



FROM WILD WEST EUROPE ...

CLUB OF THE KNOBS





to FRANKFURT MUSIC FAIR

THE WHOLE STORY

CLUB OF THE KNOBS

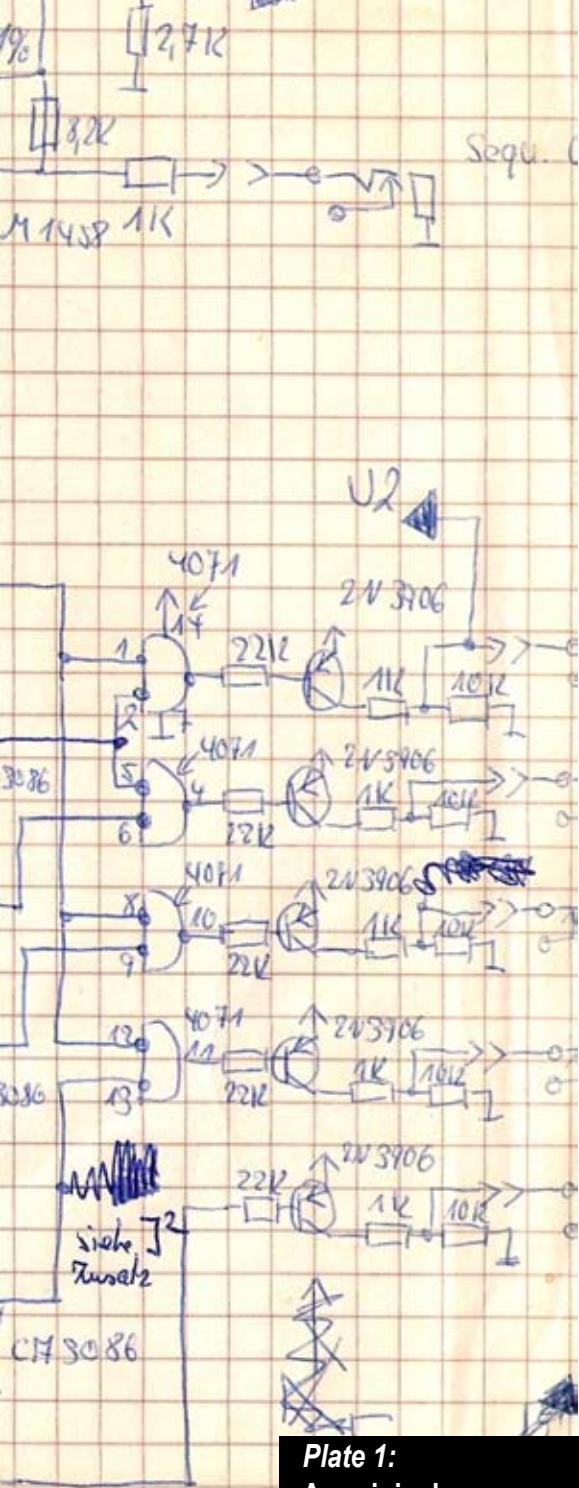


Plate 1:
An original...

It began in **Germany** - and anyway it is told that the origins of electronic music belong there - "Krautrock" as the English people called it - when a young man of 20 years set out from a place near Düsseldorf to Hamburg for there, in the **Studio Funk**, it was possible to cast a glance at a machine of completely utopian appearance called **Analog Synthesizer**.

Touching, no, touching was not allowed. He is telling that never he forgot this image...and henceforth he dreamt of it. Again in Hamburg he saw Todd Rundgren with the concert "**Utopia**" during which Todd played a guitar made out of ice which he broke on stage at the end of the concert. But this was really not the reason why the young man had bought the expensive tickets... it was the **sound** which was supposed to be heard when this happened, and this sound was made by Roger Powell with a voltage controlled sound instrument.

This adventure was so impressive that the same night he and his friends decided to follow the concert tour to Amsterdam - just to listen again to this spectacular sound.

Buying? No buying was really impossible - what from and where? Looking at, not even looking at was easily possible since the synthesizer was rare. At least one day the legendary "**Synthesizerstudio Bonn**" was selling it... any pretence was perfect to make a journey there.

But at least was he the owner of the catalogue from the year 1974, he has "**stared it away**" so to say. Together with Tangerine Dream LPs and the desire for this unique inimitable sound, never heard before, futuristic, utopian yet familiar, analogue, human and universal - **the principle on which sound is based**.

The Synthesizer 55 will:

serve as the principal instrument in the most sophisticated composition studio. It is completely compatible with standard professional audio equipment, and can provide processing for traditional instruments, voice, and "natural" sounds. Its modular construction provides a convenient and logical structure ideal for demonstration and teaching of electronic sound production. The Synthesizer 55 is a total system with extremely varied

capabilities for the production of highly complex sound structures, yet can be easily expanded by the addition of other cabinets of 900 series modules. The system is also available less the sequencer complement (Model 55A) to accommodate today's budget. Either system provides a powerful instrument for the production of electronic music - the sound of today and the future!

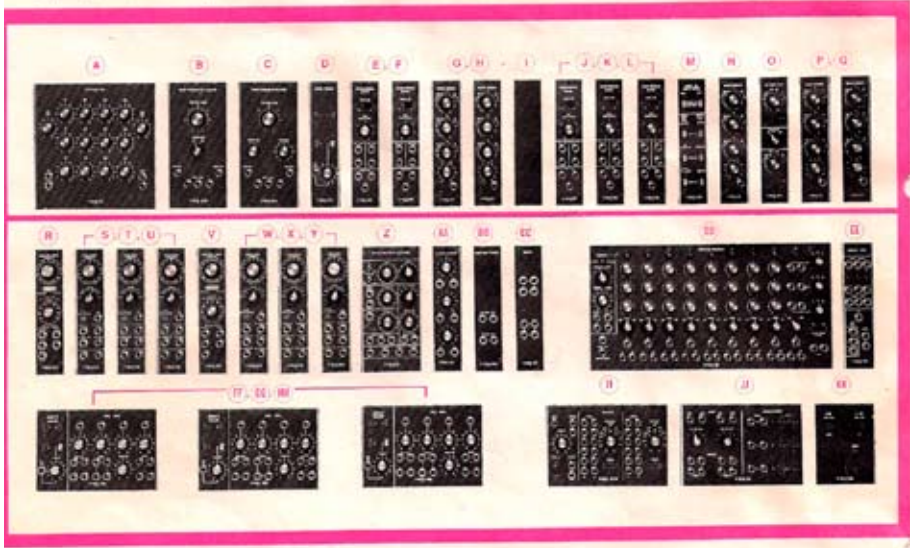
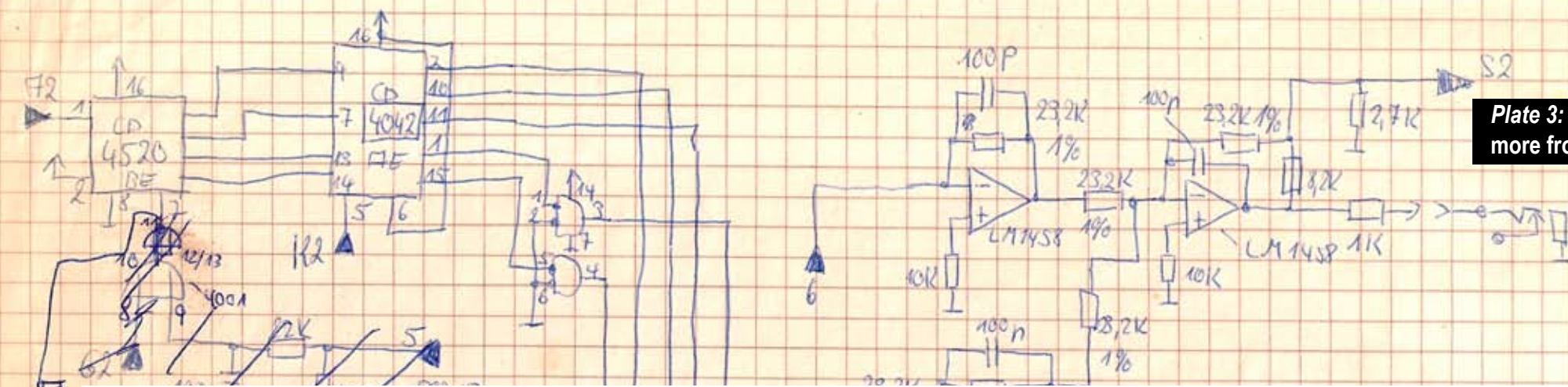


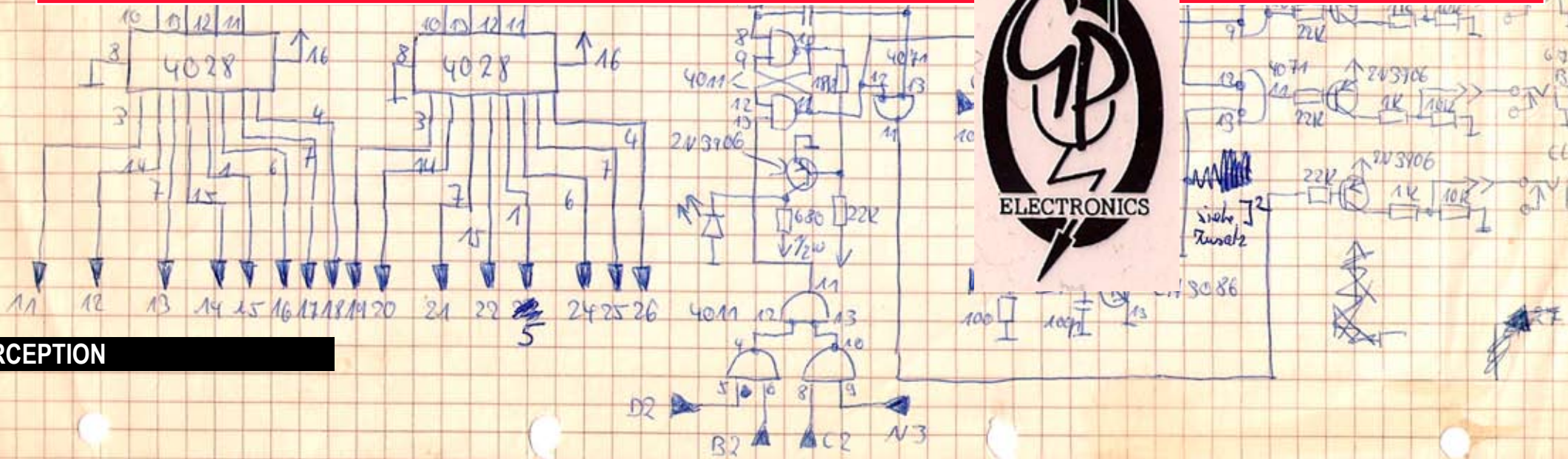
Plate 2:
As it can be seen, he did not manage to "stare away" the entire catalogue though heavy signs of aging must be stated

Plate 3:
more from the original...



He can't really recall how it happened - but all of a sudden he understood it - the **principle**. He realized what it means, the rule according to which the voltage flows. And so his first analogue sound machine was created - similar beautiful as the Moog but in white.

A technical drawer friend helped him to produce transparencies according to the Moog 15 catalogue, an Italian immigrant waiting for the beginning of his university, worked in a company manufacturing metal, made him the front panels out of spare metal pieces, silk screen printer Bülles from Krefeld supported him generously with his master work in printing the black scales onto the white front panels - and there it was! The **GP Synthesizer** from the year 1979!



PERCEPTION

ACTION

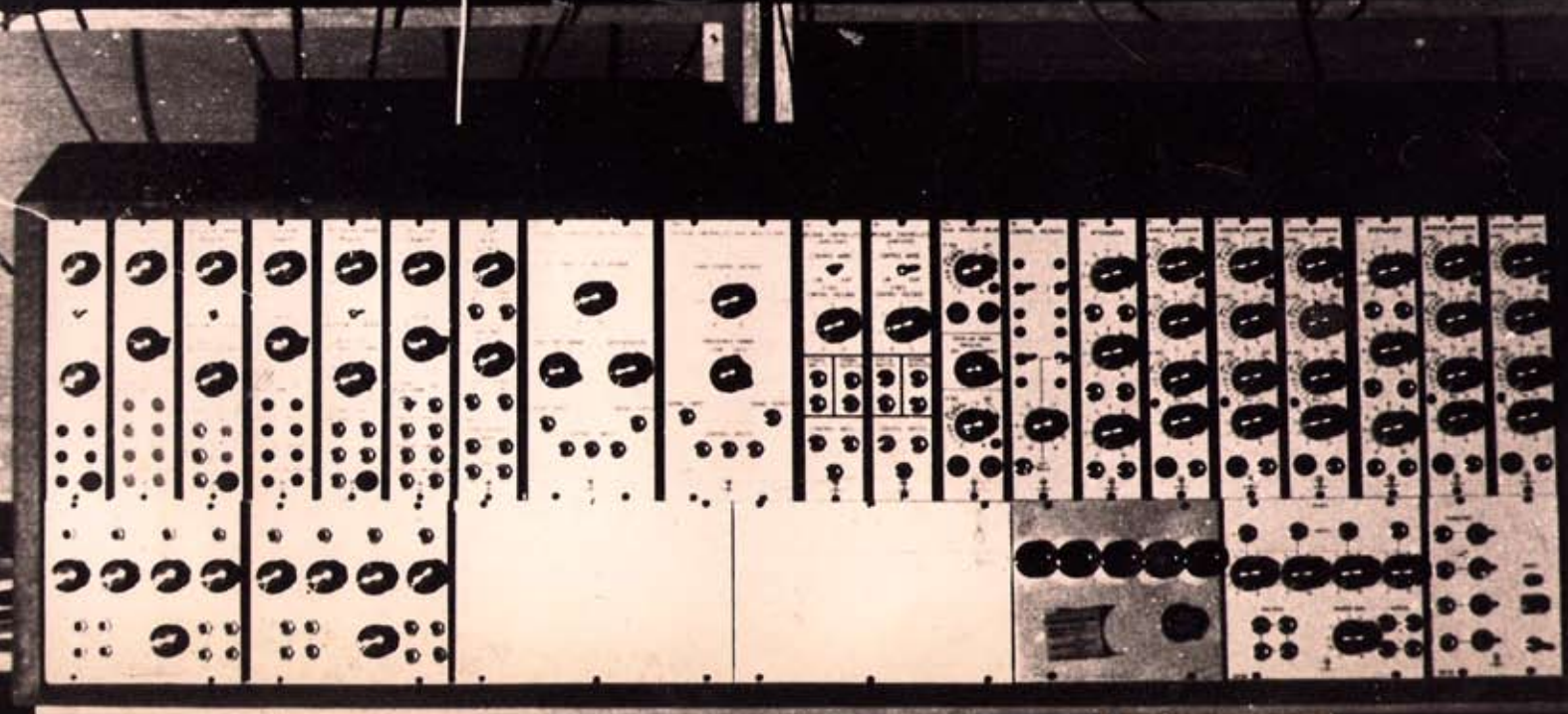
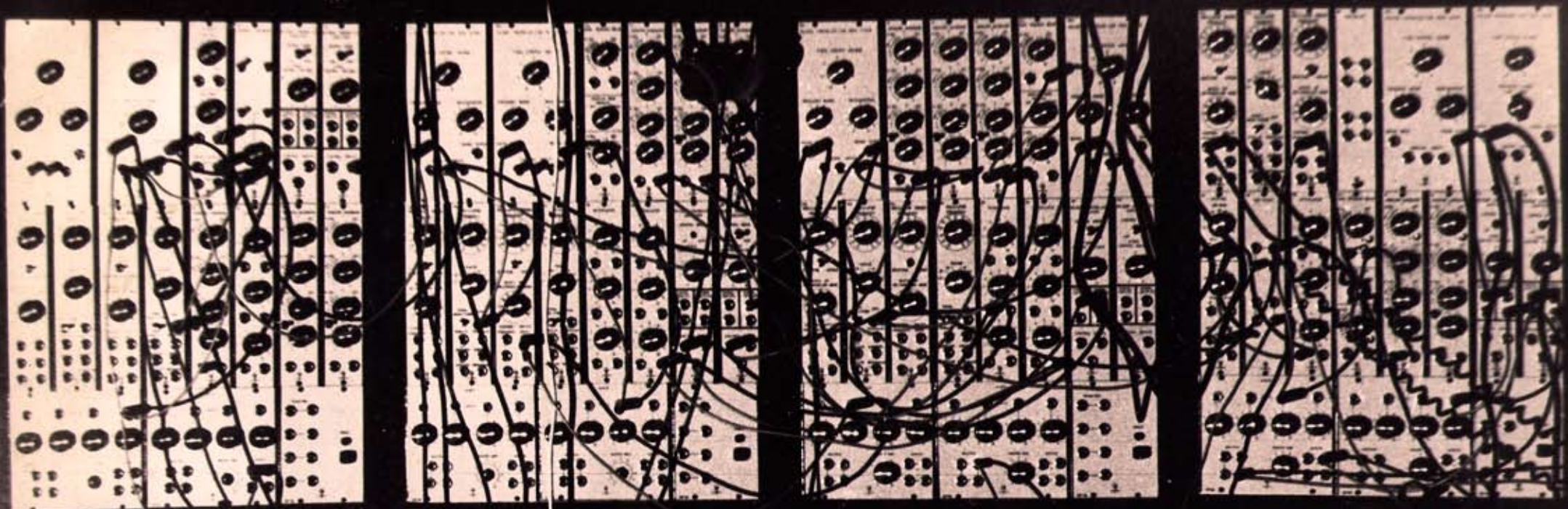
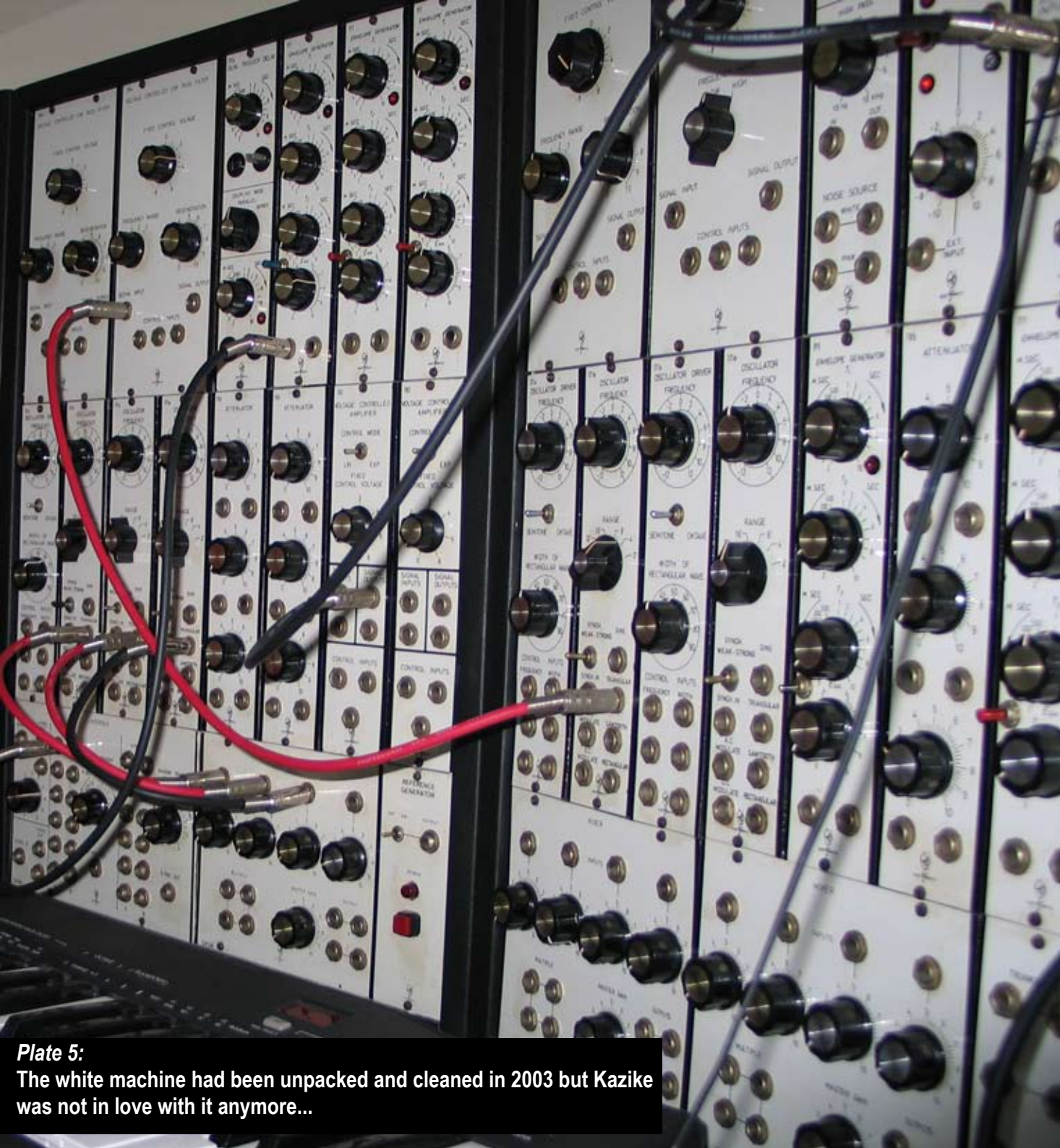


Plate 4:
A fossil



G.P. aka Gerd Peun as his parents had named him, continued to support here and there various, today partly quite famous musicians from the **electronic music scene Germany** with his inventory talent before he interrupted his journey through the universe of sound to enter a similar exciting, new and futuristic spectrum which was just evolving in the 80ths.

It was the world of image synthesizing, the - technologically at its beginning - video.

The break lasted for 20 years.

MEMORY

Plate 5:
The white machine had been unpacked and cleaned in 2003 but Kazike was not in love with it anymore...



Plate 6:
Please, where is the way to Hollywood?

About 25 years following his first self-developed synthesizer the world had changed.

G.P. was only addressed with his new name **KAZIKE** which the native Indians of Costa Rica had given to him. The world had been turned into digital - digital video, digital audio - a world full of **gaps** between the one and the zero.

It didn't seem very fashionable trying to make a difference between a zero with negative sign or one with a positive, and the search after a solution for a "shift through zero" simply provoked a big question mark in the faces.

Maybe it can be said that Kazike wanted to fill these gaps. In the actual sound of the time he could not find what he has experienced before and knew that it was existing - the analogue sound with its full spectrum, without gaps, infinite in all dimensions.

Nothing stored or sampled, no arrangement or mixing of canned material, no additive sound synthesis...

no, the **domination over sound** by creation and synthesis from material taken from the unlimited barrel which constitutes sound itself - this is the idea of Kazike.



Plate 7:
It should be here

So it happened that un-dreamt coincidences with their signposts made Kazike being the one who **repeats and further develops** the history of the **musical revolution** of the 20th century - the invention of the **voltage controlled sound synthesis** - in the **21st century**:



Plate 8:
This is not in...



Plate 9:
.. San Francisco?

Like **Harald Bode** or **Herb Deutsch**, both of German origin, set up towards the West, or **Don Buchla** co-developed the first analogue sound synthesizers in the free, wild, creative, fresh and lightful atmosphere of California, so **Kazike**, too, went West side...to the very West of Europe.

In **Portugal**, the European California, the new analogue sound machines are coming into being in union with the light, the Atlantic ocean, the wideness, the wildness of the landscape, as well as with the Portuguese fineness in design, the sensitivity in acoustics and the tradition for beauty.

INCREDIBLE PARALLELS



CREATIVE ATMOSPHERE

Plate 10:
About someone who set out to dominate the sound

ARTIST FRIENDS

Such an atmosphere formed quite fast a club of adorers and supporters of true electronic music and sound creation whose energies gave Kazike the needed power to perfect his work.

(Actually, Club of the Knobs is supported as a research and development project of the cultural association VIPULAMATI:AMPLE INTELLIGENCE - Association for the creative use of the new media)

DEVELOPER FRIENDS

The only digital one:
the developer of Reactable

Friends of perfect design:
Dirk Brauner and Wynton Morro

THE CLUB

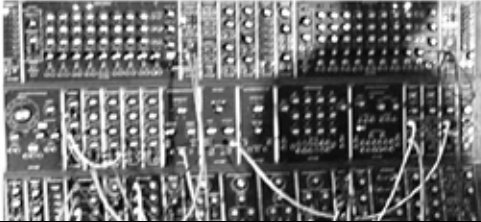
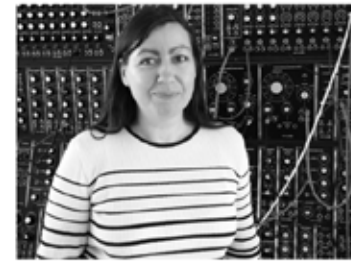
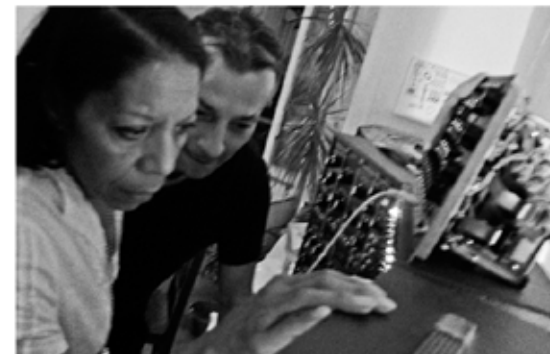
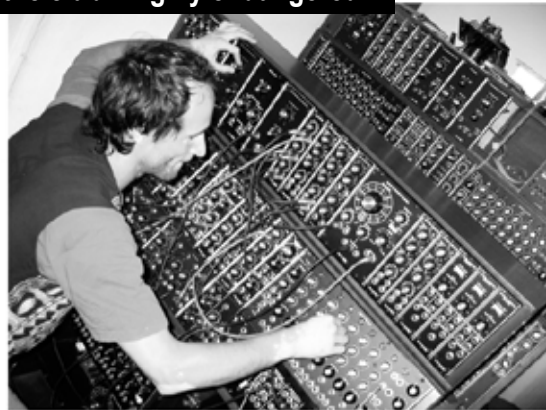
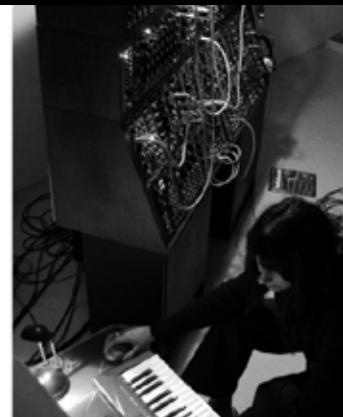
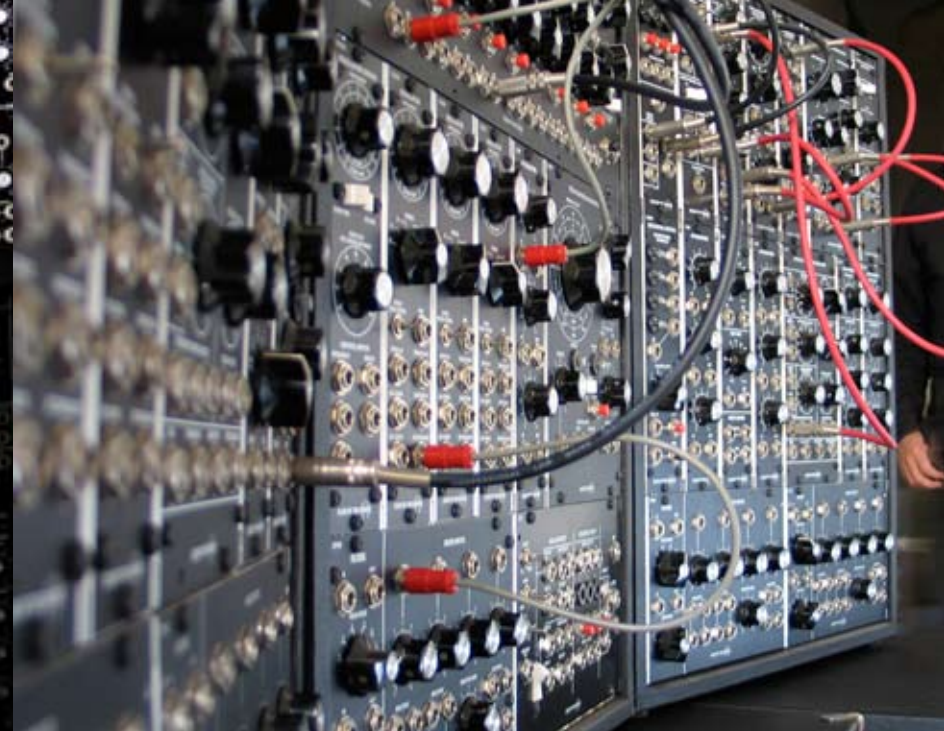


Plate 11:
Crazy, ecstatic, moved members of the club - highly endangered





TANGIBLE ENCOUNTER

A project of ORANGOTANGO
www.orangotango.vipulamati.org

in **CONCERT**

Plate 12:
Motifs of flyers

Maio 7 . 2008 . 23.00 . MUSICBOX
MUSIC BOX Rua Nova do Carvalho 24 www.musicboxlisboa.com

Solo concerts and performances with various artists, musicians and performers are the activities of the sound project **ORANGO TANGO - VOLTAGE CONTROLLED SOUNDS** which was founded by Kazike.

In these concerts you can be absolutely sure that there are **never pre-stored**, sampled or playback sounds used - the concerts and sound environments are **LIVE** generated and live controlled. Not many musicians have ever **PLAYED** their synthesizers **LIVE** on stage - have you ever noticed that by the way?

(It also needs to be clarified why in all festivals for "Electronic music", nowadays computers stand on stage...)

ACTIVITY AND PROOFING

Vanessa Rato

● A primeira coisa a saber é que todos os sons do mundo cabem numa única onda - sonora, claro. Está lá toda uma orquestra, o marulhar do mar, o crepitar de dois ovos a estrelar numa frigideira, o zumbido de uma abelha e o badalar de um sino de igreja. Está lá a derrapagem de um camião e o acidente, um cão a beber água e uma criança a rir. Está lá até qualquer coisa que o ouvido não detecta mas que faz com que o nosso corpo comece instintivamente a recolher-se - o som do medo.

Há quem diga que o século XX assistiu a duas grandes revoluções musicais. A máquina que está aqui, à nossa frente, e que tem dentro dela a tal onda que comporta todos os sons do mundo, inspira-se numa dessas revoluções: é uma viagem para trás e para a frente no tempo a partir da era do 2.0, o regresso ao futuro do mítico sintetizador Moog.

Conta-se que a meio da década de 1960, quando Rober Moog começou a subir ao palco para demonstrar as potencialidades da sua invenção, dentro da barriga daquela imensa presença, toda botões, cabos, lâmpadas e cavilhas à vista, estava sempre escondido alguém com uma vela na mão, preparado para ajudar do interior caso alguma ligação falhasse. A partir daí foi História - o Moog foi uma omnipresença da cena musical e cinematográfica dos anos 1960 e 1970: esteve em todos os filmes de ficção-científica da altura, John Cage e Steve Reich usaram-no, Stockhausen usou-o, os Beastie Boys usaram-no, Karajan usou-o, Leon Theremin usou-o, Glenn Gould usou-o. Toda a gente o usou.

Passadas quatro décadas e uma nova revolução - a da informática, em que todos os sons do mundo passaram a poder ser transportados dentro de um pequeno computador portátil - o

Moog é um mito. Um mito com espaço para um *come back*, agora que o quem é quem começa a cansar-se da orgia nova-rica das novas tecnologias e o *low-fi* voltou a estar na moda.

"A verdade é que é impossível 'sampler' seja o que for com a qualidade do analógico e é disso que muita gente agora volta a aperceber-se", diz-nos Kazike, verdadeiro nome Gerd Peun.

Aos 53 anos e depois de mais de 20 a trabalhar em som na indústria cinematográfica alemã, ele é o homem que desde 2002 se esconde no Chiado a construir Moogs tal como eram construídos nos primeiros tempos - quer dizer, manualmente, um a um, peça minuciosamente instalada sobre peça, todas originais e sequenciadas a partir dos desenhos assinados por Moog, ele próprio.

Podem ser meses de investimento em cada uma destas presenças *sui generis*, espécie de computadores do pré-pós-história

e com tra individual.

As poss com uma em módu expandi: também e infinitas. l de impon os resulta combinaç fascínio e ligados ac experime

Como a

É vê-lo ro cavilhas e luzes acer enche o a ele, estar destas é o paleta de a base, m quadro d Vitor Ru destes sin que vai es



As possibilidades de composição com uma coisa assim, construída em módulos e passível de ser expandida ao infinito, são, também elas, praticamente infinitas

sai mais caro (um investimento a rondar os 30 mil euros para uma máquina como o protótipo que está à nossa frente): "É como os puristas que continuam a ouvir vinil. Há quem diga que nunca vai ouvir um CD porque a diferença é demasiado grande. E é. É outra realidade."

Uma questão de organicidade, tanto do próprio som quanto da relação que o músico desenvolve com a máquina. "Por exemplo, eu uso o computador para quase tudo: ir à net, mandar e-mails, escrever, posso pintar ou fazer capas de discos. Posso fazer música para teatro, dança e cinema. Mas há uma coisa que não faço, que é compor", continua Vitor Rua. "Facilitava, e hoje em dia quase toda a gente o faz. Há programas sofisticadíssimos. Pode-se estar a escrever para 20 primeiros violinos, 15 segundos violinos, 10 violas, seis violoncelos, e isto com todas as anotações. Quando se acaba é só carregar num botão e

editar. Mas eu gosto de sentir as notas a serem postas na folha. Se és obrigado a pô-las no papel, estás a senti-las, a ouvi-las na cabeça."

A maioria dos minimalistas - e estamos a falar de autores como o norte-americano Philip Glass - compõem directamente no computador: tem a ver com a lógica interna de um estilo baseado na repetição de certas notas e sequências. Já autores como o francês Pascal Dusapin, que estudou com nomes como Iannis Xenakis, defendem que, no momento da composição, não faz sentido ignorar o peso de cada repetição. Vitor Rua está com ele, e é categórico: "O que o Kazike está a fazer é extraordinário e com qualidade de som superior aos originais do Moog", diz referindo-se ao uso de estabilizadores que não estavam disponíveis nos anos 1960 e que são integrados nestes novos Moog, a únicas peças não originais. "Cada um dos aparelhos que ele produz é absolutamente

único. Ele é como um alfaiate, e uma coisa é ir à Zara outra é ir ao alfaiate."

Mas Vitor Rua não é o único entusiasta dos "Moog" de Kazike. Em 2002, quando as fotografias do primeiro protótipo apareceram na Internet (www.cluboftheknobs.com) o primeiro fã deu notícias quase de imediato. Na altura, Kazike vivia ainda na Alemanha e, um dia, ao chegar a casa tinha uma mensagem de voz de alguém que dizia ligar de Hollywood.

O telefonema de Hollywood

Parecia uma piada: "Olá. O meu nome é Hans Zimmer. Estou a ligar da Hollywood. Por favor, entrem em contacto comigo quando retornem da chamada, quem atendeu do outro lado, a encarecidamente e com o próprio - o mesmo Hans Zimmer que primeiro conheci nos anos 1960 e que são integrados nestes novos Moog, a únicas peças não originais. "Cada um dos aparelhos que ele produz é absolutamente

PRESS

Consta que Zimmer está a construir um espaço próprio para albergar os seus sintetizadores analógicos. Os quais o que Kazike a fazer é montar e enviar para o mundo, o computador, o som do medo.



Plate 13:
Publication in Portugal's main newspaper "PÚBLICO" on September, 8, 2008

about the "MAKER OF THE SOUNDS"

O fazedor de sons



O que Kazike está a fazer, diz Vitor Rua, é extraordinário e com qualidade de som superior aos originais do Moog... "What Kazike is creating, says Vitor Rua (a very known Portuguese composer and musician), is extraordinary and has a quality in sound which is even better than the originals from Moog..."

Kazike & Friends are prepared to overtake the **heritage**: to manifest with **German precision** and inventorial richness the **principle of sound** in a **machine form** - in regard to the state-of-the-art of today.

Plate 14:

The photo on the left is as much a photo montage as the perfection of the bridge makes a difference to the perfection of the CLUB OF THE KNOBS's synthesizer: not at all!



The fruitful union of **German thoroughness** and **southern sensuality**, fresh air, phantastic light and wide space are the creative atmosphere for the various new developments of **CLUB OF THE KNOBS**. **Kazike's synthesizers** are as beautiful as the environment in which they are created and manufactured.



INVINCIBLE ADVANTAGES

Plate 15:
Faithful companions

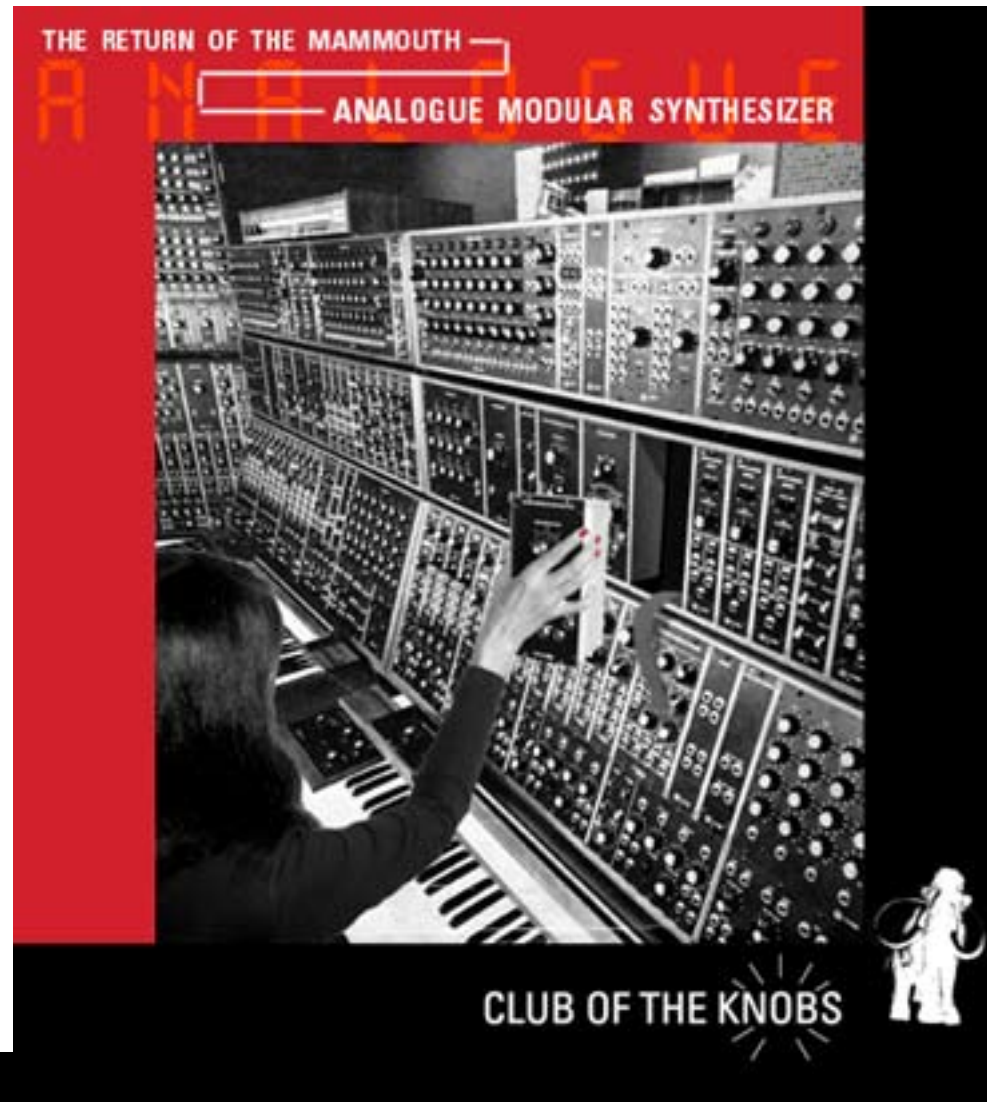


Plate 16:
The story goes on ...

With it Kazike will return for some days to **Germany** to present at the music fair Frankfurt 2009 (**MUSIKMESSE FRANKFURT**) for the first time

THE RETURN OF THE MAMMOUTH - CLUB OF THE KNOBS - ANALOGUE MODULAR SYNTHESIZER



**THE RETURN OF THE MAMMOUTH
ANALOGUE MODULAR SYNTHESIZER**

CLUB OF THE KNOBS

Why is the elephant today the biggest animal on our planet? **Why had the mammoth to die?**

The mammoth had to die because its **volume** has been increased over the time to an amount that the weight and mass of its bones, fur and teeth did not stand anymore in good proportion to its **effect**.

Maybe the mammoth would have needed more time in the universe of the animals to adjust its mighty outer appearance to a more manifold, complicated and effective inner to justify its **volumen** to **function** and **result**.

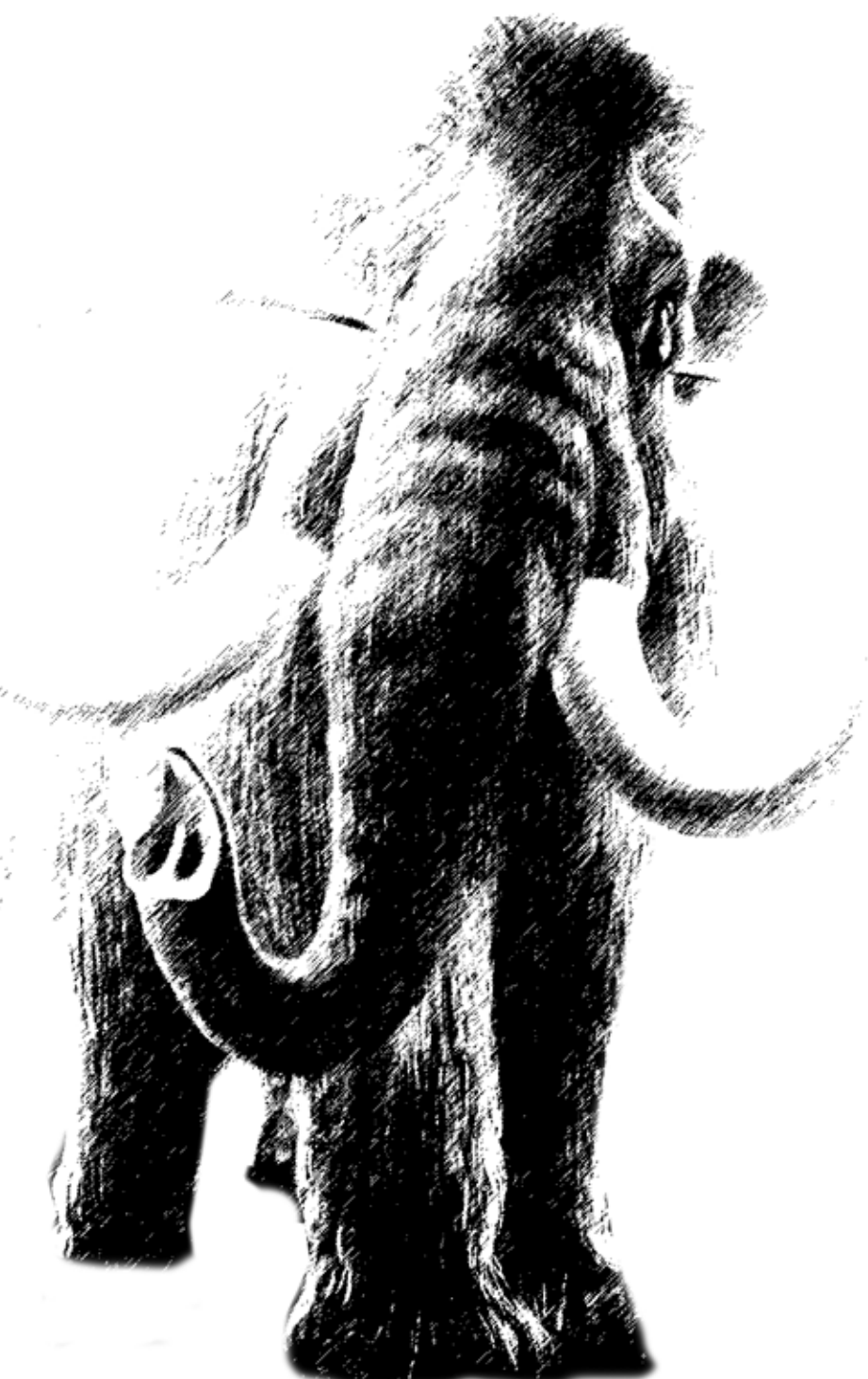
In any case - we have managed it on time:
our mammoth, the analogue modular synthesizer - is back, **re-engineered** in accordance of **form** and **content!**

By development of various novel modules for flexible and intelligent reactions, adaption of the built-in parts to recent technical level for harmonious functioning inside the coherence, retention of proofed and never out of date analogical technics for the uniqueness of its sound, and with decisions in design that define the **unmistakeable character** of the mammoth, it was finally reborn under the name:

ANALOGUE MODULAR SYNTHESIZER



EVOLUTION PRACTICE INSTEAD OF EVOLUTION THEORY



"No, sorry, we don't use samples. We are creating the sounds ourselves...really, we are not able..."

What does it mean here - form and content -
this size is unbearable,
will our music colleagues laugh
with their laptop under their arms,



ton

whereas those who know it better, take on hope, remove after all these years finally the blind front panels and save money for the first orders...

So what is it all about? It is about all: **unbroken** sound, **unlimited** variety, **unconditional** principle, **haptic** event, **visual** beauty, **space** experience, functional **design**, yes, and if one wants so - it even smells...after electricity.

A sound instrument of this species is not limited to the specific sound of a traditional music instrument such as an oboe, a violin or a trumpet - but it CAN sound as one -, it is also not depending on one of the most important interfaces in Western music, the piano keyboard but it CAN be controlled by one -, it does not at all need to be used for musical concerts - but it CAN impress like a fully played orchestrian score -, artists can produce vibrations of an earthquake and the film sound creator might create the sound of an egg being fried in a pan... **audible or non-audible** - the acoustic wave machine is likewise a world machine since it is the analogy to the sound of the universe.

“Here we do **not simulate**, here we **create!**” - and the created has an **effect** - on the future, on the following sound which therefore has its **history**. Out of the unbroken primeval sound spectrum the filter is filtering here and there, like a butterfly catcher, its typical frequencies - **subtractive sound synthesis** - drawn from the entire and real! Whether, for the human beings, audible or non-audible frequencies - **sound exists!**

The sound from the filter is now getting directed with the help of the envelope generator, it gets bent and rounded a bit in the higher levels, the waist thinned, and slowed down on the deeper levels - **the sound of a mammoth!**



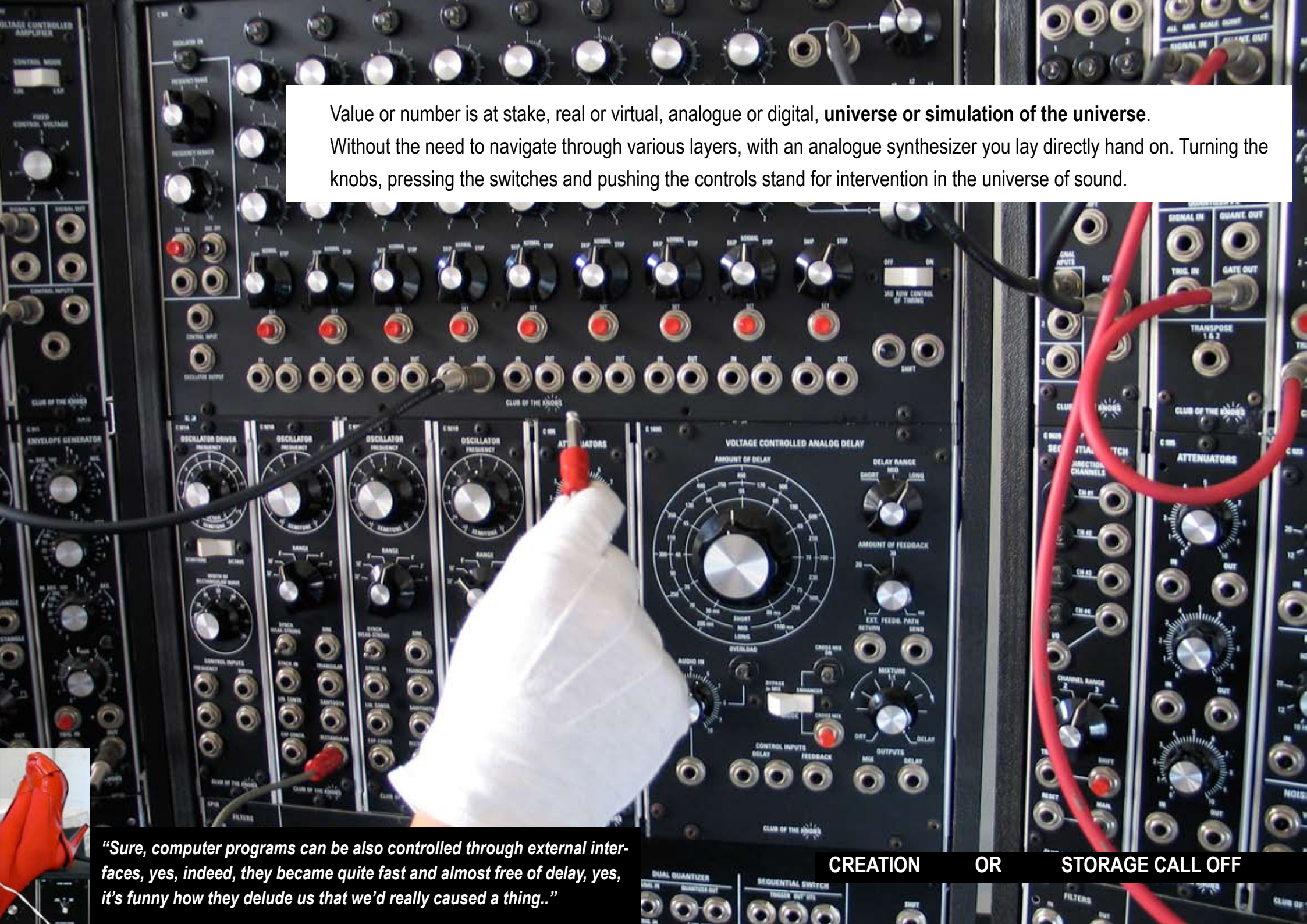
In the digital there is nothing out of which one could draw. Here one **constructs, sums up, simulates**. Operating **additive sound synthesis** until the measured data are approximate to them of analogue creations, in **steps**, not continuous, but of course, so fast and with so many steps that the human sense of hearing is persuaded and the sound **seems** to be fluent.

In the digital everything has to start again from the beginning, this time the envelope generator simulation will be done with other building parts - no history matters, the filter from before has no meaning anymore - nothing is a result of an other, everything is **newly calculated**, originates independently, staying single and alone.

“No, no, not really evil - just completely different”

Value or number is at stake, real or virtual, analogue or digital, **universe or simulation of the universe.**

Without the need to navigate through various layers, with an analogue synthesizer you lay directly hand on. Turning the knobs, pressing the switches and pushing the controls stand for intervention in the universe of sound.



"Sure, computer programs can be also controlled through external interfaces, yes, indeed, they became quite fast and almost free of delay, yes, it's funny how they delude us that we'd really caused a thing.."

CREATION OR STORAGE CALL OFF

CAUTION! TRAP!



Who ever came across the principle of the universe, will never get rid of it. Our analogue synthesizer is the interface to the ocean of sound from which you can draw parts to listen to. This is wonderful and exciting.

But it can lead to a difficult result if that what you have fished from this universe of sound exceeds your human capacity. Then you want to get to the bottom of it or get addicted, maybe even frightened. It can rise up to a drama with the insight that the only limitations for sound creation lies in your own narrowness and not in the RAM of your computer or a bug in the program. On the other hand it can also help to a certain self-realisation.

Some become the slave of the machine's beauty, other have to close their eyes when listening to it.

There are as many possibilities for reactions as there are humans - and each one fishes his sounds in a different place.



"I am really sorry. If you can't resist the allurements, you are simply not of a major personality. In this case I cannot help you any further."

We have actualized the mammoth so that the experience of sound in our universe will not vanish.

Along it comes not just grandly, it also shelters grandiose facilities! More than 30 different modules are already of its own which make the mammoth flexible, fast in reaction, perfect, intelligent, warm-hearted and unique. It reconquered its right to exist in today's time.



Here it stands and is amused - oh yes, and without competition by all means!



CLUB OF THE KNOBS
THE MANUFACTORY

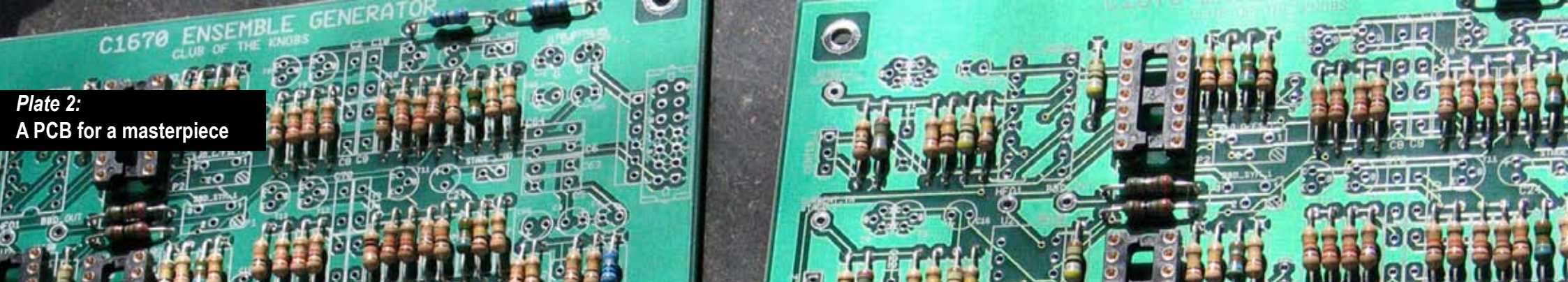
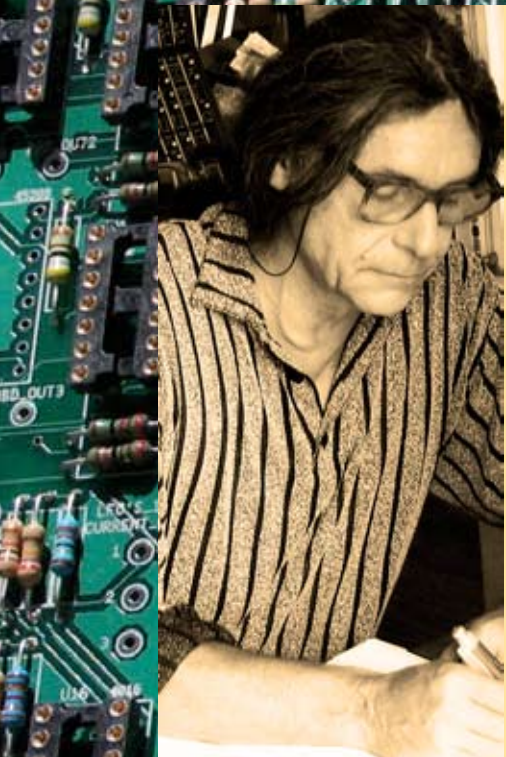


Plate 2:
A PCB for a masterpiece



We don't leave the result to any measure instrument and no computer program. We are listening!

The manufactory of **CLUB OF THE KNOBS** is composed of different spheres which have in common that the works are **hand-selected**, **brain-reasoned** and **sense-pampered** - in the true tradition of classical music instruments' manufactories, the spirit of inventors' laboratories and perfection of futuristic design studios.

The **development** of the PCBs' design is primarily subject to the ingenious wealth of ideas of our main inventor, **KAZIKE** aka Gerd Peun who in regard to actual electronic products again and again finds the balance between original, practicability, availability, improofment, equivalent and vision. Hence happen here and there connections in the circuits which should be patented if you could claim principles of the universe as your own inventions. However, these partly crazy seeming connections, created by Kazike, manifest themselves in the quality and uniqueness of the sound which his modules are producing.

Plate 2a:
Kazike's face after the decision to integrate a heater for the oscillators in the circuit. "Not everybody can live in the South at last", was his comment.



RESEARCH & DEVELOPMENT

For the small parallel world of **CLUB OF THE KNOBS**, the universe of **new interfaces** and **operating assistants**, **GEORG MAHR** enables in traditional madness, to put upon the analogue tradition here and there some peaks and so convert the mammoth modules into hopping and whirling dance mouses - these extensions are particularly an enrichment for live musicians.

Georg needs always tons of fresh air that's why he prefers to work outside the laboratory, sometimes in Germany, sometimes in Portugal!

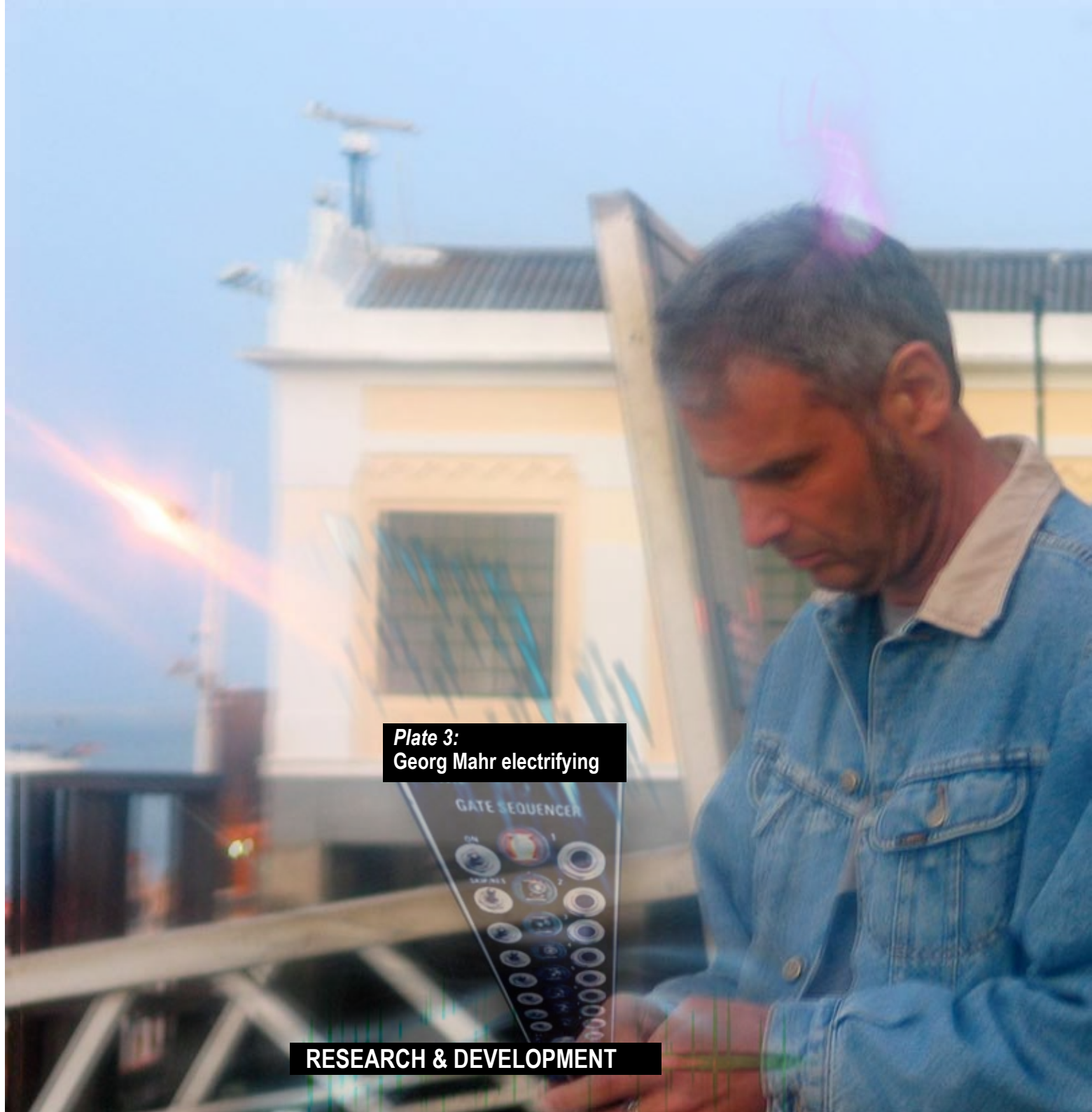


Plate 3:
Georg Mahr electrifying

RESEARCH & DEVELOPMENT

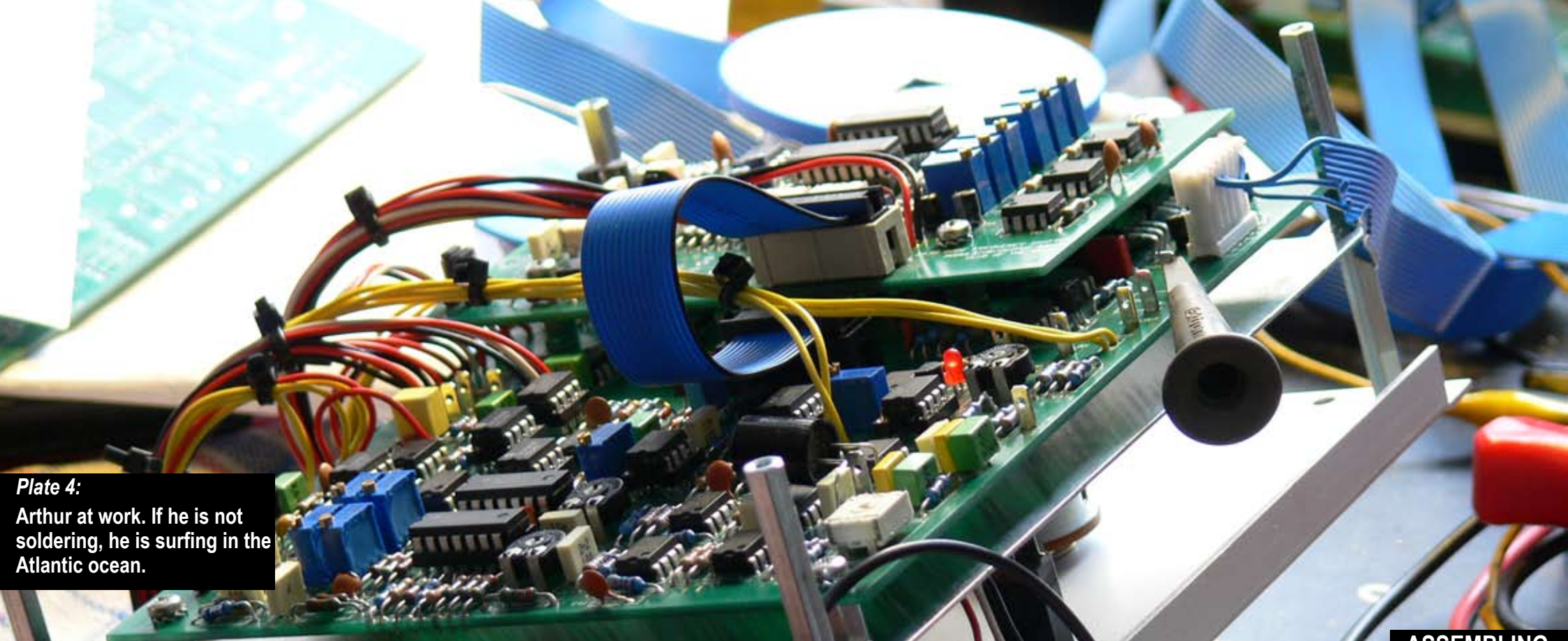
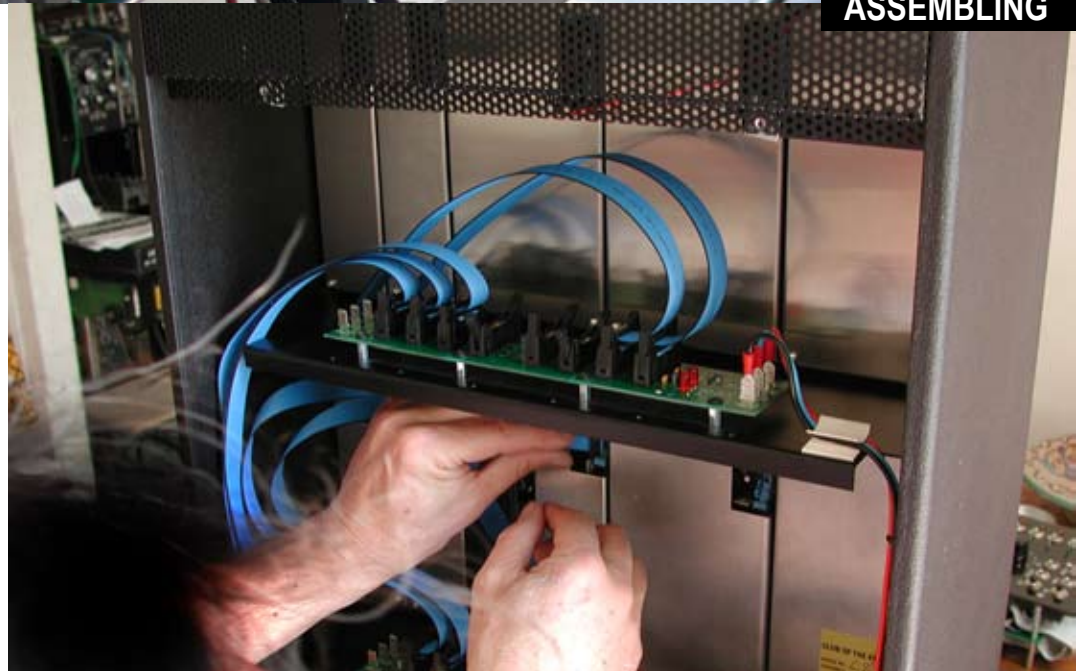


Plate 4:
Arthur at work. If he is not soldering, he is surfing in the Atlantic ocean.

ASSEMBLING

The armament of the PCBs means much more than mere assembling and soldering of standard parts - the heart of the modules is driven **by hand selected** and partly **paired** quality- and original parts. For **ARTHUR, FRANCO, JOÃO, PEDRO** and friends an attractive alternative to the virtual construction of SimCity - a **CLUB OF THE KNOBS** PCB requires quite unusual parts and electric behaviours which when properly assembled constitute the unique and adventurous character of each module. Not a play for children - conscientiousness and **precision** of the workmanship is most important.



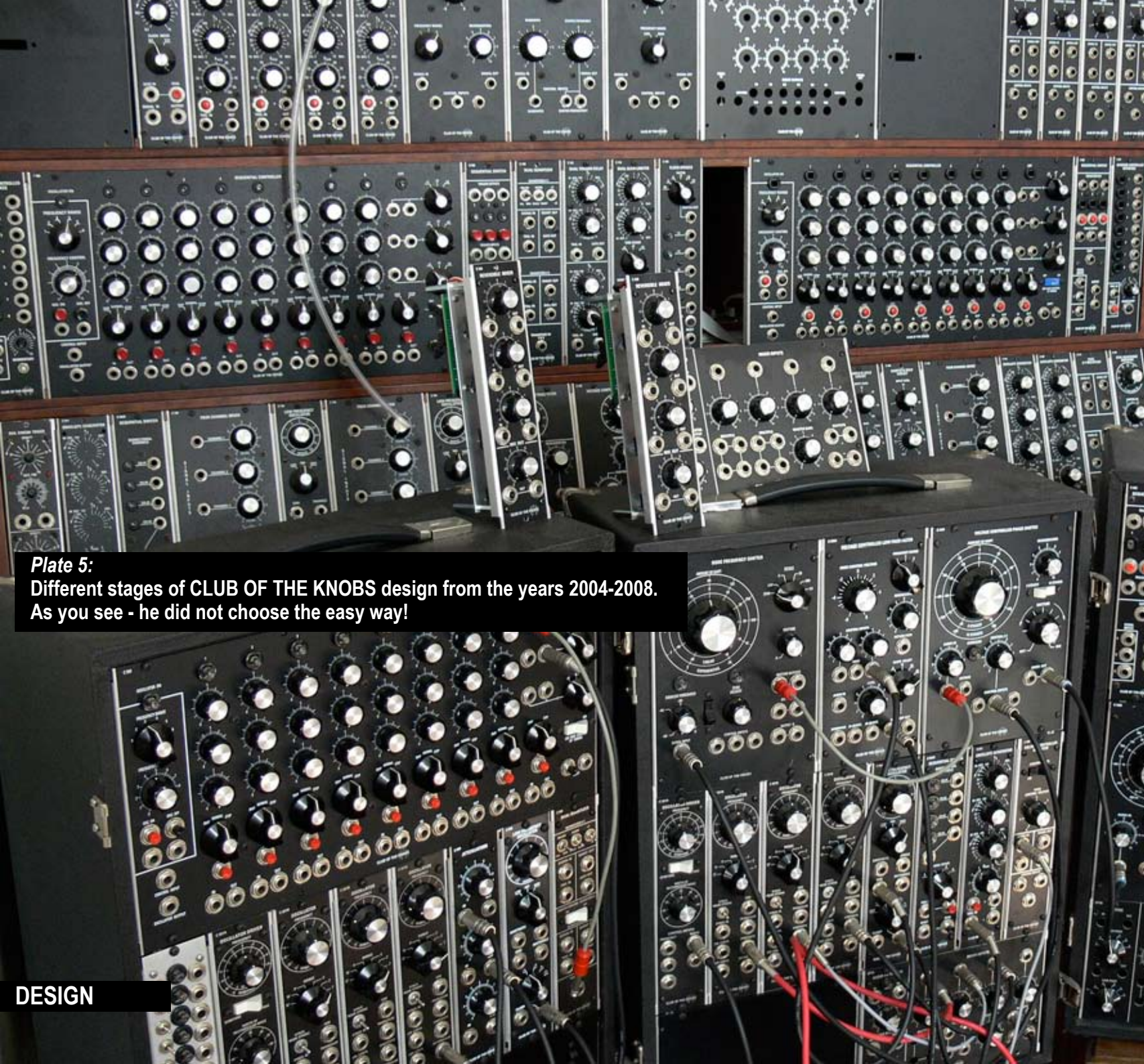


Plate 5:
Different stages of CLUB OF THE KNOBS design from the years 2004-2008.
As you see - he did not choose the easy way!

The aethetical design of the front panels was never a question of any compromise: **function and design** have to correspond which each other to hundred percent.

Stepless steering, interval jumps, selection, activity, importance of interaction, connection options and many more functions are corresponding with appropriate scales, knob sizes, letterings and arrangement.

“You must be able to sit some meters apart from the machine, look at it and hear each module in your head without operating it in reality. Moreover you should never get tired in admiring its beauty. Only then the design is perfect”, says Kazike.

And so it happened...

In the manufacturing of the **Aluminium front panels** and back covers of the modules you will not find a single inconsiderate corner. Each roundness, each corner, each bore-hole was perfected during the pass of time - always in consideration of functionality and **beauty**. In **CLUB OF THE KNOBS** works one of the most careful and engaged metal designer, **NIKOLA SANTI** from Italy - the country of design - for the selected quality of the panels.



ENGINEERING

Plate 7:
Dignity through all



Plate 8:
Beauty from Italy

He also takes care of the **negative print** of the front panels which allows the metal to define the color of the scales and letterings. One of the reasons why the appearance of the synthesizer is so precious, so exciting - so **original!**



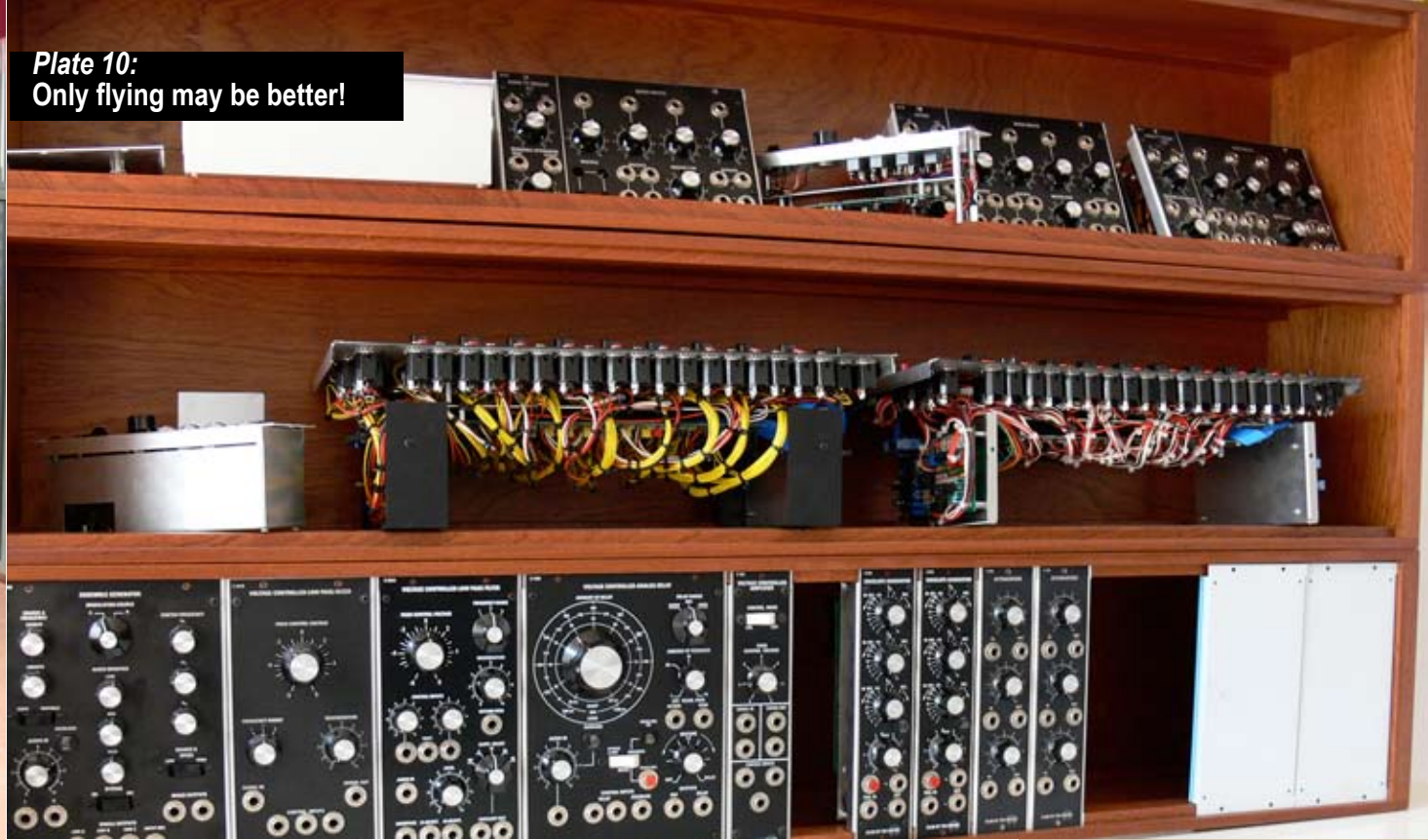


Plate 9:
For adults only

For a real treat and the best joy of senses we don't economize:
Switchcraft-jackets, **oil-bedded** pots, **original knobs** NOT from China..... a real beauty to touch!



Plate 10:
Only flying may be better!



ENGINEERING



Plate 10a:
A flying object, constructed by Jean-Marc

All modules will be housed in a **case made to measure**. The Portuguese architect **PEDRO CARVALHO** cares for highest precision of the wooden construction.

Our manufacturer of musical instruments and master in playing the Cello, **JEAN-MARC DERCLE**, does not need to make real sound bodies as it was for a violin when preparing a case for **CLUB OF THE KNOBS**, but by his tender and masterly treatment of the walnut or mahagoni wood he gives it the same grace as it was for his **handmade musical instruments**.



Plate 10b:
Never compromises!

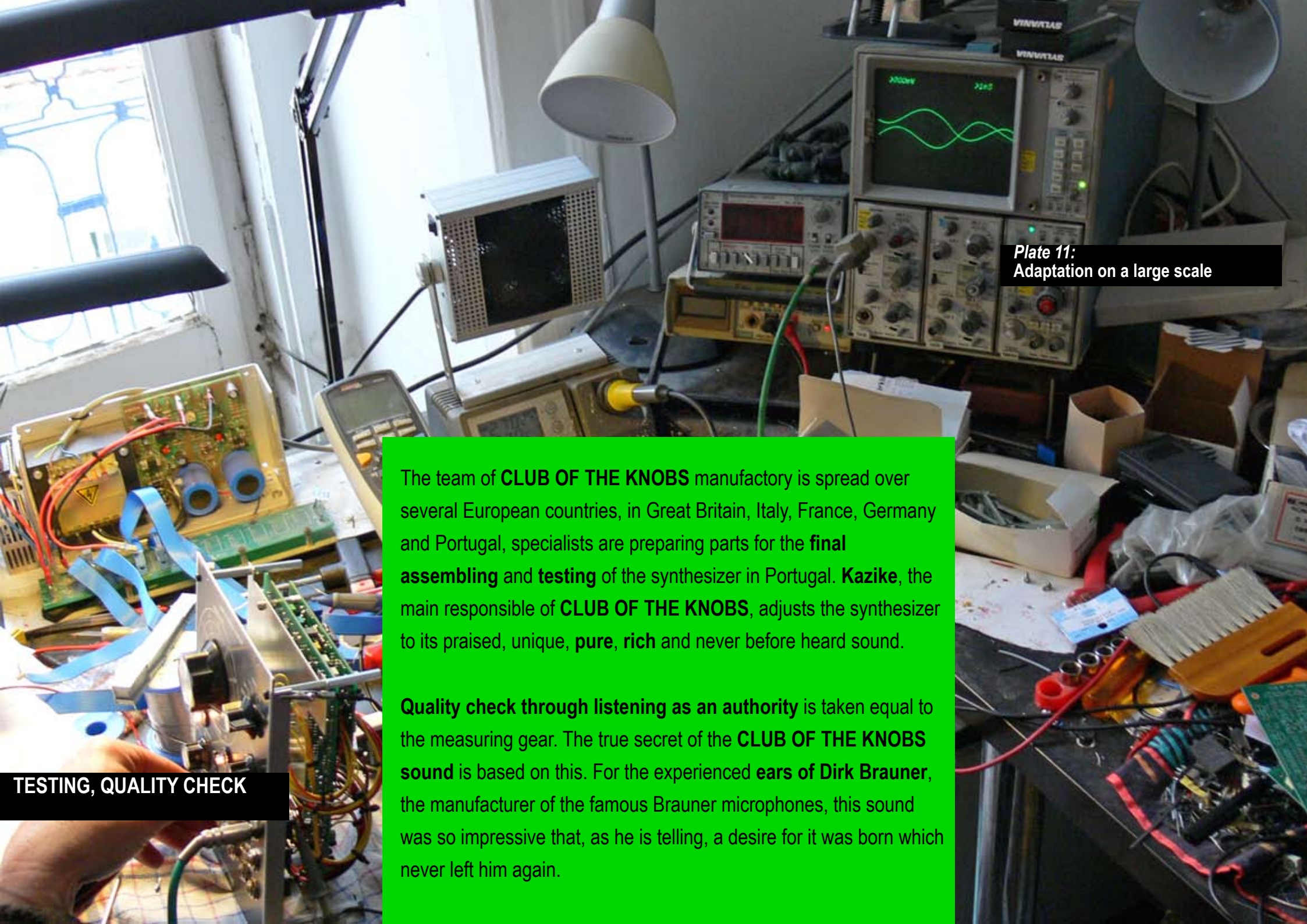


Plate 11:
Adaptation on a large scale

TESTING, QUALITY CHECK

The team of **CLUB OF THE KNOBS** manufactory is spread over several European countries, in Great Britain, Italy, France, Germany and Portugal, specialists are preparing parts for the **final assembling** and **testing** of the synthesizer in Portugal. **Kazike**, the main responsible of **CLUB OF THE KNOBS**, adjusts the synthesizer to its praised, unique, **pure, rich** and never before heard sound.

Quality check through listening as an authority is taken equal to the measuring gear. The true secret of the **CLUB OF THE KNOBS sound** is based on this. For the experienced ears of **Dirk Brauner**, the manufacturer of the famous Brauner microphones, this sound was so impressive that, as he is telling, a desire for it was born which never left him again.

COMMUNICATION & INSPIRATION

The risk that **CLUB OF THE KNOBS** as sound catcher in the universe of sound could get crazy or even esoterical is massively compensated through the cooperation with our **half-Indian** communication manager **RAJELE JAIN** who contributes with her critical though inspiring remarks to **image** and vision of **CLUB OF THE KNOBS**.

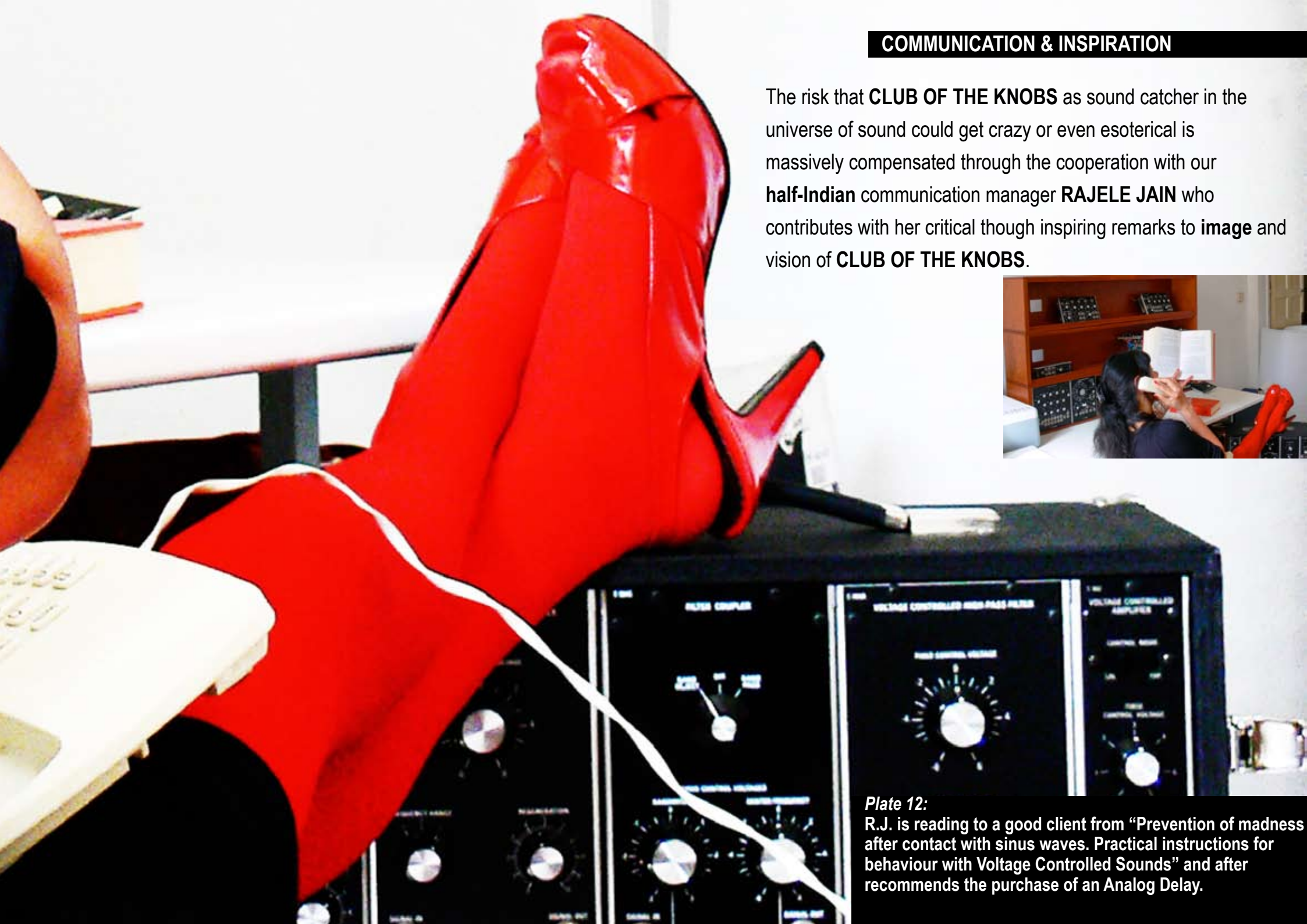


Plate 12:

R.J. is reading to a good client from "Prevention of madness after contact with sinus waves. Practical instructions for behaviour with Voltage Controlled Sounds" and after recommends the purchase of an Analog Delay.

Together with **RAJ KANOPI** she is taking care of all who are addicted to the synthesizer. Indian medical theories are supporting even though most of the cases are incurable.



Plate 13:
Indian influences in CLUB OF THE KNOBS



The end: following true tradition, analogue modular synthesizers are produced in the manufactory of **CLUB OF THE KNOBS** with conviction, knowledge, imagination, **precision** and **high-class workman-ship**. They will **endure** in the world as a **sound instrument**, a **masterpiece of handycraft** and a **technical perfection**. They are made and meant for **continuance**. Intervene the universe of sound!

in the year 2009 a.c.

CLUB OF THE KNOBS