unfamiliarity. For him, music is very much the international language, and if that's the case, Jarre's massive appeal must make him the ultimate Polyglot.

Tony Mills



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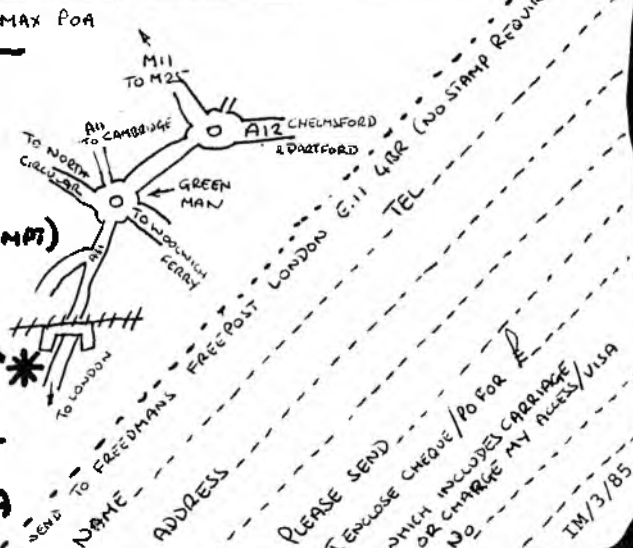
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Greenwich Village, New York, 1966. Late afternoon at the Cafe Wha and a shell-shocked Chas Chandler, bass guitarist with The Animals, sits chatting to an unknown musician shortly to take the world by storm.

"When I saw him," Chandler remembers, "he was simply awesome. If I ever wanted proof that I should quit being a musician, then just watching him was it. He was light years ahead of anyone I'd ever heard."

"Now, I never regarded myself as a great musician - although I'd played some pretty good stuff with some pretty good people - but this guy just left everyone I'd ever seen anywhere in the world on a different planet."

The player was Jimi Hendrix. At the time, Chandler was about to begin an American tour with The Animals but, having grown tired of the road and weary of the band, he'd already decided to throw in the towel when the shows were over.

"After seeing Jimi and talking to him," he explains, "I knew what I wanted to do: I had to work with him." The tour finished, Chandler swiftly returned to New York, took his discovery to England and, for two years, managed and produced Hendrix.

During their time together, Chandler helped create Hendrix classics like *Hey Joe* and *Purple Haze*, but when he went into the studio to begin work on the *Electric Ladyland* album, he realised it was time to break up the association while the going was still good.

"Why?" says Chandler, "well, Jimi and a guy who'd been involved with us started to take an awful lot of acid. I thought it was a disaster area."

"They were sniffing a lot of coke, too - but I didn't find out about that until long after I'd split with Jimi. I had no idea about it; I thought he was just doing acid, pot and some booze."

"The pair of them were really into a lot of drugs and it had really become an ugly scene. They were getting out of their heads. Jimi would turn up at the studio with about 10 or 12 hangers-on and, instead of making a record, he'd be wanting to play with them."

"Because of all those drugs, the environment became peculiar. I was married to my first wife at the time - she was expecting a baby - and I just looked at things and thought... I don't want my kid to grow up in this fucking set. It was as simple as that. Good bit of judgement that, I think."

But, despite the drug abuse, Chandler remembers Hendrix as a model musician.

"We shared a flat for two years, and Jimi was terrific. He was great company

and intelligent. We never had an argument, we just used to talk music 24 hours a day.

"We'd go to gigs, I'd stand in the audience, and then go backstage and we'd compare notes at the end of the show. We'd be in the studio, and then come back home and play the tapes all night until we'd figured out exactly what we were going to do the next day. We just lived and breathed his career for two years."

"He was the easiest guy in the world to manage. He used to get erratic at times - but he was a pro; he'd been playing in bands for years, he knew the discipline of the road."

"He'd blow off steam and things but, when I was working with him, he never failed to turn up for a show - and he was never out of it during one. 15 months after we parted, Jimi was dead, I've never really been able to talk about it, it's hard to when that happens to somebody so close. It's all still locked up inside my head."

Unearthing Hendrix hasn't been the sole slice of musical shrewdness from Chandler, an imposing 6'4" native of Newcastle with a thick Geordie accent and a laugh like Frank Carson.

Within months of leaving Hendrix, and having seriously intended to drop out, exhausted from the business, he'd dug out some more raw talent from a tiny

Bond Street disco. "They sent a shiver down my spine," he recalls. "They were called Ambrose Slade."

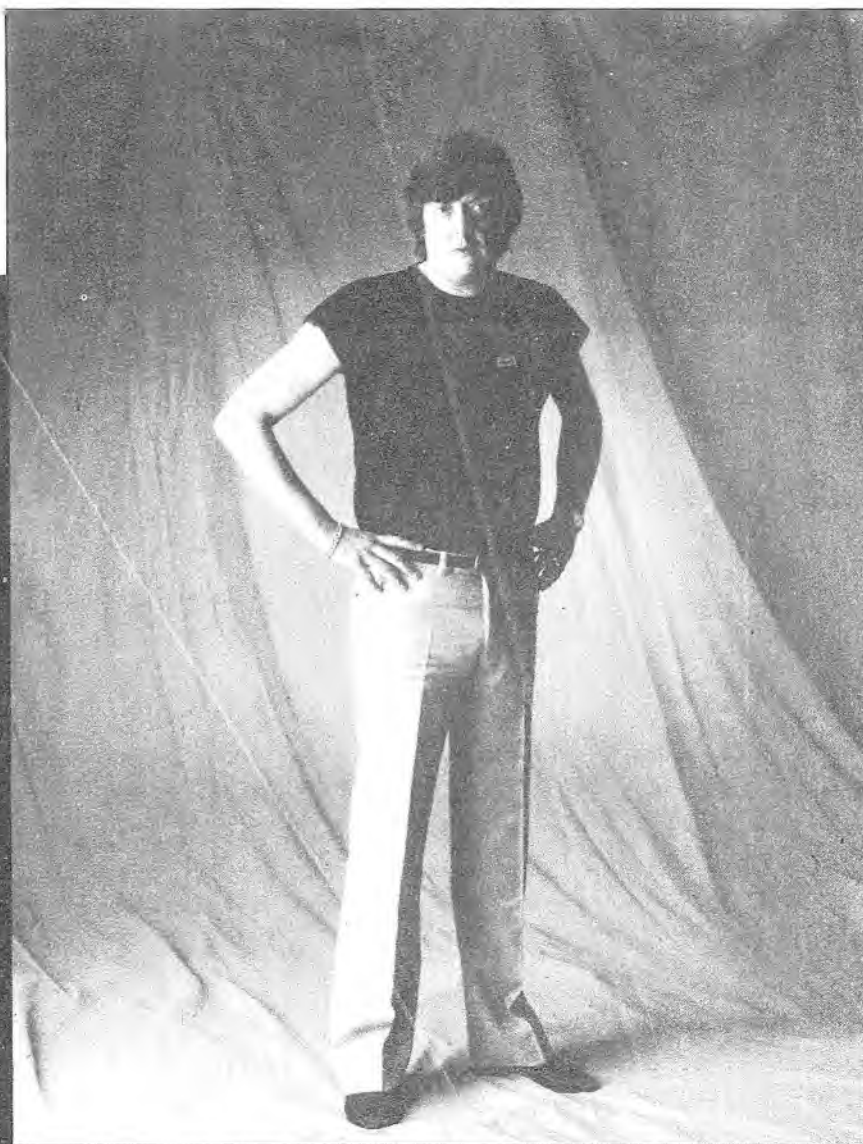
Drop the Ambrose and you know the rest: Chandler managed and produced the Wolverhampton rockers through their most successful, history-making period - which included six number one singles and three number one albums.

"Slade were fantastic to manage," he says. "But we did have our rough patches career-wise. You couldn't get arrested with them at one time, they went so cold. Nobody realised just how hard working a live band Slade were."

"But then, in the late '70s, there was the Lincoln Festival - they wiped the floor with everybody. It was like taking candy from a baby. I mean, they simply out-experienced all these legendary bands who'd done about eight gigs in the last six years; Slade had been working 200 nights a year!

"The same thing happened three or four years ago at Reading. I'd tried for years to get them on at the Festival, but the organisers wouldn't touch them. Then, that year, Ozzy Osbourne pulled out - and suddenly we were asked to do it."

"I had to talk the lads into it because they were going through a period where things were so slow they were on the point of breaking up. I just said to them 'If you're going to break up - so what? At



CHAS CHANDLER

least do it and have your last concert on a big stage. After all the success of Slade, do you want to look back on your last gig being at the Scene Club in Middlesbrough? Don't you think you owe it to your memories to go out with a bang?"

So they did it - they went on stage after five years cold and wiped everybody away. Within four months we had a record back in the top ten."

But soon after Chandler packed in Slade.

"None of us could see the forest for the trees any more," he says. "Our association, instead of being strict - like manager and producer - had become blurred. After 12 years, we knew each other too well, inside out."

"We were close friends and it became harder to be objective in any single way. We'd always talked on the level that, if it stopped working, then we would part. That's exactly what we did. We're better friends now than we were then!"

Today, Chandler is again battling in business - this time with 21 Strangers, a Newcastle band he asserts will sell more records than anyone he's worked with so far. Their debut single was released in January.

But before he struck up a deal with them, Chandler found time - in 1983 - to pick up the pieces of his own playing career when he took part in the much publicised Animals reunion.

"I hadn't touched a guitar for 17 years. It was bloody hard catching up on it again, like picking up a plank of wood. You know, what's this!", he laughs. "I'll probably look back on the experience with affection one day, but, at this point in time, the dust hasn't settled yet."

"The worst aspects are still bright in my mind - and finding I couldn't play had to have a bearing on my disposition! I just found Eric Burdon an aggravating son of a bitch. We're like oil and water now. By and large, Eric was just a pain in the neck. He's strange now, I don't find him very logical anymore."

"And as for performing, the first time I found it hard. I thought 'Jesus Christ! I'm going to look a right mug up here.' But then you say to yourself 'Well, who the hell's looking?'"

These days, Chandler doesn't bother running his affairs from an office - "You don't need one" - but calls his shots from his Islington home, where he has a computer to aid operations. But his form of management hasn't altered.

"The first rule is to turn your act into professionals," he exclaims. "Make sure they understand as much as possible about the business. The more they understand about it - every wart of it - the more capable they'll be of surviving in it."

"I make my acts take an interest in everything; if we have road crew, I want them to train and find their own crew - so that they know better than the crew what should happen with their equipment."

"If you have to pay people to do those kind of things because you can't do them yourself, then you're going to end up putting an awful lot of money out."

Economics rule an awful lot, so you've got to look at things carefully, strip them down and make it all as financially viable in all areas as possible. When you go out to do gigs on a very low level, before the band is known, you've got to break even as a minimum. You must not spend money to play.

"My kind of management does involve some book-keeping but, to me, the trick of that is to make the band look after themselves. That's what I try to do, teach a band to look after its own

"There's nothing special about my judgement. It's absolutely average, and that's the whole secret of this business"

finances - because it's no good trusting me with their money, or me encouraging them to trust somebody else. They've got to know where their cash is themselves - because nobody else will look after it better."

What does he feel has helped him achieve so much commercial success over the years?

"Common sense and common taste," he laughs. "If I like a song, then the chances are that there's half a million people out there who'll like it as well. I'm fortunate in having those kind of ears, but there's nothing special about my judgement. It's absolutely average, and that's the whole secret of this business."

But, in spite of his reputation and wealth of experience, knowing the ropes didn't do Chandler many favours when he began hawking demo tapes around the record companies for 21 Strangers.

"Well, one of my sayings is that you're not in the record industry until you've got a record out - and it's surprisingly still difficult to get a record out in this country," he says.

"I mean, obviously I don't have as much trouble making deals as people first starting off, but I seriously pity those just beginning in the music industry. Because the personnel who work at the major companies are the most elusive people in the world!", he laughs. "A&R departments these days are far too busy dealing with aspects of business which somebody else should be handling. A&R

THE MANAGERS



people should be left free to look and listen for new bands."

"Thinking back to the early days - of trying to start without knowing anyone in the business - I don't think it's really possible any more. With 21 Strangers, I got in touch with some companies - and never even got in to let them hear the songs in some cases. Two or more companies never even bothered replying."

"Now, I've been in this game for 20 years professionally - and for 32 years otherwise if you count promoting my first gig when I was 14 - I've had 59 hits, yet at least a third of the A&R departments never even answered a telephone call. So how the hell does anyone else get treated?"

Chandler has tried his hand at most areas of the industry - he once owned a studio complex and a record label: "I'll never do that again, it's too time-consuming and I don't need overheads anymore" - and confesses to being slightly startled by the changes within the industry over the years.

"The technological revolution has been enormous," he sighs. "When The Animals first started recording, all our hits were on mono. When you look at an SSL desk now... I mean, it's a bloody spaceship! But, for me, the secret of successful music is still the singer and the song - not the engineer in the studio. The stars are the guys that write the songs and perform them."

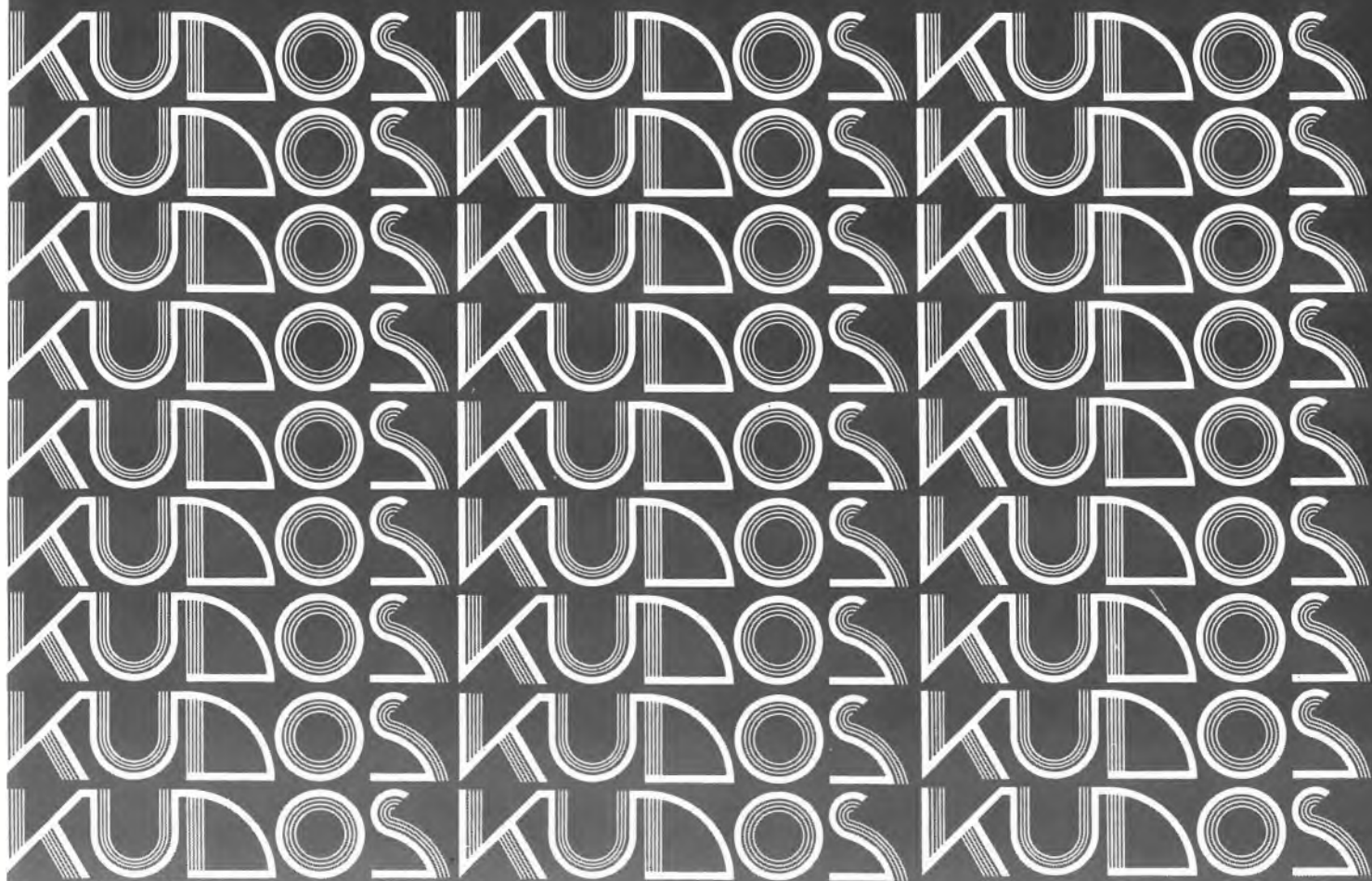
But Chandler remains the kind of man who doesn't run away from decisions: "My attitude has always been to take them - don't avoid them. The more you make, the less harmful any wrong one becomes."

A sound philosophy indeed, and at 46 years old, with a wife and three kids - "I get more respect from a Rock band than from my son of 15, he thinks I know now" - Chandler seems to have survived apparently unscathed.

When I suggest he's done well to keep his marbles amid such a long stay in an industry so rife with lunacy, over-indulgence and corruption, he grins hard and unwavering with a solid stare, eyeball to eyeball, and offers:

"My 'head togetherness' could be a facade!" And then unleashes a manic bolt of laughter which could well hint that stranger things have turned out to be true.

Mike Hrano



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Feel free to disbelieve me if you want, but the pub I went to just out of Derby after I'd been to this particular shop was equipped with a jet engine.

Utter lies? Completely irrelevant? You might think so, but don't be hasty, for Derby's fame is at least partly due to the Rolls Royce jet engine plant there.

Consequently the RB211 engine sitting in the pub's backyard wasn't as surprising as if it had been in, say, Truro. But by association, you might also think that the locality's premier gear shop would have a selection of Rolls Royce standard instruments and that the service would be jet-propelled. Was it? Read on, hapless musician-type-person, and find out...

Kindly directed by Derby pedestrians around the ring road a total of 17 times, I eventually found Wisher; if you are a novice to Derby's avant-garde traffic system watch out, because it makes an idiot out of even the most adept rally-trained navigator. And as for me, I was hopelessly lost from the first few one-way signs. All the advice I can give is that Wisher's is south; not quite as far as Penzance but slightly out of the city centre. Follow the London road, known in the first few miles as Osmaston Road, and you might well find the place you seek. Then take 17 steps away from the shadow of the third beech tree on the left, and at Summer solstice the sun will point you...oh, sorry I thought I was on the trail of that bleeding hare again. Incidentally, if you look through this month's IM very carefully, you may find hidden a series of clues which may lead to a treasure of untold wealth. I say 'may' because we didn't put them there, so if you find any it's a complete accident.

Once outside Wisher, a pretty large and impressive-looking place, I was confronted by a spectacular selection of guitars both Fender and Fender-ish; the Elite series by the originals themselves, and some rather nice-looking six-strings of very similar styling by Tokai and the like. And a nice touch - as you go in the door you realise that the guitars are easily accessible from the shop, and not closeted away in their display quarantine as in so many shops.



Wisher; big but friendly

First impressions were of a long thin shop, with guitars and basses at the front and amps at the back. But as so often is the case, first impressions are wrong. There is an identical shaped and sized area next to this bit, housing keyboards and drums, and just as well-stocked.

Fender have already been mentioned, and in addition the six-stringed lines included Burns, Gibson, Yamaha, Ibanez, Aria, and pleasingly enough a few homegrown originals from such as Gordon Smith; basses included most of the famous names, again with a sprinkling of local heroes.

Sadly our British drum and keyboard industries, with a very few honourable exceptions, cannot keep up with the flood of new products from the masterly Easterly factories; so the main bulk of those two departments were made up of the latest in Japanese gear: a good selection including all the usual names was present and correct.

But onto the pest test. This is the bit of the show, as your favourite game show host might put it, where I attempt to rejoin the human race for a few moments and emulate a typical customer. In aid of this, I approached a hovering assistant.

"I'd like to try out that amp over there." I said, pointing to the most out-of-the-way and obviously difficult one I could find, an old blonde (definitely my sort) Marshall transistor combo. "Certainly"

replied my helper, with remarkably little hesitation. He plugged the offending object in after a struggle, and then asked me what sort of guitar I'd like to try it with. High marks there.

As the nearest guitars were Arias and Ibanezes, I exercised my usual charming good manners. "A Telecaster, please" I said. But off he trudged, returning with a lead and a Tele of recent vintage. And not bad either. And as he was leaving to return to his work I dealt the cruellest blow. "...and can I have a plectrum?" I asked sweetly. Again, no problem.

The amp was very nice and not at all overpriced. In fact they were selling it for someone else, they explained - a nice service to the local musicians, and something all shops should do, in my opinion. And with the Tele's trebly back pickup I could get a very loud twang which was visibly making people's teeth rotate. But no word of complaint, again winning Wisher a large number of bonus points on the Punterometer.

As I handed back the Tele some time later and said I didn't want the amp, there were no grunts of displeasure, merely an instruction to 'keep popping in'. Veritably, a music shop that lives up to all my wishes. Or should that be Wishe's?

Oh, and I kept the plectrum as well - so if they want a slightly used Fender medium back, just get in touch...

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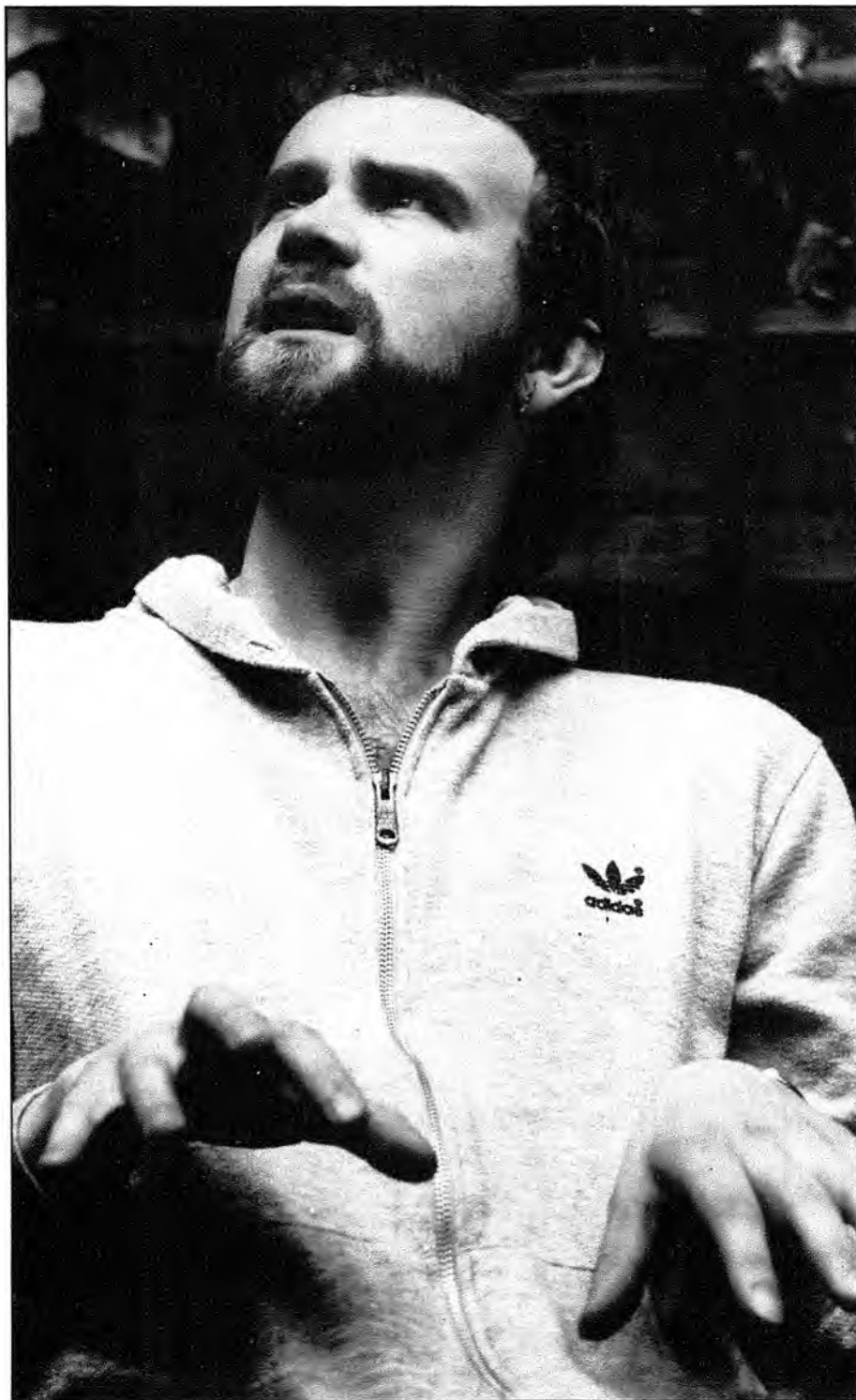


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Chris Maillard finds John Martyn coming to terms with technology

Sapphire and steel strings



Mention John Martyn's name to the average chart watching paper-reading Pop-orientated young hipster and you'll be lucky to get any more than a blank stare. And among the very few that have heard the name, a faint sneer would be the probable reaction.

But in the ranks of the inner circle, the people who make their living from knowing what's good and what's crud, his name commands a surprising amount of respect.

John Martyn started in the Folk clubs of his native Scotland 20-odd years ago, during the great folk boom that spawned people like Tim Hardin and Tim Buckley, both of whom are now dead and therefore now safe for the hip to acknowledge as influences (check out This Mortal Coil/Cocteau Twins' *Song To A Siren*). But he wasn't satisfied to remain in the Arran polo-neck and pewter tankard circuit forever, although he had become one of the biggest draws there.

He started playing about with effects and electronics, at first allied to a pickup on his acoustic guitar and eventually using electric guitar. Albums of that period, like *Solid Air* and *One World* were full of guitar sounds treated in all sorts of weird and occasionally wonderful ways — restricted in places by the low-tech effects available at the time, but still today listenable as an exercise in someone trying to get new sounds and use them musically.

His albums of today, like the recent Robert Palmer-produced *Sapphire* and the previous Phil Collins-aided *Grace and Danger* have veered more towards whole band line-ups rather than the one-man-and-his-guitar style and the feel is now lazy electronic Soul with the still heavily effected guitar and the smooth, relaxed voice backed by synthesizers and upfront fretless bass. Another influence that has seeped through to chartland, funnily enough — check out Paul Young's *Wherever I Lay My Hat* for an uncannily close approximation.

John Martyn is still gigging heavily, too, now with a two-piece line-up; him



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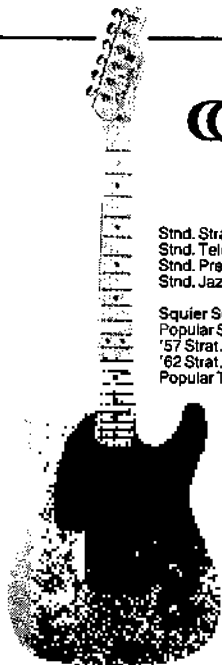
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with guitar and voice, and fellow Scots session keyboard player Foster Paterson on a variety of hi-tech synths and a Sequential Circuits drum machine. He's tried all sorts of combinations, from using just a double bass player to having a standard Rock band to solo sets. I asked him why he didn't settle on one solid set-up...

"I just get bored very easily. Two or three tours with any one line-up is about as much as I can handle. I think I took the conventional band about as far as I could; I found it very difficult to stamp a great deal of personality on the songs with that five-piece band and some of the songs, particularly the ballads, lost out.

"I like the idea of using a keyboard player because of the vast range of textures you can get from synths. You can make it sound much bigger than it really is, which I like. I may add a percussionist soon, though — I like the idea of that. My next exercise in band life, I hope, will be a really huge one with brass, strings, the lot. I'll have to go cap in hand to a lot of people to finance that, though.

"Generally, I love gigging. I play about six months of the year, and I'm a bit old school in that it's what I do and I like it very much. I wouldn't mind dying on stage, in harness as it were.

"There has only been one time when I haven't played and that was a year, year-and-a-half ago when I had a really bad case of 'writer's block'. It was awful, I couldn't come up with any ideas at all — it's just the sort of thing every songwriter dreads. I cured that by giving up playing entirely until I really had to and that seemed to do the trick."

What about guitar playing — how has your style changed over the years?

"I play less these days, for a start. I suppose I play about half-and-half chord stuff and leadlines now. My style is fairly unusual, I suppose, mainly because of the tunings I use.

"My favourite one, the one my main guitar is tuned to, is DGCCFC. I like that because of the chords you get with it — the two Cs in the middle give it a great harmonic richness, and because it's neither major nor minor it gives you great scope. Single lines are a bit more difficult with that one because it's a much bigger jump between strings — five frets rather than three. You have to



John Martyn leaving the pub behind him

use quite heavy strings. Mine start at the bottom with a .056.

"I also use an old tuning, quite a standard one, which goes DADGAD, and for a few numbers an open C minor tuning comes in handy.

"I use tunings for songwriting, too. Often I'm sparked off by a good chord in a peculiar tuning, and then I'll transpose that into my usual tuning for live playing."

What about guitars — and the effects that give them the unusual sound?

"I use Gibsons these days, a Les Paul and my main guitar, a '65 SG. I used to use Strats with the band, but with the two-piece line-up I need the fatter, bigger sound of the Gibsons. I tried guitar synths, but I don't like them very much. They're too quirky for me. As soon as one comes along that's really good I'll get one, but as yet they haven't got it right. I think maybe the only way is to dispense with strings and use some other method of triggering. In fact, having said that, on the track *Acid Rain* from *Sapphire* there's this noise like a strangled elephant. That's me wrestling with a Roland guitar synth.

"As for effects, well, live I'm using a Pearl effects board with fuzz, flanger, phaser, chorus, and an envelope filter with squelches the sound around a bit. Then I've got a Korg Digital Delay, the SDD3000 I think, which is great. I

haven't really had time to get as deeply into that as I'd like but it's really good.

"I've been through so many effects over the years. The problem is they seem to vanish off the market so quickly. I used to love an American firm called Foxx who made the most wonderful wah-wah pedal. It came in blue suede finish and it had an absolute multitude of pots inside — you could get any kind of wah in the world from it.

"I used to like Electro-Harmonix stuff, too. It was cheap and cheerful but it did the business. I even called a song of mine *Big Muff* after their fuzz box. And a few other things.

"Some more classics include a Gibson Boomerang wah-wah, and the old Echoplex tape delay. That's obsolete now, unfortunately, but it's still marvellous. If they updated that I'd buy one immediately. You could get such a range of usable sounds out of it."

"I keep changing around, though, trying new things out. I use synthesisers to write on quite a lot, although I'm not a good enough keyboard player to use them live. I'd like to do an album of '50s and early '60s Soul using synths and drum machine. That would be nice. I might at some stage do an acoustic album as well. That would be very cheap to make.

"I just hate to keep on at one thing for ages and ages. Fretless bass, for instance, is an example. I've just sacked my bass player, Alan Thompson, because of that. He's a great player and it's a lovely sound, but I've used it quite up front on the last two or three albums and its time has gone. If you stick to things for too long you're in danger of forming a cliché; just disappearing up your own whatever. Fretless bass had become the flavour of the month, as well. I count it as one of the things I've experimented with and enjoyed using for a while...but no longer.

"I wouldn't consider staying still. I couldn't have kept on doing the Folk stuff, because I get bored too easily. You could say that it's the 'urge to create' that pushes me on from one thing to another, but really it's just boredom."

Chris Maillard

SO YOU WANT TO BE A...

The second of a new series this month covers songwriting

Almost everybody has, at some time, been moved by a song. It may have been Barry Manilow's ever so sensitive rendition of *I Made it Through the Rain*, or Motorhead's *Overkill*; the effect is largely the same, it touches some fundamental personal resonance, and that's it. The process is totally irrational.

For most people a good song conveys so much more than words can alone, more than just a tune. Yet there are no objective rules that can be applied in consideration of a song's merit; a computer couldn't guarantee to detect a potential chart success. It's rather like humour: a line either works, or it doesn't.

For the songwriter, this fact is both the good and the bad news. That each new day could see 'The Big One' spring forth from the finger tips is a source of continual hope; but at the same time there can be no guaranteed.

The Songwriter's Craft

So how do great songwriters write their great songs? Do they know something we lesser tune-smiths don't or is it simply by some god-given default — a gift?

Englishman Paul Bliss has seen some considerable success as a songwriter, although mostly in America, with his biggest credit being as the co-writer of Olivia Newton-John's massive US hit, *Heart Attack*:

"For me it's the old adage of 1% inspiration and 99% perspiration. I have to sit there day after day sometimes, playing around with chords and ideas. I'll almost always start off with the music because I'm more of a musician than a lyricist. For me lyrics are a chore, they usually take me an age and what often happens is that I get bored with the music before I finish the lyrics and the whole thing gets thrown down the tubes."

One of Paul's writing partners is Australian Steve Kipner, who has also found America to be the better market. Steve has been responsible for various hits and album tracks for artistes such as Al Jarreau, America, Diana Ross, Dolly Parton, Laura Brannigan, Olivia Newton-John...the list is long and impressive. I spoke to him recently at his Californian home — how did he approach the task?

"I don't really have any rules about that, I use both guitar and keyboards, and work with whatever comes. It can depend on who I'm writing with; with Paul for instance, he's such an innovative keyboard player that I might just work with putting melodies over what he's playing; there are really no rules."

There are no secrets to be had, then,
88 IM&RW

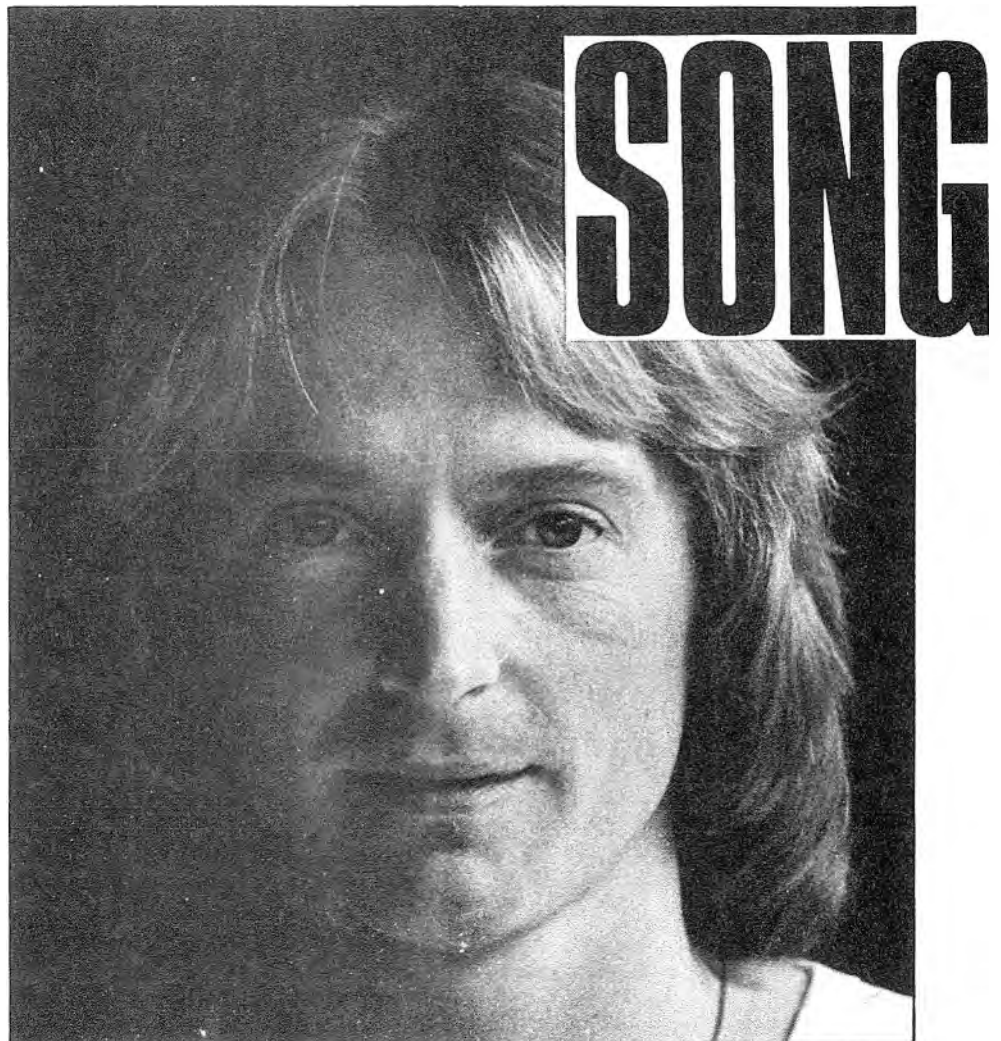
no qualifications outside of what you write. So, if you have an 'I didn't really write it, I just made it up', complex, don't worry; that's what everybody else is doing too.

So who's to say that the content of Baz's ballads is any greater or lesser than that of some HM Krangg? Everyone, and no one; and A&R men.

Record Company or Publisher?

Most A&R people suffer from perennially bad press and terminal insecurity; the rate of turnover is frightening. If the scent of success eludes those supposedly discerning nostrils for more than six months or so, they're back on the outside looking in again.

For the Um & Ah department, publishers are the first line of filtration — if a tape comes recommended from a respected publishing house, it'll be listened to; if it comes with the pile in the post, it will still get listened to *eventually*; or so we're lead to believe.



A member of EMI's A&R department told me.

"We recently built up a stock pile of over 600 tapes here in just a few weeks. After making a huge effort to go through them all we found only a couple which were of any interest at all. It's a great deal of effort for little reward, and so we will more often than not go to the publishers first, although that doesn't only mean our own publishing department. I would advise any unestablished songwriter to get a publishing deal first."

Paul Curran of Chappell's publishing:

"We very rarely make appointments with people, and prefer it if they send the cassette in. We get between 50 and 75 a week, and they do all get listened to eventually. I'm afraid most of them are rubbish and get a standard letter. We don't need songs that sound like the Police or U2, that type of act writes its own material. The type of songs that get covered are up-tempo, three minutes long, with a good hook and an R&B-ish feel. Tina Turner's *What's Love Got to Do With It?* is a good example; other artistes were also interested in that song."

WRITER



Paul Bliss (left) and Australian Steve Kipner (above): "There are no set rules."

Other A&R/publishing people might advise you to press for a personal appointment, although none of them wants his name next to such a comment for obvious reasons. They all stress that they are continually on the lookout for good material and that it really isn't the closed shop that many people think it is.

Demo Quality

Here again, there are two distinct camps of thought. The more musical publishers like to pride themselves on being able to hear a good song in a bad recording, others say they want to hear a quasi-master. In my experience, no-one will give a bad recording the time of day, and the 'I like it but I need to hear a better demo', refrain is an all too common form of procrastination.

Steve Kipner: "I'm at the stage now where I can send a lot of my songs straight to the artiste or producer concerned, and they will generally

expect near-master quality. It's no longer any use for me to knock out half-a-dozen songs on a tape and hope that someone will like a couple of them; anything I put out has to be right, and so I spend a lot of time and effort over each one.

"Working on my own I reckon to take about three weeks to write, arrange and record each song. I use mainly an Oberheim system which includes an OB8 (synth), the new Expander, a DMX (drum machine), and a DSX (sequencer); plus I also have a DX 7. Because I can MIDI them all together using a sync pulse, I only need to record the vocals and guitars on the multitrack, and hence I only need an eight-track machine. Many of the ideas that make the demo work will be used on the master, and so I record all the sync data onto cassette so that when the track is mastered, I can hire in exactly the same equipment and

reproduce most of the track exactly. Otherwise it's very easy to lose the original feel".

At home Steve uses a 24 input Soundcraft with an Otari eight-track, and it's clear that in the same way a good quality four-track machine could produce very acceptable results.

In most cases being a songwriter is actually a rather solitary existence. It's one of the least glamorous positions in the business, and no substitute for being a Rock star if that's what you really want. On the other hand, if you prefer being more your own person, working largely by yourself at your own pace in your own space (Hey, California), it could be a better bet; and if you're successful, also more lucrative. Certainly, most of the successful writers I spoke to seemed to be having a pretty good time.

Jim Betteridge

March 1985 89

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1. The Sony Tape Rock 'n' Pop Challenge is open to any UK resident not currently subject to a recording contract of any form.
2. All entries must be on an official entry form. Every entrant must sign the entry, and the parent or guardian of any entrant under the age of 18 on April 30, 1985 must countersign. Any agent or manager signing on behalf of any entrant must furnish a copy of his authority.

3. The Competition will close on April 30, 1985.
4. The overall winning act will be chosen from fourteen entries by a panel of six judges such as Jeff Wayne, Kirsty MacColl and Kid Jensen. The overall winner will be notified by July 31, 1985. Notification of the remaining prizewinners will commence on August 1, 1985. Please allow up to two weeks for receipt of any notification. The judges' decisions, the names of the judges and the name and county of the overall winner will be available on request with a stamped, self-addressed envelope from the Competition Address after August 1, 1985. Mark your envelope "Winners List" in the top left hand corner. The judges' decision on all matters relating to the competition is final and binding and no correspondence will be entered into.
5. The competition address is 513 Fulham Road, London SW6 1HH from where a copy of the terms of the recording contract to the overall winner may be obtained by written request enclosing a stamped addressed envelope.

ENTRY FORM

Send completed entry form, photograph and labelled cassette to:
Sony Tape Rock 'n' Pop Competition, 513 Fulham Road, London SW6 1HH. Closing date April 30, 1985.

CLIP RECENT PHOTOGRAPH OF ACT HERE

ENTRANT'S DETAILS

ENTRANT'S NAME _____
ADDRESS _____

TELEPHONE _____ AGE _____

TRACK TITLES SUBMITTED

TITLE ONE	DURATION	M	NS	SECS
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CONFIRMATION

I confirm that the material submitted as an entry to the Sony Tape Rock 'n' Pop Challenge competition is original and belongs to no-one else. As such I give my permission to the material being broadcast on radio in order that it may be judged in connection with this competition. I also confirm that the details provided above are correct to the best of my knowledge, and that the act concerned is currently free of any contractual obligations. I also confirm our acceptance to be involved in any publicity required by the organisers.

SIGNATURE (ENTRANT) _____
STATUS (BAND MEMBER/MANAGER ETC) _____ DATE _____

ACT DETAILS

STAGE NAME _____
NAME OF MANAGER (IF ANY) _____

ACT LINE-UP

If more than five in act please continue these details on a separate sheet of paper

NAME	AGE
INSTRUMENT PLAYED	SIGNATURE*
NAME	AGE
INSTRUMENT PLAYED	SIGNATURE*
NAME	AGE
INSTRUMENT PLAYED	SIGNATURE*
NAME	AGE
INSTRUMENT PLAYED	SIGNATURE*
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*Signature of parent/guardian if under 18 years of age.

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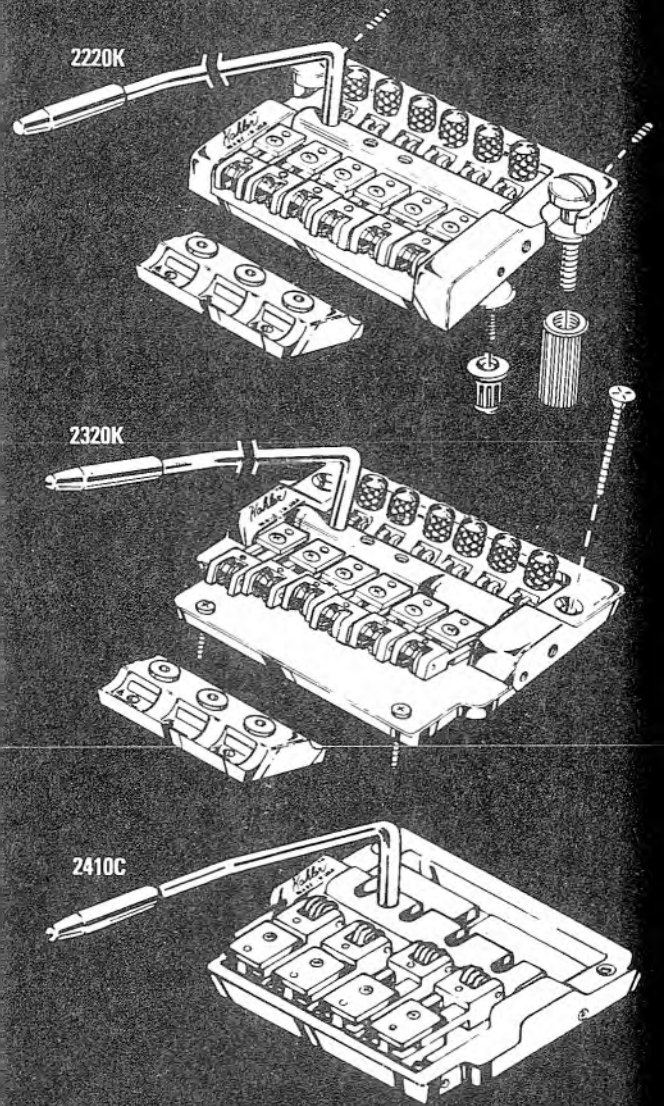
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STRAWBERRY

Pic by Peter McArthur



Adrian Deevoy finds Strawberry Switchblade to be more than just flavour of the month

If Julian Cope is Pop gone weird and The Smiths are Pop gone idiosyncratic then Strawberry Switchblade must be Pop going sour.

For despite the ribbons and bows falling from their curls, the sentiments that Rose McDowall and Jill Bryson project through their songs are often as pretty as Lou Reed's sugar-coated *Heroin*. For these two girls, Scots by birth, populist and perverse by and large, are not in the business of soft selling sweet Pop. After all, the twist in the name Strawberry Switchblade could hardly be anything but intentional.

"That's what we started out with three years ago," recalls Rose, mother of one, "just a name. I know it might be a bit of a strange way to start a band but it was as valid a starting point as any. Shortly after that I bought a copy of a Gibson SG that sounded horrible but looked great and we started writing songs."

This initial acquisition began something of a guitar fetish for Rose and Jill. They both now own fine (if a little pubescent) collections of delicious semis and acoustics.

"My favourite," decides Rose, "is the Antigua I've got. It's white and it's beautiful. I bought it off James Kirk who used to be in Orange Juice. I just wanted it for ages and eventually he sold it to me

so I'd stop nagging him. I'm thinking of putting it in a showcase rather than playing it just because it's so nice. It took a wee bash when we were on tour last and I nearly cried."

"I played a red Hofner on the last tour," says Jill, "but I think my best one is probably my Guild semi-acoustic. It's really ancient but it plays really well and it looks the best. It's got one of those sort of stained wood finishes that the really old ones have."

"I've also got a Burns Nusonic" adds Rose, "and one of those thin bodied Washburn 12 string acoustics. They're great, really neat. They've got a built in pickup and they sound very acoustic but play, in feel, almost like an electric. I've got an Eko 12 string acoustic too which still sounds really nice and I often pick it up to write songs on. I got the Antigua for £200 in the end although it's insured for something like £600. I know it's silly to be in love with a guitar, but I am."

The pair are a very symbiotic writing unit and both are dedicated to and inspired by acoustic guitars, feeling that these are the essence of Pop songwriting.

"There's something instantly recognisable about a song written on just an acoustic guitar," states Jill. "You can make a totally brilliant record like /

Feel Love or Two Tribes but there just seems to be something saying that they aren't proper 'songs'. I'd feel it was out of control and not a proper song if I wrote it on a drum machine or if it was based on a collection of synthesizer riffs. That approach seems to place emphasis on everything but the melody, which is the most important part."

"There's something instantly recognisable about a song written on just an acoustic guitar"

This isn't to say that Strawberry Switchblade eschew all things technological to meet their Pop aims.

"Originally," admits Rose, "we tried a bass and drum type line up but it didn't really work and we decided that we really wanted a group based around the two of us."

So with the aid of ex-Teardrop Explodes keyboardist David Balfe and producer David Motion the Caledonian chanteuses have arrived at a minimalist synthed up Sixties sound with which they are happy, but not content.

"I'd actually prefer a real drummer to the drum machine we use," says Jill, "but you'd have to use a drummer who could keep things very simple and complement the song rather than domineer it. The drum machine is very good live, though, because we sing so quietly that if we use a real drummer we tend to get completely drowned out. And although it's really good to have the power of a real drummer behind you on a stage you can avoid all those feedback problems that you get because you have to turn up to compensate for the drummer."

"A drum machine is a worthwhile compromise," philosophises Rose, "purely because it saves a lot of time and trouble. You can programme a drum machine easily but it's much more difficult to programme a person."

For their forthcoming LP, David Balfe played most of the keyboards and David Motion programmed the drum machine and played the bass parts into the trusty sequencer. What were the machines used?

"I know what the drum machine was, I've been practising this..." boasts Rose laughing, "it was a DX7!"

But that's a keyboard.

"In that case it was an OB something," she says, "an OBX... an OBXa...och I dinnae know what it was called."

"At least I know the difference between a drum machine and a synth," taunts Jill. "A synth has wee black and white things on it. But the drum machine was definitely an Oberheim. It was really good. Dave Motion would programme a pattern in and then we would play along with it to see if the sounds were right and it fitted the arrangement of the song well, and if it worked we'd modify a few bits here and there and then use it."

"We used the DX7 for the synth parts then," says Rose redeeming herself.

"We used the synth that goes with the Roland Micro Composer too, and Balfey's Oberheim. He's got a lot of these wee, old synths too and little Casios and things like that. He's dead into using those sort of sounds and a bit sort of organ sound as well. He's very keen on that."

"He's very keen on frills on the drum machine too," puts in Jill, "we had to keep telling him to stop being clever and just do simple things."

David Motion thought it a good idea that the band used several studios whilst making the album to avoid boredom and subsequent creative stagnation. This would appear to have worked considering the variation of sounds and atmospheres achieved on the record.

"It was very exciting," says Rose, "to think that, like the day after tomorrow you'd be in a totally different environment being inspired and influenced by completely different surroundings and people. It kept us fresh and stopped us from getting bored and feeling locked in."

Outside of the studio Rose maintains a high-tech profile at home having recently bought a Fostex X15.

"I've only had it a wee while," she claims, "but I'm gradually getting to grips with it and learning how to use it properly. It's not as if it's very hard to use per se, but it takes a bit of getting used to having more than one idea recorded at one time. The actual operation of the machine is very simple, it's very like a normal cassette recorder. But it does effect your writing because I've noticed that I've started writing bass lines on a wee keyboard or on the bass strings of my guitar to go with the song. I used to think of bass lines for songs and I'd either sing them to the bass player and he'd ignore me, or I'd just let the bass player or whoever was doing the bass part come up with something good. People tend to take more notice of your bass lines when they're on tape."

Live Strawberry Switchblade is a very rudimentary affair. Rose and Jill strum their delectable semi-acoustics and sing while David Balfe embellishes the arrangements with sparse keyboard patterns. At their recent appearance at the Royal Albert Hall the rhythm tracks were taken from the album recording but this will change.

"We felt it was cheating a little bit just using the backing tracks from the LP, but we were in a real rush," confesses Jill. "For the next tour we're going to go into the studio and record some different backing tapes so we can get away from the sound on the album."

Was playing at such a venue an overwhelming experience?

"It was a wee bit strange," says Rose, "because that was really the first gig of that tour that we had done properly."

"I had chickenpox for the first dates," continues Jill, "so for a first gig it was very nerve-racking. It's weird acoustically and it's also weird to play because the audience just seem so far away so you find your eyes just drift up and up because the seats just seem to go up to the sky and your voice just seems to disappear the moment it leaves your mouth."

One of Tona de Brett's pupils, Rose McDowall was warmly complimented recently by the vocal tutor on the quality of her voice. After last month's merciless probe into the stars' vocal foibles, what was a pupil's opinion of Tona de Brett's teaching technique?

"Tona's very good at making you confident," says Rose. "But more often than not as soon as you get on stage and the nerves have got on top of you, you forget everything she has told you and you sing from the throat and do everything wrong. But I found she has helped tremendously with my projection and phrasing and that. Siouxsie went to her when she discovered that the way she was singing was damaging her voice. Tona's very helpful when it comes to voice preservation and looking after

yourself as a singer."

Dealing in Pop as Strawberry Switchblade do makes the songwriting mind very susceptible to clichés. Do they feel they use the unavoidable clichés well?

"I think that's the difference between a good and a bad Pop song. You have to use the clichés well. Because it is a real craft to write a good Pop song but to write a bad one is dire."

"But when you're dealing with Pop songs," argues Rose, "most people don't know what a Pop cliché is. Musicians analyse Pop music but the people who it's aimed at don't analyse it at all. They'll sing the tune to themselves but they'll never think about the bass line or how clichéd a chord pattern is. If the tune is the same as another song they'll notice that but they wouldn't notice similar chord patterns or similar drum patterns. It's like if people say that we're psychedelic, I ask them to define what they mean by psychedelic. People have very broad, general ideas about music."

"Orange Juice used to use clichés really well," adds Jill. "They'd start or end a song with a really corny chord like a major 7th or something. They made musical jokes. I think that's very good, a very healthy thing to be able to do."

"But it makes you ponder," ponders Rose, "people must have liked clichés for them to have become clichés in the first place. But now that I'm involved in music and don't just hum to myself I could probably write you 10 clichéd Pop songs complete with love lyrics in a minute."

How, with their polka-dot and high-hairspray persona and sweet melodic music, do they convince anybody that they are anything other than twee?

"It's the lyrics really," states Jill. "I mean you don't get many love songs called *Go Away*. We're just not sweet. We just like Pop music in that Velvets sort of mould. *Heroin*, *Femme Fatale*, *I'll Be Your Mirror*. The LP could have been a hell of a lot twee-er. I think it's actually quite hard in places. I think people like Motorhead are much more twee than us because they're just pandering to an image. We're writing and playing what comes completely naturally. There's no pretense or falseness."

"Plus," concludes Rose, "we're not twee as people. We don't go around kissing babies and smelling flowers. *I hate the trees/and I hate the flowers*, remember that? We wake up in the morning like everybody else and think, 'For fuck's sake, not this again.' There might be wee synthesizer noises and we might have pleasant voices and sing nice tunes but listen to the lyrics. We're not really very nice people."

But you sing songs about glasses of milk.

"Yeah," spits Jill, regret in her eyes, "maybe we should change that to a glass of Scotch."

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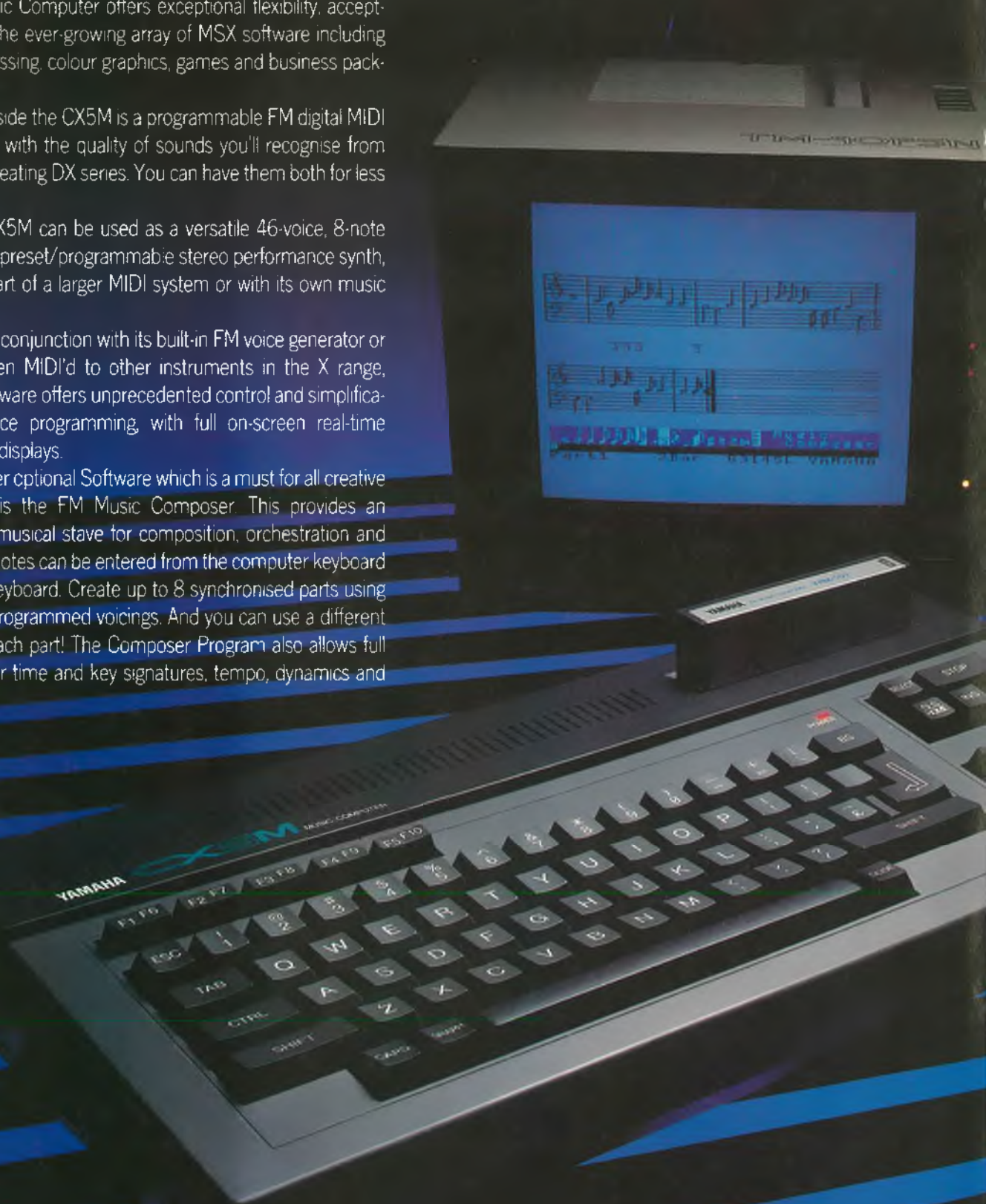
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Gigsounds, 86-88 Mitcham Lane, SW16
Gigsounds, 22 Rushey Green, SE6
London Rock Shop, 26 Chalk Farm Rd, NW1
Rose-Morris, 11 Denmark St, WC2
Soho Soundhouse, 18a Soho Sq, W1
Syco Systems, 20 Conduit Pl, W2
Addlestone: ABC Music, 14/16 High St
Barnet: ESS, 230 High St
Belfast: Bard Sound Systems, 208 York St.
Bingley: JSG Music, 104 Main St.
Birmingham: Jones & Crossland, 6 Smallbrook Queensway -
Musical Exchange, 69 Old Snow Hill
Blackburn: Reidy's, 9-13 Penny St.
Bournemouth: Eddie Moors Music, 679 Christchurch Rd.
Bristol: Bristol Guitar Workshop, 157 St Michael's Hill
London Rock Shop, 7 Union St.
Cambridge: Cambridge Rock, 8 Burleigh St.
Cardiff: Musicland, 148-154 North Rd.
Chelmsford: Future Music, 10 Baddow Rd.
Colchester: Axe Music, 96 High St.
Croydon: Rockbottom, 74 London Rd.
Dunfermline: Sound Control, Elgin St.
Eastbourne: Peter Bonner, 12a Grove Rd.
Edinburgh: James Grant, 53 Home St.
Exeter: City Music, 4 Str. Cres, Queen St.
Fleet: Kingfisher Music, 20 Kings Rd.
Glasgow: James Grant, 404 Byres Rd, G12
Guildford: Andertons, 21 Fildon Place.
Hadleigh (Essex): Honky Tonk, 300 London Rd.
Harrow: City Music, 14a Broadwale.
Heald Green (Cheshire): Sounds Great, 182 Wilmslow Rd.
Leicester: Carlsbro', 22-32 Humberstone Rd.
Mansfield: Carlsbro', 182 Chesterfield Rd, Nth.
Ipswich: Axe Music, 41-3 St Nicholas St.
Milton Keynes: Chappel of Bond St, Silbury Boulevard.
Liverpool: Frank Hessy, 62 Stanley St.
Maidstone: Sharon Music, 65 High St.
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Norwich: Carlsbro', 2 Sovereign Way, Anglia Sq.
Nottingham: Carlsbro', 11-13 Hockley
Peterborough: Stix, 603 Lincoln Rd.
Plymouth: City Music, 29-31 Eastlake St.
Sheffield: Carlsbro', 720 City Rd.
Slough: ABC Music, 324 Farnham Rd.
Southampton: Future Music, 85 St. Mary's St.
Sunderland: White Sounds, 181 Hylton Rd.
Swansea: Picton Music, 9-15 Arcade.
Torquay: City Music, 65 Market St.
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BAND: Cocteau Twins
VENUE: Sadler's Wells Theatre
DATE: December 15, 1984
PA: Protone, Holland



The past few years have been a period of hard struggle for London's theatres. One suspects it is only with the greatest reluctance that establishments such as The Sadler's Wells Theatre have consequently had to start opening their culture stooped doors to Rock/Pop acts and all the frightful indignities that such occasions can entail. This venue is more accustomed to the standard, well defined gentility of opera and ballet audiences.

Not that their clientele was always so self-contained. A few hundred years ago Ben Johnson told of "citizens that come-a-ducking to Islington ponds when cockneys, coming to breathe fresh air and drink cream, set their dogs off to hunt ducks for dinner". Duck hunting is somewhat rarer these days but there's still plenty of a-ducking and a-diving going on around the Islington area - *alternative* ducking and diving, of course.

In terms of performers too, it seems they don't make 'em like they used to: of a certain early 19th century comedian named Grimaldi we are told, "his nose alone was capable of exhibiting disdain, fear, anger, even joy". A pinch of snuff, and the chap was away; I wonder how AC/DC would fare, given such minimal props.

The last year or so has seen very few live performances from the Cocteau Twins, and indeed presenting the act on stage carries with it its share of difficulties.

With only three in the band, a good portion of the live sound is recorded - if that's not a contradiction. A four track tape is used as the basis for every number: tracks one and two include all drums and percussion (courtesy of an E-mu Drumulator), tracks three and four contain various piano, keyboard and even bass parts when Simon is needed to play a second guitar.



The Cocteaus: Wear it's at

The original source of the recordings varies from track to track; so too does the level and quality. Some of it is remixed from the relevant albums, although even then inconsistencies are apparently considerable. Continuity is helped by a Drawmer stereo compressor/limiter across tape outputs three and four, but still FOH engineer Ray Conroy has a very difficult job.

Within the highly controllable conditions of the studio Elizabeth's voice is beautifully strong and expressive. The technical limitations of a live setting are less accommodating. In the studio, her relatively low acoustic output is of little concern; you can simply turn the gain up a little. On stage, however, a complicity of monitor feedback and high ambient noise levels only compounded Raymond's difficulties.

By British - Hire Dutch

In a brief discussion guitarist Robin told me of his dislike for major British PA hire companies and what he considers to be their appalling treatment of support bands: roadies demanding money or drugs before providing mikes for the kit and generally not giving a monkey's about their sound etc. I'm not about to play judge on such matters, but that is one of the main reasons why the Twins now use a Dutch PA company, Protone, with which they have a very good relationship. It goes without saying that the band are also very happy with the live sound obtained; it isn't just a social decision.

Protone were using a Turbosound rig consisting of six TMS 3s per side. It was basically the same rig as used by Van Morrison in Frankfurt (see IM&RW April 1984) and they employed the same policy of keeping the bass end impedance reasonably high (8ohms) and using heavy cable to maintain low power loss and a high damping factor with long cable runs. Each cabinet

contained 2x15" 8ohm bass drivers wired in series to give 16ohms. The cabs were driven in pairs using a stereo V800 in mono bridged mode for the bass and the same in stereo mode for mids and highs.

The crossovers were BSS four-way active. Only three ways were used for this system, although for large venues a sub-bass unit can be added.

The FOH desk was a modified Soundcraft 400B with added output transformers, and a custom patchbay conveniently connecting to the desk via multicore, but allowing full channel/source/insert patching. Other changes included moving the master module to the far right thereby keeping the talkback mike out of the way; adding an extra stereo recording output coming from the main stereo buss, but padded down to -20dB from the standard +4dB for compatibility with domestic cassette machines.

The foldback desk was a modified Soundcraft Series 200 with the four aux sends being made pre-fade, thus leaving the main channel faders and stereo outputs as extra sends, in this case feeding a pair of TMS 3's per side as side fills. Large three-way Protone wedges were used for the rest of the band, and to allow higher levels without feedback, the lads experimented with putting the fills out of phase with wedges, and/or the wedges out of phase with the FOH - and all permutations thereof. Results tended to be a bit hit and miss depending upon the distances involved, but improvements were definitely found.

Astral Robin

And how does Robin create the famed astral guitar sounds? He played a Fender Jaguar through a Fender Tremolux combo, between which he placed the following effects, all of which are Boss unless stated: compressor, distortion/feedback, stereo chorus, vibrato, flanger,

Ibanez harmonic delay, Yamaha 16 memory DDL, and phaser; the phaser goes last for 'maximum swirl'.

No surprises on the mike front: all SM57s and 58s except for Liz who, after much experimenting, uses an AKG C535, about which the lads' comment was that it was a great mike unless the artiste was given to projective salivation whilst performing; Liz isn't.

Nothing unusual in the FOH auxiliary rack either: a UREI LA-4 stereo compressor and a Klark Teknik DN300 stereo graphic were split between Lizzy's vocal and the bass. The excellent Yamaha D1500 DDL was used together with the Roland SDE3000 DDL for treating the kit off tape and for general stage effects.

I like the Cocteau Twins' music, I think the Turbosound rig is second to none, and it seemed that both Ray and the lads from Protone knew what they were doing. But, I have to say that the sound was abysmal; it was worse than a little suspect. The most disquieting component was from about 6kHz upwards everything sounded harsh and distorted and on the edge of ringing/feedback.

The theatre seats a comfortable 1500 on three levels, and although I'm sure the deep balconies could produce nasty resonances etc, bad acoustics weren't enough to explain this one.

The inconsistency of the backing tape, the quietness of Liz's vocal, the possibly awkward acoustic - all partial explanations; but whatever it was down to, the sound needed sorting out.

I spoke to Ray the next day and he agreed with some of my points, and said that it hadn't been a good night. In fact they intend to remix much of the tape to make it less harsh and more suitable for its live applications. So the future looks brighter.

As for the house management of the Sadler's Wells Opera House, I think they could have done without the whole thing.

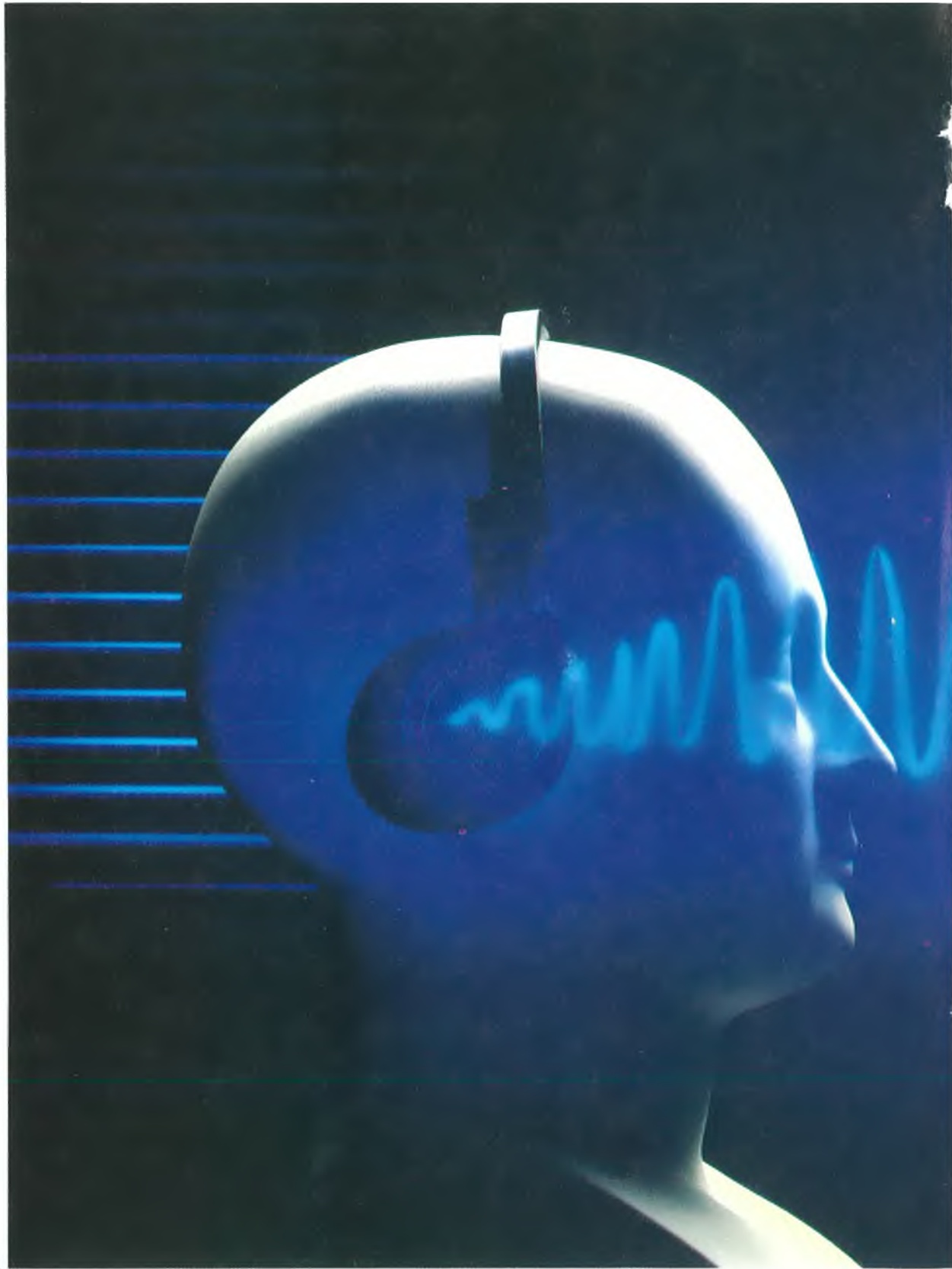
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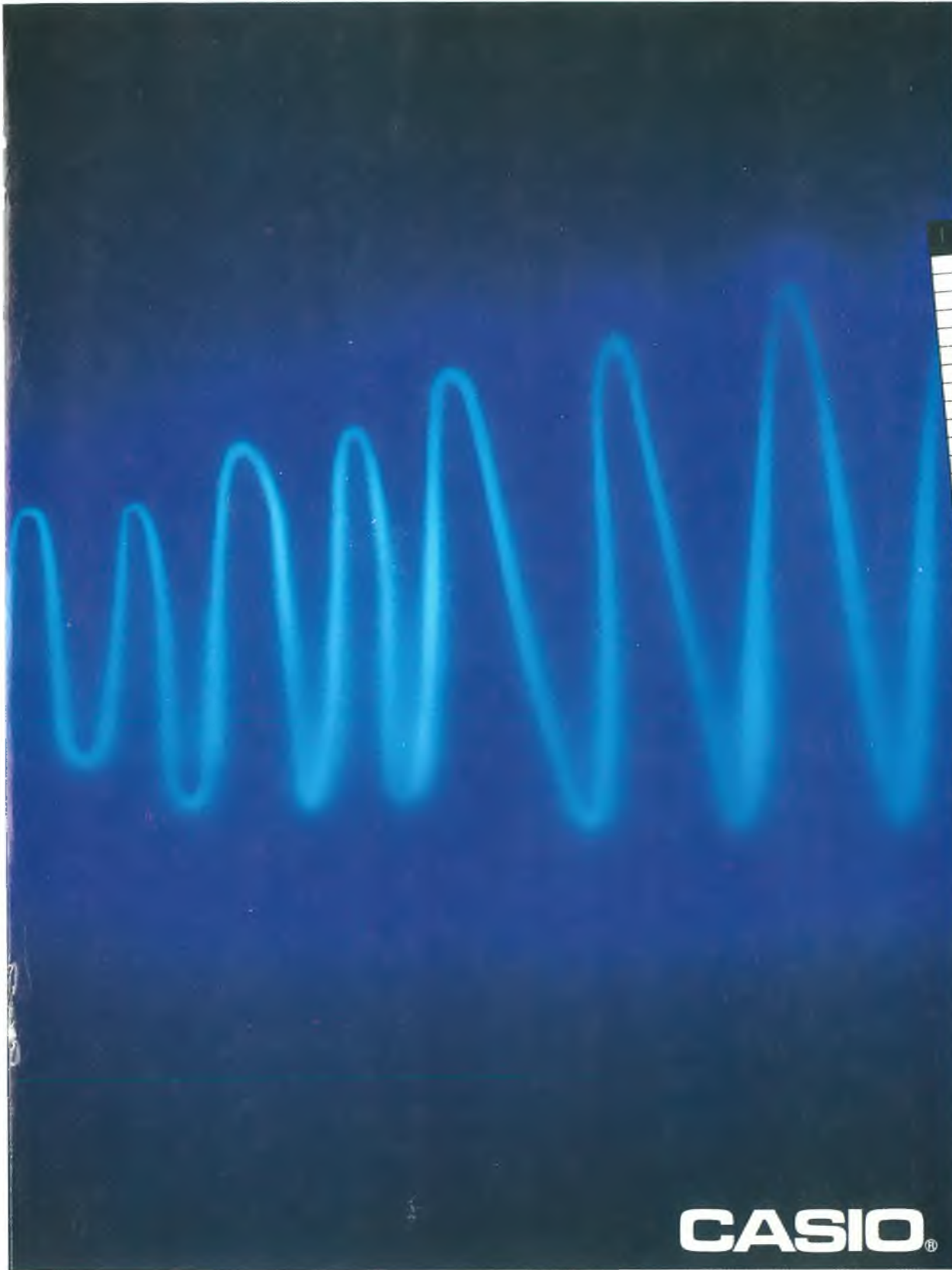


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When Cover Publications launched *International Musician* and *Recording World* in 1975, its immediate success was based on active involvement with every aspect of creative music. IM&RW was for the musicians, the studios, the stores, the manufacturers and the ideas men who made music the most dynamic and exciting area of leisure publishing.

IM & RW still is. Cover Publications, now spearheading media for the world's music makers, have never deviated from championing the interests of the industry as a whole.

Backing the Music Industry

The pictures on these pages were all taken at Cover Publications' 'Live at Ronnie Scott's' evening mounted in conjunction with the AMI at the 1984 British Music Fair. Members of the music industry from professional musicians to dealers and manufacturers were asked to join Cover Publications staff in an informal 'jam session' at this famous venue. The response was overwhelming.



(Above) The G. B. Blues Company including at the back IM&RW drum reviewer Bob Henrit and clutching champagne Jim Rodford of The Kinks.



(Left) *International Musician* at play: Editorial Department Adrian Deevoy, Tony Horkins and Chris Maillard.

(Below) The G. B. Blues Company sax trio.



Expansion

Newsstand revenue for Cover Publications' first year was around £50,000. Today, the group of companies which grew from those beginnings has a world newsstand revenue approaching £7 million and a significant proportion of that comes from music titles. *International Musician* is published as far away as America, Australia and Japan and at home *What Keyboard?* is the standard title in the consumer keyboard market, *Electronic Soundmaker* and *Computer Music* is pioneering a new magazine/cassette tape formula, while the poster magazine *Freeze Frame* makes a bid for the visually conscious young.

Commitment

Success in the Music Industry is impossible without commitment to the music industry. Cover Publications has lived through good times and tough times with the rest of the major M.I. companies. Other publishers have come and gone. Paper shifting conglomerates can never get a real foothold in the music world because their roots are not in the music world. There will always be dabblers and Johnny-Come-Latelies, but the future lies in a publishing house with vision and with staying power. A company like Cover Publications which has credibility with the big retail news multiples and can get music titles the prominence they deserve.

Integrity

International Musician and Recording World is still the only monthly music title with ABC audited circulation (applications to the ABC bureau from What Keyboard? and Electronic Soundmaker are pending). The ABC or Audit Bureau of Circulation is the only accurate and officially recognised way of accrediting the circulation of a magazine. Remarkably, none of those who allege their circulations bear comparison with ours ever use ABC to authenticate their claims.



Stan Robinson and Peter Ind, jazz contingent.



(Above) Northern & Shell Chairman and M.D., Richard Desmond with Kinks' Jim Rodford on drums and bass.

Re-Investment

The Music Industry has endorsed Cover Publications by making it the largest and most successful publishing house ever to operate in the field. Cover Publications has a policy to repay this compliment by injecting money and resources into new projects to revitalise the industry. Magazines themselves are important in doing this. New ventures in audio tape for Electronic Soundmaker and a planned Video series for International Musician publicise creative music in new media. Links are being made with the educational establishment to promote creative music where it counts—in the schools.



(Right) A comper without comparison? Joe Hosken, editor Electronic Soundmaker and Computer Music

Energy

Some markets exist, some need discovering, still others need to be made. Whichever category you put music marketing in, there can be no doubt that activity can be heightened by a positive approach to sales and promotion. Cover Publications is a young, aggressive team prepared to go all out not only for competition within the industry, but to expand the industry as a whole. Shallow based, passive leisure pursuits can threaten music because the consumer is influenced by superficial ideas skilfully marketed. But we believe creative music is the stronger product and, with the right backing, has a strong future.



Eric Lindsay and Gavin Mortimer.

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Cover Publications employs around forty people at Northern & Shell's new world headquarters in the London Enterprise Zone.

Everyone in the company, from the Chairman to the tea-boy, has a background of active involvement in creative music. The majority play and practise regularly, and this is as true today as it was nearly a decade ago when International Musician first hit the streets.

Cover Publications represents a group of people whose future is completely tied in to the future of our industry.

If we ever sound over-enthusiastic and even forceful in expressing our views on direction and strategy, that's why.

If we sound as though we're making sense, perhaps you'd like to join your commitment, investment and energy to ours. Cover Publications are planning a seminar on 'A Direction and Strategy for Marketing in the Music Industry' to be held at the Northern & Shell Building this Winter.

If you're interested in attending or wish to contribute ideas or declare your support contact Lynne Farndale on 01-987 5090.

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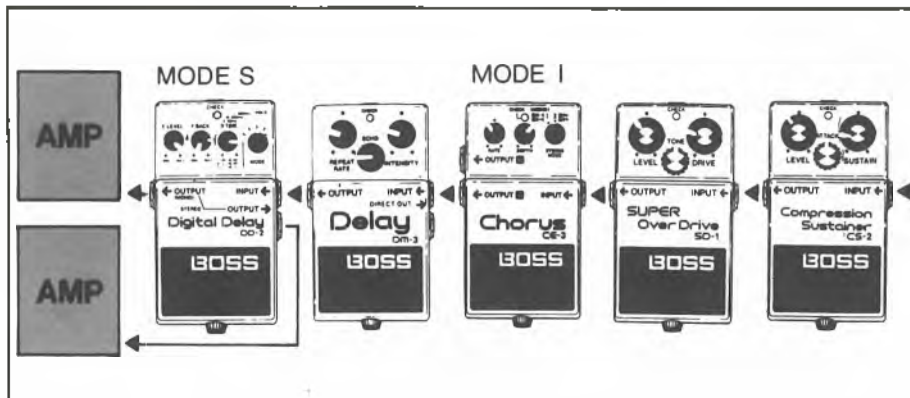
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The 'Andy Summers' Chorus

Andy Summers' association with the Roland Guitar synthesizer is well-known, but some of his guitar sounds still rely on effects pedals and other signal processors. Accordingly, Boss took some pedals and used them to set up one of Andy's best-known sounds; the guitar on 'Every Breath You Take' (Synchronicity). This effect relies particularly on the new CE-3 stereo chorus and the DD2 Digital Delay. Any type of guitar can be used but it should be played using the centre pickup position (combining sound from the front and rear pickups). The technique is to pick the guitar while slightly muting the strings.



Using Chorus Effects

Chorus electronically creates fine deviations in pitch which can be overlaid onto the original sound to produce a soft, full tone, as if two sounds were being created at the same time.

The CE-3 can create a stereo effect from a mono signal input by means of the A and B outputs, and incorporates both Delay Rate and Depth controls, as well as a switch for selecting the stereo mode.

In order to make optimum use of the CE-3, it is important to fully understand how the Stereo Mode control works.

In Mode 1, the signal at the A output jack is a combination of the direct

signal plus a positive-phase effect signal (direct + effect), while the signal at the B output jack is a combination of direct signal plus a reverse-polarity effect signal (direct + effect). The two outputs can be further combined and sent separately to two amps in order to create a true, wide stage stereo chorus sound with a lush, swirling and deep effect.

In Mode II, only the effect signal is sent to the A output jack, and the B output jack receives no effect signal at all. This is the same configuration found on the original CE-1 and on Roland's well-known Jazz Chorus Amplifiers.

When using the monoaural setting, set the Stereo Mode control to Mode I.

TR-707 -

The Record Maker

Among the TR-707's more obvious advantages is the fact that no other digital drum machine can match its capabilities at the price. But there's another side to it that's been kept very quiet...

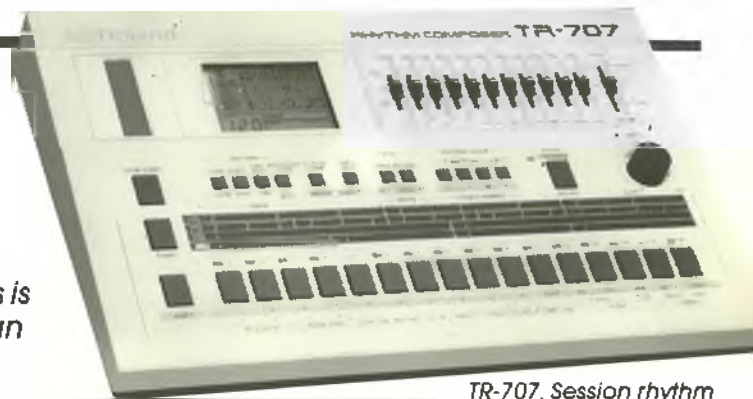
Unlike some digital rhythm units, the TR-707 is ideal for use in the recording studio because of its noise-free performance. Background noise, or lack of it, is an important consideration when using any electronic equipment for D.I. recording and the TR-707 is exceptional in this respect.

Of course producers and studio engineers are interested in much more than the audio statistics. The digitally sampled sounds of the TR-707 reflect Roland's years of experience pioneering rhythm machines of every

description. For maximum control separate outputs are provided so that Eq and other effects can be added separately to each sound — again, worth checking against the competition. The TR-707 has the size of memory needed for complex rhythm compositions, can be programmed in real or step time (or, indeed, played in real time), and of course is MIDI-linked to control or be controlled by other devices. A special feature is the large central screen, first developed by Roland for the Boss Doctor Rhythm Graphic, which shows full details of the bars, patterns and sounds in a particular

composition. With the TR-707, the days of composing drum parts with the aid of a dog-eared notepad are numbered!

For as long as rhythm machines have been used for serious recording Roland have made a top studio model, and the TR-707, complemented by the TR-909 digital/analogue hybrid for those applications that demand the extent of control only hybrid technology can give, is the current 'session' machine. In its quiet, efficient way, it has proved capable of delivering perfect results economically and uncomplicatedly. After only a few months on sale, an impressive record.

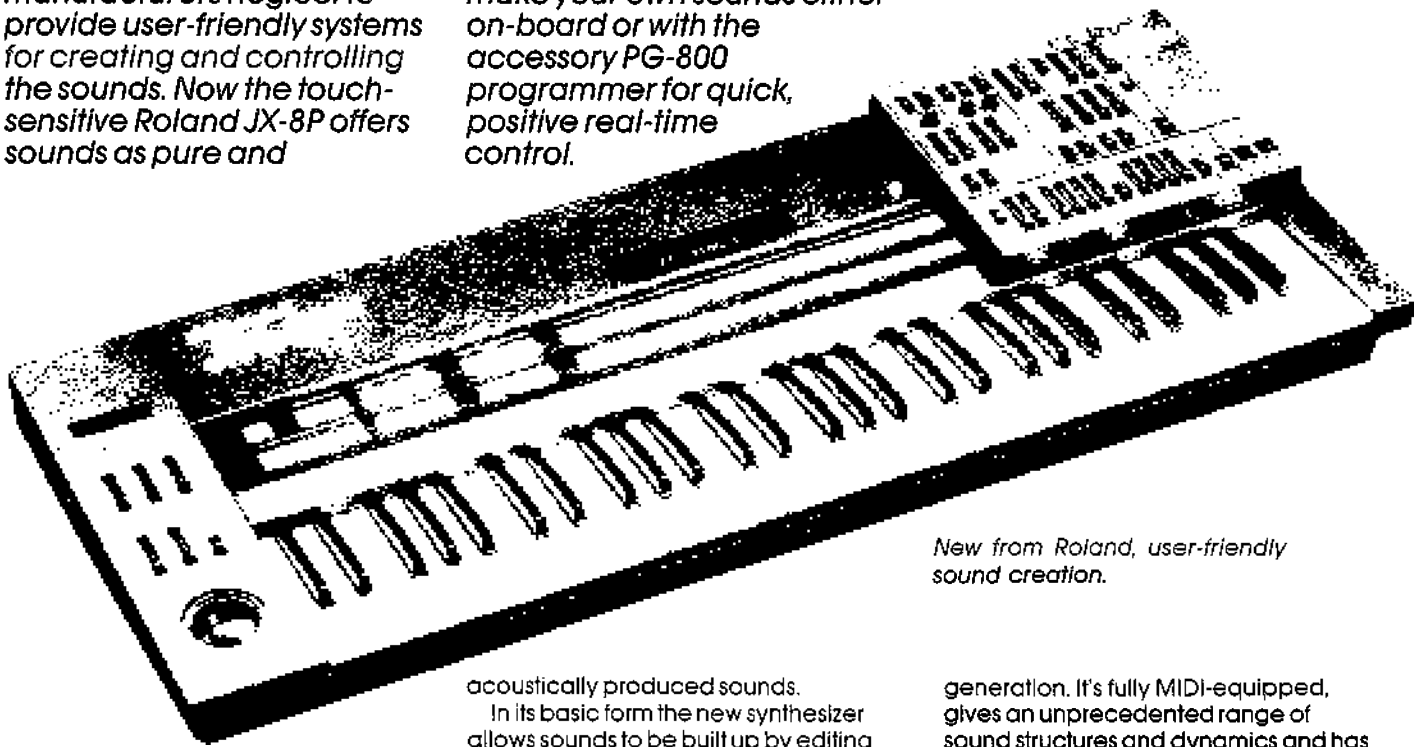


TR-707. Session rhythm

The JX-8P — Creative Synthesis Lives!

Sound technology gets better all the time but some manufacturers neglect to provide user-friendly systems for creating and controlling the sounds. Now the touch-sensitive Roland JX-8P offers sounds as pure and

expressive as anything on the market, and the ability to make your own sounds either on-board or with the accessory PG-800 programmer for quick, positive real-time control.



New from Roland, user-friendly sound creation.

Creativity is the underlying principle of the JX-8P design, and essential to this is the touch sensitivity which allows you a whole range of sound modifications just by altering the speed at which you hit a note and the pressure on the keyboard. Nuances of pitch, volume, and filter cut-off can be obtained by varying pressure, velocity, or both. The mix balance between DC0-1 and DC0-2 can also be linked to the touch response circuitry, allowing the sound of the second oscillator to cut in when the instrument is played more aggressively. LFO vibrato, too, can be added purely by finger pressure. Linking these major parameters to the response circuitry on the keys makes the JX-8P a more sensitive and expressive instrument than any previous synthesizer. And gives new meaning to the old phrase about having an infinite variety of sounds, so to speak, at your fingertips.

In specification the JX-8P resembles a £3000 synthesizer of a couple of years ago — except that it has some features that were not possible then. The twin DCO's can be cross-modulated for clanging effects such as bells and chimes or phase synchronised for cutting solos. Two envelope generators are provided instead of the usual one, and a unique mixing system can be used for selectively combining the voices of DC0-1 and DC0-2. This, combined with the touch-sensitivity, gives the JX-8P sounds their distinctive character and allows a complexity of structure normally only associated with

acoustically produced sounds.

In its basic form the new synthesizer allows sounds to be built up by editing them one parameter at a time. There are 64 preset patches plus 32 programmable patches, and an accessory RAM cartridge can be programmed with further sounds. But for more effective live use there's a new Patch Chain function which allows the instrument to memorize not only the patch but also the Key Mode, whether the pressure information is activated or not, Bend Range, Portamento time, LFO Modulation Depth, and Unison De-Tune. There are eight Patch Chain memories each of which allows the full range of control settings to be recalled at the touch of a button.

Additionally, there's a large display screen giving the name of the patch you've selected — and you can key in any name you like for the patches you create. When editing, the screen also displays the parameter name and value.

The JX-8P is a complete synthesizer in its own right, but many players still prefer to create sounds with conventional sliding controls which make experimentation much quicker, allow the altering of several parameters simultaneously, and provide a graphic representation of the status of different circuits. Roland give you the choice, and the programmer is supplied as an accessory for £180, clamping on to the synthesizer magnetically to become, for practical purposes, part of it.

Any new synthesizer from Roland is news, but the JX-8P, Roland's first stand-alone touch-sensitive synth and appropriately the most sophisticated touch system around, is part of a new

generation. It's fully MIDI-equipped, gives an unprecedented range of sound structures and dynamics and has a comprehensive and indeed comprehensible programming system. Confronted by a market in which all too often you can buy a synthesizer that sounds good or a synthesizer that's easy to control but not both, Roland have come up with the Creative Answer.

Roland at Frankfurt

Roland designers have consistently shown at Frankfurt's Annual 'Musik Messe', and 1985 will be no different. Full product details are a closely guarded secret until the event itself, but look out for an exciting new polysynth with built-in amplification, a MIDI-controllable digital delay with 8 memories, an amazing MIDI-controllable digital reverb (using the MIDI link a particular delay or reverb program can be assigned permanently to a synth patch) and a stereo powered 120 watt mixer. There will be a new, competitively priced electronic piano with weighted keys and a new line of pedals from Boss and the beginnings of a comprehensive Boss micro-rack including a compressor, a compressor limiter, Graphic, Flanger, Phaser, and a new line of rackmountable effects. A host of interface devices will be a MIDI-CV interface, a MIDI filter/converter, MIDI input and output selectors and a Boss D.I. Box.

That Sync-ing Feeling

Or How Roland re-wrote the Star Wars soundtrack

The SBX-80 is probably the most versatile electronic clock in the world: a synchronization device compatible with almost all sequencers, arpeggiators and rhythm machines and using SMPTE time code for working with professional video and multi-track.

The 'Stars Wars' demonstration carried out at Roland UK is typical of what the SBX-80 can do in conjunction with the Roland system. First, a section of the Star Wars video showing an all-action dogfight was selected. A SMPTE code (the world standard professional time code used by audio, video and film engineers) was recorded over the sound track, and a cable was taken from the Audio Out of the standard video machine to the SMPTE-in of the SBX-80. Sound effects were then recorded using the multi-track facility of an MSQ-700; explosions, collisions and gun-fire were simulated using a Roland JP-6 and a TR-707. The Roland team were not so immodest as to attempt to re-write the theme music and synchronize that to the action, although this too would have been technically possible. The end result: a complete new soundtrack with a time code locked in to the Video recorder, the SBX-80 reading the code off the video tape and controlling the MSQ-700 accordingly.

This initial demonstration was just an appetiser for what the SBX-80, at just £900, can do. Setting aside the remark of a passing musician that it would be ideal for re-dubbing the sound effects for his collection of blue movies, it's a near complete solution to sync-ing problems. Any sequencer can be synchronised with just about any other sequencer. (The exceptions are pre-MIDI Fairlights and PPG's, but current Fairlight and PPG models can be synchronised through the MIDI system). Electronic rhythm and sequencing devices can be controlled via the SBX-80 by a human percussionist using the tap button, a microphone or a footswitch trigger. For the first time, an electronic rhythm section can be made to follow the human player rather than the other way round.

For studios, the most important aspect of the new time-code device is its use in multi-tracking. In the past it's been impossible to synchronise rhythm units and sequencers to material recorded without a click-track, and with fast arpeggio passages and sequences human players could not keep up either. With the SBX-80, you can use the Tap button to tap along with the music and thus lay down a time code on one track, converted by the device into a



specific tempo. Once this is done, new tracks can be added to the piece in step time or, for example, in real time at half the speed. The Data Tape for the time-code becomes the key to synchronising any additional parts on to a musical piece, and already

In multi-track recording the SBX-80 will have a dramatic influence on studio techniques, the more so since all indications are that the next generation of recording machines will have motors

capable of synchronization with one another. With such machines it will be possible to sync up two out-of-sync pieces, make a 16-track recorder out of two eight track recorders and achieve even greater control over time and tempo — all using the SBX-80.

Meanwhile, Roland proudly present a studio 'clock' that's so far ahead of its time producers are only just starting to discover its potential.

Get a PA rise

If a band is trying to build the number of gigs it does, an effective and transportable PA system is of paramount importance. This means a mixing desk with reasonable facilities and a power amp of adequate wattage — but most of all it means an effective set of speaker enclosures. In terms of sound quality the performance of the speakers is far more influential than the specification of the desk or amp, and efficient speakers can double the output of less responsive ones.

The Roland SRS-80 and SRS-120 systems (80 and 120 watts handling respectively) are designed to give

sparkling performance and excellent sound projection. They are competitively priced in comparison to better known brands of compact PA speakers but have sound reproduction and frequency response range to rival anything on the market. A switch changes the tone characteristics to make them suitable either for instruments and vocal or for 'Background Music' (tapes and so forth).

A range of accessories for SRS systems includes tripod stands and wall and ceiling mounting brackets. The enclosures are made from Douglas Fir and the design is robust, compact, and easy to manage. No separate equaliser is necessary, unlike some competitors.





DEAR ROLAND Letters

Alan Townsend, head of product demonstration and tuition for Roland UK, tackles some of the many technical enquiries from the Roland mailbag.

Spirits for Synths?

Dear Sir,

Thank you for sending me the Roland Amps and P.A. catalogue; my main instrument is the guitar but I also want to buy a synth. I am particularly interested in the Spirit 25A & 3D. Could you please tell me if these amps could be used with a synth without a great loss of sound quality.

Michael Shepherd

Dear Michael,

Roland Spirit amplifiers may work quite well with synthesizers, but bear in mind that they are guitar amplifiers and could distort at high volumes. (Hooligan guitar players tend to like this sort of thing.)

As you write from Norwich I suggest that you pop into Carlsbro Sound Centre, Anglia Square and ask Colin if you can try one with a synthesizer. I'm sure he won't mind and then you can make your own decision.

A.T.

Club Call

Dear Roland UK,

I purchased a Jupiter-6 in the February of last year and I have never looked back — previously I tried a Yamaha DX-9 which I sold in the space of two weeks as I missed the sound of my Juno 6 so much.

Anyway, getting to the real point, I was wondering whether there is a Jupiter users club or a Roland users club. If not, is there any possibility of starting one, either organised by Roland or by owners? I think it would be a good idea for such a club to be formed as it would bring both amateur and professional musicians together and enable them to learn from each other. It could include such things as:

1. Swapping Memory patches (on paper and on tape)
2. News and Information on Roland Gear
3. Articles on particular subjects (Rhythm machines, MIDI etc)

I would be willing to help run the club and start it up if you would give me advice, information and ideas.

Jonathan Evans

Dear Jonathan,

I think it would be a very good idea to have a Roland users club for the exchange of information, ideas and patches.

I think that such a club should be independent of Roland (UK) Ltd but if you were to form the club we would be as helpful as possible in keeping you up-to-date with news and information.

A.T.

Juno an Arpeggiator

Dear Sir,

I recently purchased a Juno 106 and am extremely pleased with its sounds and facilities. I am writing to you to find out whether there is any device I could add on to my Juno to make it play automatic arpeggios.

Geoffrey Gain

Dear Geoffrey,

The Roland Contemporary Keyboard range has a device called the Rhythm Plus PB-300 which, although specifically designed to work with electronic pianos, is controlled through MIDI and is therefore compatible with a MIDI equipped synthesizer such as the Juno 106.

By playing a chord on the bottom 19 keys the PB-300 will give automatic arpeggios and, where desired, rhythmic chords and bass patterns. There is a rhythm unit with 16 different preset rhythms.

As a synthesizer can make such a wide range of sounds not all of them may be appropriate for this use so be careful to choose one that is in the correct octave and not too 'boomy'.

A.T.

Through the Gate

Dear Sirs,

I currently own a Roland SH-101 and would like to expand on this if possible.

I do not fully understand the uses of the CV/Gate inputs and outputs. I would be grateful if you could tell me whether there is any way of controlling my SH-101 by using a larger keyboard. I would also like to know whether there is anything I could add to the SH-101 to make it polyphonic, and if a Boss DR-110 can be connected to the EXT CLK IN socket.

Please send me any information on appropriate effects and accessories. Yours sincerely,
Matthew Harvey

Dear Matthew,

The purpose of the CV/Gate inputs and outputs on your SH101 is to enable it to be connected to other devices. The outputs for example would allow you to play 2 SH101's from one keyboard or to programme a digital sequencer. The inputs allow the SH101 to be played by a sequencer like the CSQ600 or MC202. A longer keyboard that had CV and Gate output would be able to play the SH101 but I don't know of any that are available. As the SH101 only has one oscillator and filter there is no way of making it polyphonic.

The accent trigger output of the DR110 can be connected to the "external clock in" socket so that the sequence programme on your SH101 can be synchronised to the rhythm pattern.

We enclose a Boss catalogue and MC202 leaflet.

A.T.

The '3P' in the title of Roland's JX3P synthesizer apparently relates to the fact that it is Preset/Programmable and Polyphonic. Tolerably logical.

A precise explanation of the '8P' in JX8P is not presently available without calling Japan, but suffice it to say that it has an extra five facilities that are considered significant enough for a cryptic inclusion in the name. Though there is no definite information, it isn't difficult to make a few educated guesses. For instance, there's no limit to how many times it can get married - Polygamous, it looks pretty good on the old keyboard rack - Prestigious, it's not very dark of colour - Palish; the list of likely possibilities is considerable.

In the November issue of IM&RW we brought you news of

Roland's Mother Keyboard system that went hand in MIDI'd hand with a series of remote synthesizer modules. Included in this batch is the 'Planet 30', which I described at the time as resembling an improved, touch sensitive version of the JX3P. Although the JX8P is going to effectively replace the '3P, it's important to realise that it isn't just a Planet 30 incorporated in a keyboard controller system. It's a totally new instrument with some interesting new features.

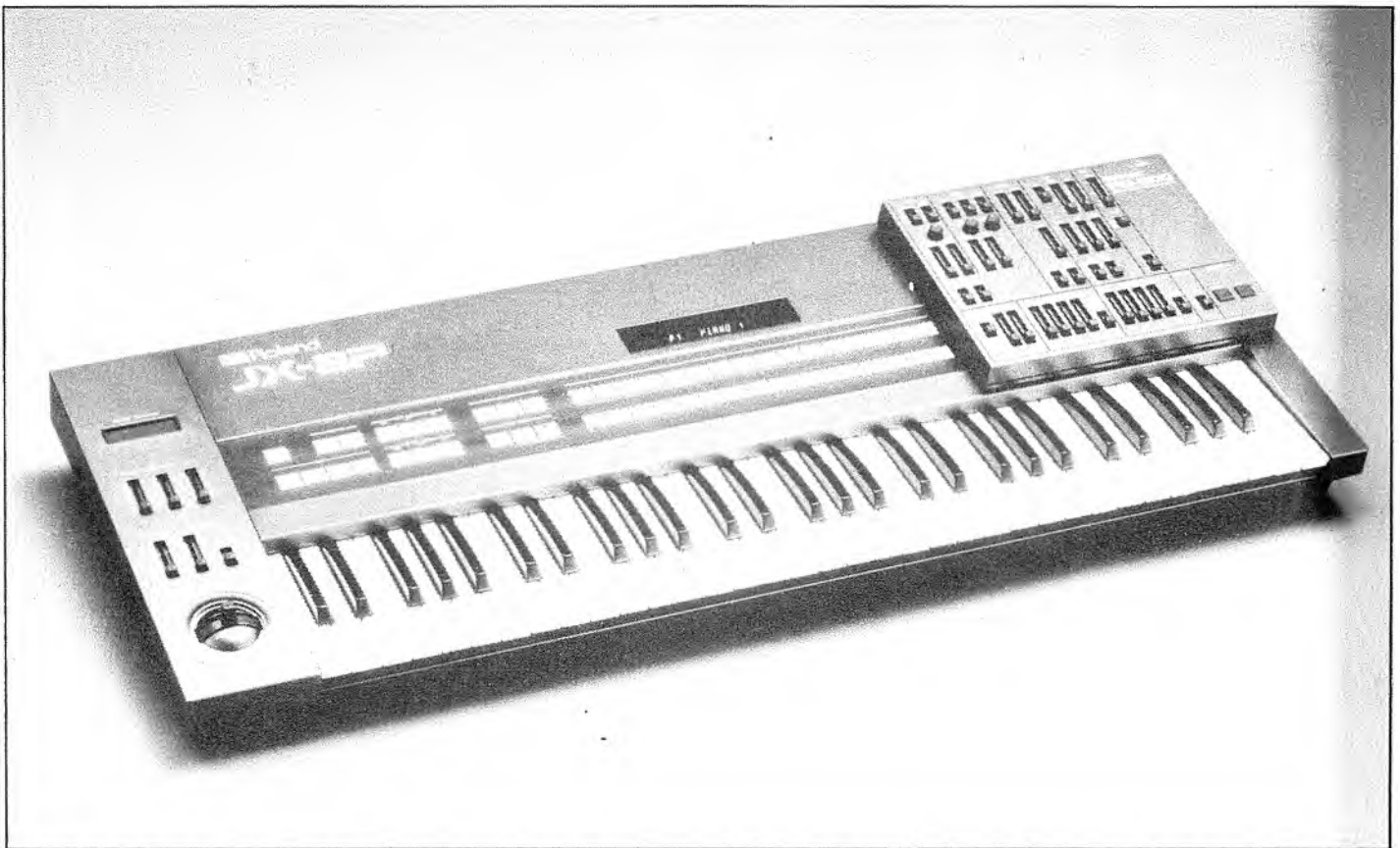
A list price of £1,250 makes it £175 more than the '3P, and if you liked the original, it has to be said that this new model is well worth the extra sovs.

Notwithstanding the '8' in the title the JX8P provides six-note polyphony, dual DCO banks and a five-octave, plastic unweighted, non-splittable keyboard which includes both velocity and

pressure sensitivity. It includes not only 'Solo' and 'Unison' modes, but also, by pushing the unison button twice, you get 'Octave Unison', whereby one of the six oscillators operates one octave below the rest; a good idea.

Each DCO can produce sawtooth, pulse and square waves plus noise. The pulse wave width can not be modulated and, in fact, is not adjustable. Either oscillator can be phase synced to the other allowing those rich sounding lead line voicings to be created. Also towards a richer sound, a two-setting chorus effect is built in. The LFO can create either sine, square or random waveforms, and includes delay, rate and depth controls. Both EG's are ADSR and can be inverted.

Like its predecessor it features an impressive 128 programme memory capacity which includes



A few more 'p's from Roland

64 factory presets that can't be changed or overwritten, although they can be used as the basis for creating other sounds. In addition there are a further 32 internal memories that also come complete with factory voicings, although they can also be used to store your own sounds, thereby overwriting the factory's efforts. If you need more, you can purchase a RAM cartridge which plugs into a slot on the control panel of the synth, and into which you can dump up to 32 more voicings for immediate, real-time recall. A box-full of cartridges should see even the most extravagant player through any gig, and of course there's also the cassette dump facility, which allows all the memory contents to be recorded onto cassette for future retrieval.

Name that voice

All the sounds are selected via 32 membrane switches on which are written the names of the first 32 presets. In order to locate the remaining 96 possibilities some alternative record must be kept, although an LCD window in the centre of the control panel displays various information including the given name of the current voicing, so you do get confirmation before committing to the depression of keys. Although the 64 presets can't be renamed, a new alphanumeric name can be quickly applied to any of the remaining 64 voicings using a combination of the tone, bank, key mode and after-touch selection buttons in the edit mode.

Normally, these 128 memories do not contain performance control settings such as key mode, after touch, bender range, portamento on/off and portamento time. For specific voicings and settings that are often used in performance, there is the 'Patch Chain', which allows up to eight voicings to be stored in any order, including said performance control details. A pair of forward/backward nudge buttons then allow these to be sequenced through in either direction.

In its basic form, the JX8P presents the user with one of the more laborious examples of a centralised digital access control editing system. Each of the variables is allotted a number between 11 and 95, and a table printed to the right of the control panel gives the relevant details. To adjust anything, you must first look up its number, select the edit mode, enter the number via tone

selection buttons one to nine, and then adjust the value via the centralised incrementor. The LCD display is effective in reminding you of the parameter selected, and the current settings etc. but it's still a bit of a wind up, and certainly a bit slow and ungainly for live adjustments.

Those at Roland are aware of this, and so, just as with the '3P', they have provided a programmer unit, the PG-800, as an optional extra at £180 which is held in place on the control panel, where the parameter table is, by magnets. This provides separate sliders, or sliding switch controls for most variables, and makes programming a great deal easier.

The velocity sensitivity can be applied to the DCOs the VCA or the VCF (or the mixer which I'll explain in a minute). This can be controlled via the digital access system or the PG-800, but for the ease of this description I shall refer to the latter. On each of the three sections is a four-position switch marked 'dynamics', showing off, one, two, and three. Off gives a static effect (non-touch sensitive) whilst the other three positions get progressively more sensitive. One of the gripes with earlier digitally controlled synths was that their control increments were rather coarse, thus precluding any of the fine tuning of parameters possibly by analogue means. It's rather odd, therefore, that these controls provide only three degrees of setting (as does the key follow control) rather than a continuous slider giving the standard 0-99 steps. It could, on the other hand, be argued that this provides extra flexibility without necessary complexity.

The application of after-touch is also somewhat simplified. It can be switched in or out to effect any one of three variables: vibrato, brilliance or volume (LFO, VCF or VCA). An intensity slider control allows adjustment of intensity. This review was based on a few hours spent with the JX8P in the Roland demo room, and in that short time it seemed that the limited degree of control over the touch sensitivities was adequate, although as you get to know the instrument better, you might possibly require more from it and consequently a higher level of control.

The sounds were generally better than those of the '3P', although still a little nasally. None of the pianos was very impressive, although there was a reasonable

Rhodes-like preset. A whole range of full string sounds and solo bowed sounds could make for impressive sounding multitrack arrangements, with the combination of the touch and pressure sensitivity making it possible to genuinely articulate different parts, avoiding the trap of the standard 'wash of strings'. The percussive voicings were notably good for such an analogue machine, and included very usable tom-toms, bell and percussion sounds. A new inclusion is that of choir and voice sounds, which though not totally convincing, would make a nice textural addition, and perhaps suggest a rather ethereal choir.

Mixer

An interesting idea is the inclusion of a kind of mixer for DCO 1 and DCO 2 in addition to their normal individual level sliders. DCO 1 always passes straight through this mixer unaltered, but DCO 2 can have either one of the two standard EGs applied to it to give it a different dynamic shape to DCO 1. After this EG comes a fader which determines how much of this altered version of DCO 2 is mixed in with the standard sound. If the normal DCO 2 level control is full up and the mixer slider is full down, the mixer will effectively be out of circuit. In the opposite extreme, the DCO 2 fader might be right down, whilst that of the mixer is at maximum, thus giving maximum effect. In practice this can be used to obtain the more percussive sounds that the DX-7 has brought into vogue (this isn't to say that it's capable of accurate mimicking of the DX). As mentioned, the keyboard dynamics can be used to control the effective position of the mixer control.

The MIDI implementation is fairly comprehensive and includes omni and poly modes. A local on/off switch allows the JX's voice circuitry to be muted whilst still being able to control remote keyboards, or conversely, it mutes all remote keyboards, leaving only the JX sounding.

I would like to spend some extra time with the JX8P, I'm sure there's more to be had from the interaction of the variables than can be discovered in a few hours at Roland. It's quite full sounding for DCO-based synth and possibly a good MIDI mate for a digital synth.

Jim Betteridge

Way, way back in October 1984 I reviewed the Dynacord digital drum-set and, while I was on the subject, commented upon something in the same vein from them, called Digital Hit. At the time, it wasn't really available in its entire sound range, and it wasn't until recently that I was able to hear all the alternatives. But, before I go any further, I should tell you exactly what it is.

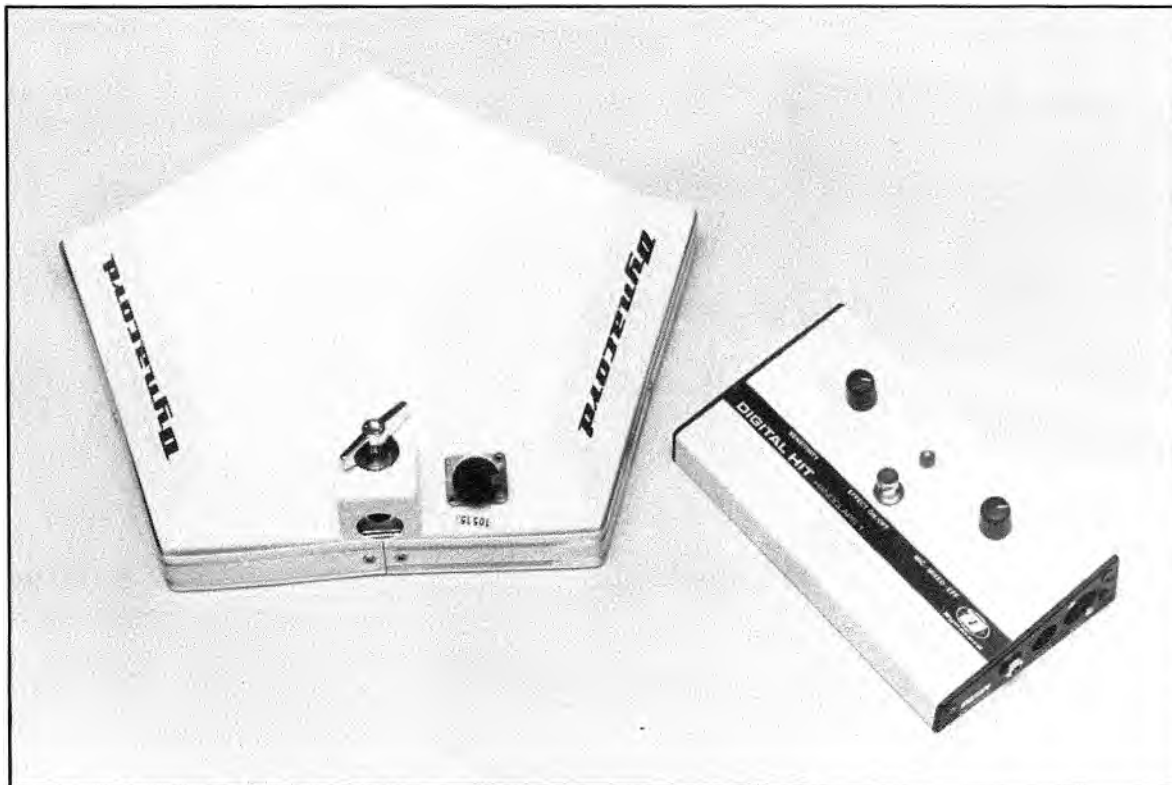
Digital Hit is a sort of effects pedal which has a built-in, digitally sampled sound. This sound is encapsulated within a 'chip', and every time you ask it to, it will come out. It can be persuaded to appear in two ways: either by pressing a button in the top of the pedal or triggering it from an external source. This source may be a sequencer (ie drum-machine of some description, or synthesizer) or a microphone. This mike may be the usual sort suspended near a drum, or a contact mike joined to the drum's shell or head.

the back and 1" at the front. It is not sophisticated in its controls, nor is it supposed to be. (I've written before about how it's rather a wasted effort to drastically change the sound-parameters of a digitally sampled voice. The more you mess with it the worse it gets.)

Having said all this, the top of the unit has just two rotary 'pots'. The first for sensitivity, the other to switch from source mike, ie natural sound, through to a mix of it *and* the 'sample', round to the sound of the chip inside the Digital Hit itself. The only other item on the top is the red push-button which activates the voice manually. The left hand edge has an ordinary microphone input, a power input and a jack-socket for the trigger mike. The other side has a power output to take the 'juice' onto another unit placed next to it. (This means only one power pack is necessary for up to four units). There's also a mixed output here to go direct to the

sounds available which you can choose to have in it.

(Unfortunately the sounds are not meant to be changed. They consist of a small, beetle-like IC which is actually soldered into the circuit). According to the catalogue, Digital Hit may be ordered with any one of 49 different sounds. These are divided into families: natural drum sounds of three different bass drums, three different snare drums and no less than 12 different toms. There are synthesized drum sounds too: two basses, two snares and three toms; eight cymbals and 15 percussion sounds. I have a cassette of all these sounds and with minute reservations they all work very well. For me the best ones (or should I say the ones which caught my imagination most) were the electric ones; these of course would turn your ordinary set into a synthesized one at the turn of a switch *and* allow you to mix the two.



Should be a hit

Yet another way to trigger it, of course, is from an electronic drum pad. Digital Hit has an all-important sensitivity control to cope with all these different triggering devices. (By the way, the contact mike supplied, or any other for that matter, will work dynamically and give a touch sensitive response).

The unit itself measures 8"x5" and is wedge shaped, thus 1¾" at

mixer. (If we decide to use one mike on the instrument to pick up its natural, 'dry' sound, and Dynacord's contact mike to activate the sound of the 'sample', we only need to take up a single input on our PA mixer). Also on the left is an effect output to connect it to the mixer (or amplifier).

That's about it for the unit, but there are an awful lot of different

One criticism — it's difficult to plug in the power pack with its two round pins. All those sounds that I listed are the same quality as those actually in Dynacord's drum set which has been much praised and would appear to be selling reasonably well. You can, of course, use Digital Hit to change the sounds on your analogue drum machine too.

Bob Henrit

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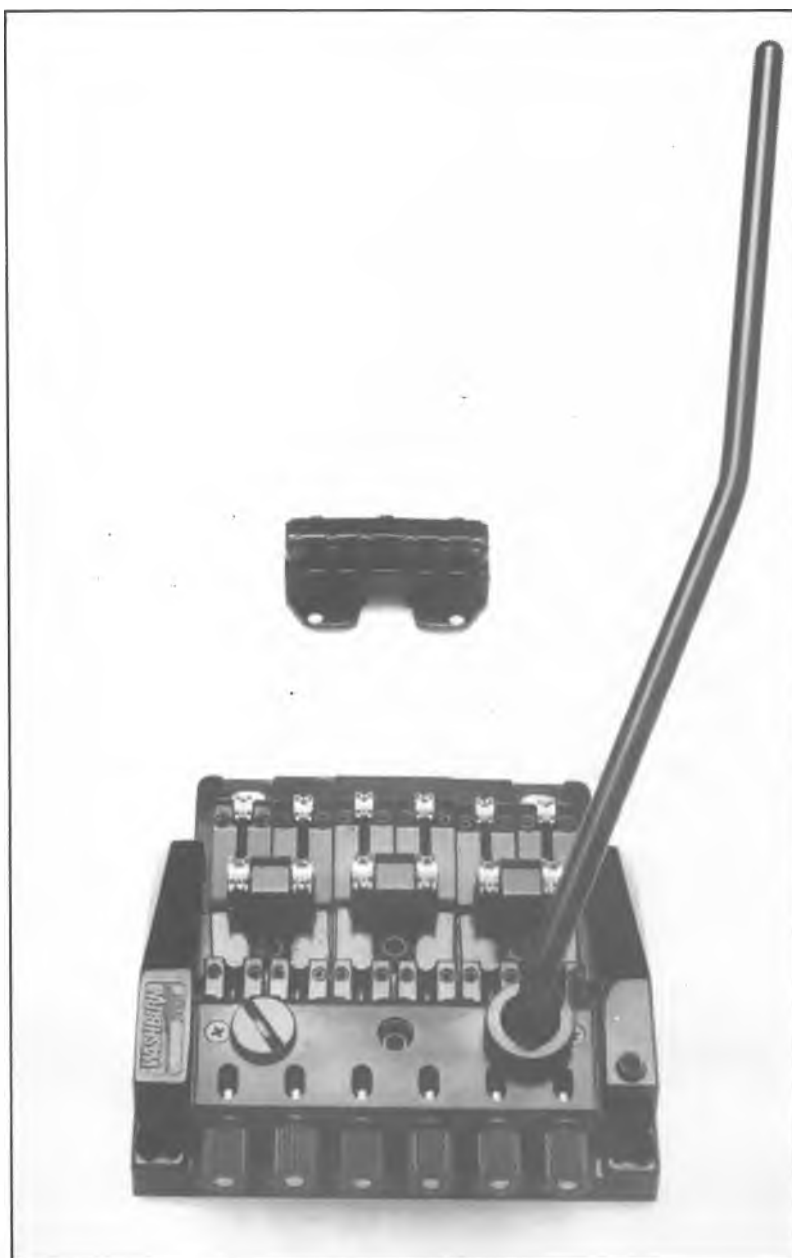
If you thought '84 was the year of the trem, you just wait; '85 will undoubtedly see the trem wars really hotting up. The main area of competition, of course, will be producing one with a cam-type pivot system invented by you-know-who. This, in some cases, rather unscrupulous borrowing of design concepts has already led to our famous inventor spending more time in court than producing said trem systems, it seems. All I can say is good luck, I hope you win.

Now, this 'Wonderbar' trem system presently marketed by Washburn but designed and produced in Japan is certainly a worthwhile 'no springs' system. The trem hinges around 'an exclusive torsion bar design' (their words not mine) 'that eliminates all of the problems common to spring loaded tremolos' (end of quote!)

The 'Wonderbar' measures approx 85x88mm with a height of approx 28mm. Fairly bulky really, one of the reasons being that no routing is required to fit this unit to a guitar; simply four screws, which is very neat.

Certainly the Wonderbar has enough features to make it look rather good — individual roller saddles, three brass rollers holding the strings firmly down onto the saddles and a nice set of micro tuners. The trem bar is of a good length and fits into the top of the assembly via a tension collar which tightens the arm but won't fully lock it. We also have the typical tension screws and a facility to adjust each string for a degree of pitch drop. This function is achieved via a set of six saddle-like lugs in front of the micro tuning system. Each has two Allen key grub screws to raise or lower each lug — just like on a bridge saddle.

I think the idea is as follows: by raising the saddle and retuning the string the actual pitch drop increases. For example on the low E string when the saddle lug is raised the E string drops completely off the fretboard — great for impersonating the chap next door's motor bike. However, because of the varying tension of the strings the degree of pitch drop on each string also varies. While the shortest drop on the top E is about a tone the smallest drop on the bottom E is far greater, therefore it doesn't seem possible to bend down to a six string chord, for example. However, I see no reason why a



No springs attached

couple of strings could not be tuned together so that half chords etc could be dropped to an exact pitch.

If I sound a mite unsure it's because Washburn sent me the said trem and guitar, two press releases but not a single item of tech info or instruction — therefore if one of the many claims did not seem correct I was left wondering if I'd set the trem incorrectly, or that the claim was incorrect!

However, when I received the guitar the trem was set quite nicely, the action is quite stiff (it can be slackened a bit) but certainly has a smooth positive feel, albeit slightly hard work.

Tuning stability is excellent; I couldn't get the unit to go out of tune, until I broke a string and the unit went sharp, that is. Funny, it claimed that it shouldn't do that. Likewise 'say goodbye to string-bending problems' — you know the two note bend syndrome — again not true. If you bend a string here the rest go flat, not as much as on some systems but nonetheless flat is flat.

Still, overall this does seem quite a nice unit. It will retail around 20% less than 'you know what' and appears to come in chrome as well as the smart black finish on this sample.

Dave Burrluck



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The story of Mr Steinberger and his bass guitar must be one of the most remarkable and successful of all time. Some people are saying that until Mr Steinberger came along nothing had happened since Leo Fender, as far as change in the guitar industry goes. Certainly the bass, and now the guitar, incorporate some of the most interesting design features since Fender, and judging by how many people choose to play them these new designs work.

Mind you, with any new concepts come the copies - the guitar world is renowned for this and sure enough before Steinberger actually took a six-string to a trade show someone had come up with a wooden one and had it in production! Mind you, imitation is the best form of flattery and now, at least, anything short, black and headless is universally regarded as a Steinberger copy or an extra in a Spielberg film.

Now after the bass and guitar comes the tremolo arm, which is where this review comes in. I've only covered the basics of the actual six-string as by now that in itself is not new (see June '84 IM for review) although it is impossible to review just the trem as the guitar is fairly important anyway!

The tremolo system fitted here is still at the prototype stage and obviously changes will be made. Like everything else bearing the name Steinberger, it will be black!

Construction

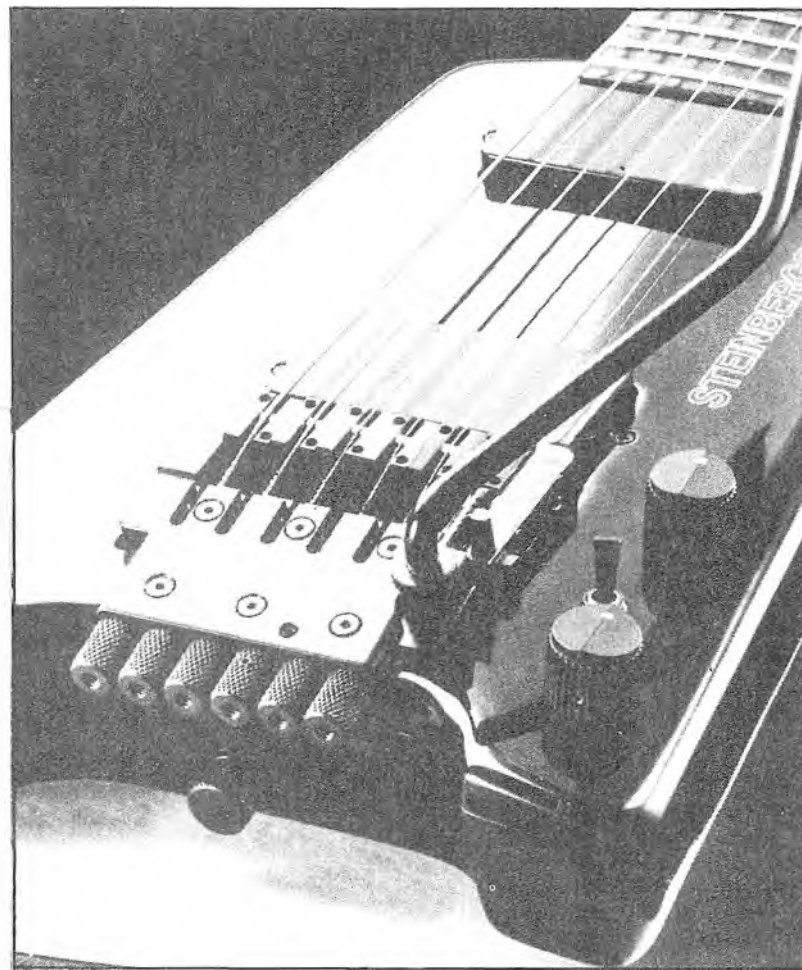
The Steinberger probably doesn't need too much introduction; everyone will be familiar with the look of the instrument even though few of you will have actually played one. The body and neck are formed from a two piece carbon fibre compound moulding - the main section comprises of the neck and the bulk of the body. The second piece is merely a lid for the body. Interestingly the body of the Steinberger is, in fact, hollow - much like a semi-acoustic with a central spine running through it. Here we have the neck continuing through the body at a height of about 20mm onto which the trem/bridge assembly is mounted. The sides and back of the body are only about 8mm thick - the rest of the body is simply fresh air!

The lid is a curved piece of carbon fibre compound held to the main body with six Allen-keyed bolts. These now enter the body

from the back of the guitar as opposed to the front as on earlier models. To add strength to the lid, two ribs are included in the moulding which pass across the front between the pickups. Despite the hi-tech design of the guitar I was surprised how similar the body design was to that of a semi-acoustic.

acts as the string break. It's held to the neck with three Allen-keyed bolts; in fact the whole guitar is held together with Allen-keyed bolts. There isn't a slot head screw in sight and the only Phillips head screws are the ones used for the pickup fixings.

Thankfully the Steinberger tremolo system is as unusual as



The trem thinks it's a capo

The neck on this sample is well shaped with a full curved profile which feels exceptionally good. Another traditional feature is the heel which is probably unnecessary for strength but adds form to the design. Even with a 25½" scale and two-octave fingerboard the neck doesn't overpower the guitar at all and just illustrates further how well this instrument has been designed. The board itself is made from phenolic resin which is apparently very hard, stable and durable. Into this are inserted the frets - all finely shaped and polished - I might add - as well as traditional white plastic dot markers on the face and side of the board. The nut appears to be made from aluminium (with a black finish) and merely serves to hold the strings in place as a zero fret

the guitar itself, and is a logical step forward for the company. Of course Steinberger don't do things by halves, not content with designing a standard trem system they have come up with a unique transposing arrangement. Firstly, though, the bridge itself deserves a mention. Mounted in a solid alloy block are the six string saddles made from brass and featuring a small roller over which the string passes, as well as two height adjustment screws. The rectangular section of the saddles allows them to snugly sit side by side in the block, held in place by the string tension and locked securely by a side mounting bolt. To adjust intonation the locking nut is loosened then the relevant string (and the saddle) is simply slid into its correct position and the locking nut re-tightened.

The tuning system found here is mounted behind the bridge and probably needs no introduction but it is this section of the otherwise standard looking assembly that forms the movable part of the trem system. It is pivoted at the back of the bridge and below the tuning assembly is an 'L' shaped bracket which connects with a spring, the tension of which can be adjusted to match the tuning of the free and locked positions (more of that later). So far so good. The trem arm locates into the side of the tuning block and can be locked into position via a knurled nut. The tightness of the arm movement can also be altered via another small locking screw.

Above the pivot point on the right side of the bridge is a small upright post. This locates with another small post, this time coming horizontally from the base of the trem arm locating point. The horizontal post has a series of steps in it and a central groove which is the key to the transposing system. Because this post is located into the trem arm, whenever the arm moves so does the post. When this post is located in its central position the trem system becomes locked, and there is no movement. This makes tuning the guitar a piece of cake as well as curing two note-bending problems. Moving the arm towards you unlocks the system and gives you a very fine basic trem system that I couldn't get to detune. This is greatly helped by the whole nature of the bridge design which even on the non-trem guitar features string locking and roller saddles; it's as though Mr Steinberger had this trem in mind when he designed the first guitar. I won't dwell on the action and feel of the system itself as I'm more than aware of how personal this area of a guitar is. To me the action felt a bit stiffer than a Kahler, for example, but I must say I prefer this — it seems to aid expression.

The transposing function of the system is indeed clever and, above all, it really works. Either side of the central groove on the horizontal post that I mentioned are three steps. These can be locked onto the vertical post by either lifting or depressing the arm and provide a subsequent change in pitch — one and a half tones up or down. That means that if you hold down an E chord in first position without moving your left hand you can go down to a B or up to an A flat. Now on the actual production models the system will only have two

steps each way allowing you to move down through D to C or up through F to G. Obviously the uses of this transposing trem system are very varied indeed.

It's really rather like an automatic capo especially useful for any chord shapes or riffs which use open strings. An example here is those Country type riffs using the open G string, which are fine when you're in the key of G but translating them to A is usually a pain as you not only have to re-work your fingering, but you also lose the 'twang' of that open string. With this trem you don't even have to change your fingering; a simple movement of the arm suffices. Not only chords benefit, but also harmonics — those simple fifth, seventh and 12th fret ones can now be made to fit any key with a bit of thought.

So what are the disadvantages? Well surprisingly few really — tuning is the one that springs to mind. The normal tuning is as easy as ever with the excellent tuners on the guitar but the setting up of the trem tuning is long-winded. For example you lock the trem system two steps up and tune in the normal fashion. Now taking one string at a time you lower the trem two steps down and check the tuning. If the string in question is sharp you unscrew the threaded ball end (which is at the tuner end of the guitar) with a 1.5mm allen key then compare the tuning two steps above normal and so on until you achieve the correct tuning at both extremes. This is a long process and I was rather concerned about the ball end idea, well not so much the idea, but the actual material used for the ball end which has already begun to wear with the use of the Allen-key. When you remember that the only way to remove these strings is by unscrewing the ball ends I think it is rather important that they can stand up to the wear that they may incur.

However, it must be said that when you actually spend the time to tune the trem it is actually very accurate, especially when you bear in mind that this is a prototype and that the standard will have only two steps as opposed to three which will obviously go a little way to improve tuning.

Pickups and electrics

These are comparatively standard — two EMG units totally enclosed in their familiar black covers and featuring a small logo.

In the bridge position is an EMG SG-60 humbucker while in the neck position the pickup is numbered with an 81. These pickups are apparently non-standard and are built especially for this guitar. The low impedance units are powered by a nine-volt PP3 battery enclosed in a small compartment on the back of the guitar by the bridge.

As with the pickups, the controls are mounted on the front, or lid, of the guitar; simply a volume, tone and three way selector. The tone control is quite unusual as it provides an extreme amount of treble when fully on giving it almost a treble boost function. However, this is a passive circuit so that is not possible and I couldn't find out the actual spec on this control. The pickup selector is a mini-toggle switch saving space on the guitar and all the components are mounted on a PCB — very neat and tidy too. The position of the controls has changed slightly from earlier models too (so I was informed) but comparing this guitar to previous photos things look fairly similar — oh well, I thought I'd mention it anyway. The jack socket is mounted on the back of the guitar on the opposite side to the controls just below the battery compartment.

Sounds and playability

First thing to mention here is the dinky little knee rest which slots into the underside of the body; a touch of genius that idea, I reckon, enabling you to play this sitting down anywhere. Strapping on the Steinberger, however, all the horrors begin — trying to adjust to the body shape and feel is a killer, not to mention the headless neck which sends you shooting far too far up the board to compensate. "Sort yerself out Burrluck," I hear you cry! Very true — it takes a lot of positive thinking and re-adjustment before you feel happy, and of course there are those of you I suppose who will never feel happy with one of these around your neck. You know, the "Looks like you've caught it in the door" brigade.

I must say I wasn't feeling too at home myself, until I plugged this little thing in, that is. In size it may be small, but in sound it's 'kin 'normous! Truly, the pickups fitted really do push out some power seemingly louder than the humbuckers fitted on my Strat — a Seymour Duncan 'Mag' in bridge and a Di-Marzio PAF in neck position. Tonally the overall

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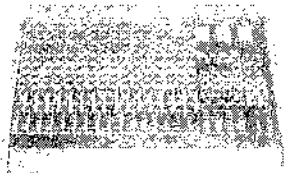
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character is bright and metallic with the tone control itself turned up full; back it off a bit and a warmer sound prevails. I found that with the tone at just over eight position, the sound of the guitar overall suited me with the option of a bit more top if necessary. I must say that this is the first tone control I've seen and heard for years that actually does anything — I didn't even bother to put one on my present guitar but I think I might take a closer look at this circuit!

The sustain and clarity are fairly remarkable but not surprising for this type of instrument, and the action and feel of the neck was excellent. I find this instrument pretty hard to fault in this area; possibly the only criticism could be that the sound is just a little too 'cold' for some people's liking.

Obviously the trem system works as I've previously described, the interesting thing about the transpose function is the different character of sounds produced, even on two steps either way the sound really changes. Moved down to low C the guitar sounds very eerie and strange, almost as if the sound is compressed. There is a rather nasty clonk when you

move the transpose function with the guitar plugged in, so any thoughts of changing key mid solo are out (not that the system has been designed for that).

I did feel that the instrument was prone to microphonic feedback at high levels especially when the tone control was full on.

Conclusions

It is quite impossible to knock this product — I really do feel you like it or you don't. I refer here to the overall feel and aesthetics as I'm sure the sound could be changed to meet more traditional requirements if required. Personally I loved the sound, I loved the whole damn thing.

The trem system with its lock and transpose function is certainly quite a feat of design and engineering, and once the few bumps are ironed out it will be truly amazing and useful. Don't forget it's still a very, very good trem on its own — the transpose and locking functions are helpful, of course, but the trem holds up with anything on the market today.

Once I'd got used to the feel of the guitar I was left with only one problem...you guessed it, the price. It was suggested to me that it

should be nearer £1,000 and I must say I agree. With its present — albeit proposed — price this Steinberger will only be available to a select few musicians, which is a shame.

Slipping this beauty back into its nylon gig bag (with shoulder strap and handles — looks like you're carrying a machine gun, etc, etc) I felt a bit sad. Steinberger has definitely changed the guitar world but the high cost of his ideas means that at present to get close to them most of us have to settle for a wooden Jap copy which is putting deserved money into a possibly undeserving pocket.

Dave Burluck

DIMENSIONS (in mm)	
Scale length	648.2
Width of neck at zero fret	40
Width of neck at 12th fret	46
Depth of neck at 1st fret	21
Depth of neck at 12th fret	23
String spacing at nut	35.5
String spacing at bridge	50
Radius as supplied at 12th fret	16
Radius as supplied at 12th fret	16

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Despite having a very unconventional name, unconventional design with an unconventional approach; the Millioniser 2000 is a fairly ordinary item really.

To be more precise, this 'item' is a monophonic, programmable, touch (or rather breath) sensitive, three oscillator, analogue synthesizer/harmonica. And you thought you'd heard everything...

To start at the end (?), let me simply say that the Millioniser 2000 sounds great, works great, and looks... well, unconventional. With only a breath controller from which to control/play the synthesizer, a first reaction from all you conventional finger musicians might be to think of it as being an instrument simply for wind

think what you could achieve in a whole afternoon...

What the Millioniser consists of is a small console (measuring 160mmx545mmx440mm) on whose front panel are two knobs, one for volume and one for pitch; a red LED display indicating patch number and tuning mode (the Millioniser can have a regular harmonica scale or a piano-like chromatic scale); and another display which indicates the note being played. At the rear of this unit are connections for tape, save and load, headphones and output jack, and I'm told it will soon sport MIDI ports.

This base unit then connects to the controller via a single multicore cable, plugging into the base unit's front panel. On the controller are most of the controls for data entry for both

function control lever on the controller's edge for half note bends up or down and slides (portamento), and of course the mouthpiece itself which slides smoothly from side to side.

Let it all blow

One explanation as to the relative ease with which the Millioniser 2000 plays is the fact it is monophonic, thus making dissonants impossible, as well as the fact that the moving mouthpiece gives a great amount of control and stability to the positioning of the mouth with respect to the holes. As one blows in the regular scaling mode you get instant and very sensitive control over all the typical parameters of a wind instrument — not just the usual control over volume, but also vibrato, which is easily achieved with the breath — something a touch sensitive keyboard doesn't usually facilitate from the keyboard alone (except for after-touch sensitivity on your posher synths but that's not the same.)

In conjunction with the half note lever on the side of the Millioniser controller, blowing and drawing breath will give you your complete scale in the same manner as is found on a chromatic harmonica; ie you don't have to learn the Blues technique of bending notes with your mouth.

The actual synth section, as I said before, is of the three oscillator variety (à la Mini Moog) with a triangle or sine wave low frequency oscillator, a noise source with its own filtering, the synth's filter section comprising of two band pass filters, as well as a high and a low pass filter. The three DCOs can be either sawtooth or square wave shapes, and other than that you've got your standard ADSR etc.

The resulting quality of the Millioniser's voices is superb — partly due to the excellent synth section as well as the immense amount of 'feel' and expressiveness which this type of synth control conveys. Firstly, it is able to 'blow' life into voices such as sax, trombone, trumpet, flute, oboe, etc, and when it comes to voices that are strictly from the world of synthesizers (synth bass, synth sweeps, etc), the control you have is quite stunning, and any reservations that might remain at the thought of the Millioniser merely being of the monophonic variety can



For the synth player with wind

musicians. I should point out that this is most certainly not the case — I, like most people, have at one time or another attempted to master the old Blues harp. I found that it was not too easy, and I soon lost interest. However, after only 10 minutes with the Millioniser, I was playing the simplest of synth lines with ease — you know the Depeche Mode/Human League variety. Just

performance and programming. These consist of buttons for making the pitch jump up or down a semitone, a tone or an octave, five buttons for digital data entry programming (not digital synthesis, but digital access to the parameters...), a slider for volume and one for live control of the cut-off frequency, eight buttons for accessing the 64 patch memories, a dual

SYNTHCHECK

instantly be dispersed — especially in this age of multitracking.

For the technical minds among you who are curious as to the internal workings of the breath controller, it merely works on the principle of photosensitive cells transmitting the information via the pressure sensitive circuit in the handset to the main synth controller. This simplest yet effective system is also employed in the medical profession to transmit information from physically handicapped persons to electronic destinations — wheelchair motors, etc.

As is the current vogue for synthesizer layout in general (the use of a single synth controller on stage, and the rest of the hardware — modular synths, MIDI DDLs, etc — being stacked out of the way among the backline) the Millioniser's design of having the small mouthpiece

from which to play and control the synth parameters is a good choice on their behalf. No doubt when the polyphonic MIDI version appears later this year, the necessary centre-of-stage gear will be further reduced — in theory at least.

Conclusion

After a few false starts from several synth manufacturers to convert 'blowers' to the world of synthesis — the poor old Lyricon for example — the Millioniser people appear to have hit the proverbial nail on the head, avoiding the pitfalls which befell similar attempts, and achieving its goal with infinitely more musicality than even they might have anticipated. On the merits of its ability to transmit every nuance of the performance, I give it full marks. Similarly it deserves flying colours for tonal versatility, design, and useability. However, the only

hesitation that I have is regarding the instrument's price. Although a final price has yet to be decided, I have been led to believe by the manufacturers that not only will it be on the wrong side of a thousand pounds, but it also looks to be creeping more towards the two thousand pound mark than was first hoped. If this is in fact the case, then despite 28 million Hohner harmonicas having been sold last year, I think only a microscopic percentage of those people will be spending two grand on such an instrument.

Even so, the Millioniser people are working on a budget version as well as the previously mentioned polyphonic version. I hope that the budget one appears soon and I, for one, wish them luck — at two grand a hot they're going to need it.

For further details contact Rick Davey, Millioniser 2000 Ltd, Tel: (01) 272-7236.

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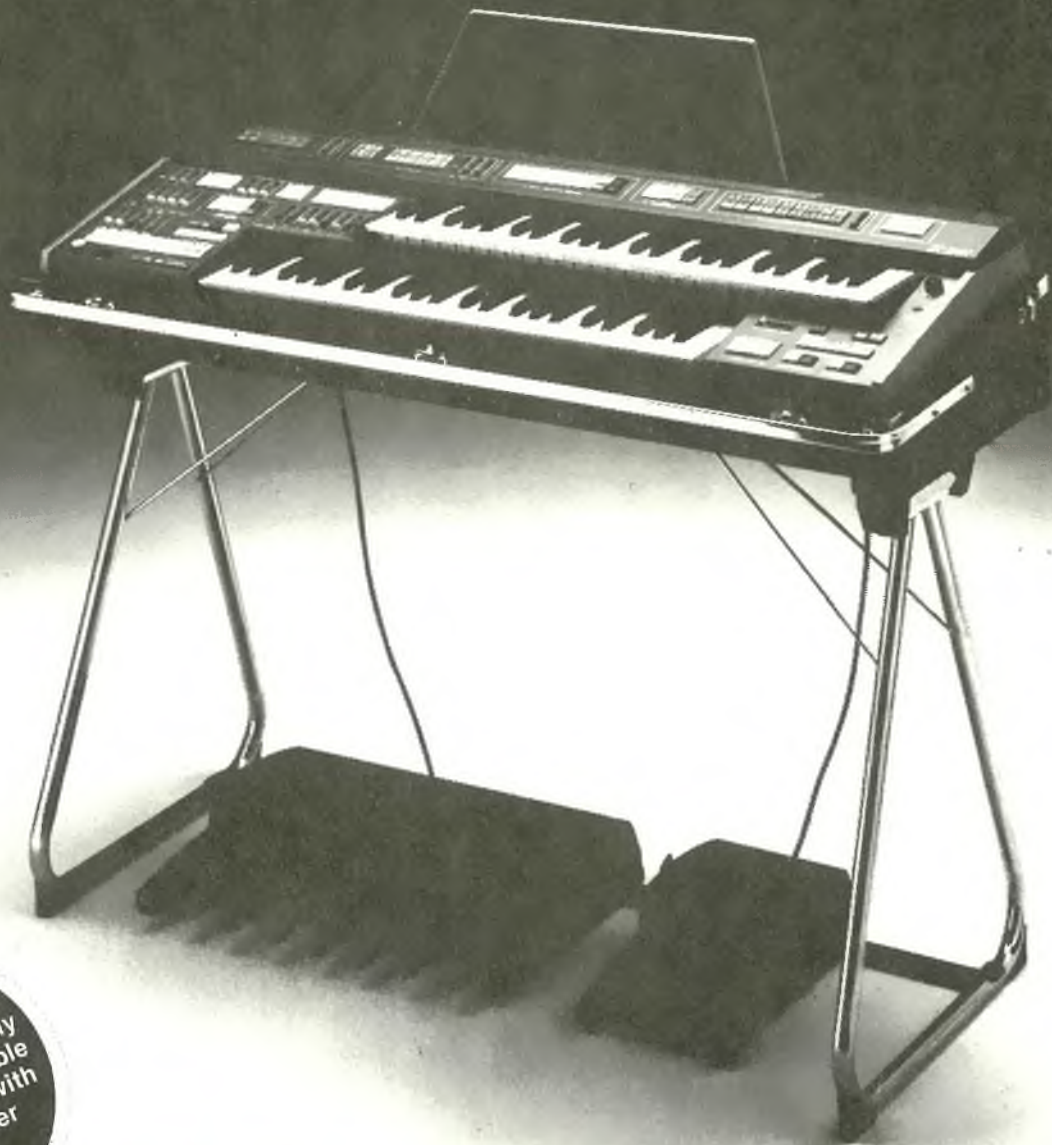
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These Export sets were originally formulated to bridge the gap between Maxwin and Pearl Professional. They're built with a good deal of care in Taiwan and use many of the same components as their more salubrious big brothers. The shells are made from two plies of Birch and six of Mahogany. (The Birch being the inner and outer layers). Pearl have just begun to apply a sort of emulsion-type paint to the insides. It's cream with white flecks and does not appear to be there to cover any imperfections; it's more of a sealant to keep the drum stable.

Anyway, this particular export set has extra deep toms and bass drum, a deep metal-shell snare drum, one boom and one straight cymbal stand, hi hat and bass drum pedals, a double tom holder and a snare stand.

As with most of the cheaper basses this one has a total of 16 nut-boxes, pressed steel claws and timpani-type tensioners with 'T' handles. The bottom four of these, however, are operated by the drum-key and are therefore square headed. (This makes it easier to tune when the bass drum is in the playing position, and allows the pedal to fit properly without fouling the 'T'screws.) The usual Pearl-type double pipe holder block is mounted well to the front of the drum with an air hole set closer to the back. The spurs are new to me, but work very much in the traditional Pearl style. They have a cast, swivelling retainer block mounted to the bass shell that fixes a telescopic spur in position. The length of the spur rod may be locked with a drum key operated screw. The very

that over the years their floor toms have measured something like 15½" deep. Anyway, this particular one has the same dimensions for head and shell-depth. All three toms have triple-flange hoops and the smaller drums have six nutboxes and square headed tension screws per head while the larger drum has eight. As per usual the floor tom has bent rod legs which locate into cast blocks fixed to the side of the drum shell. These blocks have a retaining screw tapped directly into them and the legs have substantial squashed-cone shaped rubber feet. None of the toms are fitted with internal dampers, and strangely enough I couldn't see any reference to them being available in the export catalogue. Mind you, Pearl do make external dampers for their 'pro' range so you can get hold of them if you need to. Those mounted toms, by the way, are fitted with Pearl's open-jaw type receiver blocks which locate the tubes which mount them to the bass drum. (These have, as ever, a cast memory-clamp which is drum-key-lockable and has a protruding lip that locates into a slot formed into the holder itself. All the drums I've written about so far in this article are fitted with Pearl's own heads. The batters have a see-through CS-type and the bottoms have a see through Ambassador-type. They give a very bright, clear cutting sound. (It is surprising to me but often I prefer the more open sound that cheap shells and cheap heads give. Of course it doesn't last, but for a while I find it very attractive.)

Snare drum: The snare drum with this particular export set has a deep metal shell. It's not made from particularly heavy gauged steel, has a pair of strengthening 'beads' pressed into the side, a narrow snare 'bed' and an inverse flange. Eight double-ended nut-boxes are fixed to the shell and these locate the usual square headed tension screws. In common with all other Pearls it has triple flange pressed steel hoops to hold the heads in place. The snare strainer is part cast, with a sideways cam action and a non-adjustable 'butt' end. (Just in case you're not familiar with this term; the 'butt' is the clamp opposite the on/off mechanism which retains the string, or in this instance the plastic strip which is



House of the rising sun

Bass drum: This bass drum is fashionably a couple of inches deeper than usual. It measures 22" x 16" and Pearl call it Deep Force. It has metal hoops inlaid with plastic and is, I understand, the last Pearl to have these: all the others use wooden hoops these days. (Perversely I feel that metal hoops give more 'life' and 'cut' to the sound). The metal ones have a channel inside them and this necessitates a block of rubber being added to allow the pedal to grip the hoop properly.

bottom has an optional rubber foot or spike. It's operable by screwing the foot (which has a threaded sleeve inside it) up the spur itself. The angle may be locked very securely with a large 'T' handled screw. There did not appear to be any damper strip supplied for the bass drum.

Tom Toms: The two mounted toms are extra deep too. Their dimensions are 12" x 10" x 13" x 11". The floor tom is what I thought was the normal Pearl size of 16" x 16", but it appears

Pearl get deep

attached to the snares). Of course the snares can be tightened against the bottom head by turning a knurled screw on the strainer. Only the snare drum has an internal, under-batter-head operating damper; it's made from spring steel, with a large felt pad and a large actuating button set aside the shell. (*Stop press: Pearl no longer produce a 5" shelled drum, according to catalogue.*)

Stands and accessories etc: All Pearl sets come with stands and EX-232 D50 is not exception. No less than two cymbal stands are supplied. One is straight and the other has a boom. To all intents and purposes these stands are with one exception exactly the same as those on the up-market GLC set we reviewed not long since: the more expensive sets have double braced legs, the exports don't. Anyway, C and B800 are supplied; B is for boom, and C isn't. Both have three stages with the boom attached to the top of stage three via a cast boss. As with the tilter itself, which is also cast, there's a cylinder which is arrested by a large wing bolt pressing directly against it. This cylinder is solid and has the longish tilter rod joined to it. (The end of this rod has a substantial cast wing nut on top as well as felt and metal washers and, of course, a plastic sleeve to save any wear on the actual hole of the cymbal). The top section of the boom stand uses the same equipment as the ordinary one. There's no counterweight fitted but the actual tilter for the boom has ratchet teeth inside it to make sure. All the stands with this set have single-strut tripod bases with large wedge shaped feet. Each stand has exactly the same sort of height arrest clamp. It's an opening jaw sort of thing with its inside surfaces coated in plastic to take the general wear and tear. A large wing bolt locks everything solid.

The snare drum stand is a slightly scaled down version of one brought out by them years ago. It was designed to accommodate their 8" and 10" deep snare drums and is an adjustable basket model which, because its angle adjustment is inside the bottom of the basket, gives much lower adjustment. It has the same base and height locking system and a capstan nut which runs up the cast thread in

the centre of basket. It pushes the 'L' shaped arms against the drum and holds it tight. The actual angle adjustment of the drum is held by a pair of flat steel plates joined together with a bolt and wing-nut. (One plate is joined to the top of the stand, and the other to the bottom of the basket's centre rod).



The hi hat pedal supplied is nowhere near as substantial as the cymbal stands; but then neither is the bass drum pedal. It's a centre-pull model without any spring adjustment and a plastic strap to join to the cast, sand-blasted, two-piece footplate which matches the bass pedal's. It has a toe stop and the same jaw-opening height arrest as the others but this time with a memory locking clamp to make sure the stand sets up the same each time. The pedal uses the same thickness of centre-rod as on the upmarket sets and a good sized bottom cymbal cup which has adjustable cymbal angle. There's the usual sort of top cymbal clutch which is very good. It actually doesn't feel too bad.

Export's P-750 bass drum foot pedal has twin parts, a single expansion spring with adjustment and a two piece footplate without a toe stop. It uses an industrial fibre strap and has a cast block which is wedge shaped and joined to the centre axle. The unit clamps to the drum hoop in the normal fashion with a loose jaw which can be tightened with a single screw. It has a nicely balanced felt beater and all things being equal doesn't have too bad a feel.

The only other piece of equipment to comment upon is the double tom holder. Pearl have been fitting this type of holder to their drums for several years now. It consists of a cast block with two holes formed into it which is bolted to the shell. These holes are actually jaws which can be locked with a large screw and their gap further closed by means of a sprung, drum key operated screw. It's

into this that the angle retaining tubes are inserted. (A cast clamp is fitted to the tube to ensure the same set up each time). On the toms we have corresponding cast pipe-holder blocks to retain the other end of the tube. In between the two ends we have a simple swivel joint whose angle may be arrested by a drum-key-operated screw; so between the swivel joint and the horizontal adjustments on the pipe holders all angles are possible. (The only thing it won't do is move the toms away from the player. This is why the holder block is set well forward on the bass drum shell).

Appearance/Conclusion: These particular export shells are, I understand, rather unique in that they have their interiors painted. The Pearl people are spraying a cream emulsion-type, white, flecked paint inside to stabilise the shells and stop any warping. (It's important to seal both sides of a wood shell otherwise it may react adversely to humidity if one side is untreated). The drums are clean inside and out and new finishes are available. I am especially partial to the Japanese flag one which is of course red on white, but I'd like to have seen red bass drum hoops with it. I understand that it is something of a limited edition, though, and the main sets have safari stripes in black, orange and red. (A bit like Eddie Van Halen's guitar).

The sounds on the set are very clear which I attribute to thin(ish) shells and cheaper heads. They're made by Pearl themselves and one CS-type batters with plastic hoops. The bottom ones are Ambassador-type see through. (There's something very attractive about the sound they put out). The snare drum has a very brittle sound and a coated Ambassador-type head. It feels a little puddingy but that could be cured with a better sort of batter.

All in all here's a nice looking, clean sounding set whose sound can eventually be thickened by adding double ply heads; and it's under the £500 barrier. With these finishes it's possibly just what some budding Heavy-Metal drummer is looking for, though if you're not into Heavy music this particular 'Deep Force' series of drums is also available in Black, Purple, Red, White and several wood finishes.

Bob Henrit

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IM/3/85

Does the world need another Strat copy? Apparently so. The new SE series of guitars from Yamaha are exactly that. Mind you Yamaha would have us believe differently, they would rather we looked on the SE's as scaled down versions of the BB bass guitar design, to which we all reply, "But where did that design come from?"

Oh well, whatever you think the SE series doesn't exactly come loaded with innovation but these new models are piled high with

Yamaha's usual quality and start at a very reasonable price too. The present range features three guitars: the 200 and 300 (on review here) and the top of the line 450 which features an Alder body, Maple neck and looks (on paper) well worth its £289 price. Two new models will be added (probably by the time you get to read this) the SE700E, a similar design but with two single coil pickups, and a humbucker in the bridge position, and the SE700HE which will

feature twin humbuckers and the same advanced tremolo system as fitted on the SG1300TS. Other features will include black hardware and bound bodies - very seductive!

Anyway back to the guitars in question. I believe I said that if I have to review another Strat copy I'd jump out of the window. Well, always a man of my word, this review was carried out in the back garden - thank Leo Fender I don't live in a tower block. Make mental note; adapt New Year's resolution to include buying a parachute!

SE200

Strat-like or not the body on this model is nice enough with its rounded lower bouts and extended upper horn. The body is apparently made from Nato and is left in slab form - without any contours - but with a good radius on the edges. I must be honest and say that I don't know a great deal about Nato as a timber - the cream white lacquer hides any glimpse - but it seems quite light, making the guitar very easy to manage and, despite the lack of body contours, fairly comfortable as well.

Nato is used again for the detachable neck; obviously very Fender in design. The shaping of the neck is good, reminding me of the earlier '70s Fender Telecaster profile, a little chunky but manageable nonetheless. Four screws hold the neck in place in the typical fashion although there is no neck plate. Instead each screw has a chrome 'cup' to stop it digging into the body and generally looking untidy. Certainly the neck/body joint looks tight and feels very stable.

The fingerboard is made from Bubinga which actually looks very similar to Rosewood. Timbers aside, the fingerboard is very nice; the camber seems flatter than a Fender and features white plastic dots on face and side. The fretting on this sample was excellent too with 2mm wire quite high but nicely shaped. A good final polish wouldn't have gone amiss but the price of the guitar means that these little luxuries are absent. With a 25½" scale length and 21 frets the neck is firmly in the Fender mould - while I've no objections to the scale an extra fret would have made quite a little bit of difference.

At the base of the neck is a small cover plate held in place with a single screw. This is in fact simply an access point to the truss rod adjustment - a neat and sensible



Not too original - but a nice one



Worth the extra few quid

idea. It's good also to see that the adjustment is at the base of the neck and that the scratchplate doesn't have to be removed to get at it. Interestingly this is probably the only innovation on the guitar and it's not exactly earthshattering!

If Yamaha weren't going for a Fender copy why have they included a bridge that is so obviously Fender inspired, and by today's standards very old-fashioned? The base plate is quite thin, chromed and held to the body with three rather puny looking screws. There are six rod-section saddles adjustable for height and

intonation in the usual Fender manner. Each of the strings are anchored at the back of the bridge base and pass over the saddles in a rather indirect route. The problem is that the intonation screw and the string groove on the saddle are in lines, they should, of course, be offset, so that the string can pass in a straight line over the saddles.

The machines on the other hand seem very good, mini-Schaller copies that actually look like Gotohs. They work very well and certainly shouldn't let this guitar down.

There is only a single string retainer on the typically Fender

head - on the E and B strings - and this leaves the G nice and high for behind the nut bends (as well as the rest of the strings of course). The non-trem bridge makes this kind of thing more practical, especially if you tune up to an open chord. You can achieve some good sounding harmonic and 'in chord' bends. Yamaha probably didn't plan this feature but the angle of the string break and absent G and D string retainer make the guitar ideal for this technique.

Well, the scratchplate and pickup layout needs no introduction - another feature that immediately says 'Fender Strat'. For the record the scratchplate is a single piece of black plastic (obviously going for the vintage look) with three single coil pickups featuring a master volume and tone and five-way selector switch. The switch is actually quite odd as it's a slider switch instead of the arched toggle type usually fitted. The position notches are quite loose to the touch and it's quite difficult to quickly move from, say, position two to three accurately because of the loose action. Mind you, the control knobs have an easy smooth action and are fitted with speed-type knobs with a slight ribbing for extra grip.

The 'Is it or isn't it' Test

Well, hardly the million dollar question. It sounds just like it should - a Strat copy. All the sounds are good with a wide tone range - out-of-phase sounds are extremely good. The guitar breaks up a bit (figuratively speaking) at high amp levels and it's also prone to a bit of microphonic feedback; probably a combination of the cheapish pickups and light body. The action was set a bit high on this sample but that all adds to the budget priced Fender feel, doesn't it. Still, at low levels the 200 certainly does produce the goods. The sustain was a bit lacking but again that suits the honky Fenderish sound. Not a great sounding guitar by any means, but respectable for the price. Certainly I couldn't really fault much on the guitar - I didn't like the toggle switch at all and with the volume reduced the guitar became rather muddy, but again that is to be expected. Generally though, a nice one.

SE300

At 40 quid more the 300 is a more attractive instrument all round. Its also even more like the

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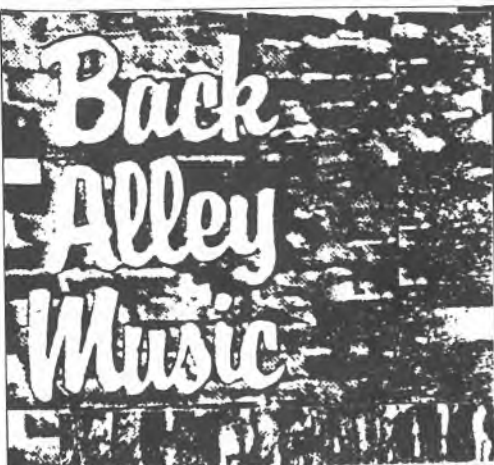
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good old you-know-what! The body has the same shape, again made from Nato, but has body contours on the front and back. The front contour is extremely angular and doesn't blend in with the curved body at all, but we can't have everything I suppose. The neck is attached to the body with the usual four screws - this time, however, via a neck plate. While the neck is essentially the same design its actual shape is a lot better than the 200; more comfortable and not chunky in any way.

Rosewood is employed as fingerboard material here and while the camber, position dots and frets are all the same the frets themselves have received a final polish adding to the more upmarket feel of the neck.

The guitar is heavier than the 200 giving it a more business like feel - one can only think that the timbers, although the same, must be the next grade up - denser and heavier - but we also have a trem block and metal knobs adding to the weight as well.

The machine heads, headstock design and single string retainer are the same as the 200 although thankfully a better bridge is fitted, as well as being a tremolo assembly. The design is identical to the Strat with the old style pressed metal saddles.

Yamaha have gone for the more standard Fender layout for the electronics with the three single coil pickups and master volume, and tone controls for the neck and middle pickups only. The single coil pickups have staggered non-adjustable poles and alnico magnets - very vintage. The control knobs are chromed, dome and knurled metal jobs and this time a proper arched 5-way toggle is fitted which is much more satisfactory than on the 200. The jack socket is on the side of the guitar and all the other gubbins is mounted on a three ply - white/black/white laminate - scratchplate. With its metallic red finish the 300 certainly looks a good deal smarter than the rather dowdy 200 and, sounds apart, the

differences warrant more than a £40 price gap.

Sounds

With the same amp settings as used to give the 200 the once over, the 300 has a noticeably more trebly characteristic. The whole thing sounds a lot more professional too. The pickups are a load better and marginally more powerful; they hold their clarity at higher levels and give a better tone all round. Obviously the whole thing performs as a Strat copy should and this guitar will give the Squier ranges and Tokai offerings a good bit of competition. The sustain was a lot longer on this sample too, probably a combination of the denser body timbers and heavier bridge/trem assembly. The trem itself hadn't really been set up properly in that only downward bends were possible as the bridge itself laid flat on the body. Action was smooth, and despite the new strings the tuning stability was quite good.

A minor point: the strap buttons fitted on this 300 were much better than the small affairs on the 200. I nearly came to grief with the 200 - only my super quick reflexes saved the guitar when it dropped off my strap.

Conclusions

Both instruments are well built but lacking that touch of originality. It is in the sound department and feel areas that the differences become apparent. The 300 is simply a far superior guitar in every respect and I would have expected the price difference between the two to be higher. At £229 the 300 is an attractive proposition; maybe the 200 should be more around the £169 price then that too would be more attractive.

There is no doubt that Yamaha can produce great quality guitars - these two prove just that - but I challenge them to produce something original and innovative and build up from the excellent S series.

Dave Burluck

Dimensions:

(In mm unless stated)

	SE200	SE300
Scale Length	25 1/2"	25 1/2"
Width of neck at nut	42	41
Width of neck at 12th fret	52	52
Depth of neck at 1st fret	22	21
Depth of neck at 12th fret	25	24
String spacing at nut	34	34
String spacing at bridge	55	55
Action as supplied at 12th fret Treble	1.5	1.5
Action as supplied at 12th fret bass	2.0	2.0

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Since the launch of their UP-5 sets last year, the Ultimate Percussion Company (nee Magic Music and M and A) have come up with an alternative 'brain'. It's called K2X and is more advanced, more comprehensive, and therefore more expensive. I seized the opportunity to do a real test on the cheap UP-5, and its 'brainier' brother; both at once and the same time.

By now, many of you will have heard of UP-5 and its reputation, but be unfamiliar with its analogue features. Each of its five channels has just an input, an output and a volume control. However, each channel is linked to something known affectionately as PPS (Preset Parameter Selection). This manifests itself as a series of three push-buttons which govern pitch, noise and decay. The basic sound is factory set, but you can change the parameters. This means you can increase the white noise by pushing *that* button in. It's the same with the other variables, simply push the button in to increase the effect. Believe it or not, these three buttons will give

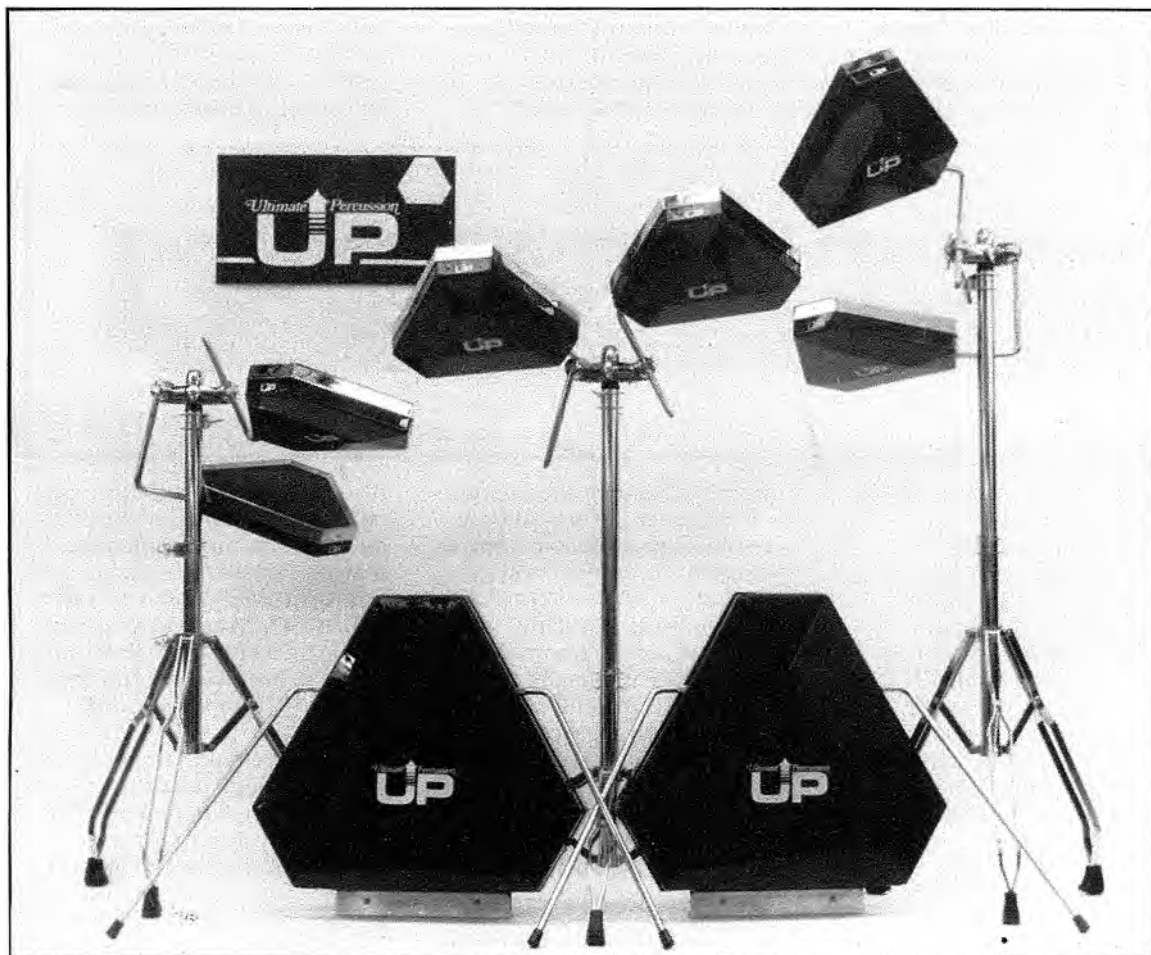
you eight different kit sounds. It isn't possible to change the sensitivity on UP-5, nor is it deemed necessary. (Controlise you'll see lots of differences between UP-5 and K2X later).

UP-5's 'brain' measures 17½"x3"x2" and may be rack-mounted with ears which the company will supply as an extra. It is totally dedicated, ie each channel can only be as designated: snare drum, bass drum, and toms one, two and three. There's a rotary potentiometer for the level of each instrument. Next are the three push-buttons for decay, pitch and noise and finally a mix output control and a button for mono or stereo channelling. (The stereo picture is pre-set and has tom one left; tom two, snare and bass centre; and tom three is placed on far right). The only other control on the front is an on/off rocker switch.

The back of the unit is very simple with five ¼" jack sockets for pad input and a stereo output socket for the mixed sounds which will also allow itself to be used by headphones. (This feature allows it to be used as a

stimulating practice tool).

K2X has a much more comprehensive 'brain' which measures 17¾"x12¼"x1¼". Ostensibly it has exactly the same inherent sounds as UP-5 but with infinite variations. It has a factory pre-set for its six toms, snare and bass drum which can be slightly changed by adjusting level, sensitivity, pan and decay. These four functions are controlled by rotary potentiometers set in a vertical row for each channel. Below these are five more 'pots' which adjust the sounds on the manual side. (No prizes for working out that K2X has two separate sounds. A factory pre-set and a user programmable one). These latter controls are to do with bite (click), noise filter, balance of noise and VCO, pitch, and sweep. None of these channels are particularly dedicated, so you can change them into whatever your heart (or music) desires. A reasonable hi hat (although no Zildjian/Paiste) is possible with practice, so is a cowbell. Below these controls are a pair of push buttons. The first is coloured black and selects factory pre-set



Same pads trigger both brains

DRUMCHECK

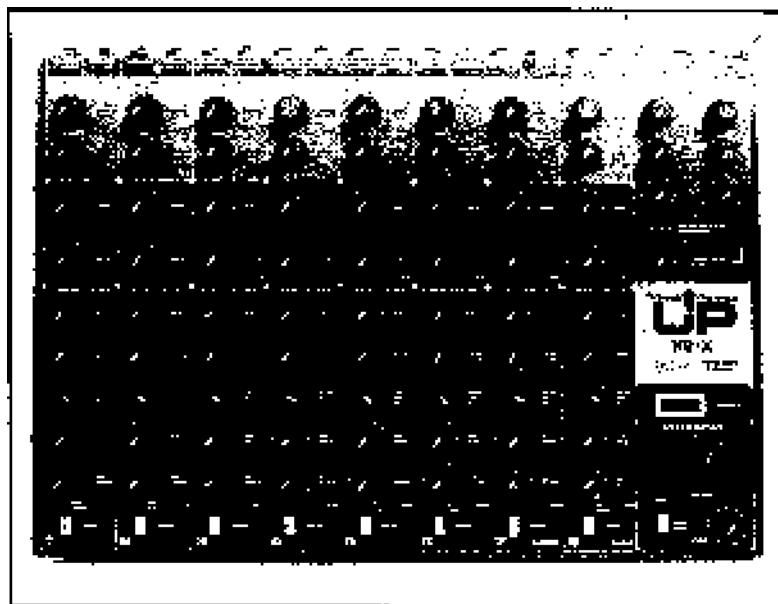
K2-X - a more comprehensive brain

or not. The second is much more conspicuously tinted red and activates the pulse. This is a useful feature which allows you to work on the sound of each channel without having to hit the pad. It also has another function which I'll get to in due course.

Mix and match

All the controls I've mentioned are laid out in eight vertical rows but to the right of them we find the mixer section. It consists of two rows of three buttons; the top pair are for level left and right, the next for treble left and right, and the next for bass. Directly below these is a single 'pot' which regulates headphone level. There's a rocker switch for the power which is internally illuminated. So far, the controls are pretty much the same as on the old Magic Music K2.

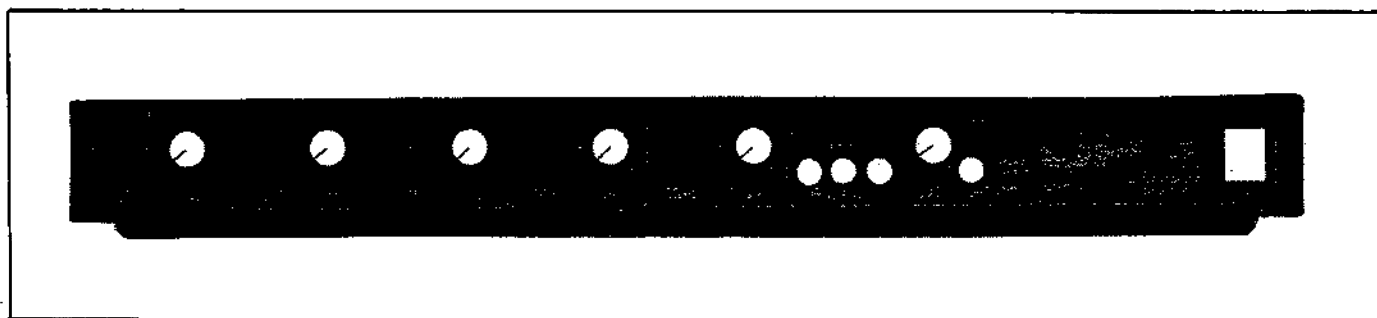
They've kept another feature from that old product too; the non-programmable micro sequencer. Its control knobs are situated just below the mixer section, and it's actually a bunch of rhythms which are switchable. There's a six position click-switch which selects the factory preset 'feels' and another 'pot' to control their speed. This particular feature is linked to the pulse of each channel which enables us to play along with the rhythm simply by pressing the



way, these patterns are eight beats long with a light to show the down beat, and the facility to switch between rhythms. This allows one to change the feel for the chorus or middle eight should one desire. The drum-machine itself only activates the last three channels which are bass drum, snare and one other which one would normally set up as a hi hat.

The back edge of the unit, as per usual, has all the jack connections for the pads, etc. Each channel has a pad on

outer bowl with a steel frame inside it. Welded inside this frame we find a tube which accommodates the 'L' shaped splined rod from the tom holder on the spurs. It has a hank-bush joined to it at right angles and this takes the drum-key operated screw which may be tightened through the playing surface of the pad. This locks the spur or 'L' arm tight and suspends the pad. Two pieces of foam go in next which are shaped to fit inside exactly. The Piezo transducer is laid on top of this foam and a



Minimum control for minimum outlay

red button. This is most useful for demos (or even master recording), since it allows the player to add fills in real time. It doesn't take long at all to get used to moving your fingers from red button to red button to play fills around the toms. Of course, you can also play the pads to achieve this. You could also use this facility to do a mind-blowing drum solo!

I can't stress enough what a great feature this drum machine section is. It's perfect for practising too; in conjunction with the headphones it will allow the drummer to play along in perfect time, and develop this sense of polyrhythms. By the

trigger input as well as an output for itself, and at the very end we have mix output, left and right, as well as the aforementioned headphone socket. (Interesting things can be achieved by joining channels together to combine their sounds without affecting the originals). The only other feature of the brain to comment on is the fitting underneath to mount it on a mike stand on what-have-you. This is an optional extra available from Ultimate Percussion but, like the cheaper 'brain', K2X may be rack mounted or placed on a case.

The pads are identical for both brains. They're very thoughtfully made; each one has an ABS

piece of double sided sticky tape holds it in the centre of the pad and joined to the free-floating playing surface. This consists of a piece of plastic glued solidly to a sheet of rubber. It simply lays flat on top of the foam and is held gently in position by a chromed inverted 'L' shaped piece of metal which runs all the way around the circumference and is riveted through the plastic bowl and its internal framework. The bass drum pad is more or less exactly the same as the others save for two square headed screws and a piece of right-angled aluminium joined to the bottom to accept the bass drum pedal. This metal part has a pair

of sharpened bolts tapped into it to further stabilise the bass drum. Each pad is fitted with an XLR socket and a lead is supplied.

No hex, please

The pads are six sided but not hexagonal. They actually resemble triangles with the sharp ends chopped off. The smaller pads started life as 12" triangles and are a couple of inches deep. The bass drum pads measure 18" from top to bottom and are 3" thick. A lot of thought has, I understand, gone into making these pads feel like an acoustic drum and to a degree the company have achieved their aim. (I don't believe the actual feel will be emulated until they stretch a membrane over a hollow chamber). Having said all this the bounce and playability of the head surface is very good.

Ultimate percussion's pads are designed to fit onto the sort of double tom stand which has a pair of 'L' shaped arms sticking out of the top. UP-5 can be

supplied with Premier Tristar stands at an extra £55 although you may buy it without them and pick your own. The same applies for the K2X, but expect to spend about £25 per stand if you choose to get your own. You need two for a five drum set and the company can supply two extra long 'L' arms for the snare and tom three. These allow better positioning for those pads. While I'm on the subject, K2X's price includes bass drum plus four small pads, but the brain has eight channels. So, you can add pads later to increase the size of your set. A large pad lists for £118, a small one for £59, and a lead will cost you £7.

I was measured by the sounds emanating from both of the brains. They are absolutely superior to the old K2 sounds; thicker, richer and stronger. They have an aggressive edge now which wasn't there before. I understand that the company have gone to a deal of trouble to make them sound like acoustic drums. They will also sound very

synthesized too if that's what you want. Certainly K2X has more than enough control to allow you to come up with your own sounds. I heard a sound which was as close as dammit to 'stick-across-the-rim' and of course, since the pads do have rims, you can actually play them close to real drum sounds is a subtle pitch change which occurs when you hit harder. It simulates accurately what transpires when a drum head is hit progressively harder.

Up until recently you really could only buy UP-5 in 'any you want as long as it's black'. Now, however, you can have white too.

Anyway, America is taking notice of the Ultimate Percussion sets and they're beginning to make their mark there, yet another British success story— hopefully. Their price in America is obviously a good selling point, but they deliver the goods too.

Bob Henrit



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Digital is the magic word, whether it be in the synth department, recording department, effects department or clock department; that's what is attracting the attention of the average punter — and in this respect the dual effects unit from sunny California is a few steps ahead with its front panel featuring the magic word no less than four times!

What it is, is a single 1U 19" rackmounting unit whose controls are divided into *Digital Delay* (Mix, Feedback and Multiplier), *Digital Chorus* (Depth and Rate), and *Digital Flanger* (Manual, Depth, Rate and Regeneration). Under the boldly printed 'Digital Multi-Effects' logo are routing and switching controls which enable the mixing of delayed effects with flanging or chorusing of either the delayed signal or both the direct and delayed signals.

Yes — I did say mixing of effects, and this is the main strength of the ADA 2FX in its ability to do the job of two units. That is progress for you — first having machines to do jobs for you, then having computers taking over from machines and then having computers taking over from computers...

unfortunately) we get a red LED on the right hand side indicating the decay time (echo rate), and another illuminated over the bypass switch. One 'oddness' is that the LEDs are not, in fact, immediately above the switches, but diagonally above them with a line marking application. In use this proved to be a bit of a pain as, unless you looked carefully under excellent lighting conditions from directly in front of the switches, you couldn't see what was going on, and which LED related to which function — especially as the labels for each function are above the push buttons and not the LEDs...

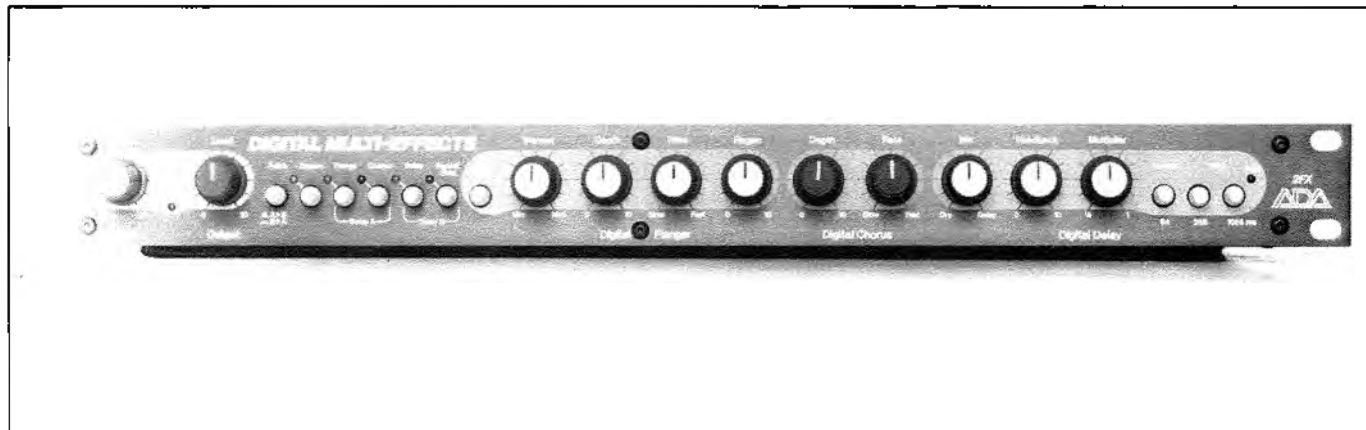
Anyway, with most of the controls being fairly self explanatory, I proceeded to first give the ADA a spin with Yamaha's DX7 synthesizer. All was well 'level-wise', and I found no problem in obtaining all your usual flanging, echoes, choruses, etc. One interesting item is a button labelled 'Patch' which, as I mentioned before, enables you to select at which point in the audio chain the signal 'chorused' or 'flanged'. This being sussed, and all else being well, I switched to a brighter patch on the DX than I had been using — and this

from a delayed signal sound quality inferior to DDLs costing half the ADA's price (namely Boss' DE-200 or even Korg's excellent SDD-1000).

To be more specific, the nature of this deteriorated sound was in the form of a small but noticeable amount of buzzing distortion and digital noise on both long and short delay times or flanges/choruses. However, as I tested the ADA in the most critical of environments — the recording studio — such a minor deterioration would not be sufficient to cause any problem to musicians live, who this might be more appropriate for anyway. I found there to be too much audible hum (from the unit, not the audio output) for a recording studio, and the lack of power on/off switch on the front panel can be infuriating because of the flashing light. I apologise for sounding a little negative here, however I have grown to despise this particular flashing light to the point of suicide.

Conclusion

I shall end on a happier tack; the ADA is suitable for live performances. It will give you a good range of mixed effects from



The actual specifications of the 2FX are fairly impressive — 17kHz bandwidth, 90dB dynamic range, 0.5% distortion... Other points of interest on the specifications page are a maximum delay time of 1024mSec, FET switching of effects, a bypass switch which remembers the last front panel settings and a very versatile handling of input levels from mikes to mixing desks.

Angling for trouble

On plugging in and switching on (mains switch only on rear,

started to reveal what was ultimately proved to be the ADA's weakest link — distortion. At first I thought it might simply be badly matched input levels, but further investigation — with first a DX7, then a Fender Strat and then vocals, indicated that this was digital distortion, born from the sampling of the sounds themselves. Not one to jump to conclusions, I relayed this finding to MusicLab, the British distributors for ADA, who promptly and very helpfully sent down another ADA 2FX. Unfortunately this too suffered

the one box, has facility for an optional footswitch for controlling the effects switching and bypass which are all super-silent (thanks to the wonders of FET switching). Having a couple of effects at once from the one box is a big plus for live situations where the less leads and boxes and mains, etc, the better. If you wish for more information on this or other ADA products (which look very interesting) you can contact MusicLab on 01-388-5392.

Just count those 'Digitals'

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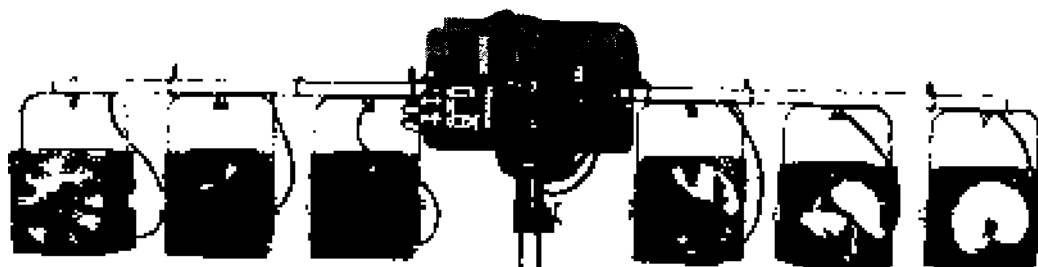
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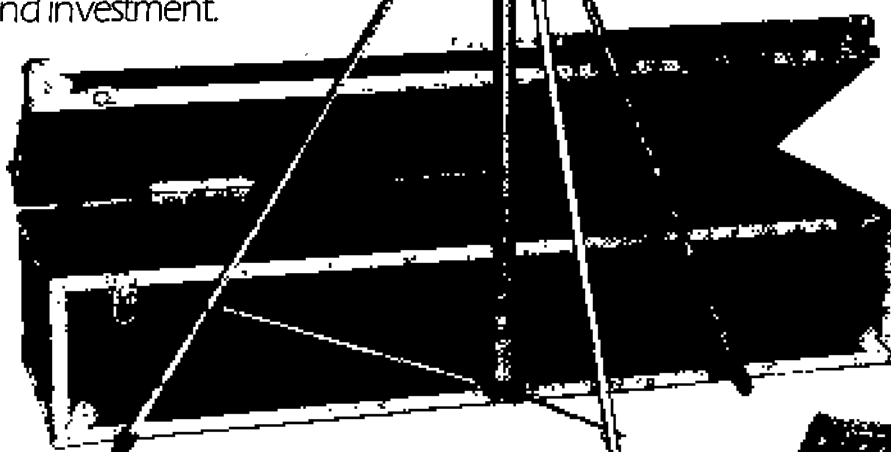
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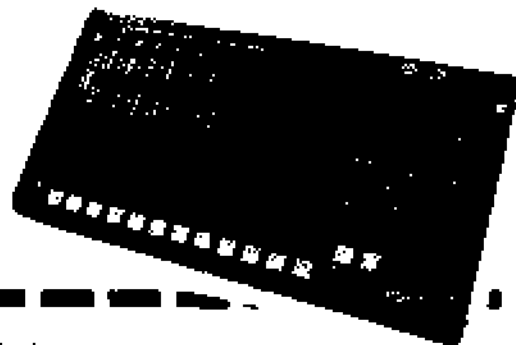
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GUJARCHECK

JHS ENCORE COASTER AND BLUE SAGE ● RRP: £89 and £229 respectively

A STRAT COPY FOR £89? No I'm not joking, family favourites JHS have delivered another little beauty into the already overpopulated world of the copy guitar. But at £89.00 though it's no real competition for the more expensive Tokais and Squiers, this Encore *will* appeal to the beginner: it's great value for money.

The Coaster has been manufactured in South Korea and appears to have all the bits in the right places. The body on the guitar is a fair approximation of a Strat shape and is made from 1½" plywood. The neck is surprisingly good, made from Maple and nicely shaped with a flat profile, although there's too much wood around the nut end. A cheaper Rosewood is used for the fingerboard which has a flat

camber and is quite rough on the face. As one might expect the fretting is a mite dodgy, though there is a remarkable absence of fret buzz. There is also a truss rod fitted which is adjustable at the nut end via an allen keyed bolt. The peg-head on the Coaster doesn't really bother to follow the Fender type exactly, but it's close enough I suppose.

One really good point about this guitar is its excellent finish: both the black lacquer on the body and the clear lacquer on the neck, although a little thin are finished to quite a high standard. Definitely better than the price tag would indicate.

Well, so far so good, but while the woodworking on the guitar is reasonably adequate the hardware dept is a bit lacking. The machine heads are dreadful;

obviously very cheap they're all mounted on one bracket and trying to keep this guitar in tune is rather difficult—I doubt a beginner would have much luck at all! One problem contributing to this seems to be the string retainers which are a little on the large side and certainly impede the travel of the strings. A white plastic nut is fitted in a Gibson as opposed to Fender style, which is nicely cut.

The bridge and tremolo assembly fitted here features

Perhaps too many features for a cheap guitar



what appears to be brass saddles adjustable in the usual manner. The bridge base is very thin although it does have a decent chrome plating, and surprisingly enough the guitar is supplied with a chrome cover for the bridge — something Fender have long since stopped bothering about. The biggest disadvantage about the tremolo assembly is that it doesn't work; quite important I would say. I took off the back plate and removed two of the five springs which gave a reasonable amount of downward bend. The next adjustment to be made was to unscrew the spring anchorplate a little which eventually gave me a touch of upward movement to the trem system. However, having set this piece of hardware into motion I was a bit concerned about the screws that actually hold the bridge to the body.

Basically they're too small and I wouldn't be at all surprised if the heads were to shear off after a while! Clearly the trem had received no setting up and I have my doubts about its effectiveness anyway. I think a standard Strat bridge would be a far safer bet all round.

Well the electrics look the part at least. Three single coil pickups are mounted on a three-ply scratch plate with the typical control arrangement of volume and two tone controls plus a three position selector switch.

I didn't really expect much from the guitar before I plugged in, I actually wondered if it would all work to be honest, but I was more than a bit surprised. The Coaster is a very nice sounding guitar, typically Fenderish and with a very wide tonal range. It's very possible to jam the pickup selector to obtain five instead of three sounds and the overall quality of the sound was good. The volume control has a very sharp taper but all the controls work as they should, the only crackles and buzzes coming from the unsoldered earth connection. The neck pickup sounded a bit weak and trebly but not overly so, while the neck and middle pickups were actually very good. The guitar sustains well, all things considered, although I did eventually find a few string rattles, especially at the top of the board. Intonation too, was quite acceptable for such a cheap guitar, although the tuning stability or rather lack of it was a real drag. Needless to say, when I eventually got some downward

movement out of the trem the tuning got totally out of hand.

Clearly this Coaster has some good points but suffers, as most very cheap copies do, from trying to put too much on the guitar for the sake of commercial appeal. Certainly the tuners are no good, ditto the trem assembly, but everything else just about cuts it. I wouldn't advise a beginner to buy this guitar — it has too many

problems that a beginner doesn't need, but if Encore were to put on some decent machine heads and go for a standard bridge assembly things could be a lot different. Also JHS should really ensure that these guitars leave their warehouse in the best possible condition and check that all wires are soldered and that the action and intonation is of the highest possible standard.

'BLUE SAGE' ELECTRO ACOUSTIC

This instrument is worlds apart from the Coaster guitar in terms of quality and obviously in price too. Interestingly enough it's made in Italy and goes a long way to prove that the Italians are good at more than making pasta and playing football. The 'Blue Sage' range offers two guitars — a Folk and a Classical — modelled on the popular but very expensive electro-acoustic Gibson Chet Atkins and cheaper Washburn Mirage and Spirit models.

The review concerns the nylon strung classical model which is indeed very attractive, especially with a price tag of £229.

The body on this sample is solid with an undisclosed timber core (probably Ash or similar) with Rosewood back and sides and a Spruce top. The quality of the timber is important in looks only on a guitar of this type, consequently the Rosewood looks very nice while the Spruce front would only find its way onto the cheapest of acoustic classical



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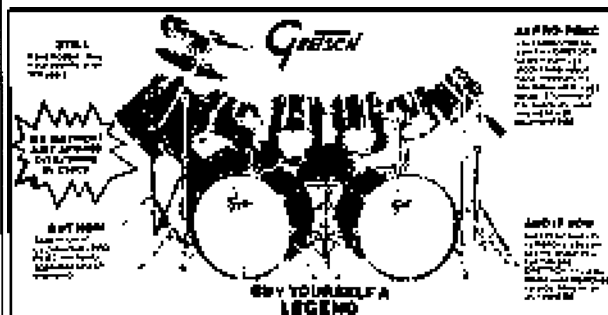


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guitars. The front and back have a plain black binding while the top has a nice black-white-black purfling as well. These guitars have a 'soundhole' — simply a circular recess serving no acoustic purpose, and the rosette around it is a transfer as opposed to an inlay.

Mahogany of good quality is used for the neck which follows a classical shaping very closely. The width of the neck at the nut is 52mm and very wide for anyone not used to playing a classical acoustic guitar. The fingerboard is Rosewood and is perfectly flat with a typical absence of face position markings. The fretting is very good on this sample although the slots cut for the frets are too deep and have not been filled at the ends as is the usual practice. The headstock follows a classical design with a Rosewood facing and simple Encore logo screened as opposed to inlaid.

Overall the carpentry on this guitar is very good, the heel of the neck is unnecessarily bulky, but the general neck shaping is good and the standard of finishing is high both in the timber preparation and lacquer.

The machine heads fitted to this guitar are conventional classical types with pearloid buttons and white plastic rollers fixed to a gold coloured metal base assembly. They work well and seem to keep the guitar in tune.

On the pickup side we have a Shadow transducer pickup fitted into the classical styled Rosewood bridge. In fact the pickup consists of six transducers fed to a pre-amp housed in the top bout of the guitar and powered by a 9 volt PP3 battery. Access to the preamp and battery is gained via a small cover plate on the side of the guitar by the neck heel which has the volume and tone dual pot mounted to it. Unscrewing this reveals the PCB and electronic components, but unfortunately you have to tug the battery wires to actually get the battery itself out. A better arrangement would be to have the PCB and battery mounted on the same plate thus reducing the chance of crucial wires being pulled off.

Acoustically the guitar is surprisingly loud, plenty enough volume to have a quiet strum with, but the neck and high action do take some getting used to. When amplified, the sound, typical with this type of arrangement, is reasonably accurate and certainly sounds 'acoustic'. The overall response is even and sustain and intonation are good.

The combined volume and tone arrangement gives more than enough control so in performance any minor adjustments can be taken care of without touching an amp. The tone especially offers a wide range of adjustment.

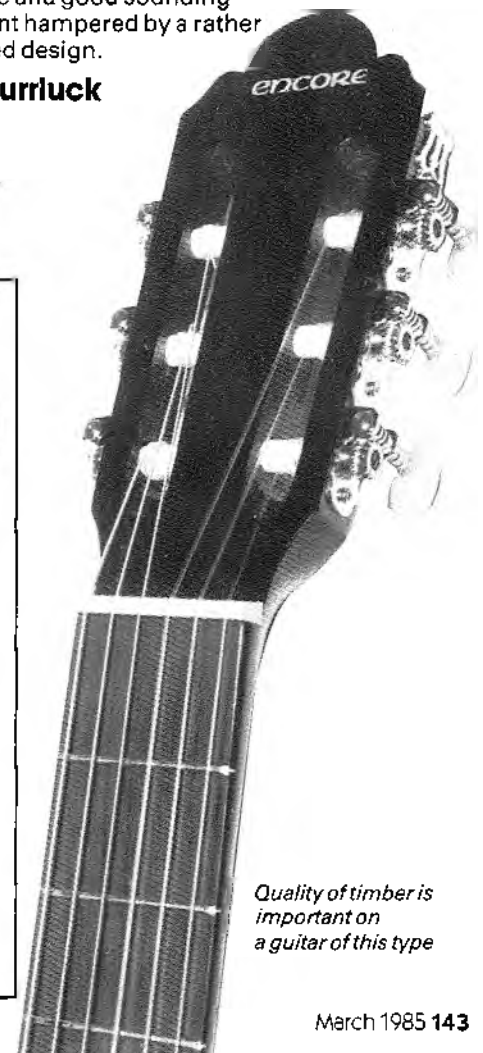
I finally felt that I'd struggled enough with the action and sought some change. However, there seems to be no way that you can change the action on this guitar at all. Certainly the handy page of notes about setting up the pickup make no mention of action adjustment. Even if the saddle could be lowered the actual height of the bridge would restrict the action to somewhere in the region of 3mm minimum.

Admittedly action is not as critical on a classical guitar as it is on an electric, for example, but that doesn't mean that some adjustment facility should not be included in the bridge design.

A similar disadvantage about this guitar is the width of the neck. Certainly not untypical of a true classical guitar, but the possible applications of this design are surely not meant to be purely for the all-classical guitarist who wants to go electric! The whole guitar design is a cross-over; classical guitars don't usually have cutaways do they? So why not thin the neck down a bit and attract some Rock-orientated players too?

As it stands this Encore acoustic-electric is a generally well made and good sounding instrument hampered by a rather uninspired design.

Dave Burrluck



Quality of timber is important on a guitar of this type



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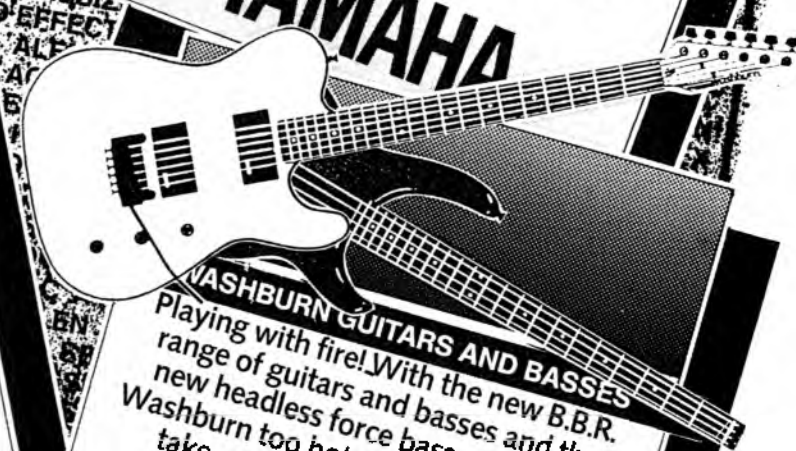
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FRANKFURT FAIR PREVIEW

Throughout the music trade calendar, there appear various dates which bear more significance than others and which provide the industry with a grand opportunity to reveal the news of their latest achievements, re-hashes or blunders, whatever the case may be. At the top of the 'be there or be square' list there is the West German 'booze up' in Frankfurt, carefully disguised as a trade fair.

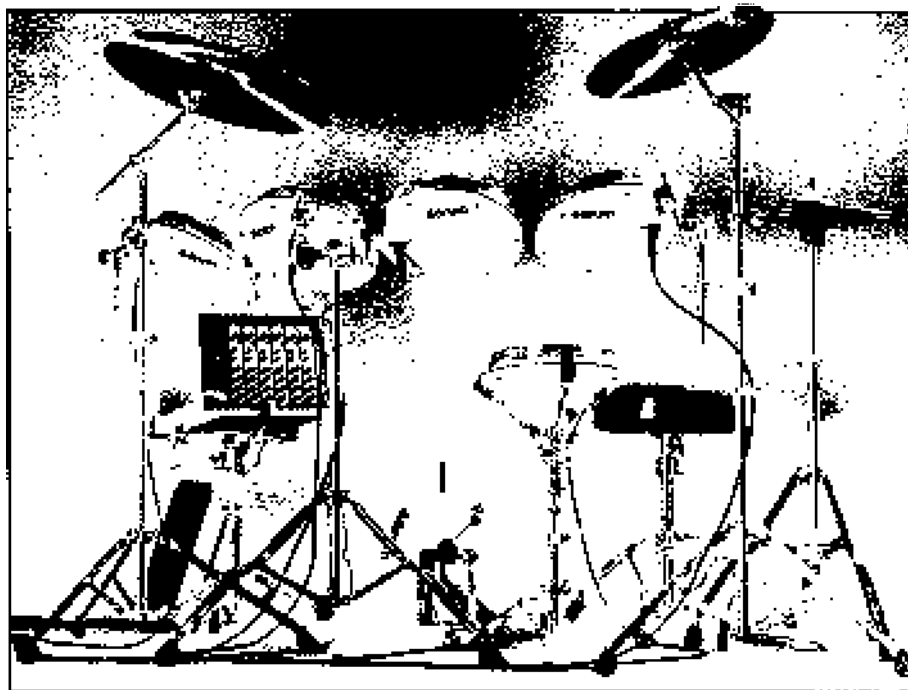
This is where all manufacturers from all corners of the music trade — guitars, drums, keyboards, computers, recording, amplification, sound reinforcement, to name but a few, assemble under one roof to flaunt their wares.

However, the fervent secrecy with which manufacturers attempt to conceal their latest mini-triumphs of modern technology can prove too much for some of them, and the combination of this with a little investigative journalism can reveal the majority of answers to the questions and mysteries thrown up over the past few months.

To kick off with the news, I shall run through a selection of the manufactures in alphabetical order, giving a general picture of what will be seen over the week long festivities.

Allen and Heath of Brighton will be showing their new computer controlled CMC series of mixers with two new computer interface cartridges, the CMI 64 and the CMS 64, which enable you to connect the popular Commodore 64 to the aforementioned mixer series, extending the facilities and capacities of the CMC's internal computer. Also on hand will be the God-like Inpulse One computer, finally confirming its existence, as well as a new series of stage mixers — the SR series.

Bandive/Turnkey have a few new items to show at Frankfurt. Their extremely successful quality/budget range of Accessit effects is supplemented with a new unit called the Exciter, and the other famous Bandive unit, the Great British Spring,



Probably the oddest looking kick drum in the galaxy

will also be there in its latest form aimed at professional recording applications. A third area of new developments for Bandive are in their range of kick drums, most notably the 16-8, which was primarily developed as a 'kick drum' for use with the Frattini B16. This is an award for its innovation in its approach to a 16" kick mixer.

Casio are a company, no man Empire, who are always going forward and are for ranking, and this year they are at a high point. Although they are not an exciting project, their equipment for Frankfurt for under £6,000, is unlikely to be ready in time for this Frankfurt, there are, nevertheless, many new items which will be appearing in a full sized version of their digital synthesizer, the CZ101, which will be called the CZ1000. The original is the sensitive CZ5000 and the MA300, all of which are MIDI digital synthesizers. All of these will hopefully be present and 10 CZ101s and two CZ1000s will all be MIDI linked to a large, mystery

computer referred to as 'the workstation', which should provide Casio have more new additions to their range of home keyboards, the MT-85 mini keyboard with ROM pack, the MT-33, MT-100 polyphonic keyboard, MT-210 stereo, CK-10 with built in AM/FM radio, and the CK-500 with both built in radio and twin cassette recorder facilitating four track multitracking. All these are of the mini-keyboard variety and will be in the shops by early September.

Custom Sound amplifiers will be making their presence felt with a complete new range of CUB combo amplifiers for guitar, bass and keyboards. As well as having a reverb/chorus and 60 watts of power to chuck out, they will also be somewhat more 'styled' than the previous Custom sound ranges. Colin Barratt is the man behind this company, and his stand will also feature the ACES range of mixing consoles, graphic equalisers, power amps etc, along with the new MultiKlone electronic drum kit.

A spectacular sight will be the **ddrum**. They will not only have their current range of digital drum pads augmented by 20 new sound cartridges, but they will also have an alternative system which develops into a complete live digital drum kit, with the sound modules being rack mountable and triggered from a kit featuring a very unusual 'kick' drum (see pic) yet the whole system being very versatile and powerful with superbly sampled sounds, all interchangeable from a very large selection of drum sounds and special effects.

E-Mu Systems will have their Emulator II's interface for the Macintosh ready in time for Frankfurt, and this will enable the EII to give PPG-type wavetables.

The **Fairlight series III** will also be present with 16 bit sampling, 16 track recording, MIDI, a hard disk in addition to the soft disk which will store 1090 of the soft disks, 50kHz sampling rate, linear encoding, three Megabytes of waveform memory allowing 30 second samples at full bandwidth, or up to 64 section multi-sampling, expandable to 12 Megabytes which will allow a total full bandwidth sample time of two minutes. I think you may have got the picture on that score. . .

On the more conventional side of the fence, **Fane** will be showing their new

range of drivers — the Studio series is augmented by a new 1" full-range compression driver, and the Crescendo series has been significantly up-dated with high power 5" and 8" drivers, as have the economy Classic and Specialist ranges with an 8" 50 watt driver, and two high output 12" models which aspire to duplicate "the ever popular Rock sounds of the 50's".

Fender haven't rested on their impressive laurels. As their spokesman told us, "since production has been shifted to Japan we've taken a fresh look at Fender's entire range."

At the time we went to press, news was that there's going to be a Japanese range of Fenders and Squiers, including one pickup Strats with totally new electronics; two new tremolo systems (and this from the people whose unit has set the standards for years) a bass which is a hybrid of the Precision and Jazz; new finishes; and prices are slated to be even more reasonable than before. **Gibson** have been keeping a rather low profile — perhaps these staunch stalwarts of the guitar industry know how to keep secrets, we'll soon find out.

One person who spilt the beans in time was **James How**, who will be showing his new range of Superwound Starfire range of strings. These are all nickel wound and unlike most Superwound strings they have

extra wrappings over the bridge, and these are going to be available for guitar in 31 individual gauges (the basis of three sets) and for bassists in Medium Light, Medium and Standard gauges.

Kurzweil hope to grace Frankfurt with their presence, and as with the Emulator II, the Kurzweil 250 will now be able to interface with the Macintosh computer which will make sampling possible.

Another high, high tech manufacturer from the US is **Linn**. Yes, the very same Linn of revolutionising-the-music-of-today fame, will have their latest creation for all to wonder at — namely the Linn 9000. Anything that a drum machine could conceivably do, it does, and I shall list a selection — samples sounds, dynamic instrument buttons, built in 32 track MIDI sequencer, built in Macintosh disk drive, reads and generates SMPTE, libraries of new sounds can be swiftly and simply loaded into the 9000 via cassette load/dump (at present there are 200 sets from which to choose), hi that decay time is totally programmable, totally programmable volume, pitch and panning for very instrument, and it also has the ability to be played (touch sensitively, of course) from external pads. This is most certainly an extraordinary instrument, and it comes with a not too



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You may argue that it's no longer Rock and Roll with all this micro-miniaturisation. However, a name synonymous with Rock and Roll appear to be going in the same direction. **Marshall** have brought out a new range of amps and cabs. Called the compact stack this consists of a transistor amp head with a 100 watt Mosfet power stage — the 3210, and model 1965 A-angled and B-base cabinets, each handling 140 watts each. The most unusual thing about this compact stack, as the name implies, that the total height of the two cabs and amp head amount to only five feet, yet still retain the Marshall 'dignity', without appearing toy-like.

Music Sales are a company who have been writing music programmes for the Commodore 64 computer. Their most popular one to date is the Music Maker program, a system which comprises a two octave clavier keyboard which clips onto the top of the 64's Qwerty keyboard, various instruction booklets, and the disk itself which gives you eight preset sounds, waveshape, filtering and ADSR parameters for sound creation (mono or polyphonic), six octave range, 256 note sequencer etc. This programme has now been added to by three new programmes, the cheapest of which is the Playalong programme, which is basically a beginner's educational programme; the Prosynth, which will sell for around £15.00 giving a graphic display of voice parameters, step and real time sequencing, multi-tracking, mono mode for more complex sound creation, MIDI and is compatible with the Music Maker keyboard. The third Music Sales programme is the Sampler. Selling for approximately £50.00, this will feature forwards and backwards sample replay over a 10 octave range. Looping, echo, MIDI and various graphic displays make the Sampler programme look extremely useful. However, it remains to be seen (or rather heard) what the sampling quality is like. . .

Musimex are another stand where you will find a huge and wide ranging

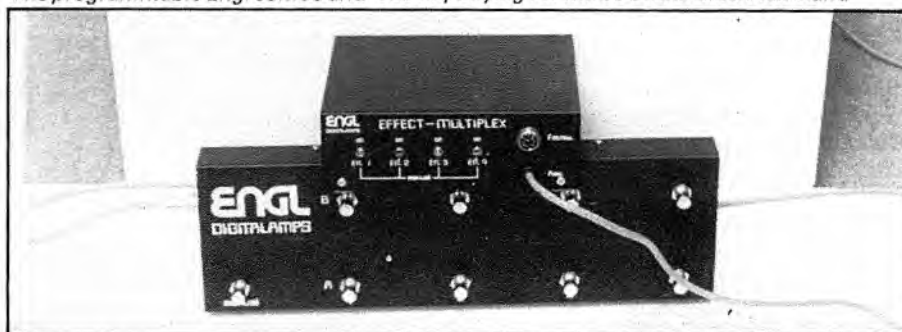
selection of products, possibly the most popular of which are the range of Session amplifiers. Not a range of amplification to succumb to the trend of regular re-vamps, Session have stuck to their successful formula of quality, reliability and value for money and only made the odd addition or upgrade since their conversion to Mosfet. Another range of amplifiers which come under the Musimex cluster is the incredibly expensive and incredibly good Engl range of digital amps — capable of memorising eight sets of Eq and effects settings. Manson guitars will be prominent on the Musimex stand, as will tc electronics'

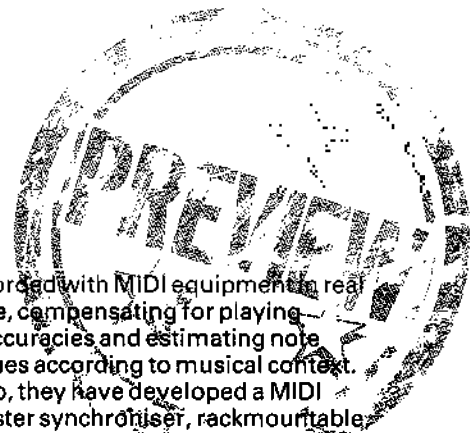
range of effects pedals. The latter have specifications which would put many rack-mounted effects to shame. Also to be found among these items are the Tubby synth, an item which "offers the acoustic kit drummer the opportunity to achieve a wide range of drum synthesizer sounds. . .", and a new range of leads with a 10 year warranty; the Super Shield range. . .

Roland have one of the stands which will inevitably be swarming with people. I find it hard to believe that it was only at 1982's Frankfurt Music Fair that Roland's price busting Juno 6 was unveiled. Since then much water has passed under the bridge of technology

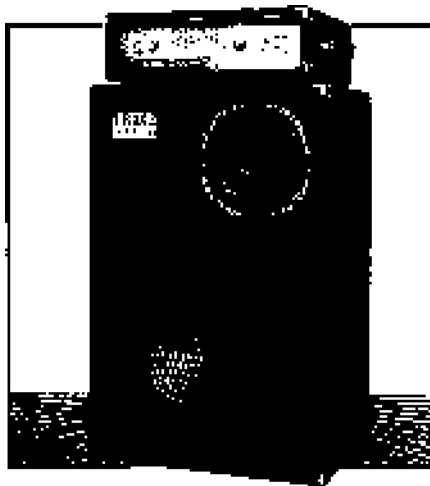


The programmable Engl combo and accompanying FX will be on the Musimex stand





One of the massive range of Trace Elliot heads and cabs



(so to speak), and we have seen the emergence of the Juno 60, the Jupiter 6, the JX3P, the Juno 106 and a range of Mother Keyboard and Planet and Super-Jupiter modules. Now the main item of interest is Roland's new JX8P polyphonic, programmable, touch sensitive keyboard. This is a five octave, six voice polysynth with after-touch control of vibrato, brilliance and volume which will sell for mere £1250. It also features two envelope generators with key follow. Its internal memory comprises 64 non-volatile preset voices as well as 32 memory locations or on RAM cartridge, the voices can be given names up to 10 characters in length, which are displayed in a bright green LCD window that also displays parameters and their current values. A full review actually appears in this very issue.

Other than the exciting news of the existence of the above, Roland have a complete new range of Super-Cube amps: lead and bass, a JC77 looking like a smaller version of the JC120 and a range of very stylish compact speaker enclosures designed for pub/club/studio installation.

Their latest digital drum machine, the TR707, will be on show, and with all digital sounds, individual outputs, graphic display, all for £525; looks as though it will be yet another highlight of the Roland stand.

Of the Roland Contemporary Keyboard division, the HP20 basic piano at £275 which first appeared at the British Music Fair will be augmented with two new models, the HP350 and HP450 pianos. These are superseding the 300 and 400, and for a little more money they offer more volume and better keys and action.

Roland's Boss division will have at least one newcomer, in addition to the DB66 Doctor Beat metronome, the CE300 Super Chorus. This is a 19" rack-mounting chorus unit in the style of their DE-200 Digital Delay.

Other than that, Roland are keeping

their mouths shut but for the promise of a further 24 new lines as yet unseen anywhere in the world!

Rose Morris will be there in force, with the new Vox range of Venue amplification, an updated AC30, and the new Concert series which are all valve combos with channel switching, LED indications and a new look of black and gold.

Another item to be found on the Rose Morris stand will be the range of EMR MIDI software. With programmes specifically for Korg, Roland, Yamaha and all MIDI instruments with interfaces for the Commodore 64, Spectrum, and MSX computers.

Korg are promising world beaters — namely a bargain priced polyphonic MIDI sequencer, a DIY sampling machine, a MIDI bass pedal unit (the KMB100) and a digital synthesizer which is something of a cross between the Poly 61 and Poly 800 in appearance, yet with eight digital waveshapes from which voices are based, with a full size keyboard and a decent smattering of MIDI. The new model will be labelled DW6000.

Rosetti will no doubt be turning a few heads with their new JMS software, the highlight being the RMS 28C Score Writer. This programme allows accurate transcription of music

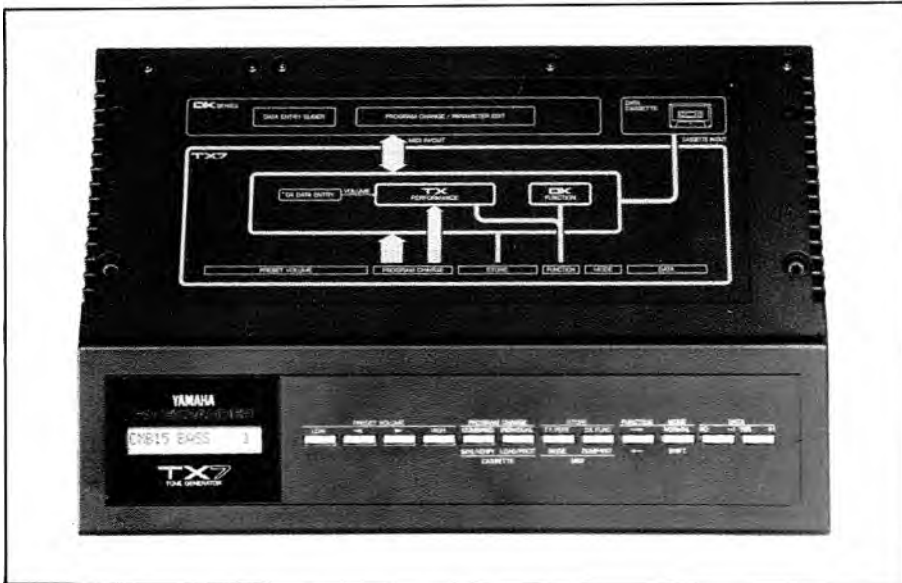
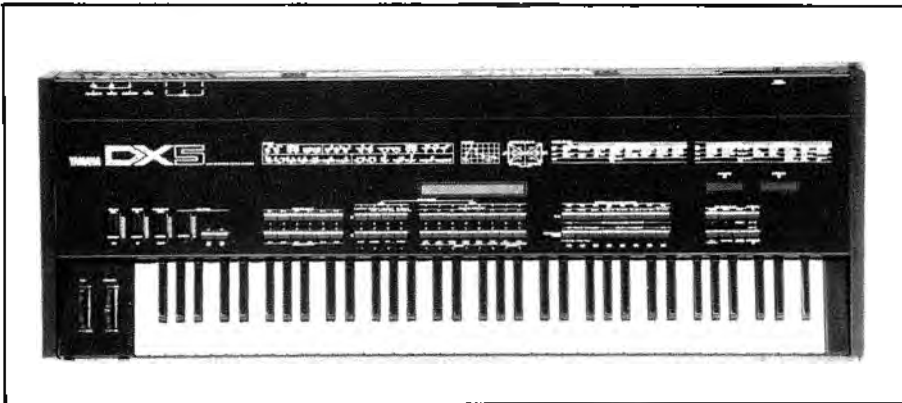
recorded with MIDI equipment in real time, compensating for playing inaccuracies and estimating note values according to musical context. Also, they have developed a MIDI master synchroniser, rackmountable which will synchronise MIDI with any clock or sync pulse, as well as to tape. The third piece of ingenious software is the CG-X interface which will transfer MIDI information into CV and Gate pulses to any old mono synth, even sending key velocity data to Minimoogs.

SIEL are another manufacturer who are putting a great deal of emphasis on MIDI software. In addition to the official launch of the MK900 polysynth for the semi-pro market, will be that of the CMK49, a keyboard which utilises the Commodore 64 SID chip for its initial sound generation, and also comes with 40 presets on software with the possibility of 99 sounds being ready on one sound library. With very visual software with some very ingenious features for parameter control, SIEL look to be heading in the right direction. Also they are spreading rumours of the additional release of three new low cost digital series of keyboards for the computer, education and home markets with RS232 interfaces. We'll have to wait and see about those. . .

Simmons will be flaunting their SDS7 electronic drum kit in addition to their EPB Eprom Blower and SDS1 digital drum. They, like many percussion companies, are ones for impassioned secrecy, and although ahead of their competition, if only by merit of their reputation, this does not prove to be a solution to the fact that progress on their guitar synthesizer is slow. Knowing Simmons, they're bound to have something up their sleeve.

Over on the recording front **Soundcraft** have a completely new range and new look of mixing consoles. They will be showing the

Yamaha's brand new and very handsome DX5, polyphonic TX7 sequencer and KX88 MIDI Master keyboard

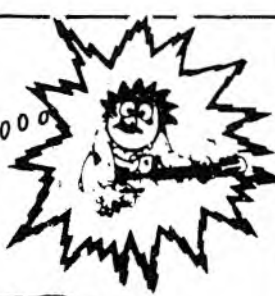


Series 500 and Series 600 mixers for the first time in Europe, and these are compact consoles with a wide range of facilities for those working in a small studio and, in the case of facilities for those working in a small studio and, in the case of the 500, in the live performance market. The series 600 mixers have full 16 track monitoring, normalised to the input channels for mixdown. Available in 16, 24 and 32-input configurations the 600 also comes with channel direct inputs for extra flexibility in a recording environment, and this is all said to be at a budget price (not yet decided).

Trace Elliot are promising to have their complete range of bass amps, cabs and combos on display in Frankfurt, with the addition of two new items, the AH 350X Bass Head and the 1818X speaker cabinet. Anyone who has ever carted around any piece of Trace Elliott equipment will appreciate what a feat of modern transport it is to bring their entire range to the show, and this fact alone justifies a round of applause. They have built up a reputation to the point where the name alone says everything that need be said about the equipment — quality, power and a great sound.

Yamaha. This is where we've really got some news to tell. Everyone must be reasonably familiar with the DX7 phenomenon by now. Appearing the Frankfurt before last they've remained so in demand from that point in time onwards that they took on a certain myth-like reverence. Now, two years on and as popular as they were a year and a half ago, we see the appearance of the DX7 in MIDI module form, accessible to almost anyone, and those who are already DX owners are given the opportunity to double the number of operators per note and to achieve what sounds the £10,000 DX1 is able to achieve. This modular DX7 goes under the name of the TX7. Almost identical in appearance to SiEL's Expander, yet coloured black with a row of light blue

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Mix with Yamaha at the show

panel buttons and a 16 character LCD display, this FM Expander has a few extra functions not found on the DX7 such as tape dump to cassette and overall preset volume. Attractively styled, compact and designed to be stacked, the TX7 should be in the shops by early summer and should sell for under £700.

Almost identical in appearance to the TX7 is the QX7, a polyphonic MIDI sequencer for less than £500. This will record in both real time and step time, again with tape dump. Possibly the highlight of the Yamaha pro range of keyboards is going to be their DX5 synthesizer. This is without doubt the best looking synth I have ever set my eyes on, and this alone should guarantee high sales figures. It is basically a scaled down version of the DX1, yet without all the red displays and huge dimensions of the latter. It has a very large 76 note keyboard (longer, in fact, than the DX1's), an extra-long LCD display, two RAM/ROM cartridge ports and... performance memories, as on the DX1. The only indication of its price so far has been that it will be "a mid-priced FM keyboard", possibly quite a bit more expensive than the DX7, which is logical because it is in effect two DX7s

with a lot more besides.

Yamaha are far from being a company to be left out of anything, and consequently we see the appearance of the KX88 MIDI Master keyboard. This is an 88 note, wooden, weighted remote keyboard capable of selecting from 128 patches over two channels, and also has the unique ability to control output volume of the expander modules/satellite synthesizers via the MIDI bus. This will have a price tag in the region of £1400, and again should be available by early-to-mid summer.

Over on the recording front, Yamaha will produce a new version of the MT-44 four-track cassette deck, the MT-44D which will run at twice normal speed, and will also be cosmetically transformed into having a completely black fascia with red digital tape counter, LED indicators and red peak metering. This should sell for a similar price to its predecessor. It is also accompanied by a similarly restyled yet much more sophisticated mixer.

Various accessories will be available for Yamaha's CX5 MSX computer. The SMD-01 MIDI pack should be available at under £70.00, a similarly priced word processing unit called the SRM-01 and a graphic card set. The first two will fit into the compartment on the CX5's

underside, replacing the SFG-01 sound synthesizer unit, whilst the latter graphic card set fits into the MSX cartridge slot with a cable running to the card reader itself. This last item should be just under the £100 mark.

On the guitar front, Yamaha are going for the modern look. The odd headstockless bass here, the odd Flying V or Explorer shape there. Tremolos and solid, bright colours too appear to be in vogue in Japan at the moment. My favourite, however, are the relatively conventional shapes and feels of the new SG range, in particular the SG1300TS in jet black with a tremolo arm and string clamp at the nut and fine tuning. However, this will be selling for £599 in our shops and for those with not quite such an expensive appetite, the SG range starts at £339.00. The bargain of Yamaha guitars goes, however, to the SE200 prices at only £189.00.

Finally, Yamaha will also be introducing a new mid-price range of acoustic drum kits designed for semi-pro and professional use with features that will compliment the 9000 recording series drums.

Well therein lies a smattering of what is to be found at this year's Frankfurt Music Messe. I'm now off to pack my toothbrush and I promise to return with yet more news, especially on the conventional instrument side, which cannot be as staid as it appears at the moment. It is unlikely that the *only* excitement to be found is in synths and computers, but we'll have to wait and see.

Now all that remains are the questions, such as wherein lies the truth to the rumours of Tascam's 24 track machine? Will the Octette ever escape from the realms of myth? More to the point, will Gwen Alexander be able to support the entire music industry single handed, and whatever happened to Moog (rather — did you know Bob Moog's joined forces with the Kurzweil clan...)

More rumours next month on our return.

Curtis Schwartz

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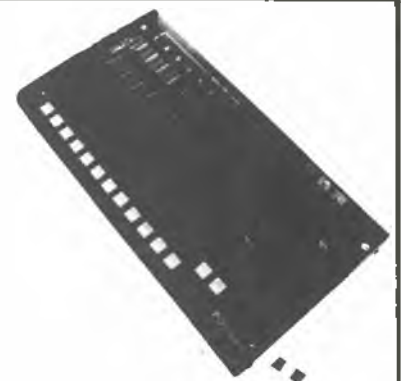
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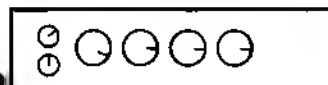


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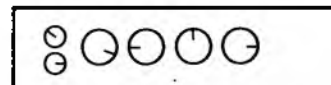
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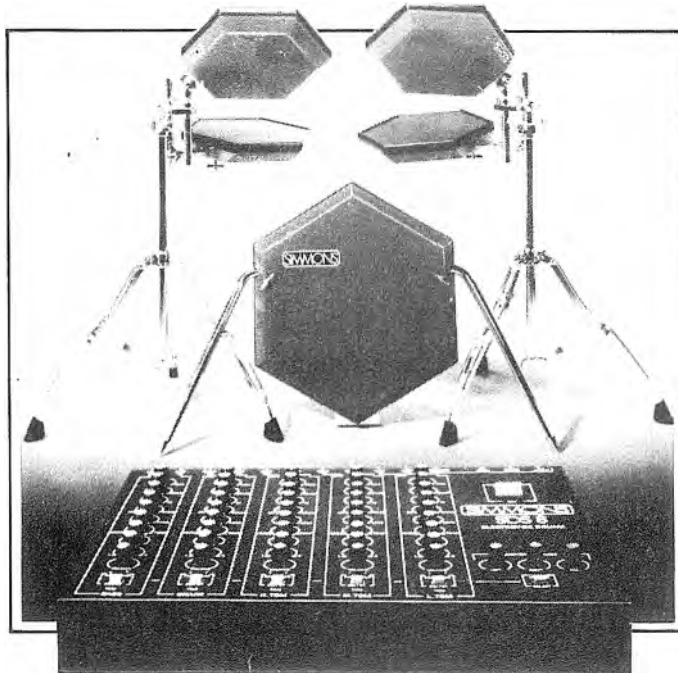
Synth

1. What does FM stand for, as used on Yamaha's keyboards?
2. How many waveforms does the LFO offer?
3. Is the DX7's keyboard pressure sensitive, velocity sensitive, or both?
4. Name the notes in the major scale of F sharp.
5. The feature I would like to see incorporated in the DX7 synthesizers...(in no more than 15 words)



Drums

1. How many outputs, in total, are featured on the brain of the SDS8?
2. Who was the first UK distributor of Simmons electronic drums?
3. In Simmons' new 'blower' what does EPROM stand for?
4. What is the most significant non-cosmetic difference between SDS7 and SDS8 pads?
5. The feature I would most like to see incorporated in the Simmons SDS8 drum kit is...(in no more than 15 words)



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- 5: The feature I would most like to see incorporated in the design of the Fender Squier 62 Precision bass is... (in no more than 15 words)



Only one prize per person; no entries received after March 28th 1985 will be considered; only entries on the appropriate form, as taken from the magazine, will be considered; winners will be notified within six weeks of a decision being reached; all entries will be judged by a panel of experts chosen by the magazine; all entries will become copyright of International Musician & Recording World; a cash alternative to the prize will not be offered under any circumstances; no employees of Northern & Shell or their relatives will be allowed to enter.

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Good age 10. When you're 10 you can really get out there and start doing those things that make you age quickly. Let's face it, nine's naff. Single figures. But 10, now you're talking...

What's more, 10th birthday parties really happen. Believe me, the Diary's 10th *rocked*. All the girls wore long white socks and squealed on cue when little Frank from Ridge Farm squidged Jelly through his teeth. All the boys wore ties on bits of elastic, sang rude songs about the teachers and looked puzzled when naughty Eve from Britannia Row showed them her Janet Reger designer kickers. It was magic. Fish paste sandwiches (strictly no crusts), Twiglets and (red sky at night) Angel Delight. The games were great until Flood sulked 'til he was sick because Steve 'No Homework' Levine won the AMS DDL in the pass the parcel. Phil Spector won the hide and seek and Trevor Horn cleaned up in the musical leather chairs.

The highlight of the afternoon came when we played 'who's had the most famous person in their studio'. Diane from Good Earth stood up, smoothed down her party frock and had the first crack at the family-sized Toblerone. They'd had ZTT in remixing *another* version of *Frankie's* Relax. *Thomas Dolby* finished *Prefab Sprout's* second LP and *Pookah* Makes Three wound up their latest project with *Tony Visconti*, whom Diane pointed out, mouth full of trifle, "is extwemely famous". She went on to say that *Hugh Cornwell* from the *Stranglers* had taken the production duties with *Getting The Fear* and Robin Millar had left his throne at the Power Plant to tackle the *Kane Gang's* big Soul sound at Good Earth. The scrummy triangular chocolate looked hers when she told us that *Adam Ant* was having his new LP made in collaboration with Mr *Visconti* and when she blurted out that *Brian Evans* (!) had engineered the *Thomas Dolby* and *Hugh Cornwell* projects.

Wee Willie Mowatt from Aosis started crying, complaining that his studio was being re-vamped when all this was going on and how was he meant to win the famous people game when the workmen were moving in walls and installing *Barry Blue* and how was he going to remember any famous people before he was collected at four o'clock... but everyone was listening to Robin 'Forgot My Kit' Millar because he was tougher than Willie Mowatt.

Robin, fresh from his recent triumph of coming top in maths, boasted that the *Boothill Foottappers* were at his place being fiddled with by Bob Andrews and that he had personally played with *Everything But The Girl*.

He'd even had some famous foreign people in from Italy called *Vulpini Volonte* and *Sade*, ("and she's vewy famous") had started her new album with him producing.

That's when wicked Eve from Britannia Row did her party piece. She told the partiers that *New Order* ("Weally, weally famous.") had been in her studio with Mike Johnson, for months and months and she even



Def Leppard's Joe Elliott gets in the party mood

knew the name of their new single but she wasn't telling. Not, that was, until vile Frank from Ridge Farm frightened her so much she screamed *The Perfect Kiss* and even told that *Dream Academy* had worked with *Dave Gilmour* and that the *Gun Club* had their faders raised by Craig Leon ("who's fwom Amewica").

Not to be outdone and hellbent on the triangular honey from triangular bees, Chris 'Playdough' Dunn from Battery informed the gathering that *Mama's Boys* ("Iwish and incwedly well known") were the most famous band at his studio and that Chris Tsangarides was producing. He then said that Nigel Green, the house engineer and his partner in their marble collection had gone to Holland to work as co-producer on *Def Leppard's* forthcoming album at Wisseloord studios. The sweets looked as good as his as he went on that his second best friend in Stories and RE, Tony Pratt, was working with *Uriah Heep* and *Gary Moore* and making them both sound very beefy, and when he let on that Angeli Dutt had taken the Battery Mobile to Botswana to record *Hugh Masekala's* new album. Well...

At this point Alan 'Conkers'

Shacklock punched Rupert 'Long Trousers' Hine on the arm because he had been working with *Howard Jones* and Frank 'Detention' Andrews stood up to say his piece. Frank was remarkably cool for a nine year old. He said that they'd had *The Smiths* down at the 'Farm where they seemed to just be recording and recording. He added that *The Smiths* were pwobably the most famous people in the world and stared longingly at the Toblerone. But that wasn't all. *Dexy's Midnight Runners* had turned up with '100 2' tapes' to do a couple of overdubs for their LP with Alan Winstanley. *Jeff Beck* had turned up to play some guitar but decided he didn't want to when he got there. *Freeez* got to work with Peter Wilson on their latest meisterwerk and *Ramon Cin* (the biggest Spanish Rock band since *Baron Mojo*) had arrived to start on a virtually live LP.

Ruth 'Kisschase' Barry from Maison Rouge picked up the gauntlet and with a determined glint in her eye recited from a piece of paper that they'd had *Heavy Pettin'* being produced and engineered by Mark Dearnley.

Everyone agreed that if they'd had (as they normally do) *Nick Heyward* in then Ruth would be the winner but Pattie, the shy girl from Air, already had everybody spellbound. The musical chairs ground to a halt and the musical statues all came over to listen as Pattie told of *Jimmy Ruffin*, *Phil Collins* and *Arif Mardin*, *Kool and the Gang*, *Bryan Ferry* and *Rhett Davies*, *JoBoxers* and Chris Kimsey, *Ian McCulloch* and Clive Langer, *Slade* and John Punter, *Tears for Fears* and Chris Hughes, *David Sylvian's* ambient album, Paul McCartney's US film soundtrack and *The Fink Brothers* who are *Carl* and *Suggs* from *Madness*.

Well, that clinched it. My mum gave the Toblerone to Pattie without any further ado, giving Frank a swift cuff around the ear for snivelling as she did so. But while all this had been going on nobody noticed that the Surrealist Paper Boy had put down his velvet and banana Meccano set and pinned the boy from The Garden studio to the floor shouting, "Why don't you ever talk to us, Cortina face."

The boy from The Garden looked up with a steely glare and said, "Get off me or I'll rip your leg off and beat you to death with the soggy end!"

"What," the Surrealist Paper Boy replied, "no foreplay?"

Again, we all agreed that people our age shouldn't know about that sort of thing.

Adrian Deevoy

MINI MONITORS ROUNDUP

In the beginning, God said "let there be mini monitors", and there was Auratone...

The successful Auratone C5 monitors can be spotted in most studios around the globe, and this is mainly due to two factors — firstly, they give a good indication as to what recorded material will sound like when played back through small, domestic systems (portable cassette recorders, car stereos etc), and secondly they can be a consistent reference point for the engineer or producer who travels from studio to studio. In fact, they do this in much the same way as 'big' monitors are designed to, giving you a sound you are accustomed to in most environments.

However, there are quite a few other mini reference monitors available from which to make the ideal choice for your particular situation — whether it be a home four-track or a commercial 24-track studio.

I have picked out five popular mini monitors — three of the single driver variety and two two-way models, all

relatively inexpensive (for studio gear) and aspiring to achieve the same goals.

TOA RS-21M RRP: £36.80

Starting with the least expensive of the bunch, the TOA RS-21M are rated at 100W music power and consist of a single 5" driver in each of the two fairly conventional looking boxes. The boxes (as boxes is all they are) measure 16cm square, and on the back are two recessed spring terminals for speaker cable connection, and on the front is the non-removable black grill cloth.

Not surprisingly for a unit of this size, the deep bass response could be termed 'non-existent' yet the tone is not rendered too harsh. An important element to consider, especially for a speaker of this size, is its 'polar response'. This is a consideration of how the tone changes at different listening points around the speaker. If (as is usual) the mini-monitors are mounted on top of the mixing console,

and the engineer is sitting more or less centrally with the producer by his side, and perhaps the odd musician the other side, it is important that everyone is hearing more or less the same sound. Depending on the speaker's polar response, what is usual for a driver of this size is for the optimum brightness to be directly in front of the driver, with lessening amounts of brightness as one moves away from center.

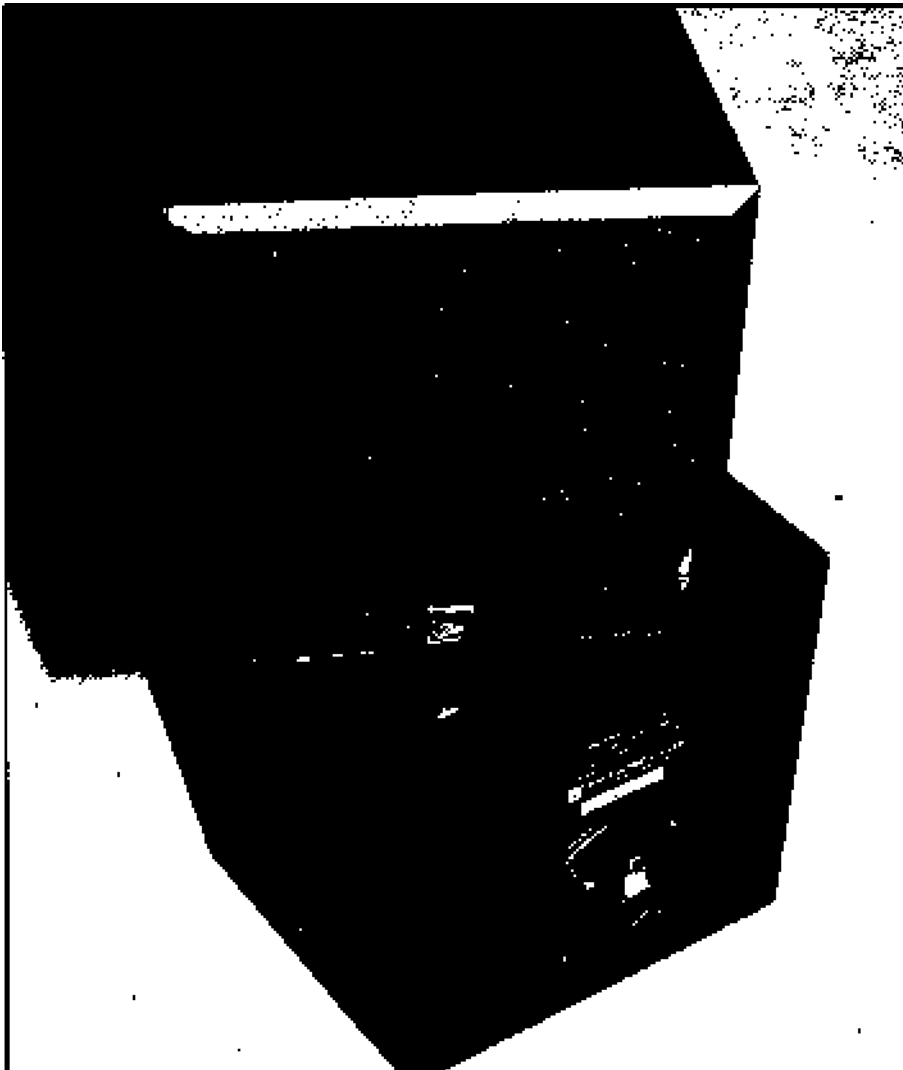
The polar response of these speakers from TOA is such that moving two feet from a position directly in front of the speakers will result in a fairly noticeable reduction in frequencies above 5 or 6kHz, yet nothing more substantial or misleading than you might expect to find on a car stereo, for example.

The speakers' sound quality, however, was found to be quite acceptable for its particular job — a fairly 'even' tone, if perhaps a little lacking in transparency, yet excellent for the price.

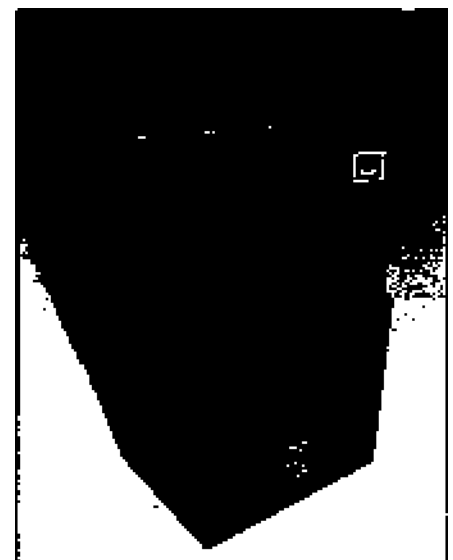
AKG LSM50 RRP: £63.25

The AKG LSM50 are again Auratone look-alikes, yet their overall construction (three-pin XLR connectors, removeable cloth grill, 1.2cm thick wooden enclosure...) appears to be first-class. In fact, I found AKG's choice of having XLR connections (rather than the more usual screw or spring terminals) to be an excellent one, and hopefully other manufacturers will follow suit.

The LSM50's sound quality, although not too dissimilar to any of the other units, was not quite able to live up to one's expectations formed by their excellent appearance. Thus superior sound quality does not



Toa: Even tone...



AKG: A bit soft...



Auratone: The originals...

necessarily follow superior construction — it seemed to be over 'angry' in tone and the polar response was found to be rather more directional than desirable — a slight move off center, and you'll get an obvious drop in the top end. However, the sound was a little more transparent than most, and not too uncomfortable — in fact this is one of the selection of mini monitors that I would be more likely to choose, completely contrasting with the larger monitors, with, perhaps, an intermediate pair of hi fi speakers between the two.

Auratone C5 RRP: £86.25

Moving up another step in price we find it's the old faithful Auratone's turn on the desk. To justify this high(ish) price for something which is designed to sound naff(ish), Auratone have the reputation to justify it. Again with a 5" driver in a square, wooden box, the Auratones also have removable foam grills, and 'round the rear you'll find two rather fiddly recessed screw terminals. In fact, these are my least favourite terminal; nevertheless, they do the job.

As with the previous two single 5" driver units, the bass response is typically absent, yet the C5s are a little better in the high frequency department, reaching up to 18kHz before fizzling out. The journey up there, however, is not a smooth one — having a rather weak response from 3-6kHz, and a quite obvious peak at around 8kHz.

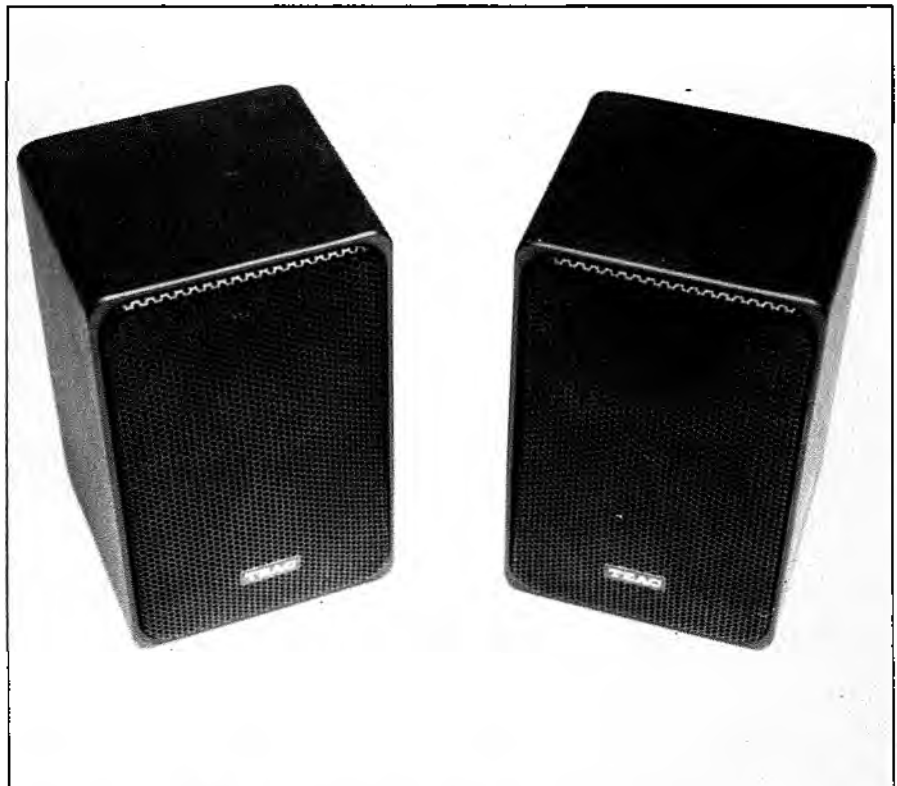
The polar response is rather better than most of these units: although still not getting the full picture of the treble response as you move away from center, you don't get any sudden drops or peaks in response.

Teac LS-X7 RRP: £74.75

These are a pair of twin driver units, which are becoming more and more popular as a source of alternative system monitoring, as more and more portable radios etc have both tweeters and woofers.

The Teacs consist of a soft dome tweeter and a 4" woofer mounted in a rectangular shaped aluminium box. A perforated black metal grill covers the drivers and the overall tone of the Teacs proved to be surprisingly un-metallic considering the amount of metal used in their construction.

By having two drivers, however small, the Teacs can reproduce the bass end with a little more 'confidence' — and reaches down to



Teac: Great top end...

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STUDIO TEST

100Hz before falling away. The same thing applies to the very high end — which reaches right up to 20kHz and above!

The manufacturers specify their handling to be at a maximum of 40W music power, however I found this to be rather a conservative rating as the LS-X7s appeared to remain in control of themselves when driven pretty hard from a Quad 405 power amp (100W).

Connections are made with two push-in terminals, and these speakers also come with stick-on feet, which one positions depending on the placement of the speakers — either horizontal or vertical. In either position, the polar response was rather better than the single driver

units, with the horizontal position providing the widest high frequency spread.

JBL LT-1 RRP: £204.70

You might wonder how I can consider taking into account a pair of monitors costing more than twice the price of the aforementioned units in the same review. Well, simply because they possess similar design criteria, and that it is also of interest to see what the extra notes can buy within the same limitation of size.

These again are twin driver units, similar in construction to the Teacs, ie in all-metal housing and grill. The

woofer is 5" in diameter giving a solid response down to 100Hz. The frequency response is then relatively smooth up to 15kHz, at which point it jumps up a little, rather than falling off.

Its polar response is rather wide in both the horizontal and vertical plane, and these monitors come with mounting brackets that enable the speakers to be mounted either in the vertical or horizontal plane — either on the mixing desk or walls etc.

The rear connections are again spring loaded clips, recessed into the housing, and the LT-1s are built 'like a tank'.

These speakers are rated at 100W music power, and they appeared to handle such high power levels with ease. Their tone was always solid and extremely punchy for a small unit (9.6" x 6.3" x 5.0"). In some instances the LT-1s would even be passable as the studios main monitors — in small control rooms, etc.

Conclusion

Of the single driver units, the general tone is fairly similar between them — the variations of liveness of the boxes etc finally result in a sound that eventually comes down to personal preference — the AKGs sounding extra hard, the Auratones a little more even, and the Toas sounding perhaps a little more 'normal', with a 'nice' overall tone. At the same time, four different other opinions came from four different people — "definitely the Auratones", "the TOAs sound as good as anything" etc.

However, with the twin driver units — the Teac and JBL, the Teacs would be performing much the same role as the single driver units, whereas the JBLs out-perform the lot, and I would certainly recommend them as intermediate monitoring for larger studios — something in between Auratones and the Tannoy Super-Reds (or whatever), as a third source.

However, as a final recommendation, those home studio owners who have a good set of small(ish) monitors and who might overlook the necessity of mini monitors altogether — *do* have a listen to some of these if you can. The merits of having several sources of monitoring are more than the two reasons I mentioned before. It is also very 'comfortable' on the ears to be changing sound sources, and reduces the fatigue of day long mixing (which should not be practised anyway!), or just the long sessions.



JBL: Built like a tank

Curtis Schwartz

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Westar  **AT THE HEART OF THE BEAT**

I've been to quite a few studios before - you know, those things with mixing desks and monitors and tape machines - and I've been into Habitat - you know, that shop with the posh decor and the smart kitchen equipment - but this is the first time I've ever combined the two.

Not that Clock's got a stripped pine 24 track with ethnic effects units and reel-to-reel wok; just that there are very few studios that you'd give high marks on aesthetics if they were your living room rather than your recording suite. With this one I was enquiring about moving in.

This chic modernity could actually be ascribed to two things. Firstly, the place has only been open about four or five months now (since September last year, in fact). And secondly, and more important to the musician than the interior decorator, they started off the studio with the idea that they were not going to cut corners, either on the gear and premises or on the seemingly less important stuff such as making the place comfortable and nice to work in over any length of time.

STUDIO of the MONTH

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involved in the business in other ways) putting together both their heads and their wallets to come up with a studio that would start off on the right foot. Unlike so many, Clock never had to scrape around for money and open for business while still building the desk, installing the monitors or laying the

But despite the lack of SSL, the 24 track control room does still present quite an impressive sight; The Tannoy monitors are built into the wood-panelled walls, and there is plenty of space for the all-electronic band to set up their keyboards and other devices without feeling cramped.

The recording area next door is large enough, too. It's got a reputed capacity of 15 musicians, and at one time there have been 25 people in there overdubbing a Tibetan chant on one track, which I can well believe. In one corner sits the studio's Premier kit in its own booth, with curtains on two sides of it movable to reveal an acoustically live brick surface; and across the other side of the room sits the Ibach grand piano, in a very fetching light Oak finish. Very Habitat again, but unlike most pine furniture, it's apparently got a good, bright tone when miked up.

Customers at the studio have varied tremendously, from the heavy (Bernie Marsden's Alaska) to the souly (Big Sound Authority) to the Hi-Energy (several of the Boystown brigade). But with rates at £35 per hour plus VAT, although negotiable for advance payment and over longish periods, it's mainly bands who have been signed or who are backed by a moneyed manager who can afford to record here. What they get for their money is a thoroughly professional well-equipped place with a good atmosphere, so it has been pronounced well worthwhile by almost all that have so far visited.

But if you don't want to go for the full production job, what do you do? The answer - you go to Clock's eight-track demo studio at just £7.50 per hour and do rough versions of your future number ones. This dinky recording room was designed, with its RSD desk and Fostex eight-track machine, to be easy and quick for one person to use, so the budding genius can produce his fabbo product with the minimum of interruption or risk of embarrassment. It's got all the stuff you need for a good solid demo including effects, and it's already been visited by one of the fabulous Frankies among others.

Other highlights of Clock works includes an impressive array of test gear - another area they've spent money on where most studios would have just hoped and skimped. Therefore if anything ever goes wrong with the gear they can track it down in minutes rather than hours - the difference between a band taking five and a band taking their custom elsewhere. So in the long run, just like the rest of the stuff, spending at first may well prove to be a wise investment for the future.

For any band or record company considering purchasing studio time, Clock would seem to be just the ticket. It's only 50 yards from Barbican tube station, but if you think it's not worth checking out, mind, you'd be wrong...

Chris Maillard



Clock this little lot

Therefore where in most new studios there would be lino and rockwool crumbs, in Clock there's a smart beige carpet. Where you would normally be tripping over used tape boxes, gaffer tape, cracked Cannon plugs and little crunchy bits of solder, there are neat grey walls and a comfortable new sofa. And more impressive still, they've actually got one of those red and white kettles that look like a big jug. It's amazing.

What is just as amazing is that the quality of the equipment matches the decor. For instance, take a gander (any gander) at this little lot: AMS digital reverb and digital delay with harmoniser cards; Bel four second digital delay; Scamp noise gates; Urei compressor/limiters; Sony PCM digital mastering system; Soundcraft TS24 console... need I go on? I think by now there will be studio owners all over the country quietly sobbing into their handkerchiefs, because it's very expensive stuff.

Clock, you see, is the result of a quartet of musicians, both professional and amateur (but

carpet. Neither was it - or will it be - a victim of the dreaded vicious spiral which goes 'if we don't get gadget X we won't get bands in; but we can't afford gadget X unless we get bands in; but we can't get bands in unless.

As one of the four directors, Chris Harrington, told me, the whole kit and caboodle cost about £130,000 - but there wasn't as much to do as there could have been.

"This place had been a small eight-track studio before we bought the lease, and therefore the soundproofing and the basics had already been done. It would have been more expensive and a lot more time consuming otherwise.

"Our only real economy has been the desk, which at the moment isn't quite as good as a Solid State Logic one. The SSL is definitely the prestige one to get, which you pay through the nose for. However, hopefully very soon Soundcraft will have an automated computer mixdown system and that will do a lot to narrow the gap. We're just waiting on Soundcraft for that."

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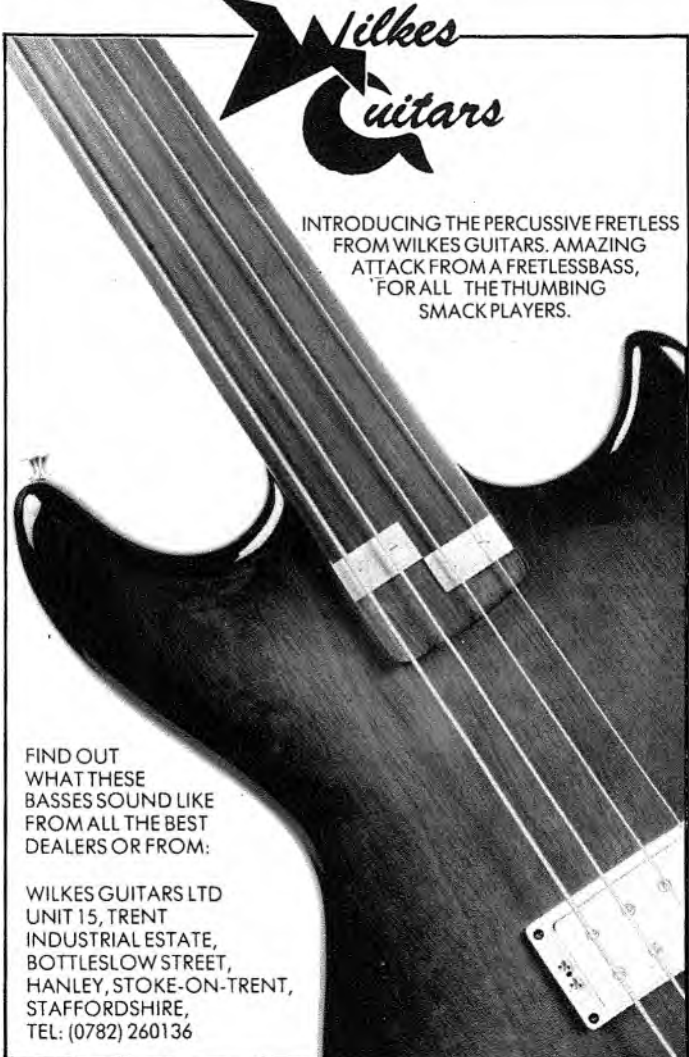
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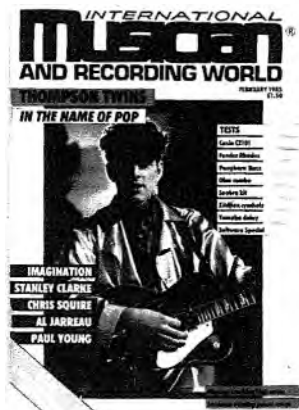
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"In order to go forward into the digital era I feel strongly that there is a case for going back to the disciplines of four and eight track recording."

Pip Williams addresses the Industry. Its end-of-term time 1984 and in the cosy confines of his manager's Curzon Street offices Pip Williams has started his Christmas a little early with a can or two of Pilsner lager. He blinks behind his shades, chuckles through his beard and warns me that he'll quite happily 'bunny on for hours' if I don't stop him. Stop him? I don't see the point. When a man of Williams' wealth of experience chooses to spill a few beans and share a few notions there's nothing much else to do except break out the batteries and keep the fresh cassettes coming. Especially when he's talking digital.

"I was sold the very first time I heard a digital playback. I was in Frank Farian's studio in Frankfurt and he had a 32 track 3M and a brand new Studer A800. The 3M system had only just been installed and we were expecting problems with it so I suggested we do a rough take of a backing track onto both machines. When we compared them afterwards I couldn't believe it. The difference in quality was ilke listening to a master and then a cassette copy! Normally you accept what you get back off tape when you're using an MCI or a Soundcraft or a Studer tape recorder. After all, they're the best and you never doubt them. But when you get the chance to do an A and B comparison with a digital machine you suddenly realise just how much you lose! From then on I decided I'd try wherever possible to work with acts who would benefit from digital and CD sound. And who will also be up for using real instruments. Because in my experience - and I've now built up an extensive collection of CD albums - electronic sounds don't have half so well on compact as do the real thing. You can get some wonderful live room settings with a Lexicon 224X but on digital and CD an acoustic guitar recorded dry and then treated with the Lexicon doesn't sound anything like as dynamic as it would do if it was played in a reasonably tiled live room with a mike three feet away. Which to all intents and purposes has the same reverb time as the Lexicon."

"That whole area of natural sound and perspective is something I really want to experiment with. Most record company A&R people are reluctant to take the risk though. They seem to feel that it will cost them a quarter of million pounds to do a digital album. Even though in terms of sound quality none that record will be vastly superior. Yet at the same time they're prepared to let groups go into studios with half finished songs and half finished arrangements and spend



months and months making an album which is unlikely ever to recoup its recording costs.

"So when I talk about going back to the disciplines of four and eight track recordings I certainly don't mean old-fashioned sounds and old-fashioned miking techniques - although I might add that I've been working with a couple of young groups recently like Jimmy The Hoover and a new band from Middlesborough called Raid the North who have been blown away by what are actually very old engineering tricks, but which they thought were radically new and exciting.

"I mean getting back into extensive pre-production in a rehearsal studio which costs £50 a day rather than a recording studio which costs a £1,000 a day. Making sure the rhythm section can play the song through from beginning to end and planning all the overdubs as much as possible before you start recording. Even going so far as to score out the strings and have them played by a small orchestra rather than spend days and days

banking up keyboards to get the same effect. That way you can spend all your money on the sounds and not on sifting the ideas."

Pip Williams has a tendency to wax authoritative given half a chance. And never more so than when he turns his attention to digital recording and the Compact disc. His commitment to the technological future is total. And over the last couple of years, he has won international industry acclaim to go with well over a decade's worth of gold, silver, and platinum discs which adorn his official wall. Admittedly these latest plaudits came for doing albums like *Ring Of Changes* and *Victims Of Circumstances*, *Long Distance Voyager* and *The Present* by bands like Barclay James Harvest and The Moody Blues who are so unhip here that their continually phenomenal success (and startling sales figures) in Europe and North America hardly merit the attention of the British media.

But does that make Pip Williams any the less proud of his achievements? Of

CEERS

PIP WILLIAMS

course it doesn't. He knows that he's not Flavour of the Month - and he claims he has never sought to be either - preferring to be known as a man who can do most things well and maintaining that if a producer is sufficiently experienced in all aspects of recording then no style of music should ever prove a problem to him.

So he's Jack of all trades? Well, maybe. But a Master of some of them for sure. Quality of workmanship and not quirkiness of designs is what we're on about here. Don't forget that we're talking to a man who cleaned up as a Soul session guitar player in the late Sixties ("I was the only man in London who could really play bottleneck and read"), chucked it all in to read for a university degree in Harmony and Counterpoint before studying film scoring techniques under the legendary Hollywood music editor Irma E Levin.

Then came the Seventies and with them Pip Williams' name was associated with a string of more than substantial chart successes both at home and abroad. First as an arranger and then as a producer in his own right. With acts as diverse as Bloodstone and the Bay City Rollers. Sweet, Mud and Geordie (featuring one Brian 'AC/DC' Johnson), Kiki Dee and Catherine Howe, Leo Sayer and Graham Bonnet before he joined Rainbow. And that's only skimming the surface and ignoring the recent blockbusters with Barclay James and the Moodies. It's also forgetting about Status Quo entirely, the boogie band close to Lady Di's heart with whom Pip Williams recorded three classic albums: *Rockin' All Over The World*, *Can't Stand The Heat* and *Whatever You Want* before teaming up with them again in 1984 to re-cut Dion and the Belmonts' rousing *The Wanderer*.

"People often wonder why I work with bands like the Moodies or the Barclays or even the Quo, bands which have been around for years and years and aren't doing anything particularly new or innovative. Apart from the fact that my tastes naturally veer towards well-made, 'musical' Rock. I also like the challenge of working with artists who have set very high standards in

the past and whose more recent albums haven't quite gelled properly. I like the chance to try to pull a group back together again when maybe they've grown a little stale.

"As for *The Wanderer* - I wanted to do that with Quo six years ago. And I only agreed to work with them again on condition that we have a go at it. We did Springsteen's *Cadillac Ranch* at the same time. I set the band up in the big live room at RAK with the kit at one end and a bass rig the size of a house, the piano and two guitars all going full bore. Surprisingly enough the spill was negligible. After we'd spent all day on *Cadillac Ranch* I got them to bash out a quick version of *The Wanderer* so we could have something to work to in the morning. I said 'Don't bother with an arrangement. You know the chords - just do it the way Quo would do it!' Would you believe it took us the next day and a half to get another take which had the feel of that first rough one! But that's one of the things with Quo. The time isn't taken up with the niceties. They're the only act I'm not in the control room for. I'm always on the studio floor with a guitar round my neck and I sing the guide vocals too because those little words of encouragement shouted down the mike as they're playing work wonders with them. Francis and Rick are a great rhythm machine but you have to warm them up. It's like waiting for a London bus to come along. You do take after take and then something magical happens and even as they're playing they all know they've got it right."

Unashamedly old school perhaps, but Status Quo's version of *The Wanderer* had Hit Record stamped all over it from the beginning. The same could be said of Scots singer Jim Diamond who followed up his 1982 smash *I Won't Let You Down* under the PhD moniker with another haunting ballad *I Should Have Known Better*. Which went from nowhere to Number One in little more than three weeks during November of last year. That was another Pip Williams production. Or at least half of it was.

"Let's just say I couldn't enjoy the success of that record as much as I

might have wanted, because I was unhappy with the mix. But I would hasten to add that I can take no credit for its success either because it's such a great song. Even the demo would have been a hit - it was that good. And Jim Diamond is a great singer who has worked his arse off to get where he is now. It was his voice which commanded the attention."

It seems that, having marshalled the talents of musicians like former Free and Bad Company drummer Simon Kirke, legendary organist and bon viveur Zoot Money, bass player Jon McKenzie and the enigmatically named Wix on synthesizers, Pip Williams had built up a tentative and sensitive backing track which threw Diamond's anguished vocal into high relief. An old-fashioned mood to fit an old-fashioned song.

Unfortunately Diamond's record company didn't see it quite that way and recruited Eric Thorngren to remix both single and the rest of the album. Behind Williams' back. And with triggered Linn drums and added electronic effects. The whole affair left a bad taste in his mouth.

"I do believe that the first representation of a track should be what the original producer had in mind. And nobody is better qualified to do the first remix if the A&R man is capable of explaining exactly what it is he wants. Don't get me wrong. I have no axe to grind with Eric. Other mixes on the album are extremely good. And I respect the opinion of the record company too if they feel they got the better record. But I disagree. I think they lost the charm and some of the magic of the original and with the drums so far upfront I think the track comes over too hard and lumpy.

"This re-mix business has become too much of a good thing recently. And I know other producers who do the same way. In dance music it would place. I still play *Art Mardin* and *Scritti's Wood Bear* and it blows me away. I'm doing an album with *Amay* The Hoover at the moment and if they felt *Art Mardin* or *Jellybean Ball* should be re-mixed I would be happy to do it. But they go to dance and the thing they know what good dancers want to hear. But when it comes to more introspective styles of Pop music, where sensitivity is called for, the arrangement is really put together across, and the producer and the musicians have planned and considered certain aspects of the record, then you can't dismiss all that out of hand simply to give the song a dance beat, can you?"

Chas de Whalley

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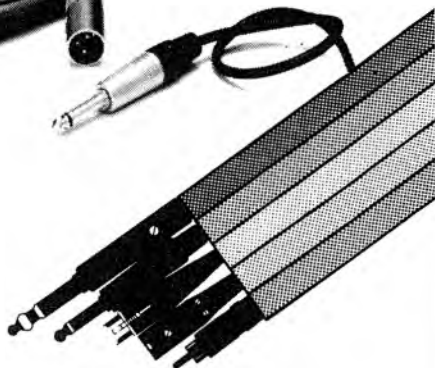
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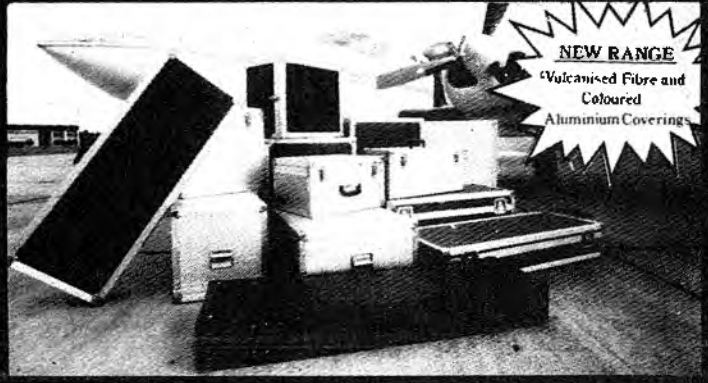
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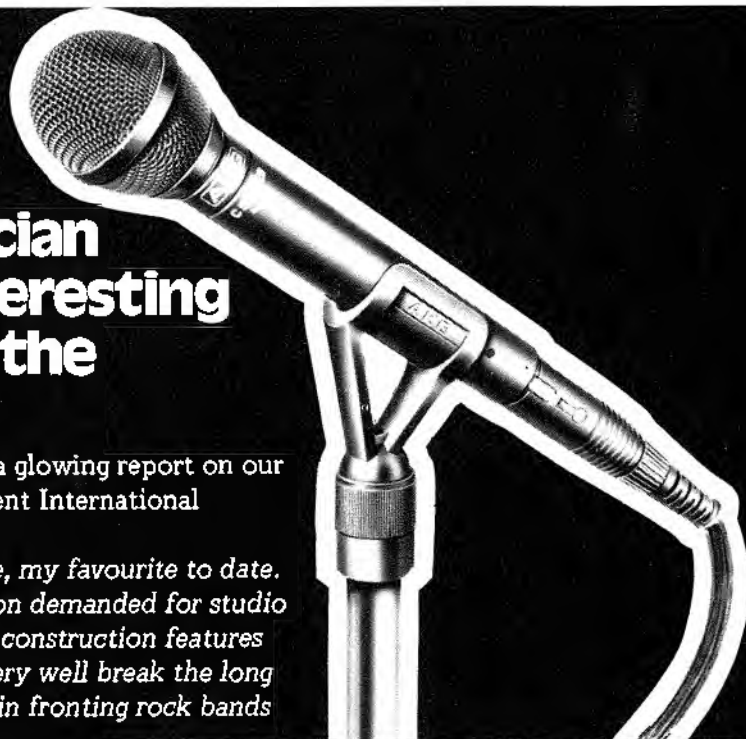
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HOME TAPING
IS SKILL IN MUSIC

Home taping...and what could be more homely than the sight of Roger Chatterton sucking pensively on his pipe, Jimmy the cat upon his knee, both bathed in the amber glow of the roaring log fire? But Roger is not staring idly into the embers, he is contemplating the 16-8-2 Allen & Heath mixing desk in front of him, wondering where he is going to allocate the next overdub on his shiny new Tascam 38 eight-track reel-to-reel tape machine.

At first sight, this small but comfortable terraced house in a Cambridge backstreet seems perfectly ordinary; perhaps there is more recording equipment scattered around than you might otherwise expect to find in such a location, but it certainly does not look like a recording studio.

Kite Studio's secret lies in its cellar. This small well soundproofed hole-in-the-ground is connected to Roger's desk via a short length of multicore, and a long history of interest in recording music.

"I work for one of the colleges in Cambridge, where I've designed and set up a two-track studio. But the authorities wouldn't let me use it for bands. Every time I recorded anything musical, anything other than talk-overs, I got told off. So I thought 'bugger this, I'll get my own studio together.' I was fortunate enough to have the cellar. I suppose I had that in the back of my mind when I bought the house, that I might eventually use it..."

Until November of last year, Kite was only equipped with facilities for recording on four-track. The stalwart old Teac 3340 was matched up to a custom-built 16-4 channel desk, which also served for the frequent PA work Roger does.

"As the desk was designed for live work, I used to have problems with monitoring levels...it just wasn't flexible enough. The 3340 is a very basic, robust machine - rock solid, which shows the eight-track up as a bit plastic. I used to have trouble with overdubbing, as the frequency response between the heads wasn't even, and you'd have to keep compensating with the Eq on record, and then re-compensating on playback. It took time, and you had to keep making allowances, explaining to the bands why this bit didn't sound like it did because you were doing this, or that..."

It was partly these limitations, combined with frustration, that drove Roger to move onto eight-track.

"I felt I'd gone as far as I could with four-track; I'd run out of creative ideas for getting more out of the system, so it was either 'give up', or go eight-track."

You might think that in the days of the £250 portastudio, set-ups like Kite aren't really necessary. But over the years, Roger has accumulated a range of outboard gear that it would take most portastudio owners a small fortune to



Roland RE201 Space Echo ("much warmer sounding than a digital unit - half of them sound like they're kept in the fridge...").

Monitoring is via a Quad amp, and Tannoy Devon speakers ("the old dual concentrics, not the two- or three-way jobs - I think the Devons sound better"). Downstairs, an assortment of microphones, mainly Electro-Voice, do the job. As with Roger's effects rack,



Roger Chatterton prepares to mix new *Some Bizarre* signing, Thomas the cat.

buy, let alone learn how to use. Apart from the new desk and tape machine, there is a Revox A77 to master onto at 15ips; two cassette decks, including a three-head Sony, for copies; a TC Electronics ("I think they're Danish") Parametric Eq, ("it's stereo, four-band, much more specific than a graphic, and very quiet"); two Pye TVT Stereo Compressors, ("old but reliable"), a Drawmer stereo compressor, which Roger claims is amazing -

"Even Trevor Horn admits to using those; they're not very expensive for studio standard, and you just don't seem to be able to overdrive them."

Effects include a Bel ADT ("from before digital was ever heard of - does its job though,"), and the much-loved

these have to double-up for stage use.

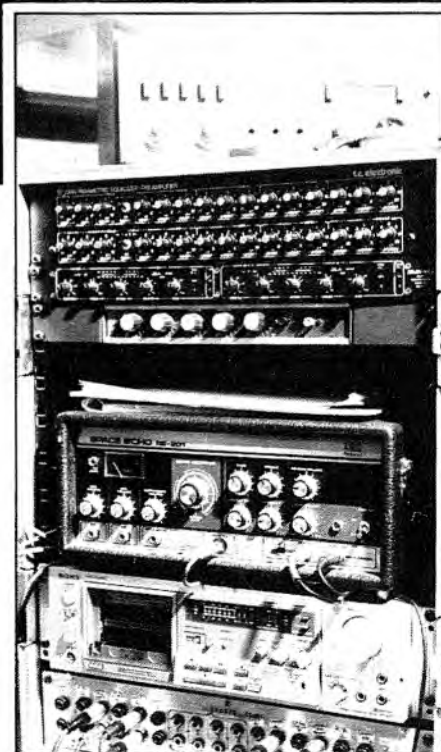
"You have to have good mikes. A lot of people spend money on fancy effects; but if you haven't got a good mike at the beginning, that's just a waste of time."

Aren't there problems involved in doing both studio work and PA hire?

"Apart from having to wire the rack for easy removal, none. It's a big help in lots of ways. It's very useful to hear what the bands really sound like - which I think is important for avoiding any pre-conceived notions you might have about their music. It's good for business too; I meet people, and bands often come into the studio after I've done PA for them, or vice versa, providing they like the tape."

The advent of the four-track cassette

has meant that fewer synth/drum machine duos are found in Kite Studio. But while it is feasible to demo your group on a portastudio, the niceties of miking up drum kits are usually beyond the scope of most home recording artistes. Which is where Roger comes in. With his soundproofed cellar, he can cope with all but the loudest of noise merchants. Does he ever get any complaints?



"Occasionally - I have one neighbour who complains, but they're very good really. I do have to impose a curfew, but by the time it gets late, you're onto overdubs anyway, which is no problem."

Soundproofing is a problem that bothers most home studios from time to time, and although Kite is lucky enough to have a cellar, there are certain basic guidelines to follow which can help keep noise levels down wherever you are.

"Make sure the band is no louder than it needs to be, that you are room is irregularly shaped, avoid parallel surfaces whenever possible, try not to let the building transmit sound through its structure (bass cabinets on cushions), anything to prevent sound reflections, waves building up. Downstairs, the ceiling is all irregular, I've supported the floor joists on pieces of cork to absorb vibrations, put in as much rock wool behind double plaster board... Proper soundproofing is very expensive, but if you just do a little reading in reference books and magazines, it's quite easy to see what you have to do. And doing it for yourself has the advantage that you can put in a bit, try it out, then change it however you think fit."

Although Kite Studio's cellar is extremely small, Roger tries to work as live as possible.

"I try to discourage bands from wanting lots of overdubs. Less so now I have the eight-track, but on the 3340, continual over dubbing meant bouncing, which meant degenerations in sound quality. Not to mention that inexperienced musicians just aren't used to playing parts over and over - drummers get tired, voices go, and the whole exercise stops being productive. The tiredness shows on the tape.

"Beforehand, I like to have the band over for a chat to discuss exactly what they want. At this level, you're often working with musicians who've no experience of recording, so you can save a lot of time if they know what to expect - like, if they've never used headphone monitoring before, you have to take this into account. You work out how many songs they want to do, how much time they can afford...all the things you can do beforehand."

Roger commenced his recording career with the Revox A77. But a certain user-friendliness on the part of the sound-on-sound facilities (he couldn't get the hang of it) meant that Roger's skills were limited to live mixing onto tape. Obviously PA work was a help in developing this ability, which also meant that groups got a deadly accurate idea of what they sounded like.

"The most you could do was record the rhythm tracks, bounce them onto a cassette (via the desk) putting the vocals on at the same time, then put it back on the Revox. If you were careful, you didn't

lose that much quality, particularly if you used a graphic to keep the top frequencies up a bit."

The Teac 3340 brought a much-needed degree of sophistication which, conversely, made recording a simpler process.

"I used two methods most: drums in stereo, guitars on one channel, bass on another, mix this down onto the Revox, then back to the Teac, leaving two tracks spare for voices. Or else I tried to record everything more or less live over two tracks, then use the other two for vocals or overdubs. One trick I learnt for the first method is to mix down to the Revox, then physically take that tape and put it onto the Teac. It saves a degree of degeneration."

Obviously this is only possible if both machines use 1/4" tape. The Tascam 38 uses 1/2", but with an extra four tracks to play with, such devious ploys are less important.

"To have eight tracks is an absolute luxury. But if the band is good and together, I still prefer to do things as live as possible, as it gives a better feel. Of course, it does depend on what they want, and how much money they have."

The Time Factor: as always, this depends on money. But not unpleasantly so, it turns out.

"We work out how much they can afford - say it's only £50...I'd rather run over time, and finish off something good which everybody is happy with, than just stop the clock and say 'that's your lot'."

Four-track sessions at Kite Studios used to cost £5 per hour. But even with all the extras - which amount to another £2,000 of stuff at least - eight-track prices are still only £7 per hour. And the tea is free. Although the studio isn't brimming over with equipment, there are amps to borrow, and a Roland Pf15 piano. Roger can hire in, but as most of the studio's income is ploughed back into recording gear, he hasn't found it worthwhile to provide full back line.

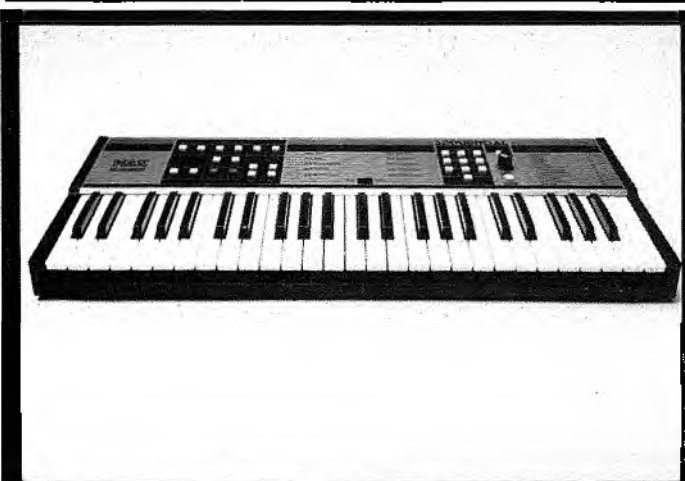
Kite is a popular demo studio amongst Cambridge bands, and several recordings have been released on the local Peeved tape label, notably *The Detective*, and *Perfect Vision*. Roger's engineering abilities (which extend beyond simple demos to educational recordings, voice-over editing for tourist firms and all sorts of other strange tasks) are well-respected in the area. And at £7 per hour, the service he offers represents a viable alternative for anyone who doesn't have the opportunity, expertise, or cash to record with their own portastudio. It may seem an old-fashioned alternative, but it works.

Kite Studios can be contacted at (0223) 313250.

Jon Lewin

Run To The Hill

Good news for Rock bands both of North London and further afield; the **Muswell Hill Centre**, a community centre, has started a series of monthly Rock reviews featuring emerging bands plus local talent. If you're interested in going (the proceeds are to be split between the performers and the centre, which is a registered charity) or playing, get in touch with Malcolm Chapman at Hillfield Park, London N10. Tel: (01) 883 9508.



MAX-A-MILLION SELLER?

Sequential Circuits have confirmed their commitment to the world of the musical computer with their latest product. The MAX is basically a similar synthesizer to the Six-Trak, with the added proviso that the performance controls and user-programmable presets are less complicated and extensive. Thus, on its own it functions as a sort of preset Six-Trak.

However - and there is the great advantage of the MAX - once connected, via a MIDI link to a computer it comes

into its own. The 80 existing sound presets are complemented with 20 that you can programme yourself, and you can take advantage of the six-channel built-in sequencer to expand your system by adding other keyboards and modules. At £725 it's £110 less than the Six-Trak, but you'll need a computer to make the fullest use of it. Contact your local dealer for details, or try Sequential's UK office at Wenlock Basin, Wharf Road, London N1. Tel: (01) 253 1564.



Spring Vesta

There's a replacement out now for the popular **Vesta Fire RV-1** spring reverb unit. The new one, called imaginatively the RV-3 offers more facilities, including true stereo, three band Eq on both channels, and built in limiters and noise gates.

But the really novel thing is that this improved version

actually costs less than its dad. At just £215 including VAT, the RV-3 has to be high on the list of acquisitions for studios both home and professional. For more information, contact MTR at Ford House, 58 Cross Road, Bushey, Herts. Tel: (0923) 34050.

Brighton Beautiful

Plans are now well underway for the **1985 Home Recording Show**, to be held in Brighton and organised by that town's Tape Shop.

This Mecca for the South Coast's (and elsewhere's) home taping freaks will be at the Norfolk Hotel on Brighton seafront from Friday 19th April to Sunday 21st, and is

promised to be even bigger and better than last year's extravaganza, which by all accounts was a pretty scorching success. For more details, whether you're a prospective exhibitor or an eager visitor, contact Dianna Lower at The Tape Shop, 6, Preston Road, Brighton, East Sussex. Tel: (0273) 672781.



DD to NY via NBC

In a super-compact orbit of satellite-linked transatlantic skulduggery, **Abbey Road Studios** managed to get Duran Duran interviewed from New York recently - while the band were in London.

All this went on absolutely live from the studio's Penthouse, and the star of the show, despite a day of make-up or teen angst, was undoubtedly the new **Wave 8128 32-channel desk**. It had only been in the mail since the preceding month, but handled the load of phone-in

questions, interviewers' chat, Duran Duran and the occasional single in perfect stereo without problems. Once mixed down, the programme was transmitted via satellite to NBC's New York HQ and re-transmitted to over 100 radio stations in America.

Should you wish to upgrade yours to a similar phone-in or a minor mix-down, you can contact Neve at Welbourn, Royston, Herts. Tel: (0763) 60776.

Rhino pushes Pickups

The pickups, which work from a small battery and are claimed to offer low noise, attack, string separation, and natural sustain, are in models suitable for almost all old and new guitars and basses. For further information, call the Rhino people at Burnham Road, Dartford, Kent, or pick up the phone and dial (0322) 77326.

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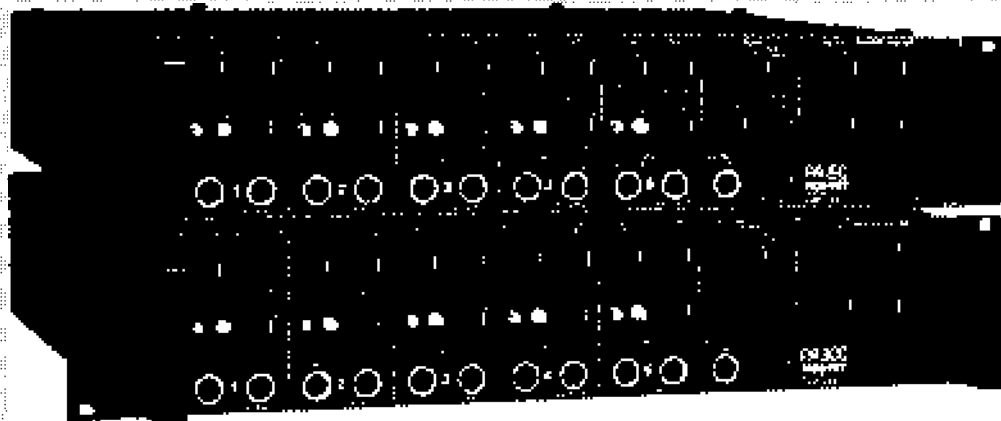
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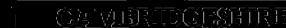
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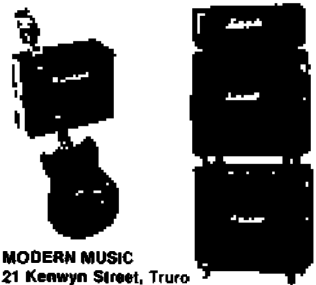
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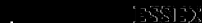
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STUDIO GUIDE

KEY FOR STUDIO GUIDE

T	Track
Cap	Capacity
p/h	per hour
p/d	per day
D	Dolby
tf	Transfer facilities
R-R	Reel to reel
St	Number of Studios
CP	Copying
Iba	to be advised
Ka	keyboards available
R-C	Reel to Cassette
Mix	Mixing Facilities
R-Cr	Reel to Cartridge

Dc	Disc Cutting
Comp. Mix	Computer Mixing Facili- ty
d-t	Disc to tape
Q	Quad
OTC	Overtime charge
M	Mono
S	Stereo

BERKSHIRE



Equipment: New Soundcraft Series 2400
desk, M79 16 track, Studer mastering,
Revox, Tannoy Super Reds, EMT stereo
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STUDIO GUIDE

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STUDIO GUIDE

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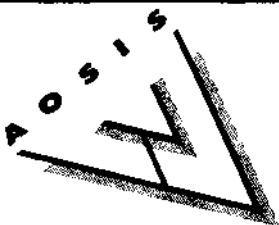
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Atmosphere

RECORDING STUDIOS
VIDEO DIVISION

6-10 Lexington Street, London W1R 3HS
Telephone 01-734 7444/3

STUDIO A

Studio A is a 24 track studio, used for recording music, voice-overs and SFX etc., with the facility to record in sync to picture, using an AK310 Q-lock synchroniser system. This system of recording includes the ability to "rock and roll". The studio itself holds up to 20 musicians, and has numerous electronic effects and a Yamaha Grand Piano. There is a 62" screen, and a 20" video monitor. It is ample size for lip-sync, voice-overs and ADR work, as well as just straight music recording, showing its versatility by having worked for commercials, documentaries and feature films. Soundcraft 2400 Series mixing desk, M79 3M 24 track machine, AK310 Q-lock synchronizer, JBL Monitoring, Turner-quad amplification, Dolby A Noise reduction for 24 track and 1/4" machines, Studer B67 Mastering White monitor equalisers, 22" television monitor, 5' by 3' Mitsubishi large screen, Nouman VAIKV/ Sennheiser microphones, Yamaha grand piano. Studio toys include: Eventide Harmonizer, Klark Technics Phaser Flanger, Digital Delay Line, Scamp Noise Gates, Compressors, Parametric and Sweep EQ, Klark Technics Graphics, EMT Plate Echo, AMS Digital Reverb.

BTW

125 Myddleton Road,
Wood Green,
London N22 4NG
Tel: 01-888 6855/449 6110

Situated in North London near Bowes Park Railway Station and Bounds Green Underground, Piccadilly Line.

Rates: 8 track £12.00 per hour. Block bookings £10.00 per hour.
Studio: 18' x 18' with separate drum/vocal booth.

Control Room: 18' x 9'
Accommodation: Ten
Console: Tracktech 24/24/16
Multitrack: Tascam 80/8 with Varispeed and DBX Noise Reduction
Stereo Machines: Tascam 35/2 with DBX, Revox B77

Cassette Recorders: 2 x Bix two speed 1 7/8 & 3 3/4 ips recorders

Monitoring: Tannoy Cheviots and Autatones powered by Quad 303

Reverb: Stocktronics Stereo Plate

Outboard Equipment: Digital Delay, Compressor/Limiter, Noise Gates, Direct Injection Boxes, Harmonizer and various pedals

Instruments available: Collard & Collard grand piano, Korg 700S Mini Synth, Fender Jazz Bass.

Amplifiers: Fender Champ & Wallace 35XT Bass Amplifier.

Drum Machine: Hammond DPM-48 £10.00 per day (hire). Simmons Digital Clap Trap £5.00 per day (hire)

Hire of Drums: £10.00 per day by arrangement

Record Player: Thorens TD 145 Mk II

Pressings: By arrangement

Tape Copying: Reel to Reel. Reel to Cassette. Cassette to Cassette

Music Publishing & Production, plus Recorded Music Library for Audio Visual Productions, Radio & TV Jingles & Film Music.

Contact: John Borthwick on the above number

CLOCK

CLOCK RECORDING STUDIO
18-21 Middle Street, Barbican
London EC1A 7JA
Tel: 606 2492

We have a master quality 24 Track Studio and a 6 Track Writers Demo room. Both studios are available 24 hours per day. We have experienced engineers and can offer a full production service. Session musicians are available and any piece of equipment or instrument can be hired. There is a comfortable rest area with TV, video and games, plentiful hot/cold drinks and food. The nearest tube station is the Barbican, 50yds away.

STUDIO: Large acoustically designed control room 220 sq ft. Studio area 350 sq ft. Can accommodate 15-20 musicians.

MIXERS: Soundcraft T.S. 24. 32 input inline console. 32 channel automation

TAPE MACHINE: Otari MTR 90. 24 track. Soundcraft series 20. 1/4" mastering with 2 x Dolby A361 units. Sony PC M 701 digital mastering system. Revox B77 Tascam 122B Otari cassette machine

MONITORS: Tannoy golds. David B-sonic autotones.

AMPS: H/H VS00 Quad 405.

OUTBOARD GEAR: A.M.S. X16 digital reverb. A.M.S. 15/80 digital delay with Harmonizer cards. BEL BF20 stereo flanger.

CHELSEA MUSIC STUDIO
90 LOTS ROAD
CHELSEA
SW10 0GD
TEL: (01) 351-4803

JIGSAW STUDIOS
The UK's leading
ROCK
Studio
24 & 16 Track
01-668 3457

A growing reputation for quality
the Fitz APRS

24 TRACK @ £24 per hour
Grand Piano, Instruments, Digital and Analogue FX, Soundcraft Multitrack and Desk

Phone 01-636 4840

In the heart of the West End
Join our two years of success.

GIG SOUNDS

THE RECORDING STUDIO
86 Mitcham Lane, Streatham SW16
01-769 3206 01-769 5681
The ultimate 16 track studio
Recording & Engineering Courses. Ring for dates

GATEWAY STUDIO

SOUND RECORDING STUDIO

GATEWAY STUDIO
24 Tracks of Quality

Gateway Studio celebrated its 18th birthday this year by refurbishing the studio and reception areas and installing the new Turnkey (2) Reference Monitors, designed by Andy Monroe. This gives probably one of the truest monitor systems in the country. Tape machines and mixer by Soundcraft, compressors and noise gates by Urei and Drawmer, harmonizers by Eventide and digital reverb by Lexicon, in fact the Rolls Royce of much of the equipment needed for today's sound. Gateway is also the house of the Gateway multi track courses, and you should call Jenny McNulty on (01) 350 0340 to book the studio, book a course, or to arrange a visit.

JAZZMINE RECORDING STUDIOS

287 City Road
London EC1 1JY
Tel: 01 252 5654

The studio is equipped for 4- and 8-track facilities to provide 'demo' and 'master' recordings, jingles and voice overs in a productive atmosphere for musicians and producers alike. Other services: Disc cutting, pressing & labelling, Bulk tape copying, Promotional and Broadcasting video production (conforms to US and British Broadcasting standards). Production effects library; Musical arrangement and production; session musicians. 8-track/18 p.h. (discount on block booking).

JUNBO

Management production & studios. 4-8-16 track facilities. Professionally equipped studios. Tour production and management is our speciality.
387-389 Chapter Road,
London NW2 5NQ
Tel: 01-459 7256-7257

flame

PRODUCTIONS

24-track £14 per hour inc. tape hire. Comfortable studio with air-conditioned acoustically designed control room and professionally aligned monitoring. We're used by major record labels and publishing companies and have many singles and albums to our credit. We'll give you all the help and advice you need...we're musicians ourselves. We've got some of the best professional equipment around including 3M 24 track, Otari stereo, Syncon A desk, almost limitless effects using the latest digital hardware, Harmonizer, echo plates, vocal exciter, Tannoy Super Red Monitors and Neumann and AKG mics. All the studio instruments can be used free of charge inc. Prophet 5, Mini Moog, Steinway grand piano, amps, drums, Refreshments available all day. Phone Kandl on 01-800 9944.

STUDIO GUIDE



Granny's Ltd.

The Basement, 345 North End Road, Fulham, London SW6 1NS
Tel: (01) 365 1818
16 track, £14 per hour, £110 per 10-hour day. Soundcraft multitrack with BEL noise reduction. Soundcraft 1600 desk, quad amplifiers, Tannoy and Auratone monitoring, noise gates, compressors, graphic EQ, flanger/doubler, phaser, delta lab acoustic computer and effectrom 1024, GBS, Otari and Revox 21 microphones by AKG, Shure, Sennheiser, Neumann. Acoustically variable studio with backline and piano, Crumar strings, Jupiter 8 and TR808 available. Relaxed comfortable atmosphere, natural light in control room, real coffee, real time cassette duplication from 1/4" or cassette master, 15 Track cassette machines, graphic equalisation, chrome available.

KONK STUDIOS

24 AND 48-TRACK NEVE/NECAM RECORDING AND THE BEST RATES IN TOWN

Coming shortly to this establishment the SSL 6000 Console
Call us for availability on
01-340 4757/7873

KONK STUDIOS 24, 26 TOTTERHAM LANE, HORNSEY, LONDON N15 5EL



HEART AND SOUL

We have a beautiful L.E.D.E. designed 24 track studio, with the best in professional equipment. Neve desk, MCI, Studer, Sony Digital, AMS, Drawmer, A&D, Roland, Tannoy Super Reds, Harmonizer, echo plates, Neumann, AKG, Sennheiser, Beyer mics. Three separate playrooms and vocal booth, all with good vision. Having run studios since 1969, we have worked in many fields — film, video, classical, pop, reggae, punk and jazz. We have one common denominator — we do it with "Heart and Soul". We're working with famous names, as well as new faces, majors as well as independents. Being a production company with experience in all areas of art and entertainment, we have an atmosphere conducive to working creatively. We have a vast array of musical instruments to choose from, just ask, these include DX7, PPG Wave, Prophet, Linn Drum, Hammond C3, Grand Piano, Premier Drums, Harp, numerous guitars etc. Use of kitchen and TV room.
Best rates. Telephone 01-521 2040

R.G. JONES RECORDING STUDIOS +

Beulah Road, Wimbledon, London SW19 3SB
Tel: 01-540 9881. Telex: 881 4917
Answerback R. Jones
Solid State SL4000E Console with Master Studio Computer and Total Recall Computer. Studer Tape Machines. Eastlake Control Room and Monitoring with JBL and TAD Drivers. Studio: 90 square metres with three isolation booths. Steinway Model B Grand. Instrument Hire arranged. Mics: Neumann, AKG, Calrec, Beyer, Schoeps, Electro Voice, Shure, STC and PZM. Rates: £50.00 per hour (no over-time).

A.P.R.S. Umbey

Ask for a list of APRS Members.
Free from the Secretary
23 Chestnut Avenue, Chorleywood,
Herts. WD3 4HA. 0923 772907

POWER PLANT

2 air conditioned 24 track studios. Restaurant. Cocktail bar. Fun and games area.
Studio One: 76 sq metres, capacity 45 musicians. Harrison 36/24 console. 24 track Studer A80 Mk II. 2 track Studer A80. Urei 813 time Align Monitors. Studer Autolocate.
Studio One — Outboard Gear: 2 x Urei 1176 limiters. 2 x DBX 165 compressors. Kepex noise gates. Eventide 949 Harmoniser. Eventide DDL 174SA Digital delay
Studio Two: 46 sq metres, capacity 20 musicians. Harrison MR3 44/24 mixing console. 24 track Studer A80 Mk II. Urei 813B time Align Monitors. Aiwa F770 cassette deck. Pioneer turntable. Studer Autolocate.
Studio Two: 46 sq metres, capacity 20 musicians. Harrison MR3 44/24 mixing console. 2 x Pye compressor limiters. 2 x 504 Parametric EQ. Eventide FL201 Flanger. Eventide H910 Harmoniser. Eventide 1745M Digital Delay.
Both Studios: Studer A80 multi track and stereo recorders. Urei 813 monitoring. Sony F1 digital mastering. Effects and microphones. Steinway pianos. Hammond organs. AMS digital/reverb. 3 x EMT 140 stereo valve echo plates. 2 x Split Drawmer Dual noise gates. Audio and eeging vocal processor. Mic Mix Dyna Flanger model 265. Visonik David speakers. A&R 165 speakers. Auratones. Klark Teknik DN60 Spectrum Analyses. Synton 903 phaser. 169-171 High Road, Willesden, London NW10. Telephone 01-451 3727

WESSEX SOUND STUDIO
106 Highbury New Grove
London N5 2DW
Tel: (01) 359 0051
Ask for Bill Price.

SCAMP studios

Unit E1, 24 Furze St., Bow, London E3
Tel: 01-987 1681.
16 track Tascam 85/16 (16 channels DBX) Vari-speed. Acoustic Piano, Drums, Backline. Effects. Session Musicians. Capacity 15. £9 per hr. Special rates for block bookings.



8-track studio for only £6 p.h. or £55 per ten hour day. Free use of all instruments including: Grand piano, Roland JX3P Polysynth, Drumkit and Drum Machine. Contact Mike Westergaard 01-854 0860.

SOLO SOUND STUDIOS

At last!
A Studio Designed
Specially for the
Songwriter/Musician
Record your material using modern digital techniques in comfortable surroundings. The equipment includes:

Teac Multitrack, Alice 10/4 Desk with 22/2 Mixdown, Teac Mastering, Noise Reduction, Equalised Control Room, Quad Monitoring, Digital Delay, (Echo, Flanging, Doubling, Chorus etc), Compressor, Limiters, Noise Gate, Vesta Fire Stereo Reverb, Roland TR808 Drum Computer, Roland MC202 Sequencer, Roland SH101 Synthesizer, Sequential Circuits Six-Track-Polyphonic Synthesizer, Crumar Electric Grand Piano, Ibanez Electric & Acoustic Guitars, Bass Guitar, Marshall Amplification, Various Percussion, Commodore 64 Computer, Yamaha DX9 Polyphonic Synthesizer, Harmoniser.
Plenty of help and advice free coffee

ALL FOR £4 PER HOUR PLUS TAPE!!
UNBEATABLE VALUE!!!
01 907 3859



Impress House, Mansell Road,
London W3
Tel: 740 6060

24 track purpose built recording studio. Studio divided into acoustically dead area and live area. 50ft x 25ft. CAP 40, Bluthner Grand piano. Control room 23ft x 18ft. Syncon B desk. 3MM79 2 inch tape machine. Mastering on 1/4 inch by Studer. JBL Monitors. 24 track Dolby. Harmonizer, digital delay, Scamp rack, parametric equaliser, chorus echo etc. Package deals, disc cutting and all other services available. Open 7 days a week, loads of parking. Please phone for details.

TRIPLE X STUDIOS



TRIPLEX
16 TRACK 2" £10p/hour!!
£1000 PER DAY
FREE USE OF HOUSE INSTRUMENTS
Cheap deals on time after midnight
Phone now for details
01-9659991
Great sound-Friendly
atmosphere-Café-Pool table-Recent acts
include-The Adventures Vardis-Judy
Tzuke-Dennis Brown-BBC
Rockschool-Plus many more!!
Unit X03, Acton Business Centre,
School Road, London NW10.



Zipper Mobile newly installed 24 track acoustically designed control room will travel anywhere. Reasonable rates, helpful engineer.
272 Cricklewood Lane, London NW2 2PL
Tel: 01-450 4130 or 01-637 9877

PARADISE STUDIOS

24 Tracks — Soundcraft
Sony Digital Mastering
and plus Digital Editing
COMPUTER SEQUENCING

Fairlight CMI Series II x
Roland MSQ 700 Sequencer

MIDI + DCB interfacing
S-R-C synchroniser

Free use of all instruments
DX7, JX3P Drumulator

Yamaha Rev-1
Yamaha Acoustic Piano, etc.

24-track £18 per hour
16-track £12.50 per hour
8-track £7.50 per hour

Programmer/Keyboard Player
01-589 6751 (24 hr)



The studio that lives up to its name and reputation.

Utopia Village,
7 Chalcot Road, London NW1 6LH
Tel: 01-586 3434/518
Cables: Utopia London NW1
Telex: 298701 UTOPIA G
A.P.R.S. Umbey

STUDIO GUIDE



Basement Studio.
145 Wardour Street, London, W1. TEL 01 734 1011 TLX 334142.
Trident series 80 desk, 30 into 24, Studer 24 and twin tracks. Carting and copying facilities. Lockwood monitoring. Full range of microphones. FEE £35 per hour.



To find out about our fabulous 24 track studio plus the famous rehearsal & equipment hire back up service phone 01-703 0347 & ask for the full colour brochure now!



Wave Records Ltd, 1, Hoxton Square, London N1. Telephone 01-729 2476/2440.

Tape machines.
3MM79 24-Track 30/15 IPS with full varispeed slaved to an Audio Kinetics Interlocater. 3M2-Track 30/15 IPS with full varispeeds and optional Dolby A.
Studer 2-Track 15/7 1/2 IPS with optional Dolby A, Revox A.77 with full varispeed 15/7 1/2 IPS.
Mixer.
Soundcraft 2400 series.
Automation.
Roland Compueditor - allows full independent control of up to 15 floating fader levels and channel mutes.
Monitors.
URE1 815 (time aligned), Secret Sound Cubes. Powered by Quad amps.
Outboard.
A.M.S. Digital Reverb.
Equipment.
A.M.S. Digital display. Urse Major Space Station. Eventide 910 Harmonizer.
M.X.R. Digital Display. M.X.R. Flanger Doubler. D.B.X. 160 Compressors.
Scamp Expander/Gates. Scamp Compressor/Limiters. Scamp A.D.T./Flangers. Soundcraftsman Stereo Graphic.
Microphones.
Crown PZM, Neumann, Shure, various A.K.G. Sony, Sennheiser and Beyers.
P.M.L.
Instruments.
Steinway Grand Piano, Rogers Drum Kit, Korg Mono/Poly Synth.
Studio Dimensions.
Control Room 19'X15'. Studio 30'X20'.

TRIDENT RECORDING STUDIOS

17 St Anne's Court
London W1
Tel 01-734 9901

Studio One

Triad 28/48 'A' Series Console
Studer A80 24 Track Machine.
Grand Piano.
Studer A80 Stereo Tape Machine.
Studer B62 Stereo Tape Machine.
JBL 4350 Monitors with Gauss Speakers and BGW amps.
Yamaha NS10 Speakers, plus harmonisers, DDL's, reverbs, fozers etc.

Remix

Trident Desk.
ATR Tape Machines.
A80 Studer Stereo Machine.
Studer A80 24 Track Machine.
Codac Monitors.
Yamaha NS10 Speakers.
EMT Reverbs, plus harmonisers, AMS Flangers etc.

Disc Cutting suite and tape copy facilities.

Trident Two

30 Strutton Ground, London SW1
SSL 6000 with total recall. 40 channel input. Eastlake design room, video post production facility. Total privacy in spacious environment in the heart of London. 2 studio areas, cooking, eating, TV and games rooms. NS10 Auratone monitoring AMS DDL's, AMS digital reverb, Korg DDL's x 2, Yamaha Digital Reverb x 2, Dimension D, various valve limiters, AMS Flanger + EMT Quad plate.

GREATER MANCHESTER

Crimson Sound Studios

40 Filston Road, Urmston, Manchester
061 747 4854

Possibly the best 8 track facility in Manchester. Demos, mastering and all commercial audio production. Amek-TAC, Otari multitrack, Otari mastering, Drumulator, Simmons & Interface plus range of synths & instruments available by arrangement. £8.00 per hour. £60.00 per day, block bookings negotiable. Phone for full details.

PLUTO

PLUTO STUDIO
36 Granby Row, Manchester.
Tel: (061) 228 2022
24T £35 p/h (per day negotiable). D.I.F. R-R, R-C, R-Cr. Lyrec 24T. Trident series 80 30/24 desk. Studer stereo. Pluto studios are situated right in the heart of Manchester only 5 minutes walk from Piccadilly and Oxford Road railway stations yet has easy parking on our own private road adjoining the studio so providing easy loading through large double doors. Pluto also a full member of the A.P.R.S.
Studio 2 (24 track music studio). Trident series B032 input 24 group console. Lyrec 24 track machine with autoloader. Full Dolby noise reduction. Studer A810 and 2 X Studer B62 stereo machines with Dolby. JBL, Tannoy Visonik and Auratone monitoring driven by BGW, Ameron, HH and Quad amplifiers. Reverberation by Lexicon, EMI and Masterroom. Digital Delays by AMS and MXR. Flangers/Phasers/Doubles/Time Modulation by Marshall, Bell, Scamp, Drawmer and Orban. Dynamic processing by Urse, Audio and Design, Valley People and Drawmer Microphones by Neuman, Sennheiser, AKG, Beyer, Shure and Calrec. Formula Sound Que 4 foldback system with Beyer Headphones. Free use of Fender, Vox and HH amps, Gibson, Yamaha and Fender Guitars. Full range of latin percussion and Yamaha C3 grand piano. Recent clients: The Alarm, National Pastime, Pale Fountains, Icicle Works, Chaka Khan, The Smiths - Album (has been awarded a Gold Disc). All this for around £330 for a 10 hour day.

Ring Kathy on 061 228 2022



Twilight Sound Studio,
57 Alpha St, Salford, Manchester, M6 5JY.
061 737 1577 24 hours

Rates: 8 track £6.50 p/h. £48.00 p/d midweek.
4 track £3.50 p/h. £24.00 p/d midweek.

Tape Machines: Tascam 80-8 with varispeed. Tascam 32-2B.
Two Teac A550RX Cassette decks with Dolby and D.B.X.

Percussion: Premier 7 piece drum kit with paiste and Zildjian Cymbals Natal Congas, plus lots of Latin Percussion.

Guitars: Gibson, Les Paul, Fender Strat, Fickenbacker 4001 Bass, Wal Pro Strat, Royal 6 String Acoustic, Elo 6 String Acoustic, Ovation 6 String Acoustic.

Keyboards: Crumar Baby Grand Piano, Wurflitzer Electric Piano, Mellotron, 400 (6 real sounds), Crumar Composer Synth, Yamaha DX1, Roland Juno 60, Korg Trident, Moog Liberation, Korg CX3 Organ. Farfa and Casio Synths.

Drum Machines: Linn Drum Mk.II, Sequential Circuits Drumtrax, Simmons Drums, Roland 606 Drumatix, Boss Dr. Beat.

Effects: Yamaha R1000 Digital Reverb, G.B.S. Stereo Reverb, Roland RE301 Chorus Echo, Ibanex HD1000 Harmoniser/Digital Delay, Yamaha DS201 Duel Noise Gate, Allan+Heath A.D.T., Roland Chorus, Audio+Design Compressor/Limiter, Roland Noise Gate, M.X.R. Envelope Filter, Boss+M.X.R. Distortion Units, Fender Swell Pedle, Stereo E.Q.

Backline: Fender Pro-Reverb Combo, Vox AC30 Combo, Trace-Elliott GP11.
Foldback: Teac Pre amp, Leak Power Amp, Beyer BT100 Headphones.

Monitoring: A.R. 18s, NAD Pre & Power Amp, Wharfedale L30s in studio.

Microphones: Neumann, A.K.G., Beyer, Shure, Sony, Pearl, Sennheiser.
Other services: Twilight Records, Session Musicians, Cassette Copying, P.A. Hire, Tea & Coffee, Free Parking, Helpful Advice.

Established five years, situated just outside Manchester Town centre, give us a ring on the above phone number for bookings or to arrange to see the studio and we will be as helpful as we can.

Reeltime Studio

B.T. 1" £8.70 p.h. + VAT. Weekday deal £100 per 10hr day, all inclusive. Other deals available for weekends etc. Allen & Heath 1654 desk, Tannoy Monitors. Full range of ancillary equipment, some digital. Free use of extensive backline (Marshall, Fender, H&H), and instruments (Electric & Acoustic pianos, guitars etc.). Prophet 5 available at attractive hire rate by arrangement. Mics from AKG, Shure, Audio Technica, C-ducer Resident Producer on hand with advice if required. Session musicians by arrangement. Creative, intimate atmosphere in pleasant rural setting. Ample parking and coffee, both free! For full details and personal quotation phone Jeff on 061 665 2464.



RECORDING — 8 TRACK

*Tape format: Brennell 1" Multitrack. Revox 1/2" stereo mastering with DBX. Akai 1/2" master copier, Dual cassette deck.

*Monitoring: Tannoy, Auratones.
*Simmons kit available
*Free use of back-line equipment including: Linn Drum Mk 2, Korg Poly 6 and Roland Juno 60 polysynths. 7-piece drum kit, piano, guitars, amps etc.

*Comprehensive range of effects: Reverb digital delays, compressors, limiters, AMS phaser, noise gates, parametric equalisers. Flanging/chorus, Rebis rack.

*Studio microphones: Akg, Sennheiser, Beyer, Valve mics, Shure, Electro-Voice.
*Video — limited period — £20 nominal charge for bookings over 25 hours.

RATES: Recording — £9.00 per hr. As well as answering any questions you may have concerning our studios, we also welcome enquiries about the music business in general, offering advice and information on publishing, promotion, record labels, pressing, printing photos etc. So DON'T HESITATE to either drop us a line or call in personally — the coffee's free!

10 Tariff St., Manchester 1
Tel: 061 228 3072

If you would like to know details about including your Company in our Studio Guide, then give DAVE GRAHAM a ring on 01-987 5090

NORTHAMPTONSHIRE

ABINGTON PARK STUDIOS
17 St Matthews Parade
Kingsley

Northampton NN2 7HF
Tel: (0604) 715757

24T M79 with Autolocate, M.C.I. & Revox Stereos. Raindirk 28 input in line console. Tannoy & Auratone Monitors, Crown/Quac amps, graphics, Rebis rack, Eventide Harmonizer, DBX Comp/Limiters, Urse Major Space Station, Master Room reverb, etc. Neumann/AKG/Beyer/Shure/Sennheiser mikes. Free use of Bechstein Grand, Polymoog synthesiser Lowrey organ and various guitars. Relaxation room with Pool table, dartboard and video. Studio and control room areas are air conditioned. R-R R-C. CP. dt. Ka. S.M.B.A. ACba. Ratecard on application

SCOTLAND

CRAIGHALL RECORDING STUDIOS
68, Craighall Rd.,
Edinburgh, EH6 4RL.
Tel. 031 552 3685

24 T £20 p/h. 16 T £17 p/h. 2 T £14 p/h. D. KA. R-C. Mix. DC. D-T. AC. SM. D.D.L. Self contained mobile unit £270 p/d + expenses. Block booking rates negotiable

MASTER SOUND RECORDING
Vibes Music,
30 North Junction Street,
Edinburgh EH6 6HN

Tel: (031) 553 4984
8 Track £6 p/h. Top quality sound, free use of guitars, amps, keyboards, synths, drums, effects etc.

STUDIO GUIDE



The Lodge

24 Track Studio Residential Recording Studio
Sited in the midst of the Suffolk Countryside, this now famous studio offers the best in terms of equipment, service and value for money. Whether you are a large recording organisation or an up-and-coming self-financed band, we are confident we can satisfy your requirements. We have taken great care to create a relaxed and cosy atmosphere and our engineers are experienced, helpful and interested.

Equipment & Instruments
Cadac Compact In-line Sound Console
36 inputs-32 track routing
Voltage Controlled Sub-groups (six) plus Grand Master
Six/cue/echo/aux. sends per channel
Four Echo Returns
Four Band Isometric E/Q
Quad Mix Buss
Lyrec 24 Track with 16 memory auto locate

Lyrec 2 track with auto locate
Sony F1 Digital Mastering Machines (two)
Walled in Tannoy Super Red Monitors
Stereo Echo Plate (Ecoplate)
Microphones-Electrovoice, Neumann, Beyer, AKG, Calrec, Shure
Yamaha PF15 electric piano
Yamaha DX7
FMI computer keyboard
Drumulator drum machine
Roland GR700 and G707 guitar synth with controller and programmer
Burman guitar amp
Yamaha C3 grand piano
Yamaha CS50
Mini Moog

Studio Rates
8 hour day - £144
14 hour day - £200
10 hour day - £160

For further information:
Telephone Clare (0787) 278035 and ask for Simon Osborne (Studio Manager) or write to Clare Hall, Ovington Road, Ashen, Sudbury, Suffolk. CO10 8LF.

SURREY

CHESTNUT STUDIOS
Wishanger Lane, Chert, Farnham, Surrey.
Tel: 0252 726299/025125 4253
16/8T. 15 Cap 16T £12 ph or £90 pd Orban stereo Soundcraft 600 series desk
24-16 Tannoy Quad Monitoring — good range of effects inc Digital Delay Bechstein grand Yamaha CP30 Elect Pno Neumann AKG, Shure mics

DOWNSIDE STUDIOS
Ruden Way, Epsom, Surrey KT17 3LL (over Drift Bridge Garage Bay)
clean, bright sound-proof rooms. free PA Backline and instruments for economical hire. Accessories and equipment sold at discount prices Refreshments sold Electrical repairs at guaranteed prices. The greatest thing since sliced bread in clear wrappers

STRAWBERRY RECORDING STUDIOS SOUTH

Strawberry Recording Studios South,
61 South Street, Dorking, Surrey.
TEL: STD 90308 881052
Eastlake Studio and Control Room. Eastlake Monitors - JBL/Studer. API Custom Desk, 3M and Studer tape machines. Microphones: Neumann, AKG, Beyer, Sennheiser. 2 natural echo chambers. 7' 4" Bose/dorfer grand piano. 2 self contained flats on the premises that comfortably accommodate 8 people.
Recreation complex with snooker, bar, billiards, darts, TV, Video. Extensive cooking and dining facilities. Cordon Bleu cook available any time.
Studio Manager: Angela Dyson
House Engineer: John Buckley

SUSSEX



Ambiance Recording Studios
1/5 Gordon Road, World's End
Rurgess Hill, Sussex

Tel: (04446) 45163/43872 Telex: 957002
There's no need to travel to the ends of the earth — Ambiance's studios are ideally placed to give you everything you need — 24 hours a day. Not just the best equipment and expertise but all in a purpose-built, air conditioned complex with live room, rest room, TV, kitchen, shower and direct access to studios from car park.

EQUIPMENT.
Mixing Desk: Studio 1: Allen-Heath Syncon 832-24-2. Studio 2: Soundcraft 1624 16-16-2

Tape machines: Soundcraft 24 track with full remote. Soundcraft 16 track with search cycle etc.

Outboard equipment: AMS Digital Reverb, AMS Digital Delay & Harmoniser, Eventide H949 Delay & Harmoniser, Bel Stereo Flanger, Bel Delayline Flanger, Ams Tape Phase Simulator, DBX 20/20 Computer Graphic Equaliser, Rebis Noise Gates, Rebis Compressors, Rebis De Esser, Master Room Stereo Reverb.

Monitoring: Bose 1800 Power Amp, Quad 405 Power Amp, Quad 303 Studio Foldback, Stereo/Mono DI 100S, Tannoy Little Reds (Studio 1 & 2), Auratones & Davids (Studio 1 & 2).

Microphones: AKG, Neumann, Schoeps, Shure, Beyer.

PARK GATES STUDIOS
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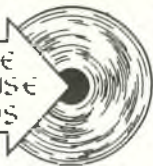


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3 LFOs provide impressive parallel modulations of pitches, filter and Pulse Width. LFO III has triangular and rectangular waveform selection or both!

VOLTAGE CONTROLLED FILTER:

There are six 24 dB/octave low pass VCFs with control over the Cutoff Frequency, Resonance and ADSR Amount plus Keyboard Tracking.

PROGRAM SELECT:

Selection of the 95 sound programs on board with Enter-Record-Free control. The Program Select also has hidden functions for floating MIDI Key-Split, MIDI Channel Selection, opening/closing DK 600 memory and a four level dynamic touch sensitivity.



The SIEL DK 600 is a 6-voice polyphonic programmable synthesizer offering the warmth and richness that analogue circuitry can provide with the strength and stability of DCOs.

The DK 600 is MIDI Omni/Poly and will MIDI link to MIDI rhythm units for dynamic performance from the 5-octave touch sensitive keyboard. When MIDI linked to other MIDI equipped keyboards or expanders you can layer sounds together or split

the instruments used to the right and left. The DK 600 will also control the programs of the slave unit whilst keeping its own program if required.

The DK 600 may be programmed by the parametric controls or from your personal computer with the SIEL Expander Editor software via the SIEL MIDI Computer Interface.

THE DK 600 – MAKES MORE MUSIC

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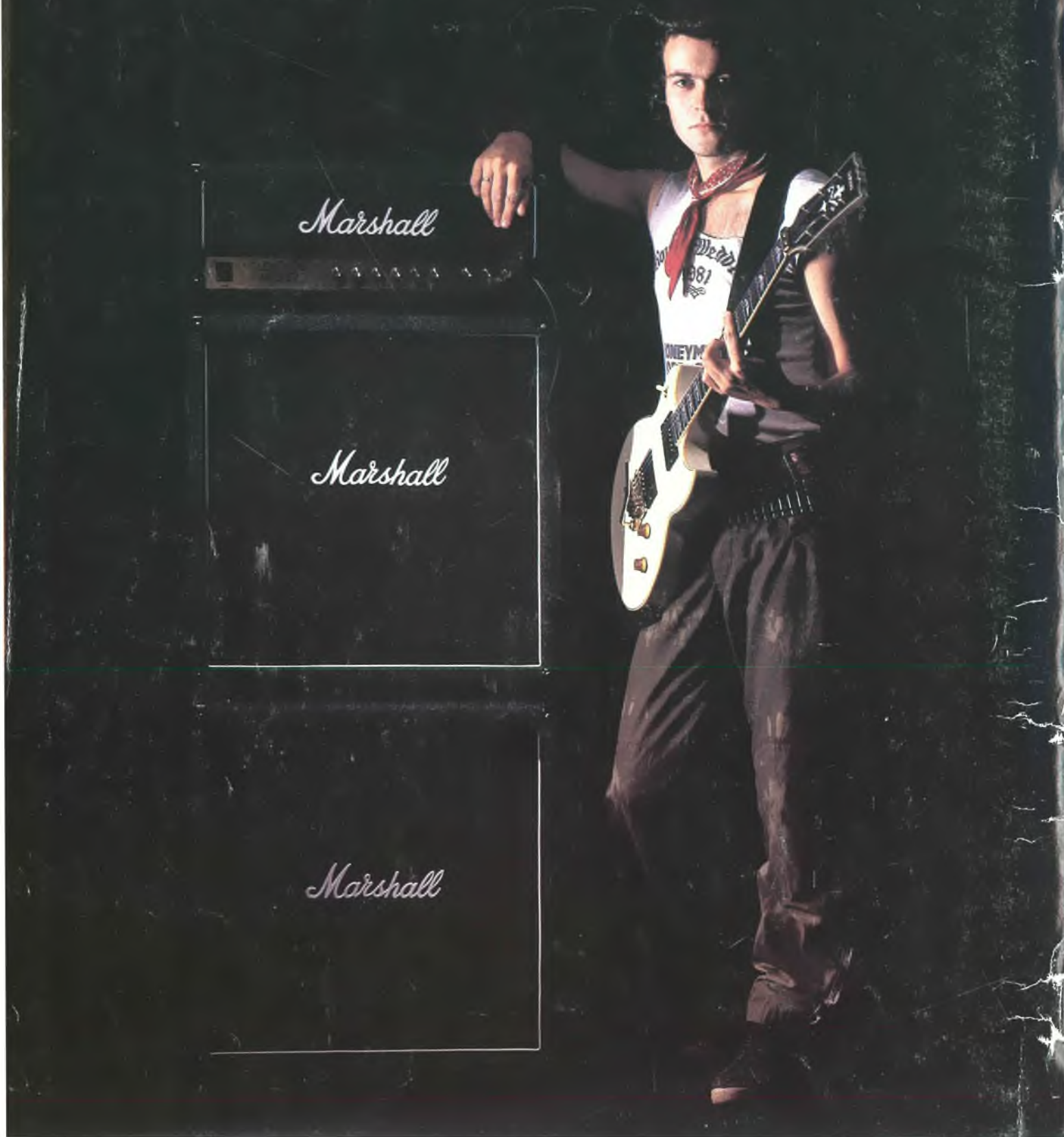
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