

INTERNATIONAL MUSICIANTM AND RECORDING WORLD

GO WEST

West Side Story

MARCH 1987
£1.95 DM13
VOLUME 13 No4
D71607 \$5.95 CAN.

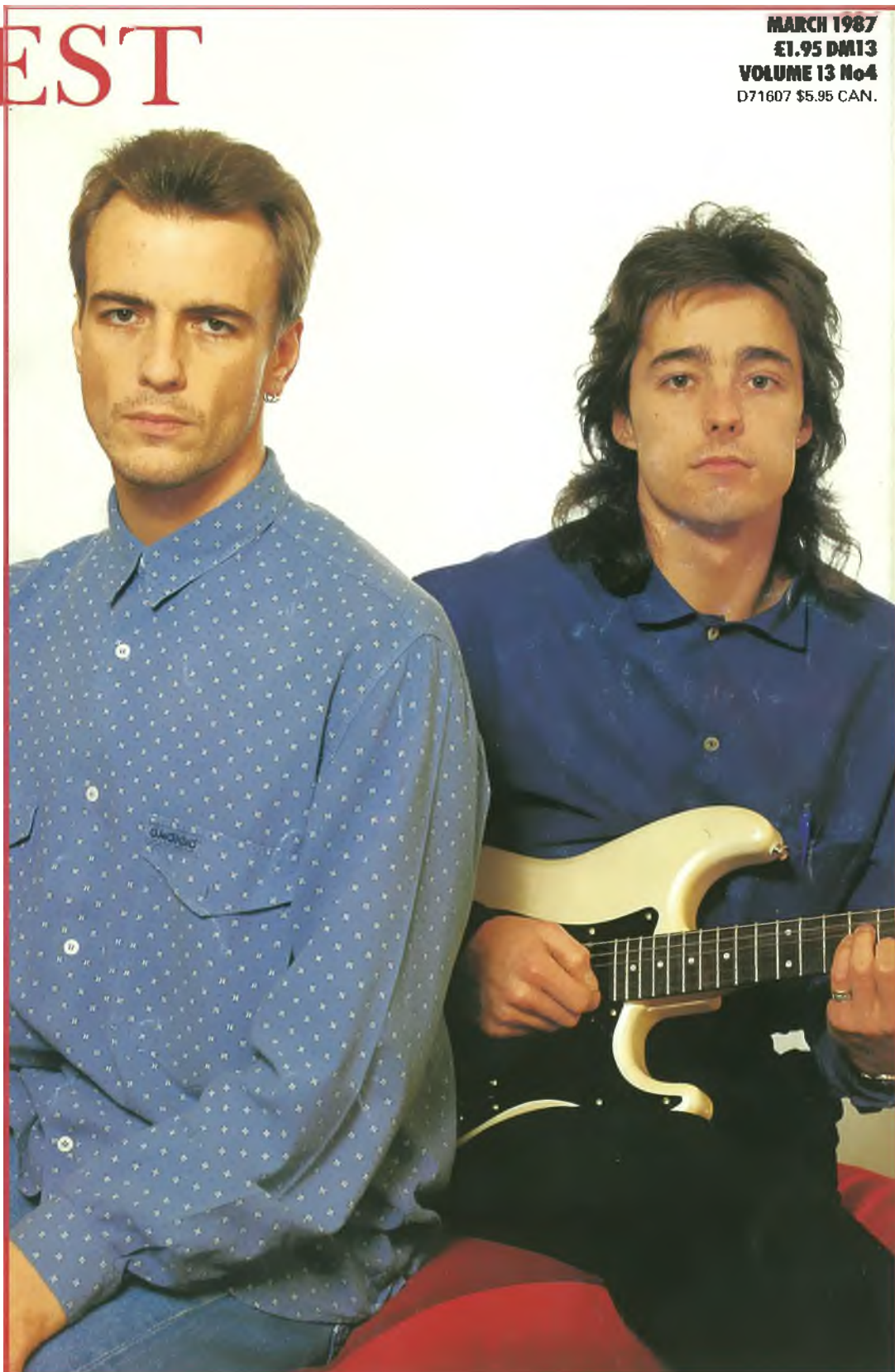
STANLEY JORDAN
CLEM BURKE
STUMP
FRANKIE
HUMAN LEAGUE
JACKIE WILSON
HUGH PADGHAM

TESTS:
EMAX SAMPLING KEYBOARD
TC DELAY/SAMPLER
ART PROVERB
STATUS SERIES II BASS
TRACE ELLIOT AMP & CABS
RSF SAMPLING DRUMBOX
NADINE GUITAR
REMO ENCORE DRUMS
AKG HEADSET MIKE

DON'T TOUCH THAT DIAL!

A guide to home
recording

PROJECT: Separate
outs for the Roland 505



ISSN 0307-1472



9 770307 147005

Dr. Pad Electronic Percussion

(DRP-I, II, III)

Electronic
Percussion
featuring
Six Digital
Sound Sources

The Boss Dr. Pad is an electronic percussion instrument which offers a choice of six digital sound sources.

The following models are currently available:

	DRP-I	DRP-II	DRP-III
1	Snare Drum 1	Bass Drum 1	Smashing Glass
2	Snare Drum 2	Bass Drum 2	Cowbell
3	Tambourine	E Tom	Timbale
4	Hand Clap	Steel Drum	Scratch
5	Cymbal	Gong S	Quijada
6	Timpani	Star Chime	Gong L

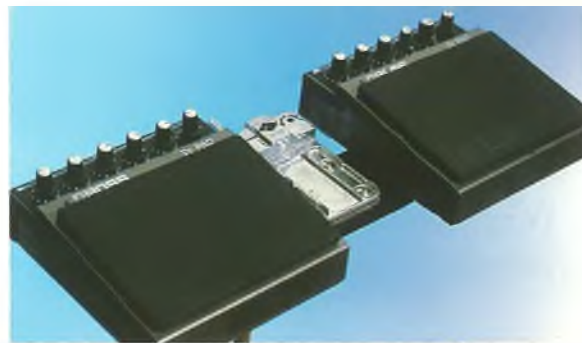
These sounds can be individually changed using various controlled features on the DRP.

Each pad is touch sensitive allowing dynamic control with a variety of playing techniques.

The Dr. Pad can also be used as an external sound module to be controlled by the trigger output from a rhythm machine.

The output from one DRP can be mixed into the next so that only one amplifier input is needed for a chain of Dr. Pads.

An optional BPH-2 Pad Holder allows two DRPs to be mounted on a stand.



 **BOSS**

Roland (UK) Ltd
983 Great West Road
Brentford, Middx.
Telephone: 01-568 4578

Rock 'n' Rolland

THE LONDON ROCK SHOP

THE LEGEND

ONCE UPON A TIME ALL MUSIC SHOPS WERE THE SAME: FOR YEARS BANDS HAD TO GO TO DIFFERENT SPECIALISED SHOPS WHICH WERE SCATTERED IN THE FOUR CORNERS OF THE WORLD ... NOW ALL THAT HAS CHANGED!!!

THE TRUTH

THE FAMOUS "LONDON ROCK SHOP" IS BACK UNDER NEW OWNERSHIP WITH NEW STAFF AND LOADS OF NEW PRODUCTS.

THE CONCEPT

THREE INTO ONE WILL GO!! WE CAN PROVE IT!! UNDER ONE ROOF THE LONDON ROCK SHOP BOASTS THREE SPECIALISED SHOPS EACH STAFFED BY **HELPFUL AND FRIENDLY** PEOPLE WHO ARE EXPERTS IN THEIR FIELDS ... SO WHAT DO WE STOCK??

THE REALITY

KEYBOARDS/HI-TEC, GUITARS/AMPS, DRUMS/ PERCUSSION.

EVERYTHING THE MODERN BAND NEEDS IS HERE ON DEMO AND SALE **SEVEN DAYS A WEEK.**

ONCE UPON A TIME ALL MUSIC SHOPS WERE THE SAME, BUT NOW THERE'S THE LONDON ROCK SHOP.

MON-SAT - 10.00 a.m. - 6.00 p.m. SUNDAY - 12.00 noon - 5.00 p.m. 267 5381

Cover Publications Ltd
The Northern & Shell Building
P.O. Box 381, Mill Harbour
London E14 9TW
Telephone: (01) 987 5090
Telex: 24676 (NORSHL G)

Chairman and Managing Director:
Richard Desmond
Director and General Manager:
Martin Elice

EDITORIAL

Editorial Director: Paul Ashford
Editor: Tony Horkins
Assistant Editor: Tony Reed
Features Editor: Paul Trynka
Technical Consultant: James Betteridge
Production Consultant: Janet Angus

CONSULTANTS

Paul Bacon, Bass, Dave Burruck, Chas de Whalley, Paul Fishman, Ian Hartland, Paul Henderson, Bob Henrit, Chris Holland-Hill, Chris Maillard, Tony Mills, Graeme Pleeth, Billy Puntel, Curtis Behwarz, Richard Walmsley, Phil Walsh

ART

Art Editor: Roger Small
Photographer: George Bodner

ADVERTISING

Advertisement Director: Joe Salama
Advertisement Manager: David Graham
Advertisement Executive: Paul Vallis
Classified Ad Manager: Roger Mephem
Classified Ad Executive: Chris Lewington

CIRCULATION AND SUBSCRIPTIONS

Executive Director: Alan Marcuson
Circulation Manager: Ian Watts

PRODUCTION

Group Production Manager: David Shaw
Senior Production Manager: Brian Ventour

ACCOUNTS

Chief Accountant: Raymond Brazell
Credit Controllers: Terry Wilkes,
Azik Chowdhury

International Musician & Recording World is published monthly by Cover Publications Limited, a member of the Northern & Shell Group of Companies.

IM&RW is a trade mark of Cover Publications Limited. All rights reserved © Cover Publications Limited 1987.

While every care is taken in the publication of the magazine, the publishers cannot be held responsible for any results arising from the contents thereof. Publishers disclaim all responsibility to return unsolicited editorial matter and all rights in portions published rest in the publishers.

Subscriptions: applications and changes of address should be sent to International Musician & Recording World, PO Box 50, Farnham Road, Market Harborough, Leicestershire. Tel: 0958 34567. UK: £23.40. Overseas surface £32.50. Airmail Europe £45.50. Airmail rest of world: £58.50.

Typesetting: Technotype Ltd. Printed in England
Distributed in Great Britain by Comag Tel: 0895 414055



C O N T E N T S

INTERVIEWS

CLEM BURKE 26
Since leaving Blondie, Clem has spent quite a while hanging on the telephone, fixing up sessions with Dylan, Pete Townshend and, lately, The Eurythmics. Bob Henrit makes pals with the peripatetic percussionist, and finds out what keeps him playing



Burke plays blind

STANLEY JORDAN 36
The man whose two-handed fretboard tapping has revolutionised the world of guitar technique talks turkey with Paul Trynka, a man who once staged a minor putsch in Stockwell

GO WEST 42
'The future of Pop... is small, highly mobile units.' Malcolm McClaren said it, and Go West did it, a duo who found success, and then got a band together. Tony Horkins reporting

STUMP 57
What happens when you play something that's too hard for you to play? You become an Indie success. Chris Maillard quirks out with the exceedingly weird Stump

FEATURES

FRETWORK 22
In the third of our guitar technique series, ex-Only Ones axeman John Perry looks at minor chords in five-string tunings

WORKBENCH 30
Phil 'Wash 'n' D.I.Y.' Walsh comes clean about a separate output mod for the popular TR505 drum machine

MUSICAL MICRO 33
Micro Mole Tony Mills digs out the latest in budget music software for the Atari 520ST

PA COLUMN: HUMAN LEAGUE 40
The Human League home in on Hammersmith Odeon — Anthropologists report: David Anthony

THE FAMOUS FIVE 50
Amplifiers: to you, they're just black boxes. To Paul Trynka, five very special ones are old friends to be greeted, to be cherished and loved
BEATROUTE: FRANKIE .. 55
Paul Henderson goes to Hollywood

REGULAR ITEMS

FEEDBACK 6
'To Have Your Say, Just Write Away! (© Silly Slogans Ltd 1987)

BUZZ 11
Honey from the music biz melting pot...

NEWS 107
More despatches from the music wars



The Emax emerges

NTS

TESTS

- KEYBOARDCHECK**
EMAX SAMPLING KEYBOARD 56
 A half-price Emulator II? Well, almost. Tony Mills watches E-mu's latest birdie
- DRUMCHECK**
REMO ENCORE KIT 64
 Bob Henrit pays a return visit to Remos 'cardboard' kit, and finds that it's better than ever
- BASSCHECK**
STATUS SERIES II 66
 How do you improve on perfection? Dave Burrluck ponders the philosophical dilemmas posed by the ultimate Status symbol
- AMPCHECK**
TRACE ELLIOT AH-250 AMP & 1048/1518 CABS 70
 More bass business, with Bill Martin checking out Probably The Best Bass Amp In The World...
- GUITARCHECK**
NADINE STANDARD + WILKINSON TREM 73
 Dave Burrluck sighs at the sight of another Japanese Strat copy — and finds that with the Wilkinson trem, it's a surprisingly sharp combination
- RHYTHMCHECK**
RSF SAMPLING DRUM MACHINE 76
 Will this new machine give the Korg DDD-1 a run for its money? Tony Reed samples the cross-Channel challenger
- MIKECHECK**
AKG C410 81
 Tony Horkins hails a headset mike



Remo: Chrome 'n' cardboard in perfect harmony

EDITORIAL

Don't Touch That Dial! Aaagh, too late. You've just wiped the whole track! A week's work down the drain in one go...

Is this the kind of nightmare you have about home recording? It's an understandable one. Every year there's another Frankfurt, another NAMM, another AES. Every month, it seems, there's another keyboard, another reverb, another four-track. The technology of the home studio is ever more sophisticated, available, and maybe just a bit daunting. Don't you sometimes wonder if some people are running so fast after the Newest! Best! and Cheapest! that they never actually find the time to record anything? And then, if they do find the time, why is it that the resulting mess sounds like it was mixed on a Kenwood and mastered on a wax cylinder?

Simple owning your own gear is no longer the best guarantee of giving your music the best chance you can. (If indeed it ever was). You have to know how to use it as well.

And so, to make sure you get the best out of your home set-up, we've come up with a new series designed to take the technofear out of DIY taping. This month we look at level settings and miking, and in future weeks we'll be considering such knotty problems as eq, instrumentation, and mixing. Be smart: a little knowledge can be a helpful thing. Go ahead, and touch that dial with confidence...

that doesn't play hell with your hairstyle (and works pretty well, too)

RECORDING WORLD

- COVER/CONTENTS** 83
 A roundup of this month's Recording World section
- STUDIO DIARY** 85
 Who's been in, who's been out, who's being shaking it all about...
- THE PRODUCERS** 86
 Chas de Whalley chats to Hugh Padgham, producer to the better class of artist. (Ask Phil Collins, David Bowie, Genesis, The Police, Paul McCartney...)
- TRACK RECORD: JACKIE WILSON** 88
 Doing a 12" mix, without a master, of a track recorded 30 years ago poses some unique problems as Jim Betteridge found out when he unearthed the story behind the re-released dance smash, *Reet Petite*
- HOMETAPING** 91
 John Slater meets Russell, a singer/songwriter who's turned home taping into a real Adventure
- STUDIOTEST ART PROVERB** 94
 The people behind MXR back again with a new company and a new machine, the very wonderful Proverb. Jim Betteridge extends a warm welcome to both
- STUDIO OF THE MONTH** 96
 David Bouker went to Ebony, but came back as white as a sheet. Anyone would think he'd seen a ghost...



Go West shot got by Bodnar

- STUDIOTEST TC 2290 DELAY/SAMPLER** 98
 Jim Betteridge checks out the device that's threatening to be the new Top Cat in high quality studio effects
- DON'T TOUCH THAT DIAL** 102
 Chris Vee commences a mini-series on how to get the best results from home recording equipment. This month, putting the tracks down on tape

- LISTINGS**
- CLASSIFIEDS** 110
 - GUITAR GUIDE** 111
 - DEALER GUIDE** 112
 - STUDIO GUIDE** 118
 - HIRE GUIDE** 128
 - REHEARSAL ROOM GUIDE** 129
 - AD INDEX** 130

Letters should be sent to:
International Musician & Recording World, The Northern & Shell Building, PO Box 381 Mill Harbour London E14 9TW

Got You Covered

I am a destitute gigging drummer who is anxious to have his ageing 1966 Rogers kit revamped, and possibly a couple of new toms built to match. Any ideas?

Martin Black, Worthing, W. Sussex

Tony Reed replies: I assume when you say 're-vamped' you mean at least recovered, perhaps with new fittings being added to take the toms. Since you don't say how many drums the kit comprises, or precisely what you want doing, I can only give some very general guidelines. If you do have toms built, remember that it is unlikely that you will find them constructed exactly as the original Rogers drums were, though of course they may well sound just as good. Techniques change...

Many drum stores will undertake recovering and building, with the process of recovering usually taking in checking and replacing lugs, filling in any holes as required, and generally 'servicing' the kit or drums being worked on. As to specific places to go, I had some very good work done in your own part of the world, at Jims Drum Shop, in Eastbourne Tel: (0323)

37445. You mention Eddie Ryan in your original letter, and he is still alive and well and operating out of his workshop in Covent Garden: reach him on 01-836 4941. It's his proud boast that a 'serviced' kit leaving his shop looks as good as new — and he still has a few original Rogers fittings too.

Finally, a friend of mine had a mega double bass drum, extra-deep, chrome finished kit built for him by Supreme Drums in Walthamstow, on 01-520 3873, and seemed very satisfied with it; my advice is simply shop around for quotes, express quite clearly what it is you want done — and go for it!



Old drummers recovered

Double Trouble

This one's for Bob Henrit: Could you give me a list of manufacturers of double bass drum pedals for use with single bass drum set-ups, with approximate prices?

Philip Ellis, Pontypridd, Mid-Glamorgan

Bob Henrit replies: Using two beaters on a single head isn't as ideal as using two separate bass drums, of course, since the strike of the second beater tends to cancel out the resonance of the first — not so good for quick flurries. But it's certainly cheaper, and Steve Gadd to name but one doesn't seem to have suffered unduly through the use of it!

I can think of four double beater units available at the moment, though one of them, the Premier, a conversion for the popular 252 single pedal has been discontinued, so it'll be a matter of hunting for remaining stocks in the shops. No price on that one, but be warned — the major reason for discontinuation was its 'uneconomic price'.

Pearl do two units, the P850 TW, an adaptor unit designed to work with existing chain-driven pedals, which currently costs £145.60, and the 880, which consists of a pedal, an extension arm, and an adaptor. The 880, which is also available in a 'left-

footed' version, costs £153.97 inc VAT. More info from Pearl on: (0908) 564956.

Tama, distributed in this country by FCN, currently do two double bass drum pedals, the model 6935, available in left or right footed versions for £286, and the beefier model 6945 which in addition can be used as two independent pedals — a price has yet to be set for this unit. More info from FCN on: (0732) 366421.

Finally, there's an American company, Drum Workshop, imported by Allbang & Strummit, who you can reach on 01-379 5142. Drum Workshop claim to have invented the universal joint which makes double-beater pedals possible, and manufacture two versions of their design. The DW 5002 consists of one pedal, an extension arm and a footplate, for connection to almost any existing pedal, and costs £195 (an additional £86 for a suitable pedal if you don't already own one.) Their DW 5002 DC, meanwhile, is essentially the same unit in a chunkier design complete with boom arms made to grip the edges of electronic drum pads. Remember to check when shopping around whether your existing pedal can be used with the new gadget, and (if relevant) whether it is right, left, or ambidextrously (ambipedally?) designed.

Casio Crisis

Help! Would it be possible for you to print in your mag a set of figures to programme the Casio CZ5000 with a half-decent Grand Piano sound? Would a weighted MIDI mother keyboard give me

Aftertouch and Velocity Sensitivity? Do Casio have plans to bring out ROM packs of voices for the 5000? Does anyone else do them? David Bennie, Chesterfield, Derbyshire

To your first point, David, we've rustled up a Grand Piano patch for you. Coming to that, though, are there readers sitting out there on brill patches for the DX, Sequential, Roland, blah blah synth? Send 'em in, and maybe we can sort out a free subscription for the best of 'em. It's up to you now... As to your other points: weight of the mother

keyboard doesn't count — the important points are whether it can transmit Velocity and After touch — and much more importantly, whether the CZ5000 can receive it. It can't, though the top-of-the-range CZ-1 can. Similarly, the CZ-1 is currently the only CZ synth to have ROM voice packs available for it, though of course user RAM packs are available for all CZ synths.

On The Books

Having been a 'play by ear' guitarist and keyboard dabbler for quite a few years now, I've been tempted to try and find out how to read the dots and do this music thing properly. Every time I've gone through what's available, though, I'm always put off by the dull schoolbook look of the various tutor and rudiment books I've seen. Can you recommend anything better?

Roger Capstick, Taunton, Somerset

Your first stop in any quest for books should be a reputable bookshop. They are better equipped and more aware than most music shops, and should have the resources (microfiche, book catalogues, etcetera) to suggest the right kind of book even if they haven't got them in stock at the time of your visit. Speaking from personal experience, the Pelican series paperback 'An Introduction To Music' by Otto Karolyi (ISBN 0 14 02.0659 0) is a handy way into the concepts behind composition, though it is intended to broaden a listener's appreciation of Classical music, not Rock! The best practical guide to learning how to read music that I've come across is the Omnibus Press paperback 'How To Read Music' by Helen Cooper (ISBN 0.7119.0095.7).

TONE NAME				CARTRIDGE NO.	TONE NO.
GRAND(LR) PIANO					

PARAMETER		MODULATION				DETUNE				VIBRATO				OCTAVE	
LINE SELECT	RING	NOISE	+/-	OCTAVE	NOTE	FINL	WAVL	DELAY	RATE	DNPTH	1/2	RANGE			
1+1	OFF	OFF	+	0	00	01	1	00	50	00	+	0			
(1.2) (2.1) (1)	(ON/OFF)	(ON/OFF)	(+/-)	(0-3)	(0-11)	(0-05)	(1-4)	(0-99)	(0-99)	(0-99)	(1/2)	(0-1)			

1

DCO 1

WAVE FORM	
FIRST	SECOND
3	5
(1-8)	(0-8)

E N V (PITCH)								
STEP	1	2	3	4	5	6	7	8
RATE	50							
LEVEL	00							
SUS/END								

DCW 1

KEY FOLLOW	
8	(0-8)

E N V (WAVE)								
STEP	1	2	3	4	5	6	7	8
RATE	99	42	37					
LEVEL	89	44	00					
SUS/END		3v	END					

DCA 1

KEY FOLLOW	
3	(0-8)

E N V (AMP)								
STEP	1	2	3	4	5	6	7	8
RATE	90	30	25	29				
LEVEL	99	80	02	00				
SUS/END			3v	END				

2

DCO 2

WAVE FORM	
FIRST	SECOND
(1-8)	(0-8)

E N V (PITCH)								
STEP	1	2	3	4	5	6	7	8
RATE								
LEVEL								
SUS/END								

DCW 2

KEY FOLLOW	
	(0-8)

E N V (WAVE)								
STEP	1	2	3	4	5	6	7	8
RATE								
LEVEL								
SUS/END								

DCA 2

KEY FOLLOW	
	(0-8)

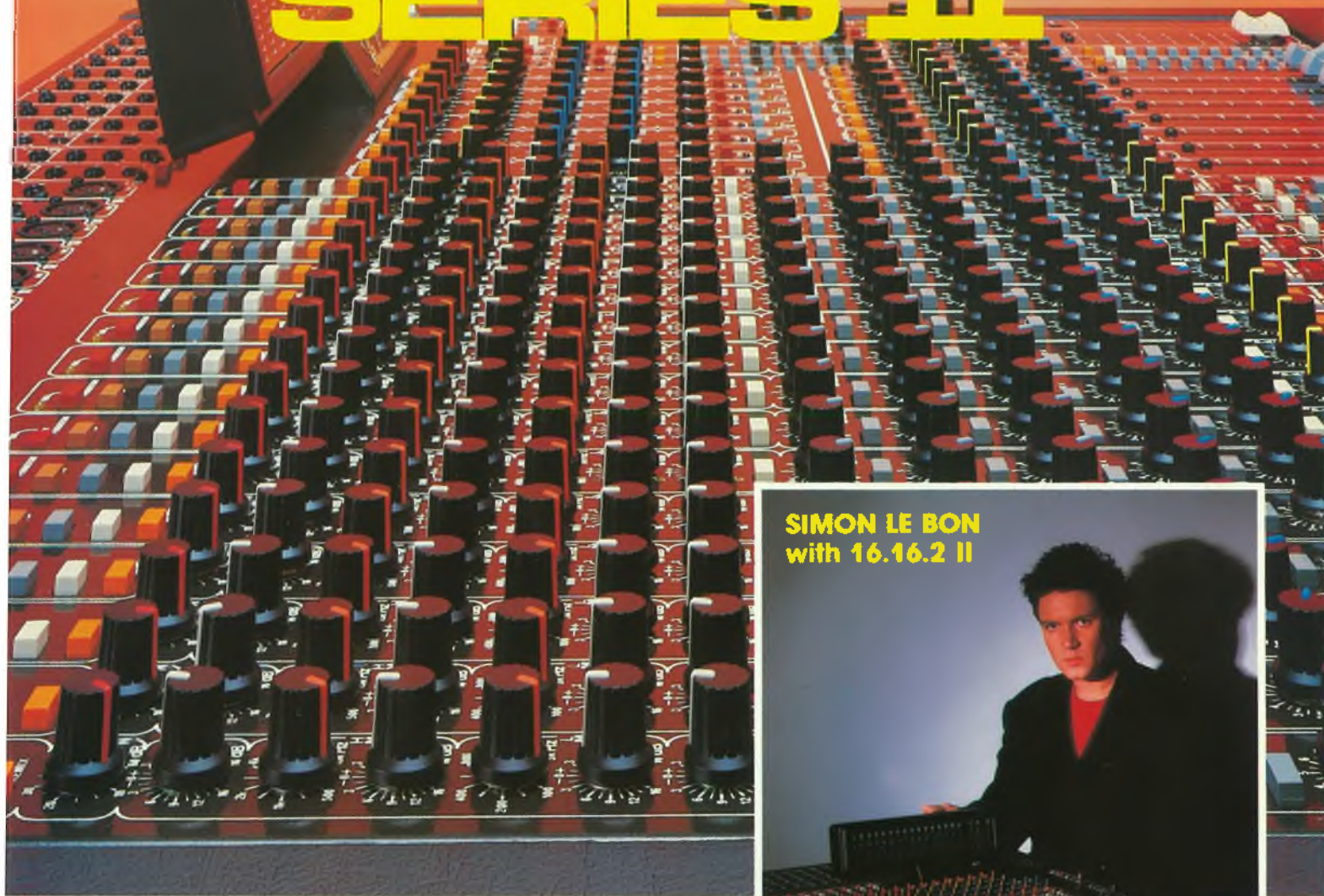
E N V (AMP)								
STEP	1	2	3	4	5	6	7	8
RATE								
LEVEL								
SUS/END								

A very slight alteration to the standard Casio patch brightens up the sound no end, but we just know you can do better.

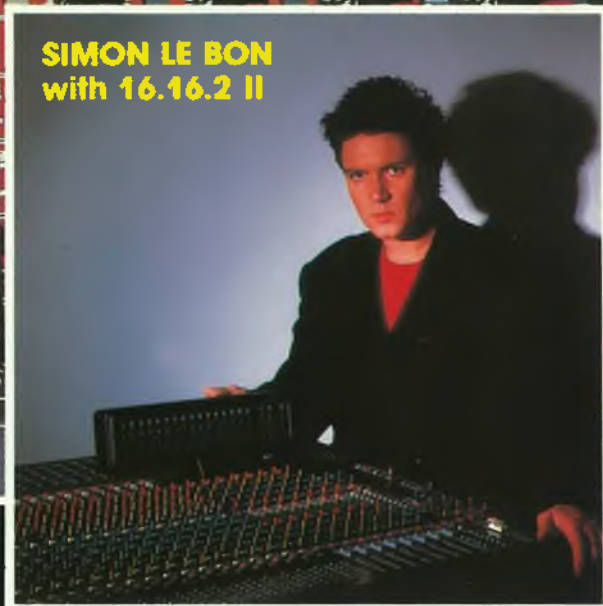
Remember — keep those letters coming in. There's free subscriptions up for grabs if you send in a really brilliant synth patch, or, come to that, an ace letter on any subject — hints and tips particularly wanted. It's your page, so make the best of it...

STUDIOMASTER

SERIES II



SIMON LE BON
with 16.16.2 II



Main picture: 16.16.2 II

*Studiomaster Series II ~
tomorrow's mixing capabilities today*

Studiomaster Series II mixers have been researched and designed with all the shortcomings of other mixing consoles in mind.

The Series II offers MIDI controlled automated muting of input channels and auxiliary returns; a facility which leaves you free to adjust effects and faders during mixdown while channel and auxiliary status is sequentially changed via an external computer.

Other outstanding features include 4-band overlapping parametric equalisation, 6 auxiliaries, discrete phantom power, separate studio cue and control room monitor mixes, expandability of input channels and multi-track tape monitoring to meet your future requirements etc. etc.

Series II are available as 16.4.2 (12 track monitoring optional), 16.8.2 (16 track monitoring optional), 16.16.2 (24 track monitoring optional). All may have a further 16 inputs added.

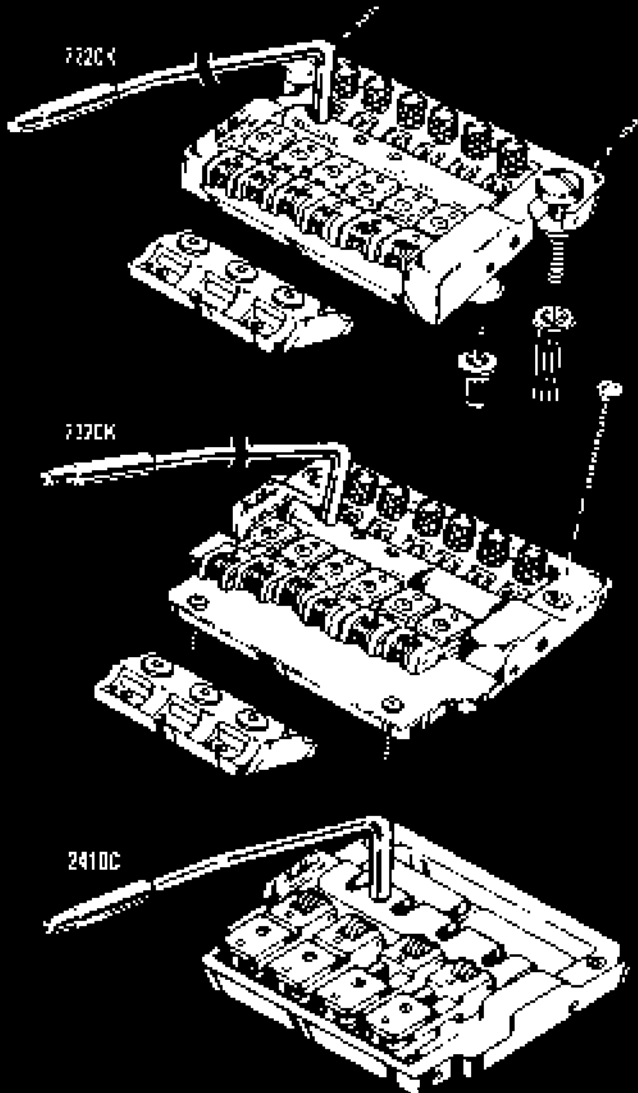
For more information or detailed literature contact your nearest Studiomaster dealer or Studiomaster direct.

STUDIOMASTER

Studiomaster House, Faircharm Trading Estate, Chaul End Lane, Luton, Beds LU4 8EZ

☎ 0582 570370 TELEX: 825612 STUDIO G FAX: 0582 570242

Kahler™ Tremolo Bridge Systems



"THE CHOICE OF PROFESSIONALS"

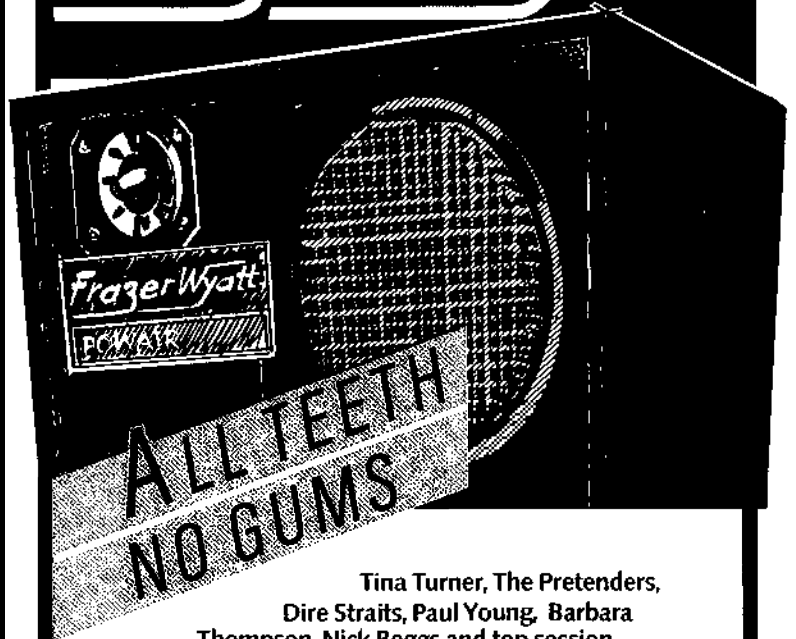
The first significant advance in tremolo bridges since they were first introduced in 1952. Now, whether you play guitar or bass, you can create new sounds with confidence, and still count on your instrument to come right back into tune. No wonder Kahler system is played by scores of internationally famous guitarists and bassists.

Kahler is original equipment on Aria, Carvin, Charvel, Dean, Guild, Hamer, Hondo, JTC, B.C. Rich, Washburn and others.

- CAM OPERATED RECOIL DEVICE
- PRECISION FINE TUNING
- VARIABLE SPACING STRING LOCK
- LOAD TENSION ADJUSTER
- VARIABLE SPACING ROLLER SADDLE SET
- TOP LOADING AND FREE FLOATING
- QUALITY FINISHES
- STUD AND FLAT MOUNTED VERSIONS

For more information write to: Dept. K, John Hornby Stewes & Co. Ltd., Salem House, Garsfield, Leics, LS25 1PX.

Frazer Wyatt



Tina Turner, The Pretenders,
Dire Straits, Paul Young, Barbara
Thompson, Nick Beggs and top session
musicians.

All users of Frazer Wyatt for PA, keyboards, electronic drums, acoustic instruments, bass and vocals. If you're not yet using Frazer Wyatt it's likely your sound is gummed up with low clarity, boomy bass and overload problems.

Frazer Wyatt's way beyond all that. Instead, you get sparkling, biting clarity and firm, powerful bass that you never ever thought possible. And there's even electronic control to prevent unwanted overload noises.

The X1000 Series Powered Speakers look assuringly conventional. But don't be deceived. They sound unbelievable. There are four compact models including a jaw-dropping powered wedge. All much more versatile and simple to use than any combo. And at affordable prices.

GUMS ARE FOR SUCKERS. BARE THOSE TEETH.

LONDON Rod Argents, Future Music, Rose Morris, Session Music, Freedmans, The Bass Centre MANCHESTER Al Music WATFORD Hammonds BLACKPOOL Blackpool Sound Centre BELFAST Crymbles HANLEY Route 66 PETERBOROUGH Stix LEICESTER Carlsbro INVERNESS EMS BUCKIE Music Matters WHITBY Music Time WORKINGTON Northern Sounds. Available from dealers in most European countries.

For more information phone Jenny on 01-881 6060 or send this coupon to MUSIMEX 46a Marlborough Road London N22 4NN.

Name _____

Address _____

Post Code _____

IM/3/87

SHURE[®]

SM58



It's the real thing.

Distributed by HW International, 3-5 Eden Grove, London N7 8EQ. Telephone: 01-607 2717

B

UZZ

The Studio Man

In the wake of the Rock comes the Studioman, a smaller-than-Walkman device distributed in the UK by Turnkey which allows one or two microphone inputs to be mixed against pre-recorded tapes or musical instruments, and amplified through PAs or home hi-fis, complete with echo. Each unit is supplied with a cheap but serviceable headphone/mike set, featuring stereo padded headphones on an adjustable band, and a single condenser mike on a flexible boom arm — very Captain Scarlet. Two stereo headphone mini-jacks allow two people to use the unit simultaneously — the illustrations on the unit's box suggest that this application might be used to allow intercom-style communication by a motorcyclist and passenger, though personally I wouldn't like to try it.

In fact, the unit, powered by a single 9V battery and worn clipped to your belt, lends itself to a number of applications. In Japan, where it originated, it was conceived as a mini-Karaoke — connecting it up to a tape player and the headset mike allows you to sing along with your favourite tapes, and monitor the results in the

phones. The rather crude, non-adjustable bath-tub echo helps disguise untutored voices, and is great for Elvis Presley impersonations — if little else. It's a pity that you can't switch the effect out, because it is a mite unsubtle.

Connecting up a further, recording deck allows you to keep a permanent reminder of your finest moments, or the internal mini amp can be used to boost levels for outputting through a hi fi or PA, or direct to a portastudio. Battery status is indicated by a small LED in the centre of the front panel, and power is turned on simply by



Another product from the faceless Orientals...

inserting a mini-jack into one of the earphone sockets. And that's it. No fuss, no fiddling about, a simple take-it-or-leave-it gadget which at £40 is worth checking out for a

variety of home recording applications. But *do* listen to that echo effect first...

More on the Studioman from Turnkey on: 01-202 4155.

Roland Sample Library

As good as their word, Roland have launched an extensive library of samples for the S10 sampling keyboard. The choice of 'Quick Disks' as a storage format for the S10 was an interesting one for a number of reasons. They have a very limited capacity, resulting in the need for as many as four sides (two disks) to be loaded to achieve a full voice. In the case of less complex sounds, you might get a voice per side, or a voice per pair of sides, in which case up to four voices can be loaded at one time and selected individually or combined in pairs. Each side of a disk only takes about six seconds to load, but even so it's a bit much halfway through a performance to have to find and insert four disks to bring up a single new sound, and it eats up

disks at a fairly alarming rate. This rapid consumption is disturbing in that the disks are manufactured by Sharp for a now outmoded range of computers, and so who knows how much longer they'll be in plentiful supply?

The S10 is not an expensive machine, and the QDs have obviously been chosen with cost in mind (the upmarket S50 uses the more standard 3½" disks favoured by most other companies). Perhaps it's a little churlish to knock the choice of format therefore.

The new library consists of 11 boxed sets, numbered 101 to 111, each containing five pairs of disks. Each pair of disks is housed in a cardboard wallet and as the disks have very limited physical protection, it's important that they are handled with considerable

care — perhaps a little fussy for on the road use. Anyway, here's a brief outline of the sounds.

L-101 Piano and Keyboard Vol 1

Acoustic Piano 1; Electric Piano 1, 2; Clav 1; Harpsichord 1; Pipe Organ 1. All quite useable voices, though none stunning and the pianos and Clav are slightly lacking in touch response.

L-102 Brass and Wind Vol 1

Trumpet 1, 2, 3; Trombone 1, 2; Flute 1; Alto Sax; Baritone Sax. A range of straight voicings plus arpeggios and slides.

L-103 Mallets

Vibraphone 1, 2; Vibe 3 & Glock 1; Marimba 1; B. Marimba 1 & Xylo 1; T. Bells & JW Bell.

If you've tried the alternatives, you'll know why they're cheaper.



If you don't want to compromise your music, you shouldn't compromise your equipment.

That's why we suggest you start with the highest professional standards. Like the compact Soundcraft 200B or the larger Series 600.

In both, you'll find comprehensive facilities and a wide range of creative options in an easy-to-use layout.

While the 760 MKIII is such a highly uncoloured 16 and 24 track recorder, it easily compares with others in top studios.

Yet another example of the outstanding audio quality and reliability that's behind the success of every Soundcraft product.

Series 200B, 600. And 760 MKIII. Classic technology, created for music.

For further information, contact us today.

Soundcraft

MUSICIANS SERIES

Soundcraft Electronics Ltd, Unit 2, Borehamwood Ind. Park, Rowley Lane, Borehamwood, Herts, WD6 5PZ, England. Tel: 01 207 5050. Tlx: 211981 SCRAF 1 G. Fax: 01 207 0194
Soundcraft USA (818) 893 4351. Soundcraft Canada (514) 685 1610. Soundcraft Japan (03) 341 6201.

L-104 Bass Vol 1

Electric Bass 1; Electric Bass 2; Electric Bass 3; Electric Bass 4; Wood Bass 1. A variety of strong bass sounds with single notes and harmonics which can make for some instant big sounds.

L-105 Effects

Fighting Set 1; Fighting Set 2; Machines 1; Wonderland 1; Animals 1. A mixture of the interesting and the doubtful including what are presented as doors slamming and engines starting, plus elephants, cocks, cows, and Dozillas doing what they do best and making lots of noise about it. Very interesting, but patchy.

L-106 Drum Set

Drum Sets 1 to 5. Strangely poor acoustic snare and bass drums, but some nice cymbals and percussive sounds, together with classically powerful electronic kit sounds.

L-107 Strings and Choir

Strings Section 1; Strings Variation 1, 2; Violin 1; Cello 1; Choir 1. A good strong string section and Choir, but rather weak individual cello and violin voicings. There's also a whole string section playing pizzicato in unison which could be useful.

L-108 Guitar

Folk Guitar 1; Folk Guitar 2; Electric Guitar 1; Electric Guitar 2; Classic Guitar 1. Useful as lead or melody line sounds, but not the most impressive or accurate collection of guitar sounds.

L-109 Synth and Organ

Electric Organ 1, 2; Electric Organ 3, 4; JP-8 Brass and Strings 1; VP-330 Strings and Choir 1; Synth 1. Some great old analogue synth sounds plus some of Roland's own classic sounds from the Jupiter 8 and the VP-330 vocoder.

L-110 Orchestra (Hits)

Hits 1, 2, 3, 4; Hits 5, 6, 7, 8; Orchestra 1; Orchestra 2; Harp 1. A very useful collection of orchestral hits and final chords, with different inversions and orchestrations. Also applause for that really dramatic live ending, tymps with soft and hard beaters

and a truly wonderful harp.

L-111 Brass and Wind

Brass Section 1, 2; French Horn 1; Tenor Sax 1, 2, 3; Soprano Sax 1, 2; Bassoon 1. A reasonable collection with the Tenor Sax 3 coming out best with a nice edge of raunch.

The S10 (now available in expander form as the MKS-

100) is not an expensive machine and hence it would be unfair to compare its voicings with more upmarket machines. Its big brother, the S50, for example, is very much better and also very much more expensive. I'm looking forward to reviewing its sample library when that comes out.

JB

At Your Service

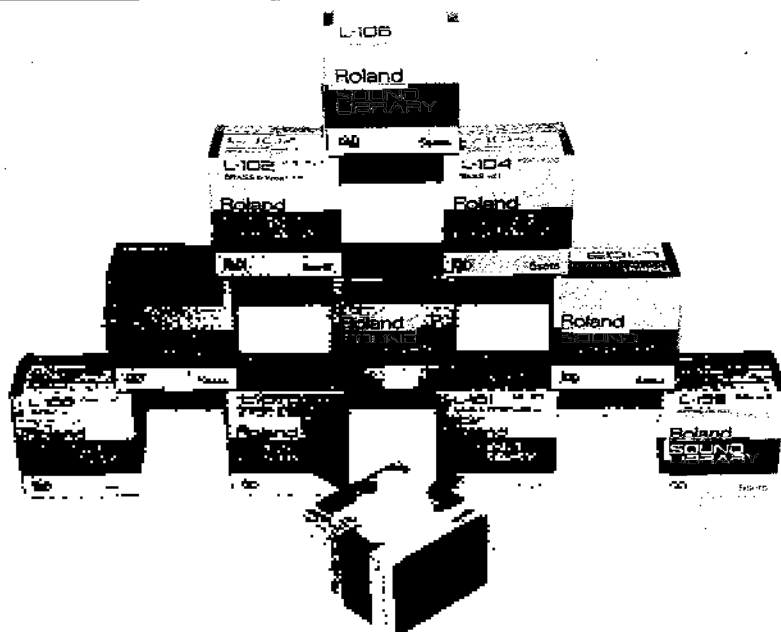
If your Rogue's gone rogue, if your ARP's gone sharp, or even if your Sequential's gone mental, then you'll be delighted to know that there is hope...

The Synthesiser Service Centre, in London's Primrose Hill ministers to synths new and old, undertaking modification and servicing of just about anything that bleeps, squawks and squeals in an electronic fashion. Opened in April last year the Centre is the brainchild of two experienced engineers, Dave Cross and Ron Lebar, and has established itself quickly — currently, the Centre is an accredited

servicing agent for, amongst others, Akai, Ensoniq, Sequential, Oberheim and Emulator products, (including the new Emax). Dave and Ron will, of course, also undertake work on any brand of synth.

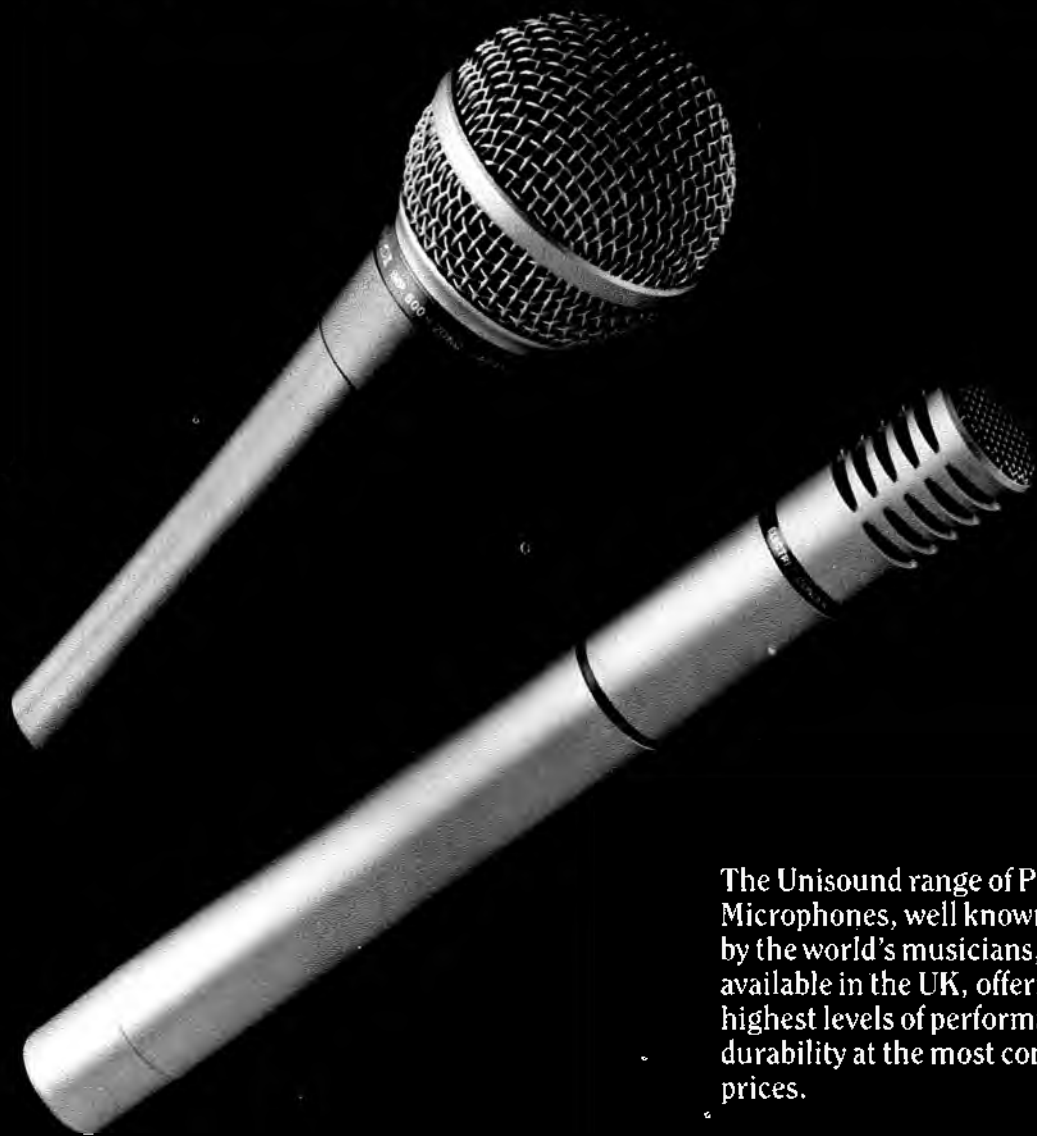
Unlike many small workshops, the Centre specialises only in the care and repair of synths — you won't find any second-hand gear in here unless it's being repaired! Charges are reasonable — £19.50 per hour plus parts, with a minimum charge of one hour's labour. After that, Dave assured me, work is charged by the minute at the same rate, so you won't find a tricky repair job costing more by leaps and bounds. There is, of course, a free estimate of likely costs before any work is undertaken, and Ron points out that they try to keep in mind the worth of the instrument when calculating costs, so you won't be asked to pay more than your synth is worth in repair charges without at least a warning.

The two partners pride themselves on being able to repair almost anything — a recent case involved an ARP Quaddra which had been treated to liberal amounts of a fruity cocktail, and was in consequence 'suffering from one hell of an electronic hangover'. Should you be thinking of pouring booze down the back of your keyboard, you might be interested to know that



Quick disks — okay if you're not in a hurry

RUGGED PERFORMERS



The Unisound range of Professional Microphones, well known and trusted by the world's musicians, are now available in the UK, offering you the highest levels of performance and durability at the most competitive of prices.

UNISOUND

PROFESSIONAL MICROPHONES FROM PROFESSIONAL AUDIO



**PROFESSIONAL
AUDIO LTD**

Professional Audio House
53 Corsica Street London N5 1JT
Telephone 01 226 1226
Telex 24284 PROAUD-G

PROFESSIONAL SUPER CARDIOID DYNAMIC MICROPHONES

DM-1500 D II dual impedance
DM-31 I dual impedance
DM-31 D II dual impedance
DM-1500 D dual impedance
DM-1000 D II dual impedance

PROFESSIONAL ELECTRET CONDENSER MICROPHONES

EM-92 unidirectional
EM-85D II dual impedance
EM-84 tie-tack lapel

All Unisound microphones are supplied in an attractive foam-lined protective case (except EM-84), complete with 5 metre cable and XLR or jack connector.

*For further details contact Professional Audio
or your local music store.*

Simmons — the future

Simmons' latest drum set has just recently been in evidence although still shrouded in secrecy at their St Albans factory. After much deliberation and one hiccup it's to be called SDX.

It's a disk-based, digital drum kit with 16-bit sampling for its 16 voices (including cymbals) which have a double row of chunky, dynamic programming key/pads; its own integral VDU (which gives a detailed graphic view of waveforms, levels etc); and a unique 'Tracker Ball' to control menu-driven programme parameters and the like. SDX will, I'm led to believe, offer an enormous amount of sound options and player control.

Naturally it boasts a fully assignable MIDI interface and there's to be a comprehensive library of drum disks available created by drummers and record producers. SDX's memory will be expandable and later this year we'll be seeing a digital recording package for 'real time' recording and on

screen editing with SMPTE chase/lock.

The actual playing surface of Simmons pads have been changed too. They are now what's known as 'Zone Intelligent' and will detect not only the dynamic of each stroke, but also the exact point of its impact. This will, of course, provide SDX with a great deal more player control than ever before possible.

The Simmons company are confidently expecting that this set will become the benchmark for all future electronic drum developments. Simon Davidman and his augmented 'R and D' team have invested an enormous amount of money and an astonishing total of 20 man years in this particular product, so I can't imagine that it's going to be aimed anywhere other than at the very top of the pile; the truly professional 'fair-figh' market where players can afford it's as yet unannounced, but obviously hefty price tag.

BH

The Guitar Studio

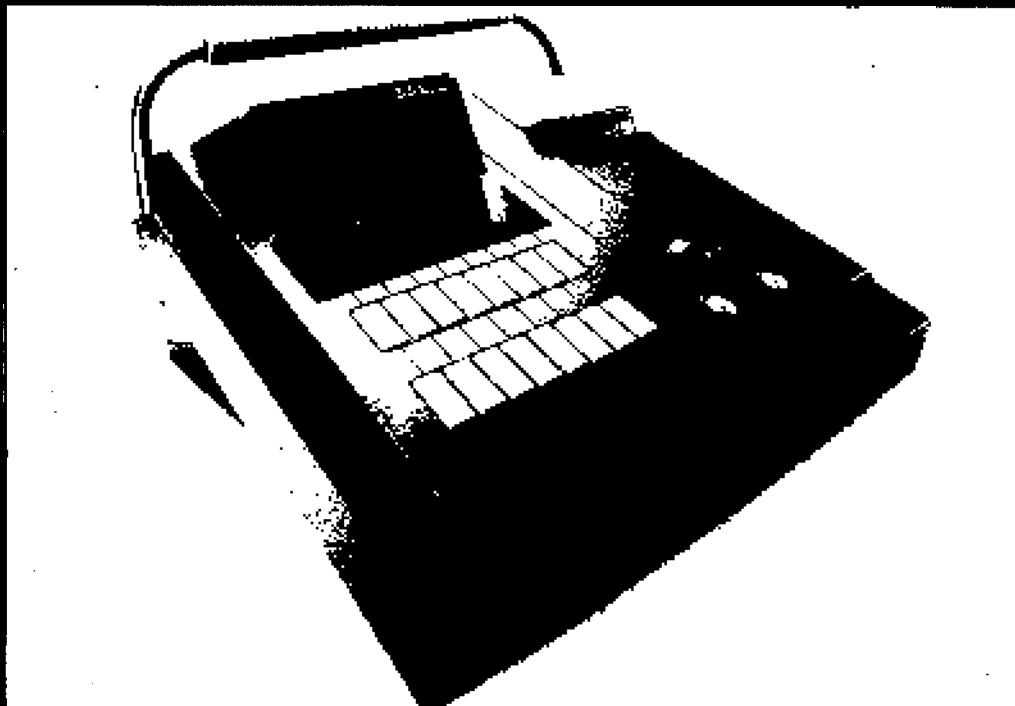
The Guitar Studio is not a 24-track exclusive to guitars, but a teaching establishment founded by Mel Reeves in 1985. With his present partner, Peter Lincoln, Mel Reeves has put together quite a unique series of guitar tutors available on a mail order basis. The tutors come in a combined book and cassette format and the current ranges include the following titles; Rock 1-3, Flash Rock 1-2, Riffs & Rhythms, Jazz 1-3 plus Rock Trax 1-2 & Jazz Trax 1. The tutors are priced at £9.95 with the exception of Riffs & Rhythms — £10.95 and the Trax tapes at £7.95.

Each course features techniques played at practise and performance speed on cassette with accurate musical notation and tablature written out in the accompanying book. Each tape also has some recorded backing tracks to practice and performance while the Trax tapes are just backing tracks on their own. However, these tapes are not just a series of licks — each is a graduated course which, if studied properly, will not only improve your technique but also your musical knowledge, reading skills and general musicianship.

For example, Rock 1 is aimed at the beginner and in short is brilliant! Both the book and cassette are clear and concise explaining the first steps and the painful first Minor Pentatonic scale. However, no sooner have you mastered that than you're given a nicely recorded backing track to improvise your new scale over. Explaining that simply playing a scale won't turn you into the next guitar slinger it puts forward the concept of melodic patterns to form a basis for your soloing. Then we have a solo

cocktails are worse than straight spirits or beer because the fruit juice and alcohol react to produce acetic acid, which in turn reacts with plastic to turn your synth's wiring, IC sockets etcetera into semi-conductors. Not good, but Ron and Dave pulled the ARP through.

If you have an ailing synth, hungover or otherwise, you could do a lot worse than trust it to the care of the Synthesiser Service Centre. You'll find the Centre at 6 Erskine Rd, London NW3. The Centre is open 9 till 5.30, Monday to Friday, and you can often catch Dave and Ron there out of regular hours — ring first, on: 01-586 7275.



It's the latest thing in high-tech cash registers



You know what "old reliable" can do. It's a remarkably durable design. And still hanging on.

We dare you to look for more. For instance, rejection of off-axis sound that continues working even at the lowest frequencies. Plus our famed **Road Tough** construction that made A-T a favorite for reliability from the start.

The differences may seem subtle to the layman...but will be obvious – and most welcome – to you and other sophisticated listeners.

ATM41a

It's a far better sound value...



audio-technica.

For more information and specifications send large S.A.E. to Dept. AT, John Hornby Skewes & Co. Ltd., Salem House, Garforth, Leeds LS25 1PX

to learn by heart which is good not only for your playing but also your reading and ear training skills. After another backing track to practise with slides is covered, there are position shifting and alternative keys. In fact all you need to begin soloing. Definitely recommended for the beginner or serious student, it will save you months of isolated learning.

My knowledge of Jazz could be accommodated on my little fingernail. The Guitar Studio's expertise, however, covers three courses and a backing tracks tape. Jazz 1, like Rock 1, is a finely produced package dealing with the all-important basics of Jazz playing. The first few pages of the booklet covers scales and their relevant harmonised chords written out in all keys. This is a valuable reference for all musicians, not just Jazz students. The Guitar Studio's trump card is the understanding of the learner. They provide solid technique and musicianship right from the beginning without being unnecessarily technical, and before you know it you're improvising over a Jazz track and have learnt new scales plus the all important understanding of chords and harmony. The more difficult concepts of tonal centres and modulation analysis is dealt with in a straightforward manner, and I must say I learnt a lot from this tape.

Riffs & Rhythms is one of the Guitar Studio's biggest sellers and it isn't difficult to see why. The tape gets to the heart of rhythm playing and illustrates not only techniques but also famous riffs and rhythm patterns

covering virtually all contemporary styles from Pop through Rock and HM to Funk. It also shows you how to play many cliched riffs like the intro to *Ziggy*, *Message in a Bottle*, Argent's *Hold your Head Up*(!) and many more. Plus there's a very useful and concise chord dictionary with many shapes beyond the usual major, minor and sevenths.

One thing self-taught musicians often lack is discipline and order. Judging by what I've seen of these tapes and books they'll certainly help structure and

analyse what you may or may not already know and put that knowledge in a clear and precise perspective. While many tutors available today concern themselves with flash licks alone, the Guitar Studio provides basic grounding as well as all the flash you'll need in a manner that is refreshing in its enthusiasm and sensible content.

Further information contact: The Guitar Studio, 567 Reading Rd., Winnersh, Nr Reading, Berks, RG11 5HJ Tel: (0734) 784618.

DB



Harharhar! have a surreal porkpie. No thanks I'm trying to eat my wellington's! My name's Max Normal, I'm your host tonight, and I'd like to welcome you all, ladies and gentlemen to the one and only IM&RW Alternative Cabaret. How do you know it's alternative? Coz none of the jokes are funny — harharhar! No wait, Ohh listen, settle down now missus... What do you call Alexai Sayle — a fat git! Right? Wow, radical or what? Don't mess with me, this is one comedian who isn't fooling, I mean, *this joke kills fascists*. (Alright, alright it doesn't, but at least I've established my political credibility). So — just TAKE THAT Mrs Thatcher!... har har har!

And first up tonight, Laydeez an' Gennelman, they've travelled all the way from Banstead in Surrey to be with us now so I'd like to give you a great big IM&RW welcome to — **The Dubious Brothers**, aka Monty, Mr Birdman and Mr Matthews. Yay! With names like that, they've got to be alternative, right? Wrong! In fact, what we've got here basically are four cleverly constructed, expensive and electronically backed (DX7, Mirage, 707 et-cetera) backdrops for the mildly ironic musings of that most Dubious Brother Monty, delivered with all the pastiche drama of ABC's Martin Fry. With one essential difference. ABC had some good, kitschy songs. The Dubious Brothers don't. They have good arrangements, by and large. I quite like Monty's phrasing. Some of the lines are funny *'This is a protest song, but I really don't know what's wrong'*. (*Protest Song*). I even quite like one track, *Bible Stories*, a meaty,

Oda To Gaffa Tape

A wonderful thing is Gaffa Tape,
I bought a big roll yesterday.
It's incredibly sticky, but useful,
That's what the assistant did say.

For sticking stray leads to the stage floor,
There's nothing that even compares.
For repairing squashed jack plugs and cables,
Or fixing new carpet to stairs.

It holds my old Transit together,
The camshaft, the pistons, and tyres,
When mechanics tell me it's useless,
I turn round and call them all liars!

My microphone stands could not function,
Without its adhesive embrace,
My guitar would reside in a carrier,
Had Gaffa not restored the old case.

Amplifier, mixers and speakers,
The benefit to each one is great:
Without Gaffa Tape to repair them,
They'd be in a terrible state.

Each circuit board makes its connection
With a lump of tape holding it firm.
Even if my amp gets overheated,
The stuff seems impossible to burn.

There's just one thing wrong with the wonderful stuff,
It's incredibly easy to nick.
When other bands' guardians are seven feet tall,
Taking theirs is a dangerous trick!

Beware all ye seekers of 'hot' Gaffa Tape,
Don't get caught with the stuff in your palms.
The one consolation that Gaffa provides?
You can bandage your two broken arms!

IH

ARION



SETTING A NEW STANDARD FOR DIGITAL TECHNOLOGY

DIGITAL EFFECT DEVICES : DDS-4 DIGITAL DELAY / SAMPLER 4,096m.sec. DDS-1 DIGITAL DELAY / SAMPLER 1,024m. sec. DCF-1 DIGITAL CHORUS / FLANGER

Exclusive UK distributors ECM Music • Tonbridge • Kent

beaty anti-ecclesiastical (you heard me) swing number not a million miles away from Matt Bianco, and featuring a truly wonderful brass ensemble (presumably sampled). But, somehow, I tend to think it's not enough, and I see that the audience agrees with me... Ah yes, and there's the gong. Sorry boys, vacate the stage please, you've had your five minutes of show, with an old favourite you all know and love — **Bob Hope** (The Band). Bob Hope (All three of him) hail from a golfcourse near Swindon Old Town and live up to their namesake's reputation for stealing ancient material by lifting the melody of George Harrison's *Here Comes The Sun* for their first track, *I Hope The Sky Falls On Her Head*, giving it a lick of Julian Cope-style lyrical modernity in the process.

Unremarkable. Track two, *Blue Town*, extends the Sixties-pop thesis with a tad more conviction, a whimsical, soulful number chronicling Eighties urban Blues coming on like a downbeat *Ferry Across The Mersey*. Words like Pete Wylie and Matt Johnson keep popping in my head while I listen to it. Don't ask me why, they just do, harharhar! Despite intercranial interlocution, though, the notion slowly dawns that this is actually a good song embedded in a just-better-than-average arrangement. Track three, *The Weather*, is about as interesting as talking about it, a candy-floss light Cherry-Redish acoustic foible complete with poorly-performed Jazzy 'baba-baba' scat singing which throws away the mood the previous number had started to build. **Bob Hope**, ladies and gentlemen. But not of greater things.

And finally, ladies and gentlemen, a truly inspired piece of alternative comedy from **Indecent Exposure**, a Hemel Hempstead based 4-piece who've managed to take the piss out of the umpteen thousand speed-metal bands which infest this fair land by copying them *exactly*. It's all there — the ludicrously crude 'political' lyrics, the migraine-inducing ramalamadingcrash drums, the earsplitting guitar solo (as in 'plays like there's no one else in the band to back him up' solo), the shouted lads' choruses '*He's a backstreet maniac gone in the head*' — this is just perfect pastiche, it had me rolling in the aisles, I can tell you... What do mean, they weren't joking? Of course they were, which is why I'll ask you now to put your hands together and give Indecent Exposure the clap they so richly deserve... fame.... and Mr. Matthews... Or may I call you Bernard? Thanks for the turkey.

And now — a performing dog, harharhar! No, really! It's **Robert Donovan's Dog**, in fact who's travelled all the way from Abergavenny just to show us just what he can

do. Robert Donovan's Dog lists his hobbies as music, swimming, stick fetching, and *biting people in uniform*, so at least we know he's an ideologically-sound dog, right animal-lovers?

His taste in music, judging from the four songs he's performing for us tonight, though, is a bit naff. The first track, *A Simple Way Of Life* (A Dog's Life?) is sort of limp white Soul with overtones of Big Country guitar aspiration, nicely-produced real instruments recorded on cheap recording gear, a good 'blossoming' effect achieved on the chordal background, keyboards guitar or both, I couldn't tell, but never really catching fire, or going anywhere in particular. And if you thought that was laid back, wait till you get to the aptly-named *Waiting Love* — you could make a cup of tea in the pauses between the phrases of this melancholic little guitar ballad. *Down In The City* is a bit more upbeat, an attempt at chuggachugga tension which doesn't quite come off, whilst the final track, asks a very silly question in a dubbed-up, sub-Sting way — *Is there*

anybody there? — yes, and the one who's still awake is reaching for that gong... Nice try, doggie, but let's face it — it was ruff. But before you go — remember folks this is live and dangerous political theatre we're talking here — let's have your hard-hitting, no-nonsense critique of the human/animal power divide. Tell it like it is — Animal Liberation Now! A lemming's right to choose! End police oppression of Alsatians! Kill the pigs! Er... Oh Christ, **THE DOG'S DONE A DO-DO ON THE STAGE!**

Whaddyamean, it's a political act, you mutt? That's a load of s**t and you know it. Get out of here. Out, damned Spot...

Er... harharhar! Sorry about that, Ladies and Gentlemen, you know how it is, new performers, I HOPE YOU GET RABIES YOU CANINE CRETIN, first night nerves — has anybody got a tissue, I seem to have stepped in something.. Anyway, on with the...

...Thankyou, thankyou, thankyou, har har har! Now let me tell you the one about Norman Tebbit and the folding bicycle... (GONG)

TR



AKAI

at
professional

AXE

S900

The S900 8 Voice MIDI Multiple Point Sampler gives you creative power and



expressive control that surpass any other digital sampling device ever designed. With features such as 32 sampling points, frequency response up to 20kHz, a maximum of 63 seconds of sampling time, and a fast disk drive, it is the new standard against which all other samplers are compared.

£1899

S700



The very latest from AKAI, the S700 is a rackmount 12 bit digital sampler with random key splitting and assigning of up to 6 voices. Up to 8 second sample time. Incredible value at **£849**

ASK70 Expander

Expands S700 to 16 on board voices **£149**

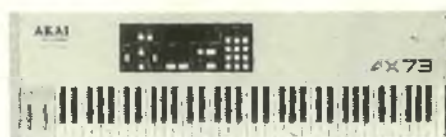
X7000



The equivalent of six samplers in a unique keyboard instrument. Six keygroups, six keyboard splits. A memory upgrade of 16 simultaneous samples, 16 splits. Six voices. Six octave true voice range. S612 compatibility. 32 memories for performance. Multitimbral. External triggering — from audio or from drum pads. 4-40kHz sampling. 0.8 to 8 seconds. Editing. Looping. Alternating. 61-note velocity keyboard. Price **£999**

Comprehensive library of disks now available

AX73

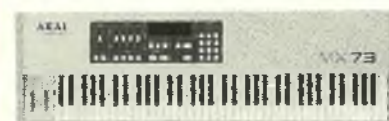


The AX73 6 voice velocity sensitive synthesizer has 100 internal voices and a splitable 6 octave keyboard. It can also be used as a master keyboard to control midisound modules or digital samplers. At **£699** it's the best value synth available.

VX90/MX73



VX90 6 voice sound module. 100 internal voices **£549**



6 octave midi master keyboard **£549**

Interest free credit available write/phone for details

EX Series Micro Rack Effects

Digital Delay **£199**
Noise Reduction **£129**
Parametric Eq **£129**
Compressor/Gate **£129**
Acoustic Enhancer **£129**

96 High Street,
Colchester, Essex
(0206) 65652/570630

axe
MUSIC

41-43 St Nicholas Street,
Ipswich, Suffolk
(0473) 54996

ORDER FORM Please send me:.....
I enclose cheque/P.O./Credit Card No:

Name..... Please send me Tick box
Address..... Details of long term low interest credit...
..... Details of short term interest free credit...
..... AKAI Catalogue.....
..... Phone No..... Special Offer List.....

IM/3/87

Your AKAI
specialists

WHAT'S
BLACK
AND
BLUE
AND
BASS
ALL
OVER?

Superbass 250 Series

DESIGN AMPLIFICATION
MADE IN ENGLAND

EXCLUSIVE U.S. DISTRIBUTORS

High-Tech Musical Services, Ltd.
4904 Ampere Drive • Reno, NV 89502 • Phone: (702) 322-BASS

John Perry's FRETWORK

In the previous articles we've looked at Open G tuning concentrating on the Major Chords. This month we'll look at some of the other possibilities — despite the fact that it's a major tuning, minor chords can be played — and we'll look at some scales which can be used. For those who missed previous articles, tune the guitar G D G B D starting at the 5th string (previously A) and take the 6th string right off the guitar.

Open tuning achieves its distinctive sound because of the 'sympathetic' strings. Since all the strings are tuned to the Root, Third, or Fifth note of the scale they produce the basic triad which all chords are built from. Even if you do not sound all the strings they will be producing harmonics and overtones which affect the sound. This is especially noticeable with the minor chords which we're now going to look at.

All the chord shapes we've used so far have been variations on one finger

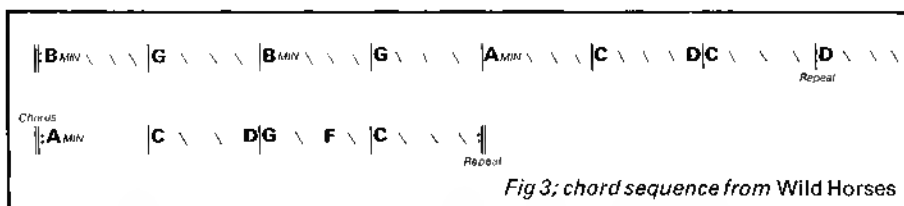


Fig 3; chord sequence from Wild Horses

bar chords. A minor and B minor shown in Fig 1 and Fig 2 are different. They are played with a shape similar to that of A minor in Standard tuning. As you move from A to B minor the 1st and 3rd strings remain open, be sure to let them sound as they give much of the chords' characteristic sound. Depending on the size of your fingers the 5th and 4th strings may be covered with just the 2nd finger.

Fig 3 shows the Stones song *Wild Horses* which gains much of its distinctive sound from these two minor chords. Try playing the same sequence in Standard tuning and you'll hear just how different it sounds — all the overtones disappear.

The chord of F Major which appears in the chorus may be played in two ways. Either bar the 10th fret and add the Plus One chord shape, or play it at the bottom of the neck as shown in Fig 4.

Fig 5 shows a shape which may be played as a passing note — add it to the G chord in the second bar, it's only a small addition but it adds a lot to the overall sound. This is the beauty of open tuning as all the fingering is very simple yet the results are dramatic. If you listen to the record you'll hear that the treble strings sound especially emphasised. This is because Richards used something called Nashville tuning. If you have a 12-string guitar try the following. Remove the 6th strings, take off the doubled strings from the 5th and 4th positions and tune the remaining strings to open G. You will then have a plain 5th and 4th and doubled 3rd, 2nd and 1st strings. This is in effect an 8-string guitar — what was used on the record.

We've already noted that Open G is similar to Banjo and Mandolin tunings; now we'll look at a scale which comes from Country music and is useful when playing Rock with a slight Country feel.

Fig 6 shows the positions for this scale in the key of G. Note that it's played from top to bottom, from the high notes to the low, and that when you get to the bottom of the 1st string there is a little jump, over to the 3rd string (fretted at the 3rd fret) and back to the open 2nd string. The same thing is repeated an octave down when you reach the 5th string — you play the 3rd fret before the 4th. So the notes in the scale are (descending) G F E D B flat B G F E D B flat B G. This scale is used on *Country Honk*, the laid back version of *Honky Tonk Women* which appears on *Let It Bleed*, it can also be heard throughout the field of Country Rock.

Finally this month we'll look at something called the Memphis Scale. Its most distinguished exponent is the great Steve Cropper who was the guitarist in Booker T and the MGs. In this capacity he played guitar on most

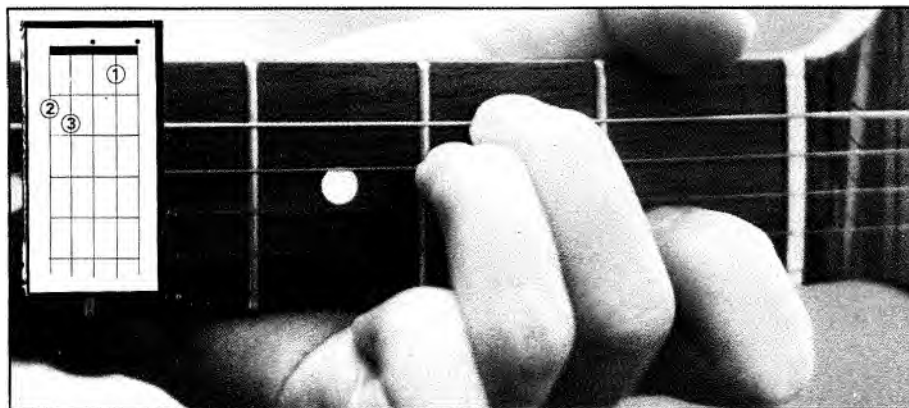


Fig 1; A minor



Fig 2; B minor

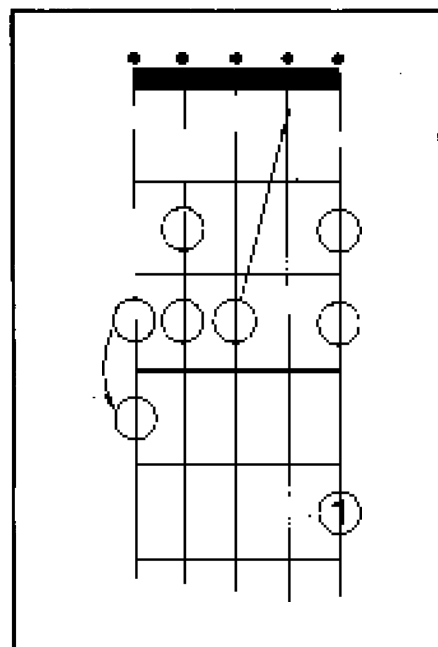
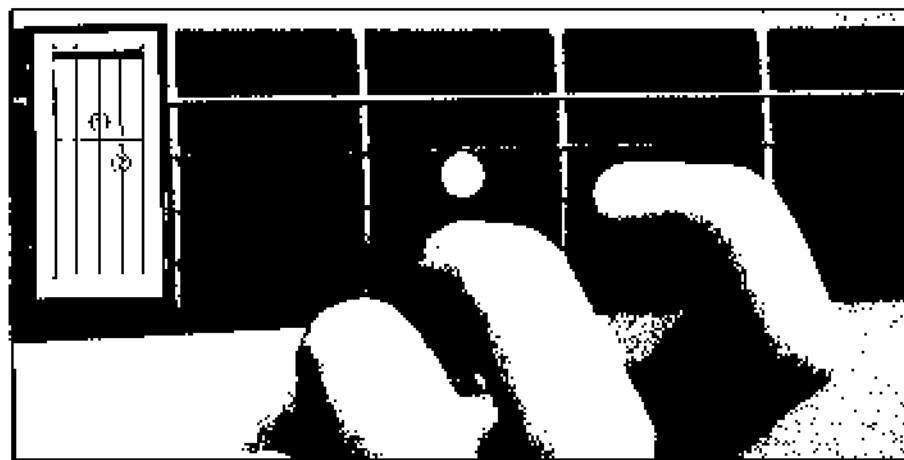


of the Soul classics of the Sixties working with Otis Redding, Wilson Pickett, Sam and Dave and many others. He evolved a very sparse style, never overplaying as the arrangements were always so tight, and you can recognise his playing immediately on any of the Atlantic/Stax records. He used the Memphis Scale on standard tuning, so here we'll adapt it to Open G (Fig 7).

The scale runs up and down the neck from the nut to the octave and is distinct from other scales in that two notes are always sounded at once. You can simply strum the strings as you run up the scale, though the best effect is



Fig 4: F major



▲ Fig 5: passing notes from Wild Horses

◀ Fig 6: Country scale in G start at 1, break sequence where shown

Fig 8: Waiting for my Man chord sequence

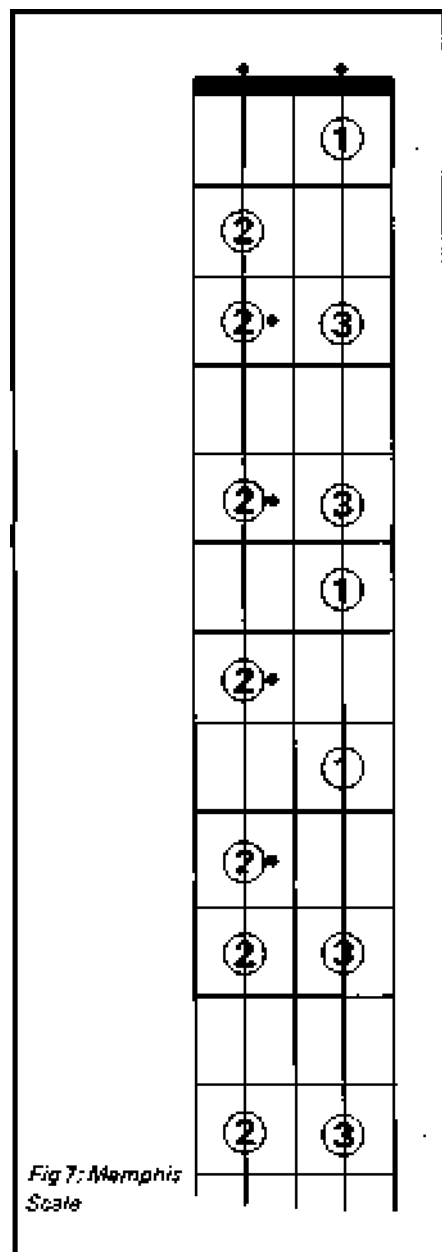
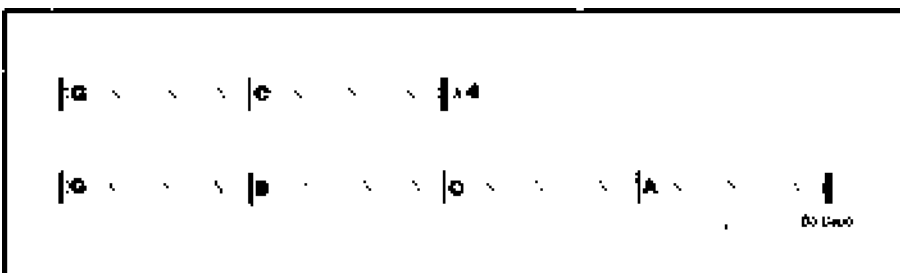


Fig 7: Memphis Scale

obtained by picking out the 2nd and 4th strings where the changes are occurring and letting the others ring.

This scale is used so much in all styles of guitar music you will recognise it no matter who you listen to, but to demonstrate its versatility we'll move a long way from Soul music and take an example of its use from the Velvet Underground. Fig 8 shows the chords to *I'm Waiting for my Man*. Over each G chord play the Memphis scale at the 5th and 3rd fret then bar C at the 5th fret. In this way you set a sort of running riff which the lead guitar plays on the record. By using open G you can play the lead and rhythm guitar parts together.

Next month we'll look at Drones and how to play some lead guitar parts around the open strings.

Allan Gordon

ALLAN-GORDON
01-521-8817

PEAVEY
CARLSBRO

BOSE

RAMSA

TANNOY

SESSION

Studiomaster

JBL

FOSTEX

SECK

SHURE

AKG

Tokai

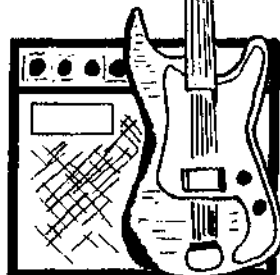
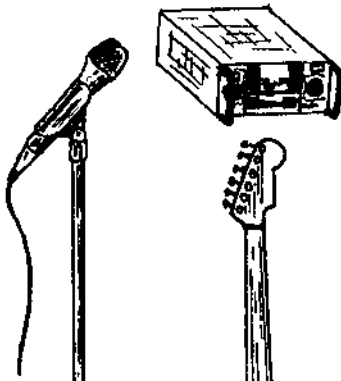
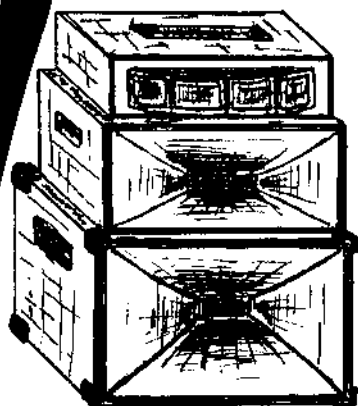
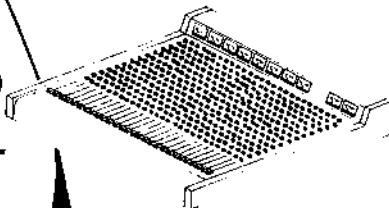
Aria

Fender

Westone

HIWATT

CELESTION



Your NEW Control tower

With T. C. 2290 MULTIEFFECT PROCESSOR acting as EXTERNAL EFFECTS CONTROLLER and with 32 SEC. SAMPLING there's no where you can't fly.



The remote control board of T.C. 2290 with no less than 100 user presets provides you with adequate contact to your 5 favourite effect pedals or rack effects. Even in heavy weather. T.C. 2290 has also some "wings" of its own:

Dynamic Delay

This feature cleans up the "messy" sound of an ordinary echo effect, because the echo amount is controlled by the input signal.

Automatic Panning

A completely new effect in Digital Delay Units.

Modulation of all delay times

T.C. 2290 can modulate all delay settings and therefore makes it possible to make delay and chorus/flanger simultaneously. T.C. 2290 also gives you:

Learn feature, midi, compressor, gating, tremolo, expander, 32 sec. sampling, programmable editing, frequency response 20 Hz - 20 KHz + 0/-0,05 dB, 100 dB dynamic range, sampling rate 1 MHz.

OF DENMARK

t.c. electronic

WEST GERMANY: 0815717677, DENMARK: 06262800, GREAT BRITAIN: 010456262800, SWEDEN: (031) 134950, NORWAY: (033) 26798, HOLLAND: BELGIUM, LUXEMBURG: 003110-4588166, AUSTRIA: 0049815717677, ITALY: (02) 5084.1, FRANCE: (91) 498728, SPAIN: 91-4426426, USA: (201) 384-4221, CANADA: (416) 727-1951, JAPAN: (03) 329 8051, AUSTRALIA: (03) 6992388, FINLAND: 90 814133, GREECE: 01-3628541, SWITZERLAND: 073/226616.

MAIL ORDERS

Carriage and Packing Charges

PEDALS, MICS, £2; AMPS, GUITARS. £8

OR PHONE AN ORDER



PHONE FOR LOWEST PRICES

FREE CATALOGUE

Send Today To: DEPT 1 M
ALLAN-GORDON STUDIOS
32 MARKHOUSE ROAD
LONDON E17 8BD

DIAL A CATALOGUE FREE!
01-521-8817

Jean-Michel Jarre loves

Professional
ELKA

EK 44

Professional
ELKA

To: Elka-Orla (UK) Ltd, 35 Fourth Avenue, Bluebridge Ind Estate
Halstead, Essex CO9 2SY. Tel: (0787) 475325. Telex: 987713
Please send me details and the name of my nearest
Elka Professional stockist:

Name
Address

18/3/87

Have drums

CURRENTLY WORKING WITH THE EURHYTHMICS, CLEM BURKE HAS NOT BEEN IDLE SINCE THE DEMISE

I took a relaxing cup of tea with Clem Burke at his London hotel the day after the Eurythmics' final Wembley gig last December. The band were just flying off to Germany for a couple more pre-Christmas gigs and he would then be flying to his New York home for the festive season prior to nipping down to Mexico to get acclimatised before the Australian leg of their world tour. (And you thought it was easy being a high-profile drummer.)

No doubt most of you are aware that Clem Burke sprang to prominence whilst playing drums in Blondie with Debbie Harry, but what you may not know is that he was, like many other American drummers, introduced to the instrument through a marching band.

"My Dad was a drummer actually, so there were always drums around the house, but I was in the Drum and Bugle Corps by the time I was 15 or so. I had lessons in the band but not too many private ones. I played snare at first but later switched to rudimental bass drum."

Because of its response, sound and role within the band, a marching bass drum calls for a much sparser playing technique. I asked if this was a help to him relative to the equally sparse (compared with Blondie) style of playing demanded by the Eurythmics.

"I think my style developed from that, although I have been known to play a lot of fast rolls, as many as possible, as quickly as possible – but not any more. When I was playing with Iggy Pop his only advice before the show was to play as loud and as fast as possible! That left all the options open. Getting back to the question, though, rudimental bass drum really helped with my chops and endurance."

Clem's dad's set was an old Ludwig which he inherited but subsequently got rid of.

"I traded it for a Japanese red sparkle set and then I got a Rogers. I suppose you could say I collect Ludwig sets. I've got something like 15 kits from the Sixties. Whenever I see one which looks like the kit Ringo used on the Ed Sullivan TV show I buy it. Recently I bought a 5-piece set with a red and green psychedelic finish for \$200. I've got a couple of sets here and some in LA which I sometimes use in the studio. I like to have a kit that I'm comfortable with. I've got a red sparkle WFL which looks like something from Buddy Holly – the hardware's really low-tech – and also a Classic Carmine Appice/John Bonham oversized set with a 26" bass drum. There are a lot of old snare drums too: Ludwigs, WFLs and Ludwigs and Ludwigs. I'm looking for an old Gretsch with an 18" bass drum."

His early influences were pretty much who you'd expect from someone learning drums in New York at the tail end of the Sixties.

"Ringo, Keith Moon, Carmine Appice, Dino Danelli and many, many others. I was only interested in Rock then, but nowadays I'm into Jazz too. I'm listening to people like Elvin Jones and Miles Davis, not really Jazz/Rock or Fusion. As far as contemporary Rock drummers are concerned, I like the drum box in Sique Sique Sputnik. I can't figure out why they have two drummers and sound the way they do. Otherwise I listen to Omar Hakim, Steve Gadd and so on."

In the beginning he was involved with cover bands doing Top 40 tunes until he was caught up in the mid-Seventies New York club scene.

"I'd hang out at Max's, Club 82, CBGB's, and the Bottom Line which was more legitimate. Blondie began mid '75 and I met Debbie and Chris from hanging around those clubs. They were a bit older and had a few connections with music business people and they got me in the original band. We did two gigs and broke up. I feel I was a catalyst in the re-grouping and got my mate in to play bass guitar – he'd never played before. Then we added a keyboard player and that was the nucleus of Blondie. I left college once we had a record deal. Blondie lasted for eight years although we

B

U

R

K

E

will travel

OF BLONDIE, AS BOB HENRIT DISCOVERS



CARLSBRO

NEW RELEASE

The mighty Sidewinder is Carlsbro's new all valve lead combo – the culmination of many years valve amplification expertise in one superb unit.

The 60 watt twin channel Sidewinder gives you almost unparalleled sound versatility, quality and excitement. Its feature listing is the envy of more expensive units, its power is shattering. Carlsbro's amplification and cabinet expertise is matched by the selection

of the professional quality Celestion Sidewinder speaker. A 150 watt speaker capable of delivering all electric guitar sounds from clean to raunchy. A speaker capable of a staggering 125dB sound pressure level.

Let the Sidewinder rock you – visit your local Carlsbro dealer, or contact:

**Carlsbro
(Sales) Limited,**
Cross Drive,
Kirkby-in-Ashfield,
Notts. NG17 7LD
Tel: (0623) 753902



SIDEWINDER MAIN FEATURES:

- 150 watt Celestion Sidewinder speaker
- Twin channel
- Ch1 – Gain/pull bright
- Ch2 – Pre-gain Post-gain/pull smooth
- Remote channel change
- Bass
- Treble
- Middle/pull drive
- Presence
- Accutronics reverb
- Reverb level/switching
- Line output socket
- Direct inject socket
- Effects loop
- Headphones socket
- FSE2 footswitch
- Cover + mains lead

We will rock you!

were only really successful for two and a half of them."

After Blondie he didn't just sit on his hands but got on with music and drumming.

"I started a band with Steve Jones from the Pistols in California called Checkered Past. We did one record for EMI and the band fell apart. It's something I'm glad I did because with Blondie I had a charmed life. We were suffering and didn't know it. So I feel I missed out on some of the things one goes through in forming a band and trying to get it off the ground. So with Checkered Past we had to back-track and deal with record companies and we did a lot of miserable gigs.

The Eurythmics gig came up in the time honoured music business way. Through the old pals act.

"Dave and Annie were friends who I met in 1981 at the Embassy after The Tourists had broken up and they invited me round for Sunday lunch. The result of this was that I did the first Eurythmics album with them, called *In The Garden*, in Germany while I was still in Blondie. After that Dave would stay with me in New York and they were always asking me to join them. Actually, I'm sure my biggest career mistake was forming Checkered Past instead of joining the Eurythmics. But, after Blondie I felt I wanted to start my own group – which I'm sort of getting ready to do again. So, the Eurythmics thing was sort of on and off and Dave was producing Bob Dylan's videos and I got involved in that. (Actually I had a year when I did more videos than actual playing.)

"Through that I got to do a lot of playing with Dylan. The Great Basement Tapes, part 2 is the result of this. No one was sure if Dylan was really going to come and I was also making an album with Kiki Dee at the time. I got on well with him musically and we had a few Indian meals. My favourite thing to do is to play with people I like: Townshend, Dylan. (Clem played on Pete Townshend's *White City* album.) I'd like to do something with George Harrison or any of The Beatles. I gave Zak (Starkey) a couple of drum lessons a long time ago on Mooney's white and bronze set. (The one he wanted everything metal to be made out of gold but had to settle for bronze because gold is not malleable enough.) McCartney would be different unless he wanted to do a Rock thing. But, nobody really seems to want to Rock out anymore. Actually Springsteen's brought it back a bit."

Do you think that would be a good gig?

"Oh yeah. (Laughs) Don't you? It's a perfect gig for a Rock drummer. I've never played a show for four hours except in the clubs years ago. I'd be curious to see what it would be like, it seems like it would be a lot of wear and tear on yourself. I know Max (Weinberg) has had a lot of problems with his hands and had to change his technique. I wonder if that's just his body wearing down – being on top for

years and playing four hours a night, five nights a week?"

This brings us neatly to staying in shape. I wasn't at all surprised to hear that he works really hard at it.

"When we're on tour I run a lot and work out in a gym – although I might not look it. I believe it's an important part of playing drums and helps with control when your body's able to do it. I'm interested in getting to where playing doesn't make me tired and I can play with complete control. I never want it to be hard to play, I've never really experienced pain too much and I know this is from lifting weights and running.

"A few years ago I used to stay up all night and my wife enrolled me in a health club where I had an individual trainer. The type of place where they put you through a lot of tests designed for New York businessmen in a hurry. Fifteen minutes warm-up, 15 minutes cool down – a half hour exercise and back to the office. Anyway I did all the tests and even though at the time I smoked cigarettes, they were amazed at the way I tested aerobically. I could only put it down to being a drummer and the way I played. They found it difficult to understand how just being a musician and playing the drums could possibly keep me in shape."

Clem doesn't have any hand problems at the moment either because the Eurythmics have been working so consistently.

"I've got a great set of callouses now but it takes a while to build them up. I never use gloves. I've gone six months without touching a kit – then I really get blisters."

It may surprise you to learn that CB doesn't do any formal drum practice before the gig.

"I warm up physically for the gig. I

"I have been known to play a lot of fast rolls, as many as possible, as quickly as possible"

jog at 4 or 5 pm then I do push-ups and sit-ups. Of course I have a practice pad and sticks in the dressing room but I get to the point where I'm playing so much that it's not necessary. I prefer to listen to inspiring music just before the gig too. Nowadays it's James Brown and Bob Marley – but before I'd listen to Keith Moon. Annie says whatever you do don't play a Who tape before the show. I listened to *Live at Leeds* once and went out onto the stage in a totally different kind of mood!"

He's playing as hard with the Eurythmics as he did with Blondie, but says that now modern technology has allowed him to have much better quality and more stimulating sounds in his monitors with reverb and other effects.

"I like to use effects on my pads like hand-claps. I have a great Simmons digital clap chip. Between the Simmons bass and the clap and snare you can do hip-hop type things really easily."

Unlike Mark Brzezicki, interviewed in the last issue, the one thing that Clem Burke hates about drumming is setting up his own drums.

"I don't mind folding a stand now and then but carrying them around I don't do too much anymore – fortunately! I don't think I ever had any great joy about setting them up except in the beginning when it was like unpacking the toys."

The Eurythmics don't use click-tracks any more on stage or sequencers even though Clem doesn't mind playing with them at all.

"With Dylan we did all kinds of tricks from no click at all, to me with one and the rest without, to everyone hearing a click. I suppose the neatest way to do it is to lay down the real drums last once the track is finished. Usually there's a hip drum programme by that time. With The Eurythmics we have mostly done demos first, but with Dylan we'd sometimes have one chord which we'd play and turn into something in the traditional way. Today the drummer's role is a bit more back-seat."

Clem intimated that his style had become more economic since Blondie but this was for several reasons.

"When you're dealing with triggers they're not designed to cope properly with a lot of fast beats. So that's one thing but the Eurythmics' music dictates that I be more concise – although there is still room for more Rocky things. It's the way music is and being more adult about what you play, and realising that you're a member of a group."

I mentioned to Clem that our esteemed editor had been to see The Eurythmics at Wembley and described him as: visual, compact, powerful, simple, controlled with good timing and handsome! He laughed:

"I'm flattered because I'm trying to be all of those things – but I'm pleased he mentioned handsome!"

Bob Henrit

SEPARATE OUTS FOR THE 505

Ever since I did a Workbench on modifying the Roland Drumatix 606 to give separate outputs to the different voices, there has been a distant rumbling (not my stomach, I hasten to add) which can be boiled down to 'What about the TR-505?' As the last of these rumblings was written on a £10 note, I thought I would look into it and see what could be done.

The outcome of Sherlock Walsh's investigations was rather like the old good news – bad news jokes. The good news is that it is possible to modify the TR-505 – the bad news is that there are a few problems, due to the original design of the beastie, which impose limitations. I think it would be wise to outline what can and can't be done:-

YOU CAN:

Take out eight individual outputs
Feed these into a mixer for independent gain and equalisation
Have simultaneous mix and independent outputs
Make a pretty smart job of it

YOU CAN'T:

Separate all the outputs. The eight groups available are:



The jack sockets you've all been waiting for

1. Bass Drum
2. Snare Drum
3. Handclap and Rim Shot
4. Low and Hi Cowbell
5. Low and High Conga
6. Closed and Open Hi-hat
7. Crash and Ride Cymbal
8. Low, Middle and High Tom and Timbale

Expect the decay rates of the voices to be identical to those of the mixed output. In practice some of the voices have longer decay times due to the point in the circuit where the signal is tapped – the decay can be shaped, if required, by feeding the signal through a gate.

Get as much output gain as with the mixed output since the tap-off point is before a couple of amplifier stages.

So now we appreciate the limitations of what we're going to do let's have a look at the modification, **bearing in mind that it will invalidate the Roland guarantee.**

Parts List

You will need very few bits for the job, just:
8 off 3.5mm metal mono jack socket
8 off 3.5mm jack plug

The Mechanics

Turn the TR-505 onto its front and remove the three cross-head screws that hold the case together. Turn the machine onto its back and pull off the volume and tempo control knobs. Lift the right hand side of the case front and hinge it over (just like opening a book). The 'hinge' is three bundles of wire coming from the main circuit board, connecting to the display board by means of three push fit connector blocks. Gently pull the blocks off the retaining pin blocks – there is a small plastic lip which holds them in place so levering the block to one side as you pull helps to separate the connectors.

Turn the case front over and look at the top edge (below the legend Rhythm Composer) and mark drilling positions for seven of the eight jack sockets. Care must be taken to position these so as to avoid fouling the edge of the case or the board mounted sockets. It is possible to fit five sockets between the Phones and Start/Stop sockets, one between the Start/Stop and Tape In/Out sockets and another between the Tape In/Out socket and the display. The eighth socket is fitted to the grey back panel, about three quarters of the way down midway between the Phones and Start/Stop sockets. It is important to mount this socket as low as possible without fouling the circuit board as it is directly below the centre socket of the bank of five. (See Figure One).

Drill suitable holes (about 1/4" depending on the make of socket) and fit the sockets; due to the thickness of the plastic panel you will almost certainly have to abandon the metal socket washers.

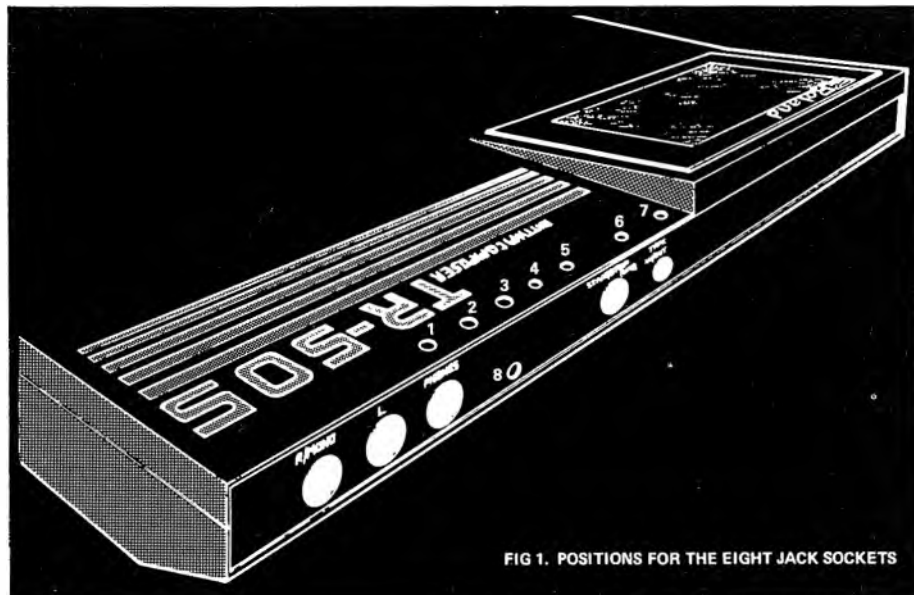


FIG 1. POSITIONS FOR THE EIGHT JACK SOCKETS

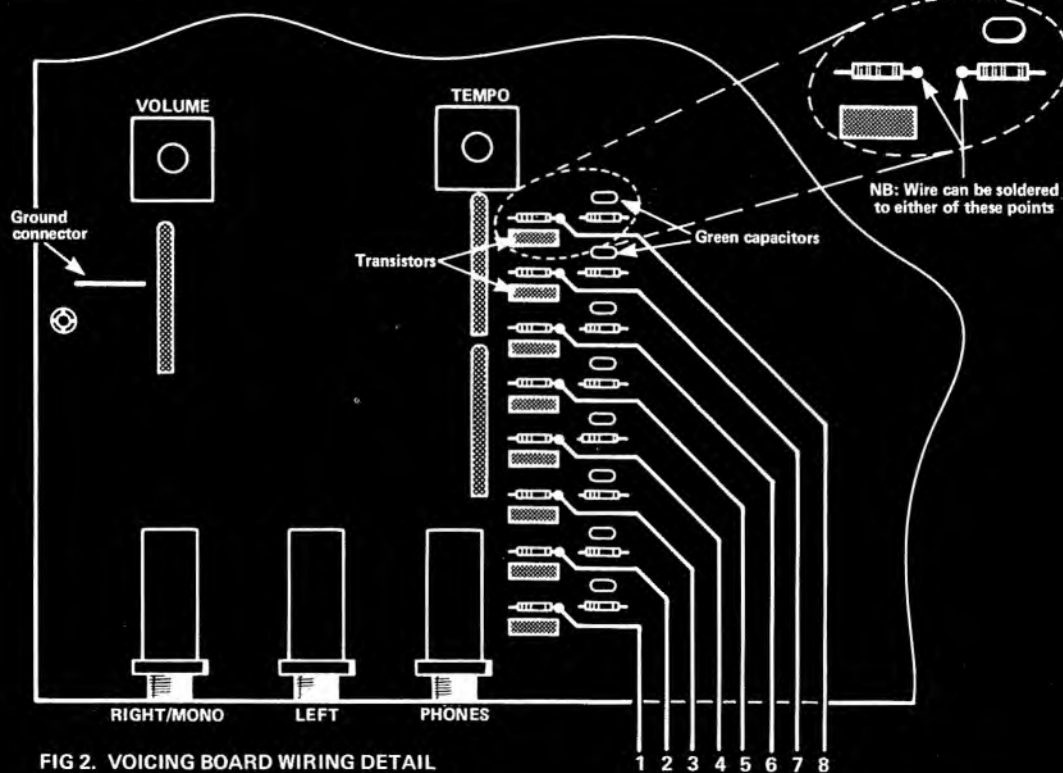


FIG 2. VOICING BOARD WIRING DETAIL

The Electronics

Actually this bit should be titled 'The Electrics' as there's no electronics in sight, just a few bits of wire. Carefully study figure two and tie it in with the circuit board in the base of the TR-505. The bit of the board that we're interested in is the section between the back and the Tempo control. You should be able to identify the eight transistors in a row (small black rectangles) with eight capacitors (green) to the left, as viewed from the front. Between the transistors are a row of 2200ohm resistors (red-red-red), the eighth resistor being below the transistor nearest the Tempo pot. Using a small soldering iron and a lot of care, solder about 6" of wire to the left hand end of each of the eight resistors – use of different coloured wire for each resistor makes life easier a little later on.

Locate the horizontally running wire link which is situated about one o'clock, 1½cm from the Volume pot and solder a length of wire to this. Lay the ends of the wire over the back edge of the case.

With reference to figure three, solder a wire link between all the ground (barrel) contacts on the sockets.

Reconnect the three sets of plugged

wires to the top circuit board and then lay the case on its front. Slide the back of the case so that you can get to the sockets on the front panel. Cut the wires back to size and solder the wire from the link to the ground rail of the sockets. Solder each of the eight wires from the resistors to its own socket tip contact being very careful to use the unswitched contact. Try to keep the wiring as short as possible as this reduces the possibility of stray hum pick-up.

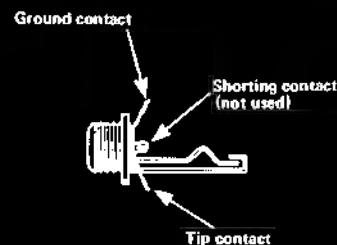
So that you can arrange the outputs to suit your own tastes, figure two shows each of the 2200ohm resistors labelled with a number (my numbering

system – not Roland's so ignore the numbers printed on the circuit board). The numbers link up with the listing of outputs above so you can arrange the sockets in an order which seems logical to you.

To finish off all you have to do is replace the three case screws and test it.

As I said at the start, the output is considerably lower than the mix output and you may need to add an extra stage of amplification between the TR-505 and the mixer/amplifier. See next month's issue for this extra mod ...

Phil Walsh



NB: Layout may be different between different manufacturers

FIG 3. 3.5mm JACK SOCKET CONNECTIONS

ERRATA; A couple of errors crept through in the February ish which might stop you tremolo'ing. To remedy; R13 is 10KOhms. Delete R2; setting up is easier if VR1 is replaced by a multiturn preset of similar value

SYNDROMIC MUSIC SUPPORT SYSTEMS II

JUST WHEN YOU THOUGHT IT WAS SAFE...

OFFICIAL LIBRARY DISKS FOR AKAI S900 SAMPLER

YOU MAY MIX 'N' MATCH FROM ANY SECTION!

VOLUME 1 - CLASSIC: £9.99 PER DISK

- CELLO (Mega sample)
- VIOLIN (Swing/Jazz/Classical usage)
- FAIRVOICE (Sweet and pure)
- DOUBLE BASS (Walk and solos)
- COONS (Yuppie)
- CLASSICAL GUITAR (be a keyboard Segovia)
- HORNS (Pushy & Punchy)
- TRUMPET (blow your own!)
- CLARINET (good allrounder)
- AH-AHA (not recommended by the Dangerous Brothers)

VOIUMF 2 -

SONGWRITER: £14.99 PER DISK

- GLASS BELL/CHOIR/VOICE STRING (haunting, melodic - very useful)
- MIXED DISK (Acc. Gtr/Strings/Flute/Piano/Synth Bass)
- RHYTHM SECTION (kit/bass/piano/pops)
- SONGWRITER 1 (kit/moog bass/Rhodes/Piano/13 Key Groups)
- LOON (water/vocals/wind chimes/bambo flute/loon bird)
- FM KIT (strong kit w/kick/room toms/china etc)
- PERCUSSION B1 (Latin kit w/casta/claves/tambo/great wind chimes!)
- WANGO DRUMS (31 key groups/kit/tlex/bongo/shaker/clap/bell tree)
- WILLIE KIT (Heavyweight kit - 13 key groups)
- CLARINET/BROOK/HARP PLUCK/GLOCK
- HARP (woody, wet, very ambient, ringy)

VOLUME 3 - STUDIO: £14.99 PER DISK

- SOUND FX 1 (clocks/door bells/phones/tones)
- ORCHESTRAL 1 (strings/brass/stabs/analog w/samples)
- WIND INSTRUMENTS (pipes/flutes/blown bottles/harmonica/synth sax)
- SOUND FX2 (wind/rain/thunder/cow/dogs/chickens)
- CHOIR (orchestral throughout - sweet top end)
- BASS 1-8 (mixed synth basses/slapped and fretless)
- TYMPANI/GONGS (this is why they are at the back of the orchestra!)
- ELECTRIC PIANO (SynRhodes/Digi Piano/Syn Bases)
- SOUND FX5 (Screaming Fans-TV studio/applause/laughter/Rock Gig)
- MARIMBA/VIBES/ALTO SAX (Bright, percussive, sexy)

DEMO CASSETTE AVAILABLE £1.00

NEW AKAI SOUND LIBRARY VOLUMES
NOW AVAILABLE CALL FOR DETAILS

LIBRARY DISKS FOR S612/ X7000/S700 SAMPLERS

2.8" disk quick disk format

- Volume 201 - Orchestra Ensemble - 10 disks/20 sounds **£49.90**
- Volume 202 - Percussive - 10 disks/20 sounds **£59.90**
- Volume 203 - Chorus & Ensemble - 10 disks/20 sounds **£49.90**
- Volume 204 - Rhythm Section - 10 disks/20 sounds **£49.90**
- Volume 205 - Special Effects - 10 disks/20 sounds **£49.90**
- Volume 205 - Sounds of Japan - 10 disks/20 sounds **£59.90**
- Volume 207 - LA Studio - 10 disks/20 sounds **£49.90**

AKAI ACCESSORIES

- AKAI ASK90 - Audio Trigger Interface Board S900 - **£169.00**
- AKAI ASK40 - Audio Trigger Interface Kit S612 - **£19.99**
- AKAI ASK70 - Memory Expansion PCB - X7000/S700 - **£149.00**

BLANK DISCS

- | Format | TPI | Brand | Cost |
|---|-----|--------------------------|---------------|
| 3 1/2" DSDD | 135 | Unbranded per 10 | £24.99 |
| 3 1/2" DSDD | 135 | Maxell/Memorex/3M per 10 | £34.99 |
| 2.8" DSDD | | Akai Quick Disk per 10 | £29.99 |
| Compatible with Akai S612/X7000/S700/
Korg SQD1/Roland S10 - | | | |

DISK STORAGE BOXES

- 3 1/2" x 40 - **£10.99**
- 3 1/2" x 80 - **£13.49**
- 3 1/2" x 90 - **£14.99**

STAR SAMPLES - The Creative Approach to 'Photographing' Sound

- Volume One - Drums - 56 Samples by Gary Wallis. TDK MAR 60 Cassette with Dolby C **£25.00**
- Volume Two - Orchestral Tuned and Latin Percussion by Stephen Henderson. TDK MAR 90 with Dolby C **£35.00**
- Volume Three - Piano - 88 notes of concert tuned grand piano mf and ff by Peter Becket. TDK MAR 90 with Dolby C **£25.00**
- Volume Four - Brass - Orchestral & Pop Brass - full sections & solo instruments. TDK MAR 60 with Dolby C **£35.00**

PCM F1 Beta format available - ring for details - full refund given against TDK tape on F1 purchase!!

Volume 5 - Saxaphones - Coming Soon!

PERIPHERALS

- Alesis MPX MIDI Remote Control **£97.75**
- Alesis MIDIVERB/MIDIFEX - Free RackHolder & Cables **£795.00**
- Korg STP2000 Sampling Tape **£8.99**
- Korg DSB1 Sample Board for DDD1 **£199.00**
- KORG SAMPLING COMPACT DISKS - Drums/Perc/D. Bass/Cello/Violin/Trumpet/Trombone/Flute/Clarinet/Piccolo and Piano **£27.50**
- Akai 16U/32U Racking Systems **£199/£299.00**
- AMDEK Green/Amber Monitors (2 only) **£49.99**
- 2nd User Oberheim OBXA inc JL Cooper MIDI RetroFit **£899.00**

Syndromic Music have a full range of hardware/software/computers/peripherals/cabling/interfaces from AKAI/ATARI COMMODORE/KORG/ENSONIQ/ALESIS/STEINBERG RESEARCH/YAMAHA/TOA/OBERHEIM/ELKA/PASSPORT/HYBRID ARTS

DX ROM/RAMS

- ROMS - Shofuku Vol 1 **£49.99**
- Shofuku Vol 2 **£49.99**
- DEMO CASSETTE - r.a.p.* **£1.00**
- Minoru/Casiopea **£49.99**
- Sakamoto Sounds **£49.99**
- BUY TWO!!!! **£94.95**
- RAMS - C-LABS 128 RAM Vol 1 **£120.00**
- C-LABS 128 RAM Vol 2 **£120.00**
- C-LABS RAMS are fully loaded with original and very usable DX sounds. BUY TWO!!!!!! **£230.00**

*refunded against purchase

XRASOUNDS - FOR YOUR PLEASURE

- (NEW) KORG DW8000 - Digital Dynamite - 64 Patches Cassette **£12.95**
- (NEW) ROLAND ALPHA JUNO 1 - 64 Explosive new programs Cassette **£12.95**
- (NEW) KORG POLY 800 Mark 1 - 64 Programs - The Line Starts Here! Cassette **£12.95**
- (NEW) KORG POLY 800 Mark 2 - 64 Sounds - Totally Terrific Cassette **£12.95**
- YAMAHA DX100/27/21 - 96 Original Sounds for the Price of 72! Cassette **£12.95**
- ROLAND JUNO-106 - 128 Amazing Tones. Cassette **£14.95**
- ROLAND JUNO-60 - 56 Primo Patches. Cassette **£10.00**
- KORG DW6000 - 64 Perfecto Programs. Cassette **£12.95**
- KORG EX800 mod - 64 Stunning Settings. Cassette **£12.95**
- NEW FROM THE U.S.A. VALHALA ES01 SOUND DATA TAPES RING FOR DETAILS!!
- Watch this space for XRASOUNDS Roland S10 Samples. Call for details!!



'Creative music for creative people'

SYNDROMIC MUSIC, 24/26 Avenue Mews, London N10 3NP, Telephone 01-444-9126.

We try to turn your orders around quickly and efficiently - please allow at least 10 days for payment by cheque. Maximum delivery time 28 days. Any problems and we will contact you. If you wish for special dispatch by Red Star/Overnight/ Express etc - Call for details!

Please Note. All the above products include VAT/Postage & Packing for the UK only! Overseas Postage Surcharge:

Europe - Orders under £50.00/£2.50 - over £50.00/£5.00.
Elsewhere - Orders under £50.00/£4.00 - over £50.00/£8.00.

NAME _____
ADDRESS _____
POST CODE _____

Please tick the product boxes for the goods that you require.

TOTAL AMOUNT OF ORDER inc postage if applicable £..... I enclose postal/money/bankers order/cheque made payable to SYNDROMIC MUSIC to the value of £.....

Call 01-444-9126 to pay by ACCESS/VISA Top priority clearance and dispatch!

THE **MUSICAL** MICRO

It's amazing how much money some people have to spend these days. I've seen sixteen-year-olds with their own 8-track studios, Apple and IBM computers, modems and all sorts of wallet-busting paraphernalia. So don't tell me that it's daft to put out a £59.95 beginner's MIDI package for the Atari 520ST, which is itself selling for about £500.

The package in question is **EZ-Track ST**, a 20-track polyphonic MIDI composer from Hybrid Arts. It's available now through Syndromic Music, and is a basic composer which has only one screen and is always ready to record. That means you don't have very many options in terms of arranging and editing your music, but equally, there's very little mucking about with going into and out of record mode and so on.

Down the left of the EZ-Track screen you'll find the twenty tracks each listed as follows;

01 Soprano | E!C1p14%

These symbols represent the following functions;

: The cursor which shows the current track being used;

01: The track number;

Soprano: The track name;

↑: On/off status (the arrow is inverted for Off);

E: The End Of Track symbol which appears when a track finishes, playback;

!: The Activity indicator which shows how many notes are playing on the track, using a variety of symbols (eg, ! = one note);

C: The 'changed since last save' indicator which indicates unsaved alterations to the track;

1: The MIDI channel;

p: The Track Protected symbol;

14%: the amount of memory used by this track.

That's a pretty comprehensive display to fit onto a single line, and most of these parameters are changed using the top-of-the-screen menus which are *Desk*, *File*, *Track*, *Edit*, *MIDI* and *Safety*. The options for these menus are 'pulled down' using the Atari's mouse controller; *File*, for instance, has a further set of options: *Load*, *Save As...*, *Update*, *Delete*, *Format Disk*, *Drive Number* and *Quit*, while *Track* has the options *Name*, *Protect/Unprotect* and *Delete*.

If you select the first track and get it to MIDI Channel 1 you'll be ready to record simply by starting the metronome and playing the connected synthesizer. All data including notes, velocity, wheel, pedal and patch changes are recorded, and if you want to keep the results of your performance you go over to the right hand side of the screen and click on *keep*. Name the

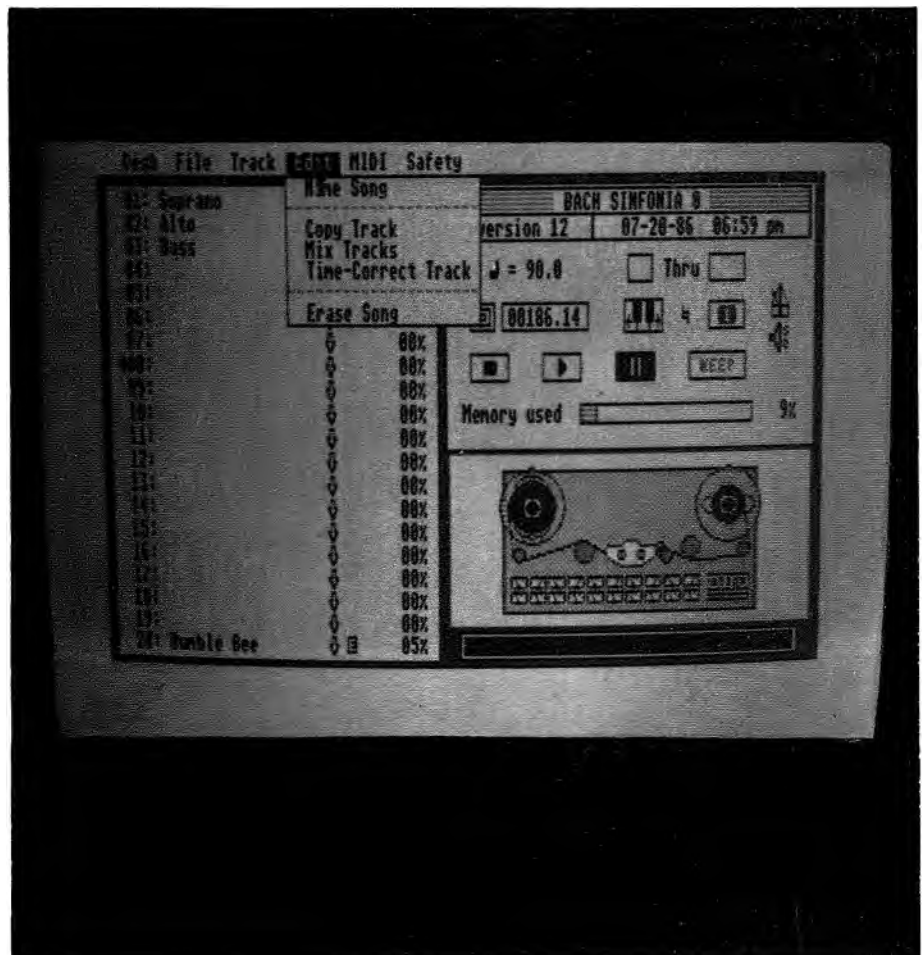
TAKE IT EZ

Tony Mills helps Atari owners get into MIDI

track if you like, then select and overdub another track and name the resulting *Song*. You can then *Save* to disk using *Save As...* with a name up to 12 letters long.

Looking at the right-hand control section of the screen we see a display for *Tempo*, a *Song Version* number which is incremented each time you save the song, the date and time it was saved (provided you set up the micro's software 'control panel' at the start of the session), plus *Play/Record*, which can also be controlled by the space bar.

EZ-Track's twenty channels remain in Record mode at all times; the metronome symbol moves during playback and recording and the *Pause* and *Stop* icons (as if you didn't guess from the huge and non-functional painting of a multitrack tape machine at the bottom of the screen) are pretty self-explanatory. The *Tempo* can be adjusted from 0.5 to 480 beats per minute in small or large increments using the arrow/shift keys or the mouse buttons, the latter having to be clicked repeatedly (which is a bit tedious). The *Counter* icon shows elapsed time in beats and clocks, with 96 clocks per beat and each beat equal to a quarter note. *Single Step* mode can be achieved by clicking on different



EZ-Track, a composed piece of software

COMPUTEC

MUSIC UK - (0902) 405100

HARDWARE

HARDWARE

Prophet 5 to MIDI Interface.....	£125.00
DX Voice Vault.....	£POA
Decillionix 'THE BOX'.....	£POA
DX7 Ritor Roms.....	£49.05
C-lab 128 - DX7 ROMs & RAMs.....	£128.00
Prophet 2000 memory board.....	£230.00
Alesis Midifex or Midiverb.....	£395
Alesis Midifex and Midiverb.....	£730
Beetle PR7-TX Programmer.....	£POA
Beetle QR1 -DX7 Ram Disk Drive.....	£POA
Spectrum Sampler.....	£44.95
Hybrid Arts Atari ST-professional sampler.....	£2499.00
CX5 DMS Sampler.....	£625.00
Elka EK44.....	£1299.00
Akai S900.....	£1799.00
Grey Matter for DX7.....	£399.00

SOFTWARE

SOFTWARE

Prophet 2000 editor for the Commodore.....	£85.00
Roland Alpha Juno 1 & 2 Editor for the Commodore.....	£80.00
Steinberg Pro24.....	£250.00
Passport Master tracks with interface Apple or Commodore.....	£319.94
Korg DW8000 editor for the Commodore.....	£80.00
Steinberg 8 Track Star with interface.....	£70.00
Mopro Treesoft for the Atari ST.....	£75.00
Hybrid Arts 60 tracks Atari ST.....	From £399.00
Hybrid Arts DX Droid ST.....	£219.95
Steinberg, Passport, C Lab, Joreth, Microvox, Treesoft, DHCP, Lemi, XRI Systems, Icon, Cheetah, Roland, ETC.	

STOP PRESS

NEW HARDWARE DEPARTMENT

AKAI - YAMAHA - ROLAND - CASIO - ALESIS
EMAX - OBERHEIM - ATARI - BOSS - BOKSE ETC.

Overseas Customers Welcome
UK Send Cheque or PO for £1, Overseas send
£2 International Money Order, for facts
pack and price list. Refund on purchase.

24 HIGH ST., BROCKMOOR,
BRIERLEY HILL,
WEST MIDLANDS DY5 3JA



Philip Rees 5X5 MIDI Switch

HOW TO MAKE THE MOST OF YOUR MIDI GEAR

Using MIDI means connecting equipment together. The Philip Rees 5X5 MIDI Switch organises those connections and lets you realise the potential of your MIDI gear.

The 5X5 is a convenient and economical MIDI patchbay with five inputs and five outputs.

It's so much more than a MIDI-thru box, as you can select the source independently for each output. For example, sync the sequencer off the drum machine, while the sequencer controls the synth and expander and the mother keyboard plays the sampler, then change the configuration simply just by turning the knobs.

The 5X5 is 1U high and half rack width - so it will fit in with the rest of your gear without wasting valuable space.

Buy the 5X5 for only £85.95 inc. VAT

For further information write to:
Philip Rees (Modern Music Technology) - IM,
Unit A, Park End Works, Croughton, BRACKLEY, Northants NN13 5LX.

Philip Rees

MODERN MUSIC TECHNOLOGY

You needn't be a top band to employ the top bands' accountant.

Although we at Lubbock Fine handle many of the big names in the music and entertainment industry, we also work for those who are hopefully on their way to the top.

Finding the right accountant is just as important as getting the best recording or music publishing deal, so why not have a chat with Jeff Gitter or Ian Haring. And see how we give an expert, helpful and affordable service - right from the start.



Lubbock Fine Chartered Accountants
3-5 Bedford Row, London WC1R 4DB.
Telephone: 01-242 9881.

parts of the counter icon for single beats, 16ths or even single clocks.

If you switch on the *MIDI Thru* function, any notes played on the connected synth will be combined with EZ-Track's output, and you can choose to convert all such notes to any one MIDI channel. It's also possible to *Transpose* a song four octaves up or down using the keyboard icon, which gives transposition values in semitones; you can exempt one track from such transposition (which is useful if it contains drum data rather than notes) by clicking on the adjacent box.

EZ-Track's capacity is approximately 27,000 notes on a 520ST and 63,000 on a 1040ST, and the amount of memory used is shown as a percentage. While you're recording or playing back you can mute or solo any track, and the symbols which flash in the Activity column show how many notes are playing on a track at any one time.

Any track can be copied to another without altering the original, either to arrange the tracks in a more logical order or to double up parts. This is easily done with the mouse, and it's equally easy to mix tracks together. If you select *Time Correct* from the edit menu you can correct performances,

while copying, to the nearest 1/2 note, 1/4 note, and so on up to 1/32 triplets, and since the original isn't lost it doesn't matter if you overdo it a little first time.

Various MIDI commands to change the mode of connected instruments can be sent on any or all channels (*All Channels Omni On/Poly* is good for emergencies!) and it's also possible to turn on and off the MIDI clock output (EZ-Track can drive a MIDI drum machine but can't be driven by one). Features in the 'Safety' section can stop you from halting the song by accidentally putting the mouse near the menu boxes; insert warnings before deleting or replacing data; and can create backup files of existing songs (suffixed 'SNG') each time you update — which is handy if you realise that you've just saved something with a dreadful mistake in it.

On the subject of drum machines, you can record note values from a connected machine onto a track, and so save your drum beats along with your song rather than separately on the drum machine, which is handy. There are no real limitations as to how many synths you can use with EZ-Track; the Atari has no MIDI Thru socket although EZ-Track implements a Thru function in software, but in most

cases you'll get away without as much as an additional Thru box.

The big limitation of EZ-Track though, lies in the lack of editing options. Once you've recorded a track you can either keep it or do it again; you can't alter a couple of notes, nor can you append anything to it or select a section and copy it to form a repeating bass line. You can't even define one section of music to act as a chorus and store it away while you work on a verse, which shouldn't have been too difficult to implement.

But Hybrid Arts do have more powerful programmes on the way for the ST, and Syndromic hope to offer good incentives to upgrade (as well as inexpensive software updates for any registered user).

EZ-Track is a very easy way in to the control of MIDI synths, and will be enough to get you hooked if you've found computer-controlled music a little intimidating until now. After that stage you'll probably want to move on to Steinberg's Pro 24 or Hybrid's own MIDI rack pretty rapidly.

Tony Mills

Syndromic Music, 24-26 Avenue Mews, London N10 3NP. Tel: 01-444 9126.

DX OWNERS

AT LAST! — THE RAMS YOU'VE BEEN WAITING FOR... THE NEW



SR512 and SR320

Red Planet Instruments Corp.

- Elegant 'low profile' design allows permanent installation in RAM port. (No need to remove whilst DX7 in flight case)
- 512 or 320 voice capacity memory will easily satisfy all your sound storage needs. (No DX mods. required).
- Attractive livery complements DX7's good looks.
- Rugged anodised aluminium construction for maximum protection & lasting good looks
- Ultra reliable CMOS/lithium power/memory system
- Battery 'low' indicator (LED)
- Automatic write protection circuitry (no memory dumps)
- Ultra fast 1 second writing time (15 times faster than original)
- Unlimited number of write/erase cycles (no burn out)
- Military spec. bank select switches guarantee lifelong trouble-free operation
- SR512 features 16 channels of 32 voices each (SR320 — 10), selected channel indicated by easily visible red LED.
- Memory lock ensures no accidental memory erase
- Red Planets unique write protection circuitry constantly monitors DX7's power supply sensing dangerous glitches & spikes, automatically de-activating the RAM for several milli-seconds, thus ensuring the safety of your valued voice library
- Gold plated contacts for lifelong reliability
- All units come with a full complement of fine sounds
- Built to highest specification and fully guaranteed
- Suitable for Yamaha DX7, DX5, DX1 and RX11

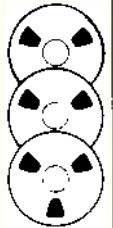
Available from your local music store

or direct from:

SOUND SALES

Audio Distributors

Orchard Cottage, Church Hill, Ravensden, Beds MK44 2RL
Tel: Bedford (0234) 771189
E-MAIL DGS1642



Please send: xSR512 @ £259
 xSR320 @ £199

Name

Address

Tel. No.

I enclose cheque/postal order/bankers draft/cash in reg. envelope or debit my Access/Visa Account No.

for £

N.B. Personal cheques allow 21 days. All other forms of payment 24 hours despatch.

SR512 only£259

SR320 only£199

Prices include VAT and P&P
Dealer enquiries welcome



CREDIT CARD HOTLINE: 0234 771189



1M/3/87

WITH THE RELEASE OF HIS LATEST ALBUM *STANDARDS*, STANLEY JORDAN HAS APPLIED HIS INNOVATIVE GUITAR TECHNIQUE TO SOME WELL-KNOWN SONGS. INTERVIEW ● PAUL TRYNKA

raising

If there's an archetypal American musician, Stanley Jordan is pretty close to it, with a single-minded dedication to improving his technical skills which would probably be foreign to a lot of British bands. But for an archetypal guitarist, Jordan is pretty unusual in that he dispenses with most of the conventional guitar technique.

This was most effectively demonstrated to the British public last year in his performance on *The Tube*, with a rendition of *Eleanor Rigby* which had many people in the audience looking around to see a non-existent second guitarist. His technique of tapping the guitar fretboard with both hands provides a way of simultaneously playing melody and accompaniment similar to that obtainable on the piano, and indeed, much of the inspiration for developing this style sprang from a piano keyboard:

"I was playing piano originally, then I started playing guitar at 11 because I liked the instrument so much, but I decided that I really liked the textural possibilities of the piano — the way in which you could maintain a melody and a bass line or counterpoint melody — something you just couldn't do on guitar. But there were a lot of things I preferred about the guitar; the sound, the articulation and expression, the phrasing that you can get. And I feel it's more of a personal instrument. So I wanted to play the guitar, but I wanted the textural possibilities of the piano.

"So I was kind of frustrated for a while, and because of the frustration I really sat down and focussed my attention on the problem. I figured 'there's gotta be a way to do this, and if there is, I'm gonna figure it out'. And as far as I can tell, what I'm doing now is about the best way of doing it."

It appears that in a way, Stanley Jordan's technique was born fully grown, as the most straightforward solution to a given problem. But although this style goes some way towards emulating the textural possibilities of the piano, the approaches required for the fretboard and keyboard are still not too similar:

"It's still different, because there's other things that the piano can't do that the guitar can, that you discover when you take this approach, so it's not just like playing the piano. There are a lot of things not just about the physical techniques you can use but also the way that the shape of the neck makes you look at music — that can really suggest new possibilities."

Initially, though, the way that the guitar operates across two dimensions was confusing, Jordan explained, as the octaves on a guitar aren't arranged in such a regular way as those on the piano, particularly when moving across the strings. For this reason he tunes the highest two strings of his guitar to C and F, thus maintaining a constant relationship, of a fourth interval, between the strings.

"It is simpler when you play piano as on a keyboard the location of pitches and pitch classes are simpler to visualise. What's more difficult on a piano is when you get to transposing from one key to another. But tuning the top two strings to C and F does give the neck more symmetry, more repeatability.

"But making the move to using two hands on the fretboard otherwise was pretty easy — it all came overnight in some ways. My co-ordination between the right and left hand was already pretty good, and my right hand technique, moving from strumming to tapping was pretty good too, from playing the piano. So basically it was just a question of applying a combination of the things I already had because I could visualise the neck all the way up and down — so it all came together instantly.

The requirements on the guitars that Stanley uses aren't too different from those of a standard electric — a lowish action is best. The dynamic range obtainable is pretty wide too, although at average volume within a song he tends to tap the strings fairly lightly.

"There's a lot of range, in terms of dynamics, that you can get using this technique. But actually, with this album, the *Standards* album, a lot of what I was hitching into was figuring out what to do with the dynamics, because there was so much range that it was difficult to record the guitar quietly all the way through. It's the kind of thing where if you're there in a room with a guitar you can hear everything, but then when it's squeezed through a microphone you lose a lot of that perspective, and the dynamics really get lost. There is quite a lot of range, specially because I'm combining different techniques. Like sometimes I'll slap the strings for some kind of rhythm effect, sometimes I'll scrape them with the palm of my hand or whatever — there's so many different levels of sound that I'm working with. So you hit the difficulty that there's too much dynamic range.

"We spent a lot of time trying to

figure out how we could cope with this when we were recording the album, and what the engineer came up with was a kind of frequency selective compression which preserved the dynamic that I was playing, but stopped it from running away and sounding wrong on tape. The frequencies you compress depend on the instrument, but they tended to be in the high range, so that when the high notes would come the compressor would be activated."

The *Standards* album is, surprisingly enough, a selection of standards ranging from Paul Simon's *Sounds of Silence* to a version of *My Favourite Things* via John Coltrane, all of which are pretty distinctive versions, albeit of wide variety.

"I started out with a much bigger list of what might go on an album, then I just went through and gradually eliminated things off the list — then I got to a point where I thought 'hey, if I keep this up I won't have any left, I'd better go and do the album now, so that's when I did it.

"For a lot of them it happens that I'll be at a gig and I'll be performing, and it'll dawn on me while I'm improvising that I'll play something that reminds me of a certain song. Then I'll think that actually I kind of know that song, and that if I just try it I could probably play it. Then whatever comes out, my version might be based on that ...

"Or sometimes I'll hear someone else's version that I really like, like John Coltrane's version of *My Favourite Things*. I think that that version is every bit as classic and memorable as the song itself — his approach to that song is a standard in its own right."

So usually, your version of a song is based on memory, so you take a remembered melody and go from there?

"Right. Sometimes it'll be a problem if I go back to the song later, and I'll realise that I wasn't quite on.

Sometimes, though, when I sit down and try to play a song I'll find that the way that I play it is like my memory version that's been kind of filtered through the years. I like to base my version on that, because if I go back to the sheet music or the original recording I might get too caught up in trying to imitate it."

But isn't it quite intimidating to actually come up with a definitive interpretation of a song that's a classic in its own right?

"Yeah, it is a real challenge, especially when you consider that you can always throw in a lot of amazing



GUITARS

All our new guitars carry full 12 month warranty which inc. a free setup within the first 3 months.
Fender Reissues, Tele Thinline, Tele Custom '72, Tele Deluxe, Jaguar, Jazzmaster, Esquire, Custom Esquire, Stratocaster '72, Jazz Bass Special Fretless.

Fender Squire Tele £225
Fender Squire Strat £235
Fender Strat System I £349
Fender Strat System II £395
Fender Strat System III £450
Fender 70 Strat Reissue £320
Fender Jazz Bass Special £356
Fender Telecaster Paisley £375
Fender USA black and gold elite Strat £750
LH Fender USA Strat £450

All Fenders available in different colours and necks.
Roland latest Guitar Synthesizer in stock and on demo

Tokai Vintage Guitars from £229
Also left handed from £275
Tokai Les Pauls. **Now in**
Jaydee Mark King £795
Yamaha BB1100S Active Bass £399
Yamaha SE700SE Guitar & Trem £430
Musicman Stingray Bass £695
G Smith handmade GS1 Natural £199
Gordan Smith handmade GS2 Black £281
Gordan Smith with Kahler £399
New Westone Thunder IA Basses £330
New Ibanez 440 & Floyd Rose Trem £299
Fernandez Strat £175
Washburn Woodstock Electro Acoustics, active preamp built in. Available in Black/White Binding, White/Black, Tobacco, Sunburst, Natural, Mahogany, Birdseye Maple, 12 String also in stock.
S/H Aria PE1000 £175
LH Gibson Sonex £235
Gibson RD Artist Bass £349
Gibson RD Standard £599
LH Ibanez 850 **In stock**
Ovation Electro Acoustic from £199
New Funk Drops Now Available
£2.95 Mail Order Post Free.
Hot Links cassettes & videos always in stock

TREM SYSTEMS

Kahler Flyer £89
Washburn Wonderbar Chrome £159
Washburn Wonderbar B/Chrome £169
Bowen Handle (SG Les Paul fitting) £39

MICROPHONES

Shure Prologue 10L £23
Shure Prologue 12L £34
Shure Prologue 16L £55
Shure 515 SD £38
Shure 520 D £120
Shure PE 35L £106
Shure PE 45L £134
Shure PE 65L £116
Shure PE 66L £110
Shure PE 75L £189
Shure PE 96L £125
Shure SM 10A £140
Shure SM 57 £109
Shure SM 58 £125
Sennheiser MD421 £120
Sennheiser MD429 £100
Sennheiser MD441 £187
Sennheiser MD431 £130
Peavey PVM 38 £110
Peavey PVM 45 £110
All mikes available post free!

PERSONAL STUDIO

HEADSETS
Tom Scholtz Rockman X100 £265
Tom Scholtz Rockman Soloist £159
Tom Scholtz Bass Rockman £265
Tom Scholtz Sustainer £349
Tom Scholtz Chorus/Delay Module £275

JHS Rock box £129
New JHS Bass Box **In stock**

AMPS

Gallien Krueger Amps in stock
Badger Picolo £49
Fender Sidekick 15 £99
Carlsbro Scorpion Lead Combo £128
Carlsbro Hornet Lead Combo £181
Cobra 90 Twin Lead Combo £266
Carlsbro Rebel 1 x 12 Lead Combo £282
Carlsbro Rebel 2 x 8 Lead Combo £301
Carlsbro Sidewinder Valve Lead Combo £437
Scorpion Bass Combo £115
Hornet Bass Combo £168
Carlsbro Cobra 90 8G Bass Centre £272
Carlsbro B115C 1 x 15 Bass Combo £437
Carlsbro B1518C 1 x 15 Plus 1 x 8 Bass Combo £513
Carlsbro Cobra 90 8G Bass Head £181
Carlsbro B150H 160 Watt Bass Head £272
Carlsbro BE115 100 Watt 1 x 15 Bass Cab £137
Carlsbro BE115E 200 Watt 1 x 15 Bass Cab £224
Carlsbro B410E 200 Watt 4 x 10 Bass Cab £288
Carlsbro Hornet 45 Keyboard Combo £198
Cobra 90 Keyboard Combo £314
Carlsbro Cobra 4-90 PA £222
Carlsbro Marlin 6-150 PA £299
Carlsbro Marlin 6-300 PA £420
Carlsbro X150 £197
Carlsbro Monitor 60/150 £298
Monitor Extension 75 £192
Peavey Audition £89
Peavey Backstage Plus £143
Peavey Studio Pro 40 £193
Peavey Bandit 65 £751
Peavey Special 130 £341
Peavey Renoun 400 £431
Peavey TR0 65 bass £242
Peavey TNT 130 bass £350
Peavey combo 300 bass £512
Peavey Musician 300 head £449
Peavey MkIV bass 300 head £422
Plenty of cabs always available

Marshall 12wt lead combo £83
Marshall 12wt bass combo £90
Marshall 12wt kbd combo £90
Marshall 20wt lead combo £119
Marshall 20wt bass combo £119
Marshall 20wt kbd combo £119
Marshall 30wt lead combo £163
Marshall 30wt bass combo £163
Marshall 50wt sprch lead combo £265
Marshall 75wt sprch lead combo £283
Marshall valve 100wt Master voi hd £360
Marshall valve 100wt lead hd £360
Marshall valve 100wt Super bass hd £360
Marshall valve 50wt lead combos from £313
Marshall valve 100wt lead combos from £420
Marshall 12 watt micro stacks also in red £149

Roland JC55 Prices
Roland JC120 in store
Roland cubes in stock
Peavey 6L6 valves in stock
Marshall EL34 valve in stock

HEADPHONES
Sennheiser HD222 £40.99
Sennheiser HD414 £34
Sennheiser HD40 £16
Sennheiser HD44 £32

KEYBOARDS

Roland Juno 1 £650
Roland Juno 2 £999
Roland S10 Sampling Keyboard £1099
Yamaha PF70 £899
Yamaha PF80 £999
Yamaha DX27 £499
Yamaha DX21 £649

Yamaha DX7 FM synth £1199
Yamaha DX100 £349
Casio CZ101 synth £289
Casio CZ1000 synth £445
Casio CZ5000 synth ex demo £499
Casio 4-channel sequencer £245
Casio SK1 £89
Casio CT605 £295
Casio CT3105 £199
Casio MT100 £129
Casio PT1 £29
Casio CZ1 £899
Casio CZ3000 £595
Casio CZ230S £295
Casio CT6500 £695

DRUM MACHINES

Yamaha RX21 £219
Roland Octapad £399
Casio RZ1 £399
Boss DR220 £165
Boss DR220A £175
Boss DR220E £175
Yamaha RX11 £499
Roland CR1000 **In stock**
Roland TR505 £295

KEYBOARD ACCESSORIES

Single x stand Mail order £25
Double x stand Post free £35
Roland KS2 stands in stock
New Mirage Triple Stand £99
Flash stands **Now in stock**
Roland MIDI thro units
MIDI cables - keyboard cases
IN FACT EVERYTHING

HOME RECORDING

Tascam Port II Two £599
Tascam Port One Inc PSU £399
Tascam 244 portastudio £695
Fostex X15 multitracker £245
Fostex 260 4-track £699
Vestafire MR30 including PSU £225
Vestafire MR10 including PSU £325
Yamaha MT1X £449
LOTS OF ACCESSORIES IN STOCK
Powered monitors by Fostex, Teac & Boss
19" Patchbay 32 point £39.95

MIXERS

Dynamax 6-2 £235
Dynamax 12-2 £350
Dynamax 16-2 £495
RSD Studiomastr 8 4 £750
RSD Studiomastr 16.4 2 £1295
Boss BX400 £95
Boss BX600 £144
RSD Studiomastr 621 £373
Frontline X8 £119
Frontline 6CH Mini Mixer £24.95

SPEAKERS

Bullets 15", 12", 10" Studio - Pro Ranges
McKenzie speaker centre great deals on all models

DRUMS AND PERCUSSION

Ludwig modular 5 shells £799
Ludwig big beat 5 shells £699
Traksystem II 5pc inc. stands £399
Pearl Export 5pc inc. stands £469
Many other kits in stock from £249
LP Cabasas, Vibraslaps, Cowbells etc
Natal congas inc. std. £325
Natal bongos £109
Amdex per synth kit £29
Amdex elec. metronome kit £8.95

PEDALS + EFFECTS

Roland DEPS **In stock**
Boss DM3 delay £135
Boss CE3 stereo chorus £99
Boss CS2 compressor £79
Boss OD2 Turbo Overdrive £70
Boss DF2 feedbacker £79
Boss OE2 chorus £95
Boss DD3 Digital Delay £170
Boss TW1 touch wah £80
Boss HM2 Heavy metal £69
Boss Phr phaser £85
Boss OC2 octaver £76
Boss GE7 equaliser £96
Boss BF2 flanger £107
Boss PH2 super phaser £105
Boss DC2 Dimension C £130
Boss DSD2 Sampler £160
Boss PSM5 power supply £86
Boss BCD 5 £86
Boss RDD20 digital delay £185
Boss RCL10 digital delay £135
Boss RGE10 equaliser £135
Boss RBF10 flanger £135
Boss RPH10 phaser £135
Boss RAD10 adaptor £20
RSD 10 Sampler £220
RSD 10 preamp/parametric £137
RPS 10 Pitch Shift £225
Accessil eq £57.45
Accessil compressor £57.45
Accessil reverb £145.47
Great British spring reverb £160
Fostex stereo reverb £299
Roland SDE 1000 £90A
Roland SDE 2500 £90A
Peavey DEP1300 digital delay £498
Ibanez new model harmonizer £549
Accessil noise gate £57.45
Arion Pedal Board inc. power supply £119.95
E-Bow £79
Yamaha SPX90 £390
HW Audio Stereo EQ £49
Alesis Midiverb £295
All pedals mail order post free

POWER AMPS

HH800 **all**
Peavey Deca **available**
Carlsbro S300 1 S600 **from stock**

DI'S AND JUNCTIONS

Boss DD1 direct box £89
DOD 260 direct box £25
Boss Gated direct box £37
Peavey DDI speaker direct box £45
Frontline direct box £22.50
Frontline A.B. box £15.95
Frontline pre amp £23.95
Frontline super pre amp £26.50
Frontline 6 way jack junction box £11.95
Boss J44 multiple jack £22
Boss J5 sway jack junction box £24

ELECTRONIC TUNERS

Korg GT60X special offer £29
Seiko Tunemaster £35
Arion Guitar tuner £35
Arion Stage tuner £45
Washburn Chromatic £44
Boss TU12 Chromatic £65
Boss TU100 Chromatic £13

BLUE HARMONICAS

Hohner Special 20 all keys £9.55
Hohner Pro Harp all keys £9.55
Hohner Blues Harp all keys £9.55
Hohner Marine Band all keys £9.35
Lee Oscar Blues Major all keys £8.25
Lee Oscar Blues Minor all keys £8.25
All Harps mail order post free

Everything available by MAIL ORDER ★ Access/Visa holders phone for instant despatch ★ Hire facilities also available. Please phone for details.

WINSOUND

213-215 Kilburn High Road, London NW6. Tel: 01-624 3900
48 High Street, Chatham, Kent. Tel: Medway 44068

chops and fast runs and chord changes, but that doesn't always help the song. So even though it may show your musicianship or your ability to play it doesn't really enhance the song that much, whereas to be able to come up with more of the song itself is much harder. Let's take a song like *Moon River*—let's say that there were more parts to the song that Henry Mancini never really told us about—what would all those other parts sound like if you were to continue to elaborate on them? So it's a kind of subtle thing that I'm saying—sure you can always come up with more music that fits, but does it really sound like you're elaborating on that song, or are you just using the song as an excuse for playing your own licks. I find that if that's my goal, usually I'm better off playing my own song.

"So the real challenge with this album was to feel that I was still maintaining something of the real essence of the song, but yet still doing it my way, using my own style to bring out more of the song."

In common with a lot of other renowned American guitarists, Stanley Jordan has lent his name to a particular guitar, in this case made by Ibanez—although his doesn't require much different in the way of construction.

"I didn't use the Ibanez on this album, I actually used a Travis Bean, along with a Sundown amp. The amp

isn't too critical as long as it's clear and has a good response. I might use an ENGL or JC120. Basically, for the Ibanez we were experimenting with different material for the neck, different kinds of pickups and different string dampers."

The fact that Ibanez are producing this guitar as a commercial venture would seem to indicate that they envisage a considerable number of guitarists embracing your kind of style?

"I think it's happening already, not that anybody's using tapping exclusively, but I think that a lot of

keep my hands relaxed, so that I'm not building up more tension as I play. I was getting into problems with that when I was recording the album—it's kind of difficult because it's like piano but there's more fine motor coordination because you've got to have a lot of accuracy in your finger movement. A lot of the time the gestures aren't as wide, when you play something on the piano you lean over to the side, sweep your hands across... whereas on guitar when you play the same phrase you might just move your fore-arm a little.

"But the fact that you can have the

"Making the move to using two hands on the front fretboard was pretty easy"

people are going to incorporate it into their style—like in Rock music what Eddie Van Halen is doing is pretty similar, when he taps on the fretboard. So I think it will be regarded as a kind of addition to the techniques that are available for guitarists."

But if this technique can be regarded as another element in the guitarist's armoury, are there any associated difficulties or problems?

"The main thing I find is that I have to

guitar on a strap, and you can position it wherever you want, gives you more freedom all round. So I think you'll find more people using that kind of style in the future."

And British audiences will be able to see more of that kind of style in the middle of the year, when he's planning to tour Europe, just one man and his guitar: Look out Billy Bragg...

Paul Trynka

FATTEN UP YOUR DX7 WITH DX-MAX



£249
Inc VAT

How many DX7's have you got? One often sounds too thin and harsh even with outboard effects to fatten it up. The DX7 is a sixteen note polyphonic synthesizer, you only have 10 fingers! Ever wondered what happens to all those extra voices. The DX-MAX gives three new polyphonic modes allowing 16 note*

1 voice, 8*2 and 4* 4 voice assign. You can create chords or subtle chorus by detuning the stacked voices, chromatic and fine detune +/- two octaves. As well as 256 sound memories, 256 function memories, full MIDI spec update, upper and lower key limit, volume parameter, and all can be loaded on to standard RAM Cartridges.

SOUNDS GOOD? SOUNDS LIKE FOUR DX7's

Exclusively distributed by Argents Keyboards—Tel: 01-379 6690—Dealer Enquiries Welcome—Member of the MRA

How do you like it, Sir? Your Pop music? How do you like your Pop, Madam?? Straight down the line A-ha? Maybe done to a Heavy Rock? or Five Star à la Rowntree Mackintosh? Perhaps a classic jeans advert touch would be more to your taste? Or the Human League — a dash more High Street C&A?

There are an awful lot of rumours concerning the Human League, some of which are to do with, well, um... whether the band can actually do what they — apparently — do; that is to say, can they actually sing? It does make a gig more intriguing, this element of doubt, but what does it matter generally when you're firmly lodged in the public ear? What does it matter that you can sing like a virtuoso from the roof tops, or alternatively that you need the assistance of vast heaps of technology and demonic producers, when you've been churning out Human League hits for getting on 10 years?

I was undoubtedly curious, though. After being holed-up in a studio in below-freezing Minneapolis with his week's favourite producers, and a rather unfortunate live appearance on 'The Tube', the Human League emerge to try for true chart veteranship with an album which, I have to say, will take a very long time to grow on me, and a single which I don't feel rates among their finest. And now here they are, after four years of absence from live performance, holed-up in an Odeon in below-freezing Hammersmith with this weeks favourite punters.

The curtain rose to reveal a large elevated walkway with steps either end, which was used to maximum effect by the band throughout the set, and also to conceal an array of amps and monitors. The slide projectors of old are long gone, replaced by the two non-stop girls. Gone too is the faithful drum machine, replaced by a mighty Roland electronic kit; vast columns of air shifted in a colossal drum sound with the drummer casual sitting behind the pads, barely working up a sweat! All was not well with the sound balance, however, and it soon became apparent, after all eight band members had emerged through the fog of dry ice, that to hear more than just a vague vocals and keyboard over an impressive, though not entirely satisfying, in-depth study of said drum kit, would not be on the cards for a while. The two more natural sound of guitar and bass would have been very welcome, but were to fail to grace the PA for virtually the whole concert. It was when the extraordinary sound balance brought forth a slightly too original 'drum and vocal only' version of *Seconds* (my own favourite) that I found my eyes turning imploringly mixerward.

The Hammersmith Bass Bin

It was Colin Lyon who was wrestling with the faders and who finally got the mix more together in the second half of

PA COLUMN

BAND: Human League

VENUE: Hammersmith Odeon

DATE: January 12, 1987

PA: TFA Turbosound



Phil and Joanne do their famous 'Night Of The Living Dead' impersonation

the set. I asked him afterwards about the sound and discovered that it was a combination of start-of-tour equipment problems and the lovable idiosyncrasies of the venue — the designated mixing position being positioned at the back of the rear stalls under the balcony which acts like a huge bass bin. The desk was a Soundcraft 800B 32:8:2, and the groups were configured thus:

1&2: Drums

3: Bass guitar and bass synth

4: Guitar and synth guitar

5&6: First set of keyboard

7&8: Second set of keyboards and the returns from a Quantec QRS stereo reverb (actually the personal property of Phil Oakey)

The vocals were all compressed dbx 160-wise, and Drawmer noise gates were applied variously to an occasionally used backing vocal mike, the two Yamaha DX5 synths and the guitar amp mike. As Colin himself said, the two girls are not the finest singers in the world, but they do their best and certainly add to the band, so he shows his appreciation by harmonising their vocals using the ubiquitous Yamaha SPX90, and giving them a fair amount of Yamaha REV7 digital reverb. Another SPX90 was used on the various snare and percussion sounds

giving them straight reverb. Together with a pair of Klark Teknik DN27 graphics over the overall mix, there was a KT DN60 spectrum analyser in the rack, which Colin said he rarely used, preferring to equalise by ear. Apart from the main cues for specific effects in songs and general balancing, his job is to check for buzzes and crackles as so much of the equipment is electronic and DI'd. The crossovers used were BSS made, specifically for Turbosound with the fine phase adjustment facilities, rather than just a simple 180° switch, for that final tweak to get the most out of the PA.

On the stage and above it, looking strangely hi fi like from a distance, was a Turbosound TMS 'Blue Box' system with 10 cabs per side (six on the stage and four-flown). These, together with C Audio amplification, gave out about 18kW of power, SR202s drove the HF, SR60s for mid frequencies and bass; two cabs per amp. Each cab contained 2X15", 2X10" and a JBL 60° HF horn.

John Shearman was doing the on stage sound from a TAC Scorpion 30:12 desk pulling out 11 mixes through nine Yamaha 27-band graphics and one dual channel Court Acoustic graphic. The wedges were powered by Carver amps with BSS two-way crossovers, six of them low

profile Turbosound 2X15s, six others TFA 2X15s. The three sidefills were made up of two TMS3 cabs and were TMA23 powered with BSS three-way crossovers. Up on the catwalk were two TMS4 monitors for the easy listening of those wishing to catwalk. I must admit these low profile monitors certainly are what they say. From where I was in the stalls you really could not see very much in the way of on-stage foldback equipment anywhere.

On The Wire

The band are keen users of NADY transmitter/receiver systems (that's mikes without leads to you), using 701 models on guitar and bass and 700s on main vocals which have Shure SM58 capsules. I don't know about these tricky wireless jobs; apparently it was one of these which went down and started the League's Tube appearance on the wrong foot. I mean at least with the traditional lump of wire type, you know it's not working because you've gone and trodden on it and pulled it out again, you great oaf! Anyway, the only other mikes used were two Beyer M88s, on the backing vocals and AKG 451s on the drum overheads and hi hat. There was a vast array of synths at the various keyboard players' commands. Two DX5s, a Roland JX8P, an Oberheim expander, Akai and Mirage samplers amongst others nestled in next to the Roland DD30 drums, and were occasionally operated via Casio MIDI controllers when the need to pose guitaristically overcame the players.

Happily, the sound did improve as the set moved on, and as they bowled out more and more hits, the audience became more and more appreciative. It's to their credit that with the list of successful singles as long as theirs, they've generally managed to avoid lapsing into deperate blandness like some others, and usually have a certain edge to their writing. Playing live, though, they're like a band who've hardly done any gigs, which is the case recently, and just happen to have a bunch of cracking songs. It was good to hear the downright Funk of a song that had once played in the background of mid-morning kitchen scenes from early *Brookside*. Just a shame about the sound problems.

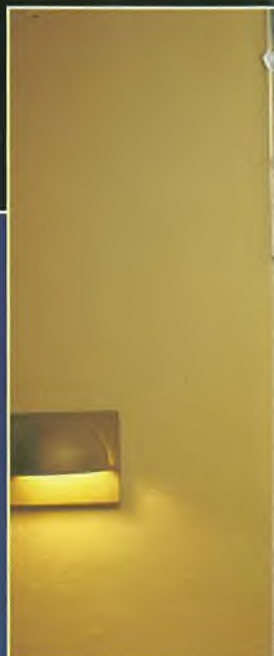
Finally ending up with Gary Glitter's *Rock 'n' Roll Parts I&II* and a quick costume change and encore, they managed to salvage what had started out as something like a syndrum demonstration. Their general contact with the audience seemed a bit awkward and a lot of the time they seemed to just run through their 'programmed' production ideas without too much panache — just the kind of problem that a medium sized world tour is designed to iron out. Somehow or other, though, by their almost shy moves about the stage they achieve an endearing quality.

David Anthony





Richard Drummie tickles the ivories



Peter Cox flashes the ivories

HOW THE WEST WAS MADE

In the plush offices of their management company, Go West are entertaining representatives from the European press corps. Photos for Japan, words for Sweden and smiles for the Germans — Go West are truly a European band. They fit perfectly: catchy songs, great voice and dazzling production garnished with just a hint of glamour.

And in many ways they're a musician's band as well. The voice has obvious technique, the songs are well crafted and that production obviously utilises the cream of what's available in the ultimate recording studio. Plus they get to hang around with the hippest names in the session world; Pino Palladino, Alan Murphy, Mel Collins, Graham Broad... see if you can find a record in your collection without one of that lot on.

Plus they've also got what many other musicians are striving for — a whole band with only two people in it. No more waiting to see if the bass player will play this song, or the drummer play that. They pick the musician (and machine) that fits the song — end of story. But how did they get into this position?

Singer Peter Cox takes up the story.

"We didn't have any kind of masterplan — we were just messing around writing songs together. Fortunately for us we'd met Gary (Stevenson) who's now producing us, and who produced the last album, and he had an 8-track. We had a portastudio ourselves and we'd messed around with a Drumatix making less than stunning sounding demos, and he just heard one of the tunes we'd been doing and thought it might be fun to do it in his 8-track and produce us."

The impressive sounding demo done Gary's 8-track was impressive enough to attract the attention of publishers ATV, who'd got the tapes via the old 'friends of friends' route. However it took a long time between signing as Cox and Drummie and success as Go West. Three years to be precise.

"They were really good with us, ATV. They'd put us in touch with The Quick, the duo that had originally inspired us to have a go, and we did two songs, that were supposed to be masters, with them. ATV thought they'd be able to get us signed just like that, but it didn't quite work out that way so over that three year period we were basically trying to write a single that would convince a record company to sign us.

"They'd keep going to the companies and they'd say 'It's nearly right, but not quite the single we're looking for...' so off we'd go again. Over that three years we wrote all the tunes that went on the first album, which is how so many singles came to be on that album."

TONY HORKINS INVESTIGATES THE ORIGINS OF GO WEST, AND FINDS THAT TWO'S COMPANY. Pics: George Bodnar



PERCUSSION AT THE TOUCH OF A BUTTON

Feature for feature there's nothing like it for the price on the market. You get 24 studio-quality sampled percussion sounds. You get 8 individual velocity sensitive drum trigger buttons. A memory capacity up to 100 patterns, 100 songs and 10 chains. And naturally, the R100 has complete MIDI implementation including song pointer, real time tuning across all 24 sounds, key assignment and velocity control.

There's more of course, including sync to tape and external foot pedal control of high-hat length. But we suggest you see it at your Kawai dealer now. It sounds terrific. Don't get snared by anything else.



THE NEW KAWAI R100 DRUM MACHINE

Name _____

Address _____

Kawai U.K. Limited
Windebank House, 2 Durley Road
Bournemouth BH2 5JJ. Tel. 0202 296629

IM/3/87

YOU CAN EXPECT MORE FROM

KAWAI

THE MASTER BUILDER

At the end of those three years Peter took the tapes to another old friend, John Glover — now their manager. The plan at that stage was to record a single and release it independently on Glover's own label, so they went into Chipping Norton and Air and recorded two new songs — *Call Me* and *We Close Our Eyes*. Guitarist Richard Drummie tells what happened next.

"John went off with those and said to us 'I can't go in with another Cox and Drummie tape — they'll just look at it and throw it away because they've heard you over and over again we literally sat there one night, came up with the name Go West, and he went in the next day and people then listened to it."

"How it happened in the end was that Ron Fair from the Chrysalis LA office came over to see Sally Perryman from ATV music. She played him *Go West* with *Close Our Eyes* and *Call Me* and he loved it. He said he must take it away with him and think about it, but then he said 'The other thing I want to ask you about is Cox and Drummie — are they still around?' Sally said 'Well, that is Cox and Drummie' and of course the two things together pushed him over the edge and he got really excited. Within a month he'd signed us."

So it came to be that Go West became another hopeful band on the Chrysalis label, signed directly to the US office. Obviously Chrysalis had big things in mind Stateside.

"Just before we started the album they flew us over to the States for five days and we took in a lot of American music. We thought our main market was going to be America — we didn't think we'd get anywhere in England — so we thought great, we can use lots of guitar. So we put Al (Murphy, guitar) all over the place, Pete played guitar on the album, Gary as well — guitars everywhere."

Peter: "This was just after *Beat It*, where every dance record had a big guitar solo on it, so it wasn't really tailoring what we did to suit America, it was kind of putting in what we'd already wanted."

Richard: "Then of course we only had minor success in America and major success over here. I think it's a case of we were sitting around for so long doing the same thing that in the end we sort of came into fashion. Because when Punk came out we were writing Michael MacDonald stuff. Can you imagine? What could be worse than two white Englishmen doing sort of slightly soul Michael MacDonald-type music when everyone else was listening to the Pistols and The Police?"

When it came to recording the first album they augmented the team they'd already been working with on their three years of demoing for ATV. They already had their producer — Gary Stevenson — and on the first recording done with The Quick they'd used Alan Murphy.

"That's how we met him and we saw obviously that he was the business.

But we couldn't afford him at the time and he was off doing other things, but we got him in later after we got signed. And our keyboard player, Dave West, had previously been playing in Gary's own band. We use a lot of sequencers and stuff on the albums, but the manual stuff Dave's played most of.

"The problem now is that these days we feel the others sometimes get forgotten about."

Peter: "Obviously it's a difficult compromise to make, but we've been marketed in such a way that our boats are on the front of the album cover and we are the public face of Go West — for what that's worth. When we do a video it can be embarrassing the way they favour us two when the whole band is miming to the tune. I feel the representation of the other players is very token sometimes. But really it's out of our hands."

Richard: "Really it's difficult because



A big-ish control room, what?

from a sales point of view you have to present a front and we started it off on our own and it's kind of stuck through. When the album cover was done Alan had played on a few tracks but that was it at that stage. We started selling as a duo and gradually got closer and closer to Al, and now he's co-written three of the songs on this album."

Most of the songs, however, are still written by Drummie and Cox. Demos these days are recorded with the useful assistance of the Steinberg Pro 16.

"We had a lot of gear this time, and Al was with us when we were writing, engineering the demos and playing the guitar. But that was just for the main demoing — for writing I still like to keep things simple and I still did a lot on the portastudio. I've got a 246 and Peter's got a 244, plus I've got a couple of D1500s, an SPX90...not much, someone was just telling me about the new tc stuff that's supposed to be the business." (See review this issue.)

Most of the material to date has been written side by side, but more recently they've been getting together with ideas started on their own and finishing them together.

"It might happen that one of us gets a chorus, and that's it. I might work out a way of getting in and out of it just as a suggestion, but I normally leave it. On the times when I've written the whole thing you play it to someone and they go 'yes, but this and this and this

should change' and you go 'no, I like the way the verse goes into the chorus, I like the middle eight' and you end up having an argument. You're just saying 'here's a song, it's done'. And that doesn't leave any scope for the other person."

So every aspect of the songwriting is shared — even the lyrics.

"For example, on *Goodbye Girl* we were doing the demo the day after writing the basic song, and we just went round my flat, locked the door and said 'right, what are the lyrics going to be?' Sometimes you'd write literally half a line each."

Now they've both got Steinberg systems they don't intend to let it totally monopolise their songwriting methods. They'll both still use the basics when it comes to getting a tune out of their heads.

"I write in all sorts of different ways. Sometimes I like to write just singing

with a bass guitar to start off an idea, and then another day you feel like writing a dance song and you can put the impossible into the machine and do it. At first when you're getting original ideas you don't sit there with the Steinberg, you play it manually.

"Even when we went away to the Isle of Man to write with Al's Steinberg we didn't start from scratch on it, one of us would start with an idea first. Like I've got a portable Yamaha I like to write on, and we got a song out of that. It was just using their chord and bass thing using just one chord with your thumb as the bass note and just playing round. Of course it doesn't sound anything like it now, but it was convenient because neither of us are virtuoso keyboard players."

Virtuosi or not, with the technology currently available to them at home and in the studio, there's not a lot of need for a great deal of manual dexterity. The new album features an awful lot of Fairlight III, which has been responsible for nearly all the drums. Except on *The King Is Dead*, a slower Jazzy-type of number, where Richard's legs played an even more important part.

"We wanted some brushes and I was just messing around trying to get brush noises on my legs. They put me in a broom cupboard, played the track and I just scraped my legs for the whole song. It stayed on right through to the

One of the most famous microphones in the world

MD 421U

258,000 USERS CAN'T BE WRONG!



- ★ VERSATILE
- ★ ROBUST
- ★ GOOD FEEDBACK REJECTION
- ★ IDEAL FOR DRUMS, BRASS, WOODWIND ETC.
- ★ P. A. REINFORCEMENT



SENNHEISER

Hayden Laboratories Ltd, FREEPOST, Hayden House, Chiltern Hill,
Chalfont St Peter, Bucks SL9 9BS. Tel. (0753) 888447



Sennheiser manufactures an extensive range of audio products. Please tick the appropriate box if you would like information on the following.

- Dynamic mics Electret condenser mics Tie clip mics
Studio condenser mics Radio mics Infra-red sound
transmission Headsets Headphones

Please send me further information on the Sennheiser range of Dynamic microphones.

NAME

ADDRESS

.....
.....

18/3/87

end, though at the very end I think it became a sample and was sequenced...I'm really not sure".

Peter: "We got Graham (Broad, drummer) over to play brushes on it but he couldn't get happy with the brushes so we stuck with Rick's legs."

Drums have played an important part in the Go West sound and the first album was practically all drum machine, with a few tom overdubs, courtesy of Graham Broad and hi hat by Peter Cox himself. The use of samples opened up ultimate flexibility for them, plus they throw in a fair share of 'gadget sounds' just for the hell of it. Like those very metallic sounding rolls in *We Close Our Eyes*.

Richard: "It was an old Oberheim drum machine put through an old Master Room reverb and really distorted."

Peter: "Gary had actually recorded that sound at his mum's flat onto 1/4" inch, and we ran it into the track in the studio. It's funny, because *We Close Our Eyes* and *Call Me* were recorded before we actually had loads of gear, yet everyone keeps asking us about the sounds on those two."

Richard: "People at the time were asking us how we were getting the bass sounds, and it was only an SH101. Actually we thought it was a bit thin in the end, so I think we ended up using two. Our track sheets used to be all over the place in those days because we'd have loads of sounds all on one track, with different eqs flying in and out. Now, of course, Gary just spreads them out more. At one point on this album we were almost on 72-track." This album, called *Dancing On The Couch*, was recorded in Denmark and features more 'real' playing than the first, though the drums still remain almost totally programmed via the Fairlight. It also features the Stepp guitar synth.

"We knew about the Stepp the whole time we were recording because we'd met Stephen Randell (the designer) in Frankfurt and we were very excited about the whole idea. We kept trying to get one over and eventually one arrived but we were really on the last knockings of the album."

"Alan really loves it — the tracking on it is excellent. I couldn't play the Roland because of the delay but the tracking on this is superb... fast runs, the lot."

Peter: "Alan's very adaptable, he's not precious — he'll play anything. I must say that as a non-guitarist the Stepp feels kind of weird to me. Don't you?"

Richard: "It does...the main weird thing on the Stepp is the fact that the strings you're plucking aren't the strings you're holding. But I didn't have a big problem with that. I like the Stepp...I had a great time with it while it was there, and it's got its own internal sounds as well. We used it on *Let's Build A Boat* where it sounds quite like a flute, and it really gives the song its character."

"I think we MIDI'd it up to other

"We didn't have any

masterplan — we were just

messing around writing

songs together"

things, but that's not to knock the internal sounds. But when you've got eight synths sitting behind you, you might as well poke it through a few and see what it sounds like."

Spoken like a true gadget freak...which neither of them would deny being for a second.

"You've got to be because we're trying to stay one step ahead of everyone. I've been waiting for the Ensoniq ESQ and I can't wait to get my hands on it. I saw the review you did a little while ago and that's what made me want to check it out. I also want to get a Yamaha FB01 — I've been trying to get one of those for the last couple of weeks and I haven't been able to.

Peter's just got a Roland IX10P — we both loved the JX8P so the 10 can only be better.

"I like Roland stuff — I just find it easier to get on with. I find some other synths just a little bit awkward."

But that's not to say he doesn't also use Yamaha's FM sounds too.

"I think they're two different things and that you should use both. If you use all FM technology then you get a certain sound that has a transparency to it. I think you need analogue sounds in there with it to fill it out. There's just something about a whole record done on DX7 that's not quite right."

Of course when you've also got access to a Wave, the DX7 will begin to sound pretty ordinary...

"The Wave's pretty underrated, I think. I don't know how many people use them, but I haven't seen them around much."

Peter: "We use them a lot and we seldom use anything but the pre-sets. That's simply because we haven't got the time to organise finding out how it works."

Richard: "There's been so much to take in over the last couple of years that I haven't even discovered the DX7 properly yet — I still use the pre-sets. I can alter some of the parameters but I certainly wouldn't be able to go into one where all the memories have been erased. I wouldn't know where to start to get a brass sound up. I spoke to Bob Carter, the producer, a couple of years ago and he said he spent six months getting to know the DX7, and he's got a degree in physics! That day was the day I decided I wasn't really going to bother to explore it too deeply."

One instrument you don't even get a manual for is, of course, the voice —

but Peter Cox hasn't done too badly learning the most about his. And he didn't even join the users club...

"I didn't have any training, but I went to a school that had a connection with a church and I was in the church choir. Mind you, I did have four lessons with Helena Chanel — apparently she coaches Paul Young amongst others. I literally just didn't have time to keep on going, but I'd have loved to."

"I was just talking recently to Tony Hadley from Spandau Ballet, and he told me he can do six consecutive nights — there's no way I could do that. On the last tour we did three consecutive nights and the last tune in the show was *We Close Our Eyes* and it gets to the last chorus where there's a little yodel thing and my voice completely went. So now we do just two nights with one night off, which unfortunately makes it very expensive for us."

Not that the tuition would have made that much difference.

"The first thing Helena teaches you is that you have to stand a certain way, and of course if you're running up and down the stage giving it all that, there's no way that whole concept is going to happen. So I must say that I don't really think that much about technique — it's all shouting really."

On the other hand, he's got his own technique together when recording.

"I like it with the lights down, and the less reverb I can have and that I can stand and still keep the vibe, the more in tune I sing. A long reverb that makes you sound wonderful makes me sing about three tones flat. I also remember reading an article in your magazine — I think it was Marc Almond's producer talking saying that if you have your voice louder in your cans then you sing flatter, and the quieter you have it the more nervous you get cos you can't hear what you're doing, so you try harder and sing sharper."

The songs are written, the musicians chosen and the recording completed. Next comes the tour, taking in all the European countries you'd expect, plus another big go at the US.

Richard: "Apart from the financial rewards of America I find it's much less fickle. England is so fickle that you can't guarantee you're going to be around for any length of time. There's so much weird stuff flying in and out of the charts, like soap opera stars making records...I was talking to an American a couple of days ago about this, and I asked what would happen if Johnny Carson made a record in America. She said they'd just piss themselves — they'd think it was a joke."

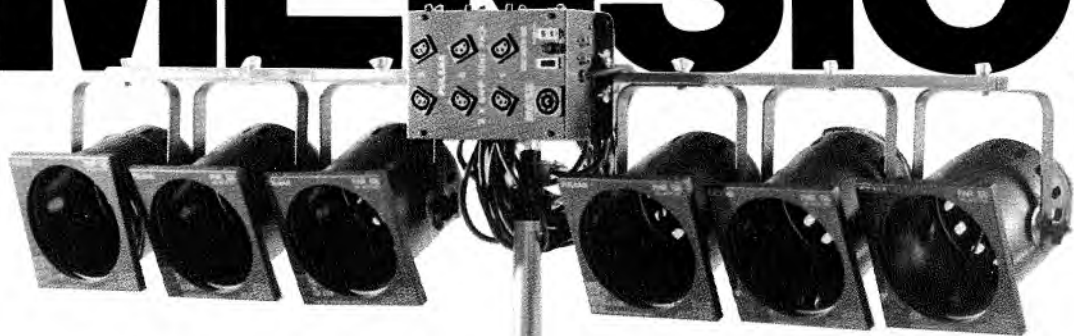
"Every time I see a Wicksey or whatever in the charts, it makes me think there's someone out there that's been struggling as a musician for 10 years who's being pushed back one step because of them. Maybe that's sour grapes but surely the music charts should be full of musicians."

And in particular, Cox and Drummie...

Tony Horkins

POWER DYNAMICS DIMENSION

SYSTEM 1



Bad lighting means one thing.
A bad presentation for good
sounds. System 1 is a complete on
the road lighting package. Setting
up takes only a few minutes with
a wide range of special effects
controlled by the famous
Pulsar Rock Desk.

Compact, adaptable,
and interchangeable.
A system you can add
on or up date, and at the
R.R.P. of £1,306.30 + vat,
makes this neat
package a sound
investment.

PULSAR
Lighting for Effect.

Pulsar Light of Cambridge, Henley Road, Cambridge CB1 3EA.
Tel: (0223) 66798 Telex: 81697

Pulsar's System 1, includes 12
PAR 56 Lanterns, giving 3600 watts
of brilliant lighting power.
For further information on
System 1, and the full range
of Pulsar Stage Lighting,
simply fill in the coupon and
check it out with your nearest
Pulsar Dealer.

Please send me the Pulsar guide to stage lighting.

Name _____
Address _____

1W/3/87
System 1 is the complete
lighting package
for bands.

Stumped!

If you've always wanted to play Jazz-Rock but could never stand the bearded prats who actually do, this may be just what you've been waiting for—a band that makes it credible to play complicated songs.

You may have seen Stump a few months ago when The Tube videoed them performing their song *Buffalo*. You'll probably remember it for the line 'How much is the fish?!?!', yelled repeatedly by wild-eyed frontman Mike Lynch from beneath his skeletal Psychobilly quiff while the rest of the band constructed, or more accurately destroyed, a sort of seasick Captain Beefheart arrangement in several time signatures at once.

Some idea of the overall effect can be gauged from Editor Horkins' reaction to the idea of a Stump interview. "Stump?" he mused. "Stump..? Oh yes, *them*. They're bonkers, aren't they?"

Possibly. However, loopy or not, the 4-piece are attracting a lot of interest. Their first EP, *Mud On A Colon*, and a slot on the *C86* tape and LP announced them, but the Tube appearance, aided by almost constant gigging, has pushed their present 6-track mini-album *Quirk Out* on to the top of the independent charts.

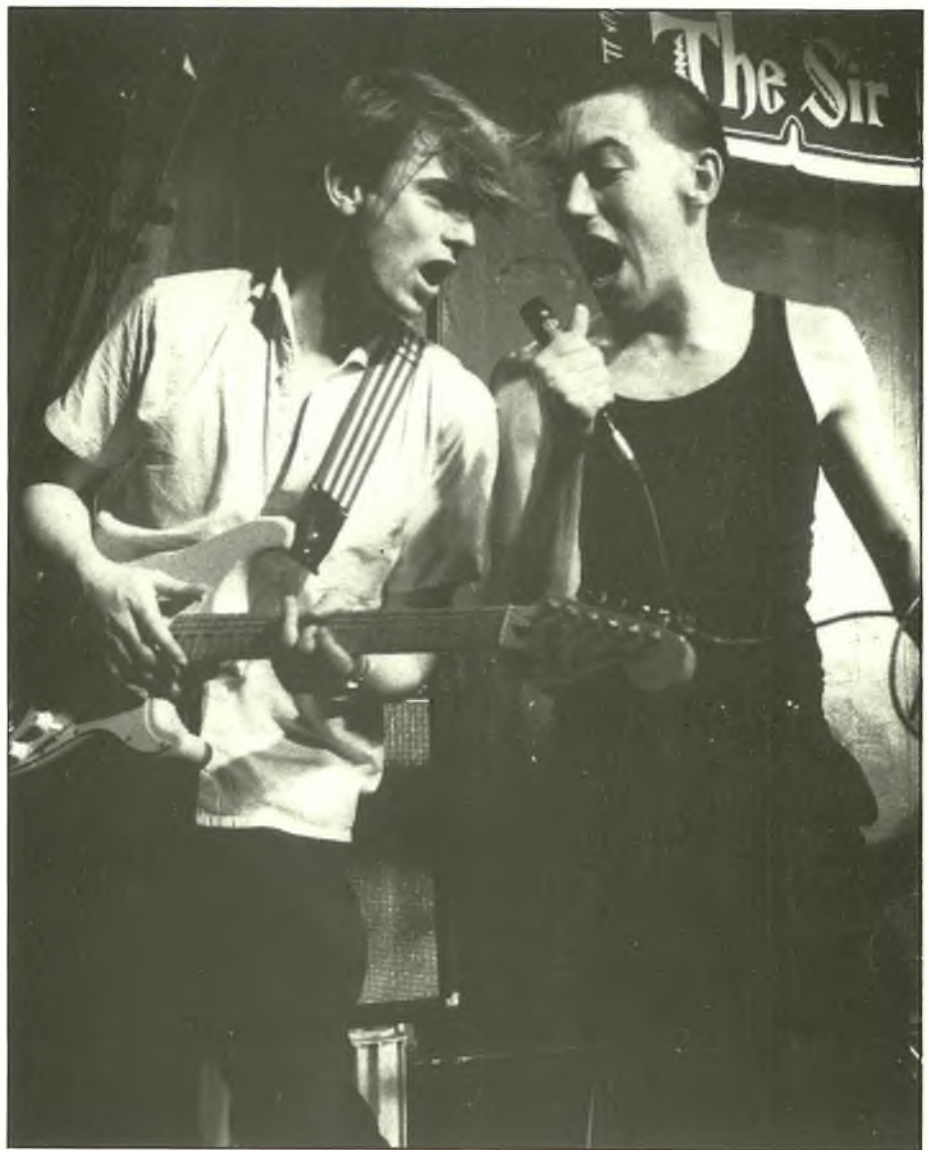
Their sound is rooted, says bassist and unofficial band muso Kev Hopper, in not allowing themselves to get lazy. "When we're writing songs we stretch ourselves to the limits of what we can play. It's boring otherwise, isn't it?"

"Absolutely anyone can play formula Pop," breaks in drummer and chief motormouth Rob McKahey. "For a drummer to sit there going boom-crack, boom-crack all night is bloody murder. It's worse than digging ditches. Stump music sounds like it does because we all think carefully about what we're doing and try to make it original and interesting to play.

"I mean, we're not geniuses. Kev's probably the best musician, but none of us could play Jazz, for instance, brilliantly. When we write a song we write patterns or riffs that are at the very limit of what we can do, stuff we probably shouldn't even attempt because we're not technically good enough."

Equipment-wise they are basic to the point of minimalism. Rob plays a standard Sonor 5-drum kit ("I'm interested in finding out what can be done on a normal kit. I want to avoid that 'oh, I've run out of ideas, I'll get another bit of percussion' syndrome"). Kev plays a fretless Wal through an HH Bass Baby ("the compressor makes a

STUMP PLAY COMPLICATED SONGS IN A MINIMALIST WAY. OR IS IT MINIMALIST SONGS IN A COMPLICATED WAY. WONDERS CHRIS MAILLARD. PIC ● VALERIE JOSEPH



hell of a noise but I like it on full all the time") and guitarist Chris Salmon plays his offbeat, wobbly lines on a standard Strat ("the tremolo is costing me a fortune—I get through a set of strings every gig. I know they'll go the next night if I don't replace them") through an old Selmer Treble 'n' Bass amp and a Marshall cab, with no effects.

And Mike Lynch writes the bizarrely witty words. In case you were wondering, *Buffalo* does make sense. Sort of. It's mostly made up of snippets of conversation overheard from

American tourists, hence lines like 'How much is the fish? Does the fish have chips?' and 'The weather is perfect except for the rain'. Other songs deal with anatomy, the plight of the bit part actor, and male strippers at Tupperware parties. Needless to say, the word 'Baby' doesn't crop up all that often.

Stump are a breath of fresh air amongst the stale farts of the big-name acts. Try and catch them when they blow into your town.

Chris Maillard

F A M O U S

FIVE

Valves. The way they glow dully like some ancient fire god you can see why they've been worshipped over the years. But what makes these survivors of 1920s technology so special?

First of all, unlike transistors which produce mainly odd harmonics when overdriven, valves produce predominately even harmonics when driven hard. This gives them a less harsh, more musical quality. And the fact that they are low-speed devices compared to transistors further contributes to their warm quality.

In fact, just about every aspect of their nature and application has an effect on the resultant sound. Because of their high output impedance, valves must usually be used with an output transformer, to match their impedance to that of the speakers they're driving. And the output transformer, particularly when used at high power, undoubtedly contributes to the quality of the resultant sound.

Then there's the fact that circuit design is much more critical when using valves — compared with transistors, valves are much more prone to earth loops. So any valve amplifier must have a much more efficient earthing path than that allowable in a transistor design, and the changes necessary are thought to have a beneficial effect on the sound, in subtle ways, as well.

Lastly, and most mysteriously, valves are mechanical, as well as electrical devices. Any valve amp experiences a certain amount of vibration from the speakers it drives, so the valves therefore experience some kind of feedback — this is thought to add a subtle chorus-like effect.

Trying to pick definitive valve amplifiers, as with quite a lot of latter-day musical instruments, you just can't avoid the name of Leo Fender. But the choice of a Fender Twin as Leo's definitive amplifier has to be somewhat arbitrary, as most of his range from the 1950s are still highly respected.

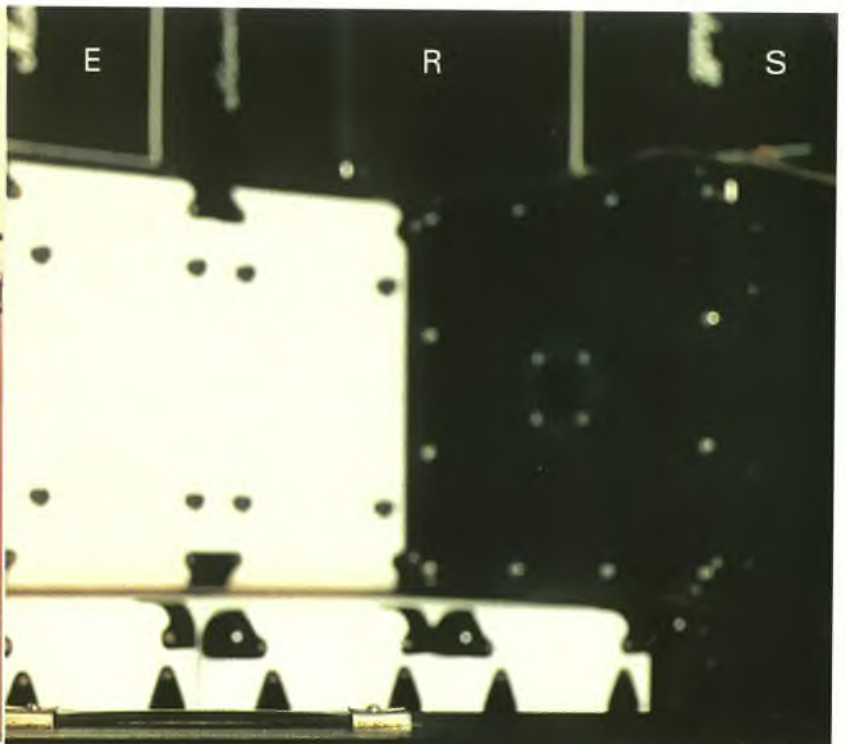
Leo's first amplifier designs were marketed as K&F amps, a collaboration with Doc Kaufman, a one-time electronics rep. Later on the predecessors of most of the well-known models were introduced, with the first twin-speaker design being the Super; the main reason for using two speakers was that the Fender factory had a surplus of 10" speakers, having moved to 12" speakers for the other designs! The Fender Twin was introduced in 1952, and was the top model of the range at the time. The output, originally 15W, was increased throughout the fifties, through the 50W 1955 model, which used two rectifier valves instead of the previous version's one, up to the 85W version of 1958. The finish throughout the 50s was tweed Tolex, and the classic version of the Twin is probably a tweed '59; the next year solid-state rectification, giving a slightly brasher sound, was introduced, and the finish changed to white Tolex. The Twin Reverb was introduced in 1963, and black Tolex finishes appeared in the mid 60s. A master-volume version was



E

R

S



Photos:
Steve Jessop/
George Bodnar

*This is the stunning new HX system modular Electone from Yamaha.
Sound that will astound.*

*More FM and AWM tone generators than any other system.
FM synthesis with up to 8 operators for polyphonic voices, up to
16 for monophonic. Additional rack-mounted FM and AWM expanders
for infinite parameters of sound – pre-set on AWM, pre-set and
programmable on FM.*

*A Multi Menu with additional orchestral, lead, and percussive
voices, selected by scrolling through a two-line 32 character
LCD screen.*

*Can also be used to create and edit rhythm patterns and
music sequences, with four built-in sequencers.*

*Can connect Yamaha's new MTR-1 64 track digital recorder
and MDR-2P 16 channel MIDI music sequencer with built-in disc
drive and remote control.*

*Can plug in a computer and programme new voices to give
you even greater creative options.*

All functions MIDI compatible for future expansion.

*Mix and match in any way from the five modular systems,
HX tone generators, touch responsive keyboards, powered speakers
and pedals.*

*Makes obsolescence a thing of the past because the modular
system accepts new innovations.*

Now your imagination can really run wild.

ITS ONLY LIMIT IS YOUR IMAGINATION.



 **YAMAHA**

THE NEW YAMAHA HX ELECTONE. QUITE SIMPLY THE BEST SOUND AROUND.

YAMAHA KEMBLE MUSIC (UK) LTD, MOUNT AVENUE, BLETCHLEY, MILTON KEYNES MK1 1JE. TEL: (0908) 649222

introduced in 1970, although the sound wasn't really improved by this move, as the classic Fender sound didn't really use pre amp overdrive. Much later versions of the Twin, redesigned by Paul Riviera and featuring channel switching, are excellent, however. The revered Mesa Boogie can be seen as a descendant of this line, as well.

Over in England, Tom Jennings was a pioneer in terms of guitar amplification. He started out producing organs, notably the notorious Vox Continental, as heard on *House Of The Rising Sun* and many DX7 presets, but the company's first model of amplifier, the AC-15, was immediately popular upon its introduction in the late 50s. The AC30, like its predecessor designed by Dick Denny - Vox's chief designer - was introduced a couple of years later. Its introduction coincided with the formation of a lot of British bands influenced by American R&B, and the reputation and sales of Vox similarly followed in the wake of their all-conquering success. Every major British band - the Beatles, Stones, Animals - was seen with a highly visible Vox backline, and this enabled Jennings Musical Industries to find a lucrative export market in the States.

Early Voxes had a beige finish, then in around 1962 the covering changed to black leathercloth, but retaining the brown speaker grille with the distinctive diamond decoration. Up to 1966 Vox used Celestion G12 speakers with blue chassis, post '66 models have the silver chassis, and the speakercloth changed to the present-day black finish around 1968. Around this time Vox were diversifying into many markets with a huge range of guitars and amps, and they suffered accordingly. However, Rose-Morris acquired the line in the late 70s and the faithful AC30 is still available, although quite pricey for a 30W amplifier due to its traditional construction. AC30s are always good value second-hand, at around £150 although prices are rising steadily and a lot of old models are being exported to the States. Look for a top-boost model when buying as these have more treble response.

The American Ampeg company are probably best-known for their heavyweight bass amps like the SVT. They were one of the first companies to introduce amplification specifically for bass guitars, and one example of this is the charming Portaflex series, introduced in the mid '50s. They utilised a ported cabinet, which was fairly unusual at the time, and the amplifier was attached to the top of the cabinet; it's folded inside for transportation, and is flipped over and latched on top of the cab for playing, to enable more ventilation, and less susceptibility to speaker vibrations. There were two models, the 30W B15, and the 60W B15S. These both utilised the same speaker, which consequently had a tendency to blow quite frequently in the 60W model. It's only in the past 10 years or so that speaker

technology has been capable of producing affordable speakers that can take more than 50W each - but then much of that characteristic sound is produced by speaker overload, as in the case of Vox models, and our next classic, the Marshall 50W stack.

Marshall amplifiers are usually associated with EL34 output valves, although the very first model of JTM45, designed by Ken Bran in 1962, used two American 5880s. Very early models were quite reminiscent of the Fender Bassman amp, although the design stabilised to the one we all know and love fairly soon. In 1964 the control panel was the familiar gold, but with silver control knobs, and output valves were KT66s, a close relative of the EL34. By 1966 the GZ34 valve rectifier was replaced by a solid state version, output valves were EL34s, and the characteristic Marshall sound was well established. The matching 4x12 cabinets used Celestion G12/15 speakers, the same as those fitted to the AC30, but with a silver chassis. Being British made, Marshall amps were never overpriced, and old 50W heads fetch around £70-150. Americans would gladly pay several times that price. Also look out for Park versions, which were actually made by Marshall.

Lastly in this paean to the valve we have, horror of horrors, a transistor amplifier. In justification, there's nothing wrong with a transistor amplifier as long as it's not trying to pretend that there's valves inside it, and the HH IC100 Combo was certainly proud of its totally transistor circuitry, an unashamed tranny amp.

Not without due cause too, because it was light and powerful for its size, and gave a good noise-free performance, largely a legacy of HH's experience in producing studio power amps under the SPA name. It featured a studio switch, an unsophisticated footswitchable fuzz, and a clean reverb. And a unique cutting sound, exploited most noticeably by Wilko Johnson, and thousands of chainsaw-soundalike Punk guitarists. And if it fell down a flight of stairs, like Stuart Adamson's in his Skids days, it just ended up sounding better.

Unfortunately subsequent HH designs started to have more pretensions to being valve like. Let's face it, that's something of a diversion, because no tranny amp could possibly be more valve-like than a valve amp. Remember the Redmere Soloist? No? Exactly. Meanwhile those loveable boobs continue warming-up rehearsal rooms the world over.

Finally, a more profound advantage. Well, do you know why the Russians use valves in their Mig 23 interceptor? Because they're resistant to the electromagnetic pulse produced by nuclear explosions, which will fry all transistor circuitry.

So it's only musicians with valve amps who will still be playing, post-holocaust...

Paul Trynka

T H E
F A M O U S
FIVE

Rock City

THE LOWEST UK PRICE IS ONLY A PHONE CALL AWAY!

NO MATTER WHAT YOU WANT - WE'LL SUPPLY IT

PHONE OUR HOTLINES - NEWCASTLE 091-232 4175 - SUNDERLAND 0783 655168

ROCK CITY SCOOP
AS USUAL ROCK CITY BEATS THE
OPPOSITION OUT OF SIGHT TO BRING
YOU TOTALLY NEW MODELS FROM
THE BIG TWO!

PHONE OUR EXPERTS

TOM CLOUGH - Guitars, Basses, Home Recording, Computers, Keyboards and all Hi-Tech.
IAN BODDY - Keyboards and Recording Consultant. Ian's latest album is a most interesting work, highly acclaimed by the media, available at £5.75 inc p&p) Ian will advise you on all requirements.
BIG WALLY MCGILL - Our resident guitar expert. What he doesn't know about guitars 'aint worth knowing - so if you want to talk Fender or Boogie - phone Wally.

ensoniq

ESQ1 NEW MULTI TIMBRAL POLYSYNTH WITH A MOST OF FEATURES INCLUDING A VERY SOPHISTICATED BUILD IN MIDI SEQUENCER £1115

SDP1 ELECTRONIC GRAND PIANO. THIS IS THE REAL THING - SUPERB WEIGHTED KEYBOARD WITH SAMPLED ACUSTIC/ELECTRIC PIANOS - DEVASTATING £1115
MIRAGE SAMPLING KEYBOARD. EUROPE'S FIRST SAMPLING KEYBOARD INC £300 OF FREE DISKS...EPOA
MIRAGE EXPANDER. RACK MOUNTED VERSION OF ABOVE INC £300 WORTH OF FREE DISKS.....EPOA

NEW ENSONIQ MODELS AVAILABLE SOON - PHONE FOR DETAILS OF THESE DEVASTATING NEW PRODUCTS

EMAX-EMAX-EMAX-EMAX
A most sophisticated sampling keyboard based around the fabulous Emulator 2. Please phone for details on this amazing machine.

AKAI

NEW! S700. Rack mounting 12 bit sampler, 6 voices/4 internal sound banks, edit, built in disk drive.....EPOA

NEW! X7000. 73 note touch sensitive keyboard.....EPOA
AX73. 73 note polysynth, 100 voices/cassette interface..... YOU WON'T BELIEVE THE PRICE
EX Series digital delay..... SPECIAL PRICE
EX Series compressor.....EPOA
EX Series parametric Eq..... SUPER DEAL
EX Series acoustic enhancer..... SPECIAL PACKAGE

S900 Rack mounting sampler. At present this model reigns supreme in its price bracket. Samples of almost CD quality are obtainable. Individual outputs for eight voices and a host of editing/looping facilities. This compares with the very best of samplers.....£1699

MX73 Polysynth. Excellent new touch sensitive mother keyboard at a very realistic price.....£499
X900 rack mount version of MX73..... SPECIAL PRICE
MG614 New computer assisted personal multitracker gives an unprecedented number of options for a cassette based recording system. With four tracks plus an extra track for sync codes, six channel mixer, multi function autolocate system, plus many other amazing features makes this the best portable studio to date.....£999
MG140 A compact SMPTE compatible 14 channel multitrack recorder based around the MG1212, at last gives a real option to recording studios for professional multitrack.....£3499

VESTA FIRE
VESTA FIRE MR30! Smaller brother of the MR10 This will be the biggest selling four track ever!.....AROUND £199

VESTA FIRE MR10 The best value portastudio around, allowing up to four tracks to be recorded and one dubbed so that demos become a joy to make. Full EQ for routing signals adds even more flexibility SPECIAL VESTAFIRE PACKAGE! MR10 package includes power supply, headphones, microphone.....£339

FREE DELIVERY UK MAINLAND - SPECIALISTS IN MAIL ORDER

SATISFACTION GUARANTEE

If you mail order from Rock City, and are not completely satisfied with your product, we will exchange it (or any other product of a similar value as long as you return it to us within 14 days, YOU CAN'T GO WRONG)

DO YOU WANT HP

No matter where you live, we can offer you no deposit hire purchase. PLUS first payment 3 months after delivery. PLUS up to 3 years to pay. PLUS part exchange. (Written details on request.)

ROCK CITY, 10 MOSLEY STREET,
NEWCASTLE UPON TYNE NE1 1DE
☎ 091-232 4175

ROCK CITY, 5 STOCKTON ROAD,
SUNDERLAND, TYNE & WEAR SR1 3NR
☎ 0783 655168/78058

NEW STORE OPENING
SOON IN
MIDDLESBROUGH

Roland

TOTALLY NEW TECHNOLOGY

NEW ROLAND D50. 61 key digital/analogue synthesizer. Breaks new ground! Amazing attack and realism from this new system makes this one of the most devastating keyboards ever.....SUPER LOW PRICE
NEW ROLAND DEP3 Digital Effects Processor. A truly astonishing product. Many unique features make this an absolute must.....AT A PRICE YOU WON'T BELIEVE
NEW ROLAND PR100 Digital Sequencer. Offers a host of unique features.....EPOA
NEW ROLAND GP8 Rack mounting MIDI guitar programmer, gives mind blowing performance.....PHONE US NOW
NEW ROLAND RRV10 Digital reverb. Each program totally controllable. Brilliant performance at an amazing price of £199
NEW ROLAND MP104 MIDI pad. Controls any instrument through MIDI system.....RING US
NEW ROLAND PM11 Bass pad. Unique floating head.....EPOA
NEW ROLAND PD21 Snare/tom. Unique floating head.....EPOA
NEW ROLAND PD31 Snare. Unique floating head.....EPOA

YAMAHA

NEW! NEW! NEW! NEW! NEW!

NEW DX7IID. More powerful than two DX7s. Features include significant changes in FM, stereo out, stereo pan, 64 internal and 32 performance memories, split dual multi trigger CFO, microlinking, program sliders/foot control.....LIST £1699.....EPOA
NEW DX7MF0 floppy disk version. As DX7IID but with built in disk drive, providing an enormous range of sounds and power. Disk drive can be used with QX1 etc.....LIST £1899.....EPOA
NEW Fantastic BC2 head set breath controller.....EPOA
NEW TX012 19" rack mount FM expander. Features include 8 note polyphonic, fully programmable front, high resolution, voice data compatible with DX21, DX100, DX27, 32 RAM/128 ROM/24 performance memories. Built in FX, pan, transpose, delay, simulated reverb, chord set, FM beginning from sine wave. This is a must for any musician.....LIST £449.....EPOA
NEW RX17 drum machine. 26 sounds combining electronic, acoustic and latin, 100 patterns, 10 songs, program/tempo/volume/tempo change, variable accent per pattern, program pan.....LIST £329.....EPOA
NEW RX5 drum machine. 12 bit PCM sounds, electronic, acoustic and latin, DX access/clarinet/bass guitar/human voice, 24 internal sounds. Every voice tonable, 100 patterns, 20 songs, 12 outs, 5 stage envelope, pitch bend, gate time, loop, gate as much more.....EPOA
NEW DMP7 digital mixer. All digital automated mix, three built in effects, i.e., three REV7s/SPX90 digital Eq/compression, motorised faders, MIDI control of scene change, 8->2 expandable to 32->2.....£2999
NEW HD51 data file quick storage medium for synthesizer/drums 2.8" quick disk, ideal for QX5, RX21, RX11 etc.....EPOA

SEQUENTIAL

ASTONISHING NEW PROPHETS
PROPHET VS. Revolutionary new vector synthesizer, 61 note touch sensitive, programmable, split, layering, 8 voices (4 oscillators), many many other.....LOW
PROPHET 2002. 8 voices, full sample editing, auto looping, separate system and release loops, responsive over MIDI with split layers, built in disk drive.....LOW
PROPHET STUDIO 490. 12 bit digital sampler, 40,000 note sequencer, real time sample monitoring, drum machine.....PRICES

PHONE FOR FURTHER DETAILS

STEINBERG SOFTWARE

Full range of this Superlative software on demo!

CASIO

SK100 Sampling Keyboard.....ALL
SK200 Sampling Keyboard.....AT
SK21 Sampling Keyboard.....ASTONISHING
CZ1 Synthesizer.....PRICES
CZ5000.....EPOA
CZ3000.....EPOA

Roland

ROLAND MC500/MKS7 PACKAGE
MC500 Excellent new MIDI control station/sequencer, four tracks each with 16 track MIDI capability. (Up to 100 songs on one disk plus one rhythm track. Complete with astoundingly user friendly editing system! MKS7. Super Quartet. This is the most versatile MIDI expander, containing 3R707, mono bass synth, duophonic melody synth and 4 note polysynth. Ideal with MC500.....NEW LOW LOW PRICE

NEW! DEPS DIGITAL REVERB/DELAY/EQUALISER/CHORUS. 16 BIT A/D/D/A CONVERTER/99 MEMORIES/MIDI/STEREO.....SPECIAL DEAL

NEW! CR1000 Amazing preset drum machine.....EPOA
NEW! HS80 polysynth (June 2 with built in speakers).....AMAZING PRICE
NEW! FM101 strings/brass expander.....BEST PRICE
NEW! GM70 MIDI guitar converter. Fits any guitar, fully polyphonic 64 memories.....AMAZING DEAL
NEW! MKS70 Polyphonic synthesiser module (Rack mount version of JK10).....EPOA

NEW! Dr PAD electronic percussion, 6 PCM sounds per pad, range controls, pitch decay, trigger, 3 versions/18 sounds.....MEGA LOW PRICE
NEW! DR220A and DR220E, acoustic and electronic drum machines, 11 PCM sounds, 64 rhythm patterns, LCD display, eight songs.....EPOA
NEW! JK10 Doozee quality/with a mix of analogue and digital sounds.....SPECIAL PACKAGE DEAL

ALPHA JUNGLE and ALPHA JUNGLE 2. Two of the most popular polysynths of the year!.....EPOA
TR505 The best value drum machine around.....EPOA
TR277 super percussion.....EPOA
TR727 super latin percussion.....UNBELIEVABLE PRICE

NEW! DR220A and DR220E, acoustic and electronic drum machines, 11 PCM sounds, 64 rhythm patterns, LCD display, eight songs.....EPOA
TR505 The best value drum machine around.....EPOA
TR277 super percussion.....EPOA
TR727 super latin percussion.....UNBELIEVABLE PRICE

NEW! DR220A and DR220E, acoustic and electronic drum machines, 11 PCM sounds, 64 rhythm patterns, LCD display, eight songs.....EPOA
TR505 The best value drum machine around.....EPOA
TR277 super percussion.....EPOA
TR727 super latin percussion.....UNBELIEVABLE PRICE

MIXERS

STUDIOMASTER
STUDIOMASTER SERIES II, super sophisticated mixers which includes MIDI controlled automated mixing of input channels, aux returns, plus many other unique features.....PHONE FOR OUR LOW PRICE
STUDIOMASTER SERIES III AND IV mixers also available at very low prices
NEW STEREO MIXERS, include 12->8->2. This threatens to be the best value 8 track studio mixer yet, for around.....£600
STUDIOMASTER STAGE MIXERS 6->2, 12->2, 16->2 a speciality.
All Studiomaster power amps available from stock. We are one of the largest Studiomaster dealers in the UK. Please phone for any advice. Also full range of mixers by AHB (EMC 16/24 track computer assisted mixdown systems, System 8, etc), MTR, B055, RSD, DYNAMIX, RAM, SECK, SOUNDTRACS etc. ALL AT THE LOWEST EVER PRICES!

ELECTRONIC DRUMS

SIMMONS-SIMMONS-SIMMONS-SIMMONS-SIMMONS
Simmons SPM 8->2 MIDI controlled mixer, ultra new, amazing spec, phone for details.....EPOA
Simmons S059.....£1199
Simmons S051000.....£750
Simmons TM1.....£250
Simmons MTM.....£350
Simmons SDE.....£350
WE SPECIALISE IN THE WHOLE SIMMONS RANGE

SIGNAL PROCESSORS

Alesis Midmix.....EPOA
Alesis Microverb.....EPOA
Roland DEPS.....£675
Carlsbro D900 delay.....£179
Yamaha SPX90.....EPOA
Korg SDD3300 triple delay.....£725
Korg SDD1200 dual delay.....£395
Korg DRV160 digital reverb.....£199
NEW Roland RRV10 digital reverb, unique.....£199
JUST A SMALL SAMPLE OF OUR MASSIVE STOCKS!!

ATARI-ATARI-ATARI-

FULL RANGE OF ATARI HARDWARE, SOFTWARE AND ACCESSORIES NOW AVAILABLE AT LOW LOW PRICES

AVAILABLE NOW! THE NEW ATARI F20ST/FM COMPUTER. Half megabyte internal RAM, half megabyte built in disk drive, RF modulation included.....LOW LOW PRICE
ATARI 1040 ST Computer (optional monitors).....SPECIAL PRICE
ATARI 520 ST Computer (optional monitors).....SPECIAL PRICE

YAMAHA

All Yamaha equipment new at Rock City at the lowest ever prices! Available on no deposit HP!
NEW! ME4. midi event processor, complete function control over four MIDI devices/60 MIDI set ups.....EPOA
RX21/RK21L Digital drum machines, fabulous features, special price.....£199
DX21 ex demo.....£575
DX27 ex demo.....£445
DX100 ex demo.....£289
RX15 ex demo.....£325
FB05 Eight voice multi channel FM expander at an incredibly low price makes this an absolute must for any set up at only.....SPECIAL DEAL
QX21 Amazing MIDI sequencer. Two tracks, approx 7,000 notes memory.....LOW LOW PRICE
QX5 Expands your capacity to 20,000 notes on eight tracks.....ULTRA AMAZING PRICE

C55M1 128K MUSIC COMPUTER WITH FOUR TIMES THE MEMORY CAPACITY OF THE EARLIER MODEL. EASIER TO USE THAN ITS PREDECESSOR - EASIER TO USE SOFTWARE, DISK COMPATIBLE - MORE USER FRIENDLY GET THE LOW DOWN FROM US.....£399.

MT1X A true four track recorder/mixer with tape sync and auxiliary send and returns, plus much more.....EPOA

PF70 & PF80 Electronic Pianos. superbly weighted keyboard, excellent sounds plus advanced MIDI specification. Can also be used as a mother keyboard.....EXTRA SPECIAL DEALS

SPX90 MIDI DIGITAL MULTI EFFECTS PROCESSOR. A WHOLE RANGE EFFECTS SYSTEM IN ONE 19" UNIT! SPECIFICATION TOO BIG TO LIST. EXTRA SPECIAL PRICE



KEYBOARD CHECK

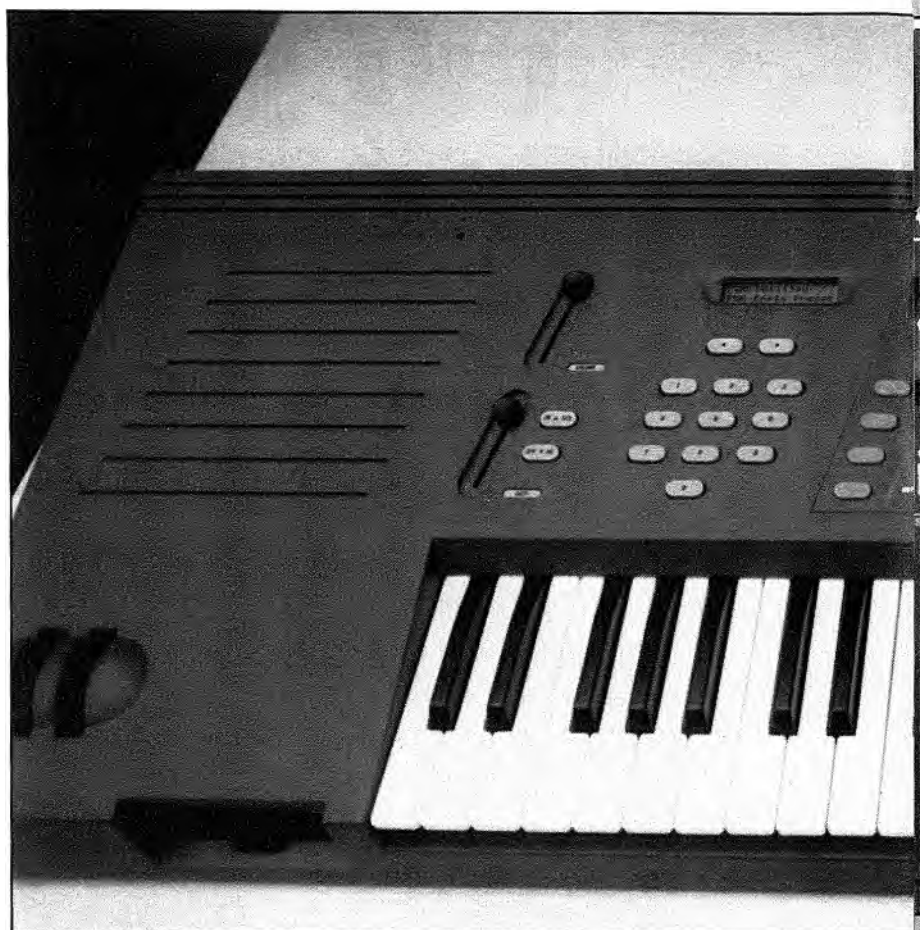
It's becoming harder and harder to find headings for these high-tech reviews. The Emax could have gone under Synthcheck, Samplercheck or even Integratedminiaturerecordingstudiocheck (which probably wouldn't fit across the top of the page). But as it is, let's just keep in mind that the Emax is a sampler with an upsettingly large number of synthesizer and sequencer options.

So where does it fit in the current highly active keyboard market? Well, at £2,595 it's a little more expensive than the Prophet 2000, around £1,000 more than the keyboardless Akai S900, and about twice the price of the Korg DSS-1, which is the only one of the trio to offer anything like the synthesizer facilities available to the Emax user. None of the above has an onboard sequencer, although the Ensoniq Mirage Mk II (still happily holding its own in the £1,300 price range) does have a real-time recorder expandable to 1,333 notes.

Some basic specification on the Emax. The machine has a 5-octave velocity and pressure sensitive keyboard, sample times up to 52 seconds at low bandwidth, and comes with 10 sample disks with around 15 samples per disk. These are standard 3.5" disks as used by the S900, Prophet 2000 and so on, and the Emax 'formats' them for its own use quite rapidly. Loading a disk takes 35 seconds if it's full (less if it's not), which although it can be a long time on stage is good compared to the direct opposition.

The Emax sound library is similar to that available on the Emulator II (potentially huge). The two machines aren't actually inter-compatible, and the Emulator II retains a few advantages — a Hard Disk option, expandable memory, much more powerful sequencer and SMPTE timecode reading being the obvious ones. But some Emulator II sounds, such as the much-copied Arco strings, are available for the Emax, and each disk stores a sequence and various keyboard setups as well as sounds.

Some of the demo sequences are very impressive, particularly the Rock band on the Rock Kit disk, and the other disks included are Big Brass/Cymbal Crash, Mixed Chorus/Synth String, French Horn, Grand Piano,



The Emax Factor

Saxophones, Synth Collage, Lead and Rhythm Guitars and Rock Organ.

Emax has a 5-octave plastic keyboard which isn't weighted but which is both velocity and pressure sensitive. Parameters which can be controlled by the keyboard sensitivity include volume, filter opening, attack and so on — all of which make Emax sound a bit like a conventional synth. In many ways it can be, since it has analogue filters and amplifiers which allow you to apply all the classic synth swooshes and twangs to the original samples.

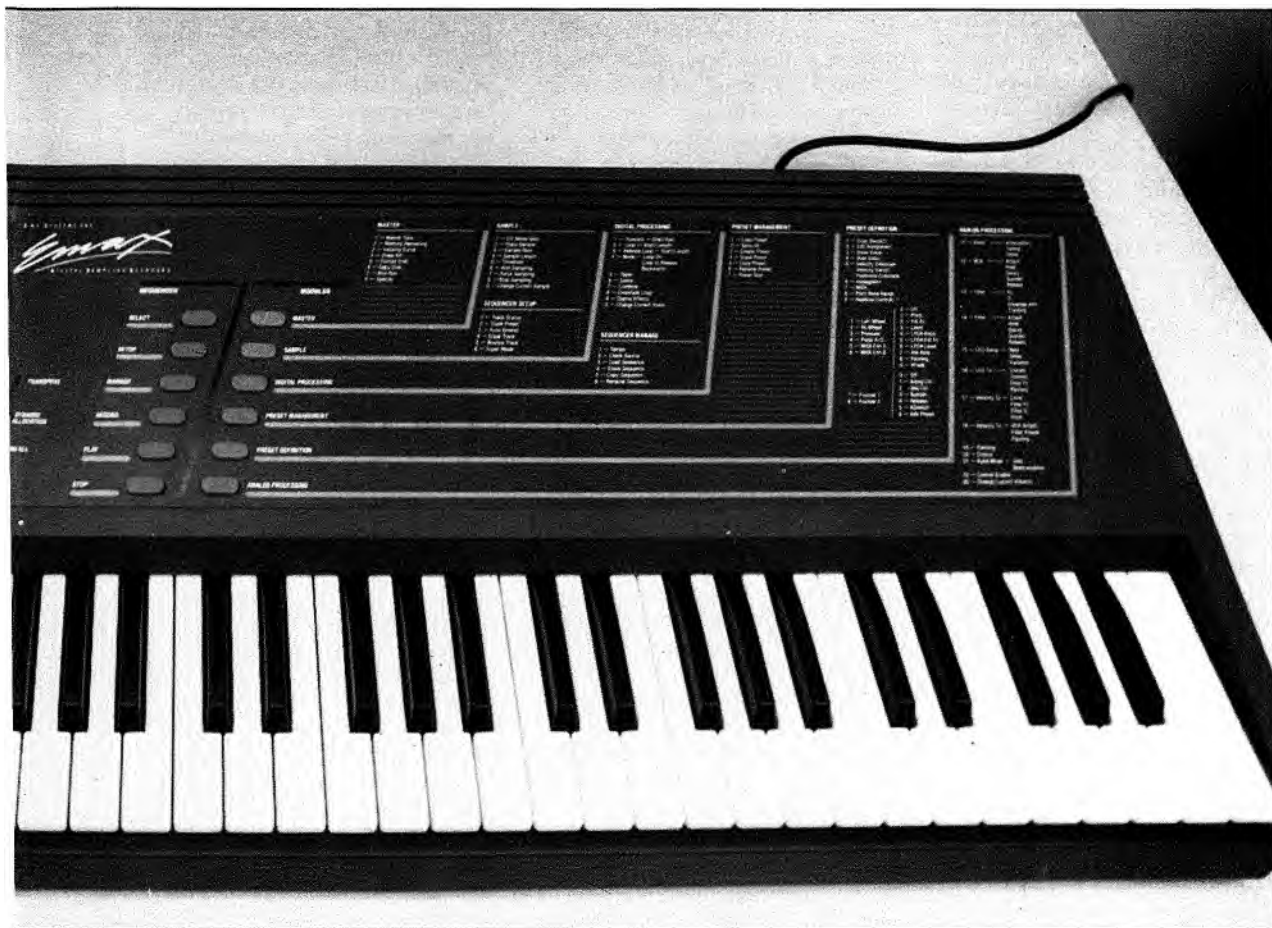
Emax is 8-voice polyphonic, but you can play in various Dual Modes (split or layered) without halving this figure. The sequencer is capable of recording polyphonic information on all 16 channels, which as we'll see can be used to exceed Emax's on-board capability, and can be locked from an external MIDI source or from a 24, 48 or 96 pulse per quarter note drum machine click.

One other great advantage of Emax is that like the Emulator II (and the much cheaper Akai S900) it has eight individual

audio outputs, which aren't vital for day-to-day use but which are invaluable if you're using Emax to replace the voices of a drum machine. In addition there are a pair of stereo outputs and each voice has programmable panning between these; one output doubles as a stereo headphone jack (a bit cheapskate, but economies have to be made somewhere).

Emax thrives on 12-bit samples, as does the Akai S900, and a full bandwidth sample can be up to 12 seconds long. If you're prepared to go down to 10kHz response (OK for some drums and pad sounds) you've got up to 52 seconds to play with, which of course can be divided between many shorter samples.

The first aspect of the Emax which you'll need to come to terms with is the styling. This is probably the oddest-looking synth ever built, more like a sports car with a rakish diagonal angle imposed on all the controls and panel markings. Whether this is done for ergonomic reasons is unclear, but it certainly doesn't make the synth difficult to use. The main complaint lies with the distance of the stylishly



recessed pitch bend and modulation wheels from the keyboard itself — as on the Prophet 2000 they're located on the far side of the disk drive. But overall, the crazy grey/blue/purple/green/pink colour scheme is quite eye-catching — the only thing it hasn't got is a racing stripe.

Diagonal lines separate Emax's front panel into eight main modules; Master, Sample, Preset Management and Definition, Sequencer Management and Setup, Analogue and Digital Processing. The Modules are accessed from rubbery blue buttons with associated LEDs, while the Sequencer functions are accessed from a parallel set of green buttons. Apart from these controls there are just the blue Transpose/Dynamic Allocation/Load All/Enter buttons, a 10-key pad in blue with pink left/right cursors, a Volume slider and Data Entry slider which look like Liquorice Allsorts on sticks, and a pair of pink + Yes/- No buttons to consider.

The 32-character LCD display is backlit but not terribly easy to read from all angles; the top line

usually shows the current function and the bottom line the options with advice on how to select them (for example, 'Use Cursor Keys'). In some cases you can use either the Cursor keys, or the Data Entry Slider, or the Keypad, depending on how quickly and accurately you need to set the parameter in question.

Is the LCD display helpful? Well, not as much as that on the Akai S900, which even has a resume of the operating handbook available, but there are a lot of warning signs when you're about to permanently change important data, and in any case you have to press Enter before carrying out any function, which is a slower but safer way of going about things.

In Use

Let's start from the beginning. In the Master Module you'll find Format Disk options for setting up a blank disk, and as the Emax operating system also goes onto the disk it's easy to implement a software update. There's even a Copy Software function so you can copy the latest software revision onto all your disks.

When you've loaded a disk you'll find the first preset name and number shown in the LCD display. A preset is a group of voices with one or two sounds per key and you can store 100 presets in the (memory) Bank. So a 2-digit number serves to identify each sound, and you're also shown the note at which it was originally sampled. Play up the keyboard and the displays change, so it's very easy to locate the position of split points in complex samples such as the grand piano; however, if you're going on to edit some of these sounds, remember that they're also capable of overlapping, so you have to be careful not to make undesired changes.

Editing can be as easy or as difficult as you like, since there are two main processing sections — Analogue and Digital — each with many facilities. Analogue processing includes an 'Attenuation' function which allows you to balance relative volumes of multisplit samples, plus Fine Tune, a VCA and VCF with 5-stage envelopes, and an LFO for various modulation effects. The envelope controls aren't the most complex around,

KEYBOARD CHECK

but that fifth parameter — 'Hold' — is useful. Reminiscent of old Korg synths, it maintains the envelope at the Sustain level for a set time even after you release the key.

The Filter is dynamic, like those on the Prophet 2000 and Mirage and unlike the fixed digital filters of the Roland S10 and Akai S900 — twangy synthesizer fans take note. The resonance of the filter is variable as is the amount of keyboard tracking (so that higher sounds are brighter) and the positive and negative envelope modulation. Each voice has an independent VCA and VCF, and the LFOs are similarly independent, so Emax offers true polyphonic modulation for vibrato (on the pitch of the sample waveforms), tremolo (on the VCA), wow (on the filters) and panning (on the stereo outputs), with delayed modulation available and full control over the variation between LFOs for added realism.

Once you've filtered, enveloped and vibratoed a sample you can choose in which mode you want to play it back. For a start you can Chorus a sound — this isn't a hardware chorus as on the Roland Juno synths but simply a fixed detune between samples, which isn't variable and so works better on some effects than on others. It's also possible to set up a split, layer or multisplit in Dual mode, which still allows 8-note polyphonic playing provided you have similar envelope effects in operation on each part of the split. There's a Mono mode which has single trigger operation like the MiniMoog, and a Non Transpose mode which allows several keys to play the same note for drum roll programming and the like. Control Enable can disable the analogue processing functions in any area of the keyboard to make (for example) an upper keyboard solo sound independent of any effects applied to lower keyboard chordal sounds. And, as on most samplers from the Mirage up, you can pair two samples together and select between them by velocity, and on the Emax by pressure, footswitch, modulation wheel or key position as well.

This takes a little explaining. The most obvious example is on something like a pair of bass guitar samples of plucked and

snapped sounds — hit the key gently and you hear one sound, harder and you hear the other. But an alternative is to program a string sound for gentle playing and a brass sound for sharp stabs, or two string sounds which blend from one to the other as you change the keyboard pressure, or two completely different sounds which can be mixed together with the modulation wheel or swapped with a press on a footswitch. In other words, Emax offers both Crossfade (gradual swapping) and Cross Switch (instant changeover) with several possible methods of control. As previously mentioned, the most useful application of Keyboard Crossfade is to gradually merge multisplit sounds from one to the next along the keyboard so that the joins are inaudible.

All these options can be stored to disk as part of a programme, as can the pan positions of each voice and even the MIDI channels to which they respond. This means that Emax can come out of Load mode ready with some amazing effects — eight different sounds, controlled from the keyboard or different external MIDI channels, with different stereo positions and degrees of

samples? Well, it's not difficult; the system is similar to that on the Emulator II, but it's now possible to choose the sampling rate, although not to hear the sound going in without some kind of external monitoring system. The LCD display acts as a bargraph VU meter and manual or threshold sampling start is available; the first sample is automatically assigned to the bottom octave, subsequent ones to the other four octaves. In fact it's possible to take a different sample for every key, but if you need real fidelity (say for piano sounds) it's only really necessary to take ten samples across the whole keyboard, each one doing duty for half an octave.

The digital processing module is used to change the sample length. Enter the voice name (being very careful not to damage different presets based on the same basic sample) and use Truncate to specify new start and end points, and Taper to give fade ins and long fade outs. The data slider is used to move through long sections of the sample and the Yes/No buttons for the fine work, and of course if you cut a section off a sample you'll save that much memory. In the normal way you can copy, rename and erase presets.



Buck Rogers Control Panel

auto pan controlled from the LFO or keyboard velocity. Stunning.

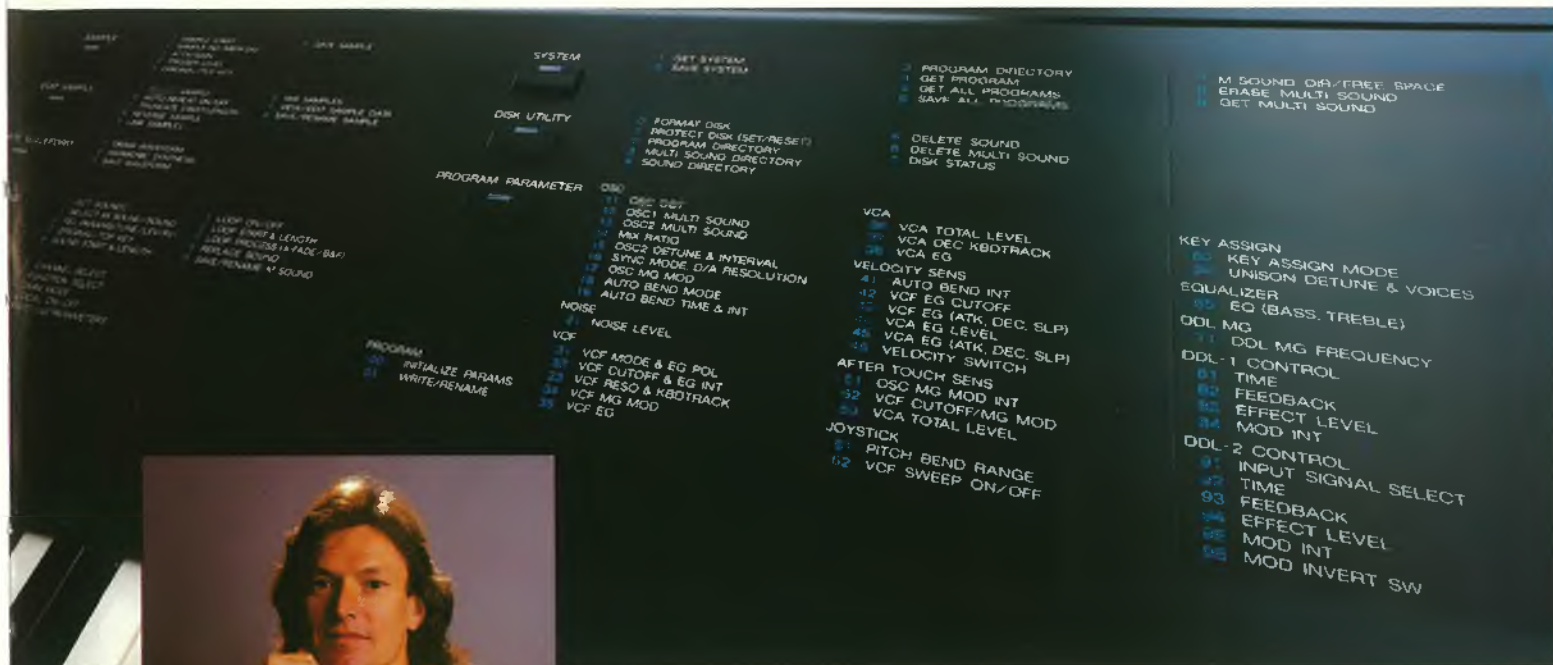
The keyboard velocity control in fact has 14 alternative response curves (as if to make up for the lack of a weighted keyboard) and velocity can also control filter and VCA attack time. In addition there are two footswitch inputs and two footpedal inputs with programmable functions, and the assignment of the pitch bend and modulation wheels is programmable.

How to make your own

As on the Prophet 2000 you can program two different loops, a Sustain loop and a Release loop, and then program a fade over the release loop. Loops are defined in relation to their distance from the start point in seconds, so you don't have to count in hexadecimal (as on the Mirage) or in individual samples (as on the Akai X7000).

The Emax autolooping function is similar to that on the Emulator II, and will find a glitch-free loop point even under difficult circumstances. But for

Why combine a sampler and a synthesiser?



I need to get to my sounds quickly and also create new patches when I'm on tour. The DSS-1 gives me that flexibility. It's a very responsive instrument.

*Steve Winwood
Multi-Instrumentalist, Vocalist, Composer*

Korg combines the realism of sampling with the flexible control of synthesis to create a new kind of keyboard with unlimited possibilities for musical experimentation: the DSS-1 Digital Sampling Synthesizer. The DSS-1 recreates sounds with digital precision. But it also shapes the complexity and variety of sampled sources into new dimensions of sound.

Exceptional Range The DSS-1's extraordinary potential for creating new sounds begins with three sound generation methods. Digital oscillators sample any sound with 12 bit resolution. Two sophisticated waveform creation methods — Harmonic Synthesis and Waveform Draw-

ing — let you control the oscillators directly. Use each technique independently, or combine them in richly textured multi-samples and wavetables. You edit samples and waveforms with powerful functions like Truncate, Mix, Link and Reverse, plus auto, back and forth or crossfade looping modes. Then apply a full set of synthesis parameters, including two-pole or four-pole filters and Korg's six-stage envelopes.

Exact Control Choose from four sampling rates between 16 and 48 KHz, with up to 16 seconds of sampling time. Configure the keyboard with 16 splits assignable over the full 127 note MIDI range. Layer or detune the two oscillators on each of eight voices. Then process your sounds with a complete synthesizer architecture and two programmable DDLs.

The DSS-1's power is easy to use, so you can work with sound and music, not programming manuals. The backlit 40 character LCD display takes you through the total sound generation process with options and instructions at every step. Software that talks your language and a logical front panel menu help you go beyond synthesis, beyond sampling — without dictating your direction.

Expression The DSS-1's five octave keyboard is velocity- and pressure-sensitive,

for precise touch control of Autobend, VCF, VCA, envelope rates and other parameters. Velocity Switch lets you play completely different sounds as you change your attack.

Unlike other samplers, the DSS-1 lets you access 128 sounds without changing a disk. Each disk stores four Systems of 32 sounds. Within each System, your programs combine up to 16 sample groups and/or waveforms with complete sets of synthesis parameters and keyboard setups. In effect, the DSS-1 becomes a new instrument every time you call up a System. The library of easily available 3½" disks is already substantial and growing fast. Four disks — each with 128 sounds — are supplied with the DSS-1 to start your comprehensive Korg sampling library.

By combining the best of digital sampling with familiar and flexible control of synthesis, the DSS-1 allows the modern synthesist to experiment with new sounds never before available.

Start exploring the fusion of sampling and synthesis now, at your authorized Korg Sampling Products dealer.

KORG® Sampling
Products
Division

SAMPLING IS ONLY THE BEGINNING

For further details on all Korg products contact Korg UK, 32 Gordon House Road, London NW1 1NE



KEYBOARD CHECK

the most difficult material — such as two completely unrelated sounds — you can use Crossfade Looping which actually alters the data comprising each sound to make it more compatible, provided that you carefully save the originals in case of problems. We didn't go into this technique in detail but it sounds formidable. The Splice function can join two sounds together and put a tiny fade-in/fade-out between them to avoid glitches, and you can also combine sounds permanently.

On to the Emax sequencer, which records in real time and has no significant editing features. If you make a mistake you have to play the track again,

sequencer, save it to disk, and replay it in every detail, live or in the studio, without the original sequencer even being present.

Combined with the fact that the on-board Emax sounds can respond to any MIDI channel, the potential of the sequencer for controlling internal and external sounds can be enormous, and it's always possible that its capabilities will be extended with a software update. If you want additional voices, Emax has MIDI Overflow Mode which means that keyboard notes which can't be handled by the eight onboard voices can be passed to MIDI Out to play another Emax or any suitable MIDI keyboard. The ideal candidate here (as far as E-Mu are concerned) would be the

(not available at the time of writing, but the Emulator II version is already popular so it shouldn't be long).

You'll guess from this comprehensive approach that the Emax is very much a professional's instrument, and with the Emulator II and SP-12 Sampling Percussion joining it in the current E-Mu catalogue, you'd be right. But thanks to the latest technology, Emax is affordable, if only because anyone who can get a loan big enough for a Prophet 2000 should be able to get a loan big enough for an Emax. So does Emax come out on top?

The answer is 'yes' and 'no'. The sound quality of the Emax is very impressive, and its ease of use and interfacing capabilities are excellent. The fact that its software is easily updateable is handy — I'll look forward to seeing what the first update can add — and the construction and styling are practical as well as fun.

But we are talking about a lot of money and a lot of facilities that many people won't want to use. Perhaps that's because of a lack of imagination on the part of some keyboardists, but in my experience the search for the ultimate bass guitar sample or choir sound is seen as being more important than the possibilities offered by the synthesizer sections of a sampler. Not many people take advantage of the synth facilities of a Mirage or Prophet 2000, let alone all the goodies available on an Emax, so is there any point in marketing such a keyboard to this section of the market?

Let's hope the answer is 'yes', because as samplers become increasingly inter-compatible, with file copying programs making the same 'Arco Strings' available on the Emax, Emulator II, Mirage, Prophet 2000, Akai, Roland S50 and Korg DSS-1, we're going to get heartily sick of factory standard, unprocessed, beginner's sampled noises. That's where the Emax will score — beyond the basic sampling facilities, it'll offer you a world of processing, editing and sequencing facilities, all presented with an unflinching professional approach.

Tony Mills

More information; E-Mu, PO Box 1, Prestonpans, East Lothian, EH32 0TT. Tel: (0875) 813330.



Analogue filters and amplifiers allow classic swooshes and twangs?

and there isn't even a metronome to help, although E-Mu do intend to put a metronome click on one of the packaged disks.

The Sequencer controls — Select, Setup, Manage, Record, Play, Stop — allow you to overdub on different MIDI channels, bounce tracks together (although this wipes the source track), and recognise external clocks, MIDI clocks and MIDI Song Pointers. But wait a sec — surely you don't need to recognise Song Pointers when you have such limited recording capacity? The answer to this one lies in the Emax sequencer's Super Mode, which allows you to dump all kinds of MIDI data on all 16 MIDI channels simultaneously to like-numbered tracks. This means that you can prepare a very complex multitrack sequence on an MSQ-700, Korg SQD-1, MC-500 or similar sequencer, or a micro package such as Steinberg's Pro-24, and then dump it to the Emax

rack-mounting Emax Expander which will be available shortly.

If you're not into sequencing, there's a very powerful arpeggiator which has unusual functions such as playing as many notes as you hold down within a given note value, or adding a selectable interval between each note. You can select Local Control Off to use the Emax keyboard as a Mother keyboard while its internal voices remain available to be played from external synths or sequencers, and switch on and off the MIDI velocity, program change, pitch bender, song pointer and aftertouch assignments.

The Emax's interfaces to the outside world are many and varied. Apart from the separate audio outputs and stereo outputs there's a MIDI In, MIDI Out/Thru selectable in software (another budgetary measure), and an RS422 computer interface to use editing packages such as Sound Designer on the Apple Macintosh

DO YOU HAVE TOUCH SENSITIVE RHYTHM?



"Whether or not you're a drummer, a drum machine should play like an instrument, not a machine. These pads respond dynamically in smooth and realistic increments. Until now, I haven't seen a machine with these features in this price range."

*Jimmy Bralower,
Studio Drummer/Programmer
(Steve Winwood, Billy Joel, Cyndi Lauper,
Madonna, Al Jarreau)*

Start with a great set of PCM digital sampled sounds, developed with leading players, producers and engineers. Then assign them to 14 long-throw pads that respond to your touch. Program dynamics, tuning and decay for every drum on every beat, or edit them with the data slider in real or step time.

Set cymbal, drum or percussion sounds to retrigger with each hit or to

overring and decay naturally. Then bring those sounds to life. The DDD-1 is designed with powerful, responsive, easy controls that let you cut through mechanical programming to build massive beats or supple grooves — spontaneously, while your ideas are fresh.

For building blocks, use any sound you can think of. Korg's growing library of "credit card" ROMs covers any musical situation, every musical attitude with a full range of acoustic and electronic drumsets and percussion instruments, many sampled with state-of-the-art effects. The DDD-1's internal memory and four ROM card slots hold up to 48 sounds, each one assignable to any pad. The optional 1.8 second sampling card lets you add your own sounds.

Program and play the DDD-1 from MIDI keyboards or drum electronics, or use the assignable audio trigger input. Store program memory (including 100 patterns and 10 songs of up to 9999 measures) on tape, on RAM cards or via MIDI System Exclusive to Korg's disk-based SQD-1 sequencer. On playback, assign any sound to stereo outs with seven step sweepable panning, or to one of the six assignable programmable multi outs.

Put your hands on the new DDD-1 Digital Dynamic Drums at your authorized Korg Sampling Products dealer. And discover how you can make drum programming a performing art.

KORG® Sampling
Products
Division

SAMPLING IS ONLY THE BEGINNING

For further details on all Korg products contact Korg UK, 32 Gordon House Road, London NW5 1NE

© Korg USA 1986



**BUY NOW
WITH INTEREST-
FREE CREDIT!**



ROLAND JUNO-1
Cash Price £380
Deposit £35
Balance £345
Followed by 10 monthly instalments of £38.50
APR 0%



ROLAND JUNO-11
Cash Price £399
Deposit £100
Balance £299
Followed by 10 monthly instalments of £29.90
APR 0%



NEW MKS 50 (Alpha Juno 2 Module)
Cash Price £560
Deposit £36
Balance £524
Followed by 10 monthly instalments of £40.40
APR 0%



ROLAND S10
Cash Price £1099
Deposit £110
Balance £989
Followed by 10 monthly instalments of £99.00
APR 0%

ROLAND JC77

Cash Price £550
Deposit £35
Balance £515
Followed by 10 monthly instalments of £49.50
APR 0%



ROLAND MC-500
Cash Price £399
Deposit £100
Balance £299
Followed by 10 monthly instalments of £29.90
APR 0%



ROLAND TR707
Cash Price £910
Deposit £51
Balance £859
Followed by 10 monthly instalments of £55.90
APR 0%

ROLAND TR505 & BOSS DR 220A & E IN STOCK NOW!!!



NEW MKS-100 (S10 Sampler Module)
Cash Price £390
Deposit £90
Balance £300
Followed by 10 monthly instalments of £30.00
APR 0%



ROLAND DEP5
Cash Price £280
Deposit £50
Balance £230
Followed by 10 monthly instalments of £23.00
APR 0%



NEW GM-70 (GM MIDI Converter)
Cash Price £75
Deposit £30
Balance £45
Followed by 10 monthly instalments of £4.50
APR 0%

Interest free credit is available to personal callers only (subject to status). See the complete Roland and Boss range of products or send for our free info pack with details of all our prices.

ABC music

- You'll get a square deal at:
- 14-16 High Street, Addlestone, Surrey (just off Junction 11 - M25) 0932 40139/54877
 - 324 Farnham Road, Slough (just off Junction 6 - M4) 0753 822754
 - 56 Surbiton Road, Kingston, Surrey (near Kingston Polytechnic) 01-546 9877
 - 44 St. Clements, Oxford 0865 725221

ARTHUR LORDS
PROFESSIONAL KEYBOARDS

It is our policy to be as competitive as possible on all our prices and in most circumstances we can better, or match any genuine advertised price

YAMAHA RX11 £499 inc leads, delivery & plug. Yes the best music store on Shalford Village Green has done it again. This has to be the best value in drum-machines, and now's your chance to own the biggest and best from Yamaha.



ELKA EK44. 144 oscillator F.M. synth with multi-split, layer, chorus, 16 performance memories, graphic parameter display, velocity and pressure sensitivity, 9 voices thru MIDI; £1299



While we're in a generous mood: **ALESIS MIDIVERB/MIDIFEX** £290 inc. delivery. Get 'em while they're hot!



D.O.D. American FX pedals. The complete range of pedals all using soft-touch for easy hand or foot operation. Bring your keyboard/synth/sampler/cheese-grater and try 'em.

ROLAND S10 SAMPLER. This has to be the easiest pro-sampler available, with auto-looping, superior sampling rate and very nice paint-work. All this for under £1000.



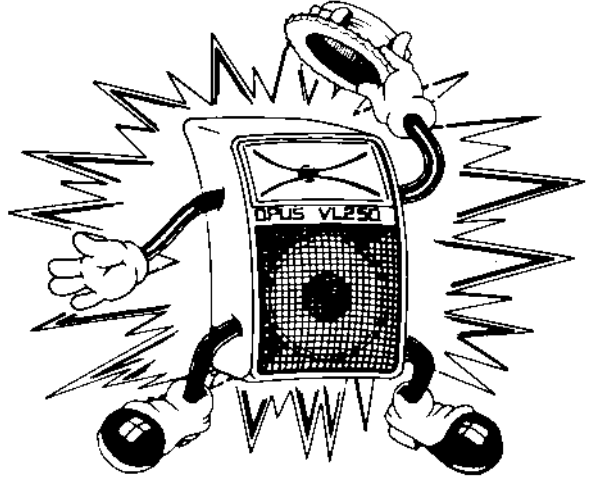
So for Roland, Yamaha, Casio, Elka, Kawai, D.O.D., W.E.M., Technics & Arthur Lord Carrier Bags, give us a ring.

3/5 KINGS RD SHALFORD Nr. GUILDFORD SURREY GU4 8JU Tel Guildford (0483) 570088

We run a fast and efficient MAIL ORDER SERVICE Access & BarclayCard welcome

OPEN TUESDAY TO SATURDAY 9.30-5.30

TOO GOOD TO BE FORGOTTEN
OPUS VL RANGE



OPUS

DISCOTHEQUE · PUBLIC ADDRESS · LIGHTING SPECIALISTS
35-37 PARKER LANE · BURNLEY · LANCASHIRE · BB11 2BU TEL: 0282 20795

Why should a sampled piano respond like a grand? Expressiveness.



"The piano is my main instrument for writing and arranging, so I need sound and a good action. I'm impressed with the Korg SG-1 sampling piano: the action and touch sensitivity is very good. The tone is sharp and clear and will carry a lot better than a conventional piano miked up."

Keith Emerson, Keyboardist/Composer

For years, musicians have been looking for an electronic piano which offered the same expressive capabilities and sounds as the classic acoustic grand piano. They needed the convenience of sonic versatility, portability and reliability, but the basic criteria for sound and expressiveness had to remain true to the original. The Korg SG-1 and SG-1D easily fulfill those criteria while offering a more versatile and practical alternative for the modern pianist.

Realism To begin with, Korg's new SG-1 Sampling Grand uses the most refined 12 bit sampling technology to reproduce the sound of the legendary acoustic Concert Grand piano with uncanny realism. The SG-1's highly accurate acoustic and electronic piano ROM-based sounds are characterized by exceptional clarity, depth and textural richness. Sophisticated digital technology lets Korg eliminate the historical design compro-

mises of electro-mechanical pianos. The SG-1 finally translates the acoustic essence of the Concert Grand into the realm of modern amplified music.

Response Equally important, the SG-1 responds to the touch exactly like a grand piano. Full-sized piano keys (76 for the SG-1, 88 for the SG-1D) combine with a true weighted action for the firm yet supple feel of the concert instrument. Differentiated touch-response adjustable in eight steps gives the modern pianist total expressive control over dynamics and the most subtle nuances of tone and timbre.

Range The sonic versatility of the SG-1 starts with four built-in sounds: acoustic grand, acoustic upright, classic "suitcase" Rhodes™ and electronic piano with a bright tine sound. Additional sounds including other acoustic and electric pianos, clavinet, harpsichords, marimbas, acoustic or electric guitars and more can be instantly loaded into the SG-1 with Korg's inexpensive and easily interchangeable ROM "credit" cards. Unlike other sampling instruments, the SG-1 doesn't limit your choices to factory presets.

The full expressive potential of MIDI can be exploited using the SG-1's responsive keyboard as system controller. It can send Velocity, Pitch Bend, Modulation and Sus-

tain, receive MIDI data, select among 64 programs, send Aftertouch (SG-1D) and transpose within an octave (SG-1). A programmable split point with selectable Local Control On/Off offers the added flexibility of playing piano with one hand and controlling other synthesizers or expander modules via MIDI with the other.

Roadability Designed for today's stages, the SG-1 travels well and truly comes to life when amplified. Rugged and transportable, it eliminates longstanding touring piano problems like tuning instability, microphone feedback, fragility, excessive weight and size. And the SG-1 reduces the price of the acoustic grand to realistic proportions.

Combining all of the modern conveniences of an electronic piano, Korg's SG-1 and SG-1D benefit from the latest in sampling technology to express the true acoustic nature of the classic grand piano and more.

To find out more about the expressive possibilities of the Korg Sampling Grands, see your Authorized Korg Sampling Products Dealer.

KORG® Sampling
Products
Division

SAMPLING IS ONLY THE BEGINNING

© Korg USA 1986



At a time when the majority of American drum manufacturers are having it hard, the newest of them is in ascendancy. Of course the Remo company is not exactly new to the drum world. They've only been making actual drums for two or three years, but at the NAMM trade show of Summer '86 Remo came up with a complete set of new and highly professional ancillaries to support their revolutionary cardboard shells. It took a while for the new stuff to get here, but arrive it did, just before Christmas. The shells, called Acousticon SE and built in America, are made from a laminated wood fibre about 1/4" thick which is impregnated with a resin. This process, of course, hardens the material and gives it resonance.

Encore sets are fitted with hinged nut-boxes called PowerSnaps which are articulated to allow the head to be changed without having to remove the tension screws, and are fitted with a simple but effective locking system.

The set I saw comprised five drums with all the necessary stands, but of course a complete range of sizes are available.

The Bass drum: Encore is power set, so has an extra-deep bass drum measuring 22" x 16". It has a total of 16 PowerSnap nutboxes, T-handled tensioners and pressed steel claws. Like all of Remo's bass drums it has pressed metal hoops which are inlaid with plastic. Both the tom holder receiver block and the spurs are brand new and set well forward. The holder block is large, cast, and designed to spread the weight load over a large area. It has a boss which is a couple of inches high to locate the down tube. A cast hinged jaw clamps around it and locks by way of a large Yamaha-looking screw and a memory clamp. (The base of the holder is unique in that it has a hole bored into it to safely store your drum key.)

The spurs are a great improvement on the originals. They consist of a block which is bolted securely to the shell itself and which is specially shaped to allow the spur to swivel and screw-lock in just two positions: the working mode and in line with the side of the shell for packing away. These spurs are telescopic with optional rubber or spiked ends. No felt strip damper was fitted to the bass



drum, simply one of Remo's own 'Muffis', which work really well.

Tom Toms: The company supply two mounted and one floor standing tom with this set. The two smaller ones have 12" and 13" diameters and are powerised which makes their shells respectively 11" and 12" deep while the large tom measures the usual 16" x 16". Both rack toms have six hinged nutboxes per head while the floor tom has 16. Remo fit their toms with the near-industry standard square-headed tension screws and pressed steel triple flange hoops.

The floor tom legs are the usual double-bent rod variety which fit into brand new (to Remo) cast blocks which have an eye-bolt inside to locate and lock them tightly (identical to Pearl's). The holder block for the mounted tom is also new—cast with a support for the holder's hexagonal L-shaped arm even after it leaves the main body of the block. A deceptively simple sprung jaw mechanism inside works via a single 'T' bolt fitted outside the block.

Snare Drum: The snare drum too is extra deep. The usual 14" in diameter, its shell measures 8" from head to head. The Acousticon shell sports 16 of the hinged nut-boxes and triple

flange hoops. Like the bass drum and the toms, no internal dampers are fitted but you could invest in a set of Muffis.

All drums have air-holes positioned low down, favouring the sympathetic heads to allow the air to escape at the last possible moment. Remo fit a 20 strand metal snare which sits in a snare bed to allow even its centre to touch. The cast snare mechanism is reminiscent of Gretsch's, Pearl's or, Noble & Cooley's. It's articulated and releases the wires by moving away from the shell. It has a large on/off lever and fine adjustment of the snare tension is available by way of a large thumb-screw. The other end of the plastic strip attached to the snares locates into an adjustable jaw attachment.

Accessories: Two different versions of stand are available from Remo these days. The slightly more expensive ones, which used to be called Dynasty, are now designated 500 and have a Quick Release lever mechanism. The others, once called Dynamax but now known as 310, use a standard normal clamping method, resulting in a saving of 15%. (A five piece set of Dynasty/500 will cost you £230.) Both options have double braced tripod leg bases and wide bored

tubes.

Tube heights on the dearer stands are adjustable via the 'QR' system, equivalent to the apparatus they use on a racing bike to adjust and lock saddle positions. Dynamax/310 has T-screw or drumkey-adjustable nylon-sheathed jaw clamps. This particular set comes with two cymbal stands, one straight and one boom. Both stands have massive bases with the usual three stages for the regular stand and two verticals with a counter-weighted arm for the boom. Both have sprung ratchet tilters, extra long support rod and the usual collection of felt and metal washers. The boom has the above features as well as a ratchet holding and locking system for its counter-weighted arm.

The 500 snare drum stand itself is a hybrid boasting features from several others. It has a large tripod-base but uses a 'ball and socket' mechanism to hold the playing angle solid. A basket holder protrudes from the ball to grip the snare drum itself via large rubber sheathed right-angled arms. The stand is capable of going very low which is a necessity if you're to be mounting an eight inch deep drum like Encore's on it. I must say that this is a really sturdy, reasonably priced piece of equipment. The 310 snare drum stand also has an adjustable basket but it's nowhere near as substantial and uses a ratchet locking system for its playing angle adjustment.

The best hi hat stand has a footplate which matches the bass drum pedal's with a toe stop and a bike-type chain to link it to the centre-pull mechanism. It also has a tripod base, its legs are double braced, and the bottom framework has a couple of spurs tapped into it to stop the unit 'creeping'. The mechanism has two expansion springs fitted to the outside of the down-tube and adjustable in the normal way. Another Quick Release lever adjusts and locks the cymbal's playing height and there's a very Oriental looking top cymbal clutch and a serviceable bottom cymbal cup. The cheaper hi hat also boasts a centre-pull with a chain and small sharp spurs, but its action is not adjustable.

The dearer bass drum pedal has a single adjustable post with a cast 2-piece footplate, a toe stop and a bike-chain 'strap'

which fits around a toothed cog attached to the beater axle. The pedal has a cam action which serves to 'throw' the beater at the bass drum head and this is adjustable to allow you to move the beater closer to the head should that be your desire. There's also the usual the expansion spring adjuster and the actual post of the pedal may be lifted to enable the beater to find the 'sweet spot' on any bass drum without changing the length of the beater and thus the 'feel' of the pedal. A single cam-lever locks the pedal's jaws to the bass drum hoop with a drum key operated screw to take care of fine adjustment when you fit it to the hoop for the first time.

The Dynamax bass pedal has twin posts, an expansion spring, a chain link without a cog, and a 2-piece sand-blasted footplate. It has a single adjustable expansion spring and jaws to attach it to the bass drum hoop. Both the 500 hi hat and bass drum pedals work very smoothly and for the price would make good replacements to be used on any set.

The obvious change since my last review of Encore is in the double tom holder. It's now a massive unit and seems to have taken the concept of the double tom holder just about as far as it can go. In essence it consists of a 'T' bar set at the top of a substantial support tube, but this 'T' section is in two pieces and consequently adjustable. Should you wish to, you may actually move the arms of the 'T' closer together or further apart. At each end of the 'T' are substantial, hinged open-jawed clamps which locate the actual angle adjustment arms. These are, in a way, hybrids of almost every tom holder known to reasonably civilised man. They work on a ball and cage system, where a cast cage fitted with tiny claws smothers a synthetic ball which has an 'L-shaped' arm made from substantial hexagonal steel protruding from it; this ultimately locates into the aforementioned holder block affixed to the tom shell.

Having examined it at length, I can't imagine there's any angle you could possibly want for your tom which could not be quickly accommodated by it and then remembered by its memory clamps.

Even though this brand new holder has a plate behind it I

would still recommend that you did not remove the front head of the bass drum entirely to get a more controllable sound. It would be better and safer to cut a hole in the sympathetic head to still give the necessary support to the shell. This advice goes for any non-wooden shell since these are invariably thin and prone to flexing and there have been cases of them eventually collapsing when unsupported.

A by-product of the PowerSnap nut-boxes is that the player can very easily, if he so desires, remove one of the heads if he wants to nest some of the drums inside one another to transport them. (The 'Power' sizes of this five drum set would confuse the issue a little since you can't put both mounted toms inside the floor tom nor even the snare and the smallest).

The set I saw was a demonstration set, set up to grab maximum attention. It was finished in chrome and fitted almost entirely with chrome effect 'Starfire' heads—PinStripes for the batters and Ambassadors underneath. I must say that it both looked and sounded great with these heads.

Remo claim that it's impossible to crease their scratch-resistant Quadura plastic covering. Several different solid colours are available including black and white or you could invest in a customising kit which will allow you to self-fit contrasting stripes to your drums. (You can also buy these kits direct from the factory—they're called Designer Series.)

I have to say that the Remo drums are getting better and better. Their sounds are strong and thick with lots of balls and an equal amount of penetration and crispness. Remo's endorser roster is getting longer and people like Terry Bozzio and Louie Bellson do not tend to endorse things which aren't totally deserving of their attention. These drums are great value for money too; ideal to my mind for the electronic player who originally part-exchanged his acoustic drums to buy a synthesised set but who now realises he really needs both kinds of equipment.

The Remo company is beginning to get into its stride with these latest sets. They're reasonably priced and deliver the goods.

Bob Henrit

Nearly three years ago I reviewed one of the early Status basses when the manufacturer — GMT — consisted of just one man. Since those early days as designer, maker and bottle washer Rob Green's company has not only grown in reputation but also in size and stature. GMT is now housed in Chelmsford, Essex and with a staff of five produces between five and six instruments a week. In that early review only 40 or so instruments had been produced — now the figure has reached nearly 500 including the all moulded 2000 bass.

The model on review here differs little from the '84 version but it is the minor improvements, and what is obviously a lot of experience, that makes the '87 version a far better bass. While many companies during expansion suffer from a loss of quality and attention to detail the opposite can be said of GMT.

The larger staff has two main advantages. Firstly it allows the waiting time for an instrument to be reduced to around six to eight weeks and secondly it allows Rob Green to devote more time to development. This should see a new bolt-on graphite necked bass available for Frankfurt '87 as new circuitry developments for the 2000 and new 'economy' models appear.

Construction

Immediately you pick up this bass you can't fail to be impressed by the faultless construction. The now famous pairing of carbon graphite and exotic timbers still, for my money, makes the Status the most attractive hi-tech bass available anywhere. Of course the furore over the headless design has been and gone but while many imitators have chosen to replace the headstock Rob Green has stuck to his guns and continued, unworried by current trends, to produce this headless instrument.

All the original problems with the complicated carbon graphite weave and moulding process have long since disappeared and the central spine of this sample seemed perfect in its construction with an immaculately even weave. Bonded to this synthetic spine are the wooden bits. In this case the wings have a front face of delicately flamed Maple white

the majority of the wings is American Black Walnut, although in reality it is a smokey brown colour. Sandwiched between these two timbers is a deep blue coloured Sycamore veneer which adds an unusual visual slant.

The shape of the Status hasn't changed since its original design and that stands as a testament to Mr Green's design capabilities. Not only is the angular off-set shape extremely comfortable, it still looks modern, current and original. In such a fast moving industry as this that is indeed a compliment. To match the design the contouring is angular too, with a small back contour and a larger right arm one on the face. As usual we have the chamfered edge shaping. The instrument is finished in a crystal clear lacquer which is almost too perfect giving the timber a rather unnatural appearance.

Since I originally reviewed the Series II bass the neck has gone through some minor changes in dimensions. It would seem that the width of the neck has increased by 2mm (measured at the 12th fret) while the depth of the neck at the 12th fret is slightly reduced. It still has that characteristic full section with a flat bottomed curved shape — comfortable but fuller than other carbon graphite necks I've tried. The neck fills out as it flows into the body section but access to the top of the two octave fingerboard is easy and unhindered.

Black phenolic resin is employed for the board itself which is polished to a fine sheen. Medium gauge wire is used, each fret polished perfectly to a chrome-like finish. Only side markers are used on the Status, in this case they take the form of yellow dots which look as though they're fluorescent, although they're not!

One of the more obvious refinements is the change in design of the string anchor at the top of the neck. The previous design employed a semi-circular 'cap' which fitted over the end of the neck. This design fits on the front face of the neck behind the zero fret. It's still bolted to the neck with three Allen-keyed bolts and features the same anchorage facilities for double or single ball end strings. The latter is achieved via provided grub screws which locate into the string anchor and

clamp the ordinary string in place. GHS double ball end strings were fitted gauged from 0.040" to 0.102".

The tuning assembly and separate bridge are recessed into the central spine at the very base of the body. Little has changed here except the knurled tuning knobs seem much smoother to the touch. Certainly they work very well. The bridge remains the same, with the individual saddles and only height adjustment screws. Intonation is achieved by slackening the grub screws at the side of the bridge and moving each saddle by hand. I've said it before (and I'll say it again) actual intonation screws would improve this set-up. But there we go — numerous Status owners don't seem at all bothered! Incidentally the plating on the brass hardware now goes through a rigorous plating procedure. Firstly the brass is nickel plated then gold-plated and lastly baked in clear enamel resin which has an unpronounceable name. The result of this is that the golden bright appearance should last and last.

Standard strap pins are fitted (still no strap-locks) again from the same plated brass, two at the base of the instrument and one on the upper horn. This not only provides an optional strap position but a more secure standing position for the bass.

The pickups on the Status are the well tested Hyperactive IIs, one in mid and one in bridge position. They're made to GMT's spec by Kent Armstrong, although soon GMT themselves will be producing the units. The all-black units are recessed into the moulded spine with height and tilt adjustment via Allen-keyed bolts. Previous Status basses have featured slot head adjustment bolts so I'm pleased to see the inclusion of the far safer Allen-keyed ones.

The four knob active control system has undergone some minor changes also. Firstly the master volume control, placed to the right of the bridge pickups, now features a 20 detent pot. I've had a similar pot on my own guitar for some time now and while they make violin effects harder (although not impossible) the advantages of precise volume change and the fact that you can't accidentally knock your volume down make this choice

BÄSSCHECK



S-50 DIGITAL SAMPLER

by  Roland



*Pictured: RGB Monitor/S-50
Sampler/DT-100 Digitizer Tablet*



The S-50 is a MIDI-compatible, sixteen-voice polyphonic digital sampler with a sixty-one key, velocity and pressure-sensitive keyboard. With a total of 512K-word memory, the S-50

provides 14.4 seconds of sampling time at a 30kHz sampling rate or 28.8 seconds at 15 kHz.

The S-50 can store up to sixteen sampled sounds and the area in memory used to store a sampled sound can be freely adjusted according to the length of a particular sample. Up to sixty split points can be located across the S-50's sixty-one keys, enabling you to assign all sixteen sampled sounds in memory to any split keyboard part or to individual keys. The built-in 3½ inch disk drive ensures durability of data with rapid saving and loading.

All the programmable parameters can be controlled from the S-50's panel and the settings confirmed on its display. For even faster and easier operation, the S-50 also provides for direct connection to an RGB monitor.

An optional system disk puts waveform drawing on a digitizer tablet at your command.

Please send me a FREE colour brochure on the S-50

Name _____

Address _____

 **Roland**

Roland (UK) Ltd
983 Great West Road
Brentford Middlesex

Telephone: 01-568 4578

of pot a valuable inclusion. Above this control is the pan pot, again with a centre detent for pickup mix and selection. Only these two controls function in the passive mode but switching in the active circuit via the small toggle switch illuminates a red LED (which will go out when battery power gets dangerously low) and makes the treble and bass controls functional. The bass control's cut and boost has been shifted up from low to low-mid to really tighten up the bottom end of the tone while the treble control seems quite wide, boosting or cutting from upper-mid upwards. Each tone control has a quoted cut/boost of $\pm 15\text{dB}$ and has a centre detent for 'flat' position. The circuit is powered by two 9volt batteries wired in series. It is recommended that batteries should be changed every four to six months.

While the construction and speck of the Status is impressive, the feel and sound are truly stunning. Firstly I DI'd the bass in its passive mode and the sounds here are as good as ever. I still prefer the mixed pickup position on the pan control which combines the natural slightly 'hollow' top end of the bass with a nice warmth. Immediately obvious is that remarkable sustain and the clear and punchy low E string. The passive mode produces a wide tonal range with just the pickup pan pot — the sounds are balanced and clear yet when you flick into the active mode the tone steps up another league. There is a slight increase in volume in this mode and, of course, we have all the added tonal tailoring that the two eqs provide. DI'd I found a little treble increase and a slight bass roll off all that was necessary — any more and the bass began to sound unnatural. However, plugging it through a bass amp and cab and the extreme amount of treble boost became handy, as did the bass roll off, to tighten the low end, especially at higher levels. The in-circuit hiss when the treble control is turned full on is noticeable when the bass is DI'd, but through an amp it was hardly a problem.

Mind you, has this bass got too much sustain? You really have to be careful with your damping techniques otherwise the Status almost sounds as if it's playing itself! Dead spots? What are they? Throughout the test I gave this bass I couldn't find fault with either sound, performance or feel. I almost shed a tear in

frustration to think of the hours I've spent wrestling with the eq in an attempt to make a lesser bass sound like this. Anyone who says that a Status Series II sounds cold and clinical obviously hasn't tried one, but it is the range of excellent tone that really makes this bass sound so good. Couple that with the easy access to any sound and you can begin to see why musicians are prepared to pay the asking price on this bass.

Conclusions

As far as evolution goes the Series II bass seems to have reached an end point. There really doesn't seem any way of improving on what is (dare I say it?) a perfect design. Of course, individual preference may dictate a shaving off here and a tweak there but the Status, like the Steinberger, is an instrument on which people hear the advantages in the sound.

Of course it is quite impossible to justify the price of such an instrument to anyone who hasn't played it or can't appreciate the development that has gone into the beast. Certainly this experience is now paying off in the form of the new and cheaper bolt-on necked Status.

While Status can only cater for a very small percentage of the guitar playing public due to availability and price, the effect they have had on the industry is far reaching. Rob Green, along with Ned Steinberger, has proved the advantages of new materials and while Rob freely admits the headless design isn't the be all and end all he has provided a viable alternative. The equation of hi-tech plus high quality equals high price is never more apparent than here, but if you really want the best you have to pay for it!

Dave Burrluck

DIMENSIONS

(in mm unless stated)

Scale length	34"
Width of neck at nut	42.5
Width of neck at 12th fret	56
Depth of neck at 1st fret	21
Depth of neck at 12th fret	24
String spacing at nut	32
String spacing at bridge	53
Action as supplied at 12th fret treble	1.5
Action as supplied at 12th fret bass	1.8
Weight (approx)	9lbs

Further information:
Soundwave, Unit 7, 4a Braintree Rd, Witham, Essex
Tel: (0376) 517 237

THE BASS CENTRE

LONDON · LOS ANGELES

131 WAPPING HIGH ST.
LONDON E1
(OPPOSITE WAPPING TUBE)
01-265 1567

Status BASSES

(As reviewed in this issue)

No. 1 U.K. Dealer

Fretted, Fretless, Lined and Plain, Exotic woods.
Graphite Weave, Block colours, 5 strings!

t.c.electronic
the ultimate
in effects ...

Complete range for
Bass Players in stock
inc new Dynamic
Digital Delay

THE SUPERNATURALS'
**JAYDEE
BASSES**
Roadie I 1 PU passive
Roadie II 2 PU passive
Roadie Active. As above act
Mark King, 5 piece neck
GA24 2 octave
SPECIAL ORDERS AVAILABLE

SALES - HIRE - REPAIRS

THE LARGEST SELECTION OF
BASS GUITARS, BASS AMPLIFICATION
AND ACCESSORIES ANYWHERE

(As Reviewed in this Issue)

MK V - COMPLETE RANGE ALWAYS IN STOCK
MK IV - SOME STILL LEFT AT ADVANTAGEOUS PRICES

USED - LARGE SELECTION
NEW! - ADDITIONS TO THE RANGE, FRESH FROM THE
FRANKFURT FAIR
AVAILABLE FIRST AT THE BASS CENTRE.

JUST IN
FROM U.S.A.

CLASSICS

Exotic Woods 4 and 5 Sting laminated bodies,
2 octave ebony finger board.

BASICS

One Piece Body, 2 Octave Rosewood Finger
Board 4 and 5 String.

FREE DELIVERY ON ALL ITEMS U.K.
MAINLAND

(PHONE ACCESS OR VISA FOR IMMEDIATE DESPATCH)

EXPORT - PRICES LESS 15%
SHIPPING AT COST.

MUSIC MAN



STINGRAY FRETTED
OR FRETLESS £695
Optional mid control choice
of colours.
SABRE 2 PICKUP
MAPLE NECK £795
USED STINGRAY L/H £495
Natural rosewood neck

GK CALLIEN-
KRUEGER
BASS AMPLIFICATION

200MB 100W 12" COMBO £499
200 R.C.B. 100W HEAD £469
400 R.S. 200W HEAD £599
800 R.S. 81AMP HEAD £775

COMPLETE RANGE IN STOCK

Westone
MANY EX/DEMO MODELS
AT GIVE AWAY PRICES

Seven years on and still going strong: the Essex-based makers of Probably The Best Bass Amp In The World are up to their Mark V range to bass amplification. More pretty lights than ever, and a footswitch too! Yet there has obviously been a good bit of 'rationalisation' going on as well. Gone are all the GP7 models and the more weird and wonderful speaker cabinets, reducing the range of 11 items in total. Still, the AH 250 top with 4 × 10" (1048) and 1 × 15" (1518) cabinets under scrutiny here is thought likely to remain the most popular combination – if 'popular' is the right word at over £1300 all-in ...

Is this a Cover-Up?

The first obvious improvement is apparent before you play anything: all equipment now comes with hefty vinyl covers as standard. What's more, the covers have large zipped pockets in them for stashing the XLR speaker leads (provided) and other essential items. Admittedly, the majority of users probably flight-case their cabs sooner or later, but the covers should prove a welcome addition to those who don't.

The cabinets themselves are essentially unchanged. Both have two jack and two XLR sockets, rubber feet on the bottom and plastic cups on the top for the next piece of gear to stand in. They're covered in very superior nylon-like cloth (Terion) with gunmetal corners, and have the entire front surface covered with black metal mesh. If you want to make a hole in this at the end of a gig, leave your Precision at home and bring your bolt cutters.

The 1048 cab is nearly cube-shaped, but the 1518 is noticeably deeper and has two circular ports in the front to let those funky frequencies flow (man). The slot port on the 1048 isn't quite as obvious to start with – it's between the two smart red strips. One other thing hasn't changed: both cabs weigh a ton, as the plywood from which they are assembled is a good bit heavier than chipboard.

Get your Head together

The main changes have been made to the GP 11 preamp. The Mark V version is coated with a tough plastic skin, making it easier for illuminated panels to be used. Now, the (simplified) Trace Elliot logo glows at you all

the time, though the ultra violet lighting is also retained. The tube for this has a lot less protection than before, but this does make the effect more even across the whole panel.

Most of the work seems to have been done on the input stage. The XLR socket has been dropped in favour of an additional ¼" jack input, below which is a stereo jack socket for the footswitch lead. The input gain is still varied by that big click-stopped red knob, but instead of a single red overload LED, we have a clockwise green arrow, a yellow blob and an anti-clockwise red arrow. The idea is that you increase the gain until the yellow 'OK' light is on most of the time, which gives you the highest level going into the graphic without distortion. If the red arrow comes on, you turn the knob in the direction in which it points. Don't be surprised if a passive bass needs to be turned up to around nine on the scale – but some actives will start overdriving the stage by around four.

The 11-band graphic eq, now virtually an industry standard, is as before, but is now followed by a fader to balance the graphic 'in' level against the flat. You can still compare the flat and eq'd setting (to find out if you've done more harm than good) as before, but this is now done by a dinky green push/push button on the left of the fascia. The pre-shape function, which cuts the middle and boosts the bass and treble parts of the signal before it reaches the eq, is selected in a similar way, and in both cases an illuminated red 'IN' comes on next to the button. These two functions are duplicated by the footswitch, a sturdy metal affair with two large rubber pads on it.

The noise reduction and other facilities appear unchanged, though there is an extra socket for low-level signal out near the male XLR connector for DI'ing. All these are on the front panel, leaving the back for the mains on/off, fuses for power and speaker outputs, the 2-speed fan switch and the on/off for the ultra violet.

Living with Tracey Elliot

This is without a doubt a set-up for professionals. It's an impressive sight when you hit the on switch: the fan whirrs into action, the ultra violet flickers into life and the faders sit there, glowing at you. It should impress

your audience too: I took the amp along to a gig for an electronics company and noticed a lot of eyes glued to the glowing powerhouse behind me.

But seriously ... the amp is as good as it ever was. Eleven faders give you so much control over the sound, you might never explore all the possibilities even if you owned the amp for years – let alone if you've borrowed it for a couple of weeks. Okay, so there is something to be said for having simpler tone controls, in that you can make radical changes much more quickly, but for the player who really cares about his or her sound (and most good bassists seem to care a lot), a comprehensive graphic will be far more satisfying in the end.

However, don't think that it's just the graphic that gives a Trace Elliot its sound. The clarity and sustain are just as important, and are made possible by the hefty Mosfet power amp and its very favourable damping factor. You get the same sort of sensitivity and sustain that comes from a good valve amp, but without the distortion at high levels normally associated with valve designs (not that you can't make a good, high powered valve bass amp, as Mesa Boogie has proved).

To be honest, I'm not totally convinced by all the new features: the extra bits are handy, but seem a little cosmetic. However, the input gain's extra refinements are fairly useful and very colourful, and the graphic/flat level fader is pretty much essential, given the fact that one now has a footswitch to play with. The pre-shape makes such a fundamental difference to the sound that most players would surely leave it on or turn it off all the time; and with the graphic off too, you only have the tone control(s) on your bass left with which to contour the signal. You can't switch between two different graphics settings – for that, you'll have to wait until Trace Elliot's programmable preamp makes it onto the market.

The one time I did find the footswitch very handy was when swapping between fretted and fretless basses mid-set. Fretless seems to sound better with a relatively flat setting, with the midrange boosted a little if anything, so knocking both preshape and graphic out at once leaves you with a nice woody, natural tone from the fretless.



However, I don't think there are that many professionals who actually swap between the two during gigs. The footswitch itself, while being suitably robust, takes a bit of getting used to, and would benefit from LED indicators to show what's on and what's not. As the whole top plate of the unit moves, I found

myself switching both functions at once without realising I was doing it.

One problem you wouldn't expect to have is that of not being able to hear yourself, but on a cramped stage this could be the case. This stack knocks out enough power to down a squadron of Spitfires three miles

away, but unless you get several yards in front of it, you don't hear the whole sound. I was convinced that I didn't have enough bass boost on, and wondered why cracks were appearing in the opposite wall ...

If you whack the bass boost up a great deal, you may find the 10" speakers protesting a bit; as this is not a biamped setup, both cabinets get the whole signal you set on the amp. For pro users who need high volume levels on stage, it would probably be worth the extra to get the AH500X head (retailing at £798) which also gives you the opportunity of adjusting the relative levels of the two cabinets. Then again, if you don't really need 250 watts, fan cooling or UV lighting, you could opt for the smaller AH150 head at £468. High treble boost is less of a problem, as the noise reduction removes what little hiss there is: it didn't help with the mains hum which reared its head a few times during testing, though this didn't seem to have its origin in the AH250.

Tracey Thorn?

At the end of the day, I only have one lasting gripe, and that's the weight and bulk of the stack – though I should add that such comments are not intended to be a criticism of the equipment, or of its maker's no-compromise approach to cabinet design and choice of materials. I can live with the amp, but the cabs are really very awkward. I would therefore advise any non-pro to think seriously about the day-to-day practicalities of top gear like this before investing in it. If in doubt, buy one of the combos as they are about 6" shallower – enough to make all the difference when getting through doorways.

Portrait of Tracey

Despite my aching limbs, I shall be sorry to see this stack go back. It provides the kind of high fidelity sound you may never have thought your bass capable of producing. For someone in my position, this particular setup would be an unjustifiable extravagance, but for a professional player, it might just be a necessity.

Bill Martin

Contact: Soundwave, 49 Braintree Road, Witham, Essex Tel: (0376 517237).

MESA/BOOGIE

The Spirit of Art in Technology



SOLELY DISTRIBUTED
BY THE
ROCKY ROAD COMPANY

EXCLUSIVELY AVAILABLE
FROM CARLSBRO

ULTIMATELY THE WORLD'S BEST AMPLIFIERS
From as little as £599



Carlsbro

NOTTINGHAM
Tel: (0602) 581888

LEICESTER
Tel: (0533) 24183

SHEFFIELD
Tel: (0742) 640000

MANSFIELD
Tel: (0623) 651633

NORWICH
Tel: (0603) 666891

OPENING TIMES
Mon-Fri 9am-6pm

Regular Guitarcheck readers will be well aware of my feelings towards Strat copies. In a word (or two) not much. Yet what have we here? You've guessed it – another! To be honest I wasn't at all interested in the guitar – it was the Wilkinson trem that really took my fancy – but a quick gander over the instrument quickly revealed it to be a rather fine example of the Strat-type.

Japanese, of course, the name 'Nadine' is the brain child of Dixie Kidd of Dixies Music fame who handles the Polytone, Tom Scholz, Pignose, E Bow and Dive Bomber lines to name a few. To cut a long story short, Dixie had the idea to market a cheap Strat and Tele line consisting of ready made Jap parts to be assembled in Japan by a certain Mr Sano. This method of guitar construction is becoming increasingly common in Japan and Dixie refers to it as an example of Japan's 'cottage industries'.

The Nadine range consists of the Standard models – either Strat or Tele designs in Red, White or Black – retailing at £230. The Nadine Special line has a Strat with humbucker and two single coils while the Tele Special features twin humbuckers. These retail at £245. Rosewood or Maple boards are offered as are standard fulcrum tremos on the Strats. A Jazz bass, fretted only, completes the range at £265.

Construction

The body on this Nadine is made from Castor Arbia – a pale lightweight timber from the Alder family but of Far Eastern origin. It comes from the Matsumoku factory where Aria, some of the cheaper Ibanez and Vox instruments to name a few have been made. (Matsumoku will shortly cease guitar production and the Nadine bodies will then be built at the Terada factory.) Finished in flawless and characterless black dipped polyester finish the only thing to report about it is that all the usual curves are in the right places!

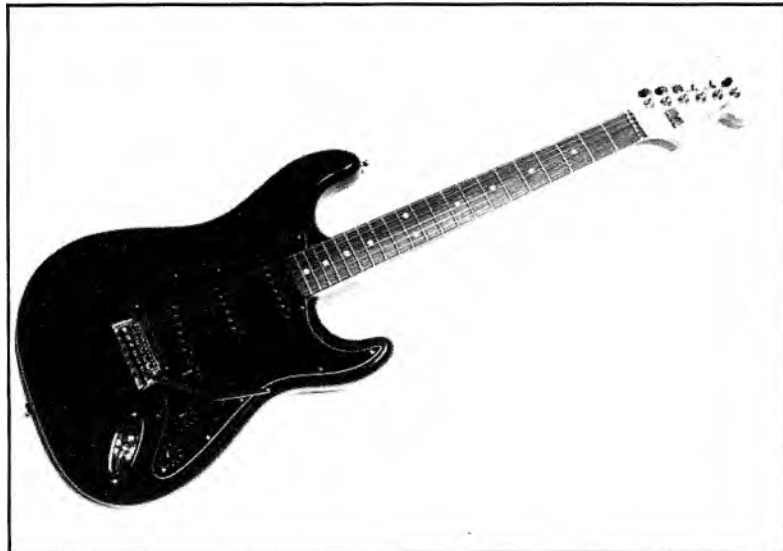
While many Japanese 'economy' priced guitars feature a Far Eastern equivalent of Maple for the neck construction, the neck on this sample features the real thing – Canadian Rock Maple with Rosewood board. This bit comes from the Fuji Gen-Gakki factory which, along with

Matsumoku and Morris, form the 'big three' guitar production plants. Fuji Gen-Gakki also take care of numerous other lines including Ibanez, Fender, B C Rich and the Japanese Martin models.

It is quite possible that a Japanologist could tell at a glance the origin of this neck. I certainly can't but the result is extremely fine whatever. With a shallowed curved section and flat cambered board it feels quite contemporary. The medium gauge fret wire has a low curved section and has been faultlessly installed lacking only a high lustre polish. The truss rod is adjustable in the usual manner at the body end of the neck and we have no contrasting back strip or nut fillet indicating that the rod was installed from the face of the neck. Typically we have the more pleasant pre-CBS small headstock with a Nadine transfer logo that apes the Fender one of that early period.

The bridge system has a front edge 'split blade' bearing which fits neatly over the six-hole screw line left when a Strat trem is removed. This front bearing is held in place with four screws which fit directly in the middle four holes. The actual bridge block is made from steel which is well shaped to provide density and comfort. Each saddle is adjustable for height in the usual manner. Intonation adjustments are taken care of by a small screw at the back of the bridge which sits in a knurled knob and looks like it should be a fine tuner. In fact, this knob locks the saddle in place allowing string spacing to be altered.

The strings are mounted with the ball end at the machine head and the straight end passes through the bridge and is locked at the base of the bridge with hefty individual slot head bolts. The normal springs and tension plate arrangement is used



Dixies kid – the 'nice' Nadine

In comparison to the bland but nonetheless high quality construction of the guitar itself, the Wilkinson trem system is an innovative improvement on the basic fulcrum trem without going to the extremes of a locking nut and fine tuning mechanism. The system comprises of the bridge trem unit (£145) plus a roller nut and roller string clamp (sold together for £23). Mr Wilkinson – Trev to his mates – hails from Rochdale, Lancs but moved to the sunnier climes of California USA in search of golden opportunities.

An important aspect of the system is that it requires virtually no modification of your guitar.

differing only in that the springs are clamped to the bridge block with an Allen-keyed bolt. A hefty ¼" stainless steel bar is featured with a simple tension adjustment allowing you to regulate the swing of the bar or leave it locked and stationary.

By comparison, the roller nut and string retainer are simple but no less effective. The nut is slightly wider than a standard Strat nut and requires that the nut slot is enlarged on the front side to allow for this and to provide the correct string break position as the rollers themselves lie in the centre of the nut. Each roller is a different diameter and lies inside the



THE 50 SERIES

HH Electronics latest high performance amplification range is the 50 series. Three 50 watt combos designed and manufactured to incorporate all the qualities that have made the HH name a legend in the music industry.

You can be sure of the high quality sound, versatility, reliability and robustness of the 50 series. They are ideal for practice, home use, studio work and small gigs. Which ever instrument you play we're confident there's a model in the 50 series to suit you.



THE B50 BASS COMBO

- Inbuilt compressor with pull on facility, 'in' LED and rotary gain control.
- 12" 50 watt bass speaker.
- Bass, Middle and Treble EQ controls.
- Treble pull bright facility.
- Hi-gain and Lo-gain inputs.
- Gain and Master Volume controls.
- Line Output and Headphones sockets.
- Size: 47cm wide, 54cm high, 31cm deep.
- Weight: 18kg.

THE K50 KEYBOARD COMBO

- Dual cone 12" loudspeaker for extra frequency response.
- Two separate channels.
- Two inputs per channel.
- Gain, Bass and Treble controls on each channel.
- Accutronics Reverb switchable to either channel. (Optional footswitch available.)
- Master Reverb level control.
- Master Volume control.
- Line Output and Headphones sockets.
- Size: 47cm wide, 54cm high, 31cm deep.
- Weight: 18kg.

THE L50 GUITAR COMBO

- Twin channel. Channel 1—clean channel with pull bright. Channel 2—distortion/pull heavy; pull smooth; pre-set EQ.
- Footswitch channel selection socket.
- Accutronics Reverb with rotary/pull on controls.
- Bass, Middle and Treble EQ controls.
- Hi-gain and Lo-gain inputs.
- Gain and Master Volume controls.
- Line Output and Headphones sockets.
- Size: 47cm wide, 51cm high, 29cm deep.
- Weight: 16kg.

'cage' of the nut, each pivoting on an individual needle bearing. The string retainer clamps over the top three strings and once again it has these needle bearing rollers and fits in the hole provided by the normal 'E' and 'B' string retainer.

In practice the Wilkinson system as fitted here is very impressive, and in the company's own words provides a very viable 'alternative' to the more involved (and more expensive) locking systems. Firstly there is the ease of use both in stringing up and lack of locking nut. Restringing is simple — only a slot head screwdriver is required. Setting intonation is no more involved than a standard Strat-type bridge. Disadvantages seem to centre on two related points. Firstly, if really heavy trem use is required Wilkinson suggest you fit some locking machine heads, and secondly because no string retainer clamps down on the 'D' string, plus the fact it is higher than usual on the string post, this can cause a slight buzzing and lack of tone. A set of JB Self-locks would solve both problems as they have graduated string post heights.

The remaining hardware and parts are Gotoh with the exception of the pickups, the origin of which was unknown. Without a locking nut it is very important that there is no movement or slackness in the machine heads. I tightened these Gotoh M6 lookalikes up to make sure I got the best from the trem system.

Sounds and Playability

The flat, non-adjustable poled pickups have a very even response without tilting the treble sides up. The tone is as one would expect — very like a typical Strat! Of the three units fitted, the bridge position pickup had the least character to it while the neck and mid units sounded clean and crisp without being overtly sharp. A five-position switch is featured so all those 'in-between' tones are possible, although the switch itself seemed a bit unpositive making it easy to slip positions.

The Nadine sustains well and the sound easily matches the price. Problems with squeal occur at high levels and there is the typical buzz from the unshielded pickups and electronics,

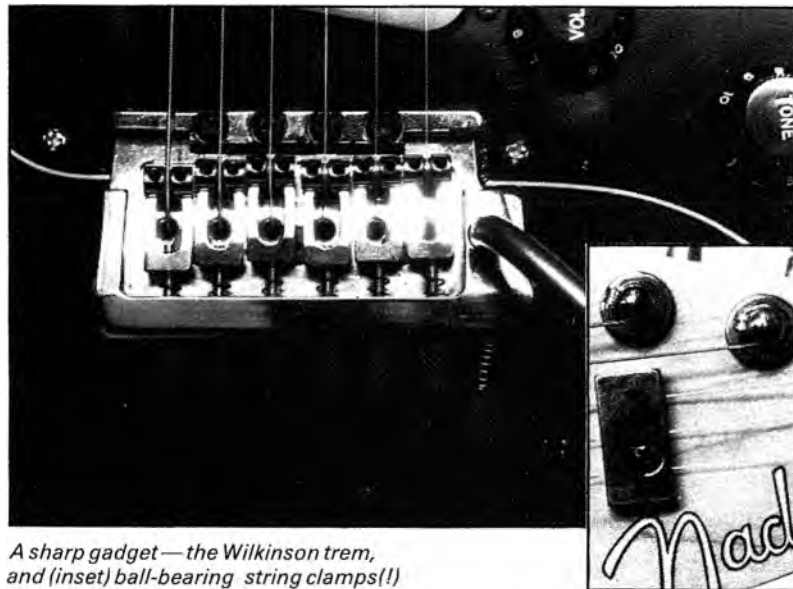
but that's nothing new!

Initially the Wilkinson trem had three springs fitted which gave the unit a stiff action. Reducing the number to two improved things immensely and it must be said that tuning stability was remarkably good. I gave all the strings a good stretch, retuned the guitar and played and whammed for 30 minutes or so before any tuning adjustments were necessary. As it stands the system isn't as stable as a top Kahler or Floyd Rose, but then again it isn't supposed to be. On this sample it was fine to do average as opposed to excessive bending, with the occasional motorbike impression thrown in without the tuning going out. Even with any tuning instabilities it was invariably just a single string which could quickly and easily be corrected. The only flaw in the design relates to that 'D'

be bothered with the likes of a Floyd Rose or Kahler, although without locking heads the system isn't up to continuous Steve Vai or Van Halen pyrotechnics. The other advantage to the system is that it's easy to fit and doesn't necessitate carving up your precious axe.

Incidentally, another Nadine was supplied for review without the Wilkinson system, just a standard trem and the sound and performance, with the exception of the trem, was equal to the one described. While the Nadine offers nothing new it is at least nice to see a Strat copy that isn't a slave to vintage spec and consequently not a drag on the pocket!

Dave Burrluck



A sharp gadget — the Wilkinson trem, and (inset) ball-bearing string clamps(!)

behind the nut angle. The ball end is designed to go through the machine head to stop string slippage but you really need to wind the 'D' around the post a couple of times to sharpen the angle of the string break and lose that slight buzzing.

Conclusions

Whichever way you look at it, the Nadine and the Wilkinson system either combined or individually provide value for money and very good results. The guitar is above average in terms of materials and playability in relation to its price. The Trev Wilkinson system is an extremely well made and designed 'alternative' for anyone who either can't afford, or can't

Dimensions

(In mm unless stated)

Scale length	25½"
Width of neck at nut	42
Width of neck at 12th fret	53
Depth of neck at 1st fret	21.5
Depth of neck at 12th fret	23
String spacing at nut	35
String spacing at bridge	50
Action as supplied at 12th fret	
treb	1.0
Action as supplied at 12th fret	
bass	1.2
Weight (approx)	8lbs

Further information: DIXIES MUSIC, 2 Stocks Walk, Almondbury, Huddersfield. Tel: (0484) 512601. JB Self-Locks as mentioned are available from: Real to Real, 79 Longton Grove, LONDON SE26 6QQ. Tel: 01-778 7147.



Un sampleur, non? (Inset: the LEDs in 'meter' mode)

First there was programmability — then there was digital voicing — and now there is user sampling. The SP12 brought it first to the world of drum machines; the Korg DDD-1 broke the 'Pro' price barrier, and now hard on its heels is this release from a French company perhaps best known to British audiences for their mega analogue synths. Thanks to a recently signed distribution deal, however, that's all set to change — both of the RSF digital drum machines will now be readily available over here. The cheaper of the two, the DD30, goes out at £650, features 30 high-quality preset voices, all the usual features, and is obvious competition for the TR707s and RX11s of this world.

The machine that'll be grabbing all the attention though is the one we've chosen to look at, the sampling SD 140. RSF are at pains to point out that their machine comes *complete* with sampling whereas its obvious rival, the Korg DDD-1, requires an upgrade to do the job at all, and has both a lower sampling rate and a shorter sample time. Still, that is the machine that the SD-140 has to beat — can it do it?

First Appearance

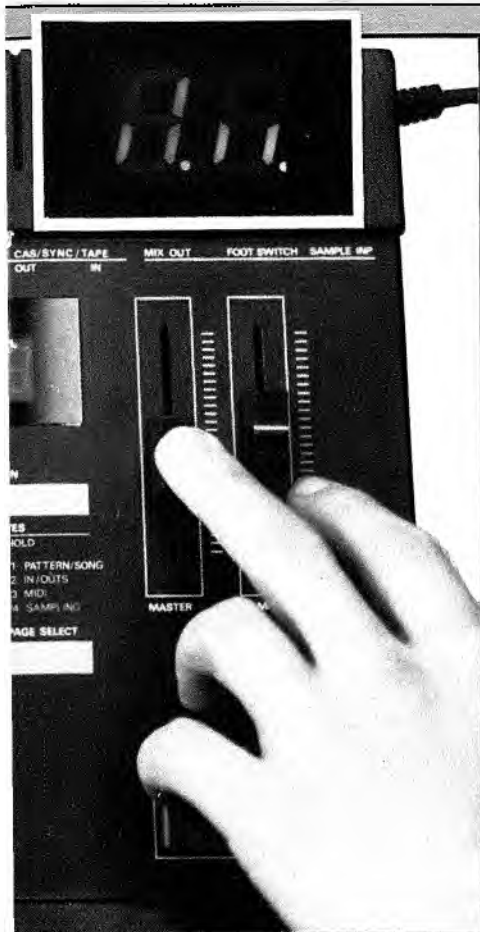
The SD140 comes in a weighty, wedge-profiled and workmanlike pressed steel box a little larger than an RX 11 which, with its pair of sliders and DX-style eggshell-and-mauve membrane switches, it closely resembles. Front panel layout begins with a list of rear-panel functions (don't worry — it's all repeated there as well!). Reading from left to right, we have Power On/Off (the unit has a tethered mains lead and an internal power supply), MIDI In and Out, and Instrument Outs. There are separate sockets for most voices and the metronome Click, though there is some doubling up — Snare and Rim share a socket, as do Toms two and three, Open and Closed Hi hats, and the three percussion channels.

Moving right along we find the Trig Input — this allows one selected on-board voice to be dynamically triggered by a drum pad, sequencer, or even an audio signal. Next to this are the two sockets governing tape dumping and Sync facilities. The SD140

can save (Punch), Load and Verify all its memory contents, including samples, to ordinary cassettes. Since this process is digital, there is no degradation in the sound quality of samples saved and loaded in this way.

Using these sockets in Sync mode, we find that the 140 is pretty smart, generating its own sync code to tape and reading it back, responding to an external 24, 48 or 96 ppn clock, (ie, Roland, Korg and Linn) or, via the MIDI sockets, acting as either a Master or Slave device. Unusually, the 140 has in addition to MIDI, Song Position Pointer info for 'smart syncing' to MIDI sequencers, the ability to smart sync *also* to tape machines fitted with Autolocate devices — so when your multitrack rolls to the right part of the song, so will the 140. Good idea, that.

Next, we find the Mix Out, which despite being usable in addition to the separate outs (thus giving you in conjunction with the machine's programmable Mute voice function the ability to derive two outs for each voice) is nevertheless something of a disappointment. It's in mono —



no quick-bunging of a stereo drum part down here. This obviously also means that there is no fancy programmable stereo instrument positioning, à la Korg DDD-1. You want 180° tom rolls, you'll have to pan them yourself.

Unbelievably, the 140 doesn't even have stereo out for headphones, though the Mix Out has sufficient level to do a mono stand-in for one...

The penultimate socket is for a simple Start/Stop footswitch, and everything is rounded off by the final socket, for sample sound in. With the exception of MIDI In/Out all sockets are standard jack size.

Moving down the front panel we find an inlaid strip of black perspex bearing the RSF logo, and protecting the backlit 16-character LCD and 2-digit LED which between them let you know what the machine is up to. On the right-hand side of the unit are two vertical faders, for Master volume out, and Sample level in.

Beneath the display section is the programming section. As is becoming standard on these machines, each button is multi-function, its current usage here

indicated by which of four 'pages' have been selected on the LED. P1 (white legending), the default page when you switch on, is pattern/song mode. Here, you can select any one of 99 possible patterns, either by entering its number on the numerical keys, or by whizzing to it with the > and < keys; play it by hitting the double-size Play/Stop button, bottom right. Record Mode is entered simply by pressing the purple Record button — an associated LED lights up, and a 'blip' is heard to confirm your choice.

If you wish to erase the pattern and start afresh, pressing Erase gives you another 'blip', and the LCD window asks if you wish to erase the whole pattern (PT), all trace of one instrument (IS), or an accent (AC). Pressing Erase again deletes the lot — pressing either the relevant grey Instrument or Accent button nixes them. In each case, the blip confirms your choice. Start now puts you into real-time record, entering any one of the voices the machine can hold each time you hit the relevant button — the 14 voices are accessed from the seven voice buttons by toggling the Upper/Lower button to their left — a green LED shows you when the upper voice is on. All 14 voices can be used in a pattern, with up to eight sounding simultaneously if necessary. Pressing Erase with the pattern running puts you into Real-Time Erase — just hit the voice you want out when you come to it. Each pattern can be anywhere from 1 to 64 beats long, and at a resolution ('Autocorrect') of anything from eighths to 728th triplets, in High-Res mode! Most machines stop at 48ths, or 96ths: you should have no trouble capturing the finest nuances of 'feel'. To help make sure, there are five selectable offsets of 'Swing' (a subtle drifting around the otherwise mechanically precise beat) which can be programmed before you enter your pattern, or added afterward. Incidentally, you can mix 'n' match Auto corrects within a pattern — nice solid eight for bass and snare, a 'feel' 48 for hi hat, and so on.

The output Level and Accent for each instrument can be adjusted across the range 0-15 (Default: 10) though not, sadly, at each step; programming a crescendo involves chaining

several short patterns together. (On the DDD-1, this can be achieved within patterns)

Step time programming on the 140 is, as on most of its competition, rudimentary but effective. Pressing Step displays the Pattern and Measure selected in the LCD window, with the current Step on the LED (defaults to 0). Scrolling through the pattern is via the < keys and entering a beat, via the relevant voice button. Previously programmed beats sound when you reach them. To wipe a beat, just hit Erase when you reach it. Be warned — scrolling through a 4-bar pattern at even low resolutions can be a long job! In addition to straight pattern programming you of course have all the usual Copy, Insert and delete pattern commands...

In Song Mode (indicated by a red LED above the relevant button) you can assemble songs of up to 999 patterns, each with a separate Tempo, Instrument Level set-up, Auto correct and so on. A maximum of 30 songs can be held in the machine at one time, though obviously the fewer or shorter the individual patterns that make them up are, the greater capacity the machine can devote to song storage. Or to put it another way, its 4,000 event memory can be running just one incredibly complex Yes song, or 30 Sigue Sigue Sputnik singles... All samples, patterns, and songs are maintained when the mains supply is off by an internal trickle-feed battery.

The green-legged Page Two functions are concerned with the machine's communications with the outside world. Here you'll find control over all the various clock and triggering options previously discussed. Also green-legged, Page Three concerns itself with MIDI. The 140 can send or receive MIDI information on any one of the first nine MIDI channels (separately selectable for Transmit and Receive.) But what, I wonder, is so wrong with the other seven channels? Selection is achieved from the top-row number buttons, and since there are only nine of them, perhaps that's the reason...

Unlike the DDD-1, there is no Mono mode, so you won't be using the instrument buttons on this machine as independent MIDI triggers. You can of course set them to receive or transmit

THE



CENTRES

BRISTOL

219 CHELTENHAM RD
BRISTOL, (0272) 43348
M4 JUNCTION 19
M5 JUNCTION 16

SWINDON

21-23 FARINGDON RD
SWINDON (0733) 28948
M4 JUNCTIONS 15, 16



JUST A FEW REASONS TO TRY US FIRST THE BEST SELECTION IN THE WEST



**TRACE
ELLIOT**



YAMAHA

Roland

THE MEGA DEALS



TOA

ensoniq

AKAI S612 + MD280 £549

KORG DW6000 Synth £499

KORG EX8000 Module £799

KORG DVP-1 Vocoder £499

KORG DDD-1 Drums £699

YAMAHA MEP-4 Midi

Processor £245

TASCAM 244 £599

FOSTEX Stereo Reverb £165

FOSTEX A80 (ex demo) £1549

ALESIS

Wah

Zildjian **Warwick**

Fender



PASS

FOSTEX

Pearl



SESSION

Marshall



AKAI

SIMMONS

KORG

TASCAM



BOSS

CARLSBRO

TOKAI

WASHBURN

MAIN DEALER

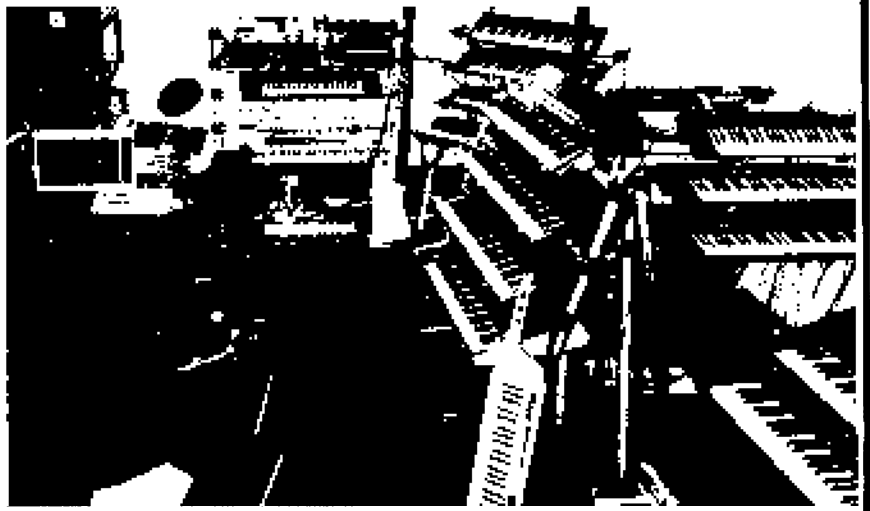
(Simmons, Marshall and Tascam products available only at Swindon).



BLACKPOOL SOUND CENTRE

22 CAUNCE ST. BLACKPOOL.
PHONE 0253 25544/28553

GIVE US A CALL!



- Dual 15 Band True 2/3-Octave.
- Single Rack Space.
- Constant Bandwidth Filter Design.
- £295.00 + VAT.

RANE

- Auto Balanced/Unbalanced Floating 1/4" Inputs & Outputs.
- Overall "Hard-wire" Bypasses with LED Indicators.
- Turn On/Off Muting Protection.
- Independent Overall Level Controls Providing up to 6dB of Gain.



Full Rane brochure available on request

MUSIC LAB SALES 72-74 EVERSOLT ST. LONDON NW1 1BY 01-388 5392

any specific MIDI Note Number (in the range 0-127) for playing of the 140's voices from MIDI drumpad or keyboard, or indeed, for having it trigger a slave MIDI unit. Incidentally, like the TR505, the 140's voices are velocity sensitive over MIDI.

If tape storage doesn't grab you, fast and reliable data dumps to appropriately interfaced computers are possible, thus allowing patterns and voices to be stored on disk. Uniquely, the 140 is also said to be able to dump sample information via MIDI, though whether this is true sample swapping according to the new standard currently being thrashed out — a very exciting idea indeed, just imagine loading the 140 up with your rich mate's best Fairlight voices — or just the transmission of voice characteristics (pitch, duration, volume etcetera) — which could then impose your pre-programmed dynamics on another sound-source, I was unable to ascertain.

Sampling

The purple-legended Page Four is where all the nitty-gritty is done. Uniquely, the 140 doesn't possess a single permanent (ie ROM) voice. All of the 14 available positions, despite being labelled conventionally enough, can have anything from a cat-sneeze to a cornet put in them. Apparently shop-bought 140s will, in fact, come complete with a standard kit of 14 drum voices installed in the right slots — Bass Drum, Snare, Rim, Hi Hat Open & Closed, Toms one to four, Percussion one to three, Claps, and Cymbal. A data-cassette supplied with the machine will furnish roughly a further 60 instrument voices, and some demonstration patterns and songs to run them in. In fact, the demo machine I borrowed had a rag-bag of voices in it, so my first act on receiving it was to stick a few usable samples in. The process is straightforward, though not without its limitations...

Having selected the sampling page, you hit Record and, in response to the machine's prompt, select the location you want your sample to go in by pressing the relevant voice button. The LED now ingeniously splits into a two part, horizontal VU meter, with the strength of the incoming signal, set by the sample fader, reading across the

bottom four 'ladders', and the current Trigger Threshold indicated by a single dash above it. Peaks are shown as dots. You can also monitor the incoming signal through the 140's output, and hear if any distortion is occurring.

Pressing the play button now confirms your choice of location, and the machine will trip into Auto-sample as soon as a signal crosses the Threshold. (Although the LED can only display four positions of Threshold, from low to high, pressing the \circ buttons lets you set the *actual* threshold anywhere along that scale from 0 the 125, the display momentarily reverting to numbers to confirm this.)

Alternatively you can trigger the sample process manually. It sounds complicated. It isn't. It's very easy indeed to capture high-quality samples. Which is good, because it's now that your troubles start. Being totally 'soft', the 140 has, not surprisingly, devoted more memory space to samples than the competing DDD-1. Total sample time is 12.8 seconds with the maximum sample time available for a single sound being 6.4 seconds, at a fixed bandwidth of 25kHz; as compared to the Korg Add-on's 1.8 seconds. This available time is divided up into 11 chunks, spread across the 14 instrument zones (11 because any sample entered into a Tom slot is automatically copied across into the remaining Tom slots, and read out at faster or slower rates to give four differently pitched Tom voices from one sample).

The length of a sample is determined by the slot you put it into, since each is tailored to an 'appropriate' voice — hence whatever sound you put into the bass drum slot — be it drum or not — lasts exactly 0.3 seconds. Now that's a fine length for a dry bass drum, but it doesn't leave a lot of room for reverb. I could of course put it in the hi hat slot — about two seconds' worth — but where do I put the hi hat? It seems a contradiction in terms to take a concept as flexible as sampling, and then restrict you to a conventional kit structure; four of the locations have additional parameters just to underline the point — Bass drum, Toms and Cymbals all have programmable VCFs (eq) appropriate to their tonal ranges, and the hi hat open has a 4-stage adjustable Decay.

Programmable eq is a good idea — why can't it be on all the voices?

Far better too, I'd have thought, to have a block of memory you could divide up between voices as you saw fit. In a world of reverbed bass drums and dry snares, there's no such thing as an 'appropriate' length for any sound.

It comes as something of a shock also to discover that with the exception of the hi hat, there's no possible way to edit a sample other than re-record it. Every time you hit the bass drum button, *something's* going to sound for precisely 0.3 seconds, even if 0.1 seconds of that is tape hiss after your sample is finished.

Tuning is another missed opportunity. Instead of independent tuning on every instrument, the ability to turn each tom into a whole kit, there is a single Tuning facility (+12-12) for the whole machine — take a snare down a notch or two, and everything else goes down with it! Having placed such a premium on sampling in the 140's design, it seems a pity that its potential has not been fully realised.

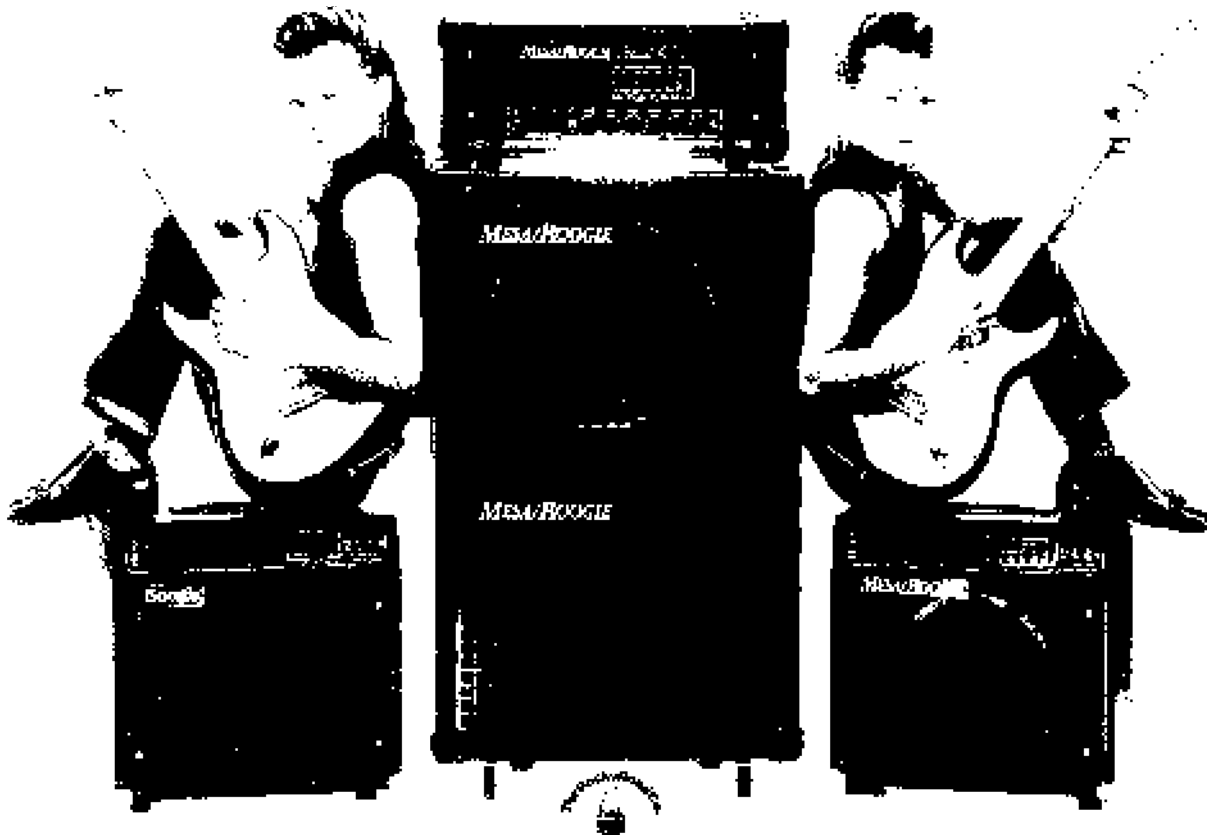
Summing Up

There is no doubt that the quality of sampling achievable on this machine is very good. However, having used it for some time, certain things niggled me — the way the LED flicks after five seconds from the function you're working on to the currently selected pattern — which often means that you start whizzing through the pattern memory by mistake, instead of altering an instrument level, or whatever. I also found myself missing those programming aids which enabled the DDD-1 to make so much of its sampled sounds — Sequence Parameter slider, Roll button, and so on.

The 140 is a solid, well-constructed machine. Its 'smart-sync' to autolocators is a good idea. If it was selling against the E595 Kawai, it'd stand a chance. But there are needless limitations on its user potential; it doesn't have on-board dynamics; it doesn't have the facility to 'plug in' extra voices; its MIDI, though good, could have been better — and it is £150 dearer than a fully upgraded version of Korg's markedly superior machine.

Tony Reed

Turn them on... Wait one minute... Standby!!



Mesa/Boogie amplifiers are exclusively distributed by the rocky road co and they are available direct from rocky road and carefully selected dealers throughout the country. For further details and a full colour catalogue please send £1 to the rocky road co, 32 liddell rd, west hampstead, london NW6 2EW, tel 01 625 4438.

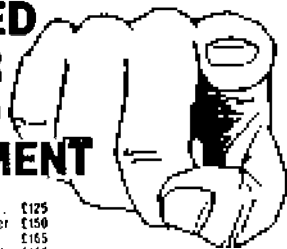
HUMBUCKER MUSIC CENTRE

124c GREEN LANE ROAD LEICESTER. TEL. LEICS. (0533) 789318

GUITARS

Washburn Tower 24 (black)	£195
Yamaha SG500	£265
Yamaha SG1000	£325
Gordon Smith GS1	£145
Craftsman Explorer (black)	£75
Tokai Strat (red)	£165
Tokai Strat (blue)	£165
Hondo Pro 6 string	£65
Hondo 935 deluxe semi acoustic	£120
Westone Spectrum LX	£189
Westone Spectrum ST	£110
Fender Strat USA (white)	£350
Fender Strat Pre CBS	£550
Griisch Tennessee	£450
Yamaha SC300	£180
Kay through neck	£80
Epiphone Genesis	£250
Aria Pro Deluxe	£165
Washburn Hank	£165
Kramer Alny neck	£185
Ibanez Iceman	£150
Gibson Les Paul Deluxe Gold Top	£395
Gibson Les Paul Deluxe (cherry)	£395
Gibson Les Paul Standard	
Gold Top	£450
Gibson SG with bowen handle	£350
Gibson Melody Maker	£295
Gibson Explorer	£395
Gibson the Vibe	£495

WE NEED YOUR USED EQUIPMENT



Ross Micro Rack AGE-10	
Graphic Equalizer	£125
Fostex 3070 Compressor/Limiter	£150
Fostex 3189 Reverb Unit	£165
Ibanez III-4000 Harmonics/Delay	£199
Yamaha II-1000 Digital Reverb	£250
Allen and Heath System 8	
16 B 2 Mixer	£899
Sequentia Circuits Drumtraks	£350
Tascam 44 Porta Studio	£350

KEYBOARDS

Casio C1 6000	
Casio C1 6500	
Casio CPS 210	
Casio CPS 2000	
Casio CZ 101	
Casio CZ 230S	
Casio CZ 1000	
Casio CZ 3000	
Casio CZ 1	
Roland Jx3P + PG200 Programmer	£450
Roland Juno 60	£395
Korg PolySix	£350
Korg Poly sixty-one Midi	£395
Sequential Circuit six track	£350
Sequential Circuit Prolet 5	£695
Yamaha Dx21	£495
Yamaha Dx7	£895
Hohner Planet T	£125
Tascam 244 Portastudio	£495
Yamaha MT44 4 track	£275

MICROPHONES

Shure Prologue 80L	£35
Shure Prologue 12L	£40.95
Shure 515 SDC	£49
Shure 589 SDC	£53
Shure 59A BLC	£109
Shure PE85LLC	£109
Shure SM57LC	£117
Shure SM58BLC	£135
AKG D310	£89
AKG D320	£125
Culec CD42	£25
Culec CD46	£55
Alta D6A1000 Hi/Low Imp.	£25
Microphone Stand Straight	£15
Microphone Stand Boom	£25

In stock
phone
or call

PROTECT YOUR INVESTMENT WITH A CUSTOM CASEABILITY FLIGHT CASE

Using 9mm birch plywood which has a rosewood coloured exterior, our cases are both hard wearing and attractive looking. Finished with aluminum trim, heavy duty corners and location strip between the lid and base to provide a dust proof fit, these cases can be manufactured to hold any article (within reason) that may need protection.



A wide range of fittings are available to suit your specification, including locking catches for extra security and heavy duty castors for ease of mobility. Internally, foam may be added to give that extra protection.

SO WHATEVER YOUR NEEDS - WE HAVE A CASE FOR YOU!



For further details contact:

Derek Tallent

A.C.T.

Unit 5

Trenchlock 3

Telford

Shropshire

Tel: 0952 54066

QUALITY EQUIPMENT BOUGHT FOR CASH

For instant credit telephone (0533) 789318
PART EXCHANGE • INSTANT CREDIT • REPAIRS

If there's one naff thing about headband microphones, it's that they play absolute hell with your hairstyle. Forget low impedance, omnidirectional and phantom powering ... what does it do to your quiff? It's all very well having hi fidelity on your backing vox, but what's the point if it makes your mohican go flat?

Now this may not be of much concern to the Elton Johns of this world, but if you've got handfuls of the matted stuff to contend with we're talking serious problems. And I have. Loads of the stuff pouring out of my head like it's going out of fashion – and let's face it, it is. Now, as a drummer that guests on occasional backing vocals, this creates a couple of problems when using the conventional headband mike; 1) it makes you look more of a prat than you do anyway and, 2) because I use new Silkience shampoo (for a longer lasting shine) the bleedin' thing keeps slipping off.

Which is where AKG's C410 comes in. Throwing convention to the wind, they've liberated your head and stuck it round the back of your neck. That's to say, the headband is now positioned to follow the curve of your neck, leaving the rest of the unit to rest on your ears. Once in position it's not totally dissimilar to wearing a pair of glasses the wrong way around. Not only does this have no effect on your barnet whatsoever, but it also allows you to wear it while wearing a pair of headphones, which makes it very useable as a home recording mike too.

Made of indestructible black polyamide, the first thing that impresses you is its light weight – a very respectable 130g. It comes with 11½' of balanced cable, an XLR connector, a fitted foam windscreen and a neat little black plastic (naff) pouch to put it all in. There's also a small clip supplied to lift the weight of the lead away from the headset to maintain its natural balance.

The cardioid mike capsule sits to the side of your mouth on a swinging arm made of black coated brass that is adjustable up and down and back to front, and it has a frequency range of 20-20,000 Hz. The AKG logo is printed along this swinging arm, but strangely appears on the inside so can't be viewed when in position. The back to front movement will be audible over the PA as it clicks through various

stop positions, but the up and down movement is completely silent. However, this up and down movement does tend to leave the mike either right in front of your eye or down by your throat, which makes for some very ... unusual ... vocal effects.

Of course there is one simple way around these problems – the inclusion of an on/off switch, sadly missing from this AKG. One of the biggest headaches when wearing a headphone mike is getting it away from your mouth when you're not using it. If you take it off it's not the sort of shape and design that can sit comfortably on the floor next to you, and if you don't it's going to pick up all those grunts and groans as you catch your breath between numbers, and those embarrassing questions you have to ask the bass player, like;

"How does the next song go?" An on/off switch on the clip and you've saved the need for a separate clip to take the weight off the lead *and* been given maximum operational control.

However, once in position the AKG C410 really is very comfortable to wear. It's definitely the most secure headphone mike I've worn, and slipped only a very small amount during a three hour rehearsal with a band that thinks *Anarchy In The UK* is a ballad. I was disappointed to see a fault appear so soon though – it wasn't long before it was crackling loudly when swinging the arm away from my mouth. I was told the fault wasn't a common one, and of course the one year guarantee would cover it. A replacement model sent at a later date developed no such fault.



Inset power supply

MIKECHECK

Because the C410 is a condenser mike, it's going to need some phantom powering – 9-52v. If your mixer doesn't fulfill the necessary requirements you'll need a unit like AKG's B18, which comes in mains and battery format. I tried the battery version which needs two PP3-type batteries, has a battery-test green LED and will set you back

£39.50. Not a small amount when you consider it's actually a third of the price of the actual microphone.

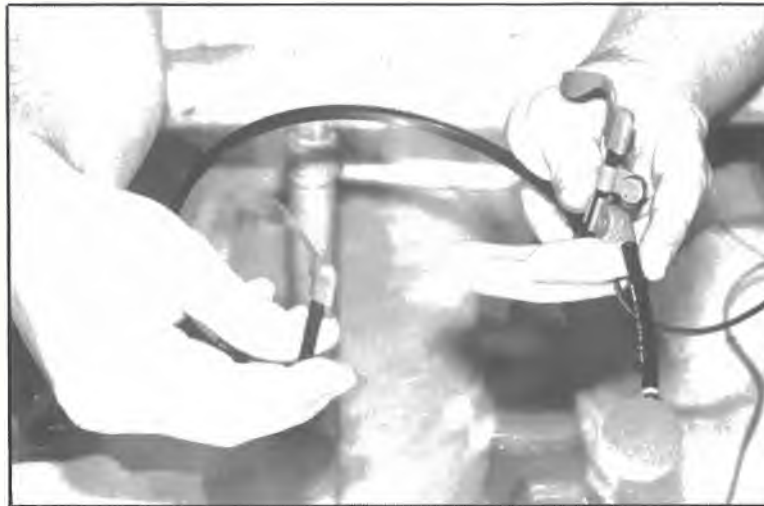
In use, the originality of its design does have some disadvantages as well as advantages over more conventional headband units. Although it feels more secure while playing, it is trickier to get

on and off. This is not only a problem during a gig where you may not want to wear it for every song, but also during a lengthy rehearsal where you'll definitely want to keep taking it on and off while making regular bee-lines to the pool table.

It can look kind of strange from the side, too. Unfortunately the band that follows the shape of your neck doesn't fit flush to it, but instead hovers a good inch or more away. Obviously if you have got hair over your collar you're not going to see this, but then it's also going to make it even more awkward to get on and off; remember, it does have to make an exit via the back of your neck.

All of this may sound rather negative, but really I'm just nit-picking (perhaps another problem of having long hair!). It's an excellent sounding unit, didn't suffer from popping and overall is a far more satisfactory way of wearing a microphone than any other I've tried.

Tony Horkins



SCHOOL OF SOUND RECORDING

10 TARIFF STREET, MANCHESTER M1 2FF.
TELEPHONE 061-228 1830



Lectures covering the latest in today's technology including — Digital Techniques, Midi, Synchronisation, Programming.

Two fully equipped in-house studios
Courses approved by "The Association of Sound and Communication Engineers
Limited Admission
Courses available

a) 1yr Certificate level Course in Sound Recording and Related Arts. (Part-time)
b) Modular 5-day Courses.

For further details and prospectus, please contact
The Registrar at the above address

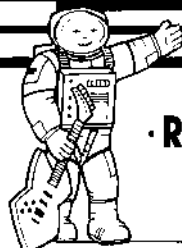
· F · R · A · N · K · F · U · R · T · ? ·

HI-TECH-ING-MIDI-LINKING-D-X-ING-
C-2-ING-ROM-RAM-ING-RACK-
MOUNTING-MICRO-SAMPLING-
POCKET-BUSTING-BANK-BREAKING-
CHEQUE-BOOK-WRECKING-DO YOU
REALLY WANT TO KNOW?

· A · Y · L · E · S · B · U · R · Y · ? ·

• FRIENDLY • CHEAP •
AND
• WE SPEAK YOUR LANGUAGE! •

DON'T BE PUT OFF BY THE "HIGH-TECH"
WORLD OF MODERN MUSIC — WHETHER
YOUR A SIX KEYBOARD WIZARD OR AN
"OLD" ROCK AND ROLLER WE'VE GOT
THE TIME AND THE INSTRUMENT FOR YOU
AND AT THE RIGHT PRICE!



· R · O · C · K · I · T · M · U · S · I · C ·

25 KINGSBURY SQUARE AYLESBURY
BUCKS HP20 2JA
TEL 0296 85549

R R W

RECORDING WORLD

ALESIS MICROVERB

THE HOTTEST DIGITAL REVERB
AROUND

- Stereo in and out
- 16 bit PCM
- 16 programs
- Any input-guitar/keyboard/mixer
- Ultra smooth & quiet
- £249 inc VAT



STUDIO DIARY 85

THE PRODUCERS: HUGH PADGHAM 86

TRACK RECORD: JACKIE WILSON 88

HOMETAPING 91

STUDIO TEST: PROVERB 94

STUDIO OF THE MONTH: EBONY 96

STUDIO TEST: TC DELAY/SAMPLER 98

DON'T TOUCH THAT DIAL! 102



sound technology

Sound Technology Limited, 6 Letchworth Business Park,
Avenue One, Letchworth, Hertfordshire SG6 2HR

Telephone: 0462 675675 Telex: 826967 FAX 0462 683999



**THE NEW
ALESIS
MICROVERB
WHAT MORE
CAN YOU SAY!**
£249 (FREE DELIVERY) inc VAT

A SMALL SELECTION FROM OUR STOCK CURRENTLY AVAILABLE:

Akai S900 sampler	.....	in stock
Akai S700 sampler	.....	in stock
Akai X7000 sampler	.....	P. O. A.
Drawmer LX20 compressor	.....	£225
Korg DDD1 drum machine	.....	£599
Beyer MC740N mic	.....	£760
Sennheiser MKH40, P48 mic	.....	£322
Fostex E16	.....	£4347
Alesis MPX MIDI controller	.....	£84
Tascam Porta Two	.....	£542
Symetrix 544 expander/gate	.....	£423
RSD Series 2 mixing desks	.....	in Stock
MTR Frequency Conscious noise gate	.....	£234
Full range of Bokse Equipment in stock	.....	☎
Boom Stands	.....	£15
Sennheiser Headphones	.....	£15
32 way patchbays only	.....	£35
Seck 12-8-2 (New Model)	.....	£702
Loaded stage boxes (8 cannon, 4 jack)	.....	£35
Headphone Splitter Boxes - 8 way	.....	£25
DI Boxes	.....	£25
JBL Control 1 monitors	.....	£129 per pair

PLUS ACCESSIT, APHEX, ART, BEYER, CASIO, CUTEQ, DIGITECH, DYNAMIX, ENSONIQ, FOSTEX, MTR, RSD, ROLAND, REVOX, SEQUENTIAL, SYMETRIX, TANNOY, TASCAM, VESTAFIRE, YAMAHA, AND MUCH, MUCH, MORE
RING NOW FOR DETAILS! (All prices exclude VAT)

CASIO MIDI DRUM KITS NOW IN - Play your own drum machine (touch sensitive) £544 + VAT (stands extra)



For those of you who live some distance from Bedford, there are now two Thatched Cottage Demonstration Studios. Based around fully professional 16 track set ups, they are designed to let you hear equipment in a working environment. From a Midifex to a SPX90, or an E16 to a noise gate, you'll get good, unbiased advice and as they *only* demo gear, there'll be no hard sell (you have to ring Bedford for that!). Whether you are buying your first four track set-up or embarking on a Pro-16 track venture, Phil and Paul know what it's like from experience. Give them a ring and talk to guys who have proved it isn't a dream - you can make a living from recording!



**THATCHED COTTAGE
MIDLANDS
Tel: 0926 315812**

Contact: Paul Johnson, Thatched Cottage Audio, The Lodge, Woodland Grange, Old Milverton Lane, Blackdown, Leamington Spa, Warwickshire.



**THATCHED COTTAGE
SOUTH WEST
Tel: 0392 77205**

Contact: Phil Trickey, Thatched Cottage Audio, Exeter & Devon Arts Centre, Bradninch Place, Gandy Street, Exeter, Devon EX4 3LS.

**SECONDHAND AND
EX-DEMO BARGAINS**

LOOK CAREFULLY - YOU MIGHT FIND A SECOND HAND OR EX-DEMO BARGAIN YOU'VE BEEN AFTER...

Bel BD240 (inc midi interface) (18 khz bandwidth)	.....	£650
Tannoy Little Red Monitors (mint)	.....	£399
Alesis XTC digital Reverb - 16 khz bandwidth - mint!	.....	£275
ITAM 16:4:8 mixer	.....	£450
Yamaha RX21 latin percussion	.....	£175
Yamaha DX7	.....	£800
Yamaha RX15 drums	.....	£250
Canary 16>8 desk	.....	£550
Dynacord Digital Reverb	.....	£199
Yamaha P150 power amp (mono)	.....	£199
MXR stereo compressor limiter	.....	£175
RAM RM10 8 track mixer	.....	£475
Yamaha SPX90	.....	£475
Seck 12-8-2	.....	£625
Yamaha Rev 7	.....	£825
MTR dual noise gate	.....	£195
Symetrix 544 expander/gate, as reviewed, ex-demo	.....	£325
Amazing Symetrix 511 single ended noise reduction	.....	£399
Fostex A80 8 track (mint) inc remote	.....	£1350
RSD 16-16-2, mint	.....	£1199
Loads of S/H mics & stands	.....	☎
Slapback Scintillator	.....	£175
Tannoy DTM8 monitor speakers	.....	£295
Sennheiser 421 mics	.....	£99
Aces 18:16 desk - slightly scratched	.....	£999
Seck 18:8-2	.....	£975
Aces Hi-Spec 24 track 250 hrs use	.....	£7900
Casio RZ-1 sampling drum machine	.....	£275
Yamaha MT1X (ex demo)	.....	£365
Fostex model 80 + 450 mixer package - mint	.....	£1599
Time Matrix multi-tap delay	.....	£850
Tascam 38 (1 month old)	.....	£1525
Fostex X15	.....	£199
Bel BD80 (inc midi interface)	.....	£499
Q-Play programmable remote for B16/E16	.....	£150
Drawmer gates	.....	£250
AHB keymix 16 track computer system - fits any desk - only	.....	£1600
Vesta Fire MIDI to CV converter	.....	£65

(All prices exclude VAT)

New 24 track studio now fully operational - only £13 per hour * Why not bring along your multitrack and use the studio as a mixdown suite? (We offer more outboard gear than any other UK studio).

For those of you who are seriously considering starting a commercial 8 or 16 track venture, I've come up with two packages, one eight track and one sixteen track. Each contains **EVERYTHING** you will need for your first paying session, from the multitrack machine right through to DI boxes and cables. The price of the 8 track system is £4450 - VAT and the 16 track is £8450 + VAT. At Thatched Cottage I proved it *could* be done. In the last 3 months I have helped 11 new studios open *and* start making money - my experience could help you. Give me a ring and have a chat - what have you got to lose?

Do you find that your recordings sound great on site but lousy when played on another system? I will spectrum analyse the control room (or bedroom!) and insert a graphic equaliser in the monitor system. The difference will astound you. Your tapes can sound great anywhere - not just in the control room!
Prices from £99 + VAT (inc stereo 10 band graphic)

● FULL CREDIT FACILITIES AVAILABLE ● MAIL ORDER ●



**Thatched
Cottage Audio**

**Telephone Dave on Bedford (0234) 771259/771166
Thatched Cottage Audio, Cross End, Thurleigh, Beds.**

Mike Read, Mike Read, 275 and 285...Remember? This particular Cliff Richard lookalike is recording an album at RAK, for projected release by RCA/Arista. Proper musicians *Simply Red* are also recording an album at the same venue, with Alex Sadkin producing. Ancient infant prodigy *Mike Oldfield* has been working on an unspecified project, as has the mysteriously titled *Simon F*, who apparently belongs to the roster of Warners America, and who is being produced by Phil Thornally.

Factory bands are spawning in profusion in salubrious Stockport, home of Strawberry and Yellow 2. Tony Wilson's protégés include the *Durutti Column*, the *Railway Children*, the *Wake and Kalima*. *GBH*, however, have no plans to join Factory in the immediate future. And if it ain't a Factory band it's a BBC session, what with *Fiddler*, *Distant Cousins*, *The Christians*, the *Trees* and *Tony Christie*. On asking who Tony Christie was, I was regaled with a version of 'Is This The Way To Amarillo?'. Ask a stupid question...More conventional bands engaged in recording around the Stockport area include the *leicle Works*, for Beggars Banquet, and *Ché*, for Siren.

The self-effacing *Belouis Some* is recording an LP at the Roundhouse, with Gary Langan on respectful advice. *Fuji* are using up tape for Pacific Music, and *Danny Saxon* is recording under the watchful eye of Ken Golb.

The big shock of this month is that the *Fine Young Cannibals* appear to have written another song. This rare artefact is being recorded for a film soundtrack at the Power Plant, producer Mike Peeler. More people getting Power Planted include *Terrence Trent-Derby*, being produced by Phil Legg for CBS, and *Julian Cope* has been doing some remixing with Wayne Lisse. Ben Rogan is still working with *When In Rome* on their LP for 10 Records, and gaffer Robin Millar has been remixing a single for the *Daintees*.

There're rumours around that *That Petrol Emotion* are in a Jam, as are the *Penguin Café Orchestra*. *The Impossible Dreamers* have been coming down to earth with a bump at the same place.

The Blow Monkeys have been assaulting Battery with their own brand of simian antics — they've been mixing, presumably the tracks that they've been recording in every other studio. How far can you get on one Battery? Roughly a *Miracle Mile*.

Over at Britannia Row, the *Armoury Show* are continuing their recording career with new vigour — they're being produced by Ian Broudie. On a more unusual note, the *Mint Juleps* are working on a 48-track mix with

STUDIO DIARY

Trevor Horne, so look forward to the first ever acapella Fairlight single since The Flying Pickets. Flood's also been working with *Erasure* again, on the tails of Sometime's success — they've been doing a 24-track mix, as have *Curiosity Killed The Cat*.



Fingerpicking Penguins

Those busy Armoury Show Boys have been in Odyssey, and that guy who's no longer in the Club, *Roy Hay*, seems to be working on an album — he's been there a month now, and his mum's starting to get worried. Roger Waters has been working on more walls of sound there, as well, and well known ex-public schoolgirls *Bodeans* have also dropped in. *In Tua Nua* are in Crescent — they've just recorded three tracks for an LP. *It Bites* are also working on an album, whilst *Craggy Hugh Cornwell* is already mixing his.

The latest Guerilla army include *Laibach* from Yugoslavia — there are no reports as to whether Michael Clarke was dancing in the studio along with them, though he might drop in at the overdub stage. *William Orbit*? William Orbit as always, is still in

there.

Marc Almond is laying down some Milotrax, so have the *Communards*, both of whom seem to be taking up permanent residence in the place. They've had to take their sleeping bags out a couple of times though, for *Annie Hogan* and *Steve Parsons*. Master Rock Studio has been living up to its name lately, with the recent stay of American metal band, we mean it, *Mannekin*. Definite non-metaller Paul O'Duffy has doubtless been giving *Helena Springs* a more restrained production.

At the time of writing, the *Mission* had just been up to the Slaughterhouse in Driffield — mundanely enough, Slaughterhouse is actually a recording studio, while Driffield is a place you'll probably never hear of again as it's now buried under ten feet of snow. Anyway, these guys, Thin Lizzy-style, are engaged in

tarting up a live album. You know the kind of thing, drop in bum notes on the guitar tracks, turn down the audience noise so you can hear the band better...

There hasn't been time to breathe lately at Air, they've been so busy. *Black* (no, we didn't reform for the money, besides we ain't made much) *Sabbath* are still in. *Deacon Blue* has been recording for CBS, and *Brian 'Stray Cat' Setzer* is also doing some recording. Likewise *Strangeways*, *Living In A Box*, and other musicians. Then there's *Nick Berry*. Yes, more BBC 'personalities' putting musicians like you and me...er musicians like you out of business. It makes me so angry...

Next month — Steve Wright, Samantha Fox, Terry Wogan...

Paul Trynka

Hugh Padgham

"If I do have any ambition left it is to work with an unknown group and have a Number One hit with them."

I think Hugh Padgham was on the defensive. Not that he had any reason to be. There had been neither malice nor criticism in my questioning. I had merely observed that, to date, his most successful work in both creative and commercial terms had been with well established acts who could justifiably claim to be 'household names' on both sides of the Atlantic. Like Paul McCartney. Like Phil Collins and Genesis. Like The Police, David Bowie, Howard Jones, Paul Young and The Human League. By comparison Padgham-produced projects by young hopefuls seemed to vanish without trace. I mean, can you name any records by Mummy Calls, The Waitresses or The Call?

Exactly.

So, rather than point the finger of ridicule, initiating some loathsome music press trial-by-interview I was actually asking for Padgham's professional overview of this strange state of affairs. He gave it freely enough, but nevertheless I think he thought I was knocking him.

"The point is that I only ever do about three albums a year. Maybe four at the outside. A couple of those are always with my 'regulars' like Phil Collins and Genesis or Sting. That doesn't leave much time. And I defy anybody to say 'No' when somebody like David Bowie or Paul McCartney rings up and asks me to do an album with them.

"But that being said, I honestly do try to do one album a year with an unproven band. But even then there's only so much you can do. I get sent dozens and dozens of tapes from record companies and it's a job I don't particularly enjoy — sifting through them all. And then, when you've made your choice, you can sit in the studio for two or three months making the album but you haven't a clue what will happen to it afterwards. I mean, it's not my job to go out and make sure it's marketed and promoted properly. That's the record company's responsibility and sometimes I've been amazed at how little they're prepared to spend selling an album compared with the amount they put into making it."

I would venture a slightly different interpretation of Hugh Padgham's career in the six odd years since he left the cosy confines of a staffer's job at

THE PRODUCER



Cagey Hugh Padgham pic: Barry Marsden

Virgin Townhouse where his name had become synonymous with engineering of the Highest Quality. That he is one of the most successful UK producers of the decade is undeniable. A man doesn't win two Grammys (the US Record business' equivalent of an Oscar) in three years for nothing. He was awarded one for Producer Of The Year in 1983 for his work *Synchronicity* (The Police album which spawned *Every Breath You Take*) and the other for Album Of The Year in 1985 for Phil Collins' *No Jacket Required* collection. Both projects were co-productions with the artistes in question. And there lies the secret of Hugh Padgham's success. His forté is as engineer co-

producer, a trusted co-conspirator and a sounding board to the stars rather than an SSL Svengali who can turn a pig's ear into a crock of gold. Or a bunch of snotty-nosed kids with silly haircuts into international jetsetters.

"All I've ever wanted to do is make music with people and it helps to do it with people who can really play. I mean, once you've been exposed to Phil Collins' drumming, for instance, you've been exposed to the best and it's very difficult to get anything less to be as exciting."

Hugh Padgham joined Townhouse in 1978, at a time when many of the better New Wave artists were growing a little frustrated at having to communicate

ERS

with both a producer and an engineer in order to put their production ideas across successfully. A generally good sort of chap, with a friendly manner which puts you at your ease, Padgham soon forged himself a reputation as a sympathetic and highly skilful co-producing engineer.

"At the time there weren't too many engineers like me who were both fairly young and also had the kind of background and been through the sort of schooling I have. I started off straight from school as a tape op, first at Advision and then at Lansdowne in Holland Park where we did everything from string quartets and Jazz to those Top Of The Pops cover albums you used to find in Woolworths. They were a hoot to do because you'd have three months worth of Top 20 hits to record and mix in three days flat. There'd be great players like Herbie Flowers and Terry Britten on the session and we'd put the rhythm sections, strings, horns, sometimes even the voices all down at the same time. Everybody was reading from dots so it was pretty quick. But all the same, good microphone technique was of paramount importance."

It was precisely Padgham's skill with microphones which gave him his first big break as a producer. He was a pillar at the Townhouse for three years, virtually on call for anybody who booked the studio and striking up good professional relationships with many of that era's best producers. Including Steve Lillywhite, with whom he worked on a couple of classic XTC albums — *Drums And Wires* and *Black Sea* as well as the third Peter Gabriel solo LP. On that project he met Phil Collins who, says Padgham, was so impressed by the drum sounds he got on tracks like *The Intruder* that he asked the young engineer to help him produce his first solo album, *Face Value*. Not only did that album seriously launch both the Collins and Padgham team as international hitmakers par excellence, it also marked the first airing for the much acclaimed Phil Collins drum sound.

"Apart from the fact that it's Phil playing, and it wouldn't be the same if it were anybody else, I am totally responsible for his drum sound. People don't believe it when I tell them there's

HIT LIST

LPs

Phil Collins *Face Value* (Virgin)

Hello I Must Be Going (Virgin)

No Jacket Required (Virgin)

David Bowie *Tonight* (EMI)

Genesis *Genesis* (Charisma)

Invisible Touch (Charisma)

The Police *Ghost in the Machine*

Synchronicity (A & M)

Human League *Hysteria* (Virgin)

Paul Young *Between Two Fires* (CBS)

Paul McCartney *Press to Play* (EMI)

no artificial or digital reverb on any of his drums. It's all a question of a good room, natural ambience and different noise gates. One of the advantages of working in 32- or 48-track is that you can record all your different ambiances on different tracks and then treat them later. On *Through These Walls* on the second album, for example, the verse starts with dry drums, which then open up and get very ambient in the choruses and then go dry again. We did it manually by shutting off faders and then feeding them in again to suit the structure of the song."

The story goes that the drums on the single of *In The Air Tonight* were dubbed live onto a 2-track master mix of the album version after Atlantic Records boss Ahmet Ertegun suggested the song would be a hit if there was only a back beat on it for the people to dance to. I'd always assumed it was apocryphal, but Padgham insisted it was true.

"Ahmet was the big boss and he'd come down to hear Phil's album at the cut in New York and was convinced we'd missed out on a big hit by having the drums come in so late. He's got a good ear and has like 30 years of experience so when we got back to England we gave it a go. I don't know why we didn't go back to the multitrack but instead we took the 15 ips 1/4", set the kit up in the maintenance room at Strawberry in Dorking and Phil whacked out the part in about 10 minutes. We mixed it and then edited it back into the album version where the big drums begin. So if you listen to the single you're actually hearing two halves of a recording one generation apart!"

It was Phil Collins' personal recommendation that got Padgham his next big gig: The Police. Summers and Copeland's particular brand of minimalism suited Padgham down to the ground.

"What you don't say is as important as what you do in my book. If a song

evokes atmosphere then it's easier to make it work with next to nothing in it. Which doesn't mean to say you don't put a lot more down than you use, it's just a question of having the courage of your convictions and being prepared to leave things out entirely on the mix. One of the things which kept the Police so simple and direct in their sound was that none of them was an accomplished keyboard player. Sting can bang out a few chords on a piano but that's about it. He's not at all hot on programming synthesizers and so he rarely uses them. The only reason there's a piano on *Every Breath You Take* is because after they'd laid down the basic backing track live they were stumped for an idea to make the middle eight happen. I remember Sting sitting in the studio as I was running the section past him again and again. He began hitting this note on the piano out of sheer frustration. I said 'That sounds really good, let's stick a little echo on it and put it down'. If I hadn't been there he'd probably never have taken his own idea seriously at all."

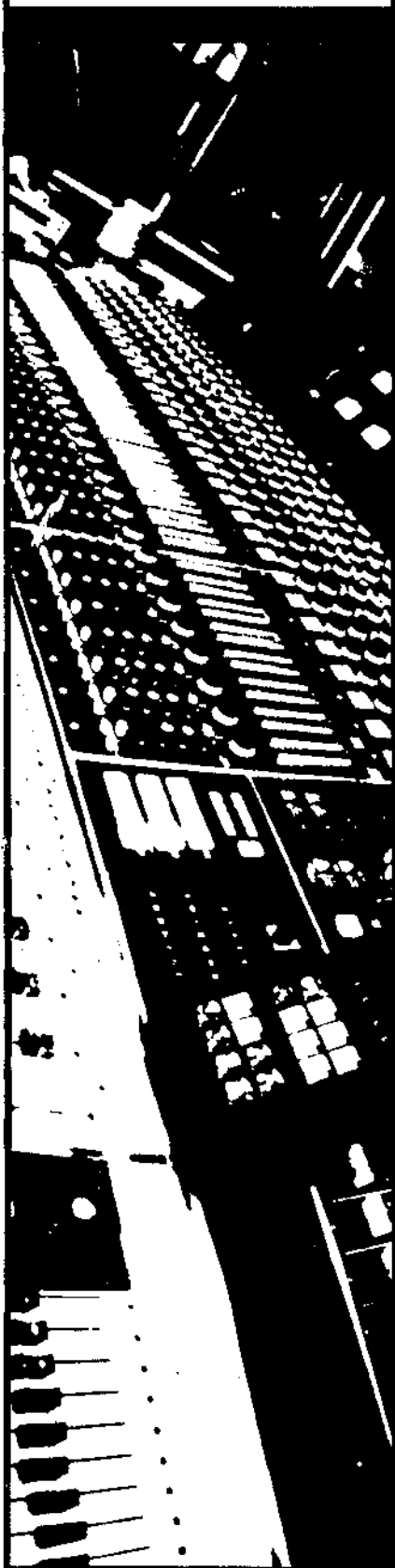
But that's all in the increasingly distant past. To bring us up to date Hugh Padgham was scheduled to spend the early part of 1987 on albums by The Fixx and Dream Academy. 1986 had been taken up by three albums: Paul Young's *Between Two Fires*, Paul McCartney's *Press To Play* and Genesis' *Invisible Touch*. This last one, with its heavyweight single *Land of Confusion* is already proving a world bestseller. The other two have been less successful, even by the artistes' own standards.

"In McCartney's case we were trying to make a raunchier album than he's done in a long time and I think his basic fan following prefer him doing ballads while, at the same time, we should have realised that we didn't have the killer single which would have drawn in those people who don't usually buy his records. And as for Paul Young. Well, he carries with him such a good band that he and they wanted to make an album with a basic group sound rather than go for the big productions. And I think we did a great job. But, to be candid, this was the first album where he decided to write all of the songs and I don't think you can turn into a great songwriter overnight. The material is good but it's maybe not classic.

"*Wonderland* made the Top 20, which was respectable enough. But it seems like times are hard in the charts right now for a lot of important artists who would normally expect to do a lot better than they are. But then I look at the Top 10 UK singles... I mean, I'm not knocking Five Star but... that's not my scene. Sometimes I think 'If that's the sort of record you've got to make to have a hit these days, then I'm glad I'm not making them'."

Chas de Whalley

TRACK RECORD



PRODUCER/
EDITOR: Robin Sellers
ARTIST: Jackie Wilson
TRACK: Reet Petite

This Track Record is unusual in that we're not looking at the recording of a track, but rather its extension from a standard 7" single to a 12" extended version, some 30 years after its original release. But first, a little history.

The Prologue

There is a division of CBS called CBS Special Products, which specialises in the marketing of back catalogues. Over the years they have acquired hundreds of thousands of old titles from other labels and control one of the largest collections in the world. It's a rather unglamorous side of the industry, but apparently there is a steady stream of international business in providing such titles for low budget compilations, etc. Not surprisingly none of their ex-hits had ever made it into the current charts until the recent *Fifties* revival swept Jackie Wilson and *Reet Petite* to number one.

Wilson originally recorded the track in America on Brunswick Records in 1956. About three years ago, Scratch Music, a small English independent label, bought the rights to the Brunswick catalogue from CBS, and it was they who re-released *Reet Petite* as a single. They first put it out a few years ago, and although it had sold consistently, it had never done much in the charts. Then one of the Scratch directors, Les McCutcheon, happened to be watching the Omnibus *History of the Video* on the tele, which featured a video animation set to the very same track. Being shrewd and business-like, he acquired the rights to the video and initiated a new promotion campaign which finally resulted in the Christmas-time-success — thus unequivocally demonstrating the power of the video promo.

Being a classic dance track, there was an immediate demand for a 12" extended version. Given the flexibility of multitrack tape, this would have been a relatively simple matter usually involving the beefing-up of the rhythm section, the addition of various echoes and effects and the insertion of an instrumental groove section in which the remix engineer throws in all his or her favourite samples, noises and rhythmical devices. Unfortunately, in

the case of *Reet Petite* the multitrack was lost long ago, and so everything had to be taken directly from the original 1/4" stereo mix.

Most Scratch Music productions are handled in the company's own 24-track studio in Chertsey, and it fell to house engineer Robin Sellers to extend the basic 2 mins 40s version to a happening extended dance track.

No Multitrack

"The main problem was not having the multitrack tape which meant I couldn't drop things in and out, or change the balance or sound of any individual track or instrument. So what I did was copy the original 15ips 1/4" stereo master onto a couple of tracks on our Otari 24-track at 30ips. Then I sampled various bits of the track into the Akai 900 sampler and played around with them in time to the track recording the new bits either on other tracks on the Otari, or straight to the stereo machine to be edited in later. I always tend to heavily compress samples from records to give them punch and consistency. I experimented with editing the fronts and backs of samples to get little bits of words or phrases that sounded good and that I could use.

"I couldn't really touch the verses, because they're just straightforward. But there are some good brass bits and the 'Oh, oh, oh' bits and I took them down an octave and then mixed them back in with the track just to make it different and add some depth. Then there's the rolling 'r's which I sampled a two beat section of and edited into a loop so that it was exactly in time with the track. Then I played it back through the auto-pan on the Yamaha SPX90, adjusting the pan rate to be in time with the track. The sample starts on a snare drum beat, and if you listen you can hear the snare repeat each time the 'r's pan round.

"There are a couple of points where I just put the whole track through an effect, like there's a sudden wash of reverb and at another point the whole track is phased. But anything I wanted to put an effect on individually had to be kind of extracted from the mix so that the whole track wasn't effected — like the brass stabs that I put a repeat on. I filtered out as much of the rest of



Jackie Wilson said... Remix?

the track as I could just using eq, put them into the Akai and topped and tailed them to leave just the phrase. Then I recorded them from the sampler back onto a spare track on the multitrack, in time with the stereo mix, so that I could then put the effect on when I mixed it all down to $\frac{1}{2}$ " — I generally tend to mix to $\frac{1}{2}$ " at 30ips which makes editing easier. It was actually quite a job finding the edit points in this case because the bass drum is quite laid back — in fact there's nothing really up front on it at all. But I like editing anyway, so it was a good challenge.

"The final mix is a mixture of straight copies from the $\frac{1}{4}$ " onto the $\frac{1}{2}$ ", samples from the $\frac{1}{4}$ " put straight back onto the $\frac{1}{2}$ " maybe with some effect added, and samples taken from the $\frac{1}{4}$ " onto the $\frac{1}{2}$ " and then laid back on the $\frac{1}{2}$ ".

"A lot of the purists hate it and say I've ruined it, but we've had great feedback from all the clubs, they really love it. I'll be doing the new one soon, the follow-up, which will be a double A side of *Sweetest Feeling* and *Higher and Higher*. I'll certainly be doing an extended version of *Higher and Higher*, and maybe *Sweetest Feeling*, although I'm not sure because it's a much slower track."

Add One Linn...

Robin's efforts have resulted in the track being played more or less twice through giving a total five minutes playing time — not particularly long for a dance mix, but he's done well to keep it interesting for that long considering the limitations imposed by having no multitrack. Also on the 12" is what is termed an 'Enhanced' mix, which is the original 7" plus a few additions, Robin explained:

"I just happened to have the Linn 9000 plugged up while I was listening through to the track and started playing along with it. I knew the song well because ever since they got it it's been one of my favourite tracks, and so I had a few ideas for it. I added some stereo tom fills, ride cymbal, cow bell, clap and crash cymbal overdubs and told Les if he liked it, it could be another track on the 12". The original mix was only two minutes and 40 seconds and without the multitrack it was obviously going to be quite difficult to keep it alive for more than about five minutes, so we thought the enhanced mix was an interesting option to add on.

If you like Jackie Wilson you'll be pleased to hear that Scratch Music are releasing a double compilation album, *The Classic Jackie Wilson*, and with the rest of the Brunswick catalogue at their finger tips, who knows what other classic oldies will soon be coming our way?

James Betteridge

OHM

OHM present a British built real alternative speaker where high power handling has been specified.

Featuring rugged construction coupled with pleasing aesthetics, these cabinets generate a flat response without the need for electronic correction, equalisation or filtering.

The flagship is the MR228 – Handling 300 watts, it's ideally suited to fixed or mobile use. Free standing, wall mounted, or elevated on tripods; all mounting applications can be met by the OHM hardware range.



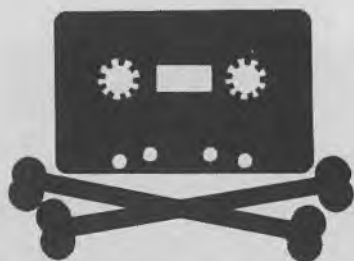
For low bass applications the perfect complementary cabinet to the MR228 is the MR WOOFER. This unit can be used as the bass section in any system. Its response tailoring ensures that it gives bass only, without the need for extra crossovers.

Accurate stage monitoring problems have been solved with the PM128. This tiny unit boasts an output of 75 watts from the integral amplifier with incredibly flexible control over gain, matching and anti-feedback E.Q. Electronic correction gives a flat response and an analyser gives the performer total control of his sound environment.

For more information send S.A.E. to:
OHM Industries Ltd, Wellington Close,
Parkgate, Knutsford, Cheshire WA16 8XL
Knutsford (0565) 54641.

*Sound
Reinforcement*

HOME TAPING IS SKILL IN MUSIC



Once upon a time, there was an enterprising young man by the name of Russell. Nearly everyone who had anything to do with music in Manchester knew him and most of them had played on sessions with him at some time or other. After many

years and many bands, our hero landed a deal with a publishing company, named Chappell, who offered him an advance to make things a little easier so that, hopefully, he'd be able to continue his songwriting more comfortably (bless 'em).

Russ had two choices; he could squander it on the good life and live really well for a time, or he could put it to some more permanent use: ie, a home recording studio. He compromised. First came the minor binge, then the hunt was on for suitable premises in which to house his venture, Adventure.

After much hoofing and cycling around about 50 (his exaggeration not mine) houses all over Manchester, he finally settled on an old Victorian one in south Manchester which came complete with a roomy cellar.

Now, as we all know from our school English lessons, the best laid plans of blah blah blah, and Russ wildly miscalculated the expense involved. Months of singing telegrams and sessions for advertising jingles followed. Every penny he could earn went towards his project. The typical 'garret musician' syndrome. His dedication, plus the right sort of mates, paid off and Adventure began to take shape.

Russ started to purchase equipment thinking he could just chuck it in the cellar, with no thought to the cosmetic aspect, and get on with forging a

career for himself. The Seck 24.8.2 desk and Tascam 32 mastering machine were the first purchases, gleaned from the advertising section of various pertinent magazines. Once the gear was installed, he soon realised that the clinical environment was less than conducive to working. Recording studios are generally quite nice, airy places with gleaming walls and potted, plastic plants etc. So anyway, he pulled himself and some mates together and began renovating the studio areas.

"Every single wall, and every single ceiling has an infrastructure of 3" x 2" rough sawn planks stuffed with rockwool insulation fibreglass. That took weeks and weeks and must've knocked 10 years off each of our lives. It was horrible."

He went on: "I managed to blag all the rockwool off a local insulation firm. The first time I went in there I thought 'right, I'll sneak in and ask one of the blokes on the tipper trucks.' I found my man and said, 'hey, listen mate, have you got any stuff that's fallen off the back of a lorry?' cause the place was just full of rockwool. So he took me to this place where they obviously keep all the redundant stuff 'till they get rid of it and said I could have so much for a fiver."

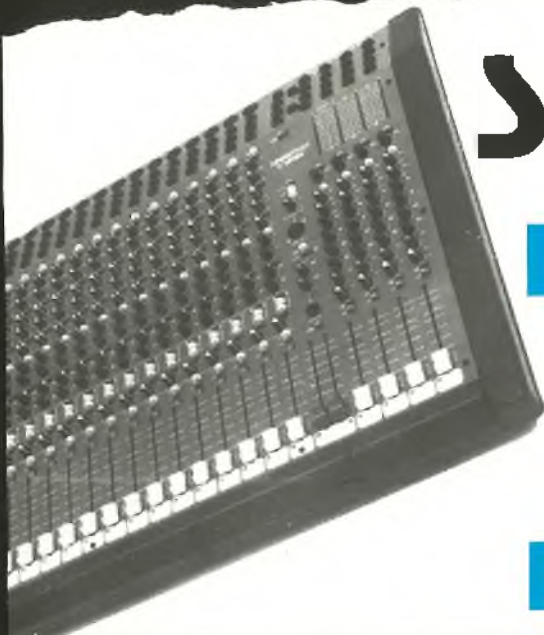
"I gave him the fiver, brought my booty home and realised with horror that it was only going to do about a hundredth of the job. Back I went,



Russell's venture, Adventure

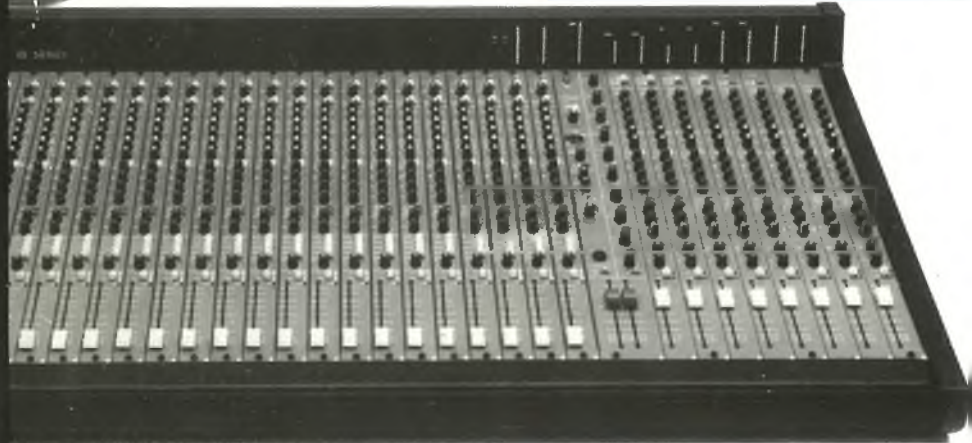
GOING LIVE WITH

SOUNDTRACS™



THE SOUNDTRACS T SERIES

Expandable console. A 16/4 standard desk can be expanded up to full 32/8. Cost effective professional quality



THE SOUNDTRACS M SERIES

M SERIES modular FOH console for the professional user



Studio Equipment Distribution



THE SOUNDTRACS MC SERIES

The professional's stage monitor mixer

IF YOU WANT TO KNOW MORE, CALL US ON

0582-452 495

UK DISTRIBUTION 29 GUILDFORD STREET, LUTON, BEDS LU1 2NQ TEL: 0582 452495



Don't knock the rock wool

about three days later, but I couldn't find my supplier. This official looking chap came into the warehouse and saw me. I thought I'd been caught and tried to explain that I was after any scrap rockwool they couldn't sell. I told him what it was for and he said, 'come with me lad. Have you got a lorry? Come back with a van and you can have the lot.' He took me to the exact same spot as the other bloke who'd ripped me off for a fiver. I must have gone back about five times. It would've cost me a fortune dealing with the other fellow. I was lucky to get caught."

The next move was to decide which walls were to be reflective, and which were to be absorbent. The lads got together and studied the appropriate literature and basically learned as they went along. Russ, typical musician, had never built a thing in his life – in fact they were all complete novices when it came down to DIY and such.

The absorbent walls, after being stuffed with rockwool, were covered in ordinary cardboard which was pinned on with a staple gun. The reflective walls were covered with hardboard and the whole lot hidden by a tasteful layer of hessian. The doors are all about three times the thickness of a normal door, and packed with sand as a noise reducing agent.

There were many minor problems to be ironed out and corrected as they appeared. For instance, Russ had to buy a digital timer for the central heating boiler as the electric timer

interfered with the recording. There were pipes all over the place which had to be buried or conduited. They put the viewing window joining the two main recording areas together in too soon and had to rip it out again.

They started off with a three week time schedule and about a £200 budget for cosmetics. They really should have known better, poor, naive souls. The £200 became £1300 and the three weeks, three months.

There were earthing problems too. When he bought the desk he also bought some condenser mikes, but the desk wasn't built to take them. He didn't know that yet, being a novice. He didn't realise that it was an old fashioned live desk as opposed to a 'today' desk and, as such didn't have a built-in power supply, which meant, of course, that he could only use dynamic mikes. So, then he had to get a maintenance chap in to build a phantom supply. Instead of doing just that, he tried to convert the first 16 channels to phantom power by sticking 47 volts, or whatever it is, in there. It proved to be too much voltage for certain pots. They started to go mad, became live, and started to buzz, which of course made the whole channel useless. That was a big problem and has recently been solved with the purchase of a new phantom power supply box.

Besides the Seck 24 into 8 desk and Tascam 32-2B mastering machine, there's a Tascam 38½" eight-track machine. The large monitors are

Goodmans but are soon to be replaced by Tannoy Little Reds and the small monitors are AR.

In the effects rack we find the ubiquitous Yamaha SPX 90, a Drawmer dual noise gate, Aphex Aural Exciter, Yamaha R1000 digital reverb and a Vesta Fire SL200 compressor/limiter.

Another interesting facet of Adventure is the two live vocal separation booths, one of which is an old 'coal hole'. Studios in London pay a fortune to recreate the kind of natural reverb inherent in a structure of this sort.

As I write, the studio is still unfinished but extremely useable. It's what an estate agent might describe as 'cosy' or 'intimate' rather than roomy, but it's reasonably comfortable if not quite home.

Adventure has been in use now for about nine months and the quality of the recordings I heard is professional and free from unwanted noise. It is a home recording studio, in the strictest sense, although Russ admits that he's had to do a couple of paying sessions to enable him to meet the odd heavy bill, but they were for some of his musical mates anyway.

While we were chatting the doorbell went. Another singing telegram for him. So it was into his gorilla costume and away for him, and back to a steaming typewriter for me. Ta-ra.

John Slater

STUDIO TEST

ART Proverb ● RRP: £399

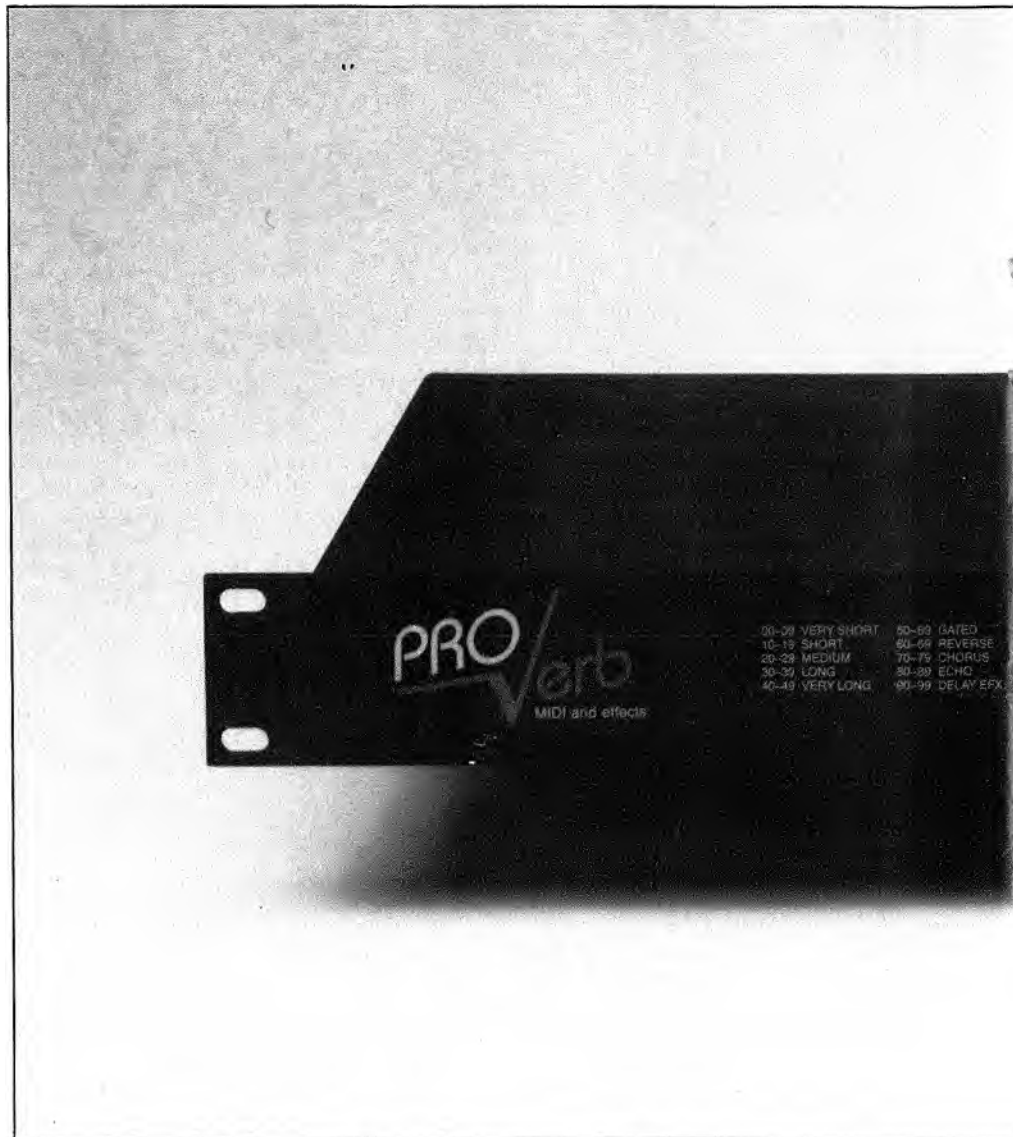
Remember MXR — one of the best known producers of affordable processing and effects gear on Earth? Well, strangely they went bust. But the same people did re-emerge soon after under the name of ART, and are doing well with a list of products that includes a 1500ms digital delay line, 1×31-band and 2×15-band graphics, a pitch shifter, two programmable digital reverbs — the DR1 and DR2A — and now this; the Proverb preset digital reverb.

The DR1 is an upmarket fully programmable model while the DR2 goes out at around £400 offering a 10kHz bandwidth with nine basic preset effects including standard, gated and reverse reverb, with programmable decay time up to 12.8 secs, pre-delay up to 75ms, HF damping and position in the imaginary room relative to the sound source. The DR2 sold extremely well, but was seen to falter a little in the face of competition from the Alesis Midiverb offering 63 fixed presets and the all-important MIDI compatibility (it don't mean a thin' if it ain't got that DIN) all for £399. Then the subsequent launch of the Alesis Microverb offering 16 presets with excellent 16-bit performance for a mere £250 really put a dent in it. Hence, we see the Proverb emerging from the ART R&D department, undoubtedly aimed at reclaiming the market from the ever so popular Midiverb.

On the face of it the Proverb stands a very good chance of winning the battle for new custom: it comes in a 1U 19" all-metal rack mounting box offering 100 presets against the Midiverb's 63, plus a number of other refinements.

The Extras

Like its competition, it can operate with a mono or stereo input and will provide a mono or stereo output. The clever thing is that a system of break jacks automatically combines the two outputs into one should only one jack be connected, hence in the case of stereo repeats, the full number of repeats will be heard in mono. This



The Proverb; everything but the mains switch

isn't possible with the Midiverb which uses phono sockets.

Programme number changes are made with a pair of nudge buttons and a large clear LED numeric display. The extra is that once you have depressed the relevant button to start you running up or down, depressing the other button will have the numbers jumping in 10s rather than units. So if you want to go from 15 to 95 you don't have to race through all the interim numbers; it makes complete sense in operation and removes much of the nudge tedium.

It could be argued that the smaller format of the Midiverb is better for home applications, but with everything else being either rack or half rack in design, having the controls and display on the top of the unit is rather awkward, and means that it always has to go on top of the pile. The front-facing 19" standard design, then, is almost certainly a plus.

One of the beauties of a stereo in/stereo out device is that it is possible to use it directly in-line with a stereo mixer or instrument. With this in mind

it's very useful to have a 'Mix' control on the effects device so that the subjective strength of the effect can be adjusted easily. Again, this is where the Proverb scores an extra tick in that its mix control is an easily accessible front panel slider as opposed to the rear panel rotary control of the Alesis.

A standard feature of most small format units such as Roland's Micro Rack or the Accessit range (both excellent in their own ways) is that the lack of space means they use an external power supply, ie a mains adaptor which, unless you get a rack-mounted multi-unit version, has to sit on a shelf or on the floor somewhere slightly awkwardly. The Proverb has plenty of room and thus has a built-in power supply and a simple captive mains lead emerging from its rear panel.

Proper MIDI

The Midiverb was thus named because programme changes can be made remotely via MIDI. A serious limitation here is that there is no facility to change the relationship



between the programme selected on your other MIDI instrument, eg your synth, and the resultant programme on the Midiverb. In other words, if you select preset 58 on your DX, you'll get effect 58 on your Midiverb, which could be unfortunate if preset 58 is a Rhodes, because it's going to get a 500ms reverse reverb on it. The Proverb allows you to programme what effect you want for which external programme change, and that's very important. What it doesn't have that the Midiverb does, is a MIDI Thru port in addition to the MIDI In. A silly omission.

With all the complex processing and time delay manipulation required to create convincing reverb and echo effects (and the Midiverb certainly does that) it seems a shame not to throw in a few chorus/flanging-type effects. You guessed it, the Proverb does. All the effects are extremely good quality in terms of noise and apparent bandwidth (no figures available as yet) and more importantly, they are immediately musical. They have obviously been

programmed with a musical ear and it's easy to find a programme that works for a track. One of the nice touches with the Midiverb is the table of effects printed on its top surface. The Proverb can't do that, but there is a list of the rough divisions on the front panel:

0-9 Very short, from 0.2s
 10-19 Short
 20-29 Medium
 30-39 Long
 40-49 Very long, up to 25s
 50-59 Gated, 200ms to 600ms
 60-69 Reverse
 70-79 Chorus
 80-89 Echo
 90-99 Delay effects

There is also a full list provided separately. But even with a list, in practice you will probably tend to go approximately to the right number for what you want, and then sequence through them using your ears to make the final decision. I've often started off thinking I wanted a medium bright room and finally settled for a close warm hall — or even a cosy warm lap,

but that's another story.

All the reverb tails are clean without the slight digital noise occasionally heard on some of the Midiverb's presets. The chorus and flanging effects are quiet and powerful, and the overall subjective quality of all the effects is very pleasing. One question, though, why no mains on/off switch? It's such a pain having to plug and unplug the mains every time, especially when the sockets are hidden down behind something large and heavy.

Conclusion

This is undoubtedly a winner and highly recommended. Though the Midiverb will take a bit of a caning, Alesis should still clean up at the lower end of the market with their amazing Microverb. If you want the greater flexibility, however, I'd say the Proverb is currently the business and there'll more than likely be one in my own home set-up very soon.

James Betteridge

STUDIO OF THE MONTH

Ebony Recording Studio,
Hemingborough,
North Yorks, YO8 7QS
Tel: (0757) 638812
Telex No: 587619

Anyone with an appetite for strong atmospheres will immediately warm — or chill — to Hemingbrough Hall. Driving up to the large, imposing Manor House on a gloomy Sunday afternoon, I was reminded of the ghost stories of MR James. As I left the car, my breath turning to vapour in the wintry air, I half expected to see a spectral figure with a face like crumpled linen waving to me from an upstairs window.

The house and its on-site studio are owned by Daryl and Lindsay Johnson, an amiable husband-and-wife team who welcomed me warmly and no doubt extend the same hospitality to all visiting clients. Daryl is the studio's resident engineer, producer and general handyman, whilst Lindsay handles accounts and administration. Daryl's first 'studio' consisted of a

TEAC 2-track in an attic. In eight years he's progressed from these humble beginnings to his present position as Lord of the Manor. Mrs Thatcher would be proud of him...

The Hall itself came complete with seven acres of land and its own ghosts. The good people of Hemingbrough steer clear of the place after dark, believing it to be haunted by the phantoms of an old woman and a soldier. Recently, a workman decorating the living room saw a little old lady walk past the window on a number of occasions and politely asked the Johnsons if their Grandmother was staying with them.

Naturally — or rather, supernaturally — the old woman was no relation and her appearance could not be explained. Strange lights have been seen in darkened rooms, loud rappings have disturbed the silence of the night and a deafening fart was heard on the stairs for which neither Daryl nor Lindsay will claim responsibility.

However, nothing paranormal has occurred in the studio itself. (Ooo, Daryl assures me, 30 witches wanted to be recorded whilst dancing naked and chanting ungodly mantras, but they were refused admission). The control room has been carefully soundproofed and its crowning glory is a Trident TSM console custom-built to Daryl's own specifications with LED meters, a streamlined patchbay and upgraded ICs. There's a Lyrec 24-track recorder which was praised for its speedy drop-in facility; an invaluable aid to nervous vocalists and banana-fingered guitarists like myself. Fans of

fuzz may prefer to record on a custom made Valve 24-track. Rack gear includes an AMS digital reverb, four channels of Aphex excitement and an Aphex Compellor. Noise reduction consists of 24 tracks of Bel NR for the tape machines and dbx150 for stereo mix-down. Recording is monitored by Tannoy speakers and tested for home consumption on nasty little Auratones.

The playing area comprises one thousand square feet and its ceiling is 18 feet high. The room possesses the kind of awesome ambience you'd expect from a haunted mansion and the dead can be raised with the aid of four Marshall cabinets, a Ludwig drum kit and an Oberheim drum computer.

And yet; as Hemingbrough only costs £40 an hour to hire, it'll obviously attract those with limited funds; surely it'd make sound business sense to install a couple of decent synths? Poor musicians invariably lack instruments.

Yet Daryl considers his studio to be complete and is intent on turning the house itself into a Hard Rock Hotel. During breaks in recording, bands can retire to the rest room where they'll find a TV, video and snooker table. A series of bedrooms with bathrooms en suite are available to accommodate musicians from afar and a fully self-contained flat is currently under construction.

Heavy Metal devil worshippers will love Hemingbrough Hall and £40 an hour is a highly competitive rate. Especially with the added attraction of a ghost in the machine.

David Bowker



Ebony — Black Magic?

S · R · 9 · 0 · 0 · 0 SUPERCONSOLE



- 42 inputs
- 16 Aux sends
- 16 subgroups
- 8 VCA groups
- 8 Mute groups
- 16 x 8 Output matrix
- 4 band parametric EQ
- Comprehensive jackfield
- In-place solo system
- Optional input extenders

THE NEXT GENERATION OF SOUND REINFORCEMENT CONSOLES

Designed to fulfill the varying needs and budgets of all sound reinforcement applications.

SCORPION SR



- Front of house console
- 32 or 40 inputs ■
- 4 or 8 Aux sends ■
- 8 subgroups ■
- 8 x 8 output matrix (optional) ■
- 2 or 4 Aux returns ■

- Foldback console
- 30 or 40 inputs ■
- 12 output groups ■
- Comprehensive output EQ ■

TAC

TOTAL AUDIO CONCEPTS

Sales and Factory:
TOTAL AUDIO CONCEPTS
Unit 17, Bar Lane Industrial Park,
Bar Lane, Basford,
Nottingham NG6 0HU.
Tel: 0602 783306
Telex: 37329 AMEKN T G.
Fax: 0602-785 112
E-Mail: DGS 1947

In the USA
AMEK CONSOLES INC.
10815 Burbank Blvd.
North Hollywood, CA 91601.
Tel: 818-508 9788

Telex: 662526 AMEK USA
Fax: 818-508 8619
E-Mail: AMEK-US

STUDIO TEST

TC 2290 DELAY/SAMPLER ● RRP: £2070 (8 seconds)

It would probably be unfair to expect Danish businessmen (those of tc electronic) to have heard of Top Cat. However, TC and The Gang were such an important and fond part of my childhood that I can't quite help but find the title as applied to state-of-the-art processing equipment rather amusing. What it is to be so easily amused.

The TC 2290 is a very high quality digital delay, effects unit and sampler aimed at taking a bite of the AMS and Bel markets. It apparently uses some new form of sampling equivalent to the 18-bit system that involves an extraordinary 1MHz sample rate, using 1Mbyte of memory per one second of delay to produce a very audibly excellent 20Hz-20kHz ($\pm 0.5\text{dB}$) audio bandwidth, a 100dB dynamic range and 0.05% distortion at 1kHz, 0dB on the meter. These figures undoubtedly outstrip both AMS and Bel, and the sound quality is certainly quite excellent.

It has remote control possibilities including a straightforward footpedal remote for stage work – The Link, and MIDI-keyboards, sequencers etc. At present the MIDI facility is just for triggering and preset number changes, but a future software update will allow pitch changing of samples. In fact, being almost entirely 'soft' its internal workings are very flexible, and membership of the tc Software Club opens you up to abuse from Officer Dibble (no relation to Ken) and future software innovations available on low cost replacement chips. These might include programmes to cope with second generation MIDI (if and when), different computer/sequencer interfacing or just a simple memory extension – up to 32 seconds at the moment, with no loss in quality.

Five sets of in/out sockets at the rear allow five external processors to be inserted in the 2290's line and switched in from the panel in any combination. That's an extremely useful facility to have in a studio, and makes for a very high level of flexibility.

On first glance the 2290 looks rather complicated and overendowed with knobs, meters, nudge buttons and numeric key pads. But when it comes to control systems, more controls



What's up TC?

often mean greater operational simplicity because you don't have to remember lengthy sequences of pushes and twiddles to make alterations – there's generally a separate, clearly titled control to give access to each basic parameter. Indeed this is the case here. A quick east-to-west shows the front panel to be divided up into 14 clearly labelled sections. It soon becomes apparent that, though offering further levels of control, the 2290 can be used as a simple delay, chorus/flanger and sampler, and that it is user communicative – to coin an unnecessary extension of the usual term.

There are 100 internal memories, 20 of which come with semi-permanent factory presets – meaning that you can set it up so that they can be written over, but otherwise they remain safe as basic effects.

Going For The Nudgers

Four of the 14 sections involve adjustable (rather than simply switchable) parameters and so have LED value displays and associated up/down nudge buttons. These are Delay Time, Feedback, Modulation Speed/Depth and Output Volumes. In each case you can choose a central calculator-type keypad to determine the values rather than the individual nudge buttons if you so desire. The keypad is simply assigned to a particular parameter by pushing either the up or down nudge button relating

to that section, and a green LED below the section's display flashes to indicate that it's currently under consideration. There is still a slight bias in me toward knobs and sliders as opposed to nudge buttons, but when setting a delay time that might range anywhere from 0ms to 32,000ms, resolution problems start to arise with sliders and you have to have coarse and fine controls or continuous travel pots which are bulkier and probably more likely to go wrong. So when it comes down to it, for quick and reliable parameter adjustment it's better to go for the nudgers – a principle that could also possibly be applied to other areas of life. Within minutes, and with hardly a glance at the manual, I was steaming away at the controls with a real feeling of familiarity. A welcome thought for studio managers who will often have to leave freelance engineers to fend for themselves.

On the far left the first section contains, as per normal, a rotary input trim control with associated 3-colour LED meter. This is a 'one in, two out' device, ie it has one input and two outputs – stereo left and right. At this price I'd expect to have a stereo in/out option to allow it to be connected directly in-line with a stereo source. For professional studio use, or use in a PA auxiliary rack at the end of an auxiliary send, it won't make any difference.

One of the major features of the AMS 15.80S delay is that it can do



stereo samples, unlike any other straightforward sampler. This involves actually having two complete delay lines within it and that's one reason AMSs are so expensive. Later this year new software should be available enabling two 2290s to be linked (clocks included) to allow stereo samples, but at present it's only a mono sampler. Similarly, pitch shifting should be a future update, although at present none is available.

On the positive side, the 2290 has both unbalanced and balanced inputs and outputs. The unbalanced connections are on mono 1/4" jacks; the input is very high impedance (1Mohm) and will produce 0dB on the meter with an input signal between -22dB and +2dB, which means that it will interface with virtually any standard line level and that it's possible to directly connect an electric guitar without the need for a DI box. The outputs are 750ohm and capable of 16dBm. The balanced XLR input is designed for professional balanced line level feeds from -10dB to +14dB and the balanced outputs will deliver +26dBm. There is a fairly generous 12dB headroom on either input to preclude overloading with peaks. In the same section is a bypass button with its own LED sensibly marked 'Delay On', avoiding the confusion that can arise when a lighted LED means the bypass is on – in other words the effect isn't.

Recalling and storing presets is simplicity itself. The Preset section

consists of a 2-digit display to cope with the 100 presets 0-99, and two buttons: Preset and Store. Pushing the Preset button allows you to select the desired memory number via the keypad, hitting the keypad's Enter button to bring it into effect. Editing takes place in a memory buffer which empties when a preset is changed or when the power is switched off. Selecting a preset copies it into this temporary memory, and having edited it to your heart's satisfaction, pushing the Store button allows you to select the memory number into which you want to store it, finalising the operation by a touch of the Enter button. A doddle.

Then there's the 'Feedback' section in which a large 2-digit LED display and a pair of nudge buttons allow the amount of feedback to be adjusted from 0-99, ie from a single repeat to infinite sustain. In addition to the amount, it is possible to alter the tone of the feedback effect by inserting a high and/or low pass filter. A second button allows any one of these three parameters to be selected, and their values are set via the nudge buttons.

Dynamic Duck

Continuing with their unconscious allusions to the world of popular cartoons, this is obviously tc's answer to Donald Duck. It's one of three types of modulation available on the 2290, and is an extremely useful effect. The idea is that the level of the echo is controlled dynamically by the level of

the original signal, so that when you're playing, the repeats are ducked down in level by an adjustable amount, and when you stop playing they come up again, at a preset rate, to 100%. This allows you to set strong repeat echo effects with plenty of level and feedback, without completely confusing your playing. This effect can be reversed so that the repeat is only there when you are playing and ceases when you stop. An example of a use for this is where you're playing over a number of chords or with key changes and you want an echo but don't want the repeats from the previous bars to hang over.

The built-in LFO (Low Frequency Oscillator) can be used to produce a number of tremolo/vibrato, flanging/chorus effects all with adjustable speed, depth, delay and feedback. There is also a built-in auto-panner function which allows the direct and/or the delayed signal to be set left or right or automatically panned – again with adjustable speed and depth. By taking the delay signal level right down, the 2290 could be used simply as an auto-panner.

Sampling is also a simple matter with audio or manual triggering, and straightforward top and tail editing via the Delay section nudge buttons. The quality of the samples really is unusually good – there's virtually no difference from the original sound. The standard model that will be marketed by Sound Services in the UK will have eight seconds of memory and this can be divided up between samples and delay so that you can store (say) a two second sample in one of the preset memories and still have six seconds available for delay. Or you can store any number of samples in preset memories up to the total time you've allocated. At present there is no off-line storage for samples mainly because the 2290 uses 1 mbyte of memory per second of sample, and thus they will probably have to use a hard disk system to cope with the volume of data, which could be expensive – we'll find out later in the year.

Conclusion

Being almost entirely software controlled, the 2290 I have before me is actually only the beginning. Via a 'Special' button, there are various sub levels of programmability that my incomplete manual didn't advise me on. As it is the unit offers a great deal at an extremely reasonable price, and the pristine quality of its samples and delays should make it attractive to studios at any level. If the off-line storage, the stereo link and the pitch change options all become available at an affordable price, the 2290 could be a huge success.

James Betteridge

If it's out of sight, you must be out of your mind!

 **Electro-Voice**[®]
IMPORTED AND DISTRIBUTED IN THE UK BY SHUTTLESOUND

Sanity available from:-

A1 Music, 88 Oxford Street, Manchester. Tel: (061) 236 0340. **The Bass Centre**, 131 High Street, Wapping, London E1. Tel: (01) 265 1567. **Blackpool Sound Centre**, 22 Counce Street, Blackpool. Tel: (0253) 25544. **Carlsbro Sound Centre**, 2 Sovereign Way, Norwich, Norfolk. Tel: (0603) 666891. **HNB Hire & Sales**, 73-75 Scrubs Lane, London NW10. Tel: (01) 960 2144. **London Microphone Centre**, 75 Joddo Road, London W12. Tel: (01) 743 4680. **The Music Shop**, 36 Lowfield Street Dartford, Kent. Tel: (0322) 29520. **Peter Nobles**, 11 Station Road, Uanisten, Cardiff. Tel: (0222) 753911. **Rair Performance**, 74 Aungier Street, Dublin, Eire. Tel: (0001) 782082. **Raper & Wayman**, 34 Danbury Street, London N1. Tel: (01) 359 9342. **Rock City**, 10 Moseley Street, Newcastle, Tyne and Wear. Tel: (0632) 324175. **Rose-Morris**, 11 Denmark Street, London WC2. Tel: (01) 836 0991. **Session Music**, 101 York Street, Belfast, Northern Ireland. Tel: (0232) 238502. **Sound Control**, Elgin Street, Dunfermline, Scotland. Tel: (0383) 733353. **Top Hat Stage Systems**, 43a North Hill, Plymouth, Devon. Tel: (0752) 665089. **White Electric Music**, Stockton Road, Sunderland, Tyne and Wear. Tel: (0783) 78058.

AT PROJECT, IT'S JUST THE TICKET!

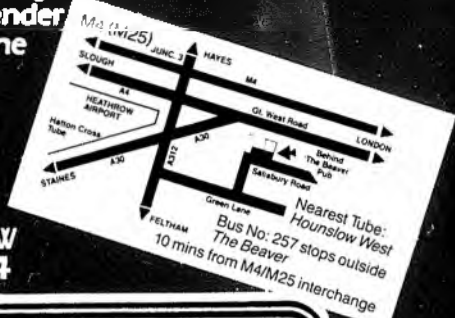


- Easiest Parking in London!
- Nice Guys—good advice
- Free Coffee
- Huge product range including:

Roland/Yamaha/Akai/Casio/Peavey
Marshall/Dean Markley/Session
Carlsbro/Charvel/Fender
Aria/Ibanez/Westone

**PROJECT
ELECTRONIC
MUSIC**

71 Salsbury Road
Hounslow, Middx TW4 7NW
Tel: 01-570 4444



PROJECT

We try harder!

THE NEW SERIES 2 CONSOLES

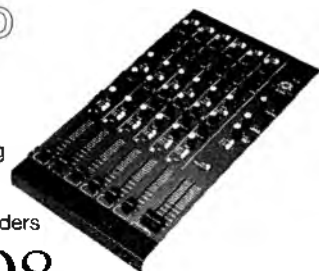
— 'Better Than Ever' —

The Series 2 versions of MTR's in-line multitrack mixers combine all the original features with many improvements and extra facilities: new low noise input circuitry, monitor volume & pan controls, centre click eq and pan pots, mains on/off switch and new cosmetics. The Twelve-Eight-Two also has PFL with PFL active led, selectable VU meters, master monitor volume and a mono/stereo switch. The brand new Twelve-Two stage mixer includes 3 auxiliaries, mute and PFL, and switchable output limiters.

SIX-FOUR-TWO

- jack mic & line inputs
- 4x send/return to recorder
- Breakjacks ● 3 band eq
- Aux 1 switchable pre/post
- Aux 2 s/r with full return routing
- Monitor vol & pan on in-line channels
- 2 track playback ● 100mm faders
- PPI
- Separate Aux 1 and Mix phones outputs

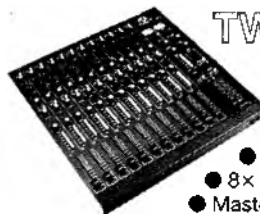
£298 INC VAT



TWELVE-EIGHT-TWO

- (As six-four-two, plus)
- Balanced XLR mic inputs ● Talkback
 - Master monitor vol ● PFL
 - Stereo/Mono switch
 - Selectable VU meters
 - 8x send & return to recorder
 - Master Aux 1 & Aux 2 sends

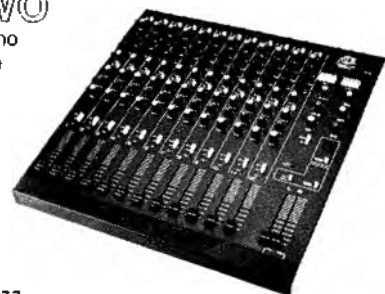
£585
INC VAT



TWELVE-TWO

- (As twelve-eight-two but no routing or monitor volume and pan, plus)
- 3 aux
 - Mute
 - Scribble Strip

£507 INC VAT

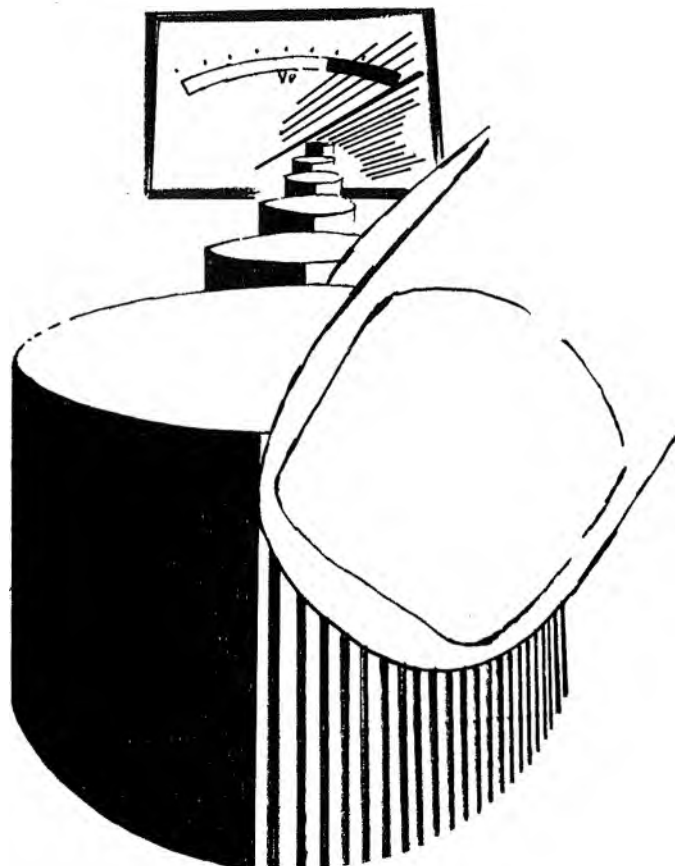


Also available sixteen-two £633

FOR MORE DETAILS PLEASE CONTACT:



MTR Ltd., Ford House, 58 Cross
Road, Bushey, Herts. WD1 4DQ
Tel: 0923-34050 Telex: 925859



DON'T TOUCH THAT DIAL

There's more to home recording than pointing a mike at your mouth and singing. How much more? Chris Vee has the answers

When I first started recording in my second floor flat in Kensington some 10 years ago, much to the chagrin of my neighbours, I had a 4-track Teac recorder, a mono PA mixer/amp and a Shure Unidyne B. The results were far from breathtaking and with the benefit of hindsight, the reasons are now all too obvious. Experience is the greatest teacher, but for those readers who haven't got 10 years to waste I'll do my best to guide you through the more dense parts of the recording jungle in a somewhat more expedient manner. Recording is like photography, any idiot can point a camera and get a recognisable picture, but it won't bear any resemblance to the same scene photographed by an

experienced pro. We've already covered the basic equipment that you'll need in previous months and you probably know the meaning of words like multitrack, microphone and plug, so I won't dwell on these areas more than I have to — what I want to do is to get you producing results that you can play to your friends without wanting to crawl away and die — and without it taking years of trial and error...

Recording, by which in IM&RW we really mean multitrack music recording, can be divided into two easily identifiable stages — getting the sounds onto tape, and mixing the recorded tracks down to produce a finished stereo master. Assuming that

you've got your act together musically, (which could be an over optimistic assumption), the first hurdle is to get everything onto tape cleanly and that's what we'll be looking at this month. There are two ways of presenting a sound to a recording system; you can either use a microphone to capture a 'real' sound or opt to DI or direct inject the output from an electronic instrument such as a synth, a drum machine or an electric guitar. If an instrument is purely electronic, there is no sense in playing it back through an amp and then miking it up unless you are desperately in love with the way it sounds through your old Marshall stack.

The second method is simple, just plug the instrument into the line input of your recorder, set the meters for a healthy reading and you're off. This brings us to the first area that needs explanation — metering and the definition of a healthy level. Firstly though, why are there any meters at all? I mean, you don't have meters on your ears but you can still hear most sounds okay without making any adjustments. The truth is your ears cover a tremendous range, from hearing a pin drop to a gunshot. Electronic equipments is only just starting to be designed with anything approaching that range and good old fashioned recording tape, particularly at cassette tape speeds, is still a mile off.

Noise annoys

With either tape or audio circuitry you run into difficulties at both extremes of level — if the signal you are processing is too small, it becomes contaminated with noise, and if it's too large, it becomes distorted. Noise is present to some extent in any electronic system but usually at a very low level. If the signal is much larger than the noise, then the noise is hidden, so the trick is to get as much level into the circuit as possible before distortion becomes a problem. If you feed in too much level, however, you come up against the upper limit of the circuit and then you hear distortion — life can be a real swine can't it?

The way that most recording systems operate is to have a set level corresponding to 0VU on your meters, the bit just before the red zone, at which the signal will be large enough to overcome noise but which will still leave a little leeway to cope with unexpected peaks without adding distortion. This leeway is often termed headroom — no relation.

It makes sense so far, but the world being the way it is, music doesn't come in convenient fixed levels; it varies, sometimes drastically, so you have to know how to interpret what your meters are trying to tell you. The easiest type of meter to understand is

the peak reading meter, or PPM as it is sometimes called by those in the know, and this is most often seen as a bar of LEDs or as a plasma display. These respond very quickly to changes in level but are contrived to hold the loudest level for a short period so that you don't miss seeing a reading caused by a very short spike of sound. Because you are seeing the true peaks in your signal you can afford to use up a little of the headroom by recording the very loudest peaks at around plus 3VU, or more, into the red. Tape distortion is gradual rather than sudden, a bit like valve distortion, so you can play about to find out just what level you can get away with before the distortion becomes objectionable.

The only other piece of sage-like wisdom I can pass on here is to take extra care with very bright sounds such as cymbals or tinkly DX synth sounds — always record these at a lower level than usual or you will find that distortion once again becomes a problem for reasons too technical to delve into here. When recording drum machines, take care not to get the hi hats too loud as they tend to dominate the mix.

Many home multitrack machines have these peak reading bar meters but some still have the older moving coil meters which use a mechanical pointer. These are fine for sounds that don't vary a lot in level, but being mechanical they are simply not fast enough to keep up with really fast changes such as individual drum beats. The result is that the meter always reads quite a lot lower than the



Fishnet popshields help the — untrained — vocalist

actual signal peaks and a drum beat indicating 0VU might easily be peaking at + 10VU. Because a drum beat is short, it isn't affected so badly by distortion as other sounds, but + 10 VU is still a bit much and the drums will start to sound gritty unless you drop the level. Try setting up so that drum beats peak at -3VU and you'll probably do okay. It's worth spending some time fiddling to find out how far you can push it. Cymbals and hi hats on their own should be set to peak at around -10VU to avoid distortion problems.

Microphones

And to the mystic world of microphones. There are hundreds to

choose from and they all sound different. You are almost certainly going to want to record vocals and, unless you have a high budget, that probably means a medium priced, unidirectional dynamic mike. Fortunately, if you pick the right one, it will also double as both drum mike and instrument mike too — the Shure SM57s, 58s and Unidyne 3s are good examples of established models. Skimping in this area is false economy because the sound will never be better than the microphone produces in the first place. Expect to spend not less than £50 on a reasonable vocal mike and at least £100 on a really good one. Choose a model from a reputable manufacturer and take notice of the recommended uses in the brochures — they are generally not far off the truth.

When recording a singer, try placing the mike about six to eight inches from the performer's mouth and point it slightly up or down so they are not singing straight into it. If popping on Ps and Bs is a problem, use a piece of fine nylon gauze or stocking stretched over a suitable frame between the singer and the microphone. If the singer is a bit on the quiet side, the mike may be moved even closer if you use this improvised breath shield, and this should help you to get enough level when you might otherwise be struggling.

At this point you're nearly ready to make a start, but I will say this only once — clean your hands before every session and don't use any crappy cheap tape, otherwise you'll live to regret it.

Get your finger off that record button and wait till I've finished damn you! There are a few other things to weigh up when planning a session. By now you have probably mastered the art of overdubbing and dropping in over duff sections, but did you know



The danger zone — the meters sometimes lie

that you can get up to 10 instruments onto the final mix from a 4-track recording without ever having to play more than one instrument at a time and without bouncing any part more than once? The system is easy; you record three instruments, one at a time if need be, onto the first three tracks and then mix these down onto the fourth adding another instrument live as you mix. If you balls it up, just run the mix again, the only thing you can't do with the live part is a drop in. That's four instruments in the can already and you have the first three tracks free to record over again with new parts. Record two of the remaining tracks and then mix these onto the third adding yet another instrument or vocal as you mix. This gives you seven parts on tape with still two tracks you can wipe and fill up again. Once this is done, you have nine parts on tape and you can add one more live as you mix onto your stereo machine — easy isn't it?

This kind of planning is worth the hassle because every time you submix or bounce tracks, you lose a noticeable amount of quality, and if you can limit each track to only one bounce, your finished result will be a lot cleaner and sound much more professional for it. If you have to bounce more times than this, plan your session so that any sounds that have to be bounced a lot are the ones earmarked to be in the background in the final mix — backing vocals for example. Don't bounce the drums or lead vocals any more than you absolutely have to, drums in particular suffer badly from bouncing, especially on cassette multitrack machines that use noise reduction. And on the subject of noise reduction, don't forget that it is a two way process, if you record with noise reduction, you have to play back with it. Dbx noise reduction seems to make some drum sounds a bit unclear so you could try adding a bit of treble then you record the drum part to try to balance things out a bit. Effects are not

normally added as you record because this deprives you of choice when it comes to the final mix, but if you only have four tracks to play with and a limited number of effects, then you might have to add some of your effects either as you record or as you bounce several tracks down to one. Simple rules are not to use too much effect and to try to get echoes in time with the tempo of the song if you must use them. Next month I'll be describing how even cheap effects might be used to enrich your recordings, but to finish off this month — a few words of advice for anyone at home trying to mike up drums and electric guitars.

Talking drums

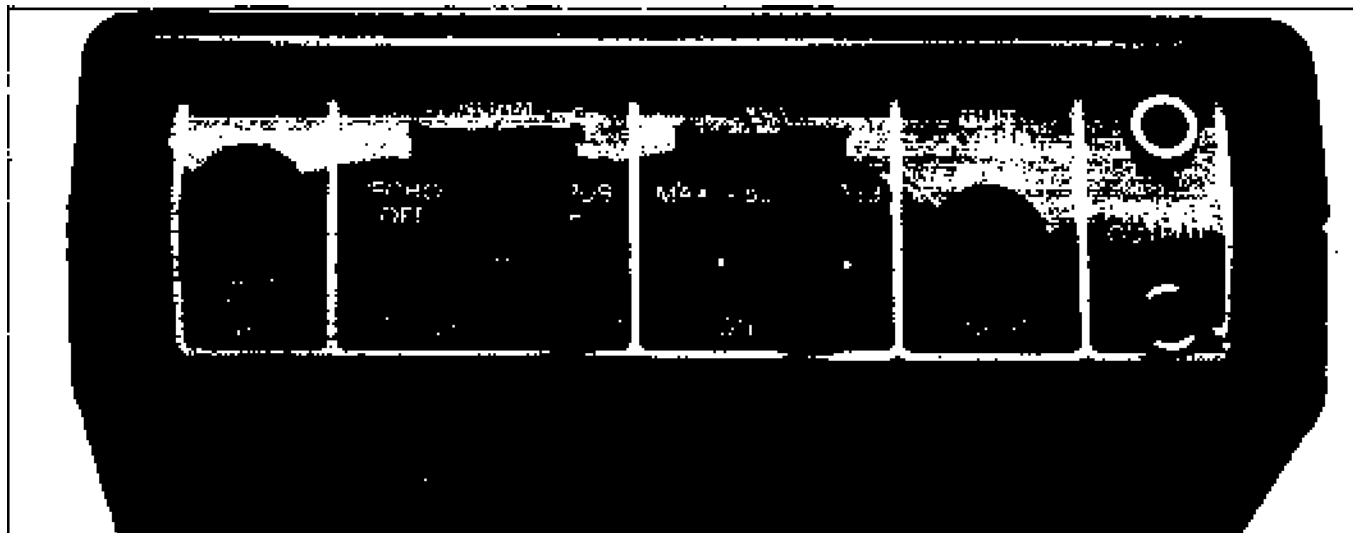
The popular method of miking drums is to use a separate mike for each drum with maybe a couple high up on stands to pick up the cymbals and a bit of the overall feel. If you have a Porta One with only four mike inputs, this obviously isn't on unless you can get hold of an extra mixer and a few more mikes from a friend who just happens to run a PA company — so you have to find another way. And now a couple of truths about drums; if they are tuned well and played well then they will be easy to record, but a badly tuned kit fitted with old heads and played too lightly will be a nightmare, even in a professional studio. Take time to get the kit sounding right with a wooden kick drum beater, remove the front kick drum head, and try rolling back the carpet if the overall sound is too lifeless. Use a mike about three inches above the snare and another in the front of the kick drum pointing at the beater and use a folded blanket in the bottom of the shell to damp the sound. For the rest of the kit, use a single mike at a distance or a pair if you can afford the tracks to record in stereo. The distance mike could be virtually anything you have at a pinch but a mike with a good top end will be an advantage as it will give a better

cymbal sound. Those zany looking square PZM mikes that you can buy at Tandys are cheap and give a bright sound but they need to be stuck to a wall or other flat surface, otherwise you get no bass out of them. Two on opposite walls work fine if you want stereo. If you don't have a separate room to use as a control room, you'll need to set the mike levels by trial and error to get the right balance between the kick drum, the snare and the rest of the kit, and you might want to alter the tone controls a little if the mikes you have are not giving the sound you want. Changing the position of the mike inside the kick drum will help and you will get better results if this is on top of the blanket.

Recording the electric guitar is easier as it has a middley sort of sound and doesn't make too many demands on the microphone used. A general purpose unidirectional dynamic mike, even a boring old Unidyne B, placed a few inches in front of one of the speakers will work fine and you can hang a few towels over a clothes drying frame to build an acoustic tent if you need to keep out the sound of other instruments in the room. On the other hand, it's easier and far more sociable to buy a Rockman. Recording the bass is similar but may benefit from the mike being a bit further away from the cabinet and the mike will need to be one that is designed to work well with bass sounds. This will either sound good straight away or it will be such a pain that you will resort to plugging the bass straight into the mixer and D'ing it, which is what most studios seem to do anyway. Like drums, a lousy sound is often the result of bad playing, not the microphone's fault.

Once you've got your head around these few simple guidelines, you'll be able to get started in laying a few tracks down (man) — next month it's monitoring and adding special effects, then onto mixing.

Chris Vee



A sociable solution to the megastack problem

ANYHOW, ANYWAY, ANYWHERE



Sing and dance

*You choose.
An exceptional
and versatile
microphone setting
International
standards.*

*The S185 is considered
to be the outstanding
radio microphone,
for all round
performance.*

*Tried and
tested by top*

*professional vocalists, and
selected by companies like
Cunard (for continuous use
on the QE2).*

Used on the QE2



*Whenever sound quality is
important, the S185 is a radio
microphone you can always
depend on. Clear undistorted
delivery, comparable to
our M260, which is
recognised as a world
leader.*



*And it's not just designed for
vocalists. The S185 can be adapted
for a wide range of
other uses.*

*Unscrew the mic
head and, via the
AH85, plug directly
into a guitar.*



MCE5 and tie clip

Guitar jack

*Several interchangeable
microphone heads available*

*Or if you want to look
neat with both hands free,
simply change the standard
head for the tie clip mic.*

*Together with accessories the
S185 can be used
for virtually any
situation in studio,
on stage, or outside.*

*Please contact
us for further
information.*



*The S185 microphone receiver
and accessories pack neatly away
into a lightweight carrying case*



EXCELLENCE IN SOUND

*BeyerDynamic, Unit 14, Cliffe Industrial Estate,
Lewes, Sussex BN8 6JL. Tel: 0273 479411*

THE S185 RADIO MICROPHONE

More SATISFACTION



Still Ronning down to the newsagent for a copy of IM? Think you can still pick up a copy real easy, touch Wood? Get off your cloud — subscribe.

UK SUBSCRIBERS - POST FREE SAVE £6 ON 2 YEAR UK SUBSCRIPTION Tick as required

UK
Overseas Surface
Airmail Europe
Airmail rest of the world

SUBSCRIPTION COUPON

12 months
 £23.40
 £32.50
 £45.50
 £58.50

24 months
 £39.00
 £52.00
 £59.00
 £110.00

made payable to:
COVER PUBLICATIONS LTD. or Debit my Credit Card

Tick Box Access Am Ex

Card No.

NAME

ADDRESS

SEND TO:
 INTERNA TIONAL MUSICIAN,
 P.O. BOX 50,
 MARKET HARBOUROUGH,
 LEICS.

or reserve copy with your newsagent

TM/3/87

Kawai— Tech

Perhaps spurred by the largely favourable reception their R-100 drum machine and K3 synth received last year, Japanese piano and organ manufacturers **Kawai** have taken two further significant steps into pro-instrument manufacture and marketing. The first, the establishment of a UK subsidiary, has allowed their entire range of instruments ranging from acoustic pianos through electronic keyboards to guitars, mixers and amplification, to be made readily available over here. And now that subsidiary has brought forth

a new product, in the form of a top-of-the-range digital piano. Available in 88 or 76-note scale lengths, the piano features a wooden keyboard, MIDI In Out and Thru, keyboard split, and a variety of instrument voices, all based around Kawai's digital wave technology as featured on the K3 synth. The larger Model 250 will cost you £1,395 inc bench-style stand and VAT, and boasts no less than 10 voices taking in two acoustic-style pianos, two electrics, harpsichord, vibes, jazz and 'full' organ, brass and string ensembles. The smaller Model 150 features a correspondingly smaller price tag (£1,245 inc bench stand and VAT), and a shorter list of voices — eight, all told, leaving off the jazz organ and the string ensemble.

The Model 250 sports a tremolo (?); both feature a chorus, built in amplification (20W on the 250, 10W on the 150) and, interestingly enough, six alternative temperaments for authentic pitching of classical pieces. Expect a review soon, but for more information on the pianos now, contact Kawai on: (0202) 296629.



HHB's new demo facility

Move On Up

HHB, the well-known Hire and Sales firm, have just moved to new and spacious premises at 73-75 Scrubs Lane, London NW10, a half mile up the road from their old Nicholl Road location.

The new location, easier to reach by road, boasts a permanent demonstration facility showcasing Amek and TAC 24-track systems,

Sony analogue MCI JH2424 and digital PCM 3324 machines, the PCM 1630/DMR 2000 & 4000 CD mastering systems, and a wide range of other equipment including consoles, amplifiers, studio effects, mikes, monitors, the F1 and 701ES digital recorders, CLUE computer logging and editing gear, and the AMS Audiophile, which is also used in the site's digital editing suite. More space too for the Hire and servicing side of the business.

If you want to know more about HHB's range of services, phone the company on: 01-960 2144.

Air Guitars #2

Fans of the ultimate in air guitar solos will doubtless be delighted to hear that **Blow Hard**, the people behind the ludicrous pink inflatable Strat copy featured below, have now gone and done the same for everyone's favourite Gibson — the Flying V, the Bird, Explorer, Les Paul Custom and Les Paul Standard flame top. Giddy with success (or breathlessness) they've also applied their inflationary principles to a saxophone, the Steinberger headless (weightless?) bass, and a rather dubious device of Blow Hard's own devising, the ZX7 synthesizer (17).

The balloon is likely to go up on other Blow Hard products later in the year,

but for the time being it's from the greatly expanded (and expandable) range can be

had from UK distributors Blue Suede Music, on (0302) 66803.



But is that a '53 or '62 vintage?

Mega Metal Mania

Gigsville, UK distributors of Aria products, have just unveiled a new range of guitars from the Japanese company destined to bring a glow to the crotch of any axe-hero. Their modestly-titled Mega Metal Series is headed up by the Stage 3

◀ KPi, claimed to be the first production guitar available in the UK with both the inevitable Kahler flyer trem system *and* a 'one-touch' locking top nut — so it's goodbye Allen key and hello a 'simple cam lever' to lock the strings in place.



'Dramatic but tasteful' — but is it metal?

The guitar itself is active, controlled via a Hi/Lo eq, and is driven by two single coil pickups and one humbucker in the bridge position, selection of which is via a 5-way switch. The guitar also has volume and pickup on/off controls (useful for a positive start or end to a solo). Looks-wise, we are told that the Mega Metal series is 'dramatic yet tasteful', featuring the familiar RS body shape, cranked headstock and 'lightning-stroke' marker inlays. The Stage 3 KPi and the single-pickup Stage 1 KPi are both available in Black, White, and Black Burgundy, at £499 and £439 respectively, while the remaining guitar in the range, the 'more subtle' Stage 3, features the FT-1 fine tuning locking trem, passive circuitry and conventional dot inlay markers, and is available in Black or White for £359. More info from Gigsville on: 01-847 5595/7.



More Studiomastery

Four Play

Studiomaster, purveyors of fine mixers to the world, have a whole new series out to follow on the heels of their MIDI-equipped Series II. The

non-MIDI Series IV comprises two models, a 12:2 PA and a 16:4:2 recording desk. The 12:2 has 10 mono and two stereo

input channels with switchable RIAA eq for use with turntables. Extra inputs can expand the desk up to 32 channels. Features include 3-band eq on inputs and L/R outputs, four auxiliaries with two returns, ALPS 100mm faders, switchable output levels by onboard links, individual phantom power selection and an external power supply.

The 16:4:2 can have an extra four groups added, and an extra eight input channels, taking it to a 24:8:2 configuration, sharing many of the on-board characteristics of the 12:2.

Further details on both mixers and the rest of the Studiomaster range from the company on: (0582) 570370.

Amiga Amigo

Supersoft, makers of the rather wonderful Microvox sound-sampling system for the C64 micro, have secured UK distribution of an American made MIDI interface for Commodore's top of the range Amiga micro. The Skyles interface has two MIDI Outs, one MIDI In and a MIDI Thru, and has been obtained as a precursor to the release by Supersoft of their own software for the

Amiga which despite its enormous potential for sound sampling, sequencing etcetera, has yet to be supported by the really pro software it needs to make its mark musically. Hopefully, with Supersoft's help, that situation will soon change...

The Skyles interface is available from Supersoft for £49.95 inc VAT. Reach them on 01-861 1166.

Strictly CP

Carlsbro have just brought out a range of three MOS-FET power amps, their first to feature the ultra-low distortion technology and dependability inherent in the design. These lightweight, 19" rack-mounting units feature external stereo/mono switching, DC load protection, surge-free turn on (I could do with one of those), and comprehensive In and Out facilities. The CP250 goes out at £549.01, the CP600 at £725.48, and the CP1000 at £862.73. The

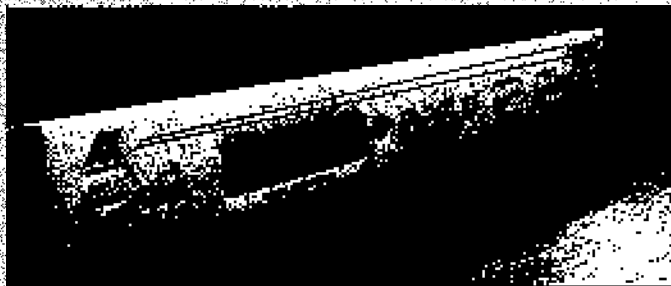


Heavy Metal... and Oxide, and Silicon...
600W and 1000W models also feature a two-speed cooling fan.

Time Flies

Audio Kinetics Manufacturer of the famous Q-lock timecode system for video and tape synchronisation, have been busy of late, upgrading their 4-10 Alpha System with the addition of four new software packages, Q-Soft, ADR, SFX and Conform, available now as standard within the price (UK currently £8,145).

They've also gone and done a very clever thing—



The best way to earn your stripes... their new Stripertimecode generator can be used to timecode ('stripe') an audio tape at twice or even four times the normal speed. Striper's generator can be locked to internal crystal video syncs, or the frame rate output of the updated

Timelink, now known as the Gearbox—making the Striper/Gearbox combination a flexible, timecode/mixed standards system.

Further info on the entire range of Audio Kinetics products from them on: 01-9538118.

Reinventing Stereo

AKG Acoustics have come up with a new concept in sound reinforcement, and a new buzzword to go with it—Audio Sculpting. Their DSP 610 compact Delta Stereo Processor is essentially a multi-channel controllable delay unit and digital signal processor which allows up to six inputs to be processed and output to up to 10 separate channels, each with computer-calculated delay settings. Why? To eliminate the audio mess time lags can create in large area multiple PA situations. (Try listening to the station announcement at Kings Cross, and you'll see what I mean...)

Also new from AKG is the ADR-68K digital reverb and effects processor, a so-called 'blank-slate' totally-programmable device, capable of a vast range of software-controlled effects, and featuring 16-bit converters for compact-disc quality sound, full MIDI implementation, the ability to run two programmes simultaneously, and RAM cartridge dump for user programmes. Details on these and the rest of the AKG range from the company on: (4868) 25702.

Opcode Update

Opcode Systems, the Californian music software specialists, have just announced two further additions to their extensive range of products for the Apple Macintosh micro. The Studio Plus MIDI interface gives a Macintosh Plus micro six MIDI Outs and two fully independent MIDI Ins, allowing simultaneous input from two different MIDI sources (a pair of keyboards, keyboards and drums) or the often desired, rarely obtained ability to output an

looping and recordable tempo changes, music transcription option and MIDI files, with the ability to save your sequences directed to the highly sophisticated *Deluxe Music Construction Set* (Electronic

Arts) or *Professional Composer* (Mark Of The Unicorn) where the sequences can be transcribed, and printed out as scores.

Prices and details on both products from Opcode's main UK distributors Argents, on: 01-379 6690.

Session Step Out

Always nice to hear of a company responding to customer demands, so lots of Brownie points to **Session**, makers of the eponymous amps for the production of the FS3, a new footswitch which provides owners of their Sessionatta and SC 2130 amps with a number of much-requested features. The three switches on the tough polycarbonate device offer in addition to channel and reverb switching, the ability to mix both clean and overdrive channels together—LEDs by the side of each 'blunk-click' switch show you the options currently selected. The FS3, designed by Session parent company **Axess**, goes out at £24.

Axess have also set up a dealer order hotline and delivery service to allow their entire range to be delivered to your local shop within 48 hours of them taking your order.

More on the entire Session range on: 01-352 2800.

Dynamic Beyer

Mike manufacturers **Beyer Dynamic** have added five new models to their extensive range. Two models, the M380 and the MCE6 are particularly appropriate for dealing with the high sound pressure levels generated by some instruments. The M380 would be a natural choice for bass drum miking, for example, but its broad bass frequency response and rugged design means it could also handle brass instruments, double basses, and amped bass guitars. The MCE6 meanwhile, developed originally from a 'tie-clip' design has amongst

other applications, found favour with flautists...Also new to the range is the MC740 studio capacitor microphone, switch selectable for omnidirectional, wide cardioid, hypercardioid and figure of eight pickup patterns.

Completing the additions are two new stage vocal mikes, the M700 which boasts a very rugged design and feedback-proof hypercardioid response, and the MCE80, a high-quality electret condenser mike which can be battery or phantom powered.

More info from Carlsbro on: (0623) 753902.



The back of a MIDI'd Mac

external MIDI clock sync on one port whilst simultaneously recording into the other. The Studio Plus connects to either the Modem or Printer ports of the Mac and, finished in matching beige, is designed to operate whilst sitting neatly under the Mac itself.

On the software front, Opcode have just released the latest version of their well-established sequencer package. The version 2.5 package combines all of the features of the flexible version 2.0, including track



Session's stomper

CLASSIFIED

IF YOU WANT TO SELL OR BUY A PRODUCT OR SERVICE THEN GIVE ROGER MEPHAM OR CHRIS LEWINGTON A RING ON
01-538 5211 FOR FURTHER DETAILS.

SPARES

Roka's
GUITAR AMPS *Fender*
DRUMS *Rhodes*
PIANOS *ROGERS*

Many hard to obtain obsolete and unusual parts available speakers, recone kits hardware etc.

Trade	Retail
55 Fore Street Bodmin Cornwall. PL31 2JB	5 Denmark Street. London WC2H 8LP

FOR SALE

ALL UNGIGGED AND IN V.G.C.

YAMAHA CP80 Electric concert grand piano..... £2499
ROLAND EP6060 Electric piano..... £175
CARLSBRO COBRA 90 Keyboard combo amp..... £185
YAMAHA PM180 19" rack, (6x2) inputs, powered mixer..... £249
Buyers collect — offers considered call Mr Williams on Plymouth (0752) 261770.

ELECTRONIC MUSIC COURSES

London College
idea of Furniture
Courses in electronics for THE MUSIC INDUSTRY

BTEC National Diploma and Higher Diploma in Musical Instrument Technology. (Both 2 year, full-time, courses specialising in electronics)

The Electronics Option of these BTEC courses allow the student to specialise in music industry applications. Suitable students should be interested in both music and electronics. Qualifications necessary for entry to the Diploma Course are four 'O' level GCE or 4 CSE Grade 1 passes. High Diploma applicants should normally have 2 'A' levels or equivalent in appropriate subjects.

Application forms and further details are available from the Senior Administration Officer at the College.

Department of Musical Instrument Technology, London College of Furniture, 41-71 Commercial Road, London E1 1LA. Tel: 01-247 1953.
Quote Ref: E1

MUSICIANS WANTED

CLEVER DICK CONNECTIONS WANT MUSICIANS & VOCALIST
To register on National Computer. All Styles/Instruments. CDC The Professionals Contact Service. Work & Contacts change daily.
IF YOU ARE LOOKING FOR MUSICIANS & VOCALISTS
and have gigs/sessions - permanent or dep. The computer matches your requirements instantly.
IT'S A FREE SERVICE!
01 311 8606 (24 hours)

SAMPLING

INTEC

Do you own a Sinclair Spectrum or Spectrum Plus? Do you want good quality sound sampling?
+ Digital Delay Processing!
+ Real Time Harmoniser!
+ Flanging/Chorus etc!
+ Sampled Drum Sequencer!
Put your computer to some real use - plug it into **THE AMAZING 'DATABOX' SOUND SAMPLING SYSTEM FROM INTEC ELECTRONICS**
42 Old Coleham Shrewsbury
Tel: 0743 50241
(also for use with 16K ZX81)

GUITAR STRINGS

Strung Up Music Tel: (0456) 409671-5278
Strings, Accessories and Spares for Stringed Instruments.
GET STRUNG UP WITH THE NEW RANGE OF HIGH QUALITY
KLONDYKE GUITAR STRINGS
AT SUPER DISCOUNT PRICES
FAST MAIL ORDER SERVICE
telephone or send S.A.S. for price list
6 LOAM PIT LANE, PHILESWORTH, GUYFOLK IP19 8E2

STRINGS BY MAIL ORDER

● TOP QUALITY BRANDS
● LOW COST
● EXTRA DISCOUNTS
ON 5 SETS +
LIST FROM
REDWING MUSIC,
DEPT IM, MOUNT HILL,
EWHURST, SURREY, GU6 7PX.

CASSETTE DUPLICATION

axis audio
Custom length blank cassettes
Real time duplication using Nakamichi
from reel cassette or PCM FI.
Telephone 0434 84547.

RECORDING TUITION

SOUND RECORDING & PRODUCTION TRAINING

3 month intensive and 6 month part-time courses leading to a certificate.

in a modern 24 track sound recording and production, digital sound synthesizers inc digital sampling keyboards, three, background and incidental music for TV and film producing radio commercials and jingles, song arrangements for record release. Many former students have been employed in the Record Industry

Also a follow up diploma course shortly available in our new 32/48 track studio

Media Production Services, Bon Marche Building, 444 Brixton Road, London, SW9 8EJ. Tel: 274 4000 x 328 or 01-737 7152

THE HAMMOND SCHOOL OF MUSIC offers the following MUSIC TECHNOLOGY COURSES

A. Foundation (12 weeks)
B. Composition (15 weeks)
C. Production (12 weeks)

One evening per week in fully M.I.D.L. equipped 8-Track studio.
Private tuition also available.
For full details apply to:
H.S. of M. 161-165 High Street, Watford, Herts.
Tel: 0923 39733.

COPYING & PRESSING

Check It Out....

Quality Pressing

DIRECT

from our modern UK plant.

- Singles EPs LPs ✓
- Cutting Processing ✓
- Test Pressings ✓
- Labels Sleeves ✓
- Cassette Duplication ✓
- min Record Qty. 500 ✓
- min Cass. Qty. 250 ✓
- Qualified Staff ✓
- Sound Advice ✓

MARKET LEADERS

SRT

01-446 3218

RECORDING STUDIOS

Studio One

Check our availability on **STUDIO LINK-UP** Prestel page 5335.

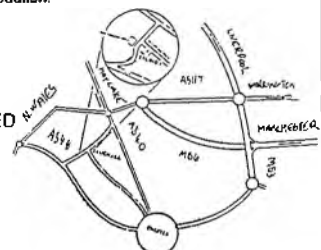
Otari MTR 90/11 24 track recorder, Series 20 1/2" 30 ips Master Machine, Soundcraft Magnetics Series 20 1/4" High Speed Master Recorder, PCM Digital Mixdown Recorder, Trident Series 80B 32/24/24 60 returns in Remix & 24 subs, VU/PPM/Bar Graph Metering, AMS RMX 16 Digital Reverb-Full software, Lexicon 224 XL Lark Reverb, Eventide S.P. 2016 Digital Reverb Multi effects processor, Sony PCM Beta Max Digital Recorder, Audio & Design Voca Stresser, AMS 15/80S Stereo Harmonizer/Delay, All Cards & Interface Unit with Roland Keyboard for triggering samples 3.2 Sec., AMS 15/80 Mono Harmonizer 2x 1.6 sec's, MXR Digital Delay 11 3.2 Sec./Repeat & Hold, MXR 1/2 Octave Graphic EQ, Roland Vocoder, Bell Stereo Flanger, Symetrics Noise Reduction Stereo Unit, Aphex Aural Exciter, Orban 3 Band De Esser, Orban Parasound Mono/Stereo Synth, 4 Drawmer Gates, 4 Pisonic Gates, DBX 165 comp/limiter, DBX 162 Stereo comp/limiter, JBL Monitors 44/35-375 w/1. per channel, Bose 1800 Amp, Yamaha NS 10M 50wt. per chan, Auralones, Mic's Neumanns AKG etc, Yamaha CP80 Electric Grand Piano Full Keyboard, Yamaha Digital Drum Machine, Full DI System to Mixer, Full Air Conditioning, TV Room with Video/Coffee Machine etc. + Accommodation.

FURTHER INSTRUMENTS CAN BE HIRED IN PLEASE ASK FOR DETAILS AND PRICES

STUDIO RATES

£25.00 per hour. £185 per 8 hours. Lock-out available on request. Discount given for block bookings. Engineer inclusive. Prices do not include V.A.T. Prices may vary from time to time due to inflation. Inhouse Producers available upon request.

1 Seahill Road, Saughall Village, Nr. Chester. Tel: 0244 881708.



GUITAR GUIDE

ALL OUR DEALERS LISTED BELOW ARE OFFICIAL STOCKISTS OF INTERNATIONAL MUSICIAN AND RECORDING WORLD AND ALWAYS HAVE THE LATEST ISSUES AVAILABLE ON SALE

TOUCHSTONE TONEWOODS

The most comprehensive selection of timber, tools, parts and accessories for professional and amateur alike. Price list for £1.00.

TOUCHSTONE TONEWOODS LTD

27 Leshbourne Road, Reigate, Surrey RH2 7JS

JERRY BIX



GUITARS

Superb electric guitars and basses individually made to your specifications at affordable prices.

Simple, exotic, tasteful or outrageous.

Fitted cases and terms available.

20 Buntingford Street
Bideford Devon EX39 2AU
Tel: (02372) 70192

Neil's Guitar Workshop

Fast reliable repair and customising service. Large selection of parts and accessories. Visit the show room for a wide variety of guitars.

2nd hand/part Exchange. Access
Barclaycard, HP Credit
345 Whitehorse Road
West Croydon
01-689 4742.

GUITAR WORKS

MAKE SURE YOUR GUITAR WORKS

all repairs and customising acoustics electrics, basses, banjos, mandolins, etc etc. Reasonable rates, best quality

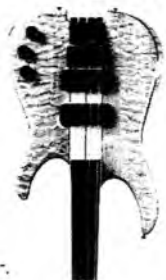
Open Mon-Sat 11.00am - 6.00pm
The Guitar Works, First Floor, 20 Hanway Street, London W1.
(Near Tottenham Court Tube)
Tel: 01-637 8900

The Sound of Electric Wood

Electric Wood Ltd.
Cumbrian Works
Cranborough Rd
High Wycombe
Bucks HP12 3HH
0494 442975

Manson Guitars

FINE
HANDMADE



CUSTOM INSTRUMENTS

"Dewsmoor",
Crediton,
Devon,
EX17 2ER.

Tel: 03632 5603

Royal Guitars

QUALITY MAKERS, REPAIRERS, & DEALERS

Custom guitars/refrets/repairs/resprays electric, semi's, acoustics

Agents for: Alligator, Gell Dean Marley, Design, Aria

1A New Bridge St Exeter, Devon 0392 59998
Open 10 to 6, six days a week.
Mail order enquiries welcome

ANGEL GUITARS

Custom Workshop
Custom Built Guitars, Customising & Refitting
Angel Buy acoustic pick-up
custom built-to-order

We are the warranty centre for GIBSON,
MARING, STEINBERGER,
WESTONE, VISION, SIGMA guitars etc.

If we can help you please contact
Robbie Gladwell on 0206 262061.



WINDSOR PLACE - JARVIS BROOK -
CROWSBOROUGH - EAST SUSSEX
TEL 08926 4266

Guitar makers to the highest standards & specifications
Custom & standard models undertaken
Also new & 2nd hand guitars, amps, etc.
bought & sold

RAINBOW PICKUPS & REWINDS BY

KENT ARMSTRONG

HAZEL DENE
NICKLEWOOD ROAD
SHADOXHURST
NR ASHFORD
KENT TN26 1L7
023373 - 2527

Eccleshall GUITARS

YOU NAME IT WE'LL MAKE IT FOR YOU

GUITARS, BASSES,
MANDOLINS, BANJOS

Please send specific requirements
to Coplands Corner
Dartington, Tolnes Sth Devon,
TQ9 6DJ

0803-862484
01-992 4741 (24 hrs)

Andy's

Guitar & Amp Repairers, Makers, Secord and Vintage specialists
Open until 7pm

Activation

Guitar Effects

Active Electronic Modules
FOR INBOARD INSTALLATION

COMPRESSORS: (CR200/300).....	£34.95
ACTIVE VOLUME: push/pull boost, low Z out [PA200].....	£27.95
ACTIVE VOLUME/TREBLE BOOST: as above [PA200T].....	£27.95
ACTIVE TONE: stral, bass & treble boost/cut [ST40D].....	£29.95
ACTIVE TONE: universal as above [AT40D].....	£29.95
STRAT MIXER: 5 position slide, 3 input variable gain [STM200].....	£29.95
MANUAL WAH WAH: [WW200].....	£27.95
OVERDRIVE: push/pull distortion, variable intensity [OD 40D].....	£27.95

Single PP3 power, switched jack socket.
Prices include V.A.T., P&P £1.00, overseas £41 unit

Activation Electronics, ITEC Dept, Civic Offices,
Guildhall Square, Portsmouth, Hants, PO1 2AL
TEL: Portsmouth (0705) 822122 756704
Other products available, various installation options, details sent on request.
TRADE ENQUIRIES WELCOME

MOON Guitars

Many famous customers inc 'Big Country' -
Hipsway - Lloyd Cole - Wet Wet Wet
974 Pollokshaws Road, Shawlands
041 632 9526.

Fine hand-crafted instruments for the individual



S. Wailes
Guitars.

79 Huddersfield Rd
Liversedge West Yorkshire
Tel: (0924) 401102

Thornbory

Acoustic & Electro-acoustic guitars handbuilt to order by Nigel Thornbory.

Also, send for mail order strings catalogue
Nigel Thornbory
153 Vale Road
Ash Vale
Aldershot
GU12 5HX
Tel Aldershot (0252) 313352

Staccato

- Magnesium Alloy Construction
- Precision Tuning System
- Optional Body Shapes
- Active Electronics

Further info on bass /6 string and Staccato Tom Tom
Contact:

Chris Jagger and Pat Townshend
Staccato Guitars, 14 Woodland Rise,
London N10 3UG

Telephone 01-683 6667
Telex 296835



The Mg Bass

AVON

GUITAR WORKSHOP

BRISTOL ENGLAND

KEYBOARDS: Yamaha, Roland, Korg, Casio, Ensoniq, Akai, Emu-Systems, Oberheim.
RECORDING EQUIPMENT: 4/8/16 Track by Fostex; 4/8 Track by Tascam; Plus Yamaha, RAM, Seck, Alesis, Aphax, Ampex, Ibanez, AHB, R.S.D. AKG, Shure, Sennheiser, Audio-Technica, Beyer etc.
GUITARS: Fender, Ibanez, Rickenbacker, Gibson, Westone, Washburn, Aria, Ovation, Tokai, Takamine, Gordon-Smith, Hohner Pro etc.
AMPS AND P.A.: Marshall, Fender, Carlsbro, H.H. Roland, Yamaha, Cougar, JBL, Tannoy etc.
COMPREHENSIVE ELECTRONIC AND GUITAR REPAIR SERVICE.
157-9 ST. MICHAELS HILL,
BRISTOL

BRISTOL



MAIN AGENTS FOR:
KEYBOARDS & HI-TECH BY:
Roland, Yamaha, Casio, Korg, Ensoniq, Akai
GUITARS & BASSES BY:
Fender, Tokai, Westone, Yamaha, Wal, Status, Warwick, Manson, Washburn.
AMPS & PA BY:
Vox, Carlsbro, Session, Yamaha, Roland, T.O.A., Kudas, Trace Elliot.
STUDIO EQUIPMENT BY:
Fostex, Accessit, Seck, Vesta Fire, Boss, Alesis, Yamaha, Roland, Korg.
PLUS LOTS MORE AT BEST PRICES.
John Holmes (Bristol)
Branch: 219-223 Cheltenham Road
Avon, Bristol BS6 5QP
TEL: AVON (0272) 40948

DEALER GUIDE

ALL OUR DEALERS LISTED BELOW ARE OFFICIAL STOCKISTS OF INTERNATIONAL MUSICIAN AND RECORDING WORLD AND ALWAYS HAVE THE LATEST ISSUES AVAILABLE ON SALE.

WILTSHIRE

Pulteney Bridge, Bath, 0225-65975
69 The Arcade, Bristol 0272-211596
Bath's leading store for musicians
Guitars by Gibson, Fender, Ovalton, Martin
Takamine, Ibanez, Westone, Peavey, Ibanez,
Aria, Yamaha
Basses by Wal, Tokai, Fender, Wilkos,
Peavey, Westone, Aria, Ibanez, Yamaha
Amplification by Peavey, Laney, JBL,
Yamaha, Fender, WFM
Keyboards by Yamaha, Korg, Rhodes,
Sequential
Yamaha Hi-Tech Dealer
Tascam Recording Equipment of the shelf

BERKSHIRE

MUSIC MAINTENANCE

Group Gear Specialists
DRUMS - AMPS - GUITARS - EFFECTS - KEYBOARDS
Lines carried - new and secondhand -
TAMA, SONOR, PREMIER, CUSTOM SOUND, MARSHALL, VOX, FENDER, IBANEZ, DEAN, WESTONE + LOT.
Access, Pk.H.P., Visa - All available.
3A STATION APPROACH TEL MAIDENHEAD MAIDENHEAD
BERKS SL6 1EW (0628) 21282.

CHESHIRE

GIBSONS

HOME RECORDING
SYNTHESIZERS GUITARS AMPS
PIANOS ORCHESTRAL
P.A.s.
Full Workshop Facilities
TUITION ON HI-TECH PRODUCTS
65 Sankey Street, Warrington
Telephone: Warrington (0925) 32591
Branches: Stockport, St. Helens, Chester, Wigan, Burnley.

CLEVELAND

BANDLAND
12 Prince Regent Street
Stockton-on-Tees
Cleveland (0642) 605 444
Agents for:
H.H. Carlisbore Tokai
Ibanez Tama
Pearl Traynor Bose
YAMAHA H&H

BEDFORDSHIRE

SPOT ON FOR QUALITY



Sound, Lighting and special effects for leisure, promotion, entertainment and the arts.

- First class technical back-up.
 - In-depth stocking at the best prices.
 - Speedy mail order and export service.
 - Instant credit to qualifying customers.
 - Also suppliers to trade.
- Brochure on request.

LUTON SOUND & LIGHTING
75 & 82-88 Wellington Street,
Luton, LU1 5AA, England.
Telephone: 0582 411733 (5 lines)
Telex: 825353/825562 CHACOM G LITECO

ORANGE

MUSIC CENTRE LTD
The solution to all your problems
AMPS by HH, DP and Citronic
MIXERS by DP, Teac and Citronic
MICS by Boyer, Shure and Audio-Tech
LOUDSPEAKERS by Bose, Tannoy and Quides
LIGHTING by Pulsar, Ice (Super-Strobes) and Powerdrive.
STAGE EFFECTS by Le Maître (pyrotechnics)
FOG MACHINES by ADC.....the Red Dragon
check us out for good deal. Instant credit, delivery anywhere in the UK and superb service.
King 0734 508969 or CALL IN 734/736 Oxford Road, Reading.

MODERN MUSIC

organs pianos instruments
4 Oxford Road, Reading, Tel (0734) 581320
Also at 3/4 Chelsea House, New Town Centre, Basingstoke
Basingstoke (0256) 464663
HO, PO, CO, IT, GT, P, RS, Syn, HP, S/Hed, EK, EA, OC, SM, (R, A, OT, PT, MA, TR), Main agents for Yamaha, Technics, Casio and Hohner

COLTE MUSIC

GUITARS! GUITARS! GUITARS!
Fender, Kramer, Tokai, Gibson, Aria, Ibanez, Fernandez, Ovalton, Takamine
EFFECTS! EFFECTS! EFFECTS!
DOD - Special deals
Guytone, Pearl, Frontline, Ibanez
0244 312633

JOHN ROSE DRUM SHOP

061-941 1605
MAIN DEALERS FOR
SABIAN, ZILDJIAN, PEARL, PREMIER, Paiste, Tama, Pearl etc
TEST THE BEST PRICES AROUND THE NORTH WEST! e.g.
Premier APK 5 drum power kit, stands, black.....£445
Pearl Export 87' Drum Power Kit any colour + Now Ice Queen finish£455
PART/EX, VISA HP/ACCESS AVAILABLE DELIVERY ARRANGED
1st Floor, 'Music Market', 16 Shaws Road, Altrincham, Cheshire

CUMBRIA

G. Bowman Ltd.
Pro-Key Centre The Viaduct, Carlisle
0229-28144
Sgn.S/Hnd.RS.ERS.EK.K.T.AC.SM.VPA
Main Agents Yamaha, Korg

DERBYSHIRE



77-79 Osmaston Road, Derby. (First Floor - Above Wishers Music Shop)
Telephone:- Derby (0332) 360657
Specialising in Drums & Percussion
Agents for: Yamaha, Tama, Premier, Pearl, Ludwig, Paiste, Zildjian, Sabian, Meinl, Istanbul, etc.
Send for our latest Comprehensive Mail Order Price List
Open 9.00 'til 6.00 Weekdays,
Saturday 9.00 - 5.30.
Closed All Day Wednesday.

COUNTY DURHAM

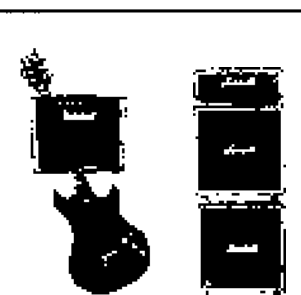
DGC The Music Shop

Everything for the musician
D.G.C. Music
(opp. St. Margaret's Hospital)
The Avenue Corner
Durham City
DH1 4ED
0385 4563

Amen Corner Music

BEEHIVE ROAD, BINFIELD, BRACKNELL, BERKS. TEL: 427783.
GUITARS: Aquarius, Epiphone, Fender, Aria, Hohner, Ibanez, Gibson, Ovalton, Music Man, Westone, Vox, Yamaha, Maya, Takamine, Tokai, Hondo, Suzuki
AMPS: Laney, OHM, Carlisbore, Kudos, Fender, Vox, Truckee, Custom Sound, Pro Amp, Badger, Yorke, JHS, IRI, V Amp
DRUMS: Pearl, Trak, Premier, Paiste, Cymbals
FX PEDALS: Pearl, Frontline, Arion, DOD
KEYBOARDS: Casio, Yamaha, JVC
RECORDING: Critec, Tascam, Yamaha, JHS, Aria, P.L., Barclaycard, Acoustics
Always a large selection of secondhand gear

CORNWALL



MODERN MUSIC

21 Korwyn Street Truro
Tel: Truro 71701
The South Wests biggest stockists. Major discounts on: Marshall, Fender, Kudos, Vox, Session, Yamaha, Ibanez, Aria, Westone, Washburn, Gibson, Shecter, Hondo, Premier, Pearl, Tama, Zildjian, Paiste, Wem, Musicman. All the top names and major agencies under one roof. Hire, Lessons, Demo-tapes. Now agents for Fostex, Dean Markley amps, Vestal Fire, Charvel Guitars, Sonor, Trace-Elliott, H&H and Overwater.

STANZA MUSIC

Huge range of instruments
Classical, Folk, Rock, Fender, Yamaha, Marshall, Takamine, Casio, Ohm.
Extensive sheet music dept.
PA hire and Amp sales.
Plus we have a large tuition school for keyboards, drums, guitars and bass.
41 Bailey St, Oswestry, Shropshire **0691 656531**

Electronic Systems

Marshall main dealer
HH main agent
Also agents for:
Fender, Westone, and many others.
Manufacturers and distributors of:
Pro-Tec sound equipment
Service department
62 High Northgate,
Darlington, Co. Durham.
0325 484089.

BUCKINGHAMSHIRE

Percy Prior's Music Shop

31 Octagon Arcade, High Wycombe, Bucks.
Tel: 0494 26733
RCN, IR, Syn, G.A.D.S. S/Hnd, RS, ERS, EK, K, B, W, Mics, RC, SM, PA.
Main agent: Fender, Marshall, Carlisbore, HH, Laney, V.Amp, Aria, Ohm, Wetone, Hohner, Washburn, Roland, Yamaha, Premier, Paiste, Zildjian, Shure, Sennheiser, Rogers, Akai, Teac, Tascam, Fostex, Casio, JVC, Crumar.

ZEBRA MUSIC

KEYBOARDS, GUITARS, PERCUSSION, AMPS, HOME RECORDING, ETC., ETC.
336 NOTTINGHAM RD. ILKESTON, DERBY.
Agents for:
Yamaha, Ibanez, Casio, Tokai, Korg, Vox, Custom Sound, Ross, Audio Technica, Shure, Kahler, Ovalton, Clarissa, Tahamine, Etc., Etc.,
Once smitten twice buy!
Tel: 0602 308362

DEALER GUIDE

ALL OUR DEALERS LISTED BELOW ARE OFFICIAL STOCKISTS OF INTERNATIONAL MUSICIAN AND RECORDING WORLD AND ALWAYS HAVE THE LATEST ISSUES AVAILABLE ON SALE.

DEVON



KEYBOARDS
GUITARS
EFFECTS

MICS
AMPS
HOME RECORDING

ALL LEADING BRANDS
EXPERT ADVICE
6 LITCHDON STREET
BARNSTAPLE (0271) 74663
closed Mondays

DORSET

Eddie Moors Music


YOU MUST BE MAD
to buy anything,
without telephoning us first!

Eddie Moors Music
Telephone
0202 29135 or 0202 302509
Main Dealers for
YAMAHA ROLAND SIMMONS
FOUR: FASIO AKAI IBANEZ
WESTONE CARLSBRO PEAVY etc.

PURBECK MUSIC

FENDER SOUNDHOUSE
Guitars: Aria, Takamine, Ovation,
Gibson & Clarissa
DOD EFFECTS - MAIN DEALER
also: Guyatone, Frontline, Aria
Arión & Tokai
**VOX & OHM AMPS - MAIN
DEALER**
also Fender & Wem
SPECIALIST IN 2ND GEAR
343 High St. Swanage
(0929) 422 364

ESSEX



66 Victoria Rd, Romford, Essex
Tel: 0708 754548
351 London Rd, Westcliff-On-Sea
Tel: 0702 332743

Everything for the modern musician
Keyboards, Home Recording, Electric Guitars
& Basses, Acoustics, Amplification
Percussion & Accessories. No deposit and
instant credit (apr 367) Part exchange, Visa
and Access welcome fast efficient mail order
service. Free friendly advice without
obligation. The best shop I've visited in the
past two years! M

Roland main dealer, Kork key centre, Fender
soundhouse, Paiste Cymbal Centre, MPC
dealer, Trace Elliot & Polytone franchise, Aria
agent, Ibanez stockist, Tama centre, Pearl
agent etc.

New shop now open at 166 London Road,
Southend on Sea, Essex. Tel: 0702 332743



GUITARS
KEYBOARDS
AMPS SYNTHS

PERCUSSION HOME RECORDING
BIG NAMES AT BARGAIN PRICES
FULL RANGE OF ACCESSORIES
TELE SALES - ACCESS B/CARD - AMEX
HP PX - DELIVERY
18, RAYNE ROAD, BRAINTREE
(0376) 47983

GLOUCESTER

GLOUCESTER MUSIC Co

The Promenade, Eastgate Centre, Gloucester,
Gloucestershire, 0452 501 457.
Gloucester's Leading Music Store
Guitars Gordon Smith, Fender, Ibanez, Tokai,
Gibson, Jackson, Washburn, Charwell
Keyboards Casio, Yamaha, Roland
Amps Marshall, Carlsbro, Peavey, Fender
Drums Premier, Tama
Cymbals Zildjian, Paiste
We also have a wide range of acoustic guitars &
Instruments in stock
Brass, Woodwind & Saxophone specialists. Plenty
of second hand gear in stock & we provide an
excellent repair service!

HERTFORDSHIRE

Pro Guitar Workshop

Guitar and Amp repairers. Custom
guitars, necks, bodies, hardware and
Seymour Duncan pick-ups supplied.
Music Inn
New and Second-hand equipment
includes:
Tascam, Teac, Marshall, Washburn,
Fender, Beyer, AKG, Shure, Drums and
Cymbals.
10 Bucklesbury, Hitchin, Herts.
0462 59912
Access, Visa, Mail Order.

HAMMONDS OF WATFORD

161-165 High Street, Watford
Tel: (0923) 39733
HO PO CO IT GT P RS Syn
Hnt HP S/Hnd S/Hnd P S/Hnd I
EK OC SM A OT G MA CIO
PT TR TV VR VT
Technics, Yamaha, Hohner,
Hammond, Casio, Jen Roland
Korg, Sharma, Baldwin,
Wurlitzer, Farfisa, Bentley,
Knight, Welmar, Broadwood,
Chappel, Kemble, Schimmel

HAMPSHIRE



Telecomms
A Day of Mike Dewar's Music Ltd

The UK'S FASTEST Mail Order Service
at the LOWEST prices

Main dealers for: Roland, Marshall, Boss,
Bose, Carlsbro, Ibanez, Fender, King,
Casitone

189 London Road,
North End, Portsmouth.
(0705) 660036
Telex 869197

HUMBERSIDE

MUSIC WORKSHOP
NEW, USED, VINTAGE GUITARS & AMPS

Rickenbacker	Overwater
Fender	Wilkes
Gibson	Ampeg
Polytone	

**ALSO DRUMS & GUITAR ACCESSORIES/
PEDALS**

10% DISCOUNT WITH THIS AD
257 Spring Bank, Hull
Tel: 0482 225395.

KENT

DRUMMERS WE SPECIALISE IN

TAMA

Zildjian

Paiste

CHECK OUT THE VERY LATEST
PRODUCTS IN THE WORLD AT
**UNDERGROUND
SOUNDS**
108-110 ST. JAMES ROAD
TUNBRIDGE WELLS
0892 · 33778

KENNARDS

98/10 Best Lane, Canterbury
Tel: (0227) 60331
10 New Rents, Ashford, Kent
Tel: (0233) 23226
HO. PO. CO IT GT P RS.
Syn. Rent HP. S/Hnd. EK. EA.
OC SM A. OT. PT G. MA
C/O
Main agents for: Technics,
Leslie, Kawai, Jen, Viscount,
Eko, and Casio

The Music Shop

(Ashford) Ltd.

10 New Rents, Ashford, Kent TN23 1LL. Tel: 0233 47737

MAIN AGENTS FOR YAMAHA AND
CASIO KEYBOARDS ARIA GUITARS
MARSHALL AND CARLSBRO
AMPLIFICATION
TASCAM RECORDING EQUIPMENT.
PLUS LARGE SELECTION OF SHEET
MUSIC IN STOCK.

MUSIC UNLIMITED



Sheet music and music books. Musical
Instruments. Spares accessories.
Instrument hire. Disco and lighting sales
and hire. Brass and woodwind.

Audio Technica	Ovation
Boosey & Hawkes	Paiste
Carlsbro	Pearl
Casio	Premier
Enrore	Roland
Fender	Samsa
Gibson	Sessison
HH	Shure
Hohner	Siel
Honda	Tascam
JVC	Teac
Korg	Technics
Laney	Trak
OHM	Ultimate Percussion

174-175 Windmill Street, Gravesend.
Kent DA12 1AH
Tel: (0474) 23470 or 25566

FOR THE BEST DEAL IN MUSIC MUSIC BAY

144 MORTIMER STREET,
HERNE BAY, CT6 5DX
0227 373364

LANCASHIRE

JHW AUDIO
174-176 ST GEORGES ROAD
BOUTON BL1 2NZ
0204 385199

Large range of guitar, combos,
keyboards, amplifiers, PA systems,
recording equipment and stage lighting.
Part exchange welcome. Clean S/H gear
bought for cash. Credit cards and H/P
welcome.
BACK ALLEY MUSIC
1 BRETHERTON ROW
OFF WALLGATE (200 YARDS FROM
WALLGATE STATION)
WIGAN L23 2E5 · OPEN 6 DAYS



Full range of new and secondhand P.A.
Lighting and Disco Equipment

Main agents for: Peavey, Trace Elliot, Bass
Gear, McGregor, R.S.D., Audio Technica and
Shure microphones.

M.A. Amplification
63 Preston Road, Standish, Wigan, Lancs.
WN6 0JH. Tel Standish (0257) 426923

LEICESTERSHIRE

MEL-TONE

GUITARS-AMPS-DRUMS-
WOODWIND-BRASS-STRINGS-
KEYBOARDS ETC
* ALL ACCESSORIES
* MUSIC BOOKS
* REPAIRS & SERVICING
* TUITION AVAILABLE
* REHEARSAL ROOM
AVAILABLE FOR HIRE

**SPECIAL DISCOUNTS TO 'MUSICIANS
UNION' MEMBERS**
3 Month Rental Trial on Woodwind
String & Brass

OPEN 6 DAYS 9.30 - 5.30
MELTON (0664) 68000
31 HIGH STREET, MELTON MOWBRAY

BLACKPOOL SOUND CENTRE

Give your wallet a holiday at
Blackpool Sound Centre
22 Caunce St. Blackpool. Phone 0253 25544:
285533 Yamaha. Special prices on CX5M
Computers, Computer & small keyboard &
voicing software £299.00
Also DX21 £649, RX21 £249, DXS £2595,
RX11 £675, TX7 £675, QX7 £449, Simmons
special SDS7 £1650, SDS7 £650, SDS9
£1095 + SDS 1/2000/400/800 Plus also
Roland Tascam Teac Seck JBL
Casio Tannoy Carlsbro etc etc All at
best possible prices

DEALER GUIDE

ALL OUR DEALERS LISTED BELOW ARE OFFICIAL STOCKISTS OF INTERNATIONAL MUSICIAN AND RECORDING WORLD AND ALWAYS HAVE THE LATEST ISSUES AVAILABLE ON SALE.

LIVERPOOL

WE'LL BETTER YOUR BEST QUOTE!!!!!!

GUITARS KEYBOARDS AND SYNTHESIZERS

Yamaha Casio Technics
Zoom Fender Roland
TASCAM Tokai

WE GUARANTEE TO BEAT ANY DEAL IN THE UK! FREE 24HR DELIVERY ON UK MAINLAND FULL INSTALLATION, SERVICE AND WARRANTY INTEREST FREE CREDIT & ACCESS/VISA FOR YOUR PERSONAL QUOTE.

PHONE PETER NOW **051 236 1418**

HESSYS 32 STANLEY ST LIVERPOOL L6 6AT

LONDON

Cascade music

GUITARS - KEYBOARDS - AMPS - DRUMS - HOME RECORDING - EFFECTS - DRUM MACHINES etc etc

BOUGHT, SOLD & HIRED

(We will also sell your equipment for you on a commission basis!)

44 UPPER TOOTING ROAD, LONDON, SW17 7PD. 01-672 3997.

MACARI'S LTD.

For all musical instruments Specialists in vintage and good value for money guitars

122 Charing Cross Road London WC2N 6BP 01-636 9149

Paul's Music

358-360 Unbridge Rd Shepherds Bush, London W12

Come along to our large store choc a-bloc with the latest guitar & keyboard goodies. We offer a friendly service with a smile.

2nd hand deals repair service - accessories and effects.

01-749 1204

LENSTILES MUSIC CENTRE

262-274 Lewisham High Street, London SE13 6JY

Tel: (01) 690 7771; (01) 690 2958

HO. PO. CO. IT. GT. P. RS Syn. HP. S/Hnd. S/Hnd. P. S/Hnd. I. EK. EA. SM. A. PT G. MA. VT.

Main agents for Yamaha, Farfisa, Lowrey, Roland, JVC, Korg, Hohner, Logan, Eko, plus leading makes of pianos. All musical instruments & amplification.

WANSWORTH

213-215 Kilburn High Road 48 High Street, Chatham, Kent Tel: Medway 44068

Guitars & Bases - Fender/Gibson/Tokai/Ana/Westone

Keyboard - Roland/Yamaha/Korg/Casio

Amps - Marshall/Roland/Peavey/Carlsbro

Drums - Ludwig/Trak/Pearl/Mirage/Premier/Simmons/Paste/Zildjian cymbals

Guitar - Repairs/Resprays/Retrets/Hire

Backline Keyboards PA

AT LAST - IT'S OPEN

THE WORLD'S LARGEST PERCUSSION SUPERSTORE

and it's here in ENGLAND at 205 KENTISH TOWN ROAD, LONDON NWS 2JU. Tel: 01-485 4434 0822.

ALLAN-GORDON

11-13, 15, 17, 19, 21, 23, 25, 27, 29, 31, 33, 35, 37, 39, 41, 43, 45, 47, 49, 51, 53, 55, 57, 59, 61, 63, 65, 67, 69, 71, 73, 75, 77, 79, 81, 83, 85, 87, 89, 91, 93, 95, 97, 99, 101, 103, 105, 107, 109, 111, 113, 115, 117, 119, 121, 123, 125, 127, 129, 131, 133, 135, 137, 139, 141, 143, 145, 147, 149, 151, 153, 155, 157, 159, 161, 163, 165, 167, 169, 171, 173, 175, 177, 179, 181, 183, 185, 187, 189, 191, 193, 195, 197, 199, 201, 203, 205, 207, 209, 211, 213, 215, 217, 219, 221, 223, 225, 227, 229, 231, 233, 235, 237, 239, 241, 243, 245, 247, 249, 251, 253, 255, 257, 259, 261, 263, 265, 267, 269, 271, 273, 275, 277, 279, 281, 283, 285, 287, 289, 291, 293, 295, 297, 299, 301, 303, 305, 307, 309, 311, 313, 315, 317, 319, 321, 323, 325, 327, 329, 331, 333, 335, 337, 339, 341, 343, 345, 347, 349, 351, 353, 355, 357, 359, 361, 363, 365, 367, 369, 371, 373, 375, 377, 379, 381, 383, 385, 387, 389, 391, 393, 395, 397, 399, 401, 403, 405, 407, 409, 411, 413, 415, 417, 419, 421, 423, 425, 427, 429, 431, 433, 435, 437, 439, 441, 443, 445, 447, 449, 451, 453, 455, 457, 459, 461, 463, 465, 467, 469, 471, 473, 475, 477, 479, 481, 483, 485, 487, 489, 491, 493, 495, 497, 499, 501, 503, 505, 507, 509, 511, 513, 515, 517, 519, 521, 523, 525, 527, 529, 531, 533, 535, 537, 539, 541, 543, 545, 547, 549, 551, 553, 555, 557, 559, 561, 563, 565, 567, 569, 571, 573, 575, 577, 579, 581, 583, 585, 587, 589, 591, 593, 595, 597, 599, 601, 603, 605, 607, 609, 611, 613, 615, 617, 619, 621, 623, 625, 627, 629, 631, 633, 635, 637, 639, 641, 643, 645, 647, 649, 651, 653, 655, 657, 659, 661, 663, 665, 667, 669, 671, 673, 675, 677, 679, 681, 683, 685, 687, 689, 691, 693, 695, 697, 699, 701, 703, 705, 707, 709, 711, 713, 715, 717, 719, 721, 723, 725, 727, 729, 731, 733, 735, 737, 739, 741, 743, 745, 747, 749, 751, 753, 755, 757, 759, 761, 763, 765, 767, 769, 771, 773, 775, 777, 779, 781, 783, 785, 787, 789, 791, 793, 795, 797, 799, 801, 803, 805, 807, 809, 811, 813, 815, 817, 819, 821, 823, 825, 827, 829, 831, 833, 835, 837, 839, 841, 843, 845, 847, 849, 851, 853, 855, 857, 859, 861, 863, 865, 867, 869, 871, 873, 875, 877, 879, 881, 883, 885, 887, 889, 891, 893, 895, 897, 899, 901, 903, 905, 907, 909, 911, 913, 915, 917, 919, 921, 923, 925, 927, 929, 931, 933, 935, 937, 939, 941, 943, 945, 947, 949, 951, 953, 955, 957, 959, 961, 963, 965, 967, 969, 971, 973, 975, 977, 979, 981, 983, 985, 987, 989, 991, 993, 995, 997, 999, 1001, 1003, 1005, 1007, 1009, 1011, 1013, 1015, 1017, 1019, 1021, 1023, 1025, 1027, 1029, 1031, 1033, 1035, 1037, 1039, 1041, 1043, 1045, 1047, 1049, 1051, 1053, 1055, 1057, 1059, 1061, 1063, 1065, 1067, 1069, 1071, 1073, 1075, 1077, 1079, 1081, 1083, 1085, 1087, 1089, 1091, 1093, 1095, 1097, 1099, 1101, 1103, 1105, 1107, 1109, 1111, 1113, 1115, 1117, 1119, 1121, 1123, 1125, 1127, 1129, 1131, 1133, 1135, 1137, 1139, 1141, 1143, 1145, 1147, 1149, 1151, 1153, 1155, 1157, 1159, 1161, 1163, 1165, 1167, 1169, 1171, 1173, 1175, 1177, 1179, 1181, 1183, 1185, 1187, 1189, 1191, 1193, 1195, 1197, 1199, 1201, 1203, 1205, 1207, 1209, 1211, 1213, 1215, 1217, 1219, 1221, 1223, 1225, 1227, 1229, 1231, 1233, 1235, 1237, 1239, 1241, 1243, 1245, 1247, 1249, 1251, 1253, 1255, 1257, 1259, 1261, 1263, 1265, 1267, 1269, 1271, 1273, 1275, 1277, 1279, 1281, 1283, 1285, 1287, 1289, 1291, 1293, 1295, 1297, 1299, 1301, 1303, 1305, 1307, 1309, 1311, 1313, 1315, 1317, 1319, 1321, 1323, 1325, 1327, 1329, 1331, 1333, 1335, 1337, 1339, 1341, 1343, 1345, 1347, 1349, 1351, 1353, 1355, 1357, 1359, 1361, 1363, 1365, 1367, 1369, 1371, 1373, 1375, 1377, 1379, 1381, 1383, 1385, 1387, 1389, 1391, 1393, 1395, 1397, 1399, 1401, 1403, 1405, 1407, 1409, 1411, 1413, 1415, 1417, 1419, 1421, 1423, 1425, 1427, 1429, 1431, 1433, 1435, 1437, 1439, 1441, 1443, 1445, 1447, 1449, 1451, 1453, 1455, 1457, 1459, 1461, 1463, 1465, 1467, 1469, 1471, 1473, 1475, 1477, 1479, 1481, 1483, 1485, 1487, 1489, 1491, 1493, 1495, 1497, 1499, 1501, 1503, 1505, 1507, 1509, 1511, 1513, 1515, 1517, 1519, 1521, 1523, 1525, 1527, 1529, 1531, 1533, 1535, 1537, 1539, 1541, 1543, 1545, 1547, 1549, 1551, 1553, 1555, 1557, 1559, 1561, 1563, 1565, 1567, 1569, 1571, 1573, 1575, 1577, 1579, 1581, 1583, 1585, 1587, 1589, 1591, 1593, 1595, 1597, 1599, 1601, 1603, 1605, 1607, 1609, 1611, 1613, 1615, 1617, 1619, 1621, 1623, 1625, 1627, 1629, 1631, 1633, 1635, 1637, 1639, 1641, 1643, 1645, 1647, 1649, 1651, 1653, 1655, 1657, 1659, 1661, 1663, 1665, 1667, 1669, 1671, 1673, 1675, 1677, 1679, 1681, 1683, 1685, 1687, 1689, 1691, 1693, 1695, 1697, 1699, 1701, 1703, 1705, 1707, 1709, 1711, 1713, 1715, 1717, 1719, 1721, 1723, 1725, 1727, 1729, 1731, 1733, 1735, 1737, 1739, 1741, 1743, 1745, 1747, 1749, 1751, 1753, 1755, 1757, 1759, 1761, 1763, 1765, 1767, 1769, 1771, 1773, 1775, 1777, 1779, 1781, 1783, 1785, 1787, 1789, 1791, 1793, 1795, 1797, 1799, 1801, 1803, 1805, 1807, 1809, 1811, 1813, 1815, 1817, 1819, 1821, 1823, 1825, 1827, 1829, 1831, 1833, 1835, 1837, 1839, 1841, 1843, 1845, 1847, 1849, 1851, 1853, 1855, 1857, 1859, 1861, 1863, 1865, 1867, 1869, 1871, 1873, 1875, 1877, 1879, 1881, 1883, 1885, 1887, 1889, 1891, 1893, 1895, 1897, 1899, 1901, 1903, 1905, 1907, 1909, 1911, 1913, 1915, 1917, 1919, 1921, 1923, 1925, 1927, 1929, 1931, 1933, 1935, 1937, 1939, 1941, 1943, 1945, 1947, 1949, 1951, 1953, 1955, 1957, 1959, 1961, 1963, 1965, 1967, 1969, 1971, 1973, 1975, 1977, 1979, 1981, 1983, 1985, 1987, 1989, 1991, 1993, 1995, 1997, 1999, 2001, 2003, 2005, 2007, 2009, 2011, 2013, 2015, 2017, 2019, 2021, 2023, 2025, 2027, 2029, 2031, 2033, 2035, 2037, 2039, 2041, 2043, 2045, 2047, 2049, 2051, 2053, 2055, 2057, 2059, 2061, 2063, 2065, 2067, 2069, 2071, 2073, 2075, 2077, 2079, 2081, 2083, 2085, 2087, 2089, 2091, 2093, 2095, 2097, 2099, 2101, 2103, 2105, 2107, 2109, 2111, 2113, 2115, 2117, 2119, 2121, 2123, 2125, 2127, 2129, 2131, 2133, 2135, 2137, 2139, 2141, 2143, 2145, 2147, 2149, 2151, 2153, 2155, 2157, 2159, 2161, 2163, 2165, 2167, 2169, 2171, 2173, 2175, 2177, 2179, 2181, 2183, 2185, 2187, 2189, 2191, 2193, 2195, 2197, 2199, 2201, 2203, 2205, 2207, 2209, 2211, 2213, 2215, 2217, 2219, 2221, 2223, 2225, 2227, 2229, 2231, 2233, 2235, 2237, 2239, 2241, 2243, 2245, 2247, 2249, 2251, 2253, 2255, 2257, 2259, 2261, 2263, 2265, 2267, 2269, 2271, 2273, 2275, 2277, 2279, 2281, 2283, 2285, 2287, 2289, 2291, 2293, 2295, 2297, 2299, 2301, 2303, 2305, 2307, 2309, 2311, 2313, 2315, 2317, 2319, 2321, 2323, 2325, 2327, 2329, 2331, 2333, 2335, 2337, 2339, 2341, 2343, 2345, 2347, 2349, 2351, 2353, 2355, 2357, 2359, 2361, 2363, 2365, 2367, 2369, 2371, 2373, 2375, 2377, 2379, 2381, 2383, 2385, 2387, 2389, 2391, 2393, 2395, 2397, 2399, 2401, 2403, 2405, 2407, 2409, 2411, 2413, 2415, 2417, 2419, 2421, 2423, 2425, 2427, 2429, 2431, 2433, 2435, 2437, 2439, 2441, 2443, 2445, 2447, 2449, 2451, 2453, 2455, 2457, 2459, 2461, 2463, 2465, 2467, 2469, 2471, 2473, 2475, 2477, 2479, 2481, 2483, 2485, 2487, 2489, 2491, 2493, 2495, 2497, 2499, 2501, 2503, 2505, 2507, 2509, 2511, 2513, 2515, 2517, 2519, 2521, 2523, 2525, 2527, 2529, 2531, 2533, 2535, 2537, 2539, 2541, 2543, 2545, 2547, 2549, 2551, 2553, 2555, 2557, 2559, 2561, 2563, 2565, 2567, 2569, 2571, 2573, 2575, 2577, 2579, 2581, 2583, 2585, 2587, 2589, 2591, 2593, 2595, 2597, 2599, 2601, 2603, 2605, 2607, 2609, 2611, 2613, 2615, 2617, 2619, 2621, 2623, 2625, 2627, 2629, 2631, 2633, 2635, 2637, 2639, 2641, 2643, 2645, 2647, 2649, 2651, 2653, 2655, 2657, 2659, 2661, 2663, 2665, 2667, 2669, 2671, 2673, 2675, 2677, 2679, 2681, 2683, 2685, 2687, 2689, 2691, 2693, 2695, 2697, 2699, 2701, 2703, 2705, 2707, 2709, 2711, 2713, 2715, 2717, 2719, 2721, 2723, 2725, 2727, 2729, 2731, 2733, 2735, 2737, 2739, 2741, 2743, 2745, 2747, 2749, 2751, 2753, 2755, 2757, 2759, 2761, 2763, 2765, 2767, 2769, 2771, 2773, 2775, 2777, 2779, 2781, 2783, 2785, 2787, 2789, 2791, 2793, 2795, 2797, 2799, 2801, 2803, 2805, 2807, 2809, 2811, 2813, 2815, 2817, 2819, 2821, 2823, 2825, 2827, 2829, 2831, 2833, 2835, 2837, 2839, 2841, 2843, 2845, 2847, 2849, 2851, 2853, 2855, 2857, 2859, 2861, 2863, 2865, 2867, 2869, 2871, 2873, 2875, 2877, 2879, 2881, 2883, 2885, 2887, 2889, 2891, 2893, 2895, 2897, 2899, 2901, 2903, 2905, 2907, 2909, 2911, 2913, 2915, 2917, 2919, 2921, 2923, 2925, 2927, 2929, 2931, 2933, 2935, 2937, 2939, 2941, 2943, 2945, 2947, 2949, 2951, 2953, 2955, 2957, 2959, 2961, 2963, 2965, 2967, 2969, 2971, 2973, 2975, 2977, 2979, 2981, 2983, 2985, 2987, 2989, 2991, 2993, 2995, 2997, 2999, 3001, 3003, 3005, 3007, 3009, 3011, 3013, 3015, 3017, 3019, 3021, 3023, 3025, 3027, 3029, 3031, 3033, 3035, 3037, 3039, 3041, 3043, 3045, 3047, 3049, 3051, 3053, 3055, 3057, 3059, 3061, 3063, 3065, 3067, 3069, 3071, 3073, 3075, 3077, 3079, 3081, 3083, 3085, 3087, 3089, 3091, 3093, 3095, 3097, 3099, 3101, 3103, 3105, 3107, 3109, 3111, 3113, 3115, 3117, 3119, 3121, 3123, 3125, 3127, 3129, 3131, 3133, 3135, 3137, 3139, 3141, 3143, 3145, 3147, 3149, 3151, 3153, 3155, 3157, 3159, 3161, 3163, 3165, 3167, 3169, 3171, 3173, 3175, 3177, 3179, 3181, 3183, 3185, 3187, 3189, 3191, 3193, 3195, 3197, 3199, 3201, 3203, 3205, 3207, 3209, 3211, 3213, 3215, 3217, 3219, 3221, 3223, 3225, 3227, 3229, 3231, 3233, 3235, 3237, 3239, 3241, 3243, 3245, 3247, 3249, 3251, 3253, 3255, 3257, 3259, 3261, 3263, 3265, 3267, 3269, 3271, 3273, 3275, 3277, 3279, 3281, 3283, 3285, 3287, 3289, 3291, 3293, 3295, 3297, 3299, 3301, 3303, 3305, 3307, 3309, 3311, 3313, 3315, 3317, 3319, 3321, 3323, 3325, 3327, 3329, 3331, 3333, 3335, 3337, 3339, 3341, 3343, 3345, 3347, 3349, 3351, 3353, 3355, 3357, 3359, 3361, 3363, 3365, 3367, 3369, 3371, 3373, 3375, 3377, 3379, 3381, 3383, 3385, 3387, 3389, 3391, 3393, 3395, 3397, 3399, 3401, 3403, 3405, 3407, 3409, 3411, 3413, 3415, 3417, 3419, 3421, 3423, 3425, 3427, 3429, 3431, 3433, 3435, 3437, 3439, 3441, 3443, 3445, 3447, 3449, 3451, 3453, 3455, 3457, 3459, 3461, 3463, 3465, 3467, 3469, 3471, 3473, 3475, 3477, 3479, 3481, 3483, 3485, 3487, 3489, 3491, 3493, 3495, 3497, 3499, 3501, 3503, 3505, 3507, 3509, 3511, 3513, 3515, 3517, 3519, 3521, 3523, 3525, 3527, 3529, 3531, 3533, 3535, 3537, 3539, 3541, 3543, 3545, 3547, 3549, 3551, 3553, 3555, 3557, 3559, 3561, 3563, 3565, 3567, 3569, 3571, 3573, 3575, 3577, 3579, 3581, 3583, 3585, 3587, 3589, 3591, 3593, 3595, 3597, 3599, 3601, 3603, 3605, 3607, 3609, 3611, 3613, 3615, 3617, 3619, 3621, 3623, 3625, 3627, 3629, 3631, 3633, 3635, 3637, 3639, 3641, 3643, 3645, 3647, 3649, 3651, 3653, 3655, 3657, 3659, 3661, 3663, 3665, 3667, 3669, 3671, 3673, 3675, 3677, 3679, 3681, 3683, 3685, 3687, 3689, 3691, 3693, 3695, 3697, 3699, 3701, 3703, 3705, 3707, 3709, 3711, 3713, 3715, 3717, 3719, 3721, 3723, 3725, 3727, 3729, 3731, 3733, 3735, 3737, 3739, 3741, 3743, 3745, 3747, 3749, 3751, 3753, 3755, 3757, 3759, 3761, 3763, 3765, 3767, 3769, 3771, 3773, 3775, 3777, 3779, 3781, 3783, 3785, 3787, 3789, 3791, 3793, 3795, 3797, 3799, 3801, 3803, 3805, 3807, 3809, 3811, 3813, 3815, 3817, 3819, 3821, 3823, 3825, 3827, 3829, 3831, 3833, 3835, 3837, 3839, 3841, 3843, 3845, 3847, 3849, 3851, 3853, 385

DEALER GUIDE

ALL OUR DEALERS LISTED BELOW ARE OFFICIAL STOCKISTS OF INTERNATIONAL MUSICIAN AND RECORDING WORLD AND ALWAYS HAVE THE LATEST ISSUES AVAILABLE ON SALE.

A.S.M.
Large stocks of
Keyboards, Synths,
Guitars and Home
Recording Gear.
Yamaha, Roland,
Casio, Korg, Peavey,
Westone.
Access, Visa & HP.
Tel: 01-735 1932
A.S.M. Music
318 Kennington
Road,
London SE11.

THE MUSICIANS SHOP
New and Used keyboards, synths,
guitars, amplification, drums and
recording equipment.
Always available at the best prices.
All equipment fully guaranteed
Guitar and electronics workshops.
Barleycard/Access/Finance available
TOP CASH OFFERS FOR ALL
Unwanted instruments and accessories
124-126 St Mildred's Road
Lee, London SE12 0RG
Telephone 01 698 4446
409 Hither Green Lane
London SE13
Telephone 01-698 8743

FREEDMANS
Agents for
Guitars: Ibanez, Fender, Westone,
Washburn, Yamaha
Drums: Rodgers Premier,
Keyboards: Roland, Yamaha, Casio,
JVC, Technics.
Amplifiers: Roland, H + H, OHM,
Sessionette
Also a full range of home recording
equipment, effects units, mics and rhythm
units. Best prices, massive ranges, best
advice, repairs & service, instant HP, Mail
order Plus.
627-631 High Road, Leytonstone,
London E11
Tel: 539 0288

WEST MIDLANDS

musicmakers 2
BIRMINGHAM'S BRIGHTEST
NEW MUSIC STORE
Yamaha, Roland, Korg & Casio synthesizers,
drum machines, sequencers, Fender, Aria,
Kramer, Tokai, Yamaha & Westone Guitars
and accessories Boss, Akai, Tokai, Yamaha
& Arion. Pedals & accessories.
FULL TUITION FACILITIES
INTEREST FREE CREDIT
848 Bristol Road, Salf Oak,
Birmingham B79 6HW
021 471 3434
Access, Visa, American Express

ONE WAY MUSIC
100 School Street, Wolverhampton,
WV3 0MR
KEYBOARDS Yamaha, Roland, Korg,
Casio
AMPS Peavey, Laney, Carlsbro, Roland
GUITARS Aria, Ibanez, Yamaha, Fender,
Westone, Squire
FX Dod, Aria, Boss, Arion, Ibanez, Disco
Equipment and Lighting Electric and
Guitar repairs Instrument Hire Etc Etc.

COVENTRY MUSIC CENTRE
GUITARISTS AND BASS PLAYERS
Stocks of guitars and basses by Westone,
Aria, Washburn, Riverhead, Tokai,
Fender, Squier, Yamaha, ESP, Ibanez
etc.
Effects, cases, strings and lots of bits and
pieces. Plus amplification by Trace Elliot,
Marshall, Laney, McGregor, Peavey,
Session, Carlsbro.
KEYBOARD PLAYERS
We stock Roland, Korg, Yamaha, Siel,
Casio etc and lots of stands, cases, rhythm
units etc.
DRUMMERS
Equipment by Premier, Pear, Trak,
Remo.
Access Visa

3-5 WHITEFRIARS STREET,
COVENTRY
(0203) 58571

MUSICAL EXCHANGES
Largest music store in UK with over
400 guitars on show, new and
second hand. All the latest Hi-Tech
keyboards in stock also new and
second hand. Huge stocks of home
recording equipment and large
drum showroom.
Part exchanges welcome HP
Facilities Car park
Friendly staff and coffee machine.
Musical Exchanges
Musicians Corner
Old Snow Hill
Birmingham
B4 6HX
021 236 7544

GREATER MANCHESTER

GUITARS, KEYBOARDS, SYNTHESISERS
YAMAHA ROLAND KORG VOX
ARIA OHM CUSTOM SOUND
Plus a large range of guitar
accessories, effects pedals and
replacement hardware
HI TECH MUSIC CENTRE
Computer Software & Hardware
Midt Steinberg OSCar.
SWANNS MANCHESTER
MUSIC
SUPERSTORE
84-86 Oldham St, Manchester Tel: 229 3921

DECIBEL
BEE HIVE MILL
JERSEY STREET
ANCOATS
MANCHESTER M4 6JG
TEL 061 228 0357
CENTRAL MCR PRO - AUDIO
D.A. Spec. R.S. RGN A.K.D.I.M.S.Hnd
Incredible deals on all major makes of
recording and PA equipment inc. export sales
WE WILL MATCH OR BETTER THE BEST
PRICES FOR ANY ITEM SOLD IN THE U.K.
Specialist designers and installers of
recording studios, P.A. systems, nightclub
installations. Superb after sales service.
WE WILL OFFER YOU ALMOST UNLIMITED
FRIENDLY EXPERT ADVICE
Come and taste our succulent imported
coffee.
Ring 061 228 0357 NOW AND BUY
WISELY

'STREET'WISE MUSIC
275 Deansgate, Manchester
061 835 2127
Manchester's newest and best
Hi-Tech & Group Gear
musical superstore
Come and take a look at what
Manchester has been waiting
for. 3 floors packed with
keyboards guitars, recording
equipment and P.A. systems.
Open 10 'till 5.30 6 days a
week
Late 'till 8 Thursdays
**CALL IN FOR FRIENDLY
ADVICE!!**

A1 MUSIC
88 Oxford Street Manchester
M1 5NJ TEL 061 236 0340
ALSO AT
3 7 MEALHOUSE BROW STOCKPORT
TEL 061 429 8777
FAST ELECTRONIC REPAIRS
ALL TYPES OF ELECTRO MUSIC EQUIPMENT
MAIN AGENTS FOR
Roland, Korg, Casio, Yamaha, Seq
Circuits, Mirage, Akai, Fostex, Teac,
Tascam, Vesta Fire, Fender, Ibanez,
Gibson, Kramer, Tokai, Aria, J.D.,
Ovation, Westone, AKG, Sennheiser,
Carlsbro, Trace Elliot, Marshall, Peavey,
Session, H/H, McGregor, Laney, Seck,
RSD, Access, Accessit, Yamaha, Hi-
Tech Dealer, Tannoy, McKenzie, J.B.L.
Rola Celestion, Zildjian, Paiste, Premier,
Tama, Pearl.

concert systems
CONCERT SYSTEMS
PROFESSIONAL PUBLIC
ADDRESS SALES AND HIRE
Main agents for: AKG, Audio Technica,
ASS, Beyer, Electro-Voice, Harrison, H/
H, I.L.P., Peavey, RSD, Seck, Sennheiser,
Shure, Tannoy, TOA, Traynor,
Soundcraft, Yamaha...
New and secondhand equipment
Also large Hill touring rig for hire.
Carlsbrooke House
37 Gorkland Road
Chorton-cum-Hardy
Manchester
M21 2UX
Tel: 061 951 4305/860 7252

TONES MUSIC STORE
5 Queen Victoria Street, Macclesfield.
Peavey
Sess on
Carlsbro
Vox
Kramer
Fender
Ibanez
Westone
Yamaha
Casio
Korg
Roland
Premier
Tama
Pearl
Home Recording
Repairs/Customising/Hire
**VIDEO AND CASSETTE
TUITION BY THE STARS**
(0625) 22677

RHYTHM HOUSE
STOCKPORT ROCK SHOP
22, Middle Millgate, Stockport
Tel: 061 480 7371
Easy access from motorways.
Guitars - Amps
Keyboards - Drums
Electronic effects
New manager offers
biggest stocks.
Best deals
Best stock of Fender guitars
in the North West.
Late night Friday 8pm
Behind police station.

Barratts OF MANCHESTER LTD
72-74 Oxford Street
Manchester
Tel: 061-236 4470
Retailers of GUITARS - Vox Ovation
Eko Profile Westone Holmer Ibanez Gio
son Fender Guitars
AMPLIFICATION - Vox Peavey Ohm Cas
om Sound JHS V Amp Kay and Wem
KEYBOARDS - Korg Teiso Casio
MIKES - Shure Audio Technics
and Premier Percussion
Guitars - custom built to order and all string
instruments repaired on premises
Also at 652 Chester Road, Old Trafford,
Manchester, M16 0RX. Tel: 061 872 1912.
for brass and woodwind

MERSEYSIDE

MERSEY MUSIC CENTRE LTD
The North West's most comprehensive
store with all the major names at the most
competitive prices including: Roland,
Yamaha, Korg, Casio, Ensonique,
Ibanez, Ovation, Fender, Fostex, Tokai,
Aria, Ohm, Carlsbro, HH, McGregor, Sec
Hi-tech also available
Many 2nd hand bargains
Instant credit - no deposit
PX welcome
6 Liscard Way,
Liscard Precinct,
Wallasey,
Merseyside,
051 630 3009.

TS SOUND SYSTEMS
County Enrt High Street, Lees Nr. Oldham Tel.
051 624 7087
EC RCH IR SYN G A OSS Hnd RSERS K L H
MFA CB D.
Agents for:
Keyboards, Korg and Roland
Guitars, Fender, Aria, Washburn, Westone,
Ibanez, Hondo and Vox
Amps Session HH, OHM, Peavey.
Desks: AHB, RSD
Drums, Premier, Tama, Rogers, Sonor
Shure Beyer Audio Technica.
Richard Allen Speakers.

Fusion Music
MAIN AGENTS FOR
TRACE ELLIOT
KRAMER
SESSION
Largest selection of Secondhand Guitars and
Amplification in Merseyside
And all leading makes of Guitars, keyboards,
Mikes, Drums etc Amplification Disco PA
hire
45 Argyle Street Birkenhead, Merseyside L47
6AE
Tel: 051-647 4394

DEALER GUIDE

ALL OUR DEALERS LISTED BELOW ARE OFFICIAL STOCKISTS OF INTERNATIONAL MUSICIAN AND RECORDING WORLD AND ALWAYS HAVE THE LATEST ISSUES AVAILABLE ON SALE.

HAMMERSOUND
MUSICAL INSTRUMENTS



AND ALL OTHER LEADING BRANDS ALL AT DISCOUNT PRICES

Access VISA
CREDIT AVAILABLE

49-51 GRANGE ROAD, WEST BIRKENHEAD 051 652 7454.

MIDDLESEX

accent

MAIN STOCKISTS FOR:

- RENTAL
- SHEET MUSIC
- KEYBOARDS
- AMPLIFIERS
- GUITARS
- BRASS
- WOODWIND
- PERCUSSION
- ACCESSORIES

FENDER
OVATION
WESTONE
VOX
FLAMBEAU
WASHBURN

Hardy Smith



The music centre

THE AREA'S LARGEST STORE & SELECTION OF SHEET MUSIC
GUITARS, AMPS, PERCUSSION, BRASS, WOODWIND, STRINGS, PIANOS, ORGANS, YAMAHA PORTABLE KEYBOARDS, KORG & YAMAHA SYNTHESIZERS, TUITION ARRANGED.

NOTTINGHAMSHIRE

Foulds Music
3 Market Street, Nottingham
Tel: 417166

Agents for
Manson WILKES
KINKADEE
Jay Dee

NORTHAMPTON

Music Market
The Best Possible Deal with the Best Possible Service.
All major product lines stocked, inc.:
Roland, Yamaha, Tascam, Laney, Fender, Tokai, Carlsbro, Custom Sound, Aria, Casio etc.
75 Kettering Road, Northampton.
Tel: (0604) 28419

STOKE-ON-TRENT

FORGET THE REST VISIT THE BEST!

POWERHOUSE MUSIC

MAIN AGENTS: Fender, Tokai, ESP, Kramer, Fernandes, Charvel, Squier, Ernie Ball, Dean Markley, HH, Premier, Pearl, Trak, Sonar, Rogers, Paiste, Zildjian, Sabian, Meinl, Sennheiser, Shure.

1a, Cornmarket, Thame, Oxon.
Tel: Thame (084421) 7909

SCOTLAND

High Street Music Ltd.

26 High Street, Kilmarnock, Tel: 38908 (STD 0563)
For all your Musical Requirements

AMPLIFICATION: Trace Elliot, Badger, Pro Amp, OHM, Vox

KEYBOARDS: Roland, Seil, Korg

SL SOUND CONTROL
MODERN MUSIC SCORES

MAIN AGENTS FOR:

GUITARS
Yamaha, Aria, Ibanez, Fender, Gibson, Ovation, Washburn, Westone

AMPS + PA
Peavey, Carlsbro, Session, Trace Elliot, Roland, Laney, OHM, Bose, J.B.L.

KEYBOARD
Roland, Yamaha, Korg, Casio, Akai, Sequential Circuits, Ensoniq

DRUMS & CYMBALS
Yamaha, Tama, Premier, Pearl, Dynacord, Paiste, Zildjian & Simmons

HOME RECORDING
TASCAM, FOSTEX

Elgin Works, Elgin St. Dunfermline. Tel: 0383 733353
17 St Mary's Street, Edinburgh Tel: 031-557 3986
63 Dunniker Road, Kirkcaldy Caidy Tel: 0592 260293
90-94 Saltmarket, Glasgow Tel: 041 552 6625
29-31 Castle St, Dundee. Tel: 0382 25619.

CC music

421-423 GREAT WESTERN ROAD, GLASGOW G4 9JA 041-339-0566
5, ST PAUL'S SQUARE, PERTH PH1 5QH 0788-37714

GUITARS
RICKENBACKER
FENDER
GIBSON
IBANEZ
GUILD
KRAMER
WESTONE
EGYPT
YAMAHA
HOHNER
ARIA
OVATION
TOKAI
TAKEMINE
WASHBURN
HONDON
SH GUITARS

KEYBOARDS
CASIO
YAMAHA
KORG
ROLAND
HOME RECORDING + EFFECTS UNITS

DRUM MACHINES
4 TRACKS
EFFECTS PEDALS
VERY LARGE ACCESSORY + STRING STOCK
DRUM SKINS
DRUM STICKS
SONG BOOKS
CASES

HIRE SERVICE
PUBLIC ADDRESS, KEYBOARDS, AMPS, EFFECT UNITS, MICS, DRUM MACHINES, SHORT + LONG TERM, PHONE FOR PRICES.

GUITAR + AMP REPAIRS

M.U. DISCOUNT STUDENT DISCOUNT

RAINBOW MUSIC
No.1 IN TAYSIDE !!

15 BELL STREET, DUNDEE
Telephone (0382) 201405

IBANEZ • ARIA • WESTONE • FENDER
TOKAI • YAMAHA • KORG • ROLAND
CASIO • TAMA • SIMMONS • PEARL
PREMIER • CARLSBRO • PEAVEY
TRACE ELLIOT • H/H • FOSTEX
and other Home Recording Equipment

THE COMPLETE MUSIC SHOP

thomsons

101-103 West George St., Glasgow.
041-204 1380

SUFFOLK

MORLINGS LTD.
House of Music,
148-151 London Road North,
Lowestoft, Suffolk.
Tel: Lowestoft (0502) 65491-713143
EC IR SYNG A D S S/Hnd B W M SM.
Agents for Fender, Gibson, Session, Carlsbro, Roland, Vantage, Casio, Paiste, Premier, Pearl, Tokai, Bose, etc.

SURREY

ROCKBOTTOM

48/70 London Road West Croydon Surrey CR0 2TB
01-680 1042 01-681 0378 Telex: 266337 MOROUX G
PRESTEL 258841018 ENGLAND

EUROPE'S FINEST GUITAR STORE!
EC, SYN, G, A, D, S, S/HAND, MA, RS, SPEC, ERS, EK, K, B, W, M, PSG, CREDIT.

H.P. TERMS AVAILABLE

AMPLIFICATION P.A.
PEAVEY
SESSION
M.T.R.
OHM
FENDER
BOSE
SCOTT
ROLAND
HH
HARRISON
TRACE ELLIOT
A.K.G.
BEYER
SHURE
AUDIOTECHNICA
McGREGOR

ACCESS VISA AMERICAN EXPRESS

MUSICIANS
Andertons
1st CHOICE

EVERYTHING FOR TODAY'S MUSICIAN

ACOUSTIC GUITARS	SEMIAUTOMATIC	HOME RECORDING
KENO PREMUR PEARL TAMA YAMAHA ZILBEAN PAISTE ROGERS	YAMAHA TECHNICS ROLAND CASIO JUC KORG MIRAGE AKAI	FOSTEX TEAC YAMAHA ACCESSIT SECA ALESIS BOSS AUDIO TECHNICA SHURE BEYER
AMPLIFICATION	GUITARS	ELECTRONIC DRUMS
MARSHALL SESSION CARLSBRO KUDOS PEAVEY OHM YAMAHA V AMP FENDER DYNACORD VOX CUSTOM SOUND	IBANEZ FENDER WASHBURN YAMAHA HONDO WESTONE GIBSON RICKENBACKER LOWDEN OVATION SCHALLER EL HARRIZO TAKEMINE VOX	SIMMONS ULTIMATE PEARL TAMA DYNACORD AMP STRINGS AND THINGS GALORE THOUSANDS OF EX UNITS

PRICE MATCH DISCOUNT YOU CAN'T BUY BETTER

OPEN 9.30 - 6.00 Tuesday - Saturday, Closed Mondays
ANDERTONS MUSIC CO.
HAYDON PLACE, GUILDFORD, SURREY
Tel: GUILDFORD (0483) 38212

SUTTON MUSIC CENTRE

Percussion Centre: agents for Pearl, Premier, Roland, Tacton, Drums Paiste, Tosca, Sabian, Meinl, Pearl Cymbals and all Accessories.
PLUS
Yamaha, Casio, Keyboards, Amps Electric/Acoustic Guitars, sheet Music.
64 HADDON ROAD, SUTTON, SURREY
01 642 2838

STUDIOS - these pages fill empty bookings call Roger Mephram on 01-538 5211

SUSSEX

TIGER MUSIC

Best selection of guitars, basses, amps including Peavey, Laney, Yamaha, Westone, Fender, Gibson, Ovation, Hondo, Vox, Korg, Music Man, Washburn, Takamina, Ibanez, Encore, V Amp, Session, Squier, Tokai, Profile, Quest, Vantage. All leading makes of strings, pick ups spares, pedals etc etc etc.

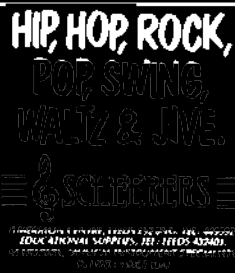
33 Sydney St, Brighton.
Tel: 699733
Amex, Access, Barclaycard HP.

STUDIO GUIDE

APRS — THE PROFESSIONAL RECORDING ASSOCIATION: PLEASE ASK FOR LIST OF APRS MEMBERS FREE FROM THE SECRETARY GENERAL, 163A HIGH STREET, RICKMANSWORTH, HERTS WD3 1AY. TELEPHONE 0923 772907.

PIECE HALL

For the latest in new and the best in second hand Group Gear. e.g. EPIPHONE RIVIERA as new £185 w/case
YAMAHA SG 1000s as new £295
GIBSON SG Custom L/F with Bigsby £299
GIBSON 1959 Les Paul Junior £385
Massive choice of strings plus huge selection of guitars & amps plus large range of musical accessories including DOD and Raydar effects
Tel: 0422 58832
Unit 3 Piece Hall, Halifax HX1 1RE.



For All Year
Electric Guitar Amplification
Effects Unit
Drum
Brass
Woodwind
Keyboard
Cymbal
and Sheet Music Requirements
Phone us for a quote 0532 449 592

Keyboards Plus

THE ONE STOP MUSIC STORE
KEYBOARDS, SYNTHS, ORGANS
GUITARS, AMPLIFICATION, EFFECTS
DRUMS, PERCUSSION, RHYTHM UNITS
RECORDING EQUIPMENT, STUDIO EFFECTS
BRASS & WOODWIND
INST RENTAL & EQUIPMENT HIRE
SOUND AND LIGHT INSTALLATION SPECIALISTS
FOR A SOUND DEAL.....
10, MAIN ST,
TEL: 373062 ROTHERAM.

WILTSHIRE



MAIN AGENTS FOR:
KEYBOARDS & HI-TECH BY:
Roland, Yamaha, Casio, Korg, Ensoniq, Akai.
GUITARS & BASSES BY:
Fender, Tokai, Westone, Yamaha, Wal, Washburn, Overwater.
AMPS & PA BY:
Vox, Marshall, Carisbro, Session, Yamaha, Roland, T.O.A., Trace Elliot.
STUDIO EQUIPMENT BY:
Fostes, Tascam, Accessit, Seck, Vesta Fire, JBL, Boss, Roland, Yamaha, Alesis, Korg.
DRUMS & PERCUSSION BY:
Yamaha, Simmons, Pearl, Premier, Paiste, Zildjian, Remo Rims.
PLUS LOTS MORE AT BEST PRICES.
21-23 Farrington Road,
Swindon,
Wiltshire, SN1 5AR.
Tel: 0793 34095/20948.

CASSETTE DUPLICATION

The Tape Recording Co.
SOUND RECORDING SPECIALISTS
REAL TIME CASSETTE DUPLICATION
THE TAPE RECORDING CO PROVIDES A COMPLETE CASSETTE DUPLICATION SERVICE
● Utilising high quality mastering machines and slave cassette decks.
● All recordings produced through exacting quality control.
● Artwork and sleeve design.
● Prompt service.
Ring us today for a price list or information (24 hour service)
THE TAPE RECORDING CO., 206 LEICESTER ROAD, GLEN HILLS, LEICESTER LE2 9HH. TELEPHONE: LEICESTER (0533) 775084

ACCURATE SOUND LIMITED CASSETTE DUPLICATION

HIGHSPEED AND REAL TIME CASSETTE DUPLICATION USING NORMAL OR CHROME TAPE. OVERWRAPPING LABELS, INLAYS AND EXACT LENGTH BLANK CASSETTES. HIGH QUALITY AT REALISTIC PRICES
QUENIBOROUGH IND. EST., MELTON ROAD, QUENIBOROUGH LEICESTER LE7 8FP
Tel: (0533) 602064

IF YOU NEED CASSETTES COPIED YOU NEED US!

OK, so you've completed your master tape, whether from mighty 24rk complex or humble porta studio. WE CAN MAKE 100-5000 high quality cassette copies in stereo - LOOP BIN DUPLICATED - the method major record companies use. Any length CS - C90 - Ring for price check

STUDIO REPUBLIC

47 High Street, Pinner.
01-866 5555 01-868 5555.

WHY PAY LONDON RATES?

Professional Disc Mastering operation offering top quality with over 20 years experience. Contact Brian East, 'Suncliffe', 43 Sandgate Hill, Folkestone, Kent.

SPECTRUM SOUND
0303 38752

RECORD PRESSING

K.C.S. RECORDS AND DISTRIBUTION.

Yorkshire's complete record, pressing, distribution and video production COMPANY.
(0226) 387535
KCS Records and Distribution
7 Austwick Close
Staincross, Barnsley
S. Yorks, S75 5OF.

PRODUCTION

GYRO MANAGEMENT

Announces the formation of a new PRODUCTION COMPANY
Comprising established producers, engineers and excellent 24-48 track studio facilities
We can now offer developing groups, Duos and Solo Artists expert production and digital mastering at realistic rates
Our prices are based on the quality of the service rather than the time spent on its execution.
IN THE SOUTH RING
RICK LEVAY ON 01-560 8377
IN THE NORTH RING
STUART FIRTH ON 027472 9436.

VIDEO PRODUCTION

SOUTHERN VIDEO

POP VIDEO PRODUCTION with professional effects from only £197
RECORDING OF GIGS with editing and titling from only £130
LARGE VIDEO SCREEN with studio cameras from only £136 per night
PYROTECHNIC GIG PACKAGES inc. operator and effects from only £89 per night
Use of broadcast equipment
First 50 miles of travel free - VAT extra FOR PRICE LIST
Tel: 082 572 3000

FLIGHT CASES



SPECIALISTS IN FLIGHT CASES FOR THE MUSIC INDUSTRY, AUDIO, VIDEO, PHOTOGRAPHIC & COMPUTERS

SOLENT BUSINESS CENTRE UNIT 001 MILLBROOK ROAD WEST MILLBROOK SOUTHAMPTON SO1 0HW
Tel: (0703) 780333

adam-hall supplies Ltd

The largest selection of flight cases, flight bags and equipment cabinet components in Europe.



Distributors of CELESTION THE FIRST QUALITY MICROPHONE

A complete range of professional crossovers & filters.

Unit F, The Coachworks, Temple Farm Industrial Est, Sullton Rd, Southend on Sea Essex Tel: 07021613922

TUITION

NEWARK TECHNICAL COLLEGE

The Department of Music & Musical Instrument Technology offers for students with the relevant practical and musical background, a 2 year full-time course in

MUSICAL INSTRUMENT ELECTRONICS

leading to a BTEC National Diploma in Musical Instrument Technology and if required to higher level technician and degree courses.

The Department also offers full-time 3 year courses in:
PIANO TUNING MAINTENANCE & REPAIRS
VIOLIN MAKING & REPAIRING
(Newark School of Violin Making)
WOODWIND MAKING & REPAIRING

For details and application forms please write to The Principal, Newark Technical College, Chantry Park, Newark, Notts. or telephone Newark 705921.

Nottinghamshire County Council Education

STUDIO SUPPLIES

AUDILUX

Studio and Pro Audio Supplies

Trade and Retail

34 Alma Vale Rd.
Clifton, Bristol.
0272 733154

S T U D I O G U I D E

APRS — THE PROFESSIONAL RECORDING ASSOCIATION: PLEASE ASK FOR LIST OF APRS MEMBERS FREE FROM THE SECRETARY GENERAL, 163A HIGH STREET, RICKMANSWORTH, HERTS WD3 1AY. TELEPHONE 0923 772907.

0245 469 639 SANDELLE MUSIC STORE 0245 469 639 STUDIO SUPPLIES

STUDIO MASTER

VESTAFIRE	SURE	ASHLEY
AMPEX	YAMAHA	TANNOY
APHEX	KORG	REVOX
	MTR	RAM
	CUTEC	DYNAMIX
		ROLAND
DRAWNER	SENNHEISER	ACES
MXR	BASE CASSETTES	TASCAM

HERE AT S.M.S. we specialise in setting up studios and also studio supplies, but the difference is that everything we sell is situated and working in a sixteen track studio. Because of this great facility you can come and demo whatever it is you are interested in and pick the brains of people who make a living from the recording industry. So whether its a sixteen track package you are interested in or just some cassettes or leader tape, talk to the guys at S.M.S.

UNIT ONE, CHANTRY LANE, BOREHAM, CHELMSFORD, ESSEX. 0245 469 639.

WOODCRAFT STUDIO
..... 24 TRACKS OF QUALITY
WOKINGHAM 0734 792258 BERKSHIRE

A TOP QUALITY 24 TRACK STUDIO PEACEFULLY SITUATED ON A 200 ACRE FARM IN BERKSHIRE.

SOON TO BE RESIDENTIAL, OFFERING HIGHLY COMPETITIVE RATES FOR BLOCK BOOKINGS, WITH B&B ACCOMMODATION NEARBY. 10 YEARS PROFESSIONAL EXPERIENCE GUARANTEES QUALITY RECORDING SERVICE. LOCATION: JUST OUTSIDE WOKINGHAM, 45 MINS FROM WEST END VIA M4 OR M3 NR READING.

FACILITIES AND EQUIPMENT: 800 SQ FT OF STUDIO AND CONTROL ROOM, AIR COND, LARGE CAR PARK AND COURTYARD, RELAXATION AREA INC. KITCHEN ETC

MCI 636 (30 INPUTS) DESK, OTARI MTR 90 MK 11, MTR 12 1/2", STUDER 1/4" MASTERING

DELAYS: AMS 1580S (6.5 SECS) MXR DIGITAL, A&D, MXR HARMONISER, MXR DELAY

REVERB: LEXICON, EMT, URSA MAJOR

GATES ETC: 2 DRAWNER 2 A & D VOCAL STRESSES, 2 A & D COMPLEX LIMITERS

OTHER: ELECTROSPACE AUTO PANNER, REBIS STEREO, PARAMETRIC BEL STEREO FLANGER

ALSO: FREE OF CHARGE: LINN DRUM, DX7, AMPS ETC ETC YAMAHA 7'6" GRAND PIANO

RATES: A VARIETY OF PACKAGES FROM £19 - 25 PH. WITH NICK HORNE OR GREG MUIDEN ENGINEERING. WITH YOUR OWN ENGINEER 24HR LOCKOUTS FROM £12 PER HOUR!

RING US NOW FOR MORE DETAILS 0734 792258

Peace

STUDIOS MILTON KEYNES

Professional 24 Track Studio only 35 mins from North London, Easy Parking, Pleasant surroundings, Good range of outboard equipment, Good Piano/ Linn II/Simmons

Special Weekend rates 0908 663848

BEDFORDSHIRE

MADHOUSE RECORDERS 24 TRACK MASTERING

Soundcraft 24-16
3M M79 Multitrack and Mastering
Tannoy Monitoring
Sony PCM 701 Digital Mastering
EFFECTS: 910 Harmonizer
Bell BD 80:8 second delay line plus delays by Korg, Cutec and Yamaha
Stereo Flanger, Roland Dimension D.
GATES AND COMPRESSION:
By Drawner, Valley People and DBX.
Lexicon 224 XL (Lark etc).
Digital reverb by:
AMF RMX 16 and Yamaha R1000
Keyboards. Drum Machine, Simmons, Electric Grand Piano
Parking - Accommodation - Food
Ring 0582 30072
For best: rates available.

CHESHIRE

Pro-8T and 16T Studio

Hourly Rates: 16T £9.50 ph + VAT
8T £8.50 ph + VAT

Generous discount for block bookings

What can we say?
600 sq ft of friendly, relaxed atmosphere Loads of FX og Digital reverb, SPX - 90 FX units, delays etc etc.

In house instruments include: keyboards, guitars, digital and acoustic drums etc Studio linked by Closed Circuit TV with comprehensive 'foldback' system
All services catered for
Demos, jingles, albums and singles with full real-time copying services available.
Hire on request.....
Anything you need! (give us a ring) Including: EMU-II, Drumulator Session musicians, programmers and in-house production team.

What can you say?
Our advice is free and so is our coffee
So ring Trevor or Graham on (0625) 21719 (24 hours) for a great deal.

Knightspool,
Windmill St,
Macclesfield.

AVON

ACADEMY 16T DIGITAL MASTERS

PACKAGE ONE FOR BANDS AND GROUPS — £699

YOU GET a) 1000 7" Singles
b) 2 Full Days FREE in Studio
c) Inc Labels, White Bags, London Cut Mastering and Production.

PACKAGE TWO FOR VOCALISTS/CABARET — £900

YOU GET a) 6 Full Days in Studio
b) Up to 12 Songs Full Orchestrated/Arranged.
c) Any Real Sounds eg. Choir, Timps, Full Strings Etc.
d) 100 Cassettes FREE of Your Songs to sell at Gigs!!!!
0454 322666
242 STATION RD, YATE, AVON, BS17 4AF.

BERKSHIRE

Pagan Music Ltd.

*Modern 16-track recording studio

*Mastering, record, & cassette production

*Independent Record Label

We've got samplers, synths, drums, guitars, basses, up-to-the-minute Outboard Processing and effects, plus expert Engineers and Session Musicians on tap

*JUST LOOK AT THE PRICE - £6.90 (INC. VAT). No tape charges or other hidden rip-offs even the coffee is free. For bookings or further information phone Steve & Kerry on Reading (0734) - 664044.

Goal

Residential Studio
Mill Lane,
Cocham,
Berkshire.

Telephone:
Bourne End 20286 Or Sue on 01-253 3170

SOUTH HILL PARK RECORDING STUDIO
Sluder 16 TRACK 2" 30IPS
Soundtracs Console
Digital and Analog Mastering
Cassette Mastering and Copying

Effects — AMS 1580 Digital Delay/Harmoniser, Lexicon and Yamaha Digital reverb, Yamaha SPX 90, Drawner Gates and Compressors, Pro Audio Graphics.

Monitoring designed by Keosonics Speaker Company Mikes — Neuman, Calrec, AKG, Shure, Bayer, PZM's, Record Pressing Packages, Arranger/Producer Packages, Discounts on Block Bookings and Live Recordings For on Site Venues.

0344 427272
EXT 241 (24 HOURS)

BUCKINGHAMSHIRE

TRAK-EASY

16 Track Recording Studio
TROLLEY HALL
CASTLE STREET
BUCKINGHAM
BUCKS, MK18 1PT
Tel-Buckingham 815909 or 815702

Equipment Mastering: Tascam 85/148
Tascam 328
Mixer AHB 24/16
Monitoring Tannoy DTMB'S Through Quad 405
Effects Roland SRV 2000 Digital Reverb
MXR Digital Delay
Drawner Compressor/Limiter
Drawner Noise Gates (4)
Microphones AKG/Shure/Primo/Pearl/Beyer
Instruments Yamaha RX11 digital drums
Moog Prodigy Synthesizer
Crumer Performer Strings
Yamaha CP35 Piano
Roland GS Guitar Synth
Totally isolated drum booth/relaxed & friendly atmosphere/pool table/Free tea and coffee/experienced and understanding engineer/No VAT, tape hire or other surcharges.

10 hr day £90
40 hr week £280

Shambles Studio

24 track Studio
From £10 per hour
Soundcraft 24 track 2"
Sony PCM-701 Digital Mastering
Tascam 32-2B. Aiwa F990 Cassette
Emulator available.
Linn Drum, DX7 + MSQ Sequencer.
Drawner gates and compressors, Yamaha REV7, SPX90, GBS Stereo reverbs, Roland DDL's, MCS-1 sampler, etc. AKG, PZM, Calrec & Shure mics.

Session musicians available on request.
Monitoring: Lockwood-Tannoy/Auratonex & NS10's powered by Quad 405-2 & 303

SPECIAL RATES FOR MUSICAL PEOPLE!
TEL. CHRIS ON MARLOW (06284) 5363

The Thatched Cottage

A 24x16 track studio in a quiet rural setting less than an hour from London
Accommodation is available by arrangement and the studio is fully air conditioned. The control room is regularly spectrum analysed and acoustic treatment and graphic equalisers over the monitoring system is visual evidence that the room is acoustically flat - which means you'll sound just as good on your hi-fi!

And the price? £13.00 ph for 24-track and £10.00 ph for 16-track. Suspicious because you think it's too cheap? Just take a look at our outboard gear!

Digital delays: Bel 240 (24-sec. 18kHz bandwidth, full sampling) ElectroSpace Time Matrix (8x15kHz delays none) Delta Lab (x2) 1 sec. 15kHz

Reverbs (Digital) MXR 01A. Latest software Fully programmable Alesis XT 14kHz bandwidth, programmable Compressors: Aphex compellor plus compressors by Symtlix, MXR, Pro Audio, DOD, etc

Noise Gates: Drawner, Symtlix, Pro Audio, Anshly etc

Equalisers: MXR 2x15 Band Graphics (x4) MXH 31 Band (x2) Yamaha 31 band graphic (x2) DOD Parametrics

Acoustic Enhancement: Aphex Aural Exciter, Slapback, Scintillator

Goodies: MXR Pitch Transposer (1 octave either way) MXR Pitch Shift Doubler
Monitoring: Tannoy SRM15 + Auratone
Mastering: Revox PR99 + Sony Digital Mastering + A77

Microphones: Neumann, AKG, Beyer, Shure, ETC

Instruments: MXR, Digital Drum Computers with full range of drum & percussion chips (x2) Fender, Basses, Gibson, Fender, Yamaha Guitars, Korg, Moog & Yamaha Synths plus 360 Systems sampled keyboard (18kHz Bandwidth) with full range of orchestral sounds.

Want to know more? Give us a ring on Bedford 771259 (0234)
We thank you'll be impressed!

STUDIO GUIDE

APRS — THE PROFESSIONAL RECORDING ASSOCIATION. PLEASE ASK FOR LIST OF APRS MEMBERS FREE FROM THE SECRETARY GENERAL, 163A HIGH STREET, RICKMANSWORTH, HERTS WD3 1AY TELEPHONE 0923 772907.



Swallow Studios

Congleton Road, Smallwood, Nr. Sandbach, Cheshire. Tel: Smallwood (04775) 201
Swallow Studios, established five years ago, offers spacious recording facilities with professional 16 track recording at only £11 per hour + VAT. The studios comprise five different working areas, acoustically designed to give that special feel to the sounds you want, and totalling over 1000sq. ft. The recording complex is housed in a converted 17th century barn with ample private parking and easy unloading access.
Sited in rural Cheshire the studio is within 5 mins drive from exit 17 on the M6 and from the A500 making it readily accessible from any of the North West and Midlands motorway routes. Equipment includes Soundcraft 1600 Series Producer mixing console and 2" multitrack tape machine. Monitoring is JBL 4425, Auratone and Amcron with Revox mastering and Dual cassette copying facilities. Effects include Yamaha Rev 7 stereo digital reverb, noise gates, Lexicon digital delay processor, MXR compressors/limiters, graphic EQ, Boss CE300 chorus etc.
Outboard equipment includes Yamaha RX11 Drum Computer, Juno 106 Synthesiser and Mirage Sampling Keyboard etc.
Services offered: - All types of recording (demos, masters, backing tracks etc.) Rehearsals, Cassette copying. Full in house production team for radio and TV ads.
Swallow Studios would like to thank all our faithful clients for the continuing success.
For details phone 04775 201 and ask for Andy, Lou or Jim.



The Cottage

24-TRACK RECORDING FROM £15 PER HOUR

CONSOLE: 32 channel Soundcraft Series 1600 with full 24 track metering and monitoring
TAPE MACHINES: ACES MT24 2" multitrack with autolocator (30 ips AES) Two Revox PR99's (15 ips NAB) Sony PCM701ES digital mastering Two Sony TCFX2 cassette decks

EFFECTS: Two Yamaha REV7 digital reverbs Yamaha SPX90 digital processor MXR01A digital reverb Roland SRE555 chorus echo Rebis digital sampler gates, compressors, de-esser, stereo delay, para's Drawmer multitracker gates compressors Ibanez DM2000 delay.

MONITORING: Tannoy Little Reds and Auratones ACES amplification
MICROPHONES: AKG, Sennheiser, Beyer, Shure, Audio Technica, Neumann

INSTRUMENTS: DX7 with SYCO expander, TX7, QX1 sequencer, Simmons kit, Westone Iretless bass, Ibanez custom guitar, Fender Jazz bass, MC202, SH101, Ludwig and Tama drums, Natal congas, Paiste cymbals, Marshall MV50 combo, Ohm Tramp combo Ovalton acoustic TR707, TR908, FX11, Linn, Drumtrax, Drumulator & DMX drum machines, CP70 piano, Korg Poly 800, Korg EX8000, Juno 106, Jupiter 8 (with midi), Prophet 5, CMI Fairlight, Emulator II, SBX80 SMPTE synchronizer

SERVICES: Cassette duplication, record pressing, artwork, printing, accommodation

0625 - 20163 (24 HRS)

COTTAGE RECORDING 2 Gowsworth Road, Macclesfield, Cheshire, SK11 8UE

STANZA MUSIC

Stanza Music 8 Track recording studio
Good Rates
Good Equipment
Good Value
Give Us a ring!
0691 656531

Opening offer 2 days for the price of one when you mention this advert (expires March 87)

DEVON

SOUTH WESTERN STUDIOS

Castle Chambers, High Union Street, Torquay, Devon. Tel: 0803 28288

8 Track - 1" Otari MX7800, dbx Noise Reduction, Neumann mikes, Rebis Sampler, Noise Gates, Compressors, Auto-panner, Furman, Reverb, Rogers baby grand piano, obx Synth Drums, Guitars, Amps.

High Speed Cassette Duplication
Rehearsal Room
Songwriters Demo service
Free hotel accommodation.

Daily Rates from £90 plus VAT.

The I.M. Studio Guide the finest place to be!



CAVALIER SOUND RECORDING STUDIO

280 Wellington Road South, Stockport, Cheshire. Tel: 061-480 6073/061-483 7294 (Ask for Lol Cooper)

A COMPLETE SERVICE

16 TRACK RECORDING
RECORD PRESSING SERVICE
REAL TIME CASSETTE DUPLICATION

INSTRUMENTS

free use of all the following:
Yamaha C2D Grand Piano — Yamaha DX7 synthesizer — Gretsch Acoustic Drums — Simmons Electronic Drums — Linn Drum MK2 — Asba Congas — Large selection of percussive instruments — Gibson Fender Ovalton guitars — HH Peavey backline.

EFFECTS

2 x Yamaha RV 7 digital reverbs — EMT 240 Gold Foil reverb — statik SA 70 reverb. Roland SDE 2000 digital delay — Roland RE 301 Chorus Echo — Scamp Rack — Drawmer noise gates — Drawmer Stereo multitracker — Audio & Designer Stereo compressor limiter — MXR Flanger Doubler — MXR31 band graphic EQ.

MACHINERY

Tascam multitrack with integral DBX noise reduction — Tascam M15 24-b mixing console — 2 x Tascam 4 track mastering machines — JBL Tannoy Auratone monitoring — Hill Yamaha Turner amplification — Beyer Sennheiser headphones.

MICROPHONES

Neuman — Sennheiser — Electrovoice — Calrec — Shure — AKG.

SPECIAL DEALS

100 Singles + 1 day in studio £650
1000 Singles + 2 days in studio £750
1000 Albums + 7 days in studio £2250

Separate Drum Booth & live area
Session musicians available
Accommodation nearby
Friendly/Relaxing Atmosphere

CUMBRIA

LINDEN STUDIOS

The Lindens, Rosgill, Penrith, Cumbria CA10 2QX (ACTT)

Otari 8-tr/Otari mastering/Bel N.R./Lexicon 200 and P.C.M. 70 Reverbs/ compressor limiter/Dim.D/Dig.delay/Tannoy LRM's/AKG, Sennheiser etc. Custom built broadcast spec mixer/For hire Ensoniq Mirage, Linn Mk11, Ludwig drum kit. Free use of guitars, amps, piano's etc.

Situated 5 mins M6, accom. arranged. Also composition, production, publishing co, record label & package, session players etc. 093.16.362

DERBYSHIRE

NEWLY OPENED

APE Recording

A quality 16 track recording facility at Castle Donnington in the East Midlands (Only 2 miles from M1 Junction 24)

★ Digital Mastering ★
★ 24 Track Sequencing ★

★ Sampling ★
★ Loads of Toys ★
★ Free Use of Instruments ★
★ Equipment Hire ★
★ Full Air Conditioning ★
★ In-house Catering ★
★ Accommodation ★
★ Free Parking ★
★ Pleasant Location ★
and much much more!

FOR MORE DETAILS ON EQUIPMENT & RATES
PHONE 0332 810933 NOW!
SPECIAL INTRODUCTORY OFFER!

DORSET



Comfortable modern studio, all mobile units and latest Hi-Tech equipment. 8 + 8 tracks, Tascam 58 digital multitrack or sequencing.

Latest midi keyboards, Technics EX70, Roland 5500, Casio CZ1, RX11 Rhythm & more, Digital Sony or Revox PR99/2 mastering.

For the travelling musician — have your own first class LP/Single record or professional cassette tape produced for you without capital outlay. Just buy your copies from us as you sell them! Fact sheet & price lists available

The Highfield Studio, 40 Wargret Road, Weymouth, Dorset, BH20 4PN
Tel: (09295) 51644

HAMPSHIRE



8 TRACK RECORDING STUDIOS

Situated on the outskirts of Portsmouth, Dox Studios offer the very best in sound quality and working environment. Whether you're a singing quartet or a multi-merch, we'll give you our undivided attention. We provide a full arranging and production service for songwriters and solo artists, and backing tracks using the latest computerised midi techniques. On the educational side, Dox Studios are pleased to be able to offer a 5 day primary multitrack recording course.

For enquiries or bookings, please call Chris Sutton on 0705 372733



Studio 3

A friendly atmosphere in a beautifully converted old school building with ample parking. Our main work is producing commercials, jingles and music for T.V. and radio, so you can be sure of professional help with your recordings. £16 per hour, £14 per day rate.

Equipment:

Tascam 16 track with DBX, Soundcraft Series 1600 mixing desk, Tascam 8 Track with DBX, Studer B67 Mastering, Sony PCM 701 Digital Mastering, Dolby A Noise Reduction, Revox 3.771r.

Outboard:

Yamaha Rev 7 digital reverb, Yamaha R1000 digital reverb, Korg SDD-2000 sampling digital delay, Audio Design Vocal Stresser, MXR pitch transposer, Drawmer Multi-tracker, Drawmer Expander/Compressor, Drawmer noise gates, Ibanez graphic equaliser, Space Lock Flanger, Tannoy Monitoring

Microphones include:

2 Neuman U87, Sennheiser, Calrec, AKG, P2M's

We now have a complete cassette duplicating plant, both real time and high speed. Phone for our competitive prices. Ask about our complete recording package deals.

TV room TV/Video, fresh coffee machine etc. Call 061 975 6790

Alfa Sound, St Martins Studios, Greenbank Rd, Ashton on Mersey, Sale, Cheshire, M33 5PN.

STUDIOS - these pages fill empty bookings call Roger Mepham on 01-538 5211

STUDIO GUIDE

APRS -- THE PROFESSIONAL RECORDING ASSOCIATION: PLEASE ASK FOR LIST OF APRS MEMBERS FREE FROM THE SECRETARY GENERAL, 163A HIGH STREET, RICKMANSWORTH, HERTS WD3 1AY. TELEPHONE 0923 772907.

ESSEX



We would like to take this opportunity of wishing all our clients a successful 1987. Engineers: Darren Woodford, Gary Compton, John Sawyer & Martin Russell. Technical: Paul Carnell & Jason Mills. Production: Jim Woodford & Dave Hawman. Admin: Jan Woodford & Paul Brice.

Comfortable Well-Equipped & Spacious

24-TRACK

1HR FROM CENTRAL LONDON ACCOMMODATION & CATERING AVAILABLE

COLOUR BROCHURE ON REQUEST

£112 per day (inc. tape hire)

£269 20HR PACKAGE (inc. tape hire and digital master)

£565 40HR PACKAGE (inc. reel of 2", reel of 1/2" and digital master)

£250 24HR LOCKOUT

£1250 7 DAY LOCKOUT (+VAT)

Bronski Beat, Suzi Quatro, Simmons Electronics, BBC TV, BBC Records, EMI, Rogue Male, Anglia TV

RECORD PRESSING

Full disc and sleeve service

CASSETTE DUPLICATION

Plus labels and inserts

FULL VIDEO FACILITIES

All formats

TEL: CHELMSFORD

(0245) 323382 - 24hrs

WICKFORD (0268) 767680

GLOUCESTERSHIRE

Millstream

17 Vernon Place, Cheltenham, Gloucestershire, GL53 7HB.

Location: From London via M40/A40 94 Miles

From NW & SW via M5 Jct 10 & 11 respectively

Control Room: Solid State Logic A4000 console; 3MM79 16Tr; CM50

Autolocate; Studer/Revox 2Tr, Teac 4 Tr, Tammy/Taney/Auralone Monitoring, Klair Technic

DN780 DN780 Digital Reverb; EMT Plate; Eventide DDL/Harmonizer; Rebs Sampler + Comp. Lims. + Noise Gates; Scamp ADT/Flanger; Noise Gates; Drawmer Dual Comp/Lms; Sonic Scintillator; Air Conditioning.

Instruments: Roland JX8P; Yamaha TX7 & QX7, also RX11 (1 Programmer - Rates on Request) DX7, PE10, Korg Poly 6 and many other instruments available on request.

Rates: From £18 per Hour. Days and Block Bookings Negotiable.

Special Rates for "Nightliner". Call for Details

Phone (0242) 43243 for full Fact Sheet.

HERTFORDSHIRE



24 TRACK RECORDING STUDIO

Situated in North London with access directly off the street, there is the following spacious recording accommodation: Studio One: 700 square feet (2 isolation booths)

Studio Two: 275 square feet

Control Room: 275 square feet

The spacious control room contains the following equipment:

Syncon A 284 in line mixer

Soundcraft 16024 MK3 multitrack

Tascam 368 track

Royce PR99 mastering machine

Yamaha Rev 7 digital reverb

Korg SD3000 digital delay

Rebs digital delay

Drawmer gates

Rebs gates

Harmonizer

Rebs Compressor Limiters

DS3 Computer sound sampling system with audio and visual sound editing

There is also a full complement of auxiliary equipment:

Neuman, Sennheiser, Saur, AKG, PZM mics

DT100 headsets

Ludwig drum kit, guitars and keyboards

Assorted amps

There is a further facility available in the form of tie lines to a nearby concert hall (near door), suitable for large ambient sound, orchestras, video recording to synchronised sound, etc.

The management also run a publishing company, and a record company, and are therefore in an ideal position to offer a complete production package. Details are available on request.

The whole facility is only yards from the High Street with its shops, fast food bars, and pubs. A snooker hall is within 300 yards for relaxation.

RATES:

24 track: £16 per hour, £175 per 12 hour day

8 track: £8.50 per hour, £80 per 10 hour day

01-449 4566

KENT

JB RECORDING STUDIOS

Our fully professional 16 Track studios have already built a reputation for high quality recording. Both studio and control rooms are fully floating acoustically isolated structures with variable rate fan assisted ventilation, including TV lounge.

EQUIPMENT

Tascam M516 Tape Machine

Chiffon QM3 24/8/16 mixing console

Yamaha QX1 — 8 Track Midi Sequencer

Revox — 2 Track 1/4 inch analogue and Sony Digital Mastering

Tanmoy Monitoring

Mikes by — AKG — Sennheiser — etc.

Drawmer — Gates and Compressors

Yamaha — Digital Reverbs

Aphex C Aural Exciter

Full Range Of Outboard

Free use of Challen Baby Grand Piano

Yamaha DX7

Poly 61

Akai — S900 — Digital — Sampler

Yamaha RX11 Digital Drum Computer

Professional advice on production and arrangement always on hand and there will be session musicians available at all times.

Please phone for further details on 01-290 0015.



A COMFORTABLE PURPOSE-BUILT STUDIO IN CENTRAL MAIDSTONE

8/16 Track

Free use of keyboards

Digital drums, Sequencer guitars, amps etc...

Full range of outboard effects

Quality results.

FOR DETAILS RING

(0622) 62847

LANCASHIRE

Silent Sky Recording

A top quality 16 track recording studio situated in the heart of a bustling Metropolis!

Excellent working environment with no distractions such as swimming pool, snooker hall or gymnasium. Food and accommodation on request. Ample parking facilities and loading bay. All the special effects you can expect from a first class studio.

Book now by phoning Chris, Alan or Dave on 0772 50268

or call-in by appointment at — 35 Tenterfield Street, Preston, Lancs

ASSEMBLY LINE



Unit A50, Red Scar Industrial Estate, Longridge Road, Preston, Lancs PR2 5NB. Tel: 0772 794433/311825

8-Track recording in a convenient location, close to M6, M61, M55 motorways. Consistent quality with experienced and professional engineer/musicians. Friendly atmosphere, free coffee. Covered ground floor access and ample free parking. Ring Jim Heath on 0772 794433/311825



Recording Studios Ltd
A Division of The Professional Recording Society
163A High Street, Rickmansworth, Herts WD3 1AY

EQUIPMENT: Amek Angela Computerized Mixing Desk, Chiffon M16/30 Track 2" Mastering, Chiffon MTR12 16p, 3 Track 1/2" Mastering, Sony PCM 301 Digital Mastering, pair J84 440 Monitors, pair Yonok David MKC Monitors, AMS DMX15-80S Optical Delay (with Harmonizer), AMS RMX20 Stereo Digital Reverb, AMS DM2 20 Tape Phase Simulator, Korg SDD 3000 Digital Delay, AMI Auto Flanger, AKAI Stereo Sampler INSTRUMENTS: Yamaha RX11 Drum Machine, Yamaha KX85 12/16 Synth, PPG Wave 2.0 Synth, Beckton 76 Grand Piano.

DETAILS: Live area HQ, 4 + 6 tracks of differing ambient qualities. Control room 23 x 18 x 11 ft. 4 x 6 x 11 ft. facilities for reception and high meals etc. (through accommodation available)



Suite 16 Recording Studio

Kemson Street, off Drake Street

Rochdale, Lancashire

(Formerly Cargo Recording Studios)

The nation's leading hi-tech Vallalla, set in sunny Rochdale RECORDING Amek Angela 24 Channel Console SM1 16 Track 2" Tape Machine with Rebs Hi-Com Noise Reduction. EFFECTS Kesson 224 Digital Reverbator, MGR Patch Transporter with display, Bel 6280 and Korg SDD 3000 Sampling Delays, Korg SDD 3000 Delays (42), Aphex Aural Exciter, Type C, Drawmer Gates, Lexicon PCM 41 AND PCM 70 processors, Stocktronics Plate, Urban Parasaund Spring, Rebs rack with Gates/Delays/Reverbator, Bel Stereo Flanger and Roland Space Echo.

MICS PZM, Saur, EY, Neumann, Sennheiser, AKG, etc.

MONITORING Quad Taney, Auralex. Two rooms, both breathtakingly live. Equalizer, Simmons Kit and DMX COFFEE Nescafe and Maxwell House.

ALL THIS FOR ONLY £1331 PER HOUR

Delighted players include: The Membranes, A Certain Ratio, Inca Babies, Boghead, The October Group, Chameleons, P.J. Proby, Colourfield and The Stockholm Bombers

Reg Gordon, Sham or CJ on 0706 353788 for further details

LINCOLN



Bryants Corner, South Thoresby nr. Alford, Lincolnshire.

24 TRACK

Telephone: 05216 758

0522 27785

LIVERPOOL

AMERITZ PRODUCTIONS & RECORDINGS

SIMPLY THE BEST 16 TRACK STUDIO IN THE NORTH WEST

PROFESSIONAL IN HOUSE MUSICIANS + PRODUCERS (WITH PROVEN RECORD)

WRITING — ARRANGING — PRODUCING COMPLETE MUSIC SERVICE

RING FOR DETAILS, YOU'LL BE AMAZED AT THE RATES + EQUIPMENT DIGITAL MASTER AVAILABLE 051 652 3258

INDIVIDUAL... BLUE... 16-TRACK RECORDING - STUDIO... THE BEST Prices in Essex... SPECIAL PACKAGE DEALS... From 66-50 (plus VAT)...

0702 339216
Pier Hill Recording Studio
Southend-on-Sea, Essex
24 TRACK RECORDING For the Professionals

S T U D I O G U I D E

APRS — THE PROFESSIONAL RECORDING ASSOCIATION: PLEASE ASK FOR LIST OF APRS MEMBERS FREE FROM THE SECRETARY GENERAL, 163A HIGH STREET, RICKMANSWORTH, HERTS WD3 1AY. TELEPHONE 0923 772907.

AMPEX STUDIOS

STUDIO 1 SSL Recording and mix studio with total recall (autoscan)
STUDIO 2 SSL Recording studio
STUDIO 3 Excellent 16 track demo studio — Soundcraft 16000 Series console Monitoring Tannoy Little Reds and Yamaha NS10M's and Auratones. TEAC 16 track 1" machine AMPEX Stereo machine 2 x Yamaha R1000 digital reverbs Yamaha REV 7 Statik spring reverb 4 x drawmer gates Ibanez harmoniser — delay Roland 301 chorus echo Drawmer compressors UREI LA4 limiters Yamaha SPX 90 RATES: £13.50 per hour
 Tie lines between all three studios Cafe, TV and games rooms Accommodation arranged
FOR DETAILS OF ALL STUDIOS PLEASE PHONE 051 548 2000

ONE OF LONDON'S MOST ADVANCED STUDIOS

THE LION CLUB

AN ORIGINAL RECORDING - COME AND BE AMAZED!

24 track studio - computers - Prophet VS & 2002 - amazing drum sounds - digital mixdown - extensive digital effects - Raindirk series III console - SMPTE
TEL: NICKY 01-985 2739
!! WE MAKE RECORDS !!

PADDED CELL

0753 46137

16 Track & 24 Track Great Live Drum Sound

£12 and £16 per hour

- Soundcraft Soundtracks Computer linked Overhead Monitor
- Sony Digital Mastering AMS Harmoniser 1 reverb bin with Reverbated Sampling
- Fantastic air conditioned curved back control room
- Special raised live drum area plus kit
- Rest area TV kitchen loading bay
- Great keen young engineers
- Free use of Lion Drum Junler 6, Mung and more
- West London Heathrow

BEETHOVEN ST STUDIOS

A new purpose built 24 track facility comprising air conditioned acoustically balanced 400 sq ft control room, ambient recording area with natural light, full recreation facilities including TV/Video lounge, kitchen, shower etc.

Desk: D.D.A. A.M.R.24

Tape machines: OTARI MTR 90, A80 SONY

Monitors: ATC 3 way active system, YAMAHA NS 10's, YAMAHA QUAD amps

Outboard: LEXICON, KLARK TEKNIK, YAMAHA, LEXICON, EVENTIDE, BEL, YAMAHA Delays, BROOKE SIREN, DRAWMER, YAMAHA compressors, 8 DRAWMER noise gates, EVENTIDE harmonizer, KLARK TEKNIK graphic EQ, TRIDENT EQ's, AMPEX 'C' natural exciter

Microphones: NEUMANN U 87, U 47, AKG, SENNHEISER, BEYER, SHURE, GALREC, PZM etc.

Please phone for Brochure and details of our highly competitive rates.

56 BEETHOVEN ST. LONDON W10 4LG
TELEPHONE 01 860 1068
TELEX 89505993

TERMINAL 24

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!

KONK HAS GONE DIGITAL

KONK ONE NEVE desk + MECAM. STUDER tape machines. 48 track & 32 track Mitsubishi Digital JBL Monitoring **KONK TWO** SSL 6000 with total Recall OTARI Tape Machines 48 track & 32 track Mitsubishi Digital Guested Monitoring.

84/86 Tottenham Lane, Homsay, London N8 7EE.

01 340 7873/4757

LONDON

HEART AND SOUL PRODUCTION COMPANY

THE MOST EXTENSIVELY EQUIPPED INDEPENDENT STUDIO AND FULL PRODUCTION FACILITY AVAILABLE ... 16, 24, 32, 48 TRACK AND MORE

All the best gear. NEVE, STUDER, AMPEX, SONY DIGITAL ETC. GREAT MICS — MASSESS OF OUTBOARD S X — A M S YAMAHA, AKG, ROLAND, MXR, KORG, DRAWMER, NEVE, PYE, A AND D., EXR, NEUMAN, BEYER, EV, STC, SHURE, SONY ETC.

WE HAVE THE LATEST SYNTHS EMULATOR II, JUNO 106, DX7's, HAMMOND C3, LINN PLUS MANY OTHER INSTRUMENTS

— VIDEO BY SONY U-MATICS — All this to give you the best shot with

HEART AND SOUL

You'll be positively surprised (At the Result and Price)

FOR BROCHURE CALL GERALDINE 01 521 2040

Clients include the Cool Notes, CBS, Polygram, London, EM, Haircut 100, End Games, Poison Girls, Geoff Dene, Conliff, Keith Tippett, Members of Bigger Splash, Explorers, Go West, Washbone Ash, Noltes, Modern Romance, Savoy Brown, Nick Kershaw Band

FORGET ABOUT THE REST

SOFT COPY 2 16 TRACK STUDIO FROM PRO per hour + VAT

816 1/2 - Soundtracks - Lexicon PCM 70. Master Room Stereo reverb. Y reverb DD. Delays - DBX compressors, Shure, SATELITE compressors - FX

HOUSE INSTRUMENTS - Drum Machines - Studer Area, Rec. Time High Quality cassette duplication - Kitchen and shower facilities

So pop down for the Old Kent Road and hear for yourself. 488-490 Old Kent Rd, SE1 3AG

RECORDING STUDIO 16 TRACK

Great sound. Wonderful atmosphere. Studio located in a 17th Century cottage by the river in West London.

SMPTE/MIDI Link Equipment Steinberg sequencer, BelRD80, 3 Digital reverbs including SRV 2000, 3 DD1's, 2 SPX 90's Emulator, SP12 Drum Machine

Also great live drums. Mirage and other synths as well as acoustic piano.

£90 per day
01 995 6390

SOHO STUDIOS

Console & Monitoring: MCI Series 542 fully automated console, 42 channels (88 on remix) QUESTED soft domed tri-amped monitoring system Yamaha NS10's and Auratones.

Tape Machines: Otari MTR 90 MK 24T Studer B67 1/4", Sony PCM 701, Revox B77, Awa 770 cassette, ES digital mastering on Betamax C9

Outboard: AMS RMX - 16 reverb, AMS 15-805 delay, AMS DM2-20 tape phaser, Yamaha Rev 7 Reverb, DBX & Drawmer gates & compression, DBX programmable graphic equaliser, full Rebis rack, plus many others, including Klark Technic, Eventide, Bel, NB Rebis, TC Electronics, Yamaha etc.

General: SRC Friendship universal interface | SMPTE clock reader/writer including input module, Yamaha DX7, Linn drum MkIII, Large Fibres drum kit | Extensive percussion, Roland MSQ 700 8T digital midi keyboard sequencer Roland vocoder, Sycologic Analogue/ Midi interface, Roland TR808, Roland 100M modular system, Mikes - Neumann, AKG, Beyer, PZM & Shure

Staffing: House engineers, widely experienced with broad understanding of modern techniques and equipment. Tape op's plus Reception facilities. Tea & Coffee on tap.

Emulator & Linn 9000: Available in-house for hire. Good library of sounds. Rates: £50.00 per hour, £600 per day (lockout (1 VAT), £275 for 10 hour night block. All equipment (except Emulator & Linn 9000) included in basic rate. Special deals for nights and block bookings. Phone for brochure, bookings and viewing.


APRS MEMBER
 187 Wardour St, London W1 01-437-2394
 Nearest tubes Tottenham Court Road & Oxford Circus.

Fully Equipped 24 TRACK RESIDENTIAL STUDIO

in picturesque countryside location

From **£175 per day (Lock-out)**

Previous clients include OMD, SAXON, SIMPLE MINDS
 Major Record and Publishing Co's
 For further details phone either Andy or Steve on 0521 6305 or 0522 27785/40005



The Chapel LINCOLNSHIRE

CTS Studios

Studio 1 The world's first fully digital Recording Studio

Studio 2 40 Musicians Versatile Studio

Studio 3 Groups/Neocom Mixing/VAMP

Studio 4 Electronic Music Studio

Digital editing suite
 CD preparation
 Disc cutting from analogue and digital masters

CTS Studios Ltd
 The Music Centre Engineer's Way
 Wembley, Middlesex HA9 0DR
 Tel 01-903 4511 Telex 923400

STUDIO GUIDE

APRS — THE PROFESSIONAL RECORDING ASSOCIATION: PLEASE ASK FOR LIST OF APRS MEMBERS FREE FROM THE SECRETARY GENERAL, 163A HIGH STREET, RICKMANSWORTH, HERTS WD3 1AY. TELEPHONE 0923 772907.

LONDON CONT.

UTOPIA

The studio that lives up to its name and reputation.

For all your Disc Cutting, CD Mastering, Digital and Analogue Tape Copying and Editing requirements

Tel: 01-586 3434/5/6
Telex: 298701 UTOPIA G
UTOPIA VILLAGE
7 Chalcot Road
London, NW1 8LH.



24 tracks of sequencing
24 tracks of recording
01-388 7826

GOLD STORAGE

24 track recording; Studer
+ Amek + Quedsted tri-amped monitoring
+ Andy Munro control room
+ AMS & Yamaha reverb + AMS & Bel
delays with 6 secs + Sony Digital
Mastering + Urel + Drawmer + Valley
People + Neumann + Linn + Effective
air conditioning + more = £25 ph
Tel: 229 0375



FALCONER STUDIOS

64 TRACK
40 TRACK
24 TRACK
16 TRACK

Otari/B16/SRC/
steinberg/AMS/
Lexicon/Midi
SUPERB YAMAHA
GRAND

ALSO NIGHT RATES
THE BEST IN TOWN
01-267 7777
01-794 6560

01-870-1030

25 Praeger Street, London SW 11 1JL

receiving studio

RAZOR

LOOKING FOR

24 TRACK STUDIOS?

BUT YOU WANT EXCELLENT QUALITY WITH VERY LOW RATES!

Phone: 01-968 8870

PROVEN TOP 5 CHART SUCCESS

ROOSTER 2

Special introductory offer
24 track £25 p.h. + V.A.T.
P.A.C. matchless console,
OTARIM.T.R.90
24 track 2" OTARI MTR 10 1/4"
Lexicon 200 + P.C.M. 60 Digital
reverb BEL B.P.80 8 sec sampling,
APHEX Aural exciter and lots more
goodies.
Neuman, A.K.G., Shure mikes.
Call Jane
01 385 8244

West 3 RECORDING STUDIOS

Impress House, Mansell Road,
London, W3 7QH.
Telephone 01-740 6060
A Division of Fluostar Ltd.
24 track studio. Studio capacity 40
musicians. Large air-conditioned control
room. Harrison MR4 console with
mastermix computer. 3m M79 2" tape
machine with autocate. 1/4" mastering
onto Studer A810 or B87. Court Soft
domed monitoring powered by FM
acoustics high powered stereo amplifiers
and electronic crossovers. Dolby SP24.
Dolby 361's AMS RMX 16. EMT Plate.
Yamaha R1000. Bel BD80. Drawmer
Noise Gates. Scamp Noise Gates.
Scamp Compressor/Limiters. Auto
Panner. Chorus Echo. Marshall Time
Modulator. Eventide Digital Delay Lines.
Comprehensive range of microphones.
Bluthner Grand Piano. Car Park. Open 7
days a week. Please phone for brochure
and rates. APRS member.



24 GREAT TRACKS - GREAT PRICE -
GREAT SPEC - GREAT SPACE - GREAT
SOUND - GREAT PEOPLE 01-606 2482
now!!!!!!!!!!!!!!

GOOSEBERRY

ESTABLISHED 18 YEARS
40 TRACK
SOUTH: 2 Hillside Road
London, SW2

01-671 3731

Otari MTR90 24/B16 TRK SYNC JBL/
Gaus Monitors, Automated Amek
2500 Desk, AMS15-80S, Bel B sec, AKAI
5900 Samplers, Eventide, Lexicon,
Yamaha, MXR, XTC, 2 EMT Stereo
Valve Plates, Etc

19 Gerrard Street
London W1

01-4376255

POST PRODUCTION & SINGLES 24
TRACK MUSIC TO VIDEO SYNC
Cutting Crew, Bucks Fizz, Gary
Numan, Shakin' Stevens.

THE CLUB

01-250 1910

● HARD TO BELIEVE ●
THE MOST ADVANCED AND
COMPREHENSIVE 16-TRACK
RECORDING FACILITIES FOR 10 P.H.
PLUS V.A.T. LOOK HERE: FOSTER NEW
E16 TAPE MACHINE - TAC SCARDION 42
INPUT DESK - REVOX PK99 MASTERING
- ROLAND SRV2000 & MIDIVERB
DIGITAL REVERBS - THREE ROLAND
DDL'S - DRAWMER GATES & COMP LIM
- MIDIFEX DIGITAL EFFECTS
● HAVE WE GOT ANY KEYBOARDS? ●
- ENSONIQ ESQ1 - YAMAHA DX21 -
YAMAHA TX7 - KORG EX800 - CASIO
CZ101 - ROLAND JUNO 106
ALL WITH HUGE SOUND LIBRARY.
WHAT ABOUT SAMPLING?
WE HAVE THE NEW AKAI S900
MULTISAMPLER THAT BEATS EVEN
THE EMULATOR !!!
● AND SEQUENCING ●
YES, YOU CAN HAVE UP TO 48 TRACKS,
PERFECTLY SYNCHRONIZED BY OUR
ROLAND SBX80 SYNC BOX PLUS WE
HAVE TWO COMPUTERS - YAMAHA CX5
& COMMODORE 64 - WITH A CHOICE OF
FOUR DIFFERENT SOFTWARE
SEQUENCERS INCLUDING THE
STEINBERG PRO-16 AND THE CLAR
SUPERTRACK

● ISN'T IT COMPLICATED? ●
DON'T WORRY, IF YOU WISH YOU CAN
JUST CONCENTRATE ON BEING
CREATIVE. OUR IN-HOUSE PRODUCER
AND OUR EXPERIENCED ENGINEERS
WILL TAKE CARE OF THE TECHNICAL
SIDE OF IT ALL.
● ALL THIS FOR 40 P.H. PLUS V.A.T. ●
HARD TO BELIEVE, THEN?
COME AROUND AND SEE FOR
YOURSELF; WE ARE ONLY A FEW
YARDS FROM BARBICAN TUBE
STN (CIRCLE LINE). SO, RING US
NOW ON 01-250 1910.

POWER PLANT

POWER PLANT
MUSIC AND RECORDING LTD

3 Air Conditioned 24 Track Studios. Capable
of 46 track synchronisation
Studio 2 and the gallery have been specially
designed and custom built by Andy Munro of
Munro Associates for the power plant under
Robin Millar's instructions
Cocktail Bar Restaurant Fun and Games
Area
Studio One: Harrison Series 24, 36
Channel Console. Large naturally ambient
room. 76 sq. Metres. Capacity 45 musicians.
Very high ceiling, hard floor. Steinway grand
piano and Hammond Organ
Studio Two: Solid state logic series 4000, 36
channels console with full computer and total
recall. Live sound in room. 30 sq. metres,
capacity 12 musicians. Steinway grand piano
and Hammond organ.
Gallery: Harrison MR3 44 channel
Console with audio kinetics, mastermix floppy
disc computer mixing. Large control room 20
sq. metres with full patching front and back for
synths, drum machines, sequencers, di
instruments etc. Specially designed for control
room recording small overdub area approx
8'x12'

Rates on application, booking by telephone.
Jeter or prestel
169-171 High Road, Willesden, London NW1C
Telephone 01-451 3727

THE GLASS TRAP

01-571 0040

Purpose-built 16-track
Spacious - Natural light
£10 p.h. £80 10-hour
Part of Westar Rehearsal Studios
Private car park, bar, pool, etc.
No stairs - No basement
WEST LONDON

01-571 4679

GUERRILLA STUDIO

New lighting and programmer
available at very special rates

24-track (Hudson) Otari studio in central
London. Extensive selection of inboard
equipment which includes: Lexicon Reverb and
AMS 65 stereo DDL. Roland sequencer system
DX2; Jann 100; Emt SP12; Linn 1 and Simmons
SD33. APRS member, a guarantee of
professionalism. For rates, please call

01-286 0642, 01-289 9224.

If you're
looking
for the
very
best...

Abbey Road Studios

our
experience
shows

for enquiries or bookings,
please contact Colette or Jennifer
01-286 1161

STUDIO GUIDE

APRS — THE PROFESSIONAL RECORDING ASSOCIATION: PLEASE ASK FOR LIST OF APRS MEMBERS FREE FROM THE SECRETARY GENERAL, 163A HIGH STREET, RICKMANSWORTH, HERTS WD3 1AY. TELEPHONE 0923 772907.

ANGEL RECORDING STUDIOS PROUDLY PRESENT STUDIO 3
 NEVE V48 SERIES CONSOLE
 STUDER A800 100 MUSICIAN CAPACITY/SEPARATE MACHINE ROOM/ TELCOM NOISE REDUCTION SYSTEM/ 48 TRACK MIXING/O/LOCK/ ALBRECHT FILM MACHINES FOR COMPREHENSIVE BROCHURE ON ALL THREE STUDIOS RING KAREN ON 01-354 2525



125 Myddleton Road, Wood Green, London N22 4NG
 Tel: 01-888 6655/449 6110
 STUDIO 18 x 18 (feet) with separate Drum/Vocal Booth.
 CONTROL ROOM 18 x 9 (feet).
 ACCOMMODATES Ten CONSOLE Tracktech 24/24/16 in line. MULTITRACK Rees MT24 with Autoallocate MASTER MACHINES Tascam 35/2 with DBX and Studer AR2. Sany PCM 501. MONITORING Tannoy Cheviots and Minimus 7 with Quad 303 Amp. REVERSE Stocktonics Stereo Plate. OUTBOARD EQUIPMENT Digital Delays, Harmonizer, Compressor, Noise Gates. INSTRUMENTS AVAILABLE Grand Piano, Korg-700s Mini-Synth. DIGITAL DRUM MACHINES FOR HIRE SCI Drumtracks £20 per day. Hammond DPM48 £15 per day. Simmons Digital Trap Trap \$5 per day. RECORD PLAYER Thornons TD 145 Mk 11. PRESSINGS by arrangement. TAPE COPYING Reel to Reel. Reel to cassette to Cassette. CONTACT JOHN BORTHWICK on the above number.



Fully-equipped quality 24-track studio
Ring: 01-733 7021 now for rates.
 OUTBOARD INC. Bel, Eventide, Drawmer, Yamaha, Lexicon
 MONITORING: Urei + NS10s
 MICS: Neumann, AKG, Shure
 Calrec, Sennheiser
 DIGITAL MASTERING
WE'RE NOT HAPPY TILL YOU ARE



RAVENS RECORDING STUDIOS

Trident & Studer Tape Machines
 Soundcraft Series 3B Console, 32/24
 56 Channel on Remix.

£15.00. Per. Hour

Numerous outboard effects. Cassette duplication on Site.

For more details, Ring 635-8985.

"Charlotte Street Studios"
 "Charlotte Street Studios, 63 Charlotte St £35 per hour. £65 per hour sound-picture Grand piano, Soundcraft Desk and Multitrack. Studer Mastering Call Pete or Sharon on 01 636 4840.

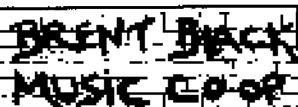


BASEMENT STUDIOS
 The Basement Studio
 145 Wardour Street, London W1
 Trident Series 80 desk/studer machines
 Quietest monitoring
 Cutting and Copying facilities
 £40 per hour
 01-734-1011.

NEO SOUNDS STUDIO

A 2" 16 track studio in North London. Large control room with big studio and live dead areas.

Bel BD80 Sampler, Yamaha, Rev 7 digital delay, Drawmer Gate/Compressor, DN34 Time Processor, GBS Monitoring, Tannoy Quad. Pool/TV room £12 per hour.
 01-885 3210



24 track studio
 four rehearsal rooms
 PA backline hire
 contact: 451 4545
 383 High Road,
 Willesden,
 London,
 NW10.

TRIPLE X STUDIOS

• Soundcraft 12M4000 Computer assisted multitrack
 • Studer 800 and Studer 1000 Machines
 • Rev 7 Reverb • Bel Sampling and delay
 • Drawmer Gates and Compressor
 • Neumann Mics • Tannoy Visual Monitoring
 • Lexicon Smoothing Room
 • Parker PRC21 Drum Booth
 • Professional Friendly Engineers
 • Production Assistance
 • Free use of Morse Instruments.
 • Gate pool table

16 TRACK - £14 per hour
 24 TRACK - £18 per hour
 32 TRACK - £22 per hour
 48 TRACK - £28 per hour
 Special Deals on Weeks Lockouts
 up to 7 days Lockout - 74 track £1000
 7 days Lockout - 16 track £100
 Discounts for Block Bookings
 PLEASE PHONE ANY TIME FOR FURTHER INFO AND BOOKING. STAY AWAY 01 965 9991 24 hrs
 Unit 403, Acton Business Centre, School Road, London W10
 5 mins from Acton Central Tube
 VISA AND ACCESS NOW ACCEPTED
 All prices are excluding VAT

MAGRITTE MUSIC STUDIOS

48/24 Track.
 Large farm house accommodation.
 Half an hour from London
 68 input console Lexicon/Enl etc.
 Fantastic range of outboard equipment
 Ultimate production facility.
 All rates negotiable.
 Ring 01-897 9670.



The basement 346 North End Road, Fulham SW6 1NB (01) 385 1816.
 16 Track £17 ph. £134 per 10 hour day + VAT.
 Established as a 16 track studio for 3 1/2 years. We have built a reputation on quality professionalism, and value for money. Our client list reads like a who's who. Studio of the month, IM August 1984. We currently offer air conditioned control room, with natural light. Soundcraft 16000 desk and soundcraft. 2 inch multitrack with bel noise reduction. Soundcraft amps through Tannoy monitors room equalised by Murroe associates. AR18's Drawmer gates and Drawmer/MXR compressors Lexicon PDM00 and Alesis KTO digital reverbs. Bel BD80 DDL (4 secs) and dotlab electron 1024, MXR Flanger doubler, scintillator aural exciter SPX 90, Clair and Revox 2 trillator Akai sampler with sound library. Keyboards: Roland JX 10 Super Jupiter, Roland digital piano module. Yamaha TX316, Yamaha RX11 drum machine. UMI sequencer. Studio: 15FT x 13FT, Marshall + Peavey amps, piano, mics by Shure, AKG, Neumann and Sennheiser.
 Relaxed comfortable, creative environment. Great coffee. Real time cassette duplication, sessions musicians and production. Pre-production advice available.

Studio 99

£7 p.h. £50 for 8 hrs
THE BEST VALUE
8- TRACK
IN LONDON
 Tel: 01-854 0860

24 Track Studer • 2 Track Studer •
 Soundcraft 1524 Desk Prophet Sampler •
 Lexicon • UREI Monitors • DBX • Drawmer
 • BEL • Neuman • AKG • IBM 24 Track Mid
 Air conditioning • 20 mins West End • £17
 per hr £160 per day • 16-Track rates by
 arrangement • 01-523 0110

1a Blenheim Road,
 London
 E17 6HS
 Tel: 01-523 0110



16 Track Soundcraft equipped recording studio. Friendly atmosphere. Some of the latest High Tech Instrumentation available from our store above the studio.
 86 Mitcham Lane, Streatham SW16
 01-789 3208 01-789 5681.

24 TRACK DIGITAL
24 TRACK 2 INCH
REVOX AND DIGITAL MASTERING
32 CHANNEL CONSOLE
 MONITORS
 Quad, Tannoy, JBL
 EFFECTS
 Rev 7, SRV 2000, 2 x SPX 90's, Drawmer gates,
 Electro Space compressor, SDK 100 delay,
 Yamaha compressor, 2 x 31 band graphics,
 APHEX etc. etc.
 INSTRUMENTS
 DX7, DX7, Jupiter 8, SCI Multitrack, Yamaha CS15,
 Prophet 2000 sampler, STEINBERG 24 TRACK
 COMPUTER, Simmons kit, TR707, SCI tom, Casio
 RZ1, Various guitars, Vox AC30, etc. etc.
 MIKES
 Neuman, Sennheiser, Shure, AKG, PZM, etc.
 ROOMS
 Brick walled live room, dead room, synthesizer
 room, reception room with M, video and kitchen.
 EXPERIENCED ENGINEERS
 production assistants available.

RATES
 £16 per hour. £140 per day (plus VAT)
 DISCOUNTS ON BLOCK BOOKINGS
 Recent clients include Steve Hillage, Marka
 Wilson, Genesis P Origa, etc. etc.

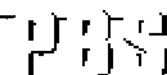
MARK ANGELO RECORDING STUDIOS LTD.,

01-251 2376

OR 01-443 1523

One of the Best Sounds in the World but don't take our word for it, Ask OMD, Howard Jones, Nick Straker, Strawberry Switchblade, Brilliant, The Funk Masters, Janet Kay, Well Red, The Cool Notes, Dennis Bovell, Smiley Culture, Virgin, WEA, EMI, Stiff

MEMBER OF APRS



16 TRACK STUDIOS
 £12.00 PH + VAT
 INCLUDES

Akai, Alesis, Aiwa, Korg, Nieman, Akg, Lexicon, Drawmer, Tannoy, Quad, Foxtex, Midi Sampling, Sequencing etc.
 FULL VIDEO FACILITIES NOW AVAILABLE
 FULLY AIR CONDITIONED WEST LONDON
 (0895) 444016 (24 HRS)

STUDIO GUIDE

APRS — THE PROFESSIONAL RECORDING ASSOCIATION. PLEASE ASK FOR LIST OF APRS MEMBERS FREE FROM THE SECRETARY GENERAL, 163A HIGH STREET, RICKMANSWORTH, HERTS WD3 1AY TELEPHONE 0923 772907.



ADDIS ABABA

24 TRACK

Many Clients have been attracted from larger more expensive studios due to the excellent free nature of our Westlake Monitoring System including EMI, RCA, MUTE, Rhythm King.

CONTROL ROOM

Soundcraft 2400 28 x 24 desk Lync multitrack. Large keyboard orientated control room. BOX E, MIDI, SMPTE + Universal synchronizer.

SAMPLING

By Akai S900 plus 8 trigger inputs, mother keyboard + large disc library + Bel BBD240 + Bel BBD80

SEQUENCING

Atari 1040/Pro Steinberg 24

OUTBOARD GEAR

Lexicon, Eventide, Drawmer, MXR, TC, Bel, Yamaha + Roland.

DIGITAL MASTERING

Sony + mastering by Atari

PHONE DAVID ON
01 068 9606



FAIR DEAL STUDIO
OTARI MTR 90
16 TRACK MACHINE 2"

FROM ONLY £10 PER HOUR (BLOCK BOOKINGS)

Lots of auxiliary equipment — Sampling — D.D.L. EMT Plate Reverb — SPX90 — DBX160 compressors — Noise Gates — Steinberg Research Pro 24 Computer. — Peal Drum Kit — Piano — DX7 — TR909 Amps — Great friendly engineers with lots of experience to help with your production.

Recent clients include
Marilyn
Model Army
Record & Publishing Co.
01-573 8744 West London.

GREATER MANCHESTER



STUDIO 1

16 Track Recording Facility with Digital Mastering

J.A.C. Stoppani Desk linked to M516 Multitrack with dbx.

Range of effects inc.: Digital Reverb/Sampler/ Gates/Harmoniser etc.

Outboard gear inc. Lucks, Drum Computer/ Simmons Kit/Sequencers/DX 9/Sequential Multitrack etc.

"A GENUINE PROFESSIONAL

STUDIO 2

4 Track Recording Facility

Tax and Teac Equipment

Wide range of effects, Mics and outboard gear available

"A GREAT LITTLE DEMO STUDIO"

Other services include: Cass Duplication, Video, inclusion on compilation LP or CASS distributed to Music Press/Record Co.

Showcase Facilities etc...

For further information including brochure, please contact JANE 061 228 3072.

PLUTO

A.P.R.S. member

24 track, £40 per hour (day negotiable)

Studio A80 mk IV

Studer 1/4" Stereo, Dolby noise reduction.

Monitoring by JBL, BGW / Amcron

amplification, with Visonik reference

monitoring.

Tudent series 80 32/24 desk

Reverb by EMT and Lexicon

Outboard equipment includes AMS,

Audio and Design, UREI, Aphex, Bokse

US8 universal synchroniser, Marshall,

Scamp, Drawmer, Bell, Valley People.

Formula Sound Cue 4 foldback and Beyer

headphones, Microphones by Neumann,

AKG, Caltec, Sennheiser, Beyer, Shure,

P2M.

Free use of instruments, including,

Yamaha C7 Grand Piano, Roland June 106

synth, Yamaha FG180 and Ginson J200

acoustics, Gibson Les Paul custom,

Fender precision fretless, Squire strat,

and Oberheim DMX drum machine.

Recent Clients include: The Smiths, New

Order, The Alarm, The Christians and K-

Tel.

Also available is a 4 track commercial

production studio and copying suite, plus

kitchen and recreation room.

Pluto is situated right in Manchester City

centre, just 5 minutes walk from

Piccadilly and Oxford road railway

stations and has the added advantage of

free parking on our own private road

providing easy loading.

For more details, ring Kathy on 061 228 2022.



TWILIGHT
SOUND STUDIO
Twilight Sound Studios
Adelphi House
Adelphi Street
Salford 3
061 834 4614

PERCUSSION: Premier 7 Piece Drumkit, Simmons SDS8 Drum Kit, Ludwig 400 Snare Drum, Paiste and Zildjian Cymbals.

GUITARS: Gibson Les Paul, Fender Squier Strat, Gurdy Electric, Rickenbacker 4001 Bass, Holmer Violin Bass, Ovalton, Eko and Royal Acoustic Guitars.

KEYBOARDS: Crumar Baby Grand Piano, Fender Rhodes Piano, Mellotron 400, Roland Juno 6, Yamaha DX7, Korg Trident, Moog Liberation, Crumar Composer, Korg and Yamaha Organs.

Greengate Sampling System coming soon.

DRUM MACHINES: Linn Drum Mk II, Sequential Circuits Drumtrax, Roland 808, Roland 606 Drumatic, Boss Dr Beat. (Hire charge on some instruments).

EFFECTS: Dynacord DRP 1 & Digital Reverb (Yamaha Rev 7 Coming Soon), Yamaha D1 300 Digital Delay, Korg 3DD 3000 Digital Delay, G.B.S. Spring Reverb, Drawmer DS201 Noise Gate, Roland Phase Shifter, MXR Flanger/Doubler, Ibanez Harmoniser/Delay, Roland 301 Esha/Chorus, Allan & Heath A.D.T., Audin & Design Compressor/Limiter, Rebs Rack, Various Effects Pedals.

MICROPHONES: Neumann, AKG, Shure, Sony, Pearl, P.Z.Ms.

BACKLINE: Fender Pro-Reverb Combo, Vox AC30 Combo, Trace Elliot, GPI 1 Bass Pre Amp.

OTHER SERVICES: Twilight Records, Session Musicians, Cassette Copying, Tea & Coffee, Free Parking, Helpful Advice. We are in a 1500 SQ FT Purpose built studio complex with a 300 SQ FT. Control room and 450 SQ FT Studio area including live and dead areas and separate drum booth. Situated just outside Manchester City Centre, ring us on the above phone number for bookings or appointments and we will be as helpful as possible.



16-Track recording £9.50/hour - Np VAT/

Block bookings negotiable.

Tel: Altherton (0942) 892193 810102.

Aces 16-Track, Tascam 2-Track(32).

AHB Series 8 16:16:2 desk, Akai GX7

Cassette recorder, Quad 405

amplification, Shackman 'Studio'

monitors, Roland dimension D stereo

chorus, dbx 162 stereo compressor/

limiter, Yamaha Digital Reverberation,

Yamaha Digital delay, Rolat 2-channel

graphic. Rebs rack compnsing: Noise

Gates, Compressors, Parametrics.

Mics by AKG, Shure, E.V. Audio

Technica, Custom foldback system.

In association with BOILERHOUSE

STUDIO8, we now offer.

Quality rehearsal facilities: P.A. & amp

hire (Carlsbro, Marshall, HH, Vox)

Instrument Hire (Roland, Yamaha,

Premier & Others). Music Sales; Repair,

service Storage facilities.

Food and refreshments are available.

Parking is free and convenient. Situated

only 3 minutes off the M61.

MIDDLESEX



RECORDINGS

Present

A unique marriage of technology and tradition. An exclusive recording location enables us to offer you a natural reverb and range of sound that is absolutely unique.

Superbly suited to string and brass sections — ring now and transform your sound.

MOBILE UNIT consists of:

Yamaha 16 channel mixing desk

Teac 8-track with DBX

Mobile Sony Digital Master Recorder

Quad amps, standard outboard including

Lexicon Digital Reverb

Closed circuit TV and two-way talkback

system. Plus a full range of AKG mikes

TRITON RECORDINGS 0895 449305



HAYES, MIDDLESEX

Four, very well endowed rehearsal studios five minutes

from M4/A40/Heathrow.

Backline — Marshall, Mivatt, Treynor etc. Rates from £2

per hour inc. PA/Rackling. Free storage available.

Telex — Unbridge 32754

Studios — 01 848 1752

Plus — 16-track recording studios available at £7.50 per

hour. Phone for details.

MELTDOWN STUDIOS

16-TRACK RECORDING SUITE

PRODUCTION AVAILABLE

300² ft natural daylight control room

video-linked live studio

Full 16 track facilities. All instruments

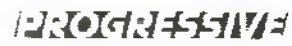
available, digital mastering. Rates on

request, Great sounds

Call Dave Sanger on 0932

783168.

NORTHAMPTONSHIRE



SOUND STUDIO

63 Hervey St., Northampton

NN1 3QL

"Probably the most high-tec, 8

track home studio for 60 miles!"

Our equipment includes: Fostex A80,

Aces B18/16, Yamaha GC2020, Vesta

DDL, Yamaha SPX90, Alesis Midverb...

Monitors by Tannoy and B&W. Mics by

Shure and AKG. In-house instruments

include: Chase BH-01, Korg EX800,

Yamaha QX21, Casio RZ-1 Sampling

Drum Machine.

All this AND coffee (!) for only: £5/hour

(+VAT), or £40 per 9 hour day (+VAT).

Phone Mark Thompson on 0604 22971 to

take advantage of this limited offer

The I.M. Studio
Guide the finest
place to be!

STUDIOS - these
pages fill empty
bookings call
Roger Mephram
on 01-538 5211



Residential 24-track studios

near the M2

recording equipment

Soundtracs CM4400 desk with CMS

2

Studer A80 24-track MCI 2-track

1/4" + 1/2" 30 ips mastering. Digital 2-track

monitoring

Tannoy, NS 10, Bose, Goodmans

reverb

AMS BMX-16, Lexicon PCM 70, PCM-60

Rev-7, SPX 90

digital delay

Bel BD 240, Bel BDF 2400, MXR - Rebs

gates

Drawmer and Rebs

Compression

Drawmer, Rebs and DBX

keyboard suite

includes Emulator II, Prophet 10, Pro-5,

DX7, TX 816, 6-track Rhodes I and II and

Drumtrax

other instruments

include Steinway CP70, Polytrig

Monitoring, SDS-5

mics

include Neumann, AKG, Sennheiser, Shure,

P2M

leisure facilities

Swimming pool and full size snooker room

Prices from £17 p/h

(Concs OAP + UB40)

For further details and deals ring Jan or John

0227 363820

Greenhill Farm

Greenhill

Herne Bay

Kent

CT6 7ZN

STUDIO GUIDE

APRS — THE PROFESSIONAL RECORDING ASSOCIATION — PLEASE ASK FOR LIST OF APRS MEMBERS FREE FROM THE SECRETARY GENERAL, 163A HIGH STREET, RICKMANSWORTH, HERTS WD3 1AY TELEPHONE 0923 772907.

SCOTLAND

PALLADIUM RECORDING STUDIO

24 TRACK - EDINBURGH
031 440 1084

OTARI MAT90MKII 24 track and MTR 1212 track 1/2" tape recorders
LEEVEYS RICH Proline 1000 1/4" tape recorder
SONY PCM 701 ES and U-MATIC recorders
AMS RMX 16 digital reverb, DMX 80's stereo harmonizer/delay/sampling unit and keyboard interface
AUDIO & DESIGN Complex limiter S76ORX and Panscan
DRAWNER noise gates (x4) and compressor/limiter/expanders (x2)
YAMAHA Rev 7 and Rev 1 reverbs
MIDIVERB
ROLAND SDE 2000 digital delay, Dimension D.

STAFFORDSHIRE

ABBEY SOUND

The Abbey, Heron Court, Heron Street, Rugeley, Staffordshire.
Engineer Lee Beddow day 08894/79494 night 0889 881462
Allen & Heath desk system 816 into 2

Teac B Teac 2 Track recorder Korg and Ibanez digital delays, Yamaha digital reverb Aphex exciter, DBX noise reduction, Drawmer noise gate, Foxtex compressor, JBL monitors, Sennheiser and AKG microphones. Free use of Roland and ohm amplifiers, Yamaha and Sequential circuits synths and digital drum machine Premier drum kit Simmons SDS9 Plus a variety of electric, acoustic, and bass guitars Now available for hire, Akai S612 sampler with Roland MKD keyboard and full sound library. £6.50 per hour.

WEST MIDLANDS



TRANVEX MUSIC LTD.

89, Old Snow Hill, Birmingham B4.
Tel: 021-236 9260.

THE STUDIO: has a positive working atmosphere, perfect for the Songwriter/Artist, in fact anyone needing live locations with high ceilings and natural light.
THE CONTROL ROOM: is spacious with a bright modern atmosphere, ideally suited for all types of conventional/unconventional recordings, Jingles, Voice-overs
STUDIO CHARGES: REDUCED PRICE FOR 16 HOUR DAY - £85.00 plus V.A.T. or £100 per hour. Price per 5 day week including lock-out P.O.A.
a. Leased master will be erased after every session.
b. Prices quoted include cost of mastered tape (please).
16 TRACK RECORDING: £85.00 per 10 hourly
EQUIPMENT INCLUDES: Aphex Aural Exciter, Aphex Compressor, 2 Digital Delays, 2 Yamaha SKP90 Digital effect units (30 effects) per unit, Flangers, Autopan, Pitch Changers, Chorus, Reverb Noise Gates, Yamaha Rev 7, Digital Reverb, Auto Tomms, Tannoy MICS, Neumann, Sennheiser, AKG's, Beyer, C.Ducers, Foxtex 316, Soundtracks, 24BIT6, MTR Series, Pool Room, T.V. Room and Refreshments available.
Recor. Clients: General Public, Tender Virtues and Robinson

ROCKFIELD STUDIOS

Amberley Court, Rockfield Rd., Monmouth

Tel. 0600 2449/3625
Studios 1 & 2 24T 40 Channel Trident TSM Series Mixer Natural Acoustic Echo Room Auxiliary equip to cover all eventualities ALSO Acoustically insulated Rehearsal Studio on 10 Bedroom country house 1 1/2 miles of fishing available ALL prices on application only



Llanhennock, Caerleon, Gwent, Tel: 0633 49603

24 track in Usk Valley Countryside halfway between Cardiff & Bristol M79, Syncon A, AMS digital reverb, A&D comp/limiters, Eventide 910 harmonizer, Bel BD80 DDL, full Rebs rack, Drawmer gates, Aural Exciter, etc. Neumann, Mitab, Sennheiser PZM, AKG, Calrec, Shure mics Yamaha monitoring + Auratones. Studio 27' x 18', Live room 24' x 20', Control room 17' x 14' Disc production in house real-time cassette duplication. Well established jingle + soundtrack production unit. Rates from £15 per hour (ex VAT). Phone for brochure

YORKSHIRE



THE 24 TRACK RECORDING STUDIO

Amex Angela Console
Soundcraft 762-24B Multitrack AR18, Tannoy, Quad, Monitoring lexicon, Bel, Korg, Digital effects, Drawmer, Rebs Dynamics Control Broadwood Grand Piano KBDs & Drum machines by arrangement
Mid tape Sync facilities Marshall, Roland, Peavey, Ampeg Amps & Combs
TV & Video room — Tea & Coffee
£13 Per Hour

Input Recording Studio
21 Dewsbury Lane,
Shafield S14 4DD
Tel: 0742 752883

REL STUDIOS

40 Sciennes, Edinburgh EH9 1NH 031 668 3366

Professional 24 track studio in the heart of Edinburgh
STUDIO 1: 12m x 3m x 6m — specially constructed room with high ceilings and natural light. Acoustically processed surfaces for superb ambient recording
STUDIO 2: 6.2m x 4.2m x 3m — excellent 'dry' room with clean surfaces for live and overdub sessions
CONTROL ROOM: 5m x 4.4m x 3.2m — used for live and studio recording
MONITORING: 802 with Tannoy, SPM 150 with tone controls, Yamaha KS10 and Autopan drive by arrangement
DESK: Trident series 80, 32 2474
TAPE MACHINES: Otari MAT90 24 track, Otari MTR 9 1/2" 24 track, Otari 100 1/4" 2 track with delay, 2 x Nakamichi cassette recorders
OUTBOARD EQUIPMENT: Bel DDE 240 sampler, Pyschovoice center console — Astor and ORP Reverbs and effects processors — AMS RMX 16 (Levcon PCM) and Master Room II, Digital delays — Lexicon Space Prime, Fine, U2B 20 Drive, 3 and 4 tap, 15201, 1/4" Peak 400 vocal mixer, Swedish stereo range, MTR performance, National Design PRO, Re, MTR dual limiters, Oak 1 bank 24 1/5 stereo graphic equalizer, Tannoy 170 active 1/2" and passive speakers, 4 Dales 261 tape reduction units, Thomas TB100 reverb with dual spring, Moogco 151 reverb for TV music, Protonic M4000 1/4" VHS video cassette recorder, limiter
MIDI EQUIPMENT: Neumann U87, U87 and U89A, AKG D112, D112 and D25A1, Beyer M80 D11200 headphones and Beyer MC stands, Alesis live covers
STUDIO INSTRUMENTS: Full 5m x 10m and 5m x 6m tables, 3x desks and areas for professional musicians. Rehearsal upright piano, 3x double V synths (Yamaha), Roland PD300 double and single trigger, MIDI digital drum computer, and other equipment on hire
FACILITIES: Technicians and live-in accommodation can be arranged

SYNERGY RECORDING STUDIOS



Up to 40 tracks on your mix down with these options:

24T MCI Steinberg Pro 24 Digital Recorder, Soundtrac CM4400 with Patch Bay Computer and automation assisted through Mosfet Power Tonnoys, 1/4" and digital PCM Mastering some of our instruments include TX816 (8 DX7's), plus Steinberg Pro Create 100's of sounds, KX88 keyboard controller, TX7's jx8p, Korg, DW8000, Greengate sampler with midi and latest updates, Akai midi sampler, Roland GR700 guitar synth, Yamaha, sequential + Roland digital drum machines. All available for your mix down through midi.

Effects include rev 7's, Korg + Yamaha, Digital delay, compressors, limiters, gates etc. All work carried out to master quality, no job too small, friendly atmosphere, session musicians/programmers available. £15 per hour. Phone Dave for deals on block bookings.

Free accommodation available.

0782 415334

1 ASHFORD STREET, SHELTON, STAKE-OH-TRENT ST4 2EH.
0782 415334.

SUFFOLK



24 Track Residential Recording Studio Claret Hall Farm, Near Clare, Suffolk, CO10 8LF

Tel 0787 278111
750 Sq Ft Soundstage, large control room Cadac in line console with full VCA control Studer A800 24 Track with Autolocator Studer A800 F1 Digital Mastering Tannoy, JBL, Yamaha, NS10 Monitors

1 huge Range of ancillary equipment Lexicon Ursa Major — Delta Lab Drawmer — EMT — Yamaha MKII, Roland, Plebo Musical Instruments Available Grand Piano, Drumulator, Roland Guitar Synth, Yamaha DX7, OX1, TX816, KX88, CX5M, RX11, Akai S900 Sampling with AX70 Keyboard and many others.

Accommodation & Catering Special Production Facilities Available
Situation in the countryside not far from Cambridge on the border between Suffolk and Essex. This now famous and unique studio offers the best at terms of equipment, service and value for money.

Whether or not you are a large recording organisation or an up and coming self financed band we are confident we can satisfy your requirements

A great deal of care has been taken to create a relaxed and cosy atmosphere in which to work. Our engineers are experienced, helpful and interested

For the best deals phone Andrew Black on Tel: 0787 278111

WILTSHIRE



DRIVE RECORDING STUDIOS

1-6 (First Floor) Manchester Road, Swindon, Wilts. SN1 2AB Tel: (0793) 618511

(A division of Drive Music (U.K.) Ltd)
16 Track Studio E9 + VAT
8 Track Studio E6 + VAT

EQUIPMENT
Foxtex 2 16 Recorder
R S D 20 16 16 Desk
Sony PCM 501 Digital Mastering
Tascam 32 + DBX Mastering
Quad, Tannoy Monitoring
Yamaha Rev 7, Dynachord Digital Reverb, Vestal-Fire Stereo Spring Reverb, Roland SDE 1000 DDI, Drawmer Compression
Ibanez HD1000 Harmonizer, MTR Gates, DBX Compressors, Culec + ADC, Graphics, Synthesia Noise Reduction, Roland RE 701 Space Echo, Neumann U87
Mikes by Neumann, AKG, Shure & Beyer.
Hours of Session musicians, drum machines, keyboards, samplers etc.

24 HOUR BOOKING SERVICE
Large, comfortable, Spectrum Analysed Control Room. Accommodation arranged.
RECENT CLIENTS

Include: EMI, Virgin, Sweetbox Records, Jacuzzi, Personal Divide, Julian Jonah, Michael Johnson, Teddy Boy White, Chris Jones, Pyramid Records USA, Michael J. Brown, Korgis

WALES



THE APEX ORGANISATION

APEX RECORDING STUDIO
UNIT 10, APEX HOUSE
WEST WHARF ROAD
CARDIFF

CF1 5DD
TEL: (0222) 44801

16 TRACK from only £70 per 10 hour day
BTRACK from only £50 per 10 hour day (not including tape and V.A.T.)

Block bookings negotiable
Equipment by FOSTEX, RECK, TANNYOY, QUAD, REVOX. Processing includes Noise gates, Compressors, 3 DDL's, 2 Melverbs, Yamaha SPX 90, Aphex Aural Exciter 'C', Mics by AKG, BEYER DYNAMIC, SHURE, FENDER, and FOSTEX

FREE use of full MIDI sequencing including Korg S02 sequencer, ROLAND ALPHA JUNO 2, CASIO CZ101, AKAI S612 SAMPLER, KORG MONO/POLY with MIDI/CV INTERFACE, TR707 AND TR505 with separate mixing and effects into master console

FREE use of GIBSON SG, ARTIST BASS Guitars, and full range of pedal effects

Come and record in a pleasant atmosphere that has all you could need for your session, including SMPTE for locking up anything to anything in house composing and production of Jingles, Soundtracks, Ads etc.

VISA CARDS ACCEPTED. PHONE NOW FOR A QUOTE YOU WON'T BELIEVE. AS USED BY RECORD LABELS

VIDEO AT

STUDIO 21

The complete, Professional System, Video, Film and Sound facility in rural Yorkshire, run by established film-makers. From basic promos, to full productions, Studio 21 is used by bands, musicians, TV personalities, and Theatre groups, for producing those ESSENTIAL videos. In-house 24 track sound studio, with resident engineer/producer/musician.

Local facilities include accommodation, real ale and good food.

Package deals a speciality for limited budgets.

Studio 21, Denholme Gate, West Yorkshire ENGLAND. Telephone: (0274) 834036. Major credit cards welcomed.



STUDIO 1 24 TRACK £20 PER HOUR
STUDIO 2 16 TRACK £10 PER HOUR
STUDIO 3 8 TRACK £5 PER HOUR

WE HAVE A LARGE AND GROWING STOCK OF INSTRUMENTS AND FX UNITS.

Simmons SDS5, SDS9 + Roland TB 303, TR505, TR 606, TR L800 + Drumtrax + Drumulator (Midi) + 2xDXT, 2xJuno 106, JK3R Mini Moog + Roland MSQ700, Ba) B080, Rev 1, Rev 7, MKR 01s

031-557 0181

HART STREET STUDIOS 1 HART STREET LANE, EDINBURGH EH9 1NH

HIRE GUIDE

APRS — THE PROFESSIONAL RECORDING ASSOCIATION: PLEASE ASK FOR LIST OF APRS MEMBERS FREE FROM THE SECRETARY GENERAL, 163A HIGH STREET, RICKMANSWORTH, HERTS WD3 1AY. TELEPHONE 0923 772907.

Vibrasound Recording Studio

VIBRA-SOUND RECORDING STUDIO
3 Sheldon Row Sheffield 3.

16T Tascam 85-16B AMS Digital Reverb. Ibanez Harmonizer. Korg Digital Delay. 4 Drawmer Noise Gates. 4 Drawmer Compressors. Sony Digital Mastering. Neumann Electrovoice Sennheiser. STC. AKG. Sony microphones. Tannoy monitoring. Use of movement digital drum computer. Roland Juno 50 piano. £10 ph or £105 for 10 hour day inc. tape hire. Phone 0742 755741

The Old Smithy Recording Studio
SPECIALISTS IN CREATIVE SOUND PRODUCTION

Original and unique that's how we describe our sound

Located in Worcester with some of the best sites around

Dolby/DBX, AMS, Klark-Teknik outboard gear

Sluder Quested monitoring, it's so pleasing to ear

More often than not we'll give you free cups of tea

Including accommodation £35 per hour our fee

There's our sports area, reception room and cottage that sleeps six

Hire our facilities and make a number out of your next mix

Years all at the Old Smithy, Kempsey, Worcester

You may not think too much of our rhyme. But we know you'll think a lot of our sound
1 Post Office Lane, Kempsey, Worcester
Tel: (0905) 820659. Telex 334142

EUROPE

EuroMusic
MUSICAL INSTRUMENTS

Rue Du Midi 153 Zuidstraat
1021 S12 56-19. Tel: 63084 EPP
1000 Bruxelles, Brussel

MEDITERRANEAN STUDIOS (IBIZA, SPAIN)

Forget the rain Record in the sun
46-track recording
10 bedroom luxury accommodation
Full recreation facilities
All enquiries to -
Old Smithy Recording Studio,
1 Post Office Lane, Kempsey, Worcester
Tel: (0905) 820659 Telex 334142

HIRE GUIDE

ANIMAL MUSIC

TEL: 0203 70444
Unit 1, Arches Industrial Estate, Spon End, Coventry.
P.A. systems Martin, TAC, JBL systems available. T&C SL tour packages and engineers available for U.K. and abroad.

wing hire

10 Sidcup Hill, Sidcup, Kent
01 302 6468
Prices for single day, hire as follows inc VAT
Tascam 244 + TR505 etc - £12
DX7, PF80 - £18
JX 8P, JX 3B, Juno2 - £15
SP X 90/Midi Verb/R1000/ Graphics/Compressors etc - £8
Desks, RSD, Peavey, Teac, Soundcraft from - £10
Bose, Toa, Peavey, PA's 100W - 4K from £12, Backline also available.
Ring for excellent quote on long term hire Delivery and collection available

A.M.E. STUDIOS

Top Rehearsal Rooms featuring Pre-Live Production (Stage, lights, video etc.)
Pre-Recording Production (Control room, 8 into 4 Soundcraft and Teac 4)
Facilities designed to suit your band, producer and pocket
105 Holloway Road, London, N7
Office (Bookings) 01-607 9853
Studios (C.B.) 01-607 6339

A LOT OF HIRE COMPANIES TALK ABOUT THEIR EQUIPMENT... WE'VE GOT IT!

Positively the widest selection of Studio Outboard Effects, Computer Music Systems, Synthesizers, Keyboards, Backline Equipment - Instruments, Amplifiers, Drums and Percussion... All under one roof, literally at our finger tips!

New additions include the Mitsubishi X850 32 Track Digital Recorder and the Series III Fairlight... Programmers always available
24 hour, 7 days a week service backed by our cellphone linked ultra efficient delivery and collection service and our expert in house engineers and programmers.

Phone London Sound Hire on 01-969 5822... Professionals talking to Professionals.

PAUL FARRAH SOUND

PRO-SOUND RENTAL PRO-SOUND SALES PRO-SOUND SERVICE

Paul Farrah Sound Limited
Unit 7 St. Georges Industrial Estate, Richmond Road, Kingston, Surrey KT2 5BQ
Telex 945114 FARRAH G

01-549 1787

Q-LOCK, OTARI, MITSUBISHI, FOSTEX, PACER, MONITORS, VIDEO ETC.

MULTITRACK

Radio controlled delivery: **01-267 9395**

aurice clarquet

TELEPHONE 01-749 3232
FOR HIRE OR SALES
AMPLIFIERS, GUITARS, SYNTHESIZERS, DRUMS, LA & ACOUSTIC PIANOS, P.A. SYSTEMS, MIKES, EFFECTS, BRASS, SAXES, WOODWIND, STRINGS
24 HOURS SERVICE OPEN EVERY DAY
49 JEDDO ROAD, SHEPHERDS BUSH LONDON W12 9ED

STRAWBERRY RENTAL SERVICES

SOUND REINFORCEMENT SPECIALISTS

COMPLETE PRODUCTION SERVICE STAGE AND STUDIO EQUIPMENT HIRE
1 WATERLOO ROAD STOCKPORT
TEL: 061-477 6270

Formula Sound JBL AMCRON

DREAMHIRE

STUDIO EFFECTS...
KEYBOARD INSTRUMENTS
DRUMMACHINES
YOU NAME IT

Only Dreamhire is offering the kind of service with total 24 hour efficiency you've been dreaming of
Extremely competitive rates
No delivery charges in Greater London call 01-451 6161 or 451 6464 for your copy of the Dreamhire Ratecard
6.30 p.m. to 10 a.m. Weekdays and all day weekends and holidays call 01-840 7000, quote pager number 4356073 and leave a message including your name and phone number. We will call you back within minutes to check your requirements.

THE COMPLETE HIRE · SALES INSTALLATIONS

PROFESSIONAL SOUND SYSTEMS

BOSE **YAMAHA**
PLUS MANY OTHERS
01-607 0087 39-41 North Road London N7 9DP

BLACKMARKET PRODUCTIONS

SOUND LIGHT AND VIDEO
WE'LL MAKE YOU SEEN, HEARD AND TALKED ABOUT
1 - 3K P.A. SYSTEMS
1 - 3 CAMERA VIDEO PRODUCTIONS
32K LIGHTS AND MORE
01-274 3511
BLACKMARKET — THE REAL ECONOMY

GIG HIRE

20 RUSHEY GREEN CATFORD SE6

Ensoniq Mirage	£25.00
Yamaha DX7	£18.00
Korg Vocoda	£12.00
Simmons SDS9	£20.00
Yamaha RX15	£12.00
Yamaha RX11	£15.00
Tascam Portastone	£10.00
Alesis Midiverb	£12.00
Tascam 8 Track + Mixer	£45.00
Fender Rhodes	£12.00
Mic/Line Transmitter	£12.00
Mixing Desks From	£10.00
Hills/Martin PA'S From	£22.00

Range of second hand equipment for sale PA/Keyboards/Backline etc
01 690 1848

Tour Tech

PROFESSIONAL SOUND EQUIPMENT HIRE

75 Kettering Road, Northampton.
Tel: (0604) 28419

REHEARSAL ROOM GUIDE

TS SOUND SYSTEMS

County End High Street, Leat Nr. Oldham, Tel: 061 624 7087
 From a single microphone to entire stage set - PA etc. Also complete range of studio equipment available. Synthesizers, Digital Mastering etc.

Studio Supply Software

Emulator II inc. full sound library
 Emu SP12 inc. full sound library
 Akai S900 inc. full sound library
 ETC ETC ETC ETC ETC ETC
 061 928 5037

THE MUSIC ROOM

MAKING LIFE EASY!

Fantastic food and vegetarian menu.
 You'll love it!
 Ampeg acoustic, Fender hire
 Free/easy parking and access
 Great working environment

8 hour day \$22.75
 Tel: 01-732 0307.

REHEARSAL
 STUDIO

PRIME TIME

REHEARSAL STUDIOS
 London Bridge

Three fully equipped studios. Drums, backline, storage available. Cafe serving hot and cold food, drinks. Large rest area. TV, video. Pleasant working environment. Highly competitive rates.

01-407 1356

313 Rehearsals

01-609 1313

RAM HIRE

P.A. AND D.V.C.O.
 TA/CAM 244 £37p.w.
 ROLAND TR707 £25p.w.
 VETRA REVERB £12p.w.
 ALL ABOVE £68p.w.

P.A. from 150w Complete Director

WE SELL
 COMPLETE KUDOO RANGE AT
 UNBELIEVABLE PRICE/
 PLUS MANY OTHER KNOWN NAMES/
 20 Greyhound Lane,
 Streatham, SW16.
 01-877 8655
 01-870 0578 (24 HRS)

BLACKBORD

LONDON BRIDGE
 * 5 Studios 240-500 sq.ft.
 * PA's 300 watt - 2K with delay/reverb and Eq
 * Backline - Carlsbro, Fender, Marshall, Music Man, Roland, Vox
 * Drums - Gretsch, Slingerland
 * Refreshments, accessories, sales/hire
 * Storage cages
 * Off Street parking/loading
 * Experienced helpful staff
 From £3 per hour, weekdays inc PA & Backline
 Tel: 01-378 7835/6
 a professional service at competitive rates.

TERMINAL STUDIOS

01-703 0347 - 01 701 6644
 (ELEPHANT AND CASTLE)

Westar

250/300/400 900 sq ft
 BACKLINE AVAILABLE
 BAR, FOOD, DRINK, POOL
 RATES FROM £3 ph
 Lock-Outs/Block booking negotiable
 01-571 4679
 16-TRACK STUDIO NOW OPEN

P.A. Lighting and Studio Equipment, small D.I.Y. P.A. and lighting rigs. Or full system with transport crew. Large selection of special effects
 10 years experience

H. W. AUDIO
 174-176 ST GEORGES ROAD,
 BOLTON BL1 2NZ.
 0204 385199

HIRE

FROM KEYBOARD RIGS

Emulator II, Prophet V (MIDI), Juno 106, Juno 60, Jupiter 8, JX8P + PG800, Yamaha RX11, Yamaha DX7, MSQ 700 Sequencer, Prophet 2000, Linn 9000, Linn II, AMS Reverb/DDL, Yamaha, REV 7, Lexicon PCM50, Bel DDL (6 secs) Electric Pianos, Ensoniq Mirage "KEYBOARD STUDIOS"
 24 Tracks tape. Free use of Linn and choice of synths £100 for 8 hour day
 01-361 0949
 7-day/24 hr Answerphone



REHEARSAL rooms with or without PA (up to 1000sq ft) from £7.00 p/day and £17 p/wk
 P.A.S.S. Beehive Mill, Jersey
 Street Ancoats Manchester Tel 061-228-0357
 PA AND LIGHTING HIRE SOUND SYSTEM MANUFACTURING, DESIGN, SALES AND INSTALLATION.
 SELF-DRIVE PA SYSTEMS FROM 100W TO 500W £15 TO £25
 MANNEDPA'S From 500w to 8kw with 8-way on-stage monitoring with up to 4kw £40 to £175 (fuel negotiated according to distance)
 Gear list includes Acoustic, AKG, Altec, Audio Technica, Beyer, Carlsbro, dB, E.V., Gauss, H.H., Hifi, JBL, Martin, McGregor, Peavey, RCF, RSD, Quad, Sennheiser, Shure, Sustain, Tannoy, Yamaha.
 SPECIAL RATES FOR U.K. AND EUROPEAN TOURS
 Ring 061-228-0357 (24H)

BASMENT STUDIOS

WATFORD!!

(2500 sq.ft rehearsal complex)
 5 large studios and 1 solo room
 Brand new equipment
 Four-track portastudio
 Ideal for demos
 Refreshments
 Easy Parking
 Friendly staff & contact centre (i.e., Musicians seeking bands band seeking musicians)

We are the best for miles.
 Phone Tony or Mike on
 0923 20169

SAMURAI

* EASTLAKE DESIGNED REHEARSAL ROOMS
 * SHOWCASES - Room for the band and 50 odd, seated (!)

Studio 1 Soundcraft 200B 16:4:2:3 Kilowatts of superb Marlin CX Series PA. Rauli Powerblock Amplifier on Mics by AKG & Shure - B55 D.I.s Yamaha D2031 Graphics for each Mon/Mix. Yamaha SPX90 Digi Multi Fx Processor
 Studio 2 As above but 'only' 2,000 watts of 650 sq. ft. PA! All maintained supplied by Entec
 Loaders, Total Security, Free tea/coffee, kitchen, in house engineering, London Bridge Area.
 Management offices with FAX, Telex, Copying Phones, E-Mail, Direct Travel, booking accessibility.
 ☎ 01-407 2381

SOLID LIGHT 01 485 7412

TO FIND OUT HOW
 THESE PAGES CAN HELP YOUR
 BUSINESS
 CALL ROGER OR CHRIS ON
 01-538 5211

AD INDEX

ABC MUSIC.....	62
ACT.....	80
ALLAN GORDON.....	24
ARTHUR LORDS.....	62
AXE MUSIC.....	20
BASS CENTRE.....	69
BEYER DYNAMIC.....	105
BLACKPOOL SOUND CENTRE.....	78
CARLSBRO SALES.....	28
CARLSBRO SOUND CENTRES.....	72
CELESTION INT.....	130,IBC
COMTEC.....	34
ELECTROVOICE.....	100
ELKA ORLA UK.....	25
FCN.....	18
FRAZER WYATT.....	9
H/H ELECTRONICS.....	74
HIGH-TECH MUSICAL SERVICES LTD.....	21
HUMBUCKER MUSIC.....	80
JOHN HOLMES (ROCKCENTRE).....	78
JOHN HORNBY SKEWES.....	16
KAWAI.....	44
LONDON ROCK SHOP.....	3
LUBBOCK FINE.....	34
MARSHALL.....	OBC
MTR.....	101
MUSIC LAB.....	78
OHM INDUSTRIES.....	90
OPUS AMPLIFICATION.....	62
PHILIP REES.....	34
PROFESSIONAL AUDIO.....	14
PRO GUITAR WORKSHOP.....	130
PROJECT ELECTRONICS.....	101
PULSAR.....	48
ROCK CITY MUSIC.....	54
ROCK-IT MUSIC.....	82
ROCKY ROAD.....	80
ROD ARGENTS.....	39
ROLAND UK.....	IPC,68
ROSE MORRIS.....	59,61,63
R.S.D.....	8-9
SCHOOL OF SOUND RECORDING.....	82
SENNHEISER HAYDEN.....	46
SHURE.....	10
SOUNDCRAFT.....	12
SOUND SALES.....	35
SOUND TECHNOLOGY.....	83
STUDIO EQUIPMENT DIST.....	92
T.A.C.....	97
T.C. ELECTRONIC.....	24
THATCHED COTTAGE AUDIO.....	84
UNISOUND.....	38
VINCE HILL ASSOC.....	32
YAMAHA.....	52

PLEASE QUOTE IM&RW WHEN REPLYING TO ADVERTISEMENT. AS THIS HELPS THE ADVERTISER

**PRO GUITAR WORKSHOP
 SPARES AND ACCESSORIES
 SEYMORE DUNCAN • KAHLER •
 WONDERBAR**

New low prices on Paul 'C'
 range of necks and bodies from
 £135. Custom made to order –
 all repairs. Secondhand guitars/
 amps bought and sold.

Special Sale
 Rickenbacker 4001 £325
 Hamer Gary Moore USA POA
 10 Bucklersbury, Hitchin, Herts.
 SG5 1BB
 0462 33305
 Access/Visa Mail Order



**CELESTION POWER
 CENTRES;**

EAST LONDON:

Allan Gordon Studio
 32 Markhouse Road,
 Walthamstow E17.
 Tel: (01) 521 8817
 (Contact: Mr Ward.)

SOUTH LONDON:

Hi Fi & Components,
 84 Battersea Rise SW11.
 Tel: (01) 223 1110
 (Contact: Mr. Susham)

ABERDEEN:

Abbotsford Acoustics,
 2 Link Street,
 Aberdeen.
 Tel: (0224) 573100
 (Contact: Mrs. Cross)

BIRMINGHAM:

G. Matthews Electronics
 & Electrical.
 85-87 Hurst Street,
 Birmingham.
 Tel: (021) 692 1941
 (Contact: Mrs. Hutchins)

BOLTON:

H. W. Audio,
 174-176 St. Georges Road,
 Bolton.
 Tel: (0204) 385199
 (Contact: Mr. Harfield)

BRISTOL:

Studio 34,
 34 Alma Vale Road,
 Clifton, Bristol.
 Tel: (0272) 733 154
 (Contact: Mr. Latham)

CARDIFF:

Sound Centre,
 9 St. Johns Square,
 Cardiff.
 Tel: (0222) 790279
 (Contact: Mr. Thomas)

DARLINGTON:

Electronic Sound Systems,
 62 High Northgate,
 Darlington.
 Tel: (0325) 484089
 (Contact: Mr. Jones)

GLOUCESTER:

B.D.C. Music & Lights,
 Unit 56,
 Morland Trading Estate,
 Bristol Road,
 Gloucester.
 Tel: (0452) 421126
 (Contact: Mr. Brown)

LIVERPOOL:

Curly Music Ltd.,
 58 Stanley Street,
 Liverpool L16 111.
 Tel: (051) 227 1919
 (Contact: Mr. Roberts)

NORWICH:

Cookes Band Music,
 34 Benedict Street,
 Norwich.
 Tel: (0603) 613554
 (Contact: Mr. Morrison)

SOUTHEND-ON-SEA:

Adam Hall Supplies,
 3 The Cordwainers,
 Temple Farm
 Industrial Estate,
 Southend-on-Sea,
 Essex.
 Tel: (0702) 613922
 (Contact: Mr. Mundy).

SUNDERLAND:

White Amplification,
 5 Stockton Road,
 Sunderland.
 Tel: (0783) 658473
 (Contact: Mr. Taylor)

SWINDON:

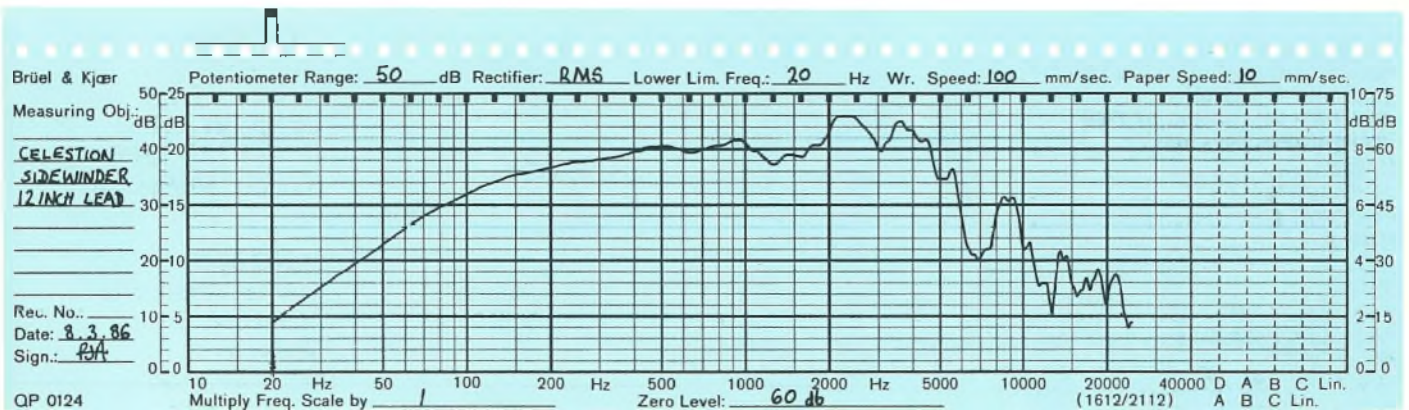
CAMLAB Electronics,
 27 Farringdon Road,
 Swindon.
 Tel: (0793) 34917
 (Contact: Mr. Cambray)

MAIL ORDER:

Wilmslow Audio,
 35-39 Church Street,
 Wilmslow,
 Cheshire.
 Tel: (0625) 529599
 (Contact: Mr. Stevens)



CURVE BY FENDER SHAPED BY CELESTION.



From Jimi Hendrix to Eddie Van Halen, Celestion loudspeakers have always been associated with the great names in contemporary music. But now Celestion are taking the lead in a new and exciting era of computer assisted speaker design.

Sidewinder. The latest in laser technology.

Aided by our own unique computer laser measurement system, Celestion has been able to analyse precisely the variable parameters that combine to produce a driver of given performance.

In conjunction with extensive field testing and liaison with professional guitarists world-wide, we've utilised this new acoustic understanding to produce a 15" Bass and a 12" lead speaker that match completely the demands of the modern guitarist.

A Character of its own.

The Sidewinder is unusual in that it has a unique 'Dynamically Contoured Harmonic Response', which at lower levels reproduces the intricate details of precision playing with all its clarity and sparkle, then moves progressively into a smoother, harmonically rich overdriven response as you crank it up for a raunchier sound.

Speaking of raunch, it's also incredibly loud. Precision engineering has facilitated the use of an unusually narrow magnetic air gap and a very densely edge-wound voice coil of copper coated

aluminium providing heat dispersion and flux density with minimum mass. The result - a very quick, highly efficient response. A Sidewinder will take your ears off if you want it to.

Sidewinder - Isn't it time you shaped up?

Before you go spending a fortune on new pickups, a new amp or a string of effects pedals in an attempt to bring your sound to life, simply try replacing your existing speaker units with Sidewinders. You'll be amazed.



CELESTION
THE FIRST NAME IN ACOUSTICS.

Celestion International Ltd. Ditton Works
Foxhall Road Ipswich Suffolk IP3 8JP

Hear the whole story at your local dealer or fill in this coupon to find out how it can improve your sound, quickly and easily.

My guitar sound needs: (Please tick)

- | | | | |
|--------------------|--------------------------|--------------------------------------|--------------------------|
| 1. More volume | <input type="checkbox"/> | 5. A smoother, richer, creamier tone | <input type="checkbox"/> |
| 2. More punch | <input type="checkbox"/> | 6. A wider frequency response | <input type="checkbox"/> |
| 3. More bite | <input type="checkbox"/> | 7. All the above | <input type="checkbox"/> |
| 4. More definition | <input type="checkbox"/> | | |

Name.....

Address.....

1M/3/87

25

YEARS
OF
MUSIC

50

YEARS
OF

25

YEARS
OF
MUSIC

Marshall Marshall Marshall



THE QUEEN'S AWARD FOR EXPORT ACHIEVEMENT