

BEAT INSTRUMENTAL

MAY 76 30p

& INTERNATIONAL
RECORDING STUDIO

PRICES OF OVER
3000 NEW GUITARS,
AMPS, SPEAKERS,
KEYBOARDS & DRUMS

**WIN
£1,000
OF
GEAR**

**FRANCIS ROSSI...
THE MAKING
OF A No.1 HIT**

HOW TO WIRE UP YOUR GEAR

**BILL BRUFORD ON
DRUMS AND GENESIS**

ROXY'S EDDIE JOBSON

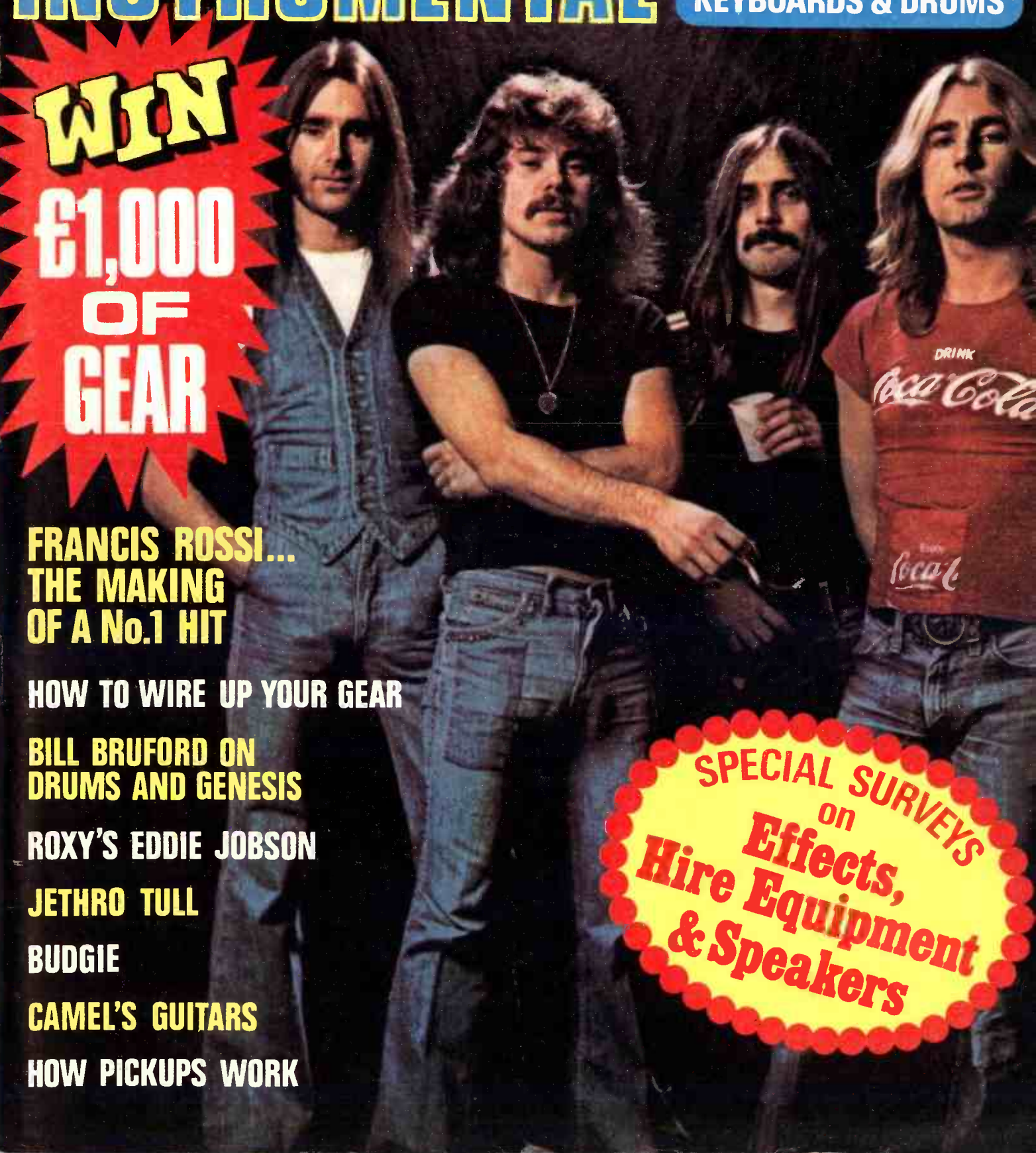
JETHRO TULL

BUDGIE

CAMEL'S GUITARS

HOW PICKUPS WORK

**SPECIAL SURVEYS
on
Effects,
Hire Equipment
& Speakers**



YOU ARE LOOKING AT THE MOST IMPORTANT DESIGN FEATURE A GOOD SPEAKER CAN CARRY.... THE GAUSS TRADEMARK



We'd like to help you spend less money on your speakers this year – but at Gauss we have never compromised on quality.

Our painstaking construction is admittedly expensive but with Gauss speakers you rediscover the excitement of fine craftsmanship . . . in which nothing is overlooked.

At Gauss, we not only make the best speakers in the world – we make the best speakers in the world for the money.

Cetec
audio
a Division of Cetec Systems Ltd.

Please send s.a.e. for details of our complete range to:-
Cetec Audio UK, Sapphire House, 16 Uxbridge Road,
Ealing, London W5 2BP
Telephone: 01-579 9145 Telex 935847

BEAT INSTRUMENTAL AND INTERNATIONAL RECORDING STUDIO

No. 156

May 1976

Editorial and Advertisement Offices

58 Parker Street, London WC2B 5QB
Telephone 01-242 1961

Publisher and Managing Editor:
SEAN O'MAHONY

Business Manager:
PAUL TAYLOR

Editor:
GARY COOPER

Production Editor:
CHRIS SIMMONDS

Assistant Editors:
PETER DOWLING
NIGEL JOPSON

Art Editor:
MIKE RAXWORTHY

Assistant Advertisement Manager:
HOWARD ROSEN

Copyright © 1975 by Beat Publications
All Rights Reserved

Printed by

Thamesmouth Printing Co. Ltd.,
Stock Road, Southend-on-Sea, Essex.
Distributors: Surridge Dawson & Co. Ltd.,
136-142 New Kent Road, London, S.E.1
Telephone: 01-703 5480

CONTENTS

Front Cover — Status Quo	
Status Quo	4
Bill Bruford	6
Letters and Queries	8
Player of the Month — Eddie Jobson	12
Beat's May Competition	15
Jethro Tull's Martin Barre	16
All about P.A.	20
Tomita	22
Gong	24
Budgie	26
How to wire your speakers and amps	28
Hawkwind	30
What the A&R Men Want — A&M	32
How Pickups Work	34
Camel	36
Album Reviews	38
Beat's December Competition Results	41
Instrumental News	43
Effects Survey	45
Top Shop — Mr. Music	61
Hire Survey	63
Maurice Placquet	80
Speaker Round-Up	85
Studio Playback	91
Instrument Reviews	92, 94
Studio Spotlight — Maison Rouge	96
Music Mart	98
Price Listings — Guitars, Amps, Keyboards and Drums	101
Advertisement Index	110

ANYWAY that you care to look at it, Status Quo aren't exactly a typical 1976 British Rock Band. They don't succeed by playing juvenile pop music they don't earn their bread by pretentious mini-symphonies. They don't wear glitter but they don't wear superstar cloaks. They sell singles *and* they sell albums.

They haven't made it big in the States but they *are* big over here.

There's a lot that separates Quo from their contemporaries but over all despite having broken most if not all the business rules they still sold *Blue For You* straight to number one in the charts in its first week of release. So the questions begin

to rise. Why have they broken all the rules? We tracked down Francis Rossi early one morning to get the answers.

Paradox

Firstly, how about that album — how did he feel about a nowhere to number one situation?

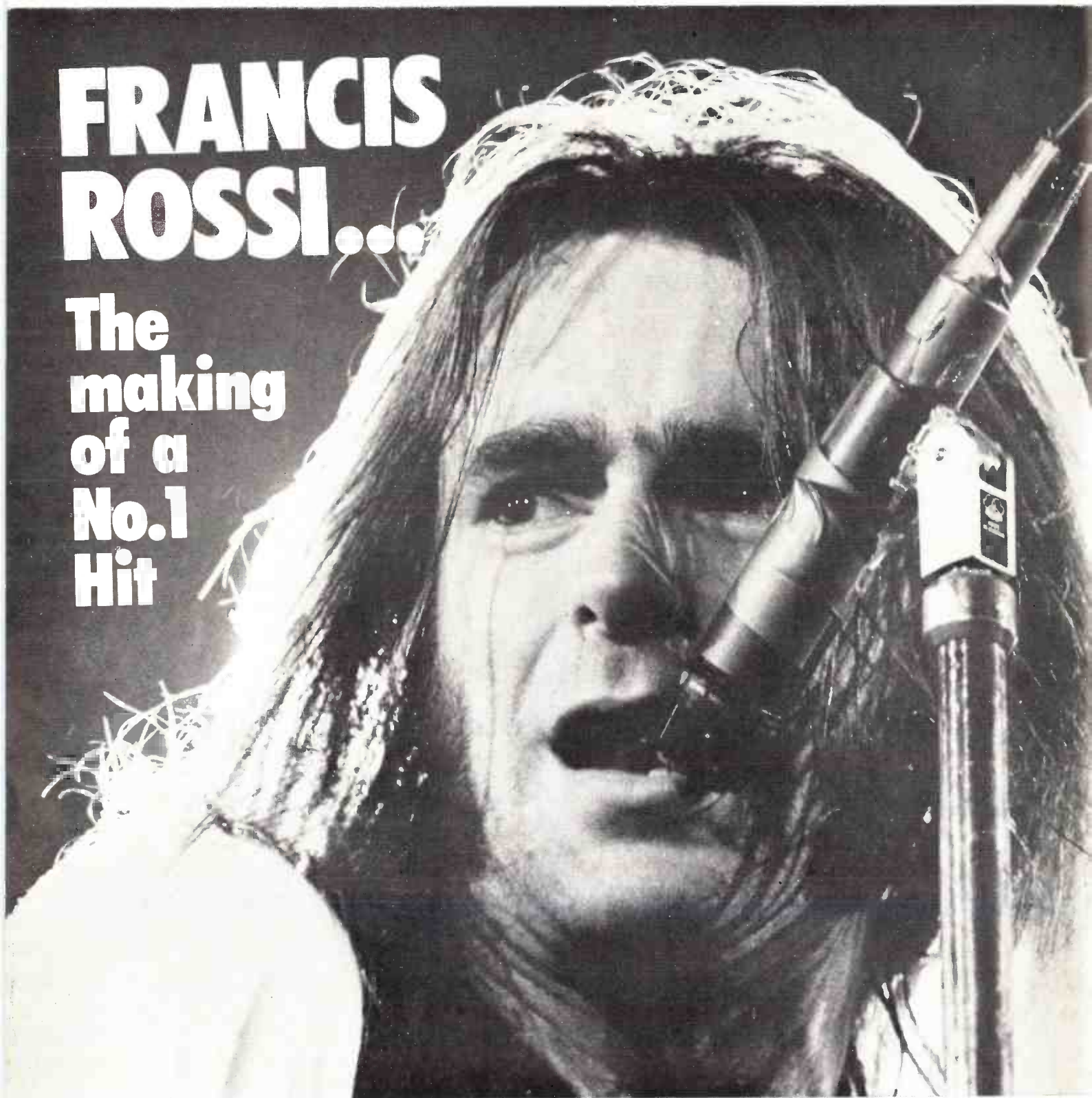
"Well they've all done re-

cently haven't they?" was the rather surprised rejoinder. "I mean if it *doesn't* go straight there you think oh-oh! but if it does you think, yeah, that's all right isn't it? The first time you do do it you just can't believe it but then each time it happens you sort of begin to accept it."

It must be nice to be casually able to accept the appearance

FRANCIS ROSSI...

The making of a No.1 Hit



of your album at the top of the charts from nowhere, but that too would seem to be a part of the Status Quo paradox, they don't really *try* the way even bigger bands try to make it, they just go boogieing along. So is there a formula for a number one album?

"No, there's no formula, it's just a feel. It's like this business

of us just knowing three chords and all that rubbish. I think that's great — it's a laugh. There was just one gig when that hurt, one of the first Wembley gigs when some reporter slagged us off, but I got over that by the following day. I mean bad write-ups like that don't really bother me any more; I've just accepted that whatever we do the Press will knock us."

So Quo just fly their success by the seats of their pants, playing their audience reaction as far as it will go and keeping a close contact with the thousands of Quo supporters who aren't especially worried that the band don't offer the over-flashy technical ability of some others.

Why then, have they been so unlucky in the States where they have still to break through big despite many other younger British bands having cleaned-up over there?

Punchy

"Well it's all down to how long we're prepared to stay out of the country isn't it! We're just not into all the press hype thing that they go for over there. That's why it's difficult for us to relate to what they're into.

What they would call a subtle, quiet, average promotion would just look like total bullshit hype over here and we just won't get into all that. We *could* have cracked it in the States a long while ago but we just aren't prepared to stay out of the country for long enough to do it. The trouble is it's like starting all over again out there and that's hard for us."

"Anyway, all the States means is more money and all *that* means is that we'd end up being told that we'd have to leave the country and I'm not going to do that! Anyway, the first time we went over there it psychologically nearly killed us because we'd just broken in England but when we got there we were playing in really poxy little clubs."

So Quo plan another assault on the States but Francis seemed dubious that they would bother too hard if again if things didn't come together next time.

As we've seen, in the two respects of courting the Press and making it in the States, Quo have gone about things in their own way. Another example of this attitude the question of how often they release product.

"We've always had arguments with our record com-

pany over this; they claim that records sell the band but we know that the bands sell records. It's funny that everyone seems to put out so many records but it doesn't work like that for us. The singles market doesn't sell gig tickets but it does sell records so I suppose the reason that so many bands put out singles is just for the cabbage. We've tried hard not to overdo it."

In gear too, they haven't exactly stuck to established lines. Their PA, for example, being an Amcron driven WEM system which is hardly fashionable at the moment for bands in Quo's position.

"Yeah, well although I don't know an awful lot about PA," Francis asserts, "I know that there's a lot of bullshit talked about it. A lot of people just look at technical facts without caring how a bass guitar sounds coming through it. Charlie Watkins always does our PA's and he's got a knack with them that makes them sound really punchy for us. As usual, the Americans have come along with all their 'we can do it best in the World' business but we're quite happy with our system."

In some respects it's really quite simple to analyse Quo's success. They've come up with a driving raw edge which appeals to kids who get off on having their frustrations driven out by a wall of solid boogie. Quo deliver the goods and adopt a stance of 'we're not really any better than you, we're just kids from the street as well'. Hence their quite deliberate refusal to get involved in what Francis calls 'typical music Press hype'. Their sound *musn't* (if all this theorising is true) be too sophisticated as the whole essence of the Quo trip is one of bare bones rock and roll.

Glamour

The lack of effects units, the use of basic guitars like the inevitable Fender Telecaster, the simple backline (more about which later) all contribute to an overall blunt feel that's close to where the majority of Quo audiences are at.

What this means for any bands who are hunting for a way to the top is that you don't *have* to go through the normally accepted glamour way to the top but that you *could* (if you found a similar formula) just get up there by quite deliberately avoiding all the show business glamour.

Anyway, back to Rossi and

the Quo gear. Recent changes here have included a widespread invasion of Marshall which has now begun to supplement Alan Lancaster's Acoustic bass amps and cabs and taken over completely Richard Parfitt's rhythm guitar gear. Rossi (ever the conservative) has stayed put with his ancient Sound City 100 valve tops (as reported in our August '75 issue) but has completely gone over to Marshall Powercell 4x12's. But gear proliferates with extra resources of Marshall, Hi Watt and HH being called upon in the event of any of the backline breaking down.

Rejection

Rossi deliberately shuns any idea that the band have a formula for success but the formula is there even if he isn't aware of it. Quo are almost classic anti-heroes in their rejection of the Rock hype machine. The difficulty they've had with writers slagging off the repetitive riff of twelve bar after twelve bar is an inescapable part of that formula. If they were to abandon it they'd be left with an audience that felt bewildered by Quo's having rejected their audiences longing for pure excitement. It's a state that is well known to many bands in Quo's position; Sabbath know it backwards and so do Black Oak Arkansas and Blue Oyster Cult. But that's not to knock Quo at all. They have a sincerity which is missing from many of the so-called street bands.

Quo believe in what they are doing and that belief is carried across to and shared by their audiences who don't care why and how the band do things, and any band who would care to share Quo's success would do well to remember that. A final Rossi quote about their recording sessions sums it up.

"It's true that we end up taking a lot of ideas *out* of our material in the studio. We work on something and work on it but at the end it's just wrong for what we're doing. Most of our time is spent just trying to get the feel — the old magic, call it what you will."

The making of a Number one album is a question of not losing contact with their audience for Quo. Not forgetting where they came from and not leaving their audiences behind by trying to get too clever. It's certainly one way to the top and no easier for being a basic route.

By GARY COOPER

BILL BRUFORD EXODUS TO GENESIS

By Peter Dowling



FOR one reason or another, drummers have always been considered the thicker members of the rock fraternity. The dull, slightly glazed look in the eyes and the sagging jaw, are traditionally the tell-tale signs which distinguish the drummer from the rest of a band. Perhaps this is where Bill Bruford differs from most. Not only is his physical appearance quite healthy, his eyes clear and his jaw firmly in place, but his vocabulary and manner would suggest his profession to be that of a solicitor rather than a rock drummer!

Perhaps that sounds facetious, but it certainly isn't meant to be. Bill's a nice guy with a great deal to say about the state of rock music in general and percussion in particular — his ideas are interesting and his opinions refreshing. He's been a freelance drummer since the breakup of King Crimson and having played with some of the most exciting musicians in the country recently made the headlines when he was offered what must be one of the hottest drum seats in Britain — that of Genesis. How did Bill come to be filling this coveted position?

"I'd known Phil Collins for ages. In fact I played with Brand X, Phil's jamming band, for a short time, and when Phil told me that Genesis needed another drummer I said, 'Well, why don't you ask me you berk!' So he did, and here I am!"

Bill stressed that at the moment the Genesis gig was only a short term arrangement. "I'm doing two tours, the American and the European tour. Basically the arrangement will be that on some numbers we'll both be playing drums, on some I will be playing alone, on some I'll be adding percussion to Phil's drums and so on. We'll have every permutation, I should think."

Personality

For many Genesis fans, Bill's arrival on percussion may be a bit disconcerting, but he stressed that although he was injecting his own personality into the music it would not be particularly changed from what we've already heard on the album. "I won't be changing the sound all *that* much. I imagine that we'll deliver the goods much the same as on record. There won't be any grand departures from the album."

Before the Genesis gig came up, Bill had not held down a

permanent position since the decline of Crimson. Had this been because he had not wanted to be tied down or was it that he simply hadn't found the ideal band for him?

"Both really. When Crimson ended my sense of direction was rather stymied and I wasn't sure what to do next. And rather than dive straight into the next thing that came along — which can be very tempting because when people stop ringing to arrange the next rehearsal you begin to think that the world has forgotten about you — I decided to hang around and wait for a decent offer. To get bogged down after Yes and Crimson in something that wasn't as hot wasn't what I wanted to do at all.

Talent

"The only thing that I would perhaps have done on a long term scale would have been to gig with the National Health. There's a hell of a lot of talent in that band, about enough to form round about ten average rock bands. In fact they asked me to join on a full-time basis, but I declined in a gentlemanly fashion because there are so many composers and so many ideas in the band already that for me to weigh in there and add my theories of how drums should be used would cause complete chaos. What was interesting about that band was that about 70% of the music was actually written out which was really good practice for me. I like working that way. It's the composer's idea and you play it as such; there's a sense of co-operation inasmuch as you are trying to help the composer obtain what he's looking for."

Bill seems to have spent much of his career in bands that have played partially highly structured and partially improvised music. "Yes indeed. Much of Crimson was totally improvised and in fact we got down to recording the improvisations live. *Starless and Bible Black* (the track, not the album) was a live recording with the applause taken off."

On the other hand much of Yes's music was highly arranged. Did Bill think that his approach to drumming had been significantly altered technically by playing with Yes?

"Not really. It didn't become more technical. It harnessed any good ideas I might have had. It doesn't worry me at all to be faced with a completely written drum score or to be left to my own devices and I think you really need both to be a

complete drummer. The thing about playing highly arranged music is that you never really learn what you are capable of, because you never have to act on the spur of the moment; it's all discussed and pre-planned. When Crimson had Jamie Muir (the avant-garde percussionist) in their ranks, forty-five minutes of the set were completely undiscussed and unrehearsed. When you have to fill that length of time completely off the top of your head you soon learn just what you are capable of!"

"Actually talking of Jamie Muir, I reckon he was one of the best drum teachers I ever had. He's a terrific bloke, a very strong personality. He opened up a whole new idea of what you can do with percussion sounds. The thing I think you have to understand is that drummers have been doing very obvious things for far too long. They've stuck for the most part to rhythmic ideas and I think that it's about time, now that these rhythmic ideas are understood, to develop from there.

Important!

"I also think it's important to keep moving and changing your environment and your style and range. Musicians often drive themselves up blind alleys. Billy Cobham's up a blind alley at the moment. He's written his own vocabulary of prison cell clichés — which are terrific, mind you — but once you've done them what can you do, where can you go with them? Phil Collins can do them standing on his head, but it doesn't really get you anywhere. You really have to see yourself in different contexts to avoid this. I see myself as a drummer in Yes, as an improviser in King Crimson, as a sight-reader for National Health and even playing drums for Roy Harper who is ostensibly a folk singer. All these things are important because they give me some idea of what I can do. It's investment for the future if you like."

Bill's concern to avoid well-trodden paths style wise is representative of his attitude to his kit.

"The current phase is for mounds of tom-toms so that's one thing I'm trying to stay well clear of! If everybody else is doing that then I'd better do something different. You don't want 99% of the population to be doctors because no houses would get built! You have to find a hole and plug it. I'm



Genesis—looking happy to have Bill Bruford in the line-up.

... drummers have been
doing very obvious
things for far
too long . . .

using a single Ludwig kit at the moment with three Hayman toms-toms. I also have a side rack on my right hand side, the advantage of which is that it has a whole layer of sound that I can use instead of the traditional ride cymbal — wood blocks etc. It's basically to add colour. It astounds me that nobody has thought of doing it before.

"No, I don't have any specific miking system, the only thing that is specific to me is the way in which I hit a drum. There's not a lot of use in my going out and buying a new kit because all that happens is that it comes out sounding like me. That's something I'm quite pleased about really considering that I've spent about seven years getting it right. I have no

interest in other kits. I'd rather alter the variables within myself."

Does Bill have any trouble in the studio getting the sound he requires? "No, not really. I think that my main worry in the studio is an elementary cowardice which most people have when the tape is running — I find it difficult to give full vent to my imagination in that situation. I did actually have great difficulty in getting a decent sound on one of the Crimson albums and we had to scrap the whole thing and start again, which embarrassed and upset me. The difficulty in recording drums arises because you're trying to capture an acoustic sound. An electric sound can be virtually fed straight into a desk, the sound never leaves the cable. With acoustic instruments, however, the sound has to be projected into a mike and a lot can happen to it on its journey from the source to the receiver. But that's a problem I enjoy trying to defeat!"

Situation

Bill much prefers playing live, however. "I think that music can only be properly conducted in a live situation. I used to get very upset if I thought that the audience were not clapping loudly enough — fortunately now, partially due to my freelance way of life, it doesn't worry me nearly so much. I'm very much a musician's man, I respect their opinions."

Most of the musicians that Bill had mentioned during the interview had been British. Would he say that he preferred British music on the whole?

"I think the Gong/Virgin axis has some fine musicians in it, but to be quite honest about it, I'm not sure that we have the rhythm sections in this country. I spent about nine months trying to get a group together with a couple of Americans, one of whom is an astounding bass player called Jeff Berlin. There's simply no one in Britain to touch him. I think you're going to be hearing a lot more of him in the future. Unfortunately due to reasons beyond everybody's control it didn't happen. After all there is a three thousand mile difference between the countries and someone has to make the decision to leave on a permanent basis."

Finally I asked Bill an impossible question. If Genesis invited him to join the band on a permanent basis, what would his reaction be?

"You're right. It is an impossible question. Ask me again in another three months!"

YOUR LETTERS AND QUERIES

Who songbooks

Dear Sirs,

My question is where, as a Who supporter, can I obtain the sheet music for *Substitute* and *My Generation*? I have looked and tried everywhere and wonder if you can help? I'm sure that there are many *Beat* readers who are in the same position as I am. I already have the songbooks of *Tommy* and *Who's Next* and also wonder if *Meaty Beaty Big and Bouncy* is available?

Yours sincerely,
Pete Richards,
Weybridge,
Surrey.

We contacted the music sales dept. of Essex Music (who, under the umbrella of Fabulous Music publish most of the Who's songs) who told us that Substitute and My Generation are available from Music Sales at 78 Newman Street, London, W.1. There is, however, a collected Who songs book being proposed at the moment which would include all their material and would have to suffice for Meaty Beaty Big and Bouncy because that one isn't available in Britain at present.

McCartney

Dear Beat,

I have been collecting *Beat Instrumental* every month since April 1974 and I've never had to regret it. I have also been playing bass for four years and my main influence is his royal highness Paul McCartney. Now either I am blind or you've forgotten to do your homework because I've read everything about Squire's technique, Bruce's technique and Gould-

man's technique and their equipment! I know nothing of Macca's! So please tell me and the billions of McCartney bass freaks what equipment Macca is using.

I would also like to add that I proudly own a Columbus N77 Jazz Bass and without your detailed review of it in the March '75 issue I'd never have tried it in the shop. Thanks, *Beat*, keep up the great mag.

Paul Lynch,
Birch Green,
Skelmersdale
Lancs.



Glad you like the mag, especially glad that you bought the Columbus, it's a well priced, well made bass. Unfortunately, McCartney is presently on a World tour which he'll be returning from in June and we hope to be able to talk with him then. In the meantime, we can tell you that he's currently using a Rickenbacker bass, Fender Jazz Bass, Ovation Acoustic / Electric through a Watkins pre-amp, Amcron DC 300A through a Gauss four-way Crossover system through JBL 4560 Bass Bin and Claire Brothers 2C 12 Low-Mid bin JBL 2230 Midrange. So now try duplicating that set-up!!!

That album again!

Dear Sir,

I enjoy your magazine and find it makes very good reading, hence the reason for this reply to Letters and Queries.

I must take exception to your remarks, and I quote, 'Dense Record Shops'. Used in reply to the *Guitar Album* letter in March '76. I would like to point out that this particular record, Teach Yourself Rock Guitar, No. BUSAR 243, has been in our stock for the past six weeks, so if Mark Smith still has a problem in getting this album, please could he drop me a line and it will be solved with pleasure.

Yours faithfully,

D. Coyles,
Sales Manager,
R. L. Brooks Ltd.,
Whitehaven.

Sorry if we caused offence, of course there are good record dealers all over the country, but we literally had dozens of letters about this album, all from readers who'd been told by record shops all sorts of strange things like 'It doesn't exist', 'Not released yet', and so on. From our own casual look around several London shops it would seem that only a minority of committed shops have this one in stock and if your shop is on the ball, then that's fine. Let's just say that record shops are like magazines . . . there are good ones and bad ones, 'nuff said?

Old or new?

Dear B.I.,

I'm a Danish guy reading your magazine and it's a great mag. I would like to ask about

all the talk about old guitars being better than new ones in sound? I would also like to know which years are best and what the price is in English pounds? Also, why do some guitar players put Strat pickups on Gibsons?

Yours,
Kim Henriksen,
Norgesgade 37,
2300, S. Denmark.

Tricky one this Kim. One theory is that as a guitar's wood matures over the years then its sound will improve. Also, as pickups de-magnetise and get sweat and dirt in the coils then their properties change and they produce different sounds. Again, bridges, nut, and all metal parts change and therefore, so do the resonant qualities of the instrument. There is, however, another school of thought which suggests that some guitar makers are no longer making guitars as well as they used to. Certainly, mass production techniques have become increasingly widely used and many players feel that this lack of the human principle has taken a lot of the quality away.

We won't really know the answer to your question (which is always being asked, by the way) until current guitars are about 6 or 7 years old, then we'll be able to see if they have matured well. Prices vary and we couldn't give any guidelines really.

There are no set rules for which are the best years, everyone has their own feelings on this. The reason why some players put Strat pickups on Gibsons is that they are hoping to be able to blend the sound of these two different instruments and have the potential of either sound on the same axe. If it's true that a guitar depends more on its body, bridge, wood, than anything else, then this attempt may be doomed to failure.

Continued on page 10



Announcing...

THE VITAVOX LIVE SOUND AWARD For Groups



The Vitavox Live Sound Award Trophy, designed by craftsman silversmith Gordon Hodgson, depicts the shape of two Vitavox horns in sterling silver mounted on a rosewood base with a silver band on which the award winning group's name will be inscribed.

Just unveiled - this is the Trophy likely to become the most sought-after award in the beat industry: the Vitavox Live Sound Award. It has the blessing of big names and influential organisations representing all sides of the industry. It's being run, fairly and impartially, by a working party who have nothing to gain but satisfaction in helping along an award scheme quite different from any that's been around before. It's for talent. It's for originality. It's for able use of sound equipment. It's for the group that deserves to be there at the top but has so far not reached the first thirty in the charts. **THIS IS THE FIRST YEAR OF THE ANNUAL AWARD FOR THE BEST NEW BRITISH GROUP IN LIVE SOUND, RESIDENT IN THE U.K.**

Pop, progressive, and soul and reggae will all be in there with an equal chance. The Award competition is open to any group that has had a recording contract in the last twelve months and which can obtain the sponsorship of its label. **BUT**, each label can only sponsor one group in each of the three main categories. If you'd like to be considered, we suggest you write in now for the details and entry form. Judging,

in the preliminary stage will be based on five minutes of tape, recorded at a live gig. It needs to be good - headliners Sally James, John Peel and Tommy Vance will be listening to them.

Their recommendations will go through to a larger listening panel, representing all sections of the industry, to select six finalists: two each for pop, progressive, soul and reggae. A full audience will watch the finals - when the top six perform live at the New Victoria Theatre, London, on Saturday, November 27th.

The 1976 Vitavox Live Sound Award will be presented that night, for the very first time.

The Award winning group, and two runner-up groups, will also receive a pair of Vitavox Thunderbolt loudspeaker systems each valued at some £1,500.

Entries are being accepted **NOW** and right up to August 1st. But remember - you need that sponsorship before your entry can be considered. Details available from: Vitavox Live Sound Award, c/o Holt Schooling Public Relations, 27/28 George Street, Richmond, Surrey TW9 1HY.



VITAVOX

Limited

Westmoreland Road London NW9 9RJ Telephone: 01-204 4234

YOUR LETTERS AND QUERIES

Continued from page 8

Yamaha

Dear Beat Instrumental,

I am an amateur musician who plays purely for fun and I have recently bought a Fender Strat. I used to play my old guitar (a Tele copy) through a tape recorder which I used as a pre-amp to overload a small 10 watt Zenta amp. I could obviously achieve many different 'dirty' sounds but now I wish to be able to produce more 'clean', 'musical' notes while still having the potential for a spot of the Hendrix. Could you tell me what amp would suit me? The only one that would seem to suit my needs would be the Yamaha G50-112 which has a built-in distortion control. This amp would seem to be quite reasonable at £170, after reading your review of the G100-212. Does the G50-112 perform relatively as well as the G100 and if so would it be suitable for use with my Strat?

Could you also tell me what make of strings Dave Gilmour uses with his Strat and what kind of phase pedal he uses?

Thanks for a magazine which is obviously very useful to pro's and amateurs alike.

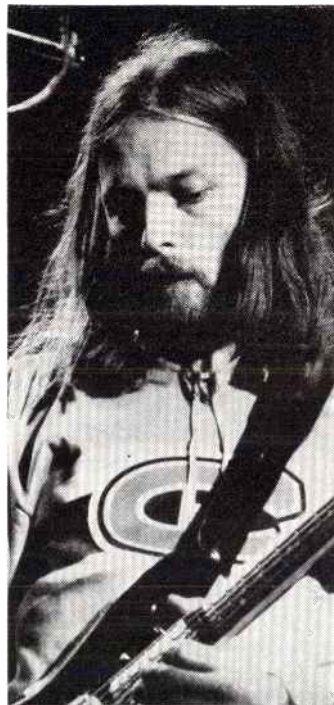
Yours sincerely,

H. A. Forton,
Alstonfield,
Ashbourne,
Derby.

Yes, the Yamaha would be a very good choice indeed. The G50-112 performs very well for those who don't need a 100 watt combo and we have a lot of confidence in it. If you still want to keep the dirty sound potential as you have it, though, we'd strongly recommend that you keep the tape recorder as a pre-amp. The Yamaha distortion controls we've tried so far give a good sustain but don't really give the dirtiness you would seem to be used to. There really is quite a difference between any distortion/sustain units built into amps that we've tried and the sound

produced by an overdriver.

We checked with Floyd for an answer to your question and found that Gilmour uses either Picato, Rotosound or Ernie Ball strings with an MXR Phase unit.



No sustain

Dear B.I.,

I wonder if you could help me sort out a problem. I have a new Fender Strat on which the 3rd string does not give a good sound.

What happens is that the string does not sustain properly as do the other strings and there is also a harsh vibrato sort of sound. I use light gauge strings and have tried several different makes, Fender, Ernie Ball, Gibson, etc., and have also tried a heavier 3rd string (.020"), but none of them showed any improvement. I have also tried a heavier wound 3rd and this made a slight improvement but of course didn't match the other strings. The action is high enough to stop any fret buzz.

I have no idea what could

be causing this and would be grateful if you could give me any help.

Yours sincerely,
Robert Webb,
Haverfordwest,
Pemb.

There could be several alternative faults with your Strat: bridge, nut, and many more complex problems. If it's a new guitar then you should send it back to the Service Dept. of The Fender Soundhouse who are at 67-87, Hampstead Rd., London, N.W.1. If it's not under guarantee, they'll still be happy to look at it.

Bisons rule O.K.

Dear B.I.,

Having for some time (studying your articles on buying guitars) decided upon a Gibson S.G. I have come upon the problem of how much to sell my present guitar for.

I have for some time now been using an old Burns Baby Bison 6 string lead guitar with 'Rezotube' tremolo (palm operated) which I bought for the sum of £40 and which I believe was a bargain. The bodywork condition of the Bison is excellent, likewise the alignment of the neck. I have been into several music shops in the area but none can give me any info as to where the Bison would rate in today's guitar range. Could you give me some idea of its value?

Yours faithfully,
Kev Mott,
Bath,
Avon.

We have seen Baby Bisons going for as much as £65 but it's unlikely that the sellers who are asking this price really ever get it. £30 is more of a low average price.

Of course, this doesn't reflect the true value of this guitar to anyone who really wants one. If you could find someone who desperately wanted a mint condition Bison then you'd be in a better bargaining position. But, if you like the guitar, why sell it? Having two guitars is no bad thing when one has to go in for a re-fret or you just need a different sound now and again.

In terms of where it would rank today it's a purely subjective opinion but in construction they were superbly well made

(better than some current Japanese imports) although they didn't really offer the sound that people are looking for today.

Country sound

Dear Sir,

I have a Gretsch Country Gent (with phase reversal) and use Gretsch country strings. I intend to use this with an amplifier of 30 or 50 watts.

What make of amplifier would give a more traditional countrysound rather than the more modern twanging sound, Brian Slater,
Dundee.

Traditional country music amps have tended to be from Fender but these are, of course, rather expensive. Almost any good amp will give you the sound you're looking for but especially suitable would be; Nolan, some of the Peavey combos (one or two of these were actually developed in close collaboration with Nashville session men, so why not drop Top Gear a line and ask which), Yamaha, HH and some WEM amps.

Monitors

Dear Beat,

I'm building a small home studio and have settled on a Teac tape machine and mixer and, quite probably will be using a Quad amp but can't decide what make of monitor speakers to use. What would you recommend?

Yours faithfully,
Chris Rayner,
Boston,
Lincs.

That's almost an impossible question to answer as you haven't specified your price range, the type of music you'll be recording or whatever. Nevertheless, experience would tend to push us towards J.B.L., Tannoy or perhaps Altecs. Don't assume that only proper studio monitors will do as the very top of the range Hi-Fi speakers from these three are pretty close to their bottom of the range monitors.



A SERVICE FOR THE MUSICIAN



STUDIO

2 Soundproofed rehearsal studios for hire 24 hours a day.

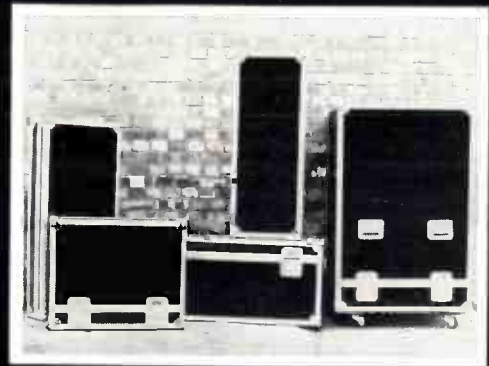
Studio 1 – 750 sq ft

Studio 2 – 250 sq ft

Also rest-room with Pinball, fridge and colour TV

PACKHORSE

We manufacture flight cases for all musical instruments, whatever size, whatever shape, to give maximum protection. We also supply custom-built drum risers, guitar cases and speaker cabs.



VOUSTAR



The Helpinstill Piano Pickup and Piano Sensor are designed to provide an isolated signal from any piano by sensing the strings electromagnetically. It has been found in practice that this signal is virtually indistinguishable from the natural sound of the piano and the many possibilities of a completely isolated signal are readily apparent.

Grand Piano Pickups available at £350.00 + VAT @ 8%

Piano Sensors available at £109.80 + VAT @ 8%

Complex 7

UNIT 2 ABERCROMBY INDUSTRIAL ESTATE,
ABERCROMBY AVENUE, HIGH WYCOMBE, BUCKS.
RING : (0494) 23673

PLAYER OF THE MONTH

EDDIE JOBSON

EDDIE Jobson of Roxy Music doesn't like to hang about. It can only be about four years since he left school and already he's climbed to the very top of the rock ladder. From local struggling band living on the dole and student union meals to the heady heights of Curved Air and thence to the even more exclusive pastures of Roxy Music in just two years is quite an achievement. Eddie's not so sure, though. He gives the impression that he doesn't think that Roxy are moving fast enough for him — though if he progresses much faster he'll probably disappear!

Jobson is one of the handful of rock musicians with enough qualifications to paper the walls in his new flat, and he's realised that these technical achievements stand him in good stead in the rock world — he'd rather be there than in the rather restricting atmosphere of classical music, which was the field he originally intended to enter. In fact, Eddie had listened to very little rock music until he joined his first band, preferring the more relaxing world of the classics.

Hero

Eddie was taught the piano and violin from a very early age, but unlike most of us, he kept up his studies until he left school at sixteen and had applied for a place at the Royal Academy.

"I had enough qualifications," he says, "but they told me I was too young to start and that I'd have to wait another year. So I had that amount of time to kill. I had all kinds of ideas of what I might do, but eventually decided to join a band, more out of a fascination to learn about different sorts of music than anything else."

During the last year at school, Eddie had become interested in folk music and became the school's resident Dave Swarbrick impersonator as well as leader of the school orchestra. "I fitted a pickup to my violin and bashed out Fairport Convention numbers through an old Selmer amp. Everybody thought it was great, and I began to think that there might be some future in it. Even now you can detect the influences of Swarbrick in my vibrato playing. I suppose he was my first big influence. After that I started listening to Darryl Way of Curved Air — he was another early hero."

Increase

Having joined his first band, Eddie quickly gave up the idea of going to the Academy.

"The idea of my joining a band was not only to play music but to earn some money and I found that rather than earning money I was losing it! But more importantly I got right out of the technical side of it. I'd done no studying for a year and the idea of having to do five hours a day of scales and arpeggios was a bit heavy. I no longer wanted to develop this great God in the sky called *Technique*, which seemed to be what classical training was all about. Besides that I discovered that academic training was not really the be-all and end-all that I'd thought it to be. One of my friends, who was a brilliant violinist practised so much that the sound of the violin drove him crazy after a bit and he had to put it away. The more I thought about it the more disillusioned about it I became."

From local band to Curved Air at the age of seventeen was a huge step for Eddie, but he seemed to take it all in his stride. Not only was he in a


headlining band, replacing the man who had once been his own hero, but he was having to cope with the sudden increase in the amount of equipment he had to use, and with other difficulties, like going into the studio for the first time.

"The most impressive thing equipment-wise for me in Curved Air was that I had a brand new Hammond C3, which was my pride and joy, I also had a Hohner Pianet and a VCS 3. Actually I was very lucky, because we had used a VCS 3 in my first band, and when I came to join Roxy they were using one too. The only other band that I can think of that are using one is Floyd, of course."

I suppose going into the studio for the first time was a bit scary in a way. We recorded our album at Advision, which for me was the epitome of the huge London studio. I'd seen the name on the back of E.L.P.'s album and that had been enough to scare me. Also, when I was recording a piano solo for one of the tracks, Rick Wakeman was in the control room, looking on, so that put me off a bit too."

Replacing

So how did Eddie come to be involved in Roxy? "Well, Roxy and the first band I was in in Newcastle were originally at the same stage in our 'careers', but Roxy had the smart idea of moving to London and they suddenly leapt ahead. Brian and I had another tie also, because our sisters shared a flat at Durham university. Brian came along to a Curved Air gig, saw me play and asked me to play on the *Those Foolish Things* album. I played all the keyboards and strings on that, and then Brian asked me to join Roxy."



Yes, I suppose that it was difficult replacing Eno in some ways, but I always stress that I didn't replace Eno as such. Eno left the band and I joined, that's all. Eno was a personality, a 'poseur' in the best sense of the word, whereas I was a musician. After all, Eno was a self-confessed non-musician, and I was just the opposite. Nobody could have stepped in and taken over from Eno, he was such a personality that it was impossible to replace him as such."

Eddie being a composer as well as a musician, did he ever get the urge to write for Roxy at all? "Not really, my style is quite different from Brian's or Andy's and they have always been the main Roxy writers, with Phil of course. I'm quite happy to do their material, although of course I've got one of



my songs on the latest album."

On the other hand, did Eddie feel that he was able to put enough of himself into Roxy's material? "Up to a point; the song is always presented in a very simple form. For instance, *Love Is The Drug* was presented in the barest form; we can all add our own interpretations to a certain extent. That really comes in the overdub stage. Do I like the recording process? Yes, I do, though often I don't like Roxy recording because we take so long over it. I much prefer doing solo things, when I can play all the instruments myself. I like hearing it build up slowly."

Eddie has a solo single out at the moment, called *Yesterday Boulevard*: "I've always intended to do a solo album, I always seem to have an album's worth of material and I keep discarding material and adding new

stuff. At some stage I'll have to sit down and say 'This is it, I'm starting the album now'. I think I'm getting far more into American music now, my clavinet playing is developing quite well. I think I'd like my music to be more rhythmic, more funky if you like. I think the single is commercial enough to be a hit, but I think that it's commerciality lies not so much in the music as in the whole *idea* of doing a violin instrumental. If I could get television for it I think it would really take off—the commercial aspect of it lies in the visual side. I use a see-through violin and I did those classical sounding bits on the single because the bow has to move a lot. I think it would look really good on TV."

Perhaps, besides the violin, Eddie's most interesting instrument is his Mellotron. "On stage I use a Mellotron Mk 5, and I

use customised tapes on it. I've taken all the special effects off the Roxy albums and put them on the Mellotron. Like the footsteps and the car starting off at the beginning of *Love Is The Drug*. I also have something on it that I think is really unique. On the recorded version of *Really Good Time* there's a string section that I did. I took the string section off the 16 track, put it onto $\frac{1}{4}$ track and then cut it up into little bits and put each bit on the mellotron. Each bit plays for about five seconds and I go up the chromatic scale to play the whole thing. That works incredibly well in live concert. I also have a keyboard of Moog on the Mellotron so that I can play chords. Actually it's become quite difficult to know where I am on the Mellotron. I have to remember which keyboard and selection to use."

Other keyboards that Eddie uses on stage are a Fender Rhodes 88 with an MXR Phaser and Fuzz. Eddie is very satisfied with these units. "They're so small and reliable. I use a Phaser all the time on record, it produces a low frequency phase. It makes the sound much rounder. I also use a WEM mixer which everything goes through. All my instruments go direct into the board via my mixer equalisation but not my mixer volume controls so that in sound checks I just turn my amp off completely and the bloke doing the mixing leaves the board flat, so that he gets a good sound from my mixer."

Purposes

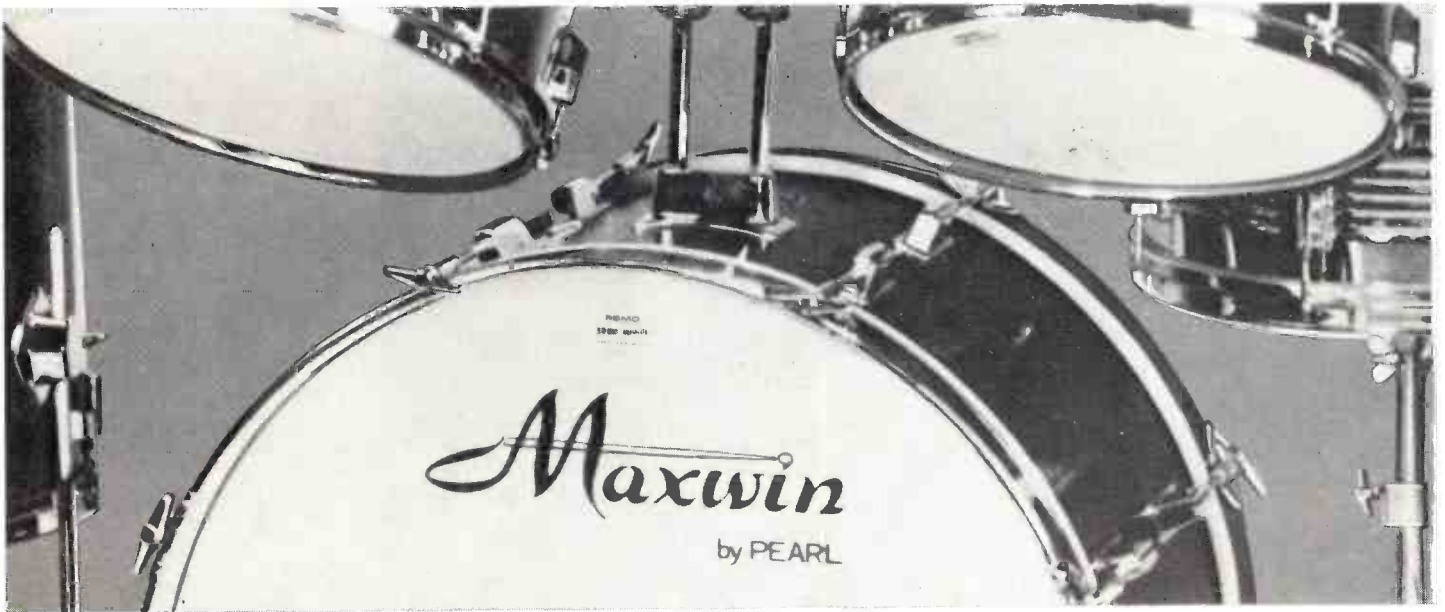
Does Eddie mind having to use so many different keyboards? "No, not at all. All my keyboards are for different purposes; they all have their own function within the overall sound. Some of them are mechanical keyboards, some are percussive. They all have totally different feels and therefore demand different techniques. Even if I could somehow get by using a single keyboard which had all the different sounds on it, I'd prefer to use all the keyboards I'm using now. I like the presentation side of it, jumping from one keyboard to another—it's dramatic, exciting. I think kids like that side of it, but of course you must remember that all my instruments are doing a really useful job, I'd not be able to get all the sounds I get with Roxy if I didn't use all of them."

"The presentation side of it also comes out in the fact that I use a perspex and silver violin. The violin goes through the same system, but I have a separate pedal board for it. I use a MXR 90, a fuzz wah pedal which I rarely use and a volume pedal."

Why did Eddie think that few kids take up the violin, after the lead given by people like himself, Jean-Luc Ponty and Darryl Way?

"You ask a young kid to turn up at school carrying a violin case under his arm. It's looked down on by the groovers" says Eddie, grinning. "Besides that it's a bloody difficult instrument to learn, and you really have to go through all the classical stuff to progress at all on it. You name me someone in rock who has not had classical training."

Well, it's a good thing for all Roxy fans that Eddie had the nerve to go to school with a violin case under his arm!



If you can't beat them, join them

As Butch Miles says, you can't beat Pearl Drums. But you can join the happy band of drummers who enjoy Pearl quality even if you aren't quite ready yet for the full Pearl experience. Because Maxwin drums are made by Pearl to match the needs of young drummers on their way to the top, at a price they can afford.

Get behind a Maxwin kit soon!



Pearl
Maxwin

DRUM OUTFITS AND ACCESSORIES

DISTRIBUTED BY HENRI SELMER & CO. LTD. BRAINTREE, ESSEX. A NORLIN COMPANY.

BEAT INSTRUMENTAL'S MAY COMPETITION!

**£1000 OF
SISGO GEAR
TO BE WON!**



This month we are giving you the chance to win one of the following fantastic pieces of equipment.

FIRST PRIZE — GODWIN SC100 PORTABLE ORGAN

This compact solid state organ has all the characteristics of a much bigger and more expensive model; all circuitry systems are equipped with silicone transistors which guarantee true sound reproduction. Further features of the SC100 include its portability which allows it to be separated into two cases, and an expression pedal along with sockets for headphone and input/output.

SECOND PRIZE — 100 WATT GUITAR/ORGAN AMPLIFIER

A first class unit featuring two 12" heavy duty speakers, with built-in reverb tremolo units.

THIRD PRIZE — SISME/GODWIN ELECTRIC GUITAR

The Sisme/Godwin electric guitar, suitable for both the beginner and professional.

THE COMPETITION

As the first prize is a Godwin SC100 portable organ, we want you to study the ten famous keyboard players we have listed alongside who have had a great influence in elevating the organ to its current position of prominence in rock music.

All you have to do to enter for our May competition is to study the ten names listed alongside and select the SIX whom you consider to have done the most in increasing the role of the organ in modern music and influencing other keyboard players. Then, having made your selection, we want you to put the SIX you have chosen in your order of preference, using the letters beside each.

TO ENTER

1. When you have selected your six most influential keyboard players from our list, place them in your order of importance on the Reply Card which you will find bound in this issue, using the letters of the alphabet to identify them.
2. Check the rest of the advertisers on the Reply Card, and tick any if you want more information sent to you by the manufacturers.
3. Insert your own name and address, the instrument you play, and your favourite musical equipment shop on the Reply Card very clearly (USING BLOCK CAPITALS PLEASE) and post it off to us. (Don't forget to stick a 6p stamp on the card.)
4. No employees of Beat Instrumental or associated companies are eligible to enter the competition.
5. All entries must be received by the 10th June, 1976. Results will be published in the July issue of Beat Instrumental.
6. The decision of the judges is final and binding, and no correspondence can be entered into.

GODWIN SC100 PORTABLE ORGAN 100 WATT GUITAR/ ORGAN AMPLIFIER SISME/GODWIN ELECTRIC GUITAR



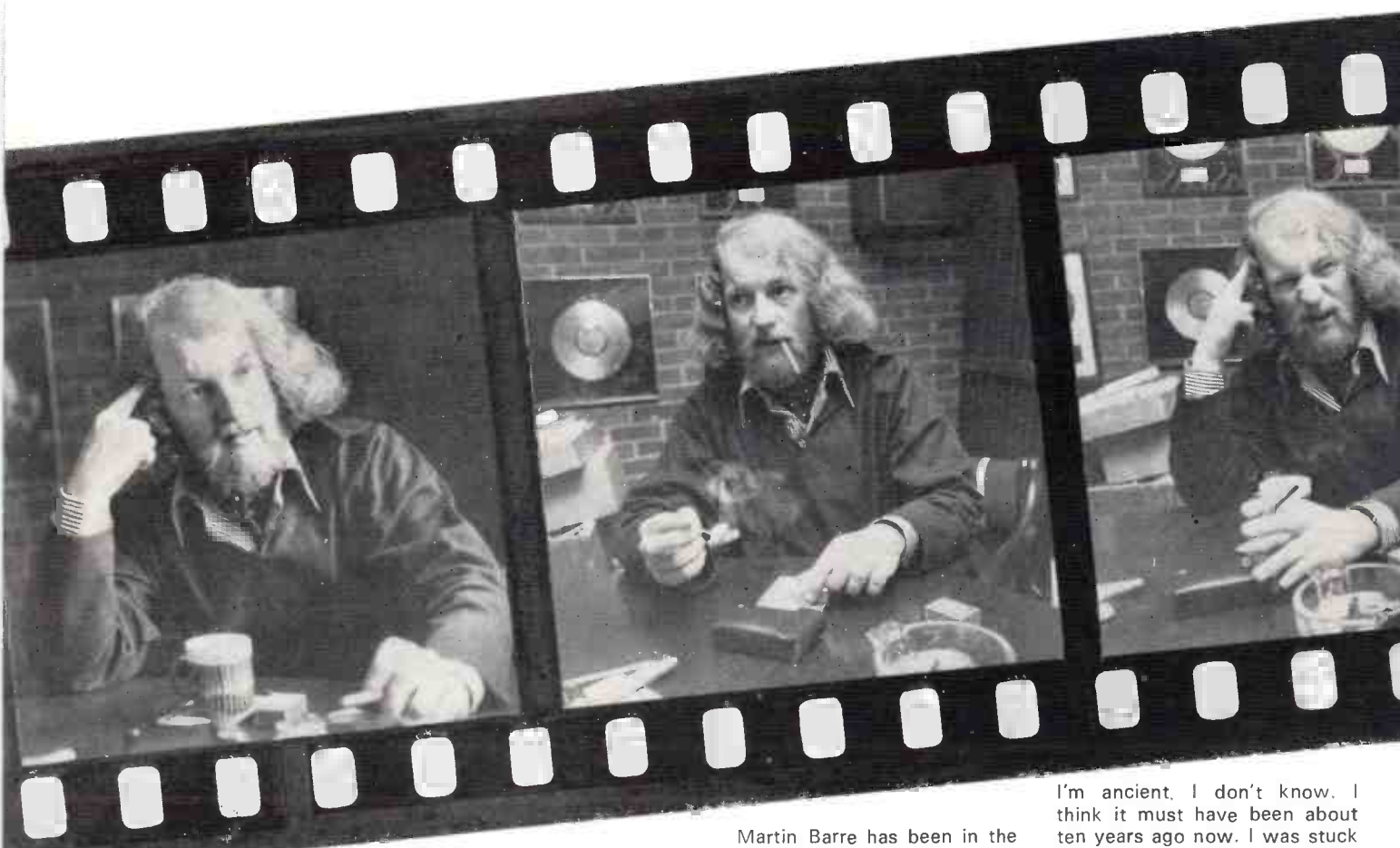
▲ 2nd PRIZE



▲ 3rd PRIZE

- A ROD ARGENT
- B BRIAN AUGER
- C GRAHAM BOND
- D KEITH EMERSON
- E BOOKER T JONES
- F JON LORD
- G MANFRED MANN
- H PATRICK MORAZ
- I ALAN PRICE
- J RICK WAKEMAN

**FILL IN YOUR
REPLY CARD
NOW!**



MARTIN BARRE'S TULL STORY

By Peter Dowling

TO many people even now, Jethro Tull is not the name of a band. Rather, it's the pseudonym of an extraordinary looking figure, who spends much of his time leering at his audience, throwing his arms and legs about in a random fashion and playing the occasional frenetic burst of flute. This is Ian Anderson, of course, and although he writes the music and lyrics, sings the songs and generally sets the direction and atmosphere of Jethro Tull, he'd never be able to function without the continued support of his fellow musicians in the band. Anderson has always been the focal point and the mouthpiece of Jethro Tull, and as such his thoughts and ideas have always been fully documented. But what of his colleagues? What do they think of Anderson? How do they see their roles in Jethro Tull? Are they happy with the band's progress?

Martin Barre has been in the band since *Stand Up!* Tull's second album and as such, after Anderson, he is the longest-serving member of the band. Obviously he has known and played with Anderson for the longest period of time and is therefore able to shed more light on how Jethro Tull has developed over the years. Martin is a cheery individual, with the ruddy countenance and thick beard of a Victorian English rustic and he was happy to talk to us of his experiences both during and prior to his Tull days.

"My elder sister had a guitar, and she took me along one night to see our local Shadows impersonators. I was amazed. I decided there and then that I wanted to be a guitarist. I got a guitar and tried to learn from a teacher, but got nowhere and decided that the only way I'd learn what I wanted to would be to get a group together. Anyway, I blundered on for a bit, in various bands here and there, and eventually got offered the chance of a job as a guitarist in London. I come from Birmingham originally and didn't really like living there so I jumped at the chance and came down to London in my old Fiat with my guitar and amp and a box of food that my mother had got together for me. Needless to say the car broke down on the way and the job fell through when I got here!"

Martin laughs on being asked how long ago this was. "God,

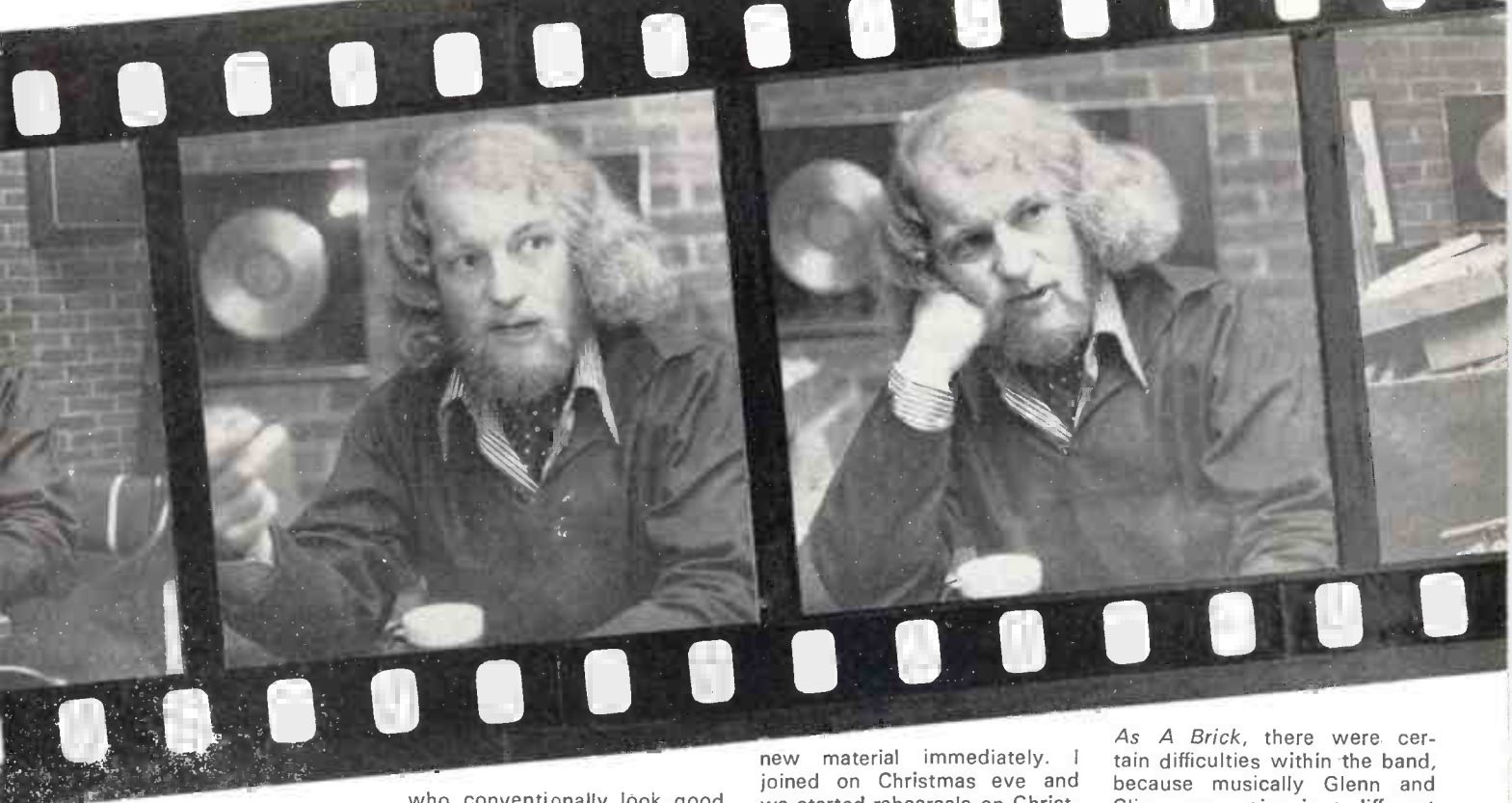
I'm ancient, I don't know. I think it must have been about ten years ago now. I was stuck in London with no job and since there were hardly any gigs going then for guitarists, I looked around and got myself a job as a sax player.

Octave

Presumably he'd played sax before?

"Oh no, I'd never played one in my life. I bought one and learned to play one octave. That was all I could do. The band I was in were playing soul numbers—you had to do soul at this time otherwise you were out of a job—I hated it, couldn't stand all the Wilson Pickett numbers and all that. Horrible stuff. I hated the other sax player as well and blew out of tune on purpose to put him off! We used to play as support band for the Drifters and people like that—I remember going back to their hotel with them one night and seeing some guy sitting on an A.C. 30 playing a guitar. I thought he looked a right wierdo and I asked someone who he was. The reply that he was someone called Jimi Hendrix, who 'played the guitar quite well'. I just thought he was a wierdo."

Martin struggled on with the sax for some time, although the era of the guitar hero was just around the corner. "I remember hearing the John Mayall and Eric Clapton album and thinking it was great, but not being aware of it in terms of guitar playing,



if you see what I mean. I didn't think that I could have been doing those things. At that time sustain and bending notes and all that was not respectable at all. Everytime I did it everyone used to say "Who's been listening to Eric Clapton, then?"

Before Martin began to seriously play blues, however, he still had some way to go. "After we had been a soul band for some time, flower power came in and we became a psychedelic band. We all wore Kaftans and bells on stage. Groups used to change their image almost every week at that time. I remember how we started playing blues music. We were booked into a blues club by mistake, and when we got there everyone was sitting on the floor which really worried us. So we played blues all night!"

Martin really became involved in music at this time, and took up the guitar seriously again. "I found a lot more room to move within the band. I was playing guitar and flute at this time, and became much more at home with the music we were playing. I started listening to jazz and I think that was what got me into playing flute originally. Anyway, we played as support band to Jethro Tull a couple of times in this period; they'd just released their first album, and we were playing very much the same kind of music except that Jethro Tull were good and we were crap! I was knocked out by them. It was Ian that really got to me—I've never been into people

who conventionally look good, if you see what I mean, and Ian looked anything but! Also their music was so direct, and earthy—it really shook me."

Some time afterwards Mick Abrahams left Jethro Tull and the guitar berth needed filling so Martin went along to the audition. "We were all in this room, and Clive (Bunker) and Glenn (Cornick) were playing drums and bass. Ian was wandering round looking very weird. Everybody played a blues and every time somebody played—you could see it all going on—Ian would tap on Clive's shoulder when he had heard enough and wanted them to stop. Obviously the longer you played the more likely you were to get the job. My eyes were glued on Clive's shoulder—I knew that when that tap came, that it was all over. Funnily enough I was about the only person there who didn't play a blues—I played a version of *Work Song* which fell flat on its face because I couldn't explain to the others how to count it. I remember I also played some flute too. Anyway, Tony Iommi of Black Sabbath got the job at first but that didn't work out so they drafted me in."

Stand up

Martin joined Tull at a vital stage in their career, since before the second album the band had been largely blues/jazz based and with *Stand Up* came the beginnings of the band as we know it today with its unique Ian Anderson-based sound.

"We started rehearsing the

new material immediately. I joined on Christmas eve and we started rehearsals on Christmas day. I didn't learn any of the new stuff at all. We spent a week rehearsing and then went off on tour with Hendrix, just like that. Yeah, it was a bit frightening. Even more so because they never actually told me that I'd got the job, it was always, "Well, see you tomorrow". It was a very wierd atmosphere, I hardly ever said a word to them and they hardly said a word to me. I was very shy and I think they were embarrassed."

"Wnat really struck me at this time was the pressure we were under. I discovered what pressure was really like at this time and I learned how to adjust to it, how to adjust to playing with Hendrix, to treat the music seriously to play in tune."

And so it began. A ceaseless round of albums, tours, albums, tours. Martin has been involved with the band throughout all the changes that have taken place musically, such as the development from five minute songs to concept albums and back again. How does he react to the idea of doing a continuous piece of music—would he rather play this than an ordinary song for example.

"I like the idea of concept albums, I think that *Thick As A Brick* was virtually unique—it was certainly a very big turning point for us, and I don't think we could have handled it when Glenn and Clive were in the band. I'm not criticising them, they were into more straightforward things. In fact when we recorded *Aqualung*, the album before *Thick*

As *A Brick*, there were certain difficulties within the band, because musically Glenn and Clive were going in a different direction. It was a struggle making that album, though I still feel that it was a good album, especially the acoustic songs, which are some of the best acoustic things Ian has ever written, I think. Oh no there was never any personal tension in the band. The reason why Jethro Tull has always worked so well is that we're all pretty easy going and Ian is a very strong personality. It's a formula that is successful. If, for example, there were two strong personalities in the band then there'd be trouble."

Hurt

Taking this a step further, how did Martin react to the idea that Jethro Tull was basically Ian Anderson and that the others were glorified backing musicians?

"I'd be the first one to agree that Jethro Tull is Ian Anderson, but I hate to see it written. It used to hurt me a lot, but I'm not bothered now. I suppose to a large extent it depends on who says it; plenty of people who know better have said it in the past and that does hurt. It is true and that's the way it works—if it wasn't like that Jethro Tull wouldn't be one of the top bands in the world! Yes, I do like that situation. I've had every opportunity to do anything I want within the band. Ian is very sympathetic to other people's ideas as well as

continued on page 18



continued from page 17.

being a strong personality. I think it would be fair to say that no-one in the band has been suppressed musically."

What about the dreaded solo album? It has seemed over the last couple of years to be something of a fashion (perhaps the right word should be disease) for members of well-known bands to gather a bunch of friends around them, sit in the studio for a couple of months and emerge with a new album. Had Martin any ambitions to do this?

Solo

"I find the idea of making solo albums rather sickly. I'd certainly only make a solo album if I had more than enough material for it and I find it difficult to write songs. I'm only really interested in Jethro Tull and since the standard of playing and writing is so high in the band, I feel that any other activities I got into would be of an inferior quality musically and I'd feel that I was wasting my time."

Still on the subject of concept albums, did Martin react strongly to the criticisms of *Passion Play*?

"The whole press thing at that time was . . . well, I don't really want to go into it. My attitude to *Passion Play* was a very personal one. I think it was my worst album in that I was never very happy with my part in it. At the time I liked it, and I still think the music was good, but hearing it now as a guitarist, I don't like what I did. I really think that on the whole I prefer playing five minute songs — the pressure isn't so great, and there aren't so many continuity problems, each piece of music is contained within itself when you do simple songs, and I think I

prefer that. Mind you, *Thick As A Brick* and *Passion Play* were excellent exercises, there was a lot of discipline involved. It was a real challenge, I used to go home and practise all my parts when we'd finished rehearsing."

At about the *Thick As A Brick* period, Tull got into the visual side of their performance much more. How important a role did Martin think this side of Jethro Tull played in live work? "It had always been a vital part. Having Ian in the band meant that people have always expected something above and beyond music, and at that time we started using much more than just Ian's image to put that element of the band across. For *Passion Play* we had a film — when it worked — and tape effects and we had a silly group humour thing going at the same time. I thought that what we were doing at the time was totally unlike anybody else, and I enjoyed it."

Recent tours and album sales have proved that Jethro Tull are much more popular in America than they are in this country, and having spent so much time in the States, it seemed for a time that they might have joined the ever-increasing ranks of tax exiles forced to live on foreign soil. To what did Martin attribute Tull's success in the States?

America

"I think it's simply that we went there at the right time. There's no cut and dried answer to success, is there? I like America because everything is very direct there, you don't have to read the music journals to hear about what's going on, you just talk to the next guy in the street. It's a much healthier way of going about things. We were forced to live out of the country for a year due to our ridiculous tax problems, but we're living in England permanently now. I'm not

patriotic or anything but I'm prepared to pay for the privilege of living in this country — everybody pays tax and if you earn a lot you pay a lot, it's as simple as that. If you want to live in England you have to pay the money or get out."

While in exile in Europe last year, Tull did a good deal of recording — both *Minstrel In The Gallery* and their forthcoming album *Too Old To Rock and Roll; Too Young To Die* were recorded on their own mobile studio, Maison Rouge, in Monte Carlo. Maison Rouge is owned by Jethro Tull collectively and is now in this country, available for hire while Tull don't need it. "It was a bit of a gamble getting a recording studio together, because you take it for granted that when you buy the best equipment you'll get the best sound, but a good or bad studio sound doesn't depend on what the equipment's like, if you see what I mean, especially in a mobile. We are lucky because everything worked out alright, the studio is excellent."

Too Old To Rock And Roll; Too Young To Die, which Martin describes as 'an almost concept album' should be released in Britain within the next few months. "I have to be careful in describing the album because I'm treading on Ian's territory here, but it is a concept album in that it has a story. It contains separate songs, but these are linked by the central theme and there's a cartoon strip on the sleeve about an old rocker. I don't think there's any radical departure musically, it's the same mixture of acoustic material, harder electric stuff and orchestrations."

And so to the usual question. What gear is Martin using at the moment? Has he always used Gibsons?

"Yes, I have. On average I suppose I must have changed guitars about once a year. Until recently I've only used

Les Pauls, though I did use an S.G. Custom on *War Child*. I use Les Pauls so much because I think they're very easy to play. It's as simple as that! I can get a very hairy sound out of them without any difficulty. I find Fenders much harder work, I think they're less responsive. I have actually recently bought myself an old Broadcaster, and I also have a Telecaster which I hate, but I'm finding it increasingly necessary to use a wider selection of instrument in the studio. I use Marshall amplification, which I find ideally suits me. No, I don't use any pedals or anything like that, I don't like to have anything between me and the amp because that spells trouble, I find that on the whole, effects units are unreliable and that they pick up dirt and so on. I use Ernie Ball strings, and I change them every gig — under those conditions any string would do, they don't need to be anything other than average."

Acoustic

What about acoustic guitar? Did Martin feel that Ian Anderson had trespassed on his territory by playing acoustic guitar? "No, not at all, he's always done it and I've never really been into acoustic guitar playing anyway. I'd rather play nylon strings I think."

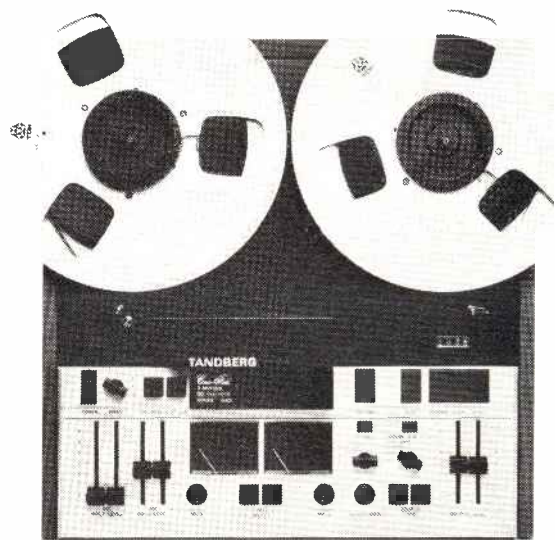
Before we departed, Martin told me about his home recording studio. "I've learned a lot about equipment since I got my house and studio together. I have drum kits, electric pianos, amps — the lot. I also have a 10 into 4 desk, a Crown amp, JBL monitors and two Teacs and I think I get a very reasonable sound on the whole. I think it's important to learn as much as you can about all the various processes of the recording and playing business. I feel that it's part of my job to find out about how other instruments work and what their capabilities are. I still have an awful lot to learn!"

For the musician who wants the best in recording.

10XD — Our Studio Class, 15 IPS, Cross Field, Dolby B Recorder. At 15 IPS, the advantage of Tandberg Cross Field recording and the Dolby B Noise Reduction System must be heard to be believed. You don't have to be a perfectionist to appreciate this quality, but it may make you into one.

1. 10½" spool capacity, 3 speeds and remote control.
2. A, B Monitoring with easy editing facility.
3. Sound on Sound, add-a-track, echo, mixing, etc.
4. Peak level record/playback meters
5. Balanced microphone inputs.
6. Superb logic control circuits.
7. Electronic servo controlled speed regulation.

See the 10XD and other Tandberg recording equipment at REW's new professional department.



REW Audio Visual Co., 146 Charing Cross Road, London WC2. Tel. 01 240 3064/5

A Touch of Class~

SaaS studio twin 100

Introducing an entirely new combination amplifier

Output power — 100 watts RMS into 8 or 4 ohms.

Total Harmonic distortion — Max 5% @ 100 watts RMS.

Sensitivity — 30mV @ 1Khz.

Input impedance — 330K ohms.

Signal to noise ratio — better than 65dB (50K ohm impedance).

Dimensions—Height 515mm x Width 680mm x Depth 285mm (20¼" x 26¾" x 11¼").

Shipping weight — 38Kg (84lbs).

Fitted with ATC speakers.

For further details please write

Manufactured in the U.K. by:



ROCHFORD ACOUSTICS LTD, Union Lane, Rochford, Essex. Telephone: Southend (0702) 545801/2

ALL ABOUT P.A.

Part 2 AMPLIFIERS

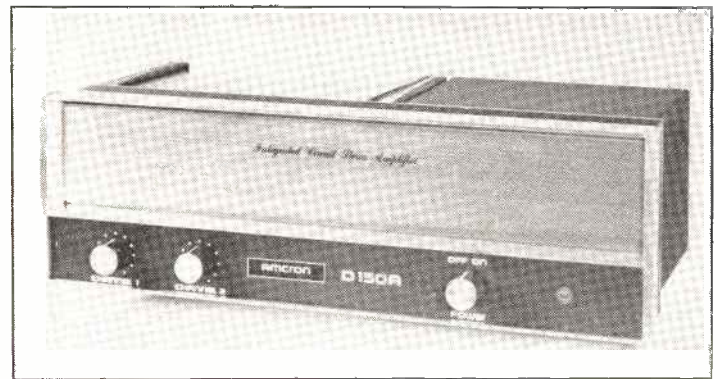
By Nigel Jopson

FOLLOWING last month's article discussing mixers, this month we move down along the line to investigate the next link in the P.A. chain—amplifiers. The basic premise remains that the prospective buyer has a minimum of about twelve hundred pounds to spend, and that the P.A. in question is to consist entirely of high quality, professional equipment, and be capable of forming a good basis for future expansion.

As with all technical equipment, the first question that has to be decided is: exactly what job must this unit perform, now, and in the future? The basic answer in this case is that a P.A. system's amplifiers must be capable of performing their function in driving acoustic transducers (loudspeakers)

so that the resulting sound output is (a) adequately loud over the whole input program's dynamic range and (b) sufficiently undistorted so that all music signals in the program, including instantaneous peaks, are faithfully reproduced and can be clearly defined by the audience.

If an amplifier is to be considered for inclusion in a professional P.A. rig, it is important to insure that it will not later become a limiting factor because of indifferent quality. Undistorted reproduction is a better parameter for choice than pure output power, as it is preferable to achieve the desired maximum sound level by using very efficient loudspeaker enclosures. It is possible to increase sound pressure level by 6 dB, using a horn loaded cab-



Amcron D150A stereo power amp.

inet rather than an infinite baffle: an increase of four times the available amplifier power would be needed to achieve the same result with I.B. enclosures, presuming that the loudspeakers were capable of sustaining this.

Although an amplifier's function would seem to be self explanatory — that of increasing the input voltage by a fixed amount — it is the description of this ability, the amplifier's 'power rating', that perhaps causes most confusion. Everybody knows that amps are described by the amount of watts they produce, but do P.A. shoppers know how these ratings are arrived at?

Power

The figure often described as an amp's "true" output power is that which is followed by the words R.M.S. This rating is obtained by having the amplifier deliver a steady sine-wave output of specified frequency, and at a specific level of distortion, into its rated load resistance. What is actually measured is the product of R.M.S. voltage across, and R.M.S. current through, the load resistor. The values within a certain time period are squared, then 'meant', and the root of this average taken as the measurement — hence R.M.S.: the Root Mean Square.

Another term commonly used to describe power output is 'Continuous Peak'. This is the product of peak voltage and peak current, known as square wave power, which is exactly twice the sine wave rating. However, a sine waveform hardly resembles that of music signal: for a live music program, the ratio of peak to R.M.S. value can exceed 15 dB.

A word about Decibels might not go amiss at this point, as they will often be encountered in measurements on manufacturers' specification sheets. Rather than go into the subject in depth, which would really require a whole article in itself, perhaps just two points will help to explain their use in practice. Firstly, decibels are not a power unit in themselves, they merely express how big or small one power level is compared with another. 'Times one' is 0dB, hence 0dB means 'no change in level': to know how much power a decibel level expresses, the level of 0dB must be defined. Secondly, 3dB is a power ratio of 2, hence +3dB is twice as much, and -3dB is half as much, as whatever level has been set for 0dB. Knowing this, it can be seen that 6dB represents a power ratio of 4, 9dB a power ratio of 8, and that the 15dB referred to earlier expresses a power ratio of 32:1.



45w RMS per channel from the Quad 303.

Specifications also often give a 'music power' rating, which is always higher than the continuous figure. Music power is not measured by any fixed method, it is just an indication of the output power that an amplifier will momentarily deliver during instantaneous peaks in the music signal. The amplifier's peak power capability is determined by the power supply voltage on tap for these peaks. The amount of voltage swing available sets a limit for the power transistors: when this point is reached, the waveform will be flattened out, or "clipped", which results in audible distortion on loud passages of music.

Efficiency

Turning to the practical use of amplifiers, the first question that bands will want answered is: how much power do we need? The answer is totally dependant upon the efficiency of the loudspeakers used, a subject that will be discussed in next month's article. However, to give some idea of the minimum system requirements, a typical four piece rock band, with bassist and guitarist using 100 watt stacks, will probably need a system using around 300 or 400 watts R.M.S. to power relatively efficient bass cabinets and horn treble units. If separate high and low frequency components are used, then a cross-over will be needed to separate the program into the respective frequency bands. This can either be done with a passive (after amp) or active (before amp, using separate stages for high and low) network. This subject will be discussed in detail in a latter issue, so suffice to say that using an active cross-over at around 800hz, power distribution will be roughly of a ratio 6:3, in favour of the bass end.

Now, with a brief understanding of what an amplifier does, and a good idea of the purpose it is required to fulfill, the next problem is to find one that suits your budget as well!

The powerful range of Amcron amplifiers will be well known to most musicians, the DC300A, which delivers 340 watts R.M.S. per channel into 4 ohms, having become almost a standard item of equipment in many professional group and hire rigs. At £465 a throw, however, the DC300 is perhaps a little beyond the means of a first time buyer; Amcron also make an amp that delivers 180



PA:CE FPR200 slaves in 19" rack mounting.

watts per channel into 4 ohms, the D150A, which retails at £285 plus VAT. The technical performance of all Amcron equipment, which is marketed by Macinnes Laboratories in this country, is exceptionally good, the D150 having such features as a total harmonic distortion of less than 0.5% at its rated output, as well as full short, mismatch and open-circuit protection.

Amongst British amplifiers of good quality are two units manufactured by Turner Electronic Industries, who also make complete P.A. systems. The A500 and A300 deliver, respectively, 250 and 150 watts R.M.S. into 4 ohms at a T.H.D. of less than 0.1% for rated output; prices are £380 and £262.50 plus VAT, with VU meters available as optional extras at £60 for a pair.

Amps

Although really intended for domestic "stereo" use, the Quad 303, from the Acoustical Manufacturing Co., has been used to good effect since the earliest days of 'Bin-Horn' systems. With a stereo output of 45 watts R.M.S. into 8 ohms, and a T.H.D. of well below 0.1% for most of the frequency range, this amp has

a good reputation for robustness and reliability and is often run in mono to power bass enclosures, its stereo capability being used when powering high frequency units via active crossovers.

Relatively new to the scene are PA:CE, who nevertheless manufacture very high quality equipment at realistic prices, thanks to the technical skills of designer Dick Parmee. The FPR 300 costs £132, and has a continuous power output of 316 Watts into 4 ohms, T.H.D. being rated at 'less than 0.1%, 200W into 8 ohms'. A stereo version will shortly be available, two FPR modules being incorporated into a 19" rack-mounting unit. Also designed by Parmee, the PA150 from MM electronics costs £87 and has an "undistorted output" of 150 watts into 4 ohms.

Another British firm who manufacture amplifiers for professional applications are HH electronic, who produce the TPA series of power amps. The 50D has an output of 80 Watts R.M.S. into 7.5 ohms at 0.1% T.H.D. throughout the power band, and costs £70. Its bigger brother the 100D is rated at 180 Watts R.M.S. into 7.5 ohms with less than 0.2% T.H.D., and is priced at £98.

There are, of course, many other firms who make reasonably priced amps — the Italian based firm Davoli, for instance, whose range includes a mono 200 Watt slave which sells for £132.

Choice of amplifier is to a certain extent regulated by the type of speakers used, but please remember that quality is always better than quantity, so when in doubt buy the best you can afford, or take advice from someone who is properly qualified to give it. You can't swop an amplifier like you can a microphone — when you've bought it you're stuck with it!

Book

Next month find out how those bulky objects that roadies love to hate, loudspeaker cabinets, convert amplifier output into audible sound. If you are confused by references to 'ohms' (impedance values) in connection with amps and cabinets, then turn to the article "How to wire your own speakers and amps" in this month's issue.

Last month a book: Hi-Fi Loudspeakers and Enclosures, by Abraham B. Cohen, was mentioned. It is published by the Hayden Book Company, catalogue number 0721-3.

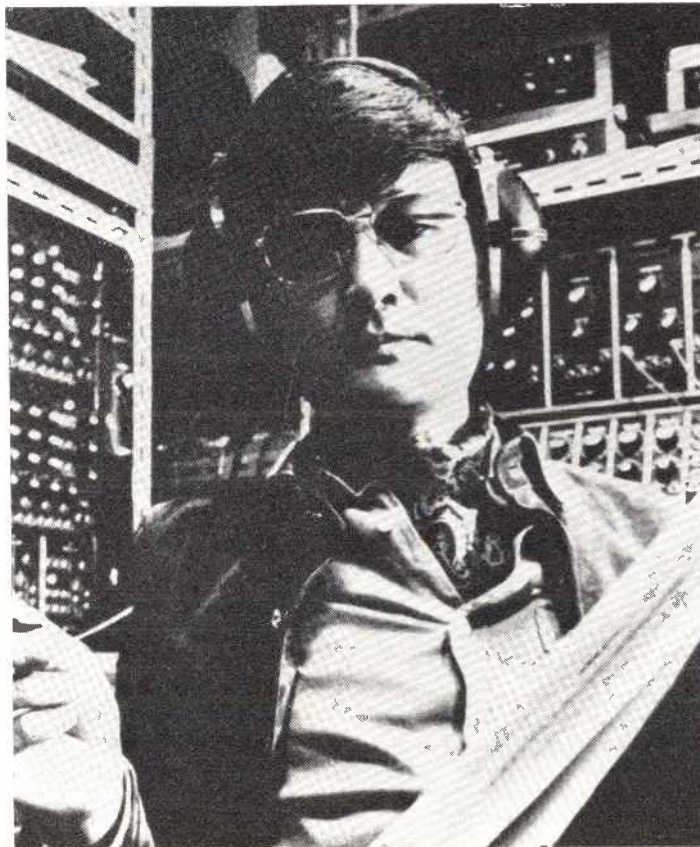
NICE TOMITA, TOMITA NICE

Anybody remember Walter Carlos and his album *Switched-On-Bach* which featured his interpretations on the Moog synthesizer of various Bach pieces? Well, if you heard and liked that album you'd be fascinated by the recorded output of a Japanese gent by the name of Tomita, who has just released his third album, *Firebird*, a version of Stravinsky's piece of the same name, performed solely on the Moog. Interviewing the man is unfortunately somewhat difficult, not for the usual reasons—the moody superstar refusing to talk to the press etc. Nothing could be further from the truth, in fact Tomita spent most of the interview grinning benevolently. No, the difficulty is that the man speaks not a word of English, and since my Japanese is similarly lacking, the services of an interpreter are necessary.

Academic

Tomita has had quite a distinguished academic career. He went to Keio University in Tokyo and majored in Art History. At the same time he became very interested in both music (he'd played piano since the age of 14) and electronics and all these disciplines lead to an interest in synthesizers and the possibilities of adapting classical music. One of his first compositions, *Wind Mills*, was selected by the Japan Federation of Choral Organisations as the song to be used by all contestants for the best choral group award. Further to this, Tomita has composed music for films and television and has been commissioned by the Japanese government to compose the music for the Japanese Government Hall at the 1975 Okinawa Marine Expo. So far, however, only his interpretations of European Classical music have been released in this country.

Why had Tomita chosen to interpret Stravinsky and Debussy? Were they favourite composers of his, or did he simply feel that their works were more easily adaptable for



A lot of equipment — a lot of skill.

synthesizer?

"I really love Debussy's music — and I felt that it was very easy to adapt, simply because it contains so much colour. The *Firebird* is similar — it's so exciting."

Modern

Why had Tomita chosen to interpret modern pieces of music — had he ever considered re-doing a Beethoven or Mozart piece?

"No. The music of Beethoven and Mozart is perfect in itself. There's nothing you can do to improve or adapt it. That's not to say that Debussy isn't perfect too, but you have to remember that he was using exactly the same type of instrument as Beethoven and I feel sure that he would have used something a little more modern to get his ideas across

if he'd been able to. The synthesizer is still a very young instrument. I'm sure that if a synthesizer had been available that was developed to the same extent as the piano is now, Debussy would have preferred to use one."

Tomita equates the way in which he records his albums with the process of painting a picture. He builds up the various elements of the construction methodically and painstakingly.

"I start with a click track (an automatic rhythm device) and then record the bass part. I then record the melody and lastly the harmonies which I consider the most important part of all. Perhaps the most difficult bit is transforming what I hear in my head down onto the synthesizer. I think of the sound I want and have to experiment with the synthesizer to find out how to obtain that particular sound. That can take anything from ten minutes to a whole day. Sometimes I take so long looking for the sound I want that I forget what I'm looking for! The most difficult thing is to get the sound mix exactly as I envisaged it originally — sometimes it comes out sounding completely different."

Standard

Recording in this way takes a good deal of time — in fact it takes Tomita seven months to a year to complete one album, working six hours a day! He uses a standard Moog 3 and does everything from the initial idea to the final mixdown himself. All his equipment is stored in his studio, so he's able to lock himself away and create music whenever he feels like it without having to worry whether the engineer is going to turn up or not!

Apart from the occasional use of a mellotron, the only instrument used on Tomita's album is the Moog. How important a development did he think the instrument was in musical technology?

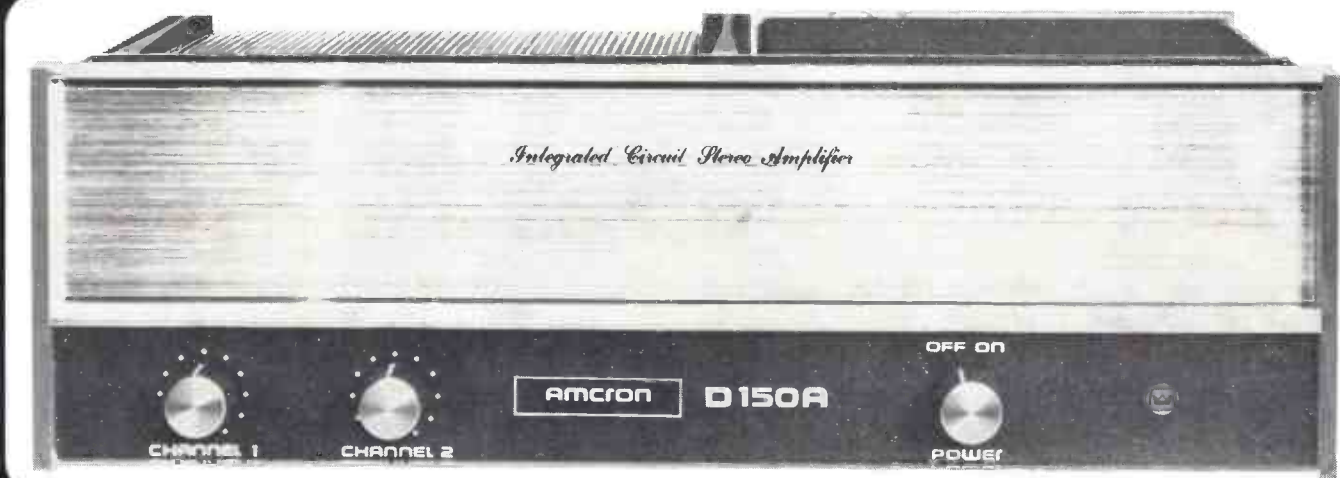
"The synthesizer is the instrument of tomorrow. It's capable of an infinite variety of sounds — a violin produces a violin type sound whatever you do to it electronically, but a synthesizer is capable of sounding like anything — and nothing but itself."

So what are Tomita's future plans? "I aim to record Holst's *Planets Suite* next. More difficult? Yes, I think so, I'm going to have to put a great deal of effort into it. I just hope it'll be worthwhile."

The
Synthesizer
is the
instrument
of
tomorrow . . .

NOW AMCRON INTRODUCE THE D 150A!

As a logical follow-up to the world-beating DC300A, AMCRON have introduced the D150A power amplifier to replace the old D150. This superb new amplifier will operate into loads down to 1ohm, is DC-coupled throughout, provides up to 200 watts rms from one channel, and has newly designed heatsinks to handle the extra power. Other features include level controls on the front panel as well as a mains power switch, and mains warning lamp. On the rear of the D150A is a switch which allows the user to select either a Mono or Stereo operating mode. As a monitoring, or PA amplifier, the D150A is really a delight, and is said to be a 'baby' DC300A! Certainly where the higher power of the DC300A is not required, the D150A is the obvious choice.



Our London stockists for all AMCRON equipment are
REW (Audio Visual) Ltd., 146 Charing Cross Road,
London WC2. Tel: 01-240 3883, and also at
10-12 High Street, Colliers Wood, London SW19.
Tel: 01-540 9684, and
K.J. Leisure Sound, 48 Wigmore Street, London W1.
Tel: 01-486 8263.

Or Direct to sole agents:

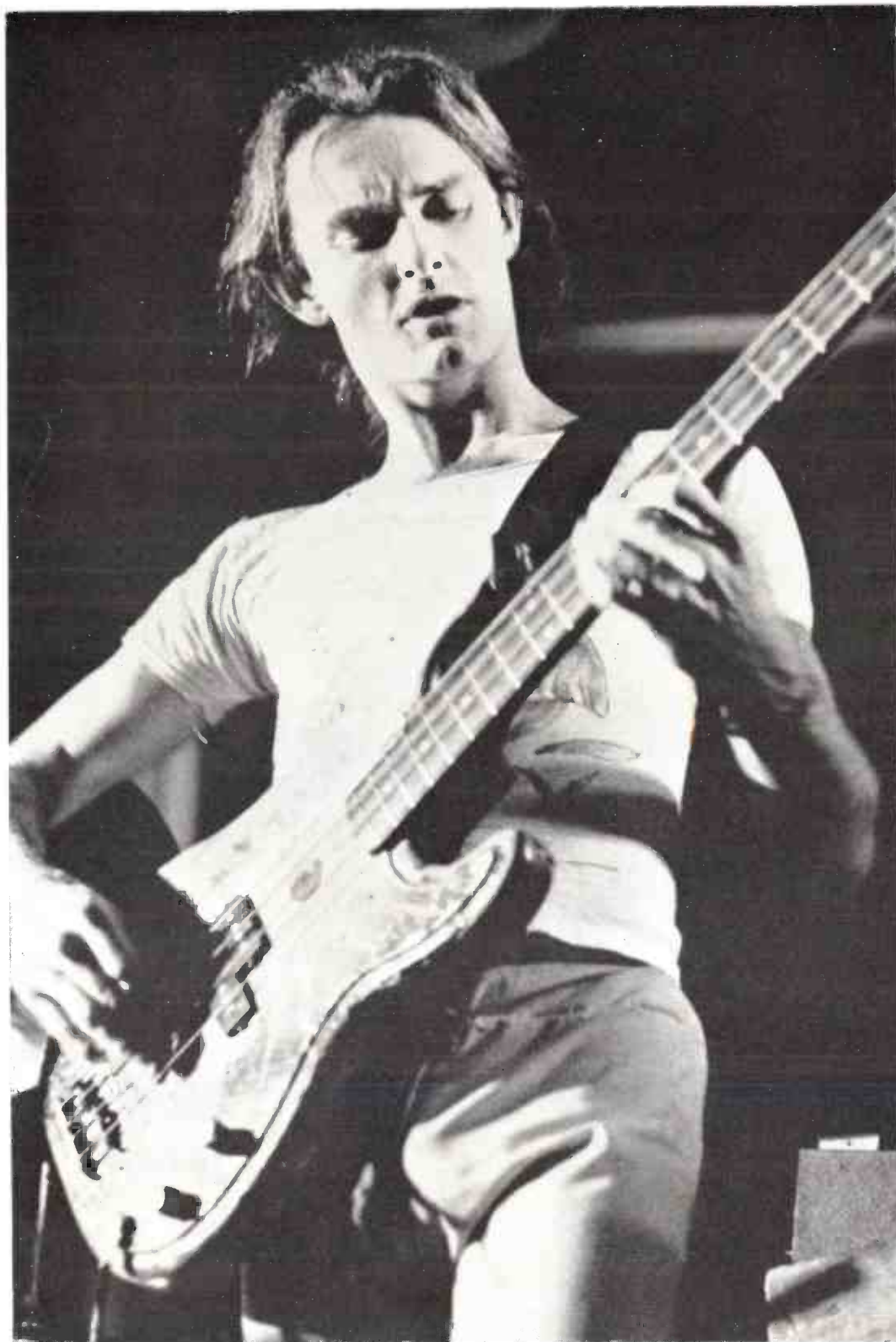


MAGINNES LABORATORIES LTD.

MAGINNES HOUSE, CARLTON PARK INDUSTRIAL ESTATE,
SAXMUNDHAM, SUFFOLK IP17 2NL
TEL: (0728) 2262 2615

- ★DC coupled throughout
- ★Drives into 1ohm
- ★Rack mounting
- ★Stereo~Mono switch
- ★200watts per channel
- ★Ex~stock delivery

GONG'S MIKE HOWLETT



THINGS tend to move at a slightly slower pace out in the hills and dales of England's Green And Pleasant Land. Up at Chez Gong, a good ten country miles from the heart of Oxford, nobody batted an eyelash when two representatives of the local constabulary appeared on the premises a couple of weeks back—ominously nosing around in the kitchen while the various members of Gong busied themselves with rehearsals—soberly pretending that the cops weren't really there at all.

As it turned out, the visit merely had something to do with sax and flute man Didier Malherbe's car, but the serene and unhurried atmosphere of the place belied the fact that the band were readying themselves for a lengthy British tour. Bassist Mike Howlett seemed to have everything in perspective, as he sat in the fading afternoon light of his bedroom, talking about his role in a band that's often been misunderstood and grossly underestimated by the rock world in general, but who are finally finding serious recognition as one of the tightest and most inventive bands in Europe.

Precision

The fact is that Mike himself weighs in as one of Britain's most accomplished practitioners of the art of electric bass playing—his ear for flowing melody and unusual harmonies complimented by the exacting attention he pays to rhythmic precision—combining the positive traits of the 'bassy' bassist with those of the 'lead-oriented' bassist in a style that's all his own. Although Gong's music is (for lack of a better term), heavily 'jazz' oriented these days, Mike isn't really a jazz bassist, as his outlook is more of a . . . well . . . 'cosmopolitan' one in its blending of the exploratory element found in the best of British bass playing with the basic rawness found in American R&B and Tamla-Motown.

But then, Mike isn't officially 'British' anyway, since through his father's post as director of the Fiji Tourist Bureau, Mike was born and raised in the South Pacific, where 'dem savage native rhythms' caught his attention at a fairly early age.

"When I cast my mind way back," he says, "I remember things like marching bands in Fiji — all the men wearing these white skirts, red jackets, and bushy hair like those woolly hats that the grenadier guards wear. These bands

would be at the dock, and they'd greet all the shiploads of tourists — playing ethnic tunes that were, at the same time, very Methodist actually. Salvation Army stuff — probably inspired by the missionaries who were the first to be eaten!

"I suppose the basic feel of that stuff has influenced me deep down though — beautiful native melodies and these stormy rhythms — but all with that Pacific Sea Breeze. The wind. The sea. The sunset..."

It wasn't until his family moved to Singapore that he got hold of his first musical instrument — a ukelele — which he 'mastered' in ten year-old fashion, before wandering off on an odd tangent by taking up the glockenspiel. He eventually talked a schoolmate into lending him a guitar however, and (with Bert Weedon's *Play In A Day* for a roadmap) set about teaching himself the rock classics of the day — Cliff Richard and the Shadows et al.

Although he originally saw himself as a lead guitarist, a local band called Watkin Tench talked him into joining (with the promise of free equipment) as a bassist. "I'd taught the bass player in the group I was playing in at the time how to play, note for note, right from the word go, so I was getting into bass anyway."

His family moved again (this time to Australia), and it was then that he joined a band called the Web — embarking on a classic six-hours-a-night-six-days-a-week club slog that he now realises was essential in developing his expertise on the instrument. He worked his way across the Pacific on a cruise boat, playing "Mel Torme numbers for a captive audience" with just guitar, bass, and a lady vocalist. It was there that he hit upon a concept that's heavily influenced his musical outlook ever since.

Orchestra

"If you took a number that was heavily orchestrated on record," he says, "analysed the structure of each chord that the orchestra was playing, along with the inversion of it, it was amazing because you could often reproduce the sound of the whole orchestra with just bass, guitar, and a voice. It's just the way you structured the chord. You might have the bass playing the fourth in the chord, against the sixth, ninth, and eleventh that the guitar was playing. He could be covering three octaves, and you'd be providing the fourth — which would have the effect of 'big-

From life in Fiji to a gig with one of Europe's most creative bands

ness' because you'd place your note very carefully within the chord."

After the boat docked in England, Mike sold ice cream in London's Oxford street, making several unsuccessful attempts at getting into something musical before finally quitting music altogether ("I'd come to the conclusion that the only reason I was playing was to satisfy my ego"). A girl friend managed to talk him out of *that* one, and he wound up doing a short stint with Highway before being asked to join Gong in early '73, immediately following his decision to make drastic alterations in his already well-grounded playing technique — switching from the use of a plectrum to the use of his fingers.

Plectrum

"I knew it'd knock me right back to square one, but I felt I'd reached a dead end in my playing. I'd been doing a lot of jamming with a guitar player named Bernie Holland, who made me realise that there's no area of music you couldn't actually arrive at, simply by combining basic inspiration with hard work and applied study of a technique. He made me realise that I had the musical knowledge to do anything I wanted to do, and it was just a question of applying myself in that particular field.

"But I wasn't pleased with my picking technique because I was very 'busy'. I've always been very fast, and it was frustrating, because I was always playing too much. I figured that if I changed to fingers, I'd be so limited that I'd have to play slowly, and that'd make me re-appraise my playing. I really had my sound together though, and that's the biggest thing that changed when I switched to fingers. It was a very suicidal thing to do, especially since I joined Gong immediately after that. But it was a good situation, because I was working with good players — thrown in at the deep end, which made me work

twice as hard."

Although Mike admits that it took him nearly a year to feel comfortable playing that way, everything worked out for the best, as he's transformed his 'suicidal' move into a highly-developed bass technique — and hasn't touched a plectrum since.

His 'colourful' 1962 Fender Precision (painted by the band one day in a fit of . . . 'inspiration') forms the basis of Howlett's approach and sound, strung most recently with Rotosound Super Bass strings, and played through a Fender Bassman 100 top and a Gauss 15 inch speaker.

"It's in a box made by a guy called Muz, who's heaven's gift to the bass guitarist. He really digs the bass, and he specifically builds bass speakers. This one's an exponential bass horn, which a lot of PA's use — like a bin, only a bit more narrow.

"I'm happy with the sound, but I want to get the evenness — this huge woody sound. I've really got this vision in my head, where if you can imagine the lowest bass frequencies and the highest frequencies, and in between that it's a completely even spectrum, so that the bass sound has a rich, warm, even quality. No 'click . . . boom'. I've always gone for quite a middy sound, though I think I might sound a bit too middy at the moment.

Effects

"At the same time, I've got another whole thing that I'm really hoping to express a lot more through Gong — which is the pedal side of things. Effects. When you play a bass, the note has enormous body to it, and I have this theory that low frequencies work on your unconscious much more than high frequencies — which is why a lot of people don't actually 'hear' bass guitar. They *feel* it, but they don't actually *hear* it.

"I've got this theory about melodic bass. If you've got a long, deep note, and it's moving in a melody, it's capable of taking a whole body of people,

without their consciously being aware of it, and suddenly lifting them along the melodic pattern. The bass is no longer limited to providing the floor of the music. It's like a flying carpet. You get everybody from underneath and behind, and you can suddenly lift the *whole* thing up."

Mike feels that the secret lies in sustain, and utilises a small-but-formidable array of effects devices that includes a Maestro Sustainer, a Schaller fuzz box, and a Colorsound wah-wah.

"I like to get a long, sustained note with fuzz, and then use the wah as more of a harmonic filter. I always make sure that my pure sound is in there though, and I've got such a nice sustain with my natural sound that I don't need the effects all the time. But I really love wah bass, and that has yet to be fully explored.

Fundament

"Now that Gong is working without a guitar, I occasionally think how nice it'd be to have a double-necked instrument — guitar and bass. With the moog that Patrice has, you can do bass lines, and Didier enjoys playing bass lines with his sax. In fact, I do a solo in the set, where they take over the basic bass line. Once upon a time, the bass had to be the fundament that held everything together, but with percussion that's not so important anymore. The way Gong is at the moment, we've got such a strong rhythm section that it leaves me all sorts of room to move around in."

Of course, the electric bass has only begun to move to the fore in recent years, and there's still quite a bit of exploration ahead. Mike Howlett's one of the people who form the 'new wave' of bassists however — people who aren't content to leave things as they've always been, and who are always looking for new ways to tap the power of an instrument that's long been overlooked.

"I think its potential has yet to be fully realised. It's certainly happening though. It's one of those instruments that's really being exploded at the moment in terms of new concepts. You've got all these incredible cats playing—Microslav Virtous, Paul Jackson with Herbie Hancock, Stanley Clarke, Phil Lesh, Jack Casady, Chris Squire, Eberhard Weber. They're all working in a melodic way, yet maintaining the body. That *can* be done with the bass. It's only got four strings, but it's just got so much potential, it's amazing.

BUDGIE'S RUSHED ALBUM

Pressures of a major tour and a new label have forced Budgie into a hurried album—but it's a good one. We asked Burke Shelley how it came together

ANYONE who thinks that life in a Rock and Roll band in 1976 is easy should talk to Budgie's Burke Shelley. It's an open secret that this year is going to see a lot of changes in the band, a new record company deal, a massive tour and the chance of breaking into the Bad Company, Black Sabbath supergroup league that would have seemed unlikely to a casual observer a couple of years ago.

But success is only born of hard work, as I discovered when I met Burke at his music publisher's office in Oxford St.

The reason for that effort was soon apparent. Having left MCA records (Budgie's original label) and recently signed with A&M they've found the need to make a new album just that bit sooner than they would have done if they'd stayed where they were. The reason for that is that the band have lined-up the tour and the album

must be ready in time to maximize sales. Coupled with a company who are hungry for product it means a lot of work. So Budgie slog away at the album, finish after an all-night session at their home from home, Rockfield Studios in darkest Monmouth, then hot foot it to A & M for the master tape to be cut the following day and, in between time, meeting-up with me for a quick listen to the album and a talk—all with no sleep in between!

Work

In case you're thinking that they've had a bit of a rest at the studio — don't believe it. Recording is hard work, especially when it is coupled with a need for new material that the band have had to rush to produce. But Budgie must thrive under pressure because the material is brilliant. More of that when we get round to our album review however!

As usual the album bares



Burke Shelley.

Budgie's penchant for puns with its title of *If I Were Britannia I'd Wave the Rules* but it also has some rather superb production. What, I asked Burke, had they been up to?

Phase

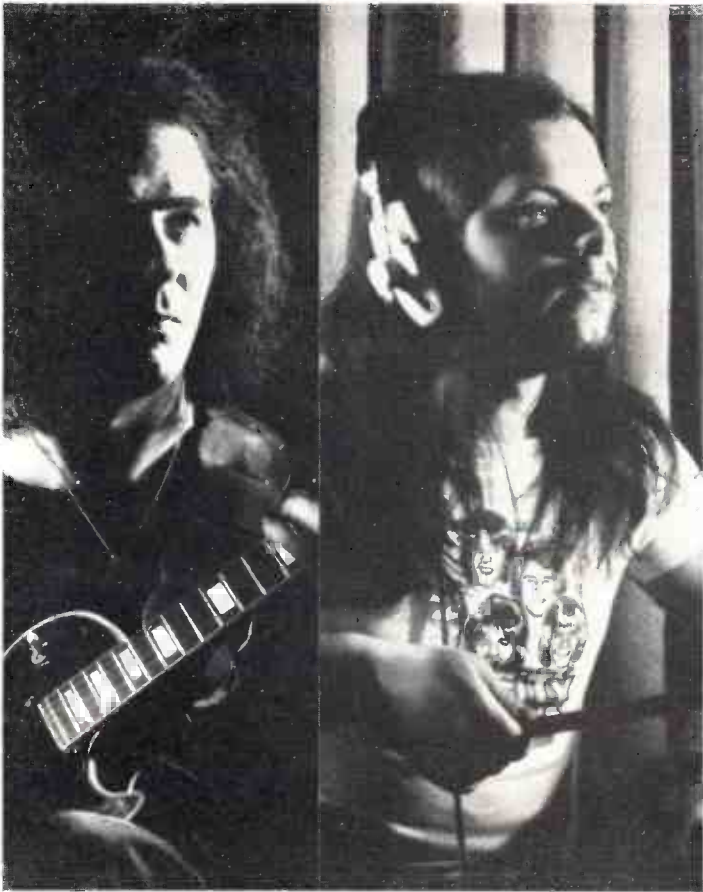
"Well we did one interesting thing that worked quite well. On one track we put two tracks of guitar out of phase with each other to cancel the middle which gives the effect of the sound coming round the side of your ears. On cans it sounds like it's coming right round the back of your head! Part of the effect is that we used a dry track in the middle."

Whereas lead guitarists can resort to AC30's, small Fender combos or whatever in the studio, bass players tend to be stuck with either their stage

gear or a direct injection into the desk for their sound. Burke, on the other hand, found himself working with a D.I. and a small domino bass amp. Guitarist Tony Bourge, however, found himself relegated to the courtyard at Rockfield in an attempt to get the sound the band were hunting for.

"It's hell when people come down to visit because there's some herbert repeating the same number again and again in the middle of the night, but that is one thing about Rockfield, you can do that sort of thing which you can't in any London studio."

On the subject of studio effects, Burke restrained himself as far as the bass was concerned, restricting himself to the use of a Mutron on one number, but he has definite



Tony Bourge.

Steve Williams.

views about bass playing as I discovered.

"Bass is a very basic instrument, if you'll excuse the pun. It's something that most people don't really think about anyway so I don't try to enlighten them on it. You can really only understand the bass by playing it. Originally what a lot of bass players were looking for was a very round sort of Gibson sound. Now what they want is the sort of sharp sound where they can get a lot of notes together with a lot of separation between each of them.

Rasp

"What I wanted to do was get a note that was clear but that had a slight rasp to it but I wanted the bass end as well. You could immediately say that what I really wanted was a Chris Squire sort of set-up but that's too toppy for me. So what I do is use a 200 watt Marshall on half so that I get clarity without distortion. I use wire-wound strings and I've taken the back-plate off my Precision and play right down the strings mostly with a pick. That all goes through four big 18in. speakers.

"I suppose that I tend to find that my bass playing has be-

come very percussive and that's one thing that I'd say to any bass-player — learn your timing because those steps have got to be in there with the bass drum or at least in context with some part of the drumming."

Hype

As we've said before with Budgie, their success has been built-up by hard work touring the country gathering a following without paying too much attention to the Press and certainly avoiding any sort of hype launch. Perhaps partly for that reason a lot of people write them off as a straight heavy metal band (whatever *that* means). Their last album *Bandolier* disproved that without any doubt and the new one has a stroke of genius about it in places. Again though, our review will cover that.

If Budgie have one lesson for young bands though it's got to be stick to your guns and don't sell out. By persevering and allowing their music to grow over quite a number of years, Budgie have got there by hard work. Perhaps in these days of instant superstardom via publicity hypes they have taken over Britannia's role and waived the rules!

TAMA
IMPERIALSTAR®

JAZZ ROCK DRUM KIT

LOOK AT THESE STAR FEATURES!

- * NINE PLY SHELLS
- * REINFORCED RIMS
- * SUPERB TOM TOM FITTINGS
- * REMO WEATHER KING HEADS
- * VAST SELECTION OF HARDWARE



SUMMERFIELD

Saltmeadows Road, Gateshead NE8 3AJ

Send 10p for latest
Full Colour brochures

HOW TO WIRE YOUR OWN SPEAKERS AND AMPS

HAVE you ever looked at that non-descript cabinet of yours — the one that might generously be called "custom built" — the one that might make even Jeff Beck sound like he was playing Balalaika in a phone booth at Paddington Station? Why not take the back off and have a look inside? You might be lucky and find some half-way decent loudspeakers, lurking amidst a tangle of boded wiring. Alter-

natively, maybe you need to wire up your P.A. cabs to that new transistorised slave, or perhaps you want to link that old P.A. amp to the Foldback output of the mixer you've just bought. To do any of these things, all you need is a few simple tools and some basic knowledge about impedance matching, and how to wire-up your gear.

The units of measure used to define Impedance and Re-

sistance are known as Ohms, named after the chap who first decided to tabulate these factors. Impedance and Resistance are themselves used as the criteria for determining how effectively electronic and electro-mechanical devices can be matched to each other. For general audio purposes, the matching should be achieved in such a way that the equipment delivering the output signal, such as a guitar, microphone or amplifier, is not loaded down to the point at which its performance is degraded.

Impedance

If you find this difficult to relate to in practical terms, think of a guitar plugged directly into a loudspeaker: the vast mis-match of the guitar's output hopelessly loaded by the speaker's impedance results in no sound at all! In a similar way, an amplifier will be "loaded down" if a loudspeaker cabinet's impedance is lower than that which it was designed to work into. If the impedance is too high, the amount of electrical power (voltage) that can flow is limited by the *resistance* offered by the load impedance of the cabinet.

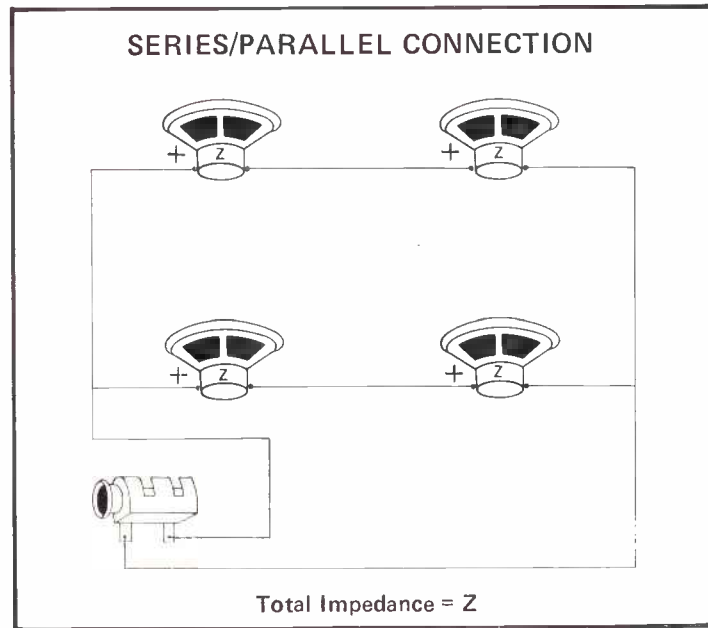
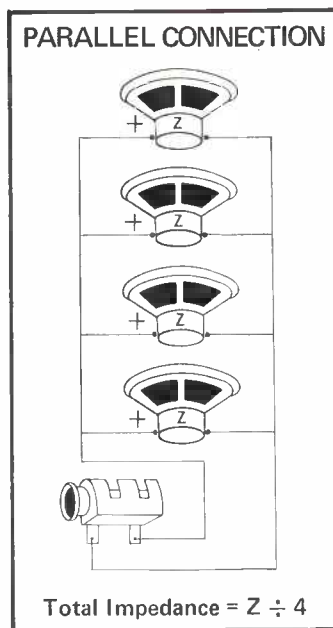
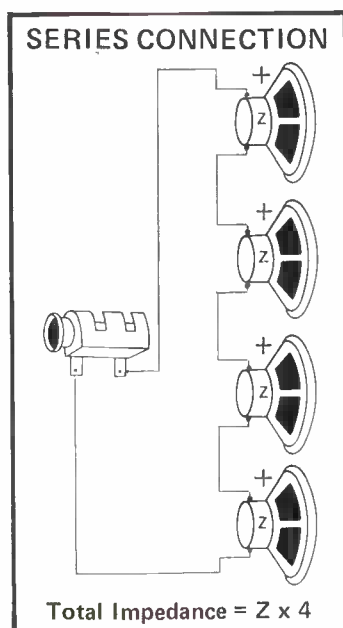
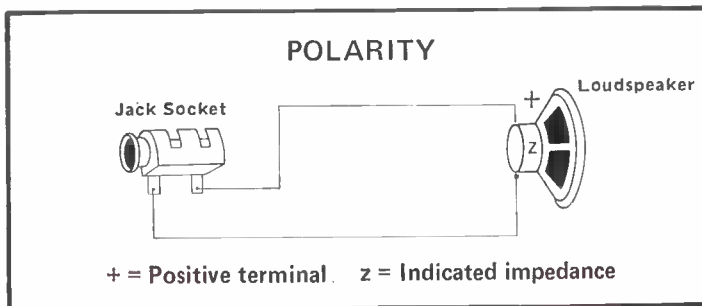
The impedance of any group of loudspeakers is governed by a single rule, which is as follows: if the loudspeaker's positive and negative terminals are interconnected, then the overall impedance is equal to the nominal unit impedance, multiplied by the number of loudspeakers in the group; if their terminals are wired positive to positive and negative to negative, then the overall impedance is equal to the nominal impedance divi-

ded by the total number. These methods are called, respectively, 'Series' and 'Parallel' connections. A combination of the two — 'Series/Parallel' — can be made by taking a number of groups connected by one method, regarding them as a 'unit' of impedance, and linking them by the alternative method. Remember that if the cabinet was designed to have equal power distributed to each loudspeaker, as in a 4 x 12 guitar cab, then each must have the same nominal impedance. For further enlightenment, please study the drawings accompanying this article.

If you're going to try your hand at wiring up stage gear, you will, of course, be needing a few basic items of equipment. The most essential item for electrical work is a small soldering iron, a fine tipped 30 watt being the best choice for general audio use. The technique of soldering is quite easy to master, as long as you remember to first apply the solder, and then the iron, when securing joints. The solder used for this purpose should be of the multicore type, which has "flux" bonded within it. Another point to remember is that stranded wire must be 'tinned', that is, coated with solder, before joining. This makes connections much easier, the solder bonding wire neatly with terminal as the iron is applied.

Other 'musts' for the well-equipped - man - about - gigs include: a pair of small, long nosed pliers, a selection of different sized screwdrivers (the mains-testing variety are very useful), a set of Allen keys, adjustable spanner and larger

LOUDSPEAKER WIRING



pliers, and some form of wire-stripping apparatus; I find that a small pair of nail scissors are just right for this purpose, but there are plenty of specially designed tools commercially available, complete with dials, sprockets and levers for gauging the thickness of wire to be trimmed.

Loudspeaker cabinet connectors have been more or less standardised as jack sockets for back-line gear, and Cannon XLRs or equivalent for professional P.A. equipment. These should be wired as follows: Jacks — the part in contact with the plug tip is the '+' terminal, and the sleeve contact is the '-'; Cannons — Pin 3 to the positive, and Pin 1 to the negative. Devious means are sometimes used to insure High Frequency Unit protection in large systems, e.g. Pin 2 used for the Horn's '+' feed, in order to avoid expensive mistakes — so check first! Observe the polarity of the connections at all times, as out of phase loudspeakers don't sound too hot.

Leads

Use 'Light Duty' mains cable for speaker interconnections, and keep cable lengths to under 10 metres when transistorized amps are used. Very thick wire exhibits its own capacitance, which can lead to expensive burn-outs if the amplifier in question is not protected, and long lengths of wire exhibit their own resistance, which results in fairly serious power loss. When wiring Jack Plugs to leads, it is a good idea to

insulate the sleeve terminal with a piece of insulating tape, as after hard use this will sometimes 'bend over' and short out to the tip contact — again, expensive, even with the price of a little elbow grease these days. With Cannons the point to watch is that the bare wires are securely fixed into their respective pin sockets, safely out of mutual contact.

Turning to signal source wiring, Jacks and Cannons once again make their appearance, this time usually for high and low impedances respectively. Most musical instruments are provided with Jack connectors and are designed to work with high impedance inputs, which are normally at around 300K ohms (300,000 ohms). Because of the way in which dynamic microphones function, their pick-up elements are all low impedance devices; 'High Impedance' microphones have small, sometimes not particularly high quality, transformers built in. Low impedance microphones (used when the transformer is located at the pre-amp end), are less susceptible to hum and noise pick-up when used with long leads. High impedance units should not be used with cables longer than 15 feet, or their performance will suffer.

Low impedance leads are known as balanced lines, as the '-' signal and screen are separated at the mixer end, Cannon wiring being as follows: Pin 3 = '+' signal, Pin 2 = '-', Pin 1 = screen; best cable to use is the type with an inner twisted pair (reduces hum) and a braided screen. When solder-

ing screened leads, take care not let the iron stay in contact with the screen for too long, otherwise the heat will be conducted down the cable, and may melt the plastic insulation on the inner wires. If you need to make a really heavy join, then first grip the wire with a pair of pliers, which will act as a heatsink. Some 'Dual impedance' mikes will have four pin connectors, the spare terminal being a feed from an internal high impedance transformer, and not wired when the mike is operated in the balanced line mode.

Mains

Amplifiers, as with all mains-powered equipment, should always be securely earthed, and if you are unsure of the earthing of the sockets themselves, they must be tested before use. Using a mains testing screwdriver, check that current is only present at the Live (brown cable) terminal; before doing this, the Earth (green/yellow cable) and Neutral (blue cable) terminals should be tested, in that order — if there is any current present at either, don't use the socket. Sockets should also be tested for 'leakage to earth': this is quite simply done by connecting a low-wattage household bulb between the Live and Earth terminals on the socket; again, if the bulb lights up, don't use the system. There are various 'safety' mains distribution blocks available that monitor this factor automatically, and cut the power off when any instability occurs: it

is well worth investing in one of these if you are likely to be playing at venues with antiquated or badly maintained wiring.

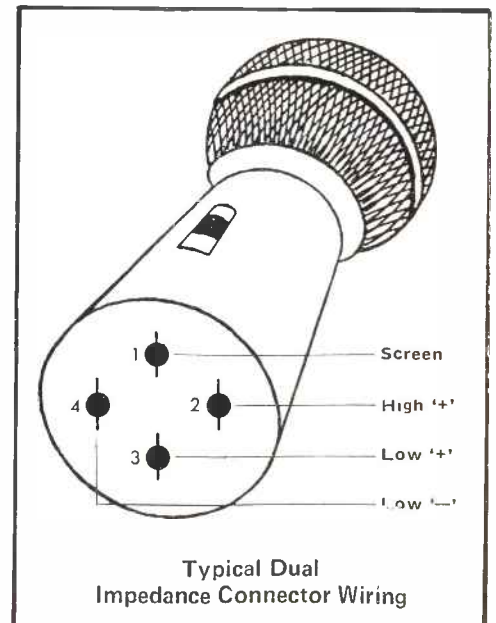
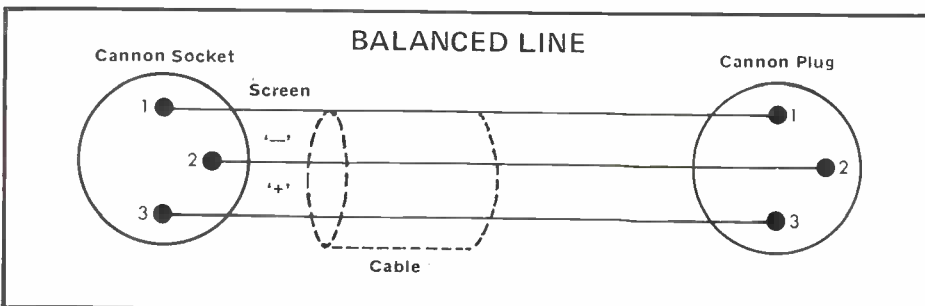
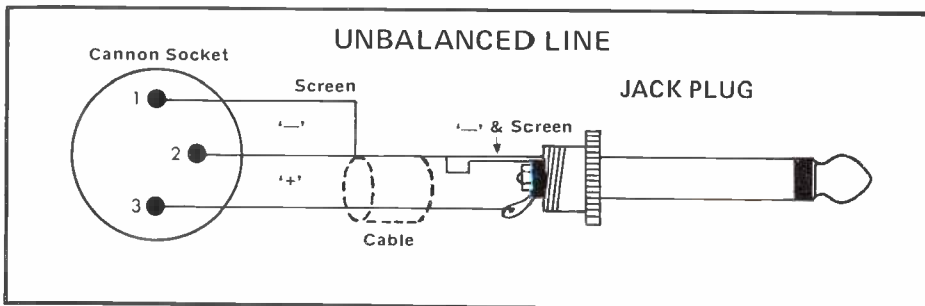
Although all mains powered equipment should normally be earthed, this is not always a viable proposition, as is the case when P.A. slaves are all linked to the same signal. The multiple earthing results in what is known as a 'hum loop' — generating a loud 50Hz buzz that is extremely objectionable when amplified through the P.A. This can be eliminated by removing all Earth connections except that of the amp. or mixer to which the slaves are linked: quite safe as long as the signal leads' screen, which carries the Earth to the master amplifier, is well secured.

At the end of the day, or more appropriately, half way through the gig, the real key to success is regular maintenance. Regular checks and repairs will contribute a great deal towards the continued efficiency of a group's equipment, and the continued low blood pressure and sweet temper of the musicians.

A useful piece of equipment for performing regular lead checks is a 'continuity tester', an item that is to form the subject for a future Beat 'build your own' project.

One last word of warning: be careful where you put your soldering iron while comparing the inside of your cabinets to the diagrams accompanying this article — or do I already detect the acrid smell of burning vinyl?

MICROPHONE WIRING





HAWKWIND

...HAWKLORDS TAKING CARE OF BUSINESS

by Gary Cooper

WHEN you set out to interview Hawkwind you don't expect to end up talking over the finer points of group finance and management. Somehow the psychedelic hawklords image which they have so revelled in and the way the Press has alternately supported and knocked has always made for an incongruous situation when you got down to asking them questions about business, playing etc. But things have changed for Hawkwind. The band has staggered from financial crisis to financial crisis never reaping the rewards of their labours which have often been quite considerable with a succession of charting albums, well attended gigs and a hit single with *Silver Machine*.

But chaos has always been the natural state of affairs in the Hawkwind camp, money has been (on the band's own admission) wasted and not channelled back into a better show which is what they have always attempted to present.

So changes have come about, including fresh management, a new record label and a superb album being recorded at the very excellent Roundhouse Studios in Chalk Farm, which was where we met the band to discover where things had gone wrong and what was going to be done to put them right.

The question that arose first, of course, was, to use deliberately unpleasant terminology, whether Hawkwind was still a 'marketable commodity'. Bob Calvert seemed quite certain that it was.

"Yes, I certainly think that Hawkwind is a marketable commodity. I think we're at the beginning of a science fiction boom rather like the spy boom we had a few years ago."

Lyrics

Calvert's greatest strength lies in his ability to bring a power in lyrics to the band that sets them apart from many other outfits as he explained.

"Most bands don't regard the lyric content as being very important. Mostly it's confined to clichés about sex and love. I heard a remark by Paul McCartney on the radio about Bob Dylan's songs, saying that the thing he didn't like about Dylan was that you had to listen to the words! That's the attitude of a great many musicians—that the words are the last thing you do, scribbled down on the back of an envelope in the studio."

But the point of this article is to examine the business side of Hawkwind and there certainly is a change of attitude in the ranks. An interview with them is most often a pleasingly dis-

organised affair but this time the band (as if unconsciously emphasising their new found togetherness) group in the waiting room area of the studio and chip in their ideas—which seem to have been well thought out and totally agreed upon.

On the subject of their own misfortunes (like the incident a few years back when the band's gear was ripped-off leaving them with no equipment because there had never been any insurance cover arranged) Calvert gives sound advice.

"Keep in touch with your business affairs. You always have to be very much aware of the business side of art. When you're young it's easy to imagine that an artist is someone who is untouched by the realities of business and I think it's important to keep aware of the fact that your brain is still capable of dealing with practical matters—you have to be a man as well as an artist, it's really so easy to get left by the wayside if you don't control things."

Having learned the hard way, current policy has lead to employing the services of a lawyer to independently handle all the bands past business

dealings with various associates. That's a course of action they advocate for any band, regardless of what music they're into, regardless of how well they think they've got things covered. Judging by some of the ripped-off bands about whom music business rumours are constantly circulating that advice could well be too late for many—but not for bands who are on the way up.

Guitarist Dave Brock is slightly less optimistic about the chances of a young band avoiding the dreaded musicbiz hussles, however.

Monopoly

"It's a monopoly in this business and if you try to beat that monopoly without being at the top you'll just fall apart. There's another thing though, people say that London is the centre of the music business—that's rubbish because it's all over Britain and people should realise that. Everything goes in cycles in the music business and the current recording industry is bound to fall apart soon because it has reached that peak where there's a lot of money to be made but they've just begun to go over the top in the way they work.

Now it's getting down to small companies starting up all over the country. That's what happened in the States in the '30s when a hell of a lot of Blues records were being made and released on a regional basis."

As we've said, Brock is not so optimistic about the chances of a young band avoiding all the pitfalls. "You've got to be very subtle and cunning with the people in this business, but a lot of the rip-offs are an apprenticeship and unless you begin with quite a lot of money behind you you're going to be ripped-off at first. What you've got to do is be like the hunter and get ripped-off as little as possible by keeping your eyes wide open."

As we've seen, Hawkwind are now about to put the band on a firm financial footing. They're changed their management set-up and are currently reported to be signing a new record deal for a lot of money. It doesn't seem as if they're abandoning their ideals, however, as Calvert points out.

"Frankly, Hawkwind never was intended to be a money-making enterprise we could all have earned a hell of a lot more money by doing more 'sensible' things."

However, the prospects of a

band earning bread are no longer confined to a brief span at the top of the singles charts—Nick Turner is quite convinced, for example that they can improve things over the level that has been attained in the past and that Hawkwind's hand hasn't been overplayed.

A&R Man

"I've noticed that the first few rows at our gigs these days are usually packed with younger kids and that's a good sign. It's like Alex Harvey having made it after all this while—a band doesn't have a finite life these days which should at least kill that old thing about musicians of 'Oh well, I've had my day, now where can I get a job as an A & R man!'"

So Hawkwind plan to rock on for a while yet and are to re-invest the profits that a tighter organisation will bring. There's a lot to learn from a band that's been badly run in the past—but only when they've finally got themselves together do they ever realise it. Hawkwind have realised that fact and as a result both the visual and musical sides of their show should improve. It pays to take care of business.

STOP, Look and Listen

to the New BEYER DYNAMIC

DT 440

Open Air High Velocity Headphone

Ask your dealer for a demonstration or send now for details.

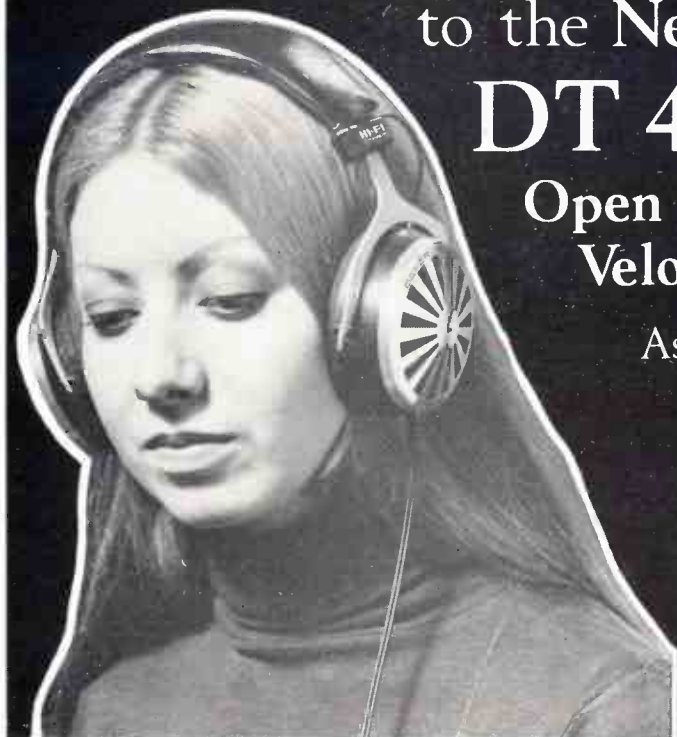
Beyer Dynamic (GB) Ltd.
1, Clair Road Haywards Heath Sussex PH 16 3DP

Name

Address

.....

.....



WHAT THE A&R MEN WANT

A&M

EVERYONE has their own image of an A&R man's role in the record industry. The guy in the backroom buried in tapes and cassettes feverishly hunting for 'the next big thing'. Spending his nights in every imaginable form of gig hoping to capture a spark of brilliance that might one day set the business alight. There's no shortage of talent, so it must obviously be a demanding job.

Working for a company like A&M Mike Noble doesn't find himself pressurised to find the next rock and roll saviours seven days a week. The whole company runs on an unwritten policy of slowbreaking, cultivating talent and letting them de-

PETE MAKOWSKI TALKS TO MIKE NOBLE-A&R MAN WITH A&M RECORDS

liver their goods at a sensible pace. This kind of attitude usually results with lasting success and you only need to look at talents like Nils Lofgren and Andy Fairweather Low to prove that it's a viable proposition.

"We sign something that we're sure about, although in the end it's down to a handful of people, we try and make it a democratic thing because things won't run smoothly if the whole company isn't behind the product." Unlike many other independent companies they're not rushing out and signing every prospective star. "We turned down some artists we knew could and would make it because we didn't feel



The Carpenters, one of the few singles contenders.



Elkie Brooks must reach the proper audiences.

they would fit in with the image of the company."

Being a relatively young company Noble feels they aren't that tied down to any established image (with talents diverse as the Carpenters and Supertramp) although they do try and maintain a standard of quality.

"We don't release many singles, we avoid cashing in on trends. Apart from the Carpenters we haven't really monopolised in the singles market although we're beginning to come through with people like Andy (Fairweather Low) and Gallagher and Lyle, we like to feel that we're bringing back quality in the singles charts. Even the Carpenters maintain a high standard and there's no one in their market who can compete with them."

"We release singles we firmly believe in, like the John Kongas single, even if that doesn't make it we know it's good and certainly deserves to."

Most managers who've had their product turned down will give you the impression that the A&R man only listens to snatches of tapes and puts it upon himself to be sole judge of current trends. The hatchet man. Although that's an obviously cynical attitude, it's really a responsible job demanding foresight and recognition of talent when you consider how much money and work is spent

after the product is signed. I asked Noble what he does when confronted with a pile of tapes.

"Obviously you can't listen to all of them at once, you've got to be able to get each one into proper perspective. You listen to them at different times of the day, take them home. It's like listening to music, there's always a time and a mood. Of course in the end it comes down to your own judgment although the final decision isn't up to me. I've got to take other peoples' tastes and the company into consideration."

Return

So we come to the obvious question, what does Noble look for in an artist. "Originality", was the answer, something that makes a band or artist different from the rest. "Something that may not initially have much style, technique or flair but can be developed." Apart from the greenhorns, companies do tend to sign more experienced artists who are in need of a boost, to them a new record company is a new lease of life, a change of attitudes. In some ways this must be equally as difficult as signing new talents as punters will already have a pre-conceived idea of the artist, which if they've had a shaky career could put them off or if

they want a complete change of style might put their followers off.

A&M have been lucky in their choice with Andy Fairweather Low who was once riding high in the charts with Amen Corner. Other signings include Pete Frampton, who after success with the Herd then Humble Pie has returned with a punch getting a live double album into the No. 1 position in the American charts and whose live single *Show Me The Way* is currently getting a lot of air-space in England. Frampton is a classic example of company cultivation, his albums gradually got better and better, he was given time to develop. More recent signings include ex Vinegar Joe singer Elkie Brooks who revealed her full spectrum of talent at a weeks stint in Ronnie's.

Heavy-duty

"That lady's packed with talent. With people like that you've always got to be certain you're making all the right moves, make sure they reach the proper audiences."

A more unknown but experienced talent is Nils Lofgren, a young American who seems to have been kicking up a lot of sparks recently. Lofgren who previously played guitar with Neil Young is an obvious example of good company handling which is paying. "We're in the interesting position of breaking him first over here before we do in America", com-

mented Noble.

A&M's latest signing is Budgie, a heavy welsh trio. It's their most heavy-duty signing to date, which shows they aren't nailed that much to any particular image. "Budgie are a band who have got themselves completely sussed, they're probably one of the very few bands who are making money on the road. They're No. 1 in their market and all they really need from us is a bigger push to get them established with the big league. They're determined and enthusiastic about what they're doing I can't see how they can fail."

There's always the artist who goes through changes but stays on his label. Like Steve Marriott, who recently disbanded Humble Pie, and who Noble has great personal admiration and enthusiasm for. "That guy is so talented and his album is at last going to show his worth", said Noble.

Another artist who Noble has a personal affection for is Joan Armatrading who he worked with before at Essex Music. "She has all the potential of becoming a leading lady in this country. We lack the Joni Mitchell, Carol Kings in this country and Joan has all the qualities and originality to be in this type of league."

When I asked Noble what he hoped for in the year to come he simply replied, "For all the artists signed in the future to be of a high quality . . . and successful too", what more could one ask for?



Andy Fairweather Low, a signing with an impressive past.

HOW PICKUPS WORK

EVER since the electric guitar first started coming into its own in the 1930's, intensive experimentation (by both 'scientific' and 'hit-or-miss' methods) has never really stopped — the concept of the 'perfect' guitar with the 'perfect' sound dangling in front of the noses of the industry and the musicians themselves like a bright shiny carrot set before a cage of rabbits.

But while there've certainly been plenty of changes and innovations in the physical aspects of guitar design (shape, materials, etc.), most of the really crucial, behind-the-scenes work has focused on the quest for the perfect pickup. When you come right down to it, the pickup is really the only basic ingredient that separates the electric instrument from its acoustic counterpart. In an era of moon-shots and giant computers, it's basically an almost childishly simple electrical device, though the fact that engineers are *still* developing it after nearly half a century proves that there's obviously more to it than meets the eye.

Design

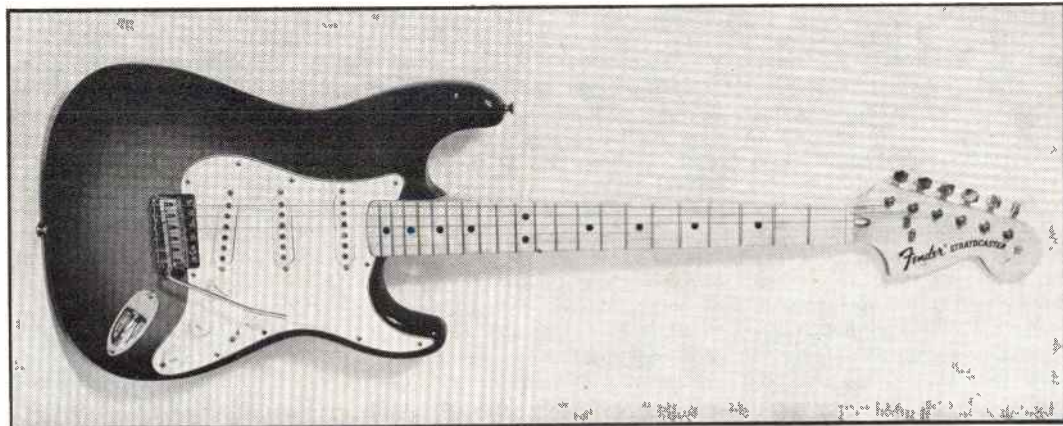
Of course, the average rock guitarist-in-the-street usually has neither the interest or the background to ferret through and comprehend the withering array of electronic terms and technological jargon that's part and parcel of the science of pickup design. At the same time however, it's a safe bet that 95% of the musicians currently treading the boards haven't much more than a vaguely foggy notion as to what a pickup is or how it works. Such information has little to do with the quality of one's musicianship, needless to say — though (to stretch a point) it can be likened to the driver who knows absolutely nothing about how his car works. The knowledge certainly can't hurt.

On the most basic level, an electric guitar pickup (whether of the type found on Woolworth's Specials or the kind that'll allegedly fry your audience to cinders at 300 yards) consists of nothing more exotic

The pickup is really the only basic ingredient that separates the electric instrument from its acoustic counterpart

than a permanent magnet and a coil. When the metal string vibrates, it cuts through the field generated by the magnet, and the resulting variations in current pass from the coil down through the lead, and into the amplifier. The amp then sets off the speaker, which vibrates according to the variations in current — and that, in turn, causes the air in front of the speaker to vibrate in 'waves' which eventually reach your ears.

Although the subtle differences are sometimes unnoticeable except to those with an excruciatingly critical sense of hearing, each type of pickup on the market has its own particular sound — the most obvious and popular varieties being the clean and pure, single-



Fender ...



and Gibson. The pickups are a major difference.

coil Fender Strat pickup and the several types of dirtier, 'rounder' dual-coil Gibson Humbucker pickups. The power and distinctive sound of every pickup is determined by several key factors, including the size of the coil; the gauge, type, and number of turns of wire in that coil; and the power and type of the magnet(s) used.

Humbucker

A Humbucker is actually two pickups masquerading under one cover, and is something that really came in with the dawn of rock n' roll, when higher volume levels resulted in the unwanted amplification of previously unnoticed electrical noises (i.e. hum) that seriously interfered with the music being produced. The advantages of the Humbucker (besides cutting down on disturbances) really lie with the fact that since it has not one, but two coils, you're actually picking up vibrations from two different sections of the string. As a result, your picking style (where, how hard, and at what angle you hit the strings) can drastically alter the sound the pickup produces, making it that much easier for a musician to 'tailor' a distinctive sound for himself or herself through subtle variations in picking technique.

There's been all sorts of back-room chat among guitarists over the various adjustments and alterations that can be made in a pickup to improve its volume, tone, or sustain properties. Increasing the number of turns of wire in the coil is one operation that's always been prescribed — though, in reality, the chance of it improving things any is really pretty slim (*fewer* turns of wire would probably make more of a difference), and you run the risk of ruining the pickup's sound altogether.

Covers

The principal reason behind metal pickup covers (besides appearance) is that they help cut down on extraneous electrical interferences — though it's long been a complaint among many custom guitar builders that the average cover is so thick that it seriously downgrades the pickup's sound. Removing covers has long been a popular hobby, but apart from leaving the coils wide open to dust and accidental damage, it isn't likely to affect the sound of your instrument one way or the other. Then again, you're liable to gain nothing more than a noticeable loss in volume.

Gracefully long sustain (in reality, 'controlled' feedback) is the eternal Holy Grail of many guitarists these days. Contrary to popular opinion, however, there's virtually nothing you can do to the pickup itself to increase its sustain. Basically, it all comes down to how well-mounted and sensitive the pickup is to minute string vibrations, how long and freely the string is able to vibrate without interference, the volume you're playing at, and how close you are to the speaker. Ideally, the entire instrument should be completely vibration-free (except for the strings, of course), so it's wise to tighten up anything that might be a tiny bit loose — particularly in the pickup itself if the only sort of feedback you're experiencing is of the unwanted, ear-splitting variety (coating the entire pickup in wax often alleviates the problem, but should only be attempted if the pickup contains no adjustable parts).

Variations

It's true that the closer a pole piece is to the string that's hovering directly above it, the louder it'll be, but apart from the obvious benefits of this, experimenting with the raising and lowering of pole pieces can lead to some very distinctive and subtly intriguing variations in sound and sensitivity — providing the pole pieces are raised *carefully*, and not to the point where they'll interfere with the vibrating strings.

Rewiring jobs (wiring two pickups out of phase, for example), are tricky operations, needless to say, and should be left to someone who knows exactly what he's doing, as the safety hazard involved in improperly carried-out 'home repairs' is considerable.

Guitarists have really become aware of how crucial a part the pickup plays in their overall sound however, and though it's doubtful that any manufacturer will ever come up with a pickup that'll please everybody's palate, the possibilities in sound are nearly boundless. And it's not through effects pedals, gadgets, and peculiar electronic boxes either, but simply through the very basic arrangement of a magnet and a coil, that the rock guitarist has an as-yet-undiscovered world of sound just sitting out there, waiting to be found.

DAN HEDGES



The great Gretsch sound is at the heart of the Average White Band. At the hand of writer/artists Hamish Stuart and Steve Ferrone.

Gretsch gives the timbre to Hamish's distinctive and gutsy bass riffs, and Gretsch stands up to Steve's devastating rhythms.

Hamish's playing calls for the most from his guitar. He plays the Gretsch White Falcon — the complete guitar. It gives him all the sound he wants — from the highest treble to the deepest bass. Rich, full sounds. Without distortion. It's the guitar for all professional music.

Steve's drums combine great sound, beauty and dependability. They feature 6-ply, laminated, all-wood shells. And a lightning throwoff that can be released with just a flick. They contain the very finest workmanship (Gretsch quality control is relentless). Plus that unique Gretsch sound.

Gretsch offers a complete line of professional guitars and drum accessories. And, in guitars, look for Gretsch Chet Atkins models, Country Club, Broadkaster, Roc Jet, flat top folk guitars and Sho Bro, in addition to the White Falcon models.

Gretsch drums and guitars. You'll find them wherever great musicians are making waves. And you'll find more and more of them as time goes by. Because when The Sound Waves

of the Future are made, they'll be made with Gretsch.

When Hamish Stuart And Steve Ferrone Make Waves,

They Make Them With Gretsch.

Baldwin Piano & Organ Co.,
Unit 4 Sterling Industrial Estate,
Rainham Road South,
Dagenham,
Essex,
England

GRETSCH

The Sound Wave of the Future

CAMEL'S MOONMADNESS

As Moonmadness follows the Snow Goose into the charts, Beat interviews keyboard player Pete Bardens. (Not guitarist Andy Latimer as our cover says—he's coming soon!)

ALTHOUGH it was nearly lunchtime, and the office conversation was revolving around the merits of tomato soup, Camel's Pete Bardens sprawled wearily on his publicist's couch—still half asleep following a final, all-night film editing session in preparation for the band's latest British tour — due, it transpired, to begin in Portsmouth that very evening.

With a new L.P. called *Moonmadness* following up the epic *Snow Goose* album and prestige performance with the LSO at the Albert Hall that the band already has under its collective belt, Camel have established themselves as a British band in the epic tradition — their recordings and stage presentations having earned them a reputation for 'bigness' and 'extravagance' that's, if not quite in the ten-thousand-midgits-on-ice-skates category, then certainly on a far more ambitious level than many bands would dare attempt in 'these troubled times'.

Confronted by the bewildering

array of sound problems that home in on every band before it takes to the road, along with the tricky task of coordinating the crucial visual aspects of the show, Pete seemed a bit apprehensive as to whether it was all going to come together as planned. He was confident that the band and their small army of technicians had put together a first-rate production, but still cast a wary eye at those invisible gremlins that tend to wreak havoc at the most inopportune moments.

Screen

"Most of the problems are on a technical level," he explained. "First of all, we started off with a fourteen foot screen, but we felt it really wasn't big enough. It didn't really *involve* the band — though a lot of the film shots we use are really good—under-sea and over the clouds things.

If you've got a really big screen, it looks as if the whole band . . . the whole stage is moving. It's a really great effect — though we can't do it one hundred per cent because you have to use back projection, which isn't practical because there isn't enough room back-stage at most of the halls we're playing in.

Effects

"We've got this whopping great screen now — twenty five by eighteen feet high. It makes the other one look like a postage stamp. We've got pretty powerful movie projectors and Carousels (slide projectors), but we haven't got the cross-fades for the slides, which makes it look a bit cruddy because you can't fade from one slide to the other. We've also got five or six special effects projectors — flames, clouds, ripples, spinning wheels — all kinds of optical things, but they're not powerful enough. They're not going to fill the screen so . . . I don't know what's going to happen."

Off-hand, it doesn't sound as if it's worth all the trouble (and

many band *have* decided that it isn't), though Pete seems to view it all with a positive attitude — grimacing slightly perhaps, but getting on with it. "When you're trying to put on a professional show, it's so expensive, and we already know that we're going to make a loss on this tour. It *is* silly, because nearly all the gigs are sold out. Though we'll be making quite a bit of money on these shows, we're still not going to make any money for ourselves, and we'll probably end up in debt.

Fuss

"But then again, it only looks like we'll be doing one tour of England this year, and for three weeks in the year, it's not much. You want to put on the best possible show — something that'll make people say, 'That was amazing' — even if it means bankruptcy. It's crazy, but there's no alternative. Lighting, Projectors, PA, the people — half of the equipment we use is hired now. Great walls of amplification. Maybe we're being too ambitious, but I don't think so."

Nevertheless, with sumptuously produced albums and a symphony orchestra in their wake, you'd expect that Camel would've gone into their new album on an even larger scale this time around — but though their stage show *is* something of a production, the album oddly reflects, if not a step backwards, then a noticeable penchant for simplicity — spare and basic, in a way, making each musical statement with a minimal amount of fuss and frills. "We've simplified things, yeah. We did this album in a quarter of the time it took to do the last one, we played everything ourselves, we produced it ourselves — and I think it's a better album for it.

"We had a certain amount of success with *The Snow Goose*, and it'd be really tempting to say, 'This is a winning formula. We'll stick to it, find ourselves another story, and do the same number on that'. All that's a pain in the pinky though.

Snow Goose

Basically, the only reason we did *The Snow Goose* was because we were all moved by the book. If something else had popped up in the meantime, we would've done it. But it didn't, so the logical thing was to do a more conventional album — which is good for the stage



show because it's more abstract.

"People were always saying that the records were nice but the band sounded better live. With this album, we were definitely trying to get a live feel to it — keeping a close watch on the bass and the drums to make sure that they were there all the time and didn't get lost. There was obviously a certain amount of overdubbing, but we did far less of that this time."

Pete himself comes across as a fairly sparse and careful player when it comes to his keyboards, and admirably seems to avoid the flashily excessive ramblings and ostentatious displays of technique that so many other musicians go overboard with.

"I think this is the whole thing about the band. We use a lot of musical and visual effects, but we use them for a specific purpose — to make a particular point, and not just swamp everything in aimless moog sounds and flashing strobes, just for the sake of it. With our lights, we use strobes, but we only use them for twenty seconds in one number. We've got dry ice and flames, but *those* are only used in one number. It's the same with the music. If you're undated with all these things at once, it becomes meaningless. There's

too much going on, and it ceases to have an impact."

At the same time, Pete admits that it probably *would* be quite easy to get carried away if he didn't have the other band members around to keep him in check. "I'd probably be very self-indulgent, but when you're working with a group, you relate to each other, and *everyone* has to be pleased with what the others are playing. That's the way we work, for good or bad. But I think it's nice in a way, because the band maintains an element of 'tastefulness' — which might sound stuffy, but then so much rock music *is* tasteless. Even the technically clever stuff. It's just technical runs and lightening arpeggios — which everyone thinks is terrific, *but so what?* It doesn't grab you. It doesn't move you — though I'm not naming any names!"

Competition

Pete obviously keeps a keen ear tuned to the work of the competition—the other exploratory bands that're out and about "but lately I've gotten into Grover Washington, Ronnie Laws, George Duke, Billy Cobham — mostly American jazz, but it seems to take such a leap forward. It's very boppy. Very rocky. It's great.

"There's one track on the album called *Lunar Sea* which I think is a bit derivative of all that. It's my favourite track, and that's a bit along the lines of progressive jazz. But I hate all those labels. It's all music. We did a tour with Larry Coryell, and I was very impressed — you can't help but be influenced in *some* way. I'm not saying that you've got to go out and sound like Coryell, but you start to experiment with new time signatures and all—which is the thing that really interests me. I'm into drums, and doing unobvious things with time signatures — but with such conviction that it doesn't sound wonky."

Equipment

In equipment, Pete feels that he's got a pretty good on stage set-up worked out for himself — though he's torn between a desire to use more instruments, and the inner realisation that they're really not necessary. "I used an ARP synthesiser on the album, though I'm not using it on stage because I don't have enough hands. In the studio, I basically use anything I can get my hands on — grand pianos, harpsichords — though that presents a bit of a problem on stage. I love acoustic piano, but it's not practical because

I'm busy all the time. If I'm sitting at a grand piano, and I've got to make a twenty yard sprint across the stage to hit the next note, I'll probably trip over a mike lead and fall flat on my face."

At the moment, his stage equipment includes a Mini Moog, a Freeman Symphoniser ("which is a string machine"), a B3 Hammond, and a Fender electric piano, put through three HH 100 watt amps, two 100 watt Leslie cabinets, two JBL-equipped Zoot Horn cabinets, and several JBL-equipped Fender cabinets.

"All this business about being surrounded by a million keyboards is totally unnecessary. If you programmed one of those big Mellotrons right, you could get any sound you wanted out of that one instrument. It's like the light show. We're using nine or ten projectors, but we *could* film the whole thing and put it on one projector. That'd probably make it very boring though!

Sound

"Using that equipment, I think I manage to sound pretty much the way I do on the album. I'm using an MXR Phaser on the strings, which sounds really nice. I'm using those Leslie cabinets, and I can get a variety of sounds just from the organ — built in fuzz, reverb, and I've got effects on the HH amps."

Even still, it's a reasonably hefty arsenal of gear, and when you take all the lighting and visual effects into consideration, the Camel concept is, in the long run, a pretty enormous undertaking — expensive, and often full of headaches but (as far as Pete's concerned anyway) more than worth the effort.

"I don't know what people get out of watching us, but I think they enjoy it. They probably like it because it *is* so remote, it *is* in epic proportions, it *is* hopefully a new dimension in sound and visuals, and it *is* somewhat over-aweing. I don't think that's a bad thing either. The only problem is that we can almost put on the kind of show we want to in England, but when we go to America this month, we want to make sure we can do the same thing over there. If we have to do it half-baked, then it's not going to be very good — as good as it should be — and if that's the case, then it's not worth doing at all."

DAN HEDGES

Camel's new album has a simplicity which is unlikely to be leading them back here —
The Royal Albert Hall.



album reviews

ALBUM OF THE MONTH 1



LED ZEPPELIN PRESENCE SWAN SONG SSK 59402

To really get total benefit from a new album by Zep you have to accept and evaluate it on two levels. This review, then, will be split between those two angles, the first the purely musical, the second dealing with the 'feel' of it — the ideas behind it.

As a musical venture *Presence* is a triumph of undisciplined Rock and Roll. It rampages out of the speakers and assaults you lyrically, physically and just about any way it can grab hold of you. Track one, *Achilles Last Stand* has all the power at Zep's disposal and is complete and replete with some of Bonham's finest drum work, Plant's vocals and (perhaps for the first time) an airing of just *how* good John Paul Jones really is.

Presence pays little heed to the classical influences that have crept into Rock over the past few years and is wild and untamed Rock and Roll in all the tradition that the name demands of its practitioners. The fact that the band made the whole album in just a few weeks is no testimony to a lack of interest — more to the flooding through of raw energy which has been captured with total skill.

What Zep have and everyone else merely gropes for is an ease in handling that rawness. It fits them like decadence fits the Stones and no amount of synthesis by other bands will take away from Zep their mastery over pure riff Rock which

is often stunningly difficult to play in its rhythmic complexity. After a week of listening, this is my favourite Zep album yet — it remains to be seen whether it will stand the test of time, but so far I've worn out three cartridges and six sets of speakers on it!

But I've already said that I, for one, can't look at it as a musical exercise alone. As the cover states, there is both a warning and a challenge in *Presence*. It depicts down-home, apple pie American life besotted by the presence of a mysterious object, about which Zep have yet to say anything.

It's not my job to interpret manifestations of Page's astral experiences but I feel it necessary to say 'listen to this' if you're at all interested in such things. What he seems to have done is succeeded in producing a sound structure which inculcates in the listener just that feeling of '*Presence*'. When I say warning and challenge I'm talking about the under-the-counter power that radiates out of this one and which is the herald of a re-vitalising influence bringing through some anxiously awaited changes.

Zep have unleashed a powerful album here, one which must give a new direction to other bands being at once a move backwards and a move forwards towards dynamism.

On the other level one may have a wry and excited grin about just what Jimmy Page sees is coming. If he's right then the changes are going to mean a lot of work and a lot of fun. I'll drink to that!

G.R.C.

ALBUM OF THE MONTH 2

JUDAS PRIEST SAD WINGS OF DESTINY GULL RECORDS GULP 1015

It may seem rather strange putting this up on a par with Zep's album as an album of the month but there are reasons — oh yes there are reasons. To start with I'm totally biased in favour of Judas Priest who are my favourite live band. Secondly I

was invited along to watch this album grow from its backing tracks at Rockfield to the final mixes at Morgan and have seen just how much dedication and energy was poured into it.

But most of all there's the music. Priest have produced an album here which stands head and shoulders with anything else any new British band have come up with since, dare I say it, Zep 1!



Sad Wings of Destiny pounds and roars its way through some of the heaviest rock you'll ever hear until it subsides down into a beautiful relaxed style which owes more to Sinatra than Black Sabbath (you think I'm joking?).

For a second album it's staggeringly mature and you can be certain that this band are going to make it in a very big way. Guitar hero seekers have got all they could look for in K. K. Downing (who's yer proto ultra flash feedback screamer) and Glenn Tipton (whose cast in the mould of the more 'musical' player, a fine and sensitive guitarist). Singer Rob Halford (apart from being one of the best live performers this country has yet produced) is a brilliant singer with a chameleon voice, and drummer Alan Moore and bass player Ian Hill hold it down and keep it there with fine style.

Style is the key that Priest have. Titles like *The Ripper*, *Genocide*, *Island of Domination* tell it all — they have a definite musical idea — aggression! The only thing is that Priest (unlike the many American hype heavies) aren't kidding, they mean every word of it.

Sad Wings of Destiny wouldn't disgrace any band, for a new one then this represents a great triumph. I love it!

G.R.C.

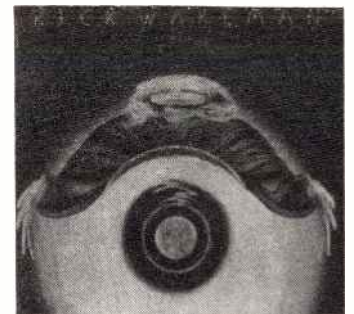
RICK WAKEMAN NO EARTHLY CONNECTION A & M AMKL 64583

An album like this makes one begin to suspect that the esoteric and intellectual overtones of a Wakeman album (dare one say "concept"? are merely an extravagant cloak for the pedestrian meanderings

of such a large backing band. If any theme can accommodate the Ensemble, it is *No Earthly Connection* lacking, as it does, form and cohesion. Rick is, of course, assured of massive sales, enjoying a position as one of rock's keyboard hotshots (aided to no little extent by the fact that A&M are throwing around full page adverts like so much confetti). Mention of his exalted position is not meant to imply that he is taking advantage of his status, but the fact remains that lesser mortals just wouldn't get away with it.

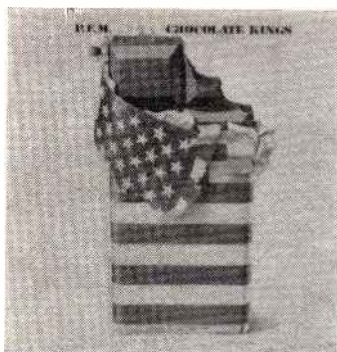
It seems somewhat churlish to criticise Rick — he's a nice bloke and what he does is done with the best intentions, but he's made a couple of bad mistakes. Firstly he's written his own lyrics which, in true concept album tradition, are dire and he's employed yet another duff lead singer, whose treatment of the aforementioned lyrics takes any life right out of them.

Rick's arrangements veer alarmingly towards M.O.R. at times, in fact there are parts of this album that sound like the rejected songs for the Italian entry for the Eurovision Song Contest, and yet there are parts — like the very beginning, for example, which are excellent.



Rick's keyboard playing is up to the usual high standard on this album and his ability on all the different sorts of keyboard he uses is certainly not to be sneezed at. Perhaps he'd improve the overall sound, if he surrounded himself with musicians who could add something positive to his playing. Another thing that strikes me as odd is Rick's subject matter. Somehow the idea of Rick Wakeman, boozier supreme, doing an album of such a cosmic nature, is a little bizarre. I can just see Rick playing mellotron with one hand and swilling down pints of bitter with the other and it somehow doesn't work. Now how about a concept album on all the various types of beer...?

P.F.D.



**P.F.M.
CHOCOLATE KINGS
MANTICORE K53508**

Italians are renowned for getting worked up over nothing, for gesticulating and shouting at something a colder-blooded Englishman would pass over with a bored shrug of the shoulders and a yawn. This applies not only to the mundane areas of life but also to Italian music — the classic caricature of an opera singer for example, being the huge Italian soprano belting out arias about lost love with a frenzy quite unparalleled. This is largely the problem with this album — as Shakespeare so aptly put it, "sound and fury signify nothing." People are always telling me what a good band P.F.M. are, but on the evidence of this, I really can't see it at all. The album is BORING and with apologies to those who've had enough of the Pasta rock cliché, it has about as much life as a plate of cold spaghetti.

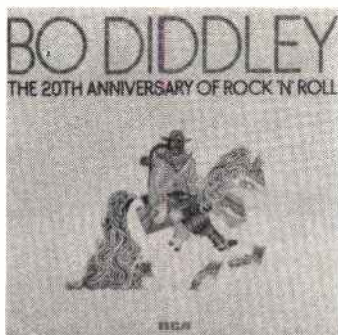
Much of the music is complex, fast and furious in a very facile way — going nowhere and saying nothing, complexity for its own sake. Oh for a simple riff and a straightforward backbeat if this is all they can come out with. This is not to knock this type of music — Genesis, Yes and Gentle Giant, for example, play highly arranged, sometimes dramatic music and make an excellent job of it, but any lover of this type of music should stay well clear of *Chocolate Kings* unless they've lost faith in 'pomp-rock' and want this loss justified.

Since their last album, P.F.M. have added a new lead singer to their line up. They ought to have stayed as they were — Bernado Lanzetti (for that is the culprit's name) spends his time doing over dramatic Roger Chapman imitations, but then considering the words he has to chew it's not surprising that he spits them out with such venom. I'm sorry signori, it's just not on. A miss.

P.F.D.

**BO DIDDLEY
THE 20th ANNIVERSARY OF
ROCK 'N' ROLL
RCA RS 1042**

Carmine Appice, Elvin Bishop, Tim Bogert, Joe Cocker, Billy Joel, Corky Laing, Albert Lee, Alvin Lee, Roger McGuinn, Keith Moon and Leslie West. With a guest list like that pretty well anybody in the world could make a hot album. As it happens, the chairman is Bo Diddley, square guitar and all, and one suspects that all the stars were fighting at the studio door to join the fun. And this is what this album is, fun. There are no musical inhibitions, or any mischievous competitive playing. Bo goes right back to the roots, and the raw spontaneity of the album shows that everyone involved is ready and eager to admit his influence. Appice and Bogert provide the rhythm section throughout, and the native simplicity of the tracks brings out their best qualities as players who are most at home with an unadulterated beat.



In similar vein, the normally frantic histrionics of Alvin Lee are kept right in line with what the rest of the players are up to. With players of this pedigree there are bound to be moments when their own exclusive style shines through (West and Cocker are unmistakable) but they still manage to blend in perfectly. On the other hand, Billy Joel's organ playing in the protracted *Jam* (the track just rolls on and on) is hardly like the more mellow execution of his own albums, and it's a pleasant surprise to hear him squealing away with such abandon.

In short, we should be thankful to Bo Diddley twice over; once for getting such a mob together for an album, and twice for making them remember that the best rock 'n roll is the loud simple stuff that leaves your head aching. After twenty years, he's still playing the same old music. Thanks a lot, Bo. C.S.



**NILS LOFGREN
CRY TOUGH
A & M AMLH 64573**

If Nils Lofgren is the next big thing, then that's alright by me. In case you've not heard of him before, Nils is the guy who helped Neil Young out on *After The Goldrush* at the age of seventeen, playing both keyboards and guitar. Nils formed his own band, Grin, for a time and then took the plunge and recorded his first solo album, which received a good deal of critical acclaim. *Cry Tough* is Nils' second solo effort and has so far been praised even more, and deservedly so.

All the material on this album is Nils' own, apart from a version of *For Your Love*, the old Yardbirds' hit, which is one of the nicest things on the album. His songs are sharp, biting little pieces, his theme, mainly his various relationships with his women, with the emphasis on his contempt for them — *Incidentally . . . it's over* and *Mud In Your Eye* showing this element of his work. On the other hand, Nils seems to be concerned to portray himself as a tough little punk with little time for sentiment or the finer feelings, who'd as likely as not hit you with a guitar solo if you looked at him too hard or too long.

From the evidence on the sleeve notes, it seems likely that about half the material here was recorded at the same sessions that resulted in the first album, since both producer and players are the same. On those tracks, the album has been produced by David Briggs and on the others, Al Kooper has done the honours as well as contributing some keyboard work. The finest track is the closer on side two, *Jailbait*, which features some tight guitar work, as well as a sleazy vocal performance from Nils.

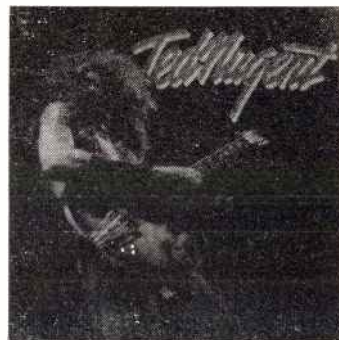
Just pray that what happens to Bruce Springsteen doesn't happen to Nils Lofgren, as a new hopeful from America; his music needs no type to set it alright, so let's just hope that the publicity boys at A&M

don't get too worked up and let Lofgren's music speak for itself. That's all anyone should need.

P.F.D.

**TED NUGENT
TED NUGENT
EPIC EPC 81196**

Anyone who remembers a group called the Amboy Dukes, or has heard their track on the *Nuggets* compilation album, will know who Ted Nugent is, and should be in no doubt as to what sort of music the former 'Dukes axeman is into. For the uninitiated, Ted is famous throughout the Midwest and Southern states for his own special brand of solid, high powered rock music. Mean stance, leather clad, skinny arms cradling Gibson L-5 CES semi-acoustic, eight vintage Fender cabs blasting out the sound into an echoing Atlanta hall . . . get the picture?

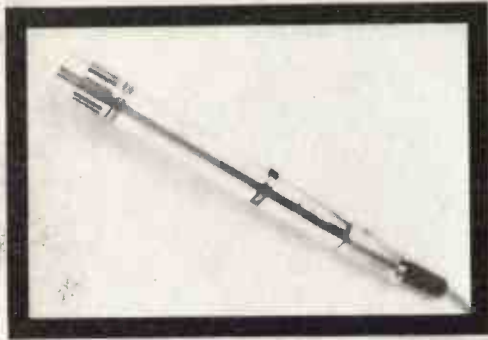


Some of the lines Ted plays may be a trifle clichéd, but he delivers them with a determination and panache reminiscent of John Cipollina's work during the heyday of Quicksilver Messenger Service. Blood curdling feedback and string-buzz from the semi-acoustic Gibson slides across the stereo image, and intelligent use of simple percussion helps to underpin the rhythm, and generates an exciting 'immediate' atmosphere.

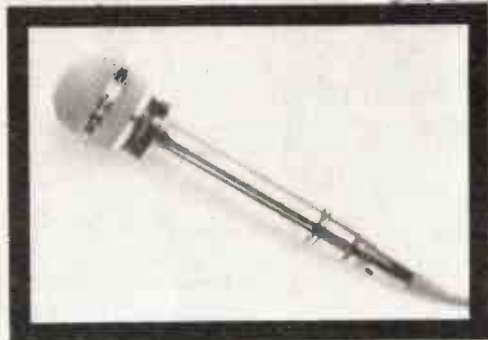
The album was recorded and mixed at the "Sound Pit", Atlanta, and all tracks have an energetic 'live' feel to them, with lots of natural sounding reverberation on guitars and percussion. Ted has assembled a sharp band of young musicians . . . Dereck St. Holmes — rhythm guitar, vocals, Rob Grange — bass, and Cliff Davies — drums, vibes and vocals . . . My one worry is that perhaps they'll just go on playing Chicago, Detroit and Kansas City, which would be a shame, as one or two aspiring young heavy-metal rockers in this country might learn a thing or two from Mr. Nugent.

N.K.J.

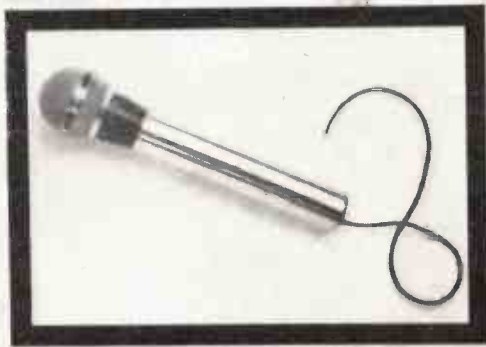
SILVERSTAR S91



SUPERSTAR S81



CABARET



pure, natural sound

RESLO

Reslosound Limited, Spring Gardens, London Road, Romford RM7 9LJ Tele. Romford 24421



Sole U.K. Distributors

JAMES T COPPOCK (LEEDS) LTD Highfield House Royds Lane Leeds LS12 6LJ England
Telephone 0532 634652

BEAT'S DECEMBER COMPETITION WINNERS

How we presented over £1,000's worth of gear

HERE'VE been a lot of occasions in the past when *Beat* has run a superb competition but in terms of sheer value our December competition to win over £1,000 worth of gear must take the cake for excitement alone! After a lot of deliberation we decided on the winners who were notified by post that presentation of the fabulous first prize of a brand new Mellotron and the second prize of a 50 watt Nolan combination amp would be made at London's I.B.C. Studios in Portland Place. To add a little extra touch we roped in the services of keyboard player extraordinaire Dave Greenslade who kindly agreed to present the first prize.

Story

Winner of that Mellotron was Keith Evans from Halesowen in the West Midlands. Following the old journalist's maxim that there's a story in everyone we questioned Keith and discovered that the very day he tied-up contracts for his new band Rio he received our letter telling him his stroke of luck. Rio are a professional outfit and, almost as if to justify that, rolled-up in obligatory Merc truck. Keith is a horn player which should make for an interesting use of the Mellotron which is ideally suited for a wind player's way of working with it's amazing variation of tapes available.

By now Keith should have his Mellotron on the road with Rio who sound like an outfit worth looking out for.

Winner of the tasty looking Nolan 50 Watt combo was another long standing *Beat* reader Andrew Bick from Mitcham in Surrey who currently plays a Gibson S.G. Standard through an AC 30. The Nolan will give him extra power for use with his band Spike who



George Clouston, Dave Greenslade, Keith Evans and Peter Nicholls.



Boogie with Dave.

are to be seen slogging away around the pubs and clubs circuit of South London working through their repertoire of pop/rock numbers.

Presenting the amp was the ever cheerful Pat Nolan who took great trouble in explaining the workings of his baby to a delighted Andrew.

Of course the competition doesn't end there because we



Andrew Bick and Pat Nolan.

also had a further 250 sets of Sound City strings to give away and the runners-up in the competition will shortly be receiving their sets directly with the best wishes of Beat and Cardiff Music Strings.

Strings

Needless to say we send our congratulations to Keith Evans, Andrew Bick and the 250

string winners plus our total thanks to Peter Nichols, Technical and Sales Director of Mellotronics, George Clouston Chairman of Mellotronics, Pat Nolan of Nolan Amplification, I.B.C. for the use of their space and Dave Greenslade who made a great job of presenting the fine keyboard, plus, of course, Cardiff Music Strings for their help with the runners-up prizes.

"More and more professional organists are now playing 'Godwin' SUPERSONIC ORGANS"

Tony Back

WELL KNOWN RECORDING ARTIST



Godwin SUPERSONIC ORGANS by **SISGO**

ALBION HOUSE · 21 ALBION STREET · MANCHESTER M1 5LM · TEL: 061 236 1506/1536

INSTRUMENTAL NEWS

ELECTRO CABS

ELECTRO Projects are a recently established firm specialising in the construction of P.A. cabinets. Top of the present range is a front loaded horn/bass reflex enclosure measuring only 26½" wide x 23" x 22½" deep. Loudspeakers fitted are R.C.F., a choice of 12" 50 watt, 12" or 15" 100 watt being offered, priced at £95, £140, and £150 respectively. Construction is robust, with alloy profiles and speaker grille provided as standard, all cabinets being available built into fibre or aluminium flight cases to special order. This unit can either be used on its own, or together with a horn cabinet containing two 50 watt domed horns mounted in a baffle angled for wide dispersion. Retail cost of this is £82, including a passive crossover.

Cabinets of a more conventional design are also made by Electro Projects, 1 x 12, 2 x 12, and 4 x 12 enclosures, all fitted with Peerless twin cone speakers. Of a more unusual design is the 200 watt Disco/P.A. angled front cabinet. Fitted with two 12" 50w twin cone speakers and two 50w domed tweeters, with a frequency range of 50-20,000Hz, this unit will appeal to one-man disco enthusiasts, or indeed anyone who needs to achieve maximum power from minimum size.

'NO FUZZ' SESSION

ORIGINALLY set up to service and repair amplifiers, Darburn Limited went on to expand and manufacture their own models. Last year saw the addition to their range of two 2x12 combos, uprated from 40 to 50 watts, a four channel reverb model, the Session 100 and the SRV 100.

The Session range is noteworthy inasmuch as they all employ a bass reflex cabinet with an open port, thus giving both good top and bass response, making them ideal for keyboard instruments in particular. The SRV 100 is further fitted with a sustain effect, which, it is said, does not sound like the all too familiar fuzz often associated with transistor amplifiers.

HH INTRODUCE V-S MUSICIAN AMP

STARTING from the basic premise that musicians prefer the sound of an electric guitar amplified by a valve amp rather than a transistorised one, the HH research facility "were committed to the design of a Transistor Amplifier having the superior sound of the old valve designs." The outcome of this is the new range of V-S (valve sound) amps, which include the Musician, Musician reverb, Bessamp, and a combo version of the Musician, all launched this month.

Visually the new units resemble the existing IC 100 series, being enclosed in the same plasticised 'slimline' case, and

having a similar Electroluminescent front panel. Major differences on the new amps, apart from front panel graphics, are two controls labeled 'Voice' (Light, Centre or Heavy), and 'Valve Sound' (off and On). The first of these selects either high frequency lift, mid-range lift, or "restricted frequency range", and the V-S switch selects amplifier characteristics from a clean, undistorted sound to a "soft, creamy valve distortion". This latter is synthesized by an integrated circuit module, "sealed in a resin which is hacksaw proof, X-ray proof, and resistant to all chemicals and acids", which is

claimed to produce the first "true" valve sound. Two channels are provided, one normal with volume, bass and treble controls, the other with gain, bass, middle, treble and presence controls, as well as the Voice and V-S switches. A footswitch, complete with illuminated legend, is available to switch in the valve sound.

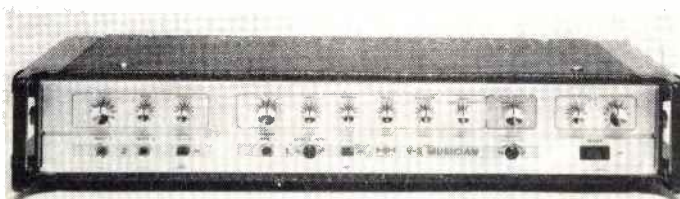
The V-S Musician is priced at £141.45, Reverb version at £163.05, Combo at £212.34, and the footswitch costs £114.93. The V-S Bass amp, which differs in that it lacks a 'normal' channel, and has a bass boost switch, costs £134.17. All prices are RRP including VAT.

CLEARTONE 'STRAIGHTS'

CLEARTONE have recently come up with a new idea in string packaging, known as 'Nashville Straights'. This innovation is the result of the firm's dissatisfaction with the usual method of string packing, ie. coiled up in a square envelope, as the firm feels that this can bend and damage the strings. The 'Straights', then, come in a long, rigid package hermetically sealed in plastic to prevent oxidation and are available in various gauges for electric, acoustic and classical guitars—let's hope the resultant quality supports the theory.

TK ENLARGE

STARTED in January last year, TK Electronics have been rapidly fulfilling their original object of manufacturing a comprehensive range of PA, disco, group and allied electronic equipment. This success has so far been achieved by the large amount of business and technical expertise on which the firm can draw. Managing Director is Dave Woods, formerly boss of DJ Electronics, who is widely regarded in the disco industry. 'Ravee' Raveendran, Technical Director, Sotos Georgiou, Service Director and Martin Lebeau, Sales Manager, complete the team, and between them they are hoping to continue the success the firm has so far enjoyed.



Dave Simms MUSIC CENTRE
1 - 5 The Grove, Ealing, London W5.5DX.
Telephone: 01-560 0520



The Amazing Liquidator Projectors
The Complete Dual Effects Units.
Two built-in powerful drive motors for wheels or cassettes—no plug in brackets—NO HIDDEN EXTRAS!
Liquidators are available as 100 or 250 Watts halogen output, with an incredible range of effects.
Send 25p for your copy of the catalogue—and shed some light on your band, disco or live sex show.

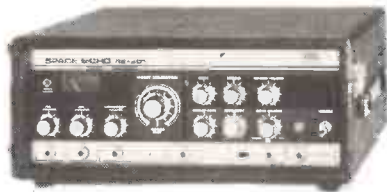
ELECTRONIC
MUSICAL
INSTRUMENT



Roland
Corporation
24 hour telephone
answer service

ROLAND EFFECTS UNITS

RE 201 SPACE ECHO with REVERRRRRRBERATION



3 channel input, indepently controlled. Built in 3 spring reverb
12 mode selections (4 echo only, 7 echo/reverb, 1 reverb only).
Free running tape 300 hours. Peak level indicator (LED)
Direct output to mixer. Out put volume stabiliser (HML).
High signal/noise ratio. Footswitch VU meter

ROLAND PHASERS



AP2

Resonance control
emphasising overtones
variable repeat rate
control. Stable phase effect

AP5



Touch effect, phasing
varying with input or
continuous effect, slow
or fast, with variable
repeat rate @ intensity.



AP7

6 modes include 4 jet
effects (phase distortion).
Variable resonance @ rate
controls. Fast and Slow
phase effect. Changeover
switch (effect/normal)

ROLAND PEDALS

AF100



Fuzz plus treble booster

AF60



Control your fuzz from
sweet soft to tough hard

AG5



Soft Distortion Sustainer
(SDS) - variable from zero
distortion to maximum
fuzz. Plus Harmonic Move -
varying wah effect with
picking strength.

AW10



Sharp sound change. Any
electronic musical
instrument.

AS1

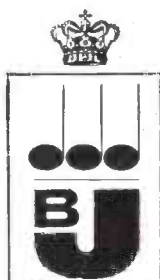


Sustain original sound
without distortion

AD50



Wah pedal as in AW10
Fuzz effect with Sustain
Variable out put level and
tone selector.



By appointment
to the
Royal Danish Court

BRØDR. JØRGENSEN

(UK) LIMITED

Strand House, Great West Road, Brentford, Middx. TW8 9EY.
Telephone: 01-568 4578 / 01-560 4191 Telex : 8811794


Roland
Corporation

EFFECTS ROUNDUP

Effects units are playing an increasingly important role in rock music. With this in mind Beat surveys the units of major importance.

WEM

What Effects survey would be complete without the Granddaddy of them all — the Watkins Copicat? This amazing piece of equipment is still going strong after twenty years and should still be just as popular after another twenty! The Copicat is equally effective with voice or any instrument and is capable of giving ordinary echo (single, combination or multi-repeat) or reverb effects and these are provided by three heads. Echo selection is by push button and the repeat rate of any echo is governed by a continuously variable "sustain" or "reverberation" control. Two high impedance inputs, each with volume control and a separate control for echo "level" or "strength" are other features of the Copicat. There is also an echo on/off footswitch.

There are two types of Tape Loop available with the Copicat. The newer type is known as Red Seal. Those players who prefer the older type should specify that they require Blue Seal tape.

The Halle Cat is the other

major WEM effects unit. It is a comprehensive mixer/Echo/Reverb machine with a quality of reproduction and scope of operation that makes this exciting unit as much at home in the studio as it is with bands and groups. The Mixer section comprises four channels with one high impedance input on each channel. There are controls for volume, bass, treble, echo strength and, echo mute switch. The Echo section has six delay heads giving various delay times and effects. Any or all of the heads may be used in combination giving an extremely wide range of echo settings.

The Halle Cat also incorporates a Hammond Reverb unit with volume and dimension controls. This may be used independently or as an echo smoothing device. Other features include an overall master volume control, motor on/off switch, record level meter and echo in/out socket.

Watkins equipment is still as reliable as ever and while other companies are springing up with great regularity and fading just as quickly it's important to

remember how long WEM has been in action, and how long they've been making excellent gear!

Hohner

Hohner distribute a number of different types of special effect. Perhaps the most interesting of these is the Korg VCF Traveler, which has paired low pass and high pass filters permitting free harmonic combination, resulting in

an almost limitless range of sounds and tone colours. This unit can be set to operate automatically or for more flexibility can be controlled by the foot pedal provided. When connected to a guitar, by using the remote control pedal, a wider tone variation can be achieved as compared with the regular wah-wah pedal. Controls of the unit are as follows: bright, balance, expand (threshold and max), traveler controls and volume switch.

Hohner also distribute Schaller pedals and units. The Reverb unit is a newly developed piece of equipment for voice, organ or other instruments. Two inputs and two outputs permit connection with any amplifier. Separate controls are provided for the treble and bass in the reverb channel. A blending control allows reverb percentage mixing from 0 to full strength in the instrument channel. It is a completely transistorised with quasi-complementary final stage.

Pedals include the wah-wah, wah-wah and sound distorter, and fuzz-sustainer, which is a newly developed sound distorter with 6 transistors. The intended design was not only to achieve a good sound distortion, but also to preserve the tone quality. It can change the sound intensely from a pure sine tone to the strongest distortion without affecting the sound amplitude.

Other units include the Vibrato Transformer, which is a supplementary unit that may be used with any amplifier, the Sound Distortion Unit, which provides a great fuzz sound for bass guitar, and the treble-bass booster for special emphasis of highs or lows. Specially designed for organs is the Rotor Sound, which is a new instrument that electronically produces a rotor-effect tremolo.

Continued on page 47



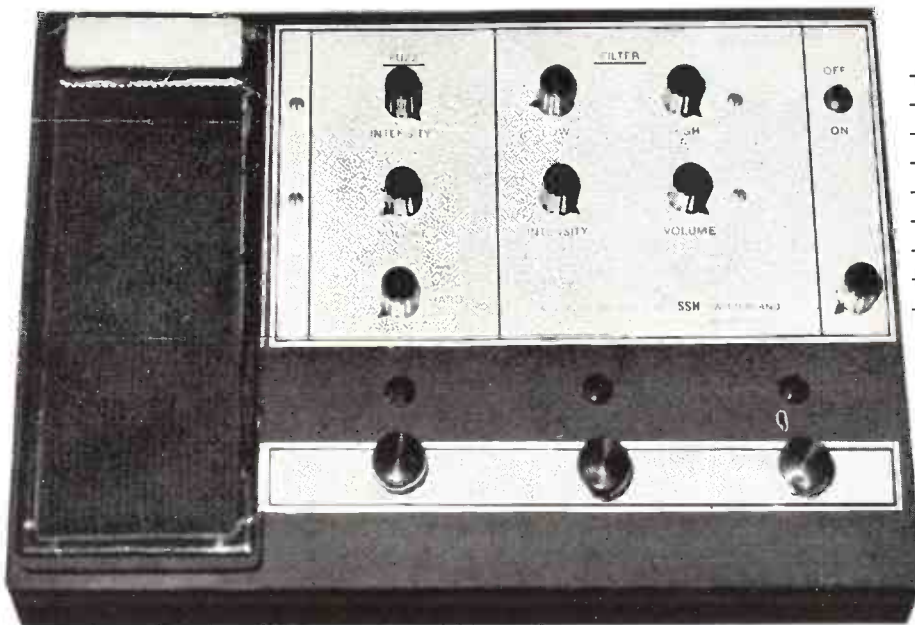
for all types of special effects, discotheque and stage lighting equipment, rigging, etc. Stockists for most brands of equipment, at the best prices!

Equipment for sale or hire, collect or mail order (sales only).
Trade enquiries welcome.

Showroom at:
168 Chiltern Drive, Surbiton, Surrey KT5 8LS. Tel: 01-390 0051

(Closed all day Wednesday — Open all day Saturday)

The SSH VDF - Super Pedal Synthesiser



- Volume
- Voltage controlled amplifier
- Distortion
- Sustain
- Filter
- Modulation
- Wah
- Vibrato
- Phasing
- and a lot more combination effects.

The pedal is mains powered with electronic voltage adjustment made with fibreglass printed circuits and high quality components and has very low noise.

Is now available directly from: FM Acoustics Ltd., SSH Division,
P.O. Box 18, CH-8702 Zollikon - Station, Switzerland.

For £80.00 including P. & P.

COLORSOUND

JUMBOS

Zooming into '76 come the latest up-dated Colorsound effects. New WHA WHA; FUZZ; PHAZERS; SWELL; in jumbo size styling with re-designed component layout, and all featuring the exclusive Colorsound positive pedal action.

NOW on the launch pad - the amazing new Colorsound FUZZPHAZE UNIT. The latest from the house of electronics ideas! Step into tomorrows world with these new wide-style effects. Put your foot down at your local Colorsound dealer, or write for more details - the Jumbos have arrived.

Colorsound effects are designed by
SOLA SOUND, 20 DENMARK STREET LONDON WC2



EFFECTS ROUNDUP

Continued from page 45

EUROTEC

Ever since the first Fuzz boxes were built out of parts from old radio sets mounted on pieces of bent aluminium, guitarists have tried to give their effect units some sort of cohesion and protection by mounting them on 'boards': varying from quite elaborate constructions to very Heath Robinson contraptions. Now, at last, a manufacturer has taken this concept and given it the benefits of proper development and production.

The heart of Eurotec's Black Box modular system is the mains-powered chassis unit, into which up to four effects modules may be plugged. The chassis is robustly constructed from pressed steel, with two jack plugs projecting for each module space. As well as providing input and output connections, one of these jacks is of the 'stereo' type, enabling a 9-volt DC supply to be intro-

duced from the internal transformer.

Any number of effects, up to the maximum of four, may be plugged into the chassis, and in any sequence. There is an input jack for each module space, so that any number of units may be accommodated; another useful feature is the provision of a 'noise gate', with threshold level control, at the output. This device will suppress the total output when the signal falls below the pre-set level, thus eliminating 'snap crackle and pop' from effects left on whilst not playing.

Black Box modules currently available are: Fuzz unit, Sustain unit, VCF, Phase unit, and Wah-Wah. Each unit is housed in a steel case, and as they are DC powered they can be used singly with an internally housed battery. A useful innovation is the provision of an illuminated LED to indicate the 'on' status for each effect. All electrical construction is to a high standard, and the whole system represents a 'state of art' improvement that will be welcomed by the musician.

Full details of the Black Box system are available from: Eurotec, 20 Denmark Street, London WC2.

COLORSOUND

For many years now Larry Macari's selection of Colorsound pedals, effects units and miscellaneous boxes of tricks have been well-known in the rock world. The range is now so large that it's almost impossible to know where to start in discussing the products, but let's begin with the ordinary wah wah pedal, which features positive action, a Colorsound exclusive drive system. The Swell pedal is suitable for any instrument and enables the instrumentalist to go from a very soft to an extremely loud sound with great ease.

One of the most fascinating of the Colorsound units is the Tonebender, which Colorsound say is a new version of the original model, but improved by an additional fuzz control. The Ring modulator creates synthesizer type effects — and is capable of getting a wide range of sounds. A fairly new unit is the Envelope Shaper, which is like a permanent volume pedal; it delays the attack of the note played.

Other effects units that may be of interest to any musician are the Dopplatone, a five segment phase unit with two circuits phase and bubble, the speed of the phase is variable by means of a slider pot and gives you an accented phase sound plus a distorted ring modulation sound. Anyone wanting a fairly cheap reverb unit should not have to look any further than to the Colorsound Supereverb which is battery operated and suitable for use with guitar or keyboard instruments.

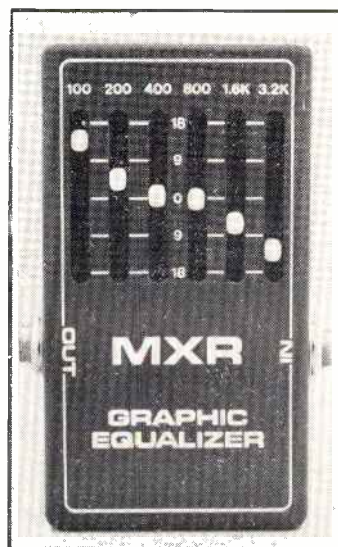
1976 has seen the launch of some new Colorsound products. The Wah + Fuzz + Swell is a newie, once again featuring the Colorsound positive pedal action. The Fuzzphase is another of the new line of effects and combines the harsh fuzz sounds with the mellower phase effect.

Colorsound units are suitable for use with all types of instrument and their popularity remains unabated.

ROSE-MORRIS

Not a company to neglect any side of the musical instrument and accessory business, Rose-Morris distribute what many musicians consider to be the most important new range of effects units — the MXR selection. Ask many instrumentalists of note what effects units they are using and you're sure to come up with some MXR unit somewhere in the lineup!

At present there are many MXR pedals available with another exciting one on the way. The three we've chosen to look at are the Phaser, the Distortion + and the Blue Box, all of which are attractively and compactly packaged, each box having a distinctive colour of its own. The MXR units are very sturdy as well, made from really tough materials. They should (and do, if the reports from the many musicians who use them are correct) give



great service on the road and withstand the rigours of being stamped on night after night.

The Phaser, with its distinctive orange case, is possibly the most popular of these units at the moment and can be used both with keyboard instruments or with guitars. The Blue Box is a very interesting unit, basically locking on to the frequency which the instrument is giving out at that one time, and duplicating it two octaves lower. In addition, the unit also gives a variation in the original tone which can be varied via a blend control which mixes the two notes together.

On the other hand the Distortion + unit is basically a fuzz box, but is not your common-or-garden variety, being an extremely reliable, sharp sounding unit being especially effective with bass as well as guitar.

The new addition to the MXR range is a minute 6-Band Graphic Equalizer with a frequency range of between 100 Hz to 3.2 KHz. Designed for use on organ, piano and guitar, this unit can make an incredible difference to any instrument by either adding or taking set frequencies. The most sur-

Continued on page 49

Systemtech
NEW FROM AMERICA

used by Rick Wakeman Joe Walsh
Greg Lake Stevie Wonder etc.

Systemtech phase shifter

Systemtech overdrive

6 new pedals

overdrive · phase shifter · envelope follower · envelope & repeater · harmonic energizer · flanger.

hornby skewes U.K. TRADE DISTRIBUTORS

To get the sound you want listen to Yamaha.

From small cabaret systems to multi-kilowatt stage rigs Yamaha lets the people hear what's in your mind, and lets you know what's going on too. The wide variety of compatible mixers,

columns and cabinets means that you can choose units to provide exactly the facilities and the sound you want and the 'building block' principle lets you add on units as your needs increase or change.

PS 75b 5x8" **YPA 150b.**

PS100b 8x8" **YPA 200b.**

YHS 100 TS 100 **YHS 100. 2x12"** **YPA 200H.**

TS 110 2x12" **YPA 220H.**

TS 200 4x12" **YPA 400H.**

TS 100 BS 100 2x12" 3x12" Reflex **YPA 400BH.**

TS 400 TS 110 2x12" 2x12" **YPA 420H.**

TS 100 TS 200 2x12" 4x12" **YPA 600H.**

TS 200 BS 100 4x12" 3x15" Reflex **YPA 600BH.**

PS 400 2x12" Bass 2xTweeters 2xHorn. **YPA 800.**

2x12" Bass 2xTweeters. 2xHorn. PS 400. **YPA 1600.**

8→1. (1V.U.) Reverb on all channels. Acoustic control. **PM 200B.**

8→2. (2V.U.) Echosend. Pan. jack (300) or cannon (400). **PM 300. PM 400.**

16→4. (6V.U.) Balanced cannon feed. Echosend. monitorfeed. Pan. Pots. E.Q. Phones. Talkback. Hipass. Lowpass. **PM 1000.**

Ask your dealer for details or mail us (S.A.E.).
Kemble-Yamaha, Mount Avenue, Bletchley, Milton Keynes, Bucks.

EFFECTS ROUNDUP

Continued from page 47

prising thing about this battery powered unit is that instead of the normal 12 Db cut and lift, the MXR Graphic Equalizer has an 18 DG cut and lift range. This unit will be on the market for the first time in May.

Beat have reviewed most of the MXR range at one time or another over the last few months and our own findings, plus the testimony of top musicians, has been more than sufficient evidence of their excellent value.

NOVANEX

Novanex, besides manufacturing amplification, produce some effects units as well. The most exciting of these of course is the new solid state Echo Chamber. At present there are two types of Echo Chamber available — the E300 is a simple straight solid-state unit meant for vocal support, which can be connected to all Novanex mixers by shielded stereo lead.

The E500 uses a longer delay-line, offering the possibility for longer delay-times. A special feature is the introduction of a Novanex developed floating-compressor expander, resulting in better stability at longer repeat-times and suppression of the well-known "echo-beat". The built-in mixer-amplifier offers the opportunity to use it as an instrument-echo by con-

necting it between the instrument input of any instrument amplifier on a level of 100mV input to 100mV output.

Both types of echo have the following controls — duration, which controls the duration of one single echo-repeat; repeat, which controls the number of successive repeats from to to infinite and volume which controls the volume of the total effect, while a footswitch connection offers the possibility to switch the effect on and off, during the performance, without annoying noises or crackling.

Novanex also produce a fuzz and a wah wah pedal. Both of these are amplifier-powered units. Novanex are concerned that purchasers of the Wah pedals should connect the indicated input on the pedal with the amp's instrument socket for DC voltage supply. The Fuzz pedal controls volume from zero to maximum of undistorted sound-level if desired. By pushing the pedal as far as it will go, a switch is operated which changes the sound to fuzz and the pedal controls the volume as well.

BRODR-JORGENSEN

Brodr Jorgensen, of course, distribute Roland equipment in this country. Perhaps the most important of Roland's range of effects is the Echo Chamber, of which there are two models, the RE-101 and the RE-201. These are both equipped with independent three channel input controls—two for microphones and one for instruments — and produce high quality sounds when these inputs are mixed using level meter and peak level



pilot lamp. The RE-101 provides 6 modes of echo sounds and the RE-201 12 modes including reverb effect. These modes are further varied by the repeat rate, intensity and echo volume controls for rich echo sound variation. In the RE-201, echo sound tone can be freely adjusted by the treble and bass controls without influencing the original sound. The RE-101 and 201 uses a free-standing system (the tape runs freely in the case and appropriate length and rotation of endless tape are maintained). Tape life is about 400 hours, 10 to twenty fold. In all, this unit is well worth checking out — any musician would find it a great boon to his sound.

Besides the Space Echo, Roland have a large selection of more simple pedals. The Bee Gee is a compact fuzz unit comprising "tone" and "Out level" controls with Fuzz/Normal changeover switch. With the "tone" control, a wide range of fuzz control from very soft to very hard. The sustainer achieves a sustain effect without distortion. Since adequate sustaining effects are auto-

matically produced while the strings of the electric guitar are depressed, various techniques are possible through fingering alone.

The Funny Cat is a soft distortion sustainer effect which allows maximum freedom in playing with free control of distortion level. Setting the distortion level, sound is produced with or without distortion according to player's desire and technique. The Harmonic mover on this unit automatically produces varied wah-effect according to picking strength. The Double Beat is a versatile unit combining fuzz effect and wah effect. For fuzz, it is provided with "sustain", Out-Level control and tone selector for three types of fuzz tone.

Other units available from Roland include the Phase Five, the Jet Phaser and Phase II. The Phase Five can be used for all types of instrument. It provides two different phase effects-continuous and touch effects. The Phase II is a compact phase shifter with a simplified control panel and "Resonance" control.

Continued on page 51

Effect Units for the Guitarist from THURLBY

TOP PERFORMANCE - EXCEPTIONAL VALUE

LIFT YOUR
PLAYING UP
AN OCTAVE
Harmonic Multiplier
£9.95 inc VAT



By adding increasing amounts of second harmonic to the signal, the Harmonic Multiplier greatly increases the bite of your sound and allows notes to be gently lifted up an octave simulating a harmonic feedback effect. Suitable for use with any guitar. Complete with battery.

GET SUSTAIN
WITHOUT
DISTORTION
Sustain Module
£13.50 inc VAT

The Thurlby Sustain Module lets you hold a note or chord for as long as you like, but with complete freedom from distortion. Controls for sustain length and volume balance make it suitable for use with any guitar. Complete with battery.

Both units are available on 10 day money back trial. Just send cheque/P O or write for further details to:-

THURLBY ELECTRONICS,
Church Farm House,
Church End,
Over,
Cams. CB4 5NH.

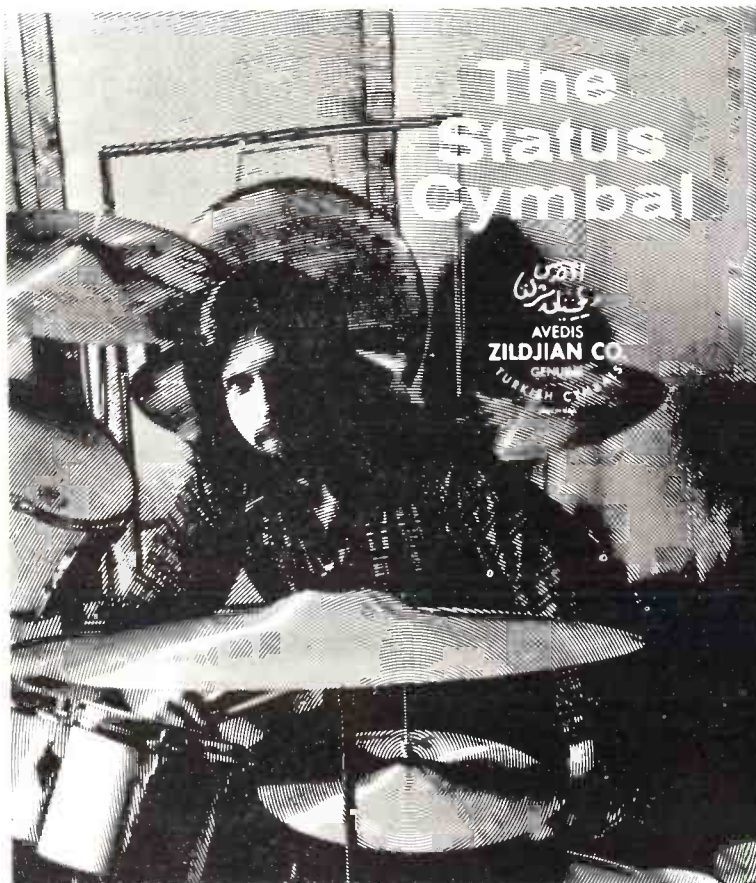
Units sent Post Free (UK only)



Nolan & Shergold – A great combination

NB Amplification,
17 Perryvale, Forest Hill, London S.E.23
Tel: 01-699 5019

Shergold (Woodcrafts) Ltd.
Avenue Industrial Estate, Gallows Corner,
Romford, Essex Tel: 01-457 0721



The
Status
Cymbal

AVEDIS ZILDJIAN the only cymbals played by Bobby Colomby with Blood Sweat and Tears

... and Louis Bellson and Buddy Rich and Shelly Manne and Kenny Clarke and Max Roach and Jimmy C. Black and Ray Bauduc and Stuff Combe and Oliver Jackson and Kurt Bong and Charly Antolini and Kenny Clare and K. Erich Bachträgel and Peter York and Mickey Hart and Danny Seraphine and Billy Cobham and Joe Bauer and Billy Kreuzmann and Sidney Jones and Frankie Capp Cozy Cole and Rudy Collins and Jimmie Crawford and Joe Cusatis and Alan Dawson and Barrett Deems and Jack DeJohnette and Tony DeNicola and Bruce Philip Frankie Dunlop and Nick Fatool and Vernel Fournier and Frank Gant and Sol Gubin and Hank Johnson and Chico Lionel Hampton and Jake Hanna and Billy Hart and Louis Hayes and Sonny Iggoe and Gus Johnson and Jo Jones and Rufus Jones and Connie Kay and Jo and Irv Kluger and George White and Nick Ceroli and Don Lamond and Paul Ferrara and Pete LaRoca and F. Cliff Leeman and Stan Levey and Roy McCurdy and Tommy and Sonny Payne and Ben Riley and Dannie Richmond and Ed Shaughnessy and Harold Jones and Daniel Humair and Alvin Stoller and Jack Sperling and Grady Tate and Jim Kappes and Jim Vincent and Steve Schaeffer and Tony Inzalaco and Jimmie Philips and Sam Woodyard and Ronnie Zito and Johnny Blowers and Les DeMerle and Mel Brown and Dino Danelli and Peter Hayes and

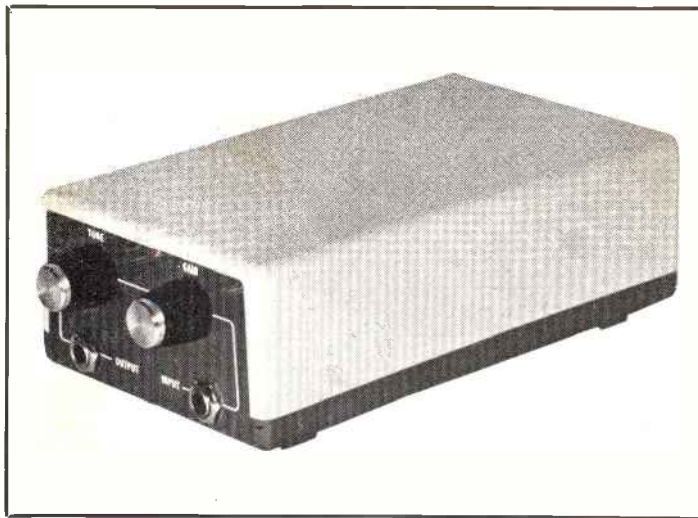
EFFECTS ROUNDUP

Continued from page 49

ETIME

Etime of Sunderland produce the 'Rocker', a pre-amp suitable for use by guitarists or keyboard players, which also doubles as a practice amp — being capable of delivering 3 watts into either headphones or loudspeaker cabinet.

The Rocker is built into a smart plastic box, has controls for gain and tone, and costs 15.82 inc. VAT, plus 60p for postage and packing. Circuit construction is based around a monolithic I.C., mounted directly onto the P.C. board, with complementary components mounted on the reverse side, out of harms way.



The Etime Rocker and (below) Dharma's Sustainer.

estly powered amp/guitar combination a sustain and overload distortion usually associated with much larger and expensive set-ups. With the added bonus of being able to tune

made by DharmaSound, and these little boxes are providing more and more musicians with a wider range of sounds and effects.

The Sweeper, played quietly gets a normal sound quality, then accentuates a chord or note; the units sweeps through the harmonics either up or down depending on the mode switch. The amount of sweep is related to volume of chord or note that is played. The DharmaSound Distorter creates a claimed valve-amp type sustain at any volume and through

any amp. The Extender gives bass lift without muddiness and a great deal of presence to your sound. This unit is ideal for lead guitarists.

The Sustainer gives constant output from the electric guitar without distortion (as long as the strings give output). It can also be used as a guitar/bass compressor; it will give more output power from amplifiers without overload distortion. With microphone (high impedance type) the Sustainer will prevent overloading of mixer/amplifier input stage. It will also help compensate for poor microphone technique.

The DharmaSound Eliminator was designed to remove mains hum from signal leads. Built into the unit are three narrow, stop band filters, which remove mains frequencies i.e. 50, 100 and 150 HZ from signal leads. Various uses for this unit includes use with small portable organs — it will remove mains hum from organ signal leads and from between the mixer and the main amplifier or slave amps.

The Phaser is another of the more popular DharmaSound units. Regular readers of Beat will remember the favourable

Continued on page 53



Power is from two lantern sized batteries (VT9's) which serve a dual purpose — they provide sufficient weight to keep the unit stable and also give an extremely long working life.

Used as an 'overdrive' unit, the Rocker can give a mod-

up in noisy dressing rooms, or practice in peace and quiet, the Rocker will be of interest to both professional musicians and beginners alike.

DHARMA SOUND

A new range of specialist effects units is currently being



"Well Done, Doctor Q!"

"By Jove, justice has triumphed again! The resourceful scientists at ELECTRO-HARMONIX have done quite a piece of brilliant work. Without even lunking about in the rain and fog, DOCTOR Q has cut through a seemingly impenetrable maze of clues, and cracked the ring of sinister, greedy villains who have been extorting vast sums of money from needy musicians by forcing them to pay artificially high prices for Envelope Followers (sometimes known under various other sundry aliases). Well done, DOCTOR Q..."

The new DOCTOR Q from ELECTRO-HARMONIX is a rugged, high quality Envelope Follower with bass equalization and AC/DC operation at a fraction of the cost of other units.

Effects ranging from involuted mellow funk lines to slashing thin chops can be instantaneously and

sensitively controlled through the player's use of attack and decay dynamics. The range of the filter can be preset. And as an added feature,

the bass switch can be used to add a rich bass equalization without losing the thin, whipping Envelope Follower sound on top. This makes the unit excellent for getting potent new sounds from the electric bass, as well as guitar and other amplified instruments.

The DOCTOR Q Envelope Follower is a state-of-the-art, high efficiency unit which represents a significant breakthrough in performance and price. List price is \$49.95, but check your local stores. Many of them have the DOCTOR Q on special sale now for less than \$39.95. Good show.

To hear the new DOCTOR Q, call (212) 242-7799. Dealer inquiries invited.



electro-harmonix
27 West 23rd Street New York, NY 10010

©1976 Electro-Harmonix, Inc.



Chris Squire

ROCKS ON WITH

GAUGE SELECTION &
RS66 SWING BASS

GROUP & GAUGE CHART
FOLDERS AVAILABLE FROM
YOUR LOCAL DEALERS



Sole Manufacturers:

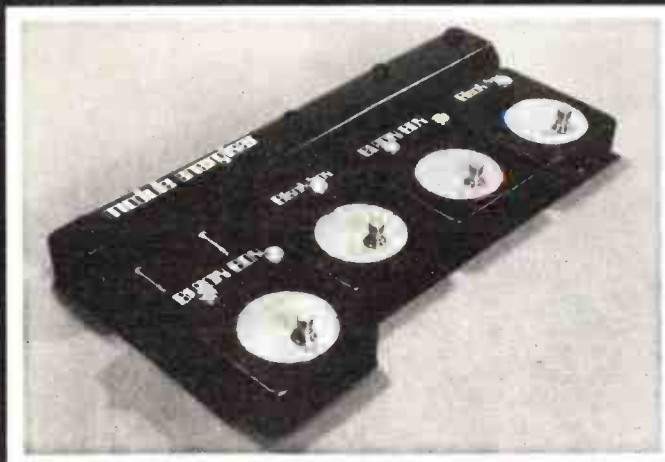
JAMES HOW

Industries Limited,

20 Upland Road,

Bexleyheath, Kent.

Tel: 01-304-4711



BLACK BOX by Eurotec

The black box conception was developed in response to a growing demand from Musicians and Roadies for a modular sound effect system

The system had to be mains powered and enable the player to have several units inter-connected, all switchable with pre-set controls.

The advantages of these new foot operated units are obvious, effects are selected at the touch of a switch and the preset controls enable the player to contour the sound to his own requirements.

Black box units are housed in a robust pressed steel case and as they are battery powered they can be used singly.

The mains unit can be purchased at a later date, into which up to four units may be plugged. In this way "In" and "Out" sockets are automatically connected, battery power is disconnected and mains voltage supplies the units.

At the present time black boxes are available in the following modules, Fuzz unit, Phase unit, Sustain unit and V.C.F.

it's at **macari's**

102 122 CHARING CROSS ROAD, LONDON W.C.2
TELEPHONE: 836 2856

EFFECTS ROUNDUP

Continued from page 51

review of the Phaser a few months back, and as with the rest of Dharma products is definitely worth checking out.

All Macdonald's equipment is attractively designed, compact and excellent value for money.

ROSETTI

Rosetti distribute Jen Sound Effects in this country. The Jen Mr Cry Baby is a combined wah wah and volume pedal, and the unit can be used with any instrument from guitar to keyboard. Exclusive Jen features result in a more linear response and a more silent mechanism. Like all Jen pedals, this unit has a rugged die cast case and quality chromed edging.

Nobody should need to be introduced to the Cry Baby pedal, but just in case anyone is not aware of its capabilities, this little unit is much more than just a wah wah pedal — it can be used as a treble booster and has many other qualities.

The Jen Double Sound is a combined Cry-Baby and fuzz unit, a selector allowing the use of either effect is also part of this unit.

Reliability is the watchword with Rosetti's gear and any self-respecting musician would do well to take a look at their selection.

SELMER

Selmer have as large an array of special effects and pedals as they have selections of other makes of equipment as well as their own. Perhaps the item of the moment as far as special effects are concerned is the

EM-66 Tape Echo, which incorporates many interesting features such as the use of a blank eight track tape cartridge which eliminates many problems usually experienced with endless tape type machines. The approximate playing life of the tape cartridge is 1,500 hours, but replacement is recommended at 800 hours. The desired depth of echo is obtained by adjustment of the Echo knob and the Repeat and Speed controls may now be adjusted to provide other echo effects.

Selmer also distribute Maestro effects units, and the Echoplex EP-3 unit stands out in this field. This piece of equipment has been a firm favourite for some years now with both experienced professional and amateur musicians. Other Maestro effects include the Rhythm Queen MRQ-1 which provides instant rhythm for any musical instrument. The unit uses 8 authentic rhythms which can be played either individually or in combination.

Other units from Maestro include the Fuzz Phizzer which combines phase shift and fuzz effects, the Wha Wha volume pedal, and the Boomerang which is another sort of wah wah pedal. The Ring Modulator is another Maestro effect and has separate slide controls for volume, pitch and modulation. The unit also has a switch for high/low pitch range.

The Super Fuzz, Sustainer and Octave box are other effects units by Maestro. The first of these has three controls: volume, balance and sustain, and a tone mode switch gives variation in fuzz sound — from mellow to hard fuzz. The Sustainer has two controls sustain and volume, and besides the natural sustain effect, can achieve controlled harmonic feedback. The Octave Box has three controls—octave volume, sensitivity and guitar volume.



ELECTRO-HARMONIX

Based at 27 West 23rd Street, New York, Electro-Harmonix are perhaps most famous for their Big Muff sustain unit, which many musicians consider to be the 'governor' in this particular field. The Big Muff has three basic controls, volume, tone and sustain and gives a great overload type sound, reminiscent of Hendrix in his heyday. On the bass setting one can get a Bob Fripp type sustain sound, so this is quite a versatile little unit.

Another of Electro-Harmonix's accessories is the Octave Divider Multiplier, which extends the range of a musical instrument one octave downward. Five filters allow the musician to shape the harmonic content of the new note from fuzz bass to a pure deep organ bass. Besides this, the Octave Multiplier retains with accuracy the dynamics of your playing. The Octave Multiplier comes in two models. The pedal unit achieves ultimate flexibility by giving the musician continuous foot controlled blending of his notes and the octave-synthesized notes. The floor unit contains all the basic controls of the pedal in a compact modular form.

Voltage controlled filters and a function generator assure freedom from pot scratch and the microphonic noise on the

Queen triggered wah wah pedal. An ultra wide control range extends from subaudio to 5kHz — switches are provided to select one of four factory pre-set ranges, allowing for ease of set-up. Bass boost and treble boost controls provide for pumping lows and/or Shaft like highs. A resonance control adjusts the wah from sharp to mellow. Low pass or band pass outputs give a choice of the standard wah or a fuller tone sweep with trailing low frequency response. The pedal, which operates AC or DC, is also capable of tape reverse simulation effects.

F.M. ACOUSTICS

Although the F.M. Acoustics Footpedal has not yet been seen in British music shops, it has been available by post for some time now from Switzerland, which is where the pedal is made. This unit is more than just a pedal, it comes in the form of a low, flat box with a simple input and output jack socket. Effects offered are multitudinous, as each particular effect—including the foot operated pedal — affects the others if properly used. There is a fuzz channel and two filter channels with a modulation speed control. Each of the three basic effects can be switched in or out with the use of the foot



Continued on page 54

EFFECTS ROUNDUP

Continued from page 53

switch provided at the bottom of each channel.

For fuzz there are three controls covering intensity, volume and softness/hardness comprising a very controllable fuzz effect. The foot pedal can be used as a volume pedal, a wah wah or a tone frequency enhancer if left set. FM point out that this unit is guaranteed for 1,000,000 rotations on the potentiometer side but, also tell you how to adjust the operation after a certain amount of wear and tear takes place.

One very nice refinement that FM Acoustics have introduced is an internal setting adjustment when voltages other than our own are applied to the circuit.

THURLBY ELECTRONICS

Thurlby Electronics, who are based at Church Farm House, Church End, Over, Cambridgeshire, manufacture Consumer, Musical and Scientific electronic equipment. At present, Thurlby have two products that would be of interest to rock



musicians; the Harmonic Multiplier and the Sustain unit.

The Harmonic Multiplier unit is designed specifically for use

with a guitar and operates by greatly increasing the second harmonic content of the guitar signal. This can be used to lift a note up an octave accurately simulating the harmonic feedback effect sometimes achievable at high power levels. A number of other effects can be achieved from the unit by using it in different ways.

The sustain unit provides sustain without fuzz, allowing notes and chords to be held with complete freedom from distortion. Two controls are provided for sustain length and volume balance making the unit suitable for use with any instrument. Both these units are powered by standard PP3 batteries and both are very reasonably priced.

Thurlby will be producing a totally new effect unit within the next few months. Called the PFL, it is a true time delay phase and frequency modulator capable of producing linear frequency shifts and true vibrato effects, in addition to all the conventional phasing effects. The price is expected to be under £50.

CARLSBRO

Besides having an extensive range of amplification and P.A. equipment, Carlsbro also have

SONOR DRUMS

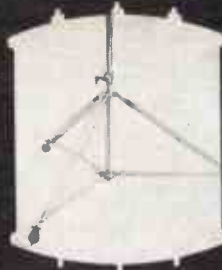
When only the best is good enough



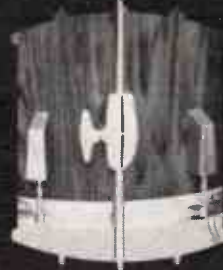
Triple Tom-Tom holder. Z55066



Hi-Hat stand. Z5455



New Cymbal stand. Z5222



Tom-Tom leg box.



Bass drum pedal. Z5322



Bass drum spurs. Z5057



Snare drum. release and damper. Z555



Cymbal stand boom arm. Z5222

• SONOR

Free full colour catalogue available from sole U.K. Distributors, M. Hohner Ltd., 39-45 Coldharbour Lane, London SE5 9NR. Tel 01-733 4411 4

a wide selection of sound effects. Pedals include the wah-swallow, the wah-wah and fuzz-wah, all of which are very moderately priced and are recommended for use with any amplifier. Slightly more expensive are the Supaphaze and Phazer units, and the King of Carlsbro's range is the new Mantis Echo unit which works on the analogue delay line principle — in other words it has no moving parts. The Echo unit was previewed at Frankfurt, but will not be available in this country until July of this year.

Besides the pedals and the Echo unit, Carlsbro also manufacture a Reverb unit, which is a self-contained solid state reverb unit with mixing facilities for microphones, mixing desks, tape machines etc. Features of the unit are Hammond spring reverb, four volume controls, reverb depth control and a foot-switch for remote control.

HORNBY SKEWES

Hornby Skewes are responsible for distributing many different makes and types of special effect, including the Roland range discussed under Brodr Jorgensen. Also distributed by Hornby Skewes is the Eko range of effects, which comprises various rhythm boxes

and pedals. The Rhythmaker is a new version of the old style model of the same name, with a smaller but more elegant box. Nine different types of percussion instrument are available seven of these being controlled separately by draw-bars. There are separate controls for volume, sustain and tempo and an off/on switch is provided for remote control.

The Eko Sound Box is a new electronic tremolo to make an organ more versatile; it has intensity and velocity sliders which should be set to the faster speed for up-tempo numbers and to the slower speed for the slower numbers. The Eko Bass Pedal Board is a useful accessory for any organ and can also be used as an instrument in its own right. It has sustain and pitch level controls and is an all transistorised circuit.

The Jen Motorphaser is another unit distributed by Hornby Skewes. It has all the features of a large rotating unit including the typical acceleration and deceleration of the motor.

Hornby Skewes also distribute the Systech range. The Flanger electronically creates for the performing musician effects

Continued on page 57

Matthews Music

Incorporating Wally's Percussion

KENT'S LEADING STOCKISTS OF **ALL** MUSICAL EQUIPMENT

WE CAN SHOW YOU

- * The best second-hand and new amps and cabinets
- * An excellent range of keyboards
- * A tremendous range of drums
- * Disco's and lighting of all descriptions
- * Strings of every make (sent by post)
- * Widest range of effects pedals
- * Custom built cabinets & amps
- * Amp & cabinet spares courtesy of Rock-On
- * Fast repairs
- * Late night til 8pm Tuesdays
- * 1 day shows by top manufacturers
- * Studio Facilities available



18 & 20 THE BROADWAY, MAIDSTONE, KENT TEL: 0622-673355

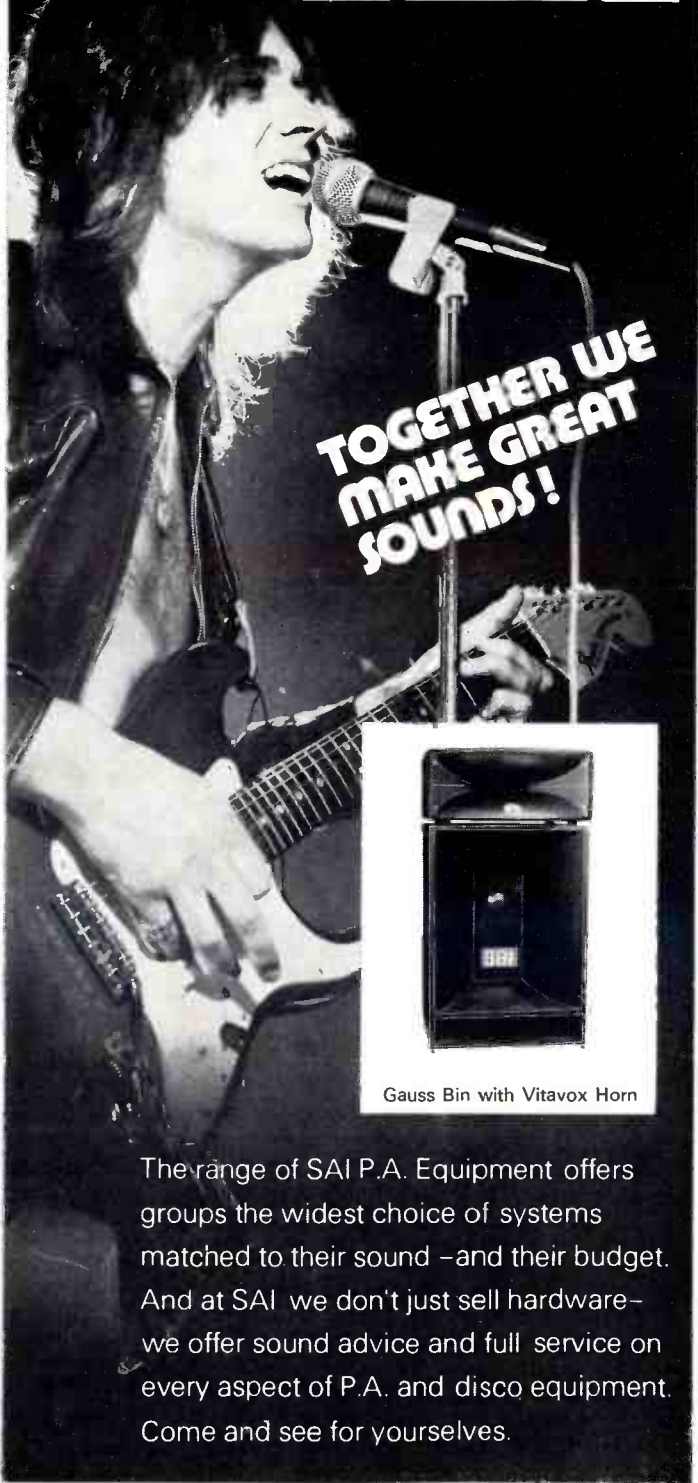
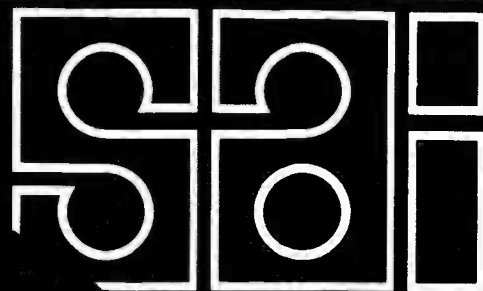


'phone
0622 - 673355
for your tour

SUPPLIERS OF J.B.L., GAUSS, TURNER, SOUNDCRAFT, CROWN, SHURE, AKG, COMPLETE P.A.

Systems 100 - 10,000 watts plus trucks, sound engineers and roadies at realistic rates to such artists as:-

Four Tops, Bay City Rollers, Kool & the Gang, Ohio Players, Huescorp, Glen Campbell, Helen Reddy, Anne Murray, Charlie Pride, Detroit Emeralds, Harold Melvin, Chi-Lites, Tymes, Bill Anderson, Chapman/Witney, Delphonics, Marvin Welch & Farrar, Chairman of the Board, Kelly's Eye and Ned Porridge



Gauss Bin with Vitavox Horn

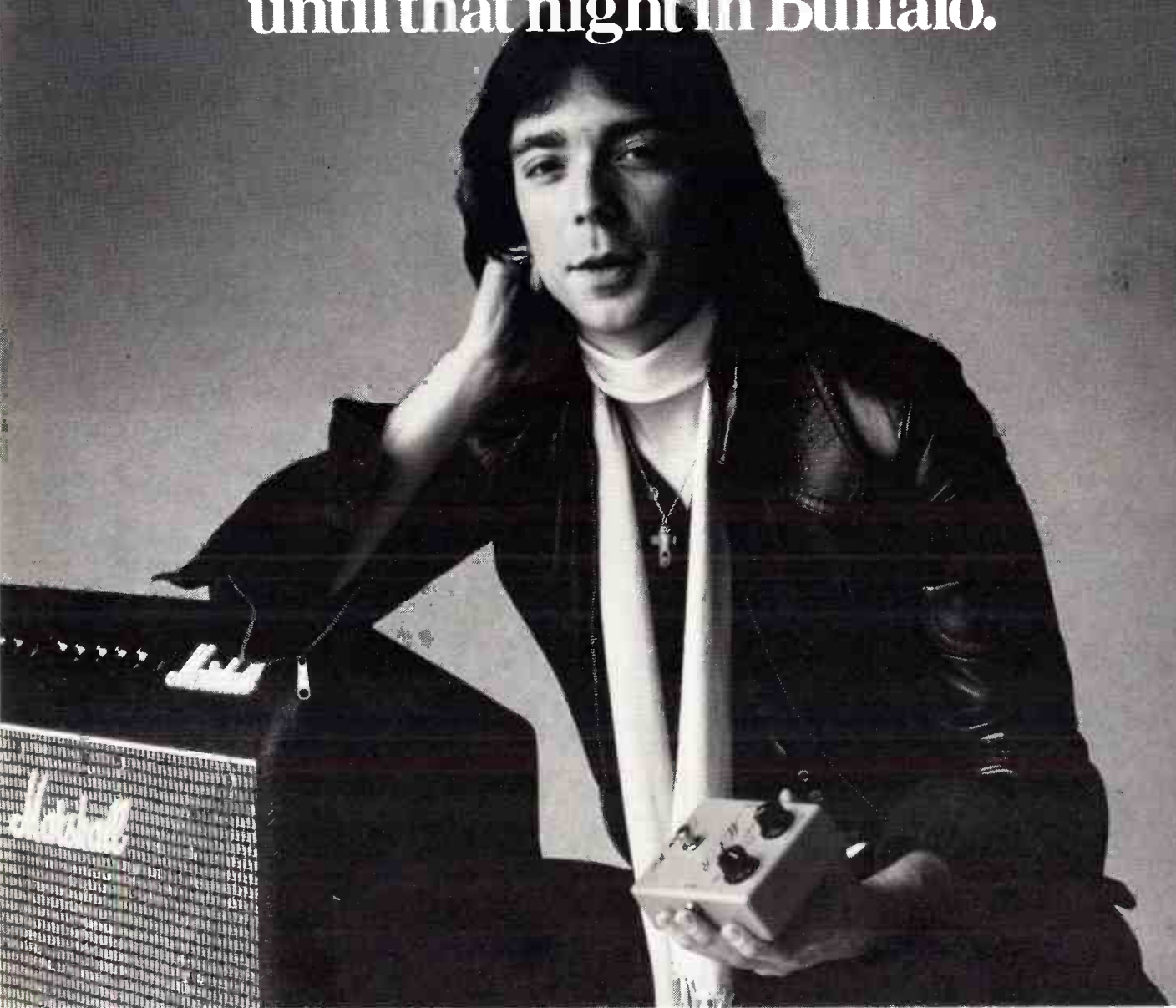
The range of SAI P.A. Equipment offers groups the widest choice of systems matched to their sound — and their budget. And at SAI we don't just sell hardware — we offer sound advice and full service on every aspect of P.A. and disco equipment. Come and see for yourselves.



SOUND ADVICE INSTALLATIONS CO. LTD.

Regent Street Warehouse, Regent Street, Coppull, Chorley, Lancs. Tel: (0257) 791645

To tell the truth I'd never really tried it until that night in Buffalo.



Steve Hackett

"It was after the gig and we were relaxing at the back of the stadium.

A guy I'd never met before came up to me and said he had something he wanted me to try.

I was a little dubious, to say the least.

And from his bag he produced a strange little orange box. It was an MXR Phase 90.

Up till that moment I hadn't been overly sold on phasers. But fifteen minutes with the Phase 90 convinced me that phasing had come a long way since Itchycoo Park.

Since then we've used the Phase 90 and Phase 100 extensively on *The Lamb Lies Down On Broadway*, and *Trick Of The Tail*, on guitars and keyboards.

On *Tower Struck Down*, off my solo album *Voyage Of The Acolyte*, you can hear them being used a lot on bass pedals.

I particularly love them for chords and arpeggio

work. And on single line stuff, they give a lovely delicate weaving sound to the notes.

But their big feature — apart from their basic compactness and reliability — is the variable controls on speed and intensity.

Wind them up to fast effect and they sound exactly like a Rotary (and we all know how bulky a Rotary cabinet is).

So, corney though it may sound, the MXR Phase 90 and 100 are about everything I could possibly want in a phaser.

They've changed the way I write, and the way I play. And that's a lot of changes to come from two strange little orange boxes."

Steve Hackett writes, produces, arranges, and plays guitar for Genesis.

He is pictured holding an MXR Phase 100.

I am interested in knowing more about MXR. I would like to know more about other Rose-Morris Products.

Name _____

Address _____

Rose-Morris Ltd., 32 Gordon House Road, London NW5 1NE.

Rose-Morris
MXR