

# INTERNATIONAL Musician

AND RECORDING WORLD

JUNE 1975 25p

EXCLUSIVE  
EMERSON/MOOG  
Interview

Justin Hayward  
Robert Fripp  
Jim Sullivan

Build a Bass-  
Guitar Pre-Amp

APRS Preview - Royal Price Scanner



See Page 50 for Framus Guitars

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**contents** JUNE 1975

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Letters	5
Emerson/Moog	6
Improve a Copy Guitar, Part 2	12
Albums	15
Soundcheck	17
Jim Sullivan	22
Robert Fripp	26
Northern Sounds	31
Dealer of the Month	
Dave Simms	33
Justin Hayward	36
Dealer News	40
Central Sound Studios	47
Framus Story	51
Music News	53
Build A Bass Pre-Amp	55
Studio Diary	59
APRS Preview	62
Price Scanner	78
Dealer Guide	85
Studio Guide	86

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# LETTERS

Sir: I play Fender Rhodes Stage Piano (73 note) and the sound I'm getting from it is useless. The group I play for supplied the piano when I joined them and I think the guy I replaced must have messed with the tone. Is there anything I can do to improve the sound, as it doesn't sound like a Fender?

At first I put the piano through a Custom Sound 100W amp with 4 x 12" speakers and then I decided to change to an SNS 100 cabinet because I heard another Rhodes being played through the same SNS cabinet. But the sound is still no good. Can you suggest on the right amp for the piano to get that real Fender sound.

Dave Barratt,  
Birmingham.

*We think it's unlikely that your choice of amplifier is responsible for the poor sound of the Rhodes piano. It's more likely that someone has tampered with it as you suggest. We spoke to Fender about this problem and the only advice they could give was to take it along to your nearest Fender Soundhouse for an examination.*

Sir: I write songs which I like to record at home on my Sanyo tape deck and I recently bought a small battery-powered mixer to mix my guitar and voice before I record it. The problem I'm getting is that there's a lot of hiss on the tape after I use the mixer.

Is this because the two pieces of equipment are not compatible or is there something wrong with the mixer or recorder.

Dick Hentschell,  
Southend.

*Small battery-powered mixers always present a problem when used with reasonable or good quality recording equipment. From what you say we would guess that you've bought a mixer that's really intended for simple PA applications and isn't really good enough for recording.*

*The hiss you're talking about is described as the "signal to noise" ratio and the level of hiss (or noise) against your singing and playing (the signal) is related to how good the electronics in the mixer are. Battery units are usually best avoided for use with tape and we think that if you're getting good results when you're plugging your mike directly into the tape recorder it's the mixer that's to blame.*

Sir: In an album review of the Bluejays album, you mentioned the "late lamented Ian Matthews". Surely he isn't dead. Whatever happened to him? He is Britain's only really talented country/rock artist.

Mary Jones,  
Tintagel, Cornwall.

*When we said late lamented we were referring to the fact that Ian has quit the British music scene. Last year he went to L.A. and as far as we know he's still in California. He formed Plain-song after Matthews Southern Comfort and despite one brilliant album, In Search Of Amelia Earhart, the British public never really took to the band.*

Sir: I wonder if you could give me some straight answers to some questions that I have wondered about for quite a while.

1) In the April edition you did an article on Rory Gallagher who is one of my guitar tutors. He mentioned using a 'Rangemaster' treble boost unit to help with problems of sustain et cetera. As I suffer from similar ailments, could you please tell me what a Rangemaster would cost and whether it would have a similar effect on a customised Burns Black Bison, or is it limited to a Strat?

2) Having seen Robin Trower at Newcastle, I noticed he was using Marshall Top and Fender Dual Showman 2x18' enclosures. Could you please tell me if it would be worth my while to come to London in search of a second-hand Dual Showman and what I could expect to pay?

3) I would like to put matching pair of Strat pick-ups on my Black Bison. Could you tell me how much I could expect to pay for them? Dave Taylor,  
Durham.

*We made some enquiries and hopefully came up with some solutions to your problems. Unfortunately, the Rangemaster treble boost, which was made by Dallas, was discontinued about three years ago. We spoke to the manager of Sound City in London, and he told us that their engineer might be able to build a treble boost unit to your specifications for about £15. He assured us that the unit could be used by a Burns Black Bison. The address of Sound City is 124 Shaftesbury Avenue, London W1. and the telephone number is 01-437-6516.*

*A Fender Dual Showman comes in two set ups and the difference is significant. In good condition, a Dual Showman fitted with 2 x 15" Jenson Speakers goes for about £150 while the same cabinet fitted with 2 x 15" JBL speakers would go for about £100. As for coming to London, from our experience it would seem that anything second-hand would be more expensive in London, and a speaker cabinet would also have to be brought back to Durham, which might mean additional difficulty and expense. It all depends on how keen you are to get hold of a Dual Showman.*

*Finally, Clive Blenkhorn at London's Fender Soundhouse told us that Fender pickups retail at £22.35 each, without VAT.*

Sir: I have just discovered your excellent magazine and I was particularly interested in your Soundcheck pieces. When I'm thinking about splashing out hundreds of pounds, I like to know what I'm getting for my money.

At the moment I'm contemplating buying an H/H IC 100 reverb combo to amplify my piano and synthesiser. Have you done a Soundcheck on this amp, if so have you a back issue of that

test? If you haven't tested this amp I'd be grateful for any comments you have.

Keith Tamsden,  
Birmingham.

*We haven't put any H/H amp through its paces yet. There's an enormous amount of equipment about which no-one has ever published the true facts and it's always the problem of choosing which units to test. H/H amps are certainly popular and we hope to publish something on them in the near future.*

Sir: Someone recently gave me an old bass guitar without any strings on it and as I've only ever played six string guitar I was keen to start playing bass. The bass is an old Hofner solid and the only problem is that when I put the strings on it the bottom strings, the E and A, sounded out of tune at the top of the finger board.

I suppose the neck may be warped, but is there anything I can do? The strings sound sharp when playing against the same note on the next string up. Douglas Corbridge,  
Birmingham

*The neck on your bass may indeed be warped and on some of the early models there isn't too much you can do about this. By looking down the neck from the head end you should be able to notice any major bending. We think it's more likely that the bridge position has been changed at some time and that the top edge of the bridge is too near the fingerboard. If it can be moved, position the section of the bridge under the bottom strings a little way from the fingerboard and try this check: Play the harmonic at the 12th fret and then play the note at the 12th fret. When the bridge is properly positioned the two will be identical.*

Sir: In your recent interview with Brian May he tells how he scours the country looking for AC30s to link together. I have recently purchased a second AC30 and would like to know how to connect the two together in parallel to produce a greater wattage. I was wondering if you could give me this information.

P. Leighton,  
Cannock,  
Staffs.

*An AC30 amplifier will only deliver 30 watts no matter how many you link up. Driving one AC30 with another AC30 is easily possible, but the input signal can't be increased above the input sensitivity, therefore the output will be 30 watts. There are a couple of ways you can use the two amps. You can split your guitar lead and feed both amps at the same time effectively giving you twice the output, or you can link the output of the first to the input of the second, also increasing your total volume. For a reliable method of linking the amps see our construction article for a Hum Loop Isolator in our May issue.*

# EMERSON/ MOOG



*Keith Emerson still reigns as king of the keyboards. Dr. Robert Moog is still king of synthesizers. Together they've formed a superb partnership and here they talk with Ray Hammond in an exclusive interview about Keith's music and Bob's electronics.*

*I.M. Do you play keyboards every day of your life?*

K.E. It varies. I have been playing every morning lately, before breakfast.

*I.M. When do you usually play?*

K.E. Well, when I was living in Sussex, I would play at all times of the night, and then the disaster happened (Emerson's house burned down in April). Now I'm back to living in London, in a pretty sort of residential area and it really brought me down, actually the first night I moved into the new place because I had a flash of inspiration at three o'clock in the morning, and there was a phone call. It was the people next door, telling me to turn the radio down! They hung up, and the next morning there was another telephone call, and I just went bananas, got my car out of the garage, drove up and down the driveway, blowing my horn full blast just to annoy them. They haven't bothered to complain. Whether or not I play mornings depends if I feel like it, sometimes I have to push myself.

*I.M. When you go to the piano, what do you play? Is there something that you always seem to find when you first sit down?*

K.E. I usually go over a few things which I think are good exercise, any piece of music. It needn't be something that I would be playing or wanting to play for a concert. There are pieces which I just choose for regular practice — it could be anything, you know ragtime or just anything.

*I.M. Do you play much ragtime?*

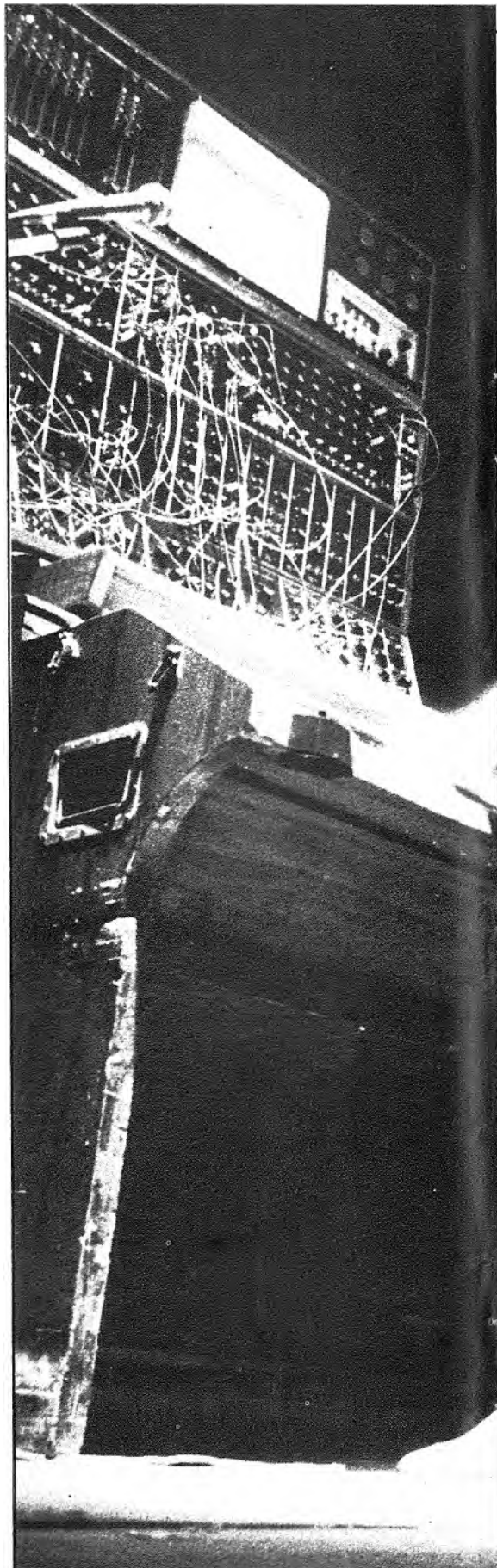
K.E. I like it.

*I.M. Do you play it fast, or the way it was written?*

K.E. I always play it both ways, really, the Scott Joplin way is meant to be pretty laid-back, but it really sounds good both ways. Scott Joplin reckoned that it ought to be played slowly.

*I.M. I always thought it was funny that there was a revival of interest in ragtime when everyone discovered that it could be played slowly. How do you feel about that?*

K.E. Well, about the same way I do when you get all the markings on classical music, and they dictate all these rules about which way it should be played. When I did the Brandenburg Concertos with The Nice ages ago, we had a small chamber orchestra in there, and we had to really push them to make them play at the tempo we wanted. At the end, they them-



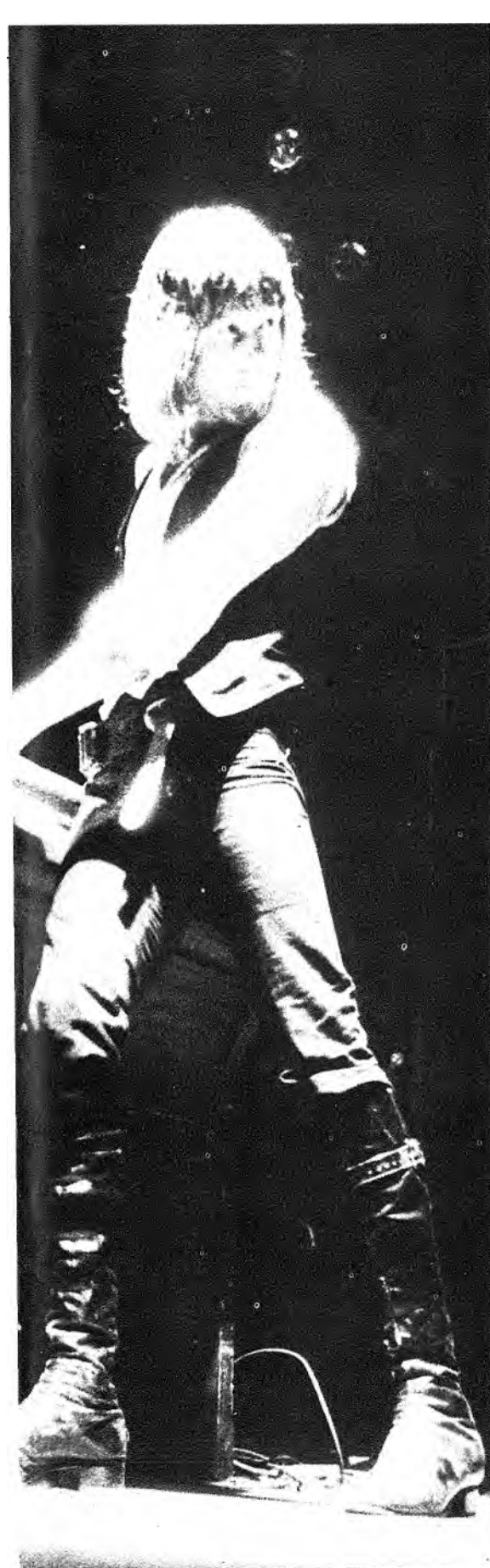
selves got into a discussion, that perhaps this was the way Bach had really intended them to be played after all, at that particular tempo.

*I.M. You obviously must have lost a lot of stuff with the house. What kind of piano do you have now?*

K.E. I've got a small upright Steinway.

*I.M. Does it matter to you what kind of piano you're playing — does it alter your manner of playing?*

K.E. Well, if you're at an instrument, the sound that comes from it is going to influence you, but usually I like to get the majority of my ideas away from the keyboard, writing them down on manuscript paper. I found the result



of working that way is a lot more valid. The basis of the idea, the construction of the whole piece of music is formed away from the keyboard. The first initial vibes do come from the instrument.

*I.M. Are you trying to escape from the limits that are put down by actually sitting at a keyboard?*

K.E. Yeah, if you play a keyboard instrument, you can fall into the trap of playing a figure which you've done before. That way it's done too mechanically, your fingers are used to that sort of reaction, and therefore you do it that way. That's why working away from the instrument is a lot more beneficial because then



you are putting down exactly what is in your head.

*I.M. How easy do you find it to get an accurate transcription of what you're hearing in your head on to the staves? Is it usually 100% reliable, or do you find that you then have to take it to the keyboard and check it?*

K.E. I usually do check it afterwards, adding the harmonies, and the counterpoint is needed, that usually comes after. It takes a long process of time, I take a long time to convince myself that what I've just done is right. I can mess about with an idea for a year, and possibly in the end think 'Yeah, I like it after all'.

*I.M. What you're saying in fact is that you are your own worst critic, that you toss things out when you possibly shouldn't?*

K.E. Yeah, I could possibly work a lot quicker if I just worked all the way through it. I notice that way with all of us, when Greg writes, he thinks the same way about what he does, we're becoming more critical in our old age!

*I.M. To what extent do you rely on the opinions of others, not just the band, but on other people in general to judge what you've done? If you produce something you've written, and hold it up to someone and say 'what do you think of that,' how shattering is it to you if they don't like it?*

K.E. Well, all musicians have this built in thing about what they do is like the end of everything and, of course, it's shattering to their egos when they hear the other side of things. Sometimes, if you look at it, it's true, other times it's not. Because they bring in all kinds of outside external effects, which just don't mean anything. They're put off by the wrapping paper.

*I.M. As a keyboard player, what's the weakest area in your playing?*

K.E. Well, there are quite a few, I'll have to think about that. Possibly, being affected by the reaction of the audience, wanting to please them so much that you really push it and it's like blowing your fuse in the end.

I think really to be genuine you have to have a certain disregard for the audience and remain unaffected by them. You play, and they have a certain idolisation for who's up there, and there isn't a musician alive who can say he hasn't been affected by it. The whole thing is to maintain a control, to go on stage completely stone cold. I mean, we play to huge audiences, and you go up there and it's just

like being led up to the guillotine: everybody goes through it.

*I.M. Do you get to the point where you hate it?*

K.E. No, not really, but at the end of some gigs you come off thinking God, how did you get through at all? It's just keeping yourself together — that's half the difficulty, ignoring it, and being true to what you want to put out, without giving way to what they want to do. We do various atmospheric pieces on stage, and you can feel the vibrations from the audience. They feel edgy, especially if we're doing a space sequence, an ethereal piece of music.

This usually makes the audience shuffle in their seats, and they get agitated, and someone might yell out 'Play Lucky Man' or something like that, and ignoring this is something one has to try and achieve.

But we have to have some reaction from the audience, it's up to us to lead the audience into these different corridors that we're going down, and therefore you have to be a little bit oblivious. It does seem a little bit selfish if the audience knows that's what's going on.

*I.M. When did you start using a Moog Synthesiser?*

K.E. I was using a Hammond organ, not perhaps as the people at Hammond would wish it to be used — producing different kinds of feedback and other things. I came up with quite a few uses for the organ which of the Hammond Organ Company didn't realise. We used to take the organ back to be repaired at the shop in London. They'd been repairing my stuff for ages, but when the television thing came out, they said 'Oh no, we're not touching your stuff any more. Now we see what's happened. You don't respect your instrument, so go someplace else and have it done.' We had that sort of reaction.

*I.M. How did you first hear about the Moog?*

K.E. I popped into a record store and the guy behind the counter knew me and he said 'Have you heard this?' And he put on the Walter Carlos album, *Switched On Bach*, and I thought 'What the hell is this?' There was a picture of it on the cover, and I wasn't too impressed to be honest, it sounded a bit boggy, too heavy sounding, too laboured. Then I heard that Mike Vickers had one of the first modular systems over here, and I went over to see him and I was quite impressed. We were getting ready to do a concert with the Royal Philharmonic Orchestra. We were doing some Charles Ives, a bit of Strauss, stuff like that, and I said 'This is great, can I use it for the concert?' And he said 'Yeah, but I've never really taken this thing out on the road and I don't know how it would hold up. I've gone down to studios to do sessions with some people and I've wired it up before I got there, and it hasn't done the thing I wanted it to. All the things like electricity and lights, they vary a hell of a lot.'

So I said 'Well, how can we work this?' And he said 'Well, maybe I can hide behind the thing with some headphones on and while they're playing, I can make the necessary adjustments and tune it' and he was there giving me the thumbs up or the thumbs down, and I could play! And it was literally like that. When we got on the stage, Mike Vickers is hiding from the audience, right down, well hidden with this candle in his hand. That was the first time I even used it, and I thought 'Wow, that's incredible!'

*Continued on Page 8*

The Nice broke up just after that, and I got hold of Bob (Moog), indirectly through our office in London and I heard that Bob was developing a modular system with a pre-set box which could be used on the stage.

I was waiting for this to come and our office was organising it, and a big package arrived at customs. They brought it back to my house, and ripped open all these parcels, set it all up — and just looked at it in awe. All these leads and wires — it took about two hours to find where we put the plug in! There weren't any instructions that went with it. We looked at it, and plugged things in here and there and we couldn't get a sound out of it at all. I called up Mike Vickers and he rigged up a patching arrangement.

*I.M. To what extent did you understand the technique, generating noise from an oscillator? Were you still just finding out about the sound?*

K.E. I didn't understand exactly where the noise started from, it was as simple as that. Mike Vickers worked on it and set up this patching arrangement, I used that for a bit. We worked with Feldon for a bit, and Dag (Dag Felner of Feldon Audio) came around. We got it ready eventually, for rehearsals.

*I.M. How did the band react to it?*

K.E. Invariably, when I got the thing set up, it wouldn't work. When you really don't understand that much about it, I mean, it could be anything. It usually turned out to be something pretty stupid, like one switch up, and that can change the whole thing, switch the filtering or the envelope off.

*I.M. In the end, how did you come to control this monster which was unleashed on you?*

K.E. Well, I've had it for about four years now and I know my way around it.

*I.M. How long do you think it took you to really master it?*

K.E. Possibly about two years, but even now you still come up with various odds and ends which are a bit undecipherable — you can't come up with reasons why it hasn't functioned. Sometimes it's been down to humidity, hasn't it?

R.M. There were one or two instances where a circuit was shorted out because of excessive humidity.

*I.M. Is that pretty rare?*

K.E. Well, we usually found this if we went to a hall and the temperature went up. Everything could be fine when we went on stage and tuned up, but when we left it there and the audience came in, I'd usually send the roadies out to do a spot check to give me a reading on the instruments. They'd come back, I'd be sitting in the dressing room, biting my finger nails and they'd say 'It's still at four-four, it's doing this.'

*I.M. What was it they were checking?*

K.E. Usually the frequency, and the line voltage. It got really silly because the rest of the audience would come in and they'd start sweating and the humidity would go up, and just when you came out, you'd get the most bizarre things happening. We'd find the reasons for it afterwards. The pitch would drop off, and I had charts of the whole system, every switch, every knob — even if it wasn't used, I'd mark it. Even after checking that, you'd find that there were things you couldn't explain. When the temperature dropped off, it worked alright.

*I.M. Bob, why were the early models more sensitive to this sort of thing than an organ or a solid-state amplifier?*

R.M. They wired up the circuit boards inside the modules, they were the circuit boards and the actual switching mechanisms of the keyboard and the rhythm control. The rhythm control, for example, triggers when you place your finger across a gap between two metal plates, and your finger then closes a circuit. It was possible for sweat or moisture from the air to do the same thing. That was one problem Keith experienced, once in Tokyo and once again in Pennsylvania, where it was just very wet outside and moisture was always condensing.

What Keith was describing earlier, when you let go of the key, the pitch will fly down, could simply be a case of moisture collecting on the key contacts. The circumstances under which the band work were incredibly difficult for any piece of electronic equipment, but especially so for the kind of circuitry that our keyboards and rhythm controller, both of these have a memory. When you let go of the key, it's supposed to remember what the voltage was and hold it so that the note drops off without pitch drop.

That works by charging a capacitor up at the voltage of a given key when you hit that key, and the capacitor is supposed to retain that voltage. With the least bit of moisture, the charge will be leaked off the capacitor and the voltage will drop. In the ordinary conditions of a studio, or even in a closed concert hall, you would never notice. But under conditions where you are literally playing in a fog, with water all around, you get difficulties with leakage in the current.

*I.M. What did you do to improve the system?*

R.M. Well, we attacked each problem individually. For instance, on the rhythm controller, Keith now has a switch where he can completely disable that triggering strip and use a button instead, because there's simply no way of keeping moisture off a triggering strip if the group is playing when it's raining.

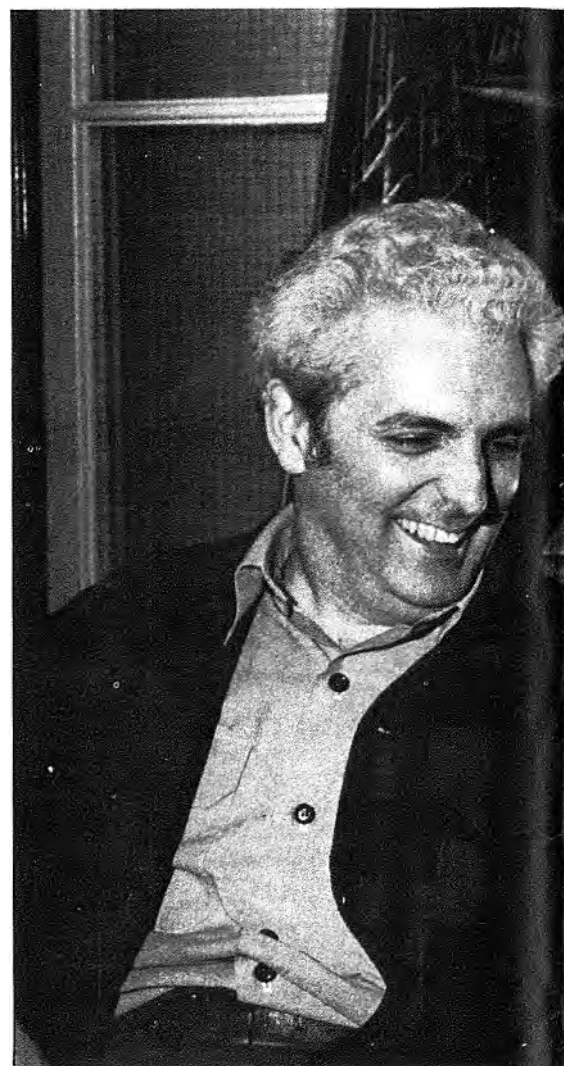
*I.M. Does that make a difference in the sound?*

R.M. No, it's a mechanical means to produce the same effect. There's no advantage, you could make do with the button on its own.

*I.M. What about the general moisture problem that you have? At any gig, things will tend to be very sweaty, when it's going well and you're working hard. Have you improved the whole of the Moog line as far as moisture penetration goes?*

R.M. The rest of the modular equipment is not that sensitive to moisture. The keyboard is because of all the contacts and all the possibilities for leakage — that's a sensitive area and the rhythm's a sensitive area. Both of these are generally active — they're controlling the pitch or the sound. If there is leakage in one, what you hear is a drift in the pitch. The tone source can be stable, but if the controlling device itself drifts, the pitch will drift.

K.E. Before we even approached Bob with the problem I was getting — Bob mentioned the Tokyo incident — this thing was so frequent, but I hadn't found a reason for it. We were playing in Tokyo, and earlier on in the afternoon, I thought, 'Well, I know that a rise in the temperature or humidity alters the function of the instrument.' So I got the roadies to set



this huge modular system up, and I went out there and it was all working well. All of a sudden it started to rain — in fact, there was a typhoon on its way — so we literally put polythene covers on it and ran across the baseball stadium with it and found a little shelter. I still wanted to see how long it would last under the wet conditions. So we sat under this shelter and wired it up and I sat there with these headphones. It was so damp it was like a sauna bath. I got the headphones on and it was doing really silly things. I thought 'Oh, no — not again!' We packed it all up and I took it into the dressing room. We tried to get through to Bob's office and we finally realised that it was early in the morning in New York, no way could we get hold of him. We kept the fans in the dressing room going on it. We had this big entry laid on: the idea was that we had three limousines, one each with Emerson, Lake and Palmer on them. I'm in the dressing room, still not ready to go on. Everyone's saying 'Come on, let's get going, get in the limo' and I'm saying 'Leave me alone, I've got to get my instrument going, I don't care about your fancy entrance schemes' Stick anybody else you want in the limousine, they'll think it's me. I want to stay here and get my gear packed up.' So out go the limousines, across the stadium, spotlights on them, a great roar goes up — and I'm still in the dressing room working feverishly to pack it all up, because I think I've got it working, I'm nursing it and we loaded it into this great truck, which is backed into these stairs, and I creep into the truck with the synthesiser and they close the doors. According to the crowd, we're already on stage. The truck starts heading out toward the stage, across the stadium. As it draws away, the back doors fall open, the spotlight falls on me and they suddenly see me and this big cheer goes up! So I improved on the entrance really. The instrument worked when I got it set up, there was no decay or release, so I just cut off the bypass into the mixer.





*I.M.* How did you get Greg and Carl to respond to your problems? They had no way of knowing instantly what the problems were, how did they manage to relate to it?

*K.E.* When a band's been working together for a long time, you get this ESP thing going. If I crawl through a number, I sort of relate that to a roadie and he goes around to tell Greg to skip the next number, if I can't do it. Or else I do it on another instrument, and he susses right away.

You have to be able to improvise very quickly. It was more of a headache in the early days, mainly because we didn't really understand what was going on. Now, I think we've faced about every problem possible. The early organs had the same problems, and eventually Hammond got so confident that they said 'You can take this organ in the jungles' — I think that was their sales slogan in the end. They've obviously been through the whole thing.

*I.M.* How has the Moog Synthesiser affected your writing?

*K.E.* It has opened up a lot of doors. It works in funny ways. You've got an awful lot of facilities at your command, numbers have been created by playing the synthesiser alone. We just finished a rehearsal and everyone was packing things away and I was fiddling around with it — I set up a certain sound and everyone sort of said "What are you doing?" And I said 'I don't know man, but whatever it is, let's get set up again and get into it.'

The whole art of it is that you can discover things by accident. On things like the mini-Moog, you can discover things quite by accident — a novice can. But it's really up to the guy who uses it — how he uses it is his own choice.

*I.M.* Are you in such command of the instrument that you can find something instantly?

*K.E.* Yeah well, I usually mark it all down and keep a chart for every setting, and a patchwork of the modular system. The variations are endless. I don't need to do that so much

because I know a lot more about the instrument now.

*I.M.* (To Robert Moog) What effect, if any, has your communication with Keith had upon your building and design development?

*R.M.* In general, everything we've ever done has been in collaboration with musicians. It's not something you can do out of a formula book or in an ivory tower, there's constant experimentation. Keith was the first guy who really, in a professional and business-like way, took a large modular system on stage and made it work. That synthesiser of his is one of four instruments that we made that were the first pre-set instruments ever. We had no idea what the problems would be on stage, and what would be more convenient than the first arrangement we had. Over the years, Keith has come to us with complaints about what is convenient and what's inconvenient, and some of these things are ridiculously simple. In retrospect it's hard to understand how we overlooked them, getting into the pre-set-up without skinning your knuckles was something we overlooked. We had to devise ways of positioning the guard so that Keith could set the pre-sets up.

The range of pitch which you would want to pre-set and the accuracy with which you would want to pre-set it is something that we didn't know precisely.

Keith went out and developed his own technique for tuning the instrument up with one hand while playing the organ with the other, that was the damndest thing I'd ever seen, and only at the highest level of professionalism could someone do that, to have the discipline to do it effectively in front of 10,000 people.

*I.M.* How difficult was it in those days to tune the instrument? Was it fucking difficult?

*R.M.* That would be a good way of putting it. In addition to having an early pre-set box, Keith had our early oscillators too, which, although they were tunable, had to be retuned

every time the temperature changed. Once again, in the studio, that was not a problem — especially in an air conditioned studio. But my God, when you're working outside, after dark when the temperature goes down by 20 degrees....

*K.E.* You could draw a graph, plotting temperature against frequency.

*R.M.* Right. That very practical, prosaic thing of building an instrument that would stay in tune when the sun went in and out, was something that never occurred to us when we were working in a laboratory.

I don't want to take away any of the magic of the technology, but really the things that Keith brought to us out of his experience were very prosaic things. You'd be surprised how easy it is to miss these things when you're working in a laboratory.

As far as musical things go, we've constantly added to Keith's system. When we began, it was one cabinet with a pre-set box on it and now it's three cabinets. Every time we added something, it was Keith's suggestions, and after we added it, one of us from the company would work with Keith to get some patches that would do different things. Some of the really big associations that people have with synthesisers today are things that Keith pulled out of that modular set-up.

From 'Lucky Man' on up, that fantastic, gliding, driving, melody line, the way he used the sequencer or the C, F, G, that triad played on the keyboard. I think Keith was the first one to show what we totally believed was there, and that was the ability to get new tone colours out of things other than just octaves.

*I.M.* Keith, to what extent has it taken you outside the normal chromatic scale?

*K.E.* As a musician, you have a totally new and different way of thinking about music. You can programme it to produce all sorts of scales.

*I.M.* Have you worked with any deliberate intention of breaking into new scales?

*K.E.* No, not deliberately.

*I.M.* What I'm getting at is the extent to which this has forced you to revalue your own musical training.

*K.E.* I don't understand your question.

*I.M.* Has it made you feel that your basic training is now of less value to you than it was? Has the synthesiser forced you to break any of the rules you were taught?

*K.E.* Yes, I'm sure it has. I'm not really sure how to express it in words. If you're orchestrating a piece of music, like this whole trip for musicians, I'm not that adept at total orchestration and so I work at it.

To your ear it works, but written down ... I've discussed this with classical musicians as well, who've seen my stuff written down on paper and they've said "It can't really work," and I've said But it does work, you can hear it, it does work.

*I.M.* What is it about the synthesiser that makes it work?

*K.E.* Well, there we get into the mathematics involved in music. To put it simply ... I started learning the piano and my piano teacher said to me 'You can't play a C and a C sharp together, it's a dischord.' But it depends, a C and a C sharp can sound good, but under what conditions? She was looking at it on the mathematical level: it's wrong, so you can't do it.

Continued on Page 10  
9

There's a fine degree here between the instrument and the player . . . a lot of people are worried about instruments taking over, you know, computerised instruments, which is probably where your question is leading to, it can work out. People have already started designing equipment which can write and compose. It's really a matter of who is leading who . . . all I can say is that I know what sounds right and I got after it.

R.M. The synthesiser doesn't force anything. It's a tool, an instrument which you play. One big difference between it and most other acoustic instruments is that while most other acoustic instruments have a fixed way of working, a fixed set of sounds, a fixed set of pitches and they're optimised generally for 12 tones to the octave, the synthesiser doesn't have that limitation. It's possible to change scales to construct tone chords that just don't exist in most acoustic instruments.

This becomes useful to a musician only after he has absorbed the nature of the synthesiser into his technique so that it becomes part of his nature. He can stop thinking about what he's doing on a mathematical or professional level and just explore; the same way that a guitar player will pull strings without it being mathematically precise . . . the way a sculptor will push clay around . . . it's intuitive. It only happens after the musician has control over his instrument and what that means is they feel what's happening, without thinking about it, without going by the rules.

I.M. Do you feel synthesiser music as much as piano music?

K.E. Oh absolutely. Once you really know your way around the instrument, things are very easily accessible. When you write things down on manuscript paper, they might not look right, but working them out on the synthesiser broadens your musical mind to various tonal blendings, wave shapes. It's helped me understand a lot more about orchestration in its traditional sense — scoring the clarinet, for instance.

It's all created electronically and it's all there at your disposal. If you are concerned about orchestration, you can stop thinking about a clarinet as a clarinet, you don't think about its shape, only about its wave shape; the way it shows on the instrument. You can experiment with various blendings of wave shapes and produce a total blending of sounds.

I.M. Do you think in wave shapes?

K.E. I didn't used to but I do now. It's taken me time to work up to that.

I.M. Can you tell now which shapes will work with which shape?

K.E. They can all work, they're all possible. It depends on what you're working on at that particular time. If you're using it at the lower end, for bass, a lot of things can throw the bass that much farther into the audience, just the wave shape makes a difference. It's not until you experiment with it that you realise that this particular bass sound travels that much farther, but then it's down to dynamics.

R.M. It balances among all the overtones. We've created a bass sound with tremendous punch; exaggerated or shaped to just about anything you want.

I.M. (to K.E.) Is there anything that you now want extra on your Moog, any extra facilities, anything new? Or haven't you finished exploring the possibilities of what you have?

K.E. Well, one can go on exploring, but what we've been working on is making the modules I have a lot more controllable by pre-setting. I feel that my job with the synthesiser is obviously O.K. in the studio. They do wonders with it in recording studios. I'm very concerned with taking it on the road and playing it in a performance. I want to get as much as possible out of it. My large modular system has everything going for it. But with as much gymnastics as I've been performing with it; swapping leads over, etc, it makes it a risky business on stage.

While you're playing you have to tune up, it's hair-raising but I bring it on myself. I've been to Buffalo and I always approach Bob with all my problems and he finds a way around them. He's redesigned my pre-set box, which will give me more possibilities, with basically the same system I've had. The modules are the same, but more of them are arranged on presets.

I just want to show the people all the possibilities that one can get out of this, under spontaneous conditions. Given the time, working in a studio you can go through the whole range of ideas. When you work in a studio you can put endless overdubs on it. The one thing that stops me doing it is whether I can do it on stage or not. Whatever I put on record, whether it requires an overdub or not, I still have to be able to reproduce it on stage even if I do it in a different way.

I.M. Have you ever used tapes on stage?

K.E. Yes, but it kind of restricted Carl, because he was the one who had to play to the true rhythm so that he could keep along with the tape. Occasionally the tape would fuck up or he couldn't hear it through the headphones and of course the band would be playing merrily along to Carl, who's listening to the master thing, and if he didn't hear anything he'd probably stop playing. So for us it was a bit chaotic.

I.M. Did you ever get it on stage?

K.E. It worked out a few times but generally it was a bit too risky.

I.M. Do you feel that the synthesiser is going to take you away from more conventional keyboards?

K.E. No, not for me, because I always go back to the instrument which I learned on. I'm still a bit conservative in my way of thinking. The synthesiser broadens your mind, but you can relate to it, you can still lay it the same way as a piano. Of course you have to know how to set it up.

I.M. (to R.M.) What about polyphonic? Do you think this will cause a great new revival?

R.M. Synthesisers up until now have been monophonic instruments. Sure, some things are called polyphonic but they're not really. I think the monophonic synthesisers that we've had up until now have really changed the way that musicians think about solo artists. They've really opened musicians' ears up. I think we can expect the same sort of thing to happen with respect to chord playing and polyphonic playing when the polyphonic synthesiser comes out. Polyphonic instruments and monophonic instruments are two different things, making a melody or a single texture. It's different from playing chords, from playing two hands. The polyphonic synthesiser that we will be coming out with later this year will actually have a separate little synthesiser on each keyboard. That's only a technical description of what it has. Musically it will produce a range of tone chords that begin with organ-like, piano-like, and string section-like voices and using synthesiser techniques will stretch and expand those areas of sound into things that none of us have heard yet.

The reason that none of us have heard these sounds is that it takes a musician to listen to what the capabilities are and shake them into music. Until you do that you don't know whether you have a musical instrument or not. So what we're looking forward to is the discovery of the new capabilities of this polyphonic instrument by musicians and especially by Keith. As far as we're concerned that's where the real creativity is going to come.

I.M. So has Keith got to start working all over again?

R.M. He won't have to throw out what he's learned, this will be in addition.

K.E. The prototype which I took on the road, was the very first one, held together by chewing gum and elastic bands. We were very dependent on that, and because it was a prototype on occasion it wasn't functioning, so we'd have to drop that number because nothing else



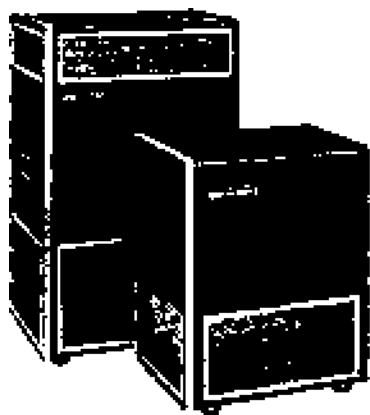
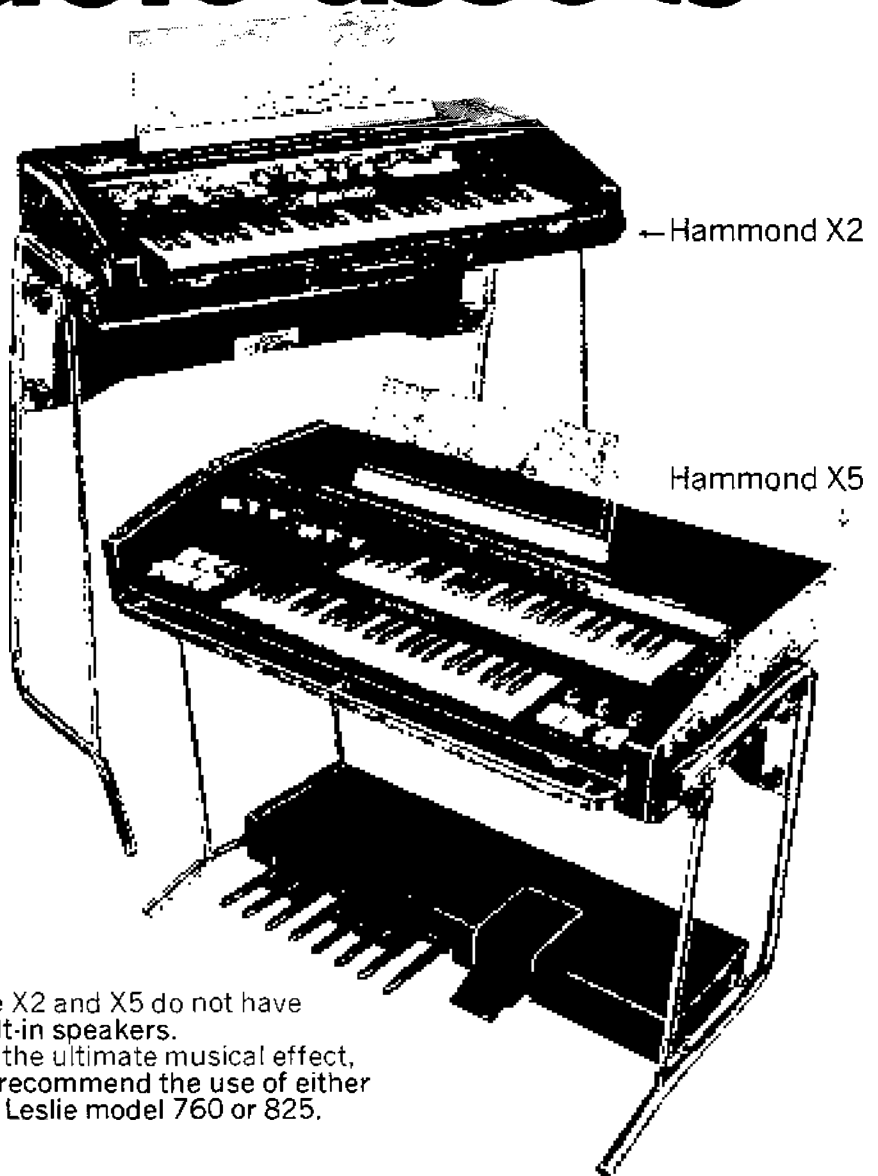
would substitute. If we'd done it originally on a conventional instrument like a piano, the number would have had a different direction. It would have gone a different way. It would turn out in a similar way but not that way. We used the polyphonic on 'Benny the Bouncer'. It could have been done on a conventional keyboard instrument but it would have gone a different way. It was right for that instrument and it was right every time we played it. I'm trying to create the same sort of effect as a conventional instrument through other means. On this new polyphonic you've got two oscillators. I've tried to produce thirds effect of an acoustic piano. You know how you get what I call a 'honky tonk' effect, you know, between strings. Well, I'm working on doing this with a conventional piano. When the polyphonic comes along it will be able to do this, plus a hell of a lot of other things. □

# Hammond portables movable assets

No more need to put up with 'Second best'. Here are two portable organs with genuine 'Hammond Sound' which means good news for the organist 'on-the-move'.

Both the X2 and X5 offer the 'big organ' performance benefits of Hammond tonebars and touch response percussion yet can be easily dismantled for transportation.

Whether you are just starting out 'on-the-road' or already topping the charts, here are the models tailor-made for you.



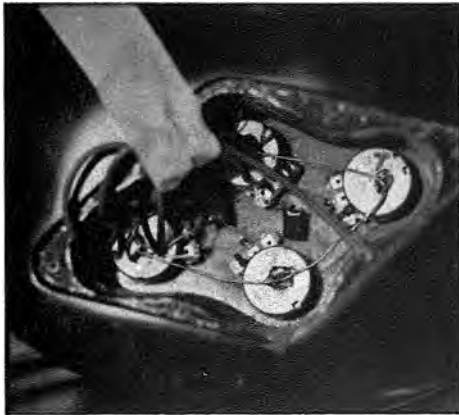
The X2 and X5 do not have built-in speakers. For the ultimate musical effect, we recommend the use of either the Leslie model 760 or 825.

 **HAMMOND  
ORGAN**

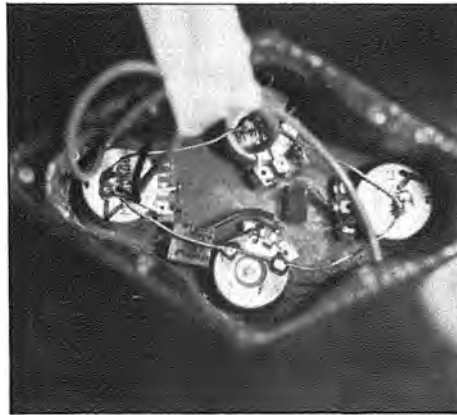
Hammond Organ (UK) Limited.,  
Deansbrook Road, Edgware,  
Middlesex HA8 9BB.

# IMPROVING A COPY GUITAR

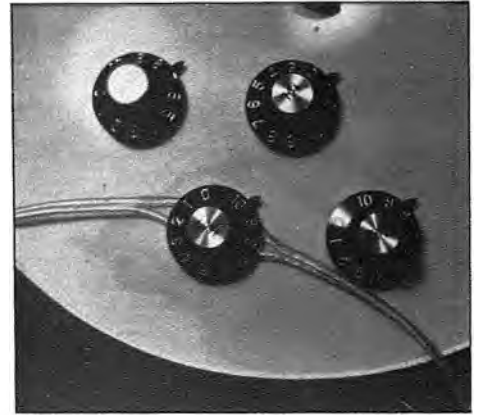
We gave guitar maker and repairer Stephen Delft an Antoria Les Paul copy and asked him to improve it as far as possible. This is part two of his report.



Before changes.



After changing capacitor and 'pot' on lower part of circuit.



Removing difficult knobs.

In this part I shall discuss some of the ways in which you can improve the performance and/or reliability of electrics inside your guitar. Let us first deal with problems of reliability.

Faulty electrics in guitars may be caused by bad design, corrosion of contacts, poor quality components, or simply wear and tear over a period of time. I do not intend to separate which causes what: all you want to know is what you can do to minimise the chance of troubles occurring, so let us start with DUST. Many guitars spend their whole lives with the electronics compartments full of a mixture of sawdust and polishing compound, left behind when they were first made. You do not need any technical ability to remove all cover plates and clean all the cavities in the instrument with a SOFT brush and a vacuum cleaner. Dust can get inside volume controls and switches and make them crackle long before they are worn out.

The next thing you can do while you are inside is to gently clean any exposed switch contacts with one of the strips of impregnated pink card, distributed by Electrolube or R.S. Components. (Ask your local radio/T.V. shop). This also applies to the contacts and inside hole of jack sockets. There is an exception to this rule — if your guitar has a selector switch which works on the Fender principle, with a long, pivoted switch arm, operating a roundish flat plastic disc with connections round the edge, this sort is better left alone unless definitely noisy, as its contact springs are easily put out of alignment. You could apply a little Electronic Switch Lubricating Oil on a needle but ONLY IF IT STATES "SAFE FOR USE ON PLASTICS". If it seems strange to be cleaning perfectly O.K. switches, remember that switch oils and cleaner cards also have a preservative action against atmospheric corrosion. The other thing which will protect contacts against the sulphurous mixture we use for air in cities is a piece of old-fashioned MOTH BALL, clipped into each cavity. Remember to fasten it down firmly — if it gets loose, it may do more harm than good. It is possible to find dirty switches, even on new guitars: and it is always worth cleaning them before considering replacement.

Another thing worth checking is the fixing nuts on any controls. Apart from being inconvenient, loose controls put more strain on the wires and components connected to them.

Poor or unsuitable components generally make themselves known by faulty operation after some time. The cure is obvious, and the difference in cost between good and mediocre replacements is negligible compared with the cost in time of taking things apart to make the replacement. Always use the best quality spares

you can get, but be aware that some very good volume controls are stiff to turn and may make "Violining" almost impossible.

There remains the subject of bad (or just lazy) design. Certain problems frequently occur in new electric guitars and the most common of all are tone controls which are almost like switches, and do nothing between 3 and 10, and volume controls which interact with each other and with the tone controls.

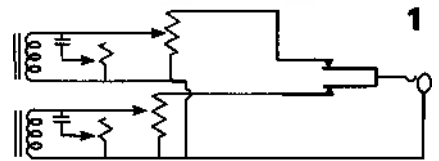
The tone control problem rarely occurs with Fender-type guitars, but as a matter of taste, you may wish to try varying the usual 0.1 tone control capacitor to 0.05, 0.22 or even 0.1. As the value is reduced, the tone control becomes less a balancer of treble against bass and more a modifier of the tone of the top two strings.

Generally, funny tone controls occur on Gibson-type guitars with humbucking pick-ups. Most of these are fitted with 500K log 'pots' for volume and tone, (or worse still Lin pots). I believe that if the first half of a tone control does nothing, you may as well throw away that half, and spread the remainder over the whole dial. This is done by replacing the I.C. controls ONLY with 250K LOG pots. Also use the opportunity to check whether the capacitors are between 0.01 and 0.05. (Yes this is up to 10 times smaller than the recommended values for Fenders. Read the noughts carefully). My preference is 0.02 for real Gibson humbuckers and 0.01 for most copies. It varies because of a complex relationship between pick-up and tone control, and for this reason, I recommend that tone controls should generally come before volume controls in a conventional 2-tone/2vol system.

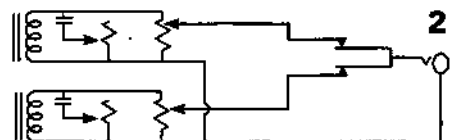
The problem of interacting volume controls is one which can only be perfectly resolved by either putting a pre-amp inside the guitar body (or using a 'Stereo' lead and doing the mixing in the two channels of your guitar amp), or by accepting a lower output from the guitar. Guitar pre-amps are becoming distinctly fashionable, if only because they give a measure of immunity to interference from theatre lighting (later in the article, I'll describe a device of my own design which solves the problem neatly) and 'stereo' conversion (which only approaches stereo, if you use two separate amps) will be covered in a subsequent article. It is, incidentally, so absurdly simple that I find it hard to justify the extra price asked for this facility on a new guitar or bass.

There are two accepted compromises over this problem. The first, used on most Gibsons and similar copies, is to accept the fact that, with both pick-ups on, if either volume is turned below about 3, it begins to affect the output of the other pick-up as well. It also affects the

other pick-up's tone control. Strangely, I find that if a guitar with a famous name acts like this, it is accepted, on the grounds that one does not use the volume set as low as 3 because it affects the "tone". However, if one of my own guitars has the same behaviour, it is instantly noticed, and bitter complaints follow — an interesting state of affairs indeed. Strats and Teles do not suffer from volume interaction because there is only one volume control. A circuit for the first compromise is shown in Dia. 1.



The second compromise is shown in dia. 2 (a conversion from type one to type two is shown in dia. 2). Here you will see that the 'in' and 'out' of the volume pots are reversed. The control still operates in the same direction (and for the technically minded, forms an unbalanced T-attenuator with the internal impedance of the pick-ups).

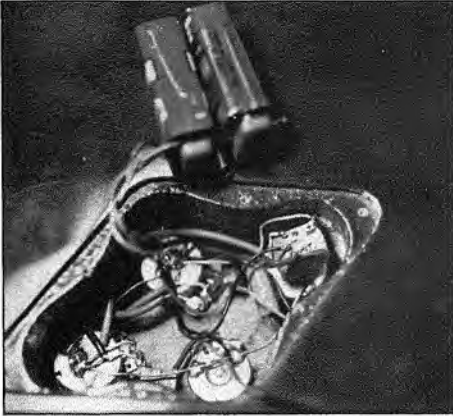


With the type 2 circuit, the volume controls are largely independent of each other, but low volume settings may seriously affect the tone on the same pick-up, and at high volume settings, both tone controls affect both pick-ups. Yer pays yer money and yer takes yer choice.

For reasons I have already explained, some makers of 'one-offs' prefer to use circuit two, but I feel type two is the lesser evil. However, both circuits suffer from an interaction between guitar and amp, which causes a change in tone between (say) volume 10 and volume 8.

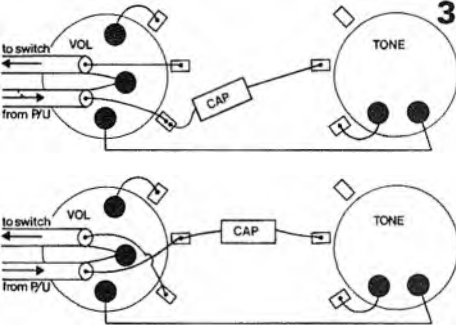
The difference in tone is small enough to be compensated for by most amp tone controls: the problem is that the tone varies, and by an amount which depends on the particular amp in use at the time — hardly a satisfactory situation.

The problem arises because most pick-ups work best when they "see" a certain value of load resistance connected to them. This is called the Optimum Load, and is tolerant of small variations, depending on how you like your tone.



Electronic device in position.

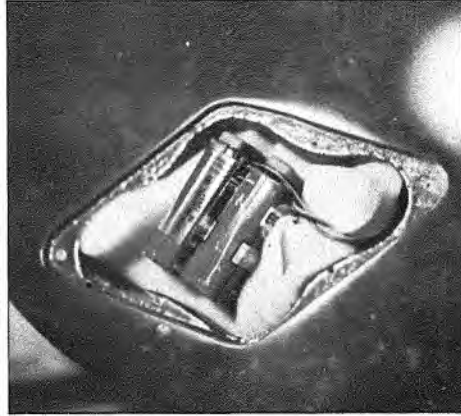
It appears that most standard (high impedance) pick-ups are happy with a load between 150K and 500K. If that sounds confusing, all will be explained in future articles.



With either system, when a volume control is on full, the pick-up sees a load which is a little lower than the "input impedance" of the amp. (You may think of this as an imaginary resistor across the amp's input jack) and this resistor may easily be as low as 33K — considerably lower than the recommended 150K minimum. I mentioned above

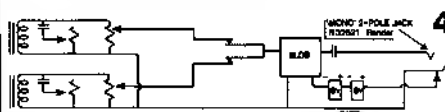
The device I mentioned above runs off two small batteries, is small enough to fit in most guitars without modification, and which gets between the guitar and the amp and ensures that the pick-up never sees a load less than 150 150K. It does this without lowering the output, by drawing a little power from the batteries (2 milliamps) to make up any losses. This device should be used with the type one circuit (dia. 4).

Its second advantage is that the output to the amp is at a relatively low impedance, which means you can use really long leads without

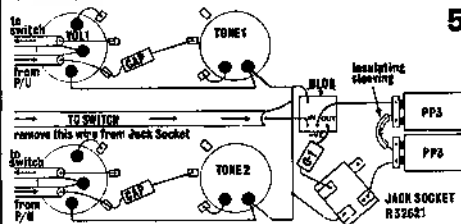


Batteries in position on foam packing.

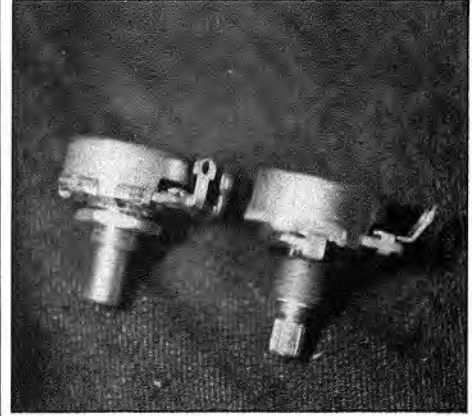
the usual loss of treble, the leads don't crackle, and you are less likely to pick up interference from mains or lighting cables. The only component not included within the device is an output coupling capacitor, which for most purposes need not be larger than 0.1 microfarad, but some cheaper effects pedals may require you to fit a larger one of about 1 or 2 microfarad (as used in last month's hum loop isolator) if you lose a lot of bass. In either case, the capacitor should be a non-electrolytic type, rated at 30 volts or more.



I have used a Rendar one make/one break Mono Jack Socket Type No. R 32621 (available in small quantities from Rendar Instruments Ltd., Burgess Hill, Sussex, for 29p each inclusive of tax and post) to switch on the batteries when the guitar lead is inserted, but you could use a different switched socket or a separate switch. Remember that the battery Positive (plus) goes to the 'Earth' connection (dia. 5).



Finally, a few hints on tools. To change controls, you must first remove the control



Examples of tone pots with long and short threaded fixing bushes. Also note plain and splined spindles.

knobs. These come in three varieties: those held on by a grub screw, or collet fixing under a centre cap, those which pull off, and those which *should* pull off but don't. For these you use a piece of twin figure-8 mains flex, split in the centre just enough to slip under the knob each side. Hold both ends and the guitar and pull.

The simplest way of getting replacement pots which will fit push-on guitar knobs is to buy spares for American guitars. It is also the most expensive way! Take care that the pots you buy have a long enough threaded fixing bush for your guitar. (Some are meant for fixing to a thin plastic panel only — for a pot fitted from the back you may need 9 or 10mm of thread). You may have difficulty obtaining 250K pots with long threads. The other solutions are used to pots with round or D-shaped spindles and either fit new screw-fixing knobs, or drill out the originals and glue them on. By the time the pot wears out, the knob is generally worn out too. You cannot solder to the case of most English pots without filing RIGHT DOWN TO THE STEEL INSIDE FIRST, and you will need a minimum 25 watt iron.

Tweezers and non-melt silicone rubber sleeving are useful aids in confined spaces. Take care not to burn the guitar body or other wires when soldering and don't drop solder on the back of the guitar. Tubular spanners are the safest way of dealing with control fixing nuts. Pliers tend to slip and gouge the guitar top.

Draper no. 5225 10/11mm, also 5/16" and 1/4" Whit hexagonal, and 1/2" A/F. These fit most nuts.

I believe this is the first ever article on a do-it-yourself basis covering electronics fitted to standard guitars. I hope to keep you in touch with further developments in this field. □



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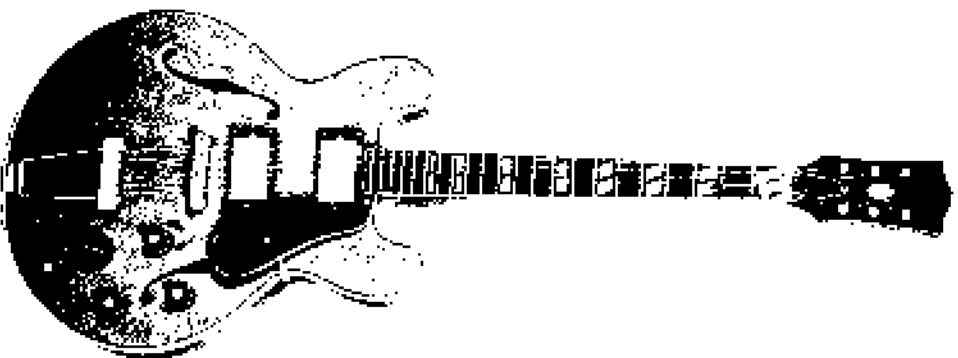
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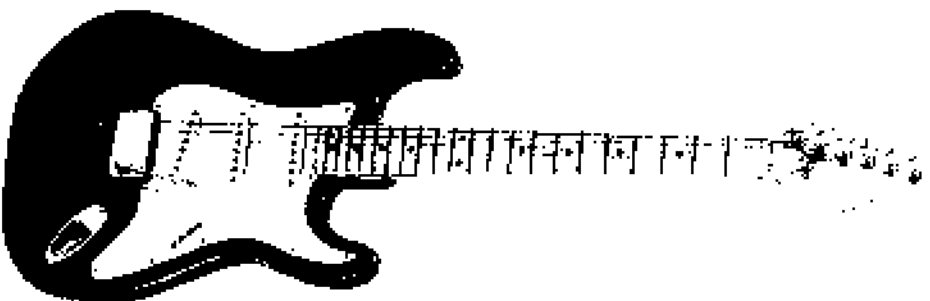
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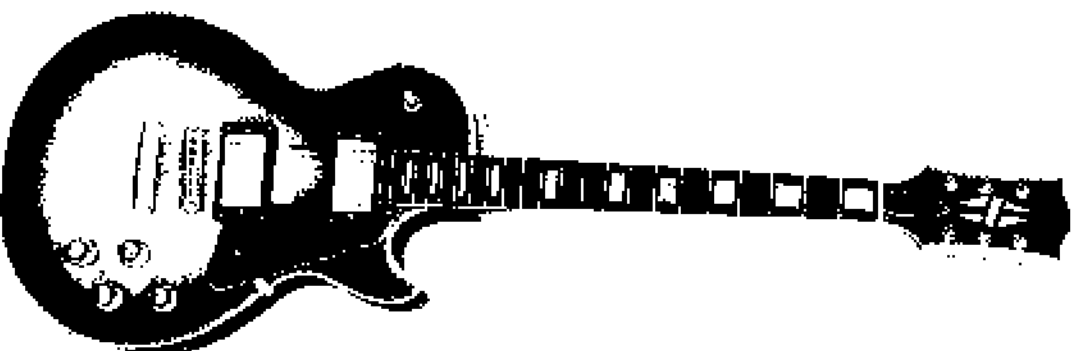
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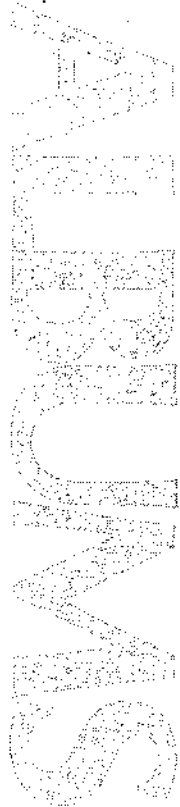
2850 CUSTOM  
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# ANTORIA

guitars

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**Doobie Brothers: Stampede. Warner Brothers K56094.**

The standard of the best American rock and roll bands is so far above young British bands (in general) it's a crime. There's light years of difference between this band and, for instance, Horslips whose album is reviewed elsewhere on this page. Everything on this album is so tight it's breathtaking. The band understands the dynamics that have to exist between a vocal line and the backing and at times the lines are so closely integrated that they fuse to form a very close sound indeed. The Doobies are one of the best bands in America today and this album is an outstanding example of their work. Because the band sounds so integrated, it's difficult to pick out individuals. Suffice to say that on one track an acoustic solo is frighteningly good, on another the bass player and keyboard player work so closely together the drummer is free to find rhythmic cross patterns usually way beyond what is possible with strict time-keeping limitations. The material is excellent. If the Doobies have failed to make a big impact on the U.K. single charts it's because they make no concessions to formulas but prefer to rely on sheer togetherness to make people listen to them. *Produced by Ted Templeman, engineered by Donn Landee.* Ray Hammond.

**Alan Price: Metropolitan Man: Polydor 2442 133.**

Despite himself, this album will confirm Alan Price as a superstar. Not that he will allow it, of course, but there's little he can do to prevent it with an album this fine. He states his feelings very clearly on side one of this album: "Yes, there've been some, who've tried in vain, to preserve just what was left of their brain." More than anything else Alan Price is not after "Fool's Gold", but his music is so fine it makes us fools want to give it to him. If you'll be content to listen to amazingly good songs in the privacy of your own home without forcing adulation on the Jarrow lad then buy this album. Price's ability to write fresh melody lines laced with lyrics about real things is unique and, one can't help feeling, a little delicate. Despite the aura of toughness that he gives out, it's not hard to believe that it's only by a superhuman effort that Alan Price manages to hold the sycophants at bay and keep a close grip on his own reality that is the greatest spur to his writing. He sounds as if he enjoyed making the album which is comforting and you'll enjoy listening too. *Produced by Keith Grant and Alan Price, assistant engineer David Hamilton-Smith.* Ray Hammond.



**Horslips: The Unfortunate Cup Of Tea. RCA SF8432.**

This is a band who've been struggling for a long time to get an album down that will release them from the second league. Unfortunately, I don't think this is it. The main problem is the quality of the song writing. When the songs get to the stage of rehearsal within the band some fine ideas come out and the use of instruments for colour rather than sound fillers is particularly appealing. But the songs in themselves lack commanding melody lines and compelling rhythms and that makes all arrangement work a little superfluous. It's a fault that is common to many fine bands now. The necessity imposed on them to create their own material often means that a bunch of fine musicians produce material far below their musical capabilities in an effort to be fashionable. The recording of this album is a little poor. There's a fair amount of background hiss where there shouldn't be any and the fade on the second track of side one, "Ring-A-Rosy", is the worst I've ever heard. On the same track the fiddle is out of tune. The vocals are uninspired throughout and they're kept company by the lyrical content. Horslips prove they can get it on as a band night after night all over the country and it's a shame that they can't find a better album than this. I find the spasmodic use of the synthesiser particularly annoying as if it's tossed in because there seemed to be a hole in the arrangement when mixing came round. Some of the keyboard playing by Jim Lockhart deserves credit, but we'll have to wait for better from the band. *Recorded at Rockfield, cut at Apple, engineered and produced by Fritz Fryer.* Ray Hammond.

**Marcel Dadi: The Guitar of Marchel Dadi. 2 LP set, Transatlantic TRA (D) 294.**

Full credit should be given to Transatlantic for trying to expose French guitarist Marcel Dadi to British audiences. This is not a double album, it is two albums packaged together by Transatlantic and it is intended to serve as an introduction to Marcel. He's a guitarist who claims Chet Atkins as his biggest hero. It's peculiar that only Britain and the U.S. have managed to throw up guitar super heroes (perhaps with the exception of Jan Akkerman), but France certainly has something to offer judging by these albums. The Chet Atkins' influence is very great and at times Marcel just sounds like a pale imitator but then he adds a pull on a string that Chet would never do and it's very different. Unfortunately, much of his work is skilled but uninspired. He's a bloody fine acoustic guitarist, but he hasn't gone on from developing a good picking technique to finding an individual style. He's very young — early 20s — so perhaps that will come in time. On the album called "Dadi's Folks", one track is absolutely ghastly. "Old Black Piano" is played on a Yamaki 12 string and it is very out of tune. There's really no excuse for this. Marcel Dadi can currently be heard touring British folk clubs and people interested in improving their picking style can watch him and follow with his own style of guitar transcriptions which are enclosed with these albums. Ray Hammond.

**Alan Hull: Squire Warner Bros. K56121.**

I don't know if it's damning with faint praise to say that *Squire* is a minor classic (if it is, I retract the statement immediately) but that's exactly what this album is. Alan Hull and a company of really fine musicians have produced a real treasure. The players include Kenny Craddock, Ray Laidlaw, Ray Jackson and the brilliant Albert Lee, as well as Colin Gibson, Terry Popple, Micky Moody and Brian Chatton of Snafu, and I should also mention Jean Roussel's arrangements, which are really splendid. So much for the rest of them, the bulk of the credit belongs to Alan Hull, for producing, playing, singing, writing, and bringing together and using other people's talent as well as your own is no mean feat. The songs are beautiful — original, thoughtful, each a separate page from a poet's psychic scrapbook, and the total effect is more like a gift than a record album. It is a rare thing to find a song with lyrics that could stand alone as poetry, but these do. My favourite is "One More Bottle Of Wine", a fine poem which Hull's vocals interpret perfectly: sentimental, yes, but not maudlin. There is all the difference in the world. Also of particular interest is "Dan The Plan", a really tasty little number which is really microcosm of the variety found on this album.

*Recorded at Morgan Studios and Trident Studios, Master Cut by George Peckham at The Master Room. Engineer Mike Bobak, produced by Alan Hull.* Carroll Moore

**Bachman-Turner Overdrive: Four Wheel Drive. Mercury 9100012.**

Bachman-Turner Overdrive represent most of what's bad in American commercial music at the moment. The only real surprise is that they're Canadian. I don't usually review albums that are this bad, but it is such a betrayal of the single ("You Ain't Seen Nothing Yet") that it occurs to me that people might go out and buy it. And that would be a mistake, economic crisis or not. Even in the most affluent of times, Bachman-Turner Overdrive should not be encouraged. If *Four Wheel Drive* is any indication, this band might possibly record an album every time they hear a new riff. It might, in places, almost be a medley of other people's riffs, from Blackmore to Paul Rogers, almost everybody's ideas are represented — competently, I must concede, on the instrumental side. If the vocals weren't so appallingly bad, it might be excusable. But they are, and the whole thing reeks of a bald-faced attempt to clean up other people's stuff and re-package it for the vast post-Osmond market. On one track, "She's A Devil", there is the most shocking example of a guitar break which was clearly written for an acoustic, and then played on an electric guitar that startled me. Nothing sounds worse than that, but take my word for it, and don't buy the album to find out.

*Recorded at Sounds Interchange, Toronto. Engineer Mark Smith, producer Randy Bachman.* Carroll Moore

“Marshall Sound?  
well...it's a rock sound.  
It's topical...a bit dirty”

Chris Runciman  
Climax Blues Band.

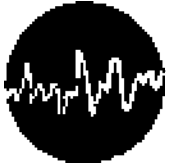


Chris Runciman is roadie for the Climax Blues Band, he knows his job. This is what he says, “Marshalls are reliable, robust, anyone can fix ‘em. Put it this way – we’ve had these on 200 gigs, flown them around the world, dropped them out of

aircraft. Others just wouldn’t take it. I’d say Marshall makes great road amps.” Take the word of a professional, get on to Marshall, the soundest sound around.

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Test Report on: **Canary 12 Channel Mixer**  
 Date: **May 1975**      **£ 496.00 EX. VAT.**

The Canary 12 channel mixer is an impressive looking unit with an appearance very much like a small studio console. The 12 input channels each have an input gain control, a master slider, bass, middle, treble, echo send and 'on stage monitor' (fold back) level controls. There is also a small button, which puts any single channel signal on the monitor headphones, and a separate level meter for each channel.

There are three mixing stages: one to drive the output line; one for the echo send and the third for the 'on stage monitor'. Each had a master fader; and the output line and 'on stage monitor' mixers also have good sized output meters. The headphone monitor can be switched to the output line, the 'on stage' monitor on to P.F.L. (pre fade listen).

**Construction**

The case construction is of wood, with solid teak ends, and vinyl covered top, back, bottom and front edge. This supports a large blue painted metal front panel which is covered from end to end in controls and meters which makes the unit attractive.

Most of the electronic construction is on one huge glass fibre printed circuit board which covers almost the whole area of the front panel. The reverb electronics and power supplies are mounted in the bottom of the case.

The standard of soldering and quality of components is good and there are many expensive components. The fitting of many of the components is bad however. The circuit board is grossly overcrowded in some areas and empty in others. There is insufficient clearance between the backs of the faders and the input amplifiers which resulted in an intermittent fault on channel 10 when the front panel was touched. This was cured by bending the transistors 'out of the way'. In the first few minutes of testing the headphone monitor developed a fault. No attempt was made to find the cause but it could also be due to the poor mounting of components.

**Measured Performance**

I am going to deviate from the normal method of tabulating results because most figures require explanation.

**Maximum Input Level**

This is the maximum signal level which can be fed into the 'hi' input on any channel, with the gain control set at 'max' before overloading occurs. The figures for the 12 channels varied from 14mV to 17mVRMS; or expressed in dBm that is -35dBm to -33dBm, and an average of -34dBm (15mVRMS).

The input level meters indicated from -0.4 volume units to -2 volume units. Even with maximum input the meters are insensitive! The meter on channel 6 did not work at all.

**Input Noise**

If all faders are set to zero except for one channel at a time, then the noise at the output is divided by the gain of the system, the result is the equivalent noise referred to the input. This was done with channels one to four and the results were an average of -100dBm, as outlined in the table:

Ch.	Gain	OP Noise	IP Noise
1	52dB	-48dBm	-100dBm
2	51.5dB	-48.3dBm	-99.8dBm
3	52dB	-47.5dBm	-99.5dBm
4	51.5dB	-49dBm	-100.5dBm

**Dynamic Range**

This is the ratio of maximum input before overloading compared to the noise level. For this mixer the maximum input is -34dBm and the noise is -100dBm so the dynamic range is 66dB.

**Signal to Noise Ratio**

The manufacturers quote the sensitivity as -45dBm. If we compare our -100dBm input noise with this level we get a signal to noise ratio of 55 dB for one channel. This is very much worse than the 70dB quoted by the makers. Their figure is impossible if the entire dynamic range is only 66dB.

**Total Harmonic Distortion**

Measured at 1 KHz with an input signal of -45dBm, the input gain and fader at max, and the line output set to a 0dBm level. Channels 1 to 4 were measured and they gave results of 0.8%, 0.66%, 0.62% and 0.65%.

Almost all this distortion was second harmonic and the figures are far worse than the less than 0.1% quoted by the makers for conditions which are far less favourable than those quoted above.

I was able to get slightly better figures by setting all the gain controls to maximum on one channel and all the others to zero. The input level was then reduced to give an output level of 0dBm. This gave T.H.D. figures of 0.32%, 0.28%, 0.32%.

**Mixer Stage Noise**

Noise from the mixing stage should be negligible but with all faders set to zero, except the line faders, an output noise level of -58.5dB was monitored.

All the above noise and distortion measurements were made with all unused faders set to zero, tone controls set to midway, and a 10K dummy source in the 'Hi' input for noise measurement only.

**Tone Controls**

	BASS @ 30Hz			MIDDLE @ 500Hz			TREBLE @ 10KHz		
	CUT	BOOST	RANGE	CUT	BOOST	RANGE	CUT	BOOST	RANGE
MEASURED	-10.5dB	+11.4dB	21.9dB	-4.6dB	+9.4dB	14dB	-9.5dB	+17dB	26.5dB
SPEC.	-7dB	+17dB	24dB	-7dB	+8dB	15dB	-10dB	+17dB	27dB

The figures are relative to the control in its zero position. This is fair agreement between the measured results and the specification.

**Frequency Response**

A square wave test which was to set the frequency response on flat if possible (i.e. set the tone controls so that a square wave in will give a square wave out) revealed treble boost which could not be compensated with the controls. Consequently it was decided not to measure the frequency response.

**Conclusion**

The appearance is so good that I was disappointed to find that the performance was not all it should be.

The only makers' specification figures I could confirm were the ranges of the tone controls.

Most of the troubles seem to be related to driving a meter from each of the input channel amplifiers without having a proper meter driving circuit. The meters are not sensitive enough anyway.

It arrived with one meter not working and a fault on channel 10 and the headphone amplifier developed a fault in the first few minutes of testing.

Test Report on: **D.J. Power Master Stereo 200**  
 Date: **May 1975** **£120 Ex VAT.**

The D.J. Stereo 200 is a dual slave amplifier rated at 100W + 100W. A feature which is concealed by the word 'stereo' in the title is that the two channels are independent, even to the extent of having separate off/on switches, and may be used as separate amplifiers. There is nothing in the engineering which commits the two channels to being used for stereo signals only.

The 'Power Master' range also includes a single channel 100W unit and dual and single channel 150W versions. Controls on slave amplifiers are usually kept to a minimum: just volume controls, input jacks, output jacks and an off/on switch. However, on the D.J. 200 there are also buffered line output sockets with level controls for driving extra slave amplifiers; output meters and separate illuminated off/on switches for each channel. All unexpected luxuries.

**Construction**

The unit is housed in a black painted metal case 22¼ in. long, 5 inches high and 10¼ inches deep. A silver satin finished control panel sloping at about 45 degrees is mounted behind an aperture along the top front edge of the outer metal case. All the working parts, including the control panel, are mounted on a 'U' shaped aluminium chassis, which is about 1/8th inch thick. This forms the bottom and back of the case and is also the heat sink for the power transistors. This permits good accessibility for servicing and a tidy layout. In appearance it is a bit of an 'ugly duckling'; rather large and awkward but very strong. The large size does, however, mean that it is cool when running.

The electronics are clearly divided into two separate amplifiers; mains transformers at the ends and glass fibre printed circuit boards towards the centre. Wiring is very short and neat and held in place with plastic clips. The standard of soldering, care in assembly and attention to detail are good and should contribute to above usual reliability.

**Performance Test**

The measured performance of the unit provided for test was better than the manufacturer's specification in every respect. In particular the signal to noise ratio was 87dB compared with the manufacturer's claim of only 70dB and the distortion measurements were about 50 times better than claimed.

The overload protection caused surprise. It was tested by trying to drive full power into a 0.1 ohm load. The protection circuit turned off the output 'short circuit'. This test condition was maintained for 2 mins. and then the load was restored to normal. The output only turned on again when the input type of overload protection, but it clearly works well.

**Measured Performance (One Channel)**

The following table sums up other aspects of performance:-

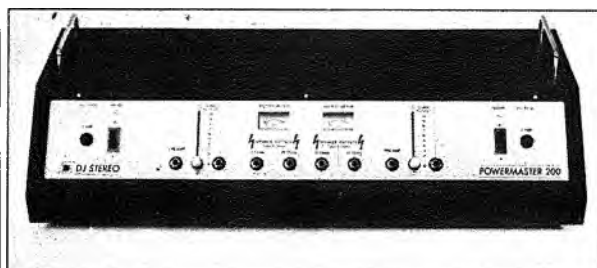
	RESULT	TEST CONDITIONS	COMMENTS
Power Output into 8 ohms	157WRMS 107WRMS	@ 10% total harmonic distortion @ 1% total harmonic distortion	
Distortion (Total Harmonic)	0.023% 0.02% 0.014%	@ 90% rated power) @ 50% rated power) 1 KHz @ 1 WRMS	Very much better than the 'less than 1%' claimed by the manufacturer.
Sensitivity	660mVRMS	for full output	Voltage gain of 43 compatible with 0dBm signal levels.
Bandwidth	49 KHz 22 Hz	Upper -- 3dB point Lower --- 3dB point	Wider range than required for audio signals.
Square Wave	Good	Clean response to 1 KHz & 10 KHz square waves.	
Capacitive Load Test	Good	1uF and 8 load.	No overshoot or ringing, therefore good stability margin.
Noise Level	0.2uWRMS	Wide band measurement	-87dB below 100W good.
Slave OP level	-1.4dBm	660mVRMS at full output	This output impedance is about 270 ohms
DC offset at Output	Zero		Less than 3mV.

**Conclusion**

This is a well designed and manufactured piece of equipment with a performance far in excess of that claimed by the makers. The manufacturer's specification does not do justice to themselves or their amplifier. Very good value for money indeed.

**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.



D.J. Stereo 200

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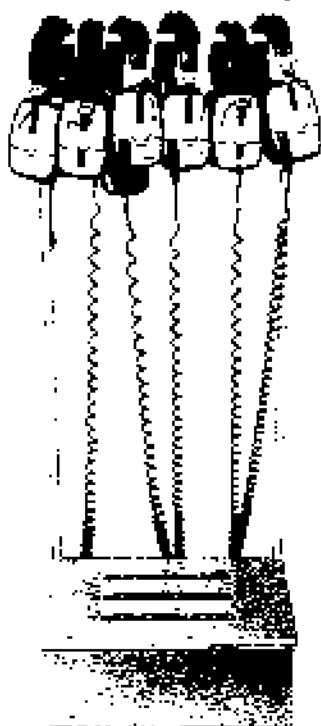
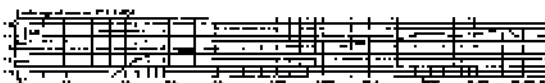


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EIA Sensitivity Rating:	- 149 dbm
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Load Impedance:	> 1000 ohms
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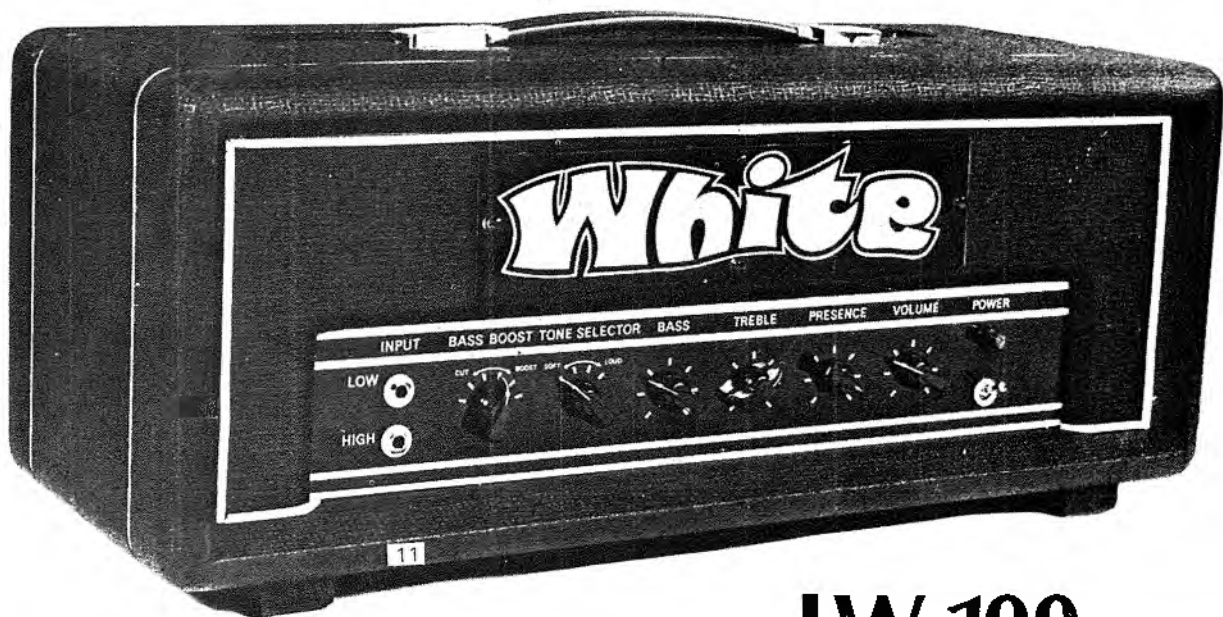


Few Jazz Guitarists have not at one time or another had the burning desire to own and play the type of guitar used by the legendary gypsy guitarist Django Reinhardt. But so few of these fine guitars were made that they rarely become available today and only usually at a prohibitive price. At last, after over two years of research and experimentation Summerfield Brothers, Britain's leading guitar distributors, now offer authentic replicas of these beautiful guitars exclusively made for them in one of the world's best guitar workshops. At a suggested retail price of about £100.00 the Gypsy, a guitar almost identical in every way to the original, (complete with a fitted De Luxe hard shell case), is now available to all guitarists.

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## Ovation Bread- winner

Retail Price £209.08\*

This is a two-pickup-plus-electronics solid guitar. Its shape is weird but comfortable, and the cut-away extends to the 23rd fret. I seem to remember reading a review of this guitar in an American paper which said that it was made of rigid foam plastic, however my pet woodworm assures me that it's mahogany; in fact the neck is very similar to those used on the Ovation acoustics. Body and neck are finished with a creamy-white, hard-textured lacquer which is polished more or less smooth on the back of the neck. The finger-board is good ebony, with small mother-of-pearl dots, and it would be difficult to find fault with the fretting on this sample. The machine heads are plastic-bodied Schallers and on the review sample they are loose.



The truss rod adjustment slot is machined clumsily and unfortunately the cover-plate is off centre. I particularly like the clear white dots in the edge of the finger-board but the contrast between white lacquer and ebony highlights the fact that more care is required in cleaning lacquer off the edge of the finger-board. The neck screws on to the body, which can be a weakness, but this joint is sensible and strongly made. The bridge is adjustable at each end for string height and has individual adjustments for intonation.

Do not be misled by the apparently plastic bridge assembly; this is a cover for a substantial metal bridge fitted inside the body. Because of this no screws or sharp edges project from the bridge. For years I have wanted a comfortable hand-support just behind the bridge; Ovation have now produced one, and it has a non-slip surface.

Any doubts one might have about the unusual bridge are rapidly dispelled by the instruments' excellent and natural sounding sustain — the bridge obviously does its job very well. The fact that the guitar includes a pre-amp means that the pick-ups can have a low external magnetic field without needing to be uncomfortably close to the strings, and this combination not only improves string sustain but also minimises the chances of the magnets "dragging" the lower

strings and making them appear out of tune. However I should like to see adjustable pole pieces on the pick-ups, as I feel the balance between strings could be improved.

There is a considerable amount of electronics inside the body, powered by two "Mallory" batteries, accessible from a panel in the back. (Standard radio batteries will fit but are not recommended).

To get the best out of this guitar you must first forget everything you know about tone controls and pick-up switches. Only the volume control works in a conventional manner. The tone control operates from maximum treble at 10, to mild bass boost and a very round quality in the treble at 0, WITH NO LOSS OF VOLUME IN ANY POSITION. The selector switch gives from left to right, neck pick-up, bridge pick-up, and both pick-ups — apparently out of phase. It also gives a progressive loss of volume, moving from left to right, for which there is no excuse, as there are pre-set controls fitted inside the body for balancing the output of the pick-ups. When balanced correctly, this is the only guitar I know which can produce an out-of-phase tone, without the usual drop in volume.

The remaining switch operates an "L-C" filter which can change the whole tone quality of the guitar from warm and acoustic to cold and hollow sounding. I believe this is another Ovation innovation.

I have several small grouses about the design and construction of the electronics. First, I feel that any guitar which requires batteries should have facilities for taking a signal from at least one pick-up directly to the guitar amp, as it can be difficult to buy batteries at 2 a.m. Alternatively, the maker could supply a "Phantom Line" mains power supply box. Either of these requirements could be made fully compatible with normal battery operation of the instrument by fitting either two sockets or one internally switched stereo socket.

I should like to see some protection, (such as a pair of diodes across the output socket), to prevent a leaky guitar amplifier causing serious damage.

While the general construction of the circuit board is excellent, I am not happy about a heavy choke mounted on its own wires, nor about flexible wires connected directly to the board without terminal pins.

## Fender JazzMaster

Retail Price £343.00\*

This is an expensive guitar in the honourable Stratocaster tradition, which has obviously been designed with the jazz guitarist in mind. Its resonating properties are part way between a Strat and a deep-bodied acoustic jazz guitar, mainly, I think, because of the

considerable length of string between bridge and tremolo device. This 'dead' string length produces a noticeable echo, like some acoustic tailpiece guitars and semi's, and also, with the pivoted bridge, allows a note played on one string to activate related harmonics on other strings. If this effect (which also appears on the Jaguar) is not wanted, it is necessary to damp unused strings while playing.

I think this instrument is aimed at the sort of player whose main interest is Jazz, but who requires something versatile enough for any studio job. In this respect, the overriding switch which inserts a duplicate set of tone and volume controls, can be most useful. For example: one can set the amp and the primary guitar controls for maximum treble from the bridge pick-up (sounding almost like a 'Tele'), have two more lead tones available on the normal selector switch, and still override the lot with a mellow rhythm tone when necessary.

The Tremelo device works well and may be locked and the arm removed if you don't need it (also useful if a string should break).



If you should want to play with pick and fingers, this is a better proposition than a Strat. The strings are well spaced and further than usual from the body, and there is no centre pick-up to get in the way.

The most unexpected pieces of music work on this guitar; 'Cherokee' is a little too obvious, but would you believe Bach's *Concerto for Two Violins in D Minor*? I believe there is now a repressing of the 1938 recording of Reinhardt, Grappelli, and Eddie South, playing it. (If anyone knows the whereabouts of this, or the Reinhardt/Lonnie Johnson record, please get in touch.)

This is essentially a Fender Solid, redesigned for Jazz (as the name would suggest). There is one point: it is expensive, but you may feel this is justified by its facilities and flexibility.



## Farfisa Buckingham Organ

Retail Price £1659.52\*

This is the pride of the Farfisa range of console organs and it is intended for the professional and serious amateur who demands the best at home.

The organ carries every conceivable effect electronics are capable of producing (except synthesiser effects) and an important part of the organ is the built-in electronic drum unit.

Manufactured in Ancona, Italy, the Buckingham is a direct descendent from the huge selling Farfisa 256 RK which is now replaced by this organ.

A brief description of the organ reveals two 44 note keyboards, a 13 note built-in bass pedalboard, a "Super-partner" rhythm and automatic bass unit, an "Extra Men" unit which adds various effects when used in conjunction with the percussion unit and the twin built-in 40 watt amps with a built-in Leslie speaker.

The amplification of the organ has been considerably improved over the 256 RK and it is now much more powerful. The amp delivers its power through three main speakers plus a Leslie bass unit and the organ sounds considerably more powerful than most console organs.

Most noticeable difference on the organ is probably the degree of attack on the brass — trumpet, trombone and wah-wah. This area was a little lacking before, but now the attack is strong for really rapid note runs. There's also a better reverb on the organ (Farfisa are now fitting the larger Hammond spring) and there's a compressor fitted to the amp to reduce distortion all round.

Perhaps the weakest part of the organ is the cassette unit. Bell and Howell have a virtual monopoly on fitting these units into organ ranges and the sound they produce is really not as good as might be expected. Playback is O.K. but recording leaves a little to be desired.

One of the most interesting "musical" features of the organ is the flute pre-sets which offer delightful harmonies to the root note which can be balanced in the sound spectrum to produce exactly the right harmony balance.

The electronic drummer incorporated in this organ is similar to other units in the range and it offers 15 different rhythms which can be intermixed and tempo-adjusted as necessary.

*Jim Sullivan was Britain's first guitar superstar. After the Bert Weedon period, Jim was the man whom everybody regarded as the guitarist to use and his final six year gig with Tom Jones gave him the exposure he deserved.*

*But the Tom Jones gig nearly destroyed his playing. Now .... 18 months after leaving the Jones show, he's playing well again and planning on forming a band with Albert Lee. Surely one of the most interesting combinations in years ....*

*Can you tell me exactly what you're doing at the moment?*

I'm just starting to write for an album, possibly my next album, we'll have to see how it turns out, but playing-wise, I'm doing nothing ... just practising.

*Aren't you doing the Bay City Rollers TV Show?*

Yeah, that's right (laughs), I forgot about that.

*You've been a very respected guitarist for quite a while and the idea of Retreat was great. I reckoned that you were going to get some really great musicians together, and that we would be seeing Jim Sullivan back.*

*The Tom Jones thing was alright, it was fine during that period that you worked with him, Tom Jones was fantastic.*

Yeah, Tom Jones was the top of his kind of artist at the time.

*Everybody accepted it but now everyone would like to see Jim Sullivan's Led Zeppelin.*

Well, this is the idea now. The first LP I did when I got together with Derek Lawrence. He said "well, look, you've been associated with middle of the road, lets do an M.O.R. LP." I said "Well, I don't really want to, Derek, I want to form a heavy band, to get out and blow". And he said "Well, I really think we should go M.O.R., you've got such a big audience," which I had through the TV shows. So we did that album and it was a complete and utter failure. I'm glad it was, because, for a start, I'm not a singer, I don't really want to sing, there are so many other guys around who are better.

We have at long last established that so I shall now be forming this band from all sorts of guys. We were thinking of having three lead guitars.

*Playing harmony as well?*

There are so many things that three instruments can do like that. Albert Lee wants to be in the band. I don't know whether to have another young guy in the band.

Albert, Ritchie (Blackmore) and I did an album a few years ago, that *Green Bullfrog* - it was great, we really had good fun.

For the other guitarist as well, I've kind of approached Alan Parker of Blue Mink, he's a great player as well, but I was thinking seriously, we've got a bit of maturity in the band with Albert and me, I think we might try and get a young cat in.

*Why were you thinking of the three guitar thing?*

Musically there's so much you can do with three guitars in a "band" you get a guy who plays solo in a thing that he is not at home in and it doesn't sound right, no matter what. With three guitars we can cover anything we get into. There won't be a weak spot in anything we play.

*All you have to do is find a real powerhouse drummer and the right bass player. Well, we're thinking of Ian Wallace on drums, and the bass player -- I'm not too sure yet -- I like the young kid in Dragonfly.*



# JIM SULLIVAN

*I can't help but wonder why this hasn't happened before.*

Well, what you've got to understand is that I've been associated all my life in recording for other people and once you've had ten years of that, it's very difficult to be accepted outside of that.

*I wanted to mention that — Jimmy Page did that, didn't he?*

Yeah, well, I was going to try and be with Zeppelin at one time. Anyway it's coming on now it's going to be there.

*How do you play together, do you know each other well enough?*

Yeah, there's been a mutual respect between Ritchie, Albert and myself for a long time now. You see, I let my chops go playing sessions, but I still had the musical ability. I had more musical ability really than Ritchie and Albert. In that maturity, I really could guide them into things where they normally wouldn't go.

*Do you think you're endangering them by doing something like The Bay City Rollers Show?*

I've got a record label to think about and at the moment we're on our arse. We've got to get off our arse, we've got to hit somewhere, we're getting plays and getting into the charts. We've got two groups, and about five or six artists, and the reason I'm doing the Rollers thing is to get Retreat Records about. It gets my face around with the teenie-boppers, but it gets me working with people like Mu Young, in fact she's already said that she'd have one of our groups on the programme. That's why I'm doing it. No way am I a teenie-bopper and no way am I middle of the road.

*I suppose it's really like going back ten years, but this time you're more experienced, you know all the people, so when you get a blazing band together instead of having to wait for them to come to you, you're there.* Well, yeah. E.M.I. have already given a good response to the idea of the L.P.

*If it all comes together, when do you think you'll start rehearsals?*

At the moment, I'm trying to write something for the album, and whether it will be right for this album, for the group, I don't know. It's pretty deep really, and I'm not sure whether it will be suitable, but I've got to write it, I've got to get it out of my system. So, for actual rehearsals with the band — I really couldn't say. It's a case of getting together, which is a hard thing to do first of all.

*If you see that chance, of playing good music with good people, you can see the gap — don't you think it's something you should be ruthless about, and claw your way into it and say, 'Fuck that, nothing's going to get in the way?'* Yeah, I do, and why I seem reserved about it is because I want to do it as quickly as I can, and if I say 'Next Week' and it doesn't happen next week, everyone will be disappointed. So it's as soon as I can physically and mentally get all the guys together.

*Are there any business problems involved, record labels and managers, that sort of thing, to sort out?*

I've got one problem with Albert — he's with Atlantic so we'll have to do a deal with them I suppose. Ultimately, I want this to be on the road, that's really where it's all at, and what it's all about.

*You're obviously deeply involved in writing, but what about playing for its own sake — do you play just for pleasure?*

Yeah, I've got a little band called Pacific Ear Drum with Dave McRae, a pianist Tony Hicks,

who used to play drums with Back Door, and Bruce Lynch, a bass player, and Bob Bertles who plays sax with Nucleus, and we've got a little band, kind of a jazz-rock thing, and we play down at jazz clubs. We play Down at the Bull's Head and the Phoenix, and we have a ball.

It's kind of an electric band and I've got all the Echoplex and the phase shifters and all sorts of things set up. We've got a Moog, and there's a girl singer named Joy Yates, who's David's wife — she sings a couple of songs, but in most of the numbers she uses her voice like an instrument, and it's very interesting.

We've had about five gigs in the last three months, and next week-end we've got two gigs, two rehearsals and we're recording the band on Monday.

*It's not a serious band then?*

Oh yeah, it's fun but serious as well, in the sense that we all dig what we do. If you dig something, it's got to be serious.

*But no real career pattern about it?*

There is a potential there, but I can't really see it being a career band as such, just at the moment, because the music is too kind of above the average kind of thing.

*Do you need to be stretched as a guitarist? When you're in this band for instance, and you have intricate chord progressions and licks which force your fingers into real activity, do you enjoy that more than laying down a really heavy riff and making sure that it's totally rhythmic?*

No, each one's as exciting as the other. Really and truthfully one is an extension of the other — the complicated one is just an extension of the simple.

*For example, you have King Crimson at one time, who are very intricate, and at the other end of the Spectrum you have the Stones, who keep it to the most simple form. I believe that simplicity is very hard to achieve, and that a guitarist has to be very disciplined to keep that.* How do you feel about that.

Well, one doesn't tax me and one does tax me. It's not hard for me to sit down and play a funky rhythm track. Technically, it's very simple, and ideas-wise keeping something simple I don't think is too hard, especially if you have a riff that's really working. That's fine with them, I enjoy it. The other way is a taxation of you technically as well, and to keep that grooving is something else.

*After playing for so long do you find any limitations in your technique?*

Oh yes, I found this very early on. I let my chops go. I went on classical guitar for about five years, and I got my chops together on that, and my playing on electric guitar suffered, which it must do, and it's just now that I'm starting to work on it and get my chops back. I found that in my right hand the technique had completely disappeared, it was my pick technique that I lost, and my wrist. At one time, when I was a kid, I used to play Django Reinhardt studd and I had a really good pick technique and then I went on to classical guitar. Well five years away from it ruined that.

*Did you play any electric at all during that period?*

I was playing with Tom Jones, but I was like the best paid rhythm guitarist in the world, you know, and when it came to playing a lick, right in the middle of a two hour show, I'd get an eight bar guitar solo, and (laughs) just nothing.

*Did you find it was so difficult to nip into a*

*short lick after playing chords for so long?* Yeah, because not only is your hand set, your mind gets set as well, and lazy. We were out on the road eight months every year, we were in the sun, luxury hotels — everything was luxury. We never had to carry our bags or set up our gear or anything like that.

You tend to get blasé about that. As I said I kept in my chops with the classical guitar, and I learned a lot that way. In fact, some of the time I was on tour, I studied about six or seven hours a day. Getting on stage at night, playing the same numbers every night — it was like the same show every year for six years, and after a while I couldn't take it — in fact I used to get through a bottle and a half of Vodka every day to go on stage. Artistically, it completely and utterly destroyed me, I didn't even want to know about guitars.



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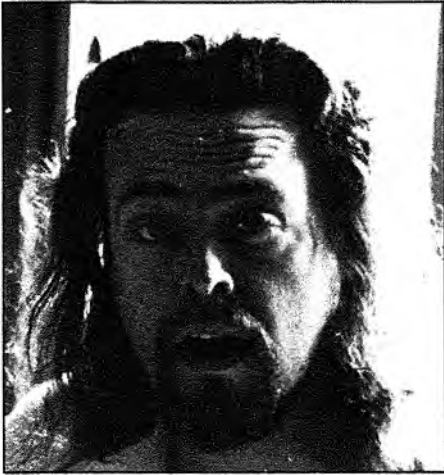
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*How have you found it again, actually reaching the point where you want to play again?*  
Quite simple, it was the fact that I thought it had gone, and it wasn't, you know, just getting out and playing gigs like the Pacific Ear Drum, even doing the stupid little things that I do on *The Bay City Rollers Show*, realising that I actually can play the instrument. After all that time on the road, I just started thinking, well, I just can't play anymore.  
*To come back to you for a moment as a player, how many guitars do you have?*  
A cupboardful!

*How many do you play regularly?*

I've got a Gibson and a Telecaster and a 12-string Martin. I've got a Ramirez Classical, which I use all the time. I've got an Ovation six string with a fibreglass back that has a nice sound, and a Martin D-35 12-string. Those are the ones that I use all the time, other than that I've got 14 or 15 I suppose

*When you're writing is it always the guitar you write on?*

No, sometimes I write without an instrument at all, when I'm doing arrangements like when I did Tommy I didn't use an instrument at all, I just put it on to paper.

*Have you got perfect pitch?*

No, well, I have relative pitch, but that's just experience it's something you acquire in time.  
*When you were very depressed did you still play every day?*

Yeah, my classical guitar. One thing I've always had is the ability to sit down and play something to somebody. I started off playing country. I used to play Chet Atkins, Roy Travis — all that kind of thing, so I used to be able to entertain people doing that. Then there was a period when I was doing sessions, when people said "play us something" I'd sit down and play. I went on to classical and taught myself, and now I can play classical.

*You say that quite blithely, but in fact it's very hard to teach yourself classical. Did you find it hard?*

Well, I obviously have some bad habits on classical guitar, but I seemed to pick it up reasonably quickly.

*How quickly did the independence of your fingers come?*

Well, because I played country guitar, I had independence between the thumb and the first two fingers. It was just getting a third finger working. Getting strength into a third finger; getting it so you have power was hard. Every time I used to sit in the car, I used to drive with one hand, drum the seat with the other exercising my fingers. I eventually wore two lumps out of the seat!

*What about the keyboards, how have you responded to them*

I love piano, I think it's tremendous. My wife used to be a concert pianist, with the power and delicacy combined. Oh shit! I'd like to play every instrument under the Sun.

*How well do you play piano now?*

Awful! I can do a few blues hits and a little Jerry Lee. I've never sat down with the same determination I did with the classical guitar.

*That's surprising, because if you can master the classical guitar, with all the determination it takes ....*

Well, that's the thing — I don't feel I've mastered them yet. I've still got so much to learn — I've wasted ten years of my life. When I first started playing it was hot for me, because nobody else did what I did. Now everybody does what I can do, and most of them can do it better. I'm probably the best all round guitarist of all the guys, because I can cover so many fields, but there are some guys who play each of these things *individually* better than I do that I have to develop myself to the point where I bring all of these things together. Then I can put them into what I am instead of what other people have wanted. So 12 years of my life have been wasted doing what other people want me to do. Instead of doing what I should be doing.

*Do you feel that now, and the next year or 18 months are going to be the best for you?*  
I definitely think that I'm on the brink as a musician of being discovered.

*Discovered may not be the right word.*

No, I think it's the perfect word. Listen, everyone knows Jim Sullivan — who really knows how Jim Sullivan can play? You come here because I'm a name, and someone else has said that I'm good, or you've heard me over a period of time. There has never been anything that really depicts what I'm about.

For me the proof is in the pudding and the pudding hasn't even been made yet, so now I'm going to get out there and make it, it's got to be done. Frustration has been such a part of my life for such a long time. I've seen all of the groups come up, I've played on most of the stuff when they started. I've seen them all have a lot of freedom of creativity and now, as a mature person, I feel I've got to get out there and do this. And I think that when I do there's going to be some excitement.

*On the Les Paul what kind of strings do you use?*

I've just run out of my batch of Ernie Balls, I had like a year and a half's supply of Ernie Balls when I came back from the States.

*How often do you change them normally?*

Oh, I've had these on here about six weeks, and they're ready to go. My hands sweat, and all the muck from the strings gets on the fingerboard and makes the fingerboard sluggish, so when I have to bend and pull strings it doesn't feel right.

I think I've got Martin's on the 12 string but they're heavy gauge and I'm going to take them off and change them. But that's one thing I haven't used for a while.

There was a period in my life when I used to play the 12 string all the time, but I haven't touched that for ages. But I want to get back into that, because I imagine that playing with Albert, me doing some finger picking and him doing some of his things, we could work incredible things on that.

*Do you have any amps that you regularly use when playing on stage?*

Over here I've got a little amp that Ritchie gave

me that is a Mike Matthews Freedom. It's battery-operated — it's what he used on his recordings and it's incredible.

It sounds like a 600 watt stack and when you turn it down you can get a nice clean sound. Unfortunately at the moment it's printed circuit has come unstuck and I've got to find out where.

*Have you ever got into doctoring guitars?*  
Yeah, now I'm beginning to feel the need for it. I don't really know enough about electronics to do it myself.

Of course, I'm always straightening the neck out and things like that, but I don't refret or file the frets — nothing like that.

I always feel you have to break an instrument in. It takes about a year.

*Do you ever play when friends come around, that sort of thing?*

Well, unfortunately there aren't too many guys around this area who can come around and have a blow. I went over to Steve Marriott's house a few months ago, we had an all night session from 8.0'clock at night until 9 in the morning. I really enjoyed that, and that was the first time I really played, like, for the seven years I was with Tom.

*Do you need other people's interest? Do you play better if other people are with you?*

It depends if you get someone you can bounce off of, yes. But then again I can sit down by myself and get off. If I can lose my self-consciousness, which is what I've been going through for a few years. Getting together with other people and playing something I've still got to come to terms with.

Being introverted for all these years; sitting in my room, playing the classical guitar to myself you become introverted, you cut yourself off. But that is all coming out now.

This is kind of an exciting period for me, getting rid of all the hangups that I've had and starting to realise that I can actually play.  
*What about the real commitments: making an album, touring — when is all this going to come together?*

Everybody we've approached so far has said yes, and that to me is the sign that it's started. You, like everybody in the business, have obviously been scarred.

I've been pretty lucky. I've managed to keep away from most of that. That's why I've kept away from LP's — I hate the business side of this business. It's the ultimate destroyer of creativity. When we get going ... I was going to say, I'm going to get a manager we can trust, but whether or not that's possible, I just don't know. I mean, I trust Derek Lawrence, we've worked together and I know he's okay. Anybody else outside, I don't know, I'm a terrible business man, the worst in the world. I don't want to know about business — that's why I'm bad at it. But it's obviously got to come, Derek's teaching me a lot.

*When this band that you're talking about gets together, couldn't you get a real heavyweight to sort out the right American tours, the right albums — that sort of thing?*

The way I feel is that I don't mind anyone stealing off me when I've got it, but it's when I haven't got it, and people are stealing off me — that's the biggest downer in this business. □

# Retiring Fripp

*Fripp's King Crimson brought a new meaning to the word "tight". For a short time the band represented a pinnacle of British rock achievement. Since then Robert Fripp has been through several bands, most looser than the first. Now Fripp's had enough. He's provisionally playing a London date in June, but he's had enough. Where will the quiet genius go? Our U.S. correspondent Jon Tiven dared ask the question.*

*Why have you finally disbanded Crimson after all these years?*

Well, there are three reasons: The first one represents a change in the world: the second reason was that the education I was receiving as a young man, which I considered to be the best, was no longer the best. I wasn't learning what I needed to. And the third reason, the energies involved in the music were no longer appropriate to my way of living.

*Could you clarify what you mean by "Changes in the world?"*

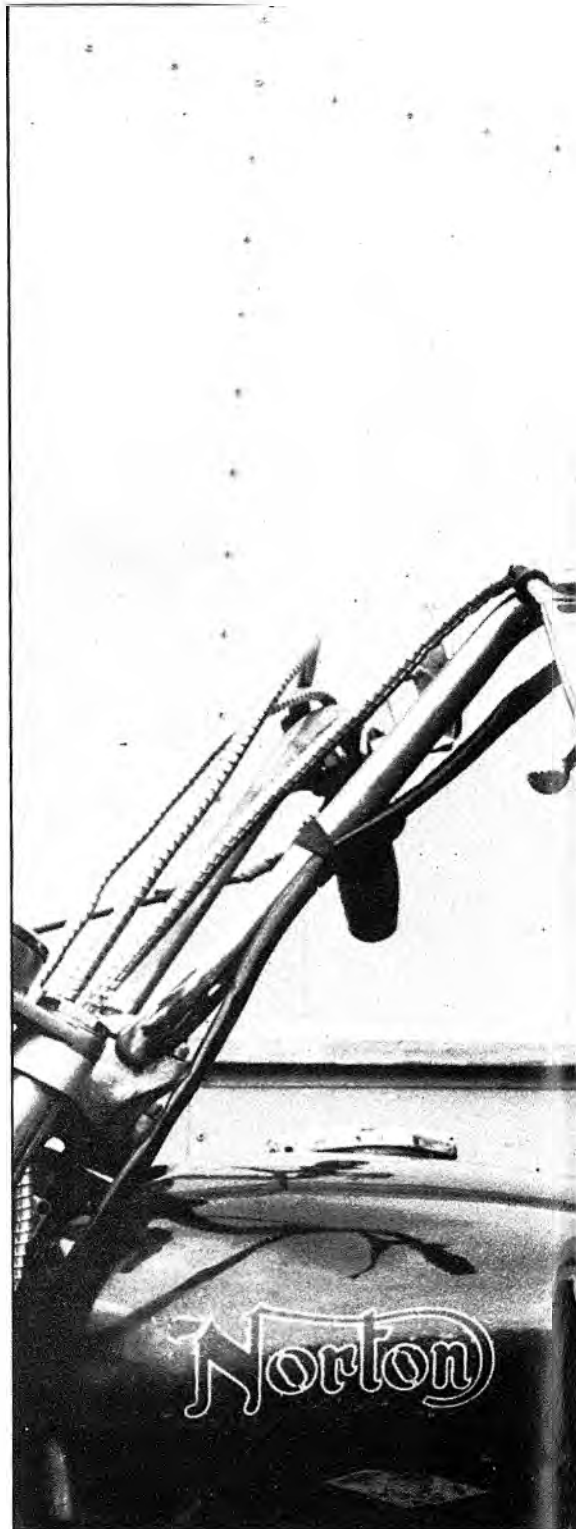
I can give you an example of this quite easily: I went to see Jethro Tull last night, and they fought incredibly hard all the time to keep control of the audience. One gets the feeling that the spirit of the late sixties has completely evaporated. This I find quite considerably when I'm working with Crimson. The atmosphere which you obviously recall from the late sixties, say '69, was quite different. It seems to be a thing when everyone was involved in trying to do something. Even if it was enjoying oneself, it seemed to be a fairly relaxed way of doing it. But the mood now is completely different. There's no magic in the air, or atmosphere from either the audience or the musicians. It's a very uptight and unsettled situation, which, taking the broader picture of change in the world, it's a very good example. I see a breakdown of social and political and economical order over the next 15 or 16 years which will culminate in the 1990's. And rather than put forth a gloomy and pessimistic approach to the subject, I'm putting forward a positive opportunity to change things. The world is in a considerable period of transition. The natural order in a time of transition — well, is chaos. So, it's only to be expected that the normal way of doing things is going to break down. It has this advantage — that all the out-moded systems which we have been carrying along will be left behind, and it will give us an opportunity to rebuild with far more mobility in a human structure. That, in a nutshell, is the first reason. The second point: When I first entered the profession as a young man I thought that travelling the world over would give me the best possible education one could know. One would have to make people work very hard and one of the essential points was this: how to create a society in a microcosm — How to get a band together, how to make it work together under pressure with the road team, and so on. How do you take a good idea, like an ideal community, and make it work? But, that ran out; I couldn't learn any more from that situation. I had to find a better opportunity for me to gain an education, which I'm taking care of now.

*How is that?*

Well, for the present I'm on a sabbatical. For the moment I'm on a semi-retirement, verging on a complete retirement, which will effectively carry me through the next year-and-a-half or two years. The only activities I'm really involved with at the moment is a little work with Eno. We're playing the London Palladium on June the Eighth—one of the most unlikely events I could think of: "Fripp and Eno live at the London Palladium", and a short European tour. But the most exciting thing I can think of, I've started teaching guitar! We can come back to this in a minute if you like. So the education thing has to be outside the music business. The third point is that the energies involved are no longer appropriate and it has to do with the fact that life is not what it used to be. And I don't mean in terms of running around and having a "groovy time" all the time. It's just that things are not nice; the whole business has moved on to a very heavy ego situation, and a money situation. I'm not blaming the people who are doing it, say, in the situation of a big band, where the overhead expenses are so colossal they have to work incredible hard just to make enough money to keep going, even the biggest units. But this isn't really enough. I think you will recall in 1969 there were some ideals — we were supposedly trying to change the world, and all that thing. But I don't see any of that thing any more. So, the decision was taken, and an enormous sense of relief flooded me. It was quite fabulous to try it after all these years, and I haven't regretted it since. It was a perfectly right decision, and it gets righter and righter as things go on. There!

*In the more specific sense, did you still enjoy playing with John Wetton and Bill Burford, or was that sort of losing its excitement for you as well?*

Well, John and Bill are incredible musicians. We talked about why we were working together during *Red*, which I suppose was the last thing we did together, and we sort of decided that the reasons we were working together was that we really couldn't think of any better musicians to work with. For example, where am I going to go about finding a better drummer or bass player? You'd be very hard pushed. I can't think of a better bass player anyway, and you don't get better drummers than Bill, you just get drummers as good playing in a slightly different way. But it didn't have the right kind of future. Ian McDonald was going to join the tour with us, which I think would have been a very good musical unit. But that would have meant a





commitment for another two years, and I wasn't prepared to do that.

*Did David Cross fall, or was he pushed?*

Oh — I suppose David was asked to go, but in these situations, where a man is sensitive, and as genuine and sincere as David, it's not a question of being moody or unpleasant — these things are well sensed beforehand. If anyone says anything it's really a question of who says it first. And then, once again, not in terms of business or unpleasantness .... Sensitive people cannot exist on the road, it's as simple as that.

*And so King Crimson folded with you and the band on pretty much good terms?*

Yes. I phoned John up and said "John, I've decided not to go on ahead" and he said "I understand completely; no bad feelings at all". Bill was upset because Bill was very committed to the group, he was still getting an awful lot from it. But he came down to hear the rough mixes on the new live Crimson album, and I invited him round to dinner, and he was looking forward to coming around. So, it is friendly, with just a bit of a shock inside.

*Bill's not still playing with Gong, is he?*

No, Bill was going to join Jack Bruce, but Bruce let him down there. They said he was definitely in, but they changed their minds. Bill at the moment has been doing the Chris Squire solo album and doing some session work. He's doing well; it's not as if he's sitting around doing nothing, but I think for Bill, he enjoys working on the road more than the studio, it's more Bill's forte.

*How are you fixed financially for the rest of your life?*

The rest of my life? (Ha!) Well, I can get through for two years. I've tried to tie things up .... I'm planning to do an intensive course for ten months, and while I'm away all the bills will be paid. I'm certainly not in the great financial state, but my life-style is such that, not being interested in comfort and luxury rather more of a reasonable basis to work from, then I can get by. I don't have very expensive social or personal habits, or I couldn't go for very long.

*So what are these courses you are taking?*

I've applied for a ten month extensive course at the International Academy of Cont-

inuous education, and there's a very good chance that I'll be accepted. It lasts from October 1975 until July 1976.

*What kind of course is it?*

Oh, difficult to answer that! The Academy is owned and run for the Institute for the Comparative Study of History, Philosophy and the Sciences, which probably won't run for a lot more. It's a course which involves the intensive development of the mind, body and spirit. It's basically seven years of work pushed into one year.

*Sounds like a very intensive study.*

It's quite — most incredibly hard work.

*What level of education have you risen to already?*

Well, I'd say that education is a process of learning how to learn.

*But I mean formal school training....*

Oh, well that's nonsense anyway....

*I know, but for the record anyway.*

Well, I was going to the university until I turned professional. The Social Sciences were the ones that particularly got me. I was good at economics and history. It seemed to me like being in an ivory tower finding all these

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# Retiring Fripp

very clever answers sitting in a study room. Just .... it was meaningless. I had to find a way of getting the good answers and putting them into good practice, and, hence it became the different experiments within the Crimson band. To me, Crimson was, I've said this before, a way of doing things. It was trying to create a microcosm.

**Was that the reason why people were leaving and coming into the fold — the social side was almost like a separate entity from just simply being a musical band?**

Certainly! King Crimson was a personality all its own. People have often said that I am King Crimson, in terms of Robert Fripp being King Crimson, and I often get introduced as "this is King Crimson" and wince with embarrassment, and smile through it. It's so annoying, and it's so missing the point. King Crimson was a personality very much his own, and I would very much resent anyone really identifying me as him.

**Which King Crimson was the most valid and musically pure in your mind at this point?**

Well, I really think that there were two King Crimsons — the first one and the last one. In between was a question of fighting to get back to what we achieved with John and Bill. The first band was the most magical, and the last was the most musical. Probably better music was played with Bill and John, but the first one had a magic. It was completely outside the band; in a way the band had nothing to do with it. It was just exactly the right thing at exactly the right time. So many different elements all together that one could never conceive of. And .... it just took off! There was nothing we could do wrong. Every thing was blessed.

**Did you feel, at the time, that there were any bands that were social organisations as such, like Crimson? For instance, the Pink Fairies or something like that?**

Well, I can't speak for the internal workings of other bands. The thing about the Pink Fairies the drummer was an old friend at school. Russ Hunter, he used to sit next to me at school. In fact we used to call up and do our Latin homework over the phone, while we were in the fifth form at the Wimbledon Grammar School. The point is with the bands that have set out from primarily social and political background, often the music doesn't reach a very high level, though probably the essential organisation does. This is the difficulty, how do you get a band together that works on the proper principle and plays very good music, how do you get all these things going at once?

**What is your least favourite Crimson album, other than Earthbound or do you like Earthbound?**

*Earthbound* isn't a Crimson album.

**Right, I can understand that.**

Well, I'd say probably *Lizard*. *Lizard* has lots of good ideas, most of which don't work. And I listened to *In The Wake Of The Poseidon* the other day, and I couldn't listen to that, either. It had "Cat Food" of course, which was quite magnificent, quite ahead of its time, and I think very few things have topped it. It's still a remarkable record.

**The first album is very strong.**

Yes. You can't make albums like that, they make themselves.

**Did you have a lot of musical ideas from**

**over the years stored up that suddenly came out or what?**

Everything came together and exploded simultaneously. Five people who just took off at once at just the right time, with the right management and the right record company all around. It was impossible to plan, it just happened. In America you had Frank Barcelona with Premier, although established, was establishing itself more and more, so it was still thriving and growing all the time; the market was expanding. Frank's wife was handling the publicity at Atlantic, and the American management was Dee Anthony, a friend of Frank's so it was all a family, a very tight unit. And in England Island Records was becoming the progressive label, and Chrysalis, and E.G. Management, all these things were coming together so incredibly well. All these new people working together at the same time.

**How do you feel about the press at the time?**

We didn't, in fact, have a King Crimson press man until the band broke up. Pete Brynes once referred to King Crimson as "Captains of Publicity". In fact, we didn't have a press man until the band ceased to be. B.P. Fallon, who worked for Island Records, handled publicity for us there. But, even then, that wasn't until right at the end of the band's English career, anyway. It's just that the press picked up on it. Everything fell into our laps, it couldn't go wrong.

**What sort of thing did you listen to while in Crimson, or did you not listen to other people's music?**

No, I didn't. You mean during the five years? Well, I would have to give you a list. Judy Collins stole my head in 1968 with *Wildflower* and in 1969 with *Who Knows Where The Time Goes*. *Lord Of The Rings* and *Who Knows Where The Time Goes* I think, saved me at the break up of Crimson. Without those two fine entities life would have been rather more difficult. The Satie "Trois Gymnopédies" made a very strong impression upon me, also Messiaen's "Grace and Creation" I think it is, both of which King Crimson turned me on to. But from my point of view, because my ears were always getting "battered", I, in private moments, preferred to well, listen to the wind and the songs of the birds, this was the main listening I did.

**Well, since you've sort of "semi-retired" have your listening habits changed? Have you been listening to contemporary music?**

Yes, I have. I've been getting a hi-fi system together in London; I had one in the country, which I got by accident. It came to me by accident about a year ago, but it hasn't been used much. In London I'm putting one together. Ah, I listened to the Beatles the other day, much of the Beatles' catalogue. I've always loved them; they were so remarkable. Joni Mitchell I think is quite amazing. The *Blue* album, I think is quite a classic. Ian Wallace turned me on to that.

**How do you feel about the so-called "heavy" bands in England?**

There's only one: Robin Trower. And he's amazing. Robin Trower, I think, for the moment is the only thing that is really doing it for me in terms of working bands. Amazing. He plays with spirit; he's made a very real connection with the spirit of music. The press in England have been slagging him off, saying

that he sounds like Hendrix, and I can't really see it. I could only see having to compare him with Hendrix because there's not really another category you can put him in. He's not rock and roll, he's not blues, he's not "English Twitch Pube" Rock, so they say, "oh, he sounds like Hendrix" and put him down for this. This is not important, because it doesn't really matter what form of music you use anyway as long as you make that connection with the spirit of music, which Robin does. And with the new drummer, Billy Norton, it's really quite amazing. I went to see them three weeks ago. It really took me off.

**Tell me about your guitar lessons, and all that. You're giving them in England, I suppose.**

Yes.

**How many students do you have?**

Well, a very strong response: I haven't seen very many, because one cannot just rush through lots of pupils. The system of guitar mechanics is based on this idea; that in order to improve as a guitarist beyond a certain point one has to change as a person. It's not a question of practicing so that your fingers run around a lot quicker. So one has to change as a person. In order to change as a person one needs a discipline, and a system included. It doesn't really matter what system you have provided a struggle is involved in changing. So, you could, as a discipline, take on guitar playing. So then you've got this situation where in order to improve as a guitar player you must change as a person, and to change as a person you take on the discipline of playing the guitar. The techniques are not only calisthenics and physical, but they're also .... well, I use some psychological and spiritual exercises as well. Which is something of a departure. You see, there's a lot more involved in guitar playing than one would find the truth in, in fact it has nothing to do with guitar playing on one level. It works on a number of different levels. It's up to the people who come to take what they need. Once again, it's just a way of doing things, it's just some ideas, it's a different kind of approach to the unit.

**How much guitar playing do you do per day?**

Well, it varies. If I'm rushing around in America for ten days, then I'm not doing any. In England, because I've been doing some teaching, I've been playing a bit more. But I have quite a few commitments outside of the musical sphere. I like to do an hour a day. It's hopelessly inadequate really, but if I can get fifteen minutes to half-an-hour a day ... You can teach yourself a new technique in half-an-hour if you use the time properly, and in an intensive fashion. You see, I reached a point where practicing for eight hours a day any longer — and I used to practice, on tour in America for example, used to be six hours a day in front of the telly, and when I turned professional it was anywhere from four to twelve hours a day — and I reached a point where I was not improving anymore. Something else had to change. And, consequently, my activities and disciplines are in extra-musical areas, but they obviously have repercussions in the musical senses. In other words, it's not just a question of sitting down and flexing my digital muscles all day; the approach is from a different angle. □



Can you imagine a thousand kids gyrating wildly all night on a packed dance floor to the sounds of obscure sixties' soul oldies you — and in many cases most of them — have never heard of?

If it all sounds a little unbelievable then you obviously haven't caught up on the "Northern Sounds" soul scene — the most rapidly burgeoning underground teen cult in the country at the moment.

The term "Northern" doesn't refer to the source of the records — discs from the deep south vie with those from Northern cities like New York, and Detroit nor, any longer, to the location of the current audience, for the Northern Sounds cult has now reached as far south as Southampton, eastwards to Norwich and west to Wales.

But the heart of it all has always been South Lancashire and the North Midlands area of the Potteries.

The roots go back to the mod era of the mid-sixties. While the advent of flower power and psychedelia swept all this way in London and the rest of the country, the Manchester mods clung to their life-style, their clothes' styles and their music which was always soul, the more obscure the better.

The Twisted Wheel in Manchester was THE place then, a packed disco where it was always 100 per cent soul, all night and into the dawn.

When the place was finally closed down in the late sixties after numerous drugs' raids — the "all-nighters" breeding a nasty drugs situation as kids popped pills in an effort to stay awake and on their feet. A new home from home for these soul freaks was soon found with the opening of the Torch Club in Stoke-on-Trent.

By '73 or so, the "Northern Sounds" scene was well under way and while the Torch, like the Twisted Wheel, was eventually busted, other venues sprang up, along with a host of promoters, some in it for the music, others for the money.

One who has received his share of slating but did a lot to get the whole scene off the ground was Chris Burton who ran his International Soul Club from Stoke, promoting at numerous venues and making a handsome profit out of badges, stickers, pennants, record imports and the like.

The Northern Soul Club, the West Midlands Soul Club, North Wales Soul Club and later the Inter-City Soul Club and other organisations followed suit promoting in towns like Littlechurch, Oldham, Leicester, Derby, York and Stafford, while a host of disc-jockeys made names for themselves by catering for this peculiar yet vibrant trend.

Their job was to discover and air the right sounds — not pop-soul, or

records happening in the States but the real rarities, the more obscure, the better.

The pre-requisite was a stomping beat and something near to the early Motown sound (funk being one thing — though Motown itself, with a few exceptions was regarded as too well known already.

One of the early circuits was for Motown's rival Detroit labels Roc-Tic and Golden World but these went out of favour as they became too well-known for the rarity-seeking Northern Sounds' addicts.

Artists like J.J. Barnes and Major Lance (who recorded a dire but successful-on-the-scene live album at the Torch) were resurrected over for tours.

The search for obscure records soon created a market in rare imports or old British pressings which began to change hands for vast sums — anything up to £75!

This in turn led to certain characters making dubs off old records and pressing up hundreds of counterfeits, earning themselves handsome profits without having to pay any artist royalties.

One character even took old tapes, wiped off the vocals and put them out as instrumentals under new names.

Those disc jockeys and importers who could afford American trips were soon able to re-coup their investment, returning with cases full of rare items.

Ian Levine, emerged at the very top of the pile and established his Blackpool Mecca venue as THE veritable Mecca of the scene, attracting a couple of thousand kids to each of his big nights there as he played the obscurities he had unearthed on his American trips.

Down at Wigan Casino, record importer/D.J. Russ Winstanley and his collaborator Richard Searling have provided a strong challenge and the Northern Sounds' scene has indeed split into two camps each venue having its own dedicated following which berates the other places just as football fans slate each others' sides.

Just as the world's resources of oil are running down, so the availability of obscure soul ideas has become greatly reduced, most of the suitable stuff having now been exploited — and on the Northern Sounds' scene the playing life of a record is generally less than that on the wider soul-disco scene, because of this constant search for something different.

All this has now led to an easing of previous criteria. Records by white artists — even Paul Anka would you believe? — broke in, provided that they had that requisite stomp-stomp beat to fit the highly athletic 100 mile-per-hour dance styles.

Now more recent, even new material is also being exposed on the Northern scene. Never slow to sense out a new market, the

record industry, besides making generally available through U.K. release the oldie items that can be picked up on, is also recording new material with the Northern Sounds audience particularly in mind. And the scene has furnished its share of eventual pop-chart hits.

Tanni Lyn's "I'm Gonna Run Away From You" was the first, a couple of years back, but the big break-through came when Pye decided to launch its specially tailored Disco Demand label at close of '74.

The first few releases all narrowly missed the pop charts but then "Under My Thumb", a record by white British singer Wayne Gibson but a Northern Sound none-the-less, made the real big time as did the also white, also British Nosmo King and the Javelis with "Goodbye, Nothing To Say."

Then came the controversial "Footsee" by Wigan's Chosen Few, originally an instrumental out-take to which Pye dubbed car horns and other gimmicks after a certain Simon Soussain had shipped over hundreds of pressings which he's made in the States with similar gimmicks dubbed on.

This record perhaps sums up the dangerous excesses the whole scene has now got itself into. It is, in honesty, one of the most crassly amateurish records ever to grace (or should that be disgrace?) the charts and shows that rarity and novelty seem far more important on this particular scene than quality.

Nor are the kids themselves really soul fans per-se. It would be more accurate to describe them as dance addicts (for what real soul fan would ever rave over Paul Anka?) and if a record's got that driving beat then how many of them care if it's got soul and was cut by four black guys in Chicago or it's meaningless drivel recorded by four postmen in Halifax?

Indeed the music itself is only a part of the Northern Sounds scene, so — though they'd have us believe otherwise — are the big name disc jockeys who seem so intent on personal ego tripping as they slag each other off and try to build their own image.

Visiting a Northern Sounds club for the first time — and there are now a hundred or so dotted around the country, with audiences ranging from a mere couple of dozen to a thousand or more — you might feel you've stepped into a time warp.

The dress styles, the hair cuts, even the dance fashions, but most of all the sense of camaraderie all bring the mod era back to mind.

Most of the fans are aged between 14 and 22, they tend to roam in packs and "pulling" seems to be the last thing on their mind. You might see the girls and boys chatting together but the talk is of records and music not of love.

# Northern Sounds



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WHAT? .....



Nobody knows the business better than Dave Simms, and the business is glad to have him back. For years, Dave was a popular music dealer in West London operating from a small shop — MBC Music — in South Ealing and doing every passing musician one good turn or another.

It was really those good turns that lead Dave away from the players. Because Dave *cares*, musicians started to patronise his shop with unusual regularity so when he and a designer — Rick Watts — started to knock out a few amps proudly called Simms-Watts, things started to go a bit well.

Before he could turn round, Dave had one of the most successful amplification businesses in the U.K. and EMI bought him out. For the past few years he's been a director of the EMI section that paid lots of loot for Simms-Watts and he's also been the sales director of the musical instrument distributors Rosetti and Co.

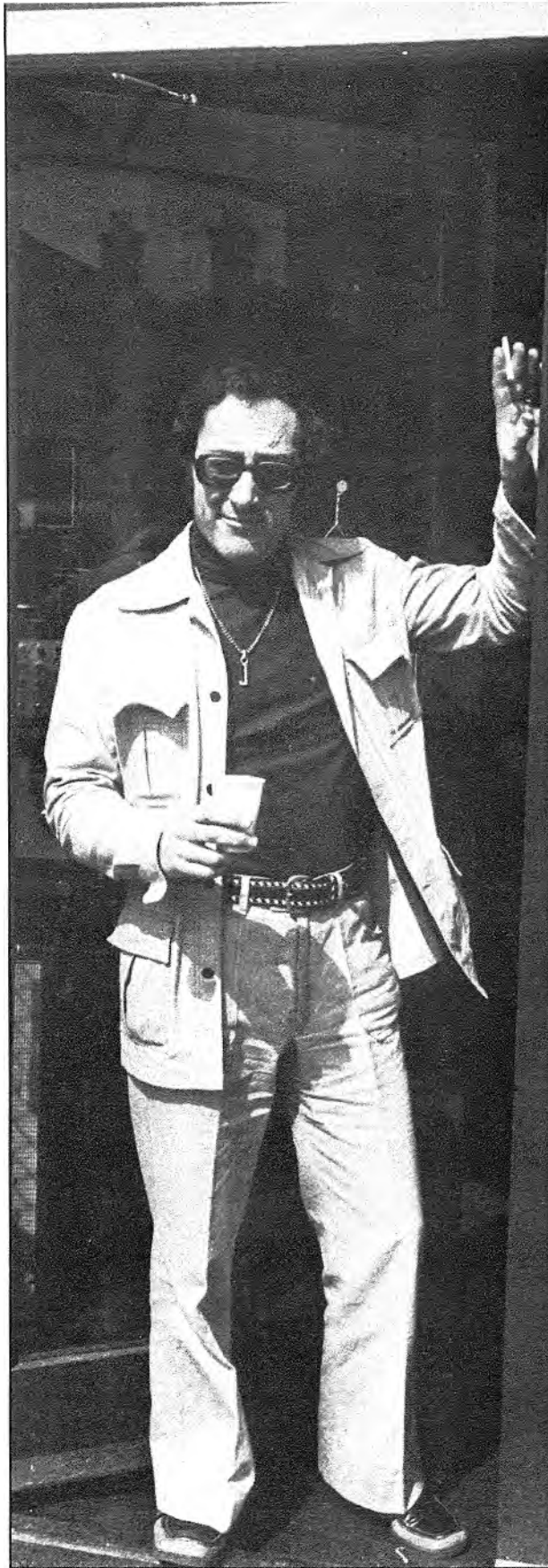
Today he's back in the shop. Not the same shop exactly, one just up the road in The Grove, off Ealing High Street in West London. The Dave Simms Music Centre is quite a big shop, much bigger than the original MBC premises "we've still got that for a warehouse" — and the second time around Dave knows most of the answers before he discovers the problems. "Even if I say it myself," grins Dave over his trademark, tinted glasses, "I had a lot of varied experience. I started gigging as a player when I was just over 14 and I first opened a shop in Ealing selling second-hand gear. I didn't carry any new items at all except for strings and plectrums and that shop did very well. Then we started making our own gear and that started going very well

and from that start we developed the whole Simms-Watts thing. When EMI bought us out they asked me to stay on as a director because they naturally wanted my name on the board. They wanted me there for seven years. I said 'No, how about a couple?' In the end we agreed that I should stay for three years. During that time I became sales director of Rosetti and Co. and I really travelled the world learning about exports, meeting the people and trying to get myself known. The thing about exports is that you have to go to the places and get to know the language. I keep cassettes in my car so that I can practice on my way to work."

All that experience has now been poured into Dave Simms Music Products, the company which umbrellas all Dave's activities. It's all centered around Project Electronics, the company through which Dave manufactures August amplification, disco equipment and lighting. The August gear is naturally featured heavily in the Ealing shop and Dave is currently tying up deals that will make the equipment available around the country. But isn't he repeating the pattern that took him away from direct contact with the customers?

"One of the main reasons that I left EMI to work on my own again is that I wanted to be in touch with things. As good as it was with EMI I was never in contact with musicians. I'm making very sure that it won't happen with August gear. I'm deliberately putting a strict limit on the number of places that August will be sold. Many people have asked me for the right to sell August in the West End of London, for example, but I think the

*Continued on Page 35*



# DEALER OF THE MONTH

## Dave Simms

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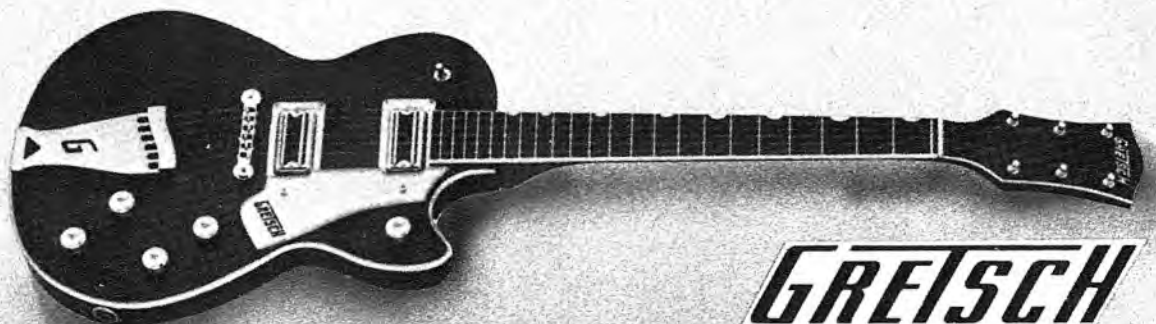
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The August equipment is manufactured in the Grove premises and at a small factory in Southall. Most servicing and repairs are undertaken at the Grove premises.

"We offer a 24 hour service on most repairs and we're usually happy to loan an item of equipment during that period so the musician or DJ can keep working. I think that kind of thing's important."

There's a wide range of equipment and instruments at the shop although it only opened last month. Apart from August there's not going to be any special emphasis on one particular line and there'll naturally be a large amount of secondhand gear in stock at most times.

Jim St. Pier and Paul Raymond are in partnership on the venture with Dave. Jim and Dave have been together for many years and Jim looks after the retail side of the business. He's a woodwind player as well as playing guitars and is extremely experienced in helping bands find exactly the piece of equipment or instrument they're looking for.

Paul Raymond is the lighting expert. There's a big disco and lighting section attached

to the shop and there's an amazing variety of light wheels and effects that Paul's dreamed up. For this reason the shop has already become a centre for DJ's in London. Paul also plays guitar, so he understands the various aspects of the business.


Although August equipment has only been around in a big way for the last 18 months or so, Dave Simms has already built it up into a good export product for the flagging British balance of payments situation.

His experience with Simms-Watts and later Rosetti means that he set up Project Electronics with the most incredible amount of knowledge and an equally incredible list of contacts. August is already exported all over Europe - with the exception of Italy, America, Canada, Africa and a few other places and much of Dave's time is spent travelling, furthering the export drive.

"About 40 per cent of our output goes to export at the moment," said Dave, "and that's a figure I expect will increase." □

Dave Simms





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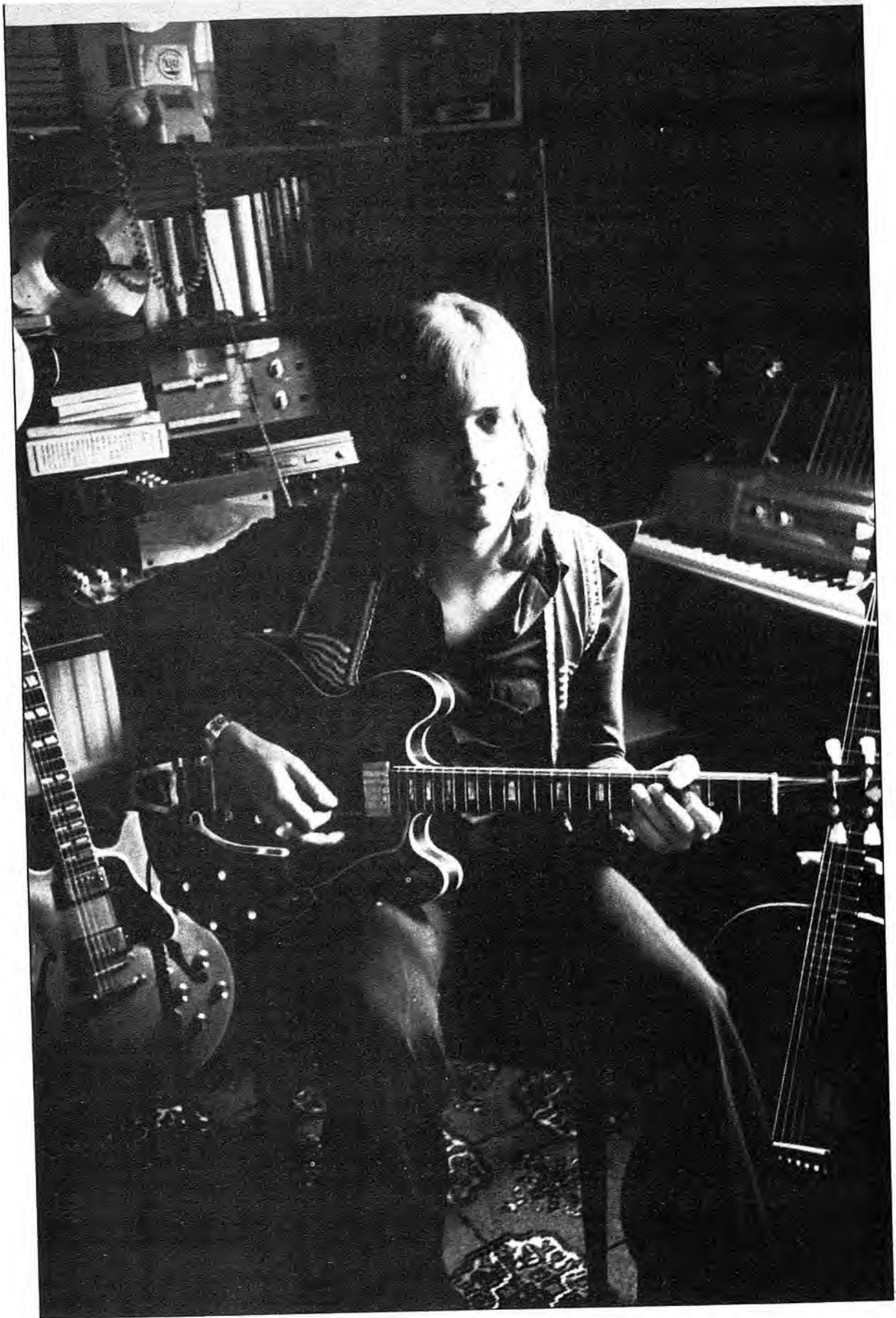
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**JUSTIN HAYWARD**

*The Moody Blues were one of those bands that tended to obscure its members. Non-one was ever really sure who was the main creative force and it's only now that Justin Hayward and John Lodge have stepped out and produced Bluejays that any measure of their individual talent can be made. As we said in our April issue, parts of the album are very good, other parts are not so good. We liked Justin's contribution and we were therefore grateful for the chance to see him at his Thameside home and talk about his playing.*

*How many guitars do you have?*

I've got about 16, I've been collecting them over the years and I really like getting new instruments to add to the collection. Not all of them are pure guitars, there's a lute and a sitar in there. I keep some here at home and my roadie looks after some for me and I keep some at our studio ready for recording.

*Have you kept any guitars for the wrong reasons, like superstition?*

Yeah, (laughs) I've got one or two like that, you know, they've been really badly abused. I do get superstitious about instruments. It's a recurring nightmare that I have, that I get to a dressing room — I have a lot of dressing room dreams, I never get on stage, it's always the dressing room — I open my case and it's not my guitar, it's the wrong guitar.

It's actually happened to me once, when my guitar didn't actually turn up and I had to use another 335. It was OK, it wasn't that bad, I just got on with the job. It rattled me all the way through though, and it threw me for that show, but it wasn't as bad as I thought it would have been. I know that some nights the guitar actually plays me, I swear it, it really does. It goes on automatic and away we go.

*You mean it's like car driving, you find yourself driving on autopilot?*

Yes, except that you can get yourself into a state whereby you can just switch on automatically and blow along with it.

It's almost like a bliss-like state where you can't do anything wrong. Usually at the end of it something does happen and you goof and it brings you back to reality. *Sounds like you're stoned out of your brain?*

(Laughs) You can't even do that. I could never really get on with the scotch, a couple maybe before you go on but I could never get smashed, because tuning up is the one important thing to me. I've always worked with acoustic instruments like flute and everything so I've always had to be in concert pitch, so tuning was dead important. It's not quite so important in a three guitar group because you can tune within yourselves. *Have you got any little habits about tuning?*

Well, it can be deceptive, doing it in the dressing room unless you're doing it through an amp. It's pretty good then and the only trouble is that it gets on everybody's nerves, the drummer's going berserk and everyone's shouting 'shut up'. Trying to acoustically tune an electric guitar can be deceptive, you can get on stage and the guitar's totally in tune, but very slightly flat to concert. We always tune when we go on stage. We have a little routine about it, I'd get it from the flute and give it to the bass and Mike would be getting his at the same time.

*Is your ear very accurate?*

Yeah, I've always regarded myself as

being very lucky in that department, I've always been the one in the band who's had to tune up everybody else, or work out the harmonies. It comes naturally to me, that's all I can say.

*How do you tune your guitar?*

I start off on the D string. Psychologically, I always feel that it's like the middle of the guitar and take it from there. And I usually start off with trying to put it not so much into exact pitch on the actual guitar, on open strings, because that can be deceptive. I've always found with my 335 particularly because of the gauge strings I use that I have to tune the G string slightly flat to make every chord right.

I always have to be aware that the G has got to be slightly flat to make the chords right. It's just a thing about 335s, I think a lot of people will have noticed that too. The way I do it is from a D and then I go to a D chord and then go back through the chords. If a D major and an E major will work then you have a pretty good chance of the whole thing being in.

*How do you adapt to other string instruments?*

A while ago, somebody gave me a banjo, we found it in their attic, and they just said 'Do you want it?' It was quite nice, actually, and I took it to this big banjo place in Charing Cross Road, and they did it up. I got it back, and I got a book as well, and I got all the different tunings sorted out, and I found open tunings on that pretty good, like a country banjo, and I actually used it on a couple of numbers that we did, on albums and things. I got it all together, and then one day this person came around and said 'Oh, there's that banjo. Doesn't it look great?' and he took it back!

It's just happened again, somebody else has given me one in a terrible state — it's got no frets. They gave it to my mum, so I said to her 'Is he giving it to me or what?' and she said 'Oh yes, dear'. But the one I have is fretless-intentionally — it's absolutely smooth.



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*Has it got a softer sound?*

I don't know, at the moment it's only got a couple of strings. The skin's alright, the neck's pretty straight, I'll just get the strings for it and see what happens. I haven't tried it, but it's a bit sort of slidey, you just have to watch the dots on the side.

*What's the weakest, your right or left hand?*

My left, I guess.

*So you're happy with the speed of your right?*

Well, because I've always had to play rhythm as well as lead, in all the bands that I've been through, even before the Moodys, I was the only guitar player. I never really worked with a rhythm guitar player, so I always ended up having to fill that gap as well. That's why I developed a lot of right hand tricks to see me through. Different ways of picking and stuff like that.

In the meantime, it meant that I was trying to cover a lot of chords with the left hand. If you stop playing with them, when it comes to the time to do your solo, the middle drops out, because you stop doing rhythm.

*Did you actually manage to develop a picking style with your right hand, using a plectrum and fingers as well to get a fuller sound.*

I used a pick to make it sound like fingers, really picking and digging into all of the strings across the chord.

*How do you manage to jam and play with two rhythm guitarists who do a hard set chord format under your lead breaks?*

Well, if it's my song, I always like them to be doing exactly what I want them to. Mike and I always work that way because Mike has always played a lot of acoustic guitar and I always play acoustic guitar on his numbers. He used to stick exactly to the chords. I found it was really good, because we could double up on acoustics. With one person playing the exact straight chords, with the right shapes and inflections it left me free to

also play the chord, but like a different inversion or to also put another couple of little slides in there as you go from chord to chord.

*If you had to choose a number to play with someone that you'd never played with before, what would you pick?*

I guess something by Buddy Holly. I started with him, learned all the solos, and he always has been my idol. I guess I would choose 'That'll be The Day' or something — just to get the guitar in first.

*How good are you on keyboards?*

Well, I was taught piano when I was six, for about a year. I remember, when I was a very small child, I used to like singing. I don't know why, I remember the first things I sang were hymns, the first things I used to get involved with that I really sang out and became aware of the sound of my voice. The piano lessons only served to put me right off the instrument. I was only six and I had to learn music, the mathematical side of it, before I could actually play, which was the wrong way round. It was the mathematics of the music that really put me off. It put me right off the instrument for a long time and then I switched to guitar, and I never got into

recording with it until I was always able to play all the chords I wanted to. *How did you get back to it after being very much a guitarist?*

Well, I did it almost in a guitar type of fashion, where my right hand would be doing the rhythm and my left hand would be doing the bass, which meant that I was stuck on the root notes.

*It's really interesting, how did you get back working on it after being away for so long? Did it come very quickly?*

Well it only comes I think by working with rhythms. It's no good me saying to myself, 'Now, I've got two different things with this hand', you've just got to get your hands into a rhythm. Once I've got into a rhythm of doing things, once you can do that, you're away.

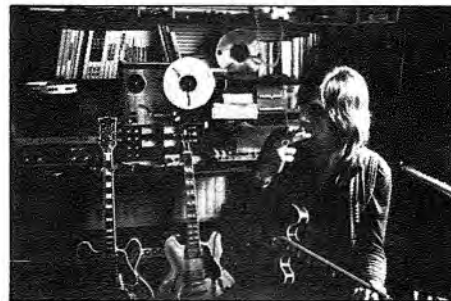
That's how I got around the problem.

*How do you describe your ability on piano now?*

I'd love to be able to really play piano. I've got a Steinway that Decca gave me, for services rendered. It's beautiful — it was from their number three studio — they used it as a second piano. I asked them what was happening with it and they said 'We've got to get a new one soon' and they just gave it to me.

When you find a piano that suits you, that has the right touch and the right weight on the keys, that's half the battle. I had a Yamaha Grand, which was great for rock and roll, but I wasn't too good at that. I think being a guitar player you develop a lighter touch on piano, and it gets a bit painful to kind of hammer it. Eventually I got rid of the Yamaha and bought a small Bechstein, which is very soft, completely the other way. I was pretty happy with that, but then I had a chance for the Steinway. It's had so many great people playing it that I think you can really tell. It's all worn in exactly the right places!

Actually I've got a player piano as well, one you put the rolls in, and some of the rolls are actually made by some great composers. □



# HAYWARD

**DANDELION** of Huddersfield, tucked away in the heart of swinging Kirkstiles, have literally been invaded by musical personalities over the last month. Billy Fury drove up in a big limousine and sent a couple of the band in to collect some slave amplifiers for their local gigs. Jeanney Denver of Yorkshire Rose album fame, and a major hit at Wembley, is recording locally at Look Studios. She called in to see Dixie for a Traynor P.A. set-up and some additional Peavey stage gear.

Mother Superior, a local all-girl band called in to sample Dixie's wares, and we are told that they went away satisfied.

Bill Clarke of Box studios, who formed Arkwright and recorded them for Jonathan King's UK records, stopped in to see about some equipment and Drifftin, a band produced by Clarke, were in to see Dixie for a Gretsch kit.

John Verity of Argent, Jenny Hahn of Babe Ruth and Bill Nelson of Be-Bop De Luxe were all in the shop during the last month.

Showband pedal steel guitars are selling very well and bands in and interested in them lately include Santa Fe Connection, Ralph and The Rednecks, and Muttonchop.

New lines now on sale include Rickenbacker twin-neck guitars, Gauss speakers, Harmony Opus guitars, and the latest Marshall solid-state guitar amps.

**STEPHEN DELFT** and Partners, London SE1 are perhaps one of the most unusual retailing concerns in the country. The atmosphere at the Cable Street shop is quite informal and one can discuss problems or requirements literally across the wood shavings on the bench of expert guitar maker Stephen Delft.

Discerning professional musicians are not perturbed by informality and considering the list of talented professionals (such as Paul Simon, David Johnson from The Elton John Band, Mike Silver, Mike Moran, Kiki Dee and bands like Saffron) who have used Stephen's services one way or another they seem to enjoy the set-up. Stephen specialises in fretted

instruments and amplification systems and does not handle large percussion set-ups and brass instruments generally speaking. Custom built acoustic or solid guitars can be built to order or even a medieval lute if required. Repairs to instruments and electrical equipment are also carried out. Quality microphones by Beyer and Calrec and amplification by Davoli and HJH are in stock. Interesting hand drums from Turkey and Morocco compliment the percussion range.

New acoustic guitars stocked at the top end are Guild, John Levai steel string jumbos, Ramirez classics and at the lower end Landola from Finland and Saez from Spain, recommended to young students of the guitar. In the solids Dan Armstrong, Guild and Dan Brown high quality custom built guitars are available from stock and at the lower price bracket Gherson guitars are recommended.

One of the principal features of the shop is the tremendous choice of fretted instruments. Bouzoukis, mandolins, mandolas from Sicily, mando-cello and folk lutes from East Germany, Bandurrias from Spain, English Vihurlas and violas-da-Gamba are just some of the exotic instruments you can examine. A fine range of antique guitars, Victorian classics, pre-war American and European acoustics, and 1950 period American electrics are also in stock.



Orange visitors, Pilot

**FARMERS** of Luton are equipped to handle anything that local bands and musicians might require. The first floor showroom is packed out with instruments and amplification from brass and woodwind instruments to leading brands of amplification, percussion, Fender and Gibson guitars and keyboards. The keyboard section is in an annex on the same floor, but conveniently away from the amplification.

The talented team at Farmers is led by John McCann, a musician with seven years of experience working in the London music scene. John is ably assisted by Tony Sprinks the drum man and Steve Watkins, a specialist in guitars. Together their professional experience is a great help to local bands and musicians who are mostly amateur.

**FENDER SOUNDHOUSE**, London W1 has been the centre of great activity over the last month. The Soundhouse normally stays open until 9 o'clock every night of the week including Saturday, but due to the recent demand for equipment inspired by the Budget they have been staying open until 11 o'clock each night. A couple of great keyboard clinics were held recently in the Soundhouse theatre; The Gordon Beck trio demonstrated the Fender Rhodes range and Alan Townshend did a synthesiser clinic.

Among many of the celebrities coming into the store recently were Bad Company, Roy Wood, and The Shadows - who required some custom work on their Fender guitars.

Amongst the lines doing exceptionally well at the moment is the Fender fretless bass with the maple on rosewood neck.

A special area on the first floor has been set out for the big P.A. systems and a big increase in keyboard sales seems to be the result of the new keyboard display area on the same floor.

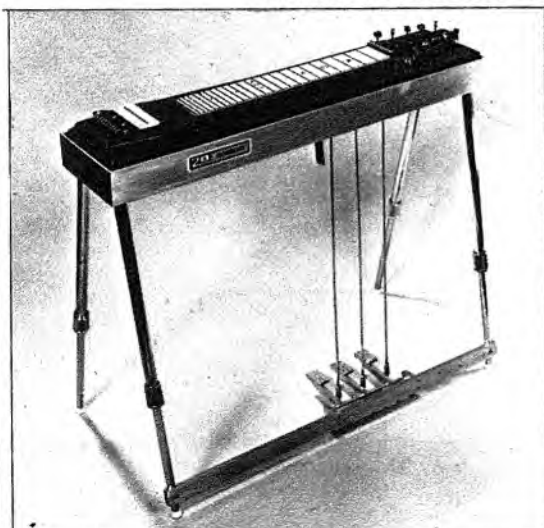
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# DEALER NEWS

**EDDIE MOORS** of Bournemouth, must be one of the most specialised music stores in the whole country with a truly incredible range of orchestral instruments as well as a large selection of guitars, amplification, drum kits and keyboard instruments always in stock. Mr. Eddie Moor mentioned to us that they see principal players such as Ray Carpenter, Frank Holsworth and other leading musicians in the shop weekly due to the tremendous range of hand-made quality instruments that they have available. Many of these fine instruments can take as long as a year to obtain due to the skills and hand craftsmanship required to make them. At least four hundred brass instruments and a minimum of five hundred woodwind instruments including the most celebrated Mura Matzu flutes, Puckner bassoons and Alexander French Horns are in stock now. Eddie is also building up a large selection of the finest quality string instruments.

Group equipment is stocked in depth and one can choose from over one hundred and fifty Fender Gibson and copy guitars. On the amplification side they tend to specialise mainly in H/H, Fender and Traynor equipment.

Melodians, accordians and studio 49 percussion instruments are well represented.

The first floor showrooms is set out for keyboard instruments in a very big way with grand pianos made by Ebach

and Shiedmayer imported directly by Eddie Moor from Germany, organs, portable, electric pianos, down to synthesisers by ARP and Mini-Koorg.

**ORANGE MUSIC SHOP** stands in the heart of London's West End, and shop manager John Bates reckons that they are the busiest shop in the area. Both a Fender Soundhouse and a Gibson Star Dealer, Orange also carry a broad range of amplifiers which includes Orange and Acoustic, drums from the Orange and Ludwig stables, and keyboards which include Hammond, Fender Rhodes and Wurlitzer.

Orange specialise in professional service for a professional clientele, and recent customers include David Essex, Paul Kossoff, John Miles, Pilot and Geordie. The principal attraction in the shop now is the Orange Twin Reverb 100 watt amp.

The skilled personnel at Orange know what they're talking about, and their services include guitar repairs and on the spot repairs of amps. There are three engineers on the premises. With over £60,000 of instruments and equipment in stock and a well stocked secondhand section as well (the Orange pitch is really two shops, one new and one secondhand), Orange still reckon that they offer the best deals and the biggest discounts in the West End.

We've heard that Managing Director Cliff Cooper's lovely receptionist Jenny Murd sold a £3,000 P.A. set-up while helping out during her lunch hour.

Further good news includes the new Vako Orchestrator which is now on demonstration. This is a sensational keyboard effects unit that operates with photo-electric discs and is being used by a number of bands at the moment. Yes among them.

**RHODES MUSIC** of Denmark Street, London, carry a truly astonishing range of instruments and equipment, ranging from a Hammond organ at £1,400 to a 14p Kazoo, and Veronica Waters, the shop manager, is perhaps the only female music manager in Britain.

Rhodes stock a wide range of Fender, Gibson, Martin, and Gretsch guitars, as well as an ample supply of CSL copies - in fact, if you want a copy not in stock, Rhodes will get it for you. Their amps include Carlsbro and Custom, although their fine Orange range of equipment attracts most of the attention from their customers, who seem to be split evenly between professional and semi-professional musicians.

Mixers, from the small and portable to the large and quadrophonic studio models are also on display. Organs from Hammond and a wide range of portable keyboards, as well as a fair selection of drums are also on display.

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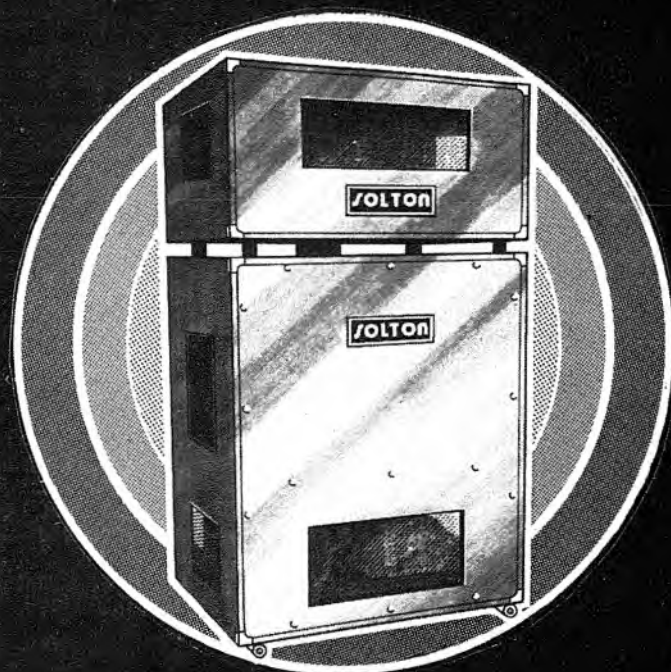
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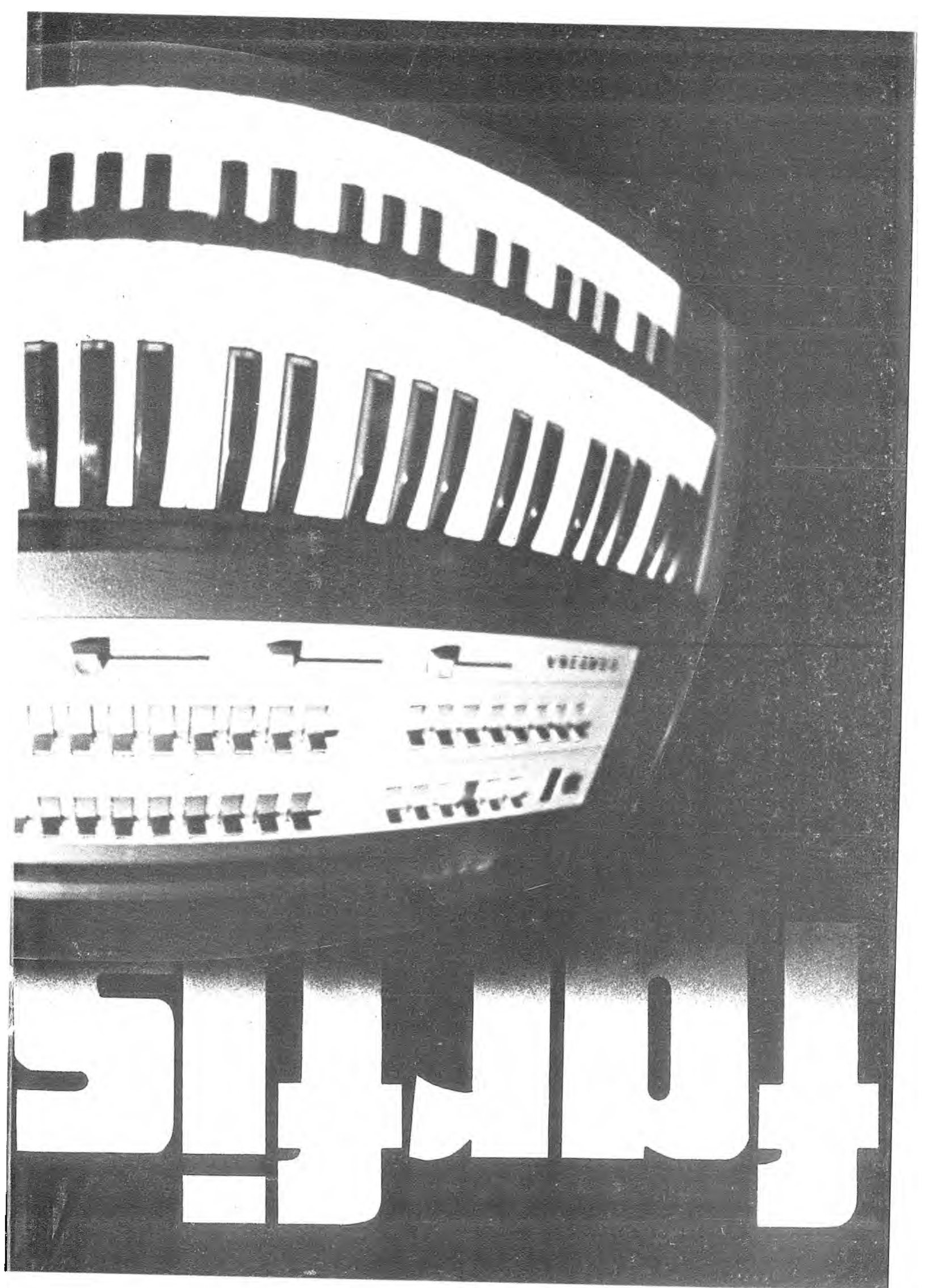
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# DEALER NEWS

**TEMPO**, West Ealing, London, W13, must be one of the most deceptive music shops in the business; although the frontage is small they pack a very big punch when it comes to carrying a tremendous stock of amplification and guitars.

This is a Fender Soundhouse with a difference with over three hundred Fender Guitars in stock, and more than one hundred Gibson and copy guitars to choose from. On the amplification side customers can try out Fender, Hi-Watt, H/H, Custom, Simms-Watts and WEM equipment. Tempo are H/H main dealers and Cliff Lake informed us that they have over one hundred H/H amplifiers in stock. With this sort of selection it is not surprising that bands like Sweet and Queen were in recently. All the Altec Lansing range of equipment is also on show.

Drum kits are offered at keen prices which include a good guarantee although there is little room to display them due to specialisation in amplification and guitars. A wide range of keyboard instruments with the emphasis on portables such as Fender Rhodes, Wurlitzer Crumar and Hohner Clavinets are in stock together with many effects units and accessories.

Custom-built hand-made guitars, either acoustic or solid, can be supplied and an extra special line in the Peter Cook range of custom-built twin-neck guitars.

**CLAUDE VENET** of Watford is a specialist extraordinaire, and in more ways than one! On the big band P.A. set-ups there are few shops north of London which can boast such a tremendous selection of mixers, graphic equalisers, amplifiers and speakers. A laboratory of test equipment and a good staff make this a unique modern music centre.

Claude also carries a good range of instruments and amps with a special emphasis on the Musique Industrie range of imported amplification.

John Verity of Argent bought two M.I. phase reverb combination amplifiers recently and an M.I. Minix practice amp. Rod Argent and Dave Hill of Slade also bought Minim amps which are pretty fantastic little amps selling for about £48.

The latest great idea in new lines is a range of speaker cabinets designs, 4x12, 2x15, and 2x12, which can be sold to musicians without the speaker drive units. The musician can then fit them to his own speaker with old or new to suit his own requirements.



Queen

**YARDLEYS** of Birmingham specialise in such a wide range of musical equipment that it is not really surprising to find personalities and bands from Budgie, Black Sabbath, Raymond Froggatt, to Johnny Woods, lead tenor in the Sid Lawrence Orchestra, or Jean Marie Londeix of the London Saxophone Quartet coming into the shops.

Yardleys have been in the music business a long time and are well known and respected due to the work of their managing director Charlie Hewitt who retired this year at the end of April. His position will be filled by Harry Collins who has been with the company several years and who is well known to musicians in the Midlands area. We would like to wish Charlie a long, healthy and happy retirement.

The woodwind and brass section at Yardleys is one of the largest in the Midlands and many principal players are listed as customers.

Guitars, amplifiers and drum kits are stocked in depth as well as a good selection of classical guitars. Readers wishing to discuss guitars should ask for Dave Bridge or Cliff Bennett.

Over 20 different drum kits including secondhand kits are on display in their drum showrooms around the corner from the main shop. Yardleys find that the trend locally is for the Rogers kits.

An after sales service and instrument repair service on all their equipment is provided.

## WHAT'S THAT?

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# Grammy for Central Sound

Getting a Grammy award is about the highest accolade this business can bestow on an engineer and a studio, when the production that earned the award has also been a number one in the U.S. charts, the satisfaction is more than doubled.

Simaen Skofield, chief engineer at Centra Sound Studios in London Denmark Street got the award for the best engineered single 1974/75 for a track of Olivia Newton John's he recorded at Central at the beginning of last year. The track was "I Honestly Love You" and Olivia recorded the track (and the album it came from) with Simaen engineering and John Farrar producing.

"The album was incredibly hard work," admits Simaen "Olivia is easy to record but I remember the album took an incredible amount of hours to record."

"That particular track wasn't intended for a single especially, we just laid enough tracks for an album and let the American record company choose which track they wanted to release as a single."

The award — officially titled Awarded by the National Academy of Recording Arts and Sciences — reflects heavily on all those involved with the track honoured.

Central Sound has been hitmaking for over 17 years. The studio opened its door as one of the first independent studios in London and business — strictly mono then, of course — was brisk. In the early days the business revolved around Freddie Packham who was engineer — and head cook and bottle washer. At one time he had three hits in the top ten at the same time, by the Honeybus, Easybeats and Bee Gees. Today Freddie and his partner Matt Geddes

look after the studio at director level, as well as looking after the Master Room cutting studio with Brian Hewson.

Central Sound went 16 track three years ago — the Machine is an Ampex MM100 — and it was on this machine that the Grammy award winner was recorded. For years before the studio had been doing great business as a four track studio and then, after a brief eight track spell, the studio completely re-modernised itself and brought up the 16 track.

The album by Olivia came to Central almost by chance. "It was started at EMI," said Simaen, "and for some reason they were unhappy there and came to us. The recording took a lot of time because John Farrar played a lot of the instruments himself."

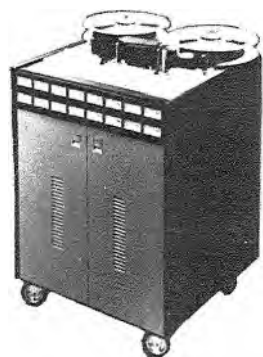
*Continued on Page 49.*

*L-R Matt Geddes, junior engineer Karl, Simaen Skofield, Brian Hewson and Freddie Packham*



**Ampex congratulate Simaen Skofield  
of Central Sound  
on his GRAMMY award for the  
recording of Olivia Newton-John's  
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# Central

During the time that Simaen has been with Central he's been responsible for making several hits. Apart from Olivia's hits, Simaen had top ten entries with a Polly Brown single and "Honey, Honey" by Sweet Dreams.

Today Central Sound divides its time between recording usual pop singles, recording a lot of soul music and some M.O.R. Recent artists using the studio have recorded the Seekers who have recorded their new album there, Scot English, Barry Blue, Sweet Dreams, Polly Brown, Gerry Shurry and GTO Records.

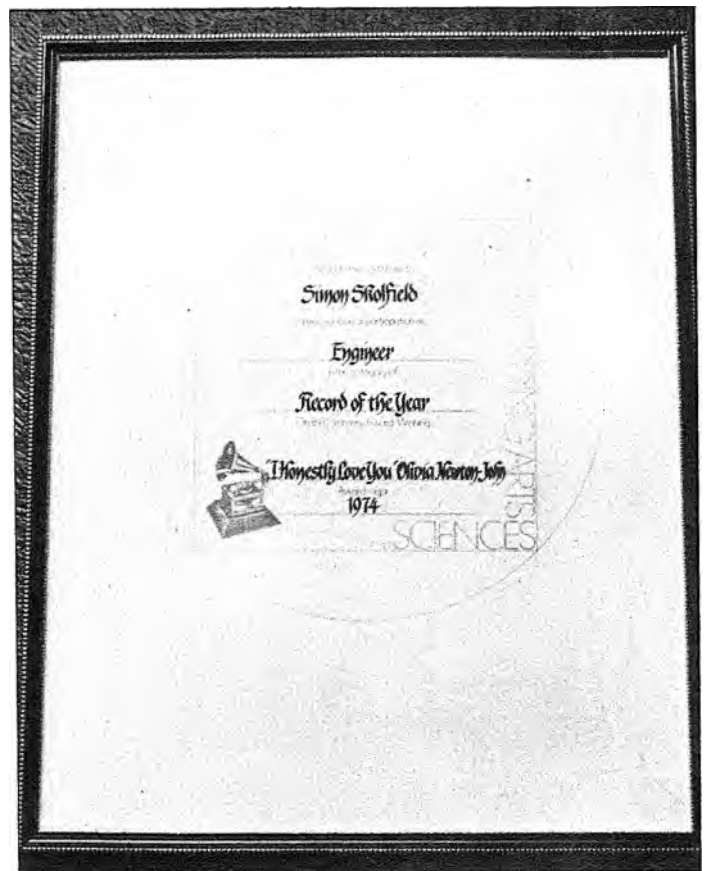
Big things are now ahead for Central. Harry Hyams has recently been trying to pull Denmark Street down that has made many operators in the area think about moving else-

where. It now looks like Harry Hyams has lost the battle but Central have decided their search for premises shouldn't be wasted, so they have decided to open a second studio in addition to Central Sound which will stay at the old address.

The new studio will be 24 track and will obviously be as modern as tomorrow. What name it will operate under is not yet decided but they will most certainly open up new avenue for the group.

Back to the Grammy man: Which track he's recorded at Central Sound has given him most satisfaction.

"I suppose it is another track that we did during the Olivia Newton-John sessions, "God Only Knows". I'm a Beach Boys' freak anyway, but her version was particularly good and I'm really proud to have recorded those tracks."

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Fred Wilfer is the central figure of the Framus story. A native of the Sudetenland, long an area renowned for its traditions of fine violin making. Wilfer was blessed from birth with family connections which augered well for the future.

His father was a timber merchant, and a number of other relatives were well known master violin makers. Combined with Wilfer's shrewdness and vigour, the coincidence would prove a happy one.

The story really begins in the aftermath of the Soviet occupation of Czechoslovakia. The German population were given literally a matter of hours to gather what they could and depart from their homeland. The spectre of a skilled community of craftsmen disintegrating was appalling, and largely through the efforts of Fred Wilfer, the precious knowledge and the necessary tools that accompany it were kept together. As a result, the area where Wilfer and his associates resettled in Bubenreuth, and that town and the surrounding area became the centre of post-war Germany's musical industry.

And so Fred Wilfer K.G. was born. Specialising at first in zithers, violins and more conventional guitars which then dominated the German stringed instrument trade, Wilfer found that the war had taken its toll even in the instrument world: There was an almost insatiable demand for musical instruments.

By 1950, Wilfer had formed Framus, and the name itself is an indication of Wilfer's assessment of the path Europe would take in the fifties. The word Framus comes from FRANconian MUSical Instruments -- an English name, and Framus were already making small but important inroads into the American market. During the next ten years, Wilfer would secure the guitar concessions at 11 American military bases. Returning G.I.s would bring back more than memories from their national service -- many would return with a Framus guitar.

Even with an eye towards the West, Wilfer didn't neglect the home market. Grounded in the age old tradition of master and client, Wilfer could see no need, even in a modern economy, for a wholesaler. Framus deal directly with the retailers, to make sure that they know exactly what the customer wants. Even now, with the dominance of the electric guitar, Framus still lead the world in the production of zithers. The fifties were the big decade for Framus in terms of volume and growth, although they have continued to develop right up until today. The factory still reflects the

traditions which Fred Wilfer worked so hard to preserve in 1945. The total work force of 1200 is largely unskilled labour, overseen by a dozen *luthiers*, the German term for a master, who are in turn responsible to the senior *luthier* and one of Germany's most famous masters, Mr. Brauer. While it may run on an assembly line basis, the division of labour goes to great lengths to ensure that quality is maintained -- for example, every instrument except those with polyester finishes is hand polished.

A second factory was opened in Pretzfeld in 1965, where the raw bodies of all Framus instruments are fabricated, and the annual output is now over 50,000 instruments.

Wilfer's contacts in the timber industry have served him equally well. Through him Framus have a virtual monopoly of Alpe spruce and maple, which permits them to choose the cream of the wood: if a customer wants an instrument made of spruce which has been stored for 100 years, Framus can supply it.

All this points to quality and Framus go to great lengths to maintain high standards in all areas.

That's why Fred Wilfer will fly to the States for a day to buy pick-ups, and it's also the reason that Framus can offer guarantees of ten years on their Nashville range as well as an astonishing lifetime guarantee on their Akkerman model. Framus had an undeservedly bad name in Great Britain until the middle of last year. Sadly, the fault lay not in the product but in the distribution. The solution came in the form of Walter Streit, formerly head of the Framus set up in BeneLux. "I was sent over from BeneLux one week before the Frankfurt Trade Fair in 1974, to see what was going wrong," Streit explains. "The situation was very bad. The wholesalers handling our products were only interested in a fast buck, the after-sales service was poor and the turnover was slow -- some people were doing in a year what German salesmen did in a week!"

Streit returned to Frankfurt, made his report, and came back after the Fair to rectify the situation. The result has been a much tighter, efficient system, and it has worked for the benefit of everyone.

After a victorious court battle terminating in June of last year, Framus (Musical Instruments) Ltd., began to trade in earnest. With Streit at the helm and a four salesman team covering Great Britain, Framus have quickly begun to recover the ground they lost in the last few years.

"The U.K. operation has been self-sufficient since January," Streit continued. "We are working steadily to recover our image and good will. What good are posh premises and frills if they are not economical and functional?" If the going is slow, it's steady as well. "All over Europe, professional guitarists,

# THE FRAMUS STORY



Fred Wilfer

serious musicians who study at conservatories and then play in orchestras across the continent, these people are using Framus guitars, models like the AZ 100."

Established among the older professional musicians, Framus are gaining ground rapidly among the younger rock players. The Akkerman and the Framus Nashville range (manufactured in Tennessee) are enticing models, and the Framus research team, which includes Bill Lawrence, the designer behind the "Gibson Sound", Jim Atkins (Chet's brother), and a host of European masters, including Atila Zoller and Volker Kriegel. Any Framus prototype has met with the criticisms and scrutiny of a dozen guitarists before it goes into production.

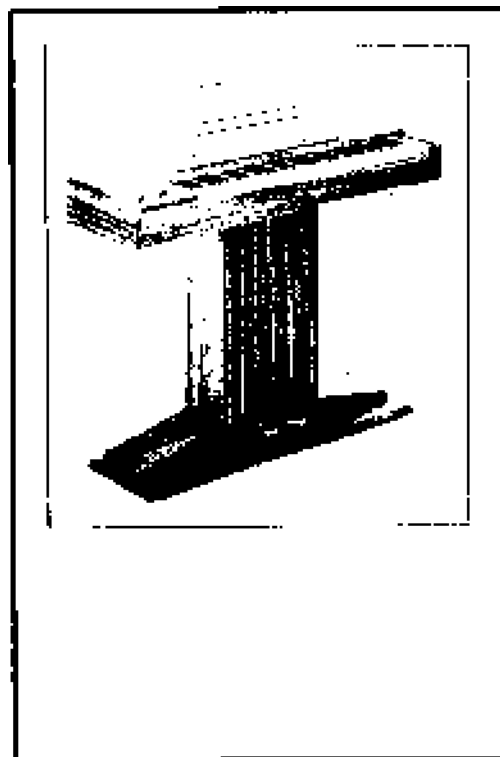
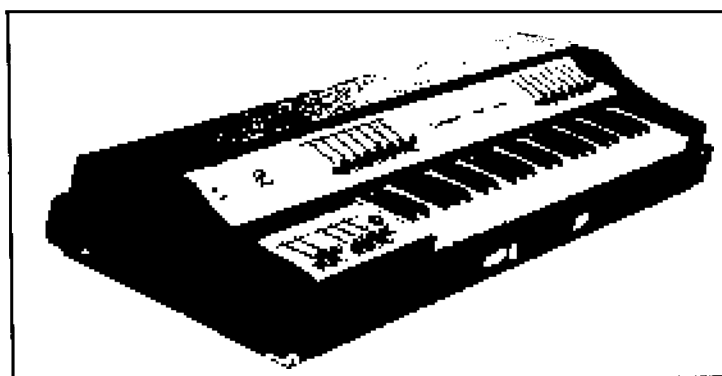
"We try to find a happy balance -- it would be easy for the factory to produce only one model of guitar, and we salesmen would love to have each model in a dozen colours," Streit added with a good-natured grin."

As the manufacturer of the largest number of stringed instruments in the world, Framus have gone a long way towards striking a happy balance for everyone. With skilled craftsmen -- many of whom have worked for Fred Wilfer from the beginning, unrestricted access to some of the world's finest timber, and the energy, foresight and devotion of men like Fred Wilfer and Walter Streit, the Framus future promises to be every bit as successful as the past. "Our concern is for the public, first, last and always. That's why we will be giving affairs like the A.M.I.I. exhibition a miss, and concentrating on exhibitions where the public can come, see and try what we have to offer."

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## Competition

IT WAS a great day for the winners of our Great Guitarists Competition last month when they came to central London to receive their prizes.

The ceremony was held at Larry Macari's Keyboard Centre in Denmark Street — traditional home of music — and as well as the lucky prizewinners some prominent members of the musical instrument industry were on hand to witness the event.

First prize was won by Mr. J.C. Kennedy of Fallings Park, Wolverhampton. He was presented with a maple neck Fender Stratocaster by CBS/Arbiter Executives Andrew

Wallace and Martin Fredman and as an extra bonus they kindly threw in a de luxe hard shell Fender case for the guitar.

Pete Tulett, sales director of Rosetti and Co. presented Drew Adams of Edinburgh with a magnificent Epiphone 12 string acoustic guitar. Drew already had a solid guitar but this is the first time he's owned a good quality acoustic.

The host of the proceedings, Larry Macari, gave a Coloursound Phaze pedal and a Might Atom amp to the third winner Allen Mortimer who didn't have so far to come. He lives in Fulham, London.



Above: Left to right Pete Tulett, Rosetti & Co., Malcolm Green, International Musician, Larry Macari, Coloursound, Drew Adams, 2nd Prizewinner, Martin Fredman, CBS/Arbiter, Allen Mortimer, 3rd Prizewinner and J.C. Kennedy, 1st Prizewinner.

## Chairman Retires

LESLIE A. BOOSEY, Chairman of Hammond Organ (U.K.) Ltd., retired recently. A special presentation lunch was held for him at London's Cafe Royal, where John A. Volkober, President of Hammond Corporation, Chicago, U.S.A. presented Mr. Boosey with an inscribed working "Cut-away" model of the Hammond tone wheel generator.

In an appreciative address, Mr. Volkober praised Mr. Boosey as the "father" of the very successful Boosey & Hawkes Ltd. and Hammond Corporation, U.S.A. joint venture.

Also in attendance were Lawrence Zinder, A.G. Kilby, A.R. Clapham, H.P. Barker and Keith Beckingham.



## Sue Trial

BLACKFOOT SUE recently collected a pair of Tunderbolt horn bins from Vitavox at the beginning of a field trial sponsored by International Musician.

Vitavox have produced a high quality enclosure intended for group use for the first time and before going into full production the company is anxious to discover how the bins withstand the rigours of life on the road with a top professional band.

International Musician decided to sponsor the field trials and Blackfoot Sue have agreed to test the bins for a month or so and report back on their findings. We hope to publish their report in due course. The band were presented with the bins by Vitavox's joint managing director, Mr. David Young.

## Soundcheck

IN OUR Soundcheck articles last month we made two mistakes that need correction. With reference to the Ameron power amp, we said that an incorrect mains cable was fitted — this should have read, incorrect mains label, referring to the transformer label. We're sorry if this has caused any confusion.

On our test of the Yamaha 25 watt amp, we mentioned the

## Fender Club

CBS/ARBITER are launching a club for the thousands of guitarists who play Fender in the U.K. The club is now being formed by CBS/Arbiter's Andrew Wallace, Martin Fredman and Pete Dyke, and it is intended that a main part of the club's activities will be concentrated on helping improve the playing standard of the members.

Virtuoso guitarist Big Jim Sullivan has agreed to become one of the founder members and he's going to undertake a series of clinics around the country in the next few months at which he will be playing and encouraging comments, questions and criticisms about guitar technique.

For more information about the Fender Guitar Club write to Andrew Wallace, Fender Soundhouse, 213-215 Tottenham Court Road, London W.1.



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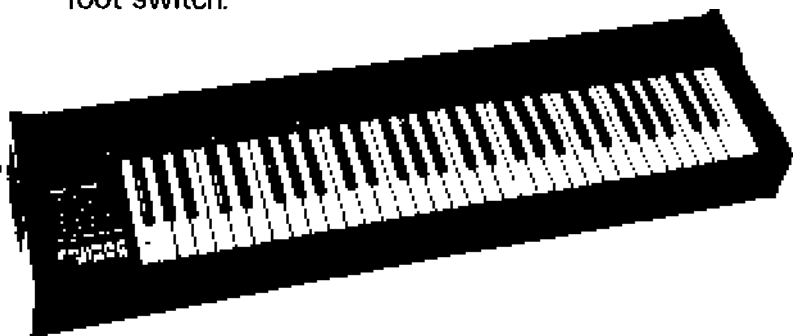


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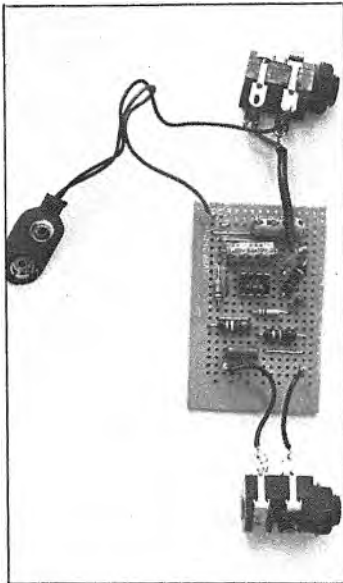


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# BUILD A BASS GUITAR PRE-AMP



This article describes how to construct simply and inexpensively a small battery-powered pre-amplifier to build into the body of a bass guitar, in order to drive a remote slave amplifier. We also discuss the merits of using such a system. We have not attempted to describe how the unit should be fitted into a guitar and would recommend that if you are uncertain you should contact your local guitar repair man before tackling the fitting job.

Most musicians would agree that a system whereby the guitarist can use only the built-in tone controls on his instrument to control the overall volume would be more useful than the present system of amp controls at the back of the stage.

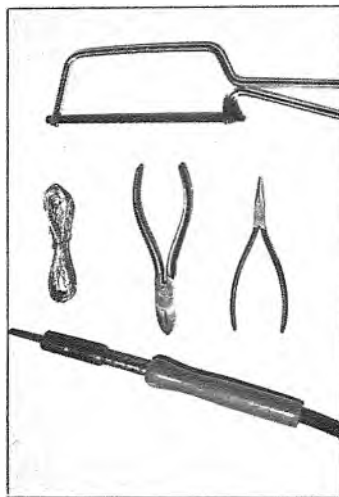
One answer to the problem is to have an elaborate P.A. System into which the voices and instruments are fed and balanced by a sound engineer or qualified roadie!

Another answer, especially for bass guitarists, who tend to cause some inter-modulation distortion on the P.A. if they are fed into the Communal System, is to have a standard 'slave' amp and speaker (monitor) at the back of the stage and to fit a small pre-amplifier into the guitar itself. The only controls on a slave amp are the volume control knob and a mains on/off switch.

The circuit and construction design of the pre-amplifier we are describing is intended to make possible direct signal-injection into the normal slave amp of your choice. The pre-amplifier unit is small enough to fit inside most bass guitarists, and the time and money spent on the construction of the unit (approx. £2) could easily be recouped if you buy only a power amplifier (slave unit) instead of an integrated guitar amplifier; slave units normally cost less than integrated units.

**TOOLS:** The tools required are very basic. The essential items are: side cutters, small pliers, soldering iron, solder and a drill of about 3/16 inch diameter or a 'vero spot face cutter'. A junior hacksaw will also be required to cut the vero board on which the circuit is constructed.

If you have no previous experience of soldering it is a good idea to practise on a scrap piece of vero board with some odd pieces of wire before you start to make the pre-amplifier. A small soldering iron with a bit of about 1/8 inch to 3/16 inch will be found ideal. Do not use too much solder. Big 'blobs' of solder will run across the strips of copper on the vero board and short them out. When the soldering iron is sufficiently hot, put only enough solder on the iron to 'wet' the surface of the bit; then the iron to heat the job and apply a small amount of solder to the joint or pin, not the iron.



**COMPONENTS:** The components are all readily available and inexpensive. The total cost should not exceed £2 including the battery clip and a switched jack socket which will switch the battery off when the jack plug is pulled out.

You will also need a small piece of 0.1" vero board. This is insulated board drilled with a 0.1" matrix of holes. On the bottom side are copper strips which join lines of holes. Components are mounted on the top side with their wires going through the holes and soldered underneath. The copper strips can be cut where required

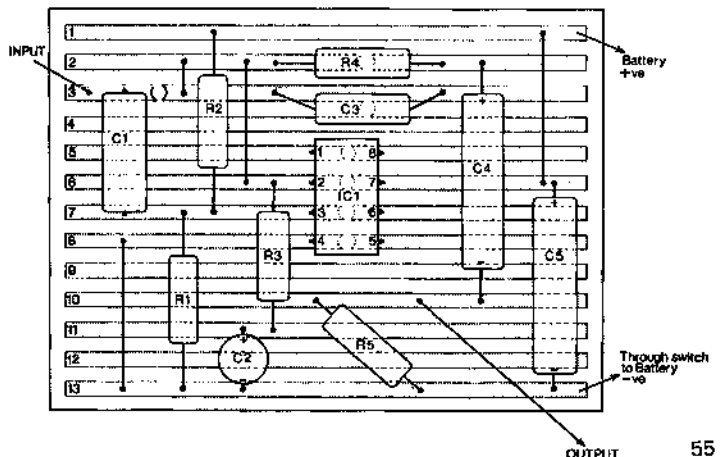
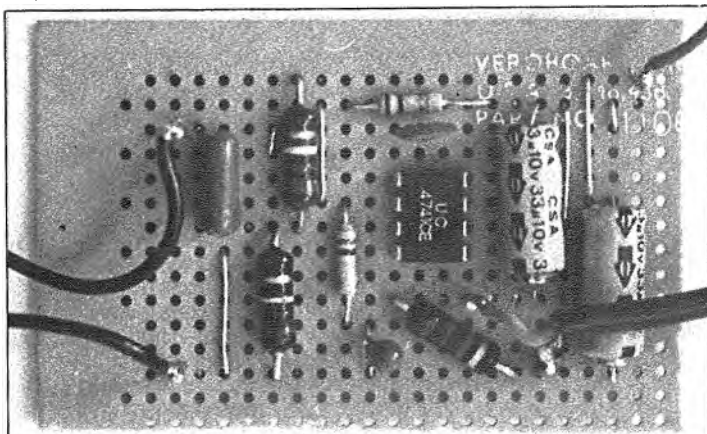
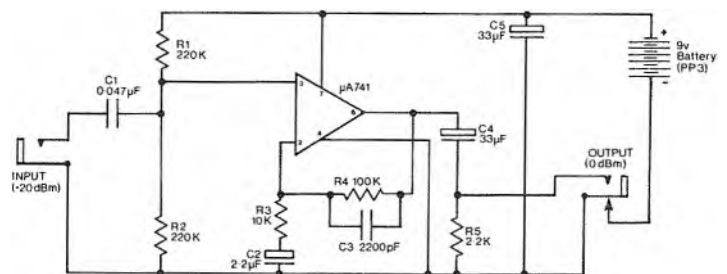
with a special spot face cutter or an ordinary 3/16 inch or 1/4 inch drill held in your fingers.

The other miscellaneous items are: battery clip for PP3 type battery; 18 inches of insulated connecting wire; 12 inches of 22, 24 or 26 S.W.G. tinned copper wire and two jack sockets; one of which must have a 'switch' normally open contact on the front contact and the other a switch normally closed contact on the back contact. If this is not available a separate on/off switch can be put in the battery negative wire.

## COMPONENTS LIST

Ref.	Value	Rating	Notes
R <sub>1</sub>	220K	1/10 or 1/4 watt	
R <sub>2</sub>	220K	"	
R <sub>3</sub>	10K	"	
R <sub>4</sub>	100K	"	
R <sub>5</sub>	2.2K	"	
C <sub>1</sub>	0.047 uF	greater than 9 volts	Polyester or polycarbonate
C <sub>2</sub>	2.2 uF	"	Tag tantalum
C <sub>3</sub>	2200 pF	"	Ceramic
C <sub>4</sub>	33 uF	"	Aluminium electrolytics
C <sub>5</sub>	33 uF	"	Aluminium electrolytics
IC1	LM741 or uA741 or SIV52 741 or L141		Each manufacturer has different markings — just ask for a '741' op. amp. 8p D.I.P. package is most convenient.

## CIRCUIT DIAGRAM

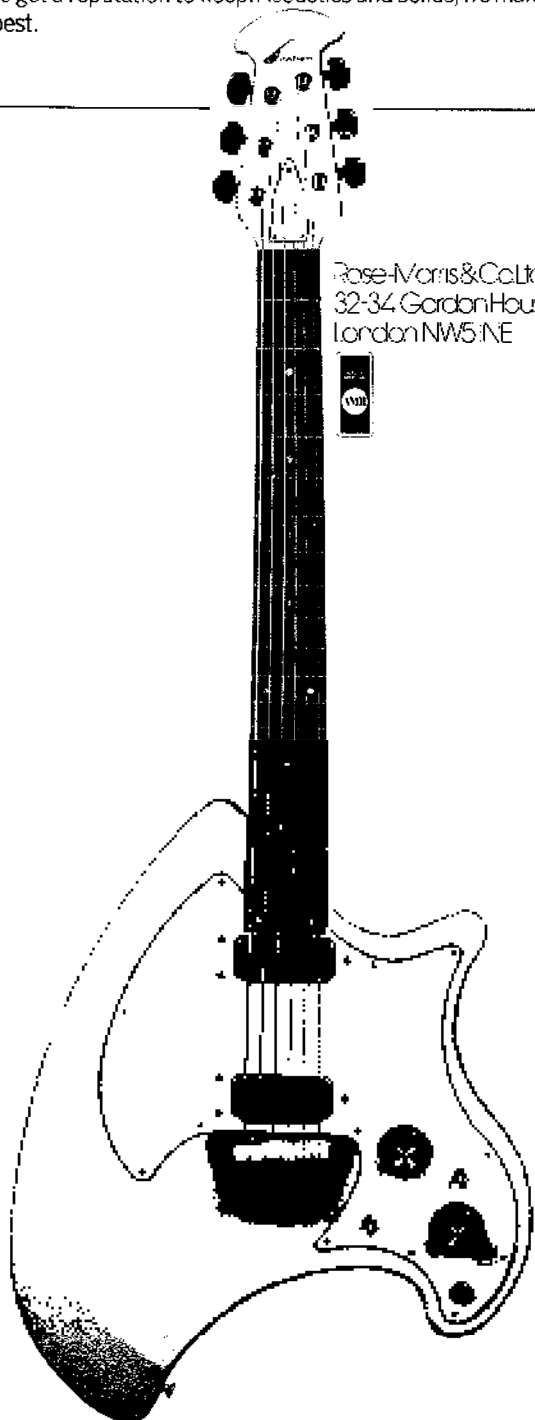


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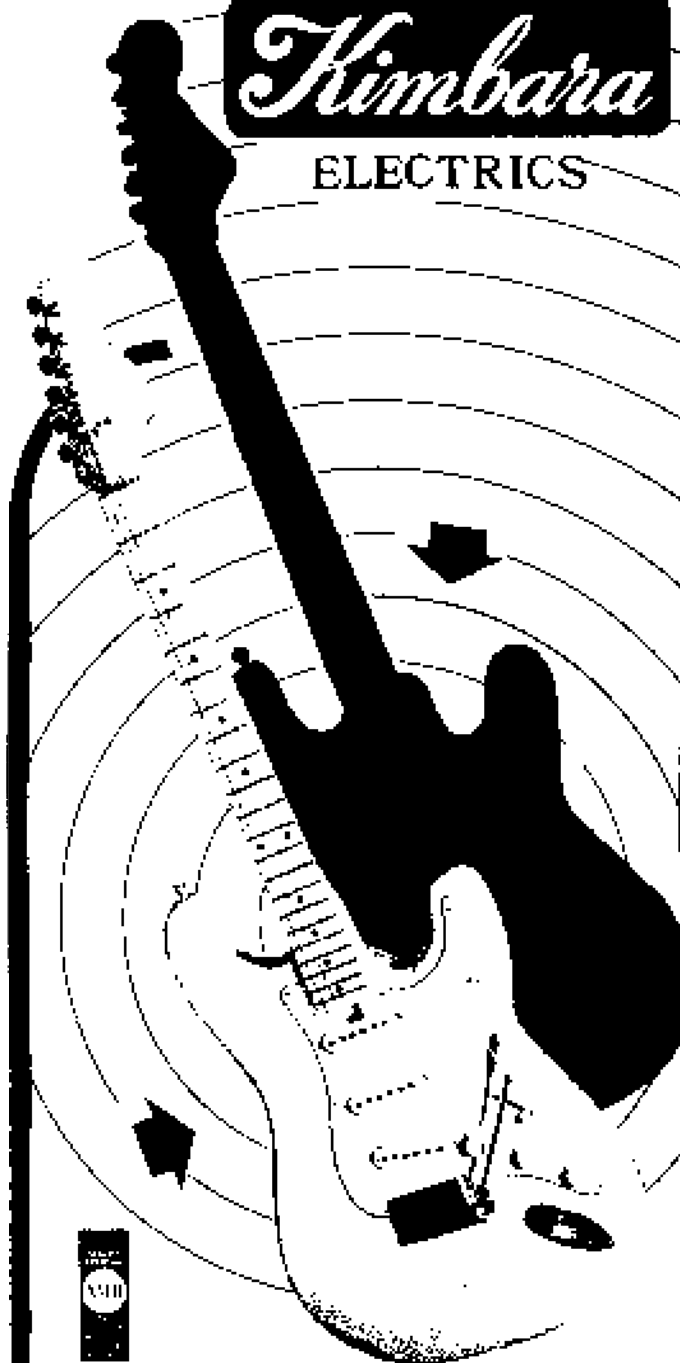
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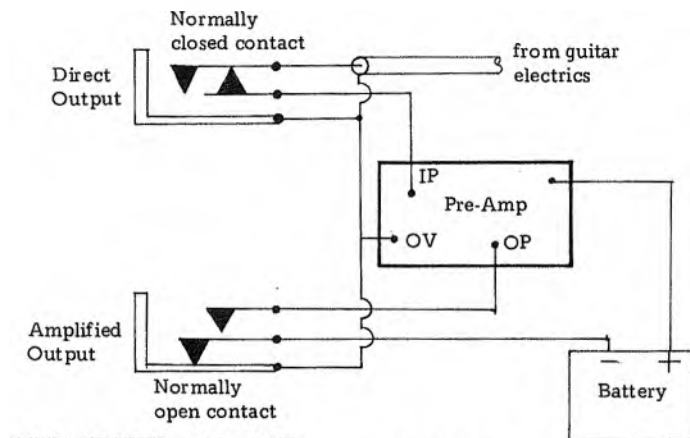
**CONSTRUCTION**

The circuit is not sensitive to layout and any of the normal construction techniques can be used. For those without a lot of experience the vero-board layout given will be found most convenient. The electrolytic capacitors, C<sub>2</sub>, C<sub>4</sub> and C<sub>5</sub> have a right and a wrong way round. The + and - are usually marked on the components but if in doubt ask the shop when you buy them. The integrated circuit also has a right way round. On the 8-pin 'dual in line' pack there is a dot by pin one or between pins 8 and one, and the pins are counted counterclockwise looking at the top.

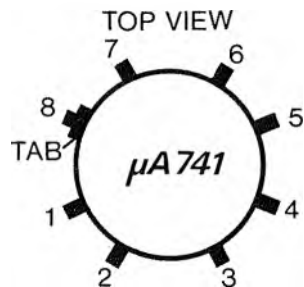
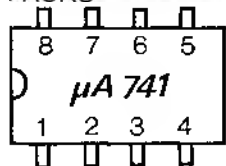
The 'top hat' type package is counted the same way round but the tab is above pin 8. Not pin 1. This is most confusing unless you know!

Before switching on check the wiring, check that the copper track has been cut in the correct places and, most important of all, that the battery has been connected the correct way round.

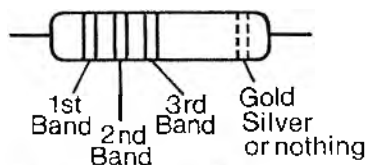
If the unit is built into the guitar an arrangement is possible so that if a plug is put into one socket the signal from the guitar comes out directly by passing the pre-amplifier and if put into the other socket the signal comes out through the amplifier after first switching the amplifier on.



**INTEGRATED CIRCUIT PACKS**



**RESISTOR MARKINGS**



	Colour Code	Value
R <sub>1</sub>	Red, Red, Yellow	220K
R <sub>2</sub>	" " "	"
R <sub>3</sub>	Brown, Black, Orange	10K
R <sub>4</sub>	Brown, Black, Yellow	100K
R <sub>5</sub>	Red, Red, Red	2.2K

**PERFORMANCE**

The battery current is about 0.7 mA without any signal and rises to about 1 mA at full signal without a load. This is sufficiently little for the battery to last for several months. The amplifier will continue to work until the battery volts have fallen to about half their original value.

Distortion on the prototype was 0.15% THD at 100 Hz and the background noise was -72 dBm; giving a signal to noise ratio of 72 dB when the output level is 0 dBm.

The gain is 11 times. This can be reduced by increasing to value of R<sub>3</sub> or increased by reducing the value of R<sub>3</sub>.

High frequency roll off is provided to reduce the high frequency response above 730 Hz and yet rid of Hiss. Low frequency roll off is provided to cut out frequencies lower than the lowest note of the bass guitar. This cuts the bass response at frequencies below 33 Hz.

The output is not sufficient to drive low impedance headphones fully, but will make enough sound to be heard. The unit was not designed to drive headphones so this is just a useful extra.

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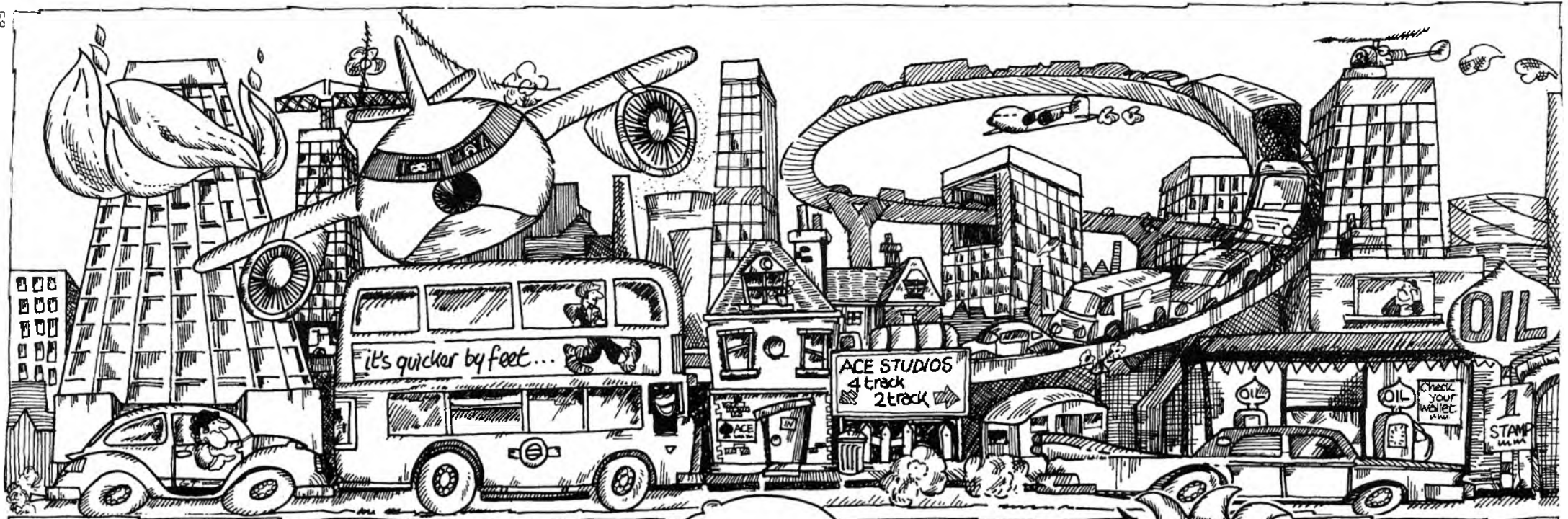
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# The Manor





# STUDIO DIARY

**AIR STUDIOS** . . . Dave Townshend came in to cut an album with producer Neil Harrison and engineer Geoff Emerick . . . Cirkus were in with Ron Richards producing and John Enschells engineering . . . Movies, an A&M group were in for overdubbing and mixing with producer Peter Gage . . . Ex-Bunny Janine has cut a single with producer Joe Scott and engineer Steve Nye . . . The mixing for the new Be-Bop De Luxe album was done at Air . . . Renaissance were in recording . . . Overdubs on some Drifters stuff were done . . . Alan Clarke came in to lay down some tracks with engineer Bill Price . . . Mott The Hoople came in to mix their album . . . Roxy Music have been recording an album with Chris Thomas producing, Steve Nye engineering . . .

**CBS STUDIOS** . . . Duster Bennett came in to record a single for Philip Roberge Associates, Steve Taylor engineering . . . Juan Carlos Calderon of CBS Spain was in with producer Paul Atkinson and Steve Taylor for an album mix . . . Glenn Dale recorded a single with producer Nicky Graham and engineer Dick Palmer . . . Leapy Lee was in with producer Keith Potger, recording a single with engineer Doug Bogie . . . Pan's People were cutting a single with Nicky Graham and Dick Palmer . . . Tammy Jones worked on an album with producer John Hudson and engineer Simon Humphrey . . . Alberto Y Los Trios Paranoias came in to cut a demo . . .

**CENTRAL SOUND** . . . Scot English was in cutting an album for Brave Productions with Grammy award winning engineer Simaen Skofield . . . Sweet Dreams were in to cut an album for Brave Productions . . . The (Old) Seekers came in again with Keith Potger producing, Simaen Skofield producing . . .

**E.M.I.** . . . Pink Floyd were in to finish up a new album, with engineer Brian Humphries . . . Magna Carta were recording with Ron Richards producing and Tony Clark engineering . . . Renaissance were in with an album, produced by David Hitchcock and engineered by John Kurlander . . . Rinky Dink and The Crystal Set were doing an album, engineer John Leckie . . . New World were recording with producer Nick Ingman and engineer Peter Bown . . . Alan Shiers came in with producer Cliff Richard and engineer Tony Clark . . . Roger Holman was recording and producing himself, with engineer Peter Vince . . . Bobby McGee came in with Andrew Powell producing, John Leckie engineering . . . Ann Mortifee was in, Norman Newell producing, Peter Bown engineering . . .

**I.B.C. STUDIOS** . . . Trinifold Productions have been recording an album with Chris Neale . . . Su Shiffon still recording an album for Columbia Screen Gems with Bruce Welch producing and engineer Mike Claydon . . . Mervyn Cohn has been in to produce Fresh Air, with Mike Claydon . . .

**ISLAND MOBILE STUDIO** . . . The mobile unit has spent most of its time at Shepperton Studios this month, recording Ken Russell's Liszt-o-Mania . . . Slade's gigs were recorded on the mobile, Chas Chandler producing, Phil Brown engineering . . . The recent Yes gig at Queen's Park Rangers' ground was recorded, with Eddie Offord producing . . .

**ISLAND STUDIOS** . . . Eno and Fripp were in, with Eno producing and Rhett Davis engineering . . . Curved Air were in, with John Burns engineering . . . Baker Gurvitz Army came in with Anton Matthews producing and engineering . . . Snafu were in with Bob Potter producing and engineering . . . Paul Kossoff was in, mixing an album he recorded on Island's Mobile Unit, with Steve Smith producing, Phil Brown engineering . . . Mungo Jerry came in to mix an album with Howard Kilgore engineering . . . Kevin Ayers was in with engineer Rhett Davis . . . Jim Capaldi was in recording with producer Chris Blackwell, Richard Digby-Smith engineering . . . Alan Stivell was in mixing with engineer Howard Kilgore . . . Gary Farr came in to record with producer Muff Winwood . . . Brand X were recording with engineer Rhett Davis . . .

**KINGSWAY STUDIOS** . . . Ian Gillan was in, recording and producing an album with engineer George Sloan . . . Roger Glover has been producing Reflections, Louis Austin engineering . . . Eddie Hardin has been in for Kingsway Productions, as has Liza Strike . . .

**LANSDOWNE STUDIOS** . . . A forthcoming Uriah Heep album was mixed last month by producer Gerry Bron and engineer Peter Gallen . . . John Sinclair was in recording an album for Penny Farthing Records, with Larry Page producing . . . Dolly came in to record with producer Richard Hewson and engineer John Mackswith . . . Jonathan King is recording a single with engineer John Mackswith . . . Wayne Bickerton came in to record a follow-up single with the Rubettes . . .

**MAJESTIC STUDIOS** . . . Guy Darrell was in, recording a single with Deep Feeling, who also produced the session, Derek Chandler engineering . . . Melody Urquhart came in to lay down some backing tapes . . . Jigsaw are cutting their fourth LP with Chas Peate and the group sharing the production chores, Roger Wilkinson engineering . . .

**THE MANOR** . . . Gilgamesh were in recording an album, with Steve Cox engineering . . . David Bedford came in to record a solo album, Mick Glossop engineering . . . Slap Happy came in for a session with Phil Beaque . . . Cyrielle Derdeux recorded a Clearlight Symphony album at the Manor . . . The Manor will be closing down from June 16th until July 28th for improvements by Westlake Audio . . .

**THE MANOR MOBILES** . . . Dr. Feelgood's recent tour was recorded on the unit . . . A recent Man tour was also recorded . . . An orchestral piece for John Timperley was also done with the unit . . .



Chas Herington of Studio G demonstrates the board to guests at the recent opening

**STUDIO G** . . . Studio G have moved down the road from 195 to 145 Wardour Street, London W1 and re-opened as an eight-track studio. They will continue to operate their established advertising, jingle composition and radio recording services, but I.M. readers will be interested to know that Studio G's expansion holds something of particular interest for them. The new eight-track facilities, which

include the optional use of electronic keyboards and pianos, will be open on a five day a week, 24 hour a day. Of special interest is the "Midnight Special", an all-night session from 12 to 8 in the morning, with a break of one hour, all for a very economical £100. The Studio G staff of three engineers- Bob Hugen, Ewan Cole Chas Herington- are all young but experienced veterans in the recording field.

# STUDIO DIARY

**MARQUEE STUDIOS** . . . *The long awaited Captain Fantastic & The Brown Dirt Cowboy album from Elton John and producer Gus Dudgeon was wound up last month . . . Barry Blue came in for a single, producing himself with Geoff Calver engineering . . . Lynsey De Paul finished off an album she also produced, with Geoff Calver engineering . . . Maldwyn Pope was in, with producer Gus Dudgeon and engineer Phil Dunne . . .*

**THE MASTER ROOM** . . . *Masters cut recently include a new Wings album . . . Slade's new single . . . Hudson-Ford's album . . . Roger Daltrey's new single . . . And a new album from Monty Python . . .*

**MOON BEAM STUDIOS (GLASGOW)** . . . *The new Glasgow Rangers' single ("The Greatest Team Of All") was recorded at Moon Beam, Clem Davis producing, Bill Wallace engineering . . . Helen McBennett was in recording a single, produced and engineered by Bill Wallace . . .*

**ORANGE STUDIOS** . . . *Vangelis Papastasiou has been in, producing two LPs, one for a Greek group, and the other for the lovely Marieangela . . . John Miles was in, producing himself with engineer Keith Allen . . .*

**R.E.L. (EDINBURGH)** . . . *Casino came in to cut some demos . . . Wat's Up were in cutting demos . . . Dillinger were in . . . Eric McCredie was in recording Dodd Taylor and Gunn for Middle Of The Road Productions . . .*

**ROCKFIELD STUDIOS** . . . *Starry Eyed and Laughing were in recording an album with Dan Loggins producing, Paul Atkin engineering . . . A new album from Hustler, produced by Roy Baker and engineered by Pat Moran was recorded recently . . . A new album from heavy band Budgie was cut, Dave Maloney producing, Pat Moran engineering . . . Barry Melton was in producing Quicksand, Dave Charles engineering . . . Dave Edmunds came in recently with Nick Lowe (ex-Brinsley Schwartz) . . .*

**RONNIE LANE'S MOBILE STUDIO** . . . *Mott have been using the mobile unit to record an album at Clearwell Castle in Gloucestershire . . .*

**SCORPIO STUDIOS** . . . *Clancy have been in with producer Jim Cumo and engineer Ray Hendriksen . . . Half Breed came in to mix an album for UA, with Ray Hendriksen on the board . . .*

**STRAWBERRY STUDIOS** . . . *10 CC were in to record the 'B' side to a new album, producing themselves with Eric Stewart engineering . . . Jenny Darren was recording an album with producer Jeff Gill and engineer Martin Lawrence . . . Alberto Y Los Trios Paranoias are cutting an album, with Pete Tattersall engineering . . . Oscar were in with Jeff Gill and Pete Tattersall engineering . . .*

**SUN RECORDING SERVICES (CROWTHORNE, BERKS.)** . . . *Eyes have been in, recording tracks . . . Gilder came to cut some tracks; they are on the brink of signing a record deal . . . Pavela Ustinov (Peter's daughter) was in recording some tracks, written by Rob Boughton . . . Les Calvert (ex-Machine Gun) was in recording . . . Rob Bou Boughton of Sun has set up a mobile unit, and has been doing some work for D.J.M., including sessions with Jasper Carrott . . .*

**TRIDENT STUDIOS** . . . *The Spiders From Mars were in recording an album with producer Dennis MacKay, Jerry Smith engineering . . . Baker Curvitz Army have been in with an album . . . Dwight Twilley cut an album recently with producer Robin Cable and engineer Ted Sharp . . .*

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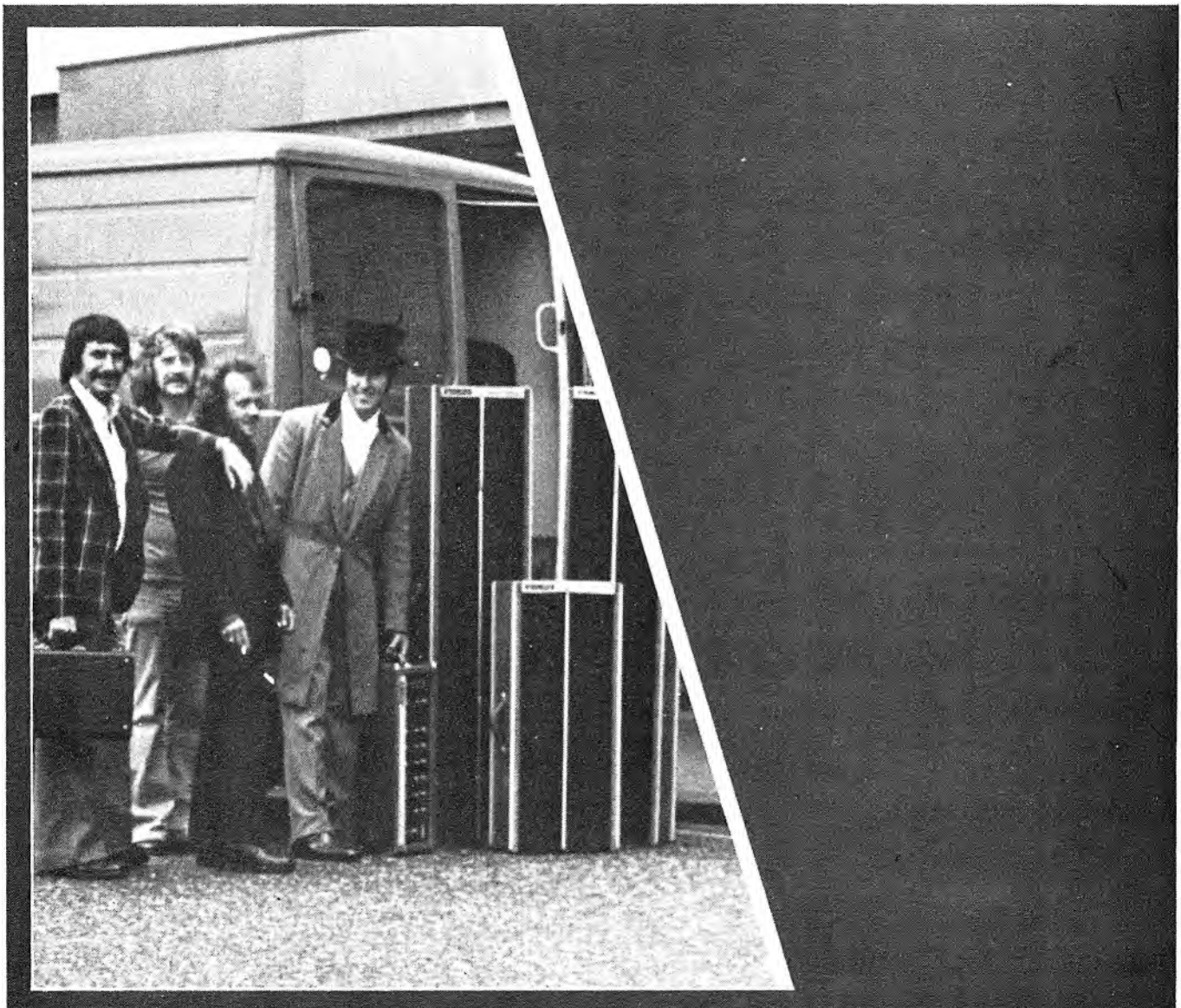
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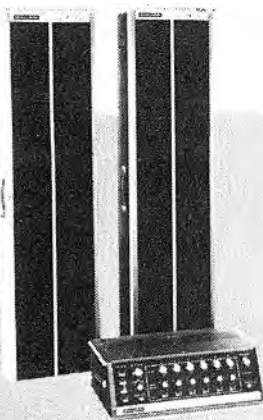
# DUPPLICATION

**Tape & Cassette Recorder Rentals \* Video Design & Installation**



Kenny Ball with arm on shoulder of soundman Pickstock outside London Hilton.

# 250,000 The ~~151,000~~ mile sound system.



Working with a band that's constantly on the road can give any soundman headaches, so imagine the difficulties facing Ian Pickstock, sound technician for Kenny Ball and His Jazz Men. As the United Kingdom's most widely travelled jazz band, the group wore out its second sophisticated equipment van after 210,000 tortuous miles. But despite the rigors of countless one night stands, Ian's Vocal Master Sound System is still producing true-to-life sound after 250,000 miles on the road! When asked about the Vocal Master's instant adaptability, Ian says, "This system makes an expert out of me—whatever the size and shape of the hall."

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# APRS 1975



## Ampex

Ampex make professional recording machines that have gained almost unrivaled popularity in the last ten years and they'll be exhibiting the wide range of recorders and ancillary machinery they produce.

They've something a little different to boast about this year. One of their machines was used for recording "The best engineered single of 1974-75". This was "I Honestly Love You" by Olivia Newton John and the track was recorded by Simaen Skofield at Central Sound Studios last year.

## Alice (Stancoil)

Alice will be at the APRS exhibition in full force this year, with all three units of the Stancoil company fully represented.

Alice broadcasting will be displaying their range of broadcasting equipment, including modular mixing consoles, turntable units, rack ancillary units and audio switching matrices.

Alice Mixers will exhibit their established range of mixers for studio, location and film work. This includes the AM modular range, the SM transportable range and the budget range for small

mixers — including a very tasty redesigned version of the AD62 mixer, rechristened the Alice 62-3 stereo.

Last but not least is Alice Instrumentation, who will display their first product, the Alice audio noise measuring Test Set.

## Amity Shroeder

Small studios which would like to expand their facilities to 8, 16 or 24 track strength but lack the required capital will be interested in the Amity Shroeder: professional wide tape transport. Built up from individual assemblies on a precision casting with a ribbed back and machined to extremely fine tolerances, the tape transport's measurements are 25.4/50.8 mm (1"/2"). The spool motors are D.C. printed circuits, are all I.C. controlled.

## Beyer Dynamic

Beyer Dynamic will be exhibiting their fine range of microphones at this year's exhibition. Chief among these is the M201. This model is equally well suited for use in recording or broadcast, and owing to its hypercardoid characteristics, it is impervious to unwanted noise even under extreme acoustical conditions.

Dramatic changes have taken place in the recording industry since the last exhibition organised by the Association of Professional Recording Studios. The emphasis is still swinging away from the large professional studio complex to out-of-town studio locations and studios that make a living from broadcast recording.

Cassette and cartridge duplication is still growing as cassettes (especially) gain greater acceptance in educational mediums. This year there are numerous new products from equipment manufacturers and distributors on display and as ever the exhibition provides an opportunity for the Recording World to meet, do business and exchange ideas; June 19-20 at the Connaught Rooms, London WC2.

## F.W.O. Bauch

Stands Number 1 and 2 at this year's exhibition will display F.W.O. Bauch's broad selection of proven products. These include the Studer range of recording equipment, which numbers among its: recorders, a quadrophonic recorder, a compact 24-track recorder and a quadrophonic 16-track mixing console. Neumann condenser microphones and disc-cutting equipment will also be shown, along with a variety of EMT gear and the Universal Audio Limiter UA-1176LN.

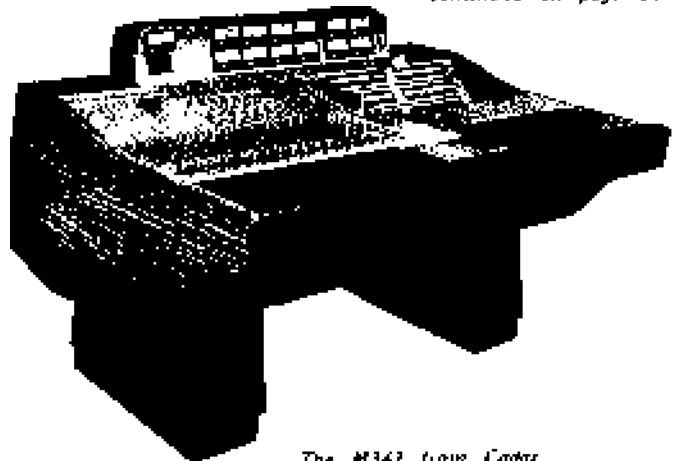
Other exhibits include a Teletronix lighting amp, Switchcraft QG Audio Connectors, an Allison Research kexep keyable program expander and a Gain Brain limiter, ARP synthesisers, Klein & Hummel

monitor loudspeakers and parametric equalisers, ITI parametric equalisers, Magnetic Reference Laboratory, precision test tapes, a Gotham digital delay system, a Lexicon Varispeech tape time expander, Danner faders, Seydel faders, and Albrecht magnetic film recorders

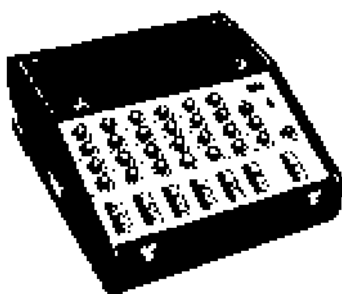
## Cadac

It's the new "E" range of consoles, developed specifically with an eye to the medium priced market, that will occupy pride of place at the Cadac stand this year. Offering all the facilities normally associated with larger studio consoles — such as a very broad spectrum equaliser with triple independent mid-ranges covering nine frequencies to the automation for interfacing with most makes of tape

*continued on page 64*



The M347 from Cadac



6 Channel Mixer Amp comprising six independent channels, each with Treble, Middle, Bass and Echo controls, Slider Volume Control, Monitor volume — Treble and Bass, Echo Return powered by a 150 Watt amplifier with heat sinks for cool running. [ Hi. & Low input sensitivity switching  
Pre-amplifier Distortion typically 0.01% at 1KHz  
Power amp distortion typically 0.05% at 1KHz  
Hum & Noise — 116dB

**Mix with a Slave Driver**

# MUSIC ELECTRONICS

French's Mill, French's Rd., Cambridge

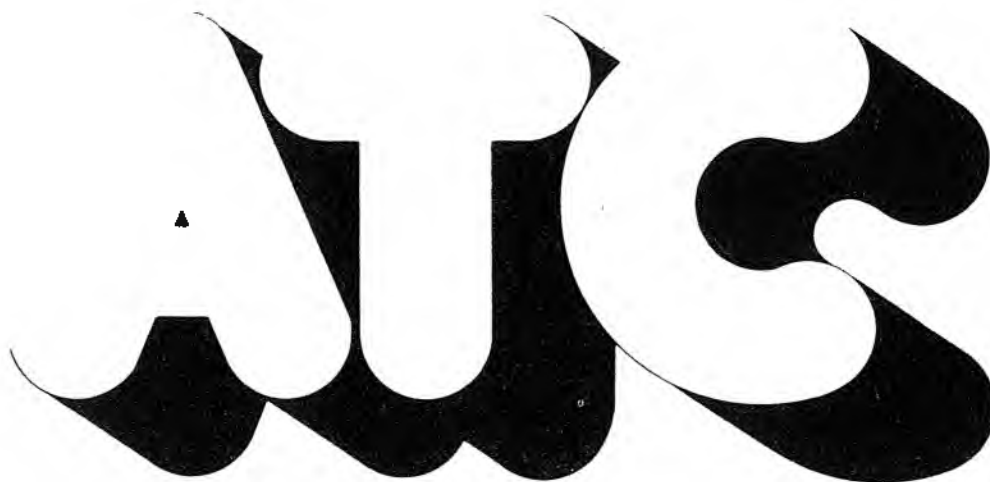
# MM

Currently provisions are being made to manufacture Graphic Equalisers, Guitar Amps and Combos. Details will be released in the near future. For further details contact

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150 watts r.m.s. into 4 ohms  
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APRS 1975



machines for sync overdubbing, the "E" range should be an attractive item for those with modest budgets.

An example of Cadac's portable console, an improved version of Cadac's monitor system, a new studio monitor power amplifier with integrated crossovers, and a studio digital clock system providing real and elapsed time indication, as well as their very popular gyrator, will all be on view.

### Calrec

The lion's share of attention at the Calrec stand will undoubtedly be directed toward their range of capacitor microphones, and the new internally powered versions in particular. These versions give in excess of 1000 hours use on one 1.5 V Mercury Cell, *without* the use of electret capsules. The capsules for this range are completely interchangeable with all capsules and pre-amplifiers in the Calrec range, as are the extension tubes and accessories.

Calrec's recently developed new generation of broadcasting and recording control equipment will also be on display. This "L" series are a source of special pride for Calrec, who claim that this new series (for which they already hold orders from a leading television network) represents the state of the art in electronic and ergonomic design.

### Cetec

It is the Gauss range of proven recording equipment which will dominate the Cetec stand at this year's exhibition. Chief among them will be the 1200 High Speed Tape Duplicating System. The Gauss Q.C. 1250 quality control machine will also be on display, as will the Full Range, Bass and Horn Loaded loudspeakers.

The Gauss 4000 Mid-Range Horn Compression Driver will also be on display.

### Hayden Laboratories

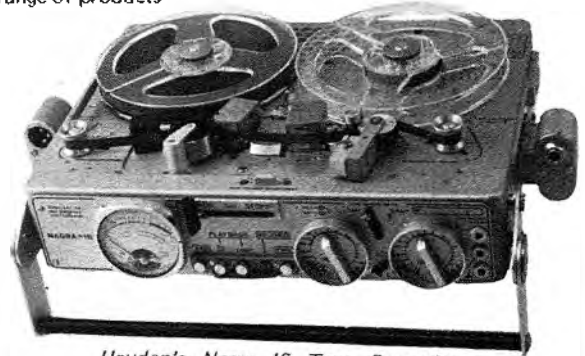
This year's exhibition will feature

the debut of the Nagra IS Tape Recorder from Hayden. Smaller than Nagra's IV series, it is designed for use in situations which necessitate a light, compact recorder. Even with its compactness, the IS fulfills the highest requirements of broadcast volume and sound recording users, and also boasts three motors which thus offer high speed spooling capability.

### C.E. Hammond

The wide range of products

marketed by C.E. Hammond will be amply represented at the exhibition this year. Lamb Laboratories Mini-Studio, acclaimed as the first truly portable studio recording kit, will be on display. Consisting of a high speed A77 Revox tape recorder, the Lamb four-channel stereo mixer (reviewed in our April issue), four Beyer mikes and four stands, with two booms, the Mini-Studio should attract a lot of attention. The Revox A700 Tape Recorder, and the Phase Linear models 400 and 4000 will all be on display.



Hayden's Nagra IS Tape Recorder

continued on page 66

# BRILLIANT



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Our Phase Reverb features phasing unit, reverb (individually switchable on each channel) TRUE tremelo, power attenuator, and a valve circuitry reckoned to be one of the best on the market. It is available as a 2 x 12" (Version C700) or a 1 x 15" (Version C750) with either PACIFIC (USA), ALTEC or JB LANSING speakers, with up to 250 watt output.

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# Great Group

Blackfoot Sue are now testing Thunderbolt, the new loudspeaker system developed specially by Vitavox for the international music group scene. Watch this spot for their report on these trials, sponsored exclusively by International Musician & Recording World.  
A great combination, Blackfoot Sue - Vitavox - International Musician.



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# Great Sound

## APRS 1975



Hayden will also be displaying a number of Kudelski accessories suitable for Nagra recorders.

Also for the first time, Hayden will be showing the new Sennheiser range of phantom powered condenser microphones. This new range is equally at home in the studio or in mobile facilities. Although similar in physical appearance to the Sennheiser AB powered range, this new range eliminates the need for phantom powered adaptors.

A complete "master and slave" cassette tape duplicating system from AEG-Telefunken Milan with special attention to the requirements of the medium-sized tape duplicating operator will be on display, as will a number of AEG-Telefunken tape recorders.

### Jackson Recording

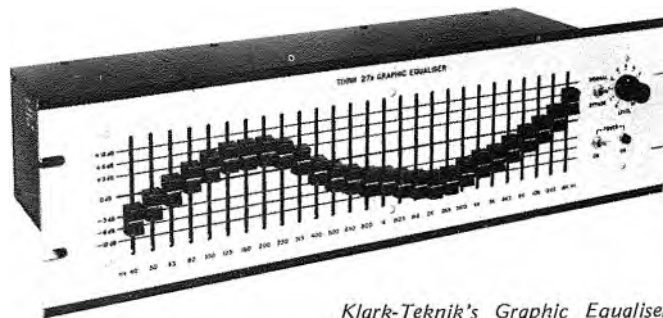
You name it and it's quite likely that Jackson Recording have it. This year's exhibition will find Malcolm Jackson at the stand,

willing to discuss both studio installations and equipment, and also running a competition to find the most unusual piece of recording equipment.

The long list of exhibits at the Jackson stand includes Studer, Ampex, Scully, Brenell, MCI, Uher, and TRD machines, a variety of limiters, compressors and expanders, equalisers, mixing consoles, microphones, and a whole range of video equipment.

### Jacques Levy

Distributors for Audiosonics and Emidiscs, and Capps Mastering Styli for Neumann, Westrex and Lyrec cutter-heads, Jacques Levy will also be exhibiting the Pultec EQP-1A3 equaliser. A passive equaliser with a push-pull amplifier, the EQP-1A3 boasts 4 low and 7 high boost frequencies, as well as shape control which features high boost curves, variable from sharp to broad, with no loss.



*Klark-Teknik's Graphic Equaliser*

At stand number 37 Jacques Levy will be showing the Reverbertron from Fairchild Electronics, and the Fairchild "Auto-Ten" Attenuator, the model 663 compact Compressor and the Smiths range of Timers and stop watches.

### Klark-Teknik

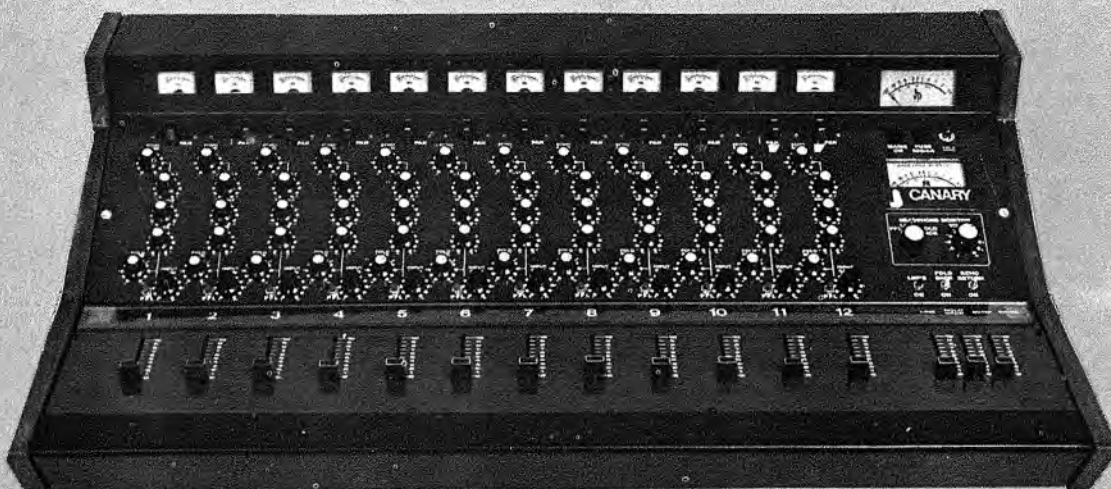
Brand new, and a source of considerable excitement for Klark-Teknik, are the Teknik SM2 Stereo tape recorders. It's a fully professional, servo-controlled recorder, with a variety of remarkable features, including variable speed capstans. Keep your eye out for a broadcast version in a metal cabinet, as well as a studio version in a wood console.

Klark-Teknik will also exhibit their proven graphic equalisers. All three ranges — the 27s, the Dual IIs, and the IIs — will be on display. In addition, the new Professional Graphic Control Unit will also be displayed for the first time.

continued on page 69

# CANARY Presents the 12 Channel Stereo PA Mixer

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The tape equipment of your system is your musical memory bank. It is the one area where only the best makes sense. Choose carefully, select a recording instrument that neither adds nor detracts from the sound you put into it. Few machines really meet this requirement. The Revox A77 does - and by a safe margin.

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A truly professional quality tape unit is your wisest audio investment. It will last for years and years.

Witness the number of Revox machines built more than 20 years ago that are still in service! It's hardly surprising then, that Revox recorders command very high prices second or third hand - if you can find them available!

Revox owners seldom change - other than to a later model Revox.

It's also interesting to note that our warranty records show that on average our users have bought 2 or 3 other makes before choosing Revox. Then we read the lament "I only wish I'd bought a Revox sooner."

## When you play it later, will it still sound the same?

At first sight this could seem an unnecessary question. It's not though. In the course of time a high fidelity enthusiast upgrades one or more units in his system.

With time, rising affluence plus advancing technical innovation in all aspects of audio, will bring better reproduction within the scope of all.

The recordings that you make now could, therefore, sound even better in the future - when, as finances permit, you add a better amplifier or loudspeaker to your equipment.

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

With the Revox A77 you will retain the excellence of every recording to enjoy now - and perhaps appreciate even more in the future.

So visit your nearest Revox Dealer for full information and a demonstration.

## Record it on a Revox A77

# REVOX



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# Eventide

the next step

## THE INSTANT FLANGER™ MODEL FL201

EFFECT MODIFIER BLOCK ALLOWS "BOUNCE" CIRCUIT TO SIMULATE TRUE TAPE FLANGING BY IMITATING MOTOR OR SERVO HUNTING

EXCLUSIVE "DEPTH" CONTROL CONTROLS PERCENTAGE OF DIRECT versus DELAYED SIGNAL, AND RELATIVE PHASE.

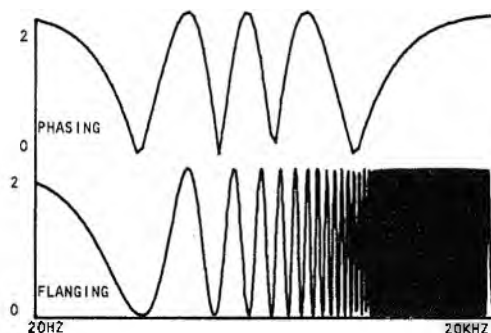
The EVENTIDE INSTANT FLANGER is the successor to the famous INSTANT PHASER, the first STUDIO QUALITY phasing unit. Our Instant Phasers have been sold to studios and professional musicians who require the ultimate in versatility and quality. Like the phaser, the INSTANT FLANGER incorporates the following "musts" for professional use.

INTERNAL REGULATED POWER SUPPLY  
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 DUAL OUTPUTS FOR PSEUDO-STEREO  
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 FULL FREQUENCY RESPONSE TO 15KHz  
 AUTOMATIC OPERATION WITH OSCILLATOR  
 MODE INDICATING LAMPS

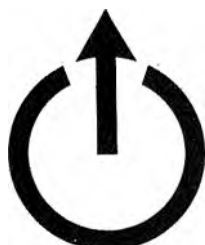


NEW CONTROL CONFIGURATION — Oscillator, Manual, Remote, Envelope may be used in any combination!



### NEW EFFECTS

Old model phasing units used analog circuitry to modify the frequency spectrum. The instant flanger uses a true time delay circuit, producing many more nulls and thus a much deeper effect than previously available with an all-electronic unit.



*Feldon Makes Sound Sense*

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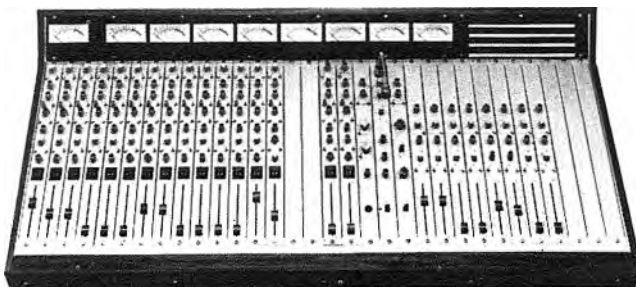
### Lockwood

The Lockwood stand will feature the complete range of Lockwood High Quality Monitoring Loudspeakers, including the Lockwood Major and the Universal Major, the latter supplied with an optional Universal Mounting Saddle.

The Miniature Monitor, specially designed for high quality monitoring in restricted areas, will also be on display, as will the Academy models, which satisfy the demand for domestic listening and yet boast all the advantages of a professionally engineered reproducer. The specifications of Lockwood's new models will be released during the exhibition.

### Macinnes

The complete range of Amcron Power Amplifiers will be shown at this year's exhibition, and chief among them is the new M600 which provides power up to 1500 watts. Also on display is the D150 an updated version which is DC-coupled throughout, boasts a new and improved heatsink design, and



The Midas 8-track portable mixing console

can operate into power load impedances on one ohm. The result of this is a greatly improved Bass end, and Macinnes reckon the improved model qualifies as a "Baby" DC300A.

The DC300A and D60 amps will also be exhibited, as well as the VFX-2 Electronic Variable Crossover, and the RTR 25 inch Bass driver, which claims a free aid resonance of 12 Hz and handles several hundred watts of power.

### Rupert Neve

The economies necessary to us all are reflected in Rupert Neve's

stand this year. Compactness, flexibility, versatility and mobility are the theme, and their 8034 20 channel four group multi-purpose sound mixing console, equipped with metering and monitoring facilities for up to 16-track recording, will be the main attraction.

Also due for a good deal of attention are the Melbourn and Kelso transportable sound mixing consoles. Employing the Neve 300C slimline series modules, the Melbourn offers 12 channels and a choice for equalisation, while the Kelso provides ten channel with LF and HF controls.

### Midas

Midas produce three main ranges of modular system mixers, covering the specific requirements of broadcast, recording and sound reinforcement.

The approach adopted is to design a basic mixer to full recording specifications, with a range of versatile modules suitable for applications varying from classical music recording to live sound reinforcement.

The portable range system has bass presence and treble equalisers with switched presence frequencies and a bass cut filter of 18dB/8ve slope. Penny and Giles faders (type 1820) and Bell VU meters are standard.

Midas' range of studio modular systems offers modules incorporating parametric equalisers, 8 or 16 track routing, Penny and Giles conductive plastic track faders and full monitoring facilities.

The comprehensive Midas range of studio modular systems are suitable for the most elaborate recording productions.

continued on page 71



# The Sound Desk For People With More Sense Than Money

REACH OUT WITH THE AMAZING 'A' SERIES

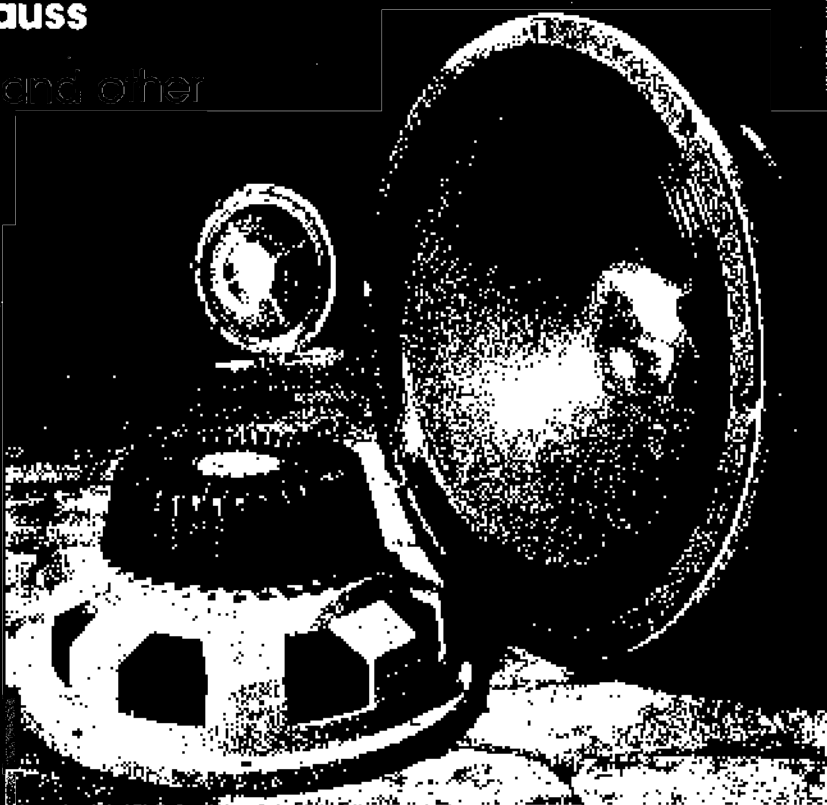
Offering 16 frequency graphic equalisers on each channel, Four independently controllable foldback circuits, six pushbutton selected echo groups and dual scaled VU/PPM metering selection.

Trident Audio Developments Ltd., 4-10 North Road, London N7 9HG. Tel. 01-609 0087.



More than most guys can handle

The dynamic sounds of gauss  
 as used by "Deep Purple" and other  
 top performing artists.



genuine professional loudspeakers of Gauss.

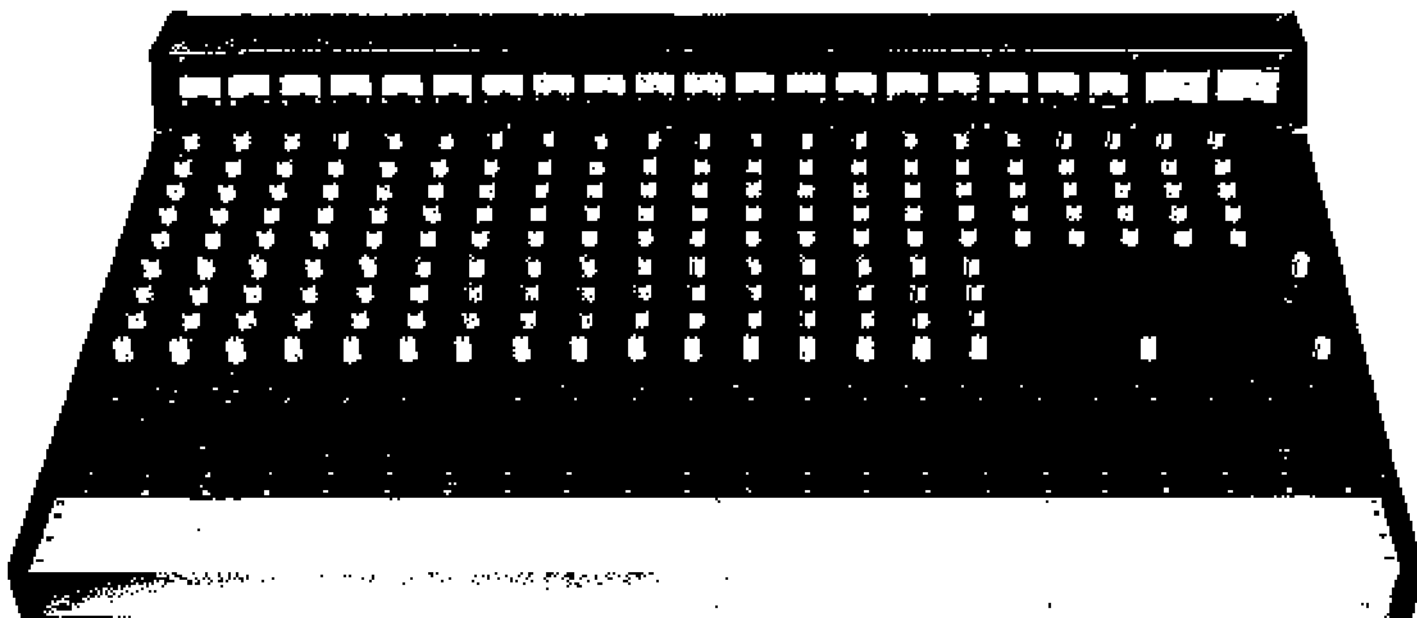
gauss loudspeakers by **Cattec**

Cattec U.K., Saxonville House, 15 Unbriggs Road, Feltham,  
 London W5 2BP. Phone: 01-579 9145 Telex: 935847.

**HILL  
 P.A. SYSTEMS**

modular mixers, 4-40 in, 2-16 out.

16 ch. 'B' (illus.) £795



**MIXERS, POWER AMPLIFIERS, COMPLETE SOUND SYSTEMS.**

**E.R.C.**, Castle Hill Farm, Tonbridge, Kent.

Tel: 0692-26927

TRADE SUPPLIED

WORLD-WIDE AGENCIES

APRS 1975



### 3M

3M will be out in force this year. The Scotch 250, 262 and 206 professional recording tapes will be on display, as will the 3M M79 series of multi-track recorders, and a range of complimentary equipment which includes wow and flutter meters and recorder test sets.

Also on display will be equipment from Automated Processes Incorporated, for whom 3M are the U.K. agent. MagLink and Minimag synchronizers and a range of mixing consoles will be on display.

Attracting special attention will be the new API Automix, an automated mixing console which costs no more than many manual consoles.

### Turner

The wide range of Turner products will all be represented at this year's exhibition. The professional power amps first introduced a year ago will again be on display. The A500 and A300 monitors, which feature new tech-

niques to ensure low distortion, wide power bandwidth and low noise and crosstalk, and the B300 and B200.

Mixers exhibited include the TPM Modular series and the TPS non-modular series, devised for use in medium sized studios. They are equipped with full sub-grouping, monitor and intercom facilities, and each mixer in the series offers up to 24 channels. Turner's loud-speaker systems, which comprise modular multi-frequency units, providing high quality monitoring with low distortion at high power, and feature Gauss and J.B.L. drivers, will round out the Turner display.

### Scenic Sounds Equipment

This year's exhibition marks a year of expansion for Scenic Sounds. While they exhibited only two ranges last year — Aengus and DBX — this year finds them with a stand full of goodies, as well as last year's attention grabbers.

The new lines include Allison Research's MLH automated

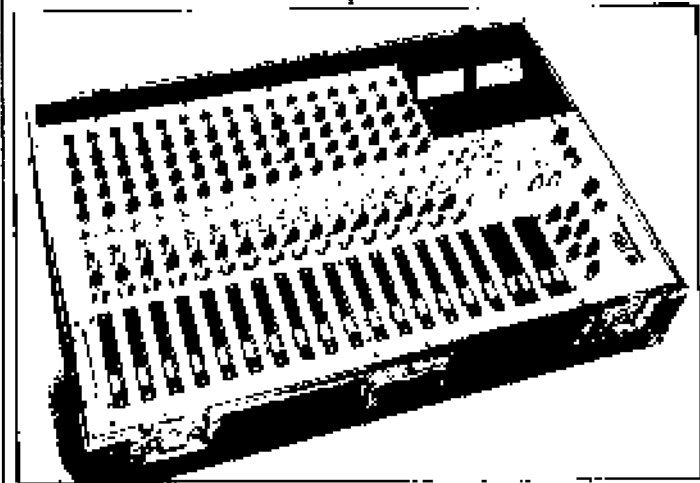
mixdown system, a new 621 Parametric Equaliser and a Dynamic Sibilance Controller from Orban Parasound, the Schoeps range of Studio Condenser Microphones.

An added plus for Scenic Sounds is the acquisition of the U.K. marketing rights for the

American Westlake Audio acoustical design service.

### Shure

Shure will be displaying a brand new range of sound reinforcement components and accessories at this year's exhibition. The "SR" series



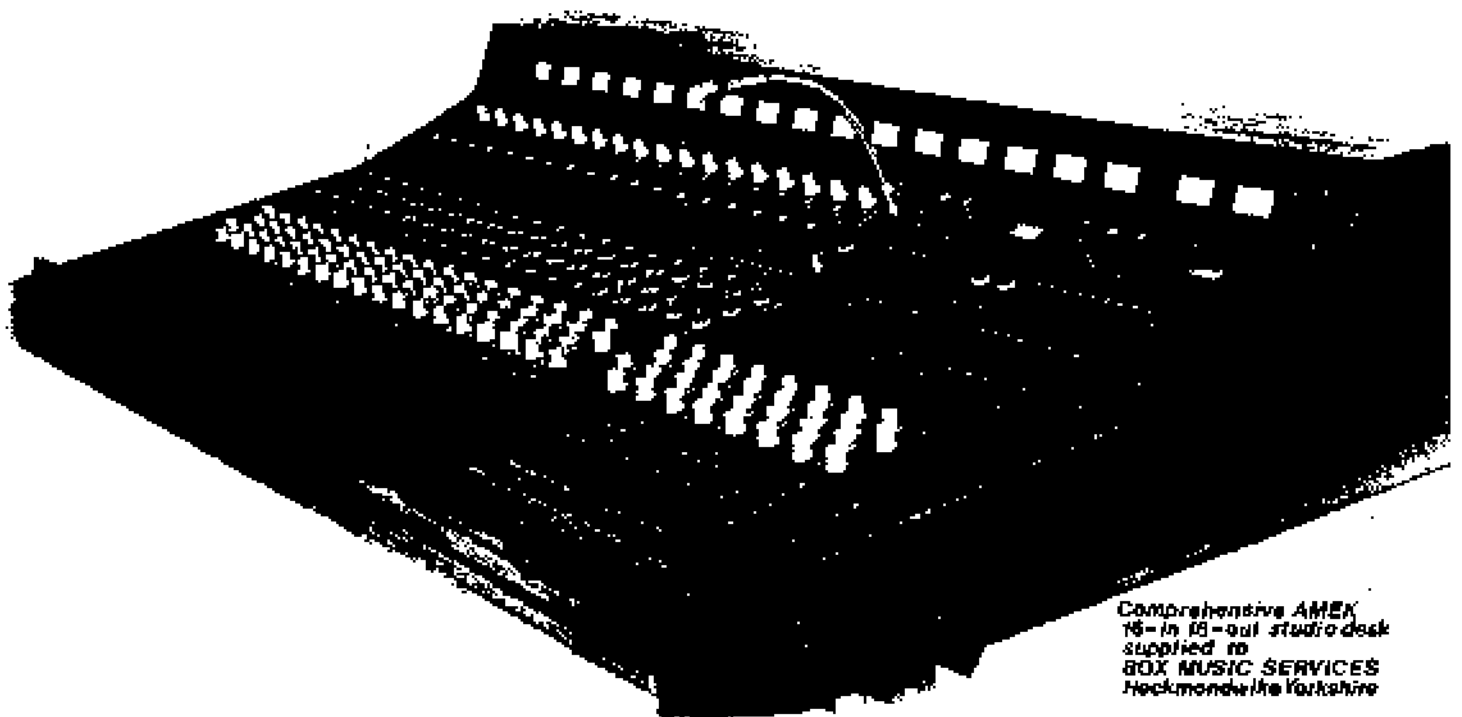
Turner's TPM modular mixer

Continued on page 72

# AMEK

8 STOCKPORT ROAD ALTRINCHAM CHESHIRE WA15 8ET ENGLAND  
Dial 061 - 928 8688

Studio & p.a. desks; p.a. systems; graphic equalizers; compressors; electronic crossovers; power amps  
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Comprehensive AMEK  
16-in 19-out studio desk  
supplied to  
BOX MUSIC SERVICES  
Heckmondale, Yorkshire

for information contact Nick Franks or Graham Langley



includes a master audio console, a power amplifier, an electronic crossover, an extended range speaker system, a portable speaker column, an all-weather speaker column with a wallmounting facility, carrying cases and an extensive range of accessories. An additional advantage will be 240 volt versions, the delivery of which will commence in the autumn.

A Stereo Transcription Pre-amp lifier, Model SE22, ideal for professional broadcast and recording usage, will also be exhibited, as will the SM82, a line-level uni-directional mike for broadcast applications. This last item is an addition to the established range of Shure Electronic Microphones.

### Soundcraft Electronics

The established Soundcraft range of two and four track recording consoles and a specimen of the new Mark 5 modular range of desks (which offer up to 32 input channels and 24 outputs) will be the highlight of the Soundcraft stand. The Mark 5 contains full studio facilities, including comprehensive equalisation and channel routing facilities.

The "sixteen into Eight" is of quasi-modular construction and offers four band EQ with variable bass chop, three cue sends on all input and monitor channels, and a flexible limited on every output. The inputs can be routed directly to the monitor mixing, providing the console with a 16-track capability with a minimum of repatching.

The American made Waters range of conductive plastic faders and audio controls will also be displayed. Soundcraft have the exclusive U.K. agency for Waters products.

Also in attendance at the Soundcraft stand will be Stephen Court of Dennington Acoustics, who will be available to answer questions.



continued on page 75

it Gives us Great pleasure to announce that our new 8 track 24 hour a day studio is now open for business in the heart of soho.

it has an area of 500 square feet (46½sq metres) capable of accomodating up to 12 musicians. a piano and electronic keyboard instruments are permanently available.

we charge no overtime monday - friday but + 50% at weekends and bank holidays.

our rates are as follows from may 1975 until further notice:

09.30 - 13.00hrs	£60.00
14.30 - 18.00hrs	£60.00
19.30 - 22.30hrs	£60.00

#### midnight special

24.00 - 08.00hrs (with one hour break) £100.00

our hourly rate is £24.00 because we do not believe you can do anything very much in that time when multitracking.

we can also record in stereo and mono.

editing, copying and playback  
£12.00 per hour £30.00 per day.

#### tape charges

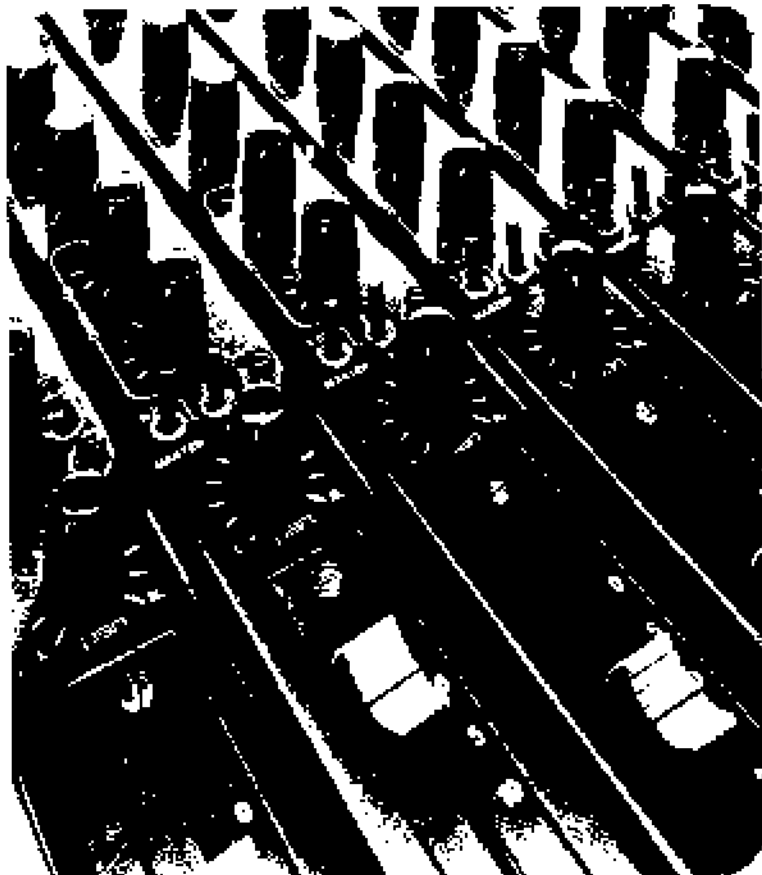
1" nab reel	£16.50
½" nab reel (2400ft)	£ 6.00
¼" 1200ft reel (7" spool)	£ 3.00

we believe you will not regret using us.

Creative Production for Film, Television, Audio Visual, Radio and Music

Member of The Association of Professional Recording Studios

Please note we are Members of the PERFORMING RIGHTS SOCIETY LTD. (Winners of the Queen's Award to Industry 1971)



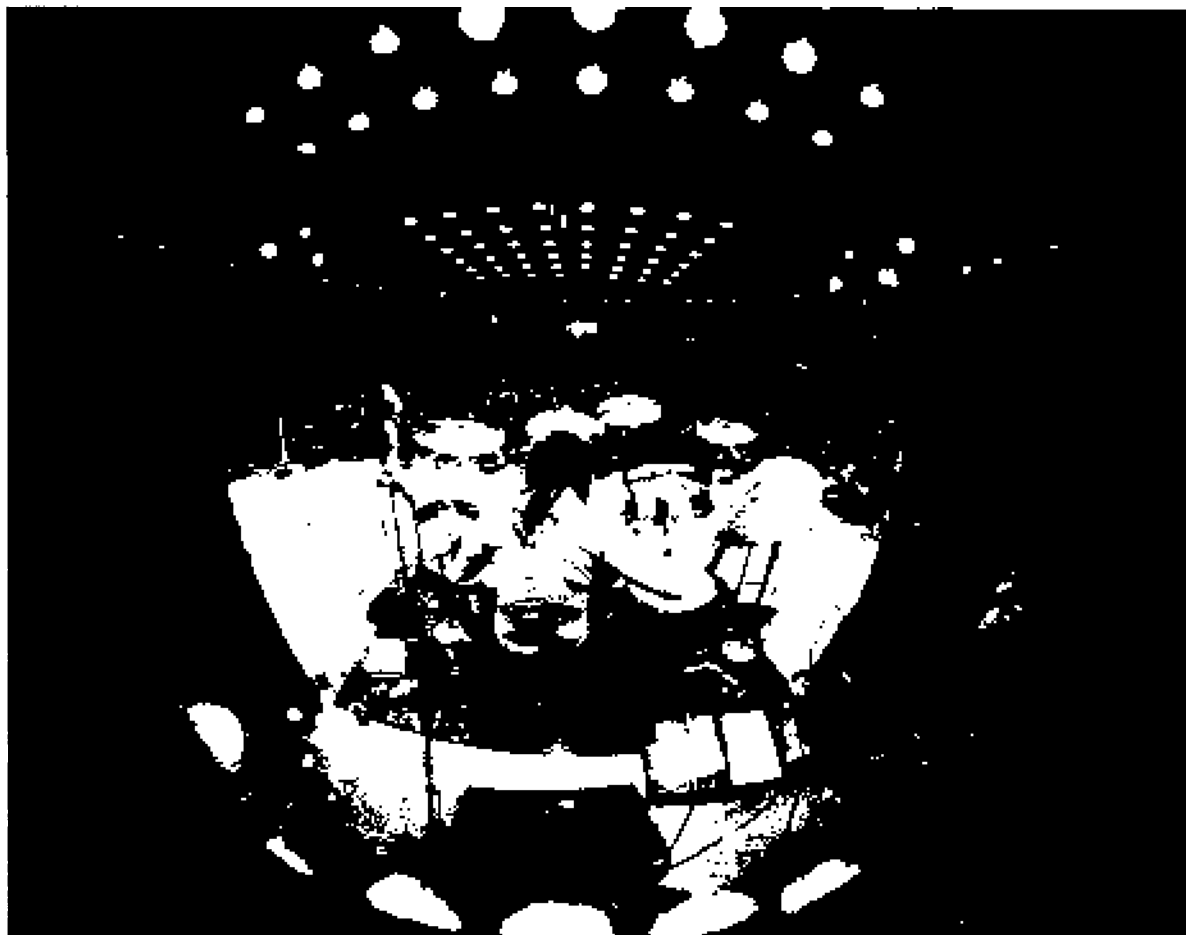
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# Whatever the gig....



there's an amplifier in our new range  
to suit your application

## 700 SERIES



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*Alice* at Swansea  
Sound Studio 2

Alice's 24 track  
designed for  
direct on air

ALICE (STANCOIL LTD)

WINDSOR, ENGLAND. Tel Windsor 513567

**APRS 75**  
**JUNE 19 & 20**

**8th INTERNATIONAL PROFESSIONAL  
RECORDING EQUIPMENT  
EXHIBITION**

**CONNAUGHT ROOMS GT. QUEEN ST. LONDON WC2**

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Shure Electronics  
Alice (Stancoil)  
Macinnes Laboratories  
Lockwood & Co  
Hayden Laboratories  
Surrey Electronics  
Magnetic Tapes  
Agfa-Gevaert  
Raindirk  
H/H Electronic  
Cetec Inc  
Bias Electronics  
Amity Shroeder  
Partridge Electronics  
Pyral I!K Ltd  
Scenic Sounds  
3M (UK) Ltd

Fraser-Peacock  
BASF  
Future Film  
Allotrope  
Soundcraft Electronics  
Radford Electronics  
Rugby Automation  
Audio & Design  
Trident Audio Developments  
Jacques Levy Recording Services  
Cadac  
Helios Electronics  
Allen & Heath  
Calrec Audio  
AV Distributors  
Klark-Teknik  
Racal-Zonal

Rupert Neve  
EMI Tape  
Brenell Engineering  
Leavers-Rich Equipment  
AKG Equipment  
Jackson Recording Co  
C. E. Hammond  
Capitol Magnetics  
Audio Developments  
Penny & Giles  
NTP Elektronik A/S  
Farnell-Tandberg  
Tannoy Products  
Sonaplan  
Audix  
Turner Electronic  
Industrial Tape  
Vitavox

Millbank Electronics  
Midas  
Ferrograph  
"Studio Sound"  
Lennard Developments  
North East Audio  
Gramplan Reproducers  
J. Richardson Electronics  
Ampex  
Rola Celestion  
Lee Engineering  
Sound Developments  
Tweed Audio  
"Music Week/Soundscape"  
Studio Republic  
International Musician &  
Recording World  
Altec (Theatre Projects)

**tickets: APRS, 23 Chestnut Avenue, Chorleywood WD3 4HA**

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Provides an outstanding and immediate 30db improvement of any high quality reel-to-reel tape recorder.



Model 154 2Ch. Switchable record & playback £365



Model 152 2Ch. Switchable record & playback £225



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For further information contact the UK distributors:  
**Scenic Sounds Equipment**  
27-31 Bryanston Street, London W1H 7AB  
Telephone: 01-935 0141

or hear it demonstrated at:  
**REW Audio Contracts Limited**  
146 Charing Cross Road, London WC2  
Telephone: 01-240 3883



## Studio Republic

Studio Republic specialise in bulk duplicated cassettes, with runs of anything from 50 to 5,000. Although they specialise in educational material John and Wendy Bales will be on hand to discuss the full range of services they offer, which includes studio facilities, so that a customer may come to them with a script, which they will turn into a finished order. Studio Republic also offer unrecorded cassettes of any length.

## Theatre Projects

Chief among the exhibits at the Theatre Projects Stand will be the Altec range of equipment. They have introduced a new Studio Loudspeaker system, the 9849A, a

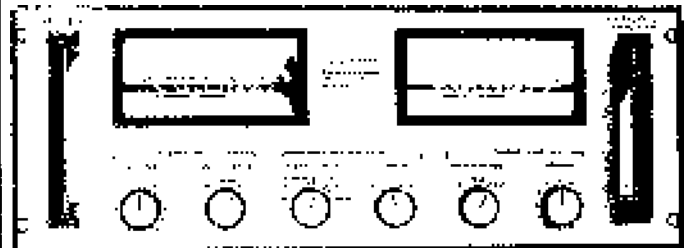
compact 60 watt speaker measuring 24" x 20" x 15".

Also on display for the first time is the 604-8G 15" Duplex Speaker, which handles 65 watts and follows in the footsteps of the well established 604E.

Altec's first new amp in several years, the 9440A, weighs in at 250 watts per channel at 8 ohms 1 KHz, at less than 0.01% THD should prove of great interest.

General Sound Components will also be on display, including the 808-8A frequency driver, the 611B Sectoral Horn cone loudspeakers - including the 421-8H 12" 100 watt bass driver and the 417-8H 12" watt driver - and a selection of crossovers and high power drivers.

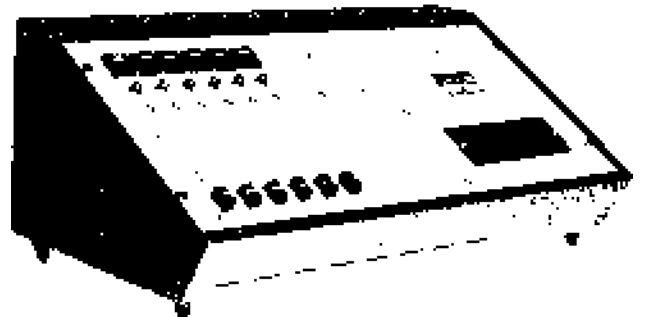
*continued on page 76*



*The new Altec 9440A amp from Theatre Projects*

# ZERO 88

## THE LIGHTMASTER 601



The Lightmaster 601 is the most advanced lighting control unit marketed today, incorporating:

- \*PLUG-IN EFFECTS CARTRIDGES
- \*UNIQUE MASTER CONTROL
- \*INTEGRATED CIRCUITS
- \*ADVANCED RFI SUPPRESSORS



All enquiries to Chris Fenwick.

Zero 88 Lighting Ltd., 115 Hatfield Road,  
St. Albans, Herts. AL1 4JS  
Telephone: St. Albans (0727) 63727

APRS 1975



### Trident Audio

A new Parametric Equaliser will occupy pride of place at the Trident Stand this year. A compact 1 1/2" x 6" x 19" unit, it provides extensive curve bending facilities covering the audio spectrum and including Hi-Pass and Low-Pass continuously variable cut off filters with slope controls up to 22dB/Octave and a 3-band equaliser offering + 15 dB Peak/dip control with variable bandwidth and sweep frequency selection.

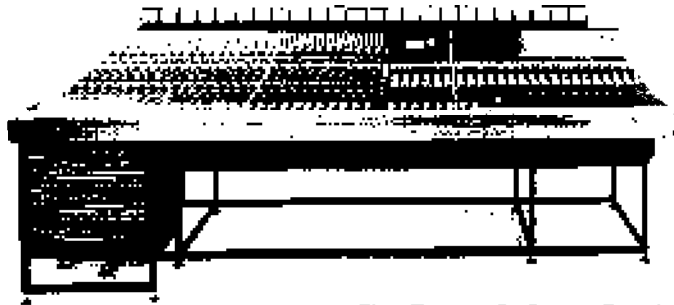
Trident manufacture the A and B series of recording consoles, which offers a wide range of fac-

ilities suitable for the professional studio, whatever the quality or budgetary concerns may be.

### Vitavox

This year's exhibition marks the first appearance of the new Thunderbolt loudspeaker system from Vitavox. The outcome of intensive design research by the Vitavox research department, it marks a watershed for them: This is the first design carried out *specifically* for use by groups.

Comel, who hold Vitavox's French agency, will make their first appearance at an APRS exhibition this year.



The Trident B Range Console

MONITORING LOUDSPEAKERS

D W K C

A SOUND TO REMEMBER

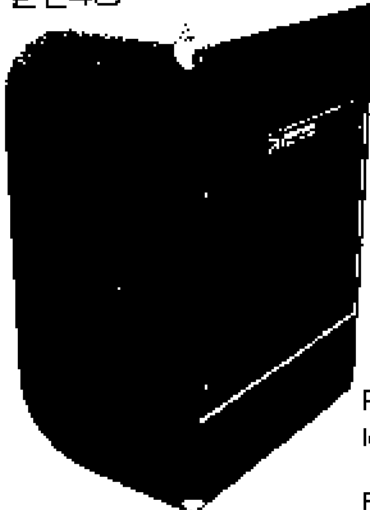
STAND No. 8 APRS

LOWLANDS ROAD, HARROW, MIDDX. HA1 3AW

01-422-3704

01-422-0768

### THE AMAZING SD18 FOR BASS GUITAR & ORGAN £240



1 x 15" J.B.L./GAUSS £149  
2 x 15" J.B.L./GAUSS £240

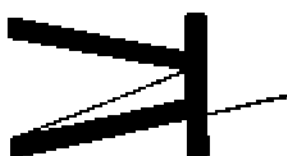
Tuned reflex lead on  
bass enclosures.

10% cash discount direct  
8% VAT for pro users

Rear horn loaded cab utilizing front facing 200 watt Gauss  
loudspeaker.

Full bass reproduction with crisp, penetrating sound that  
you can hear on stage.

Rear loading twin bass horns giving maximum projection.



# 2007-HORN

## Sound Equipment

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LONDON, S.E.25 5AH

Telephone: 01-653 6018/8483

# When you got it, flaunt it.

Tonight. It's the big one. 10,000 seats, and in 7 hours every one will be filled.

We paid one helluva lot to get here. The Prom gig. Practice. Freebies in the park. Practice. Clubs choking with smoke and steaming bodies. New bass player. More practice. Demo tapes that never got anywhere. Practice some more.

But we always had two big things going for us. Talent — and the will to make it shine. And tonight we'll be standing here with our souls playing naked before a sea of eager eyes that came to see us fly.

Rock's grown up. The group's grown up. That's why we chose an Altec sound system. Altec was there when the magic of rock and roll arrived. Woodstock. Monterey. And just about every other place where talent has needed more than its own motive power to make its magic heard.

No way we'd trust anything but Altec tonight. Folded horns for thunder when we need it. Multicells and drivers that deliver every word and every harmony to every listener. Stage monitors that help keep us all together. A dynamite mixing console that answers all the unknowns of the road.

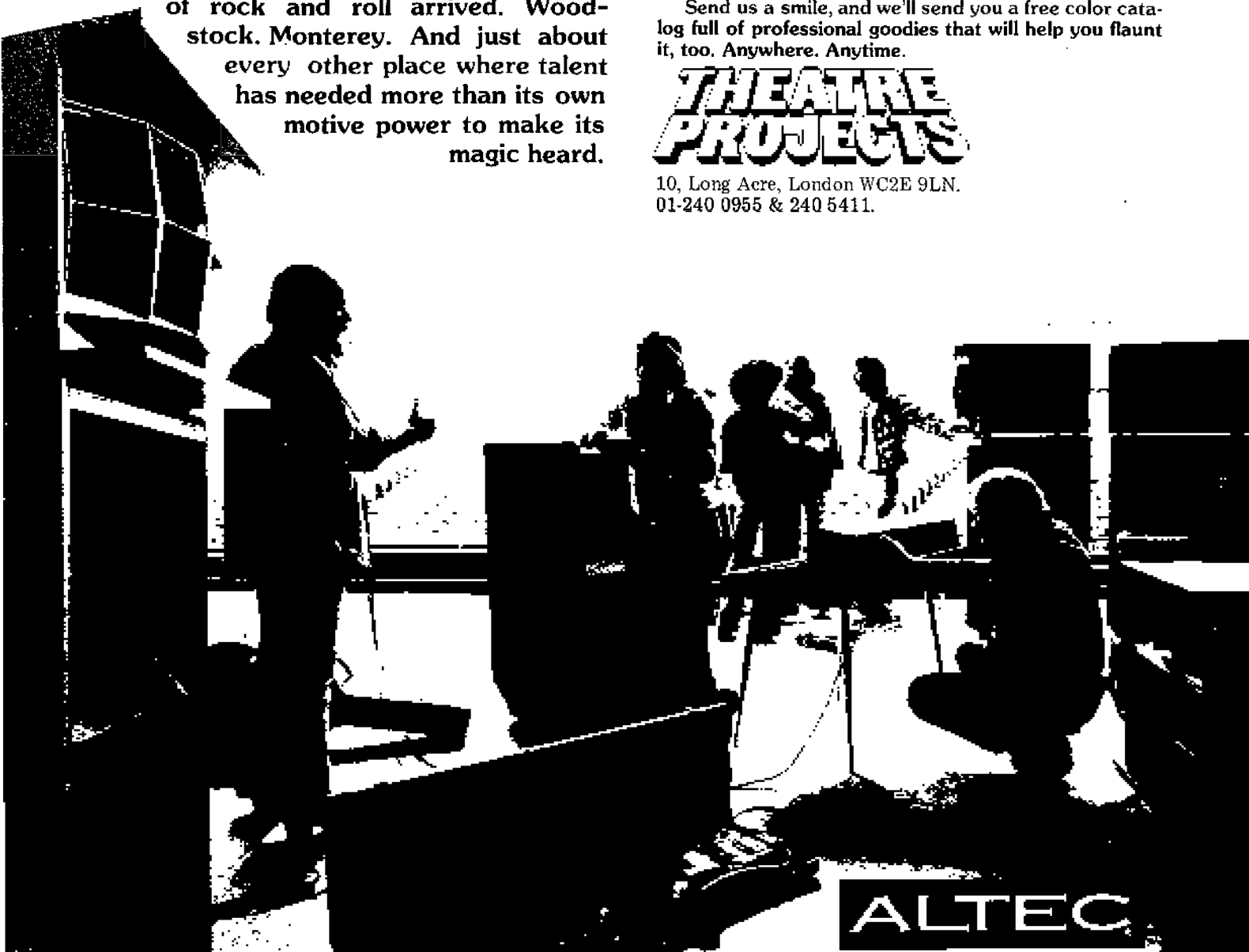
All Altec. All created for the punchy, gutsy sound we still call rock and roll. All with built-in reliability that lets us relax and forget about sound system problems anywhere and anytime we need to make some magic.

Tonight. Our night to flaunt it. With a little help from our friends at Altec.

Send us a smile, and we'll send you a free color catalog full of professional goodies that will help you flaunt it, too. Anywhere. Anytime.

## THEATRE PROJECTS

10, Long Acre, London WC2E 9LN.  
01-240 0955 & 240 5411.



# ALTEC















Mikes! Guitars

ALL PRICES ARE WITHOUT V.A.T.

ZB GUITARS(UK)

Table listing guitar models and prices, including Pedal Steel, Studio S 10, S 11 Pro, S 10/D 10, S 11/D 11, D 10 Pro, D 10/11 Pro, D 11 Pro.

Table listing guitar models and prices under the EMMONS brand, including Pra D 10, Pra D 12, Pra S 10, Pra S 12, GS 10 Student, Lap Steel.

Table listing guitar models and prices under the SHO-BUD brand, including 6164 Pro, 6155 Pro, 6153 Pro, 6160 Pro, 6150 L.D.G., 6148 Pro, 6140 Pro, 6139 Pro, 6138 K, 6139, 6152.

Microphones

A.K.G.

Table listing A.K.G. microphone models and prices, including CON. MIKES (C 414 E, C 451 E, C 451 C, C 451 E/B, C 451 C/B, C 451 E or C, C 451 EB or CB) and DYNAMIC MIKES (DST 11/41, DST 11/43, D 12, D 14 S, D 55 C, D 56 E, D 90 C, D 90 E, D 90 HL, D 109, D 110, D 160 C, D 160 E, D 190 C, D 190 CS, D 190 E, D 190 ES, D 200 C, D 200 E, D 202 ES, D 202 CS, D 401, D 510, D 558, D 590, D 591, D 599, D 707 C, D 707 E, D 900 C, D 900 E, D 1200 C, D 1200 E, D 2000 E, D 2000 C).

DYNAMIC MIKES

Table listing dynamic microphone models and prices.

DAVOLI

Table listing DAVOLI microphone models and prices.

ELECTRO VOICE

Table listing ELECTRO VOICE microphone models and prices.

BEYER DYNAMIC

Table listing BEYER DYNAMIC microphone models and prices.

Table listing RIBBON microphone models and prices.

MOVING COIL

Table listing MOVING COIL microphone models and prices.

CALREC

Table listing CALREC microphone models and prices.

DAVOLI

Table listing DAVOLI microphone models and prices.

ELECTRO VOICE

Table listing ELECTRO VOICE microphone models and prices.

Table listing various microphone models and prices.

FELDON AUDIO

Table listing FELDON AUDIO microphone models and prices.

HAYDEN LABORATORIES

Table listing HAYDEN LABORATORIES microphone models and prices.

Table listing ELEK CON. microphone models and prices.

CONDENSER

Table listing CONDENSER microphone models and prices.

Table listing MKH B15 TU microphone models and prices.

Hohner

Table listing Hohner microphone models and prices.

JENNINGS

Table listing JENNINGS microphone models and prices.

SHURE

Table listing SHURE microphone models and prices.

STANDARD SERIES

Table listing STANDARD SERIES microphone models and prices.

DYNAMIC

Table listing DYNAMIC microphone models and prices.

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CONDENSER

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Table listing STUDIO SERIES microphone models and prices.

PROF. ENT. SERIES

Table listing PROF. ENT. SERIES microphone models and prices.

SIMMS-WATTS

Table listing SIMMS-WATTS microphone models and prices.

SOUNDOUT

Table listing SOUNDOUT microphone models and prices.

TOP GEAR

Table listing TOP GEAR microphone models and prices.

VITAVOX

Table listing VITAVOX microphone models and prices.

VOX

Table listing VOX microphone models and prices.

W.M.I.

Table listing W.M.I. microphone models and prices.

Disco Equipment

DISCO SUPPLIES

Table listing DISCO SUPPLIES microphone models and prices.

Table listing SPKR. SYSTEMS microphone models and prices.

DAVOLI

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D.J. ELECTRONICS

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SPEAKERS

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F.A.L.

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L.S.E.

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ORANGE

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ROSE-MORRIS

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S.A.I.

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DAVE SIMMS PRODUCTS

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AUGUST UNITS

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Table listing SPKR. SYSTEMS microphone models and prices.

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AUGUST UNITS

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# STUDIO GUIDE

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R-R-C-Cr-£10 p/h D OTC

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**EMI RECORDING STUDIOS**  
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Studio 2 16 T £38 p/h Cap50  
Studio 3 24 T £39 p/h Cap30  
DC R-R D Q

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Studio 2 4 T £8.50 p/h Cap6  
R-R D

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Studio 2 8 T £16 p/h Cap25  
Dc/ba R-R-C-Cr CP

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16 mm & 35 mm fof £22 p/h R-R-C-Cr-16 mm  
& 35 mm fcf Vs

**DICK JAMES MUSIC LTD.**  
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Studio 1 16 T £35 p/h Cap12  
Studio 2 24 T £28 p/h Cap6  
R-R-C-Cr d-t D

**R.G. JONES RECORDING STUDIOS**  
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24 T £1ba 16 T £25 p/h Cap40 R-R-C D

**KINGSWAY RECORDERS LTD.**  
129 Kingsway, London WC2B 6NH  
01 242 7245  
24 T £38 p/h 16 T £34 p/h Cap35 Dc/ba D

**MAGRITTE**  
15 Holloway Lane, Harmondsworth,  
West Drayton.  
897 9670  
16 T £16 p/h 8 T £8 p/h Cap8 Dc/ba tf/ba

**MAJESTIC RECORDING STUDIO LTD.**  
146 Clapham High St., London SW4  
01 622 1228/9  
24 T £24 p/h Cap50 R-R D

**MANOR STUDIO**  
Shipton Manor, Shipton-on-Cherwell,  
Kidlington, Oxford.  
16 T £425 p/d Cap20 D Ac

**MAYFAIR SOUND**  
64 South Molton St., London W1.  
01 499 7173/5  
16 T £28 p/h Cap15 CP D Ka

**MORTONSOUND**  
13-15 Carlisle Sq., Newcastle-upon-Tyne.  
NE1 6UF  
0632 26902  
4 T £6 p/h Cap10 Dc R-R-C

**MUSHROOM STUDIOS**  
18 West Mall, Clifton, Bristol.  
0272 35994  
8 T £10.50 p/h Cap17 R-R-C D

**RADIO WORCESTER PRODUCTIONS**  
Worcester Music Centre, Wessell & Dorrell,  
High St., Worcs.  
0905 20279  
8 T £8 p/h Cap12 R-R-C D

**REGENT SOUND STUDIOS**  
4 Denmark St., London WC2.  
01 836 6769  
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## KEY:

T	=	Track	tf	=	Transfer facilities	R-C	=	Peel to Cassette	OTC	=	Overtime Charge	Ac	=	Accommodation
Cap	=	Capacity	R-R	=	Reel to Reel	R-Cr	=	Reel to Cartridge	M	=	Mono	ba	=	by arrangement
p/h	=	per hour	CP	=	Copying	Dc	=	Disc Cutting	S	=	Stereo			
p/d	=	per day	tba	=	to be advised	d-t	=	Disc to Tape	fcf	=	fully coated film			
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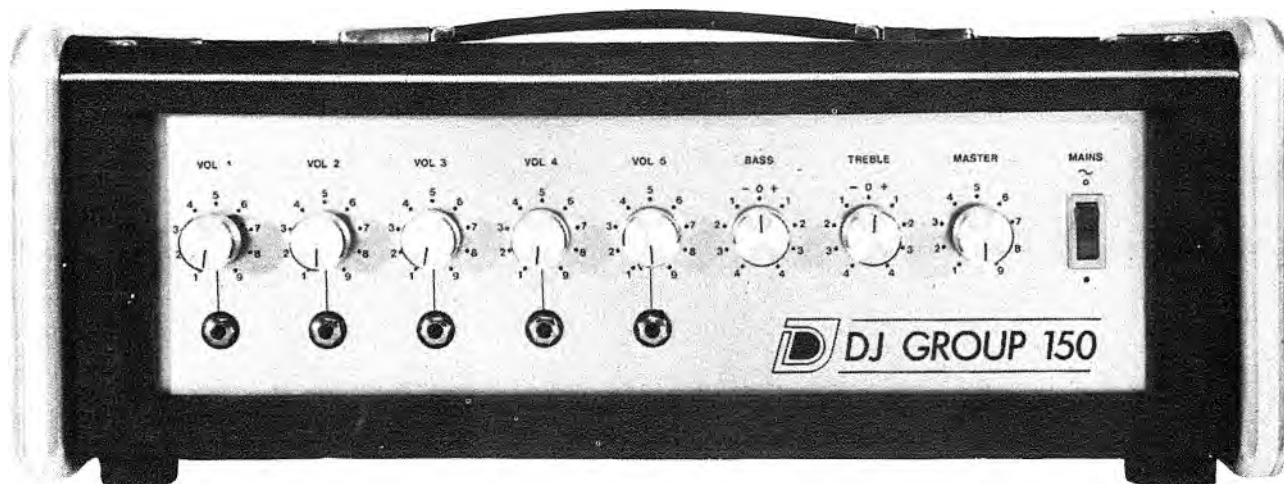
### ADVERTISERS INDEX

A1 Music Centre	30	Hill P.A. Systems	70
Amek	71	Hornby Skewes	54
Ampex	48	How, James	35
Anderson's	86	Kemble/Yamaha	4
APRS	74	Keyboard Harmony	41
ATC	63	Lockwood	76
Baldwin Piano Co.	34	Macari	52
Beyer Dynamic	19	Magnetograph	60
Boosey & Hawkes	34	Manor Studios	58
Canary	66	Midas	72
Carlsbro Sound Centre	42	Newman Organ Studios	52
Carlsbro S.E.	38	Orange	57
CBS/Arbiter	2	Pace	62
Central Sound	46	Project Electronics	32
Cetec	70	Rose-Morris	16, 35 & 56
Chingford Organs	42	R.S.D.	60
Coppock, J.T.	14	S.A.I.	49
Countdown	54	Scenic Sounds	75
Custom S.E.	73	Selmer	88
Dandelion	42	Shure	61
Davoli	24	South Eastern	
Dawson's	30	Entertainments	41
Deroy	86	Stancoil	74
D.J. Electronics	87	Studio G	72
Elka Orle	34	Summerfield Bros.	20
E.S.E.	40	Theatre Projects	77
Farfisa	44, 45	Tony Saville	43
Feldon Audio	68	Top Gear	28
Fletcher, Coppock & Newman	56	Trident	69
Framus	FCI, 50	Venet, Claude	64
Freedmans	86	Vitavox	65
GMS	13	Western Music	54
Hammond, C.E.	67	White S.E.	20
Hammond Organs	11	Zero 88	75
Harrisons	43	Zoot Horn	76

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