

Market New Moog Synthesizer

Called The Source, It Will List At \$1,400 In August

By HANFORD SEARL

BUFFALO, N.Y.—A beehive of electronic activity, Moog Music Inc. headquarters here is readying retail shipment of its newest synthesizer, *The Source*, retiring the popular Minimoog line and introducing the Rogue model.

Listing at \$1,400, about \$600 less than the 12-year-old Minimoog, *The Source's* panel is similar to the latter but features touch-tone controls, 16 program voices and a computer microprocessor.

"Moog in no way is replacing the Minimoog but rather insuring its integrity," reports Robbie Konikoff, a&r director. "New technology, production and labor costs necessitated the change. Besides, how do you replace a violin?"

Set for an August departure to retailers, the programmable, monophonic unit includes a three-octave, 37-key instrument. The analog section is a two-oscillator section synthesizer similar to the Minimoog.

According to Konikoff, an individual four-part contour generator controls the patented Moog Filter and VCA. All continuously adjustable functions, oscillator level and filter cutoff are modified through the incremental controller.

Introduced at the National Assn. of Music Merchants Show in Anaheim, Calif. the compact *Source's* microprocessor allows storage of 16 program voices with an instant edit access.

One of Moog's 10 current prod-

ucts, *The Source's* 16 programmable voices may be written to cassette and new programs read from a cassette. A software, computer tape plan is underway. "Sounds Of The Stars," to capture numerous Moog endorsing artists sounds on cassettes.

For example, the same tone quality of a Keith Emerson, Chick Corea or even Devo could be reproduced by merely plugging in the cassette chord into *The Source's* backside panel, explains Moog engineer John Robilotto.

The Z-80 microprocessor performs many additional functions, accessed through a secondary-level entry system, says Konikoff. A performance-oriented arpeggiator will accept a discrete pattern of up to 24 notes for immediate playback.

In level 2, the Microprocessor controls two 80-note, rhythmically-independent digital sequences, a digital arpeggiator, sample and hold, sequenced program changes and the cassette input/output operations.

"We're targeting for both the professional musician as well as the self-starter," Konikoff adds. "The cost is equal to that of other home video and entertainment centers."

The final 25 Minimoog synthesizers, a long-time favorite of Rick Wakeman's and other artists, are being produced. The final model, one of 13,000 in the world, will be presented to its inventor, Dr. Robert Moog.

First manufactured in 1969 at

Moog's original Trumansburg, N.Y. plant, the portable units' currently halfway on a two-year touring program sponsored by the Office of Advocacy in the U.S. Small Business Administration.

Selected by the Assn. of Technology in Washington, D.C. for the touring honor, the Minimoog unit, played by about 2.5 million people during the first year, recently was returned to the suburban Buffalo plant for the recent summer NAMM.

Meanwhile, the 32 keyed Rogue was unveiled at the Chicago NAMM Show June 27-30. It is touted as a perfect first instrument for the beginner, a second synthesizer use or expander for pros.

The two oscillator unit contains a complete set of modulation controls that produce sample and hold, automatic triggering and contoured "sync" sweeping.

Soon to ship to dealers, Rogue's interface controls make it compatible with virtually every electronic music system made, says Konikoff.

Rear panel functions include keyboard in/out, switch trigger in/out, voltage gate in/out and audio in for processing signals through Rogue's filter.

And, the latest promo-artist tie-in campaign is underway with Warner Bros.' Gary Wright, touting his new LP "The Right Place" and one of Moog's lines in six regions.



AUTOMATT ACTIVITY—Narada Michael Walden, left, who is producing Angela Boffill's upcoming LP at San Francisco's Automatt, takes a break to hear mixes of Herbie Hancock's new album, also being recorded there. Shown, left to right, are Walden, Automatt owner and producer David Rubinson and Hancock.

CES-NAMM: A Conflict

• Continued from page 30

Linkin projected that of some 500 NAMM members, about 12 amplification and sound reinforcement companies would most likely be tempted to exhibit at the open-to-the-public Consumer Electronics Show.

Reportedly, some pro manufacturers are considering uniting in an official letter to NAMM petitioning them to change their dates.

In an official NAMM press release issued this week here, NAMM estimates that some 7% of that organization's summer exhibitors

change dates. So we must live with it."

Both CES and NAMM have cleared winter and summer dates through the rest of the decade with no foreseeable conflict seen, apart from next summer.

Linkin adds that NAMM staff compared exhibitors at the 1981 CES and NAMM and found that 32 of NAMM's 485 Expo exhibitors also participated in the CES Show.

"For this 7% of our exhibitors," Linkin points out, "there will be problems of varying degrees. Some firms are large enough and have sep-