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Rory Gallagher

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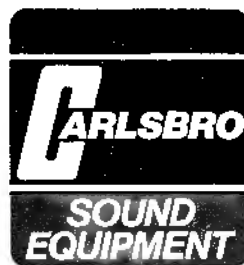
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Status Quo have been together 13 years. Very few bands have been together longer, those that have have been world famous for the last ten years. Francis Rossi is the leader, not by appointment, but by a natural process of selection. With "Down Down" top of the singles charts and On The Level jumping straight to the top of the albums section, the band could be excused for suggesting that the pudding's proof has been clearly eaten. But it hasn't worked that way. The tough Londoner Rossi is still sensitive enough despite a hard passage through the extremes of the music business to be hurt by what others think — and more particularly write.

Status Quo is such a good band that they now pose a real threat to the title "The World's Best Rock 'n' Roll Band" an honour not infrequently claimed for The Stones and The Who.

Does knocking really bother you?

It's getting that way. Lately it's really been getting to me. We had a feeling that a lot of people would knock the new album, On The Level, because it's easier to follow the trend. There was a guy who reviewed Wembley last year, in fact he specifically asked if he could, because someone else was supposed to do it and this guy asked if he could do it. I believe he was reasonably new at the time, and the review was nothing to do with the gig. He was saying that the kids looked bored, Status Quo think they're too big for their boots, Rossi was passing dandruff to Parfitt, that sort of thing, nothing about the gig.

Wembley was one of those gigs where everyone around you says 'Oh, Wembley's going to be the one.' They build it up,

and usually it's an anti-climax for the band. But it wasn't — it was tremendous one of the best gigs we have had for ages and this guy really knocked it. It seemed that he wanted to come in with a bang and we were the perfect band. So that he used it for himself.

What's annoying as well is that when I see guys who write about gigs — I now read reviews of any band, any gig — I can't believe it, because I know the things that are said about our gigs. I wonder what ideas the kids of Britain get when they read these lies. If they were at a gig and they read a review that says 'The kids were bored' and the guy who was there knows bloody well he wasn't, how's he going to feel?

You've done it now, you've proved the knockers wrong. What's the next big conquest?

It's got to be the States, hasn't it? We've done three trips to the States. The first one was reasonable except that we were a bit like spoiled brats. We'd just broken England after working our cobblers off and going out there to start again with less than we ever had here was really hard. At least in England we had some sort of name: Fashionable or not, at least people knew us. We were completely unknown when we first went.

Wasn't 'Matchstick Men' a hit for you there?

Yeah, that got to number seven there, but we never went while it was in the charts. Good job we didn't. But eventually we went, we did it, nobody wanted to do it, it was a long one, it killed us and everybody wanted to get home. We went the second time and it fell to bits. We went with Fleetwood Mac and they had

FRANCIS ROSSI





all their splitting up trouble and I got pleurisy and Richard (Parfitt), his mouth came up like a melon. He came home after two weeks.

The third tour we did with Rory Gallagher was excellent. We got into a lovely routine of going out there hard, no matter where it was, no matter what the conditions were that's another hard thing.

In England now we've begun to expect to get each gig right.

Every time there's more gear and so on. When you get to the States, there's nothing. You have to put up with whatever you've got. We can't afford to lay on what we want.

Do you have to struggle now to keep your music simple?

You do to a point. It sounds bullshit really. When we're rehearsing the number comes from whoever's written it, and it gets through the rehearsal, it gets polished, tidied up and brought in to the studio. Then it spends hours in the studio before we ever start recording it, and it's changed again. Sometimes we get a piece between the two of us, which we play with for hours.

We can get the section we've been working on and we get it all tidied up and ready and then we start to join the pieces together and it just doesn't make sense. The piece is beautiful, really clever, and it freaks us out, but it breaks up the feel, the whole pattern of our music, and we have to take it out. It's getting hard not to repeat ourselves. There is a basic framework that Status Quo work from and as soon as we drift off it, we all know it's wrong and we take it out.

The band sounds so tight on record, do you get pleasure from the sheer tightness of the band?

Oh, when it's going you wouldn't believe what we get out of it. When it's going Christ there's nothing like it.

How close do you feel to the rest on stage?

It's a unit, like people have said. It's a band and you get a great buzz when you look across to one another and you can see that he's going. You get a little downer if you can see that somebody isn't there one night, but you have to work on because if only three of us are there we've got 90 percent off.

But when it's 100 percent and you look at one another, and you can see the madness, or whatever the mood is of that number, in each other's eyes, then you're really there. It's a tremendous feeling. That's why listening to the band is the greatest buzz for me, I like listening to Status Quo. People think it's big headed but surely if you go down there and you play it, you record it it must be your favourite musn't it? Otherwise you wouldn't do it.

This feeling you get, when everybody's 100 percent on stage — is that the best thing you get out of the business?

Of course it is. Sometimes we get that 100 percent thing and the audience aren't necessarily with you, but if you get that 100 percent, no matter what happens, it really doesn't matter what's going on. It's strange because we've had that 100 percent thing in terrible conditions.

The last American trip we did, we were being hassled to go on, the gear got there late, they have these strange union rules stopping you putting gear on stage at certain times, all this cobblers. Everything was late, the tune-up was late and then we couldn't get things in tune. We got on stage, we'd had no sound check, and it was all arse upwards. When we first got there it was a shitty sound but it had that thing, that fight. Everybody was feeling 'Oh fuck it, we'll do it, we'll get there'. It turned out a great gig for us.

Recording on stage sometimes bothers us and turns us off a bit. We recorded several gigs recently. Southend is usually a really good gig for us, but for some reason it didn't happen. We built the recording up in our minds and it turned out to be an anti-climax. When it goes fucking hell, I just can't explain it. We recorded Bristol which nearly killed us because it's a small hall with an extremely low ceiling and the stage was far too high. It was just too hot and we were all flaking out and then we did Southend, Stoke and Lancaster. Lancaster was just tremendous. Everybody's pleased with the recordings, but it was trying to get that feeling onto tape that was the hard thing.

I know that the guitar playing on your albums, on "What To Do" for example from *On The Level* demonstrates you're capable of a fine technique. Isn't it difficult to keep the more clever tricks out of your writing style?

There is a temptation but you get a buzz when you're writing, that you know you've got a good one you're going to take to the band. When you try doing something that's a bit away from it, you don't get off on it. It is natural for me to write for the band. I don't know how to explain it, it's very hard to explain what we've got.

How long have you all been together? You must know each other as well as you know yourselves.

We know each other extremely well. It goes through funny phases where one of us goes through something funny and the rest of us are watching him. We all go through things different and everybody else just stands aside and watches. If one person gets too big for his boots, he gets shot down.

Do you have fights?

Yeah. Nothing too bad. You get the odd one over the years.... 'fuck me I remember that one'.... but things are at the stage where no matter how heated the argument is, or how much you think 'fuck me how do we get over this one', the next morning you get up and get in the car and it's 'Morning, let's go'. You think 'so what was going on last night'. How's your health been?

Reasonable. Various bits and pieces. I've had pleurisy a couple of times which isn't too clever. Sometimes you can play a pig of a gig when you're feeling dodgy. I've known a couple of times. One time in Germany Richard and Nuff [Alan] had had an extremely late night and they turned up changed and ready to go. Usually when we've changed we've got about ten minutes and they were asleep again. We were going 'for fuck's sake what's going on here'. They got up, got on stage and played a fantastic gig. Sometimes it works that way. Sometimes you walk on stage and you think "Woah, it's going to be a good 'un'.... You know a few bars into the first number.

Now and again you get a funny

night when the first number is tremendous and the rest of the set has had it. Sometimes you get a night where the first number is a bummer and it builds, but usually you know in the first number how it's going to be.

Do you get angry on stage?

Yeah we do, but that's one thing I constantly try to avoid. Various things go wrong on stage such as monitor troubles, guitar troubles, string troubles. Your instant reaction is to go berserk because it's a minute problem, but that minute on stage is like death. You're trying like mad to get over it and the only way to get over it is to ignore it. The more you're raving about it the worse it gets, you pass it on to the audience. They know what's going on you pass it on to the rest of the band and you're passing trouble all round the stage. Whereas if you've got a problem and you can get over it, nobody knows and it's gone. Sometimes we do get angry and one of us flares up on stage. It's a bad mistake but we all do it.

What is it that really upsets you?

Feedback on monitors. I stand in the middle. Nuff likes his monitors a lot quieter than anybody else, and Richard likes his a lot louder than everybody else and a lot toppier. I'm stuck in the middle, so sometimes it does me in, and I can't hear it at all. Richard loves tops, Nuff can't stand it, it does his ears in. I like treble, I play lead guitar so there's all these little problems on stage and to get everything 100 percent is really difficult. Sometimes John's snare drum may be so lippy that it blows your lead off.

There isn't really an answer. Each venue is different. You do an extensive soundcheck and then it all changes when you get on stage. Things can change very easily. We've got a code of little signals worked out with our sound man, so we've got to be able to see him.

How long could the band play for on one set?

We once did a two-hour set at the Greyhound in Croydon and we were fucked and so were the audience. At the moment, we do about an hour and 20 minutes and even that goes on a bit too long. We feel like we want a longer set, we'd like to do a longer set but we haven't

got the strength. Bristol on the recent tour was an absolute killer. Three or four numbers in your arms start getting really heavy. It gets me all along the arms and your legs get tight. If you haven't been working for a while, you get your wrist holding the bars down. I get in to about the seventh number in the set usually, which is "Roll Over, Lay Down", and you get a sudden "Whoosh" where you can't breathe much, your breath's going, specially when it's hot. All you can hear is everybody panting as they try to get shallow little breaths, sounds stupid doesn't it? But there are four geezers going(pants) all your body starts to go and you've got to get air somehow.

Are you happy with your guitar?

There are obvious drawbacks with a Telecaster. A Gibson has so much more sustain and so much more fire that a Tele hasn't got. A Gibson would make me sound a whole lot better than I do. Some of the things that I listen to after I've recorded them, I've played them as though the guitar did have more sustain, but the guitar just goes, 'eek', and that's it, whereas if you're playing a Gibby it would go 'wheeeeeee', like that, and to the straight punter it seems to be running better than it is. I do it myself, I listen to someone and I think 'Blimey he's good' and then I pick up his guitar and play it and you think 'I see why he's good'.

A Telecaster is very hard to play, they're very dead in feeling. They've got a very clean sound and that's what gives the raunch, the chunk, it gets it really going hard. I have an old Strat that I bought. I was thinking about using that, I thought that that was maybe the cross I needed. I thought the solos I got were really tremendous, and I felt really cocky, but it mushes down when you start driving it, it's not as hard as the Tele. I keep going back to the Tele.

What amps are you using now?

I've got an old Sound City and an old Hiwatt. I use the Hiwatt for two bottom cabinets and the Sound City drives two others. I had those amps from about '68 and I won't change them. I could have any amp now, Richard's had Acoustics for a while, but he's just gone back to HH's.

What strings have you got on your Fender at the moment?

Fender Rock'n'Roll. I used to use Picato and I found them tremendous because they were really twangy, but they're unreliable. I've spoken to them at the factory and I told them the problem. I had a guy in the dressing room with me while I changed a set of strings, and you can put a bottom E on, cut it, tune it up, check it at the top and it may be sharp. So you need to screw your bridge down, but it won't go down any further. If it's not too sharp I may leave it on, but sometimes it will be beyond a joke, so I used to keep changing strings until I found a decent one, but then I'd find one that was so far the opposite way that I couldn't screw the bridge down far enough on the other side. So in the end I had to go back to Fenders. I went back to them on the last American trip I did. I used to love the Picatos.

How often do you change your strings?

Every three gigs. Rory changes them every bloody gig. I don't know how he does it. He doesn't stretch them too much either. I stretch them. Rory will put them on, give them a little stretch go out and do the first number and they're all out of tune again. That does me in to tune on stage. I give 'em a real good pull and I won't tune up until they've stopped stretching.

How much time do you take to tune your guitar before you go on stage?

I personally get to a gig before everybody else. I do the sound check and everybody else goes back to the hotel, but I stay there and I'll start messing about with the guitar then, I'm happier at a gig than anywhere else. It sounds corny, but I feel secure there. If there's any panics then I know I can be changed and ready to go.

Do you worry much?

Yeah, unduly really, because there isn't that much to worry about anymore. Most things can be sorted out. I get there so early sometimes ... that's the best time of day for me when the sound check's finished, when everything's ready and they're letting the people in. I just sit in the dressing room, that's the best time of day to relax. While you're travelling you plan ahead but as soon as you're there it's O.K.



The Raspberries and Joe Walsh are part of a new phenomenon in the United States. They are part of a fascinating second generation of rock and roll, in that they both acknowledge a number of British musicians among their influences, many of whom in turn, found inspiration in the great American rock and blues musicians.

The cross-fertilisation process is by no means over, but at the moment this second generation is producing the most exciting new music to come from America this decade. Joe Walsh first attracted attention as a member of the James Gang. He has his own band as well as doubling as a producer, most notably with Dan Fogelberg. Our American correspondent Jon Tiven spoke to Walsh and his new drummer Ricky Fataar, as well as to Eric Carmen of the Raspberries.

Both Walsh and Carmen grew up and began to perform in the Cleveland, Ohio area, which has led some American writers to dub Cleveland "The New Liverpool". Accurate or not, Walsh and The Raspberries are exciting enormous attention on both sides of the Atlantic, most recently in their respective albums, So What and Starting Over.



Walsh | Carmen

The Walsh Gang

There are quite a few Americans lurking about who took their basic roots from British Rock. Do you consider yourself among them?

Yes I do, but that's a secret;

I stole licks from Eric Clapton, Jeff Beck, Jimmy Page and Peter Green. In terms of song structure, I like to copy the Beatles—"Midnight Man" is fairly Beatley.

Do you rate any American guitarists?

Not really. Duane Allman knew what he was doing....

Albert King....James Burton. Jackie Browne's guitar player scares me.

How do you feel towards other contemporary performers who come from the same musical roots as you —Todd Rundgren and the Raspberries for instance?

They get into sidetrips which distort their music.

I'm probably into some sidetrips too, but I don't let it visibly interfere with my music. I'm not into the school of thought where you get dressed up like a flash-board, or wear glitter—that all distracts from the music.

I'm not interested in theatrics at all.

I'm just into my music. Part of that belief is also not to brag about it, so I'm not saying I'm right and they're wrong.

Let me put this another way. You're producing other artists at this point such as Dan Fogelberg. Do you feel that your personal contributions to music extend beyond singing, songwriting, and playing guitar?

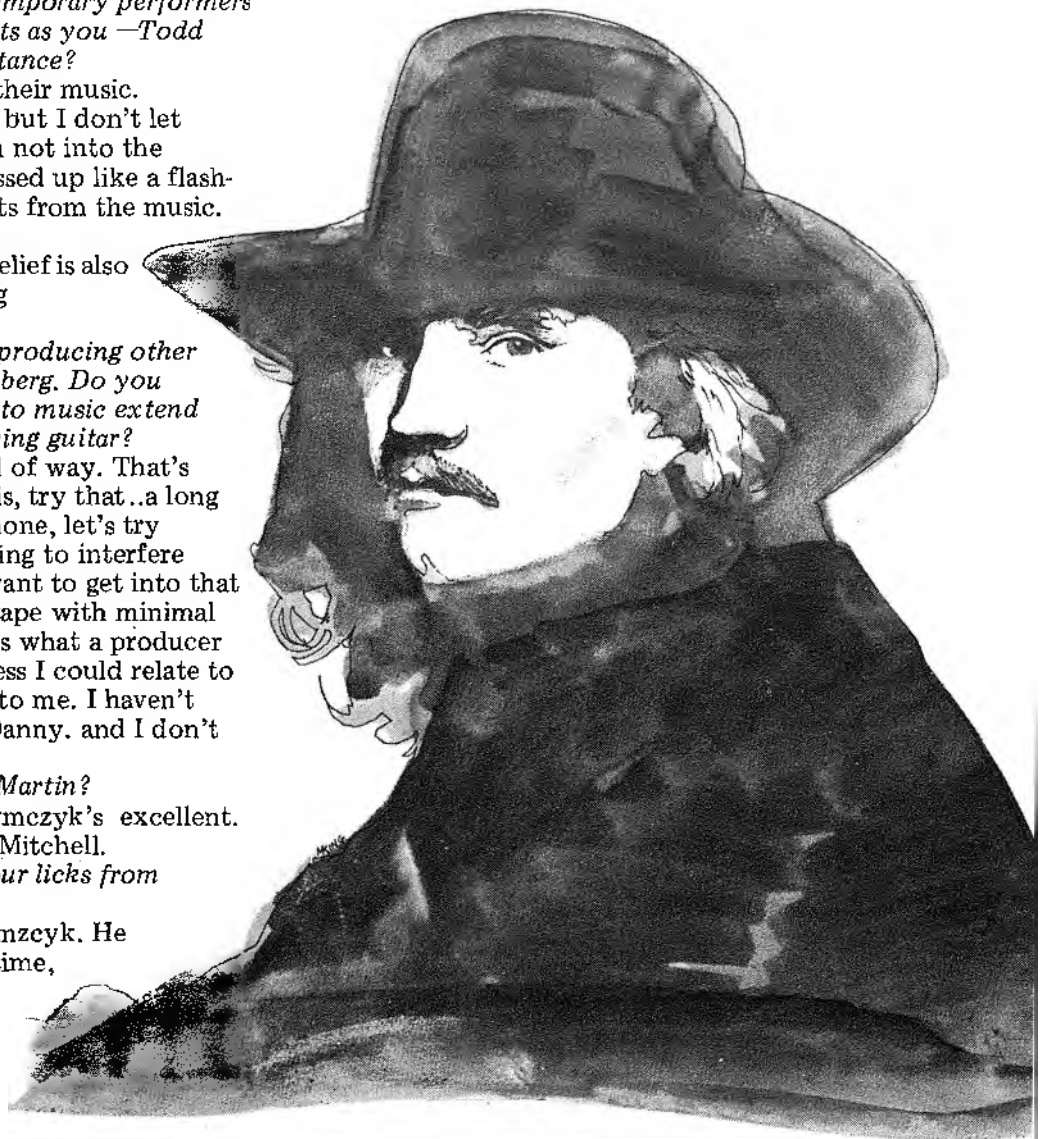
Yes, I like to add in a producer's kind of way. That's not songwriting, it's just like "Try this, try that...a long time ago I tried this with the microphone, let's try this. I can't produce people if I'm going to interfere with their songwriting. I don't even want to get into that I just want to get the other artist on tape with minimal frustration, whatever that takes, that's what a producer is. I wouldn't produce somebody unless I could relate to them like that, and they could relate to me. I haven't tried to produce anyone other than Danny. and I don't intend to.

What producers do you like? George Martin?

George Martin's excellent. Bill Szymczyk's excellent. Jimmy Miller's excellent, so is Willie Mitchell.

As a producer do you cop most of your licks from Bill Szymczyk?

Yeah, I learned all that from Bill Szymczyk. He produced the James Gang for a long time, and he produced me after the James Gang, I learned a whole bunch from him. Most of what I know I learned from him.



How do you feel about your band. They're a new band that don't have anything to do with your most recent album, So What?

I don't define it as a road band, I'm constantly trying together a *band*, period. This is the closest thing I've got to a band yet.

It's been a while since you've played in a four-piece.

It's humbling because you miss that extra man, you miss the security. It makes you play better because there are only four of you up there. Every night you get heard really heard.

Why do you put your guitar through so many effects — you didn't play once tonight without the benefit of a phase shifter?

I get bored playing it straight, there's only so much you can do. You can freak out all night, but I get into effects because I love the studio, and that's just a bunch of effects. And I get bored with one sound. Let me ask you a few questions.

Go ahead.

How did you like the show tonight?

I dug it.

What didn't you like about it?

I thought "Rocky Mountain Way" and "Turn To Stone" were a little long.

It's just that we're between theatrics — freakin' effects and all that — and just plain jammin'. And that's why they might have seemed long to you, but it just didn't seem finished without that last bit that gets you off.

Are you more comfortable playing the Strat or the Les Paul?

The Stratocaster makes me work. I gotta clean it up, I gotta play tight. You rely on distortion and power less. It's good for this group because it's cleaner and it makes me play better and I really gotta watch it. You hear every little thing I play and you really have to pay attention.

Hear any bands lately that you were significantly impressed by?

Yeah, the Average White Band. I'm really interested in Danny Fogelberg, but I'm too close to let it be objective. I don't like Wings or Deep Purple or anything English anymore, except I do like Bad Company — at least Paul, everybody else in that band is expendable. I like Traffic a lot, I like John Entwistle's group a lot.

How'd you get this band together?

There's bassist Brian Garofalo, I'm stuck with him and he's Mark Volman's cousin. Ricky Fataar, he used to drum with the Beach Boys. And on keyboard we have Dave Mason, not *the* Dave Mason but the Dave Mason who used to be a member of Todd Rundgren's group Utopia for a little while and co-wrote their theme song.



(Ricky Fataar, ex-Beach Boys and Flame drummer, joined Walsh for his recent American tour. At this point in the interview, Walsh left, and the remainder of the dialogue is between Fataar and Tiven).

Were you involved with any other bands between the time you left the Beach Boys and the present? Nothing else was worthwhile. Tommy Bolin and I had some jams, and we did some recording but he still hasn't found a singer yet. He tried some stuff with Alphonse Mouzon, who's a great drummer who can never find 4/4, he's stuck in 7 and 13. I'm afraid to say it, but that's the truth.

You were in a group before the Beach Boys, the Flame, who I always enjoyed — why did they break up?

We went off our rockers, everybody went mad. Three of us were brothers, and it got to the point where we were sick and tired of each other. Steve's back in South Africa, and Brother's in England playing with a bunch of different people.

How do you get along with the Beach Boys?

We're good buddies, I just couldn't play with them anymore, there were too many things I just plain disagreed with.

Were you pleased with the Flame album, and did you record anything other than that one album?

Yeah, I like it, and we recorded another album that the Beach Boys have shelved, it'd be pointless to release it. Record companies always want a band to support an album with a tour, and if there is no band and you put out an album it dies. So died the Flame. □

Raspberries' Eric Carmen

JT: Do you go into the recording of an album with more material than you can use, and pick the best ones?

EC: Not usually, although this time we have because we've had a little longer to work at it. It may be possible for us to write a few more lines than we actually have to. Usually no-one does anything until about a month before the album and then our producer, Jimmy Lenner, says, "where's my tape of all the new songs?" and we immediately confine ourselves to our houses for about three or four weeks and write all the stuff. He says, "You just made it under the wire".

JT: Is the production a shared thing or is it mostly Jimmy?

EC: The situation is this: the arrangements are all ours. The songs are all ours, and we've usually got a good idea of what we want them to sound like. We don't do any of the production per se, Jimmy's in the control room listening with Shelly Yakus, our engineer, and we enjoy doing records with him because he is not a tyrant producer. He isn't out trying to put his personality into the record, that happens without him having to force it on you — if you listen to the records that Jimmy cuts you'll notice that there's a similarity about the sound that's just his production. He knows what we're going for, and he does his part very well.

JT: Where is his head at musically?

EC: He produces people who he feels have been either badly produced or who he sees as being talented and his production will help give them the shot they need. He's not interested in doing a band that's already peaked. He digs everything — he's produced Isaac Hayes, Donny Hathaway, Poco, the Chambers Brothers, Lighthouse, and more recently Three Dog Night and Grand Funk in addition to us. He's got his fingers in a lot of different pies, and musically he likes just about everything.



JT: *On several occasions Tod Rundgren has recorded similar tunes to you. Care to elaborate?*

EC: You heard about that? We were in New York cutting our first album at the Record Plant, studio B, we'd mixed everything on the album except for two songs. Todd was in studio A doing some tracks for the *Something/Anything?* album. We were finishing the mix on a song called "I Saw The Light". Todd came over, stuck his head in the door for a few minutes, and then disappeared. Then the other song on our album that we were mixing later on that day was "I Can Remember", and while we were mixing that Todd came in and listened a little more and went back, and that was that. Then when I went out and bought the *Something/Anything?* album I noticed that the very first song was "I Saw The Light", and I thought that it could be a coincidence. Just because I hadn't seen that song or song title surface in ten years of pop music before OK, I'll chalk that up to coincidence. Well, the lyric to our chorus was, "Then when I looked in her eyes/I saw the light" and Todd's was "I saw the light in your eyes". But then, the very next song took the exact chord progression from "I Can Remember" and started with the lyrics "Do you remember" and I thought to myself, "Is this coincidence?"

JT: *How do you feel about the supposed new movement of "American Anglophilia" and certain magazines calling your hometown of Cleveland, Ohio the "Liverpool of the Seventies?"*

EC: As soon as you call something the new anything it's dead. I think that the minute somebody called us "The New Beatles" it ended our career for at least three years. They called Bruce Springsteen "The New Dylan" and it didn't do him any good, and calling Cleveland "The New Liverpool" isn't going to mean anything. The problem is that there isn't going to be a new Liverpool, there's too much media and there's been a complete sociological change in culture between the Sixties and the Seventies. If all these people would think about it, they'd realise that there won't be a "New Liverpool" until rock 'n' roll dies out to the point where it was when the Beatles hit.

JT: *What kind of shape do you see rock in currently?*

EC: It's kinda interesting — I was thinking for the past five years that things were rather dismal, but I just got in the car the other day, clicked on my AM radio, and heard four songs in a row that I really liked.

JT: *Which were*

EC: Linda Ronstadt's version of "You're No Good" which I think is just great. To me it sounds like the drummer and piano player from the Staple Singers, George Harrison and Pete Ham on guitars, and some tremendous background singers all sounding like something from *Abbey Road*. Then I heard "Movin On" by Bad Company which I like, although I can't say I'm really into what Bad Company do on the whole — I couldn't sit through their album, although I tried. Wally's the big Free fan in the band, and I think Paul

Rodgers has an amazing voice, but it's not my kind of music — it ain't the Rolling Stones, but I think that's all we're gonna get. I love the Rolling Stones — even the new album.

JT: *How does it feel to be an instrumental "floater" on stage, switching from keyboards to guitar to just being a front man holding a mike stand?*

EC: Well I'm a keyboard player, above and beyond everything else. I write almost all my tunes on piano, although I visualise them in my head beforehand on guitar. I'm at home on piano, I really enjoy the piano on stage. I think it's a good change from the bash, bash, bash all night long.

JT: *But you're a bitch of a rhythm guitar player, and there's a shortage of them these days.*

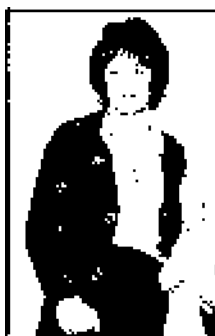
EC: Since I got the Ampeg stack and a Les Paul, I've really started enjoying playing guitar on stage again. If I could find any other guitar that sounded that good that wasn't as heavy, I would buy it in a minute. I played a Melody Maker, but nothing sounds as good as this Les Paul. I tried the Les Paul L5, the smaller model made more for recording, and it's a nice guitar but too clean. It'd be great for Mel Bay.

JT: *Was there a rivalry back home between you and the James Gang?*

EC: We were sort of a cutie-pie band at the time with crushed velvet pants, we looked like The Nazz or something. And the James Gang comes on stage looking like they hadn't washed their hair in six months. But no matter how hard they played, we'd still outdraw 'em, even if only by a little bit. I like Joe Walsh a lot better nowadays than when he was with the James Gang. He's done quite a turnaround, he gets a really great guitar sound and he's a great guitar player, but I don't know where his head's at. I used to run into him, say "Hi how're you doing", and he'd say "Great — if I could only stand my band". That's where he was at with the James Gang.

JT: *Did you ever hear Big Star?*

EC: I never heard them live, but I heard their albums. I have 'em both. I like Big Star, I like the things they're into, I think they're really interesting to listen to. I keep hoping that they'll cut something real commercial, and I don't even think it's the fault of the band or the songs, I think it's the production. I think Alex is a real tasty guitarist, that Strat sound he gets is terrific, and all the reverb he gets. I really like the Big Star, I like the whole album — they don't do much overdubbing, they keep it really clean and like what they'd sound like live. I must say that one of my reasons for ranking Pete Townshend as my favourite guitar player is that in a guitar-bass-drums band, it requires a lot of self-restraint not to go out playing solos all the time, freaking out for a half hour — it takes a lot of restraint to play what sounds good and makes the band sound good, rather than showing off the guitarist. That's what I think of when I listen to Big Star, Alex Chilton doesn't play the stuff to impress guitarists, he plays things which make



the band sound full. Three-piece bands are real hard to do, it's hard to keep a crowd interested — The Who are the living example of all the possibilities of a three piece.

JT: *You've always had a lot of image problems with Raspberries ... care to talk about it?*

EC: Oh yeah, starting with our album covers. Like the white suits, that was a concept that had to be believed in, but the cover was an absolute disaster. Up until our latest album, we didn't see our album covers until the day the album was released ... we thought our first album cover was the worst that any could possibly be. Then we saw the second album cover.

JT: *The white suits on the first album cover was your idea?*

EC: The way it came across just flipped me out, we looked like wax dummies. The true story is that I took the cover of *Straight Up* by Badfinger to our art department at Capitol and explained to them about the beautiful photography, the portraiture — I said this is what I want with our faces, and that's that. If the picture had been that good it might have come off, but when I saw that album cover I wanted to slit my wrists. We absolutely forbade them from using a picture of the band on the third album cover.

JT: *Are any of your influences American? Besides the Beach Boys, I mean?*

EC: I started playing guitar when I heard "Mr. Tambourine Man" on the radio, that song did it for me. My life's ambition was to own a Rickenbacker 12 string and get in a band with somebody else who could sing so we could play that song. From the month after a Byrds album was released, I'd hang out in the record store every single day and ask if they had the new Byrds album. I was about 15 then, I had taken a lot of classical piano before that, all the formal musical training, because a very close aunt of mine was in the Cleveland Symphony Orchestra. My parents zapped music lessons on me when I was 2½, an elementary theory course for children, where you learn rhythmic values by dancing. You take one step for a quarter note and two for a half note. I detested it and quit, but when I was about six I took violin lessons from my aunt and hated that with a passion, I was sort of a mascot for the Cleveland Orchestra for two years, hiding in cello cases and going to the concerts. But when I was eleven I took piano lessons, which is what I always wanted to do, and I took about four years of lessons until my talent wouldn't carry it alone and I really had to get working. But then I saw The Beatles on Ed Sullivan doing "I Want To Hold Your Hand" and realised I was playing the wrong instrument, so I went and took one guitar lesson. They taught me "Buzzing On The B-String" or something like that and I said this wasn't going to make it, so I bought a Beatle chord book. Next lesson I walked in playing chords and my teacher said "No, no, no — you want to play 'Red River Valley'" and I told him I didn't want to play any lead, just chords, so that was that. I'd just spend hours listening to Byrds records and learning off that, and later I learned a lot of Beatles records and Who records.

JT: *To quickly change the subject, when did you realise that the rhythm section of the Raspberries Mark I resembled dead weights yearning to be The Eagles rather than a hard rock twosome?*

EC: The thing was when Jim [Bonfanti, drummer on the first three albums] and I started the group we had this idea, we agreed on almost every facet of it. But Jim was a staunch conservative and I'm a complete eccentric. I'll try anything if I think it might work and I'd rather take a chance and fall flat on my face — but we didn't know this about each other. We put together the group, and Wally had hair down to his elbows, moustache and beard, the same jeans for about three months — not to mention a complex about being in the same city as Joe Walsh — and I had to keep telling Wally that the two of them played a different style and one wasn't better than the other. We cut the first album, we were all naive little 20 year olds and pretty pleased; Dave had only been in the band a few months when we cut the album, he'd been in Vietnam. We originally had another bassist in the group and he was a good bassist, a fine songwriter, a pretty decent singer, and an absolute tree stump on stage. He was actually even good-looking, he looked like Elvis with horn-rimmed glasses, and we kept trying to get him to take his glasses off but he wasn't into it. We have a short drum break in the end of "Fire & Water", the Free song, and Jim would be going at it, me and Wally would be egging him on, and this guy would sit on the piano bench and smoke a cigarette. This was in 1970 and 1971. One night we asked him if he was bored, he said yeah, and we asked him with what, and he said the music. So we asked him what kind of music he liked and he said Neil Young — we said "You're bored playing Little Richard songs and you want to play Neil Young!" He was always late to gigs, and we kept telling him to be on time or we'd dock him from his pay, y'know, any excuse to take 50 dollars out of the bass player's share, and one gig he was outrageously late and Jim called him up and told him he'd be docked the 50 dollars and he said "Oh yeah — well I quit!" That was that, we never called him again and we played as a three-piece for a few months with me on bass. Actually, I really enjoy playing bass, it's a really creative instrument and if I didn't have to be visual on stage I'd do it. Then Dave came out of the service, and we needed a guy with a bit of charisma to fill the hole between me and Wally. We let Dave play rhythm guitar at first because that's what he'd always played, worked him in about two weeks. We spent about 4000 dollars of our own hard-earned bucks cutting demos in a local studio, and our managers — two real snakes — got Jimmy Jenner interested. Jimmy came and saw us at a little bar at Kent State called J.B.'s. and we blew everyone away, it was right about the time of the Kent State massacre and we were playing all these Rolling Stone songs, and everyone was getting all excited, breaking things and smashing glasses, the owner told us that there had never been so much damage to the club in a single evening. But he didn't mind, he made his money, and I guess we did OK ourselves.



ALBUMS

THE GUITAR PLAYERS: VARIOUS ARTISTS, MAINSTREAM MSL 1035.



YOU'VE got to be a real guitar freak to think about parting with your money for this record. It's basically a compilation of old catalogue material from Mainstream and only about 50 percent of it is really worth your money.

There's a lack of any logic behind the choice of tracks and artists and you'll find tracks by jazz players Jack Wilkins and Jim Raney surrounding poor Brownie McGhee who would die of fright faced with such music.

Lightning Hopkins' "Lightnin's Blues" is a notable inclusion and despite the poor recording it's fascinating to hear him pioneering the basics of R 'n' B guitar playing. It's very odd, but that style of music seems to demand enormous bends on the G string, but short staccato notes on top E and B. The result is fiddly little runs across the fingerboard which end in a note that's pulled almost a tone before another little staccato run takes the solo down to the dominant 7th for the end of the 12 bars. It's also interesting to listen to the way Hopkins insists on soloing with chords.

The previously mentioned tracks by Jack Wilkins and Jim Raney are a delight for fans of jazz players but be warned that the Wilkins track is principally a saxophone solo (player unknown) who allows Jack a few bars towards the end.

The Ted Nugent track has some nice guitar and some rotten singing all mixed up together and really typifies the albums mixed-up presentation. The tracks are: "Baby Please Don't Go" by Ted Nugent; "Duelling Guitars" by David T. Walker and Arthur Wright; "Getting The Message" and "Papa Was A Rolling Stone" by Jay Berliner; "Lightnin's Blues" by Lightning Hopkins; "Man Ain't Nothing But A Fool" by Brownie McGhee; "Move It" by Jim Raney; "Thank You" by David Spinoze; and "Minor Scene" by Jack Wilkins. No recording information is supplied.

HUMBLE PIE: STREET RATS. A & M AMLS 68282.



TRY as I might I can't really get to grips with this album. The band seem to be striving to go in different (and separate) directions and seem to feel that having reached one peak — that of a bloody fine band — they have to find new paths before the public have caught up with them (at least in Britain).

Andrew Oldham produced this album and for my taste the drums are far too forward in every mix. From time to time it gets really obtrusive and so annoying it destroys Marriott's efforts altogether. Marriott's performance is a little disappointing throughout this album. I rate him as one of the finest singers in rock but here he seems to be trying to find new ways of singing, avoiding his natural hoarse sound in favour of odd gurgling and dronings.

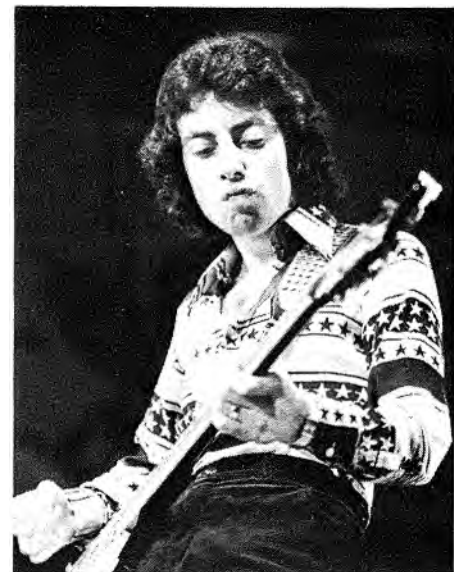
It goes without saying that the band are very tight. The record is a tribute to just how fine a band they are, but there's little real drive and enthusiasm to be heard. The choice of material is quite adventurous, but the treatments let down numbers like Lennon and McCartney's "We Can Work It Out" and "Drive My Car" and Chuck Berry's "Rock 'n' Roll Music". On both "Drive" and "Rock 'n' Roll Music", the band have slowed the

tempo right down in order to find some funk that was missed on the original versions, but it unfortunately ends up as a drone. The only saving grace on "Drive" is Dave Clempson's amazing lead guitar work which is so fluid as to be amazing. Equally unfortunately the originals on this album aren't memorable for content or performance either. Recorded at Olympic Studios (U.K.) and Clearsound Studios (U.S.A.)

JEEZ! I don't know what to say. 10cc are the funniest band in the world. I'm not dismissing their music on this or any album, because it is absolutely superb. Talent, professionalism, ingenious variety as well as a complete grasp of technique which eludes many bands who handle their own production and engineering, all these hallmarks are present on *The Original Soundtrack*. But in the end, it's the humour that makes this album for me. Lyrics like "That's the way the croissant crumbles" and "I'm leaning on the Tower of Pisa" and songs like "Black-mail", which deals with a blackmailer whose victim sells the evidence to Hefner and cashes in, ultimately, on the blackmailer's honesty, are so well written, so well spiced with the sarcastic tongue-in-cheek humour that we have all come to identify with 10cc, that it's impossible to keep a straight face while *The Original Soundtrack* is on the turntable. One of 10cc's great lessons for all of us is that there is more to a word than its dictionary meaning. They have something that you might think all songwriters

would have—a real understanding of phrasing, meter, and rhythm of lyrics, and how they can be best put to music. There is a really rich feel, a measured value in nearly every word in this album—even the puns, usually the cheapest shot in anybody's vocabulary, are used intelligently and with purpose; for example, the pusher who "flew in from Singapore on a flying Junk". Great music, great lyrics, the only disadvantage to this album from Strawberry Studios is I can't imagine how they'll top it. Produced by 10cc at Strawberry Studios, Stockport, Cheshire; engineered and mixed by Eric Stewart; Master cut by Melvyn Abrahams, I.B.C. Studios.

10CC: THE ORIGINAL SOUND TRACK. MERCURY. 9102500.



THE FIRST of the Moody solo albums to issue from their recently-built studio in Decca's Hampstead complex, many have awaited this album with interest because for the first time, evaluation of the component parts of the Moodies may be possible. It ought to be said that the album is very good ... and quite bad, depending on the track. Justin Hayward's been responsible for the song which gave it all back to the band, "Knights In White Satin" and his songs on this album are quite outstanding. Particularly nice is "I Dreamed Last Night", a track reminiscent of the late lamented Jan Matthews at his best. The vocal performance is outstanding on the track and it's a shock because only one track before — John Lodge's "Saved By The Music" — there are vocal performances which must threaten to be the worst on record this year. The notes trail off into semi-tonal regions apart from musical notation and the whole thing is, to say the least, disappointing. But on other tracks such as "Who Are You Now", the vocals are superb. No information is given as to who sings which tracks, but obviously Justin sings a lot and it's a little uncertain and unchar-

itable to suggest who sings which parts. Justin comes out of this album a songwriter far superior to John Lodge. That's a harsh thing to say, perhaps, but an obvious one from this album. Although it's a reasonably likely pairing considering the Moody tie-up I don't really feel that the partnership has done much for either of them. Suffice to say I love the tracks written by Justin Hayward and detest the tracks written by John Lodge (even when in collaboration with Justin). Take a look at the printed lyrics that accompany the record and it's immediately obvious that Justin can write lyrics and John can't. It's impossible to comment on the vocals as I can't guess the vocalist much of the time. Recorded at Threshold Studios. Produced by Tony Clarke. Engineers: Derek Varnals and Dave Baker.

JUSTIN HAYWARD, JOHN LODGE: BLUEJAYS. THRESHOLD THS12.



Test Report on: *Carlsbro Super Stingray Combo Amp*
 Date: *10th March 1975* £ 217-08

The Carlsbro Super Stingray Combo is one of a family of six units introduced in August 1974 built around one power amplifier stage. It has two channels each with a bright and a normal input socket and volume, bass, middle and treble controls. The main channel also has presence, reverb, tremelo speed and depth controls. Both tremelo and reverb can be switched on or off with the foot switch which is provided. There is also a master volume control which also controls a fuzz effect. This is brought into action by a second foot switch and adjusted by turning the master control down and the input volume up.

Outputs are provided for driving studio equipment, additional power slaves or special effects units. Once processed, the signal can be re-introduced into the power output stage.

Construction and Layout

The Combo takes the standard 'time honoured' form of two 12" (30.5 cms.) loudspeakers mounted side by side in an open-backed enclosure, 26½" long, 23" high and 10½" deep.

The speakers are metal centre dome type and can each handle 60 watts rms.

The cabinet construction is of 20mm (¾") ply covered in good quality durable black PVC material. Corner caps have been fitted to all corners except at the top of the unit near the recessed control panel. The control knobs are smart and ergonomically situated although not completely recessed. However a thick fitted waterproof cover is provided with the amplifier.

The speaker grill cloth is smart, has good acoustic properties and stands well off the speaker units.

The electronics are divided into two parts; the power amplifier and power supply on the back panel, connected via a plug and socket to the pre-amp on the front panel. Both can be very easily removed for servicing.

The pre-amplifier mainly uses intergrated circuits which should result in high reliability and both pre-amp and main amp are constructed on high quality glass fibre printed circuit boards using components of well-known brands. A pre-amplifier modification has resulted in a capacitor being supported on the ends of two resistors: a spot of 'Scotchcast' to hold this to the board would prevent vibration damage to the component. Apart from this, all components are well supported and the quality of wiring and soldered joints of a very high standard. There is evidence throughout the whole unit of the manufacturer instituting effective quality control.

The brief instruction sheet is readable and clear, and, in particular leaves no room for misunderstanding of permissible speaker combinations and power ratings.

No maintenance data or circuit diagrams are provided inside the equipment which could cause difficulty getting the equipment serviced unless a Carlsbro agent is handy.

Power Output into 4 ohms

RESULT	TEST CONDITIONS	COMMENTS
189W rms	@10% total harmonic dist.	Very much higher than the rated value of 130W rms.
176W rms	@ 1% total harmonic dist.	The power is available when connecting up to external speakers.

into 8 ohms

107W rms	@10% total harmonic dist.	This is the power which can be fed into the internal speakers.
100W rms	@ 1% total harmonic dist.	

Output Protection

Good	Tested into an almost short-circuit and found to be of the highly desirable re-entrant current limiting type. i.e., short-circuit current is less than normal peak current.
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Distortion (total harmonic)

0.025%	into 8 ohms)measured at 1 KHz, and 50%	The figures would be considered good for a Hi-Fi amp, and are quite exceptional for band gear. T.H.D. figures include noise and in this case the distortion component was almost unidentifiable below the noise.
0.03%	into 4 ohms)rated power.	

Sensitivity

38mV rms	Ch.1 bright	to give max. undistorted output @1KHz. Tone controls mid-position. Vols. max.	Lower than normal but ample for guitar.
48mV rms	Ch.1 norm.		
54mV rms	Ch.2 bright		
68mV rms	Ch.2 norm.		

Signal to Noise Ratio

-63dB	Tone controls mid-position, volume and master at max. rms noise to max rms sinewave power.	About an average figure. The level of hiss is quite acceptable in practice.
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Tremelo Speed

3.3Hz to 7.0Hz

Tremelo Depth

0 to 93%	@ 3.3Hz and 1 KHz signal	The tremelo waveform could be better.
0 to 80%	@ 7.0Hz and 1 KHz signal	

Tone Controls

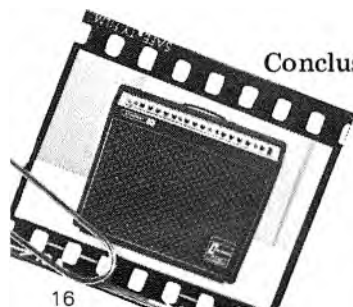
RESULT	TEST COND.	COMMENTS
Ch1 15dB's swing	Bass at 50 Hz, Mid at 450Hz Treb at 10KHz Presc at 10KHz	The treble control has a good range; the others are more limited although the sound variation obtainable is effective.
Ch2 14.3dB's swing		
13dB's swing		
30dB's swing		
9.5dB's swing	31dB's swing	

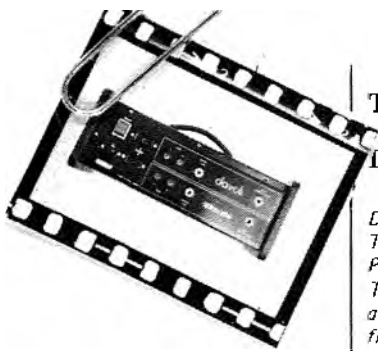
Reverb.

Subjective test only.	Pleasant sounding without excessive colouration. It is not very well isolated from vibration through the floor which could cause problems on some stages. Bass cut on the reverb channel gives a very pleasing separation of bass and treble sounds on the guitar.
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Conclusion

The amplifier is well finished and the overall design attractive; the general engineering aspects suggest good quality control. We considered that the tone controls were for practical purposes quite effective although we would have preferred a slightly wider range. The power stage which is common to this family of amplifier is exceptional for low distortion and impressive high power delivery; this is probably the most powerful amplifier advertised as a 100 watt unit that we have encountered, and as such represents good value at £217 together with foot switches, leads and cover.





Test Report on: *Davoli UP 100 + 100 Dual Slave Amp*

Date: *5th March 1975*

£156.60

Davoli have been in the musical equipment business since Athos Davoli founded the company in the thirties. They have grown into an international concern; their United Kingdom post (Davoli (U.K.) Ltd.,) is based at Park Royal, London NW10.

The UP 100 + 100 is a very compact unit containing two identical 100 watt RMS slave amplifiers which share a common power supply. The only controls are an on/off switch and a mains voltage selector. The other front panel fittings are an input, an output and two fuses for each amplifier together with the mains input plug, a mains outlet socket and a removable 'mains earth' to chassis link.

The inputs are compatible with almost all mixers and guitar amplifier slave outputs.

The outputs will drive full power into 8 ohm speaker loads or a little over half power into 15 ohm loads. They are not suitable for driving 4 ohm speaker systems.

The slow blow fuses fitted are of the unlikely 3.15 amp rating. It would be a very good idea to carry some of these as spares. Mains input is via a standard Euro connector and a continental mains outlet socket is provided for feeding other equipment.

The removable earth link may assist in solving the hum due to earth loops problems which many groups suffer when the overall system has multiple earths.

Construction is unusual but rigid and very practical. The whole back is a heat sink, assisted by heat loss from the top and bottom panels. Although the main construction is of metal, the end plates are of wood. The most surprising feature is its small size for two such powerful amplifiers. It is only 6 inches high, 7 1/2 inches deep and 15 1/2 inches long.

The main electronics are mounted on two glass fibre printed circuit panels, one for each amplifier.

The general standard of construction is quite good, but on the printed circuit boards some components are 'stood on end' or on long wires. This is not uncommon in domestic products but the practice is not consistent with reliability in equipment which will have to survive frequent 'humping'.

Construction

Power Output

RESULT	TEST CONDITIONS	REMARKS
109W	@ 10% total harmonic distortion	The amplifier had to be run well into clipping to get 100 W RMS output; Not that an odd 1/2dB matters from a practical point of view.
81W	@ 1% total harmonic distortion RMS power @ 1KHz	

Output Protection

Good The output protection clearly worked well but a slight DC offset on the output found a weakness in our measuring technique.

**Distortion
Total Harmonic**

0.045% incl. background noise Measured at 1KHz and 50% rated power. Very good - Hi-Fi Standard.

Band Width

Flat 20Hz to 20KHz Sine wave at 70% full power and at 1 KHz. Very wide band with 3dB at 60KHz Flat throughout audio band.

**Signal to
Noise Ratio**

-86dB RMS Sine wave power at onset of clipping to RMS noise wideband. Good and would have been even better if only noise in the audio band had been taken into account.

Square Wave Test

Very clean response without ringing. Rise time 5, uS approx.

**Capacitive
Load Test**

Capacitive Load Test O.K. 1KHz Square Wave, 1 uF across 8 Load. 15% overshoot and 2 overshoots before settling. This indicates the amplifier has been designed with a good stability margin.

Conclusion

With both amplifiers driven at full power with sine waves, which is a far more severe test than using for 30 minutes music, the heat sink was found to get too hot to touch but not hot enough to endanger the transistors.

The small size of this unit will make it an asset to any group. Apart from reservation about components stood on end on the printed circuit board, there seems to be no reason why it should not have a long and trouble free life.

Owing to its small size and high power rating good air flow is important, so give it breathing space.

The unit is capable of delivering high power signals which are far above and far below the audio range. It is undesirable to feed these into a speaker system because they can damage the speakers. (See Goodman's Power Range notes). However, the problem is easily solved by putting a low pass filter (2 components) in the speaker box. The pre-amplifier should have suitable high pass filtering.

Test Equipment

Oscillator; purpose built sine wave generator, total harmonic distortion measured at 0.005%.

Total Harmonic Distortion Factor Meter, Sugden JE S1452.

Advance OS250 Oscilloscope with calibrator.

Resistive loads 2% tolerance, 4, 8 and 16 ohms.

Level TM3 milli-volt meter.

Power measurements are correct to ± 10%

Sensitivity measurements are correct to ± 0.5dB.

GUITAR CHECK

Gherson Long Scale Jazz Bass

Retail Price £102.66



A low priced professional instrument, smooth and extremely well finished. The body and neck is reminiscent of Leo Fender's early basses.

The review sample was unadjusted although the truss rod was correctly set. However a quick three minute adjustment with a screwdriver corrected the high action, intonation and string spacing. The adjustments are made by removing the cover plate over the bottom pick-up and bridge.

All load bearing parts are made from hardened steel which should give trouble-free service. The base plate has five holes with three mounting screws and extra screws can be recommended.

The tone control operates in an effective way only on the last section of its rotation. This is due to a linear potentiometer fitted on the current model which is being changed for a logarithmic pot on other models coming into the country.

Existing instruments can easily be modified by changing the pot for a 250K log pot with a 0.2 uf capacitor

The body is made from solid European ash and the neck is one piece of European rock maple. Solid rosewood, nicely patterned with a white celluloid bound edge inlaid with edge dots is used on the fingerboard. Nicely fitted frets and large inlaid position markers of one of the better and durable imitation mother of pearl materials gives the guitar a good feel.

Good tones as on traditional jazz basses are derived from the well designed pick-ups and there are a few extra tones as well. There is a distinct sound at the beginning of each note that marks this as a professional instrument. The emphasis is on works and tones and not gold finish or fancy decoration.

The Burns gave a sound like a large and good acoustic bass guitar (treble up on guitar and down on the amplifier). This could have possibilities for a mainly acoustic folk band.

Conclusion:

Gherson guitars are made in Italy where hand craftsmanship is still economical and a lot of this craftsmanship has gone into this bass. There is a basic soundness and quality to this instrument that no amount of cheap machinery can produce, and with the exception of the tone control, the right sort of attention has been given to the right sort of details. This is a first-class guitar for the professional at a budget price which includes a hard case, a decent strap and a high quality lead.

Sound tests were made with the following equipment:

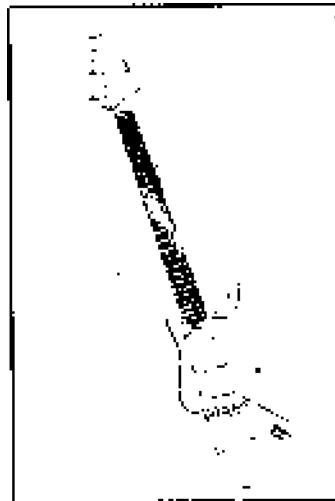
A Burns Combination amplifier.
An H/H IC100 Combination amplifier.

A Fender Bassman.
A large 1 x 18" Reflex Cabinet.
A Hi-Watt 100 watt amplifier feeding a horn loaded bass bin with a 15" Crescent.

A punchy sound came from the Hi-Watt amplifier and Bass bin. The Fender Bassman boomed as one might expect from the set-up using the big 18" speaker but with the extra treble available from the guitar over the original a reasonable balance was achieved.

Gherson Guitar S-3

Retail Price £91.80



High quality woods have been used for the body and neck as on the Gherson bass also reviewed in this issue and the quality of workmanship and accuracy is generally to the same high standard.

This guitar is obviously intended to meet the demand for a Stratocaster type copy.

The electronics however are not quite as good as the bass and need some adjustment before they sound reasonably like the original.

The first problem encountered was in the tuning. Three double string clips hold down the strings between the nut and the machine heads and whilst the clips holding strings 1 and 2, and 3 and 4 are useful, the clip holding the bottom two strings has to be removed in order to tune the guitar successfully.

The machine heads are robust and of good quality and of a similar make to the ones on the Gherson bass, although we did not like them as much.

The guitar arrived with the truss rod and intonation set correctly, but the action too high for comfort; a quick adjustment corrected this.

A solid bridge built on American micro-adjustment principles except that the body is shell shaped and encloses part of the working parts. This is a nice feature and could prevent the loss of a spring or screw that inevitably works loose over a period of time.

The string holder is massive and well attached to the body but the plate around the jack socket is not as well finished as the rest of the instrument.

The pick-ups have as much bite as recent Stratocaster pick-ups although the pole pieces are not at different heights like the real thing; this gives an unbalanced sound on chord work. The makers could re-adjust the magnet sizes to improve the pick-ups. The pick-up selector switch does not operate like the original in that the brightest tone is in the centre and this can be confusing if you are used to the well tried system. This is the result of using a switch meant for a two pick-up guitar with additional contacts on it and is not truly a position switch. One cannot select pick-ups one, two or three as one gets three different tone mixtures which is pleasant but not what one expects from a guitar which looks as good as this.

Little variation in the tone control until the knob came to the end of its rotation is a minor problem that can easily be remedied by fitting a 500K Log pot with a 0.02 uf capacitor attached. The importers assure us that this modification is going ahead on future batches.

The neck dimensions are certainly of the right tolerance but still slightly more bulky in handling than the best of American Stratocaster necks (many of which have been probably shaved or sanded down during their long working lives). Although very like a modern Fender neck, it is not quite so comfortable or unobtrusive.

White binding on the edge of the fingerboard leaves a nice smooth finish but some of the frets on this instrument are not so well finished leaving a few sharp edges over the plastic binding; the frets also seem a little high.

The guitar was sound-checked with the following amplifier equipment:

A 10 watt Japanese combo which sounded reasonably well all considered

A Laney combo which sounded quite reasonable

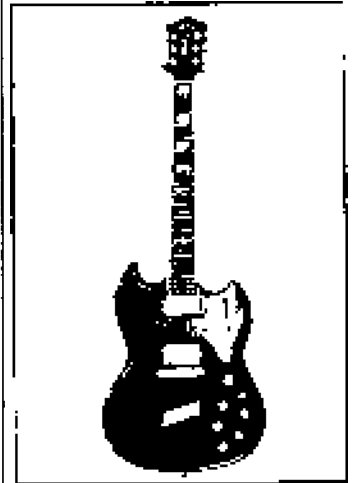
An H/H Combo which made the guitar sound more convincingly like the original due to the adjustment available from the tone control.

Conclusion:

This is not a professional guitar yet like the Gherson bass, it has the potential to be a very good and even pro class guitar with a few modifications. For semi-pro and amateur guitarists the guitar represents very good value for money and the price includes a solid case, decent strap and high quality lead.

Guild S100S

Retail Price £224.64



This is a smooth beautiful double cut-away solid guitar with a minimum of decoration, a nice neck, Grovers twin humbucking pick-ups, all the knobs you would expect and a phase reversal switch between the two pick-ups.

The lacquer is a beautiful dark cherry red with a finish almost impossible to fault.

The body curves are well shaped, good looking and make the guitar a pleasure to hold and comfortable to play.

The construction and outside finish is superb, but the compartment inside the body, although well screened with copper foil, has interconnecting wires that are unnecessarily long between the controls and come quite close to the copper screening on this sample. The soldering on the joints is quite adequate and the components used such as the pots and jacks are of American manufacture and are of a high standard; they should also last a long time.

A strap button positioned on the end of the body is strong and attractive but the one on the back of the heel is not attractive and too long for this graceful guitar.

The machine heads are enclosed Grovers with a high standard of Nickel plating; they are fitted accurately and even with use they should last for many years.

Knobs and pick-ups are neatly fitted and little metal dots on the front enable the player to precisely re-set a control by lining the dots with the numbers marks on the tone and volume controls. The phase switch is more robust than the pick-up selector switch, which is a pleasant change.

The only problem with outside fitting is the bridge. Although it is wired normally to provide all the range of adjustments that one would want, it doesn't seem to be quite in the right place, as the bottom string bearing point cannot be removed back far enough to get the octave in tune with the 12th fret.

This is not however typical of other samples of this guitar which we have seen and in any case the fault can easily be adjusted by a repair man.

Setting for a low action by turning the height adjustment screws on the bridge leaves the screws sticking up above the height of the strings and although the screws are well finished and not sharp, they could catch the hand. Less thread is recommended on these adjustment screws.

Other bridge adjustments affecting string intonation, string facing and bridge height work smoothly and without trouble.

There is a small action problem which does occur occasionally with Guild solids. The neck is not set back far enough from the body axis, consequently when the bridge is in its lowest position, the action is reasonably low but probably not low enough to please low action enthusiasts, which is a pity as the standard of fretting would certainly permit a very low action. This would be a quality control point for Guild to look at in the future.

The guitar is fitted with Guild humbuckers which are adjustable for height tilt and individual string balance and all work very well. With the guitar playing only inches from the amplifier and speakers, no pick-up feed-back problems are noticeable.

Fine woods on the solid body and neck give a middling weight and good balance to this instrument and contribute to the remarkable natural sustain also derived from the heavy brass string holding block held firmly to the body.

The neck is slim and comfortable to play and the finger-board frets and inlays well fitted without sharp edges.

Sound tests made with different amplifiers gave the following results.

With an ancient Burns Sonic and an HH IC100 amplifier a cold and clicky sound.

A Fender Bassman, an ideal sound with the bass off.

A Hi-Watt 100 watt, a middle sound with sustain.

The high output from the guitar drives all the amplifiers easily.

Conclusion:

A graceful and beautiful guitar, impressive for its craftsmanship and value marred by only a couple of small points that Guild could easily put right without adding to the cost.

IN BRIEF:

Lamb Mixer

Retail Price £210.60



Groups who at present regularly go into studios to produce demonstration tapes, would well find these mixers from Lamb Laboratories very interesting. They are designed to extend an ordinary Revox tape recorder into a mini-home studio by providing all the essential facilities of a studio mixing panel.

We fitted the new mixer up to several tape machines (although it's designed for the Revox) and we found the mini-desk perfectly compatible. Because it's so small some of the channel controls take care during adjustment, but familiarity would soon make this easy. It's a very light unit which we thought was a big plus, and it's remarkably easy to set up and use.

The metering seems accurate and the board is ergonomically designed and each part seems in the right place. A most intelligent inclusion is the stereo limited which gives that degree of professional control usually missing from domestic and location recordings.

In operation the mixer is exceptionally quiet and we weren't able to hear it operating on tape in subjective tests. Naturally we would have liked more channels but Lamb allow for this and up to 12 channels can be gained by clipping these units together and running from a separate power supply.

The two units are mirror images of each other and are designed to work together as an 8 input quadrophonic system or independently, as 4 input stereo or mono mixers. Every input channel has a full set of four "pan" faders for quadrophonic use, which add into four separate mixing lines. The mixing lines link across between the units; two driving the two output channels in one unit and two driving the output channels in the other. When only one unit is in use, the system reverts to normal stereo operation.

Inputs are via XLR connectors which are standard on Revox tape machines, rather than conventional jack plugs.

Each of these feed into a stepped attenuation and variable control which permits the input sensitivity to be varied over an almost unbelievably wide range of 100 dBs.

The bass and treble controls are wide range symmetrical cut and boost types which, with a mid-range boost control, form a comprehensive equalisation system. (Tone control system). A useful feature is that they are all calibrated in dBs; the treble giving +15 dB at 15 KHz; bass +15dB at 40 KHz and mid-range -0 to +10 dB at 4 KHz. This is far more satisfactory than the arbitrary dots which are all too common; and it does emphasise the effectiveness of the controls. Channel faders are properly calibrated too.

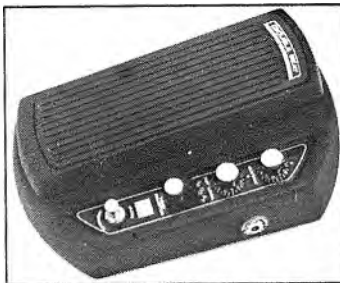
Each input channel also has an echo send control, which feeds into an echo mixer. The output channels feature volume limiting which may be switched in or out as required. These have adjustable threshold adjustment and 'release time' control and the two output channels in each mixer unit are coupled so that a large signal on one channel reduced the gain of both output channels by the same amount.

Output metering, echo return controls and output feeders are also incorporated.

Versatility of an unusual but very useful type is provided by a number of jack sockets on the back panel. With these it is possible to interrupt any channel to add in a 'special effect'; to take an output from a channel without interrupting it; or if you are using only two mixing lines, one of the others could be used to drive a monitor amplifier.

Roland AD-50 Double Beat Pedal

Retail Price £45.00



This is a highly sophisticated battery-powered wah-wah and fuzz pedal and is part of a comprehensive range of pedals from the Japanese Roland Corporation that is marketed in the U.K.

The pedal is exceptionally sturdy and the top case is cast and the fittings are added later. The unit consists of a pivoted pedal to control the degree of wah-wah signal distortion and this operates on the well-tried principle of geared potentiometer movement. The wah-wah effect is switched in and out by a metal foot-switch placed underneath the pivoted pedal. Thus a firm stamp on the pedal can turn the effect on or off. The section of the pedal is located beside the pivoted section as the fuzz unit. This has a steel on/off switch to bring in and cancel the effect and three controls for governing the fuzz sound. These are a three position tone selector switch, a rotary output lead control and a rotary sustain control. In addition, a standard jack socket is mounted on each side of the unit for connection to the instrument and guitar.

The pedal worked well with a high degree of both fuzz and wah-wah effects. We only had two major criticisms and these are that the guitar to pedal jack socket is mounted on the left side of the pedal and the output socket positioned on the right. Thus the guitar lead has to cross the body of the usual right-handed guitarist and potentially gets in his way. It would be extremely simple for Roland to reverse the position of these sockets. Second, we found that the fuzz on/off switch was difficult to find in a hurry although with use it got a lot easier. It was difficult, we felt, because it was located only one inch away from the pivoted pedal which demands a certain degree of toe-delicacy to locate it.

Our praise for the pedal covers many points. The battery operated unit is automatically switched on when a lead is plugged into the input socket and we feel that this is far more sensible than a couple of pedals we have seen which use the output socket for this purpose. This way the pedal can be left plugged into the amplifier before it's needed and is only switched on when the instrument is plugged in.

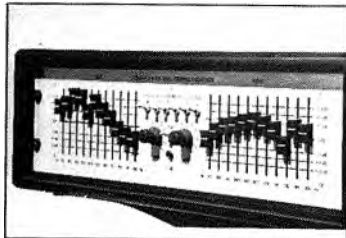
We also found the degree of tone control on the fuzz excellent. The symbols over the three tone position are a sine wave, a square wave and a pointed wave and these really describe best the tones available. The first position offers a degree of sharp sustain to the main signal. The second position produces the standard distorted "fuzz" signal and the third position produces a thick electronic kind of fuzz.

Perhaps the most useful fuzz control is the output level, as this allows infinite control over the fuzz level as against the normal signal level and this completely eliminates that annoying signal jump when switching to or from fuzz. The sustain control offers a wide range of sustain time and also affects the speed with which feedback builds.

Battery access is easy and the manufacturer claims a working life of 200 hours for each battery.

Klark Teknik Dual IIS Graphic Equaliser

Retail Price £394.20



ONE OF the main problems I had during my group days in the sixties was feedback. Even if we managed to get a 100 watt PA together it only strengthened our sound, it didn't really make it that much louder. That, of course, was our main problem—the vocalist could never hear himself and the audience couldn't hear him either. Inevitably it led to arguments usually between the lead guitarist and the singer, and he who could control the feedback won.

With the advent of PA systems that incorporated a mixing system, (however basic) and the crossover units that were used in the first bin-type PA's, it became easier to control the frequency spectrum and feedback became more controllable. By adjusting bass, middle, or treble, the sound man managed to at least get the vocals over, but it was often at considerable expense. As most front row concert goers will testify, feedback is still a violent problem for all bands and with efficient Hz horns the scream can easily be really piercing at 8 or 9k. The answer is, of course, equalisation.

To most enquirers, equalisation (or EQ as it's usually known) is explained as sophisticated tone controls, and although that's technically true, EQ is really meant to equal the unequal characteristics that sound equipment meets.

A particular concert hall may have a resonant ring at a particular frequency (say 900Hz), and this means that as the PA (for example) is turned up, the output will begin a feedback cycle on this frequency as soon as there is sufficient volume for the sound produced from the speakers to be picked up again by the mikes (at that resonance frequency).

Thus the amount of volume available is limited by the lowest common denominator in the frequency spectrum. EQ allows you to lower the critical level at which this feedback loop occurs with the minimum alteration in sound possible, thus considerably increasing the amount of useable volume.

Naturally, as each venue has its own acoustic method of distorting sound, your correction will result in a more natural sound than that available without equalising.

Studios have long since had their own methods of equalising sound, but in recent years they have attempted to make their studios acoustically perfect and then equalise the sound for the various instruments being used.

The most sophisticated EQ system available is a graphic banded system which offers a large degree of boost and cut on as many frequency bands as possible. (For those who aren't familiar with which frequencies cover which instruments, here's a rough guide: a bass guitar covers the 35-240 Hz frequency spectrum; guitar 200-800 up to 9k or above, including harmonics; middle C is 240 Hz.) A system which offers a high degree of control over the entire spectrum (e.g. 35 Hz—20 KHz) costs thousands of pounds and is normally outside the scope of a working band who are forced to rely on the often inadequate controls offered on portable mixers.

Perhaps the problem has now been solved by Klark Teknik who have produced a studio style graphic EQ unit at a price which is inside a road budget and could in many ways compensate for other items of equipment which might be missing. Having had an opportunity to use this Graphic Equaliser both on the road, on the office hi-fi and in my own home studio, I can honestly say it's superb and that I'd try to talk a band out of renewing their PA in favour of this unit, which would probably cure their PA troubles as well as offer them many other facilities.

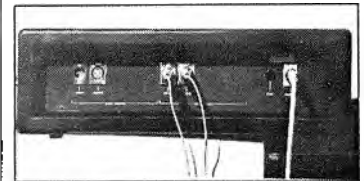
Although the noise of a unit in a PA chain is not the most critical factor—witness some noise levels—this unit wouldn't add anything noticeable to the output hiss. The equaliser has eleven separate controls on each side—it's a stereo unit so that each side of the PA can be equalised as necessary—and they start their operation at 50, 90, 160, 300, 500, 900, 1,600, 3,000, 5,000, 9,000 and 16,000 in ascending sequence. I felt these frequencies were particularly well chosen. They're close enough around the middle spectrum (300—900) to slope together giving an infinite degree of control in this critical area.

Suggesting that this unit will minimise feedback like nothing else is, of course, no small insult. Having controlled that problem so easily, you can then go on to shape the sound produced to make up for any inadequacies in your source of line amps. Each band offers up to the maximum you would theoretically

boost overall output by that much. Naturally, you wouldn't have achieved any EQ, but by using the very efficient pre-amp circuit the signal to the main mixer would be considerably increased.

This unit can be placed either before or after the mixer in the line—depending on the function required. Normally, the stereo output of the main mixer desk is fed into each side of the Dual IIs. The overall output for each side is then EQ'd to match the problems presented by the venue, the promoter or the audience. Of course, using the Dual IIs in this way means that only the overall output is regulated and this leaves the difficulties on the individual sources unsolved (short of buying more equalisation). Placing the EQ system in front of the mixer gives the engineer precise control over two individuals. Because the Dual IIs naturally has a stereo output, you can decide where to feed this corrected signal to.

Supplied in a hard teak case, the Dual IIs is really just a modified version of Klark's highly successful studio EQ units (these offered up to 27 band filters) but under no circumstances can this unit be regarded as an item of gimmickery.



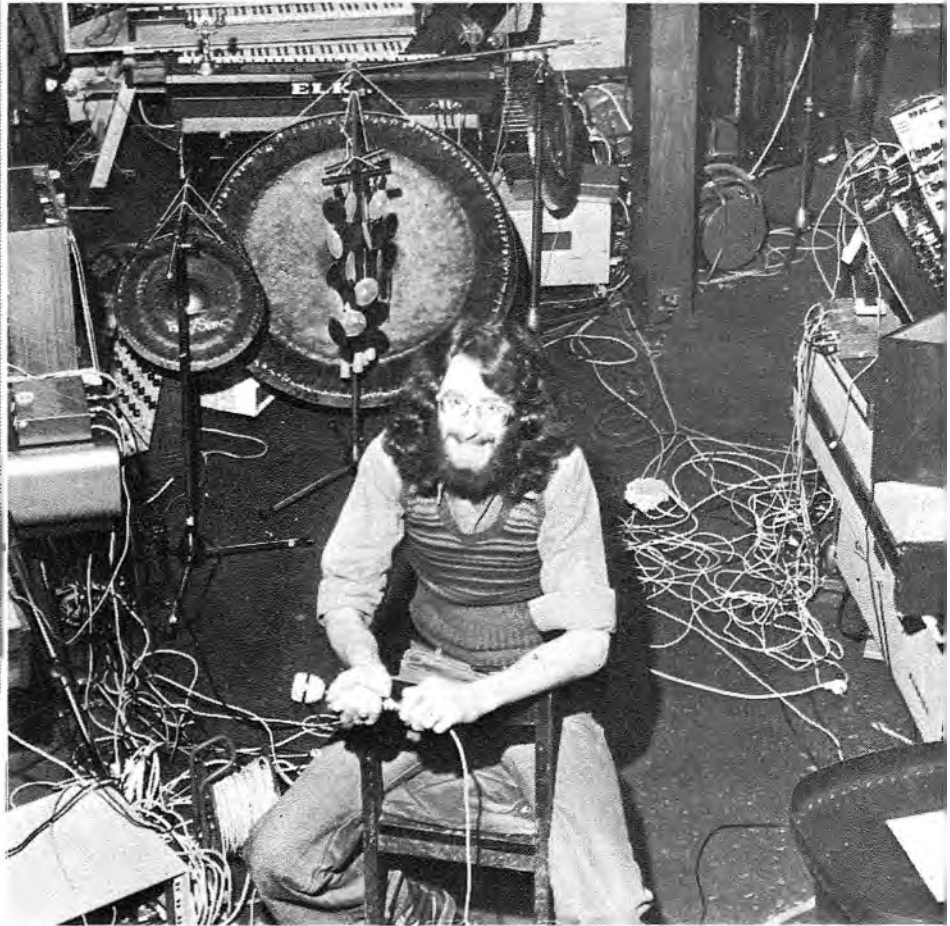
If you cannot afford a mixer desk with really efficient EQ facilities built in, it would be better for you to invest in the Dual and compensate.

It really goes without saying that during its time with us the unit worked faultlessly and in my small home studio, the unit performed as well as some far more expensive versions of the same thing. The sliders are firm, but easily moved. The twin gain controls are firm and have no peaks and the by-pass and frequency pass filters worked absolutely silently. In short, this unit can be used for stage or studio work where only the best will do, but where the budget isn't in silly figures. (I would expect to find one of these present under such circumstances).

Speaking to the professionals at The Manor



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DT 100RR only with 2 x 400 ohms 600 mV

Rated Input/Cartridge: 600 mV
Peak Power Limit/Cartridge: 1W or 20V (400 ohms version)

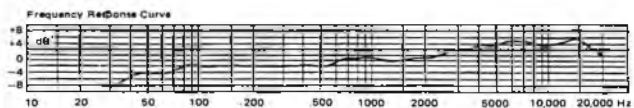
DT 100RR model has individual volume controls



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Polar Pattern: Hypercardioid
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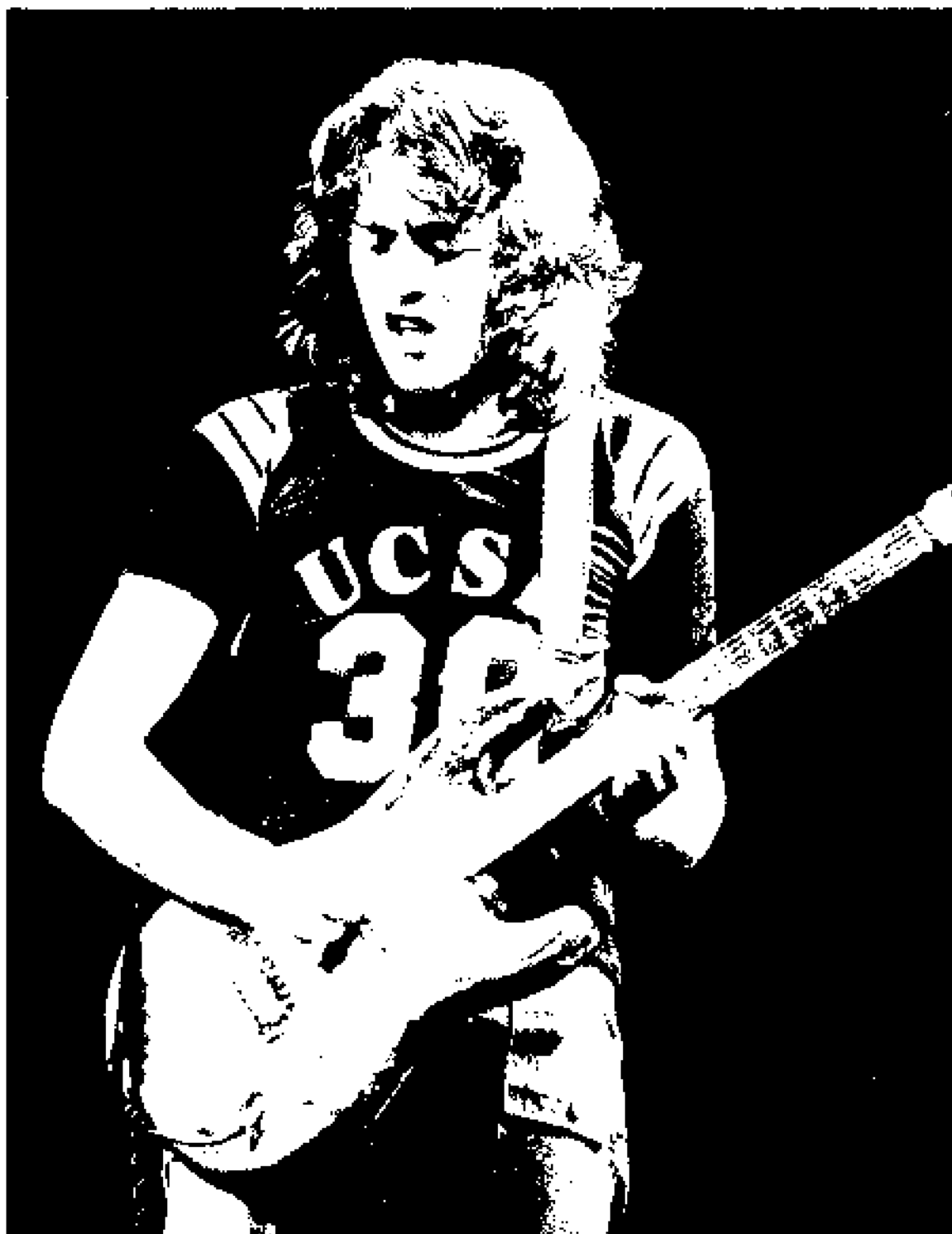
STRAT STORIES

by Rory Gallagher

RORY GALLAGHER is a guitar player. He writes songs, leads a band, produces his own records, plays a bit of mandolin and a bit of banjo, but above all he's a guitar player. He has less image than almost any other guitar player in the world – the only strong identifying tag, the instrument he uses, a guitar which must be the world's worst looking Fender Stratocaster.

as told to Roy Hammond

Despite his protests – “I hate being dubbed as ‘hard working Rory’” – Gallagher goes out and gets it on in country after country, month after month, leaving little time for his precious home life in Eire. He's a guitar freak, in the true sense of the word.



"I bought that Strat when I was 15. It was a big decision for me because it cost £100 — it was a couple of years old by then — and previously I'd only been playing a Rosetti Lucky 7 solid guitar. I'd joined a Showband in Cork called The Fontana Showband and for a short while I borrowed a Colourama solid but the action was so high I couldn't hold the chords down. I finally decided to buy the Strat on H.P. It was over six years and I duly made the last payment six years later".

Being an aspiring guitar player in Southern Ireland wasn't as easy as it was in Manchester or London in the late fifties and early sixties.

"There was no-one around who could even show me the basics. There was a man who owned an ice cream shop locally and he played Hawaiian guitar. I got him to tune my first guitar up for me and then I got photographs of Lonnie Donegan and people like that and tried to figure out what shape their hands were in on the photographs".

Despite these difficult beginnings the boy progressed rapidly — totally by ear. "Although my entire family are musical — my early life was spent performing at family parties and that sort of gathering — I only play by ear, I've never had any musical training at all. My one big regret is that we never had a piano at home. If we had, I'm sure I wouldn't be so bad on the piano".

12 or 13 years later Rory is still playing the same guitar he bought when he was 15. I've got a Telecaster as well now and I have gone through periods when I've thought about changing my guitar, but I suppose I'm far too sentimental about the instrument. There's also an element of superstition attached to it. That Strat's really had it. I sweat a lot when I play and over the years the body's absorbed a lot of moisture. I've often thought that it's come to the end of its life. Recently two pick-ups packed up together, they just cut out when I was playing. I was terrified that I wouldn't be able to get new pick-ups to sound the same, but fortunately they matched perfectly.

"I've always wanted to get that Gibson sustain out of my Fender. I've borrowed Gibsons and tried them, you get the sustain but you can never get that clarity of sound that you get with a Strat. The controls seem all wrong to me on a Gibson as well. When I play one I'm looking for the controls and I discover that they're way below my hand and that I'm lifting the guitar up to reach the controls. I like to get that sort of phase sound by using the volume swell on the Stratocaster which I'm playing as well, and that's impossible on a Gibson. I use a Rangemaster treble boost unit on stage to give me a lift and sustain effect and I find that it compensates perfectly.

"I'm using Fender Rock and Roll strings at the moment. I've been with them for some time because you can get them easily anywhere in the world and they perform very well. I've tried Ernie Ball strings and I used Clifford Essex Strings for quite some time, but I'm fairly settled now with Fenders.

"Talking about that guitar, I'm amazed that despite its age I've never even had to adjust the truss rod. I've taken it to the hottest countries in the world and it just never moves, it's great. I've had it re-fretted a couple of times but apart from that very little's been done.

"I had it stolen one time and it got very beaten up then. I had borrowed a Telecaster for a short while and both the Strat and the

Tele were nicked. I was terrified for a few days in case I would have to buy both a Strat and a Telecaster. Both guitars were found after a few days in a front garden with the strings missing and the bodies knocked about but thankfully they were O.K."

Rory uses a Fender Bassman through four 15" speakers on stage. His old love, however is an AC30.

"I still use the old AC30 that I carried about with me for six years. It's a great amp and it gives me so much power".

Rory plays guitar every day. That may sound fairly commonplace, but it's not for an artist that is working every other day. The obvious deduction is that he still loves the instrument.

"I play all sorts of things when I'm at home I rarely play things that we do on stage, simply because I know them so well. I can play



some jazz and I'm trying to improve my finger picking technique. I'm not at all happy with my finger picking efforts. I suppose it's because I've been playing flat pick style for so long. I'm O.K. using a flat pick and my fingers but using my thumb and fingers separately isn't so easy. I'm hoping to take some classical guitar lessons when I get the time".

Getting the time is something that Rory has trouble with. Why does he tour so much?

"I think it's a form of discipline in itself. I think I'd get terrible lazy if I took a year off or something like that. I'd start following the business through the music press or through people telling me things and that's not always a true picture of what's going on — you only really find out when you're playing. I suppose I grew up believing in people who were travelling players. I'd be happy just to be a player going around in the back of a Volkswagon van if I could — you know, the hobo musician.

"Things have changed. Today you've got to be far more organised and look after schedules and things like that. I had a very hard time for years and years when I just couldn't get enough gigs.

I used to be very frustrated by the lack of gigs and the lack of audiences rather than being frustrated at the lack of success. The nicest thing that success has brought me is plenty of work".

Rory has become an international star in the true sense of the word. He started this year with an incredibly successful tour of Japan and he's touring all over Europe (including a British tour) before summer. On the record scene he's consistently a big seller, especially in the U.S. but it's in this area that he feels there's room for improvement.

"I would like to sell more records. I think it's a question of a better relationship between me and the record company, you know, finding out the best way I can aid sales of a particular album and so on".

It's in the studio that Rory admits that something is missing.

"I think we've got to make a definitive studio album. I record things at home on a small cassette player, but even then I'm conscious of the tape being on and I'm never happy that the best goes on tape. Whenever we go in to make an album, we're always playing the track so much better three weeks later that it's a shame it's already recorded. I suppose more recording time would help, but the real thing would be to get a mobile at home and relax properly and spend a lot of time getting it right".

Many players complain that travelling and heavy tour schedules destroy their development on their chosen instrument. The tiredness and the boredom take their toll.

"I've been very happy with the way my playing has developed, if that's not being too modest. I've got into using a lot of different tunings and I've also developed my slide playing considerably. I've been playing slide for some time but it's only comparatively recently that I've started using bottleneck on a standard tuning. You have to develop a completely different technique to get things going and I really find it very stimulating. I also use lots of different tunings, E, A, B and so on, and one of my favourites is to tune to open D leaving the G string at G. It produces a really nice drone. I think the drone is something that I'd really like to add to a guitar. If you can imagine a pipe drone going along behind a melody, I think that would be great".

Brian May

Success, for all the long awaited goodies that it promises, is not all you might think it would be.

If you doubt that, ask Brian May. For a kick-off, Brian knows that success has not helped his guitar playing. Quite the reverse, in fact. Queen are so busy today that Brian never has the chance to practice. He is constantly besieged by requests for photo calls, interviews, radio programmes and TV appearances, in addition to the live work, recording and rehearsing that's part of the band's normal duties. The time he gets to himself is severely limited.

Brian is very much a musician's musician. He has developed a style of guitar playing that is all his own and surprisingly for a member of a band so early in their career, he is already rated as a significant guitarist in his own right.

"I can't say that I'm exactly happy with the state I've reached in my playing", says Brian. "I went through a period, I suppose it was between the ages of 19 and 20 in which I developed and progressed one helluva lot. My playing, in fact, developed when I switched from being a rhythm guitarist, to a lead guitarist and I started to think about notes rather than just sound. In the last few years, however, I don't think I have really improved that much. I suppose it's the law of diminishing returns. Each little improvement I can find I have to work for a considerable time and at the end the change is almost imperceptible".

Brian concentrates mainly on writing and arrangement but that does not mean he has forsaken his future as a guitarist.

"For me the guitar is the ultimate expressive instrument. I am trying to improve my piano playing but I just do not believe I will ever be able to express the degree of emotion on the keyboards that I can with the guitar. But I am sad to say I don't really have the time to practice with the guitar that I should have".

More of course has happened to Brian May in the last 18 months than has happened in the previous 24 years of his life. The big thing is the phenomenal success of Queen. After striving for years in bands of varying stature, Brian finally found people with whom he could work

in total harmony. He has managed to combine with them to produce one of the true really unique sounds to hit us in the last three or four years.

In the middle of it all, of course, Brian got ill and illness in itself can reveal truths that otherwise might be missed.

"Getting ill really turned my life upside down. Before that I must say I had worried a lot about things in the band and my life in general. There always seemed to be something that needed some worry. Today I don't worry nearly as much. I've realised that the things that belong to my music and the band are important, but not nearly as important as some of the basic factors in life.

"I suppose I'm what you'd call a worrying sort of person, but I have managed to control my worry to the extent that it is now bearable. When I came back from being ill I found that my playing was very rusty. I suppose that's not unusual really. I found that I'd lost some of my speed and some of my actual ability with the instrument.

On the other hand, I realised that a rest had enabled me to see things from a completely different angle and I managed to pull out some ideas for Queen's stage show and general presentation that everybody seemed to like and that we actually used on the last British tour.

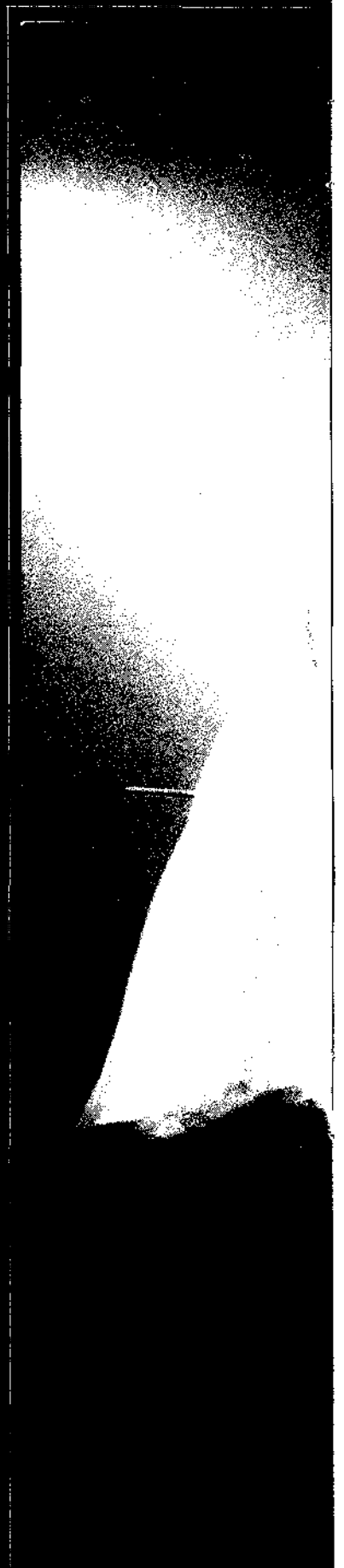
"My playing skill came back pretty quickly after a few rehearsals and I felt that I actually gained a lot from having the rest".

Of course the kind of rest that Brian May had meant that the band had to record their last album *Sheer Heart Attack* in a very stop/go manner. Often Brian would be unable to make a session or if he could, he wasn't able to play to his satisfaction. That meant that parts of the album are heavily over-dubbed and recorded at different times.

"I must say I was surprised the album turned out so well", Brian admits.

"For some strange reason we seemed to get a rather different feel on the album because of the odd way we were forced to record it and even allowing for all the problems we had none of us were really displeased with the end result".

Success is also supposed to mean,





among other things, more money than most people ever dream of. That's generally true, but there are exceptions, Queen among them.

Brian admits that although Queen are one of the biggest bands in this country they are never the less spending more money than they are making.

This is because the band follows a policy inaugurated by Yes of ploughing back a large amount of their earnings into the group's future. Many people might think its extravagant, for example, to use nine AC30 amps on stage as Brian does. Each one is an original old valve model and he and his road crew scour the instrument shops looking for old AC30s.

"They're getting pretty hard to find now but we've managed to find enough. Every time we go on tour all the amps are serviced and if any valves need replacing then they are replaced. I use the amps this way: I started off using one AC30 because I found it gave me a far better sound than anything else I could buy. When the band started playing larger venues, rather than swap amps and lose my sound, I decided to use two AC30s in parallel.

"Remembering that we only have three instruments in the band, I use many echo guitars in my playing and I re-amplify these through a second set of AC30s. In fact, some of the effects are so complicated that they're put through another pair of echo chambers, and are re-amplified by my third set of AC30s. Each of these pairs are in turn miked and fed to the main PA mixer. The three other AC30s I have are all kept for spares, as it is probable, given the age of the AC30s that I might have some trouble.

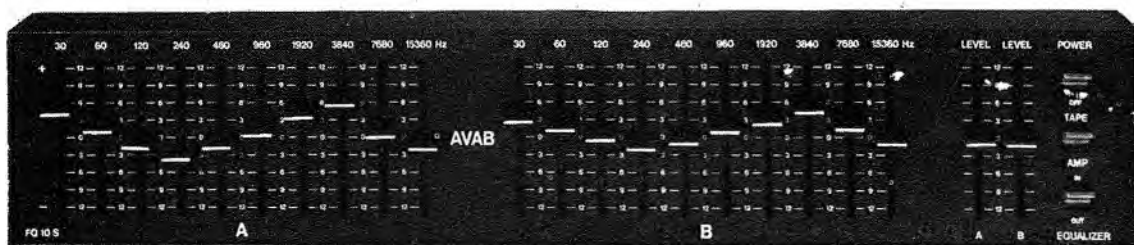
"One of the main problems we have is that the sound we hear on stage is now so totally different to the sound the audience hears. Although it would be possible for the PA to amplify my guitar sound level enough for the audience to hear on stage I need to feel that I am achieving the guitar sound I want. This is really why I use so many amps. It's strange, you know that it's possible to stand on stage as you're playing and feel a tangible wall of sound from the amps.

It is a very clearly defined area and I

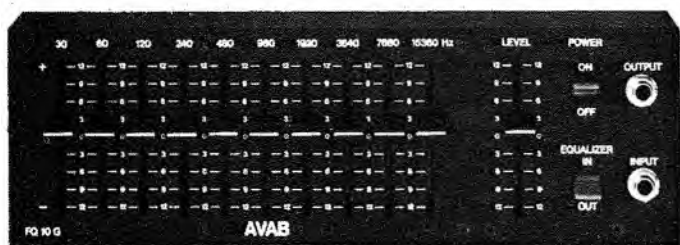


FELDON AUDIO

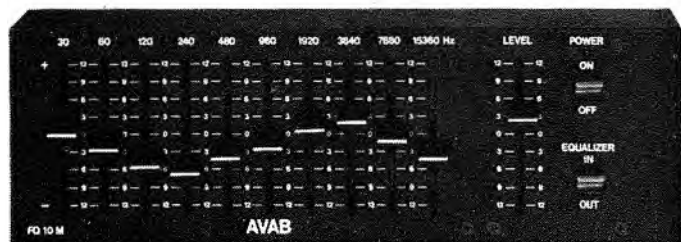
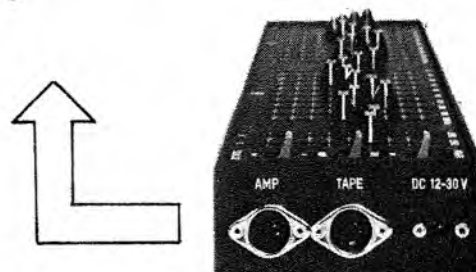
126 GREAT PORTLAND STREET, LONDON W1N 5PH. TEL: 01-580-4314.



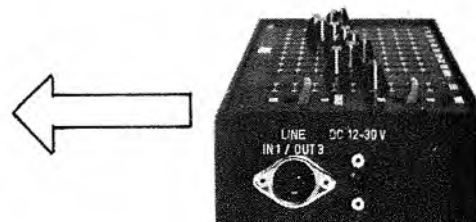
FQ 10 S Stereo and line level. For hi-fi sets, P.A. — systems and for tape recording.



FQ 10 G Mono. For electrically amplified music instruments, for example guitar, bass and piano.



FQ 10 M Mono and line level. For vocal and P.A. — systems and for tape recording.



AVAB EQUALIZERS

AVAB's EQUALIZERS divide the frequency spectrum into 10 bands: One is centered around 30 Hz, one around 60 Hz and the rest fills all the octaves up to 15360 Hz. For every octave the sound pressure level can be adjusted within ± 12 dB. The EQUALIZERS also have level controls for matching the total output-level within ± 12 dB. AVAB's EQUALIZERS are equipped with operational amplifiers, and they have entirely professional data for noise levels as for frequency responses.

The units are easy to connect with an amplifier system. FQ 10 S has two 5 pin DIN chassis contacts. One is to be connected to the Tape-input of the amplifier.

A tape-recorder may be connected to the second contact in the EQUALIZER. Power is supplied by a remote power unit which is delivered with the equalizers.

Power consumption: FQ 10 S: appr. 50 mA,
FQ 10 M and FQ 10 G: appr. 25 mA,

Frequency response 20Hz — 20KHz: ± 0.5 dB.

Harmonic distortion: 100Hz: less than 0.02%
1 KHz: less than 0.02%
10 KHz: less than 0.02%

Signal-to-noise ratio relative 0 dBm: -85 dBA.

Input impedance : 100 Kohms or less.

Output impedance : 600 ohms or more.

Maximum output voltage: 6 volts at 10Kohm load,
5 volts at 600 ohm load.

(The input voltage can be raised to 8 volts at 10 Kohm and to 6 volts at 600 Ohm load if the equalizer is supplied with 30 volts DC)

Signal levels : FQ 10 S and FQ 10 M: 0 dB (0.775 V),

FQ 10 G: Normally 10 mV.

Connections : FQ 10 S: Two 5-pin DIN chassis connectors.

FQ 10 M: One 3-pin DIN chassis connectors.

FQ 10 G: Two phone jacks.

The AVAB equalisers are built into black aluminium cases, equipped with rubber feet.

Dimensions (without rubber feet): FQ 10 S: 498 x 94 x 41 mm,

FQ 10 M: 294 x 94 x 41 mm,

FQ 10 G: 294 x 94 x 41 mm.

Weight (excl. power supply): FQ 10 S: Appr. 1.4 Kg.

FQ 10 M: Appr. 0.8 Kg.

FQ 10 G: Appr. 0.8 Kg.

On every AVAB equalizer there is a one year guarantee on material and workmanship.

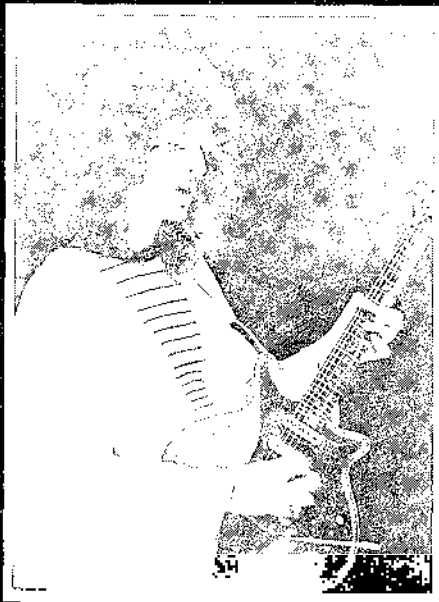
realise that if I enter the area I could start to produce feedback and in fact I use this very often for special effect. On stage my movements are closely limited by this area of sound and by using the geography of the stage I can add and subtract from whatever I'm playing.

"I think that my set-up produces the most acute circle of sound but I am aware that all of the others have similar problems or advantages, depending on how you look at it.

One of the biggest problems I have is the variation in this circle of sound that exists between concert venues. The Rainbow, for instance, always gives me real problems. For some strange reason — I suppose it is because the roof is so high — all of the sound seems to be dragged upwards and away from the amps. I have to drive them beyond the point at which they're happy to produce a level acceptable to me so that I feel happy on stage.

"Usually this unsettles me a little and it does reflect in my playing but then all the stage arrangements can have a good or bad effect upon playing.

"I remember that at the end of our British tour, the last time around, a film crew was there for the first night of our



Rainbow concerts. Because of them we had extra mikes faded through our PA and eventually our PA blew up the afternoon of the performance. When we got on stage we were acutely conscious of where we had to be for the video cameras and all in all it contributed to spoil the gig just a little bit.

"If I get on stage and feel that everything is just right the whole thing seems to take off".

Most Musicians suffer seriously through lack of money. Given the type of income Queen must bring in, they should have a whole warehouse of guitars and the odd assortment of saxophones, trumpets and what have you. Brian May has none of these things.

"The only instrument I'm really interested in improving on is the piano. At the moment I'm limited because I cannot hear where all the notes are on the piano as I play it.

"I feel on the guitar that if I hear a particular note or a particular run I can find it instantly but on the piano it's considerably harder for me. I have to sit there and actually find my notes before I can practice them and get them in the right order".

by Michael Burgess



How did you first become aware of Scott Joplin's music?

I didn't know anything about Scott Joplin. I made two bright moves in points in my life in regards to the *Nonesuch* label. One was taking Josh Rifkin out of the Even Dozen Jug Band and making him a musical consultant to *Nonesuch*. He played kazoo and occasionally piano in the Even Dozen Jug Band.

The other wise move was taking a former secretary to Seymour Solomon of *Vanguard* and making her my administrative assistant to *Nonesuch*. Theresa Sterne. She became my full administrative assistant at *Nonesuch* and about a year and a half or two years later I turned over the full management of the label to her.

The way we had it set up was originally that *Nonesuch* material was licensed from small European companies that had interesting catalogues of musical merit I would take the best out of those catalogues. Occasionally I would make albums on my own, and this was more and more the case with *Nonesuch* as the years went on, and as these other sources dried up or as competition to get the records from these same sources increased.

We had a free sailing period of about a year at *Nonesuch* where nobody could believe the success of the label and consequently we scooped up everything we could. As time wore on we were forced to make more of our own records, but it turned out that this was a very good set of circumstances. You really can't be a record company merely by licensing.

The Joplin thing started because evidently Josh Rifkin was aware of these works through his own research and that of Bill Bulcom, and he suggested to Theresa Sterne that it might be a good idea to make such an album. My arrangement with Theresa was such that no album would be made without me knowing something about the nature of the record and the budget, but invariably I would consent to any of the records she suggested as she was extremely sympathetic to all of the people who would come to her office.

She came in one day and talked to me about doing an album of rags by Scott Joplin, to which I said "Who the hell is Scott Joplin?" And she said "Maple Leaf Rag" which I did know, and I said "Who would play them?" and she said that Josh wanted to play them.

When Josh had recorded with the Even Dozen Jug Band, he had recorded one rag called "Original Colossal Drag Rag" back in 1963, and I did recall Josh's rag playing. I asked her what the budget was, she told me under a thousand dollars, so I gave her the go ahead and we went ahead and made the record.

We did not expect any miracles. We issued the record with very good notes, what we thought was an appropriate cover, but from the first day it was out, it sold — a classic example of word-of-mouth

spreading instantaneously. It made us all look like heroes. My function in the whole Joplin thing was of being a permissive midwife; I did not originate the idea, I permitted it to happen but then again, I never stopped what seemed like a good idea.

How soon after the first record did you decide to record a second volume of Scott Joplin rags played by Joshua Rifkin?

We decided to do *Volume II* pretty soon afterwards, Josh was as surprised at what had happened as we were. He'd always considered himself a very serious musicologist who turns out about five to ten minutes of memorable music a year, and I think he felt some reticence at getting typed as a ragtime pianist.

Although we decided that we wanted a second album very quickly, we had to give Josh some time to think it all over. He did make a good second album, and as a matter of fact he's just completed a third. But I don't think there'll be any more.

What was the effect of this success upon the Nonesuch label?

We had any number of extremely knowledgeable people drawn to the label because they trusted Theresa, who is an extraordinary individual. She's very careful about how records are made and she's very well respected in serious music circles.

We were able to do some other rag albums, but one thing that *Nonesuch* has never done is beat a trend to death. We had obviously started something here, and we wanted to achieve a balance between being effective by doing very careful work in the field although we were anxious to sell as many records as we could, but we didn't want to go running after the dollar.

Nonesuch has introduced many new composers to the Schwann catalogue, but it's been a classical label that's always been a money-maker; we've never had a losing year, and I don't think you can say the same of any other classical label in the United States. It's always been profitable, sometimes extremely so, and the parent company *Elektra* has used the profits in various times to get itself more thoroughly entrenched in the pop music field — to sign people like the Doors, Love and the Butterfield Blues Band.

Was Nonesuch ever more commercially successful than Elektra?

No, *Elektra* was founded in 1953 and *Nonesuch* didn't come along until 1963.

In 1964, *Nonesuch* and *Elektra* were just about neck and neck in profits; in 1972-73 it was probably about ten-to-one, *Elektra* over *Nonesuch*, but by then we had Carly Simon, Judy Collins, and a number of artists of that calibre of popularity. *Nonesuch* has continued to grow slowly.

I would assume that the Nonesuch albums would be able to maintain a fairly steady sales through the years.

Sure, you're talking about a list price considerably lower than the regular record, in a list price ranging between 2.98 dollars and 3.98 dollars. The Joplin record was originally 2.98 dollars but I believe it's 3.98 dollars now, as opposed to 6.98 dollars list for pop music records.

Whose decision was it for this list price?

Originally it was mine, but I didn't want to make it a budget label, I wanted it to be priced around what it would cost for a quality paperback and give the dealer an extra incentive discount for display, giving him an extra-added ten percent off the list price by making the albums 2.50 dollars, making them a bit more special than the 1.98 dollars things that were bouncing around Macy's bargain basement. It was a sensible price, and at the time exactly half of the list price for a classical record.

Do you feel that this contributed to the popularity of the Joplin record?

The Joplin record would have sold at 5.98 dollars, but the price did contribute to the firm establishment of the *Nonesuch* label in the mid-Sixties when there were no new records in this price category.

It was a new approach to classical music, where people wrote lucid, meaningful liner notes taking into account the social milieu which surrounded the writing or playing of the music. The covers were distinctive, apt and sometimes even humorous when called for, it was a hipper DGG type of approach reaching for an audience that was not especially affluent.

Other labels tried to get into this category and tried to I won't say "rip us off" but more or less imitate us. When that happened, we just laid low, cutting our number of albums from 50 or 60 a year to 10 or 15 a year. We cut way back, letting them knock each other off, and in time they did, finding out that there wasn't that much money to be made.

They retreated somewhat allowing us to re-emerge and once again dominate. It was a very calculated move to hold back.

And it was the same type of move when the other companies jumped on your Joplin bandwagon?

It was just that you couldn't find enough first rate material and first rate performance and we did not want to get typed as a ragtime label. The balance of the *Nonesuch* catalogue and the *Nonesuch* approach was, in the long run, far more important than any extra money we could make in the short run. The integrity of the label was always what was important; the fact that *Nonesuch* and Theresa are able to get music and co-operation, composers and little favours that she needs to get these records out is what makes *Nonesuch* a superb label.

Had the Nonesuch label been doing a lot of recording for awhile, or was Josh Rifkin's Scott Joplin

album one of the first home-grown products?

No, they'd been doing a lot of recording before then, a tremendous amount, especially from around 1968 on. At the time the Joplin album was recorded, in 1970. I would say that we were making about 50 to 60 percent of our own records.

What was your immediate reaction when you saw all of the labels starting to put out Scott Joplin records?

I'd seen it all happen before. If you suddenly can come up with a singing shark, 18 guys are going to go out and find singing sharks. Having been in the music business for twenty-three years, I had seen this trend-following not only in music but in motion pictures as well.

Unfortunately, "copycatism" is very much part of the nature of pop culture. All you can do is view it with some kind of amusement and don't let yourself get suckered in by it — hold out for the best because the pursuit of excellence is what's fun. We didn't own the show. It belonged to who ever wanted to pursue it.

What about the use of the music in The Sting?

From what I am given to understand, that was a last minute thing with the picture, and from a period standpoint, it didn't belong in the picture at all. It gives the picture a kind of lighthearted bounce, which was probably a good idea, but there were one or two small errors that Josh had made in his performance of the music which Hamlich copied exactly in his recording.

I believe that they were so desperate for liner notes at the last minute that they asked permission to reprint our notes which we did not give. The music was of a period 30 years before the picture was supposed to take place, 30 to 40 years earlier but that never stopped anybody.

All in all, though, it seems that the popularisation of Scott Joplin's music through The Sting will have an overall beneficial effect, wouldn't you say?

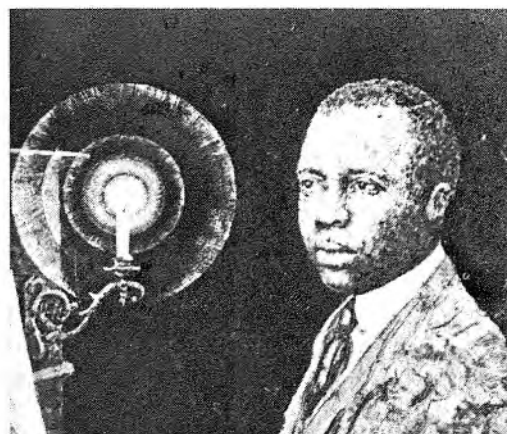
If they can't get beyond "The Entertainer", The performances on the Hamlich album aren't bad, although they are a little wooden. If they go beyond that to investigate other rag material, it's a marvelous part of our American musical culture, it's fine; popularisation never really hurt anything. We use up pop culture trends very quickly in this country, the only danger is that the material loses a kind of "hipness" which makes people put them down shortly after the fame, which means it takes another 20 years before people can take the music seriously again. Insofar as it encourages people to look at other composers of the era that worked in the same genre, it's beneficial. The public makes all the ultimate decisions, and actually they're pretty smart.

THE HOUSE THAT JAC BUILT

Interview by Jon Tiven



Jac Holzman started his career in the record industry by licensing European albums for release in America. In the 1950s he began his own record label, Elektra/Nonesuch Records, and in the 1960s he firmly established both labels by bringing new performers and composers to the American and European public. Among the composers he was first to record was Scott Joplin — the subject of this interview with Jac Holzman, a legend in his own time.



STUDIO DIARY



Chitrey of COS/SCORPIO/JK AMPHOKIT



Alex and the boys come up for AIR



L. Kenny Young R. Gary Lyons

Following a report on the compumixing facilities at Advision last month, Sarm Studios have been quick to point out that they've been using compumixing for some months and have found it extremely efficient and reliable...Despite opening only a couple of years ago, Sarm have pioneered the use of much advanced recording technology in the U.K. and were the first studio to use 24 track recording on a regular basis... Barry Ainsworth described the Automated Process compumixer as "fantastic, bloody marvelous" and visiting producers have all found cause to bless this great aid to 24 track mixing...Unlike Advision's Quad 8 desk, Sarm's compumixer is not built into the desk, but is tacked on to a Triad B series console. 32 channels are controlled on the compumix. The basic system of mixing is similar to the method we described for Advision desk last month. The compumixer stores digital information on two tracks of the 24 track machine and by a process of up-dating, allows infinite adjustment and re-adjustment to be made to mixes...The compumix system feeds a 24 track 3M and MCI machine that has 24 track, 16 track and 8 track capabilities and Studer two tracks.

AIR STUDIOS... Pilot have been in recording an album with Alan Parsons producing and engineering... The Sensational Alex Harvey Band were in to mix an album, Pete Sweetenham producing... *The Quad mix of America's new album, produced in L.A. by George Martin, Geoff Emerick engineering, was recently done at Air under the supervision of Pete Sweetenham...*

Renaissance were in briefly, laying down a single with producer Dave Hitchcock, engineered by Bill Price... Dave Courtney has been recording an album with Leo Sayer and Andrew Powell producing, Geoff Emerick engineering

C.B.S. STUDIOS... Roger Daltrey has been recording a solo album, produced by Russ Ballard, after stints at Rumpot and Scorpio, engineered by Dick Palmer... Vince Hill and producer Paul Phillips of C.B.S. A&R were in with an album, Mike Ross engineering... Nicky Graham of C.B.S. A&R in recently with A Band Called O, Dick Palmer engineering... The Andy Fraser Band were in, producing their own album, which was recorded at a farmyard in Chalfont St. Mary's, on Ronnie Lane's mobile studio... Duane Eddy hurriedly recorded an album to follow up his single, Tony Macauley producing, Doug Bogie engineering... Kokomo's *Old Grey Whistle Test* was filmed and recorded at C.B.S., Dick Palmer engineering...

E.M.I. STUDIOS... Pink Floyd and Roy Harper have occupied most of the time at E.M.I. for the second month running; Floyd are producing themselves, and Peter Jenner is producing Roy H... Mountain Child have been in doing an album with Gil King... Jack Harris was in, Alan Parsons producing... Saffron came in to record a single with producer Bob Barrett...

I.B.C. STUDIOS... The Seekers came in with Keith Potger, Hugh Jones engineering... Barry Ryan's new album, produced by Bill Landis with Hugh Jones handling the engineer's chores was done at I.B.C...

LANSDOWNE STUDIOS... Mack and Katie Kissoon were in for a single and an album, Wayne Bickerton producing, John Mackswith engineering... Bliss recording with producer Gerry Bron, engineer Peter Gallen... Osibisa recorded an album produced by Peter Gallen, Ashley Howe engineering...

THE MANOR... Henry Cow and Slaphappy have finished mixing a new album, Phil Becque producing... Sally Oldfield (Mike's Sister) has been in for overdubs and mixing with engineer Mike Glossop... Robert Wyatt recording an album and producing himself, with engineer Steve Cox...

MARQUEE STUDIOS... Gus Dudgeon mixed forthcoming Elton John album at Marquee with Phil Dunne... Geno Washington's back in the studios with producer Kaplan Kaye and Geoff Calver... Marquee have recently installed two new machines, a 4 track and a 1/2" recorder, both from M.C.I...

THE MASTER ROOM... Producer John Alcock came in to finish an album for Chrysalis featuring tracks from Alice Cooper, Jim Dandy (Black Oak Arkansas) and The Faces, which will be released early this month... Eric Clapton's new album, recorded in the States (at Atlantic) with backing tracks from Jamaica, was finished up by producer Tom Dowd...

MORGAN STUDIOS... Titanic, a C.B.S. (France) band were in with producer Roger Quedest... Billy Lawrie recorded an album with producer Gary Osborne and engineer Robin Black... Billy Day and Mike Leslie laying down tracks with producer John Porter, engineered by Martin Levan... Steve Howe recording an album, produced and engineered by Eddie Offord... Rick Wakeman recording an album, and also producing it with engineer Paul Tregurtha... Murray Head has recorded an album with producer Paul Samwell-Smith and engineer Robin Black...

PYE STUDIOS... Kilburn and The Highroads were in with producer Hugh Murphy and engineer Larry Bartlett... Paul Da Vinci came in with producer Eddie Seago and engineer Terry Evenette... Mungo Jerry were in to mix a new single with producer Barry Murray and Terry Evenette... Jimmy Helms recorded with producer Wilf Pine and Terry Evenette... Lena Martell recorded with George Elrick producing and Terry Evenette engineering...

RADIO EDINBURGH AND R.E.L. STUDIOS... Dillinger were in recording, Neil Ross engineered the session... Bright Red Tandem came in to cut some tracks early in the month... Dolly Dagger were in recording a number of singles...

RAMPORT STUDIOS... Henry McCullough was in recording and producing himself, with engineer John Jansen... The Ross Band were in with producer Mike Finesilver and engineer Dennis Weinreich... Roger Daltrey's new album occupied a good chunk of studio time, with producer Russ Ballard... Film Director Ken Russell was in with producer Roy Baird working on the score for Russell's forthcoming film *Lis2L...*

ROCKFIELD STUDIOS... Horslips recorded an album with Fritz Frier producing and engineering... Kieron White laid down an album with engineer Dave Charles... Budgie recorded an LP with producer Graham Maloney and engineer Pat Morgan... Pete Akin was in to record and produce himself, with engineer Pat Moran... Be Bop Deluxe and producer Roy Baker recording, Pat Moran engineer... Hawkwind came in with Dave Brock producing, Pat Moran engineering... Half Breed came in to produce themselves, Dave Charles engineering...

SARM STUDIOS... Fox have been in the studios recently with producer Kenny Young and engineer Gary Lyons recording an album and a single to follow up "Only You Can" recorded at Sarm earlier this year... Ex-Barclay James Harvest member Robert Godfrey has been in with his new band The Enid, produced by John Sinclair... Barry Blue came in to finish some tracks he put down in the States... Phil Coulter has been producing an album by Geraldine, Luxembourg's entry in the Eurovision song contest... Roy Baker came in for some overdubs with Be Bop Deluxe...

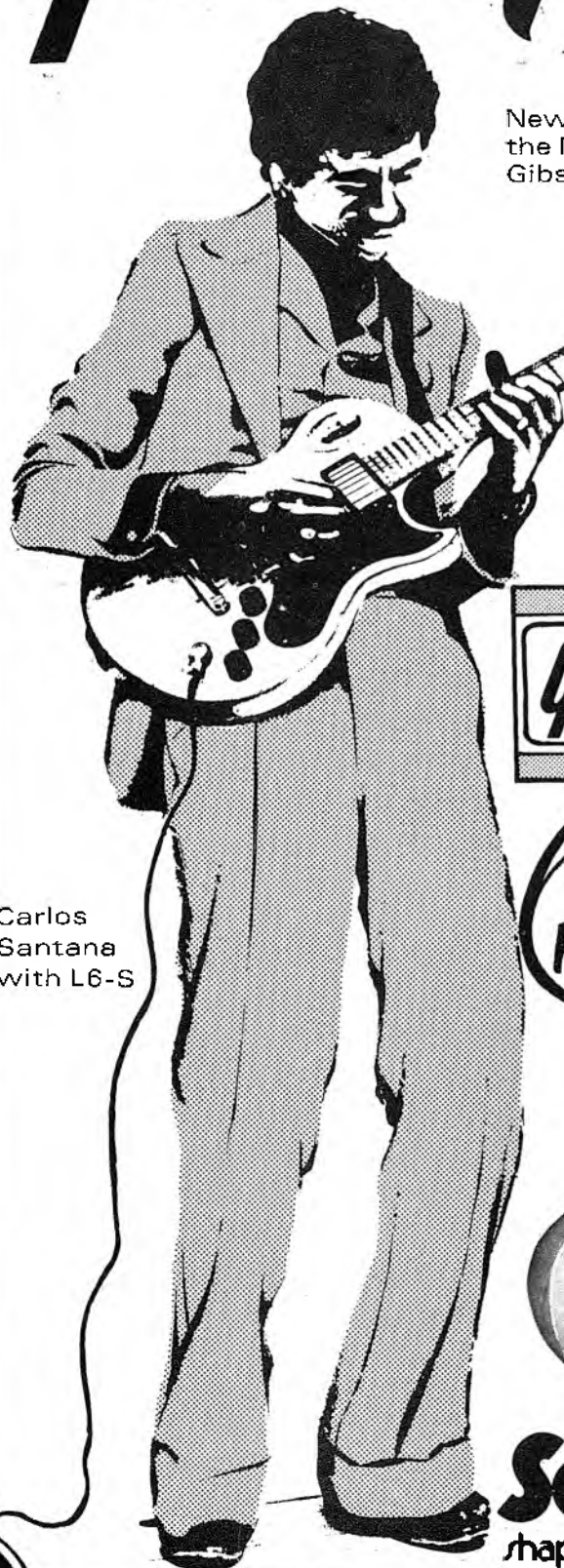
SCORPIO STUDIOS... The Sensational Alex Harvey Band have been finishing their new album with producer David Batchelor, Ray Hendriksen engineering... Streetwalker came in with Roger Chapman handling the production, Dennis Weinreich engineering... Gilly Lindsay finishing an album with Ken Scott producing and engineering... Roger Daltrey came in with his producer Russ Ballard to mix a new album, John Jansen engineering... The Ch-Lites were in with Mike Berry producing, Peter Hoskins engineering...

STRAWBERRY STUDIOS... The Bay City Rollers came in, both to record an album with Phil Wainman and engineer Pete Tattersall, and to record some new numbers for their new network television show, beginning this month... Sweet Sensation were in with producer Des Parson and Pete Tattersall... 10 CC came in to record and produce a single with Eric Stewart engineering...

TRIDENT STUDIOS... Duane Eddy came in to record with Tony Macauley and engineer Jerry Smith... Arthur Brown was in... Brian Auger came in with Oblivion Express, Jerry Smith on the board... Kai Olsson produced himself, with Peter Kelsey engineering... Half Breed were in with producer John Anthony, Ted Sharp engineering... Starry Eyed and Laughing came in for some mixing with engineer Mike Stone...

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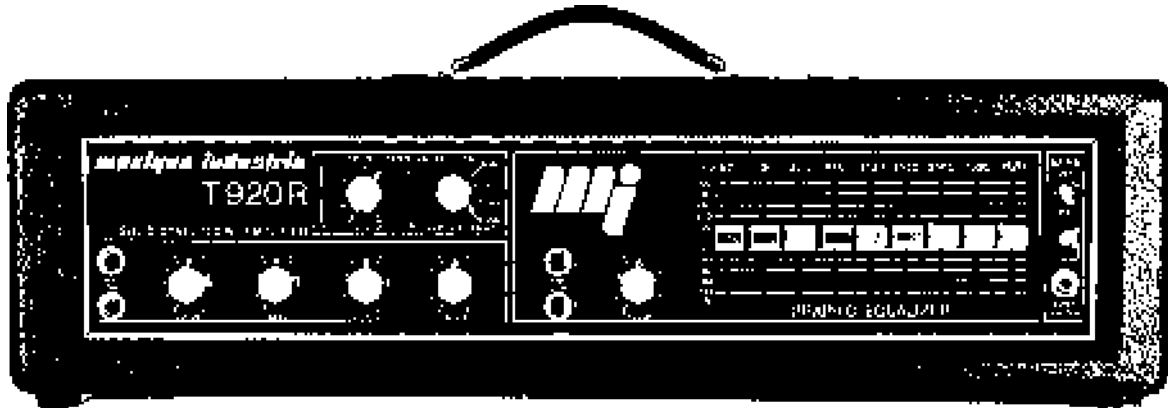
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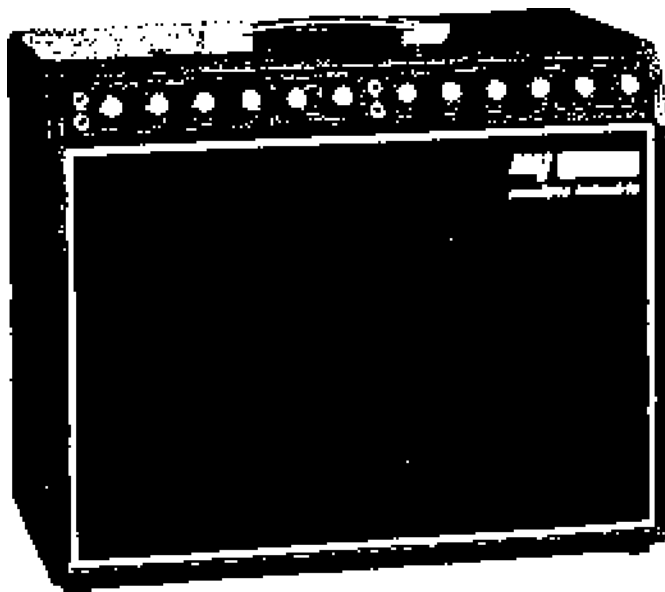
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The Ivor Arbiter Story

Part 2: The Group Boom

From scratching a living as a basement sax repairer to a director of a public company is a big leap. Ivor Arbiter managed it in just a few years. Skilful handling of the giant group boom in the early sixties helped, and provided him with a foundation that was to take him to Managing Director's chair of CBS/Arbiter. Here we continue our interview with the man who has done so much to shape Britain's musical instrument industry.

How did you get into the group equipment business?

I was in Germany and I wanted some drums to sell. We'd started to build up this wholesale business in guitars as a distribution business. I saw a Trixon kit and it was a nice, clean product and we had a couple of drum outfits in. In those days they did some vibes and people like Bill Le Sage, Tubby Hayes and Phil Seamen used to come in and, I would say, in a couple of years we had every good player in the country — percussionists, that is — playing Trixon drums.

This was around '61 or '62. That went on for a few years. It was fine and I found that I had something in common with drummers. All this time I was getting a bit disenchanted with the band instrument business. I was finding it a bit finicky. I couldn't see it growing and I found myself being drawn into the guitar and percussion business.

I managed on a U.S. trip to talk Ludwig more or less into giving me the agency.

By this time we'd opened Drum City. I knew Brian Epstein and one day I had a phone call. Brian Epstein had a new band called the Beatles that were starting to get away in Germany. He said "The drummer wants some new drums". So I phoned up Drum City and asked if they'd heard of a group called the Beatles.

They said that they had heard they were doing alright in Germany but not too well in this country. Anyway Brian was very persuasive and he had this funny guy with him and eventually I said 'Right, we'll let you have some drums at the right price. Now what do you want?'

We were still running Trixon down at that stage so I said "Now what do you want, Trixon or Ludwig?" and he chose Ludwig.

Well, you know the rest, they grew from strength to strength. Then they went to America, and they had a national television hook-up the first trip they did. There was a 14 second introduction to the Beatles show of just that bass drum head.

So there you were with an agency which was growing unbelievably

successful. How did you arrive at your other lines?

I went to the Frankfurt Fair and saw this funny little stand—Paiste—which nobody had ever heard of in those days and I got to know Robert and Thomas Paiste and today we're like brothers. It was always my ambition to really put them on the map. It's a fantastic product and that's why you can't stop a really good thing from selling. When I saw them first they'd only just started. Their father was an old gunmaker and since then we've worked away. We've been through our tough times.

Then of course the big thing must have been when you started Fender. I tried to get Fender in those early days but Vox got it and then it went to Selmer. I think it was round about '63 or '64 that we eventually got Fender.

How did you manage that?

I didn't have to hustle because Selmer had fallen out of favour. They weren't selling any amps, the solid guitars had gone out of fashion and basically there was no business being done. I knew Don Randall and he decided to give me a go. From that time we've never looked back.

How did you make a go of it when Selmer couldn't?

Well I was always personally involved in those days and we felt an obligation. I knew it was a good product and also I think it was just about the time of course we handled Gretsch and Tennessee. We were involved with George Harrison and the Beatles at that time with Gretsch but they were unreliable suppliers. The solids started to creep back again, the Telecasters started it.

Then Hendrix came along and we began to promote the amps. A lot of other companies have just really copied them. About this time we opened at Gerrard Street, at the back, and at the same time we opened Sound City in Rupert Street. Things must have started to get a little bit easier by then.

Whilst I was very ambitious, had some foresight and loved the business, I was probably quite weak in terms of balance sheets and control in running a business in a very happy-go-lucky type of business where you can really get a lot of knockers.

Was your Dad still in the business? No my father passed away in 1962.

I suppose that was ironically when the business really started to turn. That's right and he never really saw it — it was just starting to go well.

Then we formed Arbiter & Weston—I got together with my old mates and that's where the Ceaser's Palace thing comes in, and the bingo halls.



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ANDERTON'S of Guildford were visited by John Renbourne, Tony McPhee, Manfred Mann's Earth Band, Camel and Unicorn in recent weeks.

A wide range of musical instruments, amplification and accessories both new and secondhand brings musicians from as far away as the Midlands down to Guildford.

Although a Fender Soundhouse and a Gibson Star distributor, a good range of quality copies is stocked as well as competitive special guitar lines such as the Sakai LS 2000 Les Paul copy at £59, and other lines imported by Anderton's at even keener prices. A good selection of secondhand acoustics (including Martins) and solids are always available, together with secondhand amplifier and P.A. set-ups.

On the percussion scene, Peter Anderton informs us that large kits and double kits are selling very well and about 15 kits are kept in stock. At the moment, a large selection of Premier ironware and drums is available from stock.

Due to the growing mixer market Anderton's offer a custom built 10 channel stereo mixer for an extremely competitive retail price of £200. P.A. speakers can be recommended to complete a system. Effects units such as the Fox range of pedals from America as well as the U.K. range, Colorsound, are in big demand now.

Up to 30 add-on keyboard units from Mini-Korg, Mini-Moog, and Thomas-Moog, right up to Crumar electric pianos are available from stock.

Disco equipment and lighting is going well and is kept in a separate showroom.

Anderton's are specialists in servicing and rebuilding instruments and equipment and are offering quite a unique service in converting Fender Telecasters into the style of the 1960 Telecaster Custom model with the red sunburst body and white binding, back and front.

Repair work of a specialist nature in all musical equipment is looked after by Barry Snelling.

CLINKSCALE MUSICAL INSTRUMENTS of Melrose are not only well known retailers, they are also importers and wholesalers of electrical keyboard equipment. Dennis Reid, the retail manager, says they do most of their retail business with the semi-pro bands, although many professionals are among their clients.

Most of the better-known brands of guitars and amplification equipment are in stock, as well as a large selection of keyboards. Crucianelli electric pianos imported from Italy are a fast-selling line, especially models 72 and 73, and other Italian imported lines are the familiar Paolo Soprani and Gyervisi accordians. Jimmy Shand buys his organs from Clinkscals.

DEALER NEWS

COOKES BAND INSTRUMENTS of Norwich deal with the top bands in the Norfolk area. Brian Morrison stocks a tremendous range of equipment including all the big names in guitars and amps. Percussion is going in a very big way now, mainly due to the new drum showrooms opened recently by Faces' drummer Kenny Jones.

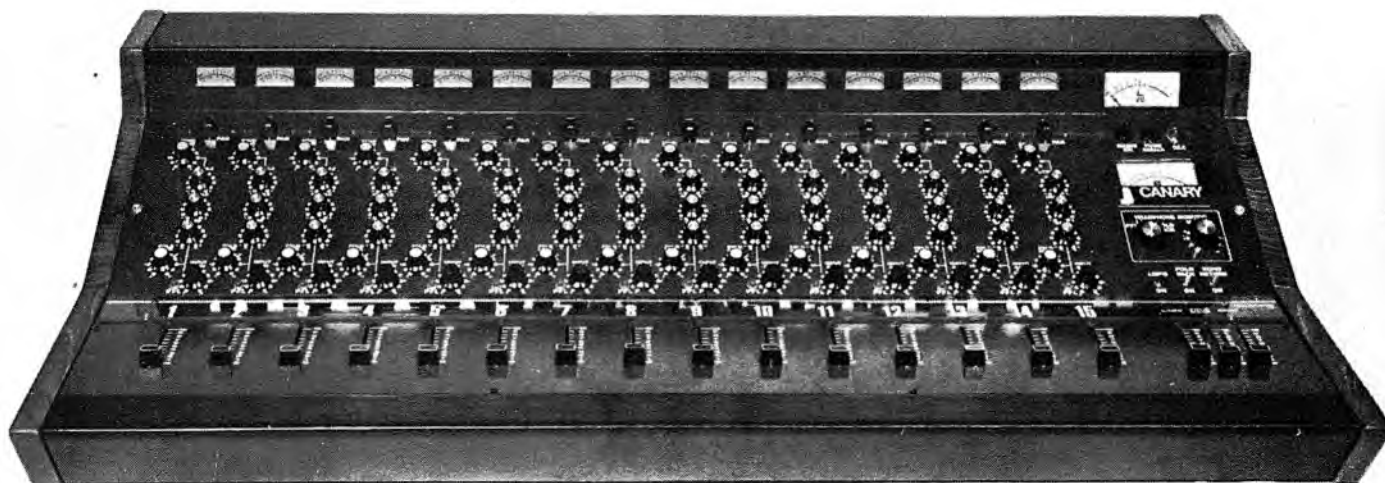
Brian informs us that Crumar pianos and Mini-Korg synthesisers are selling well.

Camel at Anderton's



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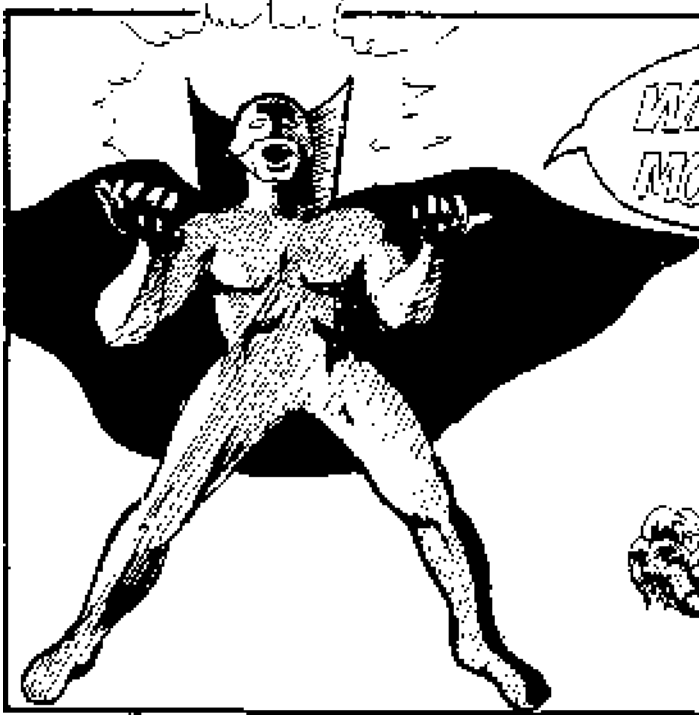
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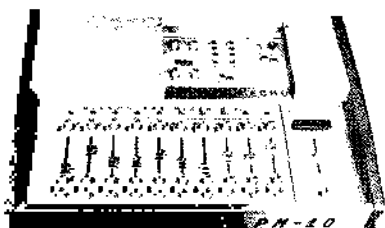
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COVENTRY MUSIC CENTRE specialise in many popular makes of guitars, amps and keyboard equipment at their shops in Kenilworth, Coventry and Leamington. They also pride themselves on keeping stock of older valve amplifiers when available, as the demand is extremely high.

Recently the Foundations were in the shop and other popular local bands who called in were Drops of Brandy and the Las Vegas Showband. Ian and Barbara Cruikshank run the shop and we have heard that Barbara is quite an expert on the accordion, as well as being a teacher.

Ian is organising a sound demonstration room at the Coventry shop where musicians can try out amps. A resident engineer provides a full technical service on musical instruments and amps.

DAWSON'S of Warrington are a service conscious organisation with branches throughout Lancashire. The shops deal mostly with amateur and semi-professional musicians, although professional musicians like Jed Ford are quite likely to call in when they are in the area as the shops have a wide range of musical instruments and amplification in stock.

DEALER NEWS

Percussion goes well due to the big selection from stock of Premier, Rogers, Beverley and Olympic kits. Nearly all the big names in keyboards are represented and there has been a steady demand for electric pianos.

Clubs abound in the north and Dawsons have a consultancy service for handling sound-reinforcement systems for any type of club. Disco equipment is stocked in depth at most branches.

Three resident engineers and a large workshop facility ensures that customers get a thorough after-sales service on all musical instruments and equipment.

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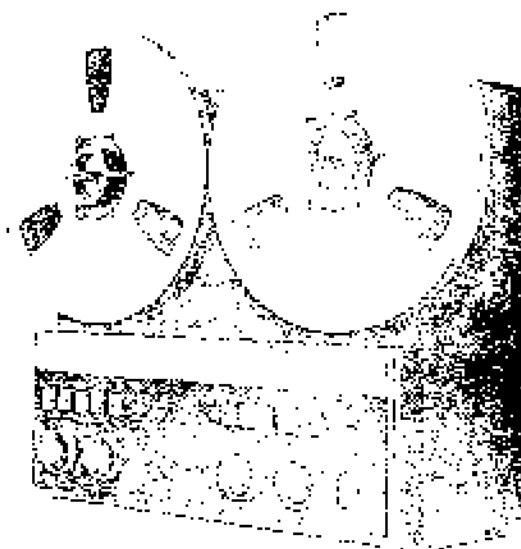
Conversely, a poor recording made now will sound really inferior when exposed to more exacting playback.

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J.T.FORBES of Dundee, with branches in Edinburgh and Glasgow, is an expanding export business that supplies the music trade as well as its own shops with very special competitive lines such as the Kiso-Suzuki guitars, the Baile accordion range from China and the Excelsior accordion range from Italy. The Baile range offers exceptional value with prices running from £40-£200.

Amplification, solid guitars and acoustics are stocked at all branches and a good selection of new and second-hand drum kits is always available.

Bill Grant at Dundee informs us that one of their special lines, a five octave upright piano retailing at £160 is selling very well indeed with local bands and clubs.

FREEDMANS of Leytonstone count Northern bands (even Scottish) among their list of customers, although the mainstay of the business comes from young musicians in their own district.

The shop carries a wide range of amplification, with portables, guitars and effects units in stock. Engineering advice can be given to bands setting up a P.A. system, and a complete after-sales service engineering back-up is also offered. Barry Hilton told us that electric pianos, portable organs and effects units are selling quite well at the moment.

FRANK HESSEY of Liverpool is a famous shop used by nearly every amateur, semi-pro and professional musician living in the Liverpool area. Hesse's were going strong before the Beatles were thought of, although people like Gerry Marsden and The Pacemakers certainly opened up the market for electric guitars and amplification in the city.

Guitars from Fender, Gibson and well-known copies compliment the amplifier products on the ground floor, while the large basement area is given over to keyboard products. The first floor is mainly for brass and woodwind instruments.

Stage amplification and guitars for clubs and discos can be quoted for and installed under the careful eye of Peter Hepworth, an ex-BBC engineer. Electrical, woodwind and brass instrument repairs can all be handled by trained service engineers.

KITCHENS of Leeds are called upon by hundreds of musicians throughout Yorkshire. They will be celebrating their centenary this year. The selection of musical instruments and equipment is tremendous and we were staggered to find out from Mike Cooper that approximately 50 drum kits including Premier, Rogers, Slingerland, Olympic, Ludwig and Beverley were in stock. Second-hand kits were very much in demand and in fact there was even a waiting list for them.

Fender, Gibson and copies such as Antoria and CSL sell well, and a trend towards cello jazz style guitars has been noticed.

Amp ranges are kept sensibly in the basement and Yamaha are selling well and attracting attention

at the moment. The Kitchen - Marshall range of amplification has been a huge success and nearly 800 clubs have been supplied with this range.

On the keyboard scene, Hammond, Roland, Synthesisers and Crumar electric pianos are selling well to the bands.

MOORE & STANWORTH of Leicester deal primarily with local musicians from all walks of life and even equip local college bands with guitars and amplification equipment.

Percussion sales are going well and there is a good range of new and second-hand kits in stock. Fender guitars sell extremely well and the copies are popular with amateur musicians.

The Diamond 600 single manual organ sells very well, and several went to foreign customers.

A good range of HH amps are kept in stock, and they generally sell very well.

A first class repair service is given on woodwind, brass and electrical instruments and equipment.



Kiki Dee Band at Topgear

MAURICE PLACQUET, London, W12, are known as well for their extensive hire company as they are for their retail side, and with a demonstration studio in the basement which can be hired to bands, it is not uncommon to find many well-known musicians at the shop - Cockney Rebel, The Glitter Band, Murray Head and Roy Harper have all been in recently. Sam Simpson (of "Geordie", "Genesis", "Yes" and "Red Bus" fame) runs the hire division and his services are very much in demand. A very wide range of musical instrument products and amplification is stocked and special lines such as Acoustic and Ampeg are represented in depth on the retail side.

Secondhand equipment is also stocked and there has been quite a demand for secondhand acoustic pianos and drum kits. Percussion is well covered and Roy Holliday looks after this section.

With six service engineers on the staff, a complete consultancy and repair service can be guaranteed to clients and customers.

TAKE 5, London W1, find that leading personalities in the music business are among the customers who call in to look over the huge stocks of acoustic and solid guitars on display. Gibson, Tama, Dobro and Antoria are just a few of the famous makes available from stock. A new line of folk and jumbo guitars called Aspen will be on show in the shop in April and we are informed that they will be outstanding value for money. Later in the year, these instruments will be available to other selected trade dealers.

Banjoes are becoming very popular, with Antoria models selling in a big way.

Saxophones, clarinets and flutes are stocked and on the sax side Take 5 have the first two Selmer Mk.7 saxophones in stock. The Berkely Range of saxophones is a speciality of Take 5's and the range is outstanding for quality and price. As well as an Alto, Tenor baritone and straight soprano, there is a curved soprano and curved soprano model.

Percussion is handled by their King Street Music Store where Dave Golding and Clive Williams can show you around the stocks of new and secondhand kits.

A large accessory department is part of the Shaftesbury Avenue shop, and a good range of music books can be found on the display stands. A country and folk demonstration is being organised in the near future.

TOPGEAR, London, WC2, see a very wide section of the musically minded population. Sid Bishop told us that among the well-known musicians visiting the shop recently were Pete Townshend (who bought a Peavey Vintage guitar amplifier), the Heavy Metal Kids, Suzi Quatro, the Kiki Dee Band and Panache.

Topgear are well known for their special lines such as Guild, Rickenbacker, Peavey, Hi-Watt and Ernie Ball strings.

Peavey sales are going fantastically well now as more and more musicians realise the potential of this range in amplification. The Californian-made Ernie Ball strings are one of the best selling ranges of custom sets and pre-pack sets in Britain.

A complete repair service on guitars and amps is provided and when parts are available on the American models and time permits, a 24 hour service is given to customers. Guitar respraying is another special service of the Topgear organisation.



Harper at Maurice Placquet

DEALER NEWS



Townshend at Topgear

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BOOSEY AND HAWKES

It is Boosey and Hawkes' good fortune to market the Beverley drum in this country. Occupying pride of place in any Beverley kit is the Beverley 21 snare drum. With a centre-headed shell, ten lugs, a smooth snare strainer which insures the absence of any sound-deadening within the shell, this 20 strand tie-on snare measuring 14"x5½" (35 x 14cm) is the perfect all-purpose snare.

CBS/ARBITER

CBS/Arbiter make the complete and extensive range of Rogers' drums in Great Britain, and the Dynasonic snare drum is certainly not the least among them. The 5"x14" Dynasonic, available with wire snares, and 6½"x14" model, with either wire or nylon snares both offer a host of commendable features. These include two separate tension screw adjustments (one on the frame for controlled tension on the snare wires, and a second on the snare strainer for controlled bottom head snare contact). Both models have a brass shell which boasts trumpet-like penetration, as well as a cymbal-like choke-free snare action.

CLEARTONE MUSICAL INSTRUMENTS LTD.

Cleartone's contribution to the drum world is the Slingerland range. Slingerland offer a choice of colours, but Cleartone have found that the chrome snare is far and away the most popular.

The Super Sound King, model number 121 measuring 14"x6½" (35x16.5cm) is the top snare in the Slingerland range. This boasts 10 lugs, a Jewell Super Snare strainer across the width of the drum, and a bass shell.

The Sound King Range also boasts a brass shell, and with a Zomatic snare strainer, this snare comes in four models: Model 130 measures 14"x5" (37x15cm) and sports eight lugs; model 131, at 14"x6½" (35x16.5cm) also comes with eight lugs, while models 132 and 133 measuring 14"x5" and 14"x6½" respectively come with ten lugs.

Hohner

Hohner's range of Sonor snare drums are all made with a perfectly seamless metal shell, and are fitted with Remo heads. The D426 measuring 14" x 5" (37x15cm) has in addition seamless super profile counter hoops, eight metal lugs, double tension with spring inserts, Tone control, a parallel action snare mechanism with direct axle control, and 12 individually adjustable snares.

The D454 snare supports the same dimensions as the above-mentioned snare, but also boasts snares with 20 strands and four point attachment.

The D555 also measuring 14"x5" (37x15 cm) sports the same features as the D426, as well as a centre bead, 10 metal lugs, with spring-loaded inserts, 20 tension rods with locking counter nuts, a snare strainer with four point vertical tension adjustable from either side, and all-metal snares with 22 strands.

The D556 snare drum with measurements of 14"x6½" (35x16 cm) rounds out the Hohner range of snares. Apart from its increased size the D556 offers all the advantages identified with the Hohner D555.

ROGERS DYNASONIC SNARE DRUM

THIS IS the Rolls Royce of snare drums. As you can imagine from the price, it's a beautiful precision-made drum and on the understanding that it's something special, it has to be evaluated against other drums costing similar amounts.

Actually this drum is priced way above most of its rivals and the big question has to be: Is it worth it?

Our answer is Yes, but with qualifications.

Big thing about this drum is a snare frame which cradles the snare delicately against the snare head and provides the best system we've found of controlling the snare.

Without doubt, the biggest problem drummers have is worrying about their snare drum sound and all too often, it's snare tension that is really at the root of the trouble. A fraction too much slack and the snare sound isn't there, a fraction too tight and the drum is "choked" and sounds dull and lifeless.

The snare cage on the Dynasonic is held by tension ropes just as usual snares are but because the cage is rigid, once set, it remains in place, gently offering the snare against the snare head. Inside the cage, the snare tension is adjustable and by this method, very fine snare adjustment is possible. We found this system worked perfectly and our only reservation was about the extra amount a drummer has to pay to get the best.

There are other things that you get for your money, however. The shell of this metal drum is brass. The fittings are of an extremely high quality and the drum gives an overall impression of quality.

As far as sound goes, the Rogers drum has its own sound. There's a high pitched ring that is part of the natural sound of this drum. We think it would be excellent for stage work, where high volume is needed but we were slightly unsure how this would adapt to the recording studio. We found rim shots produced a particularly powerful sound and we felt every confidence that we could mistreat this drum without an adverse effect.

The snare action lever is very positive and fortunately doesn't protrude above the rim and get in the way of the sticks. All adjustment knobs are large and easy to turn.

Head tensioning is by ten lugs with squared ends for the usual Rogers key and all fittings are exceptionally well fitted to the shell. The damper was a joy to use and all the drummers who tried this drum liked it.

This Rogers Dynasonic snare drum was supplied by CBS/Arbiter's Fender Soundhouse showrooms.



SNARE DRUMS

Snare drums are intensely personal things. Even if a drummer can't afford a really good kit, the chances are he'll find a way of getting a good quality snare drum.

The snare's the heart of the kit and if there's a good hard sound generated here, the rest of the kit will get by. The real choice is between wood or metal shells and really it's a choice that depends on personal preference. Certainly the metal shell is tougher and harder, but it isn't always louder. Wood still finds a large degree of acceptance among drummers who like the traditional "thick" sound, so it's really a case of you pays your money and takes your choice. Here we list most of the snares available in the U.K. today to help in making your choice.

PREMIER DRUM COMPANY

Premier Drums, along with the Olympic range which is marketed by Premier, answer most of the questions which any drummer could ever hope to ask. In their range of snare drums, Premier have several variations of their successful 2000 range. These include the standard 2000, which measures 14" x 5½" (35 x 14 cm).

Variations on this theme include the 2003 which measures 14" x 6½" (35x16.5cm); the 2006 which measures 14" x 12" (35x 30cm); and the 2011, which at 14" x 14" (35x10cm) is the smallest in the Premier range.

Premier appreciate the fact that some drummers prefer the sound of a wooden shell, and as a result, they are proud to market the 2001 and 2010. Measuring 14" x 5½" (35x14cm) and 14" x 4" (35x10cm) respectively, these models are also available in the complete range of Premier's tasteful finishes.

All the snares in Premier's 2000 range feature their unique snare action, which includes positive on/off action, and easy to find fingertip controls. The snares should arrive perfectly set, but if not, they can easily be adjusted by two levelling screws which increase or decrease the snare pressure.

Other noteworthy Premier specifications include the patented "Flobeam" snare bar support, with the snare holders completely detached from the shell; either precision spun metal or laminated, dry-bent wooden shells (lacquer coated); die moulded hoops; "covered" bolts; Ever-play Extra heads; and diamond-chrome plating (in the metal snares).

Traditionalists will also find themselves at ease with Premier's range of Hi-Fi snares. Model 31 is 14"x5½" (35x14cm) and comes in a wood shell. Drummers who prefer the advantages of the Hi-Fi range, which include external throw-off operating 20 strand snares, as well as optional gut snares or 42 strand wire snares (albeit at extra cost), but prefer a metal shell will be easily accommodated by models 37 and 38 which measure 14x5½" (35x14cm) and 14"x6½" (35x16.5 cm) respectively, which has the added visual attraction of a brushed-chrome finish.

Premier's fine range of Olympic snares are also acclaimed by drummers everywhere. It is Olympic's contention that the snare drum is the most important drum a drummer will ever own, and their emphasis is on wooden shells. This category includes models 1180, a 14"x14" (35x10cm) snare, and the 1182 measuring 14"x5½" (35x14cm), both of which feature six tension brackets and 12 strands.

Models 1001 and 1002 measuring 14"x4" (35x10cm) and 14"x5½" (35x14cm) respectively, also have wood shells, but offer eight tension brackets and 16 strands. This is also true of the 1005 model, which boasts a chromium plated metal shell, and measures 14"x5½" (35x14cm).

All of Premier's Olympic range feature 12 strong and yet shallow steel counterhoops, easily adjustable snare throw-off mechanism, and Everplay Extra plastic drumheads. The complete range of Olympic snares is available in a wide variety of nifty finishes.



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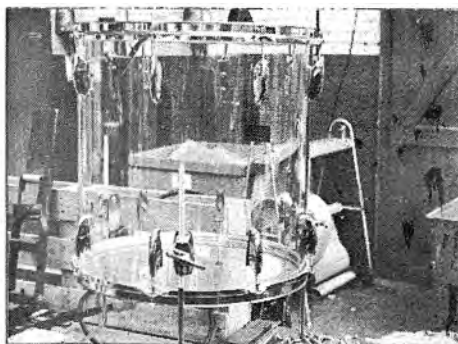
For full facts see your local dealer or contact:
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Roy Morris



Hand-making Drum Heads



Shaftesbury Acrylic Tom-Tom



Harry Bergeman

The Rose-Morris Story

With the securing of the Ludwig agency for the U.K., Rose-Morris now offer the modern musician a cross-section of the finest instruments and equipment available today. From a deal concluded at the recent Frankfurt Trade Fair, the company now offers dealers, and through them the public, probably the best known drums in the world, as well as what are probably the best known amps in the world, Marshall.

A handshake over breakfast on the last day of the Trade Fair is such a simple gesture, but to thousands of musicians in the U.K. it will come to mean a great deal. Rose-Morris are immediately launching a major campaign to promote the Ludwig range and they are offering delivery from stock, with a special order delay of only two to three weeks.

"We're going out of our way to ensure quick deliveries" Marketing Director Tony Morris told *International Musician*. "When a particular kit is ordered that we don't have — perhaps because a customer wants something very special — we'll fly it in, deduct our usual freight charges from the bill and pass the net cost to the customer. We won't take anything for the extra organisation or handling, we are anxious to service this agency as well as possible. One of the most remarkable things is that we are expecting to be able to sell Ludwig slightly cheaper in the U.K. now than they have been recently.

We received a firm order within ten minutes of completing the deal with Ludwig and I'm sure that the partnership will be very successful for both Ludwig and this company".

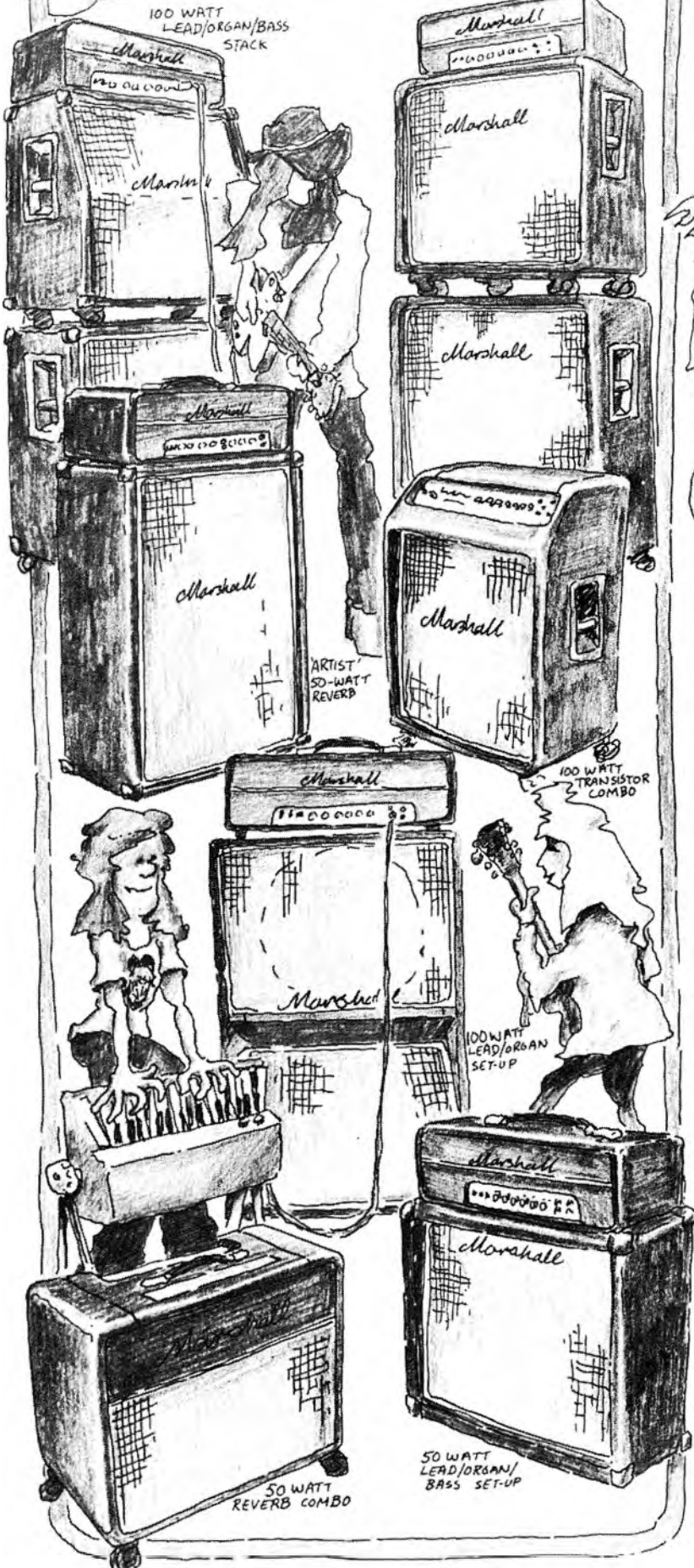
Ludwig, however, will only be one line marketed by Rose-Morris, no matter how successful the marketing is. Rose-Morris is a long-established trading company which has specialised in the musical instrument trade for over 50 years. Today the company is part of the mighty Grampian Holdings Group and Roy Morris, son of the co-founder, A.V. Morris, is Chairman and Managing Director.

Roy Morris has also been appointed President of the Association of Musical Industries this year and his appointment aptly coincides with a period of growth and consolidation for the company he heads.

"Frankfurt was very good for us this year", says Roy. "We were showing the new Marshall solid state amplifiers for the first time and they were tremendously well received. In addition, we secured the agency for Ludwig for all the British Isles and for certain other territories — parts of Africa for example — which are still being defined.

"This company has gone from strength to strength and we now have a young executive team looking after both buying and marketing. A large percentage of our business is in exports now and as

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BEVERLEY 21 ALL METAL SNARE DRUM

BEVERLEY is one of the best-known British drum manufacturers and the company has a fine reputation for combining high quality with modest prices. This snare drum is the top of the Beverley range and has found popularity, not only among the owners of Beverley kits but also among drummers who prefer other tom-toms but want a biting metal sound.

Oddly enough this drum hasn't a real metal sound. I think that's something of a compliment because many drums achieve volume and hardness, but also add a great ring to the sound, which tends to be a little unpleasant. This sounds rather like a louder and harder wooden snare drum and will probably find greater acceptance for that reason.

The shell is centre beaded and has ten lugs for head tensioning. The lugs are adjusted by a key which fits screw-drive type slots, and the fittings are all sturdy. The fittings are only bolted to the shell by one central bolt and we did feel that they might be a little more securely fastened. Likewise, the snare tensioner is held against the drum by two spindley bolts that we felt might prove a little inadequate if the drums received a heavy blow.

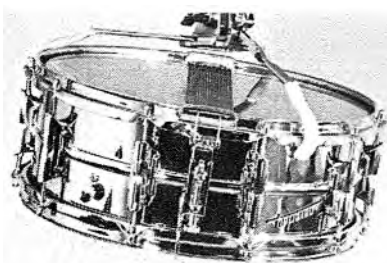
We felt the snare system was the weakest part of the drum's design although it's an operational weakness and not a sound weakness. It's a little finicky to adjust, the knurled knob is a little small to find instantly and it's difficult to get the adjustment right without a little fiddling, although we did find that it held adjustment excellently during prolonged playing. The snare's a 20 strand type with tie-ons clamped by screwdriver-adjusted teeth. We had a little problem with internal damping.

The small knob was difficult to find and adjust quickly and if unscrewed too far, would detach itself from the adjuster and roll on the floor and get lost. Nevertheless, the damper worked well and did slacken during playing.

It's easy to slip the snare on and off during playing — perhaps a little too easy — but the action is smooth and positive.

The chrome finish is excellent and the construction is tough enough to dispel the usual worries, namely road managers dropping it.

The Beverley 21 snare drum was supplied by the St. Giles Music Centre showrooms in London.



ROSETTI & CO.

Simms-Watts, a division of Rosetti & Company Ltd., market the French-made Asba drums. Asba snares come in a choice of chrome, wooden and transparent Altuglass shells, and all the snares marketed in this country by Simms-Watts measure 14"x5" (37x15cm). All of these drums feature fast action snare release, super fine adjustments on the snare tension controls, and a tuning key housed in a socket on the drum. The sectional shells are held together by snap action clips, and all the Asba snares are designed to fit easily within any Asba bass drum.

ROSE-MORRIS & CO. LTD.

The Rose-Morris drum making section has 130 years of experience, and the result is the Shaftesbury range. Shaftesbury produce wood, metal and acrylic shelled snares. The basic size is 14"x5" and the 422 metal shell, with an anodised aluminium shell, chrome plated rolled-steel counter hoops, and adjustable throw-off snare action, incorporating 24 strand wire snares, comes with Tone-blasted heads. Model 423 has all of the above features, with the exception, of course, of the shell, which is wooden, with a silvered hammer finish inside. The Acrylic 5034 is much the same, the only difference being it's acrylic shell.

Rose-Morris is justifiably quite proud of their recent acquisition of the Ludwig franchise in this country. The long-established Ludwig line provides for all occasions.

The Supaphonic 400 all metal snare — probably the most popular "added snare" — is constructed from a one piece seamless shell, beaded in the centre and flanged at the ends. There are ten self-aligning tension casings and a P-85 snare strainer which offers complete control with full drop snares. The hoops are triple flanged. The Supaphonic which measures 5"x14" also comes in a 6½"x14" size. Ludwig also offer the same features in clear Vistalite, sizes 5"x14" and 6½"x14" and the sizes are also available in tinted vistalite.

The Acrolite snare drum makes possible a lighter drum with the resonance and tone you would expect to find in a much heavier model. The Acrolite has the same tested shell design as the Supaphonic with eight self-aligning tension casings and brightly finished hoops. Like the Supaphonic, the Acrolite is fitted with Weather Master plastic heads. This snare comes in a 5"x14" size.

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well as manufacturing instruments for export we also re-export a considerable amount. In the last five years our ranges of musical instruments have become far more professional. We're still selling the bread and butter lines to the general public, but there has definitely been a swing towards the higher quality professional instruments and equipment.

"To give an example of these ranges we're handling Marshall and Ludwig of course, and we're also expecting great things from the Ovation range of guitars. These guitars are now beginning to break through — they're excellent instruments — and I'm sure that this year will see a rapid growth in their market. The Shaftesbury range of guitars has also become very popular and some of the more expensive models are really intended for professional use. Likewise, the professional Gem Organs and the Mini-Korg Synthesizers. We're expecting to see a new, far more sophisticated Mini-Korg soon, so that should be extremely exciting".

There's one place where all the lines marketed by Rose-Morris can best be seen in their full individual grandeur and that's at the Rose-Morris Shop in London's Shaftesbury Avenue. This is really a retail showroom for the company and it often plays host to musicians who call in to see a new line just to try a particular instrument.

"We employ just over one hundred people at the moment, including the staff at the shop, and they're concerned with manufacturing, office work, warehousing and so on".

One man who's spent his entire working life with the company is Harry Bargeman. He joined the company soon after it's foundation and today he has a small workshop to himself where he repairs stringed instruments and continues the craftsmanship in wood that he's carried on all his life.

"I don't believe in these truss rods", laughs Harry, as he showed me the neck of a banjo he made in 1932. "See these inset laminations of sycamore here? They stop the neck from twisting. Straight as a die after 40 years".

Despite it's role within Grampian Holdings, Rose-Morris still has the air of the family business about it. It was founded in October 1920 when A.V. Morris, a wholesaler in musical goods, teamed up with Stanley and Charles Rose. The company began a long struggle for establishment and despite several threats like the general strike of 1926 the company grew until 1930, when they started manufacturing portable gramophones.

Mouth organs became the rage in the early thirties and accordions also became an important part of the company's trade. An important development for the company was the take-over in 1932 of the drum manufacturing company John Grey & Sons. This firm had been established in 1832, and had been renowned for both drums and banjo making.

The manufacturing side of the company increased apace, with a lapse during the war years when the company produced goods for the war effort, and up until the 1950's continued its steady growth.

In the late fifties the rock music boom started and Rose-Morris was the right company to take advantage of the situation. Guitars were needed and Rose-Morris was there to market them. Drums too were in greater demand than ever before.

During the sixties the company consolidated its strong position in the market and with the acquisition of such lines as Marshall and the launching of instruments like the Shaftesbury drum kits, the company has managed to stay at the forefront of the industry.

A particular strong and steady side to the company's turnover is the Marching Drum division. Previously called the Military Division, the term Marching is now a better description to cover the widely different types of organisations using drums made by Rose-Morris. At last year's Pipe Band Championships in Stirling, five out of the six top bands were playing Rose-Morris drums. This tradition dates back to the foundation of the Grey drum factory and illustrates the diversity of trading undertaken by Rose-Morris in 1975.

TEKNIK

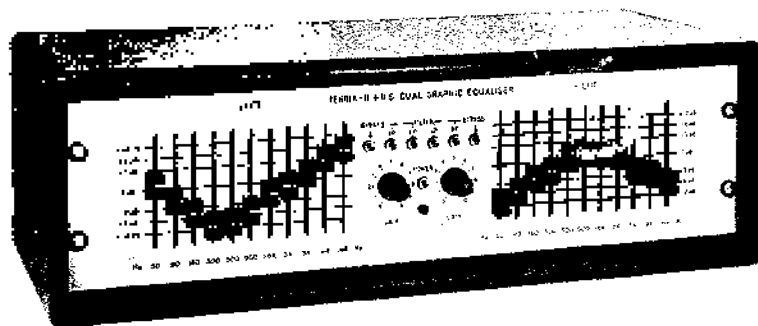
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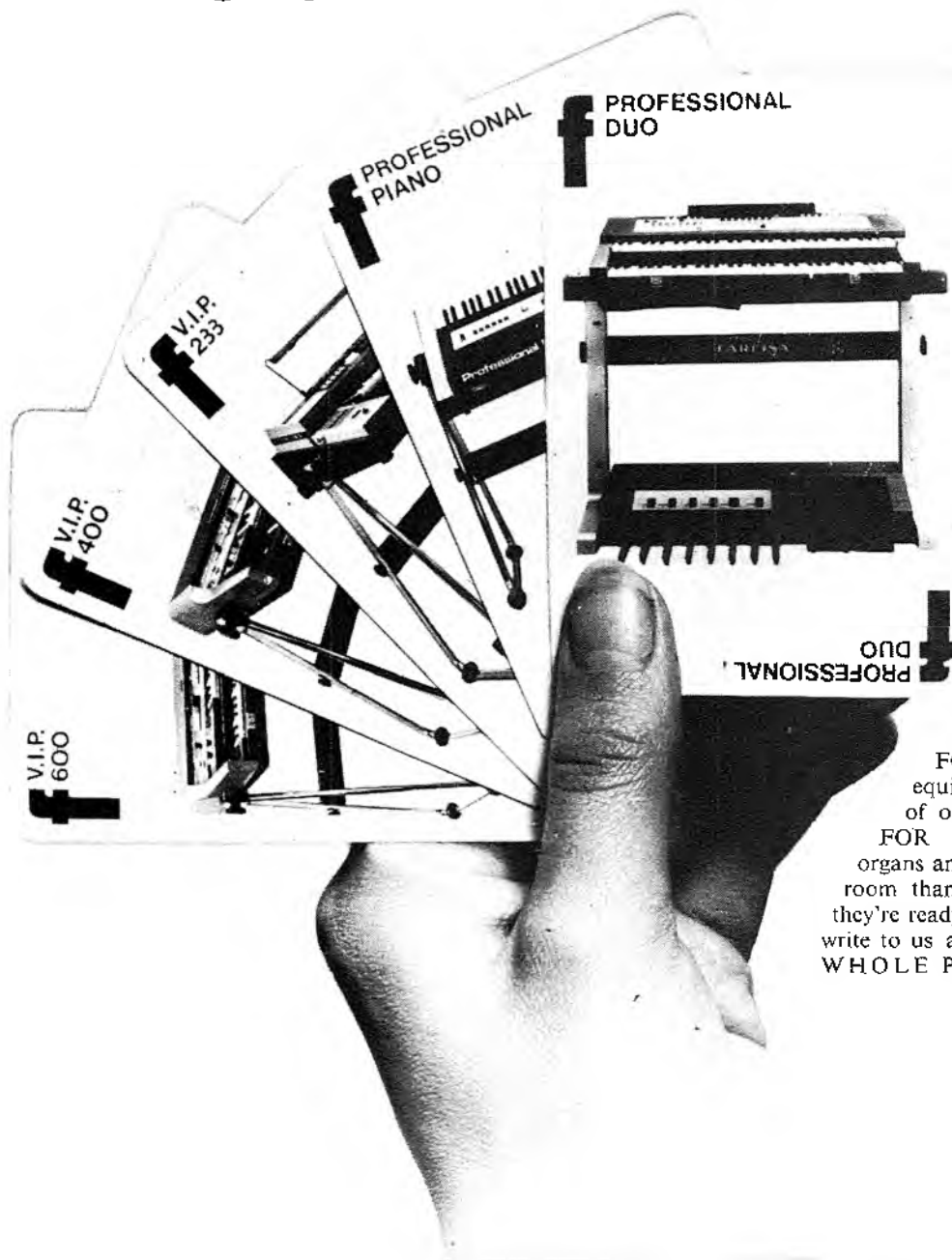
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Frankfurt Photo Review

It was very much an export trade fair at Frankfurt this year. The fair is always about exports, of course, but there was greater determination than ever in the British contingent to make it a really bumper year for overseas orders.

Most exhibitors finished the fair well, but the fair started slowly and the first few days were really grim.

Scandinavian and Japanese buyers were the busiest and exhibitors were finding new export areas opening up to them as well as an increase of sales in already established territories.

The usual deals were done — usually outside the exhibition hall, in the clubs and over breakfasts — Ludwig going to Rose-Morris for the U.K., Moog to Selmer and so on. Eventually it was a British fair!



Charles Baines, export manager of Boosey & Hawkes, was more than pleased with his company's success at Frankfurt. "We had anticipated tremendous success with our new range of Hawk amps, but what surprised me was the all round success that we had, with virtually every product exhibited".

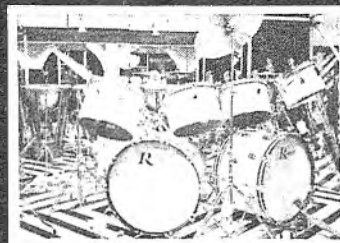


George Ostreicher told our reporter that "We did quite well this year — in fact, we surpassed last year's performance, which we hadn't expected to do". Ostreicher added that Cardiff's new range of Western Gold strings did very well indeed, and will soon be available to the U.K. retailers.



Collin Barret, Carlsbro's export manager has good reason to smile when he recalls this year's fair. "This was our fifth time at Frankfurt, and it was the best by far for us. We easily doubled our orders over last year".

It was the new Carlsbro solid state range of amplifiers which brought home most of the bacon.



CBS' three stands tended to dominate much of the show and as can be imagined great interest was shown in all Fender products. Also attracting great interest was the range of Arbiter guitars and amps. Roger's percussion as usual was a focal point of one of the stands and an impressive rotating display showed a magnificent white Rogers kit off to perfection.



Things went very well for Cleartone this year. "The best news from our point of view is that we signed an agreement with a distributor who will take us into Germany, Austria and Switzerland", Roger Heatfield told our reporter. "For a kickoff, we disposed of all our samples to this distributor", which is very promising indeed.



There was a very satisfying amount of all round interest in the J.T. Coppock stand at Frankfurt. As J.P. Lawson told our reporter, "The new Elgen amps, with the flared P.A. bin attracted the most attention. We did quite a bit of business with German and Scandinavian retailers".



Davoli's attractive display drew as much attention as usual this year. Items of particular interest on the stand were a new mixer to follow the well known Davoli Synth, the Davoli Synth B which incorporates for more features that its predecessors but at only slightly increased price.

Davoli was showing a new speaker unit in the style of the Bease dispersion speaker cabinet. Drivers are 8 x 6 trim cone units and power output is 100 watts. Price is under £140 and Jeff Gardiner British Managing Director for the U.K. arm, told us that all samples had been sold.



Bert Coleman of Dubreq was, as he says, a busy man at Frankfurt. "It was totally exhausting", he told us. "Our stand was packed all day long from 9 to 6. The Stylophone 350S was the only really new product at the exhibition".



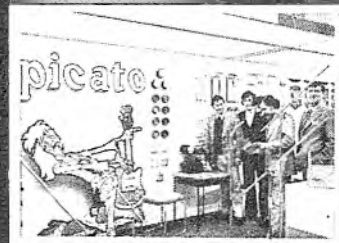
"This year's fair did us enormous good," said Peter Zinovieff, of Electronic Music Studios. It was their third year, and the first in which they had a stand in the British section. All the foreign dealers were represented, and the Germans in particular were very keen on the E.M.S. stand. Zinovieff stated that E.M.S. did a significant amount of business.



Things went well for Farfisa at Frankfurt, according to Alan Braisby. "We were exhibiting our new range of home organs, the Balfour, Beaumont and Balmoral models, as well as improved versions of our established range of portable instruments for professional musicians, and there was a good deal of interest expressed in both lines."



Framus' boss Fred Wilfer reported an excellent trade fair with a great increase in export orders. Seen here with International Musician's Advertisement Director, Richard Desmond (right), and one of Framus' top German retail dealers, Fred Wilfer (centre), told IM, "It's been a great year for us, we're particularly looking to increase our share of the UK market."



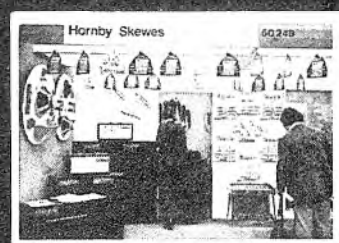
"I think you could say we did well" B.A. Jeffrey of G.M.S. told us. "We surpassed 1974 figures on Tuesday of the week, and the business remained good for the duration of the fair".

The new fixed mike stand from Peter Nicholas did exceptionally well, as did the Picate range of guitar and bass strings.

In addition, General Music and Peter & Nicholas established an agency in Morocco.



Clive Bradbury is, as he says, extremely well pleased with HH's results this year. "It was phenomenal", he told our reporter. "Last year one third of our output went in export. After Frankfurt this year, we have more than doubled that, and the initial demand alone for our new range of amps has far outstripped production".

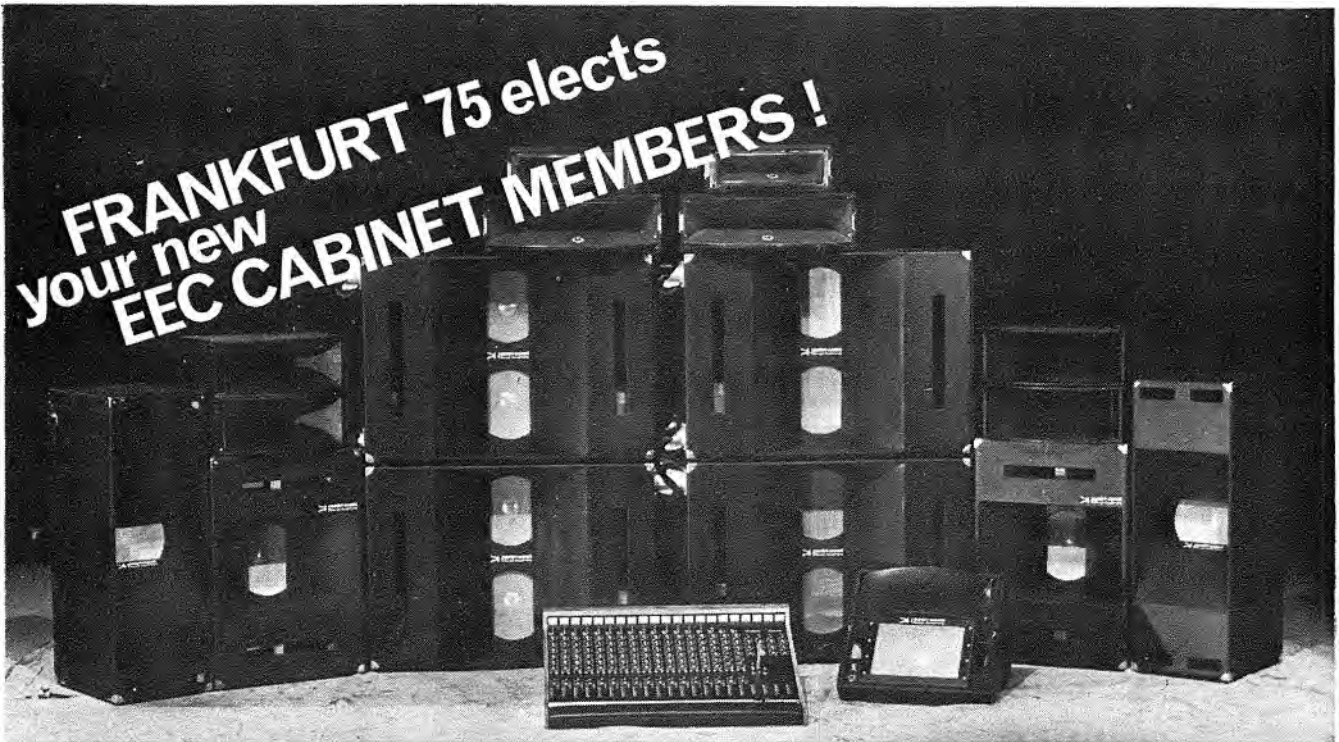


The results of Frankfurt were nothing but good for John Hornby Skewes. Sales were up more than 30% over last year, and the best news of all was a big order of the Miles Plotting range of amplifiers by a major German retail group. The range of Herald Guitar Strings, unveiled at this year's exhibition, also excited a great deal of attention, and Rex Fleetwood is well pleased with Frankfurt '75.

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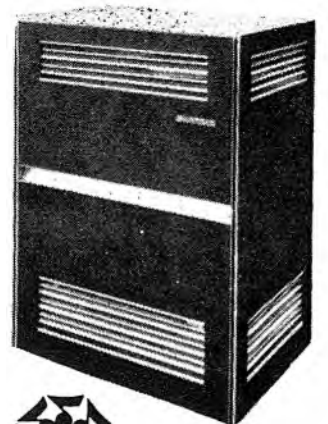
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"Fantastic — that's the only word for it", James Howe spokesman Robin Corfield told us. "Roto sound's Super Bass String did very well indeed, especially among German groups and buyers, and we awarded Horst Wessely our German distributorship". Gamut of Paris also were awarded sale rights to market Rotosound strings in France. Corfield noted that James Howe skipped Frankfurt last year, but had found it well worth the effort in 1975.



"We had more interest this year, in both our 30 watt valve amplifier and our 50 watt transistorised amp, than we ever expected", Don Howard of Jennings told us. He added that although the German market seemed a bit dead, the French agency inquiries were more numerous than any time in the past four years.



Frankfurt was a mixture of bad and good news — and even the bad news turned up good for Cliff Cooper. Cooper's representative, the lovely Jenny Ward, was offered a part in a firm while in Frankfurt. She has taken it, and will leave Orange. But even that cloud had its silver lining — Orange will be marketing Jenny! The rest of the good news is that Orange took orders for 400 of their twin reverb units.



Premier came back from Frankfurt having done 20 per cent more business than the target they set themselves. "It was a very good year for us", said Sales director Roger Hornbain. "We had a great deal of interest from buyers from all the European countries, particularly from Denmark and Sweden.



"We were delighted beyond our wildest dreams", said J.E. St. Pier and a glance at the record shows why Project Electronics had every reason to be so. Their orders were far in excess of last year, and indeed, they broke their projected target figure. "Everyone was eager to see what Dawn Vintage was up to, and we really are pleased with the results", St. Pier continued. "I think we must have been one of the busiest stands in the British section."



The 1975 Trade Fair saw Revoxand present for the first time in several years. According to George Brown, it was well worth the effort. The Revoxand Radio Mikes were the most successful of the exhibits at Frankfurt, with orders coming in from Europe, Japan and South Africa, and the Dynamic Mikes came a close second in the attention stakes. And to top it all off, Revoxand sold 100 Reso Cabaret Microphones to an English buyer!



"Excellent, no effort", was Bob Wilson's reply when we asked him how Rose Morris had done at Frankfurt. "The new Marshall half-wattised amps were the highlight of our stand and of course they attracted enormous attention. And, to top it all, we went away with the Lucky U.K. franchise. In addition to Ludwig's range of drums, Rose Morris will be marketing the entire range of Lucky percussion instruments.



"I was absolutely amazed at how well we did, considering how hard the times are", Pete Lucreti of Rosetti said. "We had our best ever show, and we made contacts in just about every country except Red China!"



Frankfurt "It meant a special kind of success for Keith Hitchcock. It was Sharma's sixth trip to the Fair, and Hitchcock says that "This was really the big year for us. In the past we've been selling to people. This year they came to us to buy". The next range which Sharma introduced at Frankfurt '75 meant that although Hitchcock took the same number of orders this year as he did in 1974, the actual number on the books was far larger.



Big news for Larry Muzari's Spin Sound Company at Frankfurt was the landing of a large South American order for Colorsound pedals. Colorsound products are already exported to 47 different countries and the Brazilian order came only after considerable effort. "We've been trying to break into the South American market for some time, but their strange import controls have always proved to be a barrier".



Soundcraft's fine range of mixers were on display this year under the auspices of I.M.S., who took over their distribution in Belgium, The Netherlands, Luxembourg and Germany. Phil Dudderidge stated that "We had a great deal of interest from dealers, but what pleasantly surprised us was the number of inquiries we had from German musicians.



This was Soundcraft's second trip to Frankfurt, and as such it was exceedingly rewarding. "The whole point of Frankfurt for us is not so much to sell as to make contacts with dealers around the world", Dave Street said.



Frankfurt proved a great surprise for Vitavox this year. They unveiled their new 4 kHz horn this year, and it attracted a great deal of attention, but the real surprise was the amount of interest in the 1400-watt Horn. Fabricated from sheet metal, the Multizell has long been a good seller for Vitavox, but the interest in it this year was truly astonishing.



Ted Kneller of Western Organs was out in force with his new Washburn range of amplifiers. These attractively styled units could be the start of something big as a great deal of thought had been given to the design of the range. We thought that the cam bioshield amplifier could be a big selling line. We were told that the promotion for the whole range would start later in the Spring.



This was the first year at Frankfurt for Zool Harry and Brian Hawkins is sure that it was fantastic for them. "We had 58 agency enquiries for our 10-4 mixer, including a direct enquiry from German's top jazz group Can. Our object in going was to get on the map in Europe, and we certainly did. The buyers were absolutely hooked on by our modular mixer, and many told me that it was the best modular mixer they'd ever seen in Europe".



Ric Brown of Kemble Yamaha told our reporter that "We spent most of Frankfurt walking about, keeping our eyes open to see what everyone else was doing. We weren't, of course, very interested in the Yamaha stand, as we had seen the equipment before the fair, but we did think that it was one of the most interesting stands in Frankfurt". The picture shows a highly advanced console synthesizer demonstrated at the fair.

BOOSEY & HAWKES

'Sounds-Alive' in '75



Boosey & Hawkes (Musical Instruments) Ltd. Deansbrook Road, Edgware. Middlesex.

MUSIC NEWS



FENDER SOUNDHOUSE in London's Tottenham Court Road was temporarily a madhouse on the 13th March, when hordes of Bay City Rollers fans gathered to watch their idols present a Fender Stratocaster to Gary Fitt of Scarborough, Yorkshire.

Fitt won the Strat in a competition sponsored by The Sun, in conjunction with CBS/Arbiter and the Rollers. He told I.M. that "I don't play guitar, but I certainly am going to learn now". The Stratocaster was a natural wood model, and was autographed by all the Bay City Rollers.

A LUDWIG 400 snare drum cost £88.72 in February, it now costs £70.65. The reason for this is that Rose-Morris have recently acquired the Ludwig U.K. Agency.

WITH THE collapse of John E. Dallas & Sons (reported in I.M. last month), the franchise for one of the world's finest percussion ranges was up for grabs.

The deal was signed on the last day of the Frankfurt Trade Fair last month by Bill Ludwig, President of Ludwig Industries, and Roy Morris, Chairman and Managing Director of Rose-Morris.

Bob Wilson of Rose-Morris told our reporter that "We will be pulling out all the stops to guarantee delivery of Ludwig drums and kits to our customers.

"We will not only supply the whole range of Ludwig drums, but for the first time, we will be offering the entire range of

Ludwig percussion instruments in this country".

Perhaps the most astonishing repercussion of Rose-Morris' acquisition of the Ludwig franchise is the drop in prices that it will mean to the customer.

Wilson added that "Ludwig's Supra-Phonic snare drum, model 400, which formerly retailed for £88.72 will now sell for £70.65". The reductions will literally affect every Ludwig product. The Ludwig Super Classic Kit, model 980, which previously retailed for £460.35 will now sell for £429.75.



ZOOT HORN have announced that their new 10 into 4 recording console, which attracted a great deal of attention among U.K. dealers at Frankfurt, will soon be available in this country. Brian Hawkins of Zoot stated that the "10 into 4 will be retailing for around £895 plus

VAT. We hadn't really anticipated a great deal of attention from British representatives at an export fair, but the interest certainly was there".

Zoot are doing their utmost to ensure immediate delivery of the console.

MOOG SYNTHESISERS are now distributed in the U.K. by Henri Selmer & Co. The deal for the U.K. Agency was agreed in Frankfurt following the collapse of Moog's previous U.K. distributors, John E. Dallas. In addition, Selmer have also managed to make an agreement to market the Japanese made Pearl percussion range in this country.

Moog is a unique and valuable agency in the U.K.'s expanding synthesiser market as the instrument bears the name of the synthesiser's pioneer, Dr. Robert Moog.

Pearl drums have already found favour with some drummers here and the range has two centres, one professional around £300 for a basic kit, the other at £184.

Peter Pulham of Selmer's told *International Musician* "We're naturally delighted at our new agencies, we aim to make both Moog and Pearl more readily available to British Musicians".



THREE NEW Gibson guitars were introduced at the Frankfurt Trade Fair. They are the Grabber Bass, The Marauder guitar and the Flying V guitar.

The Grabber Bass guitar features a sliding pick-up which offers an extremely wide range of tonal effects. Only Dan Armstrong guitars were previously available with this feature. The pick-up is Super Humbucking.

The Marauder is a two pick-up instrument which combines one Super Humbucker and with a new pick-up about which Gibson are saying little.

The Flying V is a re-introduction of the rare instrument that Gibson produced a few years ago. Gibson guitars are distributed in the U.K. by Henri Selmer & Co.

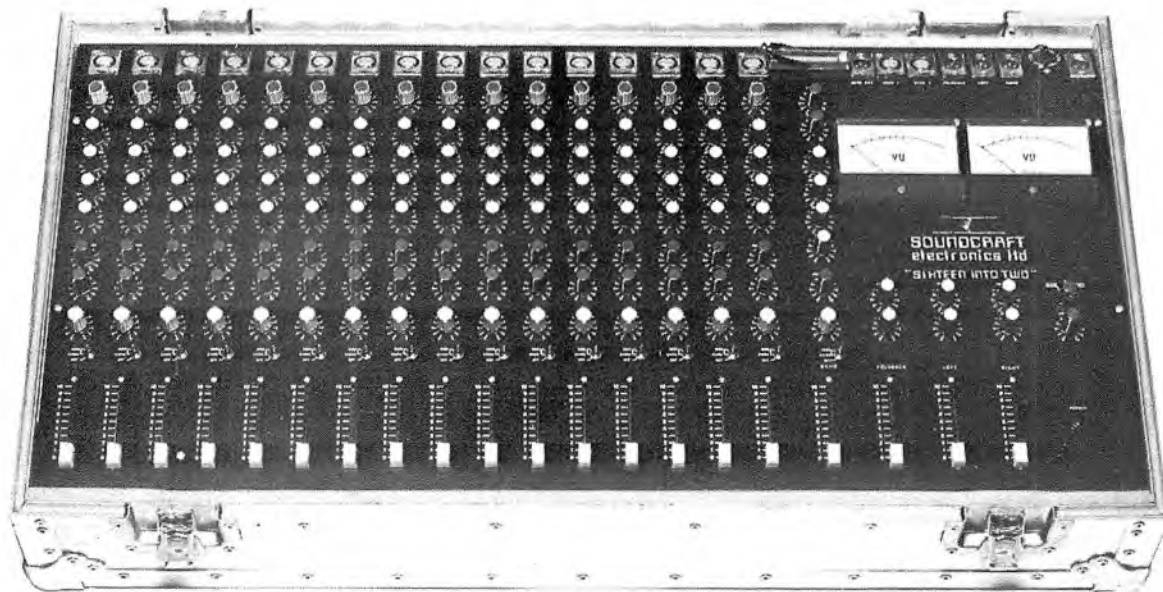
3M HAVE introduced a new studio master tape known as Scotch 250. The tape is claimed to offer a 4dB improvement in signal-to-noise ratio over the popular Scotch 206 tape. This is the result of a new higher coercivity oxide formulation.

Equalisation time for setting up with Scotch 250 is claimed to be very quick and the tape is available in 2 in., 1 in., 1/2 in., and 1/4 in., widths.

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THE "SIXTEEN INTO TWO" IS THE MOST POPULAR SOUNDCRAFT ELECTRONICS PA MIXER. INTRODUCED IN MARCH 1974 IT IS NOW SOLD THROUGHOUT EUROPE AND NORTH AMERICA AS WELL AS TO THE PROFESSIONAL USER IN THE U.K. PRICED AT £992.00 IT IS MORE EXPENSIVE THAN SOME MIXERS WHICH AT FIRST APPEAR TO OFFER MANY OF THE SAME FACILITIES. HOWEVER, A CLOSER LOOK AT THE "16/2" WILL REVEAL THE NO COMPROMISE APPROACH TO CONSTRUCTION AND CHOICE OF COMPONENTS. A MULTICORE SYSTEM IS AVAILABLE FROM STOCK @ £180.

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2. FOUR AND EIGHT TRACK RECORDING STUDIO INSTALLATIONS.
3. WE OPERATE PROBABLY THE MOST ADVANCED CONCERT SOUND SYSTEM IN EUROPE. OPERATIONAL SINCE NOVEMBER 1974 OUR CLIENTS HAVE INCLUDED RAY CONNIFF FOR HIS NOVEMBER 20-DATE TOUR, AND NEIL SEDAKA'S FEBRUARY/MARCH 24-DATE TOUR.

Please note that we are about to move from the address below. When this has taken place calls to the 'phone number below will be intercepted by the exchange, and re-directed to the new number, which was not known at press time.

***4th Floor, 213/215 Tottenham Court Road,
London W1P 9AF. Tel: 01-637 0256/7***

INTERNATIONAL MUSIC-
IAN and Beyer Dynamic are sponsoring the International Club Singer of the Year Competition. Beyer Dynamic initiated the competition offering a superb engraved studio microphone as first prize, and I.M. is proud to add a recording test to the list of prizes being assembled.

The growing club circuit is producing first-class bands and singers and all vocalists, with or without bands, are invited to enter. Lead singers in groups will also be eligible. The finals will be held during the National Club Exhibition in Bellevue, Manchester during September.

CLAUDE VENET is offering ten percent discount to all Readers of *International Musician* starting from April 1 and running until the end of the month. If you take this issue with you to his shop at 64 Queen's Road, Watford, Herts., Claude will make sure that you get a ten percent reduction off the advertised prices of all items in his shop.

The lines Claude sells include MI amplification, Gibson, Fender, JBL, Altec, Sunn, Acoustic, Peavey, Rickenbacker, Guild, Ludwig and Marshall.

MACINNES LABORATORIES are fielding their well known motor racing team again this season. The Alfa Romeo Alfetta saloon is painted in the team colours of mauve and orange. Also sponsoring the car are High Liner Seafoods,

Kaiser Photographic and *Camera User Magazine*. The car will be competing in the Radio One Production Saloon Championship.

A new Van Dieman RF75 will be raced in the Southern Organs Formula Ford Championship.



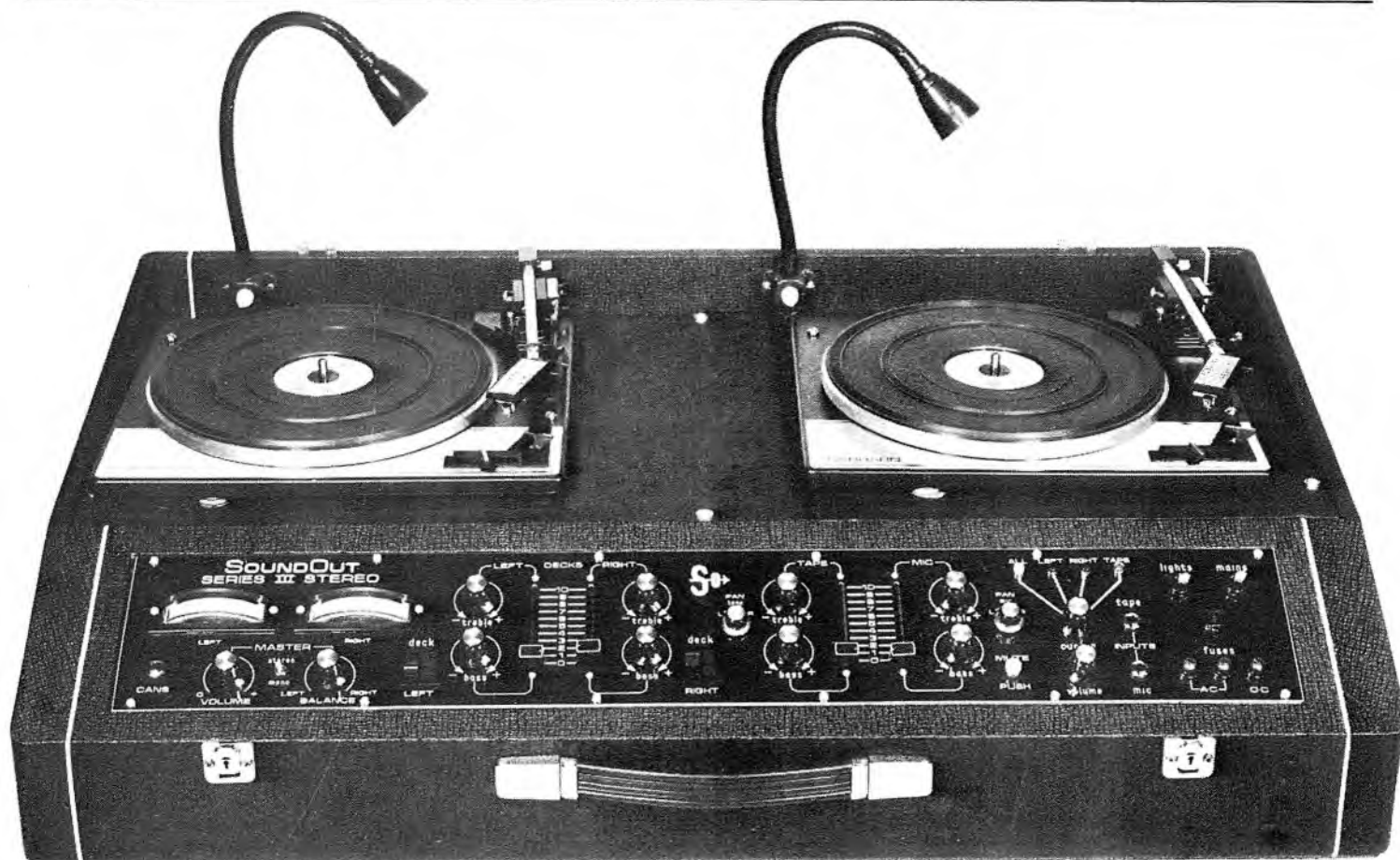
MUSIC NEWS

A new 50 watt P.A. system in the economically priced Hawk amplification range was shown at the Frankfurt Fair.

Hawk amplifiers are distributed in the U.K. by Boosey and Hawkes and the new P.A. system has three channels, each with independent volume, treble and bass sliders as well as individual rotary reverb controls. Two options on speaker columns are available. The first is fitted with 2 x 100 in speaker handling 30 watts per column, the second has a single 12 in unit per column capable of handling 50 watts each.

Also introduced is a Hawk Clubman disco system which combines a disco deck and 50 watt amp and columns.

Last new Hawk item is the Firehawk 30 watt guitar combo. The amp features a new idea in cabinet covering, a spray-on 2mm fibre optic material which Hawk claim is more durable than traditional coverings. Also novel is a control described as "punch" which produces a biting over-load sound.



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Ask your local music store about the range of Roland effects units.



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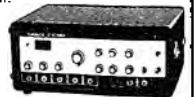
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EFFECTS UNITS

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Ask your local music store about Roland



dealer of
the month
LARRY MACARI

In a street that Harry Hyams is trying to knock down, Larry Macari is building up a company unique in the music trade. The street is Denmark Street – traditional home of the music business – and the company is Sola Sound, an organisation growing faster than any Hyam's high rise.

Larry Macari is probably the best known musical instrument dealer in the West End. His name dominates Charing Cross Road and musicians from all musical streams have reason to be grateful to Larry.

Larry Macari started in showbusiness when he was six. His father and uncle had a famous music hall act called the Macari Brothers and Larry joined the show playing accordion.

The first part of Larry's career was spent touring the U.K. and the world and it wasn't until he was 32 that he quit the stage and joined the music industry.

"I quit when I got married", smiles Larry. "Not because my wife wanted me to, but because I wanted to settle down and think about children".

Larry joined Vox in the late fifties, just before the beat boom began.

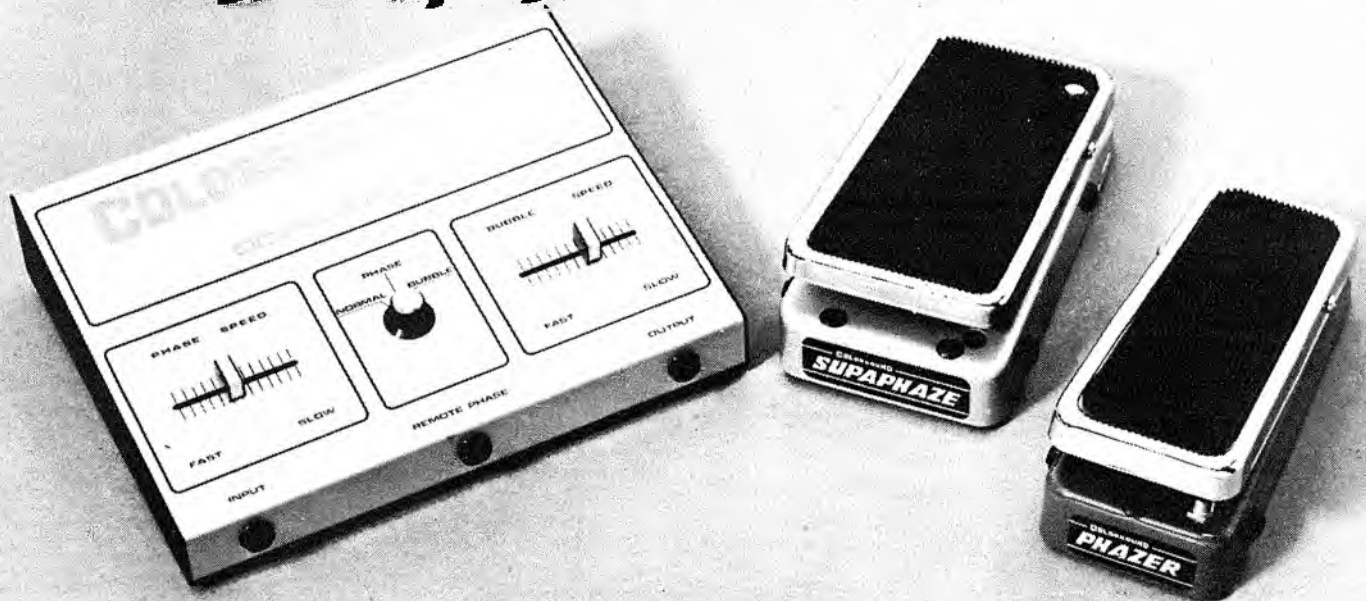
"At that time we were dealing with people like Cliff Richard and Marty Wilde. I remember Cliff coming in and begging to borrow some gear for a gig he had at a coffee bar called the 2 1's. We had very little money at that time and we just couldn't afford to take the risk, so we said 'If you could just leave a deposit...'

"Then things started going well for us. We realised that we had to have publicity for the equipment so we started doing deals with some of the bands. The way we worked was that we used to go and see a band that was getting a good name. They'd probably use Selmers and something else, so we'd say 'What you need is a completely new set of Vox equipment'. We'd demonstrate the AC30 to them and they loved it. We usually took all their gear in part exchange, did it up, and flogged it down the Charing Cross Road. That way we'd sold Vox gear at a better than trade price and we made a useful publicity move because a good many of those groups made it.

"The big one for us was the Beatles. I remember this guy called Brian Epstein ringing me and saying that he was the owner of record shops and so on and that he was managing a group called the Beatles. He said that he was coming to London the following week and could he meet us for lunch.

"We'd already heard of the Beatles because people were telling us how well they'd been doing in Germany so

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Street, WC2. 240-0393; 836 2856

it's all at macari's

LARRY MACARI

when Brian came down we knew what he was talking about. He suggested that we might get a publicity contract together with the Beatles if we would supply them with some equipment. We agreed, and from then on wherever the Beatles went in the world we'd have a new Vox outfit waiting for them. At one time we had about 80 percent of the top bands using our equipment".

In 1965 Larry felt it was time to go it alone. He set up business away from the centre in North London, but within a year he was back in Denmark Street offering a wide range of musical goods, with a special emphasis on keyboards.

It was here that Larry developed his speciality. Gary Hurst was a technician working for Larry and he developed an improved version of the new invention — the fuzz box. Larry called it the Tone Bender and before long everybody was using this new sound.

"Because we were in Denmark Street we were able to nip into all the studios and let them hear the fuzz box, within a few weeks almost every record in the top ten had fuzz on it. All the fuzz

boxes that had come out before just put a sort of buzz on the notes, ours had a sustain effect that was what everybody wanted".

Finding what everybody wanted was the key to Larry's success in developing the widest range of effects pedals available today.

"The most important thing of all is talking with musicians and discovering what they want. I'm in the shops whenever I can find the time and if I see someone trying a pedal I go up to them and say 'What do you think?' I'm sure they often wonder who the geezer is that's poking his nose in, but I learn a lot by doing it. They say, 'I don't like this sound', or 'I don't like the feel of the pedal' and I get to know what musicians really want".

By knowing what musicians want, Larry has built himself a business unique in the industry. Colorsound pedals, amps and accessories are exported to countries all over the world and musicians and dealers alike are constantly turning to Colorsound when a new effect is desired.

The Frankfurt Fair was the best ever for Larry this year. He's been trying to

break into the South American market but because of a peculiar control that the government imposes, it has been a long and unrewarding slog.

"There's a very big music market in South America, especially in Brazil. This show, we managed to land a big order for Brazil and we've already started despatching the first part of their order. At the moment we export to 47 different countries and the majority of items we manufacture go for export.

"The home market has also grown however. In the last two years things have really taken off in the U.K. and the demand for our stuff is greater than ever before".

Larry's company that looks after all the various sides of his business is called Sola Sound Ltd. and the division includes the retail shops, the manufacturing section and the export section.

"At the moment we're manufacturing in different places. We've got one factory in Harrow, another on the North Circular Road and another in South London, but we're hoping to pull all our manufacturing together under one roof before long. It would make things much easier".

Phor Phunky Phinger Phreaks

REST FOR PHUNKY SCORES
ALSO DOUBLES AS BEER TRAY

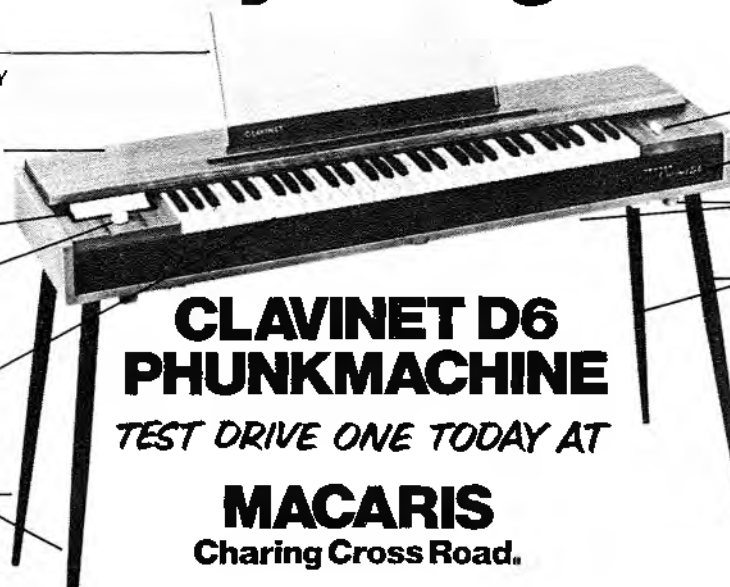
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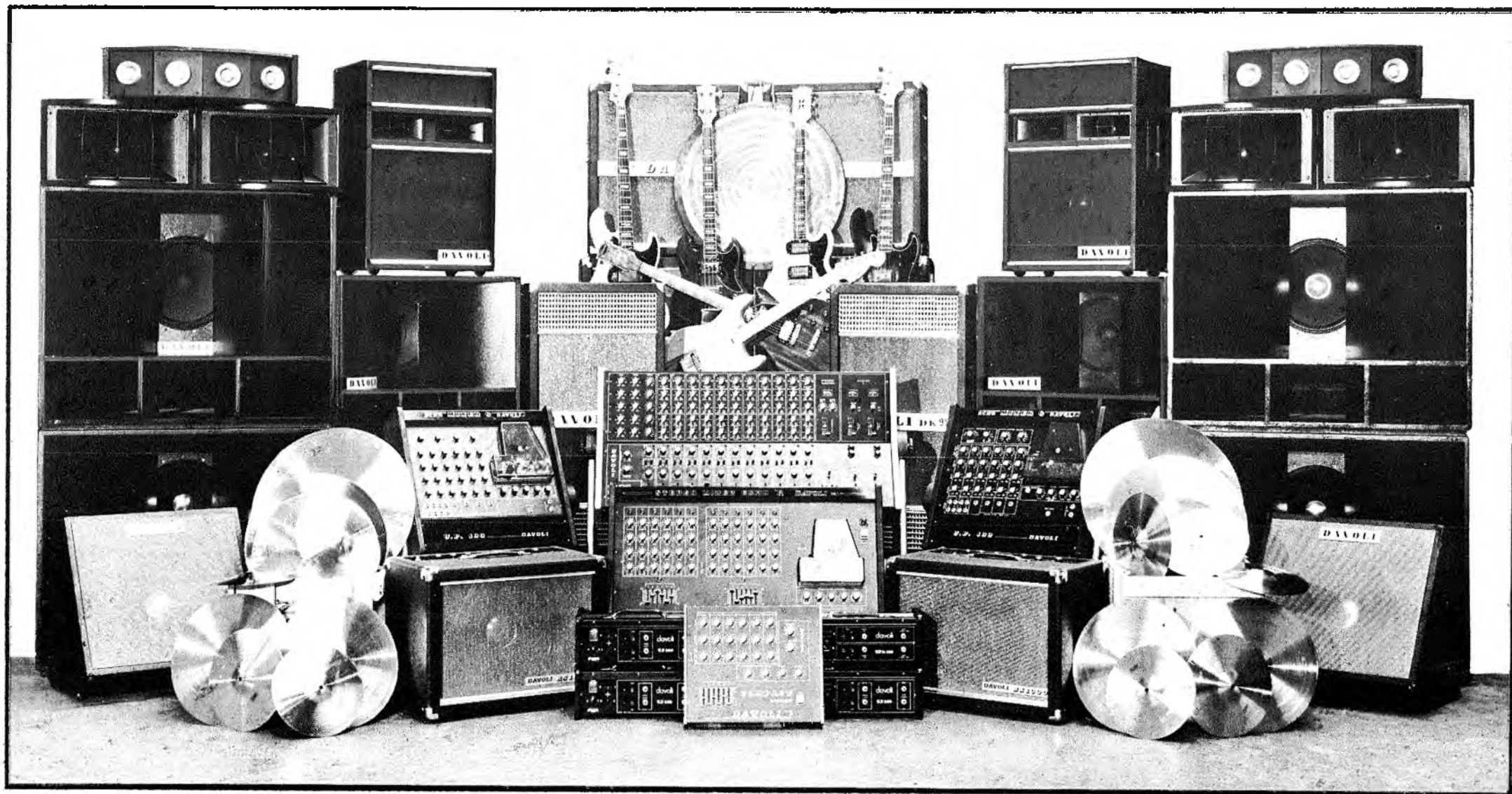
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CONGRATULATIONS LARRY
Dealer of the Month

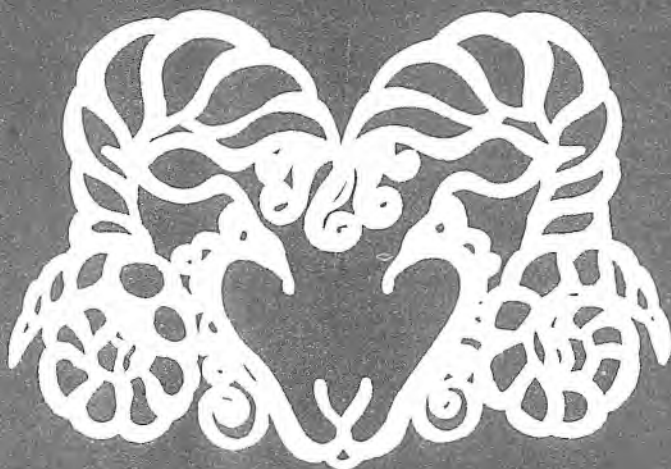
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WHO BUILT THE FIRST QUADRAPHONIC STUDIO IN BRITAIN



That's a statement not a question. Built by The Who to record the *Quadraphenia* Album, Rampport Studios is probably one of the most advanced in the country. Its reputation has now spread to the point, where today, 75% of the time it is used by outsiders who demand the best in sound recording. Facilities include:

Helios Electronics, Quadraphonic 32 Channel Desk, including 6 Helios compressors, patch board, 4 x patchable Aengus EQ modules, 4 echo sends, dual concentric quad pots on all channels, Audiotek quad (joystick) pan

pots, 3 fold backs and full stereo and quad monitoring with echo. 3M 24 track, 16 track and 2 track (M79) recorders, Studer 16 track, 8 track, 4 track and 2 track (A80) recorders. All variable speeds plus 7 1/2, 15 and 30 IPS. Revox 2 track A77 and A700 Teac (cassette) Model 450 professional.

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echo plates, AKG BX20 Reverb. Monitoring Amplifiers by Ram. S.A.E. and Quad, 12 J.B.L.4320 and 2 J.B.L.4310 monitor speaker enclosures.

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Ring John Wolff for more details

RAMP YOU KNOW WHO'S STUDIO

Rampport Enterprises Ltd. 115 Thessaly Road, London, SW8. Telephone 01-720-5066/7/8.

DURING THE middle of 1973 there were more strikes than usual by construction workers in Battersea. The Who were responsible — they usually are for any fracas in their vicinity — but not, in this case, directly. Right across from a major housing development in Thessaly Road, SW8, an old (1900) Church of England parish hall had been converted by The Who's ex-Production Manager, John Wolff, into the U.K.'s first specifically built quadraphonic studio. That necessitated the installation of a false roof. Seeing workers on strike at the site across the street, John had the nifty idea of dropping them a few bob to use their cranes and equipment to set the girders into place for his ceiling. The Council had to wait a bit longer to settle that strike.

Even worse, the lad didn't even have planning permission for the conversion. When a local government architect turned up at the housing site and found the mobile cranes careering down Thessaly Road, dangling girders to be aimed at a Victorian Parish Hall, he was interested to discover what exactly was going on.

The Council told John Wolff politely that he had broken 113 planning bye-laws and would he please stop work at once. Naturally he said "Yes", continued work and managed to get the studio open inside six months after conception — an amazing feat of designing and organising skill.

Today, permission for everything to be done on the site has been obtained. Everything, except for one thing. You're not allowed to pray if you nip down to Rampart Studios. When the C. of E. sold the land (mucho consecrated) they stipulated that no praying should ever be done on the site. So you can't pray for a hit album when you record it at Rampart.

"We call this the two week studio," says John. "All the time we said 'we'll finish it in two weeks'. You know, one of the boys would ring up and say 'How's it going' and we'd say 'open in two weeks'".

The studio was actually built to record one album. The Who are into the silly money of course, and their record obligations were pressing them to get into recording *Quadrophenia*. Only there wasn't anywhere in the U.K. or Europe they felt was right.

Quite a few years ago the band bought the old hall in one of the less attractive parts of Battersea. "We were getting so much gear that we had to find a warehouse to store it in. I nipped round to see the vicar with cash in hand — there were lots of people after it — and did the deal on the spot. When the time came to think about recording *Quadrophenia* the band wanted to build their own studio and the hall was the obvious site.



"After we'd got it all built and the Council were giving us aggro, they came down and started complaining about the amount of noise we were making. I sat them in front of a couple of speakers and cranked it up to 130 dBs and then took them outside to hear it. Of course their ears were ringing and when they got outside they couldn't hear a thing, although some noise was getting out then. They sussed it afterwards of course, and came back with meters, but we managed to get the whole thing soundproof. I mean with the planes overhead, lorries going by and a railway next to us, you can't really complain about noise.

"We had a little trouble with neighbours at first, they didn't really know what was going on, but we lent them some equipment for the estate parties they have in the neighbourhood and now we're good friends".

Despite its eccentric beginnings, Rampart has developed into a major commercial enterprise with the world's top bands competing to get time. Naturally, The Who always have first priority on studio time, but there's a growing roster of famous artists who like using Rampart.

"After we'd done *Quadrophenia*, we realised that it had taken a lot of getting together bread-wise and that we really shouldn't have that much gear sitting about so we decided to hire the studio out. In the early days, it was just friends and friends of friends and we'd come to an understanding about the money side of things. Then more and more people started to use the studio. We had to develop some sort of tariff and before we knew where we were we had a full diary and were working properly on a commercial basis".

BATTERSEA ROCK

by Ray Hammond

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"There's all sorts of little touches that make Ramport unique. Like having four separate mains power circuits. One at 240-250Hz, one at 240-260, one at 110-150 and another at 110-160. This means that a visiting U.S. or European musician can choose his wall socket and plug in to get a perfect sound, regardless of what equipment he has with him. It's not just a question of changing over the voltage selector, it's also important to have the right cycle supply.

The equipment at Ramport makes a list like something out of an engineer's fantasy: 32 track Helios Quad Desk; 3M 24 track, 16 track and 2 track; Studer 16 track, 8 track and 4 track, all with 24 i.p.s. copying capability. Monitors are 12 JBL4320 and 12 JBL4310 enclosures, driven by custom-built Ramport amps, S.A.E. amps and Quad amps. Ancillary equipment includes Eventide digital delay, Dolby and DBX noise suppressers, noise gates, Universal Audio Limiters, Teletronics levelling amplifiers, ITI and Acousta-Voicetta equalisers, the list seems endless. Much of the equipment is American and John Wolff tries to do as much shopping as possible when he's in the States. He believes that U.S. equipment helps U.S. bands, and it helps producers feel at home when visiting Ramport. "Apart from that, they're still way ahead of us technically".

Now that Ramport is proving itself to be a highly functional commercial studio as well as a hobby for the band, John has ideas of expansion.

"I wept about the amount of work I've had to turn away because we haven't had a separate mixing desk. Now we've decided to expand but we've run out of space. I'm trying to go up," he explained pointing at blue sky, "but I suppose I'll have to get planning permission first this time, otherwise they'll probably lock me up. If they won't allow me to go up, I'll have to go down. The building is so old that I'm sure there's no tunnels or cables underneath us, so we should be able to dig out some space. The only problem is that we're fairly near the Thames, so I'm not sure where the water level is".



"I'm planning to get an automated mix-down console for the reduction suite — probably a Neve — everybody here thinks they're the governors — and we'll have a small overdub piece as well".

One of the big pluses Ramport offer is a wide range of instruments available at all times. These include a Hammond Organ with a Leslie tone cabinet, a Fender-Rhodes electric piano, lead and bass amps, a xylophone, a marimba set, gongs and a drum kit. In addition a wide range of strings, picks and other accessories is kept available.

Although the studio was built principally to cater for rock bands (you can't get many bands heavier than The Who), the studio is versatile enough to record string and brass sections perfectly. The change in acoustics is accomplished by the ridiculously simple but effective expedient of rolling up the carpet to reveal a parquet floor.

The heavy carpet is laid in strips so a very fine change in reverb time is possible. The variation possible in the studio is from .8 sec to 1.8 and this caters for almost all types of recording. The studio can accommodate up to 40 musicians in a floor area of 2,250 square feet and for the convenience of everyone there's a drinks machine in the reception and delightfully easy parking for an area that's only ten minutes away from London's West End.

DISCUSSING DECIBELS

by Bruce Gibbs BSc

The answer to 'how much length?' is in centimetres, inches, feet or miles. The answer to 'how much weight?' is in pounds, grammes, tons or tonnes. But which unit should you use to answer 'how much bass control?' 'how much amplifier gain?' or 'how much change in sound level?' We are now dealing with the decibel.

No one has to use decibels. Anything which can be expressed in decibels can also be expressed in other ways. If we want to say 'How much treble control?' for example, we can start by choosing a pure tone in the treble range; decide how much power output we would get for a given input if the control had not been fitted at all; then with the treble control fitted and the knob fully one way we could find the note is, say, ten times more powerful and turned fully the other way, only one tenth as powerful. This is from 10 to 1 up to 1 to 10 down; giving a range of 100 to 1. You will note that to get the range we multiplied the ratio up by the ratio down.

It so happens that a power ratio of 10 to 1 could also be expressed as 10 dB (10 decibels) so we can say that the control will give from 10dB up to 10 dB down, or from an increase of 10 dB to a decrease of 10 dB, more neatly, + 10 dB to - 10 dB. The + meaning up and the - meaning down. We now find the first big difference between using decibels and using ratios. The control range is the difference between + 10 dB and - 10 dB which is 20 dB which, of course means exactly the same as the power ratio of 100:1 we got above. Where you would multiply or divide the power ratios you add or subtract the decibel values.

The second difference is; when the control is set to neither increase nor decrease the power level compared with not having a control at all, we could say we have multiplied the signal by one; or, that we are half-way between + 10 dB and - 10 dB which is 0 dB.

Times one is 0dB. 0dB means no change in power level; 10 dB means 10 times the power; 20dB means 100 times the power; 30 dB means 1000 times the power etc. In the other direction - 10dB is one tenth of the power; -20dB is 1/100th of the power; -30dB is 1/1000ths of the power and so on.

The difference between +60 dB and - 20 dB is 80 dB or the difference between one million times the power and one hundredth of the power is one hundred million to one. 80dB is equivalent to 100,000,000 to 1 power ratio!! The third difference is very big numbers or very small numbers can be expressed without using lots of '0's.

Of I say I am going to change the sound level by 13dB, we know that 10 dB is a power ratio of 10 and 20 dB is a power ratio of 100 so 13dB must be somewhere in between. To explain just where and also to demonstrate some very interesting properties of decibels we are now going to look at them from a totally different point of view.

Suppose we sat in a room with an amplifier and a signal source. We set the output to one watt and then to two watts and we agree to call this change 'one loudness step'. If I then ask you to increase the volume 'one loudness step' at a time and secretly noted the power level at each step, we would get a relationship between amplifier power and loudness steps like that shown in figure 1. Steps 7, 8, 9 and 10 would be at 128 watts, 256W, 512W and 1024W. We could also go down in loudness steps to a very low level before giving up because it is "too quiet to hear". So although the first steps are only 1 and 2 watts we need go only 10 steps to require over 1000 watts. Similarly, if we went down in volume, we would only go down 10 steps to be at less than 1/1000ths of a watt. Notice the similarity with the decibel scale?

The only difference in fact, is the size of the steps chosen. Each step is twice the height of the last one and half the size of the next one for no reason other than we chose the first steps to be one and two watts. We could have chosen any other power levels we liked.

Another point to notice about figure 1 is that if we change the scale by rubbing out all the numbers; put step 0 in another position, say where step 4 is at present; then change the power scale to suit; all the other steps still have the correct relative size. In other words, if we magnify any part of the curve drawn through the centres of the steps, in a vertical direction, it will

exactly fit the same curve at some point further up. If we magnify the curve by a thousand times in both directions, the bottom thousandth of the new curve would exactly fit the whole of the curve we started with!

Now we are going to keep the curve but rub out the loudness steps and replace them with another set of smaller size which will be decibel steps. For convenience let us set 0dB at one watt again. I emphasise that we can set 0 dB at any reference level we like. 10dB will be 10 times 1 watt, or 10 watts, and 20 dB will be 100 times 1 watt or 100 watts. If we put these two columns in their places and evenly fill the gaps between with the right number of columns we then have a gap of dB steps. (figure 2)

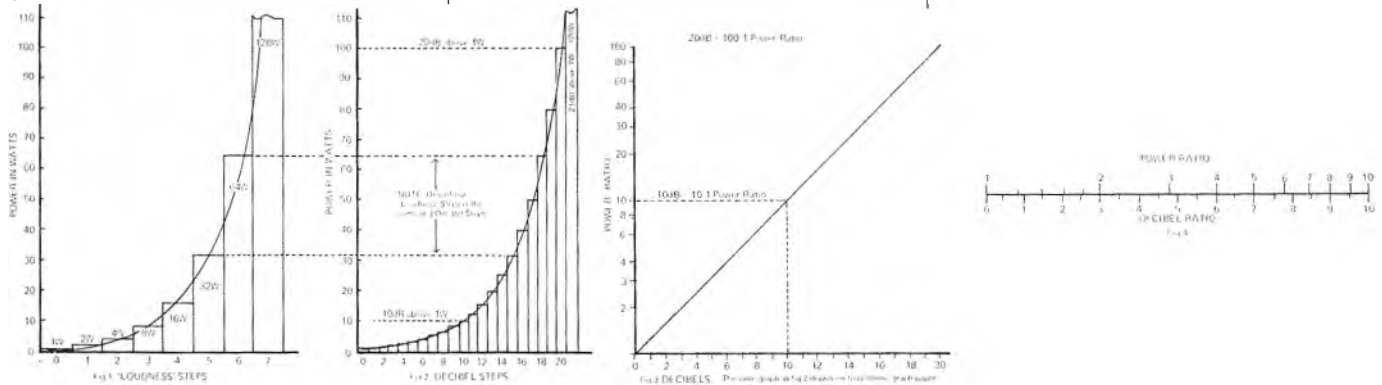
Obviously we can't draw many steps because they rapidly become so small we could not see them or so big they would spill over the edge of the paper (and jam the printing machine). The answer is to change the way we draw the graph so the power scale shrinks as the power gets bigger. If we get the amount of shrinking correct, the curved line through the steps can be made to look straight. (figure 3)

On changing the graph around I would have changed the words 'Output Power in Watts' to 'Power Ratio' because any number of watts can be chosen as the starting point. Decibels only say how big one power level is compared with another. They don't define how much power unless you say what power level you are calling 0dB. What reference levels to use will be discussed when we come to examples of dBs in action.

Figure 4 shows the intermediate steps between 0dB and 10dB in terms of power ratio. If you want something bigger than 10dB you just add another '0' for every extra 10 dB you have. For example; 63 dB is the same as 60dB plus 3dB. Look up 3dBs in figure 4; this is a power ratio of 2. Now add six noughts because 60 dB is a power ratio of 1,000,000.

Therefore 63dB is a power ratio of 2,000,000. It's easy, isn't it? Read through the article once more then resolve not to ever be confused by decibels again.

Next month I shall be explaining decibels in action.



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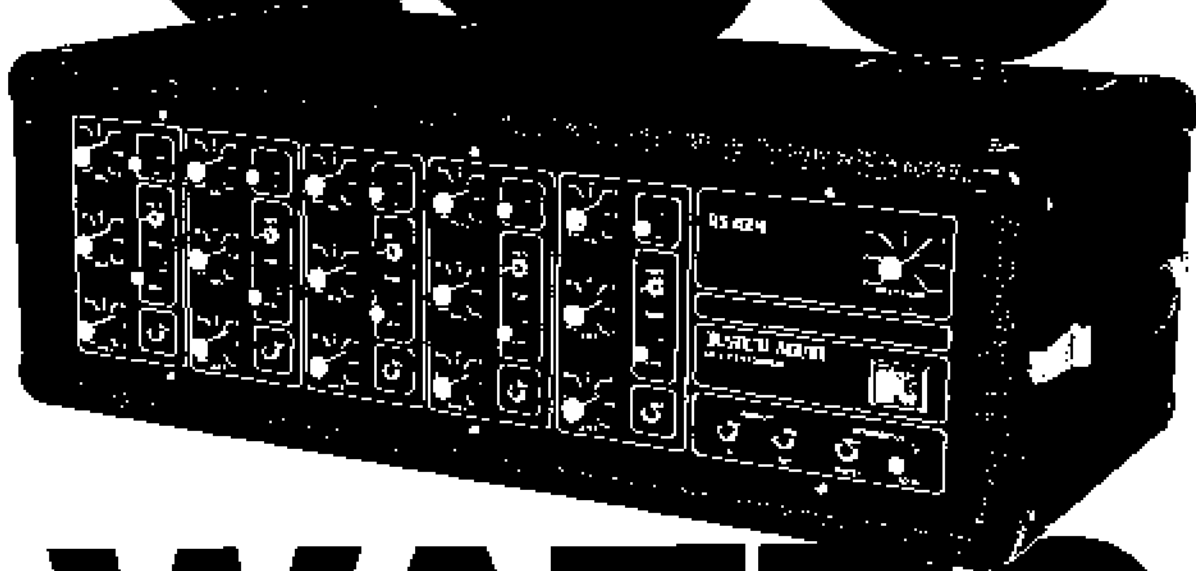
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Let's face it, the difference between a guitar costing £300 and a guitar costing £100 may not always be £200 worth. It's possible to buy a guitar for less than £100, work a little on it, and end up with an instrument that's worth a great deal more in practical terms.

The vast majority of the electric guitars sold in this price bracket are copies of Fenders and Gibsons although they're not the cheap things they were a few years ago when the Japanese guitar invasion first started. Many of them are identical in construction to the originals but usually lack the finesse of the fittings and the electronic circuitry. There's some very fine acoustics in this price bracket. Once again, the market is dominated by the Japanese, but the buyer can be assured of a fine instrument for a reasonable price from all of the manufacturers listed here.

Guitars under £100

ARC

Arc of Camberley, Surrey, market Hagstrom, Dylatron, Pearl and Dana guitars in the U.K.

Hagstrom are mostly over £100 by the time they reach the shops but the F100B bass sells for only £71.04. It's a single pick-up solid bass of unusual and interesting design and has an adjustable bridge, a slimline neck with a patented H-section truss rod, a ten stage volume control and mother of pearl position markers.

Several Hagstrom acoustics fall in the under £100 bracket. These include the HC-4 Spanish which has a back and sides in stippled mahogany, spruce top and a jacaranda fingerboard. Price is £46.55.

BOOSEY & HAWKES

As befits one of the U.K.'s oldest and most respected instrument wholesalers, Boosey and Hawkes market several ranges of guitars that have become household names with players in this country. The ranges include many instruments, classical, acoustic and electric, that are priced under £100.

The classics are primarily the Angelica, Di Giorgio, Takeharu and Vittorio ranges and many fine instruments are featured in these ranges.

Only solid electric guitars are marketed by Boosey and Hawkes. These are both from the Angelica range. The 2873 is an SG copy with a heavy roll-action tremelo arm, two pick-ups and an adjustable neck. The guitar is £62.95 and is available in cherry red.

The 2874 Angelica electric is a Les Paul recording copy and is an unusual instrument for that reason. It has all the sophisticated tone controls of the original and the price is £75.

J.T. COPPOCK

J.T. Coppock can boast a wide range of guitars, although only a few of the instruments are in the under £100 bracket.

Antoria guitars have become one of the best known Japanese ranges and there are many fine instruments in the range which do not bear any relationship to the poor quality "copy" imports seen gathering dust on dealers' walls.

A few high quality copy guitars sell for under £100 -- the 2354 SG copy for instance. At £86.00 the guitar has a heavy roll action tremelo, a cherry red finish, detachable neck, individual chrome plated machine heads and is complete with case.

There's a white Telecaster copy available for £54. The guitar has a white pickguard, rosewood fingerboard and is mirror polished by hand.

Antoria also produces a violin bass. The guitar is a semi-acoustic with two pick-ups, volume and tone control. The top is arched with white purfling edges and the rosewood bridge is fully adjustable. The price is £51.00

CBS/ARBITER

CBS/Arbiter carry two major ranges of guitars that come within our price category -- the Fender F range and the Arbiter guitars.

The guitars in the F range are all acoustics made under Fender control in Japan and offer an extremely high standard acoustic guitar but at a very moderate price. Typical of the range is the F65 which retails at £60.85 (see last month's guitar test). As we can testify, the guitar has a flat top of close grained spruce, sides and back of rosewood and a mahogany neck.

The Arbiter guitar comes in electric, acoustic and classical models. In the electric range, the E250 represents exceptionally good value for money at £24.30. This instrument has a single pick-up, volume and tone-control, adjustable neck, adjustable bridge and heavy chromed-fittings. In the acoustic range, the J125 is a fancy western -- style guitar with attractive pick guard, fixed bridge, deep body and large position markers. Price is £45.36.

GUITAR TEST

Framus J156--2 bass guitar

Retail Price £92.



This is a fairly unusual solid bass guitar with a short scale neck and a percussive sound that would do even a Fender fanatic proud.

It's about the only original bass within our limit that's a "real instrument". Bass players will know what I mean by that, it's hard to explain, but the guitar does feel exceptionally good.

As you might imagine it's very fundamental, but I like it for that reason. The two plastic covered pick-ups don't look all that hot, but are really powerful and they're controlled via a tone control, a volume control and a toggle pick-up selector. The quality of the electrics is excellent and both the volume and tone controls work as they should. The jack socket's plastic -- we would have preferred to see metal but generally, the fittings are of a very high standard.

The neck is particularly interesting. Made from solid beech -- the best wood for transmitting bass resonances -- the neck has been carefully shaped to reveal the fine longitudinal grain lines and the end result is rather a spectacular neck.

For playing I would have preferred the fingerboard (rosewood) to have been wider (it's 1 7/8 in. at the 12th fret) just to ensure that really enthusiastic playing won't cause the bottom E string to slip over the edge.

It's a fairly tight instrument to wear and it seems to provide an excellent answer for players who want a really percussive bass sound, without the playing problems of a full scale.

CLEARSTONE

Clearstone wholesale (the Melody, Miami, Klira, Guyatone, CMI and Hashimoto guitar ranges). In addition, the firm also sell one Tantarra instrument, the 4195, which is a classic acoustic selling at £18.28. Typical of the Miami range is the FT 1. This is a low price, solid guitar with a single pick-up, volume and tone controls. The body is made from lauan wood and boasts a truss rod for the money. The fingerboard is made from rosewood and the metal bridge is completely adjustable.

Three solid guitars in the CMI range fall in the under £100 price bracket. The ST300 is a Stratocaster copy and is exact to the finest detail. The retail price is £64.42. The SG26 is an SG copy with two humbucking pick-ups, tone and volume controls, and a micro-matic type bridge. Price is £42.05. A bass version, the SG10B is also available at £41.06.

DA VOLI

Only a few of the Davoli Gherson guitars retail for under the £100 mark. The big point to remember with Ghersons is that they are supplied for an all in price which includes a hard case, strap and lead. We've reviewed two Ghersons in Soundcheck in this issue.

Just creeping in at £91.80 is the SG 6 string. This is a faithful copy of its namesake with all the expected features but the neck adjustment is at the foot of the neck.

The G2 bass sells for £97.20 and the Les Paul standard copy for £97.20.

F.C.N.

F, C & N offer a wide range of both classics and steel-strung acoustic models all in the Kimbara range. There's some extremely high quality guitars in the classic range which has a price run of £24.25 to £94.60. The cheapest guitar is the N.105 which is made with nato back and sides, with black ivorine binding to back and front edges. There's a mosaic inlay round the soundhole and a spruce front. Excellent value for money.

The steel strung guitars also start at just under £30. For £29.95 the Kimbara Folk offers an instrument with mahogany sides and back, spruce front and rosewood fingerboard. An interesting model in the range is the N.72 Jumbo U2 string. The guitar has a spruce front and all the necessary re-inforcement for a 12-string model. The price is £38.50.

F, C & N also market the well known Columbus range of electric guitars. These are mostly copies of famous American body styles and range from £39.95 to £49.20. The N.36 at £42.50 appears similar to the well known Gibson 335 semi-acoustic and offers tremelo arm, two pick-ups, volume and tone control and a fully adjustable neck.

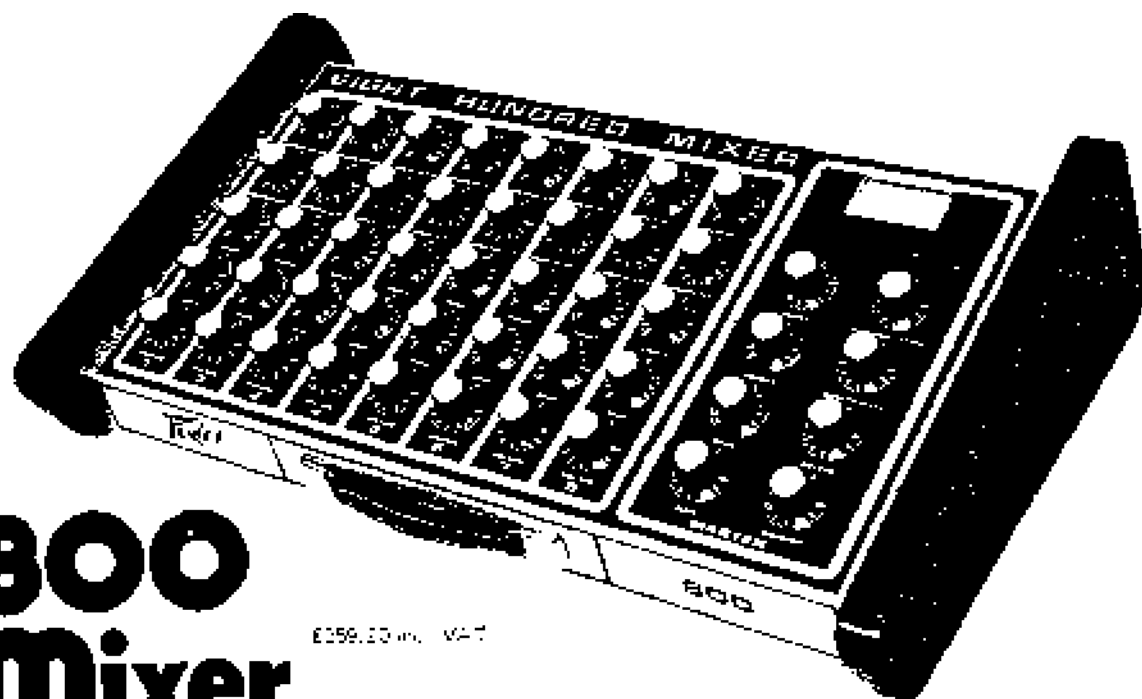
FRAMUS

Trying to get a Framus guitar for under £100 isn't as easy as it was when Bill Wyman proudly proclaimed his loyalty to the model, but we managed to find at least one bass guitar that retails inside the limit (see our test in this section).

It's the J156--2 bass which has a beech neck and body, twin pick-ups and heavy duty machine heads. Price is £92.

Also under £100 is the J375 bass, the FS/74 solid six string and the 5/296 Texan 12 string.

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HÖHNER

There's a wide range of both steel and nylon string acoustics marketed by Höhner. The cheapest classical style guitar is the Resonata range which retails for £17.75. This instrument features maple veneered sides and back, laminated spruce top and a rosewood bridge.

Steel strung acoustics are all Moridairas. Both standard and jumbo size instruments are available and a 12 string is available at £57.90.

All the electric guitars sold by Höhner fall in under the £100 price category. It's probably the widest range of guitars in this price bracket marketed in the U.K. and covers bass, semi-acoustic and solid instruments. Several instruments are outright copies of well-known body shapes, others are highly distinctive. Bottom of the range is a one-pickup (adjustable) solid model called the SPI. Even for £27.80 this instrument has facilities such as adjustable neck and bridge. A reasonably priced bass guitar is the SE2B. This model resembles the Burns guitars marketed a few years ago.

KEMBLE-YAMAHA

The Yamaha range of acoustic, semi-acoustic and electric guitars are all marketed in this country by Kemble-Yamaha. In the classic range, eight models fall beneath the £100 ceiling. Among the most interesting of them is the G55 which retails for £32.80. The back and sides of the G55 are made with a spruce top and nato sides. This is a full sized classic with a minimum of decoration as befits the price. The fingerboard is made of bubinga a cheaper rosewood. The G120A is midway up the Yamaha Classic scale, retailing for £44.78. This model boasts mahogany back and sides, a spruce top, nato neck and a rosewood fingerboard.

The Yamaha folk range usually boasts eight models. The FG75 is the rock bottom of this range, retailing for £38.59. The FG160 Jumbo retails for £52.96 and has rightfully inherited the splendid reputation of the FG140. It has been improved, by the addition of better machines and a new style of neck.

In the semi-acoustic range, the SA30 at £84.43 is a popular model with amateurs and professionals — Sonja Kristina among them. It boasts a maple body and neck, with a rosewood fingerboard. Yamaha's solid guitars are, with one exception, outside our £100 limit. That exception is the SG30, which boasts a double cut-away, two humbuckers, a mahogany neck, rosewood fingerboard and hand rubbed finish. This guitar is highly recommended by professionals

ROSETTI

Rosetti market several guitar ranges with models which retail for under £100 — of special importance is the Epiphone range which is Gibson made and approved. Other ranges include Tatra, Kiso-Suzuki, Landola, Eros, Kyoto and Geisha.

The Epiphone incorporates Western guitars, Classics, semi-acoustics and solids. Prices range from just over £50 to over £100.

Interestingly these guitars have their own body styles and don't follow the common practice of guitars in this price bracket by copying body styles from Gibson and Fender. The only rear comparison is the EA250 semi-acoustic which looks like the Gibson 335. A particularly nice buy is the Epiphone FT135 (see review in last month's I.M.) This guitar is quite small

(body length is 39 in.) but produces a considerable amount of sound. It has a laminated spruce top veneered mahogany sides and back, and a rosewood fingerboard. The Epiphone ET275 has an unusual solid body styling. It has two pick-ups and a built-in tremolo arm. Controls for volume and tone are incorporated as usual and a toggle switch is supplied for pick-up selection.

ROSE-MORRIS

Rose-Morris have several models in the famous Shaftesbury range which sell for less than £100 and they also sell the Avon and Top Twenty ranges which have retail prices below our limit.

In the Shaftesbury range, the 3417 (at £73.62) is an excellent copy of a Stratocaster. The guitar has all the usual facilities and controls you would expect on this model and in addition has a maple neck and a fully adjustable truss rod. The body is finished in a polyester coated sunburst. All fittings are heavily chromed

The Avon range represents particularly good value for money. The 304 is an SG-styled solid with a detachable neck, cambered rosewood fingerboard, two pick-ups and a selector switch. The price is £41.18. Also in the Avon range is the 3407 bass. This is a long scale base with a design based on the Precision bass and additional features include a rosewood fingerboard, two pick-ups and heavy duty machine heads. Price is £55.91.

For £28.88, the two Pick-Up Top Twenty Six String (1970) has to represent really good value for money. This is a solid two pick-up guitar that's finished in black and red polyester. The pick-ups have individually adjustable pole-pieces and selector switches. The 1971 is the partner to the 1970. It's a flat-top with one pickup, volume and tone control and it retails for £43.55.



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SPECIFICATIONS

Impedance: 50K ohms
Sensitivity: -57 dB/1,000 cps
Frequency Response: 100-10,000 cps
Dimensions: 41 dia. x 170 (mm)
1.6 dia. x 6.7 (inches)
Weight: 370 grams/13 oz.



KTM-2 £10-95

Directional cardioid pattern pick-up. This type of pattern is especially useful when the performer must stand directly in front of speaker system as it will eliminate up to 80% of the background noise while accepting all frontal sounds. The directional characteristics make it easy to aim the KTM-2. This feature is extremely helpful in multi-mike installations and also to avoid pick-up of unwanted outside noise. Dual impedance allows use with a wide variety of sound amplifiers or with extra long cords. Sphere-shaped head for natural voice sound. Built-in wind and 'pop' screen.

SPECIFICATIONS

Impedance: High 50K ohms/Low 600 ohms
Sensitivity: -57 dB/1,000 cps
Frequency Response: 100-10,000 cps
Dimensions: 52 dia. x 230 (mm)
2 dia. x 9 (inches)
Weight: 510 grams/1 lb. 2 oz.



KTM-4 £12-95

Uni-directional, cardioid-shaped pattern. Reduces feed back problems. A high quality, professional microphone suitable for studio, stage, TV and radio applications. Dual impedance for use with all types of tape recorders or with extra long connecting cords. Directional qualities make the KTM-4 ideal for multi-mike set-ups. Built-in wind screen. Bottom vents in head give smooth, rich sound to all voices. The KTM-4 is especially suited for male vocal and 'heavy' sound groups.

SPECIFICATIONS

Impedance: High 50K ohms/Low 600 ohms
Sensitivity: -57 dB/1,000 cps
Dimensions: 44 dia. x 200 mm
1.7 dia. x 7.8 inches
Weight: 510 grams/1 lb. 2 oz.

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Despite the "jumbo" tag, the Saxon 825 does not belong to that unwieldy monster breed which is so difficult to play. It is a jumbo in that it's larger than the average steel-strung acoustic, but it's comfortable to play and still produces more volume than most acoustics.

The choice of woods in the instrument is fairly conventional. Selected spruce for the sound board, 1/8 in. thick nato neck (maximum thickness 7/8 in.) Rosewood fingerboard 3/4 in. wide at first fret, 2 in wide at the 12th, solid jacaranda sides and back with a maple inset for decoration on the back. The bridge is solid rosewood 6 5/16 in. wide by 5/16 in. thick. The head is veneered with jacaranda and the neck is one piece nato.

The neck had 20 frets although the last five are virtually unplayable and they're well fitted and smooth (with the exception of one fret which was a fraction rough). The bridge piece and nut are plastic as are the retaining pegs and the scratch plate is also in black plastic. There are mother-of-pearl type position markers on seven frets, third, fifth, seventh, ninth, twelfth, fifteenth and seventeenth, and these are repeated in black dots along the side of the fingerboard.

Most people like the sound of the guitar when they were offered it to try but they didn't like the play action very much. As supplied, the lowest action obtainable was particularly low, but of course, lowering it to electric standards would reduce the volume. At the 12th fret on the 6th string, the action was 3/16 in. from the fingerboard, the first string 1/8 in. from the fingerboard. The strings supplied with the guitar were particularly stiff and unyielding and a change of string to a medium gauge acoustic string made the world of difference on the instrument.



GUITAR TEST
Saxon 825
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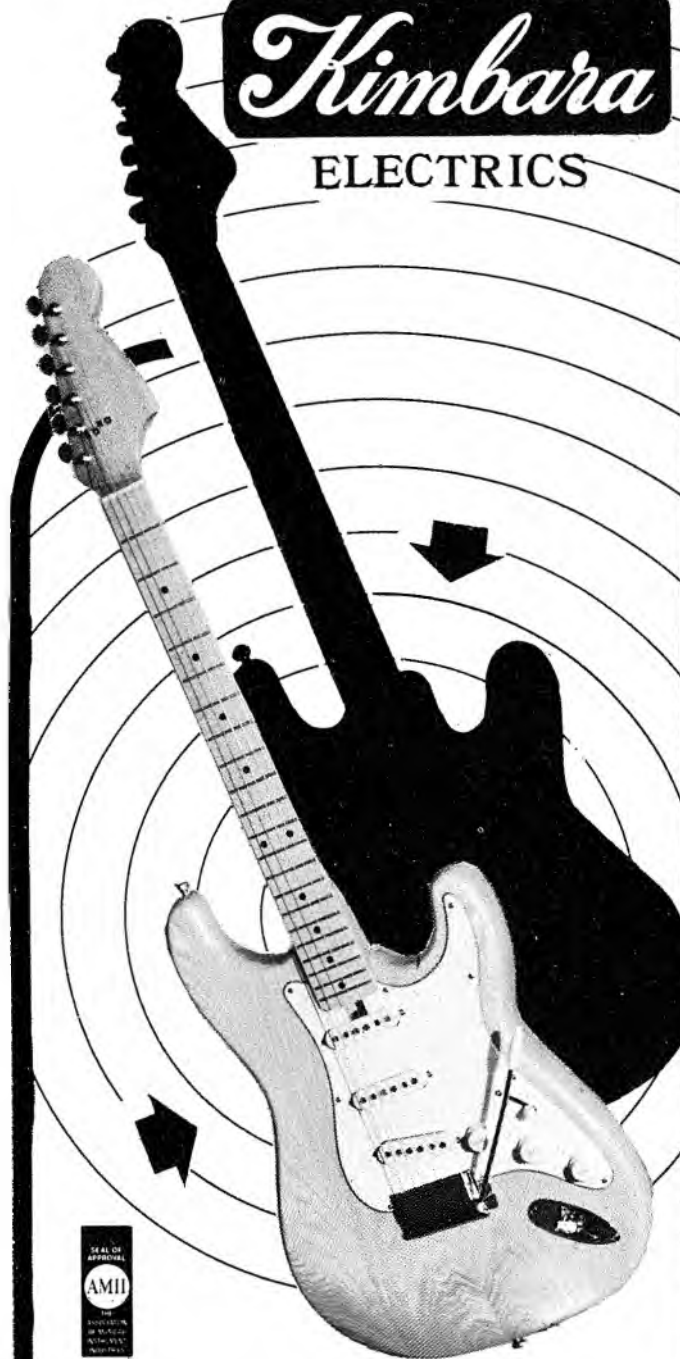
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JOHN HORNBY SKEWES

John Hornby Skewes markets several ranges of guitars that retail for under £100, as well as a wide range of amps and effects units (see our review of the Roland effects pedals in 'In Brief').

The Plama range is aimed at the student and amateur player and as such represents excellent value for money. The range starts at £7 and the most expensive guitar is £15.

Tareda guitars are very well known and there are 11 guitars in the range starting at £37 and rising to just over our £105 limit. The guitars include classic, folk and western models.

Equally well known are the Kasuga ranges of acoustic and electric. The electric fall outside the scope of this survey but the acoustics start at £45 and rise to £106. The range is made of 24 different instruments including classics, folk and western models.

Zenta solids are based on well known American body styles and the price range is £30-£100.

SELMER

The Saxon and Selmer ranges of guitars are marketed by Selmer & Co. The Saxon acoustics are a large range, incorporating classics and steel string guitars. The classics range from £19.50 to £48.00. The most expensive instrument, the Saxon 816 classic offers, (unusually) a cedar top, with sides and back in rosewood. The fingerboard is of ebony.

Hofner guitars did a lot of pioneering work in the guitar market in the U.K. and dominated the market during the late fifties and early sixties. There's still a wide range of both acoustic and electric guitars which sell well and the majority of these can be had for under £100.

The Saxon electric have American body styles and both guitars retail for £55. 830 is a Les Paul copy with two pick-ups and the usual controls, mother of pearl position markers, and a micro adjust bridge. The 831 is an SG copy with heavy duty tremelo built in. Machine heads are nickel plated and there is a micro adjusted bridge.

The Yamaha range has become one of the best known ranges of acoustic guitars in the U.K. It's true to say that Yamaha spearheaded the invasion by Japanese-made acoustics and the range is now very comprehensive and offers models from £38.95 to £172.08. The lowest price model is the FG75 flattop and there are four models in this folk range. The main range is the jumbo flattop range which has eight models including two 12 string guitars. The jumbo range starts at £52.96.

SUMMERFIELD BROS.

Perhaps the widest range of copy guitars available in Britain is marketed by Summerfield Brothers.

The principal range is Ibanez, and in this range almost every type of instrument is offered. Some of the copies are of such a high standard that they're way above our upper limit of £100 in price, and it's almost an insult to describe them as copies, since they produce their own highly individual and attractive tones.

Creeching in under our limit are many fine instruments but space does not allow us to mention more than a few of these.

An interesting looking guitar is the 647-12 from the Ibanez Concord Range. This is a 12-string instrument with a lute-shaped head. The guitar has an overall length of 43 in. The instrument has a spruce top, mahogany back and sides and a rosewood fingerboard. Ibanez thoughtfully manufacture a wide range of left-handed instruments.

Perhaps the most interesting instrument from Summerfield is the Gypsy. This guitar is a reproduction of Django Reinhart's famous instrument. It retails for £98.26. The design features a unique single-cutaway and the fingerboard has a hangover extension that protrudes over the soundhole. The guitar is supplied complete with hard shell case.

TOP GEAR

The excellent range of Hondo acoustic guitars is distributed in the U.K. by Top Gear. The range is all acoustic and incorporates both classic and steel-strung models. The cheapest full-size instrument is the CG-150 Student Concert Size Classic which retails for £15.89.

The H-155 is the most popular Dreadnaught guitar in the range. It retails for £29.28 and has a close-grain spruce top and a nato back. The neck joins the body at the 14th fret on this model.

The H320 is top of the Classic concert range. It retails for £30.13 and features spruce top, rosewood back and sides and a head with a mosaic inlay.

W.M.I. LTD.

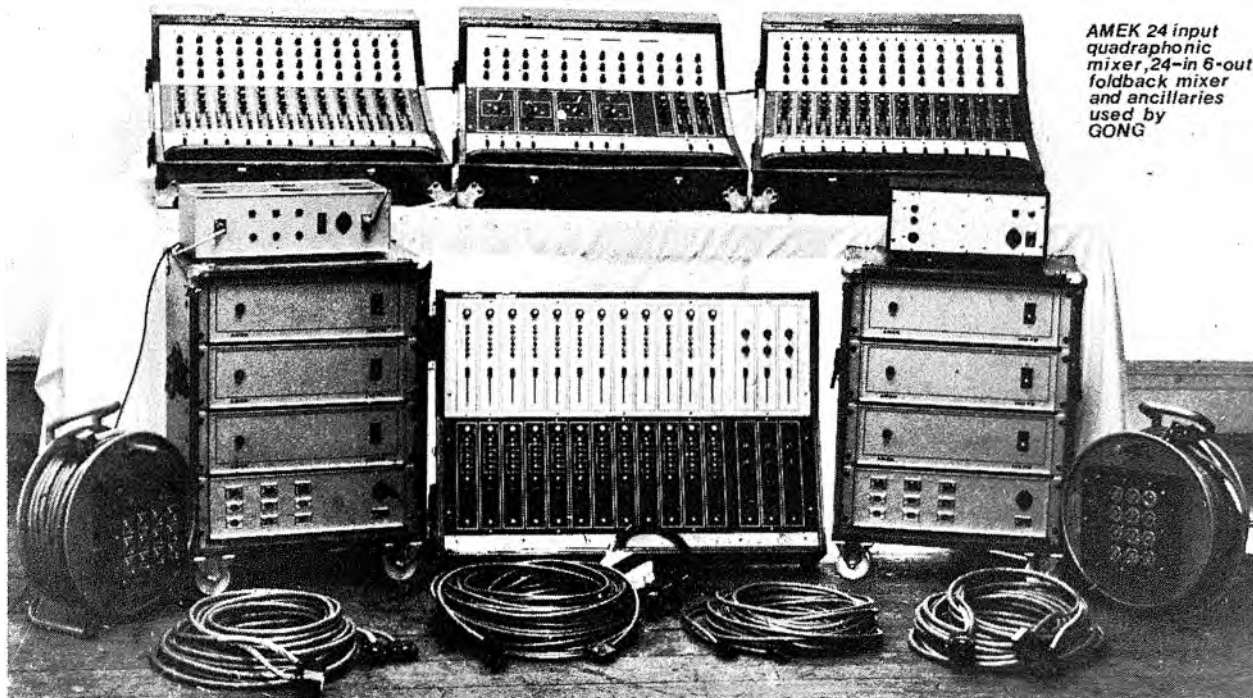
WMI Limited are well known for their range of promotionally priced Kay guitars, ranging from £6.95 retail to £68.00 for a 12-string jumbo with a plush lined hard shell case which bears the Kay logo in bright colours.

The best selling items are the student size classic guitar model KC 265 which is used throughout the country by schools and recommended by music teachers as the ideal beginners classic guitar.

Its features include:- standard classical size finger board with 4" deep body steel reinforced neck finished in dark mahogany back and sides--recommended retail price is £11.95.

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The most important thing to remember when evaluating this instrument is the price. It's a fantastically cheap Les Paul copy and is probably the best value for money on the British market. Having said that, it's only fair to say that the guitar lends itself to criticism, none of it individually serious, but it adds up to a conclusion that to offer the guitar at this price the Japanese factory are foregoing all but the most elemental quality control. This is most definitely a guitar to choose, but it's necessary to bear in mind that if you want to compare it to the original, some home trimming and customising will be necessary.

The body and neck are made from mahogany although the body is shaped from two separate pieces, having a separate tone board and base. Astonishingly for the money, the fingerboard is rosewood, the machine's individual and the frets' nickel silver.

The philosophy behind the building and design of the electrics seems somewhat ambivalent. The pick-ups are quite exceptional, with both a powerful and clear output with good string separation characteristics. The tone and volume circuitry on the other hand could be improved. There's unnecessary lengths of wiring trailing around the electrics compartment and the choice of pots for tone controls isn't too hot. Use of the tone control dramatically affects volume as well as tone. Because of rather over-enthusiastic soldering we weren't able to establish the value of the pots used for either tone or volume, so a little further investigation would be necessary before deciding on suitable replacements.

Detail is good. The machine heads are extremely positive and the instrument is very easy to tune — always a tell-tale point on a guitar.

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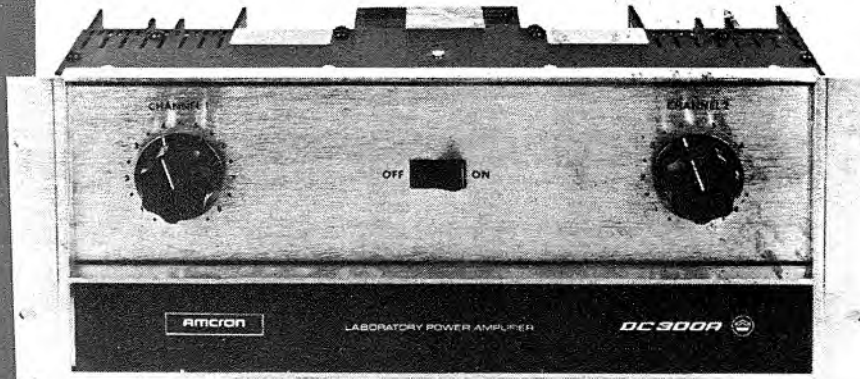


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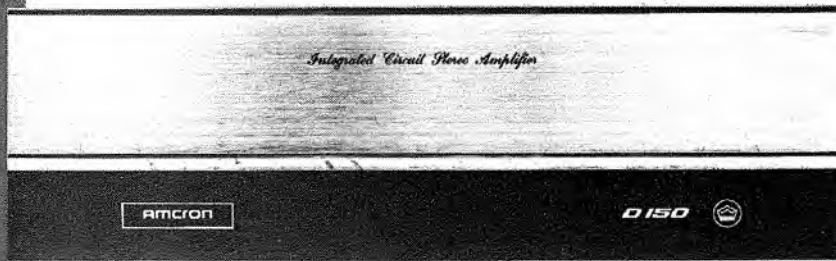
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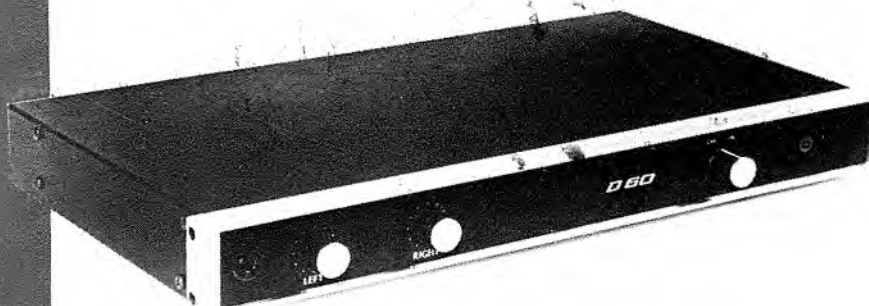
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The New DC300A will give up to 500 watts from one channel with distortion lower than 0.05%. Hum and noise is below 110dB below 150 watts, and the DC300A is now able to operate into loads as low as 1 ohm. Power Response + 1dB, - 0db DC - 20 KHz @ 150 watts into 8 Ω

The new D150 offers up to 180 watts from each channel or 330 watts as a mono amplifier. Again very low distortion and rugged construction make the D150 ideal for smaller PAs and fold back systems. The Power Response of the new D150 extends from DC to 20 KHz.

The D60 will provide up to 60 watts from each channel, and is of the same high quality as the D150. As a mono amplifier it will give over 100 watts. The D60 is only 1 1/4 in. thin. Power Response +1 db 5 Hz - 30 KHz at 30 watts into 8 Ω

The VFX2 Electronic Crossover is suitable for use with any of the above amplifiers and provides a two-way stereo or three-way mono crossover.



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Guitars

Table listing guitar models and prices, including M. TAMURA H/MD.CONC., KOHNO H/MD.CONC., IBANEZ WSTRN.& FLK., R. MATSUOKA WSTRN. D/NOUGHT RANGE, LEVIN GUITARS, MACAFERRI REPLICIA, STUDENT, HAWAIIAN, and CSL/IBANEZ ELECTRIC.

Table listing guitar specifications and prices, including S/Ac.d./IX.ster., GUILD, D/NIGHT.ACOUSTIC, JBO.&FLK.ACOUSTIC, and W.M.I. ACOUSTIC STL.STR.

Mikes

Microphones

Table listing microphone models and prices, including A.K.G., DYNAMIC MIKES, HAYDEN LABORATORIES, BEYER DYNAMIC, and MICROPHONES DOUBLE RIBBON.

Table listing microphone models and prices, including DL42, D535, RE10, RE11, RE15, RE20, RE20, RE50, RE51, RE55, RE55, FELDON AUDIO, DYNAMIC MIKES, HAYDEN LABORATORIES, and BEYER DYNAMIC.

Table listing microphone models and prices, including SM7, SM76, PROF. ENT. SERIES, UNISPHERE, SIMMS-WATTS, MICROPHONES, and VOX.

Discos

Table listing disc models and prices, including SOUNDOUT, DISCO CONT. MODS., TOP GEAR, STOP PRESS, and VITAVOX.

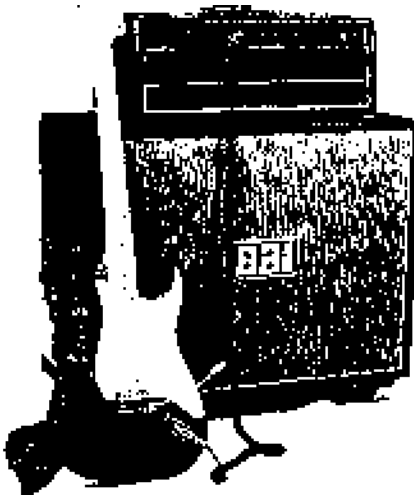
Table listing disc models and prices, including TAM/STAR DRUMS, SHARMA, THOMAS ORGANS, and ELGAM ELECTRONIC.

Disco Equipment

Table listing disco equipment models and prices, including DISCO SUPPLIES, CONSOLES, SPKR.SYSTEMS, and DAVOLI.

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