

Sept 1977 35p

# BEAT

**INSTRUMENTAL**  
Songwriting & Recording

## Stanley Clarke

Return to the bass line

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Hawkwind

Instrument reviews by  
Allan Holdsworth  
Duncan Mackay

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# BEAT INSTRUMENTAL

## Songwriting & Recording

No. 131

SEPTEMBER 1977

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## Editorial

Whilst other music journalists rattle on about street-level music from the air-conditioned comfort of their offices in the West End, spare a thought for the staff of *Beat*. Instead of just talking about the punk lifestyle, we are living it — in the midst of the wild and lawless landscape of Islington. Here with us are Black Echoes, determined to face the bleak realities of life in North London in the U.K. '77 alongside our own troops.

*Beat*'s front cover this month may come as something of a shock to regular readers, accustomed as they are to the sight of hero after axe-wielding hero. Stanley Clarke, however, is a man of many parts, and in keeping with our policy of talking to musicians in preference to media-created pop stars, we have given him pride of place in this issue, acknowledged as he is as one of the world's leading bass players. And there's more to playing the four-string than simply hanging a Fender Precision around your neck, as Stanley reveals.

Metal fans are not forgotten either, with interviews from Rush and Crawler. *Beat* hit the road with the Heat On The Streets tour just to find out what *really* goes on before and after gigs. Old farts and hippies should also be satisfied with Hawkwind and (gasp) a resurrected Jimi Hendrix. We hope soon to venture into the New Wave, and discover whether there are any musicians lurking beneath the leather and the orange-dyed hair. So keep your eyes open for next month's *Beat*, which is not only the best, but the cheapest!

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# stanley clarke

a philadelphian  
discourse  
on bass playing,  
technique and  
composition

The advent of high class cerebral jazz rock (OK — think of something better!) has brought with it a new breed of musician, one no longer interested in the preconceptions about what you should or shouldn't do on a particular instrument. The bass guitar, which probably needed it more than most, has greatly benefited from the adventurous and *musical* playing of a select few able to back up their ideas with technical ability and style.

Stanley Clarke, one of the more illustrious members of a still comparatively obscure elite, got the message across to a wide audience with *Return to Forever* (one of the first "advanced jazz rock" groups to score on a commercial basis) and from that base has also put out a series of superb solo albums. Back over the past four or five years, the respectable American magazines have seen to it that Stanley hasn't missed out at prize-giving time: *Downbeat*, *Rolling Stone*, *Swing Journal*, *Billboard*, and *Guitar Player* have all conferred 'best acoustic' or 'best electric' or 'best acoustic and electric bass player' awards on him, and even *Playboy* in their infinite musical wisdom pinned a 'best of the year' badge to his lapel.

Of course, that all proves that the Americans are too keen on prize-givings as much as that Stanley Clarke can play; what it also suggests, however, is an incredible diversity in the styles he is prepared to tackle either within or without RTF. "Their music contains elements of rock, jazz, latin and classical music, but has no exact classification" observed their recent *Musicismagic* programme in a concise analysis of the band's appeal.

## Academy

Clarke's own roots, as you might expect, are in all these zones, beginning with his early study of violin, cello and bass which led to the logical outlet of local rock n' roll bands. He soon discovered the inherent limitations of straight bass playing although drawing benefit at the same time from the discipline required. He decided, again quite logically, to investigate the freer jazz forms at the Philadelphia Musical Academy, and once completed there moved back to band playing in a selection of mainly New York based jazz outfits, among them Art Blakey, Dexter Gordon, Stan Getz and Thad Jones/Mel Lewis.

When this vital and practical



training period had run its course, Stanley was ready to try it his own way and he joined forces with Chick Corea, a keyboard player with equally ambitious ideas on his own instrument. Return to Forever, mark one, was on the road.

The success of the band has allowed both Chick and Stanley extensive careers as solo artists, and it was during Stanley's most recent visit to Britain with his own band that we were able at last to re-open the communications wire and talk about his gear, technique and composition ideas.

Re-capping Stanley's choice of equipment seemed as good a way as any to ease him into a conversational frame of mind. Not much has changed since the last time we spoke to him back in April of last year; the gear still reflects the ambitious role he sees for the bass and his desire to keep the sound up front: instrument enthusiasts will know that Stanley's choice of guitar is Alembic, his own model being one specially made for him. To maintain his textural clarity he makes full use of Alembic's two low impedance pick ups instead of just one plus the benefits of going out in stereo, and he backs up the natural ability of the guitar with a fine set of amplification.



RTF as a four piece: l-r Chick Corea, Stanley, Lenny White and Al di Meola.

"I have two Crown power amps," he explained, "one for my high end and one for the low and these run with a Crown crossover system." An Alembic pre-amp completes this first link in his system, with two hefty Cerwin Vega bins for lows and JBL speakers (two cabs each with 2 x 12") providing both the bass and treble sections of his playing. He doesn't seem to be too concerned with decorating his playing with effects, and in that department he has more or less whittled his equipment down to one Eventide harmoniser. "I was using an Eventide flanger", he continued, "but that broke recently! I used to have a lot more effects, but now even the harmoniser I use mainly because it has a nice echo unit in there."

Having achieved the sound he wants, with that superb Alembic as the kingpin, Stanley is obviously happy to turn his attention to the more demanding fields of actual technique and composition. The clues, for those still interested in the technical implications, are there for those who want them, but in fairness to Stanley he's been over the technical ground before and prefers others to draw the conclusions.

What he plays turns out to come a good second to the *thinking* behind his style and phrasing, and here his early study of improvisation has played a major part in his development as a bass stylist. "I was interested in studying the relationship between scales and chords", he remarked about those formative years, "and I found that to be the basis of proper improvisation. If you have an understanding of what chord you are on, and the notes

in that chord, you are in a position to improvise.

To bridge the gap between this knowledge and an instinctive feel for melody is the thing. I know guys who have studied the form for years but they can't improvise. For some guys it just comes natural, they can hear something, and some guys just can't. . . ." And in that short sentence, he's surely said a great deal about what making genuine music is really about!

From this same period at the Academy, I wondered what exactly Stanley had found of benefit in his study of both the classical and modern composers. "Listening to the classical greats was a treat for me, and that became my standard", he replied. "Aside from the structure of classical music, I dug that one guy did it, not twelve guys. That one guy had an idea and mapped it all out for everybody, and I thought that was really amazing. Like Bach he was a strong mother, man!

On the modern side I've heard guys like Stockhausen, Stravinsky, John Cage, and all of them, and one thing I got was a lot of humour. John Cage gave a concert at Carnegie Hall, someone came out at the beginning and said "the concert will start in one minute" and ninety minutes later the guy came back and said 'thank you'. I laughed a little bit — ha ha ha. . . ." A tricky interviewee, perhaps?

"You'd come in with your little tape recorder, and he'd probably make you leave it there and take you into *another* room to watch a film of you interviewing him!" Stanley was evidently amused and I grappled manfully to get him back on a serious tack. What, I venture,

had he discovered he could do when he moved from acoustic to electric bass that technique alone couldn't give? He was still more interested in the possibilities of unorthodox interviews, but he gave the matter thought.

"Initially I didn't move from one to the other for musical reasons, but simply because my job was taking me to clubs and that where I just couldn't come across with an acoustic. After that I went to college and I put the electric down. I didn't pick it up again until I moved to New York some years later, and then it was for musical reasons. At that point I liked the extra sustain, volume obviously, the harmonics were a little better."

Perhaps it was time to try him out with a more specific observation, relying quite heavily on his ability to remember tracks he recorded a while ago. The bass lick off Lopsy Lu from Stanley Clarke and his RTF composition So Long Mickey Mouse from their recent Music-magic album were one and the same — same lick, same key, just a different tempo. Was this a little joke, conscious copying, inadvertent copying, or did it merely suggest that a player hangs on to a good lick for later use? For the second time, Stanley was quite amused, perhaps at the image of my kneeling over a sweating deck, comparing the albums and coming up with an enthusiastic 'aha'. "Sure. That particular phrase is one of the most melodic things I've heard on the bass. I love doing that."

OK — do you practise twenty two or twenty eight hours a day? "I've been told that I practise a lot, but I haven't practised in four years, man. No time. I run across guys who say 'what's it like practising twenty hours a day' — 'I guess you're off to practise now, huh? I wish I could, actually, and when I get some time off from touring I plan to. My technique of practising is to ask myself 'what don't I know?'"

I can't think of anything specific I want to improve but I'm sure there's some fingering I'm unaware of. I'd need a day or two to actually suss that out! Like there's a bass concerto I've always wanted to play on the acoustic bass, but I can't, some really fast piece from the sixteenth century written by a guy called Dragonetti. The piece is just called The Dragonetti — now there's a real mothering dude!"



"I dug that one guy did it, not twelve guys"

## STANLEY CLARKE

...

Return to Forever has been a constantly changing set up which always boasted musicians of a high standard. Flora Purim, Airto, Joe Farrell, Bill Connors, Steve Gadd, Al Dimeola, Lenny White and Gayle Moran have all drifted in and out of the group, while Stanley's solo ventures have called upon the further talents of such as Jeff Beck, John McLaughlin, Jan Hammer and George Duke. Did he find himself working different ways



"If you have an understanding of what chord you are on, and the notes in that chord, you are in a position to improvise"

when surrounded by different musicians, I ventured?

"Well, the guys are all different kinds of players; I couldn't say that I change exactly, all I could say is what *they're* like. For instance, George is completely different to Chick. I find it so hard to describe his playing, it's better if I tell you how they *feel*. George sounds just like George." What makes George sound like George? "Because he's George." (There's no way round that kind of logic, is there? Investigative

journalism exits stage left off the hotel balcony. . . .)

"Musically there are no thoughts that so and so can play that so get him on the song, it's just friends who can play. I can look up my little book of friends and say to myself "I want to play with him again", phone him up and say "what about it". That happened with Beck. He played some of my stuff on stage and we got to know each other. Meeting up at the studio just followed. I said "look, I'm in the studio on this date with Len-

ny White, if you want to show and play something — great." (Beck did indeed show up for a track or two — see Journey to Love).

Stanley's suggestion that a session really evolves from the players' moods at the moment ties in with his obvious ideology that there needn't be any confines on what you're playing at all. On all the solo albums, the most dazzling and esoteric material sits right besides heavy duty steaming funk numbers, proof that he's got time to get his head down and rock as well it needs be.

Throughout the interview Stanley had been a paragon of courtesy, although what I began to sense behind many of his answers after a while is that straight informative quotes are merely a substitute for a description of the indescribable: where talent comes from, or, as the Irish say, 'having the gift'. Stanley Clarke 'has the gift' and tries to describe it for the steady stream of callers. In all fairness he gets it over much better when the Alembic is firmly strapped to his shoulder.

We both tried one last time. Stanley — in a nutshell, what's the bass *really* all about? "Um — squoggedydo. . . ."

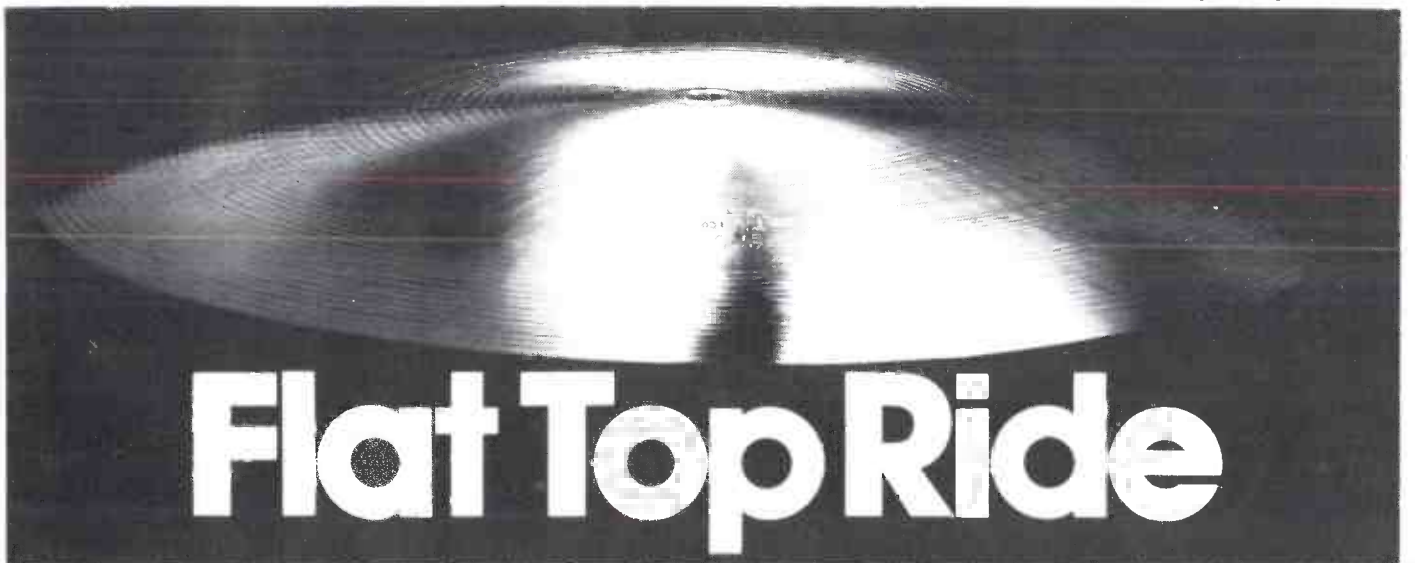
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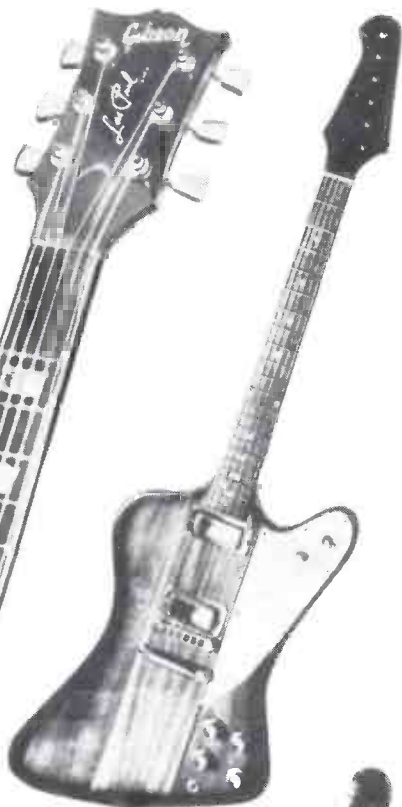


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# YOUR LETTERS

## Rick-o-neck

Dear B.I.,

Could you please tell me of any local guitar repairers where I could get the neck of my Rickenbacker 4001 bass straightened, as it has started to go concave. I don't fancy adjusting the truss rod myself in case it makes it worse. Also, could you tell me if CSL sell the guitar case for their Rickenbacker copy separate from the guitar.

P. Halstead,  
Burnley.

Where can I obtain the small chrome screws used to fix the machine heads and the scratch plate on the Rickenbacker 4001 bass. I have tried several music stores but they won't split them from the machine heads, and all the D.I.Y. stores don't seem to

have the right sizes. Also I have just had a chrome scratch plate made for my Rick. Will I have to insulate the pick-ups and bolts to stop them making contact with the scratch plate?

Tim Galloway,  
Aberbeeg,  
Gwent.

*A1 Music Centre in Oxford Street, Manchester, will undertake the neck-straightening job. Summerfield do in fact sell CSL cases separately - yours will cost £40 for a plush-lined hard case. We're not surprised you had trouble finding those screws, Tim; you'll probably have to buy the complete assembly, since it isn't worth anyone's while stocking such tiny and obscure items. It shouldn't be necessary (says John Birch) to isolate the scratch plate, but if you want to be doubly sure you can always run a wire between the plate and the*

*earth wires inside the guitar, which ought to stop the plate becoming any more "live" than any other metal hardware on the instrument.*

and where it might be available in my area.

Yours sincerely,  
N. Bostock,  
Ilkeston,  
Derbyshire.

*The hiss comes not from the amp, which is quite well respected (and used by Bill Nelson of Be-Bop de Luxe) but from the IC's in the pedals, which are probably not the most expensive ones around. This is because, in common with many manufacturers, Carlsbro are concerned to keep the price down, and thus use cheaper - but noisier - components. The only solution is to spend more money - on Morley, MXR or Electro-Harmonix.*

*As for your second query, the guitar was an Ibanez Futuristic 2469, made in Japan and distributed here by Summerfield. Try Sound Pad, London Road, Leicester, who*

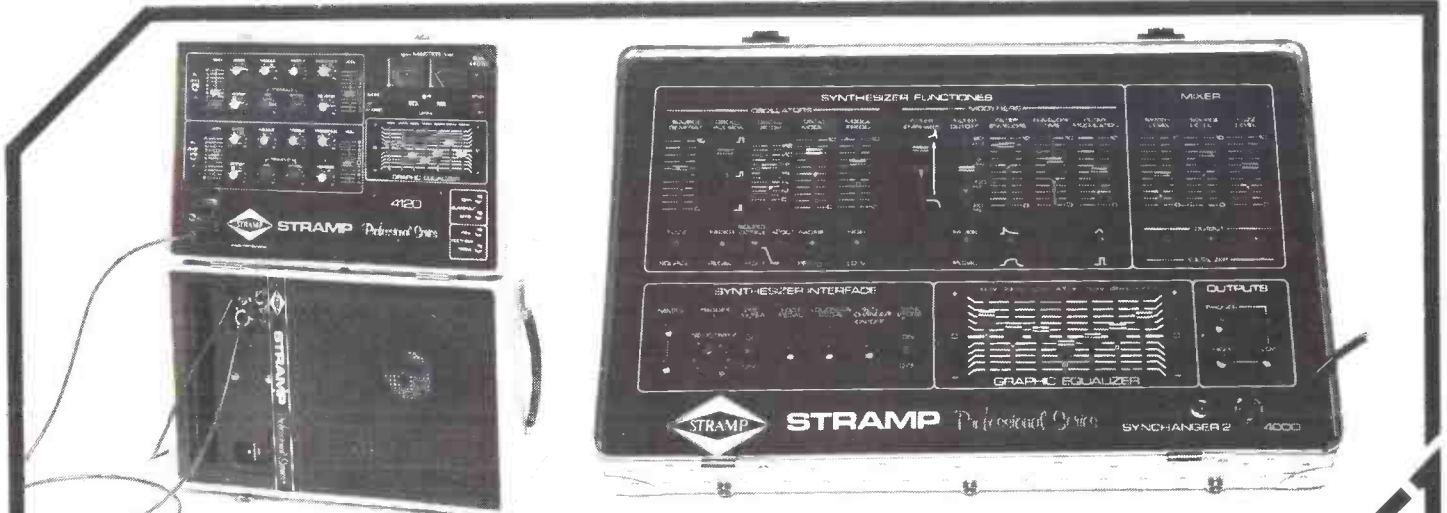
## I.C. box

Dear Beat,

Here are two questions for you, and I would be very grateful if you could help me out.

1) Why, whenever I switch on my effects pedals, does the background hiss go right up, almost overpowering the music? I use Carlsbro fuzz and wah-wah units with an old Carlsbro valve amp. Is it because the amp is old?

2) Could you please give me some info on the guitar at the top of page 59 in the July issue,



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## Nat. crest

Dear Sir,

My father possesses a steel bodied guitar which he has owned for nearly forty-two years. My friend gave me your address and said you could probably supply certain details about it. I would be very grateful if you could.

At the top of the guitar is a crest which states the guitar is a "Duolian" made by "National U.S.A.". There are two patent numbers on the body of the guitar. As my father bought the guitar second hand I should imagine it is over forty-five years old.

Yours faithfully,  
Jonathan Sutton,  
Leeks, Staffs.

*The original design for these steel bodied acoustic guitars was by the Dopyera brothers, who gave them the name of Dobro. In 1932 they sold the patent to National, and between then and 1937 National produced two types — Hawaiian guitar, played with a steel slide, and a more conventional plectrum guitar. The Hawaiian had a square neck, with strings high off the fretboard, and three resonators — one treble and two bass. The plectrum guitar, which is the one whose basic concept continues in the wooden bodied Dobros of today, had a single resonator in the middle of the body. This is probably the one owned by your father. They're hard to put a price tag on: some collectors will pay through the nose for a National Steel. In any case, Ivor Mairants advises, don't part with it for less than*

*£100. And that word "Duolian" — I think you'll find it actually says "Aeolian".*

## Brain train

Dear Beat,

I am 17 and hope to leave school this year. Since I have a great interest in audio electronics, I would like to try for a career in a recording studio as a sound engineer. Could you please give me details of studios who would be prepared to take on school leavers on a trainee basis?

Yours gratefully,  
D. Foster,  
London N14.

*This is the most common query we receive here at Beat, along with the "How old is my Les Paul?" question.*

*Most recording studios receive a number of letters every day from prospective tape ops and engineers. Peter Booth of Trident Studios receives an average of fifty a week. When you consider that most studios operate on a technical staff of between two and six (maximum), it should quickly become apparent that the number of applicants outweighs the number of jobs by about 10,000 to 1. The best way to get in on the recording world is to get to know a working engineer, who will be able to give inside tips on who is currently looking for a tea-boy, and perhaps provide you with a personal recommendation to a particular studio manager. Apart from that, the only way is simply to keep trying, by writing letters and generally making a nuisance of yourself until something comes up.*

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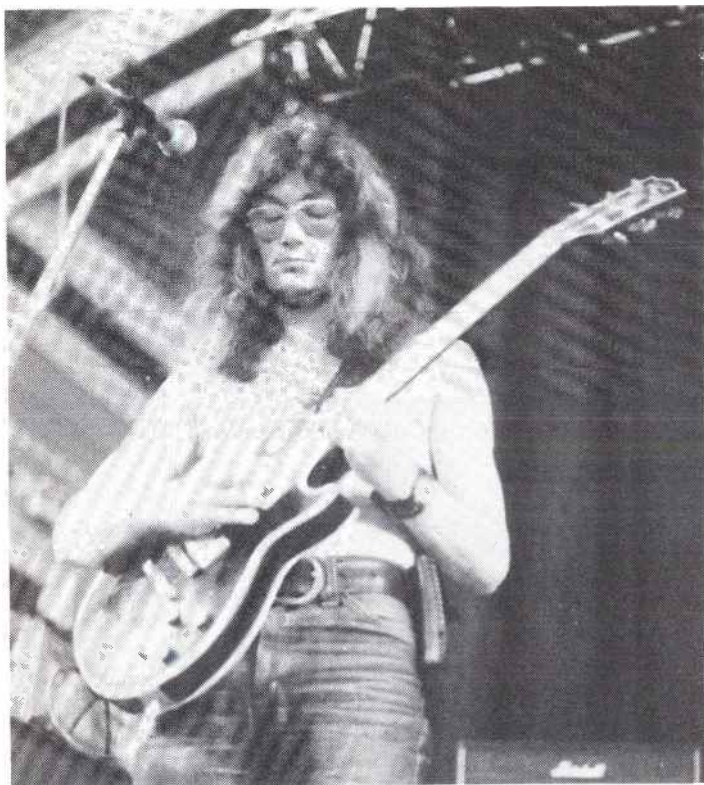
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# PLAYER OF THE MONTH

## GEOFF WHITEHORN



“I always wanted to be a drummer, but guitars were cheaper!” Geoff Whitehorn, one time guitar player for If and Maggie Bell, and now the man who took on the awesome task of filling Paul Kossoff’s shoes and succeeded, is not the most difficult musician in the world to talk to. I had already discovered that in the early hours of the morning over an Indian meal in Birmingham, when I had originally suggested a ‘Player of the Month’ feature for him, and it happened to come together just a few days later.

“It was always the guitar player posing out the front and it looked better” — so 12 year old

Geoff persuaded the obligatory favourite aunt to buy him an £8 Rosetti acoustic. “I got in with a couple of kids at school who had guitars and used to cart sheet music about, and I used to borrow the sheet music and try and suss out the chords to the Shadows’ music. We put together a band — it was one of those bands that didn’t have a bass player or a drummer — you know? It was like three rhythm guitar players in one room and whoever had the best guitar used to play the lead lines! It’s the same story for everyone, I’m sure.

Eventually you go through your usual procession of local bands upgrading your guitars —

I eventually progressed to a Rosetti Airstream 2 with two p/u’s and a tremolo arm, and then I had to buy an amplifier — obviously ‘cos they’re not much good without them. Then I started improving the gear — all sorts of horrible Watkins amps and things — and then a Framus Fretjet or something which was as big as me!”

Shortly afterwards the Bluesbreakers album arrived on the scene; now of course it’s an album to which most British guitarists will point when asked for their roots, influences, styles — and just about anything else. “I remember these guys coming round my house and saying ‘listen to this’, and they put on this Bluesbreakers album with Eric on it. I couldn’t believe it. I hadn’t heard anything like it in me life. All I knew was the Hank Marvin tunes and the odd John Lee Hooker lick — and I just could not believe this. So I started working my way through it, note for note, but I just couldn’t get that sound.

Eventually I joined a band and was using a Selmer amp — and there was no way you could get Eric’s sound out of that. Really, I didn’t even know how you made the sound. I didn’t know if it was distortion or anything — nobody knew about distortion then because everyone had a dead clean sound.

Well, one day I was playing through this Selmer and getting a horrible sound and it blew up. There just happened to be this Vox AC15 lying around and whoever had been using it before had been using it flat out, full volume: so I plugged into it and all of a sudden there it was — magic, straight away. Since then my sound has never changed really — the Les Paul sound, it’s my favourite really. I’ve never been into effects.” (Pause here to take breath and fill up the glass again.)

“Anyway,” Geoff continued before I had time to slip in a comment, let alone a question, “at this time I was ripping off Clapton all over the place, and got into Paul Butterfield tunes; I got back into Junior Wells, Buddy Guy, and B B King, but that seemed dated then because for my money Clapton did it better — at least it appeared so to me as a 17 year old kid.”

After this Geoff got into the inevitable procession of local bands playing anywhere and anytime they could — colleges, pubs, dances, weddings, the lot, always getting told to turn the volume down and play an old standard. Most of the bands had a repertoire of blues and

heavy stuff, and a second collection of soul numbers which were mandatory to keep the gigs coming — Midnight Hour and Knock on Wood. “I carried on listening to Beck, Peter Green, Clapton all through this shit though — never did like Hendrix — cardinal sin to admit it I suppose.”

Geoff played semi-pro all the way through school and eventually turned down a university place, because he reckoned the band he had going for him at the time was the best thing since sliced bread, and figured they could break on into the big time. They got a residency in the East End, and then a guy approached him for session work.

“I can read a chord chart alright, but my actual dot reading is pretty pitiful — if someone wants me to read dots I have to take it away and learn it before the session. It would be far quicker if they played it on the day. I learn far quicker by ear, and I reckon most guitarists do. I’m certain you can’t write down these ex-tempo blues licks. You can get close to it, but not exactly.”

The man turned out to be part of a sort of back-line session band at the Marquee. John Richardson, now the Rubettes’ drummer, was a member, and Pete Arnussen who helped him eventually into If.

### Rhythm

“I played a whole load of sessions — mostly pop stuff for Peter Noone and others of that ilk, but it was a great experience — and a whole different discipline. Before I started doing sessions I thought I was the King, the bees’ knees. And then I realised what an absolute rubbish rhythm guitar player I was. I didn’t have a clue about what it took to play it. There weren’t really rhythm guitar players then — not like the rhythmic funk thing.”

Geoff then auditioned with If in a Kings Road basement — that was his first pro band and two weeks later he found himself in the States. Geoff has been accused, if that’s the right word, of moving If’s jazz base further and further away from their original roots and into blues-rock.

“As much as anything it was me and Cliff Davis who’s playing with Ted Nugent now. I didn’t know anything about jazz really, and they asked me to play these things. Well, I could play them but I didn’t understand them really. It was a matter of applying my technique and taste

— the blues thing — to the stuff that If were playing. Everybody does it now, playing blues in a jazz outfit — and anyway, they quite liked it. They were guys out of the old jazz school and they didn't know what rock'n roll was all about. I learned a lot from Morrissey, who's the best British horn player ever — he just knew so much more music than I did."

## Sessions

Geoff stayed with If for 15 months and managed to do six American tours in that time! It was possible to make a living in America doing college gigs, and then Morrissey got fed up compromising between jazz and rock styles and decided to blow it out.

The next move was to Maggie Bell's band with whom he toured Europe and supported Bad Company in the States in '75 playing Madison Square. After that he recorded an album in New York with, among others, Maggie Bell, Steve Gadd, John Paul Jones, Bonzo, Rick Morrota of Steely Dan, Felix Cabaleri producing. Sadly Swansong sat on the record and nothing happened to it.

Following that apparently disastrous decision, although obviously we're unsure of all the hassles that might have surrounded it, Geoff had brief spalls with Widomaker and Andy Fraser, and then found himself doing sessions with Colin Allen ex-Stone the Crows and Mayall drummer. Mick Taylor was rumoured to be putting a band together with Colin, Stevie Thompson and Ronnie Leahy the Crows old rhythm section, while at the same time being heavily tipped to slot into Crawler. Colin Allen just happened to ask if Geoff was interested in the gig and then put the word in with the band's old management; Mick put the word into the band, and there it was. How did he feel about taking over from Paul Kossoff?

"It never really bothered me. I thought Koss was amazing with Free, but I'm not over-convinced about the way he used to play with Crawler. But there's been no problems on any gigs at all — there's always going to be one idiot who's going to shout out 'Kossoff' but they usually shut up after a couple of tunes. Anyway, it's a completely different band and has nothing to do with Kossoff — other than that the other four guys used to play with him once!

There's no comparison in our styles anyway, and it's not as if I'm trying to do his job. I had to last year as we were still playing the old material, and I was expecting all sorts of stick from the punters, but luckily there never was a problem."

So, that brings the life-story up to date. To get an idea of Geoff's playing ability the Crawler album is the place to go for it. "I must regard Clapton as a primary influence — I'm not old enough to remember the way that James Burton and people like that played. I thought the Shadows were marvellous and Hank was great but it was really very hard to do; but when somebody like Clapton comes along completely out of the blue and just floors you with stuff that you've never heard before. . . . He's obviously the man.

Apart from that there's Beck, and Peter Green was absolutely magic. There's a case for saying Green said it all at the time — like Koss did. He was the gunner at his own particular style — same with Peter Green. Those four guys if you like — they all came from the same place, and they were four totally individual players.

## Dire

"I'm much more a product of British blues than the genuine article if you like, but that's just the period that I grew up in. I did eventually get to hear all the old American blues players by buying old second hand records in the States. I thought the pseudo-heavy American stuff that was coming out then was absolutely dire compared to British groups because the guitar players were awful: they hadn't got the sound, they hadn't got the vibrato — just none of it. It was like a cheap session man attempt at British blues."

Moving away from influences I asked about effects because despite his basic aversion to altering what is an excellent personal sound he does use some electronics for variation. "I've got a little pedal board which I made myself which has a small Hawk three band graphic equaliser on it which acts as a power booster as well, although I don't really use it for that. I've got an MXR Phase 100—I tried one of their flangers which has a superb sound but it was unbelievably noisy. It's no good for someone like me — if you only play flat out it's great — but I play at all points between 10 and

1 on the guitar, and there's just about as much hiss as there is note. Our sound man has all that sort of stuff out the front anyway, so if he wants to add to the sound he does.

"I've got five guitars — an old 3 p/u Les Paul Custom with the middle p/u removed because it tended to get in the way. The back pick up's been replaced by a di Marzio which I've souped up with bigger magnets in it. I've got a '57 Les Paul gold top and a '58 Custom. The gold top is a prototype of the '58-'60 Sunburst. It's exactly the same guitar apart from the gold top, and they're not a lot of them about.

## Balance

"I've got a '62 Strat with a new maple neck on it with a Schechter pick up on it — which is quite considerably louder but sounds the same. It's got this Telecaster maple neck on it which I prefer because it's flatter than the Strat necks which are usually more rounded, and I prefer the Gibson type feel it gives me. I've had it re-fretted with Gibson frets — plus a five position switch. You know the split positions you can get on a Strat by balancing it, well this has the five-preset positions so you don't have to mess about trying to balance it. I've got it wired funnily as well. Position 1 is usually treble, 2 middle, and 3 bass, with the split positions.

"I've got mine wired so in the first position you get the middle pick up; in the first split position you get one and two; in the middle position you get the treble pick up; in the next split position you get the bass and treble pick up which you can't normally get on a Strat; and the last position gives the bass position. It just gives me more flexibility as the intermediate three positions give me two different sounds. And it's got Schaller machine heads as well — it's not really a Strat when you come to think of it. . . .!"

Strings are Gibson and quite meaty — 11, 14, 18, 28, 38 and 50, which he finds gives a really good chord sound, but makes him slow down and think about what he's playing. "With the heavier strings I have to concentrate on the notes because it's not possible to play that fast on it, especially with pull offs and so on. If I had a really fast right hand it probably wouldn't make any difference, but I haven't, so I've just got to think about the notes." In the

Whitehorn collection is also a '63 Telecaster which is due for similar treatment to that which the Strat has received, and a '58 dot-marker Gibson 335 as well.

"I've tried a few newer guitars — they're nice, but I've not really got any use for them as they're not as good as my old guitars. Things like the Ibanez Artist are excellent, but the p/u's aren't quite mellow enough for my liking. I've never had a chance to get one home and really set one up for my own style. I expect that I would modify my opinions if I had time to do that."

On the other end of the Whitehorn Sound is a Marshall 4 × 12 with a 100 watt top fitted with master volume control. The cabinet was bought for £12 in 1970 with 4 Celestion G12H speakers inserted at the grand cost of another £20! "I bought Marshall tops — good reliable gear, and I've had no trouble with it at all. I've replaced the odd set of output valves, but I've never had a breakdown in over five years — can't say fairer than that. For the studio I've got a little Hiwatt 2 × 12 50 watt combo."

Crawler now takes all his time, and he has only praise (well, what else could there be?) for the other musicians. "Rabbit's a complete inspiration to me because just knows so much about music. This is the only band I've ever played in where I can play a solo and know that the other guys are listening, so they'll know when I've finished without me having to turn round and wave frantically — they know when I've finished because they're listening. Rabbit could play organ solos that would frighten you but he's not into the Emerson trip — he's just into making music. He provides the whole backdrop for what we play; there's a drummer, bass player, guitar and singer and Rabbit takes care of everything else — textures, feels, everything."

## Deserved

Geoff's convinced he's arrived at where he has always aimed and states quite categorically that "I feel I'm in a position to safely turn down any offer from anybody, because I'm playing with the best. They may not technically be the best, but they play my sort of music." Crawler is that sort of music, and Geoff Whitehorn, This is Your Player of the Month, well deserved, and to coin a phrase, 'I thank you'.



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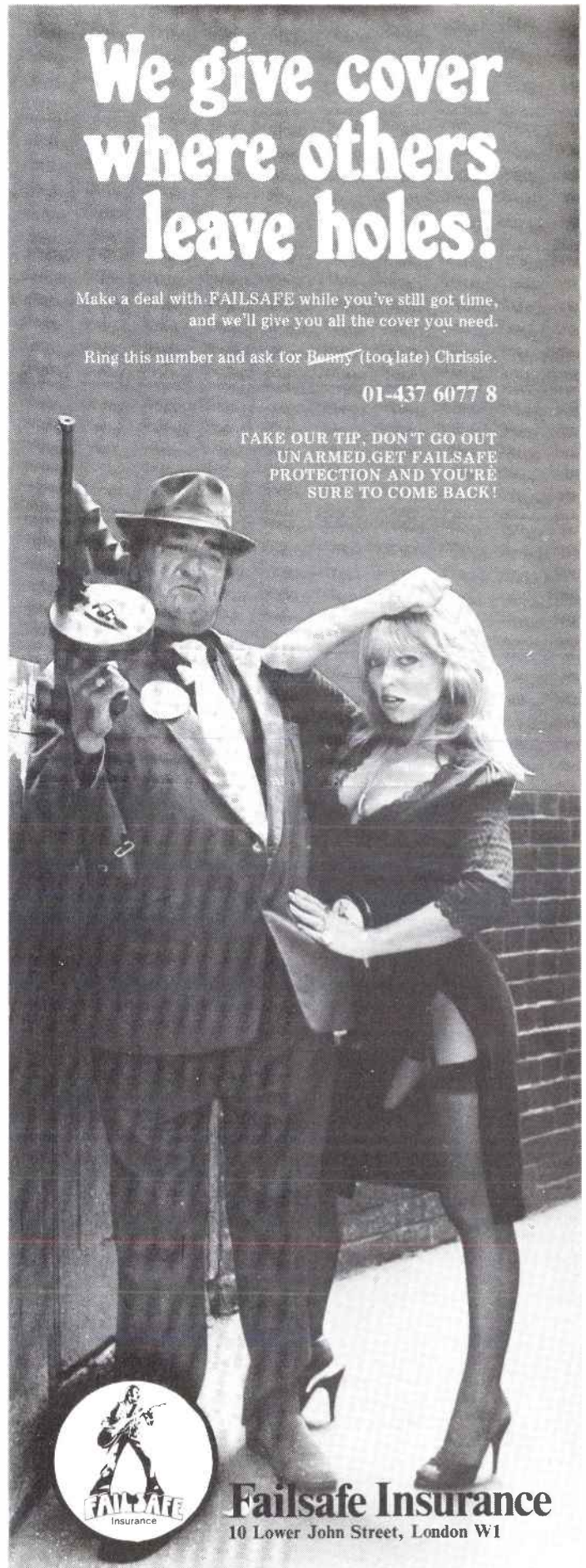
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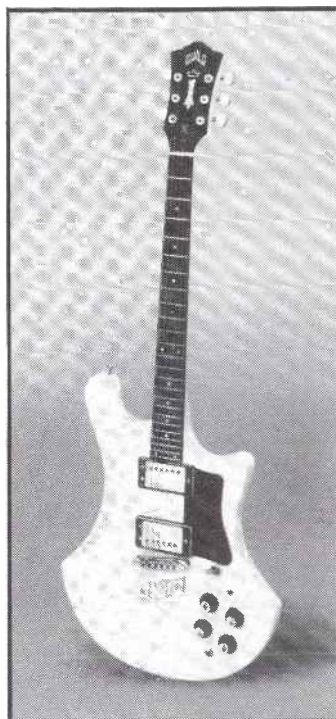


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(B) Awareness of harmonics  
(C) Ability to play at speed  
(D) Knowledge of the basic riffs  
(E) Sensitivity to influence of other guitarists  
(F) Good "ear for music"  
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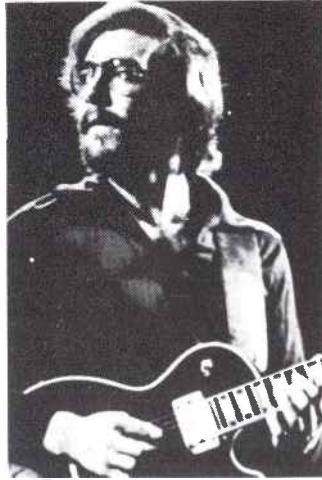
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1. Once you have picked out six features from the list above which you think are the most important factors in good rock playing, place them in order of preference on the coupon (eg 1-A).
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5. The result will be announced in the November issue of Beat Instrumental. No staff of Campillos Ltd. or their families or relatives are eligible to enter this competition. The judge's decision is final and binding and no correspondence can be entered into concerning this competition.

# DiMarzio picks up where the others leave off.



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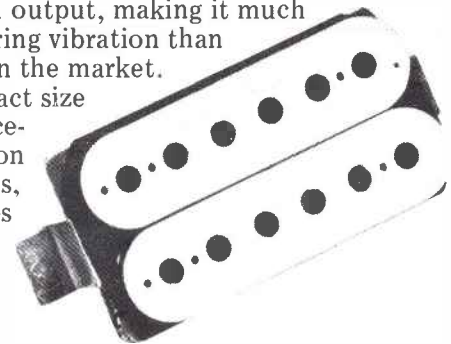
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This deluxe version of the SDHP shown above, features both the hot sound of the SDHP plus a second sound similar to that of a Stratocaster or Firebird. This allows the guitarist a choice of two distinct tones, providing greater flexibility. The installation of a small switch provides for the selection of a "hot" or "clean" mode in humbucking.

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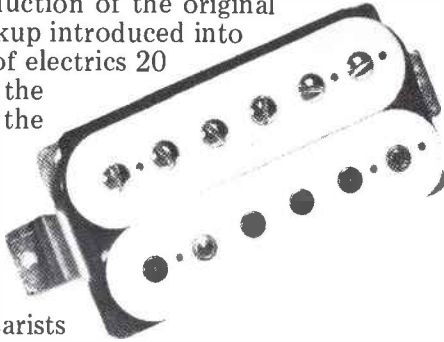
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The PAF, or "Patent Applied For" pickup is an authentic reproduction of the original humbucking pickup introduced into the Gibson line of electrics 20 years ago. Until the Di Marzio PAF, the quality of sound of this original device was never approached by other pickups. The PAF is intended for guitarists who don't need the extreme increase in output of the SDPH, but want a warm, sustaining sound with moderately increased output at a reasonable price.



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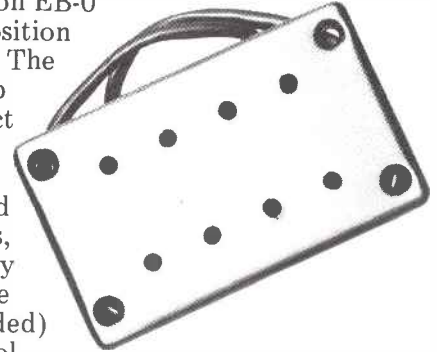


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### FEATURES:

- Eight individually adjustable polepieces
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# FROM RUSH

**Peter Douglas experiences a Rush of blood to the head as the dandruff starts flying for Canuck metal mobsters . . .**

The Scotsman next to me momentarily stopped flinging his long filthy locks into my face and turned his cesspool eyes upon the audience around him. This time the shaken head was wagged from side to side in a gesture of abject disgust. Instead of tearing one another limb from limb, the audience were simply standing on their seats and baying like starved hyenas.

It just wasn't good enough. It was, let's face it, a reaction little short of total apathy by the standards of the Caledonian. He sighed, and told me for the fifth or sixth time how much better the Glasgow audience had been. He consoled himself by pulling a sausage out of his pocket and munching on it thoughtfully.

At that moment there was a disturbance to my left; two louts

from Manchester, kitted out in headbands and denim, were threatening a group of punters with violence unless they showed a little more enthusiasm. The Scotsman's face lit up in recognition of these kindred spirits. Forgetting all about his half-eaten sausage he began to swarm across the back of the seats in order to join them, and soon there was a little cabal of vigilantes terrorizing the entire front stalls.

The occasion for this extraordinary display was neither a bullfight nor a public execution, nor yet Platform 3 for the 17.31 to Surbiton. It was, strange to say, a concert at the Hammersmith Odeon. The band up on stage was Rush.

It was a bit of a shock to discover that the three lads who indirectly create these scenes are not only human beings, but

friendly human beings, and not only friendly, but pretty quick on the uptake too when it comes to answering questions. Despite their heavy duty fan following, Rush don't consider themselves a part of the Nugent/Aerosmith/Kiss style of all-out sonic bombardment. "The first album really put us in that clique," guitarist Alex Lifeson explained. "If we're gonna label it we'd rather label it as 'progressive hard rock'. Dynamics are really important to us, and they get *more* important. Just bringing things up and down. Whereas in heavy metal bands it's not like that."

We were sitting, for reasons that I won't go into, in an overdub booth at Advision Studios. The band had just returned from Rockfield where they'd been laying down tracks for their new album *Farewell To Kings*. The





# WITH LOVE

job at Advision was to put down vocals, a couple of lead licks, and to do the mixing, all under the benevolent gaze of producer Terry Brown. The format was this: roll out of bed at about 3.30 pm, totter down to the cafe next door to Advision, and thence, at around 4.15 pm, into the remix room for a stint that will probably last until the early hours of the following morning. After I left, the band spent twelve hours on a one minute snatch of music, fretting over the degree of presence and energy they were trying to capture. This, folks, is dedication. There's certainly nothing glamorous about it.

They chose to record in Britain for a number of reasons, and Rockfield fitted the bill perfectly. "We were looking for a live-in type of environment, rather than staying at a hotel in London and recording in a studio in London. So we pulled into Rockfield, and we thought — what is this? What are we doing here? It's a stud farm — there aren't any paved roads or anything — and we were really kind of put off when we first got there. But once we got into the studio and into the feel of the whole place it really clicked.

"In the States there's no place conducive to creativity, as far as placement of studios. You can either go to New York or you can go to L.A. to get into the high quality studios. No-one in the band likes New York. We hate New York, unless we're there for a couple of days and back out. L.A. is great, but it's too crazy. And there's a tax thing that comes into effect in America as well. But because Canada's a Commonwealth country, there isn't that sort of set-up between Britain and Canada. Plus we *wanted* to come to Britain! It's great here."

Well may Alex say that, after the rapturous response to their tour. Rush are filling a gap between the original British heavy bands (Sabbath, Heep . . . well, all right, Cream) and their second generation paler-than-pale imitations (No names. You know who they are as well as I

do).

Ever since Rush started out in Toronto back in '68, they have done things their own way. None of the record companies regarded them as a viable commodity, so the band ended up financing the recording of their own album — which took five months, on and off. The completed effort was pressed into eight or ten thousand copies, which sold quite well in the Toronto area, and one which found its way south of the border to a radio station in Cleveland. The station played it, the punters liked it, and — predictably — the record companies who had hitherto been content to give Rush the Big E now began clamouring for three signatures on their contract forms. The offer they accepted was Mercury's, because that was the company who agreed to let the band have the complete artistic freedom they required.

## Cotton

This has allowed them to develop at their own pace, both musically and visually — a difficult thing these days, when record companies largely dictate that all things shall remain stagnant, and the word "progression" has become no more than a jocular reference to the sixties. But on with the information. Alex, in addition to playing the bulk of the melody in the band, is well equipped with guitars, and even better with effects, since a three-piece band needs plenty of sound variation at its disposal.

"I use a 335, which I've had since the beginning of the band in '68. The modifications on it are a Schaller bridge, Grover machine heads and I've had it stuffed with cotton to cut down on the microphonics, and make it a little more solid. I've got a 355, and even though it's a heavier guitar — it's got a heavier tailpiece on it — it's a lot more microphonic. So I've stuffed that as well.

I also have a couple of Les Pauls. One has Pyramid pick-ups on — Pyramid are a com-

pany in Detroit that do all the work on my guitars. And their pick-ups are really high-powered, even more so than the Di Marzios. I'd say they're about *twice* as powerful as the Di Marzios — and it got to be a little too much! The guy there has a really good idea: rather than six individual pole pieces, there's a bar, and he does a different diameter coiling on it, depending on what sound you want out of the guitar and what make it is. So it's got modification switches on it, which are out-of-phase and pole elimination switches. I had a guitar custom-made by Pyramid, but it's off-balance — it's a little neck-heavy. I've got assorted acoustics as well — a J55 and a B45/12 Gibson — and then there's the Gibson double neck, the 12/6 string. I've got a deal with Gibson. . . ."

The modern guitarist has to be as nimble with his feet as with his fingers. Playing a gig has become an elaborate ballet of riffing left hands whilst feet stamp furiously on floor switches and pedals. No fancy duck-walking or shoving the guitar head through a speaker stack for Alex. He hasn't got time. Here's why:

"I operate everything except the Harmonizer, because the Harmonizer is not flexible enough to have on stage. It's too much to do in between songs, so it's a lot easier if it's done at the board. But everything else, I do. I had two Echoplexes — I say 'had' because I'm going to get rid of them and get into some other line — probably d.d.I. I have two new Echoplexes, and they have a 25% increase on the output, so that you can patch them into a P.A. system, and you get stacks of hiss, stacks of noise, and a lot of distortion. So I might get into a Revox-type tape delay. I've got a Maestro phase shifter — which I'm dropping as well! I'm gonna revamp the whole scene when I get home, and I'm gonna go to the Roland Chorus. I used it quite a bit on the album, cuz I was so freaked out by the sound of it.

"As a matter of fact, almost all the electric guitars were done on a Roland Jazz Chorus amplifier and an HH driving a Marshall cabinet. The Roland amplifier itself is very weak but I took the line out on the Roland to the HH, so I got really a lot of balls on the HH and the Marshall, but maintaining the clarity on the Roland. So I can get a good mix on the sound. What else? I've got a Morley volume pedal, and a wah-wah pedal. And I was using an Electro-Harmonix LPB-2 power booster, because I've got about a 45%-50% cut in the signal before it gets to the amps, cuz of all the gear."

All these weapons are on a board built by one Michael Kojima in Toronto; Kojima is one of those people who talk to their soldering irons in the same way as others talk to plants. Consequently he can make *anything* work, and will thus be in charge of putting together Alex's new board. The idea is to go over to MXR, which he trusts on stage as wholeheartedly as Eventides in the studio. Kojima uses all neon indicator lights for the units, and military switches and plugs for all the connections: "The military standard's a lot higher than the commercial standard, so their plugs are very heavy and solid. Things do tend to get bashed around . . ." When he gets home, Alex will be spending a couple of weeks looking around for new and better gear.

I told him that the Rush light show was the best I had ever seen. This was no obsequious attempt at flattery either; the breathtaking way in which light and sound complement each other during Rush's stage performance is the work of another behind-the-scenes man — their roadie Howard studied theatre lighting as part of his college course for two years, and now works in conjunction with a company called See-factor. Despite this, they weren't using the system they wanted to use: their regular system is about twice as big. In common with Genesis, and maybe some other bands, they incorporate aircraft



# SID CHAPLIN

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once — it can get that hot." When they return early next year they will be bringing an extra overhead truss and another couple of "trees". Should be hot enough to satisfy everybody — even, perhaps, the wild Scotsman with the half-eaten sausage...

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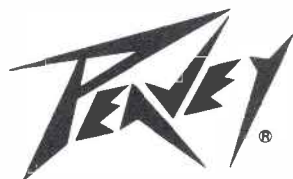
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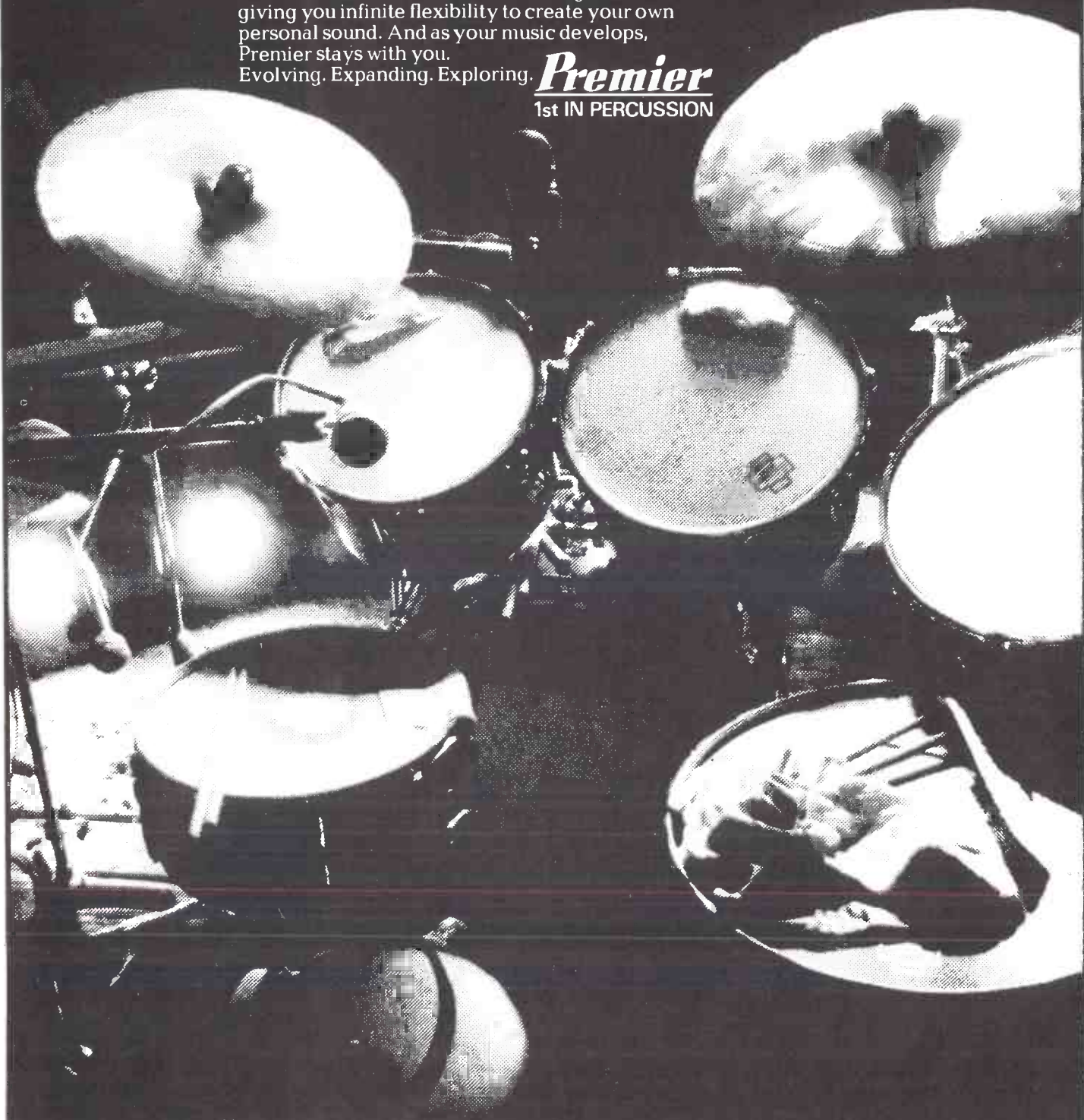
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# INSTRUMENT REVIEW 1

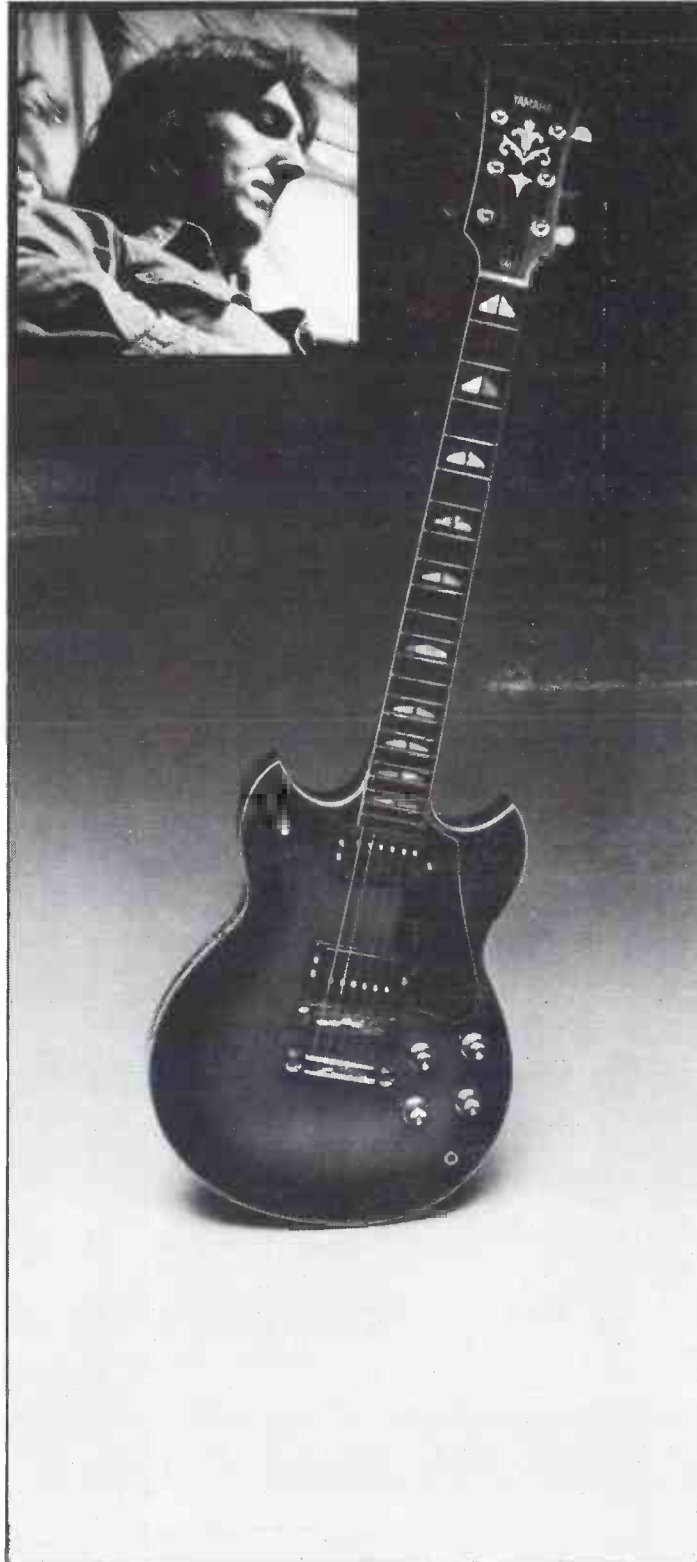
## YAMAHA SG1000

Although it was only in February that we reviewed the Yamaha SG.2000, the 1000 incorporates certain refinements that deserve further examination. Its main difference lies in what Yamaha call its "bi-sound system"; this means that each of the two tone controls has a push-lock switch for changing from a humbucking to a single-bobbin sound. There is also a special tone by-pass circuit which comes into operation when both volume and tone controls are set at 10. The particularly heavy and brilliant sound which results is then fed directly to the amp. These, then, are the new developments. We lent one to Allan Holdsworth, formerly of Soft Machine, Tony Williams' Lifetime, and — latterly — Gong, and asked him for his comments.

This guitar is excellent. It compares very well with any guitar I have played. Its outward appearance is somewhat like a Les Paul, except for the double cutaway, and it has two volume and two tone controls. I should mention right away that the coil taps are very cleverly fitted into the tone circuitry; pushed into the "up" position, the tone gives a clean, crisp sort of sound; pushed down, you get the normal humbucking effect, which is best described as warm and fat. This range of tone means that the guitar is extremely versatile, and more so because of the high degree of sustain it is possible to achieve. I found that this natural sustain, when the guitar was either not plugged in at all or else at very low volume levels, was better than on any Gibson I have played. There is a sustain plate sunk into the body of the guitar which facilitates this, so that instead of having to play loud to get it, you have it there naturally in the guitar.

Unlike the SG.2000, the guitar is made in sections with a separate neck and body. The neck is well proportioned and the guitar hangs comfortably on the strap; this in itself was welcome — I have played some new guitars recently that were quite neck-heavy, and this can be very irritating since there's not much you can do about it.

All the frets could be reached very easily, and in general I'd



say that the neck should suit most people. Personally I like a guitar to have a wide neck, as the older electrics used to. Perhaps they make them thinner these days because the

Japanese have smaller hands! But although my own hands are quite large, I found I could play fast without trouble.

So far everything was perfect, apart from a little fret rat-

tle. I played the guitar at all volume levels, but found that for high power use the pick-ups tended to be microphonic. In other words, with everything wound up to 10 it started to howl, and this feedback was difficult to control. Yamaha took the precaution of leaving the pole pieces uncovered, but this unfortunately does not stop it. The only way to prevent the feedback was to remove the pick-up covers, which you really shouldn't have to do. An alternative would be to use plastic covers, or a good open-bobbin binding, or better still a field on the metal covers which would stop all extraneous vibrations.

### Covers

If I go on rather a lot about this problem, it's because I think it's the only fault on the guitar. A lot of guitar players remove the covers from the pick-ups anyway, and with that in mind, it sounded great on full bore, i.e. with the tone by-pass in operation. The tone of any guitar is different, depending on the power of the pick-ups, but that does not necessarily mean that it sounds better. If, for example, you put Gibson pick-ups on a Fender that won't make it *sound* like a Gibson — just like a "fat" Strat. What I mean is that the power of the pick-ups is not the be-all and end-all of a good sounding guitar. I tested the SG.1000 in comparison with my own customized Strat, on which I've got Gibson P.A.F. pick-ups. In terms of output, the Yamaha was louder.

It would not be fair to ask me whether I "preferred" the Yamaha to my own guitars: it's a very personal matter — especially when you've had a guitar customized as I have. On the other hand, with the exception of the microphonic pick-ups, this is a very good guitar indeed. Recommended retail price: £450.

*Footnote: Kemble-Yamaha tell us that players of the SG.1000 are advised always to use the low level input of their amplifier, since unless one is actually "sitting on top of the amp" the possibility of feedback is minimal.*

# INSTRUMENT REVIEW 2

## ORANGE OVERDRIVE AMPLIFIER

A feeling of suspicion always creeps over me on encountering a piece of equipment that looks great sitting in your front room; does a Marshall top look "nice" — or a Fender combo? No they don't. They look pretty ordinary, in fact, the reason being that an amplifier isn't like an aquarium or a lampshade. It is a tool — a piece of electronic equipment for making loud sounds. Its place is at the back of the stage, humming away quietly to itself.

### Vivid

Orange gear, on the other hand, looks great. In addition to its vivid colour, the design of the front panel is clear and authoritative. It also looks very solid: there are two carrying handles on the front as well as the standard one at the top. The box is extremely chunky, more than an inch thick all the way around, with corner protectors and also a pair of "drag skids" underneath, instead of the usual rubber feet. The front panel is deeply recessed, so that if the amp should happen to roll over or otherwise get itself knocked about, the risk of damage is minimized.

Even at this stage of the in-

vestigation things are beginning to look good. I was initially put off by somewhat boastful nature of the Orange publicity ("... our Orange Coat of Arms or crest ... signifies the ultimate in craftsmanship ...") and the gold 1st class award, which they appeared to have presented to themselves. It turns out, however, that this is the seal of the International Export Association. The next question was, does this *mean* anything?

### Conventional

One need do no more than plug a guitar in in order to find out that it does. But first the controls: from left to right, there are high and low sensitivity inputs, a six-position F.A.C. control, bass, treble and presence e.q., gain, master volume, echo send and return sockets, and power on-off. These controls are big and chunky, and above each one is a little symbol for the appropriate function, e.g. mountains for the echo sockets, and a fist for "presence"(!). For foreign buyers, perhaps? Presumably so, and I think it's an attractive touch.

F.A.C. stands for Frequency Analysing Control, and this gives an instant selection of

basic tones, from a sharp treble attack which is very acidic and biting to a nice bassy punch. The conventional tone controls enable you to refine these pre-set areas.

It soon became apparent that the Overdrive is best suited to the lead guitarist; the bass end isn't all that low, though I must confess that I was unable to test it with a bass guitar. It must therefore remain no more than a sneakin' suspicion that the bass roar which some players like will involve plunging right to the bottom of the tone circuitry. Overall, the range of tonal possibilities was limited: very good at the treble end, but becoming less definite as you go down. On the other hand, compared with the Music Man tested last month anything else would sound less than perfect tone-wise.

### Practice

The Overdrive effect is magnificent. Especially impressive is the way it can be brought in very gradually. Most amps of this power (120 watts rms) refuse to co-operate at low levels. They insist on springing out from zero to loud-ish, and it's difficult to jam the volume at

practice level. The Overdrive sizzle sneaks in like a stray cat through the back door. Its sound is particularly warm — as one would expect from a valve driven amp — and can be varied with ease by simply winding down the gain. An interesting feature of this is that the volume does not drop markedly as it happens.

This makes it a lot easier to adjust the amount of distortion, and there is certainly plenty of scope for choosing anything from the old Buzz-saw sound to just a hint of growl at the opposite end. After an hour or so's punishing use it was harder to keep the sound clean. The amp became pretty hot too. But then I *do* like an amp that feels like it's working hard. On the back panel are a couple of speaker outputs and a slave socket, along with the usual impedance and voltage selector knobs.

### Hiss

One of the many welcome features of this amp is its lack of hiss, even when fully wound up. The only noisy component is (as expected) the presence. But by turning this down to about half, there is virtually silence — until you touch the strings of your axe, at which point the volume stabs out more viciously than Jack the Ripper on a foggy night.

### Log

Every amp goes out with a log book — similar in principle to a car's log book — which has room for the details of two changes of owner and any repairs that may have been carried out. The year's blanket guarantee starts from the date of purchase, as indicated in the log, which the purchaser returns to Orange for stamping. This is a good idea, and one which others should imitate.

In terms of sound the Orange is (ahem) a peach. It competes well in price with other quality amps, and is to be seriously recommended to guitar players who might otherwise be thinking of Marshall, or perhaps Hiwatt.

Tested P.D. RRP £203.27 incl. VAT.





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# INSTRUMENT REVIEW 3

## BELL EFFECTS UNITS

Anyone who can't quite afford the new ARP Avatar guitar synthesizer might do worse than to look at the line of modular effects units from Bell Electrolabs. The same applies to people who can no longer afford to pay a roadie for the job of nailing each newly-acquired guitar effect to that plank which goes under the grandiose title "customized pedal board", but which is, in reality, no more than a scruffy bit of wood with wires all over it.

Things ought to improve from now on. The Bell units plug into one another — not into a separate box. You simply stick the instrument lead into the input socket furthest to the right, and the amplifier lead into the output furthest to the left. How many you link together is up to you — the only problems that may be encountered as the number of units increases are a) accumulated circuit noise and b) loss of signal. More about this later.

The unit on the far right in the photograph is the Mother box; this is simply a mains unit with an on-off switch, and all the effects are connected leftwards from here. Instead of the fuzz (second from right) we were given a vibrato; apart from this, the units were as shown — flanger, phaser and sustain.

As an alternative to being mains powered, each unit can be made to run off a standard PP3 battery. An LED indicator shows whether a unit is on, or whether the battery has run out. At the moment the DIN connectors on the right side of each unit stick out; in future they will be flush with the side. Right, now we've got that lot out of the way, here are the effects in alphabetical order:

**Flanger** — by far the most sophisticated of the four, the Flanger has three rotary controls in addition to its on-off switch. Technically, the sound is a mixture of reverberation, phasing and filtration; for this reason it is a closer equivalent to genuine tape phasing, and produces a far wider range of sound possibilities than most cheap phasers do. The controls are: speed, filter and mix. The speed is continuously variable around a basic frequency, which is set by this control; by allowing this variation of speed, the filter introduces harmonic emphasis,

phasing and harmonic accompaniment to the sound; thirdly, this signal is mixed and blended with the original sound to a variable degree.

Mike Bell supplied me with four suggested settings for the Flanger which would (and, in fact, did) create a thick ADT-type sound, or a "chorus", 12-string or "true sky phasing" sound. In these terms, the Flanger lived up entirely to expectations. The 12-string sound was suitably jangling, whilst the sky-riding effect was so utterly cosmic that I found myself soaring automatically into a very wonderful version of Moon, Turn The Tides.

There were a few very minor moans, all of which the Electrolabs technicians have since rectified: there was a tendency for the signal to be cut rather drastically when switching the Flanger in, but a slight boost at the output stage has now put the input/output ratio back at 1:1. There was also a bit of distortion, and the Vibrato again they are now dealing with. Most of the bass end disappeared when flanging was in operation, yet this is a feature of the effect in general, and should not be regarded as a fault. The basic impression of this Flanger is one of versatility and richness of sound.

**Phaser** — this had two controls: intensity and speed. In

common with most phase units on the market, the sound was good as far as it went, but the "beat" of the phase sweep was a little too regular. Hence my preference for the Flanger. When combined with the latter, however, with the intensity set at less than maximum, the sound was even more cosmic than before. Indescribable! Sustain — the unit has three controls. Volume, sustain — which varies the degree of sustain between clean and gritty — and a stage/studio switch. On "stage", feedback is less likely to occur with the higher sound levels; on "studio" it is possible to get a more intense degree of sustain, but you have to watch out for the feedback — especially with the "sustain" control on full. There was also a certain amount of hiss.

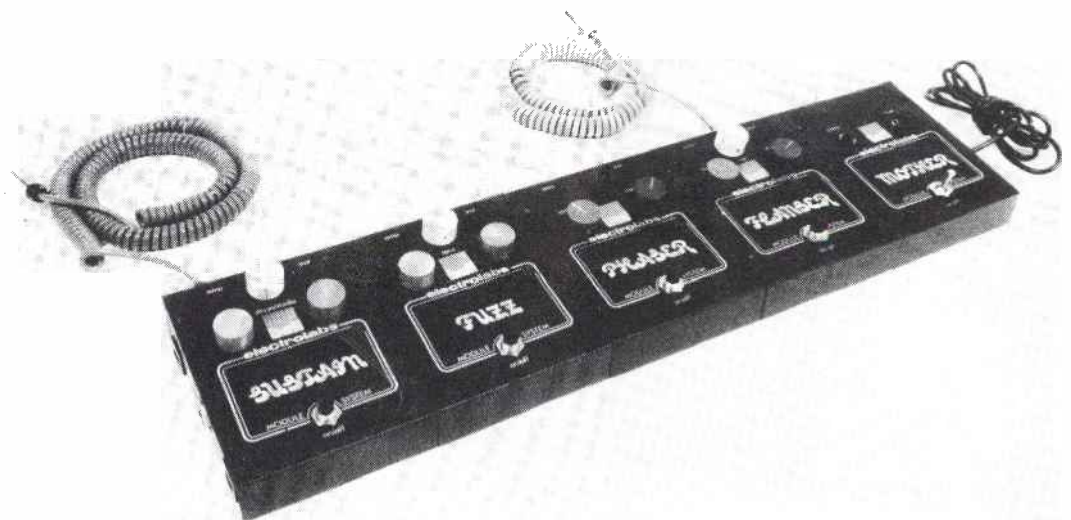
I was less than 100% happy with the Sustain — mainly because it seemed to lack power. This is probably due to their attempt to keep the sound as clean as possible — which obviously isn't as easy as simply boosting the signal until it clips. Vibrato — an effect to be used sparingly. The controls are "speed" and "depth"; I found that the Vibrato worked most effectively in conjunction with other units. It functioned best when used to "chop" the rhythm of the tune, or when overloading the pre-amp into

distortion, and the Vibrato produced a nice repetitive throbbing.

On balance, then, a reasonably healthy clutch of units. I was not totally convinced about their robustness: the "depth" knob on the Vibrato broke off mysteriously, and the on-off switch of the Sustain came away in my hand! I would suggest that Electrolabs have a careful look at their knobs (sorry about that). If the Bell effects are to be used on stage — and I think they are good enough to go on the road with — they've got to be tough, otherwise all the sophisticated electronics in the world are useless when a flying leap from the top of the guitar stack terminates in a painful (and expensive) landing amid a mass of crushed effects. I would also suggest that they use serrated controls, which could be more easily operated by a simple touch of the foot.

On the other hand, Electrolabs have come up with a simple, neat concept which generally does what it was designed to do. I am told that there is more in the pipeline — in particular, a revamped Mother — which should really put the cat amongst the opposition's pigeons.

Tested P.D. with CSL and John Birch guitars, Orange and Music Man amps. RRP — to be announced.



# INSTRUMENT REVIEW 4

**KORG MICRO  
PRESET M500**

The Micro Preset M500 is the latest in the Korg range of synthesizers, and retailing at £295 (the cheapest on the market) it seems excellent value for money.

It is a very basic synth, consisting of a 2½ octave keyboard and 30 preset sounds. The preset panel is different from most. Six push buttons select the basic voices: synthe I, II, Brass, String, Wood, Voice; and a five-way switch, ranging from 32ft to 2ft, determines the instrument and pitch. The keyboard is rather short for my taste. I find it awkward switching up another octave half way through a run and I missed the extra half octave that most of the smaller synths have. The power switch doubles as the volume control whilst the pitch control is purely for tuning, not pitch bending, having only a semi-tone range.

Portamento speed is variable and has a 3-way switch: off, on, and momentary position, which returns to off automatically

when you release it. It takes some getting used to, but this enables you to 'bend' notes at a flick of the wrist. There are two kinds of vibrato, basically sine and square wave forms, with modulation rate and depth control. There is also repeat and random repeat, although the latter only sounded as if there was a faulty speed control!! A nice touch was the power light flashing out your vibrato speed — perfect for all those dark gigs.

The "traveller" is basically a tone control, especially good with brass for instance, to bring in after you have played the note for that "rasp". It works over the brass and both synthesizer presets. Synthe I has a natural decay, whilst Synthe II is a constant note. These two are further controllable by separate attack and sustain knobs. Synthe II includes white and pink noise which are particularly effective. The voice presets have a slight glissando up to each note, making it perfect for the type of sounds that 'Tomita'



uses so effectively.

I have been assured that the Korg is extremely reliable on the road, and Rose-Morris, who handle Korgs, tell me their workshop and repair service is very prompt, should anything go wrong — something I find essential.

All in all, the Micro Preset is very easy to manipulate and control, being extremely light,

and the instrument sounds are reasonably authentic. Korg tell me that a new *true* polyphonic synth is to be unveiled at this month's trade fair together with the M500, these representing the two price extremes of the range. I am looking forward to trying the big one!

**by Duncan Mackay**

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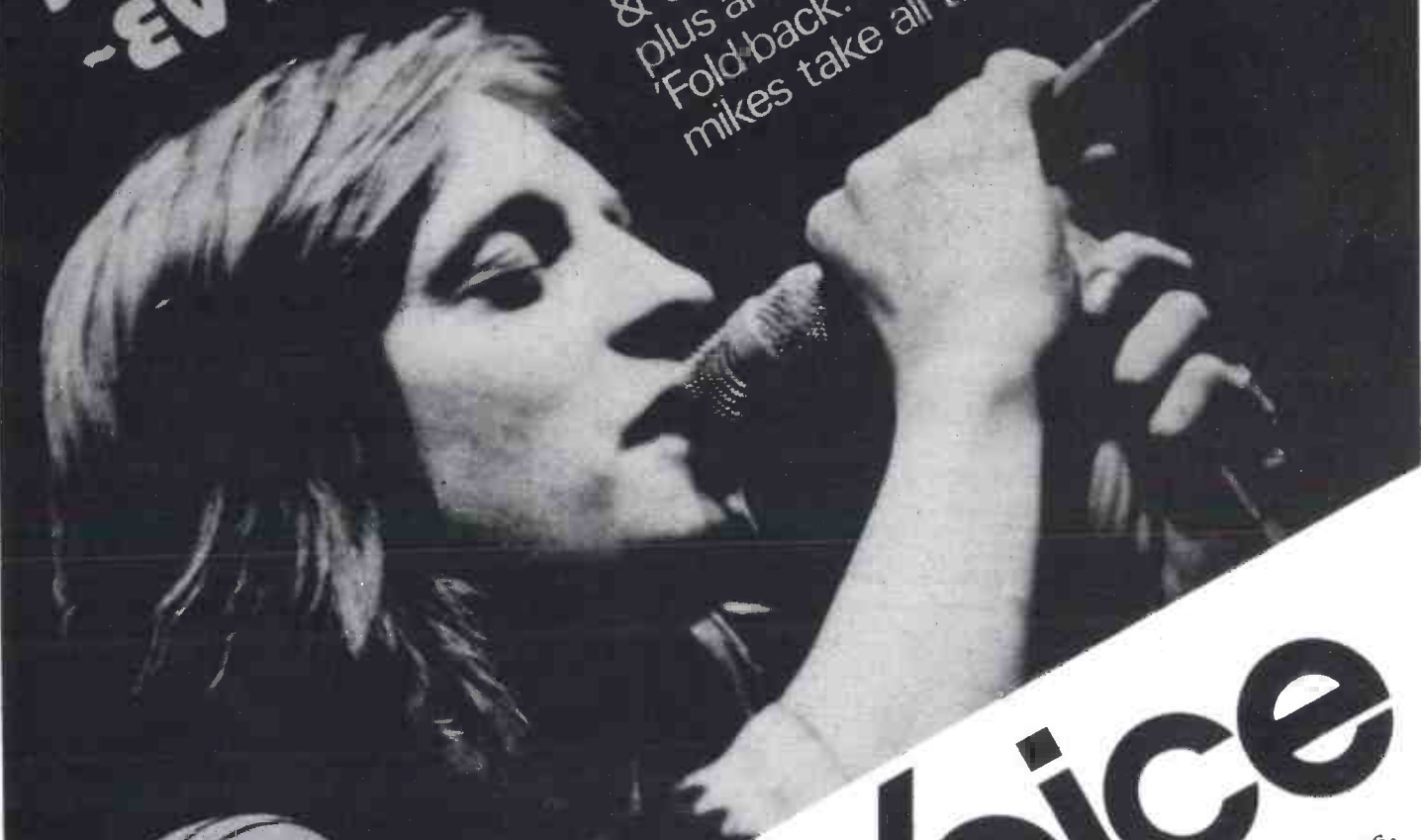
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"Anybody fancy going on the road with Boxer, Crawler and Moon?" The question's naive innocence was all but swamped by the furious barrage of excuses that mercilessly battered my defenceless lugs. Aunts suddenly needed visiting in Manchester, grandfathers began pushing up the daisies at an alarming rate of knots from Land's End to John o' Groats, stamp collectors' conventions appeared on the immediate horizon, pet donkeys went missing, and there were a good few skid marks on the carpet to boot. Surprising really, because the idea of sending one of Beat's investigative geni out on the road had been flying around the office for many a month, and Crawler especially have just put out an album on which the mustard is firmly cleaved down the middle. . . .

Still, there I was, mouth hanging open, hand over the telephone receiver, as the troops beat a relatively disorderly retreat to the local hostelry, so I decided to put the conviction where the courage should have been and accepted the offer.

The Boxer, Crawler, Moon package tour, courtesy CBS the well-known travel agents, had set out from Southend back at the beginning of July, and toured in a semi-anti-clockwise manner around the country taking in such holiday resorts as Portsmouth, Hastings, Torquay, Glasgow and Newcastle. I reckoned it would be more interesting to pick the roadshow up right at the end of its snaking journey.

#### DIARY OF A LIGGER . . . PART ONE

One of the hassles about hitting the road for a couple of lengthy days is worrying about how many T-shirts are going to get soaked by a continuous stream of Tequila Sunrises hurled by the bands on discovering a journalist has infiltrated the camp. Wandering down Tottenham Court road and into Oxford Street on the first leg of the journey I hit a leather jacket shop with a rubber



WARMING UP . . .

# BOXER, CRAWLER, MOON

Heat on the streets, they said  
... Tom Stock went to check  
the temperature.

cheque for £15 reckoning it might update the ageing hippy appearance (*John Peel's got nothing to worry about . . . Asst. ed.*) only to be met by an armful of tour jackets heavily embossed with the bands' names. 'Ho hum' methinks, 'beginning to look like a walking Marks and Spencers before a mile has passed.'

Miles, by the way, passed rather rapidly as CBS' Jonathon Morrish stood heavily on the right hand pedal of a hired Morris Marina pointed resolutely northwards up the M1. So rapidly in fact that the speedo made a valiant effort to pass the 90 mark, and died in the attempt. Still, 56 miles to Leicester and back is a pretty sight if you're hiring a car by mileage!

The Holiday-build-'em-all-the-same Inn was the overnight port of call and a couple of hours were spent shovelling large strawberry pancakes past a couple of large gins. Now I'm not really an experienced ligger at all — Beat's colleagues on the weeklies have a lot more experience — but at this point it looked like the old adage You Only Lig Twice hadn't a chance of being realised.

The bands were playing the de Montford Hall in the city that night — and for those of you who have never seen the de Montford Hall here follows a brief description. Large, acoustically appalling, one of the longest bars in the Midlands, and distinctly unattractive despite a vague attempt at Corinthian exteriors. Jonathon 'got-to-get-back-to-London-tonight' Morrish did precisely that and left me in the warm clutches (?) of Tim Knight, Moon's enthusiastic manager. Moon were playing as we pushed and shoved our way through the hordes of Leicester hippies at the bar, screaming for pints of swill that

were luke warm but reasonably satisfying.

Moon are the least known of the three bands on the tour, and perhaps the strangest act to pick to use ostensibly as a warm-up for the bigger names that came along afterwards. Moon worked damned hard that night, and I'd like to tip their singer Noel McCalla for something bigger than his present position in the rock social strata. 'I suppose it's a good break for them' Tim shouted over the noise. We know that a lot of the punters are here to listen to Boxer and Crawler, and therefore a lot of them are hardly likely to be Moon music freaks. Equally, the tour's giving them a lot of exposure and a lot of kids are hearing them for the first time — and shit, at £1 a night it's pretty good value."

After the set the boys are undoubtedly knackered, reaching fast and hard for cans of lager and downing them before the burps have a chance to rise to the surface. The general atmosphere in the dressing room is a bit of a downer — typical opening band feeling. They've worked their arses off and a semi interested audience has clapped them off, and hurtled for the bar. Not bitterness that they're on the tour so much as infuriation of a sort with the punter for not listening. Speaking of the bar Beat's somewhat deafened editor was now engaged in conversation with Moon's roadie, an affable Scotsman named George who by the end of the tour was setting me up with a whisky cocktail called a Rusty Nail. 'It's been OK' I heard over the chinking of glasses. "There's always a problem like, if you're trying to put three bands on the same stage in the same evening — can get fucking ridiculous at times."



WARM . . .



WARMER . . .



WARMEST . . .

Boxer had now hit the boards. Boxer in their present form are potentially the most explosive outfit on the tour. The perennial Mike Patto heads the band, Eddie Tuduri one time Beach Boys drummer sits behind the skins, Chris Stainton, Joe Cocker's quiet keyboard man handles the ivories, Tim Bogert, one time superstar with Vanilla Fudge and Beck, Bogert and Appice, keeps the bass strings ringing, and Adrian Fisher handles the lead guitar. Now, if you put that sort of mix together and shake it around a bit the chances are that you should get a band that'll rock, steam and roll around the country like the legendary blue arsed fly.

Unfortunately, this doesn't happen — except for two numbers at the end of the set when the rocks start to be got off. Adrian plays a mean blues based Clapton influenced lead that riffs at great length and smokes occasionally. Eddie holds it all down, while Tim flies along some of the best bass passages I've ever heard,

legs bent, biting into the guitar with all fingers flailing; Chris seems to stay in the background occasionally delivering a funky two hander, while Mike Patto's voice is still superb. But, the mix isn't quite right, and the audience seemed to sense it on that Thursday night.

Now *Crawler* — there's a different kettle of fish altogether. *Crawler* are among the very few bands I've seen recently whose roots are unashamedly of the BOF variety, and yet who can really pull it together and get the headbangers banging and the shakers shaking . . . but more of them later. The set ends, the audience limps home to the terraces openly brain damaged, the roadies swear the gear into the huge pantechicon, and Tim Knight and I head for the bright spots. Bright Spots???? In Leicester??

Scamps disco is the next port of call, time to rush down scampi and chips, and get caught in conversation with a couple of people out of a band called *Breaker* . . . still can't work out where they came in . . . and as the early hours approached we hit the streets where a crowd of fifty or so mods appeared to be lying in wait for anything remotely resembling a BOF. Now, as you'll have gathered, I look distinctly like a BOF and the seven or so of us were soon beating (what else?) an extremely hasty retreat down the road to *Breaker's* van which subsequently came mighty damn close to spreading one of the horrors like a strawberry jam sandwich half way up the London Road!

Back to the hotel where some idiot discovers that amongst all the middle class watery soda pop at the bar the Holiday Inn have had the good taste to stuff a barrel of Ruddles down in the cellar. The serious part of the evening begins . . . pint after pint disappears down the gullet and I find myself embroiled in discussion with Ron Lawrence, Moon's bass player who spent some time working with Ben E. King before joining up with Moon in 1974. The tour has been somewhat of a revelation for him too.

"We've played some pretty important tours in the past," he spluttered as the next pint of Ruddles slapped down on the table. "We supported Sutherland Brothers and Quiver and War and had a gas of an appearance at the Reading Festival last year. But this number of people involved in one tour sure makes for some amazing times. . . . We stopped at a pub on the way down from Newcastle to Stafford and Rabbit (Bundrick) started playing some of the best blues piano I've heard ever — just right there in the bar . . . amazing. The locals just had no idea of what they were being treated to. . . ." Looking around the bar there was a distinct laid back whacked out totally knackered sea of faces lounging at various angles ranging from the horizontal to the very horizontal — all suffering from having worked damned hard. Now *that* must be one of the most misunderstood phrases in rock.

The guys loon about, drink like fishes and ingest all sorts of nasty little things en route to and from every gig, and yet for forty five minutes a night put as much

# BOXER, CRAWLER, MOON

effort, sweat, skill, heat and dare one say it care as yer Mr. Average burns in a couple of weeks at his desk bound dead-end job. Terry Wilson-Slessor, Crawler's lead singer, virtually slept through a conversation apparently with his parents who had dropped in to catch the gig, and as the evening wore on and the tell-tale signs caught up with them people tottered off to bed in little bloodshot groups holding each other up.

## DAY 2.

Holiday Inn, Leicester.

The Inn, to coin a phrase, is not a pretty sight. Standing in the middle of a roundabout with a view of urban Leicester stretching away into the distance, airconditioning repair men working on the propellers seven or so giddy floors down below the double glazing. By the way, why couldn't the damned hotel just keep still for a minute while I looked for the toothbrush? . . . Back on the tarmac, the executive coach pulled up alongside and a steady stream of superstars gushed through the doors to the obvious disdain of some of the hotel's more establishment guests. Travelling in style is what the coach was about. Facing seats, tables, air conditioning, eight track, television, coffee bar, and a game of seven card stud in which Beat's editorial expenses had no part to play whatsoever.

The motorway into Birmingham dropped us at yet another holiday Inn, and the tour managers went through the rigmarole of signing the boys in, guaranteeing to pay any damage done to the rooms during the short stay (and if rumours are to be believed a certain lettuce-munching rodent had indeed blitzed his way through a couple of hotel rooms) and inquiring about the roadies' activities the night before.

The afternoon is soundcheck time — and although the Birmingham Town Hall is only 500 yards away from the hotel in a straight line, the city of the motor car makes it impossible to walk anywhere in a straight line. Cars seem to have the right of way, cutting directly across any sensible pedestrian route. And if the de Montford Hall was difficult the Birmingham venue is even more unplayable. A monstrous pipe organ stretches to the ceiling at one end and rumour has it that the city autocrats once refused Keith Emerson permission to play their beloved organ. What he told them to do with it is unrecorded! The stage is miniscule, a few square feet of well trodden boards, now heavily loaded with all the gear — sagging at the middle with a dangerous looking eight foot drop onto the front rows — not a venue where you stick out your hand to the punters! The soundchecks seemed to go OK although



*Crawler's Rabbit — a blinder some of the time.*

everyone was pissed off at the cavernous space needing to be filled.

The gig that night was better, Moon playing a good one and then hitting the train to Euston and their old ladies before re-assembling the following night for the finale of the expedition — a prestigious gig at the Rainbow. Boxer too seemed more together that night, but again only during the last two numbers did any of their undeniably enormous potential show any sign of getting any further in to the audience than the edge of the stage. They managed to whip up a bit of enthusiasm on the penultimate number, lashed into the finale, grabbing the crowd by their collective goolies, and walking off into the night leaving only the houselights and a twenty minute gap before Crawler arrived on the scene.

Crawler have finally killed the ghost of Paul Kossoff. Geoff Whitehorn makes no effort to sound like Paul, and all to his credit, because the band sound tighter than the original Back Street Crawler — of whom only Terry Wilson-Slessor and Rabbit Bundrick remain — and Rabbit was only with Paul for the last few months of their existence. What we have now is potentially the next big export to the States, and a damn good one at that. Rabbit seems uninterested in taking a major keyboard role in the band and occasionally I found the continual breaks a little monotonous despite Geoff's undoubted abilities (see Player of the Month Feature) and I wished for the Hammond to start snorting and smoking from time to time.

Tony Braunagel looks after the drums and works closely and accurately with Terry Wilson on bass — a fine combination that keeps the band tight and together. Looking across to the Boxer line-up there's a distinct problem in the mating of Tuduri and Bogert who independently are brilliant but together seem to fight unnecessarily for the major role. Crawler are then faced with the problem of an audience who have nearly got going but have been let down, and it took time to build up the enthusiasm

again. By the end of the encore, however, there's no doubt they've played a real killer of a set.

The evening developed, back at the bar (and where else?) of the Holiday Inn where the inevitable Tequila Sunrises are disappearing down gullets faster than the man can coat the rims with sugar. City Boy, a Birmingham based outfit drop by to offer congratulations and get in on the lig, til someone suggests a bit of punk bashing. Now, contrary to popular opinion, the only punk bashing I get involved in nowadays is verbal but there we all were en route for Barbarellas and a gig by the Saints who (fortunately) by the time we arrived had long since pogoed on to obscurity. Barabellas that night was filled to the brim with the lads, and the sight of Geoff Whitehorn pogoing frantically to the Sex Pistols single will never, ever be forgotten — yo-ho the Whitehorn, so to speak!

After Barbs has asked us politely to leave — only because closing time had hit us somewhere around the 3.30 mark, Geoff and I hit an Indian restaurant for a very silly late night Tandoori before it was time once more to grab some sleep.

## DAY 3

The drive to London with Crawler's manager, Vic, didn't take a long time — and I popped off to the homestead (it was Saturday, after all) to prepare for the final night.

## EVENING 3

Hassles trying to get into the Rainbow are sorted out by Boxers' boss, and once inside it becomes obvious that the whole point of the tour was this one Rainbow night. The place is a sell-out, standing room only, not an awful lot of that to boot, and all three bands rock and smoke like never before, Moon turning in a fabulous set with Noel at his incredible best, and even Boxer looking a little better — perhaps because they were playing to the sort of house they were once used to in other bands. Crawler were magnificent, and I wouldn't like to add anything to that. Backstage the bar is packed again, and Rusty Nails slid down as easy as water . . . though several hundred times the price. Backs got slapped, and smiles of relief were spotted on faces which only an hour before had looked green and depressed.

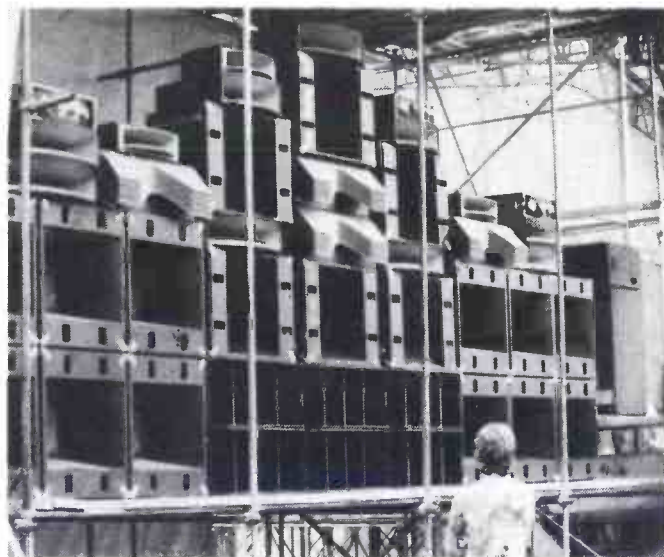
The official lig is held in the monstrous St. Georges Theatre in Tufnell Park . . . as all official ligs tend to bore the pants off me I said my goodbyes and wandered off to Surrey, duckponds and a spot of peace and quiet.

OK . . . the tour's over and what's the feeling? The weekly press tended to be very unsympathetic to the bands' predicament. CBS have been slammed for actually admitting to sponsoring a tour — the figures that were reliably circulating read like a London telephone number minus a figure perhaps — and accusations of peddling the whole tour just to sell albums have also been flying about.

*continued on page 43*

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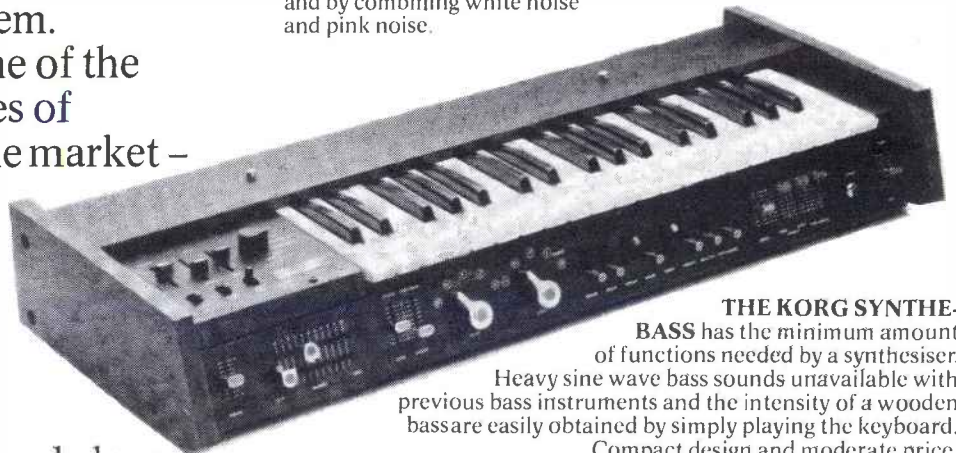
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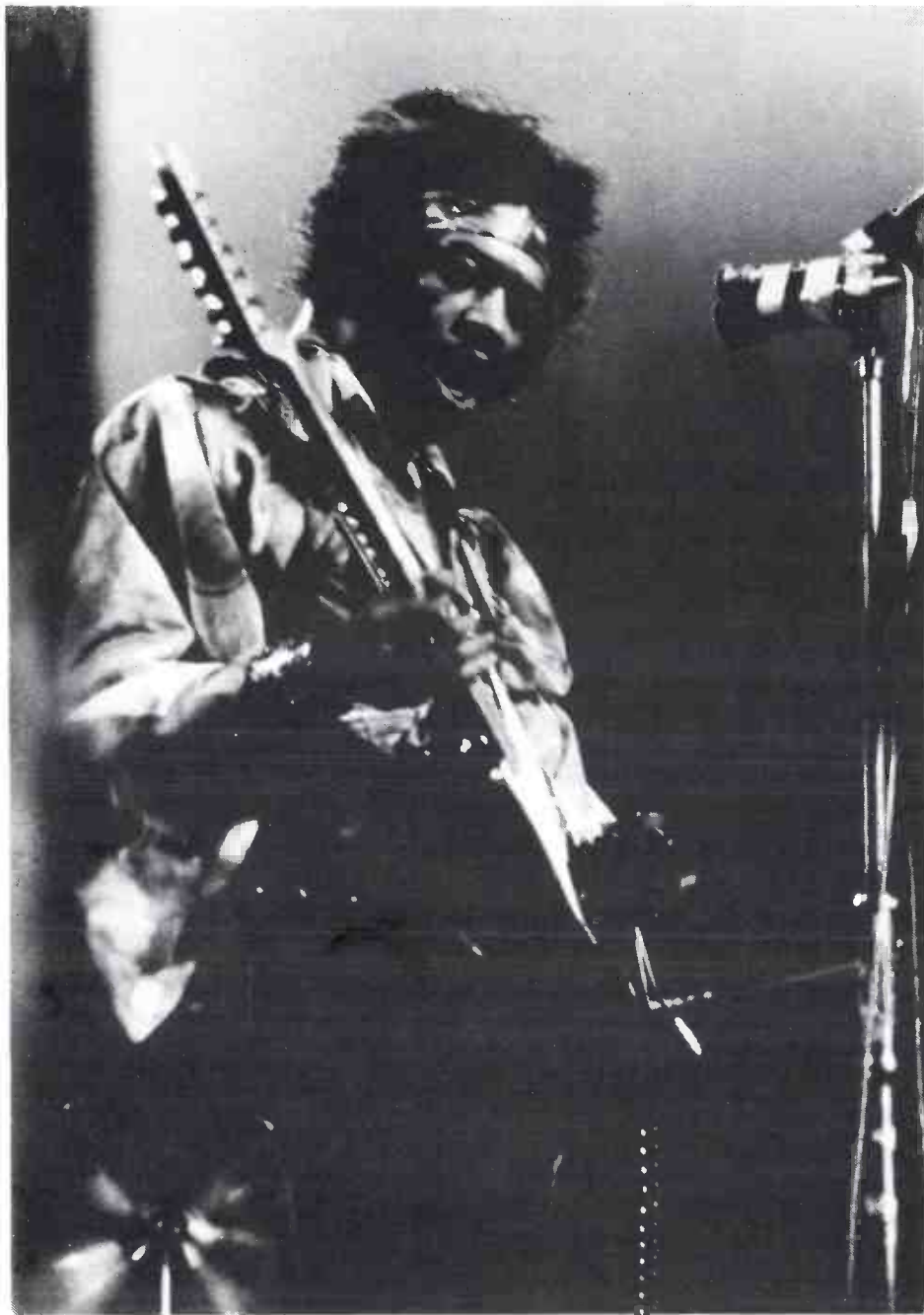
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**A** guitar shop proprietor talks to a young guitarist whom we shall call Spotty Herbertwithtwoquidtospend.

SH "Well, how *does* he get that sound then — 'cos I can't. Wot's 'e do to 'is amps then?"

GSP "He doesn't do anything much to his amps. You see Hendrix's secret isn't his sound. That's what everyone *thinks* it is. Take away his sound and he's *still* the best thing to happen to guitars since Django."

SH "Jango — oos 'e then, eh?"

GSP "Oh, he's a gypsy jazz guitarist who you'll get into in the late seventies when John McCloughlin has introduced you to jazz Rock."

SH "Who's John McWhatsit?"

GSP "Look, man, it's 1967 and he's been driving a van for Selmers for a while — but you'll hear of him."

SH "Go on then."

GSP "Right. Anyway Hendrix's amps are pretty straight. He just uses Marshall 100's and four by twelves. Pretty soon he's going to go to the factory and get them altered a bit. What they'll do is supply them with KT 66 valves in the output stage. Maybe even a few modified to take the massive KT 88's. You have to be careful with them because they'll burn out the normal Marshall transformer. The factory alone can do that job. The KT 66's are o.k. though.

"Eventually he'll have some of his amps made with alterations to the input sensitivity. Ritchie Blackmore will have the same thing done and he'll go on using them even when Purple has folded and he forms a band with Cozy Powell called Rainbow."

SH "Will you ever be able to get amps like that in a shop?"

GSP "Yes. By 1977 you'll be able to buy the Marshall 2203 which uses the same sensitivity — it's a great amp but this is '67 and you can't get them yet."

SH "Does he use any effects with that Strat?"

GSP "Yes, although it's never



confirmed we will be sure in 1977 that he used an Arbiter Fuzz Face — the first type, not the later ones — and a wah wah (Crybaby) pedal. He used to get through them so quickly that he'd take a dozen at a time on the road with him. 'He'll also use a Univibe when they're invented, to get the Leslie tone cabinet sound he'll use in the studio.

'It's in the studio that he'll *really* shine. He'll pioneer the technique of the woven guitar wall. The lead lines will twist in and out of each other like party streamers and the rhythms will be chunky and wild. He'll perfect that Bob Dylan school of singing too. He'll never be a great vocalist but his sly humour and lazy, stoned drawl will make him a superstar like no guitarist's ever been.

SH 'Will he be a *good* guitarist though?'

GSP 'Yeah. Not that other good guitarists won't be able to play his licks though — they just won't be able to think them up. You'll notice that live. His guitar work will be quite amazing in his control over such a mass of equipment and it'll be fast and fluid or staggering and stuttering like a broken machine.

Sometimes he'll set fire to his Strats and sometimes he'll smash one up against a Marshall 4 x 12. The Road crew will take thirteen on the road and build new ones out of the smashed-up bits. A few gigs later he'll break them too. He'll also use a Black Les Paul sometimes (but hardly ever on stage) and often a Flying Vee — but the Strat, a right hand one with the strings reversed because he'll like to have the controls at the top, that will go down in history as *Jimi's* guitar.'

SH 'Yeah but will he be a really *good* guitar player?'

GSP 'He'll be the best. If you keep at it you'll be able to play most of the licks on Electric Ladyland — they're no more difficult than Clapton's, not really. But you'll never be as fluid. Jimi has these big fingers and plays stuff with no regard for technique at all. He'll mash chords around just using two fingers. But it'll be

his ability to think on his feet that'll show you how good he was. He'll blow a lick while he's jamming and mess it up and then slide into a run that's so basic and so obvious but no-one ever thought of it before. And then he'll stop and wink and poke out his tongue and wiggle it at the chicks in the audience. And the guitar will howl as he bends the neck, fights the slipping machine heads and flexing strings and snaps into another new lick that was always there but nobody could ever find before. He'll be the most unorthodox, the most inconsistent and the most amazing guitar player in history.'

SH 'How can I get his sound then?'

GSP 'Well, if you really want Hendrix's sound you'll need very light strings and a Fender Strat. You'll need four Marshalls and six Marshall 4 x 12's with the G12 speakers in them. You'll need some of his effects pedals and a lot of technique.

You'll have to learn how to control all that power and not let it run away with you. Then you *might* sound like him one day but you'll never *be* Jimi Hendrix. No-one will ever play like him again.'

SH 'No-one?'

GSP 'Well, a young Canadian called Frank Marino will trip fifteen hundred times in a month when he's a young kid of about 14. He'll freak and when he comes out the Asylum there'll be stories about Jimi having taken him over and be playing through him. He'll, amazingly for such a youngster, have a lot of Hendrix about him but he *won't* be as original as Jimi. That's Hendrix, the all-time original.

'Then there'll be Robin Trower who'll play a tribute to Hendrix on an album and will be hailed by some and hated by others. But he won't even be trying to *sound* like Hendrix. He'll just be a good British Blues guitarist when there aren't many left.'

SH 'What'll happen to Beck and Clapton then?'

GSP 'Well, Beck'll turn onto jazz rock and play it brilliantly. Clapton'll turn onto drugs and end-up playing Country Rock with no balls and fire.

SH 'What'll happen to Hendrix?'

GSP 'Oh, he'll break up with the Experience and never settle down again. Bass player Noel Redding will get pissed off with Hendrix's spending hour after hour in the studio overdubbing guitars and becoming the best stereo producer ever. Eventually he and Hendrix will argue and he'll get fired. Mitch Mitchell will carry on but Hendrix will get rid of him later. He'll play with Buddy Miles (which won't work) and he'll get Billy Cox in on bass. For a while his music will deteriorate. Still he'll be massive. America will bow down and worship him and musicians will realise that he was the best thing to happen to them in years.

'Eventually he'll cut an album called 'The Cry Of Love'. He won't live to see its release. He'll die on September 18th 1970 due to inhalation of vomit. Traces of Quinalbarbitone will be found in his bloodstream.'

SH 'Will he be a drug addict?'

GSP 'No. He'll take a few pills and a bit of hash, go through a big acid phase and come out of it. Some people will say that he snorted heroin but it's unlikely.

'The stresses and strains of trying to find musicians who can keep up with his demanding mind, the strain of being a superstar and of management problems and artistic pressures will make him a bit wild. But, no, he won't be a drug addict. It'll be an accident. A few sleeping pills too many or some booze and pills, we'll never really know.'

SH 'Will much good material be released after his death?'

GSP 'No. An American producer called Alan Douglas will be given all the tapes to re-mix and'll produce three albums. They won't be very good because they'll lack all Hendrix's overdubbing and perfectionist skill in cleaning-up and re-recording and then his masterful production talent.'

SH 'What'll be his best album?'  
GSP 'No-one will agree on that. Early Hendrix fans who got into the dope and acid bit and really loved the guitar work and fancy production will like 'Electric Ladyland'. Others will prefer the later 'Band Of Gypsies' stage when he'll steady up a bit and play things straighter and more together.'

SH 'Is it worth listening to him?'  
GSP 'Yes, he'll be the one Rock guitar player *not* to avoid. You can do without any one of the others because they'll all be ripping each other off. Hendrix'll be different. He'll be so original that you'll *have* to listen to him if you want to become a good electric guitarist. By 1977 people will be beginning to forget him but specialist papers will remember and so will all the guitar players who want to be good musicians and *really* understand playing.'

SH 'But should I try and copy him?'  
GSP 'No. Of course not. Just listen and try and let him influence you but never try to copy anyone. Be yourself.'

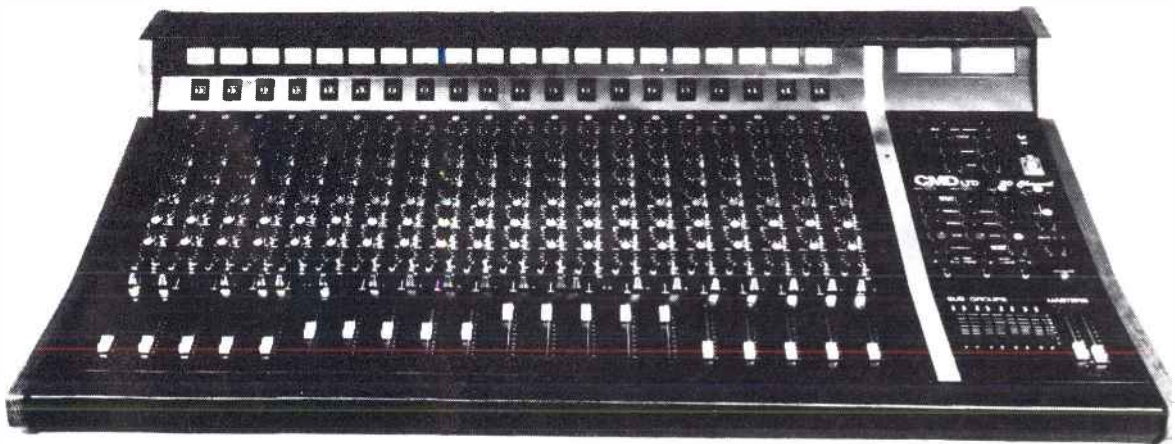
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B8

# RECORDING STUDIOS: EQUIPMENT AND TECHNIQUES

## PART THREE:

### From Mixer to Multitrack

by Nigel Jopson

Continuing the "musicians guide" to professional recording, this month's article covers the general sequence of events involved in transferring music onto the tape tracks of a multitrack recorder. My own explanation and comments on the subject are interspersed with those of Mark "Barnet Fingers" Wallace, engineer at DJM studios. Mark works with groups like the Rubettes, Liverpool Express, Desmond Decker and Mungo Jerry; apart from being a good engineer with ideas of his own, Mark is only 19 years old — while he doesn't pretend to have a particularly extensive knowledge of the purely electronic side of it, what he does have is a "first principles" approach to creative recording — "if it sounds right, do it!"

Taking up the story from where the signals from the mikes enter the control room, which is where last month's ar-

ticle left off, it would seem logical to first examine the most prominent feature of this room, the mixing console. The studio mixer processes tape signals as well as mikes though, so a brief explanation of the operation of a multitrack recorder might make it easier to understand certain facilities on the desk, like the monitoring circuits.

Professional 16 and 24 track tape recorders utilise two inch wide recording tape — this large width being necessary to accommodate 16 or 24 individual tape tracks. The tape is pulled across erase, record and reproduce heads by a sophisticated transport mechanism, running at high speeds of either 15 or 30 inches per second (ips) in order to obtain a good signal to noise ratio. Each tape track has separate controls and electronics for recording, playback and Sync. Sync means selective recording synchronisation, and this function allows a complete passage of music to be recorded piece by piece — which is one of the main reasons for multitrack recording. When one tape track is switched into Sync, the recording head for that particular track is utilised for playback, allowing the musicians recording parts on other tracks to monitor what has already been recorded, in synchronisation with what they are playing. If the real playback head was used for monitoring, then the new pieces being recorded would be delayed by the time it takes for the tape to move across the gap between record and playback

heads! Sync signals from the recorder are also fed back to the tape monitor inputs on the console, where they are mixed with the signals from the microphone input monitor gain controls in order to give a fair representation of what the balance will be after the final mix down to stereo.

Back to the mixer: as our "featured" engineer uses an MCI board at DJM (which, incidentally, he has nothing but praise for), it seems appropriate to use this particular make as an example of what sort of facilities a studio console provides. Obviously these facilities do differ considerably according to make and type, but the vital difference on the MCI board is that the monitoring and tape output section is integral to each input module, whereas on most consoles of traditional design these facilities are separately located on the mixer frame. Also, all the input/output modules on the MCI may be switched between three states by a selector on the master section. The first of these is 'MIKE', which brings the mike signal through the mike pre-amp (Mike trim and -20dB switched attenuator), through the fader, equalizer and out via the channel output selectors or direct button to the relevant tape track. The monitor level

control and pan controls are fed by the channel line output of the module. The 'TAPE' mode exactly the same as 'MIKE', except the monitor is instead monitoring the line return from the tape tracks, thus giving an instant 'on tape/off tape' comparison of sound quality. The third mode, 'REMIX', is used only when mixing down from multitrack to stereo master. In this mode the channel line return from tape feeds the channel fader, the equalizer, the echo sends and then the pan controls, which now position the recorded music on the tape track directly on the stereo (or quad) master, rather than just feeding the control room monitors as they were before.

### Overdubs

The 'FDR' button on each channel will return that single channel to the 'TAPE' mode if the rest of the console is in 'REMIX' by master selection. Likewise, the 'MON' button will return that channel to the 'MIKE' mode if it was in 'TAPE' before: this is for the purpose of doing overdubs, recording one or two new tracks, where it is obviously essential to have the relevant recording channels monitoring the microphone signal, whilst the already-recorded tracks, in



sync, are monitored by the other channels.

The stereo monitor mix of what has been and what is being recorded is fed to monitor speakers in the control room for the producer and engineer (and the band, when they come back into the room after a take to hear the playback), and these have to be loud and distortion free so that the sound quality can be accurately assessed. At DJM the monitors are JBL 4340's, with a JBL crossover and BGW power amps. Says Mark: "I don't like it quiet, I find that JBL monitors don't seem to be quite that accurate when they're at very low level, they seem to be better when they're powering out with a bit of heft! I'd normally use about 60% level when achieving a sound."

There are many different schools of thought about what constitutes the 'best' make of studio monitor, the most often quoted being the JBL vs. Tannoy argument. JBL's have separate high and low frequency transducers, Tannoys have an HF unit concentric with the LF driver; JBL's are better for loud rock, Tannoy's give a more blended sound for orchestral music, and so on. In the end it all comes down to personal preference, and to the engineer knowing the benefits and deficiencies of the monitors in his own control room. If you haven't been in a particular control room before, it's always a good idea to take in a tape you know pretty well, so that you can listen to it first, and suss out whether it sounds duller or brighter or bassier or whatever. I asked Mark how he treated the general subject of control room monitor-mixing during a take.

"I always set up a stereo monitor balance, and try and keep the whole thing in context throughout the take. If you don't keep the balance within context (of the final stereo mix), you'll find the band will come in and say 'Sounds like there's something missing there, maybe we ought to put another guitar on.' Yet if you'd kept the track in balance, that guitar was probably never needed, because the track would have stood up on its own without overdubbing. So I like to keep the balance as good as I possibly can, and then usually at the end of the session, no matter how far they've got in the track, I'll always run off a quarter inch (stereo tape) of that for storage.

Because the next time the band come in, always — it's a psychological thing — they'll say 'I'm sure it sounded better last time'. So then you can put on the quarter inch and achieve the same monitor balance for them, more or less."

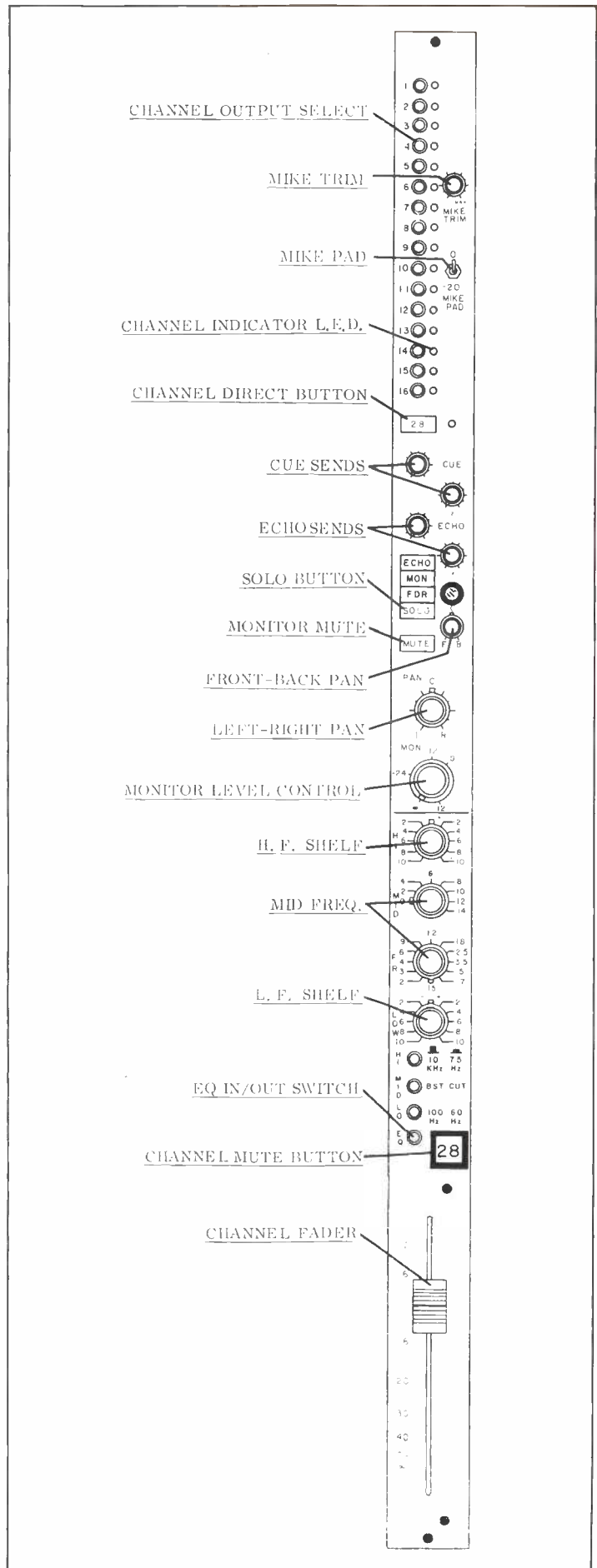
Whilst the band are recording the music out in the studio, they monitor what they are playing (or what they are playing plus the already recorded track if it's an overdub) via headphones ('cans') plugged into wall-mounted outlets around the studio. The mix for the headphones is done via individual 'cue sends' on each channel; the MCI board has two per input/output module, giving two completely separate mixes. Some other desks have even more, in order to avoid the 'Jack wants to hear Bill and Fred but Bill doesn't want to hear Jack and Bill only wants to hear himself' syndrome.

### Eq

"When the band come in and I open up the mikes, rather than ask the drummer to sit there for half an hour banging the snare drum, and then for another 20 minutes banging a tom tom, I just say 'go and jam for half an hour'. I get the whole band to play, open up all the mikes, and just get the sound from there. Set them up a rough balance in the cans, what I think should sound OK for them, and then before we take it I say 'Have another run through, and tell me what you'd like me to change in the cans'.

'Getting a sound' for each channel is partially a function of mike positioning and so on (see parts one and two of this series), and partially a function of the tone controls, known as the equaliser, or 'eq' for short, on the mixer. The equaliser on the MCI board at DJM has three sections; lift or cut of 12dB for bass and treble, each selectable to two shelving frequencies. A 'shelving' equaliser control means that the degree of amplification or attenuation (boost/cut), increases progressively from the turnover frequency of the control. This looks like a shelf when drawn on a frequency range graph; similarly, mid frequency 'peaking' controls give a boost or cut that goes up and comes down in a peak around the centre frequency of the control. Centre frequencies for the MCI mid-range equaliser are selectable at half octave intervals between 200Hz and 7KHz, the

◀ The DJM control room, based around MCI desk and 24 track recorder.



# RECORDING STUDIOS: EQUIPMENT AND TECHNIQUES

degree of boost or cut being altered by another rotary control. An E.Q. in/out switch is provided for instant before/after equalisation comparison on each channel. Over to Mark again.

"Personally, I always prefer to get the exact sound that I want when I'm recording, because there's a lot of things that you can't do to it when you start mixing: for example, if you decide 'I'd like the guitar to sound very ambient', as if you were listening at the back of a hall. Well by the time you're mixing it's really too late, because you can only synthesize that sound, it's impossible to get the true effect. When you're mixing, you shouldn't really be changing the sound that much, you should be balancing — that's what it's all about. If you've got a guitar recorded on tape, and you start bunging loads and loads of treble on top, its only going to

increase the amount of hiss that's coming back off that piece of tape as well. For me, the sound should always be obtainable from the instrument anyway, and not from the desk."

Apart from the facilities on the desk, most studios have quite a selection of separate external devices ('outboard' equipment) for modifying sound. Each channel on the desk can be routed to one or more of these via the patchbay on the desk: the patchbay is a large recess built into the console, with rows of jacks giving access to various points on each channel, the outputs from the main mixing circuits or busses, and the inputs and outputs to the multitrack tape recorder. If you've been reading Beat's 'A to Z of technical terms' you'll know what some of these devices are, but in case you haven't, here is a very elementary guide to what some of them do, in words of less than one syllable.

Echo Plate: echoes the sound by sending it across a bit of metal that shakes. Spring reverb: sends the sound down a spring that shakes. Tape echo: sound delayed between record/play heads and fed back

on itself. Digital Delay Line: delays input by converting to digital code, delaying that by a very precise amount, and then converting back to analogue form again. Compressor: like an automatic gain control, reduces volume over a preset level by an adjustable ratio. Limiter: the same, but far greater ratio. Expander: sometimes built into the above two units; works in reverse to lift low level signals out of masking background noise.

## Functions

Noise gate: cuts off sound below preset level of quietness — eliminates noise from input rather than tape hiss or distortion.


Phaser: simulates swooshing sound produced by two recorders playing the same thing slightly out of sync.

Flanger: the same, but with a short delay line to increase the effect. Graphic equaliser: lots of slider faders give lift or cut at many different frequencies. Parametric equaliser: frequency adjustable on one knob, lift or cut on another, 'Q' (width of peaking around centre frequency) on another. Usually three or four knobs. To explain in detail the possible uses of these would be a lengthy process, as all the


various functions on each unit are usually adjustable to the nth degree. For a rather elaborate but informative example — and one you can hear on record — over to Mark again.

"The first single that the Rubettes did on their own, when they left their original producers and started working with Alan Blakely, the track was called 'You're the reason why'. All the guitars were direct injected, which means that there were no amps involved, they were plugged straight into the mixer. The sound for the solo guitar on that track was achieved by using two Kepex units (noise gates), two Gain Brain units (limiters), an ITI parametric equaliser and a really old Audio & Design compressor (no-one knows quite what's inside), in our studio it's known as 'Ye Olde Black Box'!

The guitar came straight into the board, I sent that into a Gain Brain unit, switched on 'out' so the Gain Brain wasn't in fact doing what it should have, which was limiting the signal, but was amplifying it instead, acting as a line amp. I had it on full input and full output, so that it was distorting; then I sent that signal into the old Audio & Design unit, and put that into

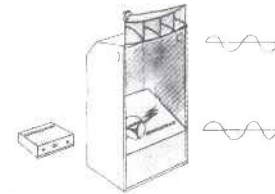


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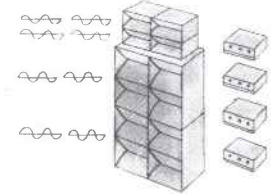


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complete over-compression so that it was sucking and swaying around and everything, which went into a Kepex unit acting as a noise gate, so as soon as he stopped playing the signal was switched off. After that it went into the ITI parametric, with which I sharpened the sound up to get a real edge on it, then I went into another Gain Brain unit, this time with it switched in, doing what it was meant to be doing. So I had this really swishy signal, the gain brain levelling it off a bit, and then I went into another Kepex, just to make sure the whole of the channel was switched off when he stopped playing. It was just a matter of trial and error, he came in and said 'I want a weird sound on this one', so I plugged a few things up . . . I thought 'that sounds interesting', 'cause one of the Kepexes wasn't quite closing off, in fact. It would close up, and then jump back up a little, and then close up again, so you'd just start to hear it break up a little, with everything coming through. It just gave a very strange sound that was right for the number.'

When I asked Mark what went between the mixer and multitrack recorder at DJM, he said "wire"; although we both

fell about laughing (probably completely unfunny to anyone normal), he wasn't joking — there is no noise reduction system in use. Noise reduction was invented to combat the cumulative build up of tape hiss involved in recording and mixing 16 or 24 separate tracks of music. Ray Dolby invented the first commercial system, which bears his name, and the Dolby A system is now almost universally employed in recording studios throughout the world. It works like this: low level signals at the input of each track are expanded during the processing stage so they are recorded well above the inherent system noise, but still left at a lower level than the untreated 'loud' signals. When the processed signals pass through the deprocessor the differential volumes are sensed and the lower levels of signal undergo compression, restoring the original dynamic range. 'Noise' in these passages will undergo the same compression, theoretically giving the same signal to noise ratios in the soft passages as the loud ones (in which signal masks noise anyway). Dolby A uses four separate frequency bands per channel, each with its own

processor/deprocessor, for smooth operation across the frequency spectrum. There is an alternative system in use, made by dbx. This works on a similar principle, but without four separate bands and without the complex set-up procedures required for Dolbies.

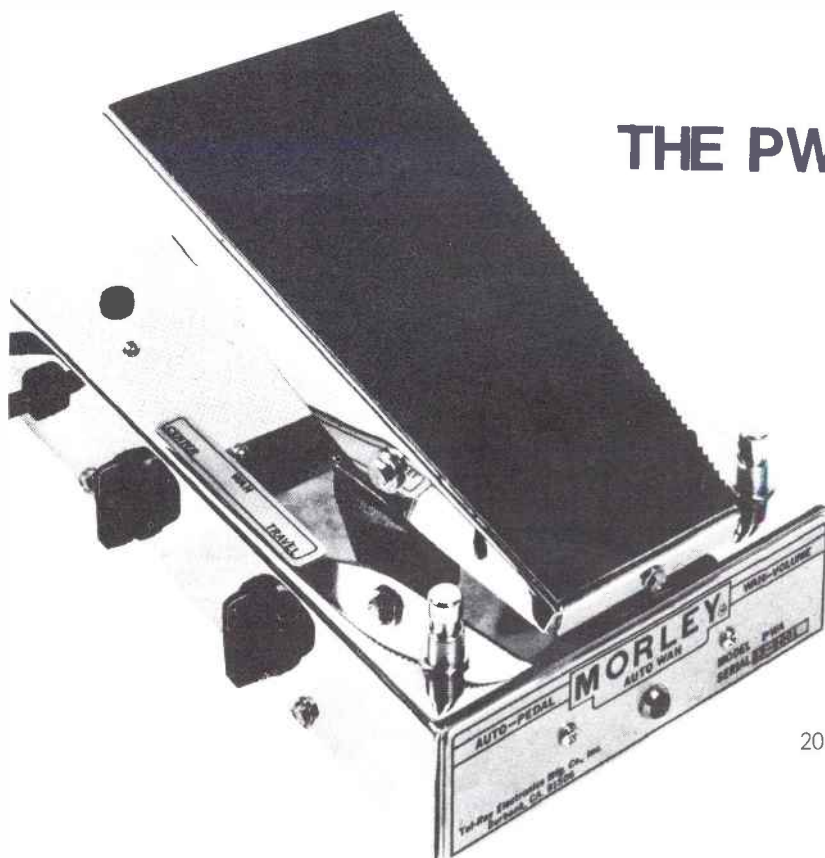
There has recently been a 'backlash' against the use of noise reduction units, and its worth quoting Mark on this as it is quite a relevant 'man vs. machine' argument, based on subjective conclusions that many other well respected people, such as Gus Dudgeon, have come to. Says Mark, with emphasis on the first word: "Personally, I find that if I record without noise reduction units I get a more . . . the only word to describe it is a more presency, clearer sound. (Don't you get the hiss back, too?) No, because I always put things on-tape at high level, using Scotch 250 high level tape, and I run the multitrack recorder at 30 ips (better signal to noise ratio). Standard Ampex operating level is plus four dBm and I generally go four dB over the top of that. If all your Dolbies have been lined up correctly, the only theoretical advantage you get is that you can put

signal onto tape with slightly less hiss. Recording had been going on for a hell of a long time in the early days without Dolbies, and to me, having them is just having another thing to go wrong between desk and machine". The interesting thing is that all his clients support this judgement 100%.

Another interesting thing about DJM is the use of an autolocator with the MCI 2 4 track recorder. This eliminates the need for a tape operator, allowing the engineer to perform all Record/Sync/Playback switching for each channel by remote control, and also to control all tape transport functions. The 'Auto' bit comes in with the ability to punch in a tape position on a digital keyboard, and then return the tape to that position and go straight into play at the touch of a button. These cunning devices (used with other makes of recorder as well) are finding more and more used in studios now, as they make recording — and mixing especially, where there is much toing and froing trying out mixes on separate passages — considerably quicker and hassle free. Mixing itself will be dealt with in next month's article "From Multitrack to Mix-down".

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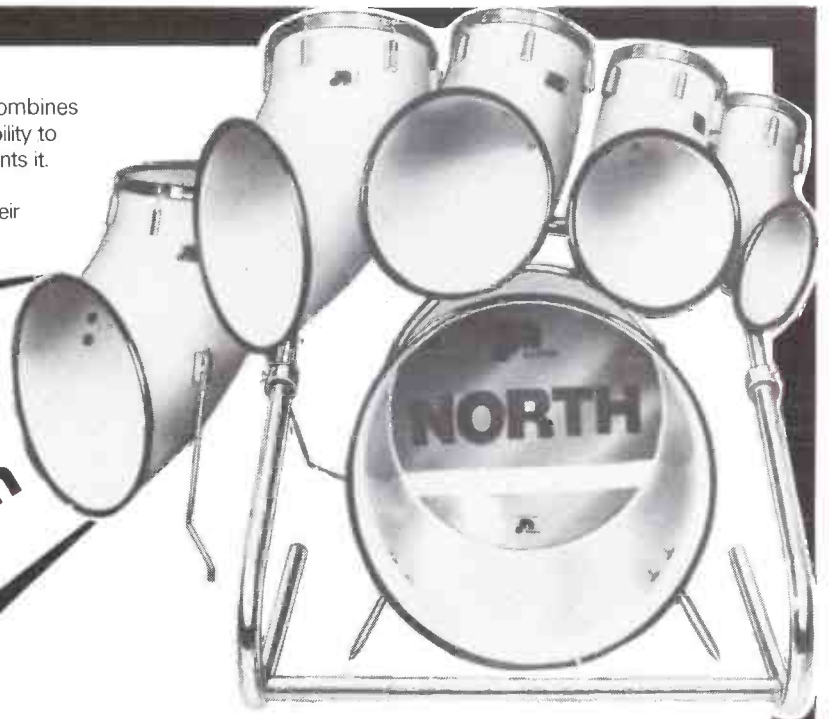
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**BOXER, CRAWLER, MOON**  
continued from page 30

The facts, however, remain that for £1 audiences were treated to free samplers, three bands that worked, and a lot of fun. Ostensibly the record company lost a lot of money, but of course they get it back from somewhere else — big business doesn't lose money.

The overall atmosphere on the road appeared to be jovial, although there were undoubtedly frictions between bands underlying the surface, and frictions within bands themselves.

How much of the lunacy was put on for press image? I'm not sure. There seemed to be a tired angle to the continual living-it-up image of rock stars on the road. The necessity to knock back the last Mandy, or fill up the eighteenth gin, or smash the hundredth glass. Keith Moons in miniature one could say, but on the other hand so what?

I dug it, they appeared to, several thousand punters around the country got off on it, and the slagers too have done their work and twisted the knife in. Provided only a little blood oozes from the wounds, Crawler will be "superstars" and the tour, at least for them, will have been a useful 21 night rehearsal for the bigger dates that are bound to come their way. I wish the others success. CBS obviously do. And out of all the many motives behind the tour, it keeps good music on the road which, I suppose, is what it's really all about.

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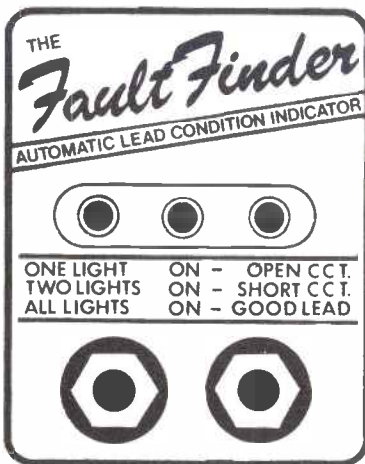
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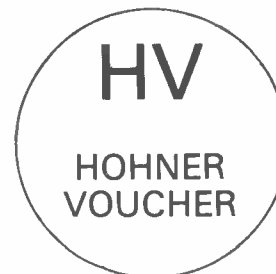
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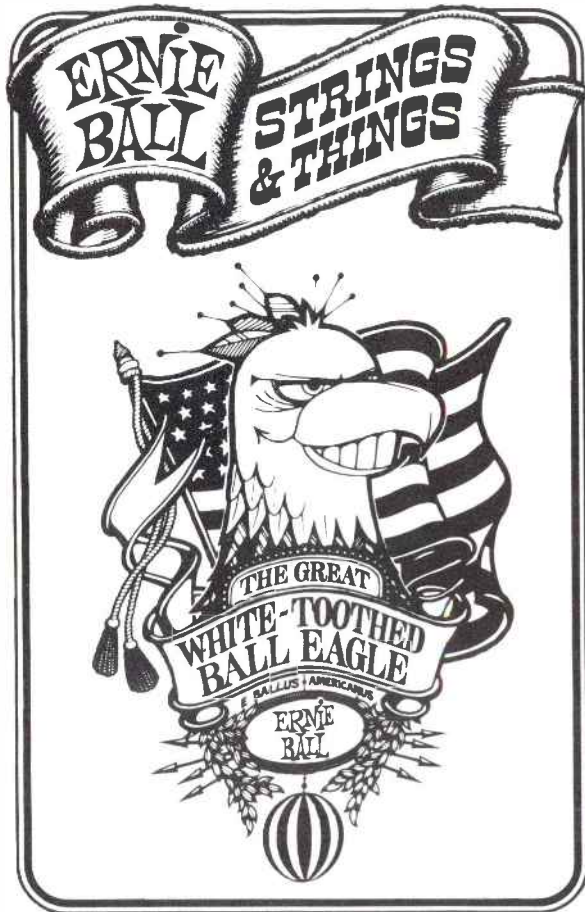
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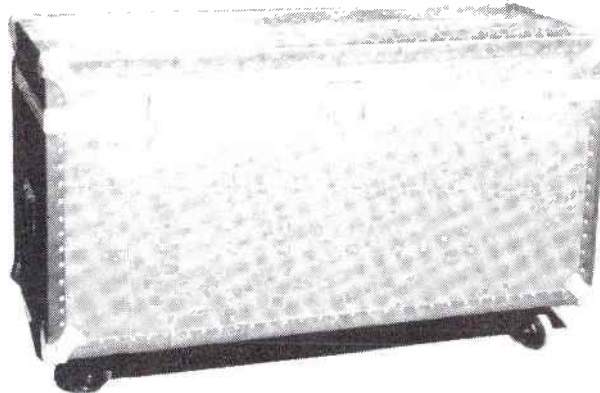


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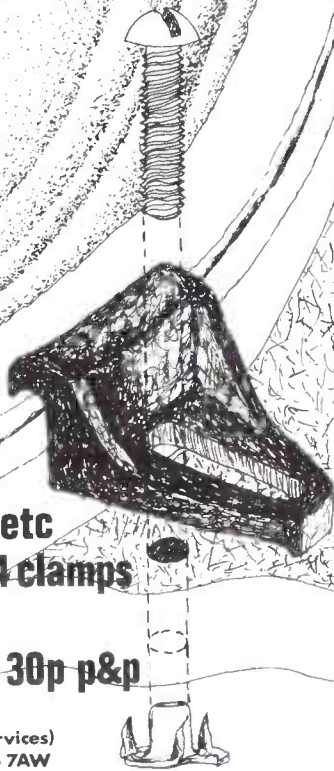
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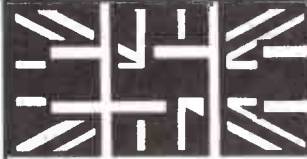
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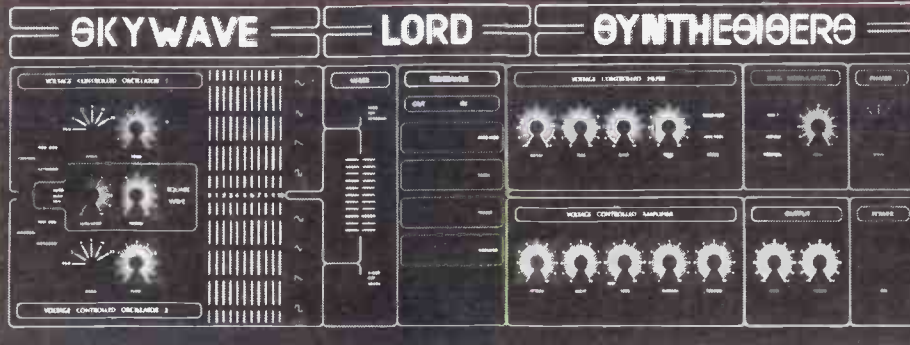
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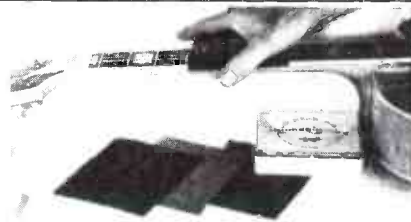
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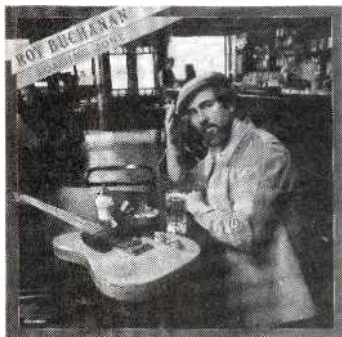
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# album reviews



## ROY BUCHANAN LOADING ZONE POLYDOR SUPER 2391 295

It's a small world. The new album from reluctant guitar superstar Roy Buchanan turned up after our interview with Stanley Clarke had gone to press. After the whole technique and jazz rock for MENSA members confrontation, we find Stanley producing and playing bass on a booze mutha like a good 'un. Buchanan's reluctance to tour (and invariably picking regional American ones when he does) has up to now confined his status to a man regarded by those in the know as one of the first white players to really investigate the blues, and he is frequently looked up by top guitarists for exalted jam sessions. In Britain, though, it's a case of grabbing the albums if you can and pinning back your ears. Loading Zone takes its place beside its four predecessors as an album that should by rights be compulsory listening with a staggering display of playing on what Polydor refer to as "that crusty 1953 Telecaster". A crusty beast indeed, as displayed on the cover. After much intensive re-listening to Clarke's solo albums and some RTF, Loading Zone assumed an interesting position in the overall listening picture.

The first track, The Heat of the Battle, is composed by Stanley, and it quickly kicks back into a hell-for-leather warm up for the distinguished company; Roy flying away over the top like a one-man "crusty" Wishbone Ash, Stanley himself letting it all hang out and driving the track along, Narada Michael

Walden on drums trailing the pair with vigour. In between the basic lick, Roy doesn't rest and mark time as many guitarists would, he fires in a dazzling combination of sheer speed playing and an obviously second-nature command of the Tele's crackling sound range.

The second track, Hidden, rests some distinguished guests and brings in Jan Hammer. This time it's Roy's own song, a delicate interlude with strings and acoustic piano before The Circle, the one track on the side featuring vocals (studiously avoided by Buchanan, and sung by Scott Musmanno on a bed of background harmonies); the track begins gently but starts biting towards the end with Roy elbowing out the piano chords with his version of the Chuck Berry/Stones riff.

Adventures of Brer Rabbit and Tar Baby, another self-penned track, is an amusing and accomplished duet between Roy and Stanley, reminiscent at the start of the Steve Howe Clap style of picking but embellished later with a variety of rag 'n' blues lead figures. The side ends where it began, with Ramon's Blues, and wouldn't you know it contains a little soloing that all but blistered the paintwork off the walls around the speakers. Roy's arrangement this time; take 1st and 3rd solo, and farm out 2nd solo to Steve Cropper to bring in more variety. Note some "crusty" use of harmonics.

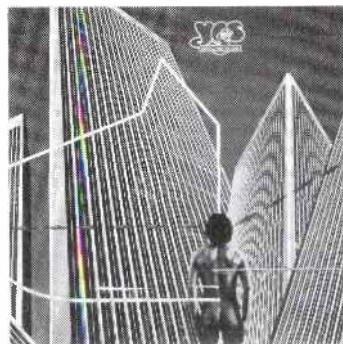
Green Onions, side two, and getting in quickly with another classic riff. Green Onions, alias Help Me by Sonny Boy Williamson and On The Road Again by Canned Heat, built around the gurgling organ work of Malcolm Lukens and steady plucking of Donald 'Duck' Dunn on bass. The Buchanan system comes into play again; 1st and 3rd solos go to co-composer Steve Cropper, 2nd and 4th to Buchanan.

The workout is protracted and great fun, an object lesson in how to decorate a basic melody with unfettered soloing. Walden's style is apparent on Judy, one of his two compositions on the album, a more languid affair which sits nicely

after the protracted Green Onions. Done Your Daddy Dirty, Buchanan's final contribution, is a little more ragged, one last burst of blazing guitar work preceding the final Your Love, the second Walden track, which brings the album to an unexpectedly mellow conclusion, with Roy at last taking vocals.

Loading Zone will be greedily snapped up by those who regard any Buchanan release as a guarantee of superb and entertaining playing. "Crusty".

CS



## YES GOING FOR THE ONE ATLANTIC K50397

Whether you like it or not, you can't sniff at the first album from Yes in two and a half years, especially when the cover — not by Roger Dean — folds out three ways (Atlantic don't do that for any old act, they must have known it was going to bullet up to number three without stopping anywhere) and Rick Wakeman is back in place of the orchestral-minded Pat Moraz. The cover's enough to put the wind up you on its own: the outside featuring a bronzed and clean rinsed male frame against a smogless, futuristic skyscraper vista; the inside setting the five pictures of our heroes against a mellow, mystical orange and green sunset. The two facets of Yesmusic, you might almost say, the imperious technological stance and the mystical vision of the cosmos as directed by Jon Anderson.

Or, to put it another way, what balance will the album strike between these two characteristic tendencies? Where will it fit into the overall Yes picture — a reversion to the crisper Yes album and Fragile perhaps, or maybe lining up alongside the elegantly layered Close to the Edge, or, more likely, more of the rather overdone Relayer version? Well, in a nutshell, touches of everything. The hiatus has cut through their self-inflicted corporate indolence to make them pull out their

fingers but at the same time there's a great deal of trimming down to take place. The next album could be Going For The Big One.

The band are reputed to have had a passing interest in singles success, one little bauble that has so far not come their way; be that as it may, the opener and title track is the one out and out stunner on the album and could make the grade if any of their stuff could. "One two three four" someone shouts and the band steam into a pumping, driving rocker, with Steve Howe trading the macrobiotic licks for straight, fiery riffing and Chris Squire laying down a tough, bombastic bass line. Lovely, a band at work, but what happened after that? Going for the One becomes Turn of the Century and it gradually starts slipping away — the first of the longer indecisive, overproduced tracks which suffer as much as anything from Anderson's perpetual obsession with his own private lyrical obscurity.

Turn of the Century reflects Howe's occasional tendency towards medieval instrumentalism, and Wakeman for the first time stamps his mark with a piano section, and there, over the top, Anderson singing away in his Top Rock Vocalist's voice about who knows what. No, he deserves the awards, he was definitely the founder of the thoughtful and harmonic approach — plus of course that superb phrasing — but he is arguably getting a little out of touch with reality, or maybe just not being aware any more of the need to define his own reality if there is one. Turn of the Century is aimless Yes, incessant, grandiose and tantalising. Parallels threaten to kick up a little more dust, but that too fragments over the four minute mark and the side concludes a little on the debit side.

Side two reverts to the Relayer approach, two mighty tracks in full blown Yes cosmicolor, and with bells, church organs, Howe's scattering runs and heavenly choir of la-la-la's it's Yes the five-tiered supergroup back after two and a half years.

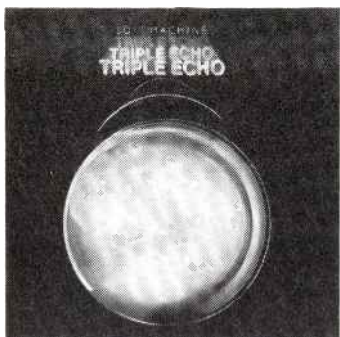
Wakeman was the one who said he knew the band had yet to pull out the stops in unison, and there's more than enough on this album to suggest that it's just round the corner if they want it. That first track shows what happens when they do get it.

Of course, this is all closing the door after the horse has bolted. Both in the press and in



the charts the album had made a big splash, while we ran an interview with Steve Howe just two months ago, and he talked about the album then. It's always difficult reviewing a massive fait accompli, but there, for the record, rests one more humble opinion.

CS



**SOFT MACHINE  
TRIPLE ECHO  
HARVEST SHTW 800**

The Softs have always been that curious case of a band known to almost everyone, and yet neglected by the vast majority. Has it simply been that they were too close and too English for comfort? Did we prefer the music of other bands because they trod more well-worn, recognizable paths? True originality is, after all, a rather daunting prospect. It lacks the spirit of compromise. More often than not it remains unrecognized because it is unrecognizable — at any rate, in terms of what has gone before. Hardly anyone has taken up the mantle that the Softs wore in the late sixties, except perhaps those who were at one time directly involved in the band — Kevin Ayers, Daavid Allen's Gong, Robert Wyatt's Matching Mole. The nearest equivalent we have now is National Health, led by Dave Stewart, who is a distant relative of the "Canterbury Scene" through his association with Steve Hillage, Richard Sinclair, etc.

Triple Echo is the nearest thing to a proper assessment of one band's musical history that we are ever likely to get. It contains every kind of moment — from the brilliant to the embarrassing. Both extremes are occasionally to be found in the same song. Most of us had probably forgotten how funny Wyatt could be, how out of tune he could sing, what a superb drummer he was. Many of us did not know that the original line-up (Wyatt on drums, Allen on guitar, Ayers on bass, Mike Ratledge on keyboards) recorded a single, released in February '67. This single, and its

extraordinary B side, are to be found at the beginning of side one. That's what I mean about a proper assessment. Not necessarily the *best* of a band, but the way that they really were.

Their peak came in the summer of 1970. It was then that they became the first and last rock group to play at the London Proms — a glorious, anarchic gig, after which Serious Music Lovers wrote in their hundreds to the Serious Press, and expressed their sense of outrage. The use of tape loops, Wyatt singing wordlessly and whistling into his microphone — nay, the very appearance on stage of amplification — were enough to drive Serious Music Lovers puce with fury.

Unfortunately, the Softs themselves became very serious indeed a few years later. The twin forces of Wyatt and Elton Dean were, in 1970, perfectly balanced. The inspired lunacy of the one was complemented by the musical proficiency of the other. When Robert left, a whole concept left with him. There was no more singing, and everyone grew moustaches and were spectacles. The music quickly coalesced into pure jazz, and then evolved into odd riff-based jazz-rock, ultimately coming under the control of Karl Jenkins when Ratledge finally quit at the beginning of last year.

The whole story is told in greater detail on Triple Echo, some of it in the form of old demo's, some in BBC recordings, and some too in album tracks. As with all great bands, the real genius of the Soft Machine was in live performance, such as their astonishing Hyde Park gig of summer '69. Triple Echo is, however, the best reminder we could possibly hope for. And the last I heard, the Softs are still going.

PD



**JOHNNY WINTER  
NOTHIN' BUT THE BLUES  
BLUE SKY 82141**

For the first part of this review, see May's Beat, in which the

Muddy Waters Hard Again album was welcomed for its no-bullshit approach to the Chicago-style blues. Most of what's written there applies equally here. The sound has not been messed with — it presents the Winter/Waters band "live in the studio". In fact, the only difference between this and the recordings of thirty years ago is in the clarity and definition of the sound.

As for the music, well, Johnny has never actually made an album that could be called bad. Everything since The Progressive Blues Experiment has been at worst listenable and at best sheer ecstasy on vinyl. The period has seen him playing rock and roll, heavy rock, slick funk with brother Edgar, and maybe some blues, just to keep the old lickin' fingers in good shape. But this album takes him right back to where he started. I have heard a little of his pre-CBS material — most of it disposable, but some of it good. In particular there was an acoustic version of Goin' Down Slow on an album called The Johnny Winter Story (not otherwise recommended) which offered an insight into what Winter could do when you peeled away the accumulated layers of commercialization. At last, it seems, he has decided to take a return journey to the blues and nothin' but the blues — as the name of the disc spells out for those who still haven't got the picture.

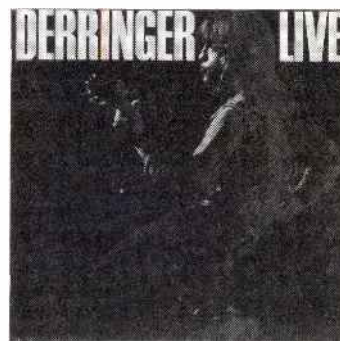
The Winter/Waters band consists of James Cotton on harp, Pine Top Perkins on piano, Willie "Big Eyes" Smith on drums, Charles Calmese on bass, and Bob Margolin on guitar, most of whom backed Muddy at his recent New Victoria gig. All the tracks were penned by Winter, except for Walkin' Thru The Park, a Waters tune, on which the great man himself does a "guest vocal".

Side one *really* kicks off, Smith's drums strutting a firm introduction as the albino howls in joyous anticipation. The track, Tired Of Tryin', is followed by the acoustic TV Mama, in which a metal-bodied guitar is accompanied only by Smith's throbbing bass drum. Just in case that was a little too laid-back for ya, Sweet Love and Evil Women gets things moving along once again — only to be slowed into the Chicago station-yard by Everybody's Blues.

Johnny allows himself more rein on the guitar than he did on Hard Again, but his approach continues to avoid the more ob-

vious excesses of guitar heroism: the playing is conscious of its own ancestry, and this has been the marked effect of working with Muddy. The blues is being expressed for what it is, rather than being used as a vehicle for self-worship, and on this showing I would say there's a lot more of the Johnny Winter Story yet to come. We'll just have to wait and see who else gets signed to the Blue Sky label . . .

PD



**DERRINGER  
LIVE  
BLUE SKY 82130**

The albums which preceded this one were Derringer and Sweet Evil; both undoubtedly had their moments but were in the final analysis a little disappointing because they could have scorched the rubber off turntables across the world with just a bit more inspirational sparkle from Rick. A live follow up was particularly interesting for a number of reasons; his band (Vinny Appice, drums; Danny Johnson, guitar; and Kenny Aaronson, bass) could safely be expected by now to be *together* on stage. After that, devious minds drift back a few years to Rick's period as Johnny Winter's second guitarist and the live album they cut together, so if he's feeling a quarter as fierce now things will happen. And it's the perfect opportunity to snipe the best tracks from Derringer and Sweet Evil, add a couple of old killers, and give them that extra boost I was just talking about in the cause of paralysing an audience. So the poor old platter's stuck with about four should-be and could-be's before it even hits the deck!

In the event, the album is fractionally worse than outrageously good, a slick lick-studded rock 'n roller with Johnson doing for Derringer what Derringer did for Winter in '70. Because it *is* live there's the odd bit of gratuitous noise with Rick doing nothing particularly skilful, but these remain in check as the band are obviously

# album reviews

concerned with keeping right on at a riff till it's time to move on. The band finish on Rock and Roll, Hoochie Koo, a good reminder of what's been happening. If Live isn't the last word in rock 'n roll, it packs enough punch to catch all those who looked long and hard at the previous offerings but hung out for something which finally drew in all the threads.

CS

## SHORT CUTS

### BEAR PACK NO. 1 BEARVILLE K35501

In his affectionate sleeve notes Charlie Gillett observes the fine roster of Bearville artists and the label's integrity in promoting bands which reflected the tastes and aspirations of founder Albert Grossman. Bear Pack is Bearville's own testament to their first five years, and the album is a joy. The first track, Small Town Talk, is one of those obscure classics in which Bearville seem to specialise, and is one of two Bobby Charles tracks on the album. Gillett also records that four of the band supplied the rhythm and Dr. John the evocative pedal organ. Other highlights of this excellent release are some Jesse Winchester and Paul Butterfield tracks. Bear Pack is likely to become something of a collectors item, hopefully it will encourage more interest in the rest of their catalogue, and it should also whet the appetite for Bear Pack No. 2.

### GARY BOYLE THE DANCER GULL GULP 1020

"The album represents some fresh directions. There's more funk, more rock, but I have tried to retain the kind of spirit which characterised the previous records": Gary Boyle's own feelings about his first solo album, and while it's rare for musicians to be impartial to their own work, for once the assessment is pretty near the mark. Gary, founder member and guitarist of Isotope, bases

most of the album on the sort of polished instrumentation which distinguished the Isotope albums, but tracks like Almond Burfi, Pendle Mist and The Dancer mix in an adventurous and rhythmic element — no doubt that funk and rock he was talking about. His own playing remains crisp, injected with the occasional fierce solo (Apple Crumble is nifty for instance) while fine backup comes in the form of Robin Lumley (who also produced and mixed) and ubiquitous Simon Phillips. While Isotope were a much acclaimed jazz rock outfit their audience was never particularly large, and the thought plus those extra "ingredients" which have gone into the Dancer should inspire deserved circulation.

### PFM JET LAG MANTICORE K53511

This follow up to Chocolate Kings by Italy's leading musical export finds the band in a determined mood and eager to re-cap all that has gone before as well as adding a bit more bite of the Cook variety — Cook being the predecessor to Chocolate Kings and a live humdinger. However, as so often before their collective instrumental skills only partially succeed in producing a cohesive whole; the tracks that work are finely crafted flights of technical fancy, the ones that don't so well are tangled and convoluted. Lyrics are equally divided between English and Italian, although in an instrumental album the words just merge into the background: all in all Jet Lag won't disappoint the faithful nor impress those after a platter to eclipse Chocolate Kings.

### WET WILLIE LEFT COAST LIVE CAPRICORN 2429 151

"Baby baby baby!" moans lead singer Jimmy Hall. "Yahoo!" screech their audience, throwing their stetsons in the air and cavorting madly around the corral. And why not? This is, after all, the Capricorn label, and if y'all don't like to boogie, ya better git on yor horse and ride outa here.

### THE COUNT BISHOPS THE COUNT BISHOPS CHISWICK WIK 1

Somehow or other this lot have managed to persuade the weekly press that they're punks, thus assuring themselves of good reviews. Actually this is a spiffy little r'n'b album containing such excellent songs as the Kinks' I Need You, Willie Dixon's Down In The Bottom and even that old chestnut Shake Your Money Maker. Their own songs stand up well alongside the standards. The production is simple and direct, with little if any overdubbing, and the playing and singing is equally economical. In short, a very enjoyable debut album — all the better for including a version of Savoy Brown's Taste And Try (Before You Buy). I thought everyone had forgotten about Savoy Brown.

### NEW YORK DOLLS NEW YORK DOLLS MERCURY 6641 631

Sleeve notes by angry young Tony Parsons, this is in fact a double re-release of the Dolls' only two albums. They look just like Queen to me, though they sound like the Sex Pistols. Themes include Trash, Pills, Babylon and Personality Crisis.

Some of it's quite funny, some merely boring. All of it is simple, energetic stuff that should appeal to punks with a sense of their own history — and the cash to afford a double album.

### EASY STREET UNDER THE GLASS POLYDOR 2383 444

Initially put off by the lyrics, which are displayed in their entirety on the back of the sleeve (always a bad sign) I was surprised to discover that Easy Street write very pleasant songs. But would I buy it? Would I even put it on the turntable except in order to review it? An album so lacking in faults has nothing interesting about it. It's safe, tasteful and Beatles-influenced. They sing beautifully and play their instruments with relaxed proficiency. For Christ's sake, lads, take a risk.

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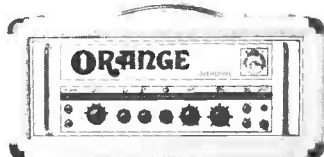
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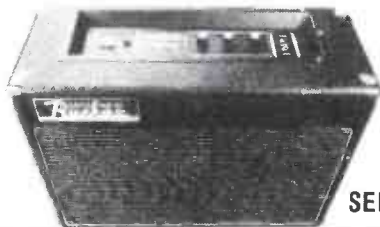
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Phil notes the heads for his tales.

**O**ur man in Atlanta, fresh from his triumphs with Steve Miller and the Oberheim MD in the States, ran into Genesis drummer Phil Collins back on home ground while the heady scent of cornering the stars was still wafting up his nostrils. Phil was smartly manoeuvred into supplying a guided tour of the Premier factory in what can only be described as an extraordinary display of persistence on the part of our man in Atlanta, and before Phil could slip a word in edgewise he found himself the guest of honour of an intrepid fact-finding expedition headed north up the motorway.

"And so it came to pass that we, Mr. Andrew Mackrill, drum setter upper extraordinaire, Mr. Howard Rosen, Advertising Manager of that popular music monthly BI (and also our man in Atlanta — he travelled stuck to Phil's lapel — Ed) and myself did arrive at the factory of the drum makers called Premier in Leicester at 12 midday just in time to adjourn to the local hostelry called 'The Navigation'. There we did reflect on the state of the nation and exchanged Phil Seamen stories.

Having already been greeted by the charming Simon Everitt and the suave Eddie Haynes, two of the two dozen drummers at Premier, we hooked up with Rex Webb (home sales and home guard) and Douglas Rollson (company sec. and half a lager) who were keeping our seats warm. I mentioned that it had come to my notice that Premier now distribute Zildjian cymbals and Ufip's (an Italian percussion firm) impressive assortment of bells, gongs, and chimes of all ilk.

This in my opinion (*our man in Atlanta hastily agreed — Ed*) is

time better spent than designing oblong, square, tubular space, sci fi, safety pinned drum kits. It has always puzzled me that you can buy a drum kit with Coca Cola emblems or ancient Egyptian script engraved on the side but try to buy a good bell tree or wind chimes — forget it! Maybe Ufip have the answer.

Anyway, we upped and mounted our camels and made for the newest factory in Blaby Road (Premier now boast three factories).

It's been open two years and it is in these premises that most of the finished drums are stored for distribution. Occupying a prime position were my own new 'natural birch' concert toms and bass drum, nicely packed in polythene nappies. The bass drum is a 22", a change for me as I have favoured 20" since birth.

## Tympani

On with the tour. The educational department is also here at Blaby Road: the New Era range consists of everything from baby snare drums to 30" tympani. Nothing as professional when I was a lad! The overall atmosphere at Premier is very 'up' and all the workers share a joke with Eddie who knows all their first names — no mean feat after only four years with the 400 employees. Himself a drummer, he enthuses upon new ideas as if he is perfecting his own kit. Even cymbal tilters will be subjected to Eddie's scrutiny.

When he joined the firm he was keen to update the image of the company which I agree was a little staid. His influence has played its part in Premier's current sales figures — they now sell more drums worldwide than any other English company and also a lot of American companies too! Products range from marching percussion to school percussion via rock.

## Graffiti

Birch wood is now being used again due to its resonance and pliability, and as we arrive at the Canal Street factory tons of this wood, sycamore, hickory and hornbeam lie waiting to become sticks or shells. Canal Street I am told is the oldest factory in Leicester, a fact established by the 'Julius go home' graffiti on the wall! Premier moved up to Leicester in 1940 having been personally attacked by Adolph. Radar and gunshots were their war produce and owing to their





Premier shells out for Phil.



A tip top tap!

importance 'out of London' was the order of the day. Someone's finger landed on Leicester and there they came to stay. Inside the main door lie planks of rough rosewood fresh from the 10,000 acres in Honduras which Premier own. This is finely honed into keys for marimbas, xylophones and the educational bass xylophones.

Walking into the area where the all important stick is made we see them being hand rolled — 600 sticks a day and only a few bananas. I'm sure the sedate ladies in the factory don't know about the beating these sticks will be enduring from the likes of Moon and Scabies.

### Cases

Everything is self contained here at Premier — all, that is, bar the plastic Mellinex and Mylow, imported from the States and the vulcanised cases. Research and development is also carried out here by 10-12 experienced musicians and engineers designing new finishes, one off products etc.

Rounding the corner we see a bevy of ladies nattering whilst attaching mouldings individually. My 'Drummers have fast hands' t-shirt drew seduc-

tive smirks from the crew and so we quickly moved on. All the mouldings are then coppered, nickleled and chromed in a liquid not unlike molten creme de menthe.

Time limits forced us to move on rapidly to the third of the three sites — Pullman Road, and the second factory to be Premier owned. Here the tuned percussion is housed — vibes, tympani etc. Everplay skins, Premier's own, are also made here and the list will shortly expand to include transparent heads which I personally favour. In the tympani cage we saw Charlie who showed us a rare herd of copper bowled hand tuned tympani with great pride. "Only made seven pairs in eight years" said Charlie. "It's all those fibre glass pedal tuned jobs..."

Just then the 4.00 whistle went and the clock had beaten us. So we adjourned to the administration area, collected our free Zildjian t-shirts, bade Eddie and Simon farewell and re-mounted the Hertz Rent-a-Camel and set off down the musicians' highway, you know ... Leicester Forest, Watford Gap, Newport Pagnell, Toddington, Scratchwood, then home."

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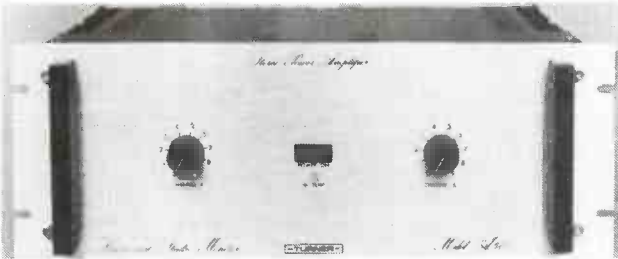
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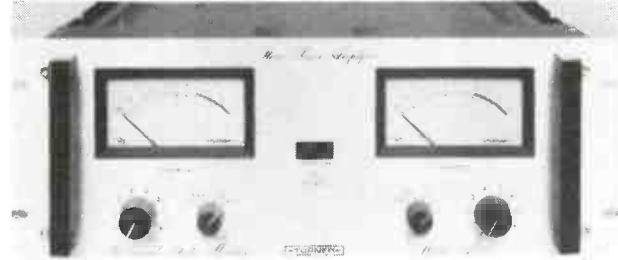


# - TURNER -

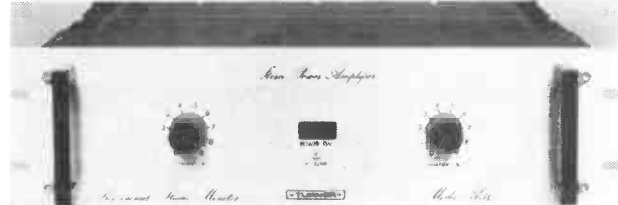
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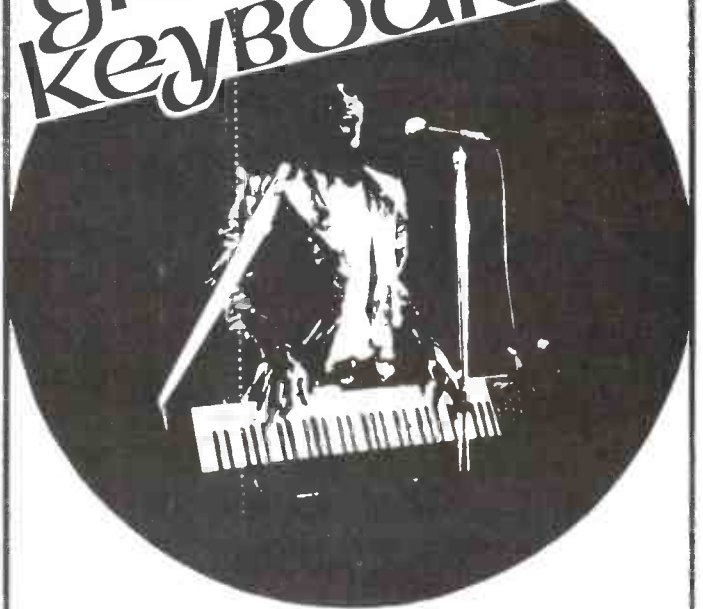
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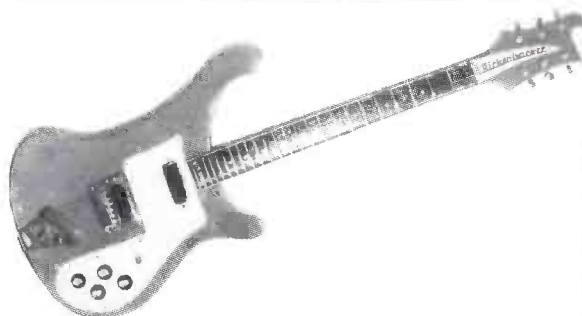
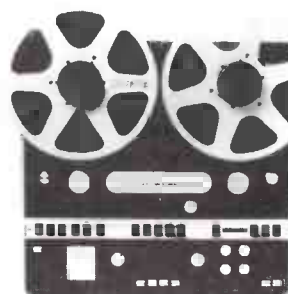
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When you've been playing an instrument for a few years you often begin to develop strong ideas about which musicians who play your instrument have got the plum jobs in certain bands. Being a bass player, I can look at Yes and envy the melodic freedom afforded to Chris Squire, cast a few envious glances towards some of the American jazz rock outfits and see how their bass players are allowed to do more than just hold the root note of a chord on a firm repetitive beat. But what would you say if I told you that, in my opinion, one of the most exacting bass roles in British music lies within the mighty Hawkwind machine?

You might be tempted to rush for the 'phone and arrange for my certification as criminally insane (*never crossed our minds* — Ed.) but hang on a bit — dig out those old Hawkwind albums you've got and listen to what Lemmy used to do for this most curious of groups. Take *In Search Of Space* as an example. When the band drift off into a free-form (ie stoned) ramble, listen to Lemmy's establishment of a driving riff, how it works in with the drums and pulls everything back together again. Yes, the bass gig in Hawkwind offers the inventive player an awful lot of scope. He's got to keep in with Simon King's definitive rock drumming and yet he's required to be not only an anchor but a sail as well — to pull the band's melodies along.

When Lemmy, er 'left' the band, the gig was taken by Canadian Paul Rudolph whose success as a member is best left undebated — quite simply Hawkwind hadn't found another Lemmy.

Now a softly spoken veteran of strange days, Adrian Shaw, has taken the gig and grabbed the band by the scruff of its neck, shaking it back into peak form with a driving, melodic excellence. His history as a player is as unusual as you have every right to expect from a Hawklord.

"Well, immediately before, I was playing in a band which was making a living, and that's about all, by doing cabaret gigs, in other words backing male strippers and

# HAWKLORDS REGROUP!

Gary Cooper investigates the new look line-up of Britain's oldest sci-fi rock band

"The switch of bass players happened at just the right moment"

drag acts!"

"We had to get a release for him from the East Grinstead Transvestite Society" chips in Simon King.

"It's like up North where the bands support the bingo session!"

"You wouldn't believe some of the gigs we were playing, places like Tilbury Power Station. We were just a bunch of freaks who used to get very stoned and laugh about it."

However funny it may have been, it's no laughing matter when a bass player of Adrian's capability ends up backing drag acts in working men's clubs. Still, he'd been drafted into the band once before, when Lemmy had 'gone missing' before a German trip, so, when the gig was offered following the sacking of Paul Rudolph and Alan Powell (the band's other drummer) it was Hawkwind to the rescue and Adrian gratefully accepted their aid.

When I first saw the newly staffed band, on their recent British tour, I was not only bowled over by the bass playing but quite surprised at Adrian's choice of gear — he was toting a battered Gibson EB3, one of the potentially best bass guitars but one which is now chronically out of fashion and sadly changed by Gibson's attempt to re-design it.

## Cabaret

"I've had mine since they were ubiquitous and I've just never found one to beat it" he enthuses, "I've had this one now for about ten years and it must be about fifteen or sixteen years old. Ever since I had it, I haven't had to change anything. The bridge is exactly as it was and I've never had to do anything at all with the neck. It's got a wider tone range than any other bass I've ever played and if I tell you that it's suited everything I've ever played from cabaret to Hawkwind, you'll see how versatile it really is.

"Fenders are fine for a Fender sound, if you happen to like a funky disco sort of sound they're great but I can get near that with the Gibson and do a lot more besides."

"Mine's not typical of the newer ones. For years now I've gone down and looked at the new EB3's in shops but you might as well just go and buy a decent copy. Mine was made in the days when they were still made by hand and it shows. My neck seems slightly wider than the new ones and it's got just the right amount of camber for me. The new ones are just all wrong." Are you listening Mr. Gibson?

Those bass playing readers might just now be wondering what other attractions this axe offers. There are plenty, as Adrian elucidates.

"The short scale is a great help. The Fender or Rickenbacker scale feels like playing a clothes prop and providing you remember you're playing a bass and not a guitar, then the fact that it's got a scale more like a guitar makes it a very pleasant instrument to play."



## HAWKWIND...

Strings are Rotosound round wound which have impressed so many bass players over the last few years.

"They're much lighter gauge than the equivalent flat wound. After about two gigs they're at their optimum and are good for about another five gigs. I've tried others, I tried Fender once and they're terrible, much too heavy a gauge as well."

Unlike a lot of bass players, Adrian came to the instrument fairly late in his career. He started as a guitarist and possibly would have remained one had not a better six string wielder arrived in the band he was in at the time. It was decided that a bass player was needed and so Adrian trotted off and returned with a trusty Burns Nu-Sonic which was adequate for a while. The next guitar he bought was the Gibson and that's been it to date, although he admits to wanting a Fender and maybe even a Ricky although can't see that he'd use them much.

Amplification for the Hawkwind gig is the much vaunted Sunn valve bass amp run through two Dave Martin bins equipped with those very fine JBL 15" speakers — a classic combination! Before that he had an HH set-up with a custom reflex enclosure but finds that the Sunn/JBL combination unbeatable, a sentiment that I'd share as would most bass players.

A lot of readers, of course, like to emulate the equipment of their favourite players and Adrian himself admits that Jack Bruce was the motivation behind his purchase of the EB3. As far as duplicating his amp set-up is concerned it shouldn't be difficult for anyone who likes to try it.

"Plans for all sorts of bins are easily available but it's a question of whether you actually need the projection you get with them. I like them for the big gigs we do but I often have a D.I. taken from the amp and that's mixed with the sound from the miked bins. Even JBL's distort a bit and I prefer to have the clean D.I. mixed in with it which is what we do when recording."



Recording, in fact, is a bit of a sore point with Hawkwind at the moment. Although Quark, Strangeness and Charm has been an unqualified success, the bass parts were recorded by Adrian's predecessor and he had to repeat that uncomfortable exercise performed by John Wetton when he joined Family — overdubbing a bass part after everything else had gone down.

In fact this is one of the nastiest jobs you can undertake because you're left with very little room to work in.

### Stoned

"I was given a tape with some rough mixes on it and just went into the studio, got very stoned and did it. This is all going to come out wrong I know but you just wouldn't believe the difference it made. The tracks that were down there before were all wrong but I'd never like to have to do it again."

Simon King confirms just how much better the rhythm section is now.

"I found that when Adrian joined I was doing things that I hadn't done since Lem-

---

**"The tracks that were down there before were all wrong, but I'd never like to have to do it again"**

---

my had been in the band. Little bits of telepathy were there, Adrian would set up a bass riff in the middle of the number and I'd *know* that we were going to pull it back into the main song. It's really great and I only wish that I'd recorded the rhythm tracks with him in the first place."

"For me the switch of bass players happened at just the right moment. With going back to using one drummer I needed help from a bass player and as things were I wasn't getting it."

For those Hawkwind fans who've been apprehensive over the past few years because of the over frequent personnel changes, I think that I can fairly safely report that things are well stabilised now. Everyone seems happy to leave Robert Calvert in charge of the lyrics and singing, which he does so well, and the rest of the band concentrate on the music. There's a new spirit in Hawkwind and it seems likely that this line-up will continue unchanged for at least a while.

Direction? Well, I prophesy that we'll see a return to a slightly dirtier and more complex sound over the next couple of albums, and that with the help of Charisma, who now release their records, we will see a lot more of one of the last great British Rock bands to keep to their roots and play for their audiences.

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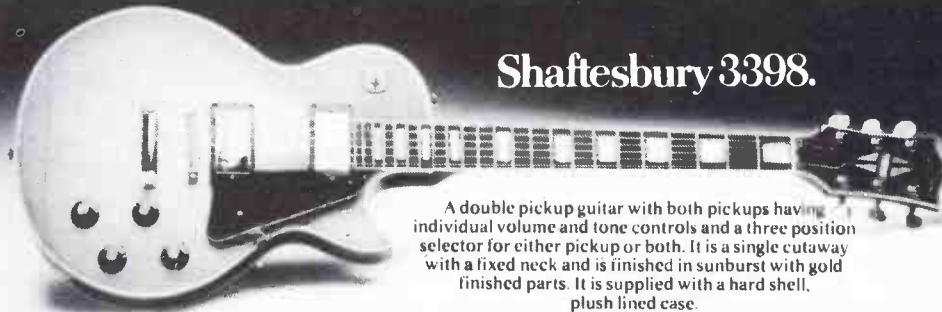
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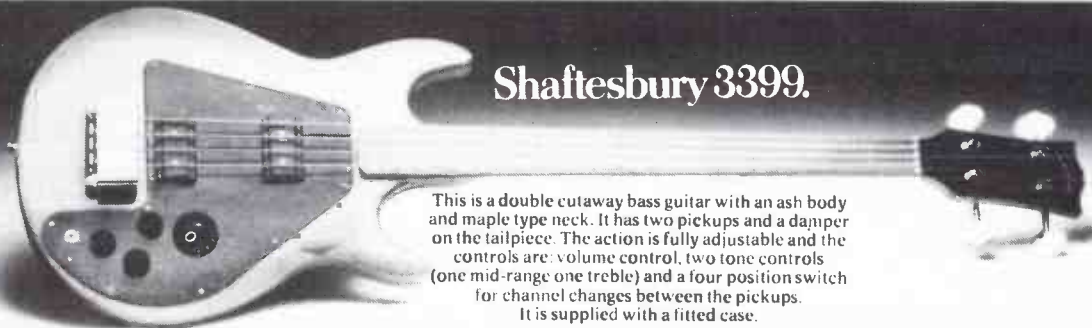
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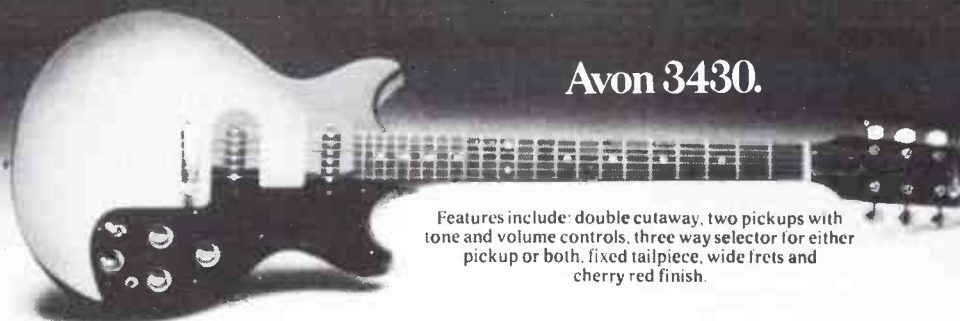
## Shaftesbury 3398.

A double pickup guitar with both pickups having individual volume and tone controls and a three position selector for either pickup or both. It is a single cutaway with a fixed neck and is finished in sunburst with gold finished parts. It is supplied with a hard shell, plush lined case.



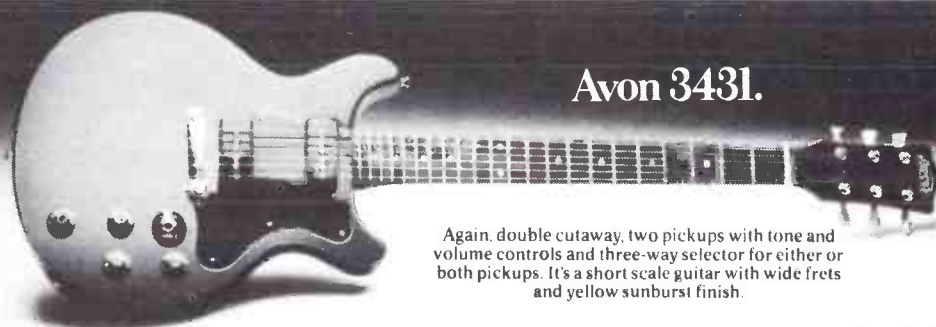
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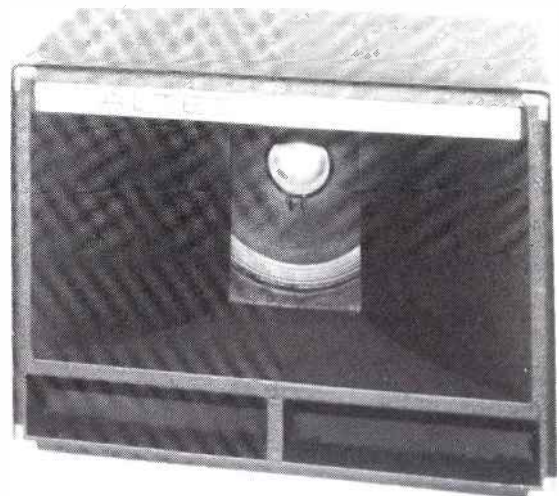
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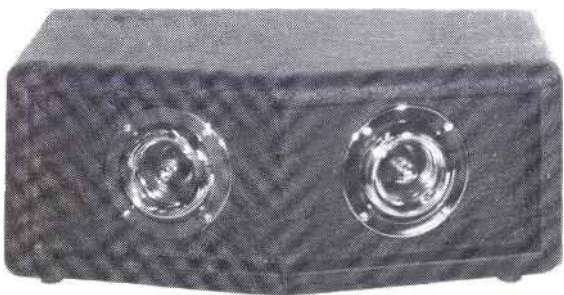


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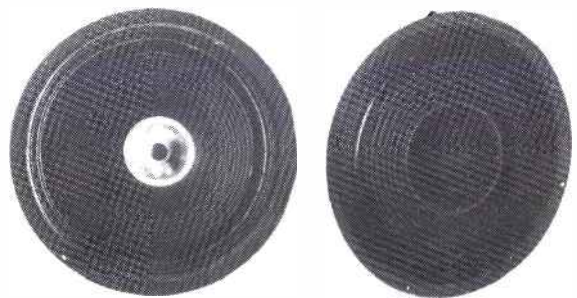


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**Field of Operations** Worldwide  
**Services** Complete production, trucking, carnet, P.A., etc.  
**Special Facilities** Custom designing of lighting and sound equipment, stage sets inc. all audio-visual requirements (projection etc.)

**Recent Clients** S.B. & Q., John McLaughlin, Jean-Luc Ponty, Bellamy Bros., Kevin Ayers, Johnny Nash, James Brown.

**Nature of Equipment Hired** Genie hoist and superlifts, towers and trusses. Par 64 lanterns (black cans), curtains, drapes, screens, scenery, CSI's, Supertroupers, all projection facilities, programmable control desks with full sequence controls, multi-circuit intercoms, also full JBL P.A. hire service — Midas, Soundcraft, etc.  
**Rates** Telephone for quotation.

## COLAC

Address 212 Carlisle Lane, London SE1.

Telephone 01-261 1705

**Directors** Scott Thompson, Clive Davis.

**Field of Operations** Europe, U.K. and some American.

**Services** Sound and lighting equipment.

**Special Facilities** As specified by artist.

**Recent Clients** Black Sabbath, J. J. Cale, Steeleye Span, Muddy Waters, Dr Hook.

**Nature of Equipment Hired** Midas desks and amps, AKG reverbs, Klark Teknik graphic equalizer, Martin/JBL horns and bins, etc.

**Rates** On application.

## COMPLEX SOUNDS LTD.

Address 33 Devon Road, South Darenth, nr Dartford, Kent.

Telephone Farningham (0322) 863 693

**Directors and Staff** Brian Hatt, Colin Norfield, Dave Morton.

**Field of Operations** U.K., Europe, U.S.A.

**Services** Complete sound hire, P.A., trucking, personnel.

**Special Facilities** Manufacture mixing desks for road or studio, electronic crossovers, amps.

**Recent Clients** Cliff Richard, Shadows, John Miles, Chuck Berry, Roy Orbison, Andrea Crouch, Osibisa, Ike and Tina Turner, Bay City Rollers.

**Nature of Equipment Hired** Complex Sounds, Hill mixing desks; Crown, Hill, Complex Sounds amps, Gauss, JBL, Altec speakers, Shure, Beyer, AKG mikes.

**Rates** Depending on size of rig, e.g. 4kw 4 way rig £150 per night + expenses.

## ELECTROSONIC

Address 815 Woolwich Road, London SE7 8LT.

Telephone 01-855 1101

**Directors and Staff** R. S. Simpson, R. D. Naisbitt, M. A. Ray (directors), K. J. Ridoutt (hire manager).

**Field of Operations** U.K., N. America, Europe, Near and Far East.

**Services** Hire and sales.  
**Special Facilities** Facilities for voice-over and encoding for A/V programmes; demonstration rooms.  
**Recent Clients** EMI, John Player and Sons, Thorn, Pink Floyd.

**Nature of Equipment Hired** A/V equipment (e.g. S-AV projectors and dissolve units), Bose sound equipment, Portapak/Linkit lighting systems, Fastfold screens.  
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Telephone 0622 673355

**Directors and Staff** Eric Snowball (Man. Dir.) Steve Thornycroft (Dir.), Paul Winter (Man.).

**Field of Operations** Europe.

**Services** Complete tour service.

**Special Facilities** Quadrophonic systems, trucking to 32 tons, carnet, backline equipment, sales dept., building of custom PA's to customers' specs.

**Recent Clients** Glen Campbell, Barry White, Stylistics, Ralph McTell, John Martyn, George Hamilton IV, Jimmy Webb, Faron Young, Gladys Knight & the Pips.

**Nature of Equipment Hired** Soundcraft desks to 40 channels, Amcron power amps, JBL horns/speakers, HH power amps, Gauss speakers, Shure mikes, AKG mikes,

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**Rates** P.O.A.

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**Field of Operations** The World.  
**Services** Sound and lighting equipment hire, tour co-ordination.

**Special Facilities** Storage facilities, transport, repairs can be undertaken.

**Recent Clients** Charles Aznavour, Stanley Clarke, Neil Sedaka, Dolly Parton, Emmylou Harris, The Hollies, Bryan Ferry, Hot Chocolate, The Jacksons, Franki Valli & 4 Seasons.

**Nature of Equipment Hired** Crown amps, Soundcraft mixers, JBL and Gauss speakers, Shure/AKG mikes, Klark Teknik graphic e.q., Eventide delays, dbx limiter/compressors etc.

**Rates** Negotiable according to clients' needs.

## E-ZEE HIRE

Address 7-9 Market Road, London N7.

Telephone 01-609 0246, 7, 8, 9

**Directors and Staff** Ray Robinson, Jim Hawkins, John McCaffrey, Ralph Harrison, Doug Beveridge, Jack Cunningham.

**Field of Operations** U.K., Europe and U.S.A.

**Services** Instruments and amplification, P.a: systems, road managers.

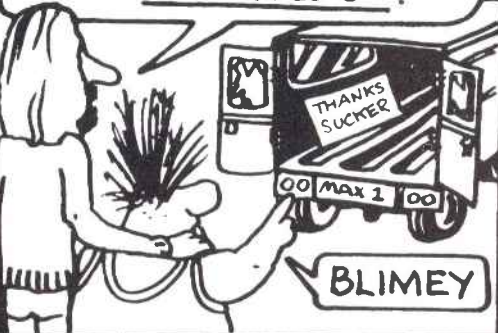
**Special Facilities** 3 studio-type rehearsal rooms, electric piano tuning and repairs, amplification repairs, contract

## The Adventures of MAX WIN BY THE WOODSTOCK KID.

### THE STORY SO FAR

MAX AND THE BAND WERE DOING A GALA NIGHT AT THE FROG AND HERNIA SUPPORT LAST NIGHT. AFTER THE GIG THEY WERE TOO TIRED TO UNLOAD THE VAN.....

Y'KNOW MAX, I THOUGHT BORIS LOINFUMBLER THE YODELLING RABBI WAS A GREAT CABARET LAST NIGHT—JEEZ!!!—ALL OUR GEAR'S BEEN RIPPED OFF!

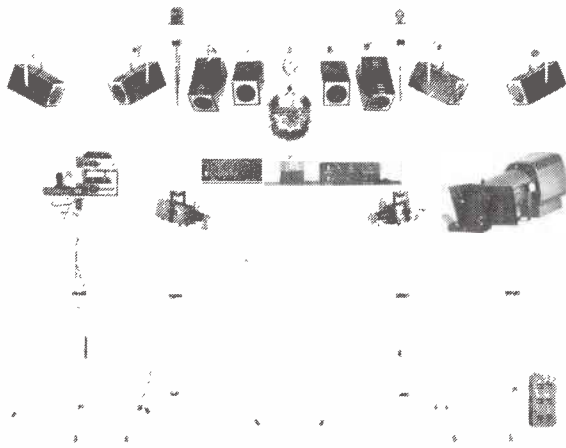


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*Recent Clients* Boz Scaggs, Steeleye Span, Radiator, Alex Harvey, Strawbs, Stanley Clarke Band, Van Morrison, The Jam.

*Nature of Equipment Hired* All types of musical instrument and amplification, electric keyboards and synthesizers, P.A. systems (Yamaha), Grand pianos, Polymoogs, Yamaha Electric Grand, Crown & Yamaha power amps, Soundcraft and Yamaha mixing consoles, Klark Teknik graphic e.q.'s.

*Rates* Day, week, tour and contract.

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Telephone 01-459 7294/5

*Field of Operations* London.

*Services* Hire of instruments, repairs.

*Special Facilities* Modification to musical equipment, demonstration room free of charge.

*Recent Clients* No Dice, Gilbert O'Sullivan, Genesis, Crazy Kats, Sweet, Hot Chocolate, Gallgher and Lyle.

*Nature of Equipment hired* Keyboards, synthesizers, guitars, amplifiers, effects units.

*Rates* On application, account facilities.

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Address 74 Great Suffolk Street, London SE1.

Telephone 928 6649 or 633 0065

*Directors and Staff* Mark Hardy, Alan Nick, Nigel Hardy,

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Bob Jefferies, Ray Salter, Bubbles, Tom Boyle, Adrian King-Owen.

*Field of Operations* Anywhere.

*Services* P.A., Trucking,

Crews, backline, rehearsals.

*Special Facilities* Everything for bands under one roof, including storage, repairs, workshop facilities, etc.

*Recent Clients* Hawkwind, T. Rex, Chi-Lites, Drifters, The Moments, Linda Lewis, Collosseum II, The Damned, Graham Parker & The Rumour, Heavy Metal Kids, Meal Ticket.

*Nature of Equipment Hired* P.A. from 200 watts to 10,000, backline, all with or without crews.

*Rates* On application.

**THE MUSIC LABORATORY**

Address 76 Lyndhurst Gardens, Finchley, London N3.

Telephone 349 1975/6

*Directors and Staff* Richard Lurner, Paul Lurner, N. Lurner; resident engineer — Steven Selfe.

*Field of Operations* U.K. & Europe.

*Services* All recording equipment.

*Special Facilities* Servicing & repairs.

*Recent Clients* R.C.A., I.B.C., Scorpio Studios.

*Nature of Equipment Hired*

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*Rates* On application.

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Telephone 061-456 6100

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Demack, D. Eaton, S.

Gardner, B. Green.

*Field of Operations* U.K. and Europe.

*Services* Full transport facilities and carnet.

*Special Facilities* 24 hour call-out service.

*Recent Clients* Ray Teret (Piccadilly Radio) Blood Band, J.A.L.N. Band, Mojos, Love Affair, Jevutshita, other small bands & d.j.s.

*Nature of Equipment Hired* P.A. equipment from 100 watts, full disco systems, stage and flood lighting, etc. All professional equipment.

*Rates* 100 watt P.A. from £8.00 per night, discos from £5.00 per night.

**TEXSERV P.A. HIRE**

Address 25 Middlemore Road, Northfield, Birmingham 31, 3UD.

Telephone 021-476 2669

*Directors and Staff* M.D. Bob Doyle; D. Alan Derman.

*Field of Operations* Worldwide.

*Services* Importation and hire of Cerwin Vega sound reinforcement systems.

*Special Facilities* Technical consultant for Cerwin Vega equipment in U.K.

*Recent Clients* Budgie, Widowmaker, City Boy, Heartbreakers, Nutz, Deaf School.

*Nature of Equipment Hired* Cerwin Vega P.A. systems up to 15,000 watts rms, 16 to 32 channel desks, stage monitor mix 2000 watts rms, 22 and 26 band graphic equalizers.

*Rates* From £80 to £450 nightly/£400 to £1000 weekly.

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Address 115-125 Lambeth Road, London SE1.

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*Field of Operation* Worldwide.

*Services* Full.

*Special Facilities* Design, effects, presentation, stage flooring.

*Recent Clients* Jeff Beck, Robert Palmer, Rory Gallagher, Frank Sinatra, Procul Harum, Bob Marley, Gentle Giant, Franki Valli, Stranglers, Damned, Jam.

*Nature of Equipment Hired* Rockboards, Genie Towers, trusses, projection, effects, etc.

*Rates* Negotiable. Total package productions offered: i.e. lights, sound, trucking, hotels, complete stage production.

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**2, CHURCHILL ROAD, LONDON NW2 01-459-7294/5**

Way back in 1972 or thereabouts I was visiting a friend in Cambridge, and, seeking amusement one evening that didn't involve drinking myself into a sozzled heap, decided to go and see the Troggs at some college of other. The Troggs, it should be said in all fairness, were great, and played a set that included a note-for-note version of Wild Thing. Nobody minded that they were fat and old.

Supporting the Troggs was a band called Thunderbox. I remember little about them apart from the fact that every time they changed chord they all leapt in the air. They were fun.

Today, two of those former Cambridge students are in a band called The Movies. Jon

Cole, guitarist, singer and chief songwriter, and Julian Diggle, percussionist, singer and occasional songwriter, were members of Thunderbox. At the same time in Cambridge there was another student band, who gloried in the name of Public Foot the Roman. Lead guitarist Greg Knowles and drummer Jamie Lane were serious young men with ambitions of going pro. They too are now in The Movies. If you then add keyboard player Mick Parker and bassist David Quinn you will have the band in its entirety.

Since their formation the Movies have backed Joan Armatrading and done a tour as support to Supertramp, culminating in a gig at the Albert Hall. They had an album out on Firefly Records which made all the impact of a sane man in the

House of Commons. It sank without trace the day after its release.

Undaunted, the band has carried on. They now have another album out, this time on GTO. The album is called Double A, and forms the basis of the band's current stage act. The GTO label is better known for shoving out the Donna Summers and the Billy Oceans of this world.

### Street image

Now the success of their more pop orientated artists has led GTO to begin a cautious expansion of their catalogue.

The Movies are a band who play songs and punch them out tight and hard. Jon Cole has shorn off his once Hillage-like locks in favour of a more fashionable "street" image; this, however, suits the impression created by the music — dynamic and economical, as if 10cc had retained their fire, or as if Steely Dan had emerged blinking from the recording studio. In common with those bands, The Movies write words that mean something — that set a scene or tell a story.

Cole, laconic behind his rather menacing shades, had this to say about them: "It all ties in with the name. You've got six different people, each with a life of their own. Every song is different. But it all comes back to one idea, which means *that* movie will be shot in *that* particular way . . ."

He has a refreshing approach to songwriting, more like a film director than a pop star, but is reluctant to admit to any source of inspiration outside of his own mind. Jamie Lane answered the question for him. "Well at the moment there isn't much to draw inspiration from. So much of the so-called new music is very derivative. It's either that or the American "club", and they've been producing the same stuff for the last two years now. The only people who seem to think in terms of songs these days are, well, Little Feat, Steely Dan and Boz Scaggs. And I certainly haven't heard anything out of England yet."

Jon Cole is fairly prolific as songwriters go. "Some of the songs on that album were written ten minutes before they were due to be sung. But that doesn't mean to say they hadn't been thought about for two months beforehand. Living The Life and Chasing Angels went through about fifty versions." Perhaps the best song on the album is Playground Hero. As the title suggests, it's a dramatization of the exploits of a young schoolboy, seen through the eyes of another boy the same age. The song's technique is a curious one, because it tells the story in adult terms, making it seem serious and important — as indeed the politics of a school playground are desperately serious to an eight-year-old.

"That's been around for about a year in some form, although in a way it's the newest one. The bits that it came together from were very old, and the title came to me a couple of years ago. I always liked the idea of the title, though I didn't really see what it meant, and it took two years to find out. Yo Yo I liked the idea of. That was another way of doing it. I'd thought what it was going to be about, but I could never get it together at all. And we had to go out and play the Nashville for our first load of gigs. So I had a night without sleep, but I still couldn't get it together. Then it was lunchtime the next day, and we were rehearsing in the afternoon — and suddenly the song came in ten minutes. There it was.

It makes a real change to come across someone who crafts his music so assiduously, who can nurture a song for two years without eventually producing a convoluted monster of mismatched parts.

There are three alternatives open to those who have been reading this article (thanks, both of you): either ignore the band, and thereby stay depressed about the state of the songwriting art, or buy the album, or — best of all — go to see them live. Look at it this way; when's the last time you jived in the aisles at the movies?

# MOVIES

## A double bill of The Songwriting Craft and An Album



**'Some of the songs on that album were written in ten minutes before they were due to be sung'**

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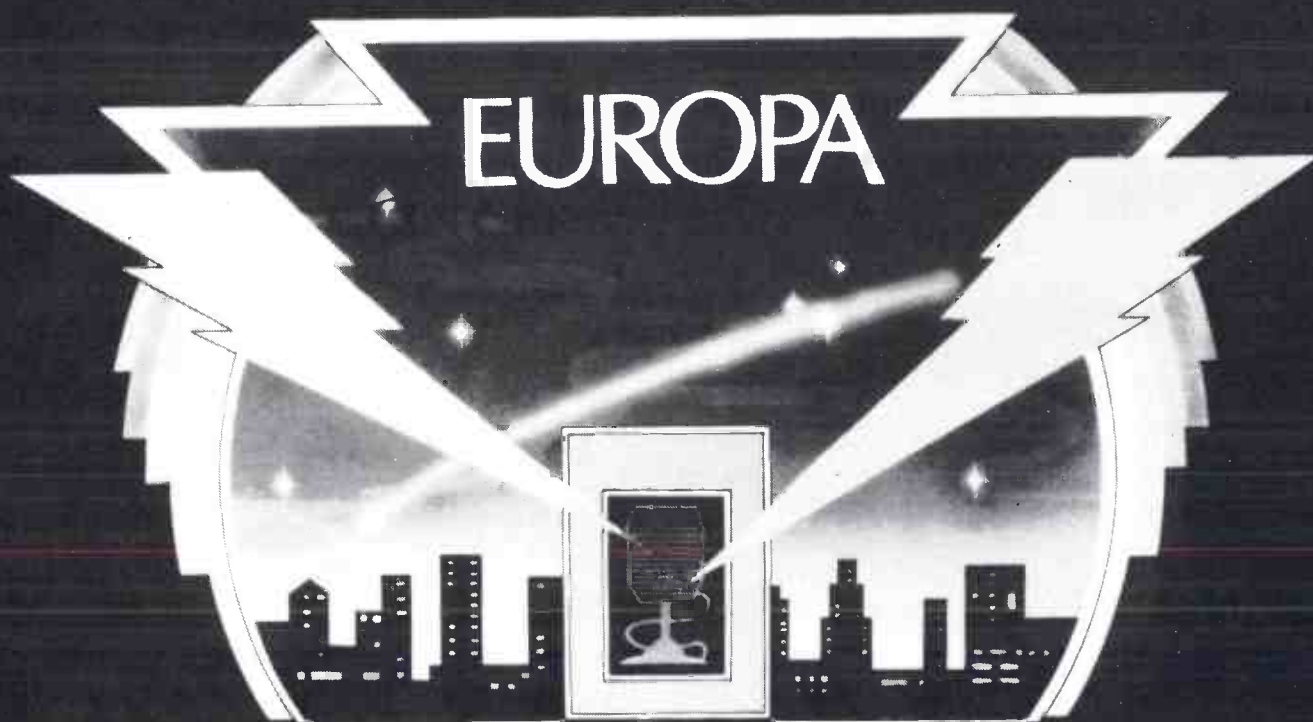
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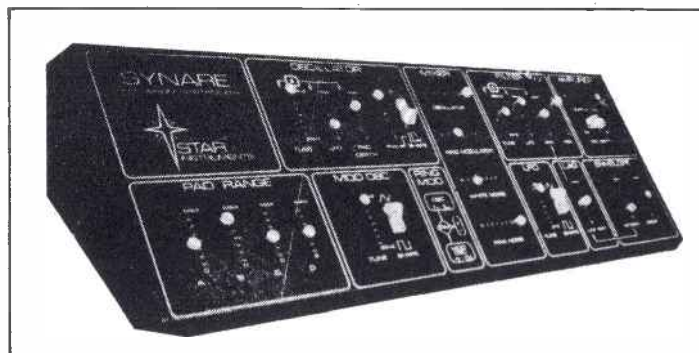
# INSTRUMENTAL NEWS

## DRUM SYNARIO

At the B.M.I.T.F. last month, Rose Morris were showing, for the first time in the U.K., the Synare Drum Synthesizer from the U.S.A. This has already been used by Alan White of Yes and consists of pads which can be struck by the hand or drumstick and then the sound is processed as required. The notes can be melodic, and the synth can effectively impersonate other percussion instruments. It can be mounted on a Ludwig Double Tom Tom Floor Stand, and positioned in a drum kit or separate for a lead vocalist, for example.

The Synare has four pads of natural rubber with variable range tuning. Each pad has three zones and the pitch timbre and dynamics can be changed by striking different zones.

Synthesizer functions include a VCO which is ultra-stable, Ring Modulator, Voltage controlled Low Pass Filter, Modulation Oscillator, Low Frequency Oscillator, Envelope Generator and Envelope Lag and white and pink noises. The device is rugged and easy to maintain. It has hi and low outputs and a stereo headphone jack for private practice.



## NORLIN MOTHER OF PEARL

Hot on the heels of an announcement that Norlin in the U.S. are taking legal action against Ibanez for alleged copyright infringements comes the news that Norlin U.K. have acquired the sole distribution rights in this country for Pearl products.

The Japanese company's entire product line of electric and acoustic guitars, amplification, special effects units and hand-crafted flutes will now have the backing of a large and efficient distribution network. Norlin have been handling Pearl and Maxwin percussion for some two and a half years, and this new move therefore comes as a logical and useful step.

## ELECTRO-VOICE BOOM

Electro-Voice have recently announced the introduction of the "System C" modular microphone system. It consists of a number of elements which can be interchanged for specific applications. These include two electronic preamplifiers — one for handheld use and one for use with a boom. The latter operates from either phantom or AB remote power. Four interchangeable capsules are available — omnidirectional, cardioid, hyper-cardioid and cardioid "shotgun".

The System C microphones use a special proprietary charging process, and their ruggedness is backed up by an unconditional two year guarantee. Enquiries should be directed to Gulton of Brighton.

## OK, BLOSSOM

In the November '76 issue of the Gig Guide, the Man In The Moon pub, Kings Road, London SW3 is listed with the telephone number 01-202 5736, which is for Blossom Music. Blossom Music have asked us to point out that they no longer run this venue, and that enquiries are no longer to be made at their number.

## NO SOLES

Electro-Harmonix have asked us to rectify an inaccuracy which appeared in last month's Beat. In our review of the Electric Mistress Flanger we stated that Eastwood Music in Surbiton had been appointed sole UK distributors for Electro-Harmonix equipment.

It is, however, the policy of E-H not to grant exclusive distributorships, and they would like it to be known that their many other loyal dealers can supply the whole range of their products.

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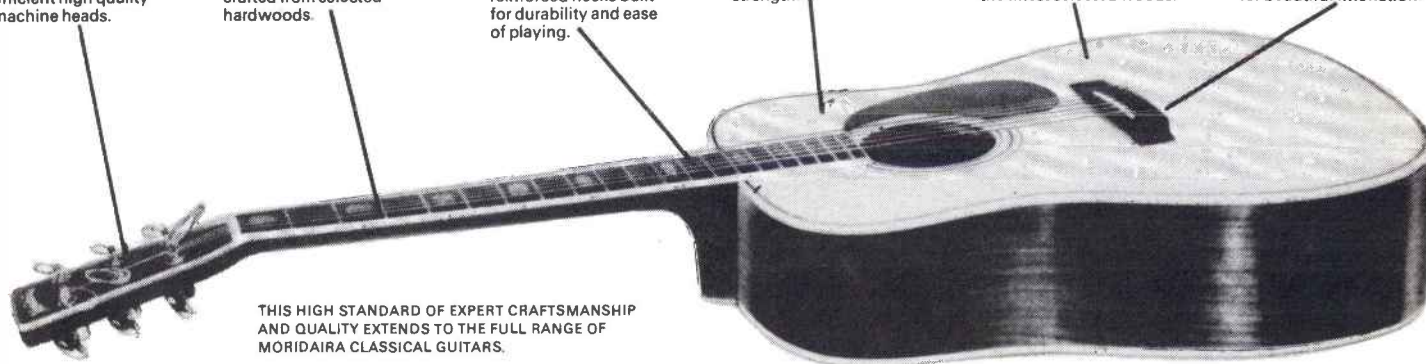
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## If it wasn't for his speaker system Billy Cobham's band would have to play in the audience.

Billy Cobham has one of the biggest and most complex drum kits in the business.

So when he's on stage it's very important he hears exactly what he's playing. And, that what he hears is what the audience hears.

One answer, of course, is to have a full p.a. system on stage with him. But that would mean that the rest of the lads in the band would be doing their thing somewhere between the front stalls and the orchestra pit.

So, to avoid this, Billy Cobham monitors through a Bose 1800 amp and four Bose speakers.

For a start it gives him an excellent transient response. (Essential for any drummer, if you think about it.)

It's compact. You can see the size of the speakers from the pic. while the amp only weighs 65 lbs.

The 1800 has a total output of 800 watts when driven into a 4 ohm load. And has features like LED's to give a visual reference to instant power levels, and electronic current limiting to cope with abnormal loads. And there's a delay circuit, too, to avoid overloads when the system is powered up.

The speakers are something special. Each cabinet is capable of handling 270 watts RMS. Instead of one there are eight drivers in an air-sealed enclosure. Which means that the bass isn't

of the boom-and-thump variety while the treble is clean way up to the top of the audible spectrum.

And with every pair of Bose speakers there's an active equaliser which ensures a flat power spectrum is radiated across the entire audible range.

When asked his opinion of the Bose system, Billy Cobham said, "Bose speaker systems represent the ultimate in sound. The size of the cabinets makes it the perfect monitor system of our time."

We didn't get the opinions of the rest of the band. But we're sure they're as happy about Bose as Mr. Cobham.

If you'd like to know more about Bose speakers, get in touch now.



Bose (UK) Limited, Milton Regis, Sittingbourne, Kent.  
Telephone: 0795 75341.

Distributed in Eire by Audio International Limited, 18 Fleet Street, Dublin 2. Telephone: Dublin 710011.

# SPEAKER ROUND-UP

## Chassis speakers and some of the leading manufacturers

### ALTEC

Despite the fact that they deem it appropriate to quote Aristotle at the beginning of their colour brochure, Altec are not to be scorned when the subject of loudspeakers is raised. Most celebrated are their Voice of the Theatre systems, ranging from the truly gargantuan A2 (4 x 515B LF drivers, 2 x 288-16G HF drivers, 1 + multicell horn) to the slim A8 50 Watt system, utilising 1 x 416A LF driver, 1 x 806A HF driver and a 32B HF horn.

Studio monitors are particularly versatile, the 604-8G having a power rating of 65 watts and a frequency response that goes right from 20Hz to 20KHz. The series includes six other monitors.

The Altec compression drivers are high efficiency devices for use with their sectoral and multicell horns, and are most often used as the HF component in wide-range 2-way music systems. The 411-8A, for instance, is for extended low frequency response in sealed cabinets of modest size, whilst the 288-8G would be an admirable HF complement to it.

### ATC

ATC are now in their third year of manufacturing high power drive units for the professional sound rein-

forcement market and professional musicians. During this time, where they have built up a considerable reputation for cost effective, no-compromise quality, design work has been progressing on the new models aimed specifically at the studio market. Design criteria were to achieve the kind of sound quality previously not possible within the twin constraints of standards of accuracy, and potentially very high sound pressure levels, essential for studio applications.

ATC already manufacture a 12" Studio Bass unit and will be adding a 9" Bass unit and a 3" Soft Dome midrange to the range during this summer. These units are aimed at the Studio Monitor OEM market, but ATC also anticipate production of a complete unit late summer-autumn, in conjunction with Naim Audio — details of which will not be available until nearer the release date.

### BOSE

Although Bose only make one speaker, this is quite a departure from the usual thinking in speaker design, and therefore well deserves a mention. Its specific purpose is in PA; it incorporates the use of multiple — but identical — drivers, coupled acoustically for clarity of

sound. Despite this it weighs only 43lbs, and can also be used as a monitor. Its best amplifier, needless to say, is the Bose 1800 power amp. Bose are to be found at Milton Regis, near Sittingbourne in Kent.

### CELESTION

Celestion secured their reputation when their now famous Powercells were used exclusively by Marshall. The Powercell range is now available in chassis form for do-it-yourself companies (individuals would have to approach the company to find local distributors), and the models remain the same three — the Powercell 12, 15M and 15. The 12 and 15M both have a power capacity of 100 watts RMS, and the 15 125 watts. The MH 1000 twin horn unit is worth bearing in mind for those shopping in that section of the market. Its power capacity is a comparatively rare 2 x 25 watts, and the unit has a frequency response of 800H-10KHz, while the MH500 twin horn unit doubles up the power capacity. The G12H, standard speaker in a great many 4 x 12 cabs, offers 30 watts RMS, and the slightly larger G15C offers 50 watts and a frequency response of 30Hz-8KHz. The hi-fi market, although not relevant here, deserves a mention in Celestion's case as they produce the fine range of Ditton speaker systems.

### ELECTRO-VOICE

The E-V Eliminator system is gaining ground with musicians for its good power handling, wide but uniform dispersion and smooth overall response. The system handles 100 watts rms and covers a frequency spectrum of 45-14,000Hz. The relatively high efficiency means that a lower power amplifier is necessary than with speakers of lower efficiency. It comes in four basic versions, the 1A consisting of a 15" EVM-15B bass driver, 8" midrange and two horn tweeters; the Eliminator 4 has an EVM-15L plus tweeter. In addition, there are speakers for use in custom cabinets, such as the 8HD and SM120A

midrange wide dispersal horns and 1823 90 watt driver; Electro-Voice also manufacture crossovers at 800Hz and 3500Hz.

The latest of the Electro-Voice range of monitors in their well-known Sentry series is the Sentry V all purpose monito. Although comparatively compact, it can handle up to 300 watts (peak) and has a frequency range of 45-18,000Hz, plus wide dispersion with its 126° rotating tweeter. The British distributor of E-V are Gulton of Brighton.

### GAUSS

Gauss cone driven loudspeakers are currently produced in three popular sizes — 12", 15" and 18". Over a wide range of alternative models Gauss speakers fit all the traditional requirements. Gauss reckon that the most important feature of their loudspeakers is the unique construction of the voice coil assembly in the use of the double-spider support for the voice coil proper, a system they claim to have pioneered.

To ensure maximum efficiency, all the voice coils are edge wound on a massive 4 1/8" diameter light weight former, to which a heat rejection anodised band is bonded. This ensures the maximum cooling in the immediate vicinity of the coil winding. Gauss also avoid terminating the voice coil leads on the cone surface, a precaution which minimises the possibility of premature fatigue problems from high power levels or low frequencies. They are terminated instead on the coil walls, and the connections to the quick release terminal are taken via a highly flexible multi-strand wire through the double spider support assembly.

The choice includes the Series 41, appropriate for lead guitar, electric piano, stage monitoring and so on, the HF4000, a mid range compression horn driver with 2" diameter throat and 45 watts RMS output, Series 40 and 42 bass speakers (42 being the wider range model) and the Series 31-15" units for ultra low bass.

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### J.B.L.

This firm are in the enviable position of being known simply as "the best" in the field of loudspeakers. Whether or not this reputation is fair on their competitors is, however, a whole different kettle of sticklebacks.

Perhaps the best known of J.B.L. products amongst ordinary musicians is their K series, of various diameters between 10" and 18". These are most commonly used in P.A. and instrument applications, and augmenting them are the 2901 compression driver for frequencies above 3,000Hz, and the 2902 which extends system response up to 15,000Hz. The 21 and 22 series are cone transducers of between 5" for the 2105 midrange and 15" for the 2231. The low frequency loudspeakers in this series utilize a 4" edgewound copper ribbon voice coil and a large Alnico V magnet.

As for the high frequency drivers, these have similar high quality components, plus phenolic diaphragms to aid the assembly in handling particularly powerful sound levels. In a similar vein, the J.B.L. HF horn/lens assemblies are not to be overlooked. The 2305 is good for monitors, especially in live situations, as it has a relatively short throw (30ft.) and a very even dispersion over the high frequency spectrum.

### PEAVEY

Peavey enclosures are available with all the benefits that one would anticipate from the products of a large company with excellent distribution

out of the home country. In this case the distributors are of course Top Gear, while the Peavey line-up of chassis speakers and enclosures extends over something in the region of twenty variations.

Their well-known Spider Bin is now available in its two component halves — the MF1-X horn and the FH-1 bass bin. The FH-1 is powered by a heavy duty 15" woofer, and the MF1-X by the reputable Model 22 driver. Beat readers should be familiar with the advent of Piezo horns in a diverse set of enclosures, and Peavey claim to be one of the first companies to use their fine tweeters in their cabs. Popular Peavey columns incorporating Piezo units are the 1210TS and 1210T. The full quota of the latter is two 12" heavy duty drivers, two 10" heavy duty drivers and three Piezo tweeters in a tuned, ported enclosure.

A small single 15" JBL enclosure has recently been introduced; this incorporates two Piezo tweeters and is known as the Continental. Otherwise what many would consider their most popular item is the 215 bass enclosure which utilises twin heavy duty 15" Ram Driver speakers.

### RCF

Radio Cline Furniture are an Italian firm who produce a wide range of audio and electrical equipment, distributed in this country by Covemain Ltd. RCF's product line extends from a small 5" unit through 10", 12", 15", the unorthodox 17" and a large twin cone 18" speaker.

These are supplemented with a full complement of horns and drive units.

To select a few items from their range, the L12P/24 is a 12" unit with a frequency of 55Hz and a power rating of 60 watts continuous, 100 watts peak. The L15P/03 and/100 are both 15" speakers sharing resonant frequencies of 45Hz, with only marginal differences in power handling capacities. The TW101 100 watt driver is a reasonably priced option, while a suitable flare for this is the H4823, a sectoral horn with cut off point at 400Hz.

### TANNOY

This well-established British company are literally a household name in the field of public announcement speakers in railway stations and factories, but are not so well known to the man in the street when it comes to high quality P.A. or monitor applications.

For musicians, their 10, 12 and 15 inch dual concentric speakers used in studio monitoring are the most familiar items. Their H.P.D. integrated drive system consists of a direct radiator bass unit and a high frequency compression driver mounted concentrically within the same frame. The power handling capacity of the 10" models is 50 watts, for the 12" 60 watts, and for the 15" 85 watts (continuous). Unlike some speaker companies, Tannoy are always happy to supply customers with technical manuals for building cabinets to suit their speakers, and plans for five cabinets

exist. Tannoy are respected for the mellow sound and even response of their speakers.

### VITAVOX

Horns are the Vitavox speciality, and their current star item is the hand made high frequency multicellular unit. This self-descriptive unit is an assembly of small exponential horns connected to a common throat and correctly angled relative to each other to ensure an even acoustic distribution, even at the higher frequencies.

This differs from the performance of normal exponential horns where frequencies about 1,000 Hertz are heard at greatest intensity on the axis of the horn and the higher the frequency the more pronounced this directional beam characteristic will be.

Because of the low cut off frequency (typically 220 Hertz) the necessity of using mid-range cone speakers in a 4-way system will be avoided, resulting in a very efficient, low distortion and thus richer mid-frequency performance. The Multicellular horns are available in different sizes to meet most distribution pattern requirements. Usually 20° by 20° cells are used, thus giving an 100° horizontal by 40° vertical distribution angle to a 5 x 2 configuration 10 cell horn.

By mounting more than one pressure driver the acoustic output can be increased substantially. Vitavox reckon that its efficiency should compensate for its relatively high cost.



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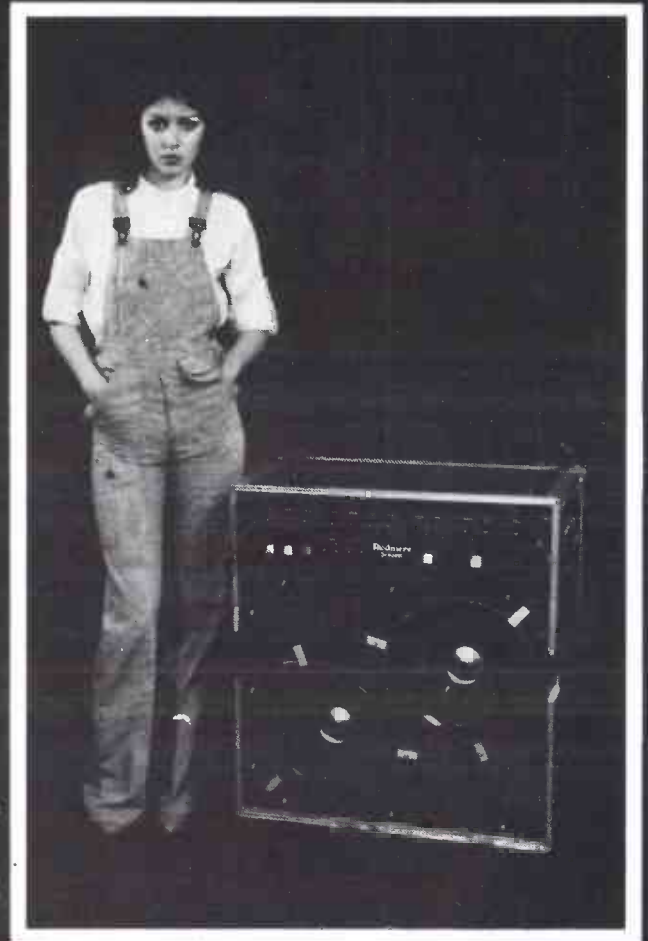
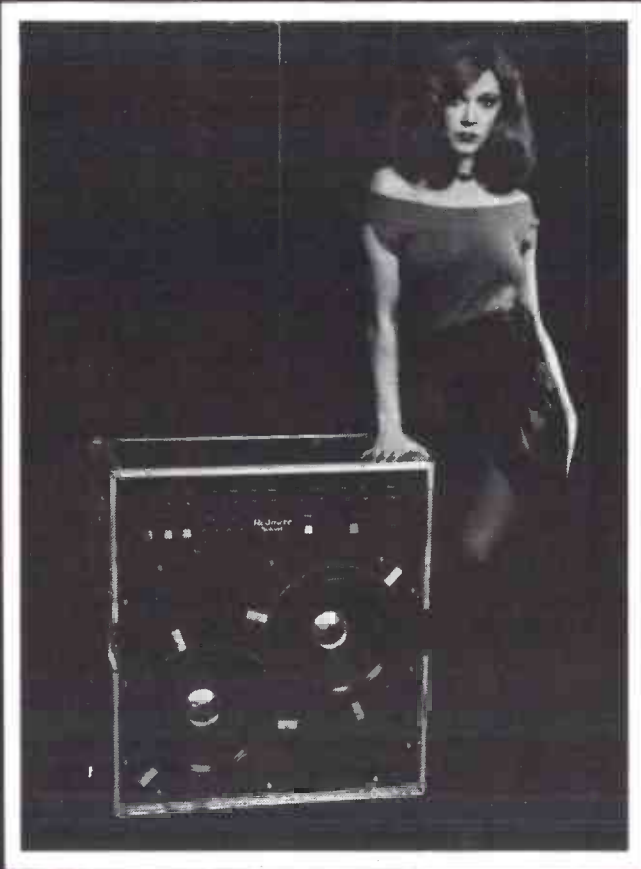
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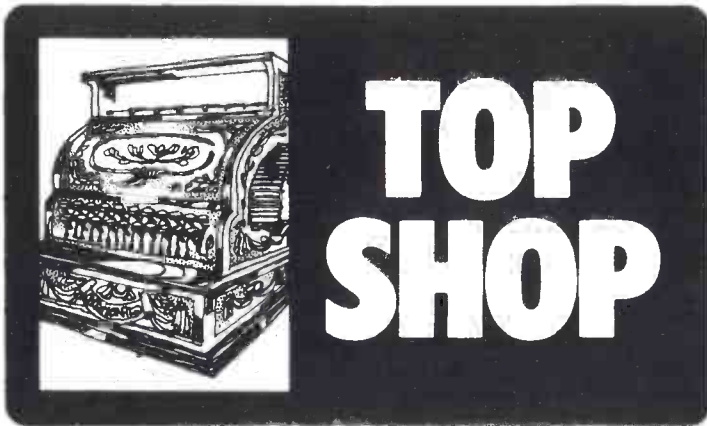
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# ABC MUSIC

It could be argued successfully that Addlestone near Weybridge is not a town on the lips of everyone in the music business! It's hardly the suggested venue for a major rock festival, and it's unlikely to stop anyone in their tracks — other than Beat's intrepid journalist at the level crossing in the middle of the main street! However, ABC Music have successfully managed to carve themselves a healthy and memorable niche in the retail

trade of the area, establish a first class service reputation, and include some mighty fine and important musicians on their customer list. No, these are definitely not the more common half-known, well-baked, would-be celebrities.

For example — Pink Floyd and Genesis buy equipment from ABC. So do 10cc. Perhaps they're too establishment? Well, try the Jam, the Boomtown Rats and the Stranglers. Too new wave and disturbing? Try

Hot Chocolate and the Hollies. Too passé? All right, Roger Greenaway and Gilbert O'Sullivan. Too MoR? How about Wings' Denny Laine or Status Quo's Rick Parfitt? Or even Elton John and Manfred Mann. Getting the picture?

Well, if you are, you're probably setting the focus and exposure all wrong because ABC Music is not a marble-halled monument to the millionaires in the business. It's a down-to-earth, friendly, efficient and lived-in shop that treats all its customers alike — whether they're virtually skint but a need a new top-string, or loaded down with bulging wallets in search of half-a-dozen Music Man 2 x 10 combos.

Mark and Heather Joseph started the business back in April 1970 and for the first eighteen months of its life Heather ran the whole show. At that time Mark gave up his job as a group publicity director in the construction industry, joined Heather in the music business and immediately opened up a new shop in nearby Esher.

Now, Mark's two musician sons are well and truly in the business. Mervyn, pianist and drummer at Esher and Kim, guitarist and amplification specialist at Addlestone.

"We've always specialised in second hand equipment," Mark

told us, "and, as you know, that's unusual for a retail music shop. But because we've always put a lot of effort into that side of the business, it's automatically meant the rest has benefitted. If someone walks in here now with a good second hand guitar, we'll buy it for cash, or we'll give him an even better price if he wants to buy other gear. It's cutting out all the hassle of advertising in the press, waiting for replies, waiting for money — all of that. 99% of the deals are done over the telephone. A guy will describe his guitar, or amp, or drum kit, and we'll make a 'between and between' offer. Once he brings it in we can see its real condition, and confirm the price. 99% of the time they're happy."? What about the other 1%? "Invariably it's because we've been given a false description. It only happens very occasionally, but sometimes people will call a badly scratched Les Paul 'immaculate' and then complain when we have to revise our offer — but it's very rare."

## Guarantee

Looking around the shop we came across some very interesting and useful second hand equipment at what appeared to be outrageously low prices — especially as ABC guarantee all the second hand gear for three months, and for longer with certain items. Although they have orders for Les Pauls and Strats, there were examples of both for sale, various keyboards, a whole host of amps (Marshall 100 watt combos too at extremely reasonable prices) and even a pedal steel guitar.

Of course, as trade moves very quickly the chances are that by the time we go to press most of this equipment will be sold, but it's certainly worth giving ABC a ring to check out availability. The Addlestone branch specialises in keyboards, amps and guitars, while over in Esher all three are catered for plus drums, especially Premier ("they must be the finest value for money") while across the road in Esher is yet a third shop dealing solely in upright and grand pianos both new and second-hand. Service extends to the third shop as well.

"We have technicians who will repair and tune pianos to our customers' own requirements. One very famous musician, who shall remain nameless, asked us to tune one of his pianos down a whole tone because a certain song he wished to perform



Thereby hangs a tale when the blinds are down.

strained his voice in the original key, and he 'didn't want to' transpose it!" Mark told us.

"On group equipment we pride ourselves with our service — of course, it stops us going into the real cut-throat discount market as service departments cost money, while on the other hand we do manage some competitive pricing. But if an amp goes wrong we'll try and fix it immediately, and if we can't then we'll lend another one while it's being repaired. We think that's important." And, incidentally, so does Beat.

## Franchise

At the time of our visit ABC Music were very pleased at having been appointed an HH dealer, and their excellent equipment is given pride of space by the front door as you walk in. "I've been trying to get the HH franchise for three years, and I've finally made it. At last I'll be able to meet all the requests I've had." Other amps stacked around the place included Maine, a company of which Mark cannot speak a wrong word, plus offerings from most of the usual people with Carlsbro, Music Man and Peavey much in evidence. ABC have arranged to hold a Music Man clinic during October and if we get details before going to press you'll find them in the Instrumental News section of our next issue.

Over on the wall furthest from the door are the guitars — few new Gibsons and Fenders, but Yamaha are well looked after, as are a whole selection of acoustics, including one second hand one bearing the unusual logo "Ibanez, customised by John Birch." By keeping an eye on the second hand market ABC are able to offer the unusual and the rare rather more easily than most competitors.

As we said earlier drummers are looked after at the Esher branch where the second hand policy runs hand in hand with the new. "We're genuinely as interested in the guy that's looking for a seven piece Premier outfit, as the boy who wants just one second hand £10 drum to start off with. One day he'll come back, and establishing what is callously termed 'repeat customers' is important to us. Repeat customers aren't simply a means to a sale, they're friends as well."

Mark is pleased that the disco boom which had us all paranoid in the not-so-distant past seems to be on the decline. "Unfortunately at one time we



◀ Tightly stacked keyboard rack. ▲ Trumpet for guitarists.

stocked a lot of disco equipment — as you know just about everybody did. But there's been a significant trend in this area back to the live band. So we phased out the disco gear; it helped keep us going at one time, but we're all into live music here — so we're really glad the trend has reversed."

## Service

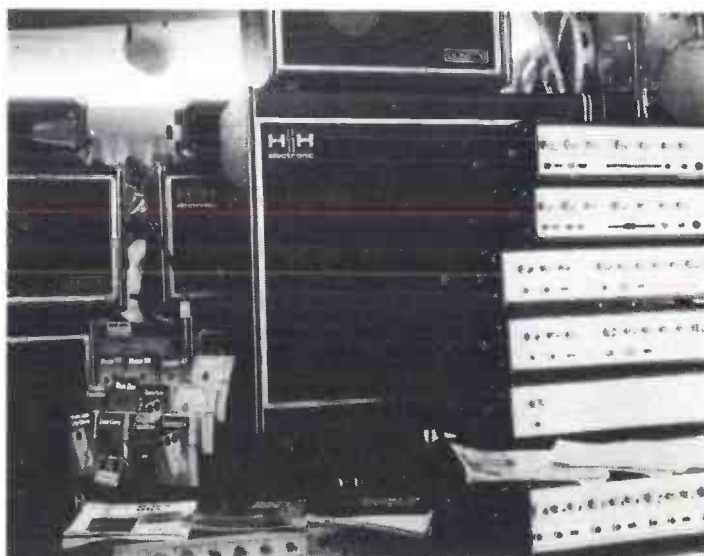
Accessories from footrests to flangers and strings to bridges and pick-ups are very well catered for, and Mark keeps a healthy stock of sheet music. "You can hardly say sheet music makes money" he smiled ruefully, "but it's all part of the service. I hate the phrase, but it's true, because if we were really ruthless and cut-throat we'd chuck that out along with a lot of slow-moving stuff. But I'd rather move slowly and accurately than plunge into the make-a-quick buck syndrome of some of the discount places. I'm convinced they can't give the back-up." And that very same back-up appears to be the trademark of ABC Music.

As we left, Chris, the shop manager, asked us to stress the service side of things. OK Chris, we have, not because you asked us to, but because we've seen it and agree with you that it's probably the most important side to the business.

Keeping the working musician on the road with reliable equipment is what service is all about, and the working musician in search of good equipment will inevitably come to shops like ABC to buy. It's a circle of trust. ABC would appear to be keeping it.



▲ Amps for all seasons.



▲ HH close up.



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# *Majestic Recording Studio*

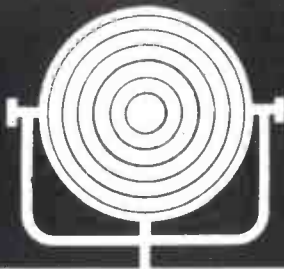


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# MAJESTIC STUDIOS

**W**hat would you do if, idly (and *Beat's* reporter is nothing if not idle — Ed.) window shopping in Clapham High Street one Thursday morning and fancying a spot of housey-housey, you strolled into the bingo hall at number 146 and found yourself in a 24-track recording studio? Chances are you would tap studio manager Roger Wilkinson smartly on the shoulder and demand an explanation.

This is exactly what *Beat* did. It turns out that Majestic

Studios occupy the top half of what used to be the Majestic picture palace. The bottom half now calls out the numbers, whilst upstairs they play and record them. It all began some seven years ago when a former Mecca band leader, Mike Morton, decided that it might be a good idea to build a small demo area in the empty space which was all that remained of the Majestic's upper circle. Morton had first-hand knowledge of recording costs, and thought the idea of providing a small,

friendly place at cheap rates would prove attractive to a fair number of struggling musicians with a yen to record but precious little in the way of cash.

But the idea didn't stop there. Why not do the thing properly and put in 8-track facilities? Meanwhile a gentleman from Maximum Studios, Dave Hadfield by name, who was helping Morton out, mentioned to Roger that something was happening over in Clapham. And Roger, knowing a good bet when he saw one, moved in as tea-boy, engineer and carpet-cleaner-in-chief. About two and a half years later they went 16 track, and a short time after that went the whole hog into 24 track, which is the way things are now, with a Triad 30 in 24 out desk.

At the time of *Beat's* visit the *Doctors Of Madness* were there, making some remarkably unusual noises in the main

studio area, and Roger took us in for a look around. The immediate impression is one of sheer size: 2,000 square feet of space hits you in the eye as you walk through the swing doors. And space is not something you get too much of in some West End studios we have visited. It means, among other things, that Majestic is perfect for large scale recordings: next in line between the pages of Roger's bookings ledger is the recording of the music for a Broadway musical show, and not long ago the studio was occupied by a 40-piece orchestra for a similar venture. "We once did an L.P. of classical harp music," said Roger, "and the harpist really appreciated having all this space, because it let the sound of the instrument ring out."

## Positioning

But don't be fooled by this into thinking that Majestic isn't a rock and roll studio — it's that as well. The point is that they like variety. "We'd get very bored if we always had the same kind of people coming in. But we get everybody here. So when we get orchestral musicians in we adopt a different attitude towards them, not just as people, but in the whole planning of the session — positioning of mikes, the settings on the desk and so on."

In terms of atmosphere, the recording area exudes a feeling of relaxation. In other words, there is no impression that the engineers are forever glancing at their watches or the manager worrying about where the musicians are stubbing out their fags. It's a comfortable place, not in the sense that it looks like a company director's G-Plan lounge, complete with Swedish pine furniture and colour TV in every room, but in its unpretentious, informal air — more like a suburban semi.

In the control room the same atmosphere prevails. The Triad is three years old and has never given any cause for complaint; monitoring is through a pair of Cadac speakers using Altec drivers. The tape machines are



The control room: Roger at the faders with Johnny Worth (r.).

dominated by the MCI 24-track and backed up with an Ampex 4-track, a Scully 2-track and a 4 track ¼" Teac. Ancillary gear includes Alice expanders, dbx and Audio & Design compressors, Eventide phase and dbx noise reduction.

Were there, we asked, any particular characteristics to the sound in the control room? "No," was Roger's immediate reply. "The response in here is completely flat. We've had these monitors for a long time and we're very pleased with them. They probably aren't the most perfect acoustically that you can get, but our concern is to get the sound in *here* like it will be out *there*." He waved an arm in the general direction of the big wide world. "These days everybody seems to be concerned with the technicalities of recording. It's your ears that count in the end, and there's too little emphasis at the moment on simply listening."

As we looked out through the control room window, the Doctors of Madness were still messing around with the mikes on the drum kit, as they had been for the last hour or so. Roger shrugged: "It's their time and they're paying for it!" The drum area is just in front of the control room wall where the sound is nice and hard. There are any number of traps if required, but these are normally used on orchestral sessions. The acoustics were originally the work of Eddie Veale, who (as regular readers will know) was also responsible for the new remix suite at Trident. Mikes are the usual mixture of Neumann, AKG and Beyer.

Stepping out of the control room and on to the tail of Sophie the Old English Sheepdog, we passed through the reception area and walked up the fire escape, on to the roof of the building. This is where Roger plans to expand further the possibilities of the studio. Although at present the roof bears more resemblance to a bomb site, the idea is to construct a remix suite, along with an overdub booth and perhaps even a couple of bedrooms for those who are too exhausted to go home after a bout of recording. Roger was not sure how soon these ideas would begin to take on practical form, but our guess is that it won't be long.

Back in the reception area various Mad Doctors were enjoying a game of darts. Kid Strange was sporting a particularly tasteless pair of green lurex socks. "I only wear these for recording at Majestic, Roger," he explained. "At Ab-

bey Road I wear a dinner jacket."

Other clients at the studio have included characters as diverse as The Two Ronnies, Chris Spedding, Mike Batt, The Sex Pistols, the cast of Father Dear Father, Paper Lace, Jigsaw and Brian Eno. During Beat's visit the phone rang and a booking was arranged to lay down some pop "cover versions" of recent hits.

"I like to get those," Roger remarked. "They're the sort of bread-and-butter work that keep us all in business." Although the summer is sometimes a less brisk period than the rest of the year, Majestic is fully booked for several weeks. Despite this, Roger hopes to get a week's holiday soon — for the first time in three years.

## Calm

The success of the studio is thus obviously due to a great deal of hard work by Roger, and by tape op John Buckley, and engineer Steve Picco. Their way of working seems to bring back the same satisfied customers time and again. "I think if you feel you've hit on a successful method, and you feel you're doing it right, you want to pass it on to the people you work with." We mentioned the number of letters we receive at Beat from would-be engineers. "I get phone calls as well as letters," he sighed. "The trouble is this: you can operate most studios around the clock with a staff of four or five. There just aren't the jobs."

Another reason, and a very cogent one these days, for the continued popularity of Majestic is their remarkably low rates: only £28 an hour for 24-track, £24 for 16 track and £18 for simple stereo. For this you don't get a great deal of luxury extras; but what you do get is the unhurried calm of a working environment that is actually only ten minutes away from the West End (assuming, of course, that you *want* to be near the West End). Instruments and amplification can be hired, but they are not permanent fixtures. The majority of clients bring their own gear, and it would be unusual if they didn't, since most people prefer to record with what they're used to, rather than have to familiarise themselves with a new amp or guitar just before the start of a session.

The old cinema car park is still available for the use of clients — another advantage over the cramped, expensive multi-



Recording area, with grand piano in the distance.



Eventides, Dolbys and tape machines — MCI on the right.



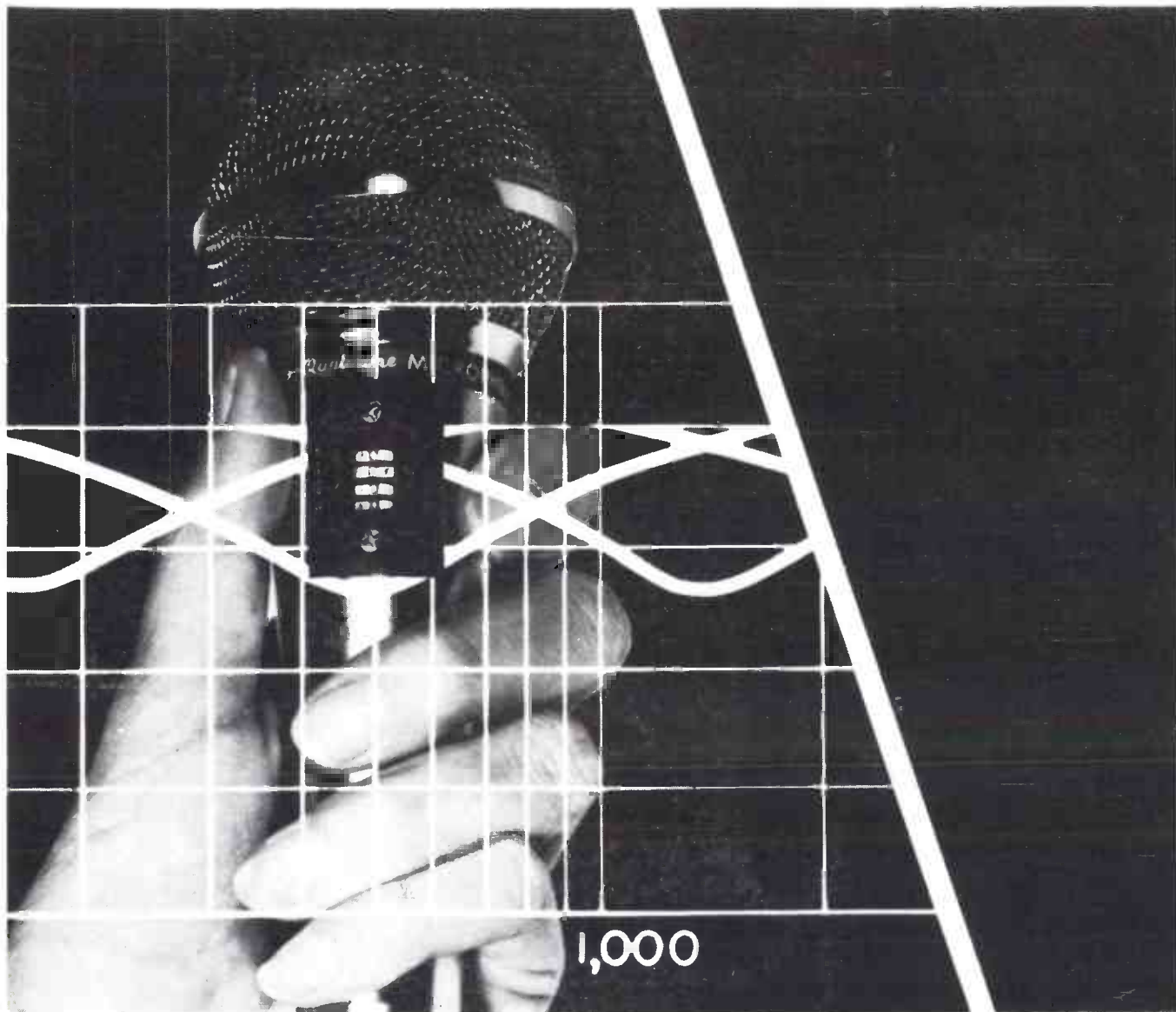
Roadies await the arrival of the bartender.



The studio again — control room window right of centre.

storey silos of London W1. For those coming on foot, Clapham Common station is a couple of yards down the road. And after

all that, what more can we do but recommend it to those who prefer a real studio to an operating theatre?



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# CONTINENTAL STUDIO SPOTLIGHT

## DECIBEL STUDIOS

"Ah, Sweden," we thought when contemplating this particular Studio Spotlight, as well may all those rock tax-exiles hunting for suitable places to record their next million-selling album, the thought of 'Deci Belles' (ten young ladies?) in sweet Sweden crossing their depraved and ravaged minds. One advantage of the appalling tax situation in this country is that musicians are slowly waking up to the fact that there are sophisticated studios outside the UK and USA, although well-established places like Decibel flourish pretty well on home-grown talent anyway. Most of Decibel's group clients either come from Sweden themselves or from next door neighbour Finland, Bo Hansen ("Lord of the Rings") being just about the only regular who is well known in this country. On our evidence, though, it might well be worth sussing out if you are looking for an out of the way place to lay down some tracks.

Decibel Studios are situated right in the heart of Stockholm, and as their chief engineer Bemgtoram Staaf pointed out to us "All the studio area is so well isolated that we can do two or three shifts, going through the night if necessary, with no problem." There are three resident balance engineers plus several freelancers, and there are usually two productions running consecutively, one day, one night. For those extended sessions, Decibel have accommodation for six people in the building, plus self-contained bathroom, kitchen and dining rooms "essentially a small hotel on the studio premises."

There are basically two lines of business within the Decibel building, the main one besides the studios being their own equipment manufacturing company, "Lab Electronics". Apart from custom-built professional sound equipment, supplied to governmental studios amongst others, Lab also built the 24 track desk in Decibel's main studio. Bemgtoram Staaf runs a specialised acoustic workshop, doing all the equipment tests for the Swedish Hi-Fi Institute — rather in the same way as Angus McKenzie does with Angus McKenzie facilities Ltd. He also does a lot of work on tape evaluation and testing for importers of cassettes and so on. All this other work also benefits studio customers . . . "as we have one of the best workshops, we are often kind to people in the groups and repair their amplifiers!"

### Sad

We thought it worth mentioning these points before diving into an explanation of the studios, as many musicians initial enthusiasm for continental recording has been damped by actual experience — the usual sort of story being "Well it was lovely hanging out at the Chateau/Ranch/Palais So-and-so, but it took them twelve hours to find out what this funny clicking was in the monitors, then we lost tracks 23 and 24, and when we got back to London they'd forgotten to put Dolby tones on the tape. . . ."

Sad stories alright, but hardly likely at Decibel, as they've only had three hours of stoppages

due to equipment faults over the last two years — a pretty amazing achievement considering the studio is operating an average of seventy hours per week — and a record that any studio anywhere would find very hard to beat.

The main studio 'work' areas at Decibel are divided into main 24 track studio, 8 track speech/small music/commercials studio, and a comprehensive tape editing room. Decibel are at the moment about to embark on the equipping of a third area as a 24 track remix suite, but as the currently operating 24 track studio will probably be of main interest to you, it was on this that we concentrated most attention.

As already explained, the mixer was built by 'in house' firm Lab Electronics. It is a 24 input, 24 output console with 8 sub-group bussing, and the construction of the unit conforms to the Nordic N10 modular system. This works on much the same principle of construction as Neve boards, with each equalisation or bussing section being enclosed in its own completely enclosed, shielded module, with balance input and output via individual connectors and so on. There are six echo returns to the desk, and a separate 24 input monitor/-foldback stereo mixer, which on mixdown to two track gives the added facility of accommodating up to 24 additional echo or effects return inputs; stereo and mono cue sends are provided off the desk itself.

Each input channel is provided with very comprehensive equalisation facilities, comprising a conventional four-knob peaking/shelving equaliser, plus a single parametric section. Each of the four controls on the 'conventional' section are each selectable for five difference centre frequencies, and the parametric unit has separate controls for lift and cut, frequency selection sweepable from 200 to 12KHz, and 'Q' — controlling the width of the peak or notch. All input channels can be relay switched via a master selector between Record, Pre-Mix and Re-Mix — rather in the same way as on an MCI console — and switches are provided on each input module to take individual channels out of the master modes for overdubs and so on. Metering is via LED (Light Emitting Diode), working to PPM ballistics. The displays are equalised to indicate tape saturation with the type of

recording tape normally used by Decibel, which is Agfa PM468.

Multitrack tape recorder is a 24 track MCI, normally run at 15 ips, and interfaced with 24 Dolby A units. The complement of outboard effects units comprises two MXR phasers, Urei LA3 compressors, Spectrasonics compressors, a Soundcraftsman graphic equaliser, Cooper Time Cube, an Eventide Harmoniser, EMT echo plate, AKG BX20 spring reverb, and two Allison Research Kepex noise gates, used for 'cleaning up' tracks with cans noise, amp hum and any other unwanted sounds on them. There is also an old EMT anti-feedback device, actually a frequency shifter with adjustments for mark and speed, which apparently functions quite effectively as a "weird phaser". Lab Electronics contributed to the special effects selection with a special device for introducing second harmonic distortion: it reputedly has the same behaviour as a valve amplifier, and is most effective on guitar or trumpet. Lab were also conveniently called upon to produce all the connection boxes in the studio, plus a very sophisticated instrument DI box which draws its motive power from the mike line phantom power DC source. Acoustic echo is provided by a chamber within the main building, which has a decay time of 4.5 seconds, and tape echo is provided by use of proprietary stereo machines.

### Brick

Monitoring in the control room is with JBL 4340's, bi-amplified via a Lab Electronics crossover. The speakers are built into a brick wall, and their response is tailored via a couple of Universal Audio one third octave graphic equalisers. Decibel did their own acoustic analysis and treatment, using B & K narrow band spectrum analysis with pink noise, and further analysis using the deflection method with short tone pulses. The rear wall of the control room is highly absorbent and baffled, and both the control room and studio itself are floating structures within the main building. The floor is cushioned by a bed of sand, whilst the walls are damped and free-hanging to facilitate low frequency absorption. The complete structure is held away from the building by rubber pads, and the free-hanging walls mean that the bass traps filled with

• • •

Rockwool don't have to be that large.

### Flat

The studio area has a response that is completely flat across the frequency spectrum (quite an achievement), and the reverb time overall was quoted to us as being between .2 to .3 of a second. Again, there is one large absorbing wall in the studio, and the ceiling is twenty foot high with Rockwool damping as well. "What we concentrate on is acoustics and equipment rather than decorations: as we are audio engineers it's quite natural for us to concentrate on these things." Despite these protestations the studio is tastefully panelled in wood, with slots giving access to traps and Helmholtz Resonator absorbers mounted on the walls. The completely enclosed drum cage is also panelled in wood, which reflects the high end to give a relatively 'bright' sound, with trapping providing a damped response at the low end. There is one reflective wall in the studio area, which can be miked off to give a more ambient sound for strings.

Because of the sealed drum booth, headphones are normally

used for recording by groups: selection of 'cans' at the moment is mostly made up of "Red Devils" and the large Pioneer units, although there are some AKG's, and Decibel are thinking of standardising on Beyers with the prospect of expansion close by. Studio monitoring for orchestral work is by custom-built JBL speakers: bass units with single 15s and 15 inch passive radiators (instead of a bass-reflex port), plus mid-frequency horns and tweeters. These speakers are mounted fairly high up so there is no leakage, and also find use during group guitar overdubs and so on as monitors with a bit more 'beef'. Microphones span several different makes, including Neumann (U87's and 47's), Swedish Pearl condenser mikes, AKG 414's and dynamics.

### Library

Decibel also have quite a library of tape sound effects, as they do a lot of work in the background music/Teaching/-Commercials field with the eight track studio and editing room. There is no commercial radio in Sweden, so the record companies have taken to selling advertising space between num-

bers on their car music cassettes. Despite the daunting thought of listening to the same commercial over and over again, it is good business for the studios for, as was pointed out to us, "You have to make quite good musical commercials that will stand up to listening!"

### Discount

Decibel have a very together operation going at the moment, and are obviously all set to expand with the new remix suite et al: when we asked about patronage from these shores we were met with the simple answer "Yes — as engineers we would like to work with as many different music and musicians as possible."

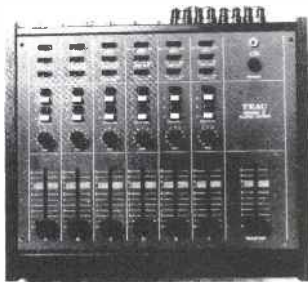
Decibel run a discount system on the 24 track studio for full productions, and generally they like to divide the day into three hour periods for different sessions. Hourly rates are roughly equivalent to £40 per hour, with another tenner on the top for an 'in house' engineer. Quite in line with rates for other continental studios and, as we pointed out earlier, the security of knowing that you've got a comprehensive and truly professional facility to back you up.

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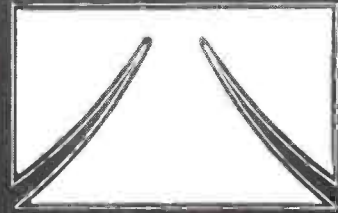
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Would you like to buy or sell any musical instruments? Join, or find a member for, a group? Find a songwriting partner? If so, send you request to Personal Ads, Beat Instrumental Songwriting & Recording, 1B Parkfield Street, London, N1 and we'll do our best to include it as soon as possible. Remember, Personal Ads are completely FREE OF CHARGE!

I DON'T BELIEVE there is a young lady, around 16-20, who sings and perhaps writes songs/plays an instrument, who would like to join guy who does the same — but can anyone out there prove me wrong? Contact David, 1 West Lodge Gardens, Leeds LS7 3NY.

DRUMMER NEEDED for group (16-18) into heavy rock. Experience not essential, but must be willing to practice. Phone Graham Fairseat 822567 after 6.00pm.

MANCHESTER BAND urgently need lead guitar/vocals (acoustic, 12-string, mandolin, bass), instruments supplied. All you need is a mike and combo and enthusiasm for Slim Chance, Ry Cooder, Neil Young, Dylan type music. Tel: Atherton 79788.

ACE GUITARIST seeking Quo-type band in West Lothian area. Age 15-17 years. Any offers please phone Whitburn 40678, ask for Sandy.

WANTED: SOMEONE to write music to my lyrics. I have several contacts in the music world. Miss Lisa Smith, R5, Box 119, Sedalia, Missouri 65301, USA.

BEAT INSTRUMENTAL: back issues wanted — first ever, September '69, August '69, October '70, August '70, January '70, June '70. Offers to Mr C. Forsey, 15 Bannard Road, Maidenhead, Berks.

GUITARIST, 22, seeks others interested in forming rock band in Herefordshire area. Also, electric guitar for sale £25 and 25 watt combo £30. Contact Roger Fletcher, 4 Oatleys Crescent, Ledbury, Herefordshire.

SINGER/SONGWRITER/GUITARIST (27) experienced amateur, would like to meet anyone interested in musical collaboration, experimentation. Harrogate, York, Leeds area. Phone Thirsk 22833 daytime, weekdays.

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DRUMMER REQUIRED 15-17. We are serious but have academic commitments. Aim to play various types of progressive rock. We're not much good — yet! South Middx. based. Ring Mark 01-979 5687.

BASSIST WANTED urgently for 5-piece band in Berkshire/Surrey area, aged 16-17. Must have own equipment and be enthusiastic. Mostly rock, some boogie. Gigs at discos and clubs. Phone Andy on Crowthorne 71983 (after 6.00 pm).

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SONGWRITER NEEDS composer/singer to form Taupin/E. John type partnership. Like E. John, Beatles, Genesis, Steely Dan, etc. Write to Paul Beckett, 27 Earlswood Road, Evington, Leicester.

IS THERE an up and coming melody writer out there who would like to form a songwriting partnership on a 50/50 basis? Contact Ray Bradstreet, 48 Abingdon Avenue, Northampton.

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Wilson Road, Wyke, Bradford.

UFO — BIRMINGHAM. Would the person from Row L, ground floor, who held two mikes, please contact Mick, 122 Comonside, Brownhills, Walsall, W. Midlands.

GUITARS, KEYBOARDS wanted to join bassist and drummer in gigging band. Must be competent musicians, with reasonable gear and will to succeed. Vocals and transport an asset. Age 17-21-ish. No beginners or breadheads. Ring Mike, Bramley 3129 or Burgh Heath 51521, Phone today!

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60W.....	105-51
114/4H, 1 x 15" inc.	
horn, 4 horns and	
cross.....	306-08
106, 4 x 12" anti-	
feedback col.....	171-39
<b>HORNS</b>	
108 Horn unit, 100W	
12A 2 horns.....	189-70
121A 2 horns.....	85-57
121B 4 horns.....	151-42
<b>MIXER AMPS</b>	
104B, 6 chann, 120W	
PA.....	331-47
102, 120W, graphic	
PA.....	191-37
102/80, 80W, graphic	
PA.....	181-62
103T, 200W, Slave.....	255-87
111, 120W, graphic	
Slave.....	175-00
111/80, 80W, graphic	
Slave.....	162-12
112, 120, 120W.....	184-92
112/80 80W graphic.....	175-00
115, 80W combo.....	256-83
115/R 80W, combo	
with Hammond	
reverb.....	308-28
115, 120, 120W,	
combo.....	326-97

## B. PAGE & SON

<b>DYNACORD</b>	
Perfect combo.....	362-88
Bassing T Bass Amp.....	174-96
Impertor Bass amp.....	233-28
B.1001 b/o amp.....	388-80
HiFi Favorit II.....	285-12
G.2002.....	527-68
Eminent 100.....	641-52
Eminent II.....	291-60
Gigant.....	557-28
Gigant II.....	592-62
A.1000.....	359-49
D.310 H, 80W cab.....	268-92
D.350, 80W cab.....	262-44
Magic HS.....	90-72
Echochord Mini.....	262-44
Echochord Super.....	359-92
<b>SUNN</b>	
<b>Self-Contained Units</b>	
Studio lead.....	240-00
Studio bass.....	228-00
<b>Guitar Amplifiers</b>	
190L.....	330-00
Model T.....	420-00
Concert lead.....	330-00
Coliseum lead.....	570-00
Coliseum 880.....	597-00
<b>Bass Amplifiers</b>	
190B.....	276-00
Model T.....	420-00
Concert bass.....	276-00
Coliseum bass.....	570-00

Coliseum 880.....	597-00
<b>Mixer &amp; Mixer Amplifiers</b>	
Studid PA.....	228-00
Concert Controller I	
438-00.....	438-00
<b>Concert Controller II</b>	
Model 80.....	747-00
Model 81.....	897-00
Model 80P.....	897-00
Model 81P.....	1047-00
<b>Speaker Enclosures:</b>	
312S.....	216-00
412S.....	258-00
610S.....	216-00
610M.....	504-00
115S.....	168-00
115M.....	186-00
215S.....	210-00
215M.....	246-00
215SH.....	268-00
415M.....	330-00
118M.....	318-00
118MH.....	360-00
212S.....	150-00
410S.....	156-00
410M.....	348-00
<b>CONTROL AUDIO-CONTROLLER</b>	
<b>OPTIONS</b>	
Model 40.....	1257-00
Model 41.....	1407-00
Model 42.....	1557-00
Model 60.....	1407-00
Model 61.....	1557-00
Model 62.....	1707-00
Model 80.....	1557-00
Model 81.....	1707-00
Model 82.....	1857-00

## PEAVEY

exc VAT	
<b>Combination Amplifiers</b>	
PI12 Pacer 45W 1 x	
12" w. reverb.....	170-50
TNT Tn c 45W 1 x	
15" bs unit.....	209-25
CL212 Classic 50W</	

SU25T 25W.....	32-25	2201 30W Trans Ld.....	140-75
SA5205 Spark dia- phragm.....	4-33	2202 30W Trans Bs....	140-75
		2199 30W 2x 12.....	154-95

<b>PA Amps &amp; Mixers</b>			
2003 100W 6 Ch Amp.....		235-95	
1985 50W 4 Ch Amp.....		175-00	
2071 6 Ch Mixer.....		88-10	
1994 100W Slave.....		118-10	
2051 250W Slave.....		234-60	
2125 8 ch rvb mixer amp.....		244-35	

<b>PA Cabs &amp; Bins</b>			
2097 pr 8 x 8 125W....	211-90		
2043 pr 2 x 10 2 x 12 200W.....	299-95		
2047 pr 1 x 10 1 x 12 100W.....	197-80		
2121 100W Slave Monitor.....	212-90		
2122 30W Slave Monitor.....	152-25		
2123 50W Monitor....	82-75		
2126 Bass bins.....	130-25		
2177 Supahorn.....	80-50		
2128 Supahorn.....	66-30		

## ROOST

### AMPLIFICATION (Valve)

50W 2 Chann + overdrive fac.....	109-40
50W 2 chann + integral reverb....	141-51
100W 2 ch.....	131-25
100W 2 ch w. rvb....	163-07
150W 2 chann + overdrive fac.....	145-84
150W 2 chann + integral reverb....	178-25
50W 6 chan PA.....	150-96
100W 6 chan PA.....	163-16
150W PA 6 chan + indiv echo controls	175-37
150W Slave.....	121-53
Session Master 50W comb 2 x 12".....	184-37

Session Master as above w reverb....	213-26
SM100 100W combo.	216-63
SM100R w. rvb.....	245-34
SM104 100W combo.	285-94
SM104R w. rvb.....	314-81
Solid State	
8 chan mixer.....	137-27
As above +100W amp.....	225-99
Stereo slave.....	199-62
2 x 12" 100W.....	85-79
4 x 12" 200W.....	146-47
4 x 12" 400W.....	177-02
1 x 12" 30" 60"/90" stage monitors pr.	107-14
1 x 15" 100 Folded hn bass bin.....	127-99
As above + tweeters	159-80
2 x 12" 200W.....	102-53
2 x 15" 170W bs cab.	154-84
4 hn dispersion cab.....	71-98
100W folded cab + tweeters.....	225-99
100W ported cab + 2 hn.....	102-53
2 x 12 100W + hn.....	228-08
1 x 15 100W + hn.....	228-43
1 x 15 as above w. 50W hn driver.....	181-56
Radial Flare add on hn. 50W.....	131-73
As above but 100W.	155-68
Prices ex covers	

## ROSE-MORRIS

### MARSHALL

Instrument Amp Tops	
1959 100W Lead.....	214-95
2203 100W M/Vol.....	214-95
2068 100W Artist.....	216-45
1989 50W keyboard.....	175-00
2195 100W Trans.....	109-95
2098 100W Trans Lead.....	174-35
1992 100W Bass.....	214-95
2099 100W Trans Bass.....	174-35
1986 50W Bass.....	175-00
1987 50W Lead.....	175-00
2204 50W M/Vol.....	175-00
2048 50W Artist.....	167-65
2205 100W Slave.....	149-15

### Instrument Cabinets

1982-82B 120W 4 x 12.....	182-95
1960-60B 100W 4 x 12.....	168-35
1935-35B 100W 4 x 12.....	168-35
1979-79B 200W 4 x 15.....	285-00
2095-95B 100W 2 x 12.....	168-35
2065-65B 125W Powercel.....	190-90
2064-64B 100W Powercel.....	165-15
2045 60W 2 x 12.....	99-95
1990 100W 8 x 10.....	170-85
2049 60W Artist.....	144-80
2069 120W Artist.....	173-85
2052 125W Powercel	228-75
2056 250W Powercel	386-50
2196 100W Lead/bass	140-45
2120 100W Bin w/ Horns.....	172-75

### Combo Amplifiers

2200 100W Super Trans.....	263-65
2077 100W 4 x 12 Bass.....	287-95
2078 100W 4 x 12 Ld.	287-95
2040 50W Artist Combo.....	249-85

## S.A.I. (EX. VAT)

Disco Units	
Maverick disco.....	144-00
Disco IVS.....	189-00
Disco IVSP.....	210-00
Disco IVSP dual dcks.	237-00
Stereo disco.....	270-00

<b>Amps</b>	
50W ewin ch.....	85-00
50W slave.....	81-00
FC 150 slave.....	96-00

<b>Cabinets</b>	
Eliminator w. horn.....	264-00
Eliminator w. horn.....	168-00
Mini Elim. w. horn....	164-00
Mini Elim. w. horns ..	144-00
15".....	188-00
2 x 12 + 2H.....	237-00
2 x 12 std.....	144-00
1 x 12 + 1H.....	144-00
Tweeter box.....	39-00
18" hn.....	252-00
Mini bass cab.....	102-00
Super lead cab.....	96-00

## SELMER

<b>SOLID STATE</b>	
7980 15 SS Combo.....	46-00
7981 Super Reverb 30 Combo.....	139-00
7982 Lead 100.....	129-00
7983 Bass 100.....	109-00
7984 Slave 100.....	85-00
7610 Futurama 3 Combo.....	26-50
7985 PA 100.....	175-00

<b>VALVE</b>	
7404 Treble "N" Bass 100 SV.....	145-00
7402 Treble "N" Bass 50 SV.....	129-00
7403 Treble "N" Bass 50 SV Rev.....	149-00
7408 PA 100/6 SV Rev	189-00
7407 PA 100/4 SV.....	159-00

<b>SPEAKERS</b>	
7990 S412 3 x 12".....	169-00
7991 S212H 2 x 12".....	129-00
7992 S115 1 x 15".....	135-00
7993 S2H Add on dbl hn.....	81-00
7994 S115A 1 x 15".....	229-00
7451 TV-35 PA Col.	55-00
7450 TV-20 PA Col. (pair).....	75-00

<b>Reverb mixer.....</b>	45-20
<b>6-ch mixer.....</b>	37-79
<b>Graphic equaliser.....</b>	45-20
<b>Mighty Atom amp.....</b>	27-90
<b>Compact 10.....</b>	41-85
<b>Sola 30W amp.....</b>	89-64
<b>Buckeroo 7W amp.....</b>	33-13

## SOLA SOUND

<b>Reverb mixer.....</b>	45-20
<b>6-ch mixer.....</b>	37-79
<b>Graphic equaliser.....</b>	45-20
<b>Mighty Atom amp.....</b>	27-90
<b>Compact 10.....</b>	41-85
<b>Sola 30W amp.....</b>	89-64
<b>Buckeroo 7W amp.....</b>	33-13

## SOUNDOUT (EX. VAT)

<b>Series IIIa, mono.....</b>	267-00
<b>Series IIIb, mono 170W</b>	330-00
<b>Series IIIa, stereo.....</b>	375-00
<b>Series III, stereo 170W.....</b>	495-00
<b>Series VI.....</b>	246-00
<b>Series VII.....</b>	186-00
<b>SP 18 pr amp.....</b>	135-00
<b>Loudspeakers</b>	
HELc, 1 x 12, 50W.....	60-00
HE2c, 2 x 12, 100W...	93-00
DL3, 100W F/rng.....	183-00
DL6, 100W F/rng.....	108-00

## SIMON KING MUSIC

2 x 12 Inst. cab. 75W	77-00
2 x 12 PA cols pr. 100W.....	148-00

To avoid unnecessary repetitions, certain abbreviations are frequently used in our listings: electric - lec; custom - ctm; semi-acoustic - s/ac; organ - org; professional - pro; standard - std; acoustic - ac; folk - fk; bass - bs; string - str; de luxe - d/l; jumbo - jbo; piano - pno; left hand - l/h; scale - sc; case - cs; banjo - bjo; monitor - mt.

## S.I.G.O.

2300.....	473-49	4 x 12 PA cols split prs 200W.....	293-00
3000.....	543-37	4 x 12 inst. cab. 150W.....	135-00

## SISGO

120 100W PA.....	529-00
126 200W PA.....	723-31
Revolving organ cabinets:	
SM/30 70W Leslie.....	377-00
SM/100 70W.....	624-00
SM/300 120W Leslie...	856-00
SM/3000 200W.....	1163-00

## SOUNDRAFT

1/2 mixer.....	1000-00
1/4 mixer.....	1500-00
1/6 mixer.....	1800-00
Soundcraft/Court Acoustic PA's prices on application. Options arranged	
SPII 50W hn.....	30-00
SPIV 100W hn.....	51-00

## SPERRIN ELECTRONICS

Disco MK VI.....	204-12
Light Unit, 4000L.....	59-00
Amplifiers:	
100W 4V.....	79-00
100W 2-chn.....	89-00
100W 2-chn w rvrb....	114-00
Lighting screen.....	79-92
Disco MK VI mixer.....	81-00
Cabs:	
PA 200 2 x 12" cols....	77-76
PA 100 1 x 12" cols....	42-12
PA 2 x 12" empty.....	38-88

## STRAMP

2100-A, 100W amp top.....	213-60
2120-A, 120W amp top.....	199-30
3120-A, 120W, 4-chn amp, top.....	192-30
SL100, 120W slave amp.....	127-90
SL200, 240W slave amp.....	177-90
MP10, 10-chn mixer	577-15
MP-16, 16-chn mix....	1427-90
EX-2 Cross-over.....	113-60
K-85 Power Baby combo.....	265-45
K-95 Bass Baby combo.....	285-00
2050-BB, 100W cab....	163-60
2100-BB, 200W cab....	206-60
2100-BB, 100W bs cab.....	213-60
370-B 70W horn p.a. cab.....	142-15
3140-BH, 140W hn p.a. cab.....	186-45
3140-B 140W p.a. cab.....	156-45
3200-B, 120W bass horn cab.....	427-90
H-50, 70W tweeter horn.....	156-45
H-100 120W tweeter horn.....	227-15

## STRINGS & THINGS

<b>BARCUS BERRY AMPS</b>	
1500 Pre-amp contr. unit.....	242-73
1510 Pre-amp contr. unit.....	326-43
1520 Pre-amp contr. unit.....	368-28
1601 Pwr'd 12" spkr unit.....	326-43
1602 Pwr'd 15" spkr unit.....	351-54
1603 Pwr'd 2 x 12 spkr unit.....	368-28

## THEATRE PROJECTS (EX. VAT)

<b>ALTEC VOICE OF THE THEATRE COLUMNS AND CABS</b>	
812 100W 1 x 12".....	155-00
816 150W 1 x 15" id.	180-00
812TU Port H/F for 812.....	147-00
816TU Port H/F for 816.....	147-00
I208B 50W V.O.T.T.....	497-00
I211A 50W Col.....	185-00
I217A 75W Col.....	317-00
I215 150W Port L/H horn.....	248-00
I215T Port H/F for I215.....	286-00

<b>STUDIO MONITORS</b>	
604-89 15" 65W.....	265-00
9844A 30W.....	500-00
9845A 50W.....	600-00
9846-8A 100W.....	530-00
9849A 60W.....	400-00

<b>AMPLIFIERS</b>	
9440A 2 x 225W.....	830-00
I214-AX 100W Mixer amp.....	650-00
I224 60W/30W bi- amp.....	315-00
1609 100W/50W bi- amp.....	570-00

<b>MUSIC SPEAKERS AND COMPONENTS</b>	
417-8H 12" 100W.....	98-50
418-8H 15" 150W.....	108-00
421-8H 15" 150W.....	126-00
511B Sectoral hn.....	75-00
811B Sectoral hn.....	64-00
808-BA 30W H/F driver.....	108-00
802 HF driver.....	92-50
809 Xover 100W.....	65-00

## TURNER (EX. VAT)

1 x 15 Bs Hn.....	180-00
2 x 15 Bs Hn.....	340-00
1 12 Mid Ring. Hn....	160-00
2 x 12 Mid Ring. Hn....	280-00
1 x 10 Mid Ring. Hn....	150-00
Rad. Hn. + VHF Tweets.....	300-00
Wedge 12" ATC + Hn.....	220-00
Wedge 12" ATC + Diff Hn.....	320-00
Wedge 12" Gauss + Diff Hn.....	400-00
Hexagonal Mt.....	230-00
A200 Ster. power amp.....	245-00
B300 Pro. Power amp	260-00
A300 Pro. Power amp	350-00
A500 Pro. Power amp	480-00
TPS 12/2 mixer.....	1740-00
TPS 16/2 mixer.....	2125-50
YPS 20/2 mixer.....	2500-00
TPS 24/2 mixer.....	2875-00
TPM 10/2 mixer.....	1931-25
TPM 16/2 mixer.....	2562-00
TPM 20/2 mixer.....	2981-25
TPM 24/2 mixer.....	3400-00
Belden Multiway Cables..... on app	
Cannon Pigs-Stg. Boxes.....	"
Gauss Spkrs.....	"
JBL Spkrs.....	"

## VITAVOX (EX. VAT)

Thunderbolt CN480.	520-00
Bass Bin CN308.....	655-45
6200 Bitone Repro....	471-45
Major Bitone CN343.	579-65
15 in. Loudspeaker..	105-90



6314/PFW 24" Bs. ....	591-00
6314/SFW 24" Bs. ....	642-00
6314/PF 24" Bs. ....	677-00
6314/SF 24" Bs. ....	728-00
6314/PNP 24" Bs. ....	642-00
6314/SNP 24" Bs. ....	642-00
6324/PW 24" Bs. ....	529-00
6324/SW 24" Bs. ....	571-00
6324/PFW 24" Bs. ....	529-00
6324/SFW 24" Bs. ....	571-00
6324/PF 24" Bs. ....	603-00
6324/SF 24" Bs. ....	633-00
6324/PNP 24" Bs. ....	568-00
6324/SNP 24" Bs. ....	610-00
6332/PFW 22" Bs. ....	494-00
6332/SFW 22" Bs. ....	525-00
6332/PF 22" Bs. ....	557-00
6332/SF 22" Bs. ....	589-00
6332/PNP 22" Bs. ....	531-00
6332/SNP 22" Bs. ....	562-00
6342/PW 22" Bs. ....	440-00
6342/SW 22" Bs. ....	468-00
6342/PFW 22" Bs. ....	440-00
6342/SFW 22" Bs. ....	468-00
6342/PF 22" Bs. ....	496-00
6342/SF 22" Bs. ....	524-00
6355/PNP Concert Tom-Toms. ....	429-00
6355/SNP Concert Tom-Toms. ....	468-00
Snare Drums:	
6356 Cust Metal Snare 5 x 14" .....	51-00
6357 Cust Brass Snare 5 x 14" .....	71-00
6358 Cust Brass Snare 6 1/2 x 14" .....	71-00
Accessories:	
6360 Bs Drm Pedal ...	25-75
6361 Hi-Hat stand. ....	31-75
6362 Cymbal floor stand. ....	16-00
6363 Snare Drum stand. ....	18-25
6364 Cymbal Boom stand. ....	30-75
6365 Drummer's Stool. ....	39-50
<b>PEARL MAXWIN</b> Outfits:	
6400 Stage-705 22" Bs Drum. ....	245-00
6401 Stage-704 22" Bs Drum. ....	218-00
6402 Studio-504 22" Bs Drm. ....	199-00
6403 Studio-503 20" Bs Drm. ....	126-00
Snare Drums:	
6410 Snare Drum Kit 5 x 14, 12" .....	36-75
6411 Metal Snare Drum, 5 1/2 x 14", Chrome. ....	31-00
6412 Wood Snare Drum, 5 1/2 x 14" .....	27-75
6413 Wood Snare Drum, 5 1/2 x 14" .....	23-50
Accessories:	
6420 Bs Drm Pedal ...	12-00
6422 Hi-Hat Stand. ....	13-00
6423 Cym Floor Std. ....	7-25
6424 Snare Drm Std. ....	8-25
<b>TOSCO CYMBALS</b>	
14" Hi-Hats. ....	38-00
15" Hi-Hats. ....	40-00
16" Crash Ride. ....	23-00
18" Medium Ride. ....	33-00
20" Medium Ride. ....	39-50

201. ....	378-90
B201. ....	381-21
C201. ....	369-18
B203. ....	506-71
D203. ....	521-06
B204. ....	589-57
D204. ....	603-93
304. ....	473-37
B304. ....	475-68
D304. ....	488-19
305. ....	508-11
B305. ....	510-42
D305. ....	522-92
308. ....	541-45
B308. ....	543-76
D308. ....	556-26
604. ....	456-24
B604. ....	458-55
D604. ....	471-06
605. ....	537-25
B605. ....	539-56
D605. ....	552-06
606. ....	688-65
B606. ....	693-27
D606. ....	718-29
717 w 20" BD. ....	621-95
B717 w 22" BD. ....	624-26
D717 w 24" BD. ....	636-77
808 w 20" BD. ....	834-92
B808 w 22" BD. ....	839-54
D808 w 24" BD. ....	864-56
1030 20" BD. ....	354-94
B1030 22" BD. ....	356-78
D1030 24" BD. ....	356-51
1031 w 20" BD. ....	254-45
B1031 w 22" BD. ....	256-76
1033 w 20. BD. ....	302-16
D1033 w 22" BD. ....	304-47
Bass Drums:	
124, 28 x 14" .....	109-26
125, 24 x 14" .....	104-16
126, 26 x 14" .....	108-33
127, 18 x 12" .....	79-63
130, 20 x 14" .....	89-35
132, 22 x 14" .....	91-66
150, 20" .....	71-76
1152, 22" .....	73-61
154, 24" .....	83-33
161, 20 x 14" .....	65-28
1163, 22 x 14" .....	68-05
1170, 20 x 12" .....	57-87
1171, 20 x 14" .....	61-57
1172, 22 x 12" .....	59-72
1173, 22 x 14" .....	63-89
1175, 24 x 12" .....	67-13
Timbales:	
531, 13 & 14 x 6. ....	96-76
532, 13 & 14 x 6. ....	88-89
531C. ....	96-76
532C. ....	88-89
Tom-Toms:	
112. ....	29-17
113. ....	31-94
114. ....	38-42
115. ....	44-44
116. ....	47-22
118. ....	53-24
333. ....	51-39
340. ....	55-55
342. ....	49-07
346. ....	76-39
348. ....	85-18
433, 13 x 9" .....	43-98
435, 14 x 14" .....	62-96
436, 16 x 20" .....	70-83
440, 14 x 10" .....	48-15
442, 12 x 8" .....	41-67
444, 14 x 9" .....	47-68
446. ....	67-13
448, 18 x 16" .....	74-07
1433, 13 x 8" .....	31-48
1333. ....	35-18
1340. ....	38-42
1346. ....	53-70
1435, 14 x 14" .....	50-00
1440, 14 x 10" .....	33-70
1441, 12 x 8" .....	23-15
1442, 12 x 8" .....	29-17
1445, 16 x 16" .....	41-67
1446, 16 x 16" .....	51-39
1448, 18 x 16" .....	59-72
Cymbals:	
Zyn:	
272 12" .....	6-02
272P 12" pair. ....	12-04
273 13" .....	6-94
273P 13" pair. ....	13-89
274 14" .....	7-87
274P 14" pair. ....	15-74
275 15" .....	8-80
275P 15" pair. ....	17-60
276 16" .....	11-11
276P 16" pair. ....	11-11
278 18" .....	14-81
280 20" .....	16-67
282 22" .....	20-37
Super Zyn:	
354 14" .....	34-26
354P 14" pair. ....	68-52
355 15" .....	36-57
355P 15" pair. ....	73-15
356 16" .....	38-89
358 18" .....	46-30
358P 18" sizzle. ....	47-22
360 20" .....	56-02
360S 20" sizzle. ....	56-94
362 22" .....	68-52

To avoid unnecessary repetitions, certain abbreviations are frequently used in our listings: electric-elec; custom-ctm; semi-acoustic-s/ac; organ-org; professional - pro; standard - std; acoustic-ac; folk-fk; bass-bs; string-string; de luxe-d/l; jumbo-jbo; piano-pno; left hand-l/h; scale-sc; case-cs; banjo-bjo; monitor-mt.

**ROSE-MORRIS**

<b>LUDWIG</b> Outfits:	
995 Jazzette. ....	690-00
980 Super Classic. ....	755-00
983 Hollywood. ....	860-00
1000 Mach IV. ....	935-00
1005 Mach V. ....	1050-00
2001 Octaplus. ....	1699-95
2005 Quadraplus. ....	1120-00
993 Pro Beat. ....	1099-95
990 Deluxe Classic. ....	785-00
989 Big Beat. ....	899-95
985 Rock-Duo. ....	1160-00
964 Super Big Beat. ....	935-00
975 Triple Tom. ....	1065-00
1001 Rock Machine. ....	950-00
1007 Smoke "n Fire. ....	970-00
2007 Overdrive. ....	1150-00
2003 Power Factory. ....	1330-00
Snare Drums:	
410 Supersensitive 5" 411 Supersensitive 6" 404 Supraphonic 5" 402 Supraphonic 6 1/2" 404 Acrolite. 405 Piccolo 3" .....	189-95 191-95 123-95 129-95 89-95 113-95
Stands and Fittings:	
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