

# HARDWARE

## VESTAX HDR SERIES

Available now is the new Vestax HDR series. These are digital, hard disk, multitrack recorders available in either 4 (HDR-4) or 6 (HDR-6) track format with a built in digital mixer featuring 3 band EQ with sweepable MID and 4 auxiliary send and 4 stereo return (HDR-6) or 2 auxiliary send and 2 stereo return (HDR-4), per channel.

They provide digital recording of CD quality easily and efficiently and completed data can be backed up to ordinary audio DAT or with optional interface to VCR.

The HDR-6 retails for \$7098.71. The HDR-4 retails for \$6267.38. (Audio & Video Wholesalers) Phone (07) 8473-414.

## SYMETRIX 488 DYNA SQUEEZE

New from Symetrix is the 488 Dyna-Squeeze, an eight channel compressor/interface for use with digital multitrack recorders/workstations in recording and/or production studios. Interfaced between mixing console and recorder, the 488 gently squeezes your tracks toward the upper end of the recorder's dynamic range, giving digital recordings the feel of analog while preserving the clarity of digital.

The DYNA-Squeeze will, with the flip of switch, match almost any console to almost any digital recorder, enabling engineers to cut tracks hotter.

The DYNA-Squeeze retails for \$1631.48. (Audio & Video Wholesalers)

## SOUNDTRACS TOPAZ AUTOMATION PACKAGE

Recently released in the UK is the Soundtracs Topaz fader and mute automation package. Using a PC (Mac version available soon), this system enables the recording, replay and editing of VCA fader movement to frame accuracy and mute information to quarter frame accuracy.

Detailed graphic displays, off line editing, MIDI machine control, track-lists and a comprehensive help menu are all incorporated in the system.

The package can be easily fitted to the Topaz console and interfaced via an IU rack control unit to the PC. Delivery in New Zealand is scheduled for January 1995. Retail \$3300 for 24 channels, \$3900 for 32 channels. (Audio & Video Wholesalers)

## SPC INSTRUMENT CASES

Made in the USA, the SPC range of instrument cases feature 'impact foam', a special soft foam padding, which gives greater protection than polystyrene cases. The cases are made from polypropylene and feature aluminium edging and professional catches and handles. The range includes guitar and bass cases, rack mount cases, mic cases and cymbal cases. Retail: From \$189 for an electric guitar

and \$199 for an acoustic guitar. (Australis) Phone (09) 8373-230.

## PEAVEY CLASSIC 50 POWER PACK

Peavey is offering a power pack version of the very popular CLASSIC 50 Series. This power pack is an all tube design with a 50 watts RMS @ 5% THD power amp using four of the very popular EL84's and is capable of driving 4, 8, or 16 ohm enclosures. The preamp of the CLASSIC 50 Power Pack is dual channel with foot switch selection, the normal channel having a volume control and the lead channel having both pre and post gain controls. Three bands of passive EQ with Bass, Mid, and Treble controls together with an active presence control makes setting up for that certain sound extremely easy. The pre-amp is complete with a reverb level control and a master volume control.

RETAIL: \$1995 (Australis)

## PEAVEY DPM SPECTRUM BASS

The Peavey DPM Spectrum Bass tone module is an economical way to achieve up to eight voices of your favourite classic bass sounds. Sample ROM contains 1 Megabyte of 16-bit samples of those time-honoured sounds from analog and FM synths, as well as from your favourite acoustic instrument. Interfacing the Spectrum Bass to the Peavey Midibase is easy - just plug in the MIDI cable and start slappin'. Plus, since the Spectrum Bass is a multi-timbral module, each string of the Midibase can be playing a separate patch. Keyboard players can free up voices in their other synth modules by dedicating the Spectrum Bass to the bass line. Autoflow allows the Spectrum Bass to be easily daisy-chained for more voices; just connect the MIDI cable and it's done. The multi setup can be changed on the fly and is saved automatically, along with Fine Tune and the rest of the setup.

RETAIL: \$895 (Australis)

## PEAVEY VERSAMIX

Peavey Electronics is proud to introduce the Versamix high performance 16-channel rack-mount/console audio mixer. Each channel features high, mid, and low equalisation, and each channel has one auxiliary send that is switchable to Pre (Aux) or Post (Mon) Fader/EQ, one auxiliary send that is fixed Post EQ/Fader (Aux 2), two selectable pairs of post EQ/Fader Auxiliary sends (Aux 3/4 or Aux 5/6), Pan control, Mute/Alt send switch, solo switch, clip LED, and a 45 mm fader. The Versamix master section has a stereo tape return with a novel playback/record enable switch. This delivers, without having to repatch, recording and playback facilities from the same tape deck free from bothersome feedback caused by tape deck record monitor electronics. Stereo returns 1 and 2 have level and pan controls. In addition to level and pan controls, stereo returns 3 and 4 have monitor sends. Automatic mono switching is built into the input jacks. A dual 10 segment LED meter monitors the L/R bus or solo when activated. Solo bus to main and Alt output to main switching is provided.

RETAIL: \$2495 (Australis)

# NEW ZEALAND

## GREG JOHNSON Come On CD Single (Pagan)

On his first solo outing, Greg Johnson has come up with the mellow, folkie sounding 'Come On'. In this instance, 'folk' is not a four-letter word. It rides on a soaring sing-along chorus, clear evidence Johnson hasn't lost his pop touch, while lyrically it comes from the point of view of a girl attempting to save a relationship. That's odd, but this deserves to be an early-summer hit nonetheless. Side B features Johnson with ex-Warratah Barry Saunders on 'Those Aren't Real Tears', and the moody piano/vocal ballad 'Sink Like Me.'

## EMMA PAKI Greenstone CD Single (Virgin)

The eagerly awaited follow-up to 'System Virtue' sees Emma Paki shift a little to the left of the 'pop song' territory, and it's a confusing move. 'Greenstone' shuffles along at mid-tempo, held back by a plodding, almost pipe band-style drum beat, that's a long way from the primal feel that was most likely wanted. Paki repeats the chorus between several intervals, before the song is punctuated by a sharp Neil Finn guitar solo. A strange arrangement indeed. Also here are two acoustic numbers, the delicate 'Free' and the soulful 'Yair'.

## THREE THE HARD WAY All Around CD Single (Deepprooves)

'All Around' is a pumping, bass heavy shout out to Three The Hard Way fans at all points of the compass. The feel is pure Parliament. Snoop and Dre would love this. There are four mixes here, and the Funkified version sounds the finest.

## JULES ISSA Discomfort In Their Eyes CD Single (Deepprooves)

Far from being the feel-good reggae that Jules Issa performs live, 'Discomfort In Their Eyes' is a dark piece of work, which would appear the point, considering the anti-war stance taken in the lyrics. It has a sparse, almost apocalyptic air about it, that makes for not unpleasant, but definitely uneasy listening.

## GRACE Black Sand Shore CD Single (Deepprooves)

The title track from Grace's forthcoming album creates vivid pictures. Moving from cruisy verses that travel at a snail's pace, to an epic, evocative chorus, you can almost envisage seagulls soaring and waves crashing - you know, nature and stuff. Very few young local acts can do it but Grace have the ability to keep the BPMs way down, without losing sight of the song. It must be the month for sorrow-filled piano/vocal ballads, as track two, 'Distant Sun', fits that description perfectly.

## MATTY J Somewhere You're There CD Single (EMI)

'Somewhere You're There' features a rap performed by the Madd Coconut (aka Sonny, ex-Pacifican

Descendants), and this makes it bearable. 'Somewhere You're There' (four mixes) sees Matty take another stab at a swing beat ballad, where he gets a little Stevie Wonder-ish in places. But for sure, he doesn't have the strength of voice to carry this style of song. And if you don't have that, what else is there?

## ASHVINS/FOISEMASTER/MEAT MARKET Hard Of Hearing No. 2 Cassette (Spotty Dog)

The follow-up to the impressive Palmerston North compilation *HOH No.1* fails to please as much as its predecessor. Three bands appear, each with four tracks, and only three-piece group the Ashvins make you punch the air and say "rock 'n' roll". They're a no-nonsense, bottom-end punk band, seemingly devoid of any discernible melody, who utilise a vocalist with a voice Glen (SPUD) Campbell would kill for. Their tracks 'Mary Had Nothing To Give' and 'Pisces House' are tops.

Meat Market don't do anything the fast forward button can't fix. The mono-tonal, spoken word, thing over a droning bass riff and Fatal Jelly Space-style drumming is grating and uninspired to the extreme.

Foismaster's line in structured guitar noise for noise sake peaks with the sonic splendour of '... To The Crusher' and 'Dad's Birthday', but disappoints when they lose their sense of urgency.

Overall, *HOH #2* is a blast until the tempo drops, while the Ashvins prove a rare treat.

## CRASH Red Velvet Cassette (Safe)

Red Velvet includes the bFM hit 'Cliff/Day At The Fair', a haunting epic that sweeps from dark pop to thrashy pop on a swirling undercurrent of psychedelic guitars. And that's the best of it. The remaining two tracks have a definite Primitives element to them, ie. very English, very 80s and very dull.

## MANTIS Psychodelic Cassette

Dunedin's Mantis grapple well with the often abused metal/punk combination, sounding like a cross between HLAH and Suicidal Tendencies. Psychodelic boasts a low-fi charm that enhances their dense and foreboding sound, particularly on 'Deaf/Dumb' which features some wicked double kick-drum work. A good discovery.

JOHN RUSSELL



Greg Johnson

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