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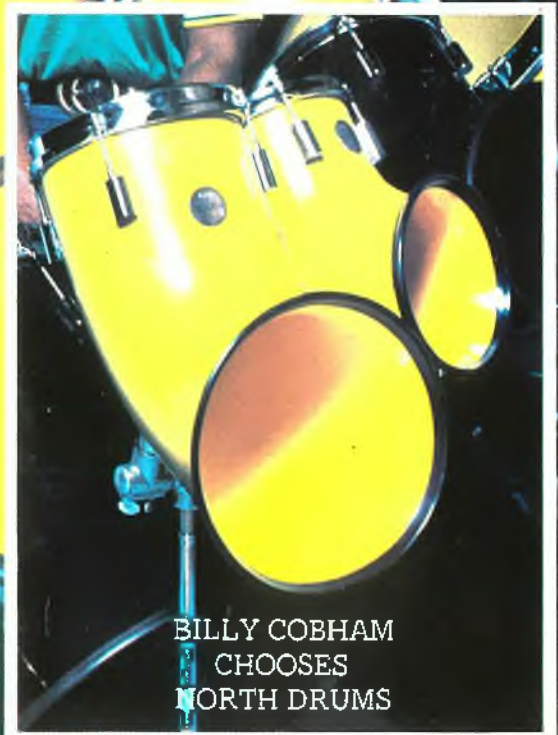
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**TESTS: Roland String Machine**  
**Roost Combo**  
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Ibanez Market Report • Choosing Blank Tape

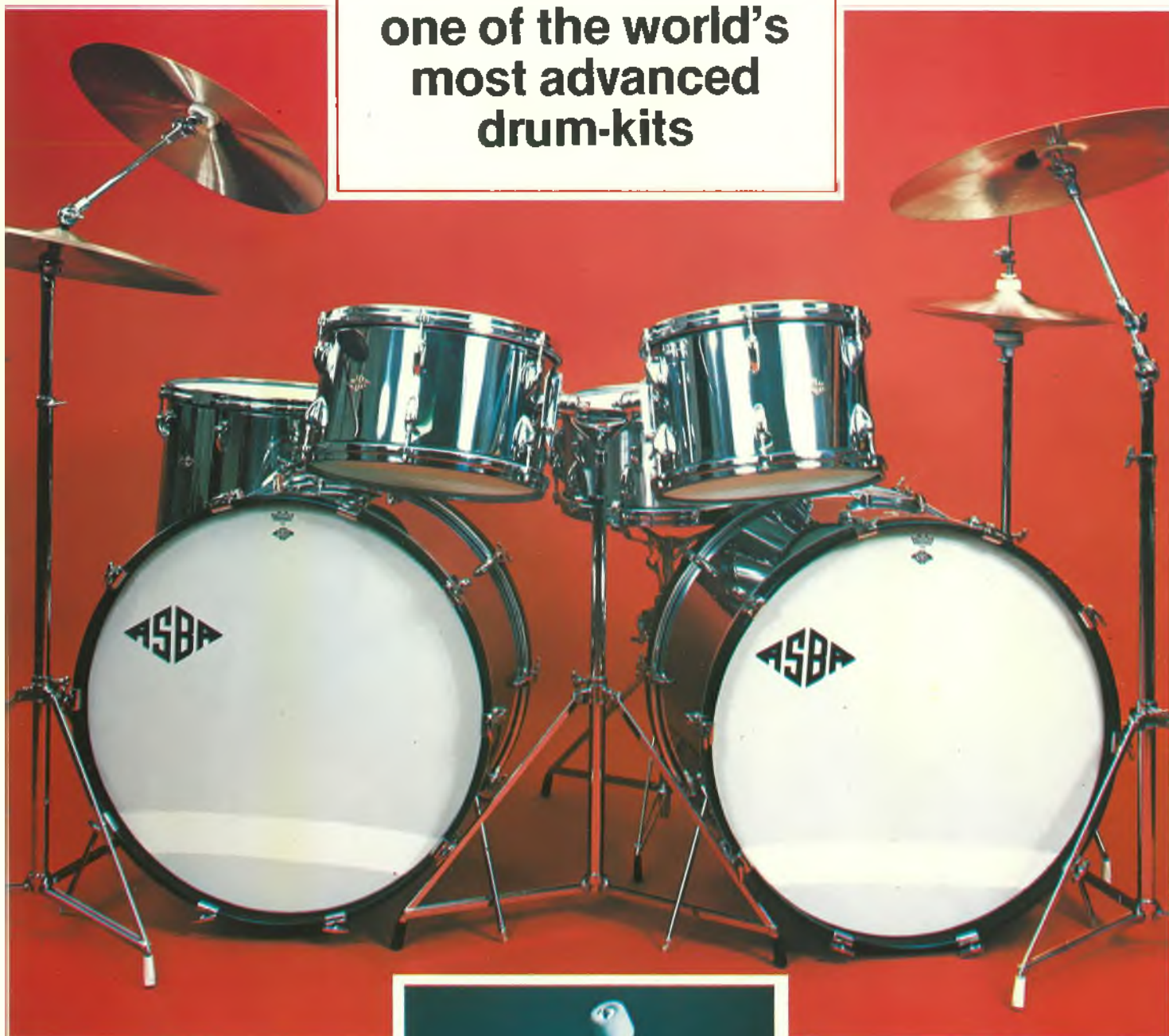


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BY DAVID BOWYER

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**CAN THE BOYS HANDLE THIS—OR WILL ANOTHER BLOW BLOW THEIR COOL?**



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**UNTIL AT LENGTH—AFTER THREE WEEKS OF FURIOUS REHEARSAL**  
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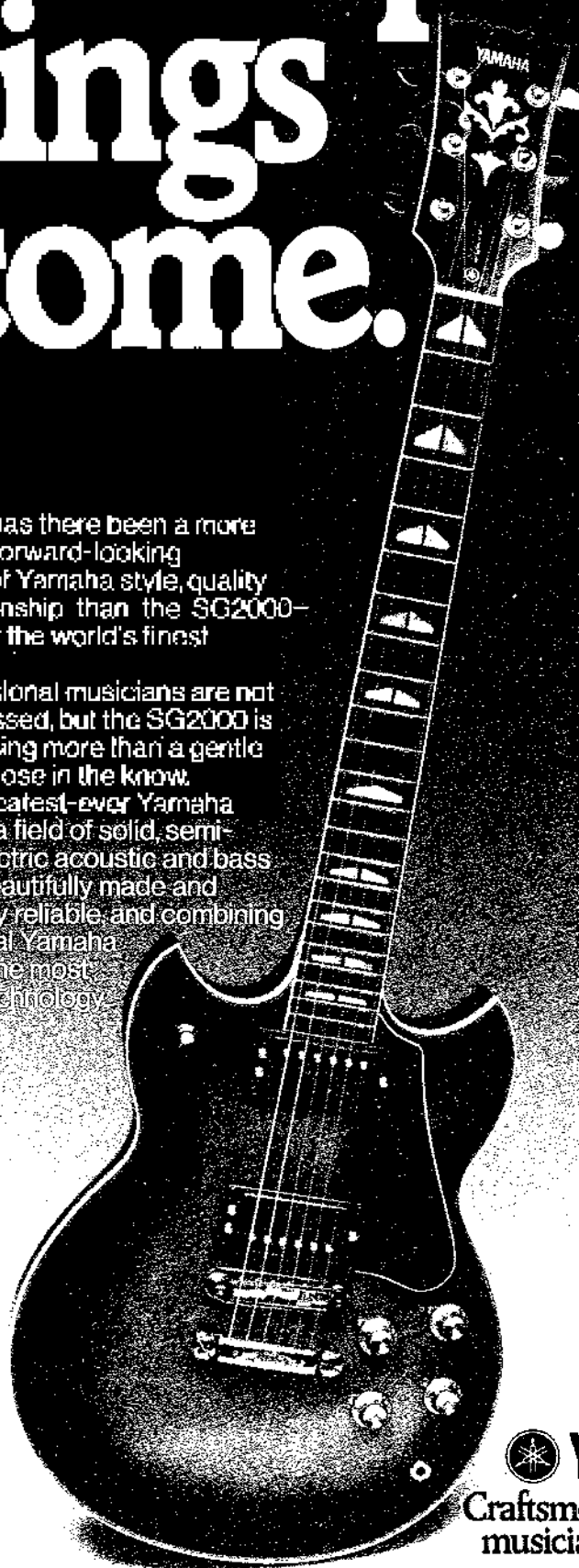
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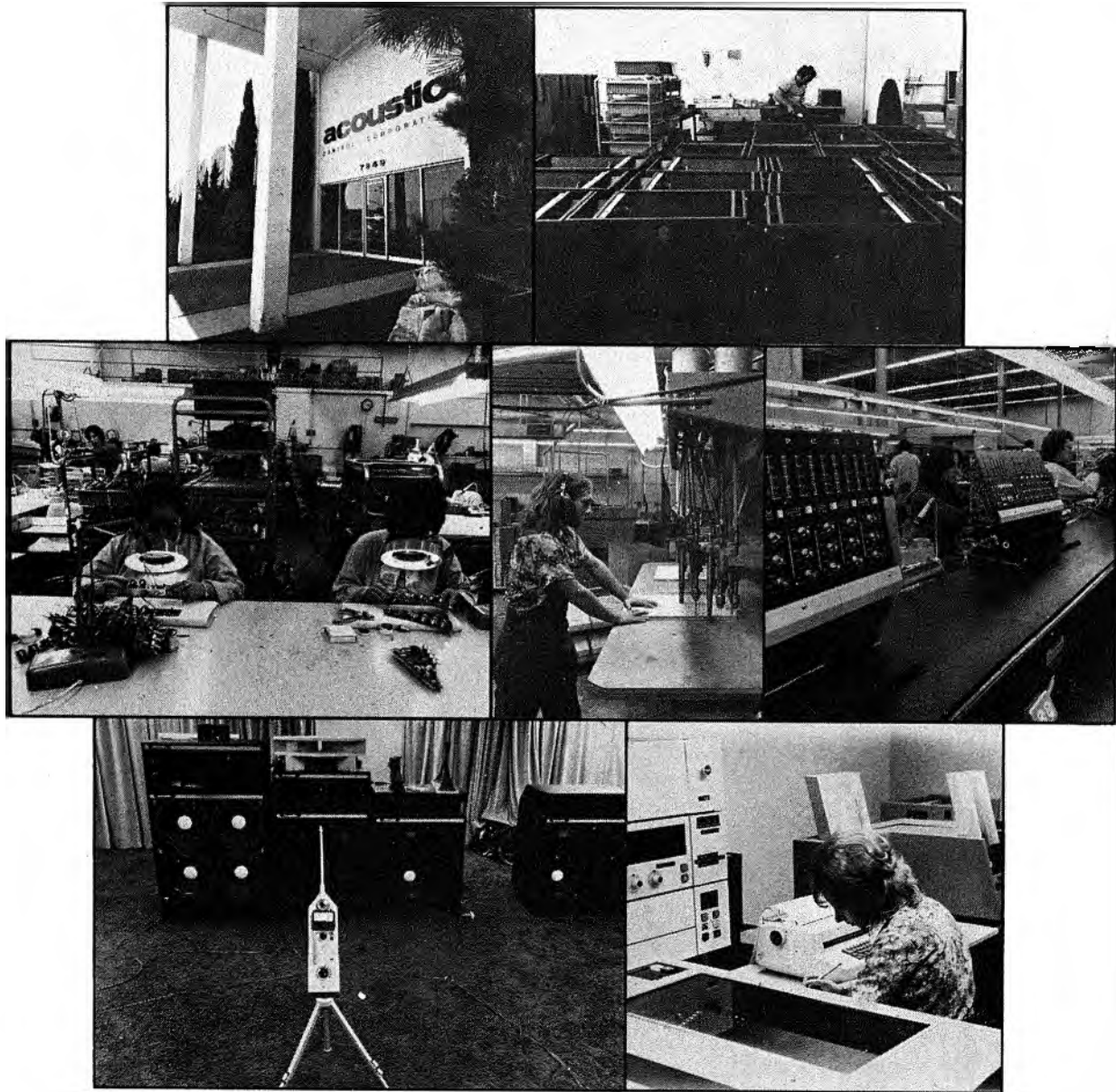
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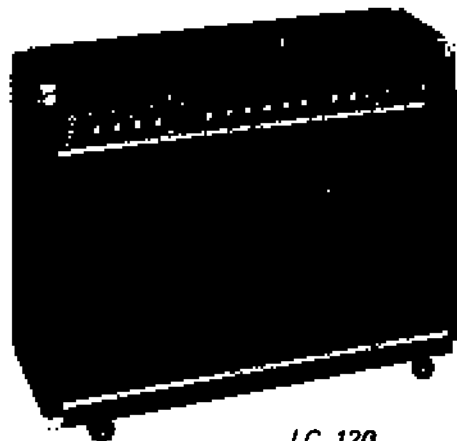
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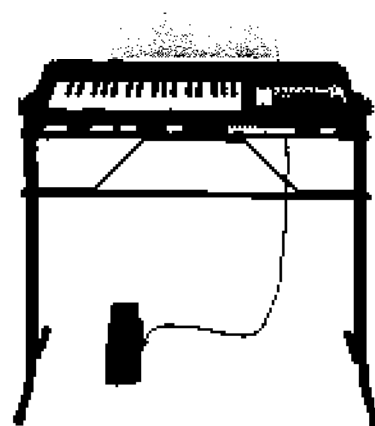
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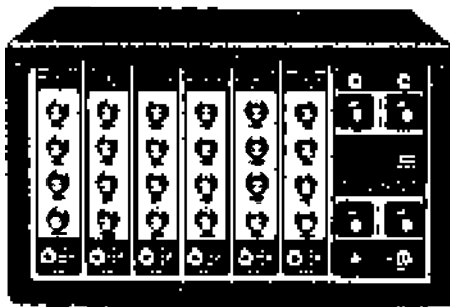
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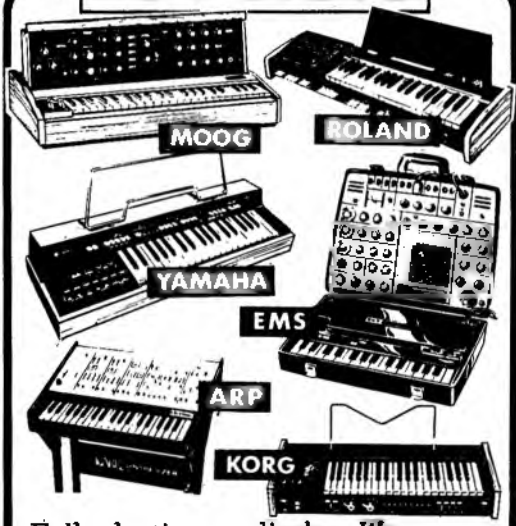
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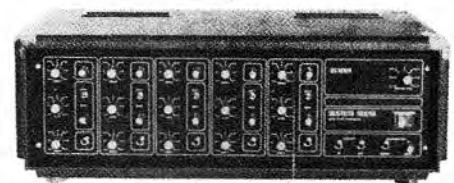
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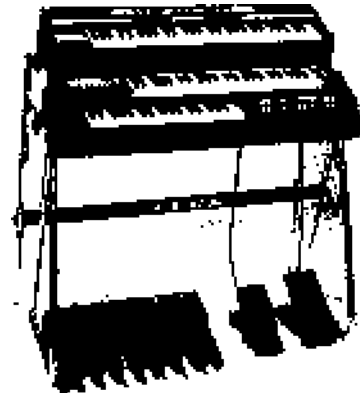
Look for the International Musician/3M special offer in the January '77 (UK) issue. As part of our 'Home Recording' series the January '77 issue of I.M. will be offering readers an introductory reel of Scotch 207 tape at a special price.

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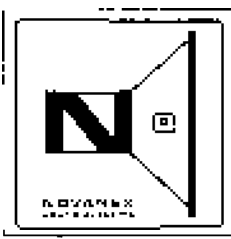
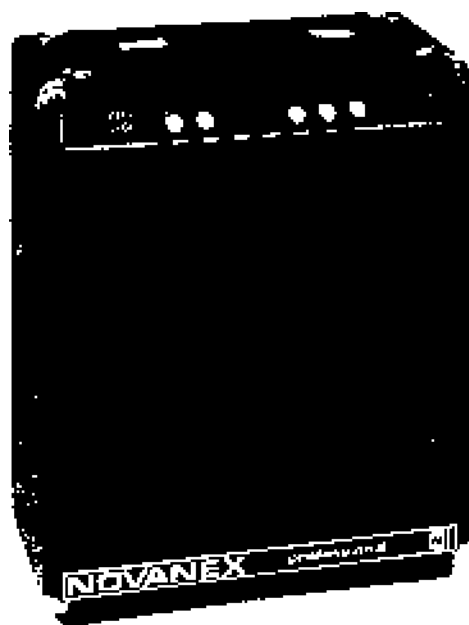
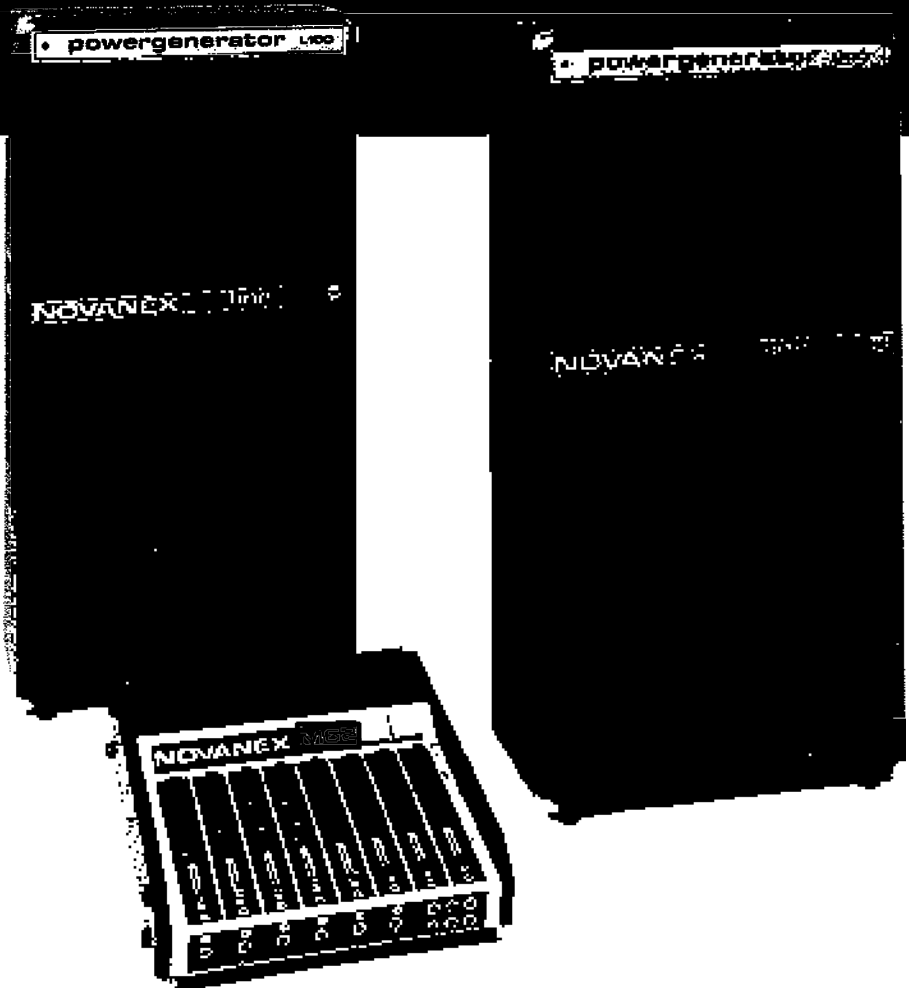
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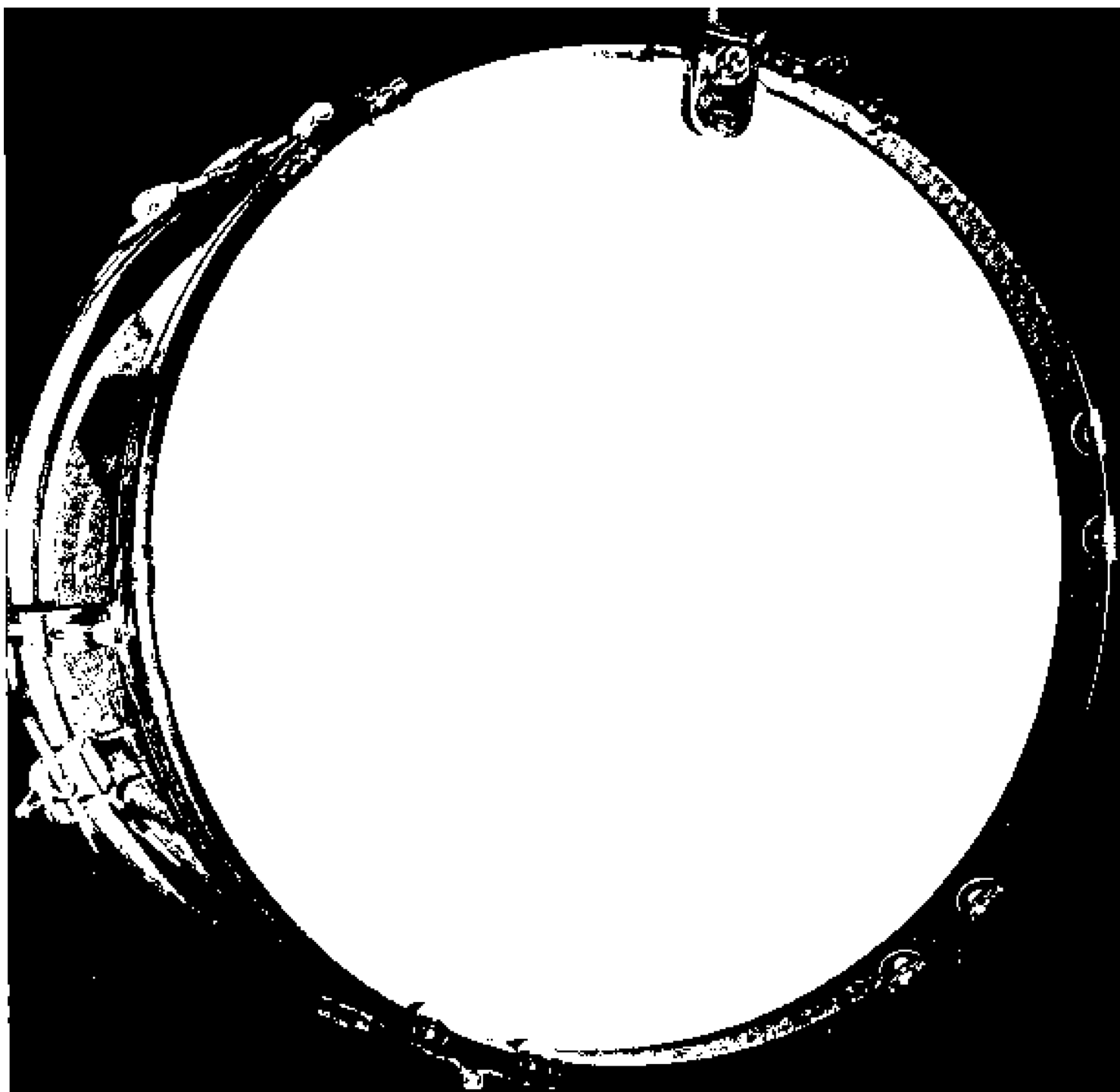
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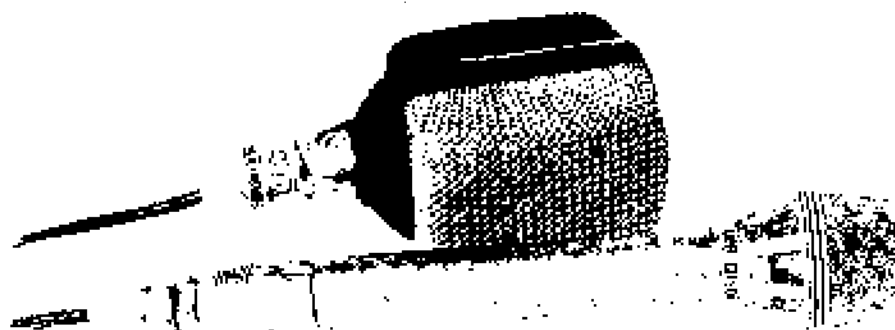
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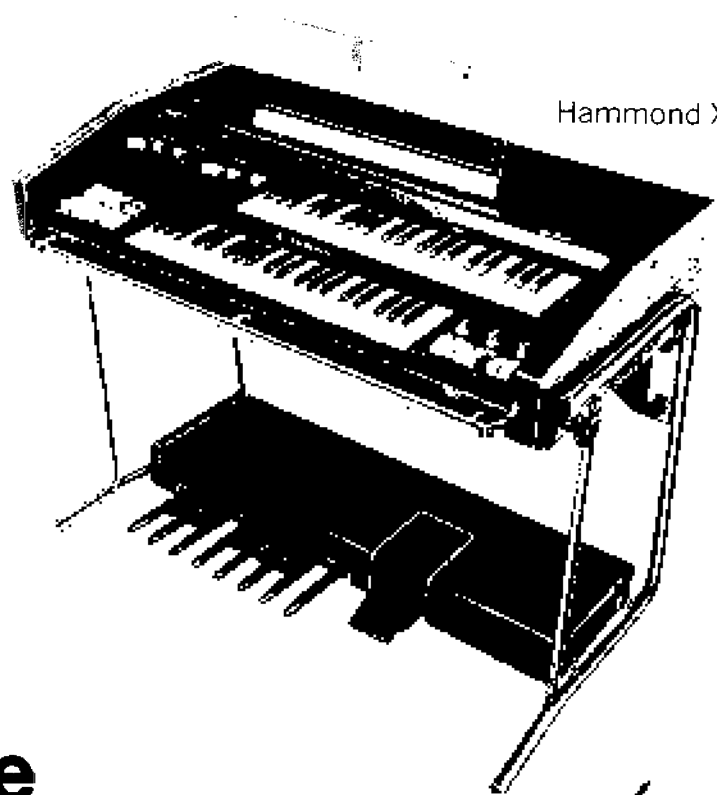
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## Package Tours

A RETURN to the package tour seems to be the latest way to combat the current financial situation, if several companies' plans for the new year are anything to go by.

Polydor, for example, are reportedly planning a package tour of acts whose names are still to be revealed, but all of whom are 'growing' acts, mainly from the club/pub/college circuit. The tour is the idea of Cowbell Agency's Martin Hopewell, and would effectively cut the costs of putting such a tour together for one band — for example sharing the cost of PA and lighting hire, one coach for the bands and block bookings at hotels. Ticket prices will be kept low, and Hopewell is confident of filling up to 2,000 seater venues.

Another big package is the well-publicised Punk-Rock tour, and is another example of bands pooling resources.

Lastly three Capricorn acts are coming to Britain to tour as a package from November 27th to December 2nd, comprising Bonnie Bramlett, the Marshall Tucker Band and Grinderswitch, the first Capricorn artists to visit Europe since the Allmans played at Knebworth.

## John Lodge

THE MOODY'S John Lodge has completed his first solo album at Threshold Studios. Still untitled, the album is set for a January (UK) release on the Threshold label. No suggestion of live dates is forthcoming.

There is still no official statement about the possibility of the Moody Blues recording or working together again, and unofficial sources suggest this is extremely unlikely.

## NEW MANAGER For Harley

STEVE HARLEY has switched his management company, and his affairs are now administered from Los Angeles. His new manager is Ed Leffler — he also manages Sweet and is a former manager of the Osmonds — who commutes to London monthly to attend to his UK interests.

There is said to be no suggestion of Harley moving to live in the USA.

## PHOENIX U.S. Tour

PHOENIX, THE band formed by Bob Henrit, John Verity and Jim Rodford, are set for their first US tour in January or February.

At presstime, Trident, the band's management, were still finalising dates and it is possible that the band will be appearing with Ted Nugent. A major London concert is also planned around Christmas time, probably at London's New Victoria.

## Strawbs Reunion

A STRAWBS reunion concert is planned for London in January. The concert, which aims to bring together again all the various Strawbs line-ups, is provisionally scheduled for January and the possibility of recording a live album is being looked into.

Names already confirmed for the date include Sandy Denny, Rick Wakeman and Richard Hudson and John Ford.

# BEATLES ON FILM?



*THE BEATLES came together again last summer and recorded a performance for film — that was the strong story circulating in the music industry as we went to press.*

Reliable sources are indicating that the long awaited reforming of the group happened in early summer in New York shortly after Paul McCartney had arrived in the USA to start his Wings tour. At that time, the Beatles met up and performed an unknown number of songs (material also unknown) for an EMI film about rock, which is set for release in the spring of 1977.

1977 is the 100th anniversary of the invention of recorded sound, and massive musical celebrations are planned in many countries to mark the event. Sinatra and Streisand are playing London, many important classical performances are scheduled and the Beatles story indicates that the EMI film is planned to coincide with the musical celebrations. EMI press office in London denied knowledge of the film.

## ALL CHANGE

ATV MUSIC recently moved, literally across the road, to 24 Bruton Street, London W1. This brings all the ATV music publishing under the same roof, the Brighton office staff having moved to Bruton Street. Their new telephone number is 01-409 2211.

RCA Records also have a new number — instead of 01-499 3901, it is now 01-499 4100.

Keith Altham, publicist for acts like The Who, Roger Daltrey, Uriah Heep, Sailor, T. Rex and Hawkwind, have moved from fellow publicist Tony Brainsby's offices to their own headquarters at Flat 2, 10 Connaught Place, London W2. Their new telephone number is 01-402 3248.

# Sex Pistols For EMI

ONE OF the forerunners of the punk rock movement, The Sex Pistols, last month signed a recording contract with EMI Records. EMI were loathe to disclose the figure involved, but reliable sources informed I.M. that the Pistols received an advance of £40,000.

Punk rock bands are, by definition, anti-establishment and anti-materialistic and it comes as something of a shock to find the leaders in the field holding their hands out for a large sum of money from a very establishment organisation.

According to EMI, the deal was signed after ten days of intensive negotiations with the group's manager, Malcolm McLaren. The man behind the controversial signing is EMI's A & R manager Nick Mobbs.

"Here at last is a group with a bit of guts for younger people to identify with, that their parents actually won't tolerate!" he explained. "When have we had that since the Stones and The Who? And it's not just the parents that need a little shaking... it's the music business itself. Us middle-aged ex-hippies of 29 are now the new Establishment of the record business, and we are the ones who will "not understand" the new wave that will follow in the wake of the Sex Pistols."

The Sex Pistols' debut single was released on November 26th entitled "Anarchy In The U.K." What price Anarchy?



# Worldwide Sleishman

THE BARRON KNIGHTS understand what business is all about! Tony Avene who looks after the band and their own project, the manufacture of Sleishman Twin Pedals for bass drums, has just completed a round the world trip booking dates for the Barron Knights and flogging the pedal at the same time.

In the last month, Tony has visited New York, Boston, San Francisco, Australia, Hong Kong and Japan and has established agencies for the pedal and secured dates for the band. Ed Finger's MICA company have the sole agency for the pedal in North America, CBS has it in Australia and Aria & Co. distributes it in Japan.

# Greenslade Goes It Alone

DAVE GREENSLADE has signed to Warner Brothers as a solo artist and has just released "Cactus Choir" — his first album under the new deal. A single, "Gangsters," the theme of the recent BBC TV serial, has also been released. Written by Greenslade, it is taken from the "Time And Tide" album. Dave previously led his own band, Greenslade, for over four years and was also a founder member of Jon Hiseman's Colloseum.

# STREETWALKERS NEW LINE UP



After the recent departure of bassist Jon Plotel and drummer Nicko in somewhat controversial circumstances, Streetwalkers have now finalised replacements plus a new keyboard player to bring the line-up total to six members.

The picture shows (left to right) new bass-player Mickey Feat (ex-Chris Stainton and Mike Hugg bands), Roger Chapman, new keyboard player Brian Johnson (ex-Murray Head Band), Charlie Whitney, Bobby Tench and new drummer Dave Dowle (ex-Brian Auger and Curly).

The band were busy at Scorpio Studios in London working on their next album which has the working title "Vicious But Fair" and its release in the New Year should tie in with a British tour and a proposed extended period in the States.



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# Letters

Edited By Eamonn Percival

Dear Sir: I followed your series on Home Recording with great interest and thought I would write and let you know about my own rehearsal studio which I built myself with the rest of my band in my garage after a few complaints from neighbours. We built a framework of 1" x 1" timber around the walls. We then filled the cavity between brick walls and frame with 3" fibre glass and then covered the frame with insulation board, the board being a fire controller as well as a sound absorber. The ceiling was treated in much the same way but no frame work was required. The insulation board was covered with egg boxes which we have found only cost 25p for 144. For the doors, we made frames which were filled with fibre glass and covered both sides so that they could be lifted into position when required. Strips of foam were wrapped around the edges to provide sound tightness. We will probably have to put an extractor fan in one of the door frames to give additional ventilation. The job has cost us about £160 but will be well-spent as now we have a permanent rehearsal studio and we believe it will be good for recording as well. G.P. Carey, Romford.

*Thanks for your letter. I'm sure it will fire the imagination of many of our readers, and it certainly sounds like it was money well-spent.*



Dear Sir: Could you please help me with a technical problem? I have obtained an Ibanez Phase Tone (type PT-900) and, after some minor repairs, I have found that the transistors need replacing. The only information on the transistors is a letter Y on top of the casing and T 4J/K30A, but this appears to be a batch number. Could you find out what these transistors are and their lead coding. May I congratulate you on a very good magazine and I hope it will be in publication for many a year to come.

K.B. Shearman, Dewsbury.

*These transistors are 2SK-38 FET (field effect transistors), although type 2N 3819 are probably easier to get hold of, and are the nearest equivalent. For more information, write to J.T. Coppock Ltd., Royds Lane, Leeds LS12 6LJ.*

Dear Sir: I would be very grateful if you could let me know where I could get a Japanese Electret "tie-clip" mike (for about £12) or the

address of Hornby Skewes, the importers. It was mentioned in Stephen Delft's October Guitarcheck on the Guild acoustic bass.

Ian G. Reed, Warminster.

*These tie-clip mikes are Maruni TO-14 models and cost £10.18 excluding VAT. They are available from Hornby Skewes, Salem House, Aberford Road, Garforth, Leeds.*

Dear Sir: I think your magazine is by far the best available for musicians in Britain or anywhere else, but I've only one gripe. I play guitar (there must be millions of guitarists) but a friend of mine plays saxophone, and I also play a bit of trumpet. In every area of music publishing, reed and brass instruments are much neglected. Do any of your staff have any interest in correcting that? Still, it's a great magazine. I read in the September issue about someone having trouble with feedback when using a Hofner Verithin with high-quality pick-ups. It so happens that I'm doing one up myself in much the same way. I took the front off, laid a shaped block of mahogany down the centre and have cut back the ribs around the cutaways because access to the higher frets is always a problem with them. All that remains for me to do is to fit the neck, and I hope to have a very nice guitar when I'm finished. I have not found it difficult to do and yet I'm not the world's best woodworker. I have no workshop and anyone could do it and save themselves a couple of hundred quid on the overrated and overpriced "high-class" instruments. Thanks for a fine magazine and please, more articles on maintenance of instruments because many musicians are quite ridiculously ignorant about these things.

G. Allan, Hampton.

*Thanks for your comments on the magazine. With regard to reed and brass instruments, we have a series of such articles planned for the near future. We're pleased you solved your feedback problem without too much trouble and are pleased Stephen Delft's suggestions were of help.*

Dear Sir: Your recent articles by Stephen Delft on renovating a Tele were very good. My problem is that I have a '58 Tele and there is a fine crack  $\frac{3}{4}$ " of the way down the back, opposite the switches. The local guitar shop told me they would gouge a hollow down the length of the crack and fill it with plastic wood. To me that sounds like saying they want to break my arm. Could Stephen Delft let me know of any better ways of fixing it, also of any better products than plastic wood and where to get them.

T. Neilson, Queensland, Australia.

*Stephen Delft replies: By now, the crack is likely to have dirt in it. I would suggest you use the point of a tenon saw to clean it out and even it up. Then, glue in a matching shim of wood. However, if you don't mind the line showing, you could clean it out and use just glue in either case, the simplest glue to use would be Devcon Crystal Clear 2-ton epoxy. This gives you half-an-hour to work and sets overnight. If you want it to look nice, it's worth hunting around for a shim the right colour. If you are not certain of your ability to do this, it's the sort of job an antique repairer should be able to do competently. Take care not to saw right through and cut the wiring — better still, remove the wiring first.*

Dear Sir: I am an avid reader of your magazine and can think of no-one better to write to for some advice. Following an ad in your magazine

for Di Marzio pick-ups, I wrote to them in the U.S.A. asking for prices and availability in the U.K. They very kindly sent me a detailed brochure on their items, but forgot to let me know of prices and availability. Could you let me have the pertinent details? Also, is it possible to fit a Di Marzio Super-Distortion Humbucker onto the front position of my Fender Strat? I realise that there will have to be some channelling out of the body (I don't intend to do it myself) but is there any other harmful effects that could result from this operation? One other small problem is that I have a Gibson S.G. Standard with a tremelo arm. The problem is that if I tighten up the arm so that it stays at approximately 45 degrees to the length of the body (just handy for grabbing in other words), as soon as I move it, the tension on the arm is lost and it drops back down to rest on the pick-up selector switch. Is the whole unit worn or is there a little ruse or "trick of the trade" to overcome this? I hope my "problems" cause you no inconvenience and that you can help me with them as they will make my life, musically, just that little bit easier.

S. Criswick, Dorset.

*Stephen Delft replies: Di Marzio pick-ups range in price from about £30 to £60 and I have found them to be excellent value for money. Your local music shop should be able to obtain them from Sola Sound (Wholesale) of Denmark Street, London WC2. Regarding fitting a Di Marzio humbucker to your Strat, this seems a perfectly reasonable suggestion. If it's done properly, you can fit almost anything to anything. The only thing to watch for is the spacing of the strings. Make sure they are close enough to the spacing of the screws on the pick-up, as this is not easily adjustable. On your S.G. tremelo unit, there should be a small nut on the fixing screw for the arm which can be found underneath the string holding block. You must adjust the screw correctly — hold it in position with a screwdriver and tighten the nut with a small spanner and finger pressure only. Don't use pliers on the nut — they might slip.*



Di Marzio pick-ups see above.

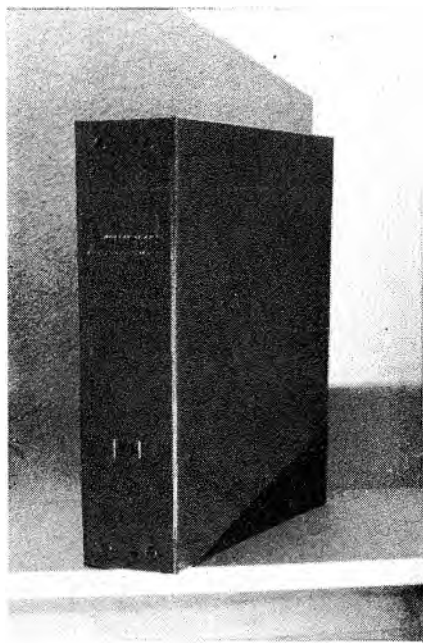
Dear Sir: Could you please advise me on which company can supply a truss rod adjuster tool (the Gibson type) as no music shop in this area can oblige. Thanking you in anticipation. A.D. Sutherland, Glasgow.

*Gibson truss rod keys should be available from dealers through Norlin Music (U.K.) Ltd., Woolpack Lane, Braintree, Essex. They supply two types — the large "T" and the small "L". The large "T" costs approximately £8.62 and the small "L" costs £6.98. It would be simpler and probably less expensive to have your Gibson guitar adjusted by your nearest Gibson Star Dealer shop. Another alternative would be to buy a 5/16 AF hexagon nut driver, saw the end off, drill a hole in the solid end and hammer in a steel bar for a handle.*

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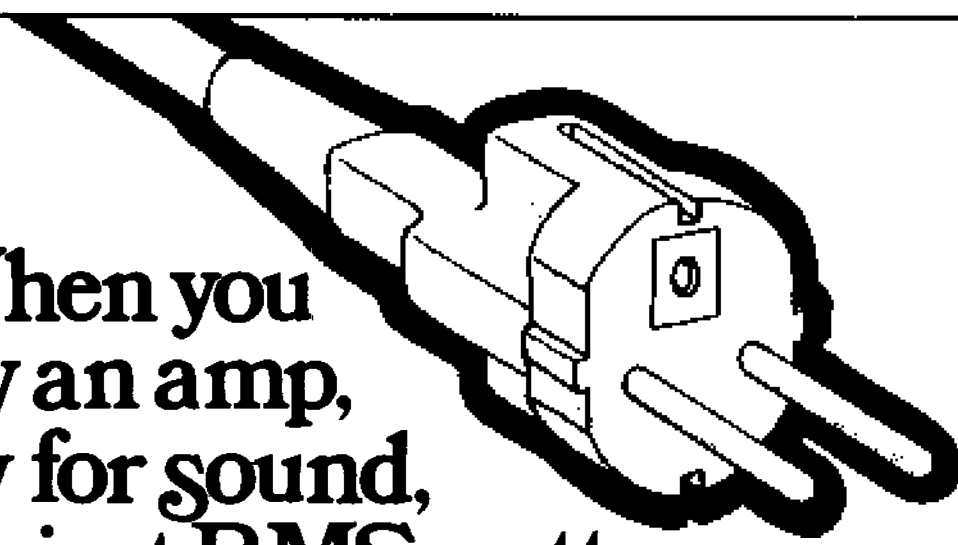
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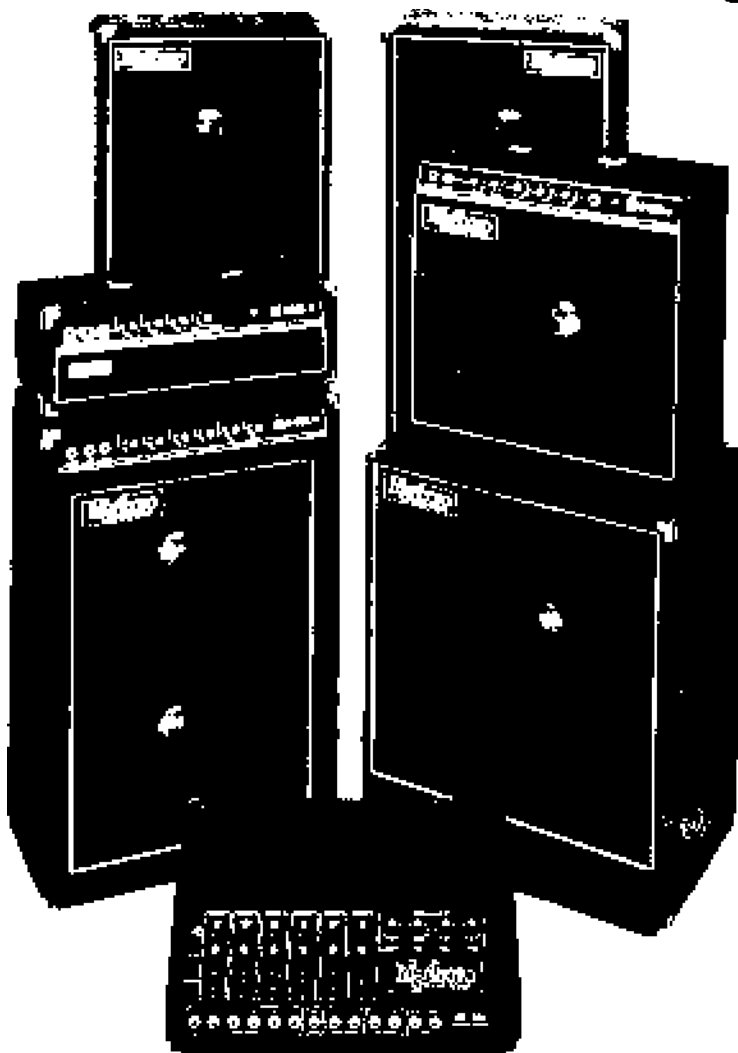
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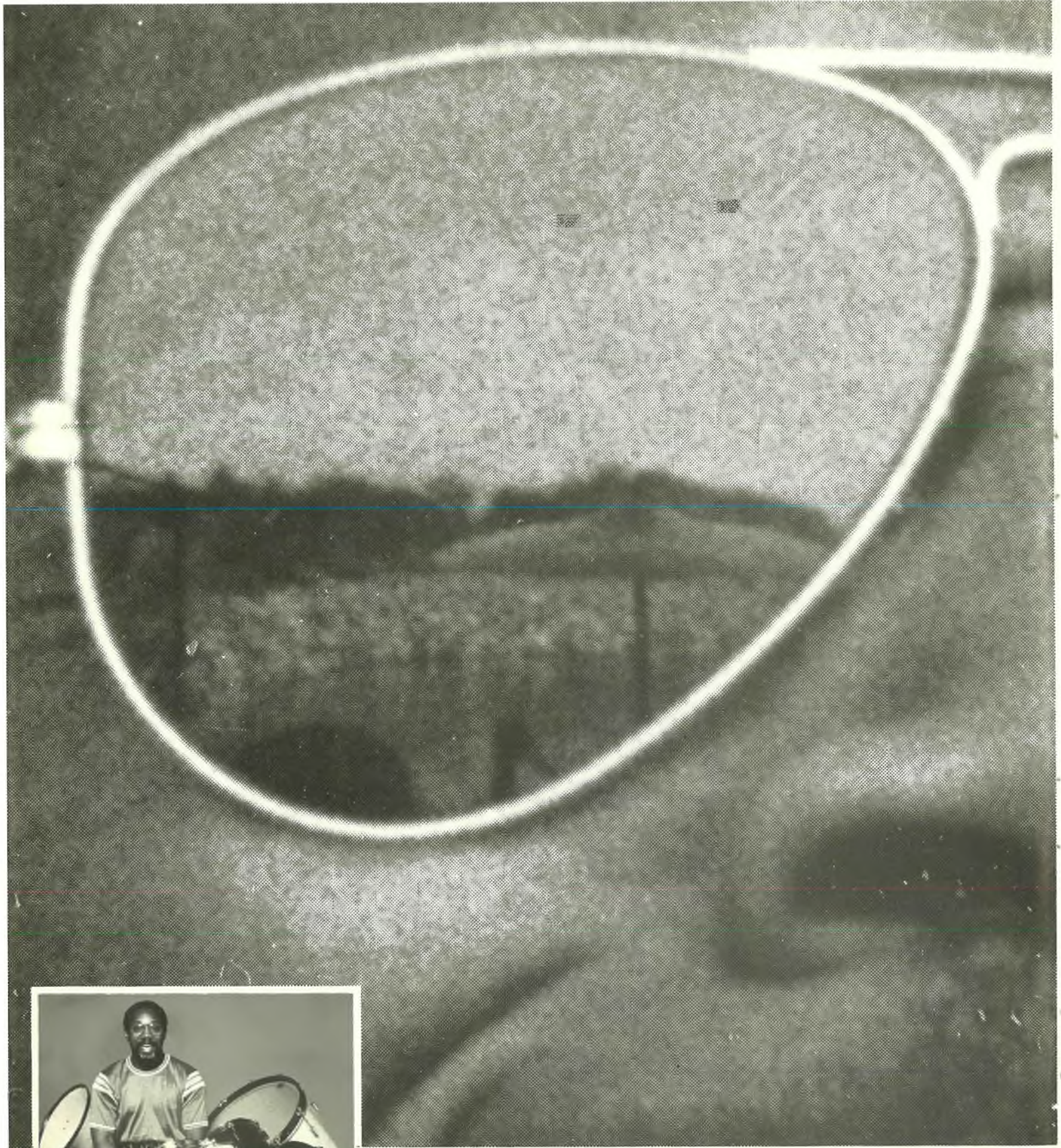
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**COBHAM~The Master**  
A Dialogue between the world's  
best drummer & Andy Papas  
(our Chicago correspondent)



*I'm here to talk with you on the subject of percussion and what you would like to say to the world as far as upcoming drummers are concerned—what kind of drums you use, sounds, musical direction, etc. But we should take one thing at a time.*

In terms of philosophy, I use the drums as an extension of my inner mind and my self, so therefore, I don't contend to be better than anyone else because I'm not looking upon playing that way—I'm not competitive in that sense. If anything, I'm competitive with myself. I believe in playing what you feel.

*Would you say that your roots are based on Jazz - is this where your whole concept comes from?*

No, it is a combination of many kinds of music that has come about through listening and having open ears. Most of the different major influences are influential elements from classical to avant garde.

*The whole spectrum?*

I can hear some good Country, as long as it's good!

*Are there any ethnic influences?*

Well, I'm from Panama where there is heavy latin - this influence; as well as being able to rub shoulders

with people like Ravi Shankar, Miles, Gil Evans...

*What would you recommend for a young dude just starting to kick... what avenues should he follow? Not only in music but who should he listen to or could he evaluate?*

He could listen to a lot of drummers but the peculiar thing about me is that I have not listened to many drummers. I listen to Miles, Trane, and strangely enough, there was a time I couldn't listen to either one of them 'cause they would overload my circuits.

*Would you say the reason for this is*

*because you like to extend your drums as a lyrical instrument?*

Yes. I'm not trying to play licks even though I cannot help but play things that are really pet things that I enjoy but always express a different side of me every time I do them!

*For young aspiring drummers getting into it equipment wise, what would you recommend?*

Well, you start out with what you hear! Some people only hear brushes and a cocktail set of drums and they honestly hear that and believe that society music is where it's at - and that's what they hear themselves doing. On the other hand, you come up with a cat like having the kind of set I have - 15 pieces.

*Do you have any favourite like acrylic, wood, combination, etc.?*

It depends. What's happening is when I play a set of drums in a room, I try to accommodate as much as I can for the acoustics of the room - that's why I carry as much extra as I can. If I could carry two or three extra sets of drums, I would.

*Then it's just like what a sound man does with sound - you tailor-make your percussion for the room!*

Yea, it's expensive and also cumbersome.

*These would be different types of drums - like acrylic, wood etc.?*

Yes. With wood, you have a really breathing instrument. When the sound hits the wood it absorbs the sound in, it doesn't let it out.

With fiberglass, it's dead fiber. The sound bounces around in the fiber and comes out with a sharper edge but it is not as sharp as the acrylic. Then you have steel drums - they really sustain! So, what I have are two situations happening. On occasion I have a wood drum... an old Ludwig 1940 snare drum - wood refinished... I love it - it's great for

recording! Then I have two fiberglass drums, one a little heavier than the other. The weight makes the sound of the drum lower. Very legitimate, by that I mean concert sound. You've got to have the chops to make it happen. I have a 37-1/2 pound steel snare drum, that if you pick it up you could hurt yourself. But it has a very bright sound and under certain circumstances it's great. Sometimes I might use a neolyte, it gives me a thinner sound... so I got all these different components.

*You tailor them for your specific needs!*

The drum set stays basically the same - I have these highly modified fibers. They are subject to different sounds by changing the heads - heavier double thickness Emperor, or M5 Diplomats, thin - the thinner the head, the more tone you get.

*What do you use for studios?*

It depends on what studio, who is the engineer and who the date is for. Now if it's a Sam and Dave date, then it's back to basics, a very down to earth funky, highly muffled padded bass drum - a highly padded snare drum and floor tom. If it's Quincy Jones - then it's more tone, but somewhat moderately padded so that you can get that funky feeling - it doesn't have to be a flat sound, no eq basically, no edge or anything - so we're talking more sophisticated.

*What about North Drums?*

I predict that they are going to be highly successful. I am not officially with the company yet. I intend to be, and if I'm not or I never am, they are going to be successful anyway.

*What are the good points of North Drums?*

I think they are great because there are no other drums out on the market that will be built as sturdy and as well as they are. They will have consistent

quality control - they are going to be unbelievable! ... because of the people behind them and their technology. The concept of the bent shell is very effective.

*Would you say that this is a revolutionary drum?*

Sure. Primarily because delving into an area of acoustical projection which has not been gotten into before by anyone to any great strides. And what you can do with this drum, as a recording engineer. You can bring the mike to the head or you can bring the mike back down and get a different tone. You can mike inside the drum in two different areas with different mikes on one stand. And still mike a stick on the top!

*Then you would say the drum is for the gigging musician, the pro like yourself, the recording artist, etc. - but not really for everyone?*

The drum still is a highly specialized instrument.

*What particular level would you say a musician should be at before he should get into North Drums?*

It doesn't matter if he decides he wants to try it. You've got to look into everything - got to take a chance. It's an interesting situation to get into. This does *not* negate conventional drums. As far as I'm concerned, conventional drums will always be conventional drums, and it comes up to how you extend yourself through them.

I would like to clarify the hardware - I have not yet seen the new hardware - I've seen the drums. The thing is that I have a lot of faith in the people that are involved in the development of the hardware and I know they are going to come through. I expect that the drums will be very good because of the people that are involved in it.

*What about recording studios that*





you like?

Yes. One is called Mountain Sound, Montreux, Switzerland - The Manor in Oxford, England, CBS in San Francisco and CBS in New York.

*Do you prefer the European studios?*

Pretty much, although we mixed at Westlake, L.A.

*How about any other favourite studios here that you have previously recorded in?*

CBS, San Francisco - on the East Coast there is Electric Lady and CBS - for strings I like A&R on 48th Street. *Who would you say is your favourite engineer in this country?*

It would be a toss up between Phil Ramone at A&R, Bob Sweeden from Chicago, Ken Scott from Trident which is also one of my favourite studios, Roy Segal from CBS; Don Paluse, Tim Gioni, and it goes on and on. An engineer to me has to be someone that can interpret what I am tryin' to get across.

*He would have to especially with the concept you have, wouldn't he?*

For me as an artist as well as a producer and I feel like I have to get past that heavy egotistical insecurity about artist taking over the job of engineer, which tends to, with me - I find that many times I am encroaching on an engineer - and it's wrong. Many times engineers when they lack certain basic knowledge about certain concepts; I feel like I take that stand... Especially at CBS that was apparent, if anything that made them lose their L.A. complex, that whole bit, with the unions and stuff.

*From the producer's standpoint, where do you think you're going?*

It's hard to say... electronically there is a lot I want to do - I have been involved in. I wish I had my rack here

- I'm missing a transformer but I have this electronic rack that I use live. Miking the drums - the mikes go out to the board in front, back into the rack signal, and back out to the board, so the board gets a clean signal - the board is in before and after the rack and I mix the two together. So that way I get a clean and a dirty, and mix them together.

*Is this something you have developed?*

Yes. I have been working on this for some time. The rack consists of electronic things like Eventide Phasors, Digital Delay Systems, Flanger, Omni Processor, and Harmoniser along with the Roland Space Echo Unit. As well as a modified Morley Echo Pedal that alters the voltage in the Harmoniser, and foot pedal, also going through the drums - the drums are hooked up to a Minimoog Synthesizer.

The thing about it is that it incorporates a lot of things with your feet - not only am I playing two bass drums but I am also handling 3 separate pedals, and as many as 12 on and off switches, that kick in various or all, at the same time. Once you figure out the schematic and you work with it for awhile you know what does what. And there is more to come! That's just for my left foot! Primarily, my right foot handles certain other things. For three pedals my left foot handles, so it's like the left hand side of me, of the drum set bass drum, a high hat stand, a volume pedal, for channel one cause it's a two channel system.

*Stereo?*

Yes. And I can break it up every way I want to, actually - and split up my rack to go quad. Also, the rack is going to be modified so that next year it will incorporate two 1/3 octaves, graphics in one parametric.

*Anything else that we haven't*

*touched on yet?*

Playing with groups, finding the right musicians to perform with. You have the masters of the past, one of the things that they did well but they did for a different reason than I do, I feel, to some degree, I feel that they at least have projected this, as a kid growing up, noticed that they talked about it. The competitive aspect. Which actually brought these polls out. These polls mean more than they should. Maybe they meant more than they should at the time. These are being played down now. What the polls had represented to them was - "I made the polls, man! I am the 10th best drummer in the world". All it says is that a whole lot of people saw you - the guy at the top - they probably saw him ten times more than they saw you - that's all! Primarily he is stuck in their minds because he was seen last night - so they vote for him. That's all the polls mean to me, so somebody congratulates me on the poll, I'm not better than Max, cause I don't play like Max.

I did a clinic today, and there were quite a few women which was good, and they were hip, too. Anyway, they have to take on an attitude of a general purpose player, be able to listen to all kinds of music, so that they can fit into all kinds of situations without being obnoxious musically. The mark of a good studio player like Mel Lewis is to be able to get in and on one date, play some very funky stuff, and split from that date.

It's past the point of being able to play, but having your wits about you so that you can play. Which gets into the whole situation of drugs... which I think is a drag... I feel that drugs are the establishment, to some degree has set upon trying to control





the minds of people . . . and this is a method of control – and then make it seem that it's a voluntary situation when it really isn't . . . and there are other ways to get high for me, and I get mine from music!

If you are going to be a good studio musician the last thing you want to do is get involved with that stuff – that blows your whole situation.

*Doesn't it mess your timing up?*

In more ways than one, not just musically, but in *life* itself. Even with pot one has to decide what the limitations are, I don't particularly care for any of that. Personally

because I have no need for it. It's to the point I can smoke and stop. It's not a crutch at all – that's the idea, so that you are not controlled by it. Be controlled by *yourself!* That was the way when I wanted to go to college. I went to this college in New York and the teacher said to me – well, you can't play *left* handed – you've got to play right handed – left is wrong! Well, you told me all I want to know – in one day, and I split! Now, I see the same teacher and he says just think how much better you would have been if you listened!

*Do you think in the future you will*

*produce groups you're not with for instance?*

Yes, I have already started, I produced Airta for C.T.I. – 3 years ago David Sash – in the process of producing the Escovedos – father and daughter team – on Fantasy after that – the J.R. White Band for ABC.

*Have you been approached with a number of producing offers?*

I have been drummin' them up myself, primarily. I have a little production company and it's set up so that Billy Cobham can decide what he is going to do. It gives me *full* control over my product!

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# There's More Than One Sort of Bass Player

by Gary Graffman

## Ron Carter

THE NOTES roll sweetly off his instrument and inundate the small club. Though uncomfortably hot in the humid August weather, the crowd remains nonetheless hushed and captivated. Carter is oblivious to the weather as he sways to and fro with his bass. His eyes are closed and an expression of intense concentration lines his face: he is in another world. A comparison between him and another upright great, Jimmy Garrison is inescapable. Garrison small in height, is dwarfed by his upright yet aggressive on attack, a master of dynamics. Ron Carter towers over his instrument, forever in control, his playing is smooth, sonorous, always tasteful.

As a junior high school student in Detroit, cello player Ron Carter realized that the top cellists at school were frequently contacted for work. Ron found to his bitter disappointment that because of racial prejudice, he was excluded.

As Ron remembers, "It was tough to have to accept at such an early age that racism in the high schools was so evident. But I looked around and saw there were no bass players. That was when I decided I'd play bass and play it so well they'd have no choice but to call me."

The transition from cello to bass came naturally and Ron practiced with passion. "From the time I was 13, I practiced eight hours a day, though in recent years, time only permits about three hours a day." Eventually, Ron began to receive calls for orchestral jobs but his tastes were always for jazz.

The Detroit jazz clubs offered Ron the exposure to many prominent jazz musicians of that day and he spent much of his time listening to the likes of Barry Harris, Tommy Flanigan, Kenny Burrell, and Curtis Fuller. "All of these guys who were four or five years older than me were already playing jazz when I was just learning how to spell it. That

kind of environment couldn't help but rub off on you. While many younger players today think nothing of playing with the older, more experienced players, at that time I felt their level of harmonic concept and groove on how to swing was so superior to my abilities that there was no way I could keep up with the older guys. So I did a lot of listening."

Ron spent much of the time during this period developing the facility and confidence to play on his own, and he gradually worked his way into session work. Besides getting down his licks by playing around, he earned two formal degrees in music (Eastman School of Music and Manhattan School of Music), both of which he is reluctant to discuss. "A lot of people hear that and it immediately legitimizes the playing in their minds but that's not where it's at, people have to relate to what they hear on the spot."

The first break came when Carter started playing with famed drummer Chico Hamilton. Work followed with Eric Dolphy, Cannonball Adderly, Jaki Byard, Don Ellis and Bobby Timmons. In 1963, Ron joined Miles Davis touring Europe and Japan in a rhythm section which included Herbie Hancock and Tony Williams. In 1965, Carter won the Downbeat New Star Award for bass.

Ron's practicing time now is primarily devoted to improving tone quality rather than scales. "I strive for a tone quality which is like no one else's. I practice long notes and quarter notes very slowly, making sure each one is round and has a good clear sound to it. There are no shortcuts to a clear tone quality." It is this meticulous dedication which has brought Byard to call Carter's "time, tone and technique brilliant." He uses his 30 year old Jusek upright on concert dates but has recently purchased a custom model that dates back to 1839. "It's going to take time to learn how to play that one, it's like starting all over again but the tone is incredible."

Ron's dedication to jazz in its purest form is evident in his playing and Ron himself states that he doesn't believe that jazz has been completely enveloped by the mainstream of today's popular music as many critics are quick to assert. "For years people have been saying that jazz is dead or has been assimilated into the rock'n'roll stream of things; but there are musicians who aren't playing jazz rock or jazz pop or whatever. The musicians I play with feel, as I do, that the music we play is important enough to us and can interpret our feelings to the point where we can explore that music forever without adding any outside influences. I admire anyone

who picks up the upright bass today because you're getting away from that mainstream thing and the technique is more complex. But to get that direct feeling that travels from the player to the listener is phenomenal when it happens. You can't get that with any other type of bass."

"All in all," states Ron, "the most important thing for me is to play the music which I feel is honest, pure and original. I'm not concerned with what labels people give it as long as they hear it and come away with some impression. That's all I can hope for, I don't call it *avante garde*, commercial, traditional, nothing but, hopefully, high quality."



# Nick Stephens

by Tony Bacon



THERE ARE bands whose music requires a little more effort on the part of the listener than others, and more often than not the effort is justified. One such group is John Steven's Away. John himself is well known as a fine jazz drummer, and if you haven't actually caught him with Away it's possible you may have seen him playing with John Martyn and Danny Thompson in the not too distant past.

One of the more immediate features of Away is the rather unusual use of two basses — one upright, played by Ron Herman, who has played with John before in his SME (Spontaneous Music Ensemble), and one electric, played by Nick Stephens.

"We're working on a group music," said Nick when we met before the band began a string of gigs with the Steve Hillage Band, "that has this key that we start with. Then we're all able to work from there, and it's getting so we're able to be freer and freer."

How does he feel about free music versus structured music?

"Well, with free music the guys all go up without any idea really of what they're going to do, they just go like

that (clicks fingers) and all scream at once. I really feel that's tough on the audience because you're not giving them any key. It's great for the musicians, but I feel that I like to please an audience as well."

In addition to the two bass players and John, Away also features Robert Calvert on soprano and tenor saxes, who knew John through attending his workshops, plus David Cole on guitar, who's an old friend of Nick.

Away are the sort of band that are pushing their musical horizons all the time, while encompassing an amazingly eclectic set of influences and directions. I asked Nick how he felt his personal musicianship was affected by being part of a band of this nature. "Personally I want to find freedom for myself and the electric bass. I find it more difficult to be free on the electric bass than on acoustic bass, purely I think because the acoustic bass is . . . an organic thing . . . it's there and it's big. Whereas I still think of the Fender as a plank of wood! But it's beginning to happen. There's a lot of people coming out of the States, they're really good, very fast, always spot on, but there's still always

something lacking for me. I feel they're so good and so technically able that it's just too easy and they couldn't thrill me anymore. I think their sensitivity has suffered, I mean Stanley Clarke's really arrogant, whereas you've got someone like Gary Peacock, he's found a way of playing upright that's totally free and yet which relates to what's going on around. I like Charlie Haden too, he's got power."

What about electric bass players?

"It's more difficult to find electric players of that quality — I suppose what I'm trying to find is that approach on electric bass. I like the guy that plays with Miles, the young guy (Michael Henderson), he finds that freedom. You need freedom to express yourself really, and I'm finding that in Away — we get on very well together."

The subject moved on to equipment and allied areas; I'd seen Nick playing recently with HH gear — was he totally happy with that?

"Well I bought it because I was using an Epiphone semi-acoustic at the time and I wanted to give it a bit of edge, because that guitar was usually very boomy. Now though I have a fretless Fender, and as there are two basses in the band I want a sympathetic sound between the two, and because I love the sound of the acoustic bass, I suppose I'm aiming for a cross between the acoustic and the electric sound. Ron uses a bridge pick-up on the acoustic on stage through an amp, and obviously on big gigs it goes through the P.A., but we're still having problems with the stage sound of the acoustic bass. It's very important that the two of us should hear each other on stage, there's got to be something between us. In the studio it's beautiful because we're wearing cans, we can hear each other and we play off each other, and there are areas we can work in that you just can't reach with one bass. But on stage John sits with the basses either side of him, which is great for him because he can pick up on what each of us is doing and evenly spread himself into each camp, but I can't really hear Ron on stage, and that's a real drag. What I want to do myself is

try the HH valve amp (valve-sound VS amp) — I bought transistors originally because I had the idea that they would give my original semi-acoustic bass an edge, but now that I'm playing solid bass I want that valve sound back. When I first tried this fretless I was pleasantly knocked out with the sound it made, because I had played fretted Fenders before and you played a note on those and it stopped, and I just didn't like that. As soon as I played the fretless one though it sang, I could hold the note, and even the acoustic sound of it was very good. But as yet I haven't been able to amplify that sound up and keep it exactly at that level of quality, which is why I thought I'd try valves again. I toyed with the idea some time ago of trying a bin, but I've got this HH 2 x 15" cabinet which is really nicely put together. But bins are such a lot to carry around, I mean we're not a heavy rock band, I don't want a lot of heavy gear. I just want to get a good sound from as compact a unit as possible."

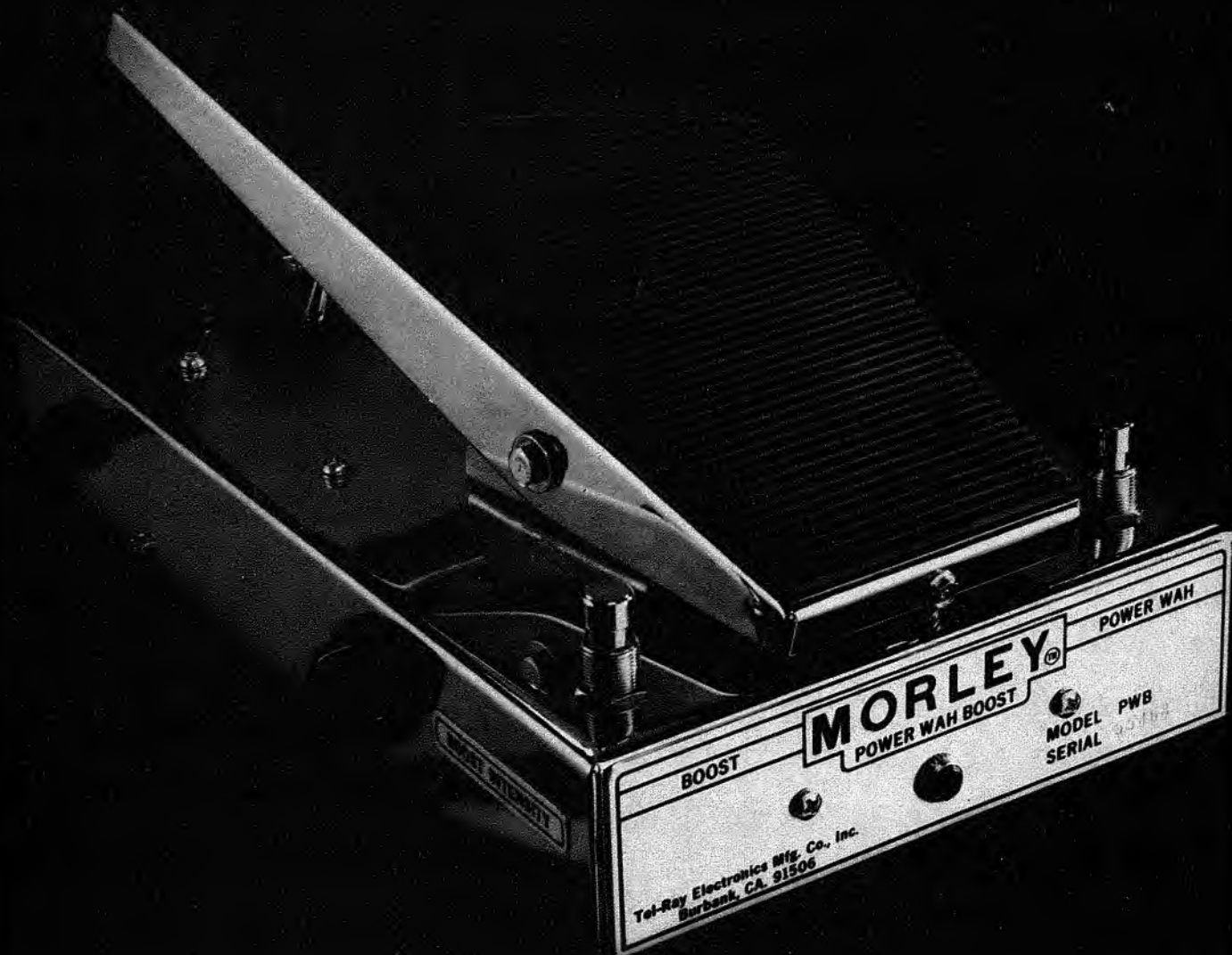
"What I really want to do is get at the acoustic bass now, particularly since we're moving to more free areas and it would be nice to do some things with two acoustic basses. It's something that's not done much, I don't know why, I mean Coltrane used to do it with Jimmy Garrison, he used two basses on "Africa Brass" and "Ole" — it meant then that one could play bowed, the other staccato, or whatever."

How does he find the Fender's "playability"?

"Well, I've never really liked Fenders, I think the Jazz Bass has got a very thin neck which I found too thin and short too — the fretless I've got only goes up to D and I was sure it went to E, I was surprised really. With the acoustic bass you just keep on going!"

And so the battle goes on — acoustic versus electric bass. Will Nick get to play acoustic bass with Away? Will he get a satisfactory electric sound? Will the electric bass guitar be pushed even further as an important contemporary musical instrument? Only time will tell, and if you can use some of that time by listening to John Steven's Away then do so, give your ears a treat.

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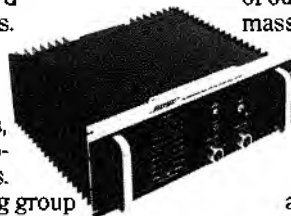
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# Soundcheck Soundcheck

TEST ON *Roost Session Master SM100R Combo*

DATE *November 1976*

PRICE *£212.30 Ex VAT*

TEST BY *Mark A. Sawicki M.Sc. (Eng) Assoc. M.I.E.E.*



## INTRODUCTION

Roost Sound Equipment Ltd., manufacturers of the SM100R Combination Amplifier, are aiming at the traditional valve amplifier market with this product. The amplifier has most standard facilities you would expect to find on a commercial unit; dual inputs (normal and brilliant with a volume control for each), common presence, treble, middle and bass controls for each input, and a Master Volume and Reverb level control for the spring type reverb unit incorporated into the amplifier.

The amplifier delivers well over 100 watts r.m.s. into all normal loads (see performance table) and is housed in combination form with two standard twelve inch speakers in a very sturdy chipboard enclosure (711mm. long by 274mm. wide by 510mm. high).

The amplifier's front panel is well recessed for protection purposes and slopes backwards. The rotary controls are each clearly marked from zero to ten in white and contrast well against the matt black front panel. The controls are well grouped for ease of operation.

The power supply controls are found on two On/Off toggle switches, one for the actual On/Off and the other as a standby switch which controls the valve 6.3 volt heater circuit and allows the system to be used without the usual 'warm up' time. A small red neon

indicator lamp is incorporated with the mains switches.

The rear panel of the SM100R contains two ¼ in. jack sockets matching 100 volt line output as well as 4, 8, and 16 ohm loads. The manufacturer provides a special four function rotary selector switch and existing internal speakers are easily disconnected. Other rear panel facilities include a ¼ in. jack footswitch socket (reverb switch), a voltage selector which provides 122/220/235/245 volts A.C. 40/60Hz. operation and two fuse holders marked 2A. H.T. and 3A. mains anti-surge.

## CONSTRUCTION

All the electronic components are housed inside a cadmium plated steel chassis and most of the smaller components are designed onto a fibre glass printed circuit board.

Good quality screened cables have been utilized on high sensitivity connections and other wires have been laced neatly into cable forms. The quality of most of the components is to trade standard and come from the U.K. Two of the 0.025 uF/500V. capacitors we noticed were made in the U.S.S.R.!

The valve preamplifier design contains two and one half ECC83 (ERA), the reverb driver circuit one and a half ECC83 (ERA) and a phase splitter EC83 (ERA). The output power stage contains

four EL34 Mullard valves.

The output stage anode voltage is approximately 422V. and the large power output transformer is of a high standard. The amplifier output is controlled by a deep negative feedback loop containing the phase splitter as well as the power output stages.

The power supply section consists of a bridge rectifier (4 x BY127 silicon diodes), a section of two 200 uF 350V. D.C. (Erie) smoothing capacitors and a mains transformer wound with two secondary standard sections delivering the anode voltage and a negative 30V. to the screen grid which seems slightly on the low side of this type of construction. All the ECC83 valves are mounted onto the chassis with high quality ceramic sockets and are magnetically screened.

The cabinet has been constructed from 20mm. chipboard and plywood and finished in a black vinyl covering with heavy duty chromed corner piece. A handle is fitted at the top of the cabinet and two other plastic handles are recessed at either side of the speaker enclosure. Two ventilation ducts — 135mm by 32mm. — are built into the cabinet to allow hot air to convect from the valves when the amplifier is operating; this is an important feature to have on a valve amplifier as components will be more reliable over a long term if they are not subjected to a high ambient operating temperature.

The reverb section has been removed from the main amplifier chassis and fitted to the floor of the speaker cabinet, which is a fairly logical and effective way of screening it. A cushion of soft material has been provided to prevent unwanted vibrations coming from the spring.

The Roost SM100R Combination Amplifier is guaranteed for one year from the date of purchase against failure caused by defective workmanship or materials but excludes failure due to valves or other 'expendible parts,' (quote from the guarantee card).

I am extremely interested in what the manufacturer means by 'expendible parts,' a rather strange phrase which seldom appears in other guarantees of this nature. The manufacturer should supply good quality components, and although all components have a limited life span this clause offers slightly less than consumer protection laws provide for.



## PERFORMANCE

	RESULT	TEST CONDITION	COMMENT
Specific Power Output (R.M.S.)	123.21W. 110.59W. 121.50W.	@ 9 ohms. Power at @ 8 ohms. onset of @ 16 ohms. clipping at 1KHz.	Very good better than manufacturers specifications.
Total Harmonic Distortion (T.H.D.)	3.8% 3.85% 3.22% 1.85% 0.55%	@ 110W.r.m.s. @ 80W.r.m.s. Into @ 50W.r.m.s. 8 ohms. @ 10W.r.m.s. at 1KHz. @ 5W.r.m.s.	Normal level for valve amp, mainly second harmonic.
Sensitivity for 110W.r.m.s. Output Level	12 mV.	Into 8 ohms for 110W.r.m.s. at 1KHz.	O.K.
Signal/Noise Ratio	Better than 65dB. (typical 68dB.)	All controls – mid. pos. measured at 1KHz. Into 8 ohms.	Good
Tone Controls Range	A) + 8.5dB. B) + 8dB. C) + 13.5dB. D) + 17.8dB.	Treble at 10KHz. Middle at 1KHz. Bass at 20Hz. Presence at 3.3KHz.	A, C – slightly narrower than manufacturers specifications. B – better (equal) D – than manuf. spec.
Capacitive Load Test	O.K.	2 uF + 8 ohms. dummy lead	No ill effects.
Open Circuit Stability Test	O.K.	Motor pre-amp – max. tone control – mid. pos. dummy lead removed	Good
Short Circuit Test	2 min. short circuit		No ill effects. However the anodes of EL34 valves are going "red hot" very fast, but electricity of the amp. Output tolerate this experiment easy!

## CONCLUSION

The SM100R Combination Amplifier certainly meets the manufacturers' published performance specifications. The construction is sturdy and the overall workmanship is good – the sturdiness is borne out by its weight of 43kg (which makes it quite a handful to carry). Valve

state amplifiers are at a disadvantage when it comes to weight, but the guitarist requiring a valve amplifier obviously would not compromise for a solid state unit because of weight alone! On general performance the unit is powerful and the tone controls are

reasonably effective; (see the listening panel test below).

On the minus side, I thought that the guarantee was a little open ended, a few components questionable and I would prefer to see a better instructional leaflet than the one currently supplied.

## What our listening panel thought. (The more stars the better).

Roost Session Master	Volume (Compared to other similar amps)	Quality of Basic Sound Low Level	Quality of High Level Sound	Portability	Special Effects	Control Layout	Appearance	Reverb	Value for Money
Keyboard Player	***	**	**	***	–	***	**	***	***
Guitar Player	***	**	**	**	–	***	***	*	**
Music Dealer	***	***	***	**	–	***	***	**	***
Studio Engineer	***	**	***	*	–	**	****	*	***

### Keyboard Player

Bass control very intrusive even at low level  
– overall sound rather muddy

### Music Dealer

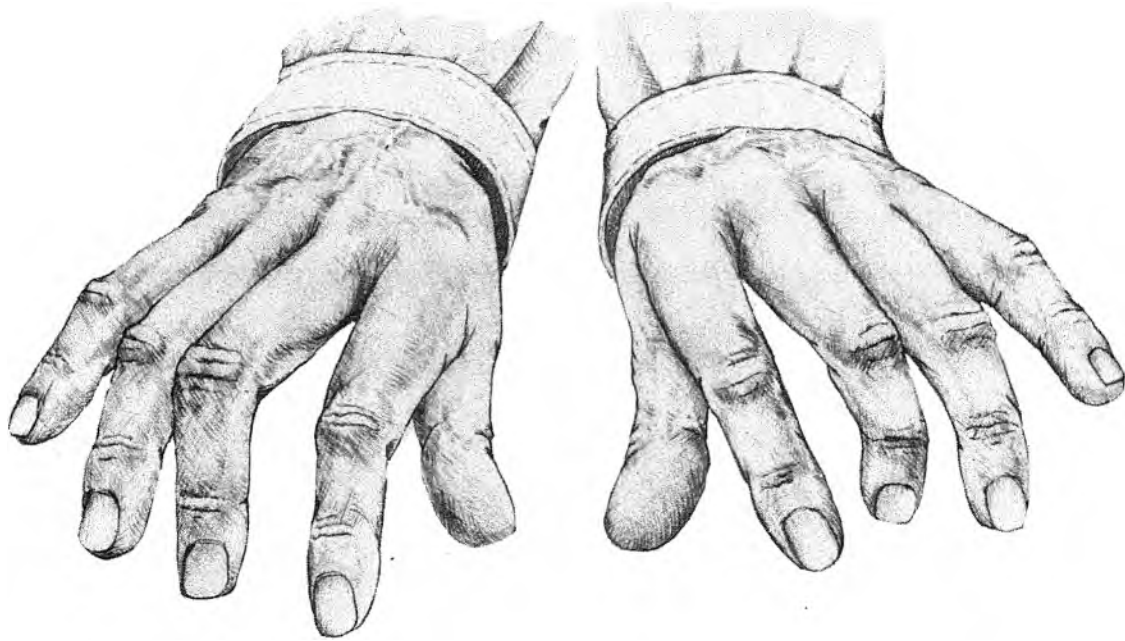
Reverb and Master Control both noisy at top end of control positions. Heavy to transport.

### Guitar Player

Reverb control very noisy and not particularly effective.

### Studio Engineer

Background noise would cause problems on recording.



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# Guitarcheck Guitarcheck

Stephen Delft M.I.M.I.T.

**Moridaira W.621 R**  
**Cutaway Dreadnaught**  
**Imported by Hohner**  
**Price £210.88 (ex VAT)**

This is one of a series of steel-string acoustics, made by the Moridaira company in Japan. Similar guitars have previously been imported by at least one other company under the names 'Moridaira' and 'Morris' (which is the name used in the catalogue accompanying the review sample). I suspect that the anglicised name was intended for the American Market, and it may be necessary in that country, but personally, I always prefer to buy products which carry the maker's real name, whether radios or guitars or chisels: Instinct suggests that the quality control is likely to be better.

Most of the range is made up of more-or-less decorated copies of large, fancy Martins, (a field which is rapidly becoming over populated), but it also includes two Dreadnaught models with shallow cutaways on the treble side of the fingerboard. This gives direct access to about the 15th or 16th fret, and also simplifies playing in the highest positions. The review sample is the 'Rosewood' model, and while the veneers on the back and sides are nicely finished, they are only veneers, and it is quite obvious that the back and sides are of laminated construction. Unfortunately, the company's catalogue seems to subscribe to the tradition where 'spruce' or 'rosewood' really means laminated construction with spruce or rosewood on the outside. Certain models carry the description "solid spruce top" and in the ones I have seen, it certainly was solid, but this does not justify omitting the words 'laminated', 'veneered', or 'finished' from descriptions of other models. It may be acceptable Advertising Practice in Japan or America, but I do not find it acceptable here.

None of this, of course, reflects on the integrity of the importers who are under no illusions about the construction of their guitars, and represent them correctly and fairly. I would suggest only that they modify, or throw away, the manufacturer's own catalogue. It is inevitable that some innocents are going to be misled by the descriptions, and not all retailers would even be aware of the relevance of solid versus laminated construction.

My criticism is directed at Moridaira's catalogue, not their instruments - the guitar

is rather nice. The soundboard is a little thicker than usual, and while this means that the instrument is unlikely to develop its best tone for several years, it also means that the makers have avoided the scratchy, over-bright tone of guitars which are intended to be judged favourably, (and therefore purchased) at first hearing. I find that many of the highly decorated Japanese Martin copies fall into this category. (Incidentally, watch out for some of these fancy copies which have the second fret slightly out of place; they are impossible to tune, and difficult to make right).

As with most Japanese instruments the finish will not stand CLOSE inspection but workmanship and materials are generally good and small, but vital, points in the construction of neck and soundboard seem to have been designed for reliability, rather than for ease of manufacture - a pleasant change!

## **Soundboard Curvature index**

One of these construction points refers to the soundboard being made slightly convex from side to side, particularly in the area between bridge and soundhole. There are differing

opinions about this, and I am sure I am inviting a hail of disagreement from certain quarters, but I am convinced that, in most cases, a soundboard which is concave (sagging inwards) between bridge and soundhole, is a sure sign of an unstable instrument. I am also of the opinion that a soundboard which is totally flat in this area when new, has no safety margin against normal distortion from age, use and climate, and could easily change to a concave and unstable condition.

Unfortunately, with the



usual internal construction of large steel-string guitars, if the soundboard is any more than JUST convex, most of the instrument's bass will disappear; so there is not much room for error. If you include the problem with solid spruce soundboards, that the degree of curvature will change with the weather, there is even less room for error.

There are many other inter-related design problems concerning soundboard shape and curvature, which I cannot discuss here, but as I believe the subject is directly related to the trouble-free life which may be expected from an instrument, I intend to include measurements of soundboard curvature in this, and future reviews of acoustic guitars. The measurements will be taken across the width of the soundboard, halfway between bridge and sound-hole, and expressed as the amount of curvature in proportion to the instrument's width at that point. The result may be re-arranged to make a simple number for easy comparison of different instruments.

Wherever possible, I shall take the measurements after 24 hours at the recommended pitch with the strings supplied.

There is no 'ideal' curvature — it depends on many other aspects of internal design, and this measurement must not in any way be considered as a 'Figure of Merit,' but if the rationalised number is much smaller than usual, or negative (indicating a concave top), and there is no good constructional reason for this, then you should consider that the instrument may be, or may become, unstable and temperamental in use, and may not last as long as its price would suggest. It is perhaps kinder to introduce this additional test with this month's reviews, as both guitars concerned, produce favourable results.

I appreciate that this may seem complicated at first, but I hope you will soon become used to the appearance of a 'curvature index' in guitar reviews, and find it as valuable as action and neck-width measurements.

Now, to return to this Moridaira; I like the cutaway, but I think that it could have been larger, perhaps to the

18th fret. This would probably involve a joint in the treble side, at the "point" of the cutaway (as on some Gibson guitars) and therefore additional expense, but some people have reacted badly to finding that the cutaway on the review guitar did not provide as much access as they had expected. On the other hand, it would appear that the quality of the bass end of a steel-string acoustic deteriorates in proportion to the depth of the cutaway, and Moridaira may well have had this in mind. If the best you have ever known is a body which joins the neck at the 14th fret, even a half-cutaway opens a few doors.

The head/neck construction is comparable with the better American instruments, but I feel that the shape of the head outline, while original, is not up to the high standard of design present in the rest of the guitar. Also the concept of the bridge design is good, but the exact shape and proportions could be improved a little. It looks good at first sight, but it isn't quite right. These little things do not imply any mechanical problems, only room for aesthetic improvement, and in any case, your taste may not agree with mine.

Nut, saddle, frets, inlays and machines are all fitted well and tidily. Some improvement would be possible in the string slots in the nut: the strings are held a little too high above the frets. Also the bevels on the ends of the frets are rather large. This causes no trouble on my sample, but is a point to look for.

Something appears to have savaged the inside of the back of my sample, and the damage has been clumsily hidden with paint. Also the internal corner lining has broken away where it supports one of the back struts. This last fault is fairly common in Japanese acoustics, and if more musicians looked inside their guitars before purchase, there would be less emphasis on getting the decoration right at the expense of reliability. To be fair, this is only one sample and the fault is in this case a very minor one. It was not present in the blond version of this guitar which I saw at the London Trade Fair this year.

My sample arrived for review with completely dead strings, so my opinions of the instrument's tone are based on a set of Light Gauge Guild Brass strings.

The tone is surprisingly

similar to that of the cutaway Guild acoustic which I reviewed a few months ago, but a little warmer. (There seems to be a general agreement that I was sent the worst ever sample of that Guild for review, but you can't win them all!)

My memory suggests that the blond Moridaira was a little more responsive, but in the noise of the Trade Show it is difficult to be certain. I would expect this instrument to be more use for acoustic lead lines, blues and busking, and less use for song accompaniment.

I am pleased to see a consistency between the sort of dead-straight neck which permits a very low action adjustment, and the decision to give the body a cutaway. It would be little use without the low action. I should like to think that all Moridaira necks are as good as this, but

experience with other makes of guitar makes me rather more cautious. However, there is really no reason why they should not all achieve this standard.

Scale length: 655mm., string spacing at bridge: 56mm., string spacing at nut: 34mm., fingerboard width at nut: 41.5mm. (Both a little narrow for an acoustic), action: 2.8mm. treble: 3.6mm. bass.

Lowest possible action under our standard conditions (estimated): 1.8mm. treble: 2.8mm. bass.

Intonation was a little sharp with Guild light replacement strings and action as supplied. It would become acceptable with the suggested lower action.

Soundboard curvature: approx 1.5mm across 310mm therefore 'curvature index' =

$$\frac{[1.5 \times 1000]}{310} = 4.8$$

### Antoria Steel String Dreadnaught model 691 Price £82

I have frequently been a little scathing about the existence of 'over-decorated, laminated, Martin copies,' and have expressed the opinion that your money would be better spent on more wood, and less pearl and plastic. I have also suggested that in the last two years or so, there have been more importers, offering

more examples of these decorated copies, than the English market can sensibly accommodate.

My main objection to most of these instruments has always been that they encouraged (or permitted) the buyer to deceive himself that he was buying the sort of instrument which in common sense, he could never afford — even if he could find one for sale. I suppose I am attacking the



whole principle of selling merchandise on an implied 'image' which is not specifically stated, and therefore not subject to consumer protection laws. Take for example, the rosewood bridge and/or fingerboard, painted to resemble Ebony, and simply not mentioned in the catalogue description. The 'image' is that 'black' wood is somehow better, and is found only on high class guitars; so the maker obligingly provides 'black' wood. Unfortunately, painting rosewood black, does not magically give it the properties of Ebony, but it can no doubt be shown to improve sales! (Please note that the mirage has been constructed, without calling the result Ebony; in fact, without describing it all!)

This is only one aspect; there are many, more subtle 'images' in use. I also object to the sort of production philosophy which concentrates on those aspects of design or decoration which the prospective customer can easily comprehend, at the expense of other less visible, but more significant aspects of internal design and construction, especially when a significant part of the cost of an expensive 'copy' has been spent on producing the 'images.'

I am not preaching against hopes and dreams — we all need them: only against the exploitation of hopes and dreams. I can also see the point, that for some sorts of performance, a prettily decorated guitar is as necessary as stage clothes. However, all that is really necessary for this, is a variety of contrasting and richly coloured woods, and some stuff round the body and soundhole which will shimmer like pearl under stage lighting: the audience is not going to see much more than that anyway!

Until now, I have not reviewed any of these copies or near-copies of fancy American guitars: you will, by now, appreciate why! However, I saw something nice and reasonably priced at this year's Trade Show, which rather breaks the usual patterns. This Antoria 691 is good value for money. The back, sides and front are all laminated and the plastic 'Abalone,' while pleasant, would not fool many people, but it is a very neat instrument. Instead of trying to bind the edges of the fingerboard, they have concentrated on finishing the frets. (There are a few rough places,

but they are less obtrusive than usual). The machine heads are not copies of Schallers, but they are properly fitted and they all work well. The neck is dead straight, the action is acceptable, the nut is adjusted as low as is sensible for a plastic nut, and the intonation (tuning accuracy) is as near correct as is possible with a conventional bridge. These features would put to shame several guitars costing more than double the price. The internal construction, while not a work of art, is sound and reliable. I should like to see the pin-holes a little larger in the bridges; at the moment, if some fool hammered the pins down into place, he might split the bridge. This problem was present in the other sample I saw at the Trade Show, as were also all the good points I have mentioned.

The tone of this instrument is roughly what one would expect from a good laminated instrument — a long sustain with medium strings, and fairly even across all the strings; a bit thin sounding at the moment, and not as loud as a good solid-top instrument. It should be fine if miked, or fitted with Hot Dots or similar, or played without amplification in smallish rooms, if the owner is willing to play it hard for several years to loosen up the soundboard.

I am pleased to see a rosewood fingerboard appearing in its natural colours for once, but the bridge is still painted black. In this case I think the reason is not so much devious, as inept, as the black bridge now looks out of place with the rest of the instrument. Overall, I think this is an honest attempt at a decorated, laminated wood guitar, with only a small proportion of the cost spent on trimmings. It is not going to win any medals at a Guitarmakers' Convention, but it is pleasing to play, in many subtle ways, and at £82 it is going to be hard to beat.

Action etc. measurements. Scale length, 643mm; string spacing at bridge, 53mm; string spacing at nut, 36mm; fingerboard width at nut, 43mm; action as supplied: 1.7 treble, 2.2mm bass. This could go lower, but it hardly seems necessary for most purposes.

Soundboard curvature = 1.7mm across 320mm. so curvature index =  $1.7 \times 1000 = 5.3$

320  
(see this month's Moridaira review for explanation).

## SMALL THINGS

By Stephen Delft

If you are rich:- a better guitar: give him the money and let him pick his own. If not so rich:- a good, strong guitar case, again give him the money and let him pick his own. (Guitars come in many sizes and shapes). Now we come down to brass tacks.

A Good Strap: See that it takes the weight of the guitar and feels (not just looks) comfortable. Choose leather or cloth, rather than plastic, for reliability. Avoid big metal buckles which can scratch the guitar.

A Set of Good Machines Schaller or Grover, or good Japanese copies of same. Instruments with all six machines on one side of the head need special sets. Seek advice from a specialised dealer about machines for classical guitars, and take the guitar with you. A few flashy Japanese classical machines work rather badly. The best German classical guitar machines are not at all flashy and cost over £20. There is a new and lighter model of Schaller classical machines with open gears which is probably second best.

Strings. As many sets as you can afford, but make sure the strings suit both the guitar and the player's taste. If possible, ask guitarist's friends. Having identified favourite strings, accept alternatives from a shop only if they are easily exchangeable.

Dampit. Air humidifier for guitars and other instruments. In this country not usually essential for guitars made from laminated woods, but necessary for acoustics made with traditional methods and materials, especially for a good classical guitar if the owner is touring or living in a centrally heated place.

Books and Sheet Music. A few ideas — Faber paperback 'Learn to Read Music.' Music Sales publish a wide range of popular, and specialised tutors. Sheet Music is more difficult. Much classical guitar music is graded: borrow a favourite piece: a good specialist shop can supply other pieces of similar difficulty.

Fingernails breaking? Terry Gould's 'Tuff Nail,' ½ cwt. of Jelly Babies, and 200 Vitamin Yeast tablets from Boots.

Its going to be a Hard Winter... A pair of thick, warm gloves, and a large comfortable handle for the guitar case. (Case fittings shop, next to Rosetti in Old Street, London EC1. Take the case as fittings vary). Any new screws or rivets should be cut or hammered level inside case and

padded with leather to protect guitar from scratching).

Capo's. Please don't buy things which look like a "quick-fit horseshoe." Elastic Capo's come in various kinds, for rounded or flat fingerboards.

Tuning Forks. (More stable than Pitch Pipes). The dark-blue Walker forks in E, A, or G are best. If in doubt get 'A'. If you can only get chromium plated ones, the thicker and heavier, the better.

Picks. (Plectrums, Plectra). Surreptitiously borrow favourite pick, and buy 1 to 12 dozen of EXACTLY the same. Buy or make a small box or bag to hold picks and hang from neck or belt by chain or bootlace. Make from leather, velvet, denim, perhaps embroider.

Small neck purses are in many boutiques and markets. John Ross makes beautiful silver pick-boxes. I have some.

Guitar Care Materials. Polish must state that it contains no silicones. Soft duster, piece of nice silk (real if you can get it) to wrap round guitar in case, Boogie Juice or Almond Oil for fingerboards. Almond Oil also for hands, but duck or goose fat is better. (Keep in fridge)

Effects Boxes for Electric Guitars. Find out precisely which make and model, or give money. Or some shops may be willing to exchange later if not right.

Transducers (bugs) for Acoustic Guitars. See 'Effects,' also ensure that bug is compatible with existing amplification equipment.

Not Yet a Guitarist? Buy an inexpensive nylon-string guitar which is accurate and playable — very few are, you will need the advice of a reputable shop or guitar teacher. Examples: Barnes & Mullins Infante for under 12 years; Full-size B. & M., £12 to £30; Resonata £21 to £26 from Fletcher, Coppock & Newman or Hohner; Europa at £16 from Peter Legh. (See reviews in previous issues).

Give a DIFFERENT treated instrument:- Mandolin, Lute Bouzouki, Sitar, Dulcimer. Most folkies take to a Dulcimer like a duck to water. Many guitarists find Mandola easier than Mandolin. Next Christmas you can give strings, case, etc. for new instrument. The process can be extended indefinitely.

If none of these ideas are suitable, the Russian Shop in Holborn has beautiful and hilarious stone animals. If really desperate, — give a stone egg.



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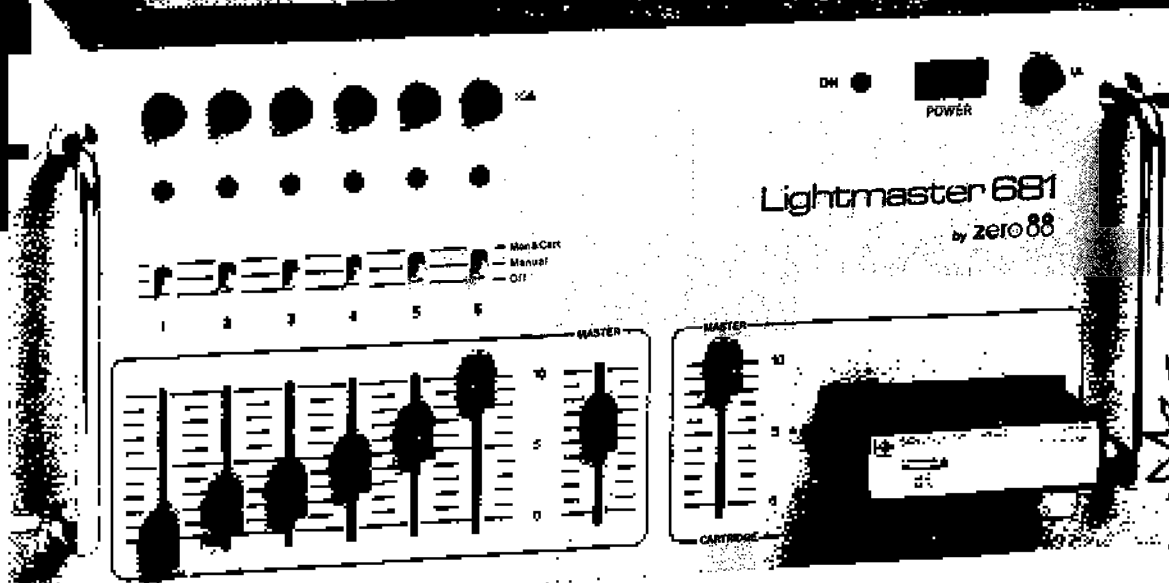
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PRICE *£907.41 Ex VAT*

TEST BY *Bob Henrit*



I was so excited to hear about Ludwig's Stainless Steel set at the Frankfurt Trade Show in February that I've been badgering them ever since for a chance to play these drums. All I can say is that the wait has been worth it. What the Stainless Steel does for the drums is not just to make them louder, it also gives them more presence and purity of sound. It doesn't give them any clanking overtones. The drums seem to be made from the same gauge metal (or slightly thicker) as the 400 snare drums and, unlike any other metal drum sets I've seen, have inverse flanges (just like the snare drums). The drums are chromed inside and out and all of the nut box screws inside have extra large collars on them. The set I played had 13" x 9", 14" x 10", 18" x 16" tom-toms with a 24" Bass Drum and 6½" 400 Snare Drum. (My catalogue has the PRO BEAT with a 16" x 16" tom-tom as well).

## Bass Drum

The bass drum is 24" x 14" has twenty nut boxes, pressed steel claws and timpani type turners. It has Ludwig's new-style fixed-radius square-section disappearing spurs. The drum

has wooden hoops inlaid with silver sparkle plastic. The edges of the bass drum are finished off with a 45 degree inverse flange like all the other drums. It had one of Ludwig's Weather Masters silver dot DB 1000 heads fixed at its batter side and an ordinary DB 1000 on its front. Its dampening was as usual a strip of felt. It sounded absolutely marvellous. Really big and live and yet tonally warm and even. I'm sure it would cut through anything.

## Tom-Toms

Big bear has all the right large size modern tom-toms all fitted with silver dot DB 1000 heads, on their batter side and DB 750 underneath. The 12" x 9" has six square headed tension screws per head as does the 14" x 10", the 18" floor tom-tom has eight. All the drums have double flange hoops and interior spring steel dampers acting under their batter heads. Like the bass drum all the tom-toms sound big and loud and are tonally very pleasing - they aren't just loud - they're loud and musical. They also have warmth and sustain. I took the 18" floor heads off to see what they were like and they sounded really

really big. To be honest there wasn't too much difference.

## Snare Drum

Ludwig's tried and tested 400 Snare Drum which was introduced in the 60's completes the PRO BEAT set. This one has the 6½" shell which gives the same traditional crisp 400 sound but with just a little extra funky depth. As I said before the 400 has the definitive rock'n'roll sound. The drum has a seamless shell made in one piece with 45 degree inverse flanges and has a bead in the centre to strengthen it. Ludwig's original triple flange hoops are held in place by ten self-aligning square headed tension screws. The drum has a relatively new part-cast cam-action adjustable snare-strainer called P.85. The 18 strand snares are attached to their mechanism with a piece of cord - I wonder if Ludwig will ever get around to adapting their snare strainer to take strips of plastic instead. In my experience plastic never breaks whereas cord whatever its tensile strength eventually breaks because of wear. The 400 has a batter head operating adjustable damper as do all the other drums.

Our test drum was fitted with a Ludwig silver dot batter head which impressed me with its crisp resilient sound.

In the early days of rock'n'roll it was always the metal snare drum which cut through over and above the sound of the wooden drums. Because the metal drum was brighter the manufacturers decided to develop a completely metal set. They were very successful but I am worried about whether perhaps they could have been just a little too successful. Now of course the other metal drums are as loud as the snare drum and this could put the whole drum kit sound completely out of relative perspective. All modern drum sets by tradition (and popular opinion) have the snare drum the loudest and more important the most cutting sound of all. We (or rather Ludwig) could be making a stainless steel rod for our own backs.

### Accessories

Ludwig's double tom-tom holder has been around for at least a decade and seems to have been the most copied of all. It has a substantial centre tube which locates into a holder fixed to the bass drum. One large box spanner activates the bolt which keeps the height adjustment of the two drums constant. There is a slight snag here because there's no way to stop the drums from swivelling forwards and backwards from the drummer. At the top of the tube is a cast 'T' piece with splined ratchets fixed at each end. Into these secured ratchets are fixed 'L' shaped fluted mild steel rods which locate into the holder's block fixed to the side of the drums. (This block doubles as a tom-tom holder). Its a very convenient piece of mechanism as once set it can be put into its case without any angle adjustment. So with judicious use of jubilee clips it can always function perfectly.

Two Atlas cymbal stands come with PRO

BEAT. These are heavy-duty three-stage high-rise stands with a reduction stage in between the top and middle section. This means the middle and bottom tubes can be made of much more substantial tube. The legs are adjustable-spread tripods made (like all the new generation of Ludwig stands) from tubular steel with floor glides. The tilter is still the same principle as before with a cast ratchet but it's now been beefed up with a large wing nut to take the sort of punishment meted out by drummers these days. (I can't help thinking that sooner or later cymbal manufacturers will have to start putting larger holes in their products to accommodate this new generation of cymbal stands. The actual threaded rod holding the expensive cymbal is laughably insubstantial compared with the rest of the stand).

Ludwig's Atlas snare drum stand has been popular for well over five years and I have had one since they first came out which works perfectly. It's what's known as a Buck Rogers Basket type tripod stand but has recently been updated with tubular steel legs and self levelling floor glides. These are the sort of movable feet which one normally sees on office furniture or lunar modules and as far as I know work well. I suppose they could seize up in time and would definitely not be so convenient to replace as rubber feet. The basket grips the drum by rotating a large nut and the angle adjustment now has two large locking 'T' bolts to hold the playing surface steady.

The Atlas hi-hat stand has been tried and tested by everybody over the years. It's a centre pull, adjustable spring model which works very well. It's smooth and positive to play but doesn't really look as substantial as most of its competitors. (Competitors who incidentally copied the Atlas in the first place.) Bill Ludwig Junior told me last year there would be a larger tubed more substantial model coming out soon

but so far I haven't seen any evidence of it. The strap between the foot plate and the mechanism is made from strong nylon which (a) shouldn't break and (b) is easily replaceable when it does. The celebrated Ludwig foot plate has a cast two-piece construction with an adjustable spur under the saddle unit at the bottom of the lowest tube. The hi-hat too has the new tubular steel legs and floor glides.

Ludwig's Speed King pedal has been much copied but for my money never bettered. It's been around for many years and doesn't seem to have changed at all. It's an adjustable twin-compression spring model with a reversible one or two piece foot plate and a beautiful easy feel. (I have a fifteen years old W.F.L. Speed King which has really seen some action which feels just as good as a brand new one which I bought fairly recently. W.F.L. was the company's original name).

Now for the bad news. For various reasons I have bought in the past few years about forty of these pedals. I'm not complaining because I really do love them but it might freak you out to break them at the rate I do. I had hoped to have tested one of Ludwig's Ghost pedals but couldn't manage to get hold of one. Ghost are definitely the Rolls Royce of the drum pedal world, first devised by an American dentist their patent was bought by Ludwig last year. Its a revolutionary design which I'll tell you more about when I test one.

### Conclusion

Here is an extremely expensive drum set with a beautiful sound and appearance. Everything about the set is elegant and tasteful. For my money Ludwig could scrap their rainbow vialite and concentrate on these much less gimmicky stainless steel sets. I don't think you could buy a cheap new Rolls Royce either. Ludwig stainless steel is very heavy metal.

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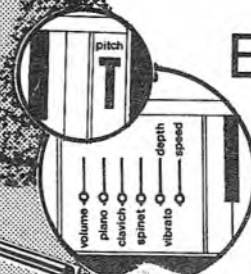
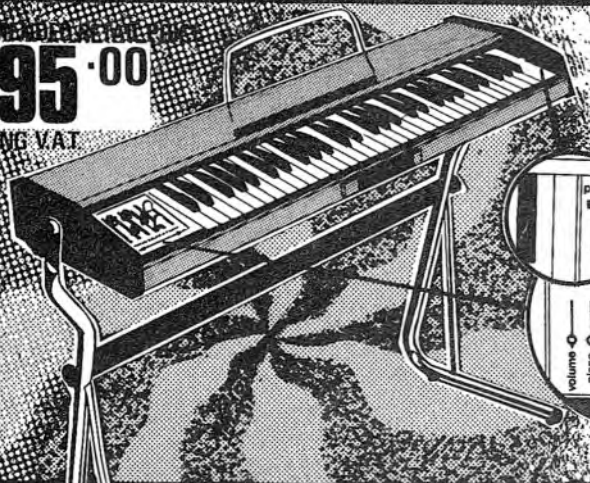
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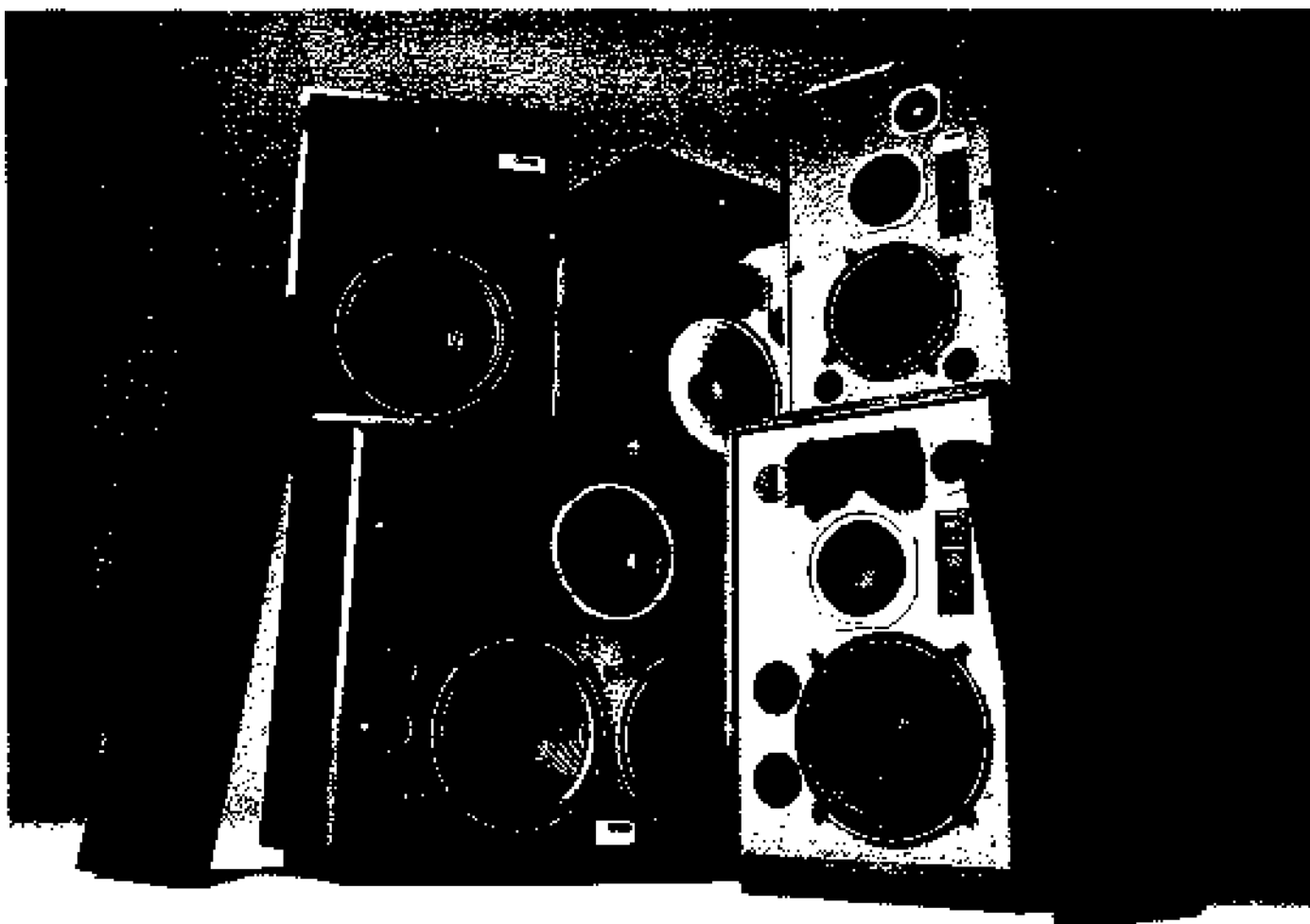
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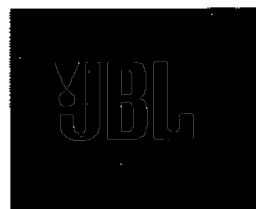
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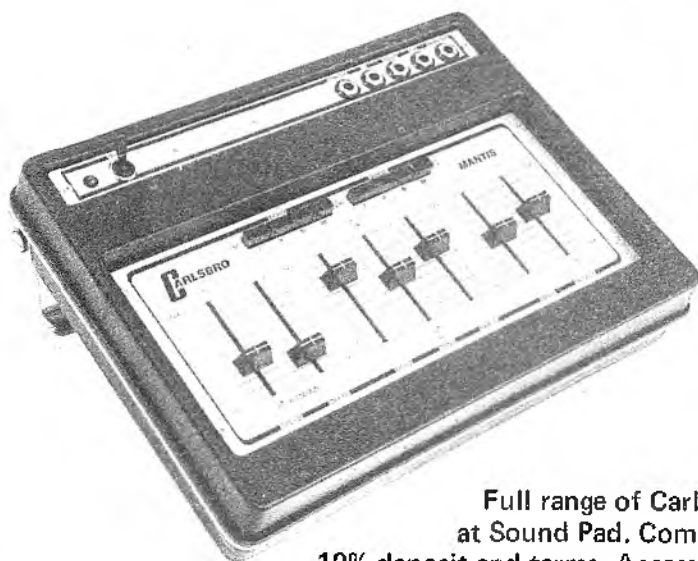
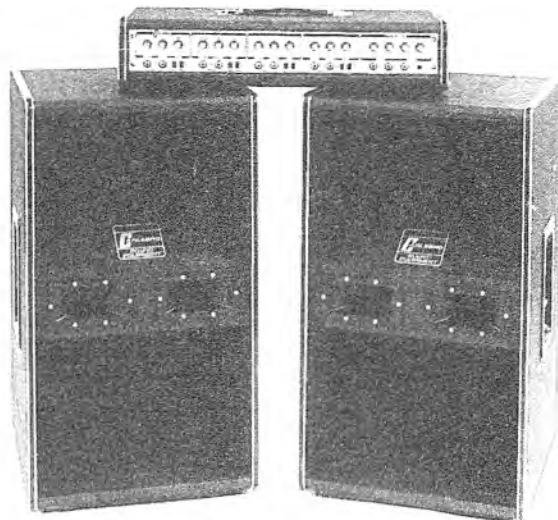


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# Keyboardcheck

TEST ON Roland R.S.202 String Machine

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TEST BY Rod Argent.



Being a keyboard player is certainly good fun these days when, almost by the hour it seems, new instruments and greater combinations of sounds become available. Amazing progress has been made over the past few years and developments in the field of electric pianos, for instance – and indeed the methods of amplifying grand pianos – have speedily shown signs of conquering what have been problem areas for years. Complete orchestral effects became possible for the first time with the invention of the Mellotron, and it was probably at that point that the descriptive transformation from the specific 'organist' or 'pianist' to the much more pregnant 'keyboard player' occurred.

However, I don't think that anyone would disagree that one thing more than anything else has liberated the keyboard player and expanded his vistas almost unrecognizably – and that is the invention of the synthesizer. Called, in my view correctly, the only really new instrument of the 20th century, it first appeared only in a complex, large and expensive form. Those days are gone, happily, and now synthesizers are readily available in many different forms at prices which are not beyond the pockets of the average group musician. The poor pianist, who was once the silent sufferer of the group, now has more magic boxes and scope of sound than anybody else. A far cry from the days – not so long ago, honest! – when I used to go out to gigs, with my thumb bound up with three

sticking plasters because the only time I was even heard was when I dragged it up and down the piano a la Jerry Lee Lewis. Even then, by the end of the evening, my ego and desperate desire to be heard meant that the plasters were destroyed, along with half my thumb!

I suppose that synths today come broadly in two forms (and I know there are exceptions) – the basically monophonic instruments usually used to provide lead lines, and the polyphonic, largely preset models such as string synthesizers which usually provide an accompanying function. The Roland R.S.202 falls into the second category, and a delightful little instrument it is too. It has a 61-note keyboard (split into bass and treble sections), 24 notes to the bass section, 37 to the treble, and has a separate bank of controls for each part. There are three tonal sections to each keyboard marked brass and strings I and II, strings II sounding an octave higher than I.

#### Brass

The 'brass' sound is itself modifiable to a large degree by four external controls which apply to all three 'sections'; a tone control, a switch marked 'ensemble,' a variable sustain and, lastly, vibrato. Of these the ensemble is the most interesting. It seems to work by pitching several signals against each other to represent a number of players – just as in a string orchestra, for example, minute

differences in tuning make the sound waves beat against each other. There are three positions on the switch – off, I and II. I tested the instrument by adding it to some home demos I was making on my Teac, and found I always used the ensemble control in position I or II. Although the tab is marked 'Brass' I found that, using the ensemble and tone controls, I could get many more sounds than the marking would suggest. For instance, a combination of the ensemble in position I (its most intense) and the tone set almost in its lowest position produced a beautifully ethereal effect of muted violas, while the tone set at its harshest combined with the ensemble switch at position II produced one of the nearest sounds to a large church organ with its brass stops out that I've yet to hear.

#### Strings

The effectiveness of the synthesizer in reproducing the authentic sound of orchestral strings depends, as always, in the way the player approaches the instrument. Again, I found myself always using the ensemble control (in the case of the strings, usually in position I). In fact, without this modification, the tone sounded rather like a small electric organ – not unpleasant but nothing like strings. However, the combination of the original tone with the ensemble and sustain modifications produced a very orchestral sound. When using any string synthesizer,



you have to 'think' strings both in what you play and the manner in which you introduce a note, for instance duplicating the swelling sound of a lot of violins playing together by discreet use of the volume control. When used like this, the synthesizer can be tremendously effective. No synthesizer that I've heard can reproduce the sound of a single violin realistically, with the more attacking and dynamic sound that you get from the bow actually and mechanically scraping the strings.

The Roland has a 'slow attack' tab which usefully aids the volume control technique, without replacing it altogether. Having two ranges of strings and the possibility of combination, it practically enlarges the 'orchestral' possibilities to a good degree. The split keyboard does of course mean that one combination of instruments can be played against another. This is a good idea in theory, but in practice I found that the bass register (which is, after all, the bottom 24 notes of the keyboard) was too extreme to be a lot of use. The combinations which immediately come to mind — soaring strings over mellow brass for instance — were impossible because brass chords of that depth were too muddy. However some useful



combinations utilising a single brass bass note line with strings on the right hand were effective. Two independent 'volume soft' controls add the facility for balancing when the synthesizer is used in this way. I did find, however, that in making overdubs, by courtesy of my tape recorder, some lovely combinations were available.

#### Other controls

A tuning knob allows simple adjustment to other instruments, and a volume fader completes the picture on the bank above the keyboard. There is a facility for a foot pedal, and on the back of the instrument, two output sockets (high and low) and a 'gate output' with which

it's possible to connect the RS.202 to another synthesizer. The unit is small, pleasing to look at and comes complete with case.

#### Conclusion

I enjoyed using and testing this instrument thoroughly and, at just over £500, it seems very good value. Its sound is both characteristic and very pleasing, as is the choice of possibilities it offers. I've played a few string synthesizers both on stage and on sessions — where I haven't known the make until I've arrived — and the Roland is the best I've yet come across. In fact this is the first Roland keyboard I've tried and it's whetted my appetite for more!

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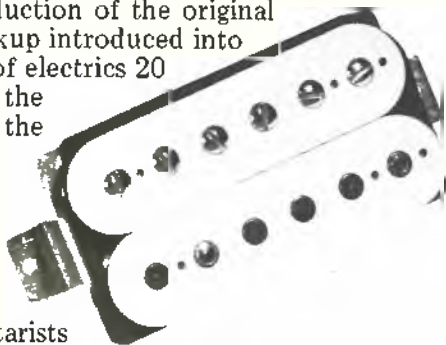
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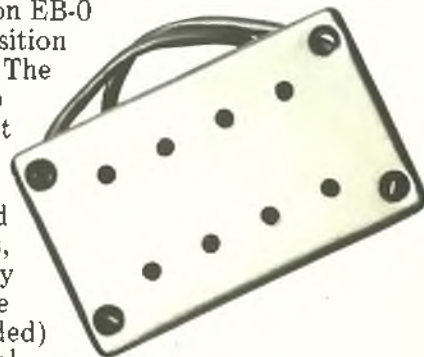


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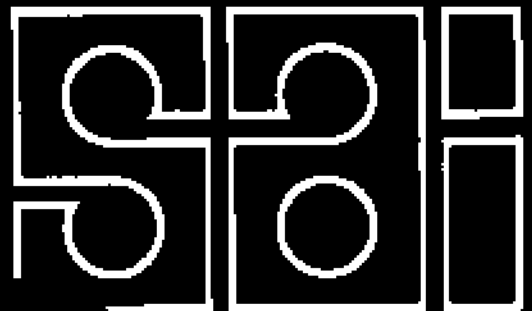
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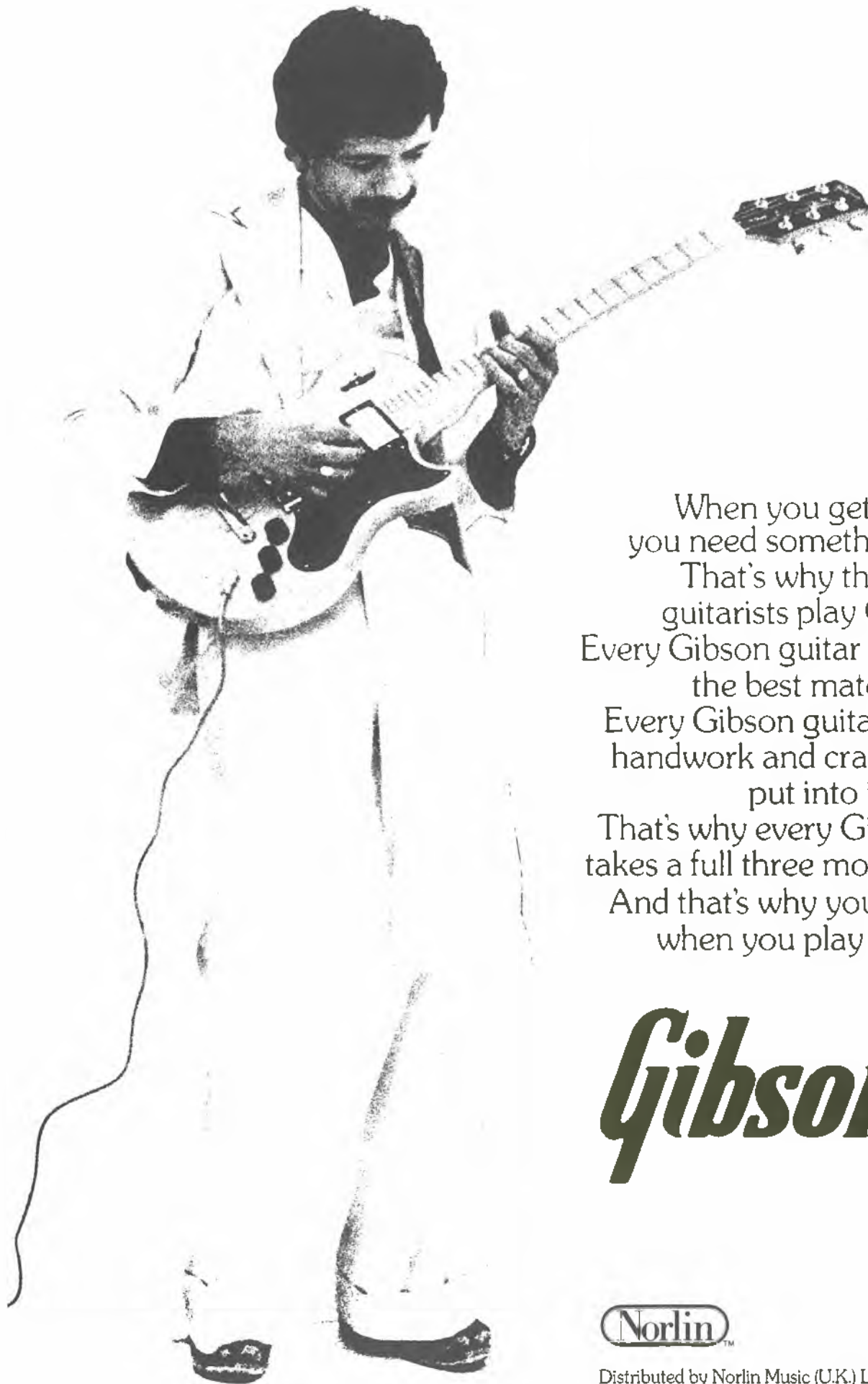
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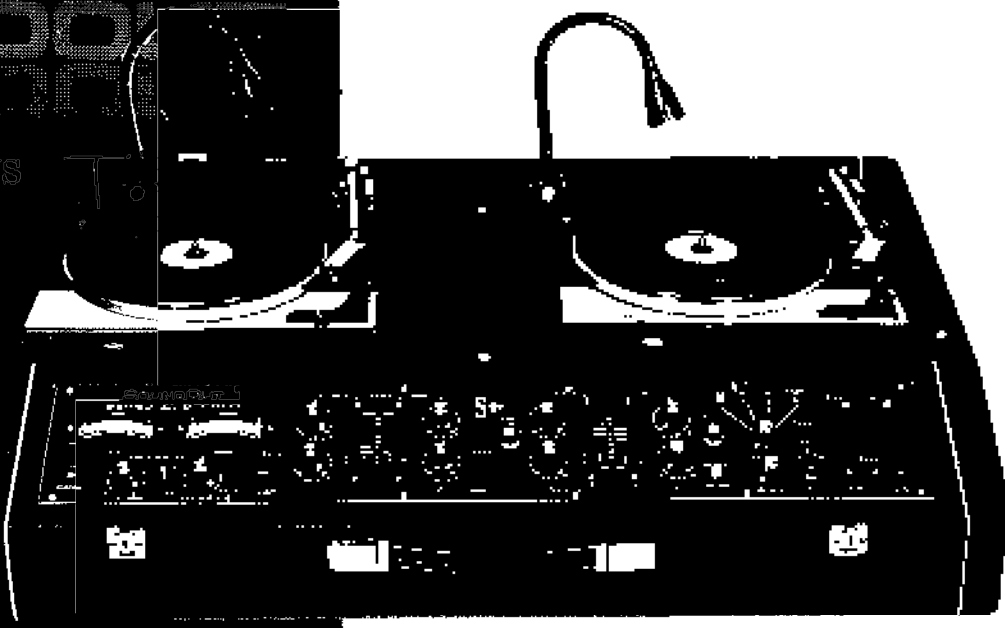
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# Renwick On The Sutherlands (And Quiver Of Course)

By Tony Bacon

The Sutherland Brothers and Quiver are part of a tradition of British bands like Starry, Eyed and Laughing and Kilburn and the High Roads who all seem attracted to long band names. In SB & Q's case, though, the name has a practical meaning. When I met the band's gifted guitarist, Tim Renwick, at the record company's offices in London, he told how the band got their name quite simply when the Sutherland Brothers, previously what might be described as a 'folk' duo, joined forces with part of the group 'Quiver'. However the marriage, like most, was not as smooth as expected.

*Can you tell me about the early days of Quiver?*

Quiver had been going for about three years. It was really a sort of fun band, we just formed it to play what everybody else didn't seem to be playing at the time — this was in 1970. After we'd been going a couple of years, we thought

that we were getting into a bit of a rut, and we'd never really set our standards by other bands at all, I mean the circumstances that we came out of were very impoverished. We eventually realised that, in order to get any further than just having a good time, we ought to improve the standard of the songs a bit — I was trying to write things, which I enjoy, but I find my lyrics are a bit lacking; I like writing tunes though. So, we thought that either we would have to bring someone else into the group or else re-form the thing.

The line-up at the time was Bruce Thomas on bass, Willie Wilson on drums and myself and Cal Batchelor on guitars; sort of double lead guitar. At this time we knew Wayne Bardell, who was the Sutherland Brother's manager at the time. We knew him very well from the past, and he came along to see us, and he knew about us looking around for something different, I think Willie or I must have

said something to him, so he suggested trying this thing out with the Sutherlands, because they'd been working for about six months just as a duo.

So we met up and everything went very well, and the Marquee was the first ever gig we did together — we just went on and did a combination of their material and ours. Pete Woods, the keyboard player, joined when the bands came together — I knew him through having done some sessions with him, and he moved into the house we were all living in at the time, so that drew us closer together. Cal left at that point so they sort of changed places. *Was that much of a change, switching from playing with another guitar player to a keyboard?*

It was, yeah. When we first joined up, Ian and Gav both played rhythm guitar, acoustics to start with for the first few months, and then two electrics, with Fender Twins on either side



of the stage facing in. We used to set up in a sort of semi-circle in the earlier days, although now we set up straight across because we have adequate monitoring and we can swap things over. In the early days we were a bit quieter; Quiver was formed almost as a reaction to all the loud, heavy bands.

The first person to leave was Bruce; we'd done this tour of Europe with Traffic, and during the tour we had this bad scene with Bruce — more of a personal thing — we found he tended to get a bit frantic when he was away from home — just one of those things really. This is always something that people who haven't been in bands don't understand. The personality side of it really comes in a lot more than you would imagine. You're slung together and if there's anybody in that set-up who doesn't feel comfortable, well . . . Anyway, for one reason or another, we decided that Bruce should leave and Gavin (Sutherland) should take over on bass, but for the meantime, as a sort of transitional thing, we had Tex (Comer of Ace) play with us. Actually we asked him to join, and at first it all seemed okay. We did a gig at the Rainbow in London supporting Brinsley Schwartz with him, and recorded half the "Beat Of The Street" album in Air Studio with him. Then he said, "Oh er, I've been talking to the lads — I can't leave the Aces!" At the time they were really in a dodgy situation, and we didn't want to beat about the bush so we asked him to join — we thought we were doing him a favour too, but obviously his loyalties were to Ace, and as it happened it's turned out rather well for them! So that's good. Gav started playing bass, and did the rest of the album.

*He used to play a Rickenbacker at first, didn't he?*

Yeah, he got a Rickenbacker, but we had a bit of trouble keeping it in tune. I'm not sure quite what was at fault, but it was just a bit unreliable and the sound was a bit . . .

*Toppy?*

Yeah, it was a bit too "edgy," but as soon as he got a Precision it, well, you can't beat it! After Bruce had left, we had a bit of a rough patch with Island Records. We had had a success in the States with "You Got Me Anyway" (single) on Capitol Records there, but then after that Island set up independently, bought their own property and everything for States distribution. The thing was that our following album ("Dream Kid") was still on Capitol. It's all very involved and political, that's why we felt so sick, really, because it was all business moves. We found ourselves with a follow-up album with a company (Capitol) that didn't want to know, and our own record company (Island) were just getting all their organisation straightened and weren't even handling this album ("Dream Kid").

Consequently it didn't do very well in the States, nothing like the American version of "Lifeboat" or "You Got Me Anyway". So that tended to put us off Island really, and they were . . . I think they were unsure what to do with us, because we didn't fit into any defined "bag" at all. They were also in the position of having a lot of success with bands like Roxy Music and Sparks on one hand, and they also had the ethnic Richard Thompson, Black Music type things on the other, which was all sort of "underground" almost. The way they treated the Richard and Linda Thompson thing was very sort of "you'll like this, man . . .". Also, we had management problems as well. We did a short tour of the States in '74, during which time everything went wrong — really disastrous.

*There was also a tour of the States with Elton John?*

That was '73, yeah. That was amazing; it

was a three month tour and we just went everywhere, all the big towns. At that time he was doing 20,000 seaters every night! We couldn't ask for better promotion, and we had the album ("Lifeboat") and the single ("You Got Me Anyway") out at the same time. So we were spoilt by doing the Elton John tour, having a brief glimpse of success, and then suddenly Bang! — out. That's how we felt.

The '74 tour was really bad. Everyone was aware that the record wasn't going to get pushed and, over there, everyone's very business minded. All the gig promoters, the club owners, they all know about it, they all know what's going on, and if you're not getting plugged by your manager, pushed by the record company, good agency working, all that, unless all those things fit in you don't get anywhere. We were actually supposed to go for six weeks, but we elbowed it after a month because we were turning up and playing to about 50 people in a club that could hold 500, things like that, so it was a total downer — we were really upset by all that.

When we came back our manager resigned. He couldn't take it any more. I mean he had convinced us that it was the right thing to get together and do that tour, so he thought that he should stick to publishing, which he has done all the time. So, that was the big all time low, and we realised that we would have to sort ourselves out from scratch. As soon as we were without a manager, Island suggested some people. We went round a lot of places and had a great deal of trouble. Also, while we didn't have a manager, Island did nothing. They weren't prepared to front any money for anything unless there was a manager — you know, "you put five grand and we'll put five grand and the boys can have some equipment." So we went through this void and did a lot of gigs in Britain.

*How long did that last?*

Probably about a year. We were managed, for a time, by Thin Lizzy's managers, but that was only a brief thing, it didn't really work out. At this point, Pete (Woods) and I went off to the States to do a tour with Al Stewart. We were blackmailed by Al's manager (laughs). He said, "I'll pay you boys a wage for three months if you'll play on our tour." So we thought it would be better than starving, and that seemed the only alternative. So we did that tour, and Pete eventually left the group at very short notice and actually joined Al, and I came home and tried to get everything back together again. As it happened, it was a very good move, because Al Stewart's manager, who was at that time intending to manage us, introduced us to his accountant, Nick Blackburn, who we got friendly with and Nick's now managing us. So we were rescued, and that's also how we got the CBS deal, through Al's manager, and ever since we signed that contract it's been going very well.

*It was a complete change?*

Right. We felt that we wanted a change of producer, the Brothers had done two albums with Muff (Winwood) producing and we had done three: the tracks that made up the American version of "Lifeboat," "Dream Kid" and "Beat Of The Street." Now we've got Don and Howie Albert, they were originally engineers and that's their strength, they're really hot on basics like drum and bass sounds.

The thing with all these troubles — I don't like to make it sound totally the record company's fault — it was probably because we weren't very capably managed at the time. Looking back on it, we were very freaked out, but from the start we've always felt we had the music side of things together, but with all these other things going on we began to think, "what the hell's going on! Are we really any good or

should we be soldering pipes together or something?" In fact, when we first met Nick Blackburn he told us, in his accountant role, that at that time he would advise us to break up purely from a financial point of view, because we owed £40,000 to Island Records.

*Can you tell me a bit about the gear you use?*

Yes, there's a couple of new things which are interesting. I've got a quite new guitar, it's called a Morch, a Danish guitar, I got it last Christmas. We were doing a gig at the Central London Poly and this guy came along and introduced himself. His name is Thomas Muller, a Danish guy. Turns out he's a bit of a guitar wizard, and he'd developed this design for a guitar which he felt no one had ever had before. So he took the design along to a firm that I think was already an established guitarmakers, gave them his design, and said, "can you make me this guitar to these specifications?" They did, and they liked it so much they said they'd like to use the design and manufacture it. They only made about half a dozen initially and he came over with them just to personally promote them. He came along to our gig and brought three of them with him, a blonde one, a brunette one and a fretless bass. So that was great, but I couldn't really try the guitar out that night at the gig, so I went to visit him the following day and had a play and really liked it. It's very nice, and the one I bought from him was the prototype. It's made out of a solid piece of mahogany and weighs a ton. It's like the Les Paul shape, same size and dimensions with a wide neck, quite flat and thin, and wide frets like Gibson fret-wire. An extra long scale is a good way of describing it, and it feels great. It just sits there, the balance is perfect. It has three pick-ups, and you can join the treble and the middle one together to make like a humbucker, and you can also switch them out of phase with each other. It's got one of those toggle switches, like a Strat — a cheesecutter, a three-position thing, plus three two-way switches for selecting pick-ups, so you can use all kinds of combinations. This way you can use the switches as sort of pre-sets, and then the other to quickly change round.

*Is it a Gibson type sound?*

Not particularly. Compared to the Strat, it's a more mellow sound, and it's in tune over the neck much better. The whole intonation of the instrument is much easier to control, like a Les Paul really. I've always played basically Fenders, but I've always felt the need for something extra in a way. The one guitar I always fancied was a Gibson Stereo and I'm sure I'll end up getting one of those, and a Les Paul probably. But somehow you need a transition and this guitar fitted in beautifully. I just use my Strat now basically as a spare and for a few numbers in the set, plus an equal part of the action when I'm recording — the Morch seems to fit the bill more for stage work, and stays in tune better.

*What's the other new thing you mentioned?*

I've had a pedalboard built for me by Pete Cornish which is really nice, and very useful. It's got a fuzz unit and allows you to get those sort of violin effects, plus two MXR Compressors, one set low and one set high. They're good because you can get a clean sustain rather than fuzz sustain. And I've got an MXR Phase 100, all these on a board with lights and facilities for me to plug in other effects anywhere along the line.

*You seem a lot happier with things as they are now.*

Yeah, it's quite funny looking back on all the troubles, we were all astounded, we believed in what we were doing even if nobody else seemed to. But we're amazed now, because everything is going just the way we'd have liked it to have gone two years ago.

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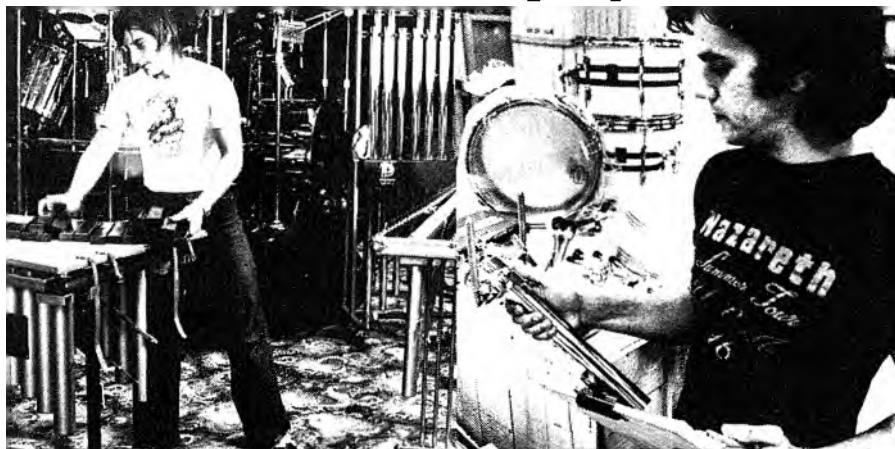
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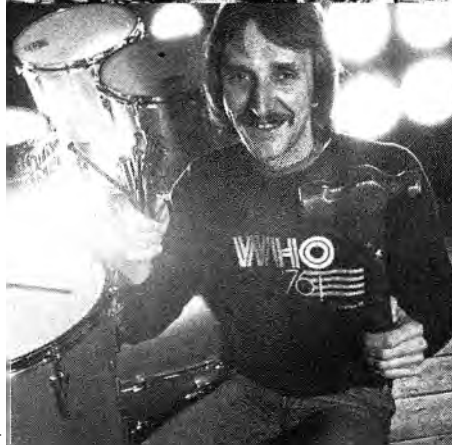
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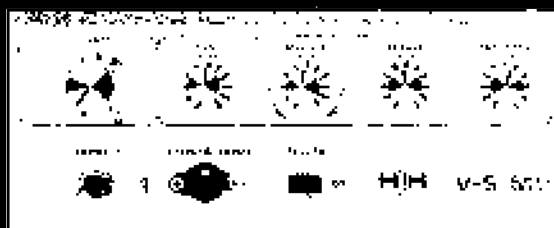
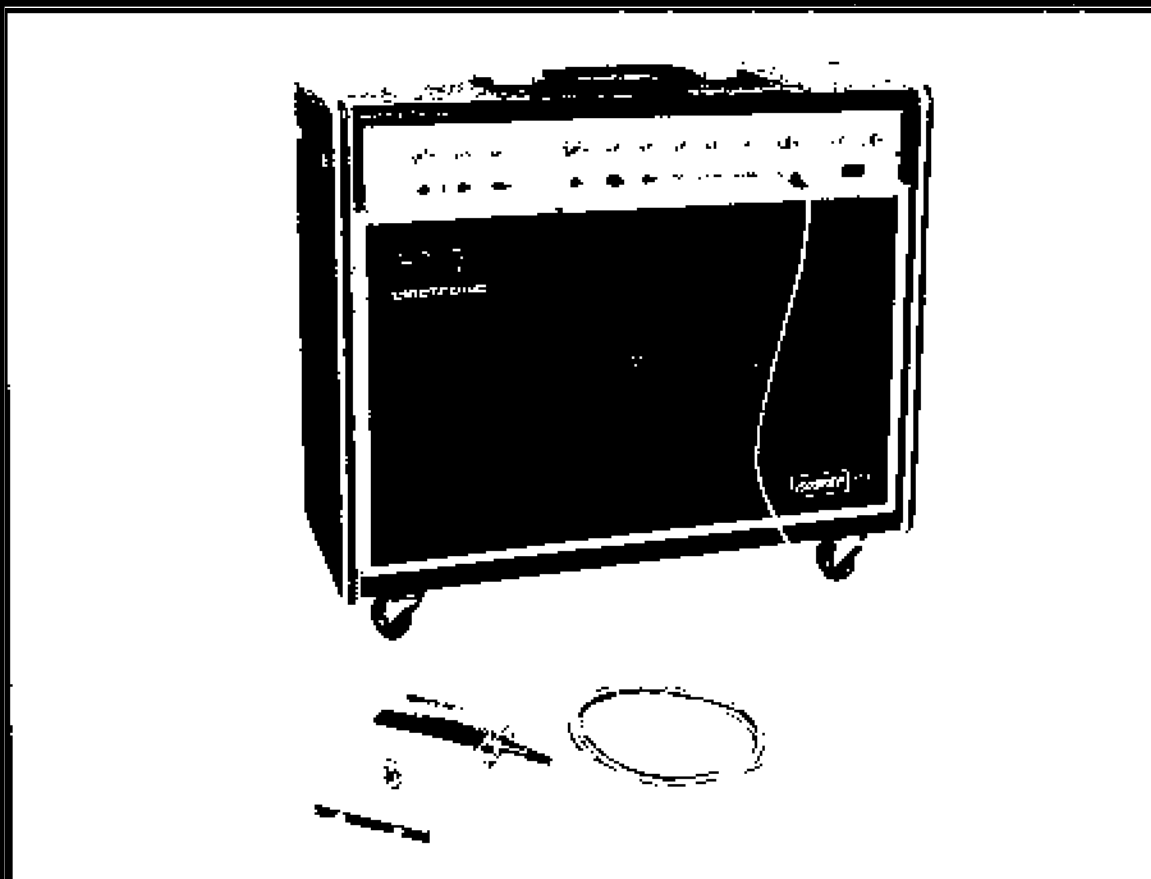
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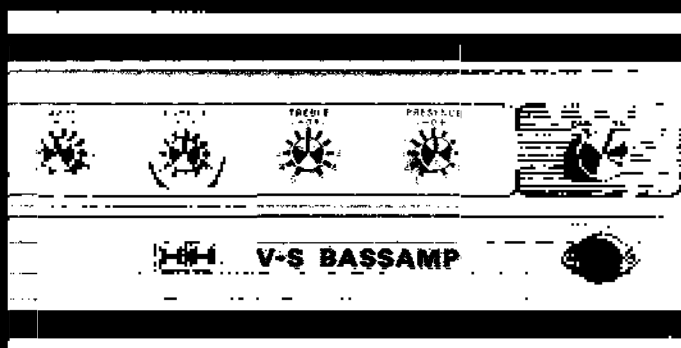
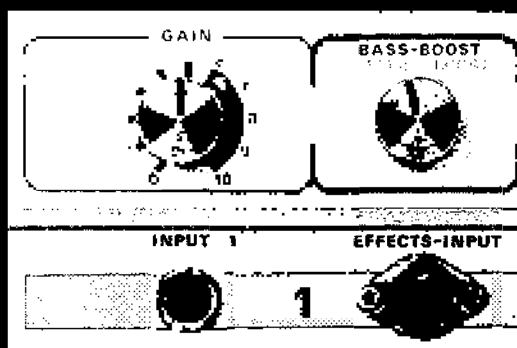
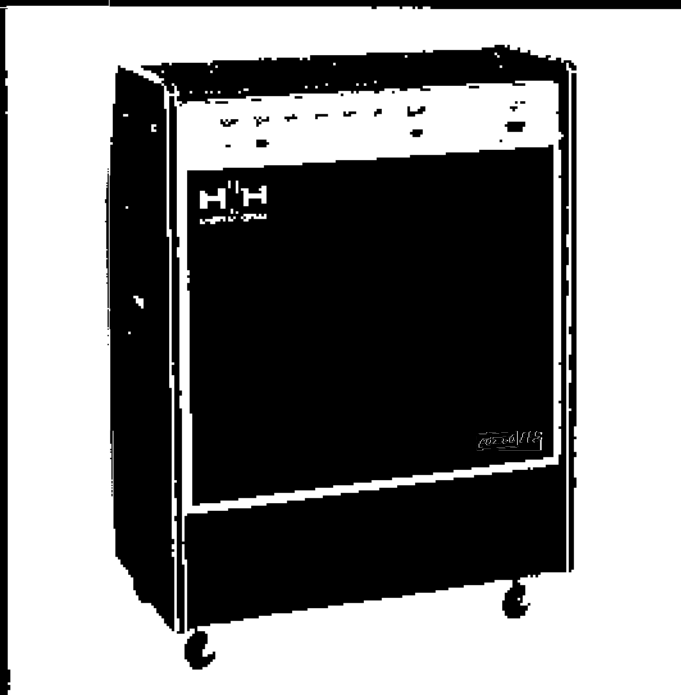
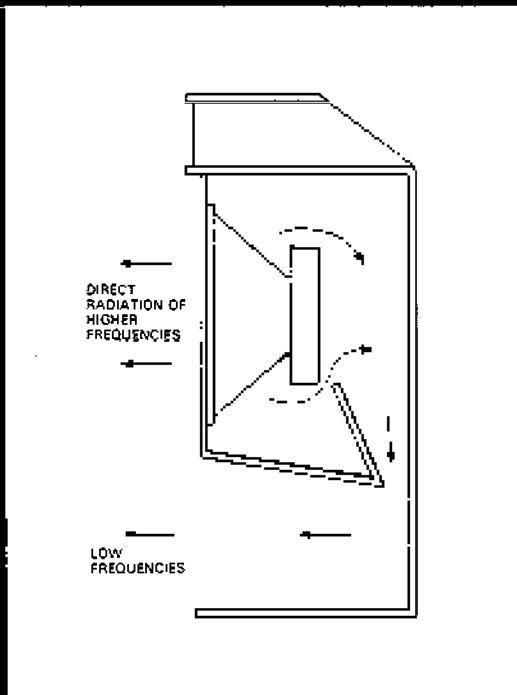
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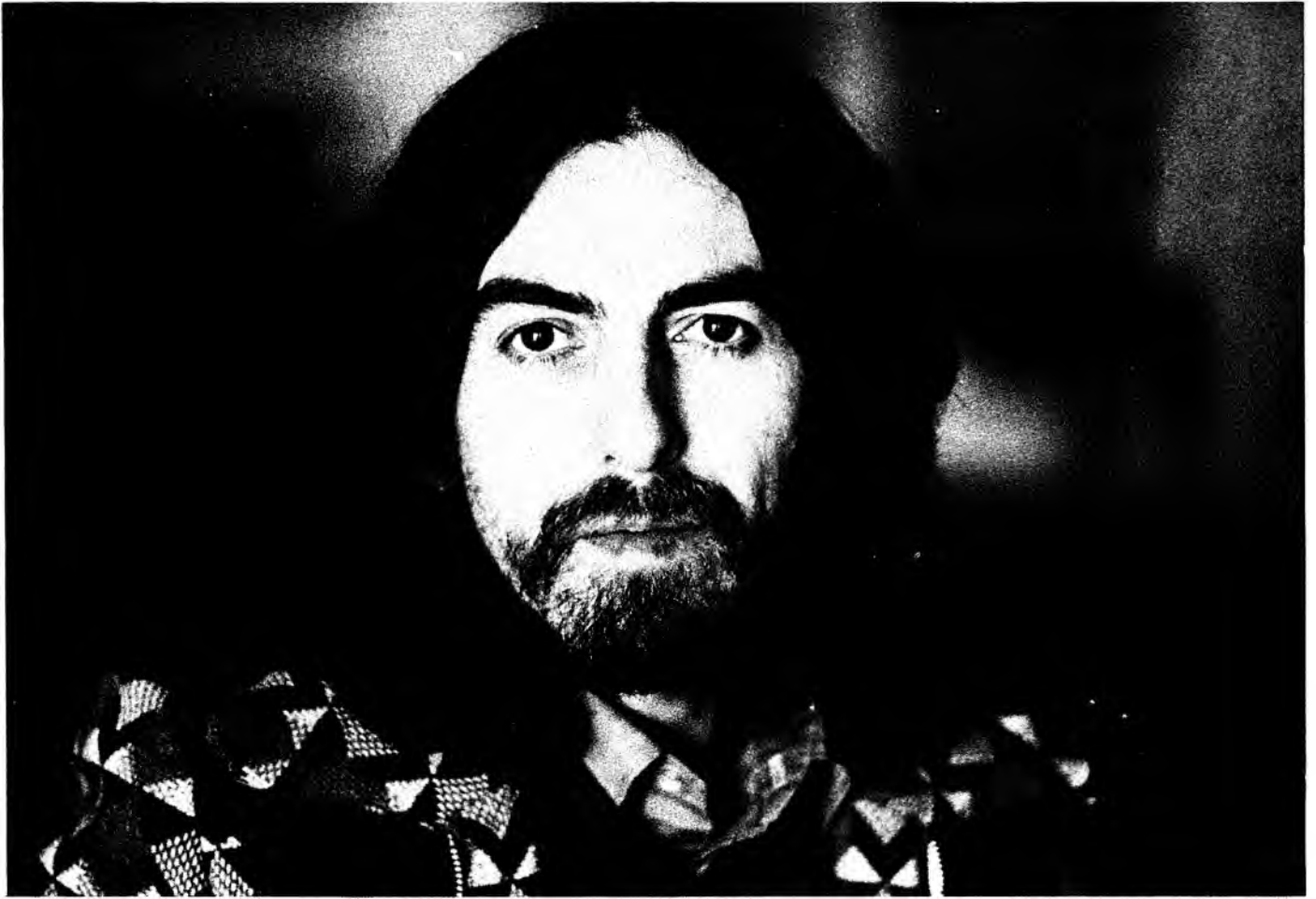
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# There's Nothing New Under The Sun

## (Or How George Harrison Listens To His Subconscious)

By Gary Graifman

WHEN IT comes to creativity and originality, the Beatles hold the candle for no one, and George Harrison can certainly make a case for himself as the most creative of the four, right? U.S. District Court Judge Richard Owen is not so sure he agrees.

Last month Judge Owen found two things of note: He found that "My Sweet Lord" and the old Chiffons' tune "He's So Fine" were too similar for his taste, and he found George Harrison guilty of "unintentional" plagiarism. The Chiffons' tune was written in 1962 by Ronnie Mack, and the suit was brought by Mack's publishing company, *Bright Tunes Music*, against Harrison for

plagiarism. But exactly what is unintentional plagiarism? Well, for Owen, it was when the composer, in seeking musical materials to clothe his thoughts, worked with various possibilities; and when trying "this possibility and that there came to the surface of his mind a particular combination that pleased him as being one he felt would be appealing to a prospective listener: in other words, a combination of sounds which would work. Why? Because his subconscious knew it already had worked in a song his conscious mind did not remember."

For a musician that could very well mean just about anything he has written. After all, every

musician-composer listens to music, learns the songs, is influenced by other composers, and when it comes time to write a song, calls on his memory banks to make the necessary withdrawal of stored material. Nobody can honestly claim they write 100% original music. Harrison himself has written over 100 songs and has easily heard over 100 times that number. Where his ideas come from he would probably be hardpressed to tell.

To the judge, the tell-tale point was that in both songs the A Motifs (consisting of the notes sol-me-re) and the B Motifs (sol-la-do-la-do) were exactly alike, even to the point that a grace

note in the second use of the B Motif series (sol-la-do-la-re-do) were used in both songs.

Just how was "My Sweet Lord" written? The defence tried to prove that it was written independently, that other than the A and B Motifs the other portions were different, and that Harrison had access to other songs which were similar. Harrison testified on the stand for one and one-half days about the song's origin. According to him, the Beatles and Billy Preston were in Copenhagen for a gig in 1969. After the show, a press conference was held backstage and Harrison slipped away into a private room.

The court transcript describes the rest: Harrison began vamping some guitar chords, fitting onto the chords the words, "Hallelujah" and "Hare Krishna" in various ways. When it began to take form he rejoined the other Beatles and asked them to listen, they did this and began joining in, taking first "Hallelujah" and then "Hare Krishna" and putting

them in four part harmony. From this free-flowing exchange of ideas, with Harrison repeating the Minor II and Major V chords on the guitar and everybody singing "Hallelujah" and "Hare Krishna," there began to emerge the idea for "My Sweet Lord." The following week Harrison developed the song further and developed the A Motif along with the words for the song.

A week later the entire group flew back to London and began to work in the studio on a Billy Preston album. The first recording of "My Sweet Lord" was made by Preston (with Harrison producing) at that session. Where did the grace note in Motif B come from? George was hesitant to say if it came from him or from Billy Preston at that session, or whether it occurred in every take or just the one used for the Billy Preston single (released before Harrison recorded the song). In any case, his lack of recall probably resulted from the fact that it wasn't important at the time. The attorneys for Bright

Tunes, tried to depict Harrison as evasive on this point.

Actually George claimed he was influenced when he wrote "My Sweet Lord," but the influence came not from "He's So Fine" but from the old Edwin Hawkins' Gospel tune "Oh Happy Day." The motifs in My Sweet Lord, said Harrison, corresponded to the motifs in "Oh Happy Day" in a "twist around" or reverse order. Harrison admitted hearing "He's So Fine" in 1963 two or three times when it was in the top twenty in England (the Beatles were in the number one spot at the time). But since that time he hadn't heard the tune until 1972, after Bright Tunes decided to sue.

The defence sought to prove that Motifs A & B were not unique to those two songs and were available to Harrison through other compositions. Musicologist Harold Butler actually showed that a Gordon Jenkins' song "San Fernando Valley" (1943) had more notes in common with "He's So Fine" than did "My Sweet Lord."

Whether Ronnie Mack was influenced by "San Fernando Valley" or any other song will never be known: he died in 1963. Had he lived perhaps he would not have wished this sort of thing to come about. Bright Tunes however, had no reservations about suing Harrison, especially after heralding the dubious distinction of being placed in receivership — ample incentive to try and make a few bucks out of "My Sweet Lord."

If George did subconsciously use a melody he heard seven years before he is certainly in good company. Classical composers from Bach to Bartok have used snatches of melodies they had previously heard. If everyone who has written a twelve bar blues in E decided their song was original, imagine the run on the courts which would ensue: "Your Honour, we present the case of Blind Lemon Jefferson vs. Rev. Gary Davis vs. B.B. King vs. John Mayall vs. Johnny Winter ad infinitum . . ."

Less dramatically put, with the thousands of popular songs available for listening today and the simplicity of popular melodies, influences and cross influences from jazz, soul, gospel, folk, pop and classical music run rampant. The important question actually becomes, where does

prior musical influence end (acceptable outside musical influence that is) and subconscious plagiarism begin.

It is easy to standardise the criteria for legal purposes, as is already done; but more importantly what about from the artistic point of view where the legal definition is unrealistic (or actually too pragmatic). Will the time come when an artist will not be able to sit down and compose a song without having his lawyer present to testify later that he wrote it independently. Or must he research the Billboard charts for the last seven years, to make sure none of the songs in the top twenty ever contained his motifs, least he be accused of subconscious plagiarism.

Even the judge admitted that one could not pinpoint the "wellsprings of musical composition — why a composer chooses the succession of notes and the harmonies he does — whether it be George Harrison or Richard Wagner." If this be the case then one may well ask how the judge can conclude that Harrison did not write the song independently or without the assistance of "San Fernando Valley" or "Oh Happy Day." Does the judge know for sure why Harrison felt that combination of notes would work? Did he have access to Harrison's "wellsprings"?

It is ironic that George, acknowledged as the most musically original, or at least the more experimental member of the group, would be hit with this sort of thing. After all, it was George who first included Indian influences in his music, it was George who first released a totally experimental electronic music album. It is equally ironic that a spiritually inspired song as "My Sweet Lord" should become bogged down in the more seamer machinations of court transcripts and legal briefs. But there's plenty of other music around — Anybody care to give a listen to "Will The Circle Be Unbroken," . . . or is that Paul Simon's "Gone At Last"? Oh well, there's always "I Need You" by America . . . or is that "I Need You" by George Harrison, "Lord Franklin" you say, sounds like "Bob Dylan's Dream," perhaps that's "To Ramona" I hear and not Eric Anderson's "Just A Country Dream" . . .



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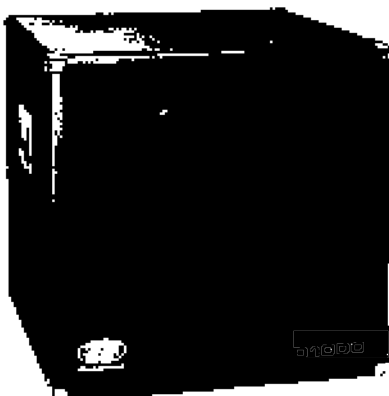
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## Introduction

Audio amp distortions are one of the most important and interesting technical parameters to examine and, when reading the performance figures of audio equipment, it is possible to obtain quite a lot of detailed information from manufacturers' specifications if the terminology is understood.

There are two basic groups of distortion present in Audio amplifiers: Harmonic Distortion (H.D.) and Intermodulation Distortion (I.D.) The first group can be divided into: (a) Total Harmonic Distortion (T.H.D.) (b) Cross-Over Distortion (C.O.D.), and the second group: (a) Difference-Frequency Intermodulation (D.F.I.M.), (b) Transient Intermodulation (T.I.M.)

struction and the final shape depends not only on the harmonic frequencies but also on their amplitude and phasing. (See Fig. 1).

Until now harmonic distortion has been the most common measure when testing audio amplifier distortions and also of other acoustic equipment. The reason for this is the fact that T.H.D. measurement is the easiest to carry out and requires relatively uncomplicated equipment.

The next group, a part of Harmonic distortion also, is the phenomena of Cross-Over Distortion (C.O.D.), which arises with a single tone frequency (sine-wave of course). The waveform of cross-over distortion produces a significant

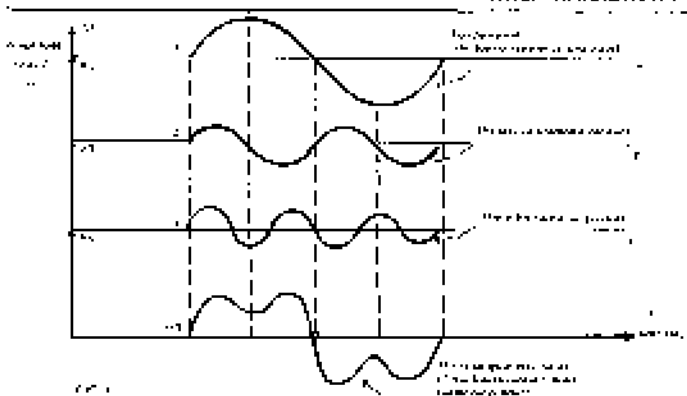


Fig. 1

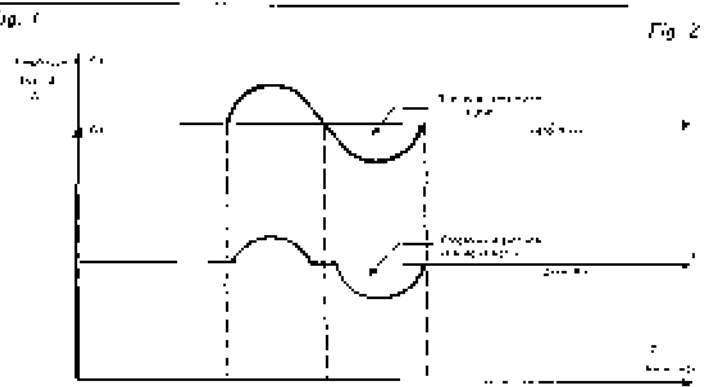


Fig. 2

## Problem Presentation

Total Harmonic Distortion (T.H.D.) is a result of a single tone frequency (for example 1KHz) being processed by any non-linear amplifier. Distortions of the fundamental frequency ( $f$ ; the lowest) produce harmonics of the output at:  $2f$ ,  $3f$ ,  $4f$ ,  $5f$ , etc.

For example 1KHz frequency signal can result in the following signals: 2KHz, 3KHz, 4KHz, 5KHz, etc. The wave form of T.H.D. is quite a complicated con-

distortion during the crossing over of the zero axis and is often found in certain amplifier designs. In a practical analysis (see Fig. 2) cross-over distortion waveform contains higher harmonic components which are relatively small in other harmonic distorted situations.

Coming to Intermodulation Distortion (I.M.) it is easy to clarify the situation if we consider the results of the interaction of components of a complex signal and the production of frequency components

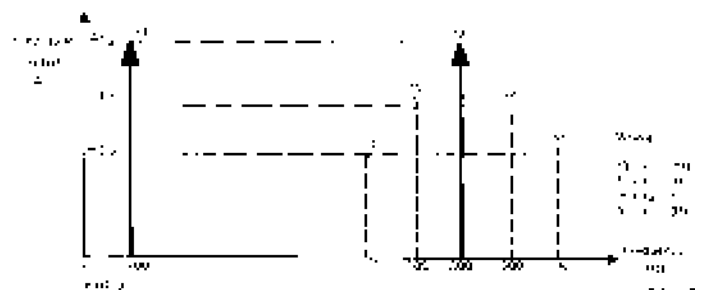
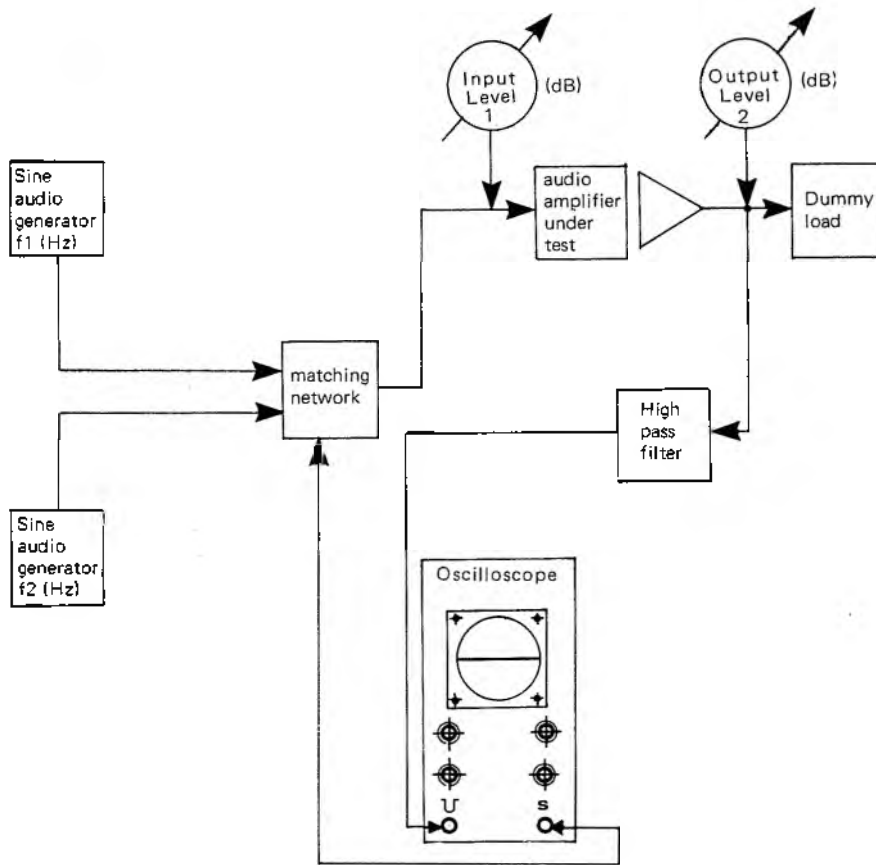


Fig. 3

Fig. 4



completely different from the original sound signal. With two signals say : one lower for example -  $f_1 = 100\text{Hz}$  and a second higher :  $f_2 = 800\text{Hz}$ , both applied to a non-linear system, the production output contains distortions on the sidebands around the second signal figure, which of course would be  $800\text{Hz}$ , and the new frequencies would now be:  $800\text{Hz} \pm 100\text{Hz}$  and  $\pm 200\text{Hz}$  and  $\pm 300\text{Hz}$  etc. (see Fig. 3) and they are the direct result of intermodulation phenomena between the two fundamental signals  $f_1$  and  $f_2$ .

A practical solution when measuring the I.M. in percentages can be found

when filtering out the two frequencies  $f_1$  and  $f_2$  and computing the residual amplitude (RMS) as a fraction of the full RMS output. A block diagram showing a simple arrangement for measuring the Intermodulation products is shown in Fig. 4.

As the value of Intermodulation must be computed in percentages of the intermodulation processing a graphic relation between the two test figures is shown in fig 5.

This formula calculates the % of I.M. from the frequency  $F_1$  (Hz) with a depth of modulation on the  $F_2$  (Hz) level.

A special case of I.M. is the Difference-

Frequency intermodulation (D.F.I.M.) Here the problem deals with a complex signal but only with a group of components in difference with the original frequency. This frequently analysed case considers the two frequencies which are very close to each other. For example  $1100\text{Hz}$  and  $1000\text{Hz}$ . This new signal spectrum completely ignores the results of the sum products, increasing only the rate of the difference frequencies. (See fig 6).

Another very interesting sample of I.M. Distortion is the Transient Intermodulation (T.I.M.) which is the result of a specific time delay in audio amplifiers feedback loops. T.I.M. can be easily observed if a square wave is directly introduced into the input of the system which then allows us to observe the overshoot in the waveform at points in the feedback loop.

### Conclusion

Personally, I do not agree with people who claim that any one distortion parameter is more important than another. Each are of equal importance when analysing the characteristics of equipment and the two tone test signal is no more realistic than say - the T.H.D. figures. Should the percentage figure of Intermodulation distortion be higher than the percentage figure of Harmonic distortion then this only goes to prove the parameter definitions and system's philosophy. To further prove my point, a mathematical connection between the two main types of distortions exists, and the interrelationships between the two groups of parameters are very complex, but when used with modern computation methods they can be quite realistic. In fact more detailed analysis than we have discussed above is required, and a range of more sophisticated parameters must also be considered, for example the Laplace Transfer Function as well as further mathematical and electronic data.

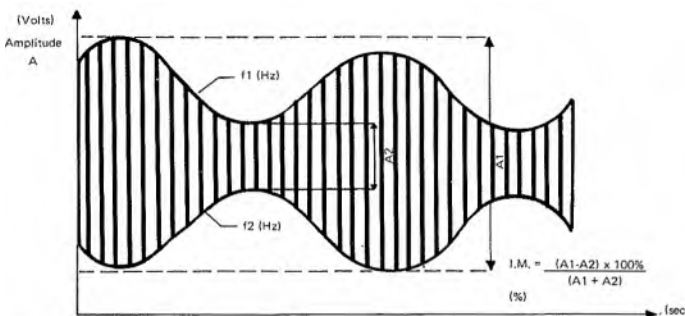


Fig. 5

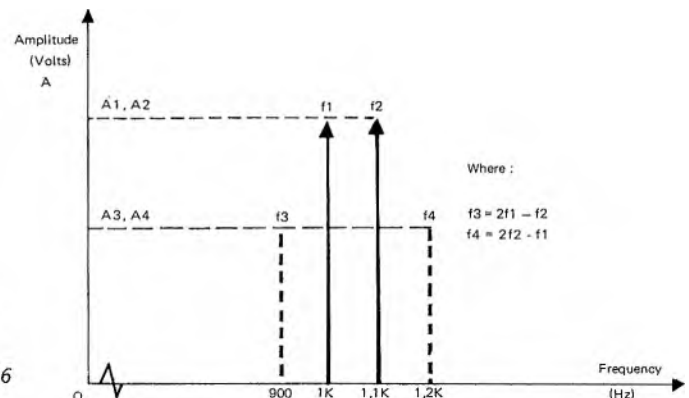


Fig. 6

# pop - mixer

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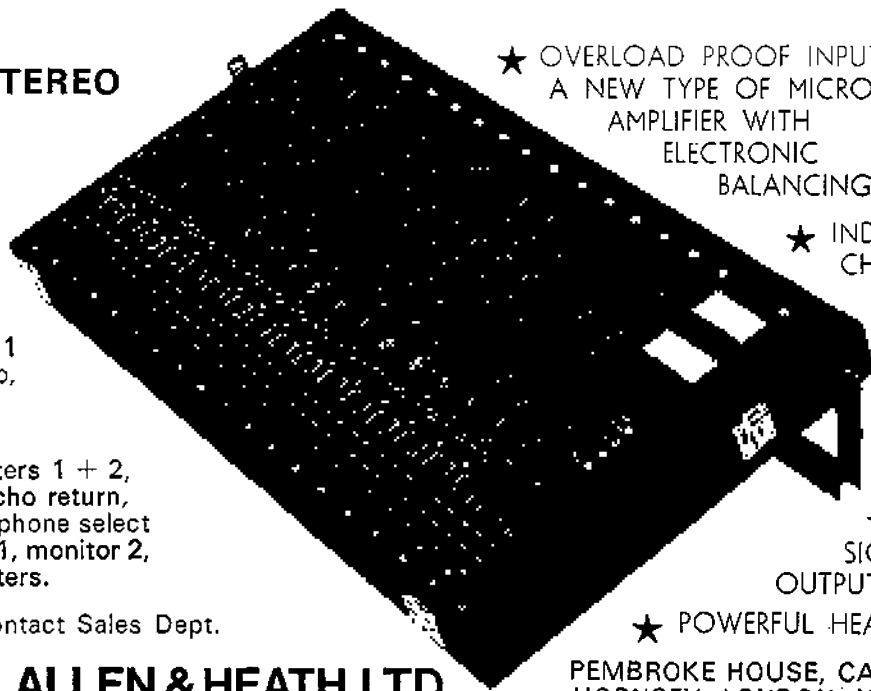
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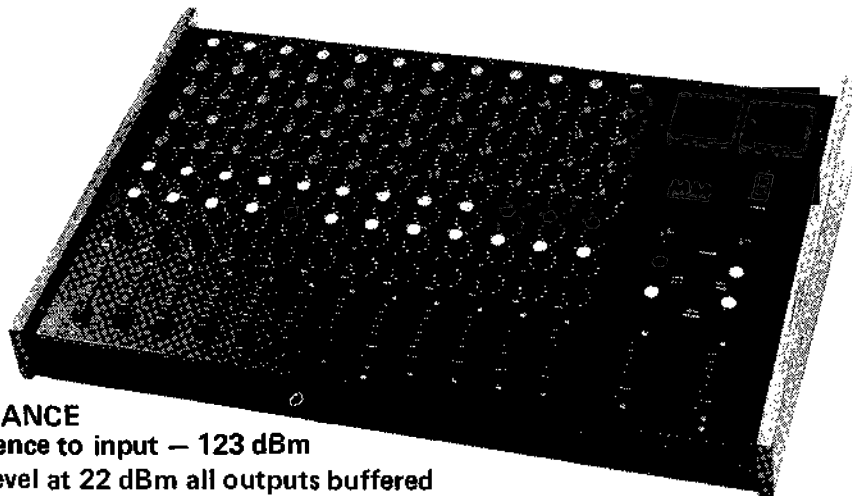


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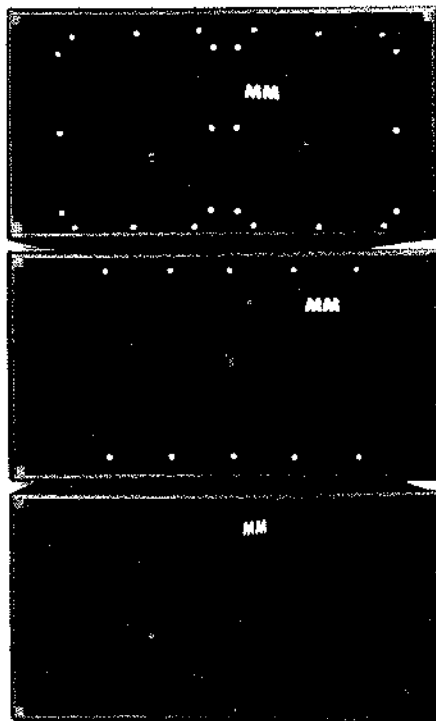
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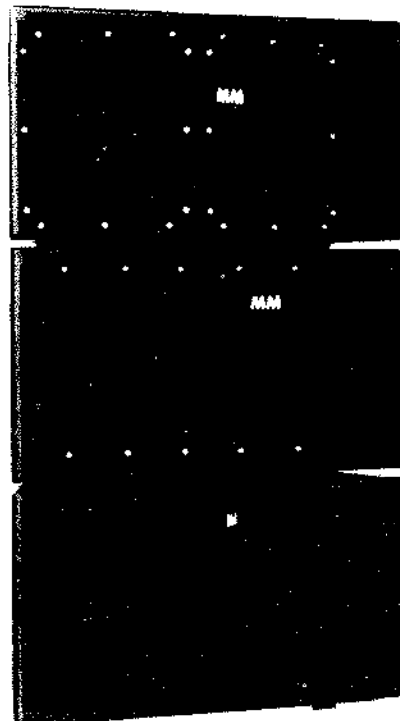
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*Illustration shows two complete stacks*

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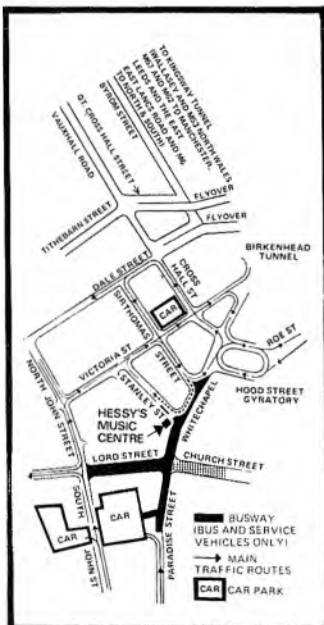
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### **The Bothy Band: Old Hag You Have Killed Me. (Polydor 2383)**

One of the worst aspects of recorded "traditional" or "folk" music is that the performers are usually also "traditional" — all too often a euphemism for un-together. The Bothy Band play traditional music but they're tight, professional and a joy to hear. Some of the tracks on this album remind me of the very earliest days of the Fairports (when they were also on Polydor) and there's much the same freshness on this album as the Fairports managed to get onto record. The Bothy Band has one important advantage, however. They have a strong ethnic source to draw on and their music speaks of the very hills of Ireland, forcibly reminding embittered Anglo Saxons that much astonishingly good art has come from that country. That such primitive darkness should throw up Brendan Behan and Bernard Shaw speaks of the power of the old country in past decades. The Bothies (in their own small way) speak powerfully for today. This recording is considerably better than an album the band released earlier this year and it's a real pleasure to hear the band developing as their music spreads slowly out from Dublin.

*Recorded at Rockfield Studios, engineered by Fritz Fryer, produced by Donal Lunny and Michael O'Domhnaill. Ray Hammond*

### **The Little River Band: (EMC 3144)**

Technically, this isn't a review of the band's first album so much as a review of a sampler that an enterprising press office assembled for listening by negligent journalists who missed the release of the "actual" album. I'm afraid I must fall into that category as I managed to miss the album somehow, but this sampler makes me a little sad about that and I shall certainly seek out the record to see if I missed anything not on the sampler. The band are Australian and their music is better than anything I've heard emerging from that gigantic empty continent. This album is very professionally put together and the music is driving "augmented rock" with strings and extras wherever necessary. I've got very little background on the band, but they write very well, and I really like the lead vocals. It's all smoothly done, and I think they've had a little practice.

*No recording information available. Ray Hammond*

### **Geno Washington and The Ram Jam Band: Geno Live. (DJM 20486)**

Along with other "British" soul bands like Jimmy James and The Vagabonds and Herbie Goins, Geno and The Ram Jam Band enjoyed tremendous popularity in England during the mid-'sixties. When the Mods, and subsequently soul music, faded from the scene a few years later, Geno split the band up and headed for distant shores. Apart from occasional appearances from time to time with similarly occasional bands, Geno hasn't had a lot of exposure. This album was recorded a few months ago at the Marquee Club and, as a live album, fares well soundwise. The choice of material is rather strange — the album opens with

the band's own "Point Blank" and closes with Chuck Berry's "Sweet Little Rock & Roller." Sandwiched between are old soul standards like "You Don't Know Like I Know," "Knock On Wood," "Soul Man" and "Midnight Hour" on one hand, and more recent material like Kool And The Gang's "Funky Stuff" and K.C. and The Sunshine Band's "That's The Way I Like It" on the other. Add to this Jay Hawkins' "I Put A Spell On You" and you have a very incongruous mixture. Musically, the band play well but I've always considered Geno a shouter rather than a singer and this album doesn't really prove otherwise. As Geno is hardly a big name now, it's difficult to see exactly who the album is aimed at, with the exception of 26 year old ex-mods.

*Recorded live at the Marquee Club by the Manor Mobile. Produced by Kaplan Kaye and engineered by Walter Samuel. Eamonn Percival*

### **Climax Blues Band: Gold Plated (BTM 1009)**

Formerly Climax Chicago Blues Band in the days when John Mayall was a star, Climax Blues Band have, for the past few years, been trail blazing their way across the United States of America. At long last they seem to have broken through in their home country with a single "Couldn't Get It Right." This album should further help to break the band here in a big way. Although still retaining their blues roots, the band's music has changed over the years. To my mind, it's a change for the better — gone are the hackneyed blues cliches of yesteryear. Instead, the band have injected more life into their material with a lot of the accent on funk. The album opens with a knockout track called "Together And Free" which features a well controlled sax solo from Colin Cooper and a fluent, but furious, guitar solo from Peter Haycock. "Mighty Fire" is another stand-out track. A slow number, it features a nice chord structure, reminiscent of Beck's "Rough And Ready" material. "Chasing Change" is a nice exercise in funk, while "Berlin Blues" sees the band getting back to their roots with a jump-blues. The single, "Couldn't Get It Right" opens the second side and features the Sly-like vocals of Colin Cooper. "Rollin' Home" displays the jazzier side of Climax and also demonstrates how diverse the band can be — a good thing in these days of easy-to-pigeonhole groups. After more gravelly Cooper vocals on "Sav'ry Gravy," a number called "Extra" closes Side Two. A straightforward rocker with nice harmonies and fluent slide guitar, it also closes an excellent album from a

band who have been overlooked in this country for too long.

*Recorded at Chipping Norton Studios. Produced by Mike Vernon and engineered by Barry Hammond.*

*Eamonn Percival.*

### **Stanley Clarke: School Days. (Nemperor K50296)**

Stan's first album was a real pleasant surprise, and included some very fine music. His name has become almost synonymous in some circles with the electric bass guitar, and he certainly came to be known for an innovative bass style. He came up through jazz roots, and found expression on the electric bass, something that would alienate most jazz purists anyway. But Clarke's music has begun to drift in many directions and this record is a good indication of that almost aimless feel that a lot of his more recent compositions have shown. The two major tracks, not only because of the fact that they are simply the longest, are the title track, "School Days" and the closing track, "Life Is Just A Game." The line-up on "School Days" is Stan on bass and 'vocal,' David Sancious on keyboards, Ray Gomez playing guitar, and percussionist Gerry Brown. The track opens with Gomez's screaming, distorted guitar over a repeated bass figure. Clarke employs his characteristic toppy bass sound to good effect, especially when the piece moves in to a more laid-back section, Sancious using a string-synth sound and the entire band becoming much less intrusive. This section builds perfectly, with Stan's bass runs becoming faster and tighter and Brown's drumming matching the rhythms of the bass with almost frightening exactness. This heightened section suddenly drops to return to the string-synth feel, the bass taking again what might be described as a solo, then everyone's back to the original riff, the piece closing with a single bar to justify Clarke's 'vocal' credit. "Life Is Just A Game" is a more complex piece than "Days," and to attempt to describe it would be pointless. Old friend Billy Cobham plays everything he can get his hands on, or rather his sticks on, in addition to Moog 1500, and sometime Zappa-person George Duke gets to play with buddy Cobham. The Duke influence is quite evident in several sections throughout the track, and Stan is also helped by the presence of guitarist Icarus Johnson. There are four other tracks on "School Days," two of them ("The Dancer" and "Hot Fun") I found to be indicative of the less interesting side of Stan's playing/composition — very boring, repetitive "funky" tunes; but the playing is not to be faulted, with the very



*"Climax Blues Band — overlooked too long"*





Stanley Clarke

excellent Steve Gadd to be found percussing as well as ever. The other two tracks left are "Quiet Afternoon," which, not surprisingly, is a slow lazy evocation of just that, a Moog tune floating over acoustic piano. "Desert Song" opens Side Two, and features John McLaughlin playing acoustic guitar, in my opinion the instrument that he really handles best. Stan plays some of his curiously almost-but-not-quite-out-of-tune bowed upright bass, and the track is an atmospheric winner. Nonetheless I'd still welcome some of the aggression, spontaneity and innovation that made the first solo album so good.

*Recorded at Electric Lady Studios, New York and A & M Studios, Los Angeles. Engineered by Ken Scott, Jerry Solomon, and Ed Thacker. Produced by Stanley Clarke and Ken Scott.*  
Tony Bacon.

### **Tiger: Goin' Down Laughing. (EMI EMC 3153)**

This is the second album from Tiger — Jim Sullivan's new band. Actually, the line-up has changed rather dramatically with Phil Curtis leaving to join the Kiki Dee Band and the very excellent Ray Flacke having also split to form an outstanding band, Meal Ticket. Tiger is now a seven-piece and, although the line-up is different, the music unfortunately isn't. It is still, as far as I'm concerned, short-sighted, unimaginative, boring and over-heavy to the point of inanity. I would not fault any of the musicians involved, however. Without doubt, Jim Sullivan is a fine guitarist, capable of handling many styles with ease. Why he chooses to produce material like this is beyond me. Even early Sabbath and Zeppelin material is more mature than this mechanical mayhem. Big Jim also produced the album and, while sounding a bit muddy in places, the production isn't too bad. Guitarwise, there is actually some nice playing on the album, but you really have to wade through some mire to get to it. *Produced by Big Jim Sullivan, engineered by Pat Moran and recorded at Rockfield.*  
Eamonn Percival

### **Cado Belle: Cado Belle. (Anchor ABCL 2015)**

Debut albums are rarely stunning. The exceptions that leap more immediately to mind include the firsts from Family, Steely Dan and the Beatles; I'm sure most people could add their own faves to the list. Cado Belle aren't exactly in that class, but this first offering of theirs is certainly one of the better to boogie my speakers away for some time. Cado Belle's main attraction, and I mean that in the nicest possible way, is singer Maggie Reilly. Her accomplished vocals hit you from the very first track "All Too Familiar." It's a perfectly arranged, tight composition, with particularly fine drumming from Dave Roy and electric piano courtesy of Stuart Mackillop. The horn sound is pleasingly American, and there are some excellent harmonies on the chorus. It's interesting to note that virtually all the songs feature a chorus as such, which illustrates well CB's strength and weakness. The strength lies in the vocal arrangements, always crisp, clear, well-recorded and beautifully sung, which isn't too surprising when you realise that Cado Belle were aided in this department by Paddie McHugh and Frank Collins of Kokomo. The weakness is the fact that the record is a bit too 'samey' — once you get into the second side, it's all becoming a little too familiar, with the basic "theme intro, drum break, two verses, chorus, perhaps a solo, closing verse, end" format being the general rule. But there are enough tracks that shine through to make the album well worth investigation; "Infamous Mister" and "I Name This Ship Survival" on Side One, and "That Kind Of Fool" and "Stones Throw From Nowhere" on the second side being the more obvious standouts. Guitarist Alan Darby also deserves a mention, contributing fine solos to "Got To Love" and "Infamous Mister," and elsewhere throwing in some superlative rhythm work. All the songs come from within the band, mainly from two teams — Stuart Mackillop and Alasdair Robertson for one, and reedman Colin Tully plus Robertson for the other. String arrange-

ments are courtesy of the very wonderful Paul Buckmaster (cf. early Elton John and Shawn Phillips etc.), and horn arrangements are credited to CB man Colin Tully, plus Mel Collins (ex-Circus, King Crimson, Kokomo etc.) and producer Keith Olsen.

*Recorded at Chipping Norton Studios. Produced by Keith Olsen. Engineered by Keith Olsen, Paul Northfield and Dave Grinstead.*  
Tony Bacon

### **Mike Oldfield: Boxed. (Virgin V BOX 1)**

The implication is, I suppose, that Mike Oldfield is important. I mean, a boxed set! That's usually reserved for yer Mahlers and yer Tchaikovskies and other sundry heavies. So, despite all that, we have here, for your pleasure, everything Mr. Oldfield has done, or very nearly anyway. And remixed in Quadrophonic sound, too. That should please all three of our readers that own Quad systems. What I'm trying to say is who is the album aimed at? If you like Michael you will own three of the four records collected here already, and possibly one side of the fourth. His previous three Virgin L.P.'s are here, the infamous "Tubular Bells," the similar "Hergest Ridge" and the pleasant "Ommadawn," plus a record called "Collaborations" which, on the first side, features Mike's contributions to various David Bedford works, and these, as such, appear a little out of context. The other side boasts the only new material; four tracks — "First Excursion" with David Bedford, "Argiers" with Leslie Penning, "Portsmouth," the new single, also with Leslie Penning, and "Speak (Tho' You Only Say Farewell)," again with David Bedford. Also on this side is the previously issued single "In Dulci Jubilo." "First Excursion" is a rambling guitar workout with Bedford supplying keyboards. The next two are traditional tunes treated in much the same way as "Jubilo," and "Speak" is a badly sung tune, written by Ray Morello and Horatio Nicholls. The best thing on the set is the drunken version of "The Sailors Hornpipe" on "Tubular Bells," previously unreleased ("at the time considered a little too bizarre to place on an album by an unknown" says the accompanying booklet), and appearing here as an afterthought at the end of Side Two. It involves Viv Stanshall (hardly "unknown" at the time), absolutely blocked out of his brain giving a running commentary on the state of the Manor, over a speedy version of the "Hornpipe." Highpoint is Viv attempting to pronounce 'anthropological.' As to the rest, I think much of Oldfield's work suffers from excess. He has some good ideas melodically, but tends to take them to incredible length. To use two quotes out of context, it's too much "a movie for the ears" (F. Zappa), and not enough "little symphonies for the kids" (P. Spector).

*Recorded at the Manor, the Beacon, TW Studios and Througham Studios. Engineered by Mike Oldfield, Tom Newman, Simon Heyworth, Martin Adam, David Bedford, Phil Newell and Paul Lindsay. Various producers, mainly Oldfield. Remixed in quad by Phil Newell.*  
Tony Bacon

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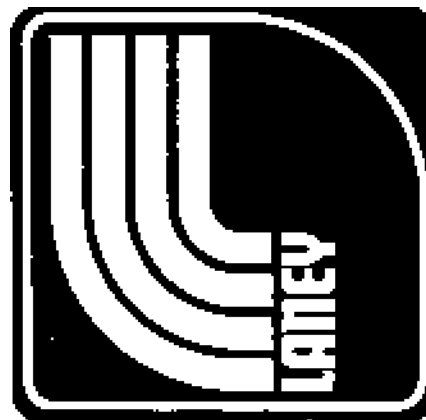
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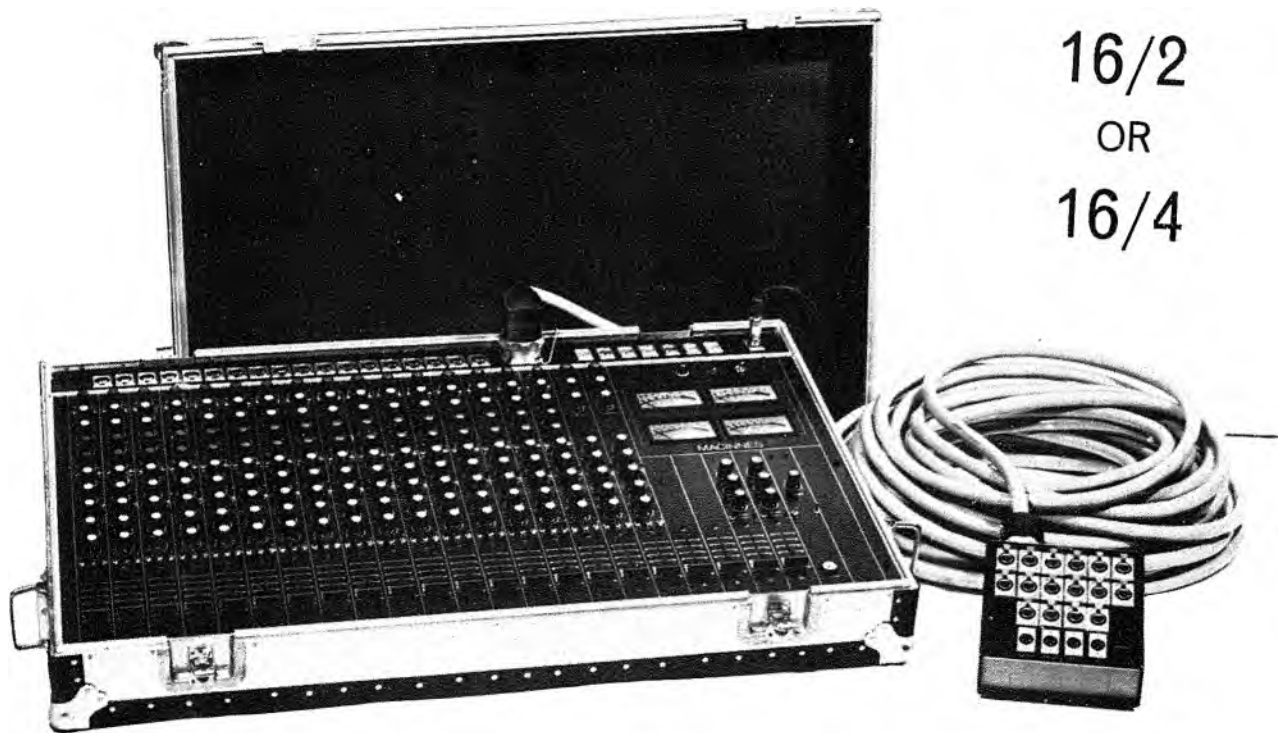


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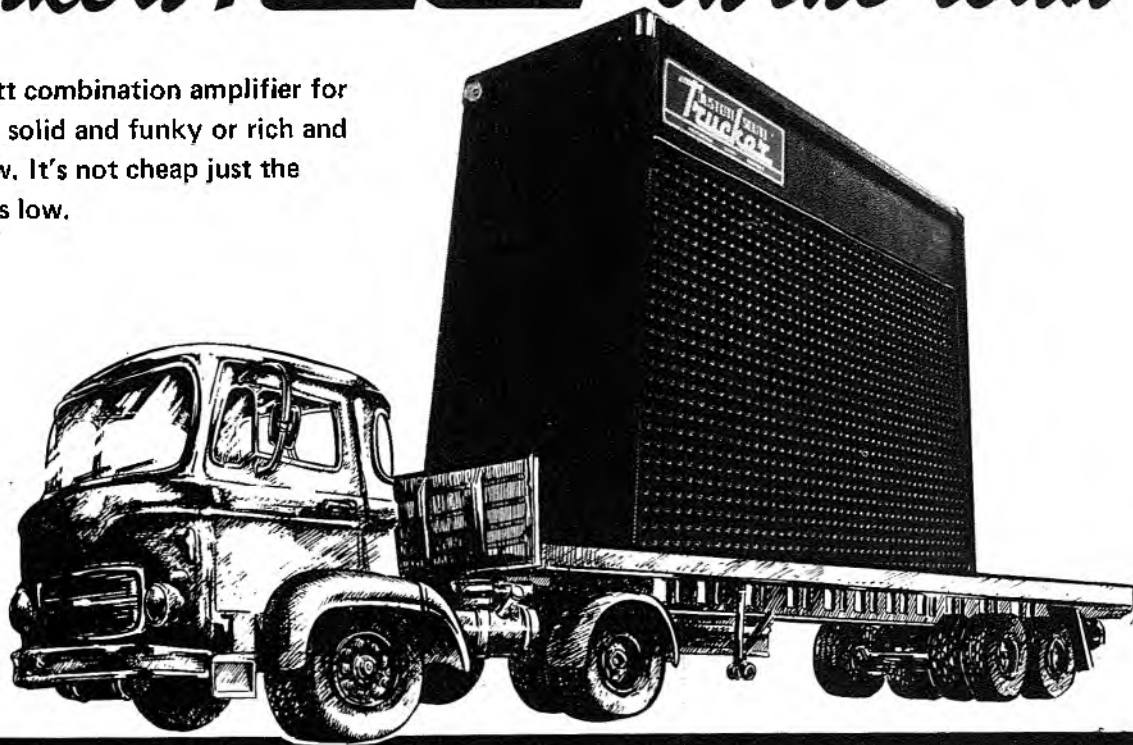
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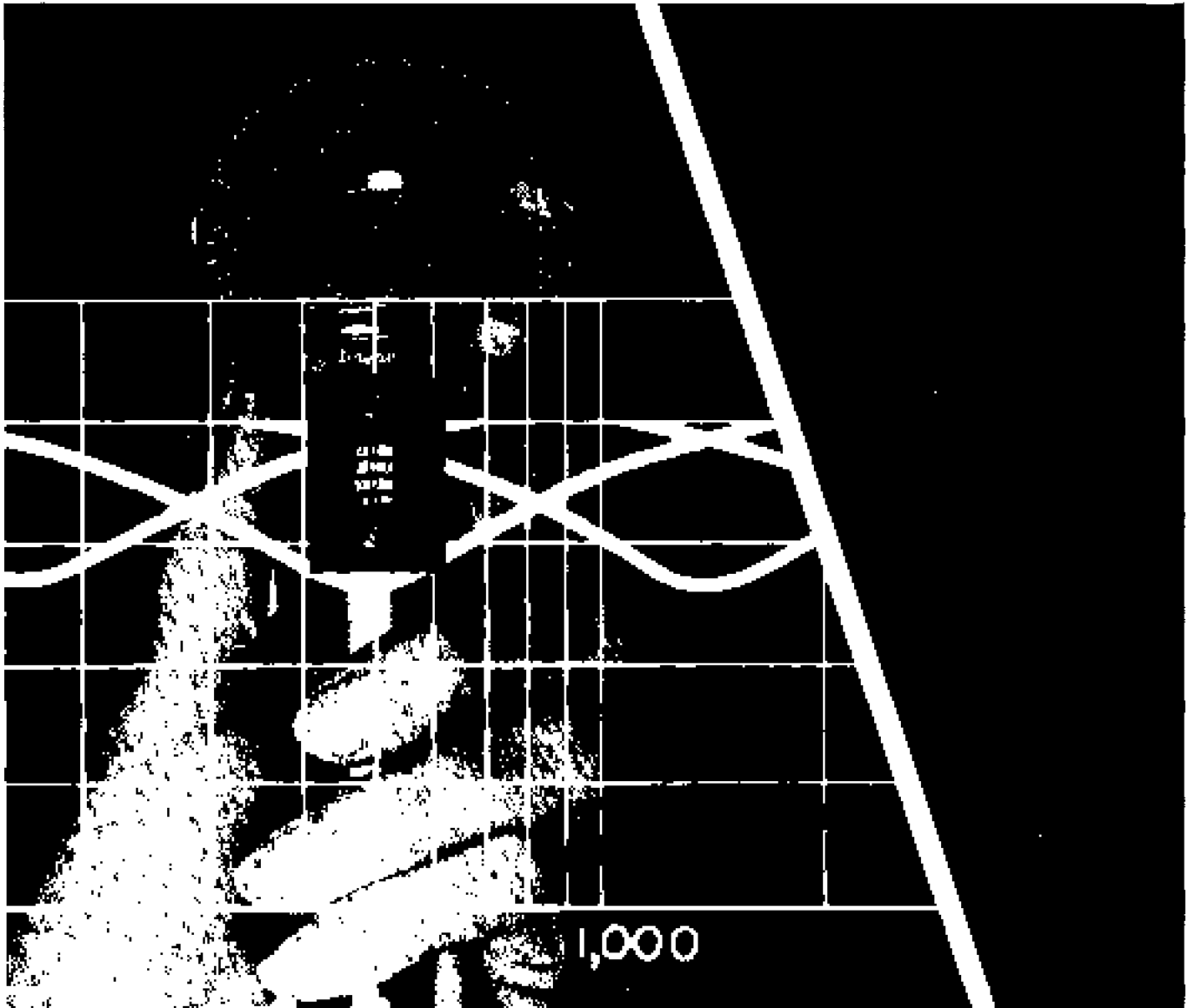
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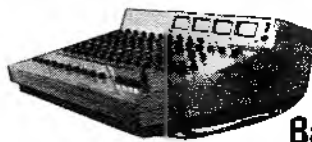
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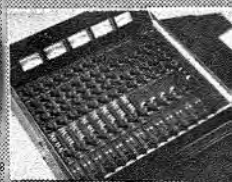


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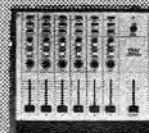
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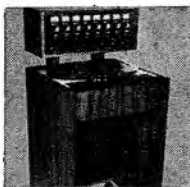


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# Home Recording: Blank Tape

Far too many people believe that tape is boring. It's probably because they fail to understand the importance of its role in making decent recordings and they will willingly place themselves in hock for several hundred pounds by purchasing Sonys, Revoxes etc., but when it comes to using tape, anything sold off cheap will do. There's almost a resentful element abroad amongst home recording engineers and they feel that spending a few quid on a new reel of tape every few weeks is totally unnecessary, and in most home studios you'll find the tape in use is months, if not years, old.

To present a contrast with that picture, imagine the professional studio. You've only got to breathe and the engineer's reaching for the new box of Scotch, BASF or whatever to use. Whilst you might be forgiven for thinking that all studios are anxious to sell blank tape as a method of obtaining extra profit, that idea really doesn't stand up under scrutiny. A studio's turnover is so large that the tiny margin on tape really won't affect a studio's profitability even if they waste 75 per cent of it, and so another reason for the many miles of tape a studio gets through has to be found.

The real reason is undoubtedly that they want to achieve the best results and, to lesser degree, so does the musician at home. Certain things are outside of the home recordist's control. The quality of the recording machine, (that depends on his pocket) the room acoustics and the mixing facilities are things which are all very hard to improve but tape is the easiest item in the world to get right — and yet it's got wrong more often than anything else. For just a few pence more, it's possible to have the best.

So what's to be gained from considering tape quality? In a word — reproduction quality. When you buy tape from a market stall, or an un-named brand (or little-known brand) from a discount house, you have little control over the product you're purchasing. There are various acts in force in the UK to protect the consumer and ensure you get what you pay for (in the U.S. they're even tougher), but trying to prove that the tape you bought offered 3dB less signal-to-noise than you would have expected is a difficult job.

The very worse faults are fairly easy to spot — once you've got the tape home. Drop-outs are the killer. This fault has been known to occur in even the best tape, and it's that sickening moment when you hear a massive reduction in volume on tape that will only last a split second before volume returns to normal. It always happens in the middle of the only good take of the evening and there's

absolutely nothing that can be done about it. It's caused by a variety of manufacturing faults, usually the coating on the plastic strip hasn't bonded and there is no magnetic oxide on that little bit of tape. If you come across one of these little gems, run the tape through and check it (if you can't afford to throw it away). If you've just bought the tape DO take it back, you shouldn't have much trouble changing it if you've bought it from a reputable dealer. If you were silly enough to buy it from a bargain stall — and there's an awful lot of suspicious tape on the market — you might have more problems, so be warned.

The other ills that beset tape are more subtle. Tape is particularly important because it's where the sound begins before reproduction. If the "storage and retrieval" system (which is what it really is) reacts unfaithfully, then having an Amcron amp and JBL monitors is an absolute waste of time. It's easy to fall into the trap of thinking that magnetic tape is capable of storing all information conveyed to it, but it's far from the truth. Frequency response is pretty good these days, but during the late 'sixties, manufacturers were battling to get tape to show an acceptable frequency response curve and there is still some work to be done in this area. If you're using fairly advanced machinery you will need to know the "equalisation curve" of the tape you are using. This curve is deliberately set to specific standards (NAB or CCIR usually) which is a pre-set frequency curve and must always be matched up between tape and machine. Thus a machine set up for NAB tape will react unfavourably with CCIR tape, and will subsequently offer a distorted frequency response. Always ensure that the tape's frequency equalisation matches that of the machine (many machines offer both).

In home recording, tape-noise can be a particular problem. Home studios tend to be relatively noisy, with equipment adding a little more noise to tape than would happen in professional circles, and for that reason it's even more important that the tape should have as little background noise as possible. This is one area that's hard to control when buying cheap tape, but it's a very important consideration.

In suggesting that the home recording engineer sticks to well-known brands we're not trying to further the interests of the large corporations over the small tape makers. The difference is that the degree of control over the end quality is certainly better, and the musician has a real chance of obtaining satisfaction.

This magazine is not the place for



lengthy articles about the problems of tape as a storage medium. Much has been written about longevity of tape as storage and how it stands up to abuse (fire, flood and radiation damage included). Suffice to say it's a very good, permanent method of storage, provided it is kept properly. In the extreme, tape is required to be kept under controlled conditions, but for the purposes of average life, just a few simple precautions need to be observed.

Most recording engineers store tape "tail out." This means that before you can listen to a tape, the full spool must be placed on the right hand spindle and re-wound as you would if you had arrived at the end of a tape. When it is re-wound it is "head out" and ready to play. There has been some considerable argument about which storage method is better ("head out" or "tail out") and engineers claim "tail out" storage reduces the risk of "print through." Print through is the transference of signal from one layer of tape to the next layer. Many recordings have been harmed by this happening, and manufacturers have been seeking to reduce this "leakage" for some years. It's relatively uncommon and good spooling and good storage will eliminate most problems.

Spooling depends on your machine. Bad spooling means uneven tape with edges sticking out from the mass of tape and this does lead to some problems. If

# once is enough!

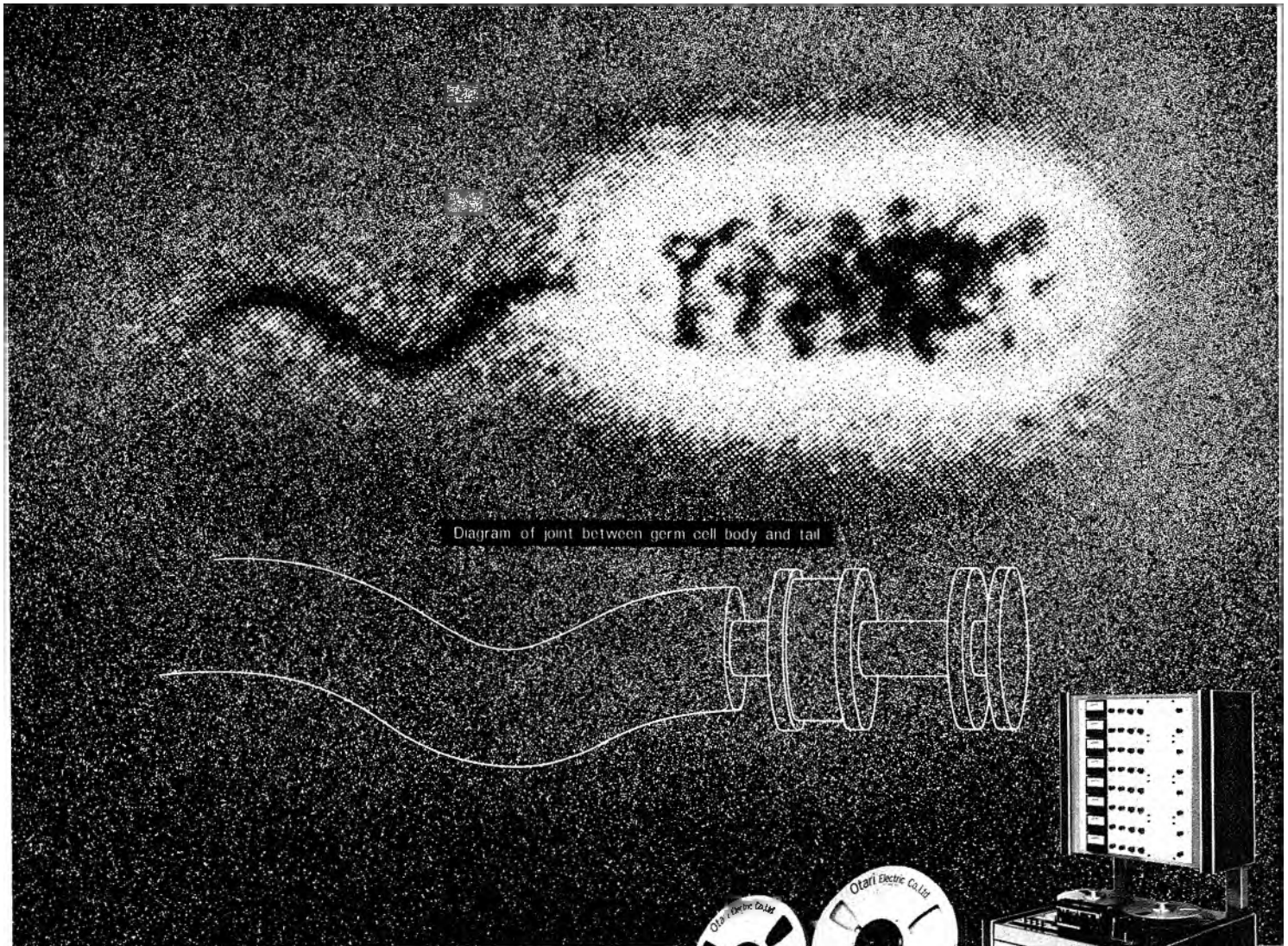


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# Home Recording: Blank Tape

your rewind is uneven, it's worth finally spooling off "play" to ensure the best possible wind. When storing tape, please ensure it's always boxed (dust is a killer) and ensure that sufficient leader tape is used to avoid damaging the tape itself. Tape will withstand most temperatures easily, but common sense dictates keeping it away from radiators etc.

Most of you will undoubtedly know the main tape brands on the market. To refresh your memory here are some details:

In our calculations we will be working on 7" spools (although most information can be translated to 5") and we'll talk about lengths in a moment. Tape of varying thicknesses is available and it's variously described as single or standard play, long play or double play, extra long play or triple play. The different thickness means different lengths of play can be achieved from the same size spool. For your guidance playing times are as follows: On the basis that a tape will be run through in one direction only (whether stereo or mono doesn't matter) a 7" spool is capable of taking up to 2,400 ft (some makes offer 3,600) of double play tape which gives a playing time of one hour and four minutes at 7½ i.p.s. The same size spool at the same tape speed will also carry 1,800 ft. of long play tape and 1,200 ft. of standard play. Playing times for these are 48 mins. and 32 mins.

Choosing which is right for you depends on the amount of tape you want to keep stored on one spool. If you're anxious that just one song should be stored on each spool you'll want the minimum possible on each; if you need a long programme, obviously the double play is the answer. There is no significant difference in domestic-type performance between the tapes.

Some brand names to consider: Perhaps the best marketed tape in the U.K. is the Scotch brand which is made by the mighty American company, 3M. In fact, U.K. supplies are manufactured in Wales and the brand has found extremely wide acceptance in professional recording and broadcasting circles — the most common recording type, the 206/207 tapes, proliferate. This tape is now available to the domestic consumer on 10½" spools holding 3,600 ft. at a retail price of £12.50 (discounts are available in some areas from sole suppliers).

Scotch's leading domestic range is, however, the well known (and tried) classic range, and these tapes offer a performance of fully professional standard (with some even better output figures in certain cases), and are available

on both 7" and 10½" spools. Also from Scotch is an open reel range designated Hi-Fi, which is a large selling line offering both wide dynamic performance and economy. All Scotch tapes are provided with boxes for easy storage.

Memorex is a comparatively new name to the U.K. tape market — at least I've only been aware of it for the past few years. The company offers a wide range of tape from 3,600 ft. lengths to C.30 cassettes. The open reel tapes are available from 600 ft. on 5", 7" and 10½" spools. Memorex claim, for their tape, freedom from dust generation and oxide rub-off during use. All Memorex tapes are supplied in a box which will build into a storage system.

The German Agfa company has long been marketing and developing both domestic and professional tapes and they offer both types to consumer. At the professional end is the Professional PEM 268 and 368 Hi-Fi Low Noise tape and this is supplied on 10½" metal spools. Agfa claim particularly good frequency curves for this tape at 7½ i.p.s. These are also available with plastic spools.

The PE Low Noise series is intended for domestic applications and is supplied in a plastic case with dust proof openings. Published graphs reveal slightly better performance from the long play and triple play versions, but all tapes give a very acceptable performance in home recording.

Synchrotape (distributed in the U.K. by Adastral Electronics) is another well established recording tape. It's something of a general purpose tape (see review) and is available in strong boxes in a wide variety of lengths on varying spool sizes. 600 ft. of single play on a 5" spool costs around £1.37 in the shops, and 2,400 ft. on a 7" spool is £4.45. Adastral also offer a wide number of tape accessories such as splicers, demagnetizers etc., and although it's really outside the scope of this article, it's important to note these items are important to tape care.

## On Test

**Synchrotape. 1,200 ft. (Long Play) on 5½ in. spool. Retail price £2.18p.**

*The tape is supplied in a red cardboard box which is as dustproof as any normal lid-type box can be. Under storage conditions no dust will enter, but the*

*problem comes in handling when it's possible the lid will be left off. The tape is wrapped in a polythene bag and this shouldn't really be regarded as a disposable item of packaging; it would be very beneficial if the tape is to be stored dust-free.*

*Tape is not the most expensive item in the world — the information it can store is. Despite the fact that a poor demo might seem to the maker of little importance immediately after it's recorded, as time goes by its importance will increase, if only forming a clear recording of the artist's musical progress. For that reason, after-recording care must be good.*

*The tape is supplied on a four-arm plastic spool of good quality and there was no sign of cracking at the base of the spool arms where they join the centre. No label is affixed to the centre of the spool and I like to double-label (including labels on spool) just in case. It would be easy to stick a white label on somewhere . . .*

*A piece of heading is fixed to the green leader and a small piece of adhesive tape (intended to be removed) left a sticky trace on the back of the leader. I know tape should be lifted clear of the heads when spooling, but I don't really like the idea of sticky substances in that area. I would also have liked to see more leader tape supplied at the head. There's only about 28" (including a metal coated switching section) and I would have liked to see the same again. Leader tape does get roughed up and pretty soon you're too close for comfort.*

*The tape itself is very dark in colour and for the first few winds had a few wrinkles I didn't really like, but I could discover no audio problem from this. The splice quality between leader and tape is a bit duff, but strong enough (I didn't break it anyway) and the tape arrived reasonably well spooled. The main thing in this tape's favour is the reasonable price. Provided it performs properly, this has to be a considerable advantage.*

*The performance of this tape is totally acceptable on the few machines I tried it on. I noticed no significant lack in either frequency response or signal-to-noise and although I've heard better tapes, under practical conditions I encountered no performance problems at all. I tried some very nasty snatching tests on a particularly vicious old Ferrograph (remember the Series VI) and the tape withstood all without breaking or noticeable stretching and I'm inclined to think that old monster provided a really tough test. The spool ran well and didn't have any scrape points. I felt the product was workmanlike and acceptable, if not one of ultra-fine breeding.*

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# I began my drumming career on an old gas cooker.



Ginger Baker

"Sixteen years ago I literally hand made a drum kit.

I knocked it up using a piece of perspex heated over our old gas cooker. And I successfully burnt myself in the process.

Now my drums are just a little different.

I've had three new drum kits since I turned professional. They've all been Ludwig.

The one I use at the moment is a Vistalite kit. Why do I use them? Habit I suppose. And the fact that they're the best in the world.

What makes them that good? My ears say Vistalite drums sound better. They're also a fair bit lighter than the regular kind and they're a hell of a lot more rugged. Better looking too. Ludwig make nice drums.

I also use Zildjian cymbals. The ones I play now I got eight years ago. After spending a day pounding just about every darned cymbal they had in the factory. I think it nearly sent them spare.

What happened to my hand made drum kit? My kid's got it. But I got rid of the gas cooker. I couldn't have anyone discovering my secret."

Ginger Baker needs no introduction to anyone weaned on Blues Incorporated, Cream, The Graham Bond Organisation, and Blind Faith. And he has just completed a new album with friends. He is pictured here with his Vistalite Ludwig kit. The cymbals are Avedis Zildjian.

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Rock is still a relatively new form of music — no more than 20 years old if we understand its genesis to have occurred with Bill Haley and Elvis Presley around 1955 — and both its newness and its position with regard to the social and musical establishment until quite recently has ensured that most of its practitioners have been self-taught. Not that I think, contrary to the common argument, that most of the music itself has been strongly anti-establishment. Rather the uncomprehending establishment, particularly in the early days, was anti-rock and reacted with horror towards something which, especially in relation to the sugared confection that passed for popular music of the time, was so nakedly physical and so savagely honest. Certainly to ears conditioned to "Where Will The Baby's Dimple Be?" something like "Hound Dog" was a bombshell, a form of music so different from the prevailing pseudo-romantic material as to inevitably provoke extreme reactions of one sort or another.

Of course, to thousands of kids it was a revelation, something so exciting as to change their way of life. For many it was the first exposure to 'black' popular culture, although some didn't realise it at the time, and with its emotive blues and gospel influences it could be a pretty overwhelming — and amazingly exhilarating — experience. Kids today grow up with 'black' music all around them, but you have to remember that the popular music which immediately preceded the rock revolution of the 'fifties was very meek, melodically, harmonically and rhythmically derived, to a large extent, from the late 19th century classical tradition, albeit in a much debased and vulgarised form. Against that background the uninhibited joyousness and earthiness of rock'n'roll was pretty heady stuff.

Anyway, more than any

1

and its reverse

2

and its reverse

3

and its reverse

# PLAY ALONG WITH ROD

musical tips by Rod Argent

previous form of music, it moved people to become involved in an active way and across the country hundreds of guitars were bought, basses were fashioned out of teachests and bits of string (Jim Rodford of Argent and Phoenix started this way) and musicians began to learn their instruments by ear from scratch, voraciously devouring each new guitar lick or drum pattern as soon as they appeared on the new American releases.

Being self-taught has many advantages. By having to explore an instrument and find out for yourself the relationships of notes and chords, you acquire a much more instinctive feeling for the basic materials of music than you otherwise would. Most people seem to know a well-schooled friend who is lost when the sheet music is taken from him, unable to play the simplest thing by ear, let alone improvise imaginatively. Also in rock, as indeed in jazz two of the most important elements are 'feel' and the spontaneous ability to express yourself as you feel at a particular moment. These things are amorphous and can't be written down or taught; they must be in-born and instinctive.

However, since those early pioneer days the music has grown increasingly sophisticated and eclectic, and with the increasing cross-fertilization between rock, jazz and classical techniques over the years (which has been happening for longer than you might think), the technical equipment a player might need has increased — and nothing is more frustrating than not being able to express what you are thinking because you don't have the technique or perhaps the harmonic knowledge to do so. And how do you get the technique, and where do you go for the knowledge? It's all very well listening to records but what if you hear, for instance, a keyboard player using some great chord voicings but don't know what the hell he's doing? In classical music it's easy — you just consult the score, but in the rock or jazz field, with no one to ask, these whirings might elude you for ever.

Personally this lack of easily accessible advice has always annoyed me. I remember

particularly when I was seventeen, or eighteen and really into the jazz keyboard players and Bill Evans in particular. I loved the chord voicings he used, but didn't know how to go about finding them; didn't understand the logic or thought behind their structure. In fact, it wasn't until I was introduced, quite some time later, to perhaps the only really comprehensive jazz theory book that has been written — John Mehegan's "The Jazz Pianist," in four volumes — that so many things immediately fell into place.

The purpose of these occasional articles isn't to teach as such — there just isn't room to go methodically and thoroughly through musical principles — but to try to pass on one or two tips that I've had to learn the hard way, because there was no one around to tell me. If by doing this I can prevent someone from wasting any of the same amount of time that I've wasted, then I'll be more than satisfied.

I'd like to start by saying a few words about technique. There is a common fallacy that technique is an enemy to feeling. Don't let it fool you! The fallacy is almost always uttered by the person who doesn't possess technique anyway. What is true is that it should never become an end in itself, but be merely a vehicle to express more easily the ideas and feelings of its owner — and while feeling allied to a limited technique is preferable to technique allied to limited feeling, the combination of the two is unbeatable! As a keyboard player, how should you begin to improve your technique? There is really only one way, regular and

methodical practice, concentrated on areas in which you're weak. When I'm home I try to practice every day, and over the years, have worked out a system of exercises which suits me. These usually take about three-quarters of an hour to play through and serve the dual purpose of warming up the fingers so that they're ready to tackle something more ambitious, and hopefully strengthening both physical ability and harmonic awareness. Apart from the first exercise, they are all particularly hard on the third and fourth fingers, which are naturally the weakest. Incidentally when I talk of exercises, don't misunderstand me. In rock music there's no substitute for actually playing, and preferably with other people. And perhaps the best indirect way to improve yourself is to immerse yourself in music — any music, not just rock. However, given that you do this anyway, a daily scheme of practice can do wonders for your playing. It doesn't have to be very long, but it must be regular!

I'd like to make a start this week by showing you the first warm up exercise. You can play it as slowly as you like if you're a beginner, but the important things to remember are these: 1. Play it as evenly as possible. 2. Keep your hand relaxed. This second condition is perhaps the most important single thing I

learned by trial and error over the years — and it was years before I really *did* learn it. *Never* stiffen your hands when you play. It's always a temptation because relaxed playing requires more control. If you do play with stiffened fingers you will find that they will tire easily, and although you may be able to conquer something more quickly, in the long run your technique will never pass a certain point. So even if the exercise sounds weaker, don't stiffen that hand, particularly when you're using the third and fourth fingers.

As soon as you can play it reasonably in C, over two octaves, start to transpose it into all the twelve keys. Don't worry if it takes a while, this is excellent practice in itself. Always make a point of playing every exercise in all the keys. It not only trains the fingers better physically, but gives you a gradual aural understanding which eventually will enable you to feel at home improvising over any chord in any key. There's not room in this article to write out all twelve, but to send you on your way, here is the exercise in D6 and D. Play the exercise — over two octaves, remember, once in each key with the left hand and once with the right.

In the next article I'll show you, amongst other things, the rest of the exercises I usually use. Good playing!



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**hornby skewes**

## **MXR Six-Band Graphic Equaliser. Price £59.26 Excl. VAT. (Distributed in U.K. by Rose-Morris)**

I expect you're well aware of the problem. You're really happy with the guitar you have, it plays well and is an extension of your creativity — a good friend in fact. Your amplification set-up, however, although pleasing and delivering the power and volume you need doesn't quite give enough top or enough bass, or whatever exact combination you require. There then follows the normal fiddling around with guitar controls and amp controls in seemingly infinite combinations, striving for the required tone. I say seemingly infinite because eventually you reach the frustrating moment of truth when there's just no more you can do — the range available has no more to offer.

MXR, in normal fashion, come to the rescue with their Six-Band graphic equaliser. Not that graphic EQ is anything new, but available in this form it certainly is. What graphic equalisation does, in the truncated form that it's offered here, is to allow you to cut or boost 18dB at six frequencies that fit into the tonal response of most instruments in the range of usual rock instruments like guitar, bass guitar and keyboards. And it's this facility that effectively enables you to overcome the problem I just outlined.

The unit, stylistically, is in keeping with the rest of the MXR range. The main difference between it and most 'effects' pedals is that it doesn't have the conventional foot-operated on/off switch — this isn't really required, as once you've set the unit to give the sound you require it's just left alone, much as you would with normal tone controls, on an amp, once set.

There are eight slider controls on the Equaliser which operate vertically through the aforementioned 18dB, being graduated on the unit at 0 in the centre, and then at 9 and 18 on either side for cut or boost. The actual frequencies where the modification is available, are at 100Hz, 200Hz, 400Hz, 800Hz, 1.6KHz and 3.2KHz. To illustrate this more easily one could call the first three controls (100 200 and 400Hz) the 'bass' controls, and the last three (800Hz 1.6 and 3.2KHz), the 'treble' controls, though I stress that's only for ease of description.

The modification that this

allows you to exercise really needs to be heard to be believed — I tried the unit principally with bass guitar and experimented widely with all sorts of combinations. One particularly nice sound, for example, was obtained with about 9dB cut at 200Hz and around 15dB boost at both 800Hz and 1.6KHz, — the rest of the controls left 'flat' at zero. The result was a really slinky, metallic sound, with slightly 'hollowed' sounding bass end — a superbly rich mixture.

I leave the last words to MXR's leaflet. "... this device is battery-powered, tough and reliable. If you have yet to experience Graphic Equalisation — here is the unit for you ..."

T.B.

## **Gibson Ripper Bass Guitar. Price £350.22 excl. VAT.**

Have you noticed on some album cover listings, especially the American variety, the way the bass player is often credited with "Fender bass"? This of course means that the musician played electric bass as opposed to upright, but in some circles the words "Fender bass" and "electric bass" have become synonymous, in much the same way as household words like "Hoover" have taken on a new meaning other than the fact of their being a brand name. The bass guitar example of this phenomenon derives from the fact that Fender invented the instrument, as did Hoover with the electric cleaning apparatus. The point that I'm getting to is that this subtle process conditions bass players (and

housewives) to Fenders (and Hoovers).

The result of all this is that other manufacturers have to try a lot harder in a sense, while Fender can rest, admittedly very soundly, on their laurels. Some time ago Gibson brought out this Ripper bass guitar, along with several other models called Grabbers, to bridge any imagined gap that might exist. Models available now include the 'standard' Ebony or Natural Ripper, along with fretless varieties, and the Grabber is offered in two main types, the "Grabber" and the "Grabber 3".

I took a look at a natural Ripper, and initially was very impressed. I say initially because the first thing that hits most people about a guitar is the appearance. The appearance of the Ripper is quite beautiful, it's constructed from natural maple (the whole thing), with a dark fingerplate stretching from neck to bridge and underneath the control section. There are four main control 'knobs' — one four-way selector switch for choosing pick-up configurations, plus three rotary knobs controlling volume, mid-range, and tone. There's a chunky "Tune-a-Matic" type bridge with cover that poses no problems at all, apart from a matter of taste in that I can't stand bridge covers on basses of any size, shape, colour or description. Doubtless enough people disagree because most basses still appear with one.

The heart of the sound of this bass lies in the two humbucking type pick-ups and the way they can be inter-related with the previously mentioned four-way selector switch. Position 1, 3 and 4 offer both pick-ups mixed in variations of in/out of phase,

whilst position 2 gives you just the 'bridge' pick-up, for that particularly rich sound that a pick-up in this position delivers. Position 3 seems to be the over-all loudest position, giving what would seem to be both pick-ups 'straight.' Naturally enough this facility, to be able to draw a wide range of sounds (and it is wide) from the guitar, at the flick of a switch, is inestimable, especially since this particular novelty has long been only available on the six-string creature. Whether bass players, traditionally the more conservative musician for some obscure reason, will latch on to this remains to be seen, but I must admit that when using the bass I tended to stick to position 3 and use the amp for the final modification.

The other controls, volume, mid-range and tone, are fairly straightforward — the mid-range one being particularly useful and fully effective. One seemingly small point is that someone has actually thought about how the person playing the bass will see the controls; the marker that falls against the figures on the knob is exactly in line with your eyes as you glance down. As somebody once said, it's the little things that matter.

The only general criticism I would level at the Gibson Ripper Bass is that I found it a little unresponsive — it's a very large guitar, although incredibly light, and sometimes proves quite literally to be a bit of a handful. But all in all it's a fine instrument, and I can recommend anybody looking for something a little different in the bass guitar field to visit their friendly neighbourhood dealer and give the Ripper a good workout; it's very nice.

T.B.





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# String Spacing

A new string spacing for narrow fingerboards and fat fingers.

by Stephen Delft

This is mainly for acoustic guitars. It is not easy to write about improvements to acoustic guitars, as most of the really valuable improvements consist of very small and inter-related adjustments, all optimised for a particular instrument and player. While these adjustments may be carried out by feel and instinct, the tolerances involved are pretty tight, even by engineering standards. The theoretically permissible tolerance is frequently less than the amount by which the instrument distorts from one day to the next, and this is the greatest problem facing any factory producing fretted instruments. If by chance, the various production errors do not cancel out, the instrument is likely to be unplayable.

One of the most difficult concepts to teach is that of assembling an instrument so that each new part is trimmed to cancel the inevitable errors in the previous stages of assembly. In this way, errors, if small, are not cumulative. This assembly method is the only way I know to make consistent and predictable instruments out of traditional materials. I am pleased that this is one technique which is almost impossible to apply to mass-produced instruments, even those of an otherwise high standard: I am not yet obsolete.

It is unlikely that the average player could make much improvement to the basic structure of a good acoustic guitar, but if you would like to write in, describing your problems with cheaper

instruments, I will see what I can do. (Letters to the Magazine office, please). Meanwhile, there are a few changes you can make to the fittings of the instrument, (nut, saddle, machines, etc.) without too great a risk of doing irreparable damage. If you have not done such work before, I suggest you practice on scrap materials first. For instance, do not try to remove the nut on your guitar until you have proved that you can make a better one. Then sleep on the idea, and if you are still confident, consider making changes to your instrument. Please don't plough into a relatively sound instrument because you have the weekend free and it is raining!

This month's idea may be some help to those players who have short fat fingers with broad tips, and who have to cope with the narrower sort of folk-guitar necks. I am assuming that you are already able to make a conventional string-nut. (There are now several good books on steel-string guitar-making. Try Foyles in Charing Cross Road).

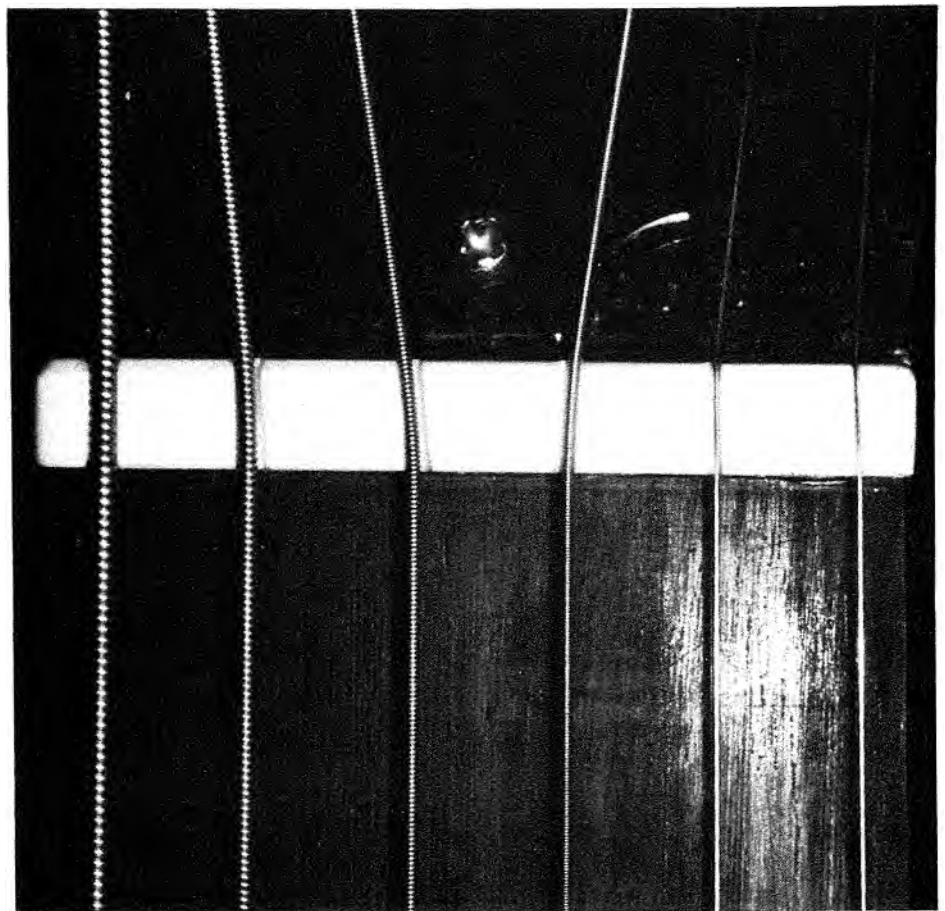
The most objectionable problem caused by too narrow a fingerboard, occurs with simple first and second position chords, and is caused by strings buzzing on the nails of fingers stopping adjacent strings. The resulting noise sounds like the result of insufficient finger pressure on the stopped strings, except that squeezing harder makes the problem worse. If you recognise this problem, first consider whether the strings are cramped together, leaving more margin than necessary at each edge

of the fingerboard. Then consider whether this is because the fret ends are erratic or because they have such large end bevels that the outer strings would tend to slide off the ends if they were spaced closer to the fingerboard edges. Then consider if it is worthwhile having the frets replaced, and finished with more accurate ends and smaller bevels, permitting a new and wider-spaced nut.

If the frets are acceptable, or if you can't afford refretting, consider making a new nut, spaced as shown in the photograph. You will see that gaps B to G, G to D, and particularly D to A, have been enlarged slightly at the expense of a smaller gap between strings A and E. I have found that with most chord shapes, it makes life just a little easier for broad fingers. I can't give exact dimensions, but try making a few sample nuts until you get one which looks like the photograph. It doesn't look much of a difference from standard, but it certainly feels different.

Don't copy the oversize slots shown for the A and D strings. This is the original nut, and the widened slots show which strings I moved on this particular instrument. This modification is less necessary for electric guitars, as these generally have lighter strings, and the lower finger pressure necessary does not spread out the fingertips so much.

Most nuts are best removed with a small block of hard wood tapped with a light hammer. Leave Martin nuts alone, I have never known one to come out without some damage, and you could easily make quite a mess of the head facing veneer.



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# Studio Diary Studio Diary

**ABC STUDIOS (Los Angeles)** . . . Keith Jarrett has been recording some new material with Esmond Edwards and Barney Perkins engineering the sessions . . . The Big Wak-ko have been putting down some tracks, Roy Halee took care of production and engineering . . . Some mixing was completed for Isaac Hayes and Dionne Warwick, with Esmond Edwards and Barney Perkins also involved on this one . . . Country and Western singer Tompall Glaser recorded some new songs with Ken Mansfield producing, along with various engineers . . . John Handy recorded some new tracks, aided once more by Edwards and Perkins, and this busy duo were also working with B.B. King and Bobby Bland . . .

**ACORN** . . . Gryphon have been in the studio recently preparing and working on musical ideas for an American TV feature film . . . Fergus has been busy recording his new single "Gotcha Now," released on Paladin and produced by Keith Grainger for Rondercrest . . . Dave Tinson has been in to continue with demos for Cat Stevens' musical for Madcat . . . The recent Back Door album was partially recorded at Acorn earlier in the year. Carl Palmer, drummer with a band curiously titled "ELP," produced the sessions . . . Acorn extended their congratulations to Graham Sclater of Tubitha Music who has recently won the Nice Festival with a song recorded in their studio. Graham has been recording tracks for Carlin, Decca and the French Barclay label more recently . . . Wild Willy Barrett and John Otway worked on and mixed a single for Track Records . . . Ritzy Review completed a session with producer John Vigar . . . Acorn has a new SSL 40 Input 32 channel automated desk . . .

**ADVISION** . . . Slade have recently completed

the recording and mixing of a new album for the Barn group of companies, produced by Chas Chandler . . . Gentle Giant were resident at Advision for some time working on the mix of a new live album, due for release on the Chrysalis label in mid-January . . . Work continues on the "War Of The Worlds" album which involves a plethora of artists involved in speaking parts - Richard Burton is one of the stars involved. The album will probably end up on the CBS label and come with a fully illustrated booklet . . . Rick Wakeman, the well known keyboard cavorter continues cutting tracks for the soundtrack to a film entitled "White Rock" . . . Eddie Howell recorded three tracks for WEA Records, one of which will almost certainly appear soon as a single. Eddie's sessions were produced by Pete Swettenham . . . Linda Lewis has been in to put down a few tracks for Arista Records . . .

**BASING STREET** . . . Alex Harvey was busy making some overdubs assisted by engineer John Punter . . . Phil Manzanera was working with engineer Rhett Davies on mixing the live '801' album . . . The amazing Brian Eno has been working on a new album of his own, plus some stuff for his "Obscure" label, also with Rhett Davies . . . Hawkwind were in for a few days to record some cosmic ditties and work on some overdubs with engineers Bob Potter and Robert Ash . . . T. Rex recorded a backing track for Top of the Pops, the BBC 1 popular music programme . . . Alexis Korner did overdubs and mixing with Alan Callan producing and engineer Tony Platt . . . Mike Heron, him of the Reputation, was recording with engineer Rod Thear and assistant engineer Greg Cobb . . . The mobile's been busy, work has included Marvin Gaye at the Palladium, Burlesque at the Halfway Hotel and the Nashville Rooms, Wish-

bone Ash at several venues, Jess Roden at Leicester, and the Carpenters for two nights at the Palladium . . . The Animals (yes, the Animals) were in to record, very hush-hush apparently . . . Mike Hugg worked on some 24-track overdubs with engineer Vic Smith . . . Nasty Pop, who you may remember from supporting John Cale some time ago, were recording an album with producer Martin Ford and engineer Phil Ault . . . A band called Rico have been mixing some tracks which they originally recorded in Jamaica . . .

**CBS** . . . Sherbet have been recording various demos and backing tracks . . . Jonathan King was mixing and overdubbing a single with engineer Dick Palmer . . . Albert Hammond recorded an album for CBS Spain with producer Oscar Gomez and engineer Mike Ross . . . Lesley Duncan began work on an album for GM Records with Jimmy Horowitz producing and engineer Bernie O'Gorman . . . Barry Mason productions were recording an artist called Jamie Wild, engineer on the session was Dick Palmer . . . Bing Crosby, without Stills, Nash and Young, had some mixing done for UA with producer Ken Barnes and engineer Steve Taylor . . . Russ Ballard has been cutting holes in studio time to put various demos down . . . A CBS band called Promises have been recording with producer Robin Blanchflower . . . Kakomo are another band recently to have used the CBS facilities to put down demos . . . Barry Reynolds recorded a single, aided by his producer Lem Lubin . . .

**R.G. JONES** . . . Derek Chandler has been recording and mixing Guys and Doll's latest album with producers Keith Rossiter and Steve Elsom . . . Screen Gems artist Su Shifrin has completed work on her new album, assisted by engineer Gerry Kitchingham and produced by Ray Walters . . . A new Mungo Jerry album has recently been mixed at RGJ . . . Peter Shelley put down some tracks for his new production company . . . A new band called Warbeck completed work on some new material . . . Engineer Greg Cutler emigrated to South Africa recently, and is now busy engineering at Satbel Studios in Johannesburg . . . Jessie Green completed a new single with producer Ken Gibson . . . Keith Rossiter and Steve Elson were busy recording Johnny Wakelin's new single . . . Engineer John Hudson was assisting new band Giggles with their recording project . . .

**THE MANOR** . . . Jack Bruce finished recording his next album, musicians involved are drummer Simon Phillips, guitarist Hughie Burns and keyboard player Tony Hymas. Engineering the session was Bill Halverson and at press time the tapes were Statesbound for final mixes and production work. Barbara says it's "one of the best albums we've recorded here at the Manor." . . . Kiki Dee and band were in for several weeks to record her next offering, producer was Elton John and engineer Clive Franks . . . Gong started work on some new material . . . The mobile has been kept busy trundling round the country to several gigs, these have included Remus Down Boulevard at the Marquee, Barclay James Harvest at London Hammersmith Odeon, Liverpool Empire and Croydon's Fairfield Hall, and The Enid again at London's Marquee club . . .

**PATHWAY** . . . The J.A.L.N. Band completed some sessions recently with Mike Finesilver engineering the proceedings . . . Various projects for Nick Lowe's Stiff Records have been undertaken, Nick himself has been in,



along with *Reckless Eric*, whose session was engineered by Barry Farmer . . . The inimitable *Plummet Airlines* have also been recording, Barry also engineered the *Plummet's* . . . Jeff Allen, late of *East of Eden*, was in to Pathway to transmit ideas to tape . . . Roy St. John has been around to record demos for his next single – his last single was recorded at Pathway too . . . On the reggae scene Roy Shirley put down a couple of tracks, Barry Farmer engineered . . . Pete Smith from Magnet Records was in to record a couple of singles – Barry Farmer and Peter Ker engineered . . . Bob Sargent has been working on some mixing . . .

**PHONOGRAM STUDIO** . . . Phonogram's time has recently been taken up by three main projects . . . Twiggly recorded her recent album here, assisted in this venture by producer Tony Eyres and engineer Steve Brown . . . Status Quo

were resident for quite a while to record a new single, Steve Lillywhite engineered the doubtless raucous sessions . . . John Stevens *Away* continued their residency at Phonogram Studio – they're now putting down material for the next album, the follow-up to "Somewhere In Between." Steve Lillywhite was also the engineer for *Away*, and John Stevens produced . . .

**ROUNDHOUSE** . . . The new improved Uriah Heep, as 'umble as ever, have been working on tracks to put towards their next album. Gerry Bron produced the sessions and Peter Gallen engineered . . . U-Boat, the new band of ex-David Bowie drummer Woody Woodmansey, continued work on new material, also with producer Gerry Bron . . . The Goodies were laying down tracks with producer Dave McRae and engineer Mark Dearnley . . . Liverpool band *Real Thing* recorded a single, produced by Kim

Gold and engineered by Ashley Howe . . . The *Sweet Sensation* were working on overdubbing and mixing for a new release – producer was Tony Hatch and engineer Mark Dearnley . . . *Sweet Dream* recorded an album with producer Ron Roka and engineer Ashley Howe . . .

**SARM** . . . Queen recently finished mixing their new single, "Somebody To Love," which was engineered by Mike Stone. The band and Mike continued work on overdubs for the album, "A Day At The Races" . . . James Welles continued work on some new tracks with producer Ian Levine and engineer Gary Langan . . . RCA band *Limey* recorded and mixed a single with Chris White producing and Gary Lyons engineering . . . Pete Swettenham produced a new single for Eddie Howell, which will eventually appear on WEA Records. Engineer was David Hall and Gary Lyons took care of the mix . . .

**WESSEX** . . . Queen have been overdubbing and mixing for the "Day At The Races" album (they do get around!) – engineer as usual was Mike Stone . . . Barbara Dickson, famed piano player of the "John, Paul, George, Ringo and Bert" play was recording tracks toward her second album. Mike Batt produced, and the engineer was Mike Thomas . . . The Sex Pistols managed to get a single onto tape at a hectic session, producer was the very capable Chris Thomas and engineer Bill Price . . . Elliot Murphy recorded new material with engineer Robin Cable . . . EMI artist Andy Arthurs recorded a couple of tracks with engineer Gary Edwards . . . Andy Bown committed a single to the magnetic medium on a recent visit to Wessex with producer Tom Allen and engineer Bill Price . . .



# DT 440

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### Specification

Type	DT 440 dynamic transducer
Frequency response	20 – 20.000 Hz
Electrical impedance	2 x 600 ohms ± 10%
Power requirements	1 mW per system for a sound level of 100 dB SPL (2 PA) at 1 kHz equal to 775 mV at 600 ohms
Maximum undistorted continuous sound pressure level (DIN 45582) at given harmonic distortion	116 dB SPL per system equal to 42 mW or 5 V at 600 ohms
Distortion level at 1.000 Hz	≤ 1%
Sensitivity at 1.000 Hz	63,24 PA/√V · A equal to 102 dB/V = 2,5 Pa/V at 600 ohms

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Poco are one of those bands who "keep on trying." After having been in existence since 1968 and having released a dozen albums, they have still to climb the last step of the ladder up to supergroup status a la Eagles, Crosby, Stills, Nash and Young and the Burritos, all of whom share similar musical backgrounds. Almost without exception, their last offering — "Rose Of Cimarron" — was warmly received by press and public alike, and their recently completed British tour won them a lot more fans.

The band — Rusty Young (pedal steel, dobro, assorted guitars), George Grantham (drums, vocals), Tim B. Schmit (bass, vocals), Paul Cotton (guitar, vocals) and new addition Al Garth (fiddle, sax) — stopped off in London during their tour and I spoke to Rusty Young and Al Garth in their suite at the swish Mont Calm Hotel.

Rusty Young has been with Poco right from the beginning when they were, in fact, called Pogo — they changed to Poco after Walt Kelly, the creator of a syndicated cartoon strip called Pogo, instigated legal proceedings. Rusty's arsenal of instruments include pedal steel, banjo, dobro and assorted guitars.

*I.M.: Could you tell me what instruments you use?*

Rusty: Sure. I play Shobud Pro. 3 with aluminium necks. It's a double neck guitar, 20 strings, and 12 pedals. I play through a Fender Twin Reverb amplifier — I think it's a standard amplifier. I also play a Gibson Mastertone Banjo and a Gibson 'A' Mandolin and a Mosrite Dobro rather than the Dopero Brothers dobro, because the Mosrite wood dobro... I like the sound of it better. It's an older instrument than the new Doperos and the old ones are only acoustic. They sound real good but they're only acoustic so you can't really use them live, and their new ones that they have electrified don't sound as good to me as the older Mosrite that I have. Mosrite bought the patent for Dobro and made them for a couple of years and then went out of business. It's a little different. The wood is a little thicker than the ones that they make — they use different parts, they use the design but with different metals and I like the sound of it a lot better.

*I.M.: How old is it?*

Rusty: Oh, it's about eight or nine years old.

*I.M.: They don't make them any more?*

Rusty: No, they went out of business 6 or 7 years ago. They made basses and guitars and then they branched into dobros right before they went down. It's a great instrument. Then I use a Leslie speaker too. It's like an organ effect because a steel guitar is a pretty sweet instrument on rock and blues — it's a little too sweet so the Leslie beefs it up.

*I.M.: Is that the only effect you use?*

Rusty: I use a wah-wah pedal on one or two solos.

*I.M.: On the steel?*

Rusty: Yes — through the Leslie. It sounds just like an organ. The wah-wah pedal gives it the percussiveness. The keyboard has that percussion when you hit a note that you really can't get on a steel because of the string so the wah-wah gives it a percussive sound.

*I.M.: Which instrument did you first get into?*

Rusty: Steel guitar.

*I.M.: Why was that?*

Rusty: I was six years old and my folks liked Country & Western music so they started me off playing steel guitar.

*I.M.: That's an incredibly early age to start on steel.*

Rusty: Yeah — now I'm 13, I've pretty much got it down! (laughs).

*I.M.: Did you start off listening to Country & Western music.*

Rusty: Yes, for many, many years.

*I.M.: What kind of bands did you get into when you were able to play? Was it Country?*

Rusty: Country and Pop, kind of popish. The first band that I was in, the music school where I took lessons, the teacher put me with some other students who played, and at the time they were supposed to be the best of the students. We had a little five-piece band and we played clubs around Colorado and the place would pay us \$10 and whatever we could get passing the hat. I think I was about 13. It was great. Candy money.

*I.M.: Are you happy with the equipment you've got now or can you see anything that you would like to add to it? Are you completely satisfied with the sound?*

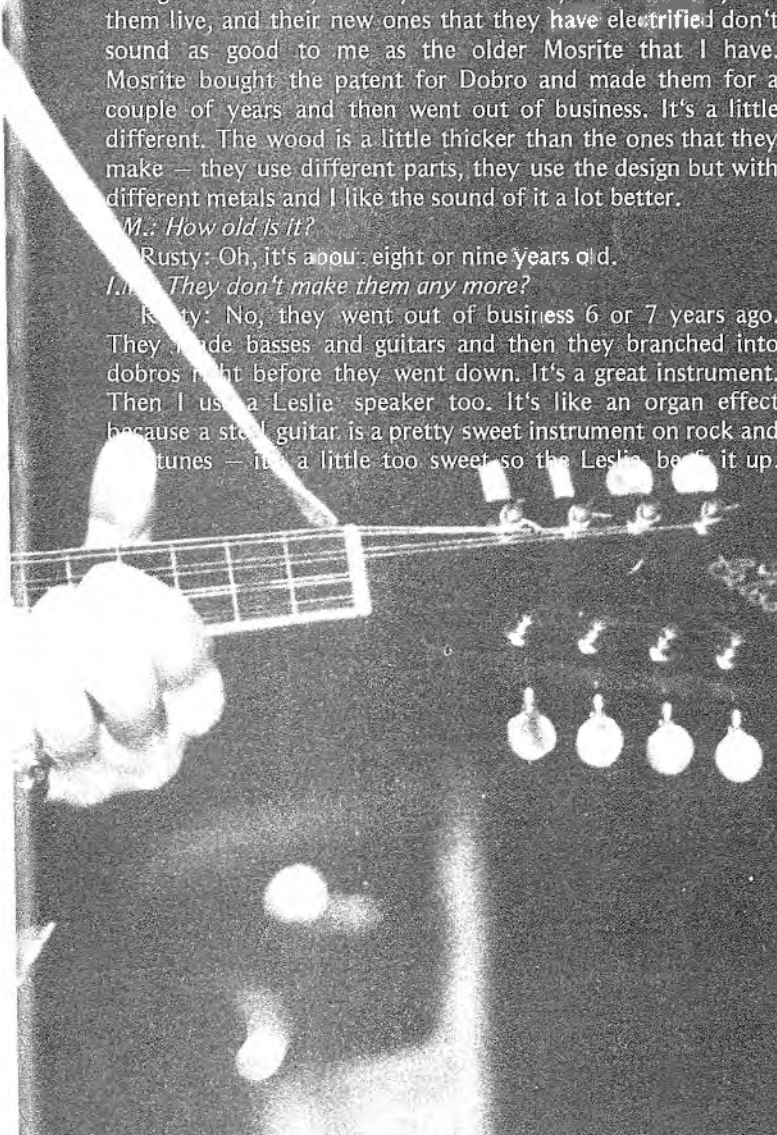
Rusty: Yes, pretty much. They're always improving steel guitars, they're always making quieter, better pick-ups — making them smaller. The aluminium necks help to make them more sustained — a brighter, clearer tone. They always had problems keeping them in tune with the metal neck but I think they've got it now. At least Shobud have got it down to where I haven't had any problems. They're constantly improving their models so it's nice every year or so to get their latest model. It's always an improvement over the one before. The banjos and stuff are standard, and the mandolin.

*I.M.: The mandolin is electrified?*

Rusty: Yes, it's a Barcus Berry pick-up. It seems to work good for that.

*I.M.: Did you start off with electric mandolin.*

Rusty: I've only been playing mandolin for a year and a half or two years. The 'Head Over Heels' album, that was the first time I played mandolin. I don't know enough about it to be really dangerous.



# POCO

# POCO



*I.M.: I'd like to pick your brains a little bit about steel guitars — what tunings do you use?*

Rusty: There's two standard tunings. They call it Nashville tuning if they want to be sloppy or it's an E9 Chromatic tuning — everything in half steps — which is really not quite true but it's close — close enough for Country. Basically everyone started off playing the E tuning then they added an F sharp on top of it and then an E flat and then a high G sharp. So the tuning goes F sharp, E flat, G sharp, E, B, G sharp, F sharp, E, D, B. The pedals change in increments of half steps all the way up from the low B to the high G sharp.

*I.M.: Which strings are the pedals attached to?*

Rusty: Most players use four knee levers — they're pedals that go at the sides of your knees so when you move your knee either way, it changes the pitch of the string. On the three floor pedals, when you step on a pedal it raises or lowers the pitch of the string of your choice when you set up the tuning, it's a random sort of thing. Most everyone, on the three floor pedals, has one pedal that raises the E strings to F sharp and the next pedal generally raises the G sharps to A's and the next pedal raises the B's to C sharp. So what happens for E tuning, when you step on the pedals and hit the right strings you get an A chord. It's a 1 to 4 change. The knee levers do various things like one of them lowers the E's to E flats — one of them, on my guitar, lowers the G sharp to F sharp, lowers the middle B to B flat, lowers the high E flat to either D or D flat. So you have the possibility on open tune E, put down the pedal and it's A. The second pedal and one of the knee levers changes it to the dominant 7th chord.

*I.M.: So by holding the steel over just one position . . .*

Rusty: You can play 2 octaves.

*I.M.: How long did it take you to feel proficient?*

Rusty: I still don't. I don't think anyone can. Players like Al (Garth) on sax or violin can really play anything, but there is no-one on steel guitar that's *that* good. It's a new instrument — it's only 25 years old.

*I.M.: Al, how many gigs have you done with Poco now?*

Al: About 6 months — 30, 40, 50 gigs.

*I.M.: How has that changed the band in terms of arrangements?*

Rusty: It's really super — before, everything leaned on me a lot for playing the different things and now Al gives me a chance to have somebody to play with, and it's someone else who can play solos — the banjo and fiddle and that stuff — that's so much fun to play together rather than me just playing banjo by myself. Before there was a hole in it. Now it's incredible and the sax for the rock & roll is great.

*I.M.: Do you sing as well, Al?*

Al: I sing as well as I play but Poco has yet to be convinced (laughs). They're working me into it slowly. The singing is really tight already. They have three-part harmonies, which is fine. When we go into the studio next time, I'm going to try and make an opportunity to sing and we'll see what happens. Basically they don't need my voice, because they've got that covered.

*I.M.: For me, one of the most enjoyable things about Poco is the harmonies. Do you spend a lot of time working out harmonies, or does it just come naturally?*

Rusty: Yes, it is pretty natural after all these years. It's almost like one voice.

Al: We were trying to learn 'When The Dance Is Over' and they started off with melody and a third and a fifth, but as they kept working, they changed things taking it away from the straight lines, so when it ended up it was quite a bit different. The melody was slightly changed but this was all to try and get it 'whole.'

*I.M.: When you write a song, can you tell me how it changes from the time it goes into the studio till the time it's a finished product? Do you find it changes very much or is it always very well worked out?*



Rusty: It depends on the tune — some of them like 'Rose' didn't change at all. Some tunes change drastically — words especially — I change them every day. When I write a song I write a chorus that usually stays, then I write verses around it. So if a song has three verses, I almost invariably write eight and then I pick the three. But I constantly fluctuate between them to see which ones are going to make it, right up until the time I record it — then I'm stuck with them. When you hear the guys sing — it's different when they sing it and I sing it because we have different accents and we say words differently. You have to really work within the frame that they're singing — you have to make the words easy for them so when we sit down and work out a tune a lot of times it changes a lot.

*I.M.: When you do harmonies do each one of the band always take a certain part?*

Rusty: Yes, they do have three different ranges — Paul is the low voice, Tim is the middle and George is the high, unless there's some sort of vocal gymnastics involved it ends up almost always that way. On tunes that I write, I like having all three guys singing and more than one guy sings lead. Like 'Rose' or 'Stealaway.' Actually on 'Rose', on all the tunes that I wrote, there is no one lead singer — it's everybody. On 'Rose,' Paul sings the choruses, and Tim trades with Paul in verses. On 'Stealaway' Paul sings the choruses and Tim sings the verses with George. Now on 'Company's Coming,' all four of us sing the verses and the choruses.

*I.M.: On things like 'Company's Coming' and the more general 'hoe-downs,' how do they come about? Do they evolve from a jam?*

Rusty: No, they're written just like any other song — you sit down and play it for the guys.

*I.M.: It's got a very natural feel about it.*

Rusty: That's one of the only times in the studio that we did what we did on that. On that particular tune we sang the whole thing live — usually one guy sings a part and one guy puts his thing on, then the third guy puts his part on, then you put on background vocals and it's done in stages. But on that tune, we had the four of us in the studio and they put up four mikes and we sang it from beginning to end and that was it. We didn't really re-do anything. It was really fun because George and I would sing the first part of the chorus and Paul and Tom would sing the other part of the chorus — when we got to the verse I sang the first line and Paul sang the next line and so on.

*I.M.: When you record your own parts, which instrument do you lay down first?*

Rusty: I almost always play guitar first because we do basic tracks and then we overdub the lead instruments. But on the next album, I have a feeling that will change. We needed Paul and I both playing guitar to make the basic tracks sound full. A record is so much more different than a live performance. To make the record sound its very best you do the basic track — and then you put on the leads. The basic track usually is a couple of acoustics, bass and drums. Sometimes it's two electrics, bass and drums. It's fun playing three or four different things on a live show. You can get away with jumping from one instrument to another and back again, but in the studio my performance would not be good enough for a record. I need to concentrate on each of the instruments and do it just right.

*I.M.: When is there going to be a new album?*

Rusty: We start rehearsing November 15th. We will rehearse for three weeks and then we break for Christmas.

*I.M.: How has the tour been going in general?*

Rusty: Very well. In Scandinavia we didn't have the size of audience we wanted but we've been received very well. Some of the dates in Scandinavia we've never played before and it was a lot like the first time we played in Europe. We played to 200 people the first time and the next time we came back,

last year, the dates all went incredibly well. This time in Oslo, where we never played before, it was a lot like the first time. There were only a few people but when we go back again I think there will be a lot of people.

*I.M.: What size gigs do you find you do in the States?*

Al: It varies. There are two main reasons that I can think of for doing gigs. One is the money and one is to promote the product, especially in a weak market. If you have a weak part of the States you have to play there whether or not you want to make money because it will reflect itself in the sales. So, lately, we have done both kinds of tour — one we went out with Willy Nelson who is strong in the Southern States where Poco isn't so strong and we were playing smaller concerts. We were opening for Willy and it wasn't that big a hall and he wasn't drawing that big a crowd so it was kind of good for both of us. As soon as we finished that, we got on the Stephen Stills and Neil Young tour for three months: 50 or 60 cities. That was excellent because the same type of people who want to hear Stephen and Neil want to hear Poco. Then there's the third kind of tour at the colleges.

Rusty: That's where a group of our stature really makes money — a lot of colleges particularly in the North East. They're not very far apart and the kids love the band. They can't get Crosby and Stills, they can't get Jethro Tull to come and play at their school. It's ideal for a band of our stature, in between the biggies and the littles.

*I.M.: Is that how you see yourselves?*

Rusty: That's exactly where we are — right in the middle. We can headline our own tours doing three or four thousand seater auditoriums but we couldn't do 20,000 seater coliseums. Colleges are a lot of fun because they're college kids — not really young kids or not old. They are just the right age and they are musically well-informed. They appreciate good music.

*I.M.: How do you alter the volume level from a club to when you play a big concert? Do you actually play louder on stage or is it just the P.A. that's turned up?*

Rusty: We don't usually play clubs. It's usually halls.

Al: I just set my amp where I want it and just leave it there. Then they adjust the P.A. We try to make whatever allowances that are necessary. Trouble is that we can't tell on stage.

Rusty: We were talking the other day about volume. My equipment doesn't sound the same when the amplifier is on 5 as it does when it's on 10. It has a totally different sound.

Al: Yeah, it gets louder (laughs).

Rusty: You know what I mean? When you're not pushing those tubes, they don't react the same way and you don't end up with the same sound. That's why I have a pretty small amp that I'd rather run pretty hot than have a bigger amp and run it pretty quiet.

Al: It's a bit different for me, because I don't really need to have my amp overdriving. I need a real clean sound.

Rusty: Yeah, I need a clean sound on the mandolin and the steel, you know? But I like to run the amp on about 10 and turn the instrument down, rather than to run the amp on about 5 and have the instrument full.

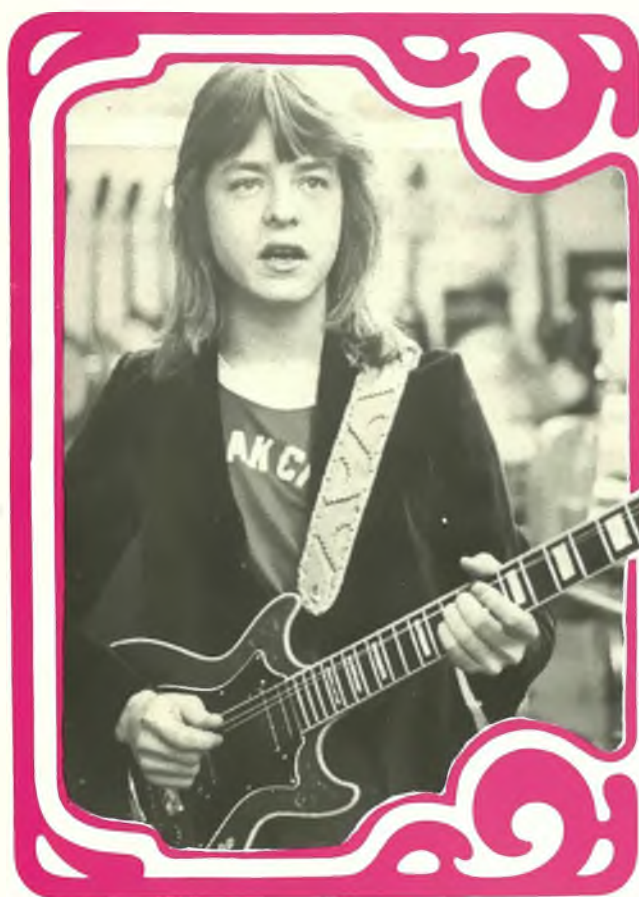
*I.M.: Don't you find you lose some of the brightness and tone of the instrument by keeping its level down?*

Rusty: Not really. If you have the amp on full and the instrument on full, then it'll blow the amp right off the stage. But the amp's always on 10 because I'm plugging about four different instruments into it and each one has different acoustical properties. If I ran the volume in different places, I'd have to be constantly changing it. The steel has a pedal volume control, and if you have the amp turned down, your pedal isn't really doing much good, then, when you plug the Dobro into it, the Dobro isn't as bright as the steel and it needs more volume for it to really happen. On the Telecaster, I play rhythm anyway — I'm not looking for that real ballsy sound — it has to be clean.



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*Last time we spoke, you were thinking about recording the next album in the 'States. Why did you choose Musicland?*

Well, number one; I decided on Roger Glover for producer and he was over there doing his own album and he asked if we'd like to come over there and do it. Just at the end of the last German tour, I went over and looked at the place and it's a hotel, which saves you coming all over the city to the studio. That's the main reason, but I'd still like to record in the 'States sometime.

*How does it compare to Wessex, the last studio you used?*

It's a completely different kind of studio. Wessex is kind of "live" and very spacious, but Musicland is a bit different. Like, they sometimes put drummers out in the hallway because it's concrete. They didn't do that with us. They put my guitar amp in the vocal booth and I stood outside the booth so I could hear it, but it wasn't spilling over into the other mikes, so most of the time, there was no need for cans which was great.

*I know you like to record live vocals and guitar together. Did you still do it that way?*

It depends on the song. I like the idea of a live vocal and live guitar but in some cases I re-did the vocals but left the lead guitar on and just overdubbed a rhythm afterwards. But then, sometimes it's hard to distinguish between what I would call a lead and a rhythm, and sometimes, if it's a number that needs very precise timing and chord playing, then I'd play rhythm and then stick on the lead afterwards. That's only if I want to kind of . . . head for perfection, but I still prefer to play live lead. Sometimes, the drummer will be playing and you might hear a phrase which kind of inspires you, whereas if you're playing to a backing track, it's kind of mechanical.

*Apart from obvious accidents like breaking a string or something, how often do you find you have to re-record a solo?*

If it's like a live lead solo, eight times out of ten I do it O.K. and I'm happy. Overdubbing a solo, generally I can get it in the first one or two takes. I try to do the solo live. Sometimes, I'll do the main "body" of the solo live and then maybe overdub a lead part of the fadeout. *Last time, you spoke about your Strat and the Tele. Could you tell me about your acoustic guitars?*

I've got a Martin D.35, which is great for the acoustic stuff. I usually use medium gauge bronze strings on that. The neck's a bit fat for my liking — I'd rather a D-28 neck. I use an Ibanez bug pick-up — I think it's a copy of the Barcus Berry, but I prefer it to a Barcus Berry. I've also got a National, which is the steel-bodied one. That's about 1933 I think. It's the first of the series anyway — the model with just one resonator. After that, they made one with two and then three resonators. Strangely enough the more resonators, the less banjoey the tone becomes. Mine has a real banjo tone. Then, I've got a 12-string Harmony Sovereign, which I use quite a lot on recordings — I had the neck taken off and put back on to get a better action.

*Which guitar did you use on "Barley And Grape Rag"?*

That was the National. We recorded that in the canteen at Musicland because it's a big room and the voice sounds like it's on one big resonator. They record in all sorts of places there — out in the hallway or down in the basement — that's where John Bonham likes to record.

*What other acoustics do you use?*

Well, there's a Martin Mandolin OM model, which I think was made in about 1935. I've got

an Ibanez bug on that as well. I've tried the bug on the National but it doesn't really work too well because the sound comes from the resonator. Oh, yeah — I've still got a three-quarter size guitar I had when I was nine. It was in my grandmother's attic for years and I'd forgotten about it. I had a piece of a school ruler on it in place of a bridge. I did that because I used to play it for hours and hours and my fingers would start to blister like mad. The only strings you could buy in those days were heavy gauge, so I tried to shave the bridge down but I didn't have enough sandpaper, so I stuck a piece of a ruler on instead of the bridge. The only trouble was that if you hit it really hard, it would fall over (laughs).

*That was quite an early age to get into modifications.*

Oh, yeah. I used to mess around like that. I saw these people mess around with capos, and so I used to get a pencil and an elastic band and that used to do. Funnily enough, I heard that was what Sleepy John Estes used to do as well. I think that's all the acoustics I have. Oh, wait a while — I've got an old guitar I used on the first Taste album on one song. I got it in a pawnshop in Copenhagen for about two quid. It had a couple of cracks in so I fixed them up. It's quite a small guitar as well, but it's really good for ragtime stuff. It's called a Bjarton — a subsidiary of Levin or someone like that.

*Which is your favourite acoustic?*

Well, they're all used for different things. The Martin is really nice. Depending on the way you mike it up, you can get a toppy or a middley or a bassy tone out of it, although it still sounds like a Martin. As I say, my only crib about it is that the neck's a bit fat, but I think I'll leave it like that because the National neck is quite fat.

*Have you any favourite tracks on the new album?*

Well, it varies from day to day. I like them all equally really. I enjoyed doing each track for different reasons and I'm now kind of re-discovering the album. There's not one that I wince at, you know.

*Between the time of recording and the actual release of an album, is it unusual for you to find you still like the tracks?*

Oh, yeah. I think to myself sometimes "Oh, I wish I'd done this here and that there," but then I'm sure The Beatles had that feeling about "Sergeant Pepper." It's one of those things. Songwise, I felt very happy with the songs. Like "Barley And Grape Rag" — it sounds as though it's a throw away song to write but it's not. The first line is "I don't care if I get arrested" and whatever comes after that has to be good. It's demanding attention right from the first line, like a bluesy song. We tried to get that feel — Rod tried to play it like a . . . a sort of 1940's ragtime drummer. He originally did it as just straight backing drums, but then he got more of a Salvation Army, jug band type of thing which is much more effective for it. But only just to the point where it isn't frivolous. The song itself is sort of humorous but you don't want to turn it into a sort of kazoo job! "Country Mile" is a song I've wanted to do for ages too — a really fast, rockabilly thing. I remember the night we did it — we'd been rehearsing it and it was hard going to keep up with the tempo. Normally, the policy in the studio is to rehearse it and do it about two-thirds of the tempo and lay it back all the time. That's fine. That works nine times out of ten, but I think a lot of people forget that the old fifties rocky things were really exaggerated tempo things. On versions of that song, where we held the tempo back, it's not half the number. We just did it like we were a

bunch of headcases in the 'fifties, you know — 1-2-3-4- bang! At first I was worried that it was a bit too fast but now I think it's just right.

*The band has been together for quite a while now and you must have a good repertoire. How do you decide what goes into a particular set?*

Well, it's a mixture really. We usually do a couple of hours onstage and that's plenty of time to do some old favourites and also put some of the newer material in, which you have to do, you have to keep updating the set. You usually improvise anyway. We never had a very strict set worked out. We've done "Calling Card" and "Secret Agent" live already in our set, before the album came out.

*The last time you released a single was with Taste years ago. Have you thought of releasing one since?*

That's kind of an annoying thing with me. I admit that the need for a single was less important a few years ago, because your so-called underground thing was there. I must also admit the radio over here is getting a lot better recently. The only airplay I get is one or two late-night shows and sometimes, I'll be driving along and think "I wish to God they'd play one of my songs" and they won't unless it's a single. Subsequently you're on a kind of a limb where you're not getting a lot of airplay and only getting through to your own main body of followers. There's a great argument for singles but, to my mind, there's a bigger argument against them. I just seem to have this mental block against singles for some reason. I mean, I would like to be on the radio every ten minutes like everybody else but . . . I don't know. It's just one of those things. I certainly wouldn't bring out a "pretty" song just to get a hit single. This business of getting a pair of scissors out and chopping off this verse and cutting out that solo — that kind of thing annoys me. The E.P. idea I quite like. I was thinking of doing one ages ago. At that time, the record companies said that it was impossible and they couldn't be made. Since then Status Quo came up with a live one and there's been a lot of them since then. Then there's been all these so-called "Maxi-singles" — E.P. always sounds better to me than maxi-singles anyway.

You see, talking to me about the ethics of singles . . . I'm, the worst one in the world. I tend to agree that if you don't release singles, then you'll probably never achieve a certain communication level with what you might call surface listeners — people who aren't that keen about going to concerts or clubs. But, as I said, I have this block about singles.



# GALLAGHER

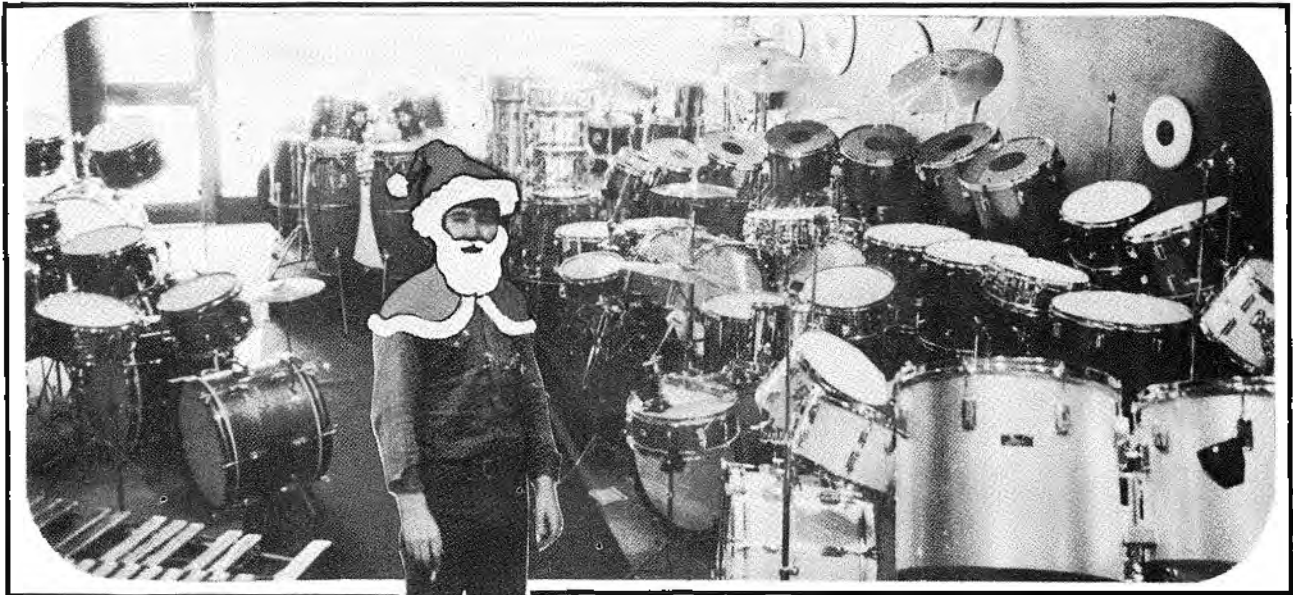
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Well, we've been very successful in terms of we can draw as big an audience up to a point in this country and Europe and America. We haven't been overly publicised and yet we haven't had flop tours. In that respect, I don't think we could become that much more successful. Number two, I don't fancy being on the papers every week and thinking about new quotes to say. That's just not my personality. I mean, if I could be played on the radio every half-hour or even twice a day, then that'd be great. I couldn't go for a big promotion drive and all that. I'm not knocking it, but it just wouldn't suit me. Like having a single out to me means you have to kind of wear a funny hat for a week. It's all trivial and eventually you just become a local punch and Judy show. My mind is really taken up with playing so much — I know it sounds like an old cliché, but it's true. That's the way I feel. *You perform a fair amount of acoustic material in your sets now. Where do your preferences lie? With the raunchy stuff or the acoustic?* I don't really know. I'm just trying to develop to the point where it's just Rory Gallagher music. But I mean I don't think I'd ever stop playing things with a bluesy feel. I'm not afraid to let a thing rock and on the other hand, I'm so interested in acoustic and folk style that that stuff creeps in as well. I'm a bit of a jazz fan and I like soul things as well — I think it's really hard to pigeonhole anyone in most bands, because it's not unusual now for a blues musician to play a soul thing or even a country style thing. I think that's the way it should be.

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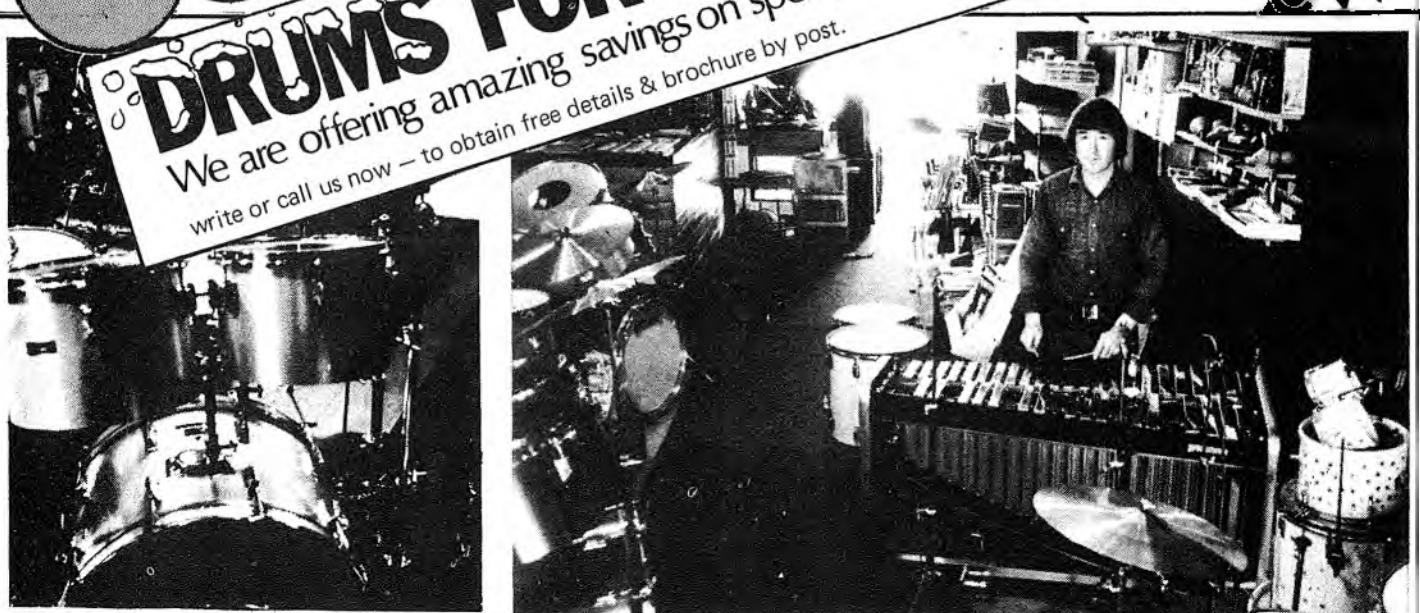


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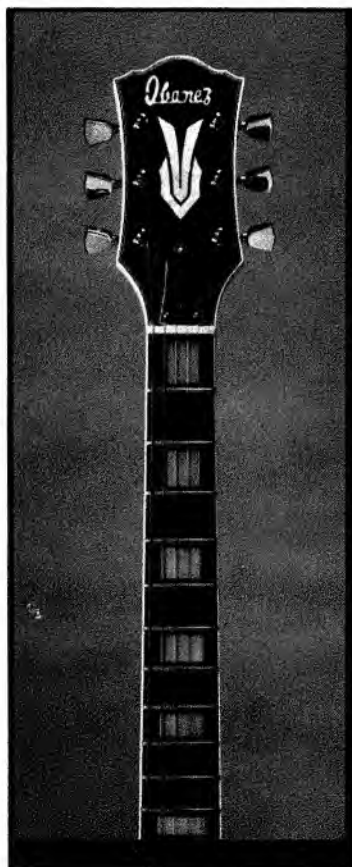
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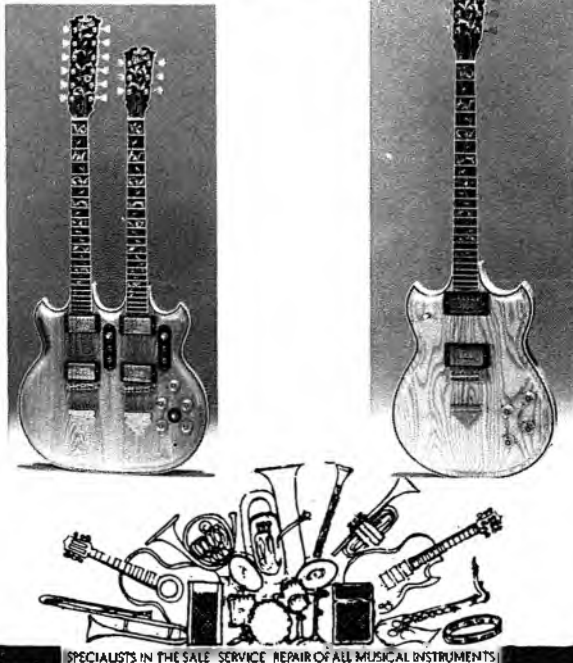
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# MARKET REPORT



## IBANEZ

Ibanez have earned themselves a reputation as one of the better Japanese guitar manufacturers. They've been distributed in the U.K. for quite a few years and their "replica" guitars are considered by many to be among the finest available. Summerfield Bros. of Gateshead are the U.K. distributors and in this Market Report we spoke to dealers all over the British Isles to discover their view about these instruments.

In the last year or so Ibanez have added some original guitars to their range, some of them costing up to £900, and for that reason they now have to be regarded as major manufacturers of quality electric guitars.

	How long selling Ibanez guitars	Artist models	PRODUCTS IN STOCK				Average monthly sales. Originals/Replicas
			Professional models	Fender replicas	Rickenbacker replicas	Gibson replicas	
A1 Music Centre, 88, Oxford St., Manchester	6 years	2	1	10	2	10-12	3-4
Assembly Music, 25 Claverton Bldgs., Claverton St., Widcombe, Bath	5 years	1-2	-	1	1	5	3
Jack Brentnall, 69a West Regent St., Glasgow	3-4 years	3	1	3-6	1	3-4	15
Carlsbro Sound Centre, 182-184 Chesterfield Rd. Nth., Mansfield	4-5 years	3-4	2	2-3	1	2-3	2-3
Chappell & Co., 50 New Bond St., W1.	6 months			ON ORDER		6	Bit too early to tell
Chingford Organ Centre, 242 Chingford Mount Rd., E4	18 months	5-6	5-6	2-3	6	24	3/12
George Clay, 285 Broad St., Birmingham	5-6 years	-	2	8	-	5	Varies
Bernard Dean, 10 & 12 St. Thomas St., Scarborough	5-6 years	1	-	3-4	1	5	3-4
FD & H Music, 138 Charing Cross Rd., WC2	2 years	2-3	-	2	-	3-4	2-3/5-6
M. Golumb, 30 Salt Market, Glasgow	5 years	-	-	3-4	-	3-4	-/6-8
Bill Greenhalgh, 125-127 Fore St., Exeter, Devon	4-5 years	-	1	-	1	6-12	Varies
Hammonds, 161 High St., Watford	From beginning	2	-	1-2	1-2	4	Varies
John Holmes (Gear-box), 21 Farringdon Rd., Swindon	2-3 years	-	-	3	2	6	-/6
Kitchens of Leeds, 27 Queen Victoria St., Leeds	3 years	1	2	-	3	6	6-12
Modern Music, 30 Castle Hill, Dudley, Worcs	From beginning	1	1	1	1	4	Varies
Tony Saville Music Centre, Peter Hse., Lower Mosely St., Manchester 2	3 years	2	-	1	1	12	Varies

Opinion of Ibanez Original designs	How do replicas compare to American originals	Do guitars require adjustment on arrival	How quickly can you get spares	Good points	Bad points	Bands supplied with Ibanez guitars	Summerfield's after sales service	Do you discount Ibanez guitars
Good	Very well	No	They're always in stock	The necks are excellent	None	—	Very good	10% cash
Excellent	Pretty good — good pick-ups especially Gibson replicas	No — adjust after sold	About a week	Well finished, value for money	No	Brian Streicher of Harlem County	Very good	Not usually — up to 10% cash
Excellent	Near as damn it	Not really	Within a week	Good value	None	—	Very good	No
Very good guitars	"Some are good some are crap"	Average	It's O.K.	Top end of copy market, plus good originals	None	—	Quite fair	Cash discount
—	"Coming dangerously close to originals"	No	No problem	"Thank God somebody's doing good semi-acoustics"	None	—	Excellent	"Come in and have a chat"
Excellent	Better	No	1 week	Whole range so good	No fault	—	The best	Yes
Very good	They're very good indeed	No	Pretty quick	Price, availability, quality	No	—	Quite good	Yes
Excellent, but not so saleable as copies	Excellent in their own right	Less so than the norm.	2-3 weeks	General manufacture and machining	Range too large	—	Interested in what we're selling	Cash
Very good	In some respects (finish) better. Actual materials not so good	Not very much	Depends which spares	Very good guitars	Can't get enough of what we want	—	Pretty good	Not as policy
Bloody good	They're on a par	Not really	Got a full range always	Pound for pound excellent value	No	—	Very good	For cash
Fabulous	Case of individual preferences — for what they are they're the best copies	No	2 weeks	Guarantee, finishes, pick-ups	No	Local bands	Superb	No
Great improvement	Majority come out better	Not a lot	Pretty quick	Fingerboards, tone, pick-ups	Older models machine heads	—	Very good	Don't offer discount — just cash
—	Very, very well	Just setting up	Never had to	Pick-ups, finish	Machine heads	—	No complaints	For cash
Excellent	Very favourably	Very little	Haven't needed	Quality of manufacture, pick-ups	No	—	Haven't had to use	In certain cases
Excellent	In some cases can be better	Very little	Carry huge stocks	Finish, playability, quality	No	—	First class	Just cash
Nice instruments	Best copy on the market	Very little	Very quickly	Consistency	No	The Black Abbotts	Very good	Cash if asked, not advertised

# MARKET REPORT



## IBANEZ

		PRODUCTS IN STOCK							
How long selling Ibanez guitars	Artist models	Professional models	Fender replicas	Rickenbacker replicas	Gibson replicas	Average monthly sales.	Originals/Replicas		
Soundpad, 64 London Rd. Leics	3 years	MOST MODELS - STOCK CHANGING						Very good	
Unisound, 36 Peckham Rye, SE15	5-6 years	-	1	1	1	2	3-7		
Vallances, Arndale House, Market St., Bradford	5 years	1	-	-	-	2	1/2		
Westside Music Centre, 7 Fore St., Bridgwater, Somerset	5 years	-	-	1	-	5	2		
Yardleys, 87-89, Old Snow Hill, Birmingham	3 years	2	3	-	1	2	1/6		

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Opinion of Ibanez Original designs	How do replicas compare to American originals	Do guitars require adjustment on arrival	How quickly can you get spares	Good points	Bad points	Bands supplied with Ibanez guitars	Summerfield's after sales service	Do you discount Ibanez guitars
As good as other makes	Price the originals should be	No	Return of post			Lots of bands	Very good	For cash
Very good	Good quality	No	Fairly quickly	Pick-ups	Not really	Sucker	Very good	Yes, for cash
Remendous	"Bloody near"	Only occasionally	1 week	Quality of workmanship	Delivery	Local bands	Marvellous	Fixed price
Nice guitars — maybe a bit pricey	Very well indeed	No	Better than some Names	Replicas give feel of real thing	Some wood "vibration"	—	Very good	If asked for
Great	"No comparison"	Very little	1 week	Good pick-ups + action	Few	Turnstyle, Grannock	Very good	Occasionally 10%



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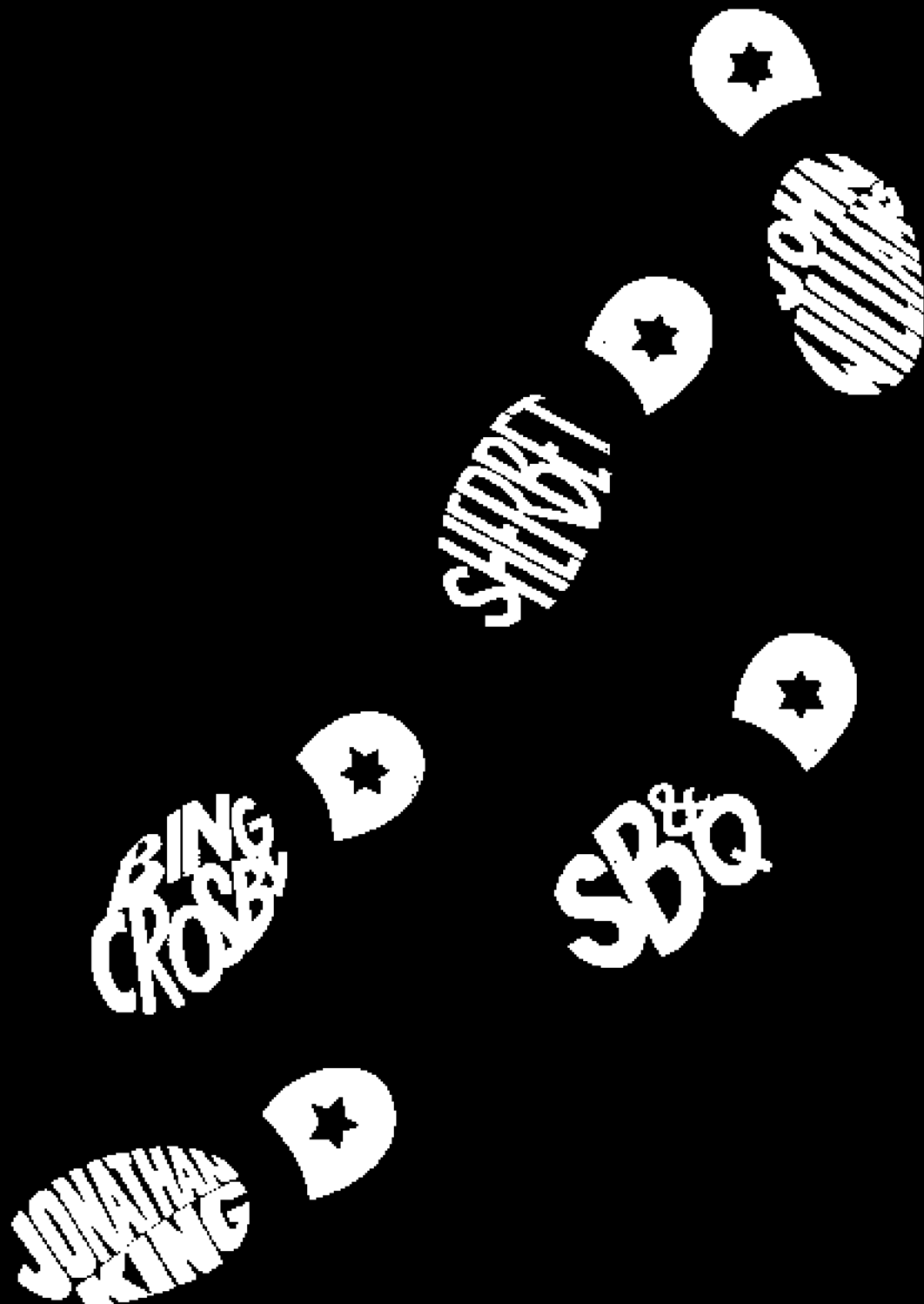
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# CBS-The Six Week Update

Two weeks ago, CBS Studios upgraded to a 24-track format. This is the latest in a long line of developments for CBS Studios. Their complex in Whitfield Street, London houses three separate studios; Studio 1 measures 65' x 45' x 20' and can accommodate up to 70 musicians, Studio 2 holds 28 people and measures 25' x 27' x 14', while Studio 3 is normally used for "smaller" sessions and measures 24' x 21' x 10'. Situated on the top floor, it can accommodate up to 15 musicians in comfort. The complex opened in their present location in 1970 and offers 2, 4, 8, 16 and now 24-track format.

Studio 2 was chosen for the upgrading. The console is an MCI model JH-542 which George Balla, CBS's Technical Manager and Chief Engineer describes as "the most advanced console in the world."

The desk was virtually tailor-made for CBS Studios, in that most of the features are available as standard, but it is the first time MCI have incorporated them all into one console.

It boasts 42 input channels and 32 output groups. The metering facilities are particularly noteworthy — bar graph metering is switchable to PPM, VU or two 21-band spectrum analysers. It is also switchable to read the DC levels on the fader Voltage Controlled Amplifier. Each channel, in fact,

has a VCA for the level control function, which uses a linear four-inch conductive plastic fader.

Each channel has six fold-back and echo sends, while the E.Q. section boasts four basic adjustment areas, which together provide over 140 million combinations. The four sections are Low Frequency EQ, High Frequency EQ, Mid Range 1 EQ and Mid Range 2 EQ. Each channel's equaliser is also switchable between channel or monitor circuits.

In keeping with modern-day technology, the desk is automation-ready.

All functions are designed for easy conversion to computer-assisted mixing, but CBS Studio Manager Dave Carey maintained "We have plans for incorporating automix facilities in the future, but not yet. This is basically because it is still a fairly new concept — a few studios use the facility — but we don't want to rush into it straight away. Because it's new, there is still room for improvement in this field and we want to wait for a while until we are satisfied that we can get the best system. A lot of people are a bit wary of automix systems, and so that's why we are waiting a bit longer."

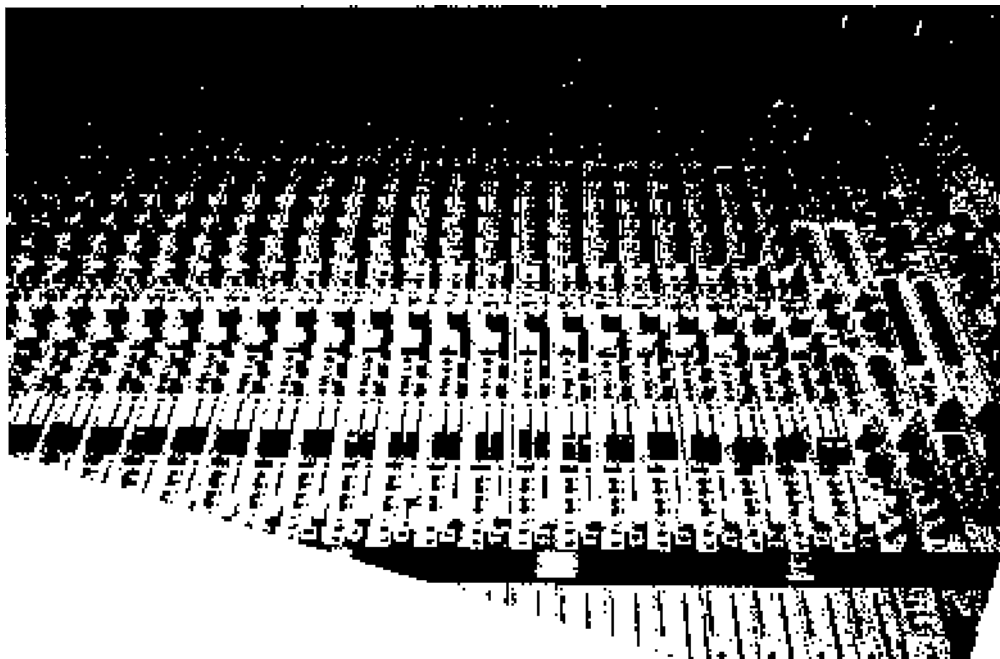
Although most of the features on the console are available as standard, George Balla designed a new type of pan pot, one for left and right, the other for front and back. George's design is a

single knob which rotates continuously. This sends the signal to any corner of the control room, or to any point in between. If the two rear channels are reversed, instead of panning the signal in a square, it will pan diagonally across the room, simulating a figure-eight.

With an amazing range of sophisticated facilities too numerous to mention here, the console, which after all is the heart of any studio, seems ideally suited to CBS Studios' needs. To complement the console, Studio Two now houses an MCI 24-track machine, together with 16, 4 and 2-track Studers. JBL 4350's are used for monitors in the completely re-designed control room.

Unbelievably the installation only took six weeks — a relatively short time for what one would imagine to be a gargantuan task. "All credit to our maintenance department," said Dave Carey. "They worked very hard right round the clock and achieved in six weeks what, in normal circumstances, would have taken about three months."

There are plans to eventually upgrade the other two studios in the complex to 24-track, but for the moment the concentration is on Studio Two. Like the rest of the complex this studio is not designated to any one type of music. "The complex as a whole, has always been and will always be completely versatile."





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# Dealer of the Month

## KITCHENS • Leeds •

"I don't think there's another shop in Great Britain that does as much business as we do", says Mike Cooper, Joint Managing Director of Kitchens of Leeds. Looking round the three Kitchens shops you can believe it, a veritable election of musical equipment that covers everything from violin strings to string machines, sheet music to P.A. set-ups, classical guitars to the latest in amplification.

A service to the musician like this doesn't suddenly appear out of nowhere, and Kitchens have 101 years of background to base their current expertise on. Having celebrated their Centenary last year, this year saw the opening of the brand new shop in County Arcade, right in the centre of Leeds. The shop specialises in the needs of the group musician, and really does have everything a muso could possibly need. The atmosphere is just right, comfortable without being 'flash,' and the staff, headed by Manager Howard Franklin-Smith, are always eager to help.

On the ground floor of this new shop there is a giant display of amplification, electric guitars, mixers, P.A. equipment and keyboards. Downstairs there is a disco equipment and lighting showroom, with 12 projectors operating a permanent light-show, the cassettes for which are changed every week.

"We just didn't have the room for this before the new shop," said Mike, "but now the word's beginning to spread, our whole range has increased and we're just doing more business generally."

The keyboard side of things is an especially large growth area as far as the new shop is concerned. The three main kinds of group keyboards — electric pianos, string machines and synthesizers — are well stocked across the range, with all the better makes represented.

"With our old organ shop, which is still going for 'home'-type organs, we found that the groups weren't always too keen on going in

there. But now with the new shop, the keyboard instruments are doing so well that nearly half the shop has been given over to them — we've sold about four or five keyboard instruments a week since the shop opened in July."

The electric guitar side of the business has also been on the up and up. A new Yamaha S.G.1500 model had just arrived at the shop and is the only one in the country at the moment. So, if you want to be the first on your block with one of these beautiful instruments, zoom off to Kitchens.

"As far as replica guitars go, the Antoria's and Ibanez's have been going well," explained Mike, "with the original designs of some of these manufacturers slowly picking up too. It's the situation we had with steel-strung acoustics some time back; if anyone was going to spend a lot of money on an acoustic, then it had to be an American guitar. Then people slowly began to realise that there were other manufacturers making instruments just as good, and today the whole acoustic market has completely turned around. The same thing is beginning to happen very slowly in the electric field now. People are beginning to realise that there are top quality electrics being made by others than the traditional makers."

In amplification, Kitchens have seen a very good response to the new Music



Man range over the past few months, and Maine equipment is also getting a good reaction from local musicians with their combos attracting special attention. Marshall amplification has also started picking up after something of a lull, and the combined Marshall/Kitchen club installations are still going strong.

"We fitted up two clubs this week," said Mike. "Yamaha amplification has been selling as much as anything else. The combo amps have a very good sound and are very reliable. We've also had a Road 150 watt 18" bass combo in just recently which must be one of the best bass amps I've ever heard. There was a guy in here on Saturday who had it cranked right up and it was just amazing. I think the vibrations must have cured a lot of the meat in the butchers opposite!"

Other amps that have been receiving due attention at the new shop have been Peavey P.A.'s and Roland combos and echo units. The new drum department is situated in the basement of the old shop, the ground floor of which now houses sheet music, acoustic guitars, woodwind and general accessories associated with these instruments. The first floor boasts brass instruments, along with repair rooms and offices. The drum department has a range of at least 20 kits set-up and ready to play, featuring Sonor, Ludwig, Pearl, Olympic, Beverley, Hamma and Rogers among others.

"Nine out of every ten kits we sell are Premier," Mike observed. "It's a very strong Premier neck of the woods round here; they're certainly very good value for money."

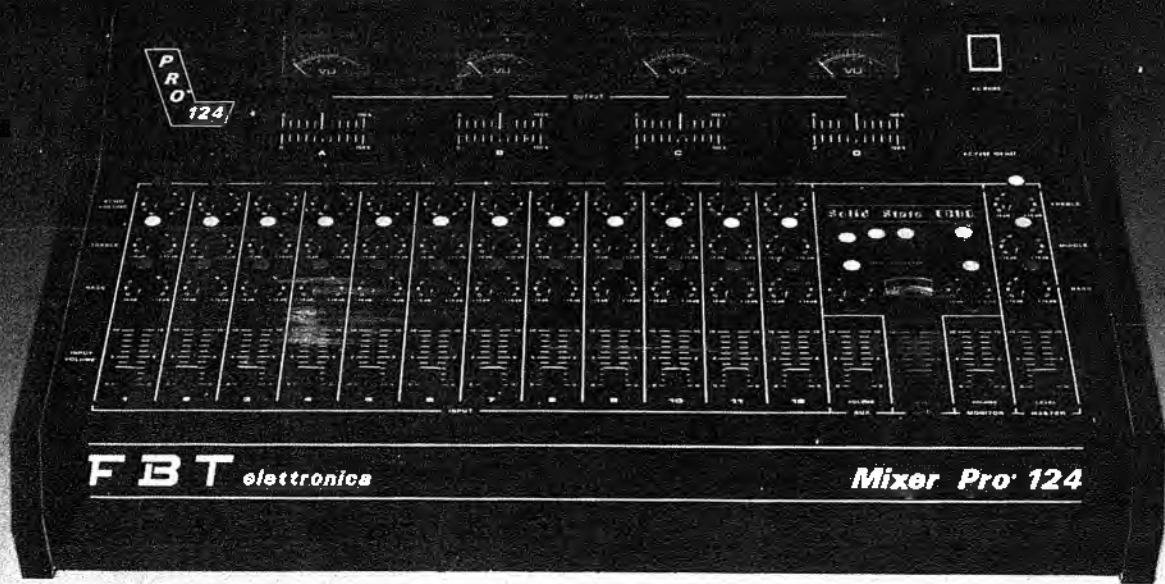
Mike's latest brainchild is the "British Fortnight" which will be held at Kitchens during the first two weeks of December. "Basically, what will happen is that during that fortnight any British made equipment will be available at some sort of special price from us — I have a strong belief in a lot of British equipment, and I thought this would be the very best way of letting people see a bit more of them, and getting a chance to see for themselves how good British made gear still is."

In the 101 years of Kitchens existence then, slowly but surely they have built themselves up to be the biggest musical retailers in Leeds, in addition to their other branches in Newcastle, Barnsley, and Bradford.

"We're happy at the moment in all the shops generally. I don't really want the thing to get so big that I can't keep tabs on everything. We're fairly big now, but we keep it friendly and intimate. As far as another shop is concerned, I would insist on finding the right people to staff it first, and then think about the shop. The staff are so important, and we've got just the right balance at the moment. We're breaking all records this year — in the first four months we've done what we expected to do in the first year, and that can't be bad!"



# The First Professional Mixer with Built-in SOLID STATE ECHO



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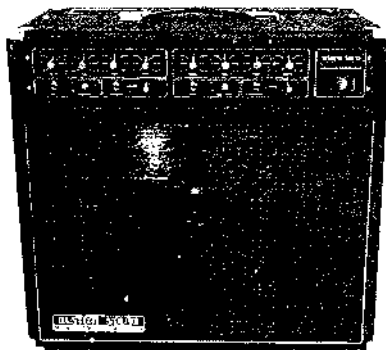
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# KITCHENS

## dealer of the month



Pete Thornton from Yamaha and Michael Cooper Managing Director of Kitchens examine the new Yamaha SG.1500. Another first for Kitchens.

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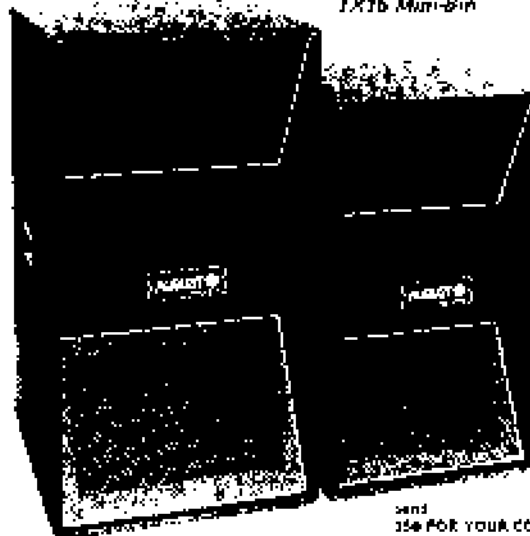
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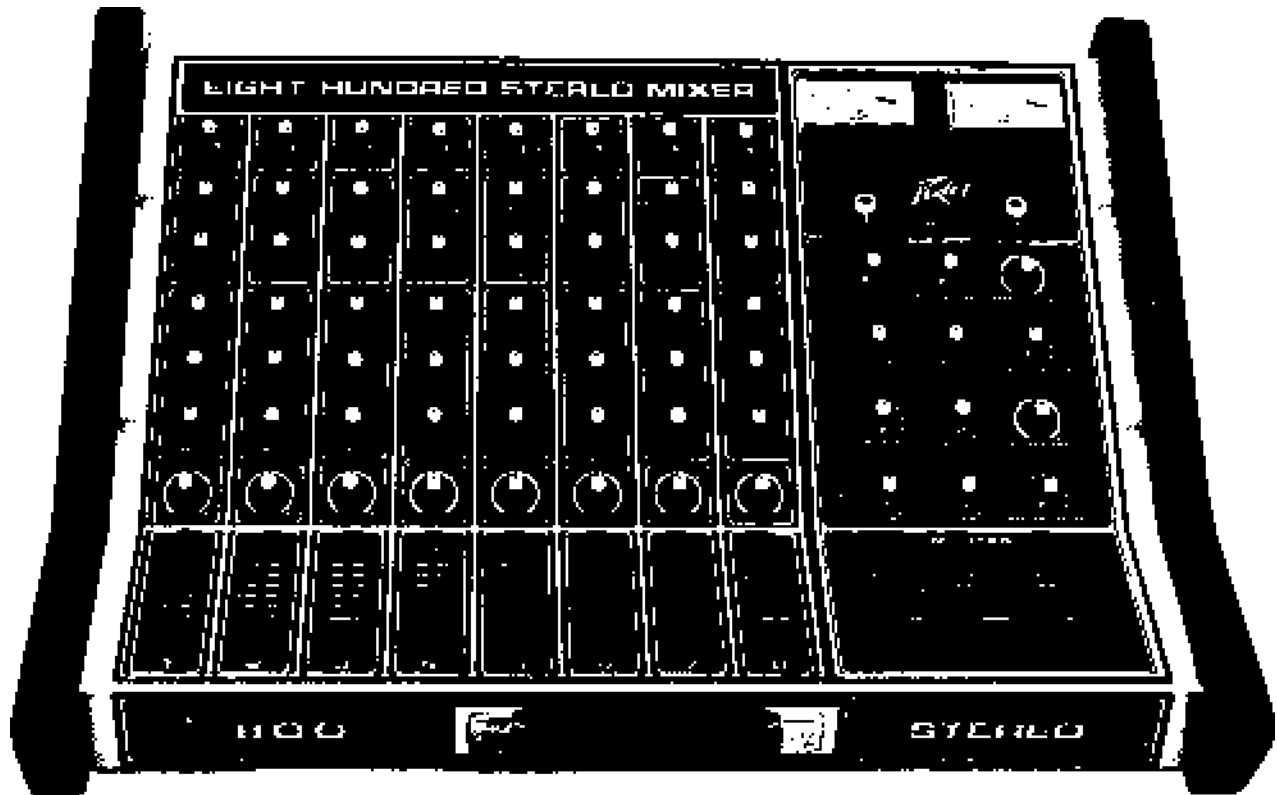
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# 800S

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**Frequency Response:**  
20 Hz - 20 KHz  $\pm$  2 dB @ + 8 dBm output

**Total Harmonic Distortion:**  
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**Equivalent Input Noise:**  
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**Crosstalk:**  
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**Inputs:**  
Low impedance unbalanced microphone 600 ohm (cannon type)  
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**Input Attenuator:**  
Continuously variable from 0 dB to -40 dB operational on either mic or line inputs

Total gain of mixer @ 0 dB attenuator = 66 dB

**Outputs:**  
Left & right Main & monitor  
Unbalanced 2 Kohm, 3v RMS  
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**Outputs, effects & reverb:**  
Unbalanced 10 Kohms, 2v RMS

**Equalization:**  
Infinitely variable boost & cut  $\pm$  15 dB @ 50 Hz & 5 KHz each channel, master  $\pm$  15 dB @ 50 Hz, 800 Hz, and 5 KHz

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**Cue System:**  
Stereo output = 2v @ 10 Kohms

The advanced features found in the 800S make it a completely professional mixer unmatched in value by anything in its price range . . . . . and that goes for all Peavey products. See the world's hottest range of Combos, Amps, Cabs, PAs, Mixers, Slave Boosters, Bins, Vocal Projectors, Horns, Tweeter Banks, Mikes, etc., etc., now at your local Powerhouse.

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# Dealer News Dealer News

## Bottleneck Salisbury

Tracker called back for some more P.A. gear and chose the Custom Sound variety... A band called Jeep were in for some Fender amplification... An Essex band called Touch Of Amber loaded up their truck with Maine lead and bass amplification - Maine gear has been selling very well at Bottleneck recently... Peavey gear has also been enjoying much popularity along with more traditional Fender equipment... Recent Fender purchasers have included the Swinging Blue Jeans, the Sounds Blue Showband, the Fourmost and Vanity Fare... Stocks of Rickenbacker guitars and Roland equipment have been increased lately, with local band Orange investing in Rickenbackers and the Roland JC4 combo selling very well.

## Central Music Leicester

Central have recently introduced a new range of their very own JSJ bins, including a 15" reflex folded horn model, along with 12" folded horn versions, 4 x 12" and 2 x 12". The cabinets come in an orange finish and Central

have great faith in their future... Local band Kipper were in the shop recently for some new Peavey equipment including 2 x 15" set-up, and Musician and Standard amps... Deals are underway to supply locals Poggles Wood and Buster with various pieces of equipment... New and used Sonor kits have been selling well, and Dave, drummer with top local band Stageflight was one of the proud new owners of a Sonor outfit.

## Midland Music Centre Northampton

Marble Arch, a band who came third in the area final of the Watney-Mann Pub Entertainer Of The Year competition, recently re-equipped themselves at MMC... Local school business has been good, with a set of pedal-tympys going to the Northampton School of Music... Classical guitars have been strong sellers, along with high-quality fiddles - unusual for the time of year according to Midland... The drummer with The Mantas was pleased to avail himself of a new Premier drum-kit... Business with second-hand keyboard set-ups has been very healthy recently... Johnny Betts, who's known locally for his big jazz-

band Newts, recently purchased a Multiman for use with a smaller band that he's putting together.

## Professional Music Centre Doncaster

Particularly strong sellers in general terms have been keyboards and drum kits, with Haven among the more popular organs and Beverley and Ludwig leading percussion sales... Local band Captain Hornblower were recent visitors to the shop and managed to struggle out with a brand new Shure microphone... Other sales have included many classical guitars going to local schools.

## Down Under Redhill

Business has been very good over the recent three or four months, with no usual "quiet period"... Woody Woodmansey, ex-David Bowie and now with his own band U-Boat, is in regularly for sticks, heads and general spares, while his keyboardman recently purchased a Fender Rhodes piano... Gerry and the Pacemakers, still going after all these years, were in for a Fender Telecaster bass and various types of strings... A regular customer for the

last three months has been local session guitarist Kevin Stacey, currently working with Clodagh Rogers, and his most recent acquisition was a new Fender Strat... Guitars have been selling very well, notably Antoria, along with lots of pedals, mostly the MXR phasers and Ibanez effects... Steve Robins, new keyboard player with Jenny's House, was lucky enough to get a Vox Continental that came into Down Under in "top class condition" - the band's former keyboard player Val Joseph is now demonstrating synthesizers.

## McCormacks Glasgow

A band called Paris, who recently won the Sunday Mail pop contest, came in to liberate some of their winnings and ended up leaving with some HH monitors and various pieces of SW equipment... Local band Cropper called in for a pair of 1 x 15" bins... Peavey and HH amplification is selling well - a band called Smiler were proud purchasers of a pair of Peavey 2 x 15" cabs and a couple of HH VS amplifiers... The Rez Band availed themselves of a 400 watt HH P.A. system on a recent visit to McCormacks...

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# SOUNDER

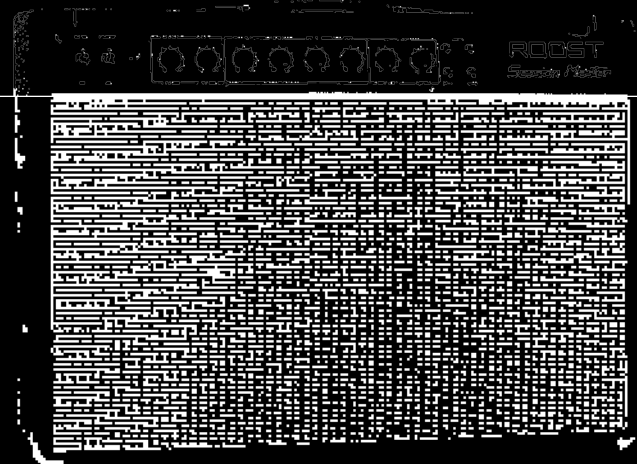
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## **New CBS/Arbiter Shop**

CBS/ARBITER are launching a new concept in instrument retailing at 19 Soho Square London W.1. The shop, which only opened last week, represents a complete re-think of retailing concepts after the large scale department-store style of the Fender Soundhouse.

"I think we were innovators when we opened the original Soundhouse with the scaffolding and the space," said CBS/Arbiter's Managing Director, Ivor Arbiter, "and I think we're moving into new areas of marketing again with the new shop. It will stock only prestige lines — Fender, Rhodes, Rogers, Auto-Tune etc. — and we're deliberately making the unit a small complex with a highly specialised range of merchandise."

The accent in the new shop will be on luxury. To a large extent it will be seen as a prestige showroom for the CBS/Arbiter lines, but Ivor Arbiter sees that it might well go further than that.

"I think there might be scope for perhaps 12 of these types of units in shopping centres up and down the country. I think the idea of a small shop stocking only these lines is a very appealing one, and when you've got this range of lines I don't believe you need anything else. We want to give our dealers even more support than before, our aim is not to compete with them."



*Tony Walker — Hohner Promotions Department*

## **New Boss for Slingerland**

LARRY R. LINKIN has been appointed president of the Slingerland Drum Co. He joins the company from NAMM where he was a staff vice president with responsibilities for organising the exhibitions staged by that organisation. He took over his new job last month.

## **Win For Elgam**

THE FIRST ever rally car sponsored by a musical instrument company has won the Castrol Group 1 Championship. The car, sponsored by Elgam Organs (via Coppocks of Leeds) was competing throughout the year and its performance included several major wins — and several major stunts (including one triple roll).

As a marketing exercise the car has undoubtedly been very successful for Elgam and the Rally Team (under the leadership of chief driver Chris Lord) is now busy preparing for the future.



*Larry R. Linkin, President of Slingerland Drum Co.*

## **New Euro Association Forms**

AT A meeting in Milan it was agreed by representatives of various European musical instrument organisations that a new European organisation should be formed. It will be called the European Federation of Musical Instrument Associations and founder members are the German association, the Italian association and AMII. Roy Morris, Tony Morris, John Skewes and David Barnett attended for AMII.

## **Hohner Promotions**

HOHNER HAVE appointed Tony Walker to their promotions department. He replaces Les Stewart who continues with Hohner as a consultant. Tony was previously a professional musician (bass and keyboards) and he brings to Hohner much valuable in-field knowledge.

## **Farfisa**

AT THE recent dinner/dance at London's Hilton Hotel organised by Farfisa, Managing Director Dickie Wren said that during the last fiscal year (ending May 31) turnover of the company rose by 29 per cent. Since then the turnover for the first four months of this year has shown an increase of 132 per cent.

During his speech Mr. Wren commented he was delighted to see ladies attending the dinner and he expressed the wish that the AMII dinner was also open to ladies.

At the end of his speech Mr. Wren said he was sad that he had to announce a ten per cent increase in Farfisa's prices, but he pointed out that the company had been able to maintain a policy of holding prices steady for a year at a time.

Faces seen at the dinner include Mr. & Mrs. Gene Ashworth, Mr. and Mrs. Lou Dean (Snr and Jr.), Mr. and Mrs. David Deans of Forth Valley Music, Mr. and Mrs. Mike Wren and Mr. Kevin Black and fiancée.



*Chris Lord in Elgam Organs' Winning Car*

# If this is your idea of Pearls then we've got news for you!

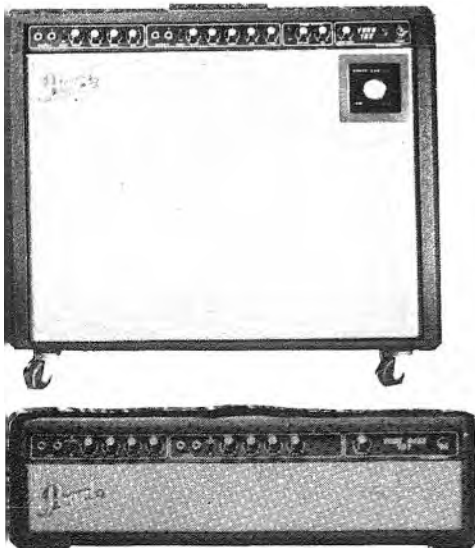
**TC101 Tune Conductor** — The Pearl '101' gives precise electronic tuning for the first time at a realistic price. Suitable for electronic keyboards, synthesizer and guitar. A must for the band in a rush who needs a last minute back stage tune-up. The '101' tunes electronically either by visual sweep of the indicator needle or by the scale . . . TC101 Tune Conductor. @ £54.95 inc. V.A.T.

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**Vorg 101A** — The PEARL 101A 100 watt head designed primarily for bass guitar is another PEARL VALUE FOR MONEY item. A twin channel amplifier with volume/treble/middle bass controls . . . Vorg 101A @ £139.50 inc. V.A.T.

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**Vorg 102**— Power overload control to obtain the distorted valve sound at any level of output to suit all environments from studio to large stage. High quality built-in phaser unit with intensity and speed control. Repeating cycle of 0.1Hz to 5Hz with wide range of sound obtained. Ideal twin channel combo for the professional musician playing keyboard, synthesizer or guitar . . . Vorg 102 @ £325 inc. V.A.T.



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## Dr. Bose Visits

DR. AMAR BOSE, founder of the Bose Corporation, visited the U.K. briefly last month to meet the press and expound his theory of psycho-acoustics as applied to loudspeaker enclosures. Most musicians will be familiar with the unusual speaker made by his company (both hi-fi and PA speakers follow the same basic principle) and Dr. Bose offered a fascinating explanation which lasted quite a few hours.

The press conference also marked the launch of the new 901 Series Three hi-fi loudspeaker, a unit supplied with an active equaliser and made to be far more efficient than conventional enclosures.

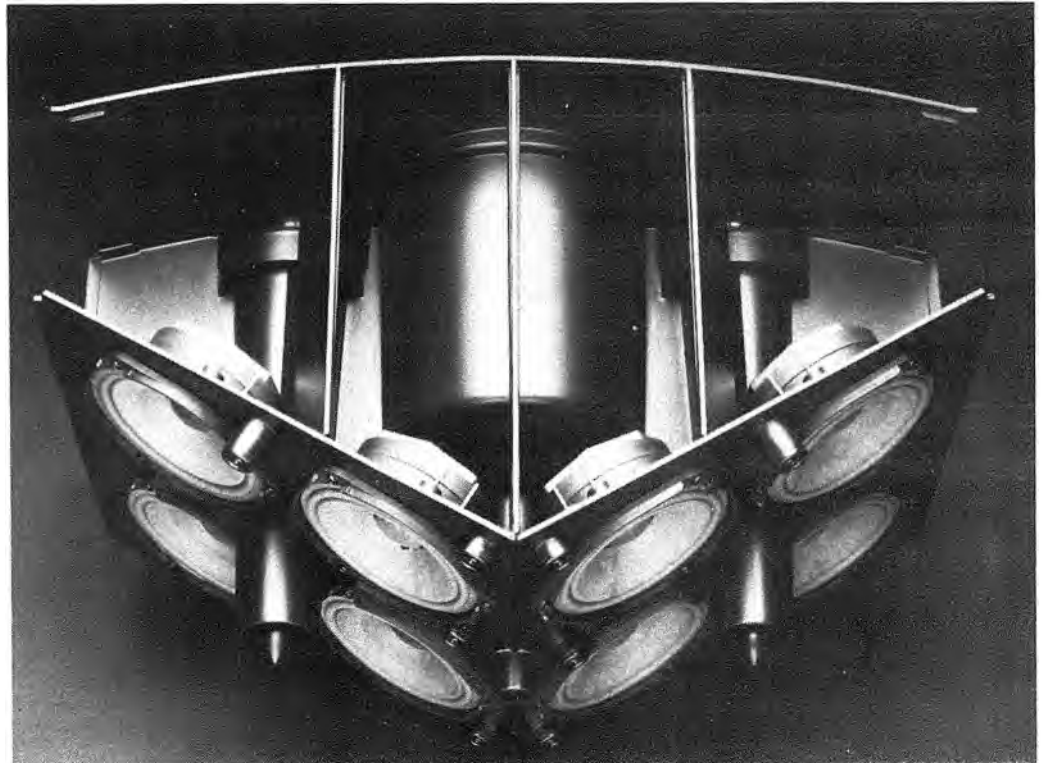
The new speakers are designed to provide maximum efficiency from a 15 watt amp and amongst many unusual design features are twin "jet-type" port tubes which project from the rear of the cabinet.

## D.J. Expand

D.J. ELECTRONICS have just opened a major discotheque equipment shop in Hamburg. Situated at Eimsbuttler Chaussee 44, 2 Hamburg 19, the shop is called D.J. Europa and covers over 50 sq. metres of floor space.

D.J. have also been expanding their US business. At the recent Disco Forum II in New York they completed a major deal for distribution across Australia, cemented their links with US distributors and learnt that their Canadian operation had equipped no fewer than 31 complete discotheques.

Commenting on the visit, D.J. Boss George Sheppard told I.M. "The US disco market is very different to Europe. There the D.J.'s see their equipment as status items and they are prepared to carry up to 40 tons of equipment for one six hour show. We are at the moment preparing a new range especially for the US market



*Bose Technology*



*Mick Borer of Rosetti*

and this will be based on a totally professional format with 19 in. rack-mounted units and full modular systems. This equipment will also be available on the home market."

## Rosetti Accountant Dies

TED CLAY, manager of Rosetti's Accounts Department died unexpectedly from a heart attack on October 28. Ted was well known in the music trade starting with Selmer's 26 years ago and moving to Rosetti in 1969.

Pete Tullet of Rosetti made the following comment: "In all his dealings with the music trade he was well known for his mixture of patience, tact and good humour. He will be sorely missed." Ted Clay leaves a wife and three grown up children.

## Rosetti Promotion

MICK Borer's role within Rosetti has been increased to cover sales of electronic items throughout the U.K. He is now responsible for sales of Shure, SW amps, Epiphone guitars, Jen Effects, Minimax amps and the Powerhouse Rhythm unit and associated products.

## R-M Marketing Manager

ROSE-MORRIS have appointed a new Marketing Manager. He is Keith Drewett who joins the company from the Unipart Division of BLMC.

## CMS on the Box.

GEORGE ÖSTREICHER, boss of Cardiff Music Strings became a star recently when The Money Programme of BBC 2 featured him and his company as a profile on success. The film showed George back in the old market place where he started his business life, at his giant new factory complex and in the driving seat of his Rolls Royce. We understand more television coverage on Cardiff Music Strings is planned in the near future.



*New Rose-Morris man Keith Drewett*

# TORONTO SHOW PREVIEW

Despite the fact that Toronto is only an hour's flying time away from Chicago, the musical instrument fairs held in the two cities are as different as the places themselves. The show held in Toronto recently revealed clearly the fundamental differences between the Canadian and U.S. markets and our man on the spot, Julius Graifman, visited with his camera.

J.M. Greene Music distribute a wide range of lines including Capri, DeArmond, Barcus Berry and Systech.



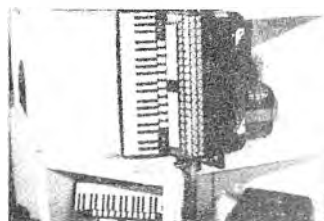
Fender, Rogers, Rhodes shown under the Tartini Musical Imports Ltd. Three retail store fronts "suggested" how a dealer might present the merchandise to customers.



Larry Dimarzio & Steve Kaufman happy to see your reporter covering this international show for I.M.



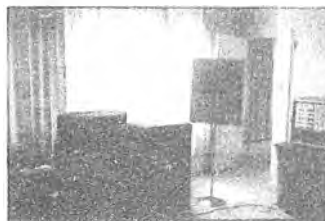
Hohner Vox II shown for the first time in Canada at the Hohner Canada Inc. stand.



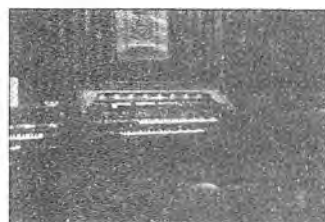
Atlas Electronics Ltd. with three beautiful lines of equipment, Turner microphones, Atlas sound mike stands and a full line of switchcraft accessories, and electric connectors.



Len Kozak Sales Co. Cerwin-Vega speakers and cabinets, MXR innovations (full range) Nashville straights, Travis Bean.



MCH Ltd. First time in Canadian market showed eminent 2000 Grand Theatre organ (also shown in private suite the Arp line of synthies).



The Martin Organisation Canada Ltd. Vega guitars and Martins.



SibeCor Ltd. (From L-R) Daniel Loyer, Robert Godin.



Efkay Musical Instruments had a huge exhibit featuring: Marshall amps, Tama drums, Rotosound Strings and Ibanez guitars.



Great West Imports Ltd. One full wall of Peavey equipment was a most impressive line-up to see. Roland unveiled a "Piano Plus" for home and clubs. Yamaki Guitars lined one wall.



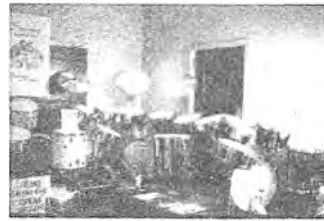
A vast array of equipment under the B & J Banner: includes Ovation Guitars, El Degas, Lero, Synkey Synthesizer, Eika Keyboards, Elkavox Electronic Accordion and a line of brass and woodwind instruments.



H. & A. Selmer Ampeg Club Model Amps, Premier Drums, Harmony Guitars, Banjos and Ukuleles, Bundy Brass. Off to the side was the Lyricon which was new to the Canadian market.



Northern Audio Musical Enterprises Ltd. Canada exclusive Canadian guitars line "Beaver." Also shown was the Slingerland line of drums.



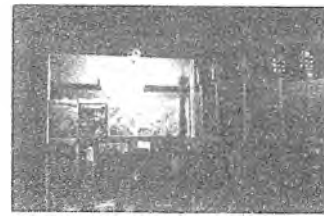
Hammond International Canada Ltd: Full range of those marvellous Hammond organs.



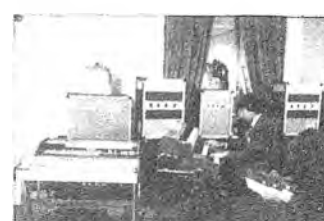
Electro Music Div. CBS Leslie speakers, new to Canadian market Leslie model 720.



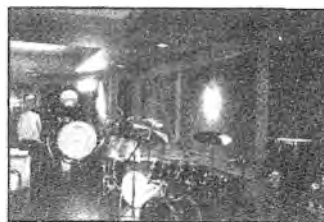
WMI Musical Instruments Corp. carrying the Kay line.



Mark Mulrenin of Music City and the Eika Keyboard.



Whaley, Royce & Co. Ltd: Part of the line of Ludwig drum sets.



Ed Finger of Music Instrument Corp. of America and Jim Hyatt of J.M. Green Music Co. Ltd.



Norlin/Turner Musical Instrument. Ballroom A was the location of the giant Norlin exhibit.



At Louis Musical Ltd., was a space set up for the Guild guitar line of newly introduced models into the Canadian market.



Erikson Music Reg'd: Showing the most unusual shaped North Drums. Erikson also showing the Haven 61 double manual Professional Organ, Univox special effects devices, Guitars, Stage amps, Korg synth.





Supertramp's 32:8÷2 Midas console at the Royal Albert Hall.

*musicians:*

Beach Boys, Elvis Presley, Supertramp,  
Pink Floyd, Elton John, Chicago, YES.

*sound hire:*

Sounds West U.S.A. Entec U.K. & U.S.A. Delicate Acoustics U.S.A.  
Clair Brothers U.S.A. Britannia Row U.K. Audio Analysts CANADA



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Louis De Potesta, A.R.C. S.P.R.L. Rue Th. Decuyper, 134, 1200 Brussels, Belgium. Tel: 7-71-30-63

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APART FROM EMMY LOU HARRIS, OTHER RECENT SATISFIED CLIENTS HAVE INCLUDED TONY BENNETT, HOT CHOCOLATE, THE HOLLIES, LENA HORNE, JANIS IAN, TOM JONES, NILS LOFGREN, NEIL SEDAKA, JOHN MAYALL, THE THREE DEGREES, FRANK ZAPPA, CBS RECORDS, POLYDOR RECORDS, RCA RECORDS AND BBC TV



## Artists Monitor Service

The Restings, Friary Road, Wraybury, England. Phone. 078481-2725.

Nick Cohen runs Artists Monitor Service, a company who specialise in the hire and manufacture of monitor systems. They also hire rehearsal equipment and offer full tour services including trucking, personnel transport and tour managers.

Their monitor systems range from 300 watts to 10,000 and comprise basically of ATC speakers and JBL horns, Crown, Turner and AMS amps and Alice or Amek mixers. All electronic units are supplied in flight-cases, while the speaker cabinets are built into flight-type cases. Their systems offer 32-input capabilities and up to 12 independent monitor mixes, although Nick assures us that "there is no limit, within reason."

Among the speaker cabinets available are P.A. Side Monitors, 2 x 12" bass cabs, 2 x 12" mid-range and HF cabs and stage monitors. All the speakers are well-protected with special clamping rings to safeguard cones. Charges vary but a 400 watt monitor system would cost approximately £40 per gig. Bands who have used AMS in the past include Curved Air, East of Eden, Brand X, Van der Graaf Generator, Larry Coryell and the Bay City Rollers.

## Britannia Row Leasing (Audio) Ltd.

35 Britannia Row, London N1. Phone 01-359-5275.

With the infrequency of the Pink Floyd's gigs, this company was set up about a year ago to make use of the Floyd's massive sound system. Rigs are available from 4,000 watts to approximately 60,000 watts in a staggering combination of components. Their bass bins house two Gauss 15" 5842 speakers, while the mid-range cabs have two Gauss 15" 5841B mid-range speakers. Both are rated at 400 watts. Mid-range horn units are either Altec or JBL and the high-range cabs house four JBL 075's and one Vitavox S3. Bass and low-mids are driven by rack-mounted Phase Linear power amps, while the horns are powered by Quad 303's racked in fours or sixes.

The systems are erected on a vertical column basis, greatly increasing the throw of the rigs, and overcoming such problems as those created by high arenas. The rigs are also very quick to erect and wire, and the cabs are size related and interlocking.

A variety of stereo and quad mixers are available, mainly Midas and Allen & Heath, while graphics come under Klark Technic and Urei banners. Gelf, Kelsey or Court Acoustics crossovers are also employed in the systems.

Various monitor cabinets are also readily available and these include units containing 1 x 12", 2 x 12" or 1 x 15" Gauss speakers, all with Vitavox S3 or JBL 2470's.

## Cabin Equipment Hire

11-15 Lillie Rd., Fulham, London SW6.

Cabin opened as a retail shop in March 1969 and by December of that year was busy setting up a hire service. Now it's grown so large that it's been split into two main divisions (with various sub-division) and musicians can hire almost anything from Cabin.

The general hire division is split into two sections — keyboards and drums. In charge of the keyboards is general hire manager Frank Dalaghan and in his specialist area are keyboards by Rhodes, Wurliitzer, RMI, Hohner, Hammond, Moog, Solina, ARP, Korg and Mellotron. Drums and percussion is looked after by John Towe and here kits available include Gretsch, Ludwig, Premier, Rogers and Hayman.

The P.A. section of the company is aimed at the middle P.A. market. Within the Cabin building is a company called Stage Shows who operate entirely independently of Cabin offering top line tour services including mighty rigs, artics, engineers and crew (they've recently done the much acclaimed Dr. Feelgood tour) but Cabin concentrates on the "self-operate" P.A. hire with rigs going up to 1,000 watts.

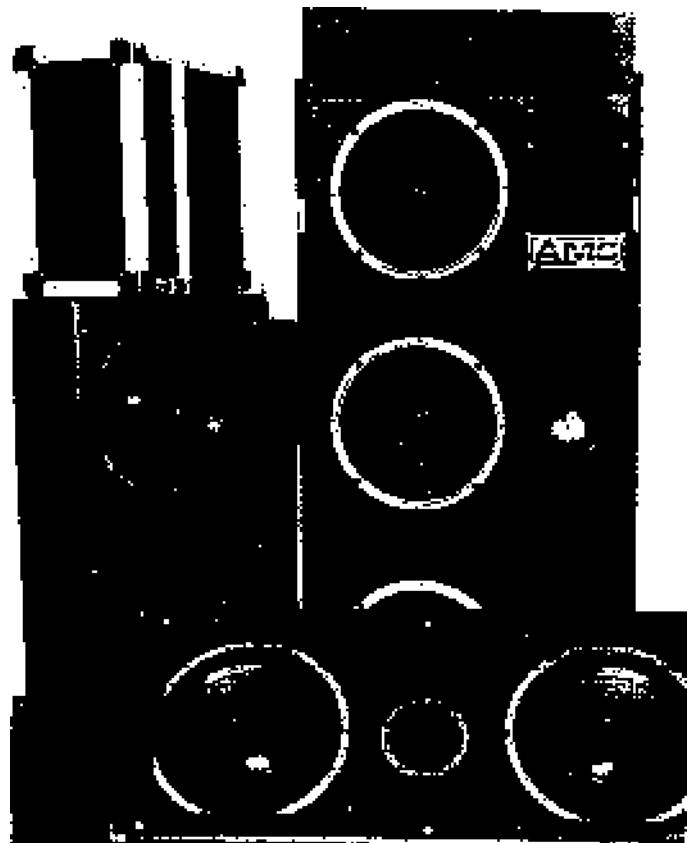
A typical P.A. system from Cabin (Howard Boaker is your man) will consist of a mixer (Audiomaster, Hill, Kelsey etc.) power amps (Crown, Phase Linear etc.) and bins which are usually 45/60's of the Voice Of The Theatre types. Horns by Electro-voice or Vitavox are also supplied.

Examples of Cabin costs are: (24 hour charges) twin amp £6, Acoustic stack £10, Rhodes piano £8, a guitar £6 and drums £8. In the P.A. section an audio master is £6, power amps range from £3 to £10 and bins go from £3 to £6.

## Cascade

42-44 Upper Tooting Road, London SW17, Phone 672-3997.

The actual shop, Cascade, has been around for about eleven years now, but the hiring side of things is a relatively recent venture, now in its third year. Basically, Cascade lease virtually anything the group musician needs, with the exception of keyboards.



## A selection of AMS gear

looking gear for hire. Price for a night on an 8,000 watt rig is about £180. On extended work this drops to around £150. All transport and technicians necessary can be supplied.

## Clare Brothers Audio Enterprises Inc.

Lititz, Pennsylvania 17543, USA. Phone. 0101-717-733-1211.

Clare Brothers are perhaps the largest hire company in the world. They are also one of the most popular. It's not unusual to hear of a visiting American band bringing over a complete Clare Brothers rig for a British tour.

The British flag is kept flying in the Clare Brothers company as they like to use Midas mixing consoles. In fact, of Midas mixers, Roy Clare says, "They're really good, amazingly reliable and we have eight of them on the road regularly." There are basically two types of systems available; their four-way Horn system comprises 2 x 12" horn cabs, 'W' boxes, JBL 2345 Radial Horns and JBL 2405 tweeters. Their other type of rig is the Clare Brothers S4 System, which is a four-way rig, the components of which remain known only to a select few. These secrets, however, are housed in cabinets measuring 4' x 4' x 18".

These two types are available in various configurations up to 300,000 watts R.M.S. Their client list for December reads like a history of rock. Acts like The Beach Boys, Yes, Chicago, Rod Stewart, Elton John, Bob Dylan and Elvis Presley are all customers of Clare Brothers.

## DMI

210-212 High Street, Willesden, London NW10. Phone 01-451 1104.

DMI is a two year old

The largest PA rig available is a 1,400 watt system, along with 400 watts of foldback. A custom 16-channel Canary desk is also available with this system, although if a client seeks something a little more straightforward various smaller mixers are offered. The system is Amcron driven, and features Gauss and Vitavox speaker networks. This is offered with "everything you need" — i.e. operator to rig up and mix, mikes, stands, cables, etc. Virtually everything apart from transport at around £50 a night plus VAT and insurance.

A couple of other examples of Cascade's services, at two extremes of the gear spectrum, are as follows: (1) 150 watt PA for £8 plus VAT and insurance (2) Mike and stand £1.50. Deposit on any item, from a WEM Copicat to the 1,400 watt rig, is £25.

Recent clients include Genesis, Mud, Gryphon, The Pink Fairies and Darts.

## Cerwin-Vega Hire

281 Balmoral Drive, Hayes, Middlesex. Phone. 01-573-1566

C-W Hire's been going for around 15 months and, not unnaturally, the equipment available is mostly Cerwin-Vega. Mixing desks teamed up with the equipment included Turner and Soundcraft and a range of PA's available between 600 and 8,000 watts.

In charge of the C-W operation is Don Purkis and he explained to I.M. that the company fills a gap between the small hire companies offering low-power PA's and the large touring operations offering giant rigs.

A lot of C-W's work is one night stands and club installations, and it's a policy of the company to only supply new

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company specialising in the PA hire field. Various sizes and powers are available up to 4,000 watts. The rigs consist of JBL 4550 or 4560 bass bins with Gauss or JBL drivers, Sound Technology flared mid-range bins with ATC drivers and either Altec or JBL horns. Power is by Phase Linear, Cerwin-Vega or Sound Technology.

Wedge monitors and side fills are also available for monitor systems, while their main mixing console is a Sound Technology 24 into 8 desk with compression and various effects.

Trucking and road crews can also be supplied and an average charge for a London 1500 seater gig would be about £70 per night. Bands who have taken advantage of DMI's offer have included Sheer Elegance, East of Eden, Carol Grimes, Pasadena Roof Orchestra and Starry Eyed and Laughing.

### Entec

New Address: Shepperton Studio Centre, Squires Bridge Road, Shepperton, Middlesex. Phone. 01-903 5790.

A lighting hire company for five years, Entec started doing PA hire just over a year ago. They can now supply PA systems from small cabaret set-ups to 36,000 watt rigs — these include configurations of equipment by Midas, Martin Acoustics and Tychobrae (The Faces' old system).

Transport and road crews are also available and Entec are fairly unique in that they issue a price list to prospective customers detailing various-sized rigs. They are currently working with Wishbone Ash, Van der Graaf Generator, Climax Blues Band, UFO, Gong and Mud.

Entec are adjacent to the Shepperton rehearsal rooms and their equipment is available for hire to bands using the rehearsal facilities there — they can be booked direct, or through, the studios. As Managing Director Pat Chapman says "The door is always open." Man in charge of PA hire is Terry Price and Martin Nicholas handles the lighting side.

### Europa Concert Sound Ltd.

5, Great Sutton Street, London, EC1, Phone. 01-251 3631.

Have been hiring top class PA systems since November 1974, and offer one large system, which



can be broken down if necessary. The system consists of 16 Gauss 18" horn-loaded bass enclosures, eight JBL radial horns, eight JBL lens horns, 32 JBL 2402 high frequency transducers, powered by eight Crown DC300A power amplifiers in a tri-amplified format. Control facilities consist of Soundcraft mixing consoles.

Additional facilities include DBX limiters and compressors, Audio & Design Recording manual and auto phase units, Sound Workshop reverberation and vocal-doubler units, Klark Technic third-octave graphic equalisers, Court third-octave audio spectrum analyser and Soundcraft 3-way stereo electronic crossover.

The monitor system is available in any size required from the following units: Crown DC300A amplifier, side-fills consisting of 18" Gauss horn-loaded enclosures and JBL lens horns with two 2402 frequency units, along with wedge monitors containing JBL components. Control facilities include a Soundcraft Series 2 16 input on-stage monitor mixer providing up to eight discrete mixes. Mikes and stands are by AKG, Beyer and Shure.

**E-Zee Hire**  
7-9 Market Rd, London N.7. Phone 01-609-0246  
E-Zee have been going for over three years and enquirers will talk to Malcolm Crawford or John McCaffrey about their needs. E-Zee rent out all types of stage equipment (including PA's up to 1,000 watts) and despite the fact that their daily bread comes from small items on hire, most of their work is on tour hirings with only the occasional overnight hire going out.

E-Zee have a strong link with US hire companies and manage to get advance warning about the types of strings and sticks a visiting US act needs. Part of the empire is a fairly new retail shop called Roundhouse Music Store (guess where) and between the various departments E-Zee is able to offer a complete drive-in group service. At the Market Rd. premises there are full rehearsal facilities and the centre also has the ability to repair equipment,

hire service is usually to studios, individuals and recording companies, and requires either an official letter heading signed on behalf of the recording company or whoever is taking responsibility for the instrument, or a cheque deposit held until the instrument is returned. Typical charges for this service on, for example, an alto flute, would be about £4 per day, and the cheque deposit would be around £400.

The second part of Foote's hire service concerns tymps and percussion. This is done on the signed letter head system only, and as the percussion hire department told I.M., "we usually hire to people we know, or to reputable companies." Charges are reasonable, an example would be a xylophone or vibraphone which each work out to around five guineas per day.

**Flash Light And Sound**

11 Bussestr., 2000 Hamburg 6D. Phone. 0104940 5115527 Telex: Flash D 02 12421.

Flash Light And Sound have been in existence now for over three years and, operating from Hamburg, can undertake a complete tour service including lighting, PA systems, transport, road crews, hotel bookings, back-line amplification and instruments.

Their smallest PA system is a 2000 watt JBL rig for club work, while a massive 10,000 watt outfit is available for large auditoriums or festivals. Most of the PA components are either JBL or Gauss, while mixing facilities are provided by Soundcraft and Kelsey consoles. Power amps are usually Amcron.

Up to 24,000 watts of lighting is available, including Altmann towers, Rank Strand lamps, various strobes and special effects, together with Electrosonic dimmer racks.

Acts who have used their services in the past include Rory Gallagher, Manhattan Transfer, War, Kraftwerk, Johnny Cash and Gordon Lightfoot.

**Chas Foote**  
17, Golden Square, W1, Phone 01-437-1811.

Chas Foote started their hire department about ten years ago, and it is now split into two separate parts.

The first offers all school instrument requirements plus brass band instruments, and a full range of orchestral instruments, including piccolo, flute, alto flute, bass clarinet, oboe, Bb and A clarinet, all saxes, Eb and D Trumpet, Bb Trumpet, trombone, euphonium and all strings. A long-term rental agreement is available, and 90% of this service goes to parents of aspiring musicians still at school. The rate for this usually works out to 16% of the retail price per term. The short-term

### Funkshun Hire

152 Wellingborough Rd., Northampton, Phone 34100.

This is a strategically placed hire operation offering equipment (mainly PA) from the southern Midlands to the rest of the country. It's right beside the M1 with the M6 only a few miles away so the advantages are obvious.

PA is the main item on offer and this ranges up to 1,200 watts (Yamaha system). A lot of back line amps and disco units also leave the shop for a few days at a time and the names available include Fender, Marshall, SAI, Hi-Watt, Simms-Watts etc.

Funkshun has been in business for four years and if you want to rent from them the deposit is a very modest £10.

Examples of their charges are (for 24 hours) £8 to £10 for a 100 watt PA system. The bloke to speak to is Doug Marriott.

### HBB PA Hire

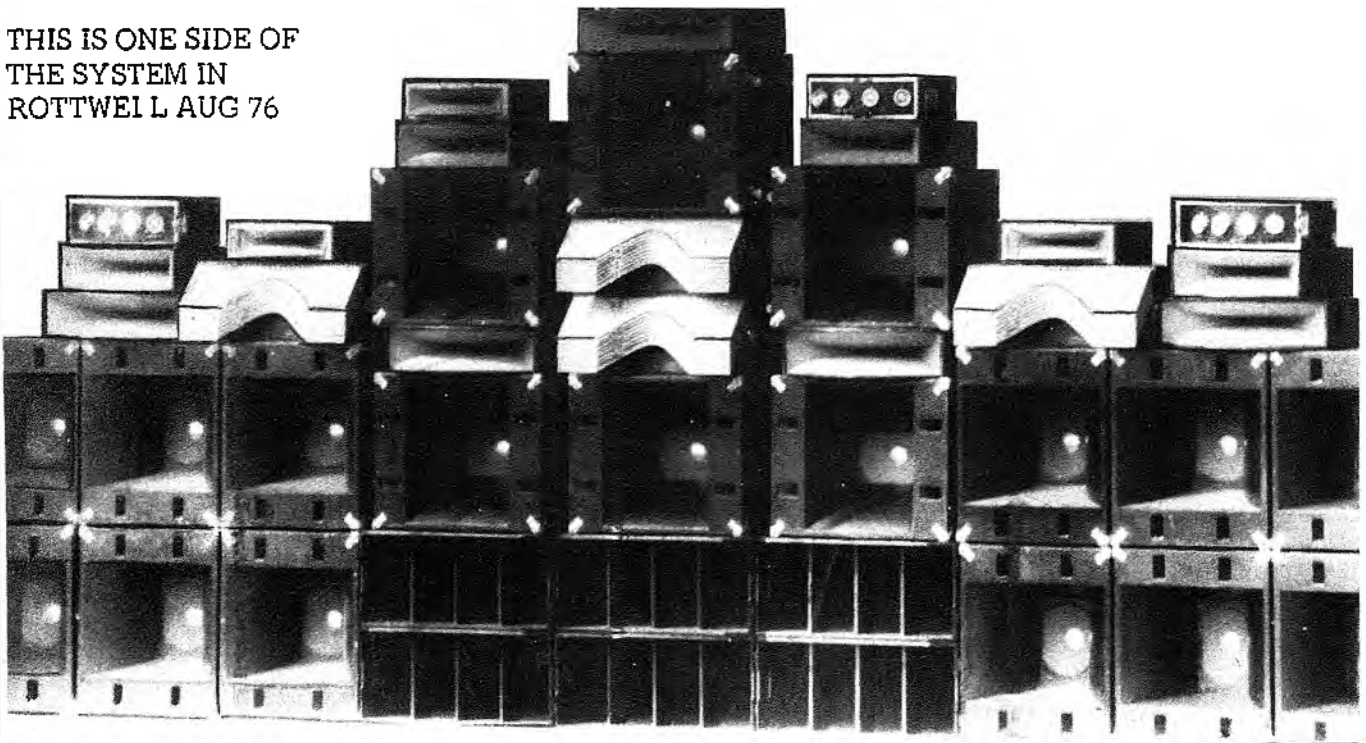
16 Wallasey Crescent, Ickenham, Uxbridge, Middx. Phone. 71-73271.

HBB have been in existence for two years, hiring and selling high quality PA equipment. They aim at giving a really top-class service with the very best equipment available. As Ian Jones, business manager of HBB, put it, "It's the easiest thing in this business to get a bad name — one of the most important things is to make sure that all your equipment is maintained to the highest standard, there musn't be one bad component anywhere, no matter how small. It's the easiest thing in the world for someone to come along, chuck some gear out every night, never look at it and expect it to work well each time. That's not us at all, we aim to work with as many professionals as possible." This is reflected in some of HBB's recent clients, they include Brand X, Larry Coryell, Aswad/Island Records, Van der Graaf Generator and Sheer Elegance and, more immediately, HBB have just completed a very successful tour with Curved Air.

# TOURING ON THE CONTINENT

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HHB's equipment consists of the very best — Shure, Electro-voice and AKG microphones, Amek mixers for PA and monitor mixes, Amek electronic cross-overs, AMS monitoring systems using JBL and ATC components, Crown power amplifiers and speaker systems utilising JBL and ATC components. Rigs are available for needs ranging between 1,000 and 10,000 watts of PA, and 300 to 3,000 watts of monitoring. They also offer a sales service on Amek mixers and anything from a Shure SM.58 mike to a full Crown/JBL 5,000 watt PA system. Also available from HHB are several Class 1 HGV drivers, who are often available as part of a hire deal.

As an example of the sort of thing HHB have to offer for top-class rock bands, here's a specific rundown of the rig used on the recent very successful Curved Air tour:-

Microphones: five Shure SM.58's for vocals, three Shure SM.57's, two AKG D.12's, two Electrovoice RE.16's, Shure Unidyne 4's and AKG D.2000's on backline amplification (Bass was by direct injection). Mixers: Amek 'X' series 16 into 8 into 2 desk. Monitoring: AMS system, three 2 x 12" JBL/ATC units, two 1 x 15" JBL units, Amek 16 into 4 monitor mixer. Power Amps: Crown DC.300 and DC300A's, Quad for top end. Speaker System: Eight JBL 4560 Bass bins, four 2 x 12" ATC cone mid-range units, JBL radial horns with 2482 drivers, JBL 2482's on slant plates and acoustic lenses, two JBL 2390 acoustic lenses and four JBL 2405 tweeters.

### Julian's Studio Instrument Rentals Ltd.

New address is No. 2 Churchill Rd., London N.W.2. Phone 01-459-7294/5

This is a highly specialised company concentrating on supplying instruments to the major recording studios. In most cases the hirers are the studios themselves, arrangers or known session musicians and Julian's ensure that every instrument hired is of exceptionally high standard.

Until recently the company concentrated on hiring out keyboards only and has subsequently built up a fantastic array of instruments including such names as Fender, Wurlitzer and Hammond. They are now moving

rapidly into guitars and amplifiers and names represented in these categories include Fender, Gibson, Ovation and Rickenbackers. Callers will find their problems solved by Shirley Leigh, Gordon Graham or Linda Mitchell. The company say prices are best quoted on application.

### Kelsey Hire

1, Alba Place, London W.1. Phone 01-727-1046.

Kelsey Hire is strictly top end of the market and deals only with heavy number P.A. rigs. They range in size from 4,000 to 20,000 watts and as the names suggest, are principally Kelsey systems.

The mixing desks involved go up to 24 channels (on the Cockney Rebel tour that was extended to 40) and a complete crew and truck goes with the system.

The usual crew consists of a main sound balance engineer, a monitor balance engineer and a general hand who does a bit of everything. Humpers are hired where ever necessary.

Because Kelsey offer a complete service to customers they also lay on hire of little things wherever possible and their consideration is to take care of the details that if left untended turn a tour into a nightmare.

Equipment used in the rigs includes Kelsey desks, Phase Linear 700 power amps, Kelsey bins with Gauss drivers, Altec and JBL (075s) for the upper and top ends.

For a smaller system the price is around £200 per day and musicians who earn that kind of money would probably instruct their tour manager to talk with David Jacobson or, the man himself, Bill Kelsey.

### Keyboard Harmony

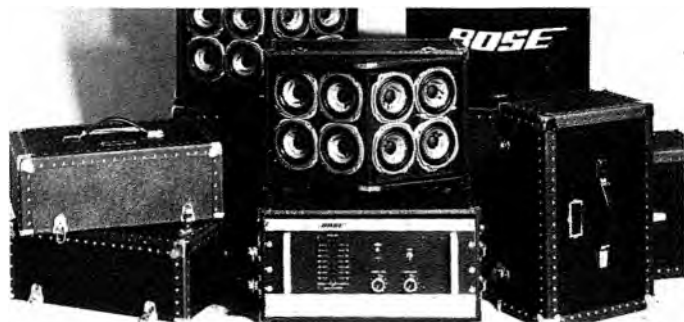
82 High Street, Redhill, Surrey. Phone 01-916 8821.

The hire side of things at KH started in February 1974, at that time hiring basically Traynor equipment at "ridiculously low rates." In the ensuing period, expansion included many more different makes and a much larger choice all round, and Keyboard Harmony now offer guitars, keyboards, drums and PA's.

Guitars are all second-hand, but naturally enough in good condition. In the keyboard department, they offer a very wide range, organs like Godwin and Riha, various string machines and electric pianos, and, in synthesizers, KH specialise in Korg. Drums offered are mainly Premier, whilst PA's are available up to two kilowatts with such makes as Altec, Hill and Bose available. Keyboard Harmony also offer a wide range of amplification for hire, including Traynor, HH and Yamaha.

Charges are worked out on the value of a given item, and the deposit system is worked out per contract rather than by amount.

Some examples of Keyboard Harmony's charges: (1) For a PA



Bose — from Keyboard Harmony

system (without mikes) consisting of Altec bins and horns, a 12 into 2 desk, and a 400 watt power system (HH, Peavey or Radford), hired for a weekend, the charge would be around £28 + VAT, assuring the system to be worth in the region of £1,500. (2) For a Traynor 90 watt combo, hired for one night, the charge would be about £4 + VAT. (3) For a second-hand gibbon SG ('a good one!') the charge would be about £12 + VAT.

Deposits are not included in these estimates. Most instruments etc. will be available for hire in the 16-track studio being built in the basement at the moment — it should be opening in about March of next year.

### Liveware

112-114 Wardour St., London W.1. Phone. 01-734-9901.

Liveware can be reached within the Trident organisation's phone system and is a specialist company looking after tour management for bands that have made it and are just making it.

The accent in the company is now on complete tour management, but they started life out as a PA hire company and are only now branching out to take over the hassles that drive everybody else to distraction.

PA systems available from the company go up to about 5,000 watts and present systems are RSE although at the time of going to press a new "Liveware" rig was coming into existence.

When supplying these rigs for single dates or tour use, Liveware like to have at least one of their own technicians on the crew and usually supply everything from the balance engineer to the truck and driver. Another major part of their business is in lighting. They can supply everything from a single Genie tower to forward and back trusses, forward spot (and operators), lighting designers and the whole damn caboodle.

Often bands ask Liveware for a complete package including PA, lighting and personnel and recent tours have included Leonard Cohen, Man and Phoenix. Price is on application.

### Loughborough Hire

18, The Rushes, Loughborough. Phone 0509-30398.

This firm has been hiring for about a year now, and concentrate mainly on small PA deals. The equipment is mainly Traynor, and a typical 100 watt system would consist of a six-channel mixer with built-in amplifier, plus a couple of columns.

This system would cost around £7.50 a night, with mikes and stands available at an extra £1 each.

Loughborough reckon they do a lot of their business with semi-pro bands who have a limited amount of PA available and need a bit of a boost for a gig at a slightly larger venue than they're used to doing. Also, a couple of local pubs and clubs have had permanent installations put in courtesy of Loughborough.

There isn't a deposit system as such when you hire something from Loughborough; instead, they have a fairly extensive form, specified by the Trade Protection Society. If you're a "good risk", then no problems! Man to contact is Dave Mansfield.

### Maurice Placquet Hire

Pinewood Studios, Pinewood Rd., Iver, Bucks. Phone 0753 654571 or 0753-651700.

Maurice Placquet has been in the hire business for more than eight years. Originally he was a session musician working for BBC Television (amongst other gigs) and as a result of the Black and White Minstrels needing to hire prop musical instruments he found himself building up a small hire business.

Today that enterprise has flourished to the extent that both Maurice and his ex-model wife Janette are totally involved in retailing and hire (the Pinewood operation is overseen by Janette) and the company believes it offers the widest range of instruments and equipment that's available anywhere.

Whether you want to rent tabla drums or a 5,000 watt P.A. Placquet's will be able to supply although they point out that because they carry such a wide range of instruments — including items like harpsichords and Steinway grands etc. — there are only a few of each item available and therefore it's first come first served.

The Pinewood rehearsal studio operation grew up almost by accident after the company took over one of the great studio sets for housing their artics and gear. They then realised that the facilities on offer were perfect for rehearsing bands and another side to their business grew up.

Because there are so many variables on price the easiest way to work out a rough cost of hiring from Placquet is to consider their weekly charges are equal to ten per cent of the value of the item.

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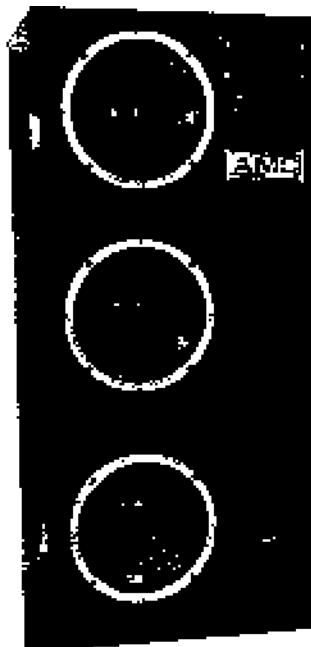
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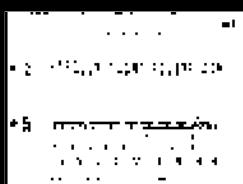
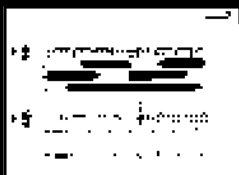
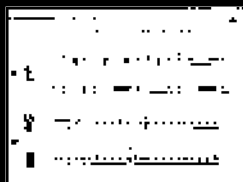


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## Standish Lighting and Sound Equipment Hire Ltd.

358 Preston Rd., Standish, near Wigan, Lancashire.

This is a particularly useful hire company because of its geographical location. Musicians in the North West of the UK are able to hire amplification with ease from Standish and the range available includes guitar amps by Traynor, Sound City and Carlsbro.

Standish report that Traynor amps are particularly popular with customers because of their reliability.

Another side of the Standish operation is the disco scene. A complete SA1 disco rig (including two 2 x 12" cabs) costs around £7 to hire for 24 hours. There's no deposit needed. Callers will speak to the manager Brian Calderbank or Alan Reeves.

## Studio Instrument Hire

2/9 Market Rd., London N.7. 01-607-3041 (four lines).

This company has been going for just over six months and it was formed as a joint operation by the well established Key Hire and E-Zee Hire companies. The whole object of the new company is to provide brand new, unmarked instruments for studio use, ensuring that if they've got marked or worn they are transferred to the less critical use of road hire by one of the two other companies.

In charge of SIH is Jim Hawkins and at the moment he's concentrating on building up the company's stock of percussion instruments. On offer at the moment are ranges of guitars, amps, keyboards (including electronic instruments) and brand names include Marshall, Yamaha, Rhodes, Ampeg, Music Man, Peavey etc. An indication of the prices are: Fender Rhodes 88 note suitcase is £18 for 24 hours (with a £5 delivery charge inside London) and the weekly rate is four times that amount.

## Wing

15 & 15a London Road, Bromley. Phone 01-460 9080.

The hire service from Wing has been going for nearly four years and offers mainly backline amplification and smaller PA's - 100 or 200 watt systems through to about 1000 watt rigs. The prices are very low, and as Barry Mitchell, the man to get in touch with, said, "it's mainly because we don't actually truck the gear around, you have to come and pick the equipment up yourself - we don't do any delivering or picking up. It's a service, really, to semi-pro bands who are in a spot of trouble."

Wing don't hire any guitars, but occasionally have a few keyboards available from small units to Rhodes pianos and various synths. This hire service of Wing's is liable to develop in the next 6 to 9 months - stay tuned!

## Ratfink

41, Malvern Road, Orpington, Kent. Phone 66-72278.

Ratfink has been in existence for eighteen months, and offer one 2½kW. main JBL/Martin system, which can be split into two smaller units. Ratfink stress, however, that should a larger system be required, it can easily be obtained for a client.

The main system consists of (per side) three Martin bins, two JBL 12" bins, two JBL 2482 high frequency radial horns and two JBL 2470 high-frequency radial horns. 800 watts of fold-back is available, through four 15" JBL wedge monitors incorporating JBL 2470 high-frequency radial horns. On-stage mixing is by virtue of a Hill 16/4 desk, whilst the out-front desk is a Hill 16 or 24 channel.

Basic charge for the large system is £80 per day, plus £10 per crew member, with a minimum of one crew member.

Recent clients have included Curved Air, Seventh Wave, Steve Marriott and Brand X.

## RSD Hire

58 Turner's Hill, Cheshunt, Herts. Phone 97-33777.

PA rigs up to 25,000 watts lie waiting at this well known hire outfit. If you're about to hit the road with a heavyweight tour RSD will be keen to ensure you're sounding your best with a complete RSD system (they're even building their own amps now), and they offer rigs starting from a toy type system of 3,000 watts (that's how they see it).

The man who'll sort you out is Paul Dobson and recently his company have been taking care of the sounds created by the Glitter Band (rather than us), Hello Vangelis, Gentle Giant and the Kinks.

Surprisingly RSD claim to do a bit on the classical side as well and they say they did the sound at the last proms with Pierre Boulez although just how he felt about 25Kw through bins they didn't say.

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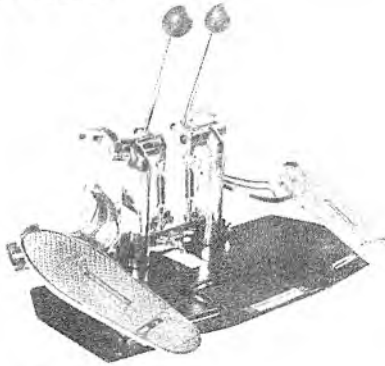
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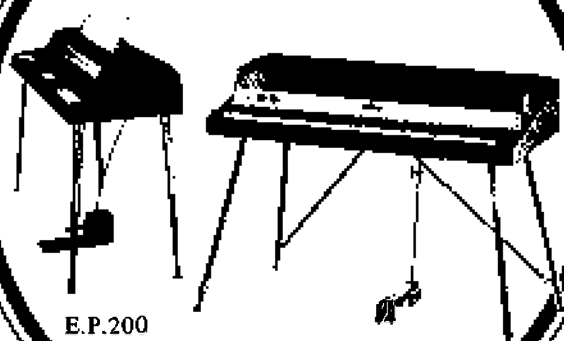
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Output:	2 x 100W r.m.s. into 8 ohms per channel.
Frequency Response:	20 - 25,000 Hz $\pm$ 1dB.
Signal/Noise Ratio:	Better than -70dB.
Balance control:	11dB. boost each channel.
Input Sensitivity & Impedance:	
Mics:	15mV at 50K ohms flat.
Tape:	250mV at 25K ohms flat.
Turntables:	Magnetic 3mV at 47K ohms (RIAA corrected).
Tone Controls:	
Bass:	Variable 30dB at 100Hz.
Treble:	Variable 30dB at 10K Hz.
Pre-Amp Slave Output	4V r.m.s. per channel maximum.
PFL Output:	100mW per channel into 8 ohms
Tape Output:	140mV into 25K ohms.
Speaker Impedance:	Min. 8 ohms per channel.
Panel Fuse:	AC 5A 20mm.

This console is available in a black or royal blue finish, and Shure cartridges can be fitted upon request.

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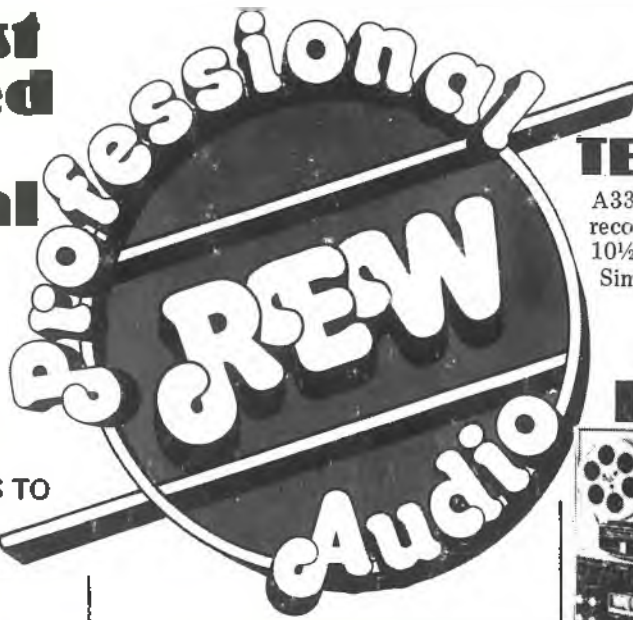
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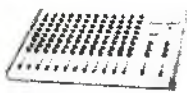
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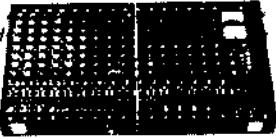
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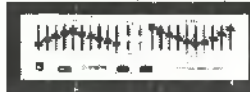
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