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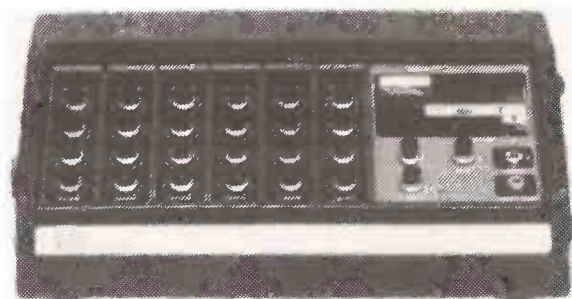


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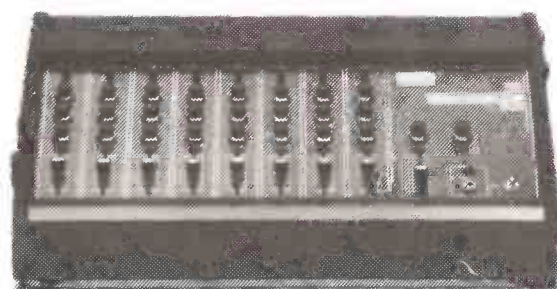
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# BEAT INSTRUMENTAL AND INTERNATIONAL RECORDING STUDIO

No. 158

July 1976

## Editorial and Advertisement Offices

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Telephone 01-242 1961

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Printed by

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

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# THE JACK BRUCE STORY



**T**HERE are few real perpetual superstars in Rock music. Names come and go and one year's 'World's Best Guitarist' may be unheard of two or three years later. But some musicians stay in an untouchable position. Their names are known to all players and are revered for their contributions in the past to playing technique. For their names to stay at the top, however, they need to keep up there in the forefront of musical development. Jack Bruce is one of the very few who fit that bill.

Bruce is not only the bass player's bass player — he is one of the very few whose skill is recognised outside of fellow four string wielders and who is known by almost every Rock guitarist, keyboard player and drummer.

Bruce, more than any other bass guitarist in the world, must take credit for developing the role of the bass in Rock music. Bruce took the instrument from its previous ill-defined backing role, somewhere between the drummer's bass drum and the rhythm guitarist's bottom three strings, to a position of power and authority equal to that of any of the existing lead instruments.

His finely developed sense of both rhythm and harmony (no doubt helped by a knowledge of classical music) pushed him along towards developing a style of bass playing that, while not forgetting the need to provide rhythm, added melody to the instrument's range of activities. It added counterpoint as well, in a linear flowing way, which gave a fullness of melodic content to driving riffs which took them well away from a boring three chord bash which they would have become without him in bands like Cream.

But, more still, Bruce has one of the most haunting voices in rock and, when working either on his own or with poet Pete Brown, is a definitive songwriter, constantly exploring new ideas in melody and rhythm.

## Academy

Jack Bruce was born in Bishopbriggs in Lanarkshire on May 14th, 1943. His ability on the cello won him a place at the Royal Scottish Academy of Music to study composition. He also continued his cello study under the leader of the Scottish National Orchestra. While at the Academy, Bruce was already playing string bass with various jazz groups around Glasgow, and he continued to do so when after a short time he left the Academy, who appear to have disagreed with Bruce on some of his attitudes towards music and his attitude towards jazz in particular. As he later recalled: "Put it this way, I liked consecutive fifths and they didn't". Working for a time as a window-cleaner, Bruce eventually got a job, around 1960, with Jim McHarg's Scotsville Jazz-Band.

Jim McHarg's Scotsville Jazz-Band played a May Ball at one of the Cambridge University colleges, and in the jazz-cellar the Bert Courtney Octet was playing, a group which included Ginger Baker and



Dick Heckstall-Smith. After some persistence Bruce persuaded them to let him sit in on string bass: "I promptly blew them off stage with one bass solo and disappeared." Bruce must have made an impression, however, since Dick Heckstall-Smith unearthed him some weeks later in Willesden and convinced him that he should go and see Alexis Korner to audition for Blues Incorporated. Taking his advice, Bruce went and passed the audition to help pioneer R&B in Britain with Korner.

Blues Incorporated was a group originally led by Alexis Korner on guitar and the late Cyril Davies on Harmonica. Davies left in 1962 and Korner carried on without him. Although never successful in commercial terms, the group was a crucial breeding ground for musicians who, to varying degrees, achieved later success. The personnel was constantly changing, and alongside the various regulars people like Mick Jagger sat in on occasions. At the time Bruce played a white double-bass, and he was already gaining for himself a reputation as one of the foremost bass players on the club circuit. The group eventually came to have a line-up including, as well as Korner and Bruce, Ginger Baker on drums, Dick Heckstall-Smith on sax and Graham Bond on organ and alto sax. After a gig in Manchester Bruce, Bond and Baker left to form the Graham Bond Trio, which with the later inclusion of John McLaughlin on guitar became the Graham Bond Quartet. When McLaughlin left, Dick Heckstall-Smith joined and the group was renamed the Graham Bond Organisation. While with Graham Bond, Bruce was given a Framus bass-guitar and, since his way of playing the string bass had caused him on numerous occasions to finish a gig with fewer finger-tips than he had started with he switched to the bass-guitar. Eventually with the Graham Bond Organisation he





▼ I-r, Bruce, Baker and Clapton, otherwise known as Cream.



switched to a Fender six-string bass, an instrument which he continued to play for a number of years.

Bruce played with Graham Bond from 1962 until October 1965. Graham Bond was a true innovator, one of the first musicians to play mellotron, he also pioneered the playing of two instruments simultaneously, in his case mellotron and Hammond organ or alto sax and keyboards. More jazz-influenced than most of the other R&B groups in Britain (Graham Bond played with the Don Rendell Quintet in the fifties), the Graham Bond Organisation could also play some of the dirtiest sounding R&B of the time. The group recorded two LPs and a number of singles, none of which achieved much success. Bruce left the group after Baker had made his disagreement with Bruce's attitude towards bass-playing well known.

Although Bruce has done more than anyone to change the accepted view of the role of the bass, drummers seem on the whole to cling to the notion that bass players should do no more than stand at the back of the stage and quietly emphasise two beats to the bar, remaining inconspicuous as possible. Ginger Baker at that time subscribed to this view, to the extent that fist fights broke out on stage and drum sticks were accurately discharged at Bruce's head, to which Bruce responded on at least one occasion by demolishing the drum kit with an equally accurately thrown bass. Eventually Bruce was advised by Baker that it might be for the best for all concerned if he didn't turn up for the next gig. He didn't, and the Graham Bond Organisation carried on without a bassist.

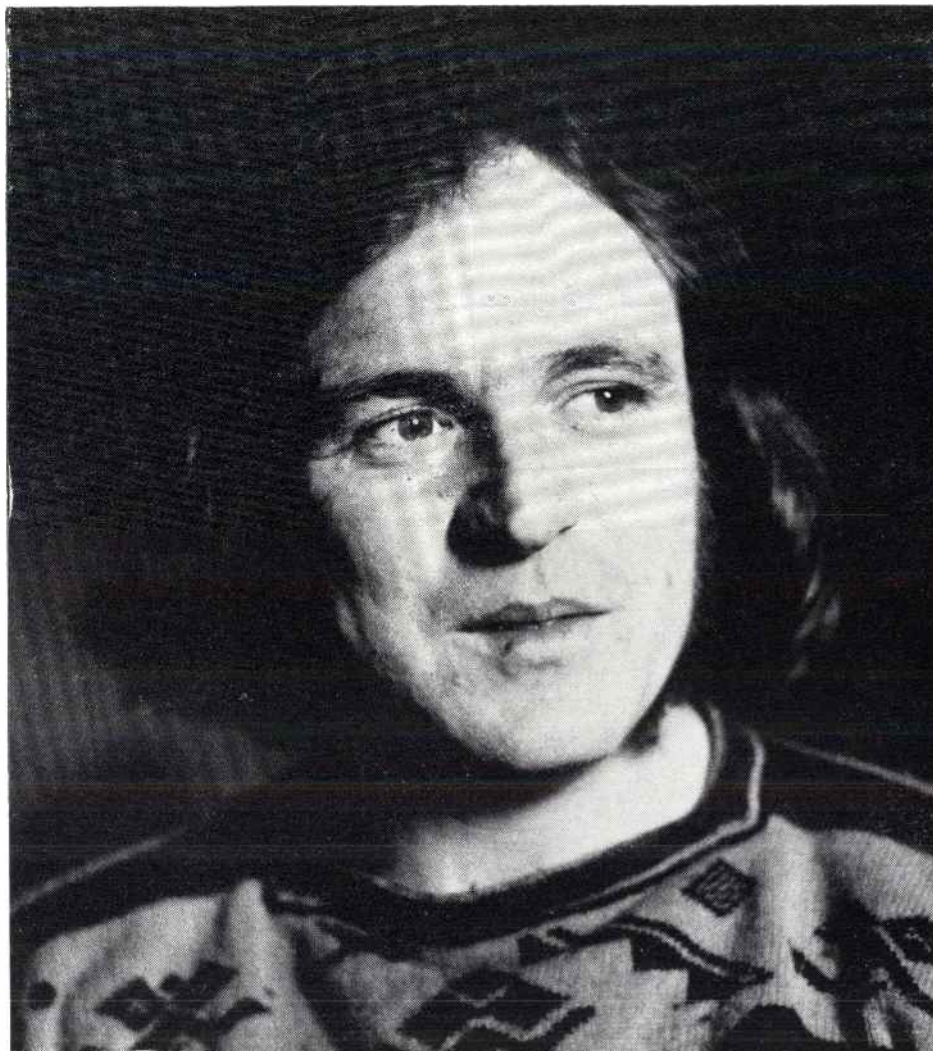
## Bluesbreakers

After a few weeks Bruce joined John Mayall's Bluesbreakers. If Alexis Korner was a catalyst for the British R&B boom of the early sixties, Mayall was the catalyst for the late sixties Blues movement. The personnel of his various groups reads like a Who's Who of all that was the best of the late sixties British Rock. Although he was only with the group for about six weeks in late 1965, Bruce did play for a few gigs alongside Eric Clapton, who rejoined the group at that time after having left in August to go round the world, getting as far as Greece. Bruce recorded a few tracks with Mayall and Clapton, most of which appeared later on the Immediate *Blues Anytime* series. The few gigs and recording sessions that the two played together convinced Clapton that if he could choose a bass-player to play with, Bruce would be his choice.

Clapton and Bruce also played together in pre-Cream days in Eric Clapton's Powerhouse, a group which also included

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# THE JACK BRUCE STORY



Continued from page 5

Stevie Winwood and Pete York. The group was merely a studio group, recording three tracks for Elektra on the *What's Shaking* LP. On the version of *Stepping Out* included on this record is a solo by Bruce on the Fender six-string bass.

One night when the Bluesbreakers were playing at the Flamingo Club in London Manfred Mann approached Bruce, promising him the dubious honours of pop-stardom if he joined Manfred Mann (the group), who by that time had had more than half a dozen Top Twenty British hits. Bruce, recently married, decided that it was worth wearing a roll-neck pullover and check trousers every night if it meant that he had some security. After being involved with three of the most important groups of their various times Bruce thus, in December 1965, joined a group whose prime concern at the time seemed to be maximum commercial popularity. The links with R&B were not entirely broken, however, as Manfred Mann (the group) had their origins in a 1963 R&B group, the Mann-Hugg Blues Brothers, and had become increasingly pop-orientated only gradually over a number of years, while Manfred Mann (the individual) had been a respected jazz-pianist in his native South Africa.

The version of Manfred Mann that Bruce joined was, in fact, a departure from the overtly commercial pop group which had so far had so much chart success. At this time the group was augmented by a horn section of Lyn Dobson, Henry Lowther and Mike Vickers, and was much more jazz-influenced than ever before. Having achieved chart success, the group had decided to expand their musical horizons. Bruce played on *Pretty Flamingo* and its "B"-side, a number one hit for the group in May 1966, and also played on, and part arranged the jazzy EP, *Instrumental Asylum*. He was still playing his Fender six-string bass at this time through the then regulation Vox T60 amp.

## Cream formation

The vast amount of money that he expected to earn, however, never really materialised. Thus, when Ginger Baker turned up in July 1966, saying that he was planning to form a group with Eric Clapton, and that Clapton wanted Bruce to play bass, he went and jammed with them in Baker's front room in Neasdon. That jam convinced the three of them to join forces and thus Cream was formed.

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## EQUIPMENT

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Bruce's switch from string bass to the bass-guitar was, as we have seen, almost accidental. His study of the cello has obviously given him a considerable advantage over other bass players, in that from it he has derived a great insight into the role of bass parts, as seen in the work of composers in the Western European musical tradition; which is not to say that, as others have done, he has taken bass lines "in toto" from classical works and squeezed them into a Rock context.

Starting with a Framus bass-guitar, Bruce graduated to a Fender six-string bass, which he continued to play for a number of years.

He continued using the Fender through the various pre-Cream bands, and it was only when he was confronted with the tone and power required by Cream that he changed guitar (and continued to do so with greater regularity thereafter), coupled of course with the upgrading of his amplification equipment.

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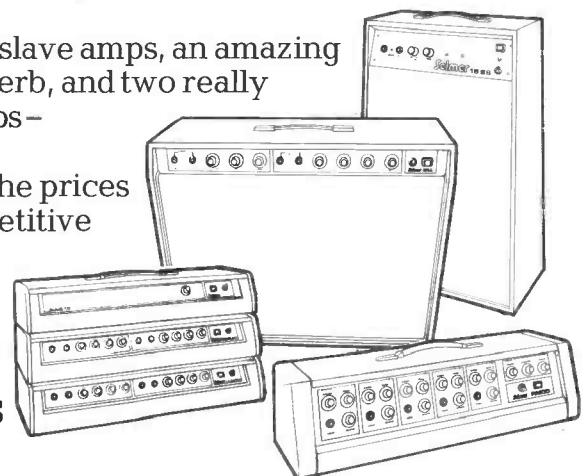


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# YOUR LETTERS AND QUERIES

## Headphones

Dear BI,

I'm considering buying an HH IC 100 combo but, having read Beat's Instrumental News (May '76) I shall be giving their VS Musician Combo the once over. Assuming that I do buy one of these could you please tell me if there's a way of using headphones with the amp as my neighbours like to sleep at night even if I don't. I would also like to know if it's OK to put a bass through it at fairly low volume as I have got an old S.G. copy which I got for the grand sum of £5.

Yours faithfully,

D. Barnes,  
Harlow,  
Essex.

*We checked that one out with HH who confirm that it's perfectly OK providing that you use 600ohm headphones and connect them to the slave output socket.*

*Bass guitar would be alright providing that you DO keep the volume down.*

## Overloading

Dear Beat,

I have recently been using a Coloursound Overdrive Pedal with my Marshall 100 and Laney 4x12 to obtain a mild distortion. Could this have any damaging effect on the amp or speakers by overloading the input stage of the amp so much?

Also, I wish to use a phaser with my Elgam electric piano. I tried using my Ibanez phaser which I use with my guitar but this gives an unwanted distortion. I have used the same pedal with a Fender Rhodes and this worked admirably. Could you suggest a reason for this and offer any solutions?

Yours faithfully,

Mike Wyllie,  
Caerlaverock,  
Dumfriesshire.

*With a valve Marshall you are most unlikely to damage it in any way at all by using a pedal to overdrive it. Without wishing to sound partisan Marshall are as tough as old boots anyway. It IS however theoretically possible to damage the amp section of a transistor amp by overdriving it in this way if the signal injected is too high. Most good transistor amps, however, have protection circuits which will prevent any damage. Speakers, however, could be damaged by overdriving although it's extremely unlikely that Laney's speakers would suffer with your set-up.*

*As a word of general warning this sort of situation is one of the best reasons for buying good quality speakers which will handle modern requirements without failure. Cheap speakers could suffer from being driven too hard with a distorted signal especially if the amp goes into square wave 'clipping'. Most good quality cabs in the UK will handle overload situations but beware of cheap speakers if you intend to use a lot of overload in your sound.*

*As far as your phaser goes there are two possible answers. One is that the sound of a Rhodes has a pleasant distortion aspect to it anyway and consequently any added by the Ibanez may be lost in the overall sound. On the other hand it may be that the output signal from the Elgam is higher than that from the Rhodes and that you should turn the keyboard volume down. This may cure it.*

## Bass practise amp

Dear Sirs,

I have recently purchased a bass guitar and I am having considerable difficulty in finding an acceptable amplifier to use it with. Because I am female, shop assistants invariably take advantage of my naivety and try to fob me off

with either the most expensive amp in the shop or the ones that apparently no-one else will buy.

Could you tell me of a make that I could use for practice and the nearest stockist in my area. Also, could you advise me of a bass tutor for an absolute beginner?

Thank you for your excellent article on Bill Bruford in the May issue and could you tell me why Boz Burrell of Bad Co. uses a fretless bass?

Yours hopefully,

M. E. Graham (Miss)  
Howdon Upon Tyne,  
Tyne and Wear.

*Actually, Miss Graham your problem is a bit of a uni-sex one anyway because no-one has yet had the foresight (as far as we know) to produce a practice amp suitable for bass at low volume. We spoke with Steve Wild from White Sound (who are at 3, Albion Place, Sunderland, telephone 0783; 78058) who told us that they realise the difficulties and would suggest that you look at the Marshall 30 Combo which costs around £100 and, although not entirely suitable for bass, should do until you need a powerful stage amp, which is where proper bass gear starts.*

*Alternatively, why don't you try for a secondhand bass amp proper? White Sound have a good selection of secondhand gear and for the same price you could probably pick-up a more*

*suitable, larger, secondhand unit and just keep it turned down.*

*If we've missed a manufacturer who IS making a ten or fifteen watt bass amp please let us know as we'd like one or two ourselves!*

*As far as bass tutors go there isn't one we're too happy with and would strongly suggest that you give them a miss and try to find someone locally who'd help you with personal tuition.*

*Burrell's use of a fretless bass is so that he can get a more 'slappy' sound rather like a stand-up bass than the guitar 'twang' produced by the fretted instrument. It's worth saying, though, that they are damned difficult to play!*

*As to male chauvinist shopkeepers, try waving a few fivers under their noses, muttering the magic names Carla Bley, Carole King and fight for your right to be treated seriously!*

## Zep gear

Hi!

I'm in South Africa, a weird place, musically it's dead (graveyard) etc. Now I read an interesting article in your April issue about Zep's equipment, noticing, however that included on their gear list were some

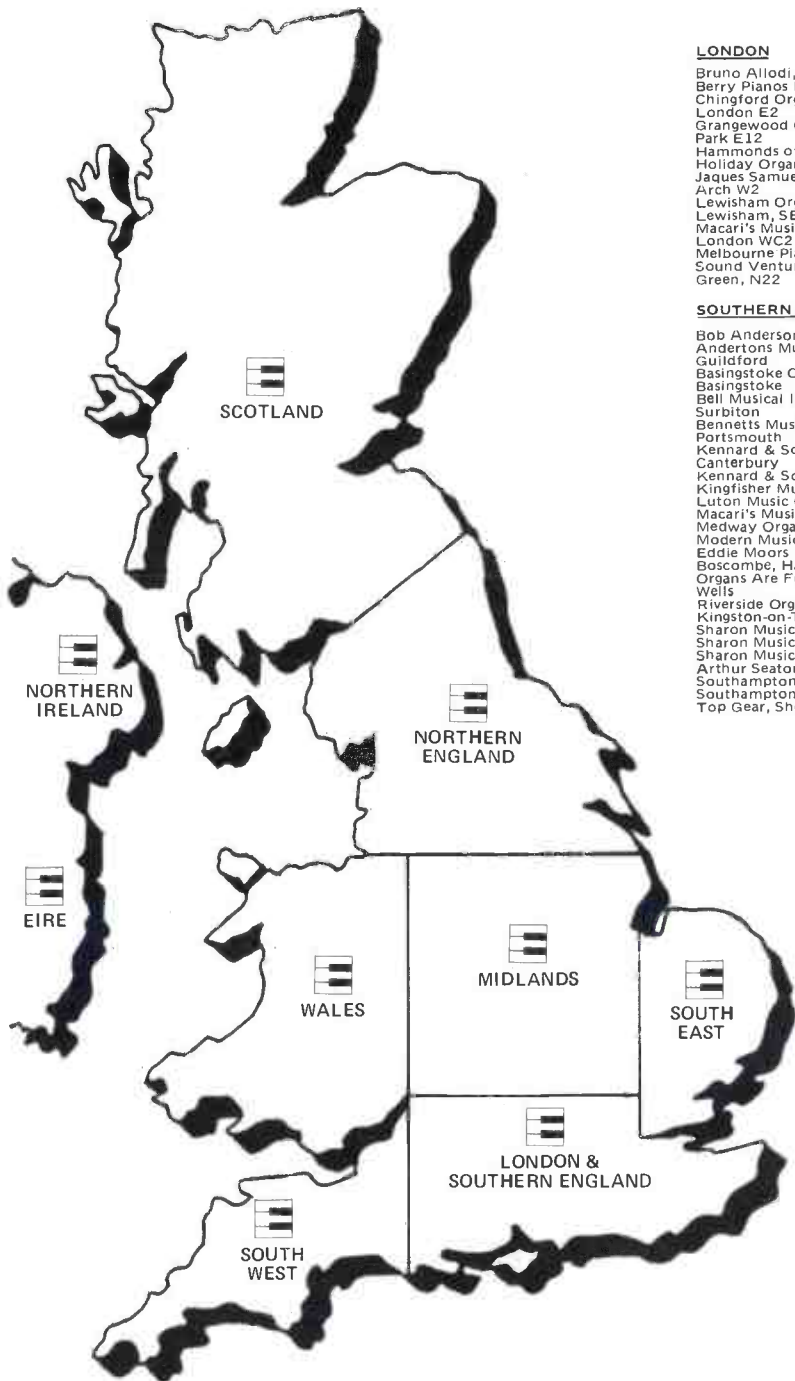
Continued on page 10



Bad Co.'s Box Burrell with fretless bass.



# Where to find your **ELKA** and **ORLA** ranges of equipment



## LONDON

Bruno Allodi, London N5  
Berry Pianos Ltd., Harringay N4  
Chingford Organ Studios,  
London E2  
Grangewood Organs, Manor  
Park E12  
Hammonds of Watford, Watford  
Holiday Organs, East Dulwich  
Jaques Samuel Pianos, Marble  
Arch W2  
Lewisham Organ Centre,  
Lewisham, SE13  
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London WC2  
Melbourne Pianos, Kilburn NW6  
Sound Venture Music, Wood  
Green, N22

## SOUTHERN ENGLAND

Bob Anderson Music, Camberley  
Andertons Music Centre,  
Guildford  
Basingstoke Organ Centre,  
Basingstoke  
Bell Musical Instruments Ltd.,  
Surbiton  
Bennetts Musical Instruments,  
Portsmouth  
Kennard & Sons Ltd.,  
Canterbury  
Kennard & Sons Ltd., Ashford  
Kingfisher Music, Fleet  
Luton Music Centre, Luton  
Macari's Musical Centre, Hove  
Medway Organs, Gillingham  
Modern Music Centre, Reading  
Eddie Moors Music Ltd.,  
Boscombe, Hants  
Organs Are Fun, Tunbridge  
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Riverside Organ Studios Ltd.,  
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Sharon Music Ltd., Maidstone  
Sharon Music Ltd., Bromley  
Sharon Music Ltd., Canterbury  
Arthur Seaton, Ashford  
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Southampton  
Top Gear, Shoreham-by-Sea

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Hodges & Johnson, Westcliff-  
on-Sea  
Lynn Music, Kings Lynn  
Manns Music Shop, Colchester  
Max Organ Service, Grays  
Morlings Ltd., Suffolk  
Jack White Organs, Ipswich  
Jack White Organs, Bury St.  
Edmunds  
Jack White Organs, Lowestoft  
Jack White Organs, Norwich

## SOUTH WEST

Churchill & Sons Ltd., Bristol  
Bill Greenhalgh & Co., Exeter  
John Holmes Music Centre,  
Swindon  
Suttons, Salisbury  
Western Organ Studios, Bristol  
Westside Music Centre,  
Bridgwater  
Westside Music Centre, Yeovil

## MIDLANDS

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Northampton  
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Corby  
Jones & Crossland Ltd.,  
Birmingham  
Newmans Organ Studio, Lincoln  
Ross Soundhouse, Ross-on-Wye  
J.C. Sherwin & Sons Ltd.,  
Stoke-on-Trent  
Spalding Music Centre, Spalding  
Wisher (Derby) Ltd., Derby

## NORTHERN ENGLAND

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Frank Hesty & Co., Liverpool  
Mamelok Ltd., Manchester  
Stan Moreton Music Centre,  
Southport  
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Northern Sounds, Workington  
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Motherwell  
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# YOUR LETTERS AND QUERIES

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Continued from page 8.

Acoustic amps and bins, but Jimmy mentions dislike for transistorised amps due to them having no guts.

But in your readers enquiries, someone asked us to how he could get a raunchy sound from a transistorised amp. You answered him nicely.

As to my interest mentioned above about transistorised amps, this is due to the fact that I am obtaining an Acoustic 271 system and a Gibson SG Custom. Now I need some information on a booster for this set up and nothing here locally gives me satisfaction, what do you suggest I do?

Also could you possibly send me a Gibson guitars brochure?

Yours sincerely,

Guitar Mad!

Kelvin Reed,

Arcadia,

Pretoria,

South Africa.

*Your letter's interesting Kelvin because you are really putting the cart before the horse which, in this game, is an easy mistake to make. To start with, Jimmy Page was talking about HIS gear and presumably the Acoustic amps were part of John Paul Jones' bass equipment. Pagey uses (as the article states) Marshall valve amps. If you're looking for that sort of sound why use a transistor amp and then try to get a valve sound from it when a valve unit might have been better in the first place?*

*Don't get us wrong, Acoustic gear is finely made and very suitable for bass work and SOME lead players. But if you want a valve sound you should really buy a valve amp.*

*Presuming that this advice is too late then try writing to Electro-Harmonix at 27 West 23rd St., New York, N.Y. 10010 U.S.A., and asking how much they could ship you over a Little Muff overdriver for. These units are quite inexpensive and should give you a good sound with your amp/guitar combination. There are others around but we haven't tried most of them — why not look at our effects survey in the May issue and write to the manufacturers for details of their equipment.*

*Lastly, if you live overseas, why not write direct to Gibson*

*in the States? Their address is Gibson Inc. 225, Parsons St., Kalamazoo, Michigan 49007, U.S.A., address your letters to Ken Killman and send our regards. U.K. readers should write to Selmer's as usual.*

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## Tele and amp

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Dear B.I.,

I recently had the good fortune to come across an old Telecaster going for £80 — there was virtually nothing wrong with it so I bought it before it left my sight! I hope it was a good buy.

Could you please help me in my search for something to plug my new toy into — you see, up till now I've always had acoustic guitars and my practise amp (a hastily assembled conglomeration of three old gramophones and bits of a television) does not really exploit my Fender to the fullest. I would really like an old valve AC30 but I am told that they are hard to come by. What sort of price would you expect to pay for a good one?

Secondly, what advantages has a valve amp over a solid-state one from a Fender players point of view (and what are the disadvantages?)

Lastly, I would like to know when my guitar was built — do you think CBS/Arbiter could tell me if I gave them the serial number?

Many thanks in anticipation and thanks for your invaluable magazine.

Yours sincerely,

D. E. Jones,

London, N4.

*To start with congratulations on having picked-up your Tele at such a giveaway price! Now as far as amps go you could get a lot of fun out of an AC30 but we'd recommend that you either fork-out for a new one or a very old one with ring magnet speakers. Middle dynasty Vox amps with the Celestion G12H (green magnet covers) weren't as good. The one you want has the large blue magnet covers . . . tasty! A decent AC30 would fetch at least £90.*

*Other good ideas are Fender Twin Reverbs or Marshalls (as always!) although Ampegs are bloody marvellous if you can*

*find them. These would be our favourites for use with a Tele.*

*Valve amps (to our way of thinking) have several strong advantages for guitar work which are perhaps a little more obvious with Gibsons than with Fenders. With a Gibson being used for lead you tend to be looking for a straight overload which doesn't apply so much with Fenders. A transistor amp is fine with a Fender for that 'scratchy rhythm sound but even then, if you want a good lead sound (that traditional Fender 'singing') then you're more or less back with valve amps. Disadvantages are a claimed frailty (over-stated in our opinion and experience) weight (quite true) and the possibility of becoming out-dated (perhaps true, but a long shot).*

*CBS/Arbiter should be able to date your axe from the serial number without any problems.*

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## Wiring

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Dear Sirs,

Thanks for a great mag., keep up the work. With reference to the 'How to Wire up Your Gear' article in the May issue you suggest using a small light bulb as a load across the points 'live' and 'earth' as a means of testing the safety of the A.C. mains sockets. The disturbing point is that the author states that the socket/wiring is faulty if the bulb lights, when in fact the opposite applies because if the bulb *did not* light then this would indicate an O/C earth in the circuit and would render the socket unsafe for use with earthed equipment.

I would suggest that a small light bulb wired in the way you suggest should be part of every group's tool kit for the purpose of testing 'foreign' mains sockets when travelling.

Sorry to drag on Ed, but still on the much overlooked subject of electrical safety may I relate a recent experience which could be of interest to your readers. I refer to a very popular local club whose stage was wired for mains and PA by a qualified electrician (professional) on a 'foreigner' basis who used 5 amp 3-pin sockets for both circuits! WHAT!?

Yes, the stage was impressively fitted with a nice neat row of gleaming 5 amp 3-pin sockets supplying both mains

and in/out connections for PA which included four mic's terminating in 5 amp plugs. Needless to say two Beyer mic's 'fried' quite happily.

After reading all this I hope you still have time to produce the June issue which I await with the usual enthusiasm.

Sincerely,

David Finch,

Radcliffe,

Manchester.

*Firstly, thanks for your letter. Yes, you're quite right, our technical bod DID get his facts wrong and gave me some complicated reason as to why. Apparently he was thinking about one thing while writing another. For this I have had him plugged toes-first into the mains for two days with his fingers jammed up the cold water taps in the loo. If that doesn't teach him he's been threatened with listening to the Rubettes' Greatest Hits album for the next week . . . 'nuff said? Still, you are quite right and all readers should please note this vital correction.*

*On the subject of your local hall may I suggest that you treat the imbecile who did the wiring there in a similar manner. Try complaining to the hall owner, or if that fails, the local electricity board. Thanks again for the letter and sorry!*

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## Selling time

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Dear Beat,

I am just in the process of selling my guitar and buying another. I am interested in a Les Paul copy in the £70-£80 bracket and since there seem to be quite a few on the market I was wondering whether you could offer me some advice as to which one you think is the best.

Yours sincerely,

Dave Roberts,

Bath.

*There is no clear leader in this field and, of course, we have only been able to try a small sample of those on the market. Your price is a little low for a prime copy but we'd suggest you scoured around for a secondhand Ibanez/CSL, or maybe a CMI or Antoria. If you want to buy a new instrument then the Saxon 830 Solid is quite appealing at £89.00 new.*

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**The Editor welcomes letters on any aspect of music and musicians**

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# The Peavey Artist



## **A little amp. A lot of amplifier.**

Size for size, the Peavey Artist is the most powerful single unit tube amp commercially available.

Powered by four rugged RCA 6L6GC tubes, the Artist has an output of 120 watts RMS @ 5% THD into four ohms, enough punch for any gig.

And, the Artist is so compact it'll ride to that gig in your front seat. Even if you drive a VW.

## **Two completely functional channels.**

Long a feature in amplifier design, the two channel system has only recently reached its full potential with the introduction of the exclusive Peavey "Automix" innovation.

This exciting new feature has been designed into the Artist.

Super sustain, harmonic distortion, smooth overload, and tonal variations that are impossible with the ordinary two channel system can be created with the Artist's Automix feature.

All at the flick of a footswitch, without ever having to take your hands from your guitar.

You can play into either channel, both channels at once, or drive one channel into the other.

Clean and clear, funky and dirty, screaming sustain, you can get it all. At any volume level. It's unlike anything you've played before.

## **Other features.**

Bass, middle, and high equalization controls for bright and normal channels offer complete tonal flexibility for tailoring the sound of your axe.

A master volume control for overdrive and distortion at low volume levels and/or low noise studio applications.

Reverb for both channels and a standby switch have also been included with the Artist.

## **Speakers.**

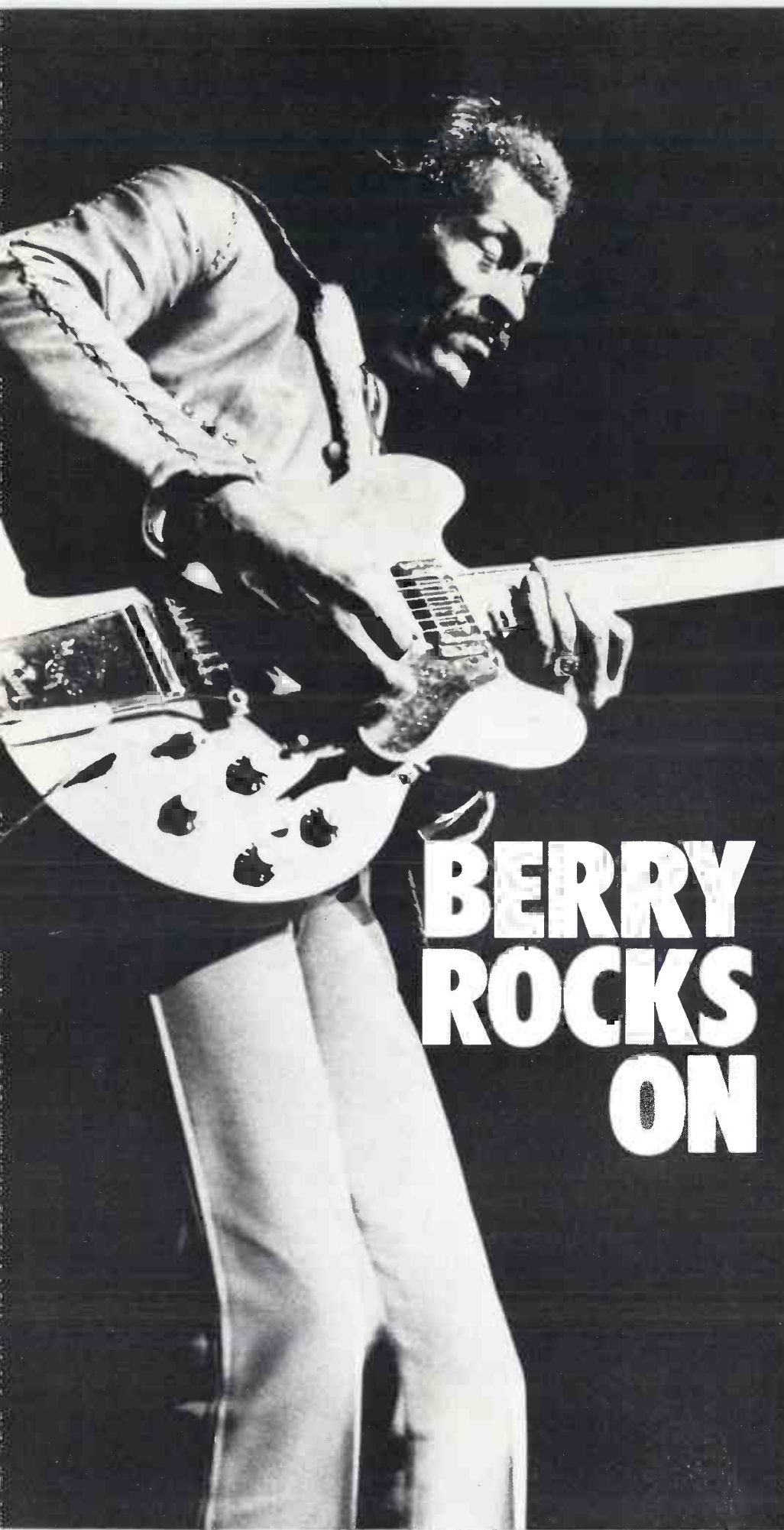
The Artist is available with either a 12 or 15 inch super heavy duty professional grade speaker.

An external speaker output is provided to allow additional speakers to be used.

Special internal impedance switching enables the Artist to produce full power when used with extension systems.

## **Money**

Not as much as you'd expect.



# BERRY ROCKS ON

**C**HUCK BERRY, that grand old Daddy of Rock, has rolled his way into Britain once again. With an English tour stretching through May and into the first week in June, this middle-aged Rocker is once again reminding us all where most of our roots sprang from. Chuck Berry has been writing hit material since 1955. Now in his mid-forties he still retains the immense energy and magic which keeps him accelerating into the seventies, like an old re-tuned Fifties Cadillac in overdrive!

Chuck recalls his first hit record back in the booming days of 1955. It was a song called *Maybellene* and it sold six million in a matter of weeks. Since then he has had a string of hits including, *Sweet little sixteen*, *Johnnie B. Goode*, *School Days* and many more.

He must surely be one of the most emulated musicians in the field of Rock. Almost every band around today, who are worth their salt and have been through Rock school, must have tuned in to Chuck Berry's wavelength sometime in their lives. He has been a direct influence in moulding the musical directions of bands like The Rolling Stones, The Beatles and The Beach Boys. The list could go on. These are just three 'names' who have used Chuck Berry's style and his songs. In fact, the Rolling Stones first ever single was a Chuck Berry song entitled *Come On*. Their debut album included Berry's *Carol*, together with his arrangement of *Route 66*. The Stones later went on to record *Johnnie B. Goode*, *Little Queenie*, and *Round and Round*. The Beatles recorded *Roll over Beethoven* and *Rock & Roll music*. His influence has always been clearly apparent in many other Lennon and McCartney compositions. The Beach Boys took the melody and guitar lines on Chuck's *Sweet little Sixteen* and adapted the lyrics, putting the whole thing to a Californian Surf Sound! How does Chuck Berry feel about being so emulated with the immensely large part he has played, in influencing the music scene in the last twenty years, on both sides of the Atlantic.

## Flattered

"I can honestly say it makes me feel very flattered. That is, when I think about it. — But really I do not stop and measure my influence on this scene or any other scene. I've always just carried on doing what I'm doing and if people want to use my songs and express my style in their way, then that's fine."

And express his style they do,—but what a style! Both musically and socially Chuck Berry managed to capture the essence of a new teenage culture of America in the 50's. That culture was to be known as the Rock culture and Berry symbolised it with his art. Every American teenager at that time was into the Great American Consumer Paradise. Fast flashy



cars, Drive-In Movies, juke boxes, hamburgers, parties, coffee bars and sports. Everyone seemed intent on living only for the next fast thrill. Berry captured this new, post war, materialistic, carefree, attitude in his music and lyrics.

"I was like singing for every American teenage boy and girl. I was in a way the first in a set of new heroes. These new idols, or symbols, if you like, could be bought, in the sense that a dime in a juke box, or a record on the turntable could buy instant excitement. A new musical thrill".

## Chicago Blues

Chuck was born Charles Edward Berry in St. Louis, Missouri, on October 18, 1931. He began singing in a church choir at the age of six. He learned the basics on guitar while still at high school, and made his debut performance at the school youth club review, playing the Chicago blues standard, *Confessin' the Blues*. It was at this stage that Chuck innovated his playing techniques which were destined to put him on the road to success. His style was influenced by country and western and some basic Northern blues beats. The famous Chuck Berry licks were purely a manifestation of these influences which he stumbled upon through luck.

"To begin with I used to write things just for myself. I had no direction. I just used to experiment for my own pleasure. That is how I struck upon my style, — it was luck."

At this stage Chuck met up with someone whom he had always admired. It was the blues star Muddy Waters. Chuck managed to get a chance to play with the Waters band in early 1955. Muddy was impressed and recommended that Chuck get in touch with Leonard Chess whose Chess and Checker labels provided a major outlet for black artists in the area. Chuck was signed up immediately and his first record *Maybellene* was released in May 1955.

"All the early hits, beginning with *Maybellene*, I wrote to please myself, not really to please other people. Then as I grew older I recognised that my style was a mark, like a signature that sold a lot of records and made a lot of people happy. So I stuck with it but this time not for myself, I wrote everything for other people to appreciate, the people that bought my records. It kept on working and kept on growing. I realised that people appreciate music through a monetary response, — that is, rock music."

Through the second half of the fifties Chuck went on to produce a string of successful singles including *Roll over Beethoven*, *School Days*, *Rock and Roll Music*, *Sweet Little Sixteen*, *Carol*, *Little Queenie* and *Back in the USA*. These were just a few of the hits Chuck has had. His successes read like a long list of ingredients in the definitive rock recipe. His performance on stage had set like a fruity



"... A humanoid guitar."

mould his whole being had become like a complete humanoid guitar. Chuck's guitar was not merely an extension, but his whole being was like a live walking, singing, electric guitar. The hard rocking, rolling, rhythms which he achieved by quickly changing a handful of chords, usually the sixths and sevenths, became his feature on stage and has remained ever since.

Now, twenty years on, Chuck Berry is still rocking as good as ever. Much older and much wiser, he has also become a business man outside of music.

"I spend a lot of time now, when I'm not touring, directing my Video company in New York. It's my second great interest next to music. We produce video's for anyone who wants one. Sound and vision together can be very artistic and I reckon

video cassettes will replace L.P. records in the not so distant future."

But despite the fact that a great deal of his time is now spent with his Video company, his main interest will always be Rock 'n Roll. What does he feel about so called Rock 'n Roll revivals in today's music?

"There has been a renewed interest of late, though it's not a mass thing. If you look on a revival like a wave, I think the base of the rock 'n roll wave has been started in the States and the top of this wave is just breaking now, here in England. Though in a sense I don't think any revival today is a natural one. Most revivals seem to me to be the whims of Radio Stations which dictate tastes. There is so much new music that just does not get heard, I don't think radio is a good reflection of what is happening in music today because there is so much that gets thrown aside. Unfortunately a lot of people follow radio tastes. But apart from that, I don't think rock and roll has ever died it has always been around. There will always be a lot of people enjoying plain old simple rock 'n roll!"

Berry's audiences will never change. He still plays to his original fans. The only different thing is that his fans are now in their thirties and forties or half of them that is! The other half are the sons and daughters. A new breed, a family of fans. Go to any Chuck Berry concert and you will see father and son rockin' away. If anybody bridges the generation gap in rock, it's Chuck Berry.

## One Hundred Years

"I reckon sixty per cent of my audiences today are the people that have always followed me. The other forty are young kids who have come with their parents or on the instruction of their parents. They all get off on the same old standards. I'll still be doing it when I'm one hundred years old!"

Even in the seventies Chuck Berry's charisma continues to live on through different areas. *Roll Over Beethoven* was trotted out once again, entering the British Top Ten in 1973, this time done by the very English Electric Light Orchestra. Chuck had a hit himself in 1972 with the No. 1 *My Ding-a-Ling*, which was recorded live at the Lanchester arts festival in Coventry.

Chuck Berry's concerts are now brilliant exercises in rock showmanship and professionalism. Combining warmth and wit he boogies and rocks through twenty years of rock history. As a gesture to his family-type audiences he even includes his older daughter Ingrid Berry to his present shows. She comes on and does some of her own numbers by herself and then sings with her father. It works well and his shows continue to enthrall. Chuck Berry lives on and on and on . . .

NICK UNDERWOOD

# IAN GILLAN ON THE ROAD AGAIN

It was nothing fancy really. Just your standard, only-the-bare essentials North London rehearsal room — strewn with empty coffee cups and smouldering cigarette ends — packed to the rafters with amps, PA cabinets, and the inevitable clutter of flight cases, all bearing the stencil "IAN GILLAN BAND". Ian Gillan is, of course, one of the men who put Deep Purple on the map. The band is an all-new band he's currently road testing in the States with the somewhat formidable line-up of guitarist Ray Fenwick, bassist John Gustafson, drummer / percussionist Mark Nauseef, and keyboard man Colin Towns.

It was a little over two years ago that Ian called it a day as far as Purple was concerned, having established himself during their hard climb to the top as one of the most distinctive vocalists in rock. To some, of course, that split might've seemed an odd, if not foolish move — making your exit from a band that you'd worked so hard for just as they reached the height of their power. In Ian's case though, the long slog of some five years on the road was beginning to take its toll, and when his own musical outlook began to grate against that of the rest of the band, his resignation was inevitable.

In the months since then, he's kept what you might call a low profile — steering clear of any new musical commitments, and letting his life slow down to a slightly more civilised pace. He turned his attentions to motor-bike building and keeping Kingsway Recorders (the recording studio he opened with partner and ex-Purple veteran Roger Glover) moving along. With more than enough to keep him busy and, so it'd seem, a preference for a lifestyle that's a bit less hectic, it's surprising to see him stepping back into the spotlight after all this time — taking on the strain and responsibilities that life on the road entails.

"It's because I'm first and foremost a singer and a writer," he says, perched on the edge of the tiny stage, waiting for the tea to arrive. "I started getting stirrings inside me last year saying 'I've got to go out and do it again'. I wrote a whole load of songs and started doing an album. Then Ray, Mark, and I decided that, rather than me doing a solo album, we'd like to get a band together, because I'm much happier working in a band."

## English

Starting fresh and, in certain ways, having to go back to square one, certainly can't be an easy decision — particularly after you've tasted the ultimate level that any band can reach, as Ian certainly did during his sojourn with Purple. In a certain sense, he and the other members of the new band have to prove themselves all over again — starting out as a support band, trying to get the first album ("Child In Time") noticed, and hopefully reaching the top rung of the ladder in a business that seems oversaturated with "struggling new bands".

"What you're saying is that we've got to pay our dues all over again — and, to a certain extent, that's true. Obviously, our past records enable us to take the first few steps up the road. We don't have to go out and work pubs, but we've got to prove our worth."

"We've done some gigs in France already, but the real test will be in the States. By the time we got the band together, and finished recording, it was too late to plan an English tour, so we thought it'd be better to do a U.S. tour during the summer months. We plan to do another album after that, and do a lot of European work in the autumn."

With things the way they are economically, and many bands hotfooting it over to America's greener pastures at the first



One of Rock's best voices is back.

opportunity, is trying to get a band off the ground in Britain these days sensible and economically viable?

"Sure it is, yeah. I know there's going to be a lot of work done on promoting the album, and it's in our interest as *English* people to play here. The thing is, once you've reached a certain level, you can do two short tours or one extensive tour and virtually cover the U.K. If you work in the States, you can do two or three tours a year and barely cover it. So it's more of a geographical reason that people do so much work in the States. If you're a working band, you don't want to cover the same ground too often. If people have heard you once already, you like to go back with something fresh, though you don't like to keep changing your act too often."

"There's one minor thought that I've always had though, and that's that I like to *build* an act. We did it with Purple. You build a show, and you reckon

that, with a few changes, it's pretty much going to last for the length of one or two albums — a year to eighteen months — at which time you've got to go out with a radically new show, maybe just retaining one or two of the old numbers that people want."

## Campaign

Some bands have the art of American touring down to an exact science — playing one corner of the country for months on end in a mass saturation campaign, strategically designed to build up a strong following before the band moves on to the next field of conquest. "I haven't got that sort of sophistication of thought as far as work's concerned. I leave that up to the managers and agents who fix up the concerts. All we want to do is keep working, because we're a *working* band. We reckon we're going to be on the road for about seven months of the year. We'll probably be doing two albums every eighteen



months or so, and that's going to take up another month or two, so we'll probably end up with about eight weeks off each year."

"Sure, that's what we want to do. We're all performers really—and there's nothing worse to a performer than sitting around twiddling your thumbs."

## Pacing

With all that touring behind him, and a lot more on the horizon, Ian's aware of the dangers to a performer's own physical well-being that result from such an unsettled lifestyle, and he feels that pacing yourself is essential if you don't want to run yourself into the ground before your time.

"Yeah, though pacing yourself *doesn't* mean laying back on stage. It means making sure you get eight hours of sleep

every night. I've had years and years of working on the road—both with Purple and before—and there was a time in '70 and '71 when I was drinking too much, and ended up in the hospital. Since then, the only occasional trouble I get is tonsillitis or bronchitis, and I always carry antibiotics on the road."

You'd expect that all that time spent with Purple would've seen the occasional problem—business, musical, personality, or whatever—that Ian would be anxious to avoid this time around. He doesn't seem to be approaching the band with that kind of methodical attitude though, and seems prepared to let things run their natural course.

"In the early days of a band there are no problems at all. All you've got is *energy*, which is hopefully directed in a direc-

tion which is compatible to everyone. It's a different set of people, attitudes, and lifestyles. My time with Purple was fantastic. I wouldn't have swapped a second of it. I just got tired and a little bored during the last six months—which is why I left. It was becoming too unidirectional, and there was a self-imposed identity, which nobody would risk breaking. After years of starving, you tend to think, 'Well, now that I'm successful, I'm not going to blow it'.

## Integrity

"I don't agree with that point of view. I never have. I've turned down things in the past which were very lucrative, when I was very, very hungry. There was no way I was going to join the New Vaudeville Band, which I had the chance to do. But money's money, and I suppose it is

artistic integrity that keeps you from doing things like that, because the biggest lesson I ever learned was when Elvis Presley let me down completely. I swore that I'd never lose sight of what I can best communicate with. Whether it's rock n' roll or whatever, it's got to have earth and some kind of meaning."

Needless to say, it's a bit too early to tell how things'll turn out in the end—though Ian can draw parallels between Purple's early days and the current status of the Gillan Band. "When I joined Purple in '69, we were doing pretty much what this band is doing now, supporting the Faces on a U.S. tour. The management of Purple at that time had faith in the band, and it was well-promoted. It certainly wasn't well financed—and resources are pretty stretched now. But I've been with this management company since '69. They've got faith in me, and I've got faith in them. It's a very positive point of view. You only work with people you know and trust."

## Respect

But now we're back at the beginning—talking about trying to get a band off the ground in an industry which seems to be over-saturated, and possibly getting too 'big' for its own good. "But that gives people something to aim at. It gives kids in pubs, clubs, and schools a goal. There's an awful lot of shit talked about the maneuvering that goes on in this industry, but I don't think it's as black as it's been painted to be. All right, a lot of people in the industry *are* hard, but they're businessmen, and it *is* cut and thrust to a certain extent. But there's an awful lot of trust and respect that goes on with people you've worked with for a long time.

"Artists don't get shit on from a great height like they used to—though if it *hadn't* grown into such a large industry, perhaps people wouldn't have gotten so wise to it. I think the industry's straightened itself out and become more legitimate—which gives everyone a chance to express their talents. I think there's far more room for talent now than there ever was. It *is* crowded and, in certain ways, even more of a jungle than before, but you've got to fight harder and be better to get to the top.

"It's what you make of it. If you've got a positive approach and you're happy doing what you're doing, you tend to not look at the lousy things that're going on. Right now, I've got too much to concentrate on to

Gillan plus band... a chance of success?



# EDGAR BROUGHTON

## - WE UNWRAP THE BANDAGES

**T**HE Edgar Broughton Band's new album *Bandages* was recorded in Norway during last June, July and August, as the result of an offer made by a Norwegian record company for whom the 'Broughtons' had recorded a single earlier in the year. We asked Broughton about his musical techniques, and about the company who sponsored this latest musical work.

"Arne-Beniksen — in terms of the rock business they're like a cottage industry, which

sounds bizarre, but A.B. himself is an ex-musician, and all his employees are very friendly and on first name terms . . . So we found ourselves in the studio, having exactly what we wanted, with a really super Norwegian engineer, who was a gas guy called Bjorn Lillehagen."

There were some really interesting things on the album, like the vocals on the *Whale*, and on some other tracks, where there's more than one vocal line — not double track-

ed — but sounding as if something like a digital delay line was used.

"Well it's not like that at all, you see: when I did the first part, where the drums come in at the end is a separate piece, all very carefully scissored about — but the first part, I just sort of sat down and sang it, with an acoustic guitar, and we had a Leslie going, which I didn't like, but we kept it on a separate track, and we used bits of that Leslie voice — so every now and then you get a Leslie voice corresponding with the voice itself. I liked that take, so I then sat down whenever I felt like it and sang another line, I just added bits, and some were out of sync, but it had a sort of human aspect . . . like a group of people singing odd bits and pieces."

Effects seem to have far more impact when achieved by natural means, like altering and splicing tapes, rather than just putting it through whatever box just *happens* to be there in the studio.

"I'm into all of it, you know, all the boxes as well. I was trying to get a violin sound on the guitar with a bow, and it was alright, but there was too much noise: by changing the envelope

through a Mini-Moog, and sort of messing around with the sound, I got the best violin effect I could get, and it was a complete fake—I even played with a pick—, and the notes just attacked and sustained themselves like a violin. I'm into that, but when you do something naturally, and it makes it, it's great, 'cause you think: 'I could do that on stage so simply, I could do that in a room', and it's encouraging that you're not hung up with the machinery — you're not run by it — rather, running it is great!"

### Pedal board

On the album, all the members of the band, except John Thomas, play about six different instruments—if not more. What does the band do about that on stage, do they change instruments at all?

"No, I just stick to guitar . . . Steve's got a percussion rack, and he gets lots of sounds out of that. I've got this amazing pedal board, that was built by about 20 roadies over a period of about 3 years! Its got an old WEM Fuzz unit in it, which is beautiful, really nice, and it's got a Coloursound fuzz pedal and a Coloursound Wha-Wha pedal, a ring modulator which





we devised through various means, and a sort of remote echo switch, which I use with an HH echo unit — I think they're fantastic machines."

Does this include a swell pedal on the echo-send from the board?

"Yeah, that's right . . . Oh, and a little Italian phaser, I don't remember the name of it, it's a little blue box. We use an Echoplex on the P.A., and tapes as well, pre-recorded stuff — they're mostly links between songs. There's one song that we use a drum backing track to as well, a song called *Psychopath*, off our second album, that we've made a bit of a showcase as a live thing — a loony trip it is, really."

What sort of devices has Steve got on his percussion rack?

"He's got a really small cymbal which is quite thick, it's almost like a scaled down military crash thing, about 6 triangles, some Chinese scoles, really old ones, two blocks, some castanets, all sorts of bells that he picks up in antique shops, about 3 or 4 bells, there's a couple of bits of copper piping, and I shouldn't recommend this as a general practice, but he's got 4 telephone bells as well, which incidentally are beautifully made things . . . and a siren, some sleigh bells, and a couple of tiny bongos."

Is that just amplified 'straight', via a mike?

"Well we have been experimenting using it with a Mini-Moog, putting the Mini-Moog on the mixer, as an effects unit, so that it's patched in, like the Echoplex is, to any channel: you can get some nice attack things from percussion."

So what instruments is he using himself?

"I've got three guitars, actually, I've got two Stratocasters, one which is tuned orthodoxly, and one which I tune in open D, and I've got a Gibson SG standard as well, which I use a lot for recording, and as a spare. I find the Stratocaster is very, very versatile for playing live: I mean, if you turn it right down, hit it hard and make it nice and crisp, by stretching the imagination you can sound more like you're an acoustic guitarist than with another guitar; and then when you turn them up they sound hairy as well! I've always used Stratocasters, they're amazing guitars."

A lot of his playing certainly seems to stem from an awareness of the acoustic guitar, and



*l - r, Steve Broughton, Edgar, Arthur Grant, Richard Moore.*

in a lot of the actual song arrangements he's achieved something that I've always thought about. I suggested; "if you have an acoustic guitar with character, one which 'rings' a lot, when you're playing to yourself you can hear melodies from the guitar, because it's a natural instrument . . . it's a very remote parallel to draw."

## No rules

"No, no—actually you obviously know a lot about it in that respect. I mean I've got this craze, which I've had for about half a year now, to investigate a chord. Like sometimes I go into my little studio and I sit and play a chord just to discipline myself not to think about anything else, and to get into the sound of this chord, and everything it does to me, physically, mentally—on every level, you know, just by opening myself. Play a chord for maybe an hour and a half, just one thing, and that's when you really start to hear what sort of melodies occur in what sort of key, and in what context. I mean I play fairly conventionally, but then again I sometimes think that no rules is good rules, and in terms of actual strict musical basic style I was never trained at school, music was a drag, and even now I'm very lazy about learning chords and things. But I try to be inventive—if I can express myself, then I know it's worked—I don't care how I do it, I don't care if it's talking or what, once I've done it, I don't care if it was against all the rules, I've done it—'cause if I didn't I think I'd go mad, really."

Taking the album as a whole, there's a lot of light and shade in the way the music is played,

but there's a lot of dynamic light and shade in the way it's arranged as well.

"Well, you see I spend a lot of time, we all do, messing around with tiny little things—not in the way that say, Yes would — I mean they take a piece of music, or a riff or something, and play it for weeks until it's right, literally. Well we take an idea, in a seemingly very primitive way, and we end up with these little pieces of stuff; we can either do a conventional musical thing, which we're not opposed to, we just don't do it, and learn it all, or get all these little bits of energy, different kinds of energy, different moods and emotions, and either cut them together or leave room to be able to continue playing a piece at a later date, which you can do when you're recording. So that's a conscious attempt to get a sort of continuity by using all these fragments of stuff."

Has he got any way of cataloguing that?

## Home studio

"The only way that I score anything is in a linear way, like people do with conventional music — I mean, it runs across a stave from left to right. If you take some graph paper, you can draw the shapes of sounds and where they occur, and if you're talking in real time, you can divide a graph paper up into seconds, or in milliseconds if you wanna go round the bend to try and do it! It's the only way I can write anything down."

Does he work in his home studio a lot?

"Yeah, I do."

With what equipment?

"Well, I've got a couple of Sony machines, one which is incredibly old and battered, a

little Teleton twin channel Dolby B unit, an amazing little thing, it costs about 30 quid: it's not sophisticated equipment, in terms of people having a tape recorder at home its very sophisticated, but in terms of studio equipment it ain't. But what I do with what there is, I relate to anybody who's going to sit down and listen to it, and not allow for the equipment. And I think that anybody can do that at home with their guitar or recorder, or tape recorder, or television even . . . if you use an instrument—you can't use a television much, except switch it on and off, but that's what I mean in that case—use it to the utmost, you can get surprising results, you know! It can be very confusing when you start describing all the equipment in detail, 'cause it's so easy to just say: 'Well look, if you want to produce the very best sounds, this is the equipment that one should strive for'.

I like the idea of people making music at home with tape recorders, whether they're in a band or not. I think our music's about that as well, you know, the audience making music as well . . . and I get off on that kind of music, like hearing kids banging tins and things, as much as anything—if it sounds good, it's as good as a good gig. It's difficult to incorporate some of those ideas into your conventional rock and roll gig, you've got to be careful, and take time to turn people onto it. That's something we're really pre-occupied with at the moment, electronic and concrete things."

To the extent of doing something in that vein on a future album?

"Everybody, but Steve and me in particular, have been working on some pieces for over a year now, which we would like to do on an album. People will say 'Do you want to make a solo album', but that's not really it, it's just that we would like to make this album which in no way is *necessarily* going to be judged as the Edgar Broughton Band'."

Is the band going abroad again?

"Well, we're going to Scandinavia on Friday, Norway, Sweden, Finland and Denmark: we've got gigs through all those places, but we'd like to extend it a little. We've actually thought about living somewhere abroad for a bit."

. . . for tax reasons . . .

"Yeah — customs and excise tax—T.V. tax!"

# ALL ABOUT P.A.

## Part 4 CHOOSING YOUR RIG

By Nigel Jopson

**L**AST month we spent most of these pages discussing special purpose loudspeaker / enclosure combinations, specifically designed to reproduce with maximum efficiency over different frequency ranges. "Efficiency" in this context means that a loudspeaker system, made up of these specialised units, will be able to transform a given amount of electrical (amplifier) power into a greater amount of sound energy than would a conventional 'full range' set-up — 4x12 columns or similar. The advantage in this is that, whereas with the much used and abused columns you would have to turn the amps up full, or to the point of feedback, in order to fill a hall with music, with the more efficient two or three way system the

amplifier gain setting can be kept lower, giving a more adequate reserve in the driving amplifier to take care of sudden bursts of signal. It may be only rock and roll, but you don't expect Mick Jagger's voice to sound as if it's chewing up the mic when he sings loudly!

### Multi-way

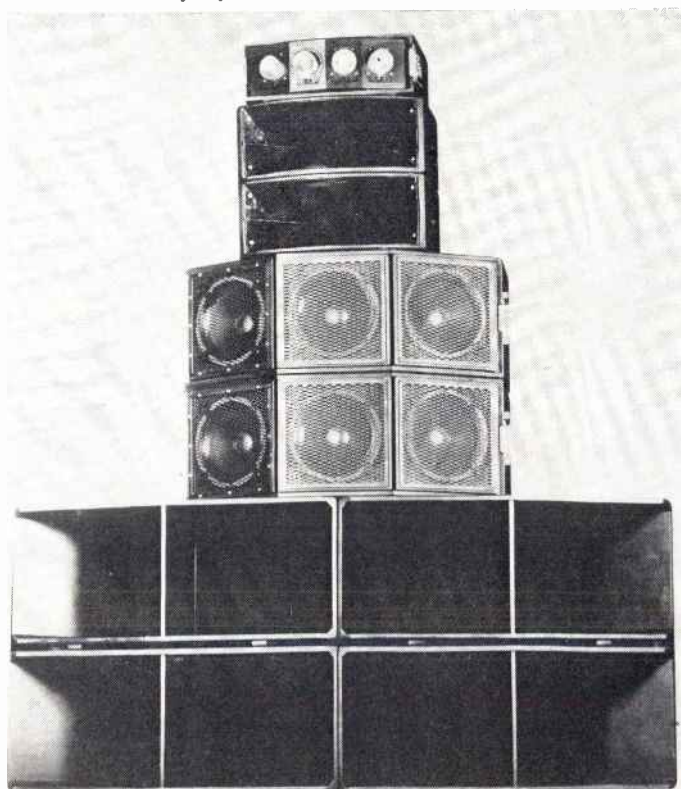
As well as giving a cleaner reproduction than single speaker systems, multi-way set ups introduce less intermodulation distortion. This type of distortion occurs when a single vibrating cone tries to reproduce a high note whilst a low note is kicking all hell out of it: any unevenness that the diaphragm suffers in reproducing the low note will be passed

onto the high note, in a sense, the high 'rides' along the slower vibration of the low. Thus the high note is *modulated* by the low one — and your flute sounds like a Jew's Harp every time the drummer kicks his Bass Drum. If the high note is given its own little speaker, then your flute will be mechanically freed from the Bass Drum, as it was in the first place, and a cleaner and more pleasing P.A. sound will be yours for ever.

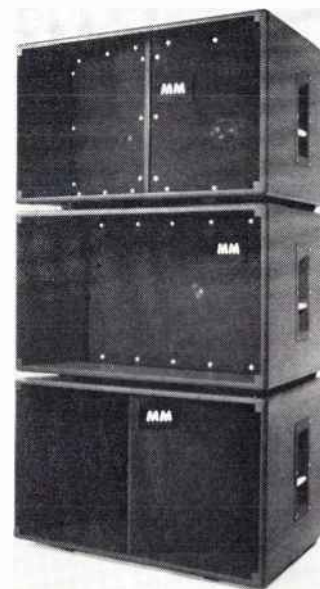
Having divided the frequency range into separate bands, problems start to occur. Firstly, if you've just bought a good high frequency compression driver and radial horn, your flute is going to sound something like a jet aircraft compared to the Bass Drum, unless you also get a high efficiency woofer in a folded horn or bass reflex enclosure. Fine if you're into egomania, but not too good for the old "group sound": in other words, speakers should be *matched* in efficiency for maximum smoothness of response. Secondly, if the bass unit's sound output diminishes rapidly, or 'rolls off', around 500Hz, and the treble horn doesn't start to work until 1000 Hz then the system will lose a whole octave in response between these two frequency points. Therefore the speaker ranges in a multi-way system must overlap — but not too much — otherwise intermodulation distortion rears its ugly head again.

The overlapping area between the loudspeaker units, also the points at which they start to work and at which they achieve an even output, are controlled by means of a crossover network, which is an essential part of every multi-way system. Crossovers are made up of electrical circuits known as high-pass and low-pass filters, which respectively serve to block frequencies below and above a pre-determined point. The rate of attenuation of unwanted sound, after

whatever frequency has been set to match the loudspeakers, is described as so many 'dBs per octave'. A roll-off of 6dB per octave is slow, whilst a 12dB one is fairly quick. If a treble horn is being rolled on rather near its own natural cut-off, which is sharp, then the high-pass filter feeding it may be given a slow attenuation rate, so that natural and electrical roll-off combine to match the fast attenuation rate of the low-pass filter feeding the bass unit. In general, quick attenuation slopes are best for P.A. work, as they give definition and clarity to the overall sound.



One side of a Martin audio four-way system, comprising 4x folded horn bass units, 1xMR312 direct radiator mid range enclosure, 2x HF4 dispersive horns and one 075/4 ring radiator array.



New MM PA stack.

There are two types of crossover unit: passive or active. The passive type divides the sound after the amp and before the speaker, whilst the active performs its function after the mixer or pre-amp, necessitating separate power amps for each part of the divided frequency range. Which to use? Well, the active or electronic crossover absorbs or attenuates hardly



any power, introduces less intermodulation distortion (there we go again!), offers the advantages of precise adjustment, retains the full benefits of expensive power amps, avoids duplication with large systems and is used virtually exclusively in professional rigs. On the other hand, the passive sort burns up a lot of power, is expensive when multiples are used, has been known to go up in flames when excessively overloaded *but* it does offer a degree of protection from transients for expensive H.F. drivers, it is easier to set up for the uninitiated and a little more proof against bugle-brained lead-crossers!

The best solution for your first good rig is probably to use an active crossover if the people you buy the amp or speaker system from supply or recommend one, and help you set it up, but to use passives if they're built in, or if you can only afford one good amp. Whatever you get, make sure that it is matched to the rest of the system by someone properly qualified to do so, as there are many theoretically good P.A.'s around which are not giving their best because that elusive "someone" didn't understand amp input impedances and why *not* to split a balanced line output four different ways.

If you have read the three articles previous to this, you should by now have a reasonable idea of what does which in P.A. Because of the variety of demands placed on sound systems, manufacturers' lists of equipment may, nevertheless, still look pretty obscure. To clarify the situation, we decided to return to our hypothetical band of Part 1, who were looking for a small, professional system of around 400 watts, which could be added to later and which was in "a minimum price bracket of around twelve hundred pounds". To live up

to the running a little, I am going to cheat, and make the death of the triangle player's rich uncle, or the appearance of a recording contract on the horizon, a little more imminent. That way they can look forward to around another ten hundred green ones if something in the speaker line really catches their eyes — lucky fellows!

## Rigs

Martin Audio are able to offer an exceptional service to musicians, as their wide experience in live sound reinforcement means that they can put a really good rig together to suit *your* particular needs, drawing from an extensive range of special purpose enclosures designed to suit varying types of music and venue. With a specific application to our rather basic requirements, they manufacture small, direct radiator systems of up to 1000 watts, which are suitable for use in auditoriums of up to a thousand seating capacity. A 'mini P.A.', consisting of a 1x12" bin, 1x12" mid range unit and tweeter array per side, would cost around £450 and handle up to 250 watts per stack. This is really a vocal only set up, but a larger system, consisting of two 4x12" bass units, two 2x12" mids and two special treble arrays, is available at the still very reasonable price of £1,500. Handling capacity is around 900 watts per stereo side, suitable amplification being either Amcron or Midas, and this rig would obviously be quite at home with full group amplification.

For many years, J.B.L. components were the standard ingredients for a really top quality P.A. — the full range is available from C. E. Hammond and Co., but comes out a little on the pricey side. The low and high frequency units for the "Medium Auditorium" recom-



Canary P.A. with 2x12" horn-loaded reflex cabinets, 1x12" mid range exponential horns, 811B Altec sectoral horns and 2 '400' amps. The monitors each contain a 12" ATC plus a small RCF horn.

mended system, plus ancillary items like cross-overs but less cabinets, works out at £1,138 excluding VAT for a pair. Other manufacturers do offer systems at slightly more bearable prices which, in appearance at least, owe something to the well known 4560 bin/90° radial horn combination.

White Amplification manufacture a horn/bass reflex Gauss loaded bin, and a boxed Vitavox S3 driver plus Radial Horn and passive crossover; a pair of each will cost you £854.70 including tax. The bin is rated at 200 watts RMS and the horn at 70, and White also make their own range of power slaves, with output powers from 100 to 250 watts RMS.

Zoot Horn, another company who are fairly experienced in the mechanics of P.A., can provide a similar set up, with Gauss driven bass but J.B.L. horns; two of each will set you back £1007.60 including VAT. They also make the F.F.1., a compact 200 watt unit measuring only 122x66x51 cms (HxWxD). This is an integrated four way system, using two 12" for bass, a 12" and diffraction horn for low and high mid respectively, plus a compression driver and dispersive horn for H.F. Price is £450 per cab.

Three manufacturers who have just introduced new small-rig P.A.'s are Canary, Epicentrum and MM electronics. Two

2x12" reflex bins and two Radial plus H.F. horn enclosures from Epicentrum would cost £785.63 including tax, and you get the benefits of extremely hard wearing, fibreglass covered enclosures, complete with flight-case fittings and detachable protective lids. This firm have some pretty interesting products on the way, including a new Radial horn/Driver combination, and some ideas on loudspeaker protection circuits. MM electronics' three way stacks utilize high frequency horns, mid range reflex and folded basshorns, handling capacity varying with speakers fitted and basic price being set at £450 per stack. Obvious choice for amps here would be the PA:CE units. Canary also make their own amp, which has several useful features like a built in compressor, and is intended for use with their three way system — quite a bargain, incidentally, at £1,400 for a complete stereo speaker system including two monitor cabinets.

Other manufacturers worth remembering are Vitavox, Stramp, Electro-Projects and Wing, but these and many others may be investigated more thoroughly in the comprehensive P.A. survey also in this issue of *Beat*. Once you have flicked through that, it's down to you and your Bank Manager!



Four-way stereo electronics crossover from Gelf Electronics.

# DEKE SPEAK A MAN'S MAN

**M**AN have been around for a long time in various shapes and forms. Originally they arose from the ashes of a singles-type group called The Bystanders. Wales, at that time, abounded with groups sporting names like The Jets, The Meteorites, and The Casanovas, who, mostly through neglect by the callous English public, and equally callous English record companies, were forced to remain racially pure. And that, boys and girls, is how the famous family jungle of Welsh rock musicians grew up, virtually unnoticed before Deke Leonard drew their complicated history on the inside sleeve of *Be Good To Yourself At Least Once A Day*. But it's a jungle that also includes such luminaries as Love Sculpture, Piblokto and Wild Turkey. This family atmosphere has meant that there are always plenty of musicians to draw on whenever someone leaves Man. Deke Leonard, for example, has left several times. But he keeps coming back. Far from regarding the constant flux as a weakness, Leonard sees it a sign of the band's ability to survive and change with the times. He feels very keenly the dangers of musical stagnation, and his decisions to quit have always been preceded by attacks of apathy and frustration. Apparently it's all a question of alpha waves . . .

We were sitting in the kitchen at AHA's (Man's Management's) cheerful but remarkably scruffy office, situated above an Islington laundromat. Deke, his eyes half closed behind mauve-tinted glasses, began to explain.

"There are two sides to the brain — one rational and one primitive. When you're being rational your brain produces these alpha waves to make you concentrate. At the same time

they suppress the primitive side, which is the creative side; so the higher your alpha waves, the more inhibited you are. You can't reach any solutions if you immerse yourself in a situation—you have to go away and relax."

This was the unexpected answer to a routine question about musical influences. He mainly listens to early rock these days—Elvis, Dylan, the Beatles—but claims that most of his inspiration comes from non-musical sources — Lenny Bruce, for example.

"I find I write better melodies when I've not been listening to any music. Now take Dave Edmunds. He's never written a song. It's always amazed me that someone of his ability had never written one. I went round his house the other day and he said 'I've written a song!' He hadn't known how to do it before. He'd just been sitting there waiting for the inspiration to come." Which it never had because he was concentrating too hard? "Right."

## Contrast

It has become something of a commonplace to contrast the power and excitement of Man's live performances with the occasionally rather lack-lustre quality of tracks cut in the studio. The limited edition album *Live at the Padget Rooms, Penarth* contains some of the early Man's best work, and those who bought the first *Greasy Truckers* album will remember the barnstorming (but also lyrical) version of *Spunk Rock*.

"Alpha waves build up in the studio. Live, I just let my fingers do the work. It's only when I concentrate that I start making mistakes. My guitar style developed out of jamming.





When we were hammering away at A for about half an hour, I'd try a few unusual notes or discords. I'd look down at the neck of the guitar and instead of playing the usual runs, I'd think, Hmmm . . . I wonder what that would sound like?

## Inhibited

We're not like some bands—we love being on the road, whereas once we separate after a tour we almost forget who's in the band. I like playing to *people*—they're the best things to play to. That's why we're a pretty good live band—because we love it. And the live albums are better because they're less inhibited."

The latest Man offering, *The Welsh Connection*, doesn't have that distinctive jamming feel to it, and there are a number of reasons for this. Leonard attributes it to the changed times.

"We used to get up and do five numbers in one-and-a-half hours, all in A, and it was about eighty per cent improvised. It was great. But now we want something tighter. The audience aren't lying on their backs any more, too stoned to clap. Now they like something more immediate, something they can be more actively involved in.

I think this album is selling to a different lot of people; it's a lot smoother. *Maximum Darkness*, that we did with John Cipollina, was more raucous. The improvisations come in shorter bursts now—within numbers rather than being the whole number."

## Instinctive

Being an instinctive musician, his interest in talking about equipment is limited. He does, however, confess to owning a Telecaster and a gold Les Paul Custom with the covers of its three humbuckers removed. The guitar amp is an Ampeg VT 22—a hundred-watt valve combo—and this is used in conjunction with a WEM 4 x 12. As well as a Top Gear fuzz, a Cry Baby wah-wah and a Gibson Maestro phase-shifter, he has been experimenting with an MXR "Blue Box" (which can be heard on the guitar solo in *Born with a Future*). On stage he also plays an RMI electric piano.

More important to the band's sound, however, has been the inclusion of a new bass player—John McKenzie (formerly with the Global Village Trucking Company), and the wel-

come return of Phil Ryan on keyboards.

"John and Phil coming in has made it more dancey and springy. If you listen to the album, half way through the title track John suddenly switches into overdrive, and that pulls Terry along with him. Terry's a very sympathetic drummer, so the whole thing just picks up."

So how does he feel about the album overall?

"I've got mixed feelings about it, really. Our approach to mixing has tended to fall into a pattern after twelve albums—you get into a habit of doing it the way you always have. It's not like the Beatles, say, on *Let It Be*, where Paul McCartney was directing the whole thing, or Bowie, with the Spiders. There's five of us. Different people lead at different points. We're a polite band. Someone who's doing something when the others aren't there always has to think of what the others will like. So after about nine hours of mixing you say 'Aah, I don't give a \*\*\*\*!' and give up!

## Extreme

You see, Phil is sort of souly, and I'm more rock 'n' roll. Phil goes to his extreme and I go to my extreme, but we have to meet somewhere in the end."

This has proved to be true in more ways than one. The last time Deke left the band (he claims they kicked him out) he formed his own outfit—Iceberg. This was more of a loose arrangement of friends than a permanent unit, and a large number of musicians were used both on the road and on the two albums recorded at that time—*Iceberg* and *Kamikaze*. After about four months of gigs, Deke met up with Micky Jones again, and following the inevitable maudlin conversation in a pub about the old days, he decided to go on the 'Up for the Day' tour with Man. Getting up on stage at the end of each gig to jam on *Spunk Rock* finally tipped the balance, and he found himself back in the band. Since then things have gone from good to great.

For the next six months Man will be abroad, touring Europe and America—bad news for British Man fans; but of one thing Deke Leonard can be certain—we'll keep a welcome in the hilside for when they return.

By Peter Douglas

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# ALIEN LANDING

Ian Hunter with a new American made album bound for the

by Chris Simmonds

IAN Hunter is in Britain for a couple of weeks to promote his new album, *All American Alien Boy*, and Beat's interview is sandwiched between two late night sessions. Waiting for the previous interview to wind up, I'm just snooping around the kitchen for an ash-tray when the phone rings, and out he comes. The phone call is good news indeed — having been out for just eleven days, the album has muscled its way into the charts at number forty-seven. The fans are still around in strength. We start chatting, but it rapidly becomes too interesting not to write down, so out comes the notepad for a quick bit of backtracking, new angles on old news. One of Mott the Hoople's problems was that record sales were not consistent with the tremendous support they worked up live — why not?

"Simply, our sound was just not so good in the studio, because of our lack of awareness. Bowie producing us taught us a lot about studios, and we improved from there. But there's only one gauge of success, money, and those old albums are still selling. The fans were, and still are, tremendously loyal, and we didn't sell out, just kept on shouting at them." Huge laugh.

## Defiance

"I remember a guy punching Tony Blackburn because he said he didn't like us. . . . Anyway, I suppose the reason was that we came out in '69 when everyone was into West Coast, and we couldn't have picked a worse time. There we were, 'orrible, flashin' away. I mean, our Albert Hall gig was just mass defiance; the doors were shut, and it was us versus everyone else, and 'f\*\*k the lot o' yer'. The slower stuff was dying a death, so we had to flash away a bit. . . ." Ian Hunter, the defiant survivor. He's had to endure more than his fair share of break-ups, and we touched

on his feelings about the various departures.

"When Mick Ralphs left, I felt as if an arm and a leg had gone. It's cruel to say it, but it was always me and Ralphs. We got Luther (Grosvenor, alias Ariel Bender) in, and he was a great guy, he did everything really fast. But I wasn't used to someone asking: 'What do you want me to play now?'. We didn't want just a heavy rock band, because Mott had allusions of class. People are different, that's why you can't judge them. I'm happy for Luther because he's got a gig now, and I hope it works out. On the other hand, Verden Allen is still ringing his hands, but as I say I can't judge them."

The album was conceived and recorded in the States, and it strongly transmits the thrill the country has given Ian. Did the first track *Britannia* by contrast represent any bitterness towards this country?

"*Britannia* is not an angry song, it's a sad song, and I'm sad because of the inept government here, and it's demoralising because England is probably the most civilised country in the world. Don't know why they knighted Wilson." So what had he found in the States? His face lit up with manic glee.

"It's bloody rampant corruption, isn't it? I mean, I think at the moment they're trying to catch a Supreme Court judge on income tax evasion. You see different things, and it's like being born again, and these things put lyrics in your head. I didn't want to write a bad news album, so I *had* to move.

And, musically, it's not just rock. I worked with jazz and folk people, and that's something I never did in England. Musicians love New York because that's where it's all happening, and the standard is so high." Most critics seem to be as pleased with the album as Ian is, but there have been the odd cries of *Blonde on Blonde* and heavy Dylan influence coming to the surface again, and Ian is genuinely puzzled at the complexity of what is obvious.

## Ladyland

"While I was there I was going out and listening to all these guys, getting exposed to it. In such a rich environment something's got to rub off. The album tells the story of the last year of my life, and I always try to tell the truth on albums. It makes for better living. On the last track *God* I'll grant there's Dylan, but originally it was a poem, not a song. I added a few simple chords, and did a Dylan take-off on purpose. But not the rest of it. It's still interesting to see people writing it, but I'd say more Leon Russell myself." His previous album (with Ronson) was recorded at Air, and this one at Electric Ladyland. How did he compare the two, bearing in mind his other comparisons?

"They're both good, but it's all down to the people. In England it's always stiff upper lip time, but over there you live music. Music is emotional and so it should be. If you want to cry over a track it's OK there, but if you pulled that here they'd think, 'What's he on

about?' And in that atmosphere you are encouraged to take chances. You can say, 'Take that fu\*\*ing crap off the track', or 'We've got to add such and such'. I think it's my best sounding album."

## Producer

New York's musical intensity is reflected in the musicians who came together to make the album; Chris Stainton, Aynsley Dunbar and Cornell Dupree to name but three. Ian explained how it worked out. "You just go and see this bloke, that bloke, others come to visit you I knew I wanted Aynsley, and I wanted Chris Stainton to come as a piano player, but also as a producer if it became necessary. It was sort of covering me tracks—he didn't do it, but I said if he did he would get the credit on the album and I meant it. It all got very intense because they all lived in me 'ouse while we were making it. Jaco Pastorius, the bass player, rehearses eight hours a day—I was waking up to the bass, and sleeping to the bass.

"Then we had the worst winter in New York for years, and we were travelling to the studio through a couple of feet of snow. Amazing. It really was a buzz because they're such great musicians. You feel yourself growing if it all comes together. I had gut-ache with nerves, but I didn't let it show. Chris Stainton only does what he believes in. He was on his arse without a gig, and he got offered the chance to play with Elton John. He turned it down because he just wasn't into what Elton was playing." The

**'Music is emotional and so it should be...'**



## UK charts

sentence is punctuated with the same manic laugh of non-comprehension.

"I mapped it out for them, but I also wanted a part of *them* in the album. We're working out a song, and they're asking, 'What are the chords?' So I'm writing down C, A, F, you know, and we're all 'aving a laugh because they're more used to the dots all over the paper. I said f\*\*k that, here are the chords and you know how the song goes, so let's start playing." Ian's memory of the recording sessions cause him to break out into yet another fit of mirth. "These people were good enough to go beyond my imagination."

### Equipment

Ian's choice of equipment is exactly what one might expect knowing the tough rhythm sound he's after. "It's tough to get it in the studio," he admits, adding with a laugh, "it's taken bloody years to get it right. For me a Les Paul through Marshall is the only way. I got my Les Paul from an Indian commissioner's son. There are never two the same, are there? They're good, especially on open tunings, you know; fire that through a 50 watt Marshall and you've got a lot of balls busting to get out. That's what rhythm guitar is, you don't want it too loud, you just want to get going with a lot of overload."

Ian's happy with his current situation, keeping his fingers crossed for the album, but also ready to work for it as his strenuous interview schedule shows. For the record he tries to categorise himself: "I'm a singer/songwriter now, and I'll live or die on my songs. I'm not obligated to play rock 'n' roll any more. The key is thinking of today's news, and the whole art of writing is saying what people think, only they don't know how to express it. When they hear it, they think, 'Yeah, that's just what I'm feeling.'"



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**ARP**



I AM probably not the most widely travelled musician in the British Isles at the moment, and there are no doubt other players who have had more frightening experiences, or bad turns by managers and agents, but I was the person sitting next to Gary Cooper in the pub talking about these and other problems. He suggested I document my thoughts and experiences for Beat concerning the perilous potholes of life in the music business as a musician, and if I can help someone to avoid any of the bloomers I made, it'll have been worth it. I admit I was a little apprehensive at first about writing on legal matters—I'm not a lawyer!—and possibly prejudicing somebody considering signing a contract. It was when I talked to a manager friend of mine about this venture that I really made up my mind.

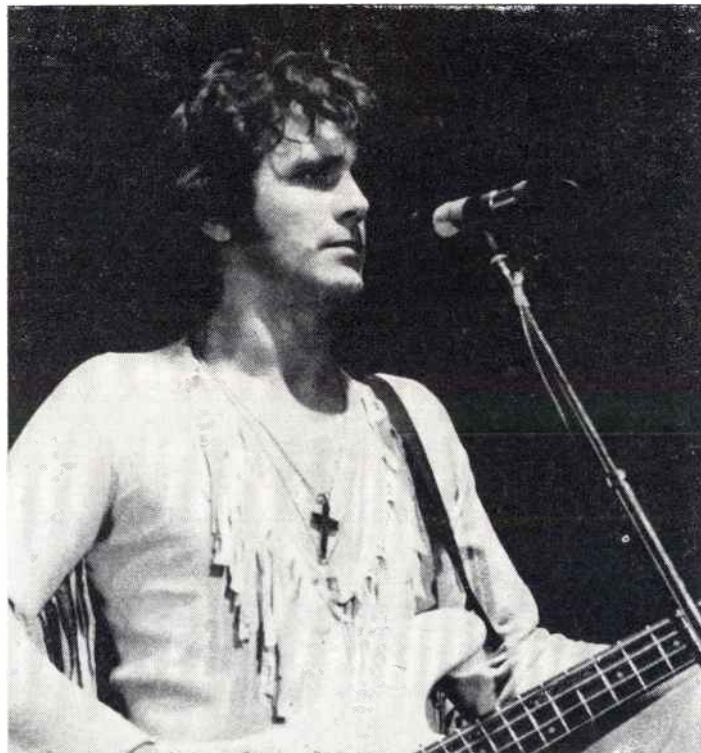
"Contracts—what do you know about contracts?" he said. And that's the whole point. After about ten years of signing them, the answer was not too much. His attitude became one of suppressed indignation—as if I had a nerve to write about something which on my own admission I don't know too much about from the legal side. But then I thought if he or any lawyer were to tell a young musician about contracts or publishing, the latter would still wind up more confused than when he started. The difference is that my advice comes from *your* end of the court, and from someone with the experience of having come off the worse for wear on several pieces of paper. OK. That experience has spanned almost ten years, four continents, thirty albums, and more managers than I can (or care) to remember.

## Manager

Unless you have a born knack to handle record and publishing companies, or want to spend half your time in an office, or you have ESP, I suggest you get yourself a manager, and before you sign anything with *him* at all, get a good independent solicitor (not your manager's either!) to examine the small print thoroughly. He can tell you right where you stand. This is very important—solicitors are expensive, but apart from your equipment, this will be the best investment you ever made. I made this classic blunder *twice*—once several years ago

# JOHN WETTON ON CONTRACTS

Heep's John Wetton joins Beat's editorial staff to air his views:-



when I was in so deep that Legal Aid had to step in and bail me out... By the way, if you are in trouble contractually, and your opponents happen to be holding all the readies, Legal Aid is really good—you simply go to a lawyer who then applies for Legal Aid to the Law Society. If your case is deserving you receive financial help with the very costly business of paying the legal bills.

If the injunction is trying to stop you playing in the imminent future, or releasing a record, your lawyer can obtain an emergency certificate which speeds up the whole process. Sounds dumb, but I walked into it again, this time about five years ago, and I'm still paying dearly—all because I didn't think, because I couldn't be bothered to get the papers examined by a qualified eye. I can think of maybe ten man-

agement companies in this country which are fair, humanitarian, guarantee a good degree of artistic control, and consider the artists career and health as foremost.

## Two sides

There are, of course, two sides to any contract story, and you must remember you're hearing only one. I mean, if anyone is going to invest time and money in a group or artist, they require a contract. All I'm saying is that the agreement should be fair to both sides and should not be for a ridiculously long time. You can go straight to the record company to obtain the backing you need, but in general I think it's better to go through a manager, particularly if he uses the lease-tape deal whereby you retain the artistic control over cuts, pressings, cover and of course

the music until it is totally finished and ready for release. This is ultimately more satisfying, especially where there is more than one record company involved, for instance if you have one company for the States and another for Britain and Europe.

It all depends on your manager having enough money to pay for the recording and then being skilful enough to sell it to the right company. Still, a greater percentage of people sign direct with the record company, and there's nothing wrong with that as long as you have a good relationship with them. In this case the trouble invariably starts when things go badly and you want to change. Therefore make sure you know your contract and your liabilities before you start, then you can't be disappointed and say "I didn't realise" as I did.

## Abroad

Publishing is another important contract area—more and more contracts nowadays go for shorter time liabilities to start with—very sensible compared to the old fashioned ten year bindings now considered too onerous. Here again, make sure you are not signing further than you can see—in a lot of cases the tip of the nose—and never be rushed into signing. This is one case where procrastination can pay dividends.

Another situation requiring a great deal of care is signing contracts abroad, because the difficulties of reading the small print in a foreign language are a thousand times worse. Verbal contracts are useless, so check out your contacts thoroughly to find out if they are trustworthy. Don't do what I did and find yourself stuck in Cologne with no money, no food or any likelihood of such, with the only prospect being the grim barrel of a pistol being held by our shady promoter. Those kind of things are stupid and if it weren't for my childish enthusiasm to play they could have been avoided. As I said when I started, I am not an expert on the subject I have written about—I'm just aiming at the readers of BI who are thinking of taking up music professionally, and who like me are susceptible to the cunning of the music business.

Remember, most groups make themselves popular by spending money; most managers make themselves unpopular by saving it! See you...

# PETER KNIGHT

## -working a good fiddle

**S**UMPTUOUSLY clad in creaking motorcycle leather, Peter Knight strode into the Chrysalis office looking slightly dejected. Considering his most prized violin had fallen off the back of the Norton 850 somewhere between Hastings and London earlier that morning, one could only admire his self-control. He is a big, jovial man, and soon after we started talking about music, he seemed temporarily to forget the loss, and told us of his early flirtation with music — if one can call three years at the Royal Academy a flirtation.

"I went as what's called a junior exhibitor, and I was there from thirteen to sixteen; at the end of that I was getting involved with silly things like women and beer. When I was offered an extension to stay on there I refused it, on the grounds that I wanted to be a nut-case,

and not a serious musician. I wasn't prepared to spend eight hours a day of my life practising someone else's music just to get appreciation.

### Irish Folk

The first music I got into really was Irish music. Someone bought me a record of an Irish fiddle player called Michael Coleman. He was absolutely incredible. He's now dead—I think his fingers must have exploded or something. That led me to certain people in folk clubs who were playing fiddles. The obvious example is Dave Swarbrick, who was then playing with Martin Carthy, but the difference between Swarbrick's playing and this chap Michael Coleman was enormous—Swarb was a bit more swingy and Coleman was very traditional. I thought that if I listened to Swarbrick, then I was going to

copy that. So I first listened to the Irish music and then got involved in traditional English music by going to folk clubs, and I used to play in Irish pubs in little ceilidh bands, and that was fun."

Before joining Steeleye, Peter was an unknown. This, however, was a state of affairs which couldn't last long. He got to know a number of folk musicians during a period in which he worked at Boosey and Hawkes in Regent Street, and after a few gigs with Davy Johnstone and Noel Murphy, he was "spotted" by Martin Carthy, who had just joined Steeleye Span; at this time he was also gigging with Bob Johnson, who also later came into Steeleye. This, along with busking at Marble Arch, was his only means of support for the year or so he was out of work. Naturally, the offer of a place in

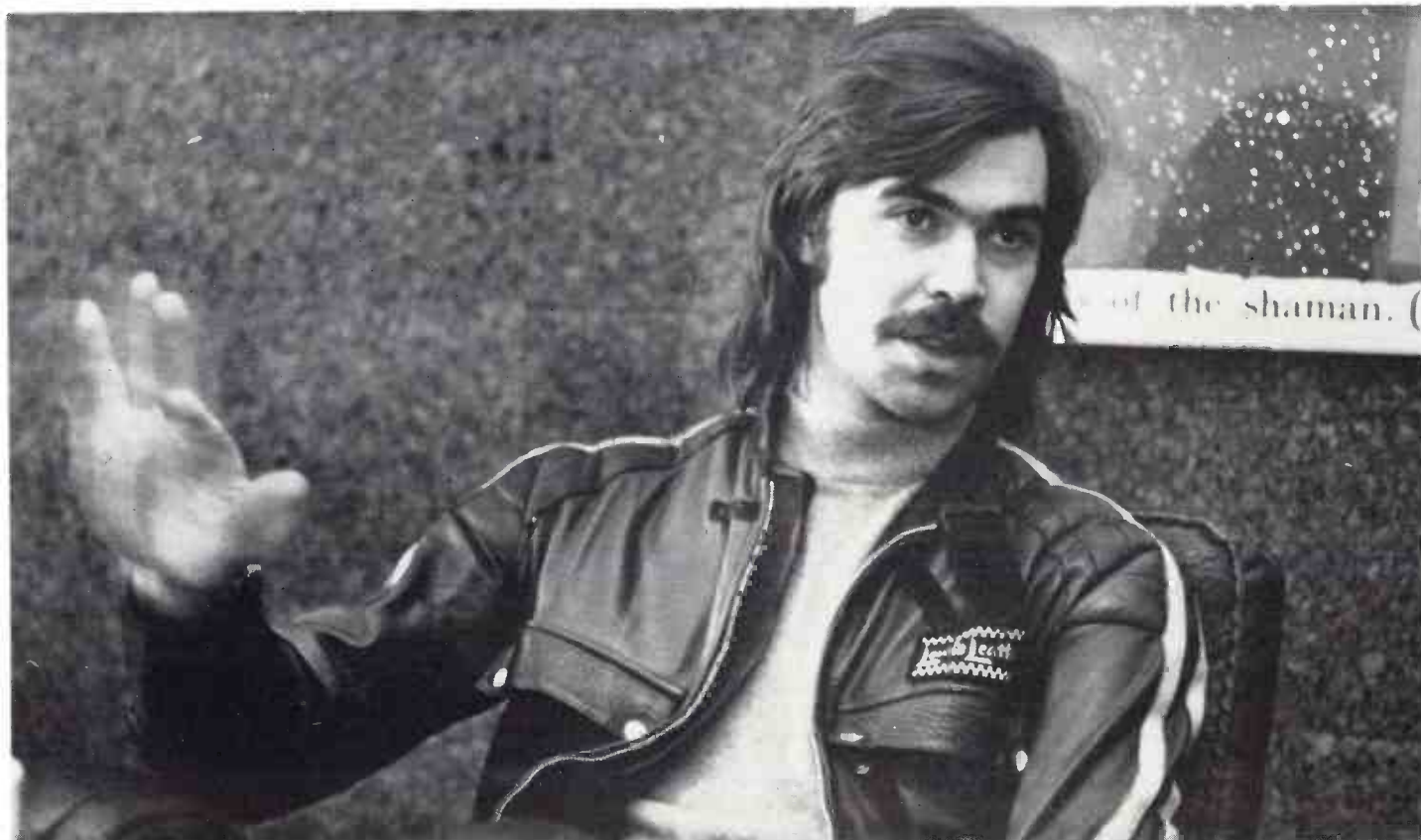
Steeleye Span came as a god-send. So what sort of influence did Peter bring into the band?

"Well, that's difficult, because never having been part of a serious band set-up, I was more concerned about my playing as an individual, as opposed to complementing songs in the band. Yes, I suppose I had influence. Martin and I were very close musically, and we learnt a lot from each other — we used to play in hotel rooms after gigs. It was a totally different set-up then, earning fifty quid a gig, and it was quite romantic, I suppose, for people who had stepped out of folk clubs."

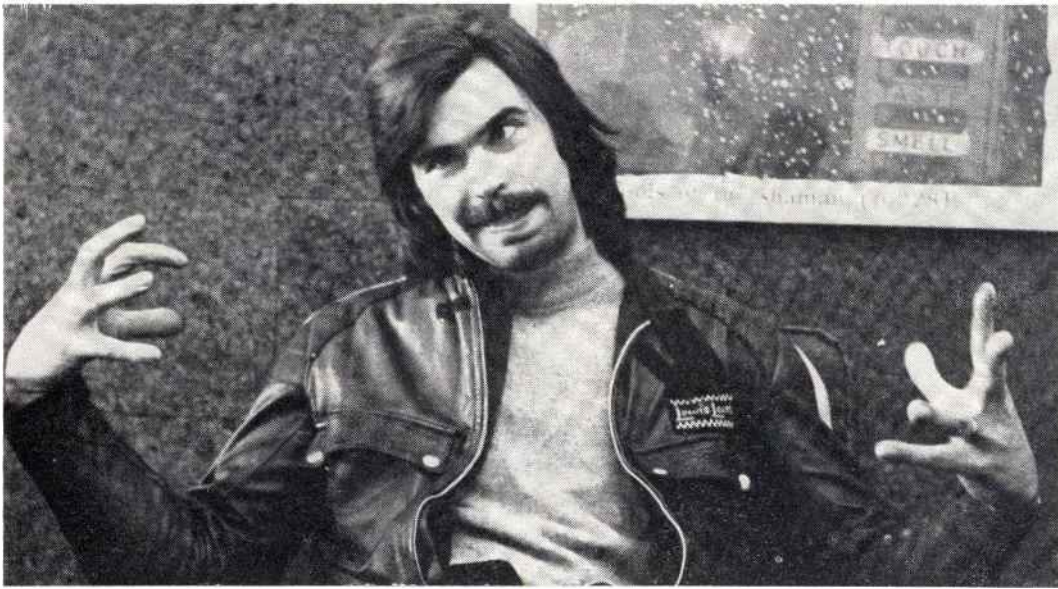
### Folk Clubs

We discussed for a while the folk club scene, and how the clubs so often seem to fall apart through bad organisation, lack of proper advertising, and sheer musical mediocrity. But he is prepared to listen to badly played traditional music out of love for it. English folk is a genuine subculture, thriving on obscurity, and it will take more than the death of the local folk-cellar to jeopardise its existence. Unlike American folk, it is rarely recorded commercially, and this means that, for all the embittered gibes of the purists, Steeleye Span are almost solely responsible today for keeping this re-

*Steeleye's Knight demonstrates the quickness of the hand . . .*







"I'm not kidding — it was that big" (his violin, of course!)

markable heritage of ours in the public eye. The way they have done this has been to exercise great care in the selection and presentation of their material. How do they go about converting an old song out of some folk journal — as often as not no more than a simple melody and a set of words — into a fully orchestrated song that has the audience jiggling in the aisles?

"Well, after having been to America a few times, and done a lot of gigs, you begin to learn what the audiences like best. We could bore the arse off the audiences by choosing slow songs and long ballads — ten or twelve minute songs with hundreds of verses. So what we do now is find a song or a set of words that we like the look of. Sometimes the tunes aren't good enough or we don't think they're going to suit the band in the sort of treatment that we now give the songs. So we spend a lot of time writing melodies for words, and writing choruses in — picking out certain lines in the songs that have a nice feel about them that will appeal to people."

Who does all the arranging? "We all have slightly different roles in the band, Bob and Rick and Nigel organise between them the drum and bass patterns, and work out the backing track. I write all the harmonies the band does, and all the arrangements for the unaccompanied songs. So that's my little thing, because I can write." So perhaps that was Peter's main influence on joining — to make it more complex musically?

"Yeah. I did the things in 5/4 and 7/4. I like all that side of music — syncopation, harmonies. Yeah, I put that into it. I've got

## I WANTED TO BE A NUT-CASE

strong opinions on what I think the band should be doing too. I think we should always do traditional music. I think we should keep that as a basis for our survival. We listened to Little Feat last night, and the Eagles, and Emmylou Harris — incredible bands — but there's no point in us doing anything particularly like that, because so many people can do it better than us. I mean, American rhythm sections are the best in the world, without a doubt. I think that if we digress from the sort of music we're doing, that has proved to be successful, then I think it should be joke things. *Bubbles* is a lovely song. The way I got that was, my mother was singing the verse one day. I'd never heard the verse before: 'I'm dreaming dreams, I'm scheming schemes', and I said 'What on earth is that? What a lovely little song! So we did it.'

Did they see themselves, as a band, having any sort of duty towards traditional music?

"No, not a duty, or a crusade to spread folk music across the world. Nothing like that at all, though it was probably a little bit of that initially. We have changed, there's no doubt. It hasn't been a deliberate change, to cater for the audiences. It's

been a subconscious change to make us feel better, if you like, as people. We're older now. I'm for instance nearly six years older than when I first joined the band. Therefore I express myself in a different way to what I did then, in everything that I do. Everyone else is six years older, and then Bob and Rick and Nigel coming into the band has changed it again. The rehearsals we're doing now aren't coming out like on the last album. We don't stagnate. There's so much scope for utilising traditional music that I suppose it's just as satisfying as writing a song, because that's virtually what it is anyway. . . ." What sort of problems did they experience with amplification on live performances, bearing in mind the unusual array of instruments?

"Not so much with the instruments, strangely enough. It's the voices that we have problems with, with monitors and things like this, because the vocals are so important to us, and that's the thing we're aware of with every song. We always want to get the vocals organised, because people do like that about us, and it would be very easy for us to become lazy and just let Maddy sing the songs — step back and get involved in playing — but it's so much better when we all sing harmonies."

I approached the subject of commercialism and "sell-outs" with some trepidation, though knowing that many "purists" had disliked *All Around My Hat*. Why had they now taken to writing songs themselves, instead of using older material?

"Here's the difference. Instead of just taking a song out of a collection, and taking a tune that's advised to be attached to

that song, we're now playing it over, and we change the words around, and maybe write a chorus and a melody — although they're still traditional songs. You see, when you talk about albums, and ask, which albums do you prefer? — yes I agree that all albums have a certain feel, because they were all made within the space of two or three weeks. I tend to think of individual songs that I like, from various albums. There was a film director talking on the box the other night, and he was saying there were some films he looks back on and thinks, oh, that wasn't so good, or some parts of the film, but he said you can't hit winners all the time. And it's exactly the same for us. I know some songs that we do that I actually do not like, but other people in the band do like, so I can't really turn round in a democratic band, and say, 'let's scrub that one'."

Anyone who detected the insidious influence of the Wombles on *All Around My Hat* (produced by arch-Womble Mike Batt) is only half right. All the song arrangement was ready before Batt came on the scene. In the same way, Ian Anderson's contribution to the album was no more than to do the mixing. Rehearsals, at the time of writing, are under way for the new album, and Peter is enthusiastic about the songs. Were they going to be anything like those on *Hat*?

## Melodies

"I suppose they're different again. The melodies are a bit more interesting. You see, we'd never do an out-and-out rock 'n' roll melody. There's still something about all of the songs that sound influenced by traditional melodies; I mean, we're all aware of all the different modes that those songs were originally written in. So I think it'll just be another Steeleye Span album — some people will think it's great, and some people won't like it, and the same thing will apply. I just hope, being in the band, that it sells a lot, and that people like it."

The interview over, he was on the phone at once, making enquiries about that violin, which he regards as a personal friend. The good news came through that the instrument had been picked up somewhere in South London, and his joy knew no bounds. How could he reward the finders? A slap-up meal, two bottles of champagne, a complete set of Steeleye Span albums. . . .

Words: Peter Douglas. Photos: Love

# THE WIDOWMAKERS ARE COMING

Steve Ellis  
tells *Beat* about  
his new band

ONE often finds that the biggest problem a new band has is equipment — both choosing and being able to afford it. That's where a group like Widowmaker is lucky, because all the members have been in big bands before, and apart from a successful track record they also have some reasonable gear. For those of you who've not yet encountered them, Widowmaker consists of Steve Ellis, ex-Ellis and Love Affair; Paul Nicholson, ex Lindisfarne; Bob Daisley; Hugh Lloyd Langton; and a certain Luther Grosvenor or Ariel Bender (one and the same person as you know) last seen with Mott the Hoople.

Paul told us about the band's current equipment: "I've got a Haymann kit, with Paiste cymbals and a Ludwig snare. Bob, our bassist, has two Fender Precision basses and a couple of acoustic amps. Luther uses a Les Paul and a Strat with a 200 watt Ampeg; Hugh also has a Les Paul, a Gibson 330 and a Gibson Melody Maker with a Fender Quad Reverb; and Steve uses a selection of Fenders, Gibsons and Gretsches.

"Steve also has a "new" guitar, or at least a recently acquired one. In fact, as he told us, he bought it on the day of the interview with *Beat*.

"It's a Gibson Anniversary, I don't know the complete name, but it's a pale green one — I know that Brian Jones used to use one, and Townshend and Clapton have too. It's great for rhythm. I've been looking for one for about three



*Ariel Bender (left) with Steve Ellis.*



years. I've done things like seeing one in a shop that was closed, and when I went back it had gone.

"But this one I got from an ad in a weekly. I rang up, and the bloke was only about half a mile from where I live. So I went down and bought it. I couldn't believe my luck: I got it for £75.

"I was using an acoustic, but I had so much trouble miking it that I thought I'd better get a semi-acoustic for rhythm — I'd tried just about everything. The office bought me a new semi-acoustic for my birthday that cost about £300. Unfortunately, I just can't remember what it's called!"

## Echoplex

If Steve's a little vague about that, he does have more positive views on P.A. — although he seems convinced, if rather light-heartedly, that his arrival on Widowmaker's scene has had a *bad* effect on the P.A.

"When I first joined the band they were using a 7,000 watt set up in Manticore. Four days later I was sitting in using a 100 watt Ampeg! Personally, I like MEH, but it's difficult to decide what to hire. I think they are probably the most efficient, although the best has got to be a system like the Floyd have got.

"We use a selection of strings and other effects units: for example Luther's got a noise gate line driver — and Hugh uses bottlenecks. There's one thing I would like and that's an Echoplex. I think they're very good for saving your voice. On the gig at London I could have done with it, because my voice really was going from about half-way through and I wondered at one point whether I was going to

make it to the end of the set. But if I'd an Echoplex I could have paced myself. . . "

That's what Steve would next like in the equipment field — a fairly modest desire. He'd also like to replace a guitar which he used to have but has no longer.

"It was an old Epiphone acoustic, one of the original American ones. It was great. But about six years ago I swapped it for a Guild. That's O.K. — but since then I've never been able to find another one like the one I swapped. I must have been mad to get rid of it — it was just one of those crazy things.

"Luther has one old guitar that's nice — a beautiful really old Strat. But apart from that we're not fanatical collectors: we're more interested in getting a good sound together than searching round the shops for old guitars."

They reckon that on the whole they were pretty pleased with the band's debut album, recorded at the Music Centre and released through a one-off deal with Don Arden's Jet label. Their track record has stood them in good stead and their new band, they are determined, will not suffer the problems and set backs so many of them experienced in previous groups.

They have also already undertaken three support gigs to get used to playing together, and there are various important landmarks for the band looming up, including an American tour with ELO. So things are looking good, and the omens are favourable for Widowmaker. Steve Ellis at least says it's the best thing that's ever happened to him, and says, albeit rather optimistically:

"It's the band for me. I don't want to be in any other group."



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# album reviews

## ALBUM OF THE MONTH

**RAINBOW**  
**RAINBOW RISING**  
**OYSTER RECORDS POLYDOR**  
**DELUXE 2490 137**

Living as I do in a first floor flat, the sounds emanating from my living room stereo are quite audible in the street down below. One bright afternoon (just after I'd received this album for review) I was sitting at home, windows open, with side two blaring out at around 50 watts when a couple of kids were wandering along the street beneath. From the kitchen I distinctly heard the words . . . "Christ, that's Blackmore innit?". Yes, it's that sort of album, an easily recognised blast from Ritchie Blackmore's cock-a-snoot at Deep Purple.



Side one kicks off in true Blackmore style, with vocalist Ronnie Dio sounding remarkably like Gillan, Cozy Powell living out his threat to me to give Bonham a run for his money, and Blackmore proving that he's one of the few Rock guitarists with a truly identifiable style of his own. This band is *trying* and their immediate energy is overwhelming.

It's side two, however, that *really* shows what Rainbow are capable of. It only comprises two tracks, both fairly fast and riffy but being linked with a quite brilliant fantasy story à la Mike Moorcock or Roger Zelazny. The playing is superb (easily as good as anything Purple turned out) and proving that if side one is a little similar to the aforementioned machine, then they have even

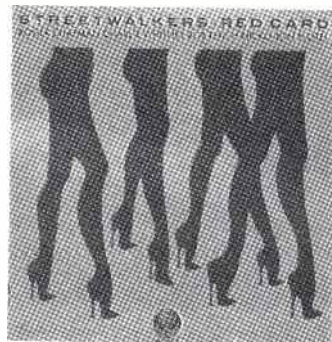
more to offer than that once great band.

Blackmore has talked a lot about his love of themes German, Medieval, Baroque and Githic and here, on side two, with Stargazer and A Light in the Black he has delivered all he's ever promised and a bit more too.

Rainbow are all that a good Rock band should be, brilliantly competent, capable of handling either an epic or just plain funny (*Lady Starstruck*) theme with equal skill and a flash showmanship which must be visually brilliant when this mob hit the stage, an event which we can't wait too long for.

Listen to side two and you'll become convinced that Rainbow are indeed rising to the level of a Zeppelin and that, ladies and gentlemen, is no more than messrs. Blackmore, Powell and Dio deserve. For that matter (although their names are not so well known) bass player Jimmy Bain and keyboard wizard Tony Carey (a more appropriate term in Ritchie's little coven than in other outfits) are no slouches either. This is without doubt a star album!

G.R.C.



**STREETWALKERS**  
**RED CARD**  
**VERTIGO 9102 010**

In a way a regular reader of Beat will know damned well just what we'll think of this album long before he ever reads this review. Such is the nature of this office's devotion to Streetwalkers that, no sooner had one copy come through the letter box, than we were on to Phonogram's office blagging desperately for more to go round so that we each

had a copy.

When I actually got the damned thing home and played it I must confess to a little initial disappointment though. The first Streetwalkers album, (the first on Phonogram, not the CBS one) was perhaps one of the best produced albums of the year with a thunderous bass and slightly distant sound that added greatly to the natural powerhouse feel of this potential supergroup. Here, although the songs, the playing and the singing are brilliant, the production sounds very squeezed up in the middle (if you see what I mean). Also that great bass sound has gone and the whole thing is less capable of grabbing you and devastating you in one go.

Nevertheless, repeated playings allow this album to grow like wild grass and few days later I was leaping about all over the place whenever it hit the office stereo (oh, alright, wind-up gramophone). All I can try to persuade you to do is buy this one on trust as a record that will grow and grow on you.

Next time, perhaps, Streetwalkers will move back to their old sound but keep the quality of the material as high as it is here. They really are one of the two or three live bands worth selling your soul to get to see at the moment and so deserve all the support they can get.

The first 10,000 Red Card copies will be pressed in red vinyl, we have no way of knowing whether this will affect the quality of reproduction (ours were red and seemed o.k.) and it's worth trying to pick one up as when the band break super-big the red 'uns will be worth a few bob. Streetwalkers Rule O.K.

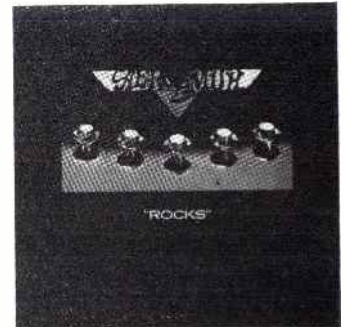
G.R.C.

**JOHNNY AND EDGAR WINTER**  
**TOGETHER**  
**BLUE SKY 81338**

There are jams and jams, and fans of the Winter family will not be surprised to learn that this one takes off in a big way. Recorded live at the San Diego Sports Arena, the White Lightning and multi-instrumentalist brother Edgar not only get it together themselves but rope in most of their old bandmates—Rick Derringer, Floyd Radford, Dan Hartman, Richard Hughes and Chuck Ruff—most of the Blue Sky stable in fact. The choice of material is interesting, considering the different directions the two have taken since their split all those years ago—Johnny staying with his hi-wattage Rock 'n' Roll and Edgar



dabbling into jazz. None of their own compositions are aired, with a fair division between what Edgar is into and what Johnny is into. This runs through Isaac Hayes, Jimmy Reed, Barry Mann (the Edgar area) and Little Richard, Lieber/Stoller, Chuck Berry etc. for Johnny. The arrangement works very well, as both are able to exercise their talents in fields they don't usually enter, thus providing a diverse and rounded album. In fact, such a project had to be on the cards sooner or later, although they will certainly be happy to go back to their own bands for a good while now. Again, although such a reunion must have been a satisfying one off for them, it remains to be seen whether the listener will be able to digest the rapid mood changes. I hope so. Incidentally, many thanks to Mrs. Winter for digging out her photo album for the oldies on the inner sleeve. Edgar piddling in the garden is a gem. C.S.



**AEROSMITH**  
**ROCKS**  
**CBS 81379**

I've never really understood, in the past, why our Transatlantic relatives got off so much on Aerosmith. Earlier albums were pretty predictable Yank Rock, fairly derivative of British heavy metal and not showing too much in the way of instrumental prowess. But Aerosmith have come of age now with *Rocks*, an album which is metal at its best.

Production is of a very high order and if the songs are a bit riffy and some of those riffs are, how shall we say, re-cycled, well, what the hell, good metal's getting scarce these days.



In fact *Rocks* is quite a worrying album. The band have obviously followed the tracks laid down by bands like the Yardbirds (long sustained solos neatly counterpointed by wailing harp playing) and sound remarkably like many of the British bands who followed up Zeppelin's lead but later abandoned it when they got slagged-off by scribes as being 'heavy metal, technoflash, punk-rock overkill' (got that one from the enemeedidn' I).

Why that's worrying is because Aerosmith apparently sold a million of each of their earlier albums and this one went gold before release. Now if American audiences (who provide much of the bread on which the British music scene is based) are voting with their feet and record tokens for metal à la Anglais and the critics are effectively preventing British bands from playing it by telling us that soft rock is more acceptable, then how are our next generation of Rock bands going to find American success?

Aerosmith are heavily derivative of British bands, but they do it well and that should ensure good sales over here. When the band finally get to tour in Britain their concerts are going to sell like ice cream in a desert. If that tells you anything about what your band should be looking at in the way of style—fine. If not don't worry about it, stick with the critics' general consensus that West-Coast soft-Rock sells records and you too could end-up an obscure band much praised in obscure circles.

For me, though, I'll stick to Aerosmith 'cos I like a bit of excitement on the live stage, at parties and whatever and hope that the few British bands who have enough sense to be exciting on stage will stick to their guns.

Try *Rocks* on for size, you might well like it! G.R.C.

#### JACO PASTORIUS EPIC PE 33949

Having been armed by Ian Hunter with tales of Jaco Pastorius rehearsing about nine hours a day, the record promised to provide a feast of technical wizardry—and did just that. The ambitious role of the bass is anticipated from the outset by a stunning monologue, reminiscent of Oscar Peterson's bassist Ray Brown at his best. From then on the album moves easily between the jazz and soul idioms, although the former are more suited to his intense and complex bass lines. While the support is excellent, coming from the likes of Herbie Hancock and Lenny White, Pastorius maintains the bass in its lead position,



supplying both rhythm and melody, plus a couple of runs like a mouse being chased across the kitchen floor. To do this of course, he has to supplement the single notes with chord work, which, thanks to his intelligent handling, retain their subtlety and sensitivity. Lenny White is surely the only drummer who could have carried off the task with such conviction, after the luxury of sparring with Return To Forever bassist Stanley Clarke, a similarly inventive bass player. It must be said, though, that the album requires a great deal of concentration to get into it on more than an instrumentally appreciative level, but this can only be a good thing. The popular hypothesis with such freeform performances is that the instrumentalists must have the keenest discipline in the bank for it to come off with class, and, as we know, Jaco Pastorius practises about nine hours a day. For the technique freaks, then, and those able to ignore the more soul orientated sections, well worth the listening effort.

C.S.



#### DAEVID ALLEN GOOD MORNING VIRGIN RECORDS V 2054

Regular readers of *Beat* may well have noticed my longstanding affection for a certain Virgin Records band by the name of Gong. That all ended a few months back with the release of *Shamal*, an album which marked the departure of guitarist/mentor Steve Hillage and the changeover to what can perhaps best be described as more jazz inspired music with the final loss of the "Pot head pixies" saga.

Now, as any early Gong freak will tell you at the drop of a Rizla red, the whole story of Gong begins (and many will say ends) with one Daevid Allen and the lovely Gilli Smith. Allen left the band in the care of Hillage (who made a bloody good job of it in my opinion) and promised a solo album. Now, from Majorca where Allen currently resides, he has delivered the goods with one of the freshest albums this year. *Good Morning* is, indeed, an apt title.

Recorded with the bare minimum of equipment (two Revoxes and a Teac) Allen has made a fine sounding album with a band comprising local musicians who languish in the name of Euterpe. This album is a fine example of what can be done with limited equipment in a home environment. If any readers have been told that Teac's and suchlike are not up to mastering then Allen proves that wrong. Quality of recording is exemplary and speaks volumes for the *real* suitability of this gear for quite high quality work.

In many respects the music is quite similar to early Gong, it's light and humorous and at times very deep indeed. While it never gets as obviously advanced as, say, *You* it nevertheless is lyrically extremely clever and should sell well to anyone who has the courage to give unknown quantities a try. What is more it shows that there is still some hope for Virgin who seem to be deeply immersed in boring ol' Reggae at the moment rather neglecting (prejudice I'll admit) the more musically and lyrically advanced new bands like they found with Gong, Oldfield, early Kevin Coyne.

*Good Morning* is well worth a listen—I love it!

G.R.C.

#### URIAH HEEP HIGH AND MIGHTY BRONZE ILPS 938 4

Heep have emphasised their resolution to turn out a 'special' by taking over the production themselves, and the dividends are immediately apparent as the sound is of a standard they have seldom enjoyed previously. Ken Hensley as ever has taken the bulk of the writing duties, sharing two tracks with bassist (and *Beat* columnist) John Wetton, and he has taken the well proven course of getting a straight riff together, and then going to town on it with the rest of the band in the distinctive Heep treatment.

Aided no doubt by self-production, playing is crisp and straightforward, with particular



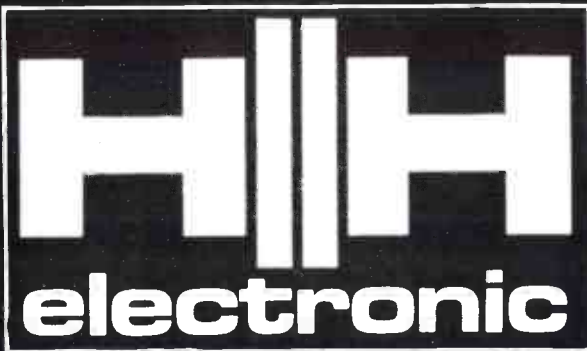
honours going to John Wetton. He differentiates with great skill between the tracks that require a heavy three-note anchor and those which allow him to slip in a few nifty runs. The result, then, is an album which moves along at the anticipated high speed and adds a fair bit of musicianship too.

A heavy advertising campaign proves widespread faith in the album, and this will presumably get to not only the massive ranks of Heep fanatics but also a few converts. If that is the case, rewards should extend to the next album which will no doubt consolidate on what has already proved to be a firm working base.

C.S.

#### MOTT SHOUTING AND POINTING

The first thing you think about this record is that it's a lot better than you might have expected, and this is followed by that comparatively rare feeling that the band has achieved exactly what they set out to when they started recording. In Mott's case, this is concise and overt commercialism which puts a stamp of authority on the tracks, and makes them all the better. Yet it still remains rock, not pop—the band could play Top of the Pops and also the Hammersmith Odeon. Convincing proof to my mind came during my journey home after a day of listening to many more erudite offerings, and this one riff just wouldn't leave my head. I searched it out, and it was *Hold On, You're Crazy*, from the second *Pointing Side*. In the event, most of the tracks had a similar effect—hardly original but thoroughly enjoyable none the less. The feeling that they really enjoyed putting the album together comes again on *Too Short Arms (I don't Care)*, where Morgan Fisher's keyboard contribution is a real fun piece of playing, honky tonk bar room nonsense which still manages to blend superbly with the more heavyweight contributions from the other instruments. On this showing Mott are definitely top of the Second Division. C.S.



# A fantastic new generation of instrument amplifiers – V-S MUSICIAN & V-S BASSAMP

## STOP PRESS

A most important communication to musicians who play electric musical instruments.

## WHY

H.H. Electronic have developed a totally new generation of instrument amplifiers 10 years ahead of their time, incorporating new controls, new techniques and producing new sounds. The signals from your musical instrument will be transformed into controllable super sounds.

## HOW

**FIRST.** The new instrument amplifiers have the best calibrated tone control system ever built into any amplification – as good as many studio mixers.

**SECOND.** A new and unique feature called the "Voice" Control has the ability to change the basic sound character of the amplifier.

**THIRD.** The amplifiers can produce soft creamy valve distortion *at any volume level* not just at full output; alternatively the sound can be as clean as the clearest transistor amplifier. You have the choice and the control!

**FOURTH.** A truly vast range of sounds! The V.S. Musician can be set to sound like a 5 watt practice amp, a 100 watt valve amp on full steam, a clean and tingly transistor amp or any other amp you may favour.

**FIFTH.** The Secret. A new unique, protected, patented and fully encapsulated circuit module that will only ever be available on H.H. equipment.

**SIXTH.** H.H. amplifiers are made to the highest standards in the industry bar none!

Don't take our word for it – call in at your local H.H. dealer and experience the new V.S. Range. Afterwards your amplifier will simply have to be H.H.



H.H. Electronic, Industrial Site, Cambridge Road, Milton, Cambs. Tel. Cambridge 65945  
Please send me details of the V-S range and other new products.  
Name: .....  
Address: .....



# INSTRUMENTAL NEWS

## CARLSBRO MANTIS ECHO UNIT IN THE SHOPS

**P**REVIEWED in our Frankfurt Trade Fair review recently, the revolutionary Carlsbro Mantis echo unit will be available in the shops from July.

The remarkable thing about the Mantis is the fact that it operates without employing any moving parts without sacrificing ability to work effectively in any way.

Carlsbro claim 240 different combinations of echo delay and swell available by push button,

all of which are variable by slider controls. The unit is suitable for both stereo and mono applications.

Perhaps the most impressive feature of the Mantis, however, is the fact that the unit is extremely lightweight and should be capable of standing rugged use on account of its use of solid state circuitry with few parts subject to wear.

The Carlsbro Mantis will cost £150 plus VAT.

## LEO FENDER BACK WITH NEW AMPS AND GUITARS

**L**EO Fender (one of the greats of the music business) is back with an extensive and high quality range of valve amplifiers, Music Man, and these are to be supplemented with a new line in guitars and basses, arriving in early 1977.

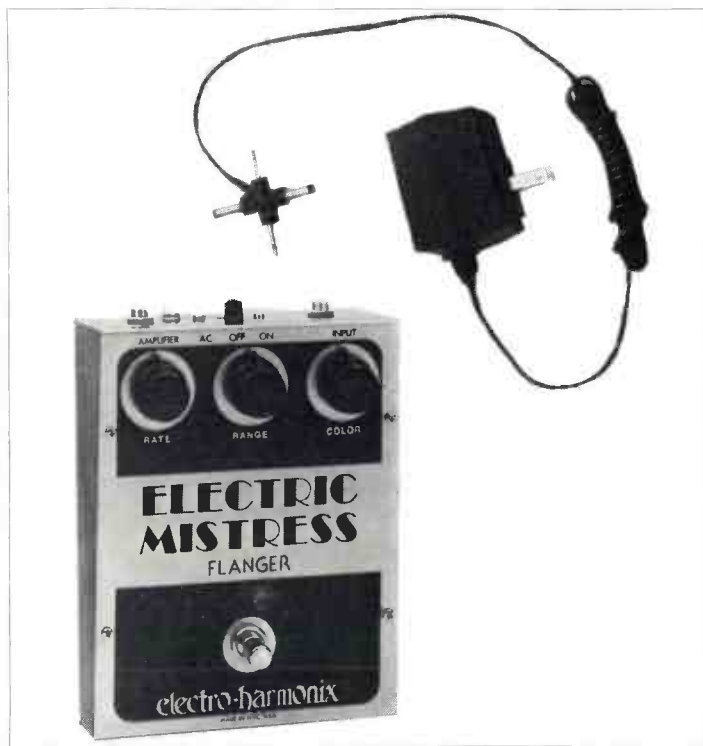
The exclusive distribution of both guitars and amplifiers will be through Strings 'N' Things, of Top Gear, and, with the initial stocks of the amps currently taking place, should be on sale through selected

dealers from early July.

The Music Man range runs through 65W and 130W RMS versions of combos, heads and cabinets, with a wide choice of speaker arrangements — 1x12", 2x10", 4x10", 1x15" and 2x12". Bass and keyboard units further include reverb and tremolo for the guitar models.

The quality of all units has already elicited sufficient praise to suggest that we will be hearing a lot more of Music Man over the coming months.

## ELECTRO-HARMONIX ANNOUNCE FLANGER



**R**ECENTLY announced from USA based Electro-Harmonix is the Electric Mistress Flanger which produces effects previously available only in the Studio using complex and expensive electronics equipment.

The term 'flanging' derives from the technique of manually rocking the edge of the tape during mixdown and the

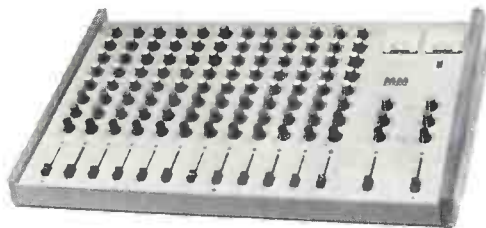
Electric Mistress does this by a mixture making use of a complex matrix of fine comb filters that sweep up and down the sound spectrum.

Although apparently not widely distributed in the UK, we understand that Top Gear in Denmark Street, London is holding a stock of Electro-Harmonix units.

## MM ELECTRONICS

French's Mill, French's Rd., Cambridge

Currently provisions are being made to manufacture Graphic Equalisers, Guitar Amps and Combos. Details will be released in the near future. For further details contact TONY GIPP (0223) 66559.



### 12 CHANNEL STEREO MIXING CONSOLE

- The MM Electronics MP175 with 4 band equalisation giving 12 dB cut and boost at frequencies: 100Hz, 2kHz and 10kHz.
- Continuously variable pre-fade fold back and post fade echo.
- Stereo headphone amp incorporating VU metering.

### PERFORMANCE

Noise reference to input -125 dBm. Distortion better than .05% typically .01%. Overhead level at 22 dBm all outputs buffered. Black fascia as standard option. £250 retail.

### ANNOUNCING:

A 16 channel mixer featuring: 7-way graphic equalisation on output, 2-way electronic crossovers and pre-fade listen bus. £490 retail.

12 channel export model built into a CT flight case designed along similar lines to 12 channel stereo mixing console. Features XLR sockets as standard fitting. Black fascia with white lettering and white flight case with black trimming. Internal regulated power supply with toroidal mains transformer to alleviate any mains pick-up problem.

Also an 8 channel stereo mixer with similar features to the MP 175 12 channel stereo mixing console, 16 channel extended version of MP 175 and 12 channel 4-track mixer.

# HOW TO BUY A VAN

Group transport is an increasingly important consideration —BEAT tells you what to look for when buying a van.

WHETHER or not "trucking" fits in with your idea of what playing in a band is about, equipment doesn't walk by itself, and sooner or later the young working band will find that hired vans or press-ganged fleets of cars just don't make it as far as regular gigging is concerned. Being a musician doesn't exactly qualify one as an expert mechanic, so it is essential that the initial choice of vehicle is made wisely: the whole point of having your own van is to achieve some sort of self-sufficiency, which of course is completely destroyed if your wheels spend more time resting on the hard shoulder than bowling along the freeway!

## Second-hand

The brief guidelines which we have set out in this article refer to vans rather than larger vehicles such as 3 ton trucks: a secondhand van, with people as well as load carrying abilities, really represents better value for a group making their first purchase. Old 'delivery' trucks can be picked up as cheaply, if not cheaper, than vans of comparable age, but we wouldn't really advise this, as their high in-cab noise levels (very tiring on long journeys), low speed and high repair costs tend to outweigh their load carrying abilities. Best buys in secondhand vans will usually be those which have been owned by local shops or tradesmen, rather than rental companies or bands: hire-wagons are used and abused by people who are not

used to driving them, and although cassette recorders and aircraft seats are tempting extras, you should know from first-hand experience that band-wagons receive quite 'a bit of stick' as well.

## Quantities

Vans available in sufficient 'used' quantities include the Austin Morris 180/200 J4 and 250 JU, the Vauxhall Bedford CF, the Mercedes L608 and, of course, the ubiquitous Ford Transit. The Merc', which will carry a payload of from 1.2 to 3.7 tons, and with a cubic capacity of 295-565 cu. ft. depending on body type, will nevertheless set you back over a thousand pounds for even the most basic second-hand model. Both petrol and diesel engines are available, the former being a 2.307cc 90 brake horsepower unit. Although the Merc' diesels are excellent engines, it is, as a general rule, better to steer clear of diesel-powered small vans: whilst the average local mechanic would be quite happy doing a quick repair job on a petrol van, which are generally equipped with detuned versions of standard car engines, he might be a little less keen to tackle a diesel at short notice. Also, it is often hard to find a diesel garage open after a late night gig, which either means an uncomfortable night on the hard shoulder, or paying extortionate sums of hard earned money to some bandit with a can of the smelly liquid in his back yard!

The Austin Morris vans are of the walk-through 'delivery'





type, with 1622cc 40 bhp engines and carrying capacities from 14 cwt to 24 cwt depending on model. The 18 and 22 cwt Bedford CF vans are equipped with 1759cc and 2279cc engines respectively, have 201 cu. ft. of load space and are available with manual or G.M. auto gearboxes. Automatic gearboxes are much more relaxing than manuals for long journeys, but, being slightly 'unusual' in this country, might cause repair problems. Autos are also more vulnerable to incorrect driving techniques — the classic case being the practice of slipping into neutral on hills in an attempt to save fuel — this literally wrecks the box when done at speed.

## History

The Ford Transit van is already assured a place in the history of rock and roll, but what may not generally be appreciated is the large range of models and variants encompassed in the magic word "Tranny". The range is made up of six basic models: the V10 -30 106" wheelbase vans, and the V40 -60 118" 'long' wheelbase twin - rear - wheel vans. The petrol engine fitted to these is the V4 ohv (as in Ford Corsair), standard fittings being a 1.7 litre 81 or 73 bhp unit for the small series, and a 2.0 litre 85 or 123 bhp job for the lwb vans. Other differences between models include fuel tank capacity, 9½ gals for swb and 15 for lwb, and payload capacity, which is as follows: V10 12/14 cwt, V20 17/18 cwt, V30 22 cwt, V40 25 cwt, V50 30 cwt and V60 35 cwt. We thought it relevant to print these figures for two reasons . . . firstly, unless you're an acoustic band, it would be very foolish to buy anything under 18 cwt . . . secondly, overloading it the prime cause of the 'all over the road' van — very dangerous. Badly damaged suspension can readily be identified on a secondhand vehicle by looking for a list to one side when it is stationary — rather like checking a guitar neck for warping!

## Shoddy

Don't be tempted to buy a van with really shoddy bodywork because of a knock-down price: the body is an essential part of the load-bearing struc-

ture in modern vehicles, and the surest way of attracting attention from the boys in blue is to drive around in something that looks as if it belongs on the scrap heap. While you're looking for rust and damage on the sills, wheel arches, floor pan and doors, check up on the chassis number stamped on the vehicle identification plate if you suspect that the owner is trying to pull the wool over your eyes about the year of manufacture. Ford use the prefix E. F. G and so on to denote 1965, '66, '67 and following; some serial numbers 'overran' into following years, but it gives you a general idea, and other manufacturers use similar systems to denote year, serial and model numbers, and maximum payload.

Check for steering play by moving the wheel until you feel the rack 'bite' — a travel, of more than one inch before this happens is not really acceptable — more than two and a half inches and it's going to be virtually un-driveable. Get the owner to start the van up and go and have a look at the exhaust smoke; if it's a dark blue colour, this indicates worn piston rings — this test won't work on a rainy day as water will condense into steam on the pipe, generating a large amount of white smoke. Open the bonnet and have a look in the engine compartment for the following 'minus' points: worn hoses, twisted bits of wire instead of jubilee clips, rusty brake and clutch fluid reservoirs, worn throttle cable, broken mountings for starter motor and alternator, holed or leaky radiator, leaking oil and clutch fluid, leaking brake hoses



Get the owner to start the van up and go and have a look at the exhaust smoke.



Check for steering play by moving the wheel until you feel the rack 'bite'.

(very important) and fractured engine mountings (engine wobbling about like crazy!)

Next thing is to actually go for a drive in your future dream machine. All reasonably modern vans are fitted with all-synchromesh gearboxes, so don't be fobbed off with the excuse "no sync. on first gear, mate" to explain away terrible crashing and grinding noises. If you are looking at an automatic, watch out for the box slipping in or out of gear, or changing gear when it shouldn't. Beware of 'front end wander', swaying and lack of steering control: all indicate either faulty steering gear or damaged suspension. Test the brakes by doing an emergency stop — brakes often feel 'spongy' because of incorrect pedal adjustment, and the only way to really test their condition is to slam on the

anchors as if it was a real emergency.

On returning from your joy ride, try and get the bloke to park the van with the sump over a piece of dry newspaper; if drops of oil appear in large quantities, suspect a leak. If the engine becomes excessively hot after a quick turn around the block, suspect the worst, as this is a sure sign of something amiss in the lubrication or cooling departments, or something very worn in the engine itself. Other more obvious things to look out for are tyres (a whole new set will be very expensive), broken exhausts, non - functioning lights, corroded batteries, broken window winders and door locks. Don't be afraid to inspect any dubious rattles and creaks — you'd be a fool not to. Also, a van with MOT and road fund tax is a better proposition than one without — it also indicates that the vehicle has been in fairly recent use, and not parked out in the rain for six months.

If all this sounds a bit too much hard work, there is another way: the AA offer a 'vehicle check and report' service to their members. It will cost you, but you get a qualified mechanic turning the van inside out to look for faults, and a confidential report of his findings, which could save an awful lot of hassle at a later date. For a good idea of current prices for vans, the best policy is to invest in a few copies of *Exchange and Mart*, which will give you a good cross-section of makes and models to evaluate.

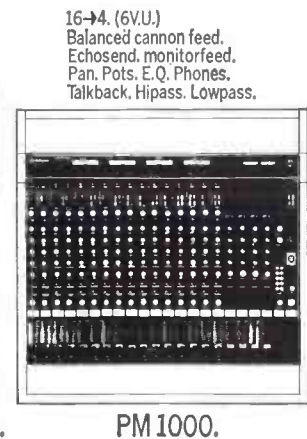
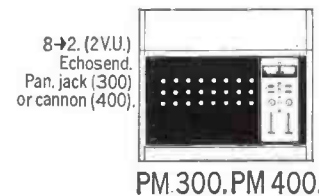
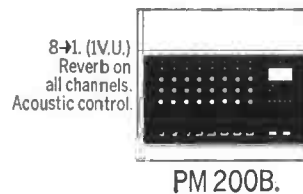
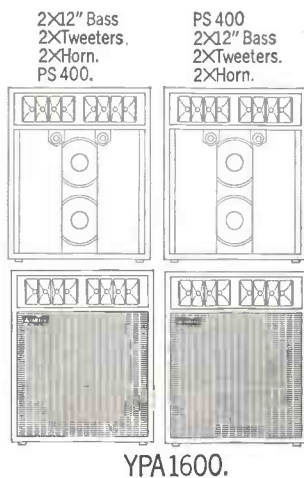
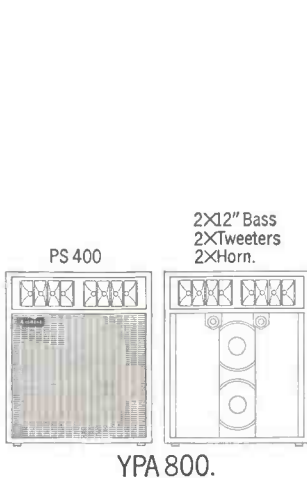
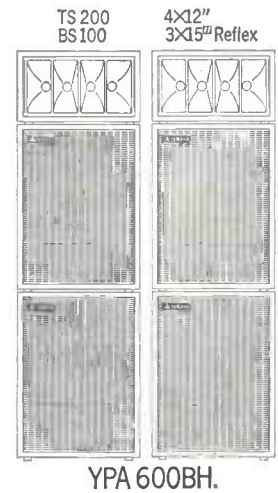
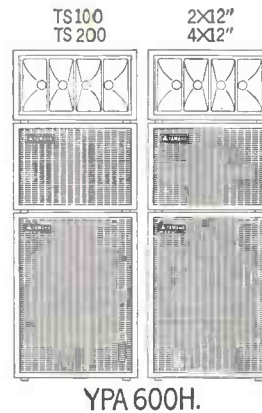
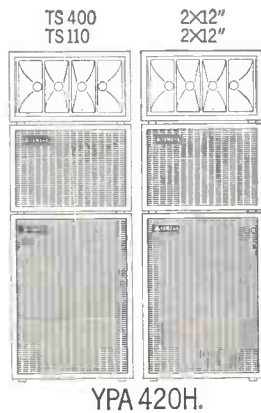
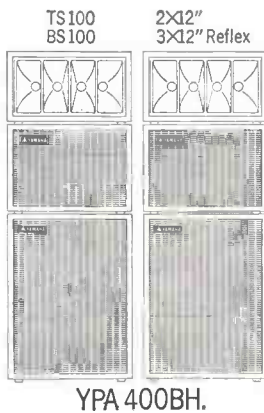
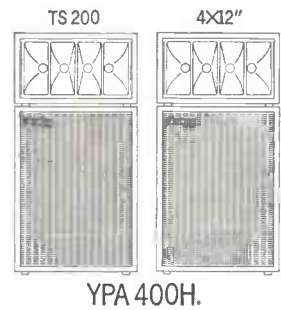
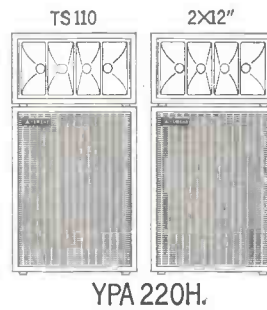
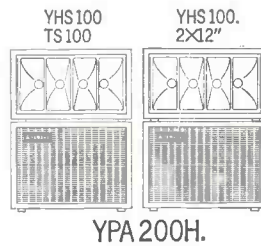
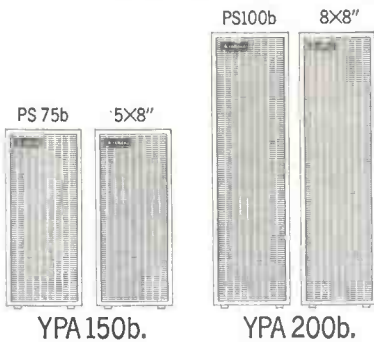
If you're now convinced you need a van, best of luck!

# To get the sound you want listen to Yamaha.

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

The wide variety of compatible mixers,

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



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



# PA SURVEY

The PA market grows apace. Hardly a month goes by now without some new product being announced and quite often these are revolutionary in some way or another, revealing the fact that, as Beat is always pointing out, PA is the most important field of equipment research currently being undertaken in music.

Developments in individual instruments or back line amplification are, of course, vital but they all ultimately depend on a clear, powerful PA to carry the sound across to your audiences.

As more and more bands realise this, manufacturers rush to cater for the demand. In this month's survey, then, we have listed most of the major PA suppliers in the U.K. so that you can see for yourself just what is available and what will suit your band.

## **ALICE (STANCOIL LTD.)**

The bulk of Alice audio equipment consists of high quality Broadcasting hardware, modular Studio mixing consoles and ancillary recording equipment. Two less elaborate items, the SM2 and AD62 mixers, are probably more suited to use for group P.A. applications.

The SM2 range is described as "a non-modular, fully professional budget price mixer". The system starts with a basic 6 channel 2 group desk with stereo monitor, (SM2/6/2), which can be increased with extra channel and group complements to suit the user's requirements, the maximum for this range being 16 input channels and four output groups. Channel equalisation is three-way, with "shelving" bass and treble controls providing 15dB of lift or cut at 80 Hz and 10 KHz, middle control being of the "peaking" type, giving lift only, with a range of 10dB at 3.5 KHz. Other channel facilities include linear motion, long throw fader, echo and foldback send controls, sensitivity control giving 0 to 75dB of gain, Mic/Line switching, pan control and channel mute switch. Standard output facilities are faders, echo return and monitor gain controls, and metering by either VU's or PPM's. Options that can be provided on these

desks include extra foldback, PFL (pre-fade listen), limiters, talkback and electronic cross-overs.

The AD62 six channel, two output mixer was developed by Alice to bridge the gap between cheap microphone mixers and large, expensive studio consoles. All the AD's electronics are mounted on a single P.C. board, and the complete unit is housed in a portable teak veneered case, with all controls and input/output jacks mounted on a brushed aluminium panel. Controls per channel are: fader, echo send, three band eq. and mic/line input gain. The output section features VU metering and an inbuilt switchable limiter, as well as the usual level controls. The performance of this mixer is particularly good in respect of overload handling capacity, and should be well suited to high quality home or demo recording.

## **STAGG SOUND**

Not only do Stagg offer a comprehensive selection of competitively priced PA gear, but they also manufacture cabs, amps, PA or disco units to customers' own specifications. Their recent move of fitting Altec speakers as an optional extra exemplifies their desire to offer the best equipment to their customers without boost-

ing prices.

Their S555, for instance, suitable for PA or disco, incorporates two 12 in. speakers with horn, while their S654 comprises one 18 in. speaker with two horns. On the monitor side the S550 incorporates one 25w rated 12 in. speaker, and is an ideal choice for the smaller club or theatre gig.

## **SOUNDOUT**

The Soundout range consists of a mixer, mixer amplifier, two horn units and a range of speakers. The latter go from the DL3 bass bin to the HE1C. The DL3 contains an exponential horn and has a continuous handling capacity of 100W. Its frequency response at 3dB points is given at 40 to 5,000 Hz. The DL6 and the HE2C come in between, and all except the DL3 are available at impedances of 8 or 15 ohms. The HE1C is ported, with a 25W handling capacity — 50W RMS. It has a frequency response of 70 - 7,000 Hz.

The horns are Piezo electric tweeter units, which require no crossover networks or attenuators, and (its makers claim) will operate not only up to temperatures of 240°F, but underwater. There are two of these—the SP2 and SP4. Both have a frequency response of 3,500 - 20,000 Hz, with a brilliance control on the back. The

SP2 has a 100W handling capacity (RMS) and is suitable for loudspeaker systems between two ohms and sixteen ohms. The SP4 will handle 100W RMS for 15 ohm systems, 300W RMS for 8 ohm systems and 600W RMS for 4 ohm systems.

The M170 amplifier is a slave that is rated at 100W RMS at 8 ohms, and has outputs to allow stacking of up to five units. The front panel includes a slider fader. The amp is protected by two internal anti-surge fuses. The M174 mixer amplifier has four low impedance channels with slider faders and independent bass and treble controls, each with a 28dB overload capacity eliminating distortion. The module will give 101W RMS into 8 ohms, and there are four microphone inputs and two speaker units. This product also has facilities for tape output and input.

## **ROOST**

The Roost portable mixer is a versatile eight channel unit for on-stage use, featuring high and low impedance inputs, fader volume, echo send, bass, middle and treble controls on each channel. The master control section has an overall volume fader and variable echo send and return controls which allow virtually any echo or reverberation unit to be coupled to the mixer. The two outputs will drive most slave amplifiers and have enough power to allow linking of a considerable number of slaves to provide as great an output as may be desired. The mixer is housed in a robust plywood cabinet covered in black vynide.

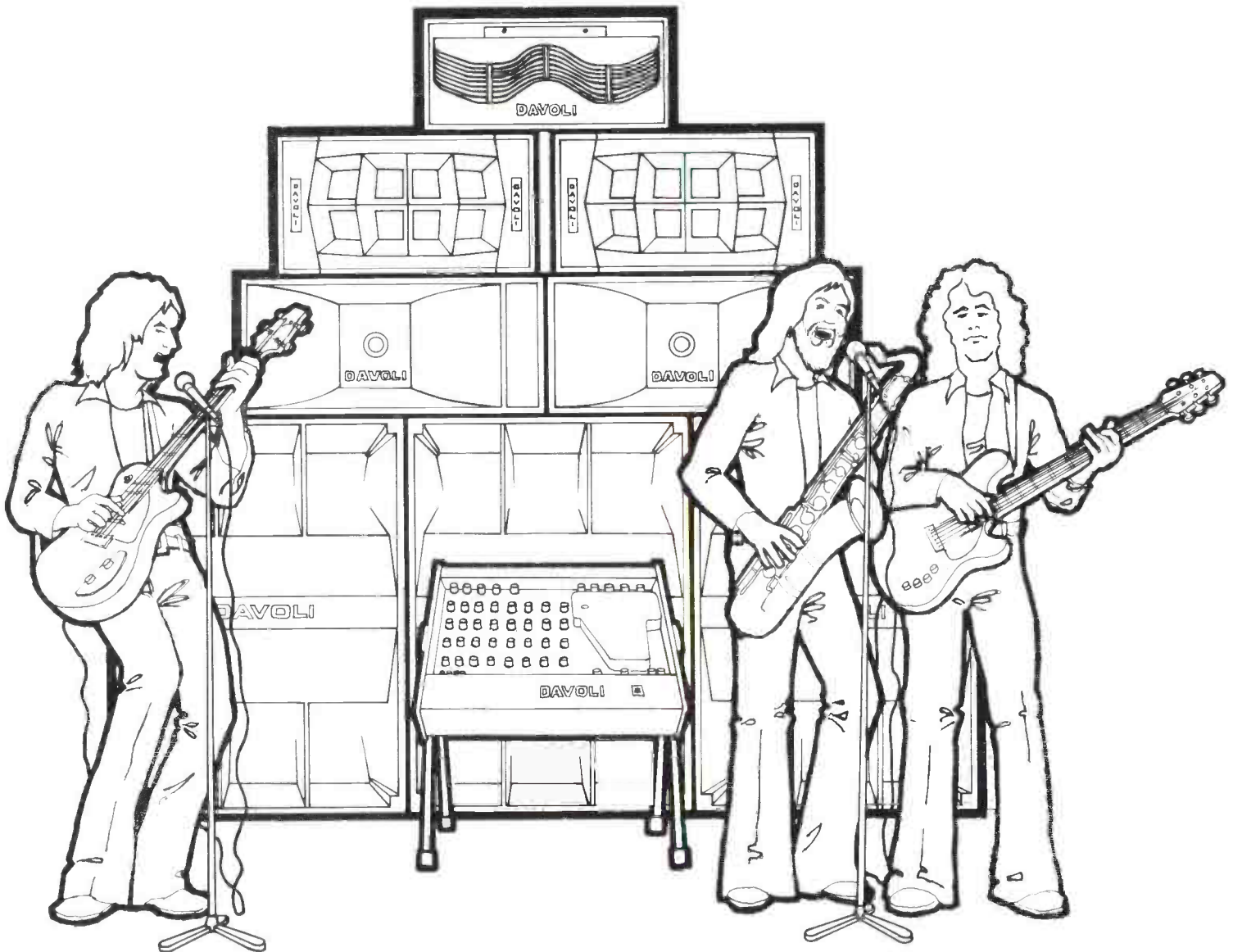
In addition to the long established 150w PA amplifier, 50w and 100w versions are now available. All these amps feature an echo level control enabling an external echo (or reverberation) unit to be used. Also, to special order, one or more channels can be modified during manufacture to accept low impedance inputs. The range of supply voltages and output impedances allow these amps to be used in almost any situation, and in most countries.

## **SOUND ADVICE INSTALLATIONS**

SAI offer a wide range of PA equipment for groups, vocalists, hire companies, theatres and cabaret clubs. Most of their experience has been with equipment supplied to sister company Standish Hire, who are currently using a 3000 watt

*Continued on page 39.*

**SAY DAVOLI AND**  
***THE SOUND***  
***WILL BE RIGHT***



DAVOLI U.K. LTD 859 CCRONATION ROAD LONDON NW10 Tel: 965 8646/7



# PA SURVEY

Continued from page 37.

PA rig supplied by SAI. This rig can deliver the goods over a wide variety of gigs from heavy rock to orchestral with a Hill 20 into 2 mixer, Gauss 15in. front loaded bins, JBL radial and diffuser lenses, Vitavox horns driven by two Amcron DC300As in tandem and a complete rack, housing HH TPA 100Ds. These are cooled by extractor fans.

Traynor supply a great deal of PA equipment through SAI, and in their Lancashire area the YVM6 mixing amplifier has proved popular, while SAI themselves add to their large selection a PA supplement which outlines everything from mixers to cannon connectors, multiway stage boxes, monitors, microphones and stands as well as other accessories.

## AMEK

AMEK, of Altringham, Cheshire, are manufacturers of high quality mixing consoles and allied signal processing equipment. AMEK will also provide complete P.A. systems in conjunction with Artists' monitoring Services. Two ranges of mixing console are offered by AMEK: the X series and the M series. The M series is a fully modular system primarily designed for multi-track recording, but with an array of facilities and options which are flexible enough to make it suitable for high quality concert and mobile applications. An M



SAI PA cabinet.

series desk is currently being supplied to the Wembley Conference Centre.

The X Series retains the high performance of the modular boards, but was design orientated as a lower-budget mixing system for P.A. systems or recording. Of interest to musicians doing their own recording is a compact, non-modular mixer in this range: it has 12 input channels and four outputs, and fully comprehensive equalisation, foldback and echo-send facilities.

AMEK also manufacture a three-way stereo electronic crossover, and they are dealers for TEAC tape recorders and other brand-name equipment. Groups using this manufacturers' gear include the Kevin Coyne Band, and Edgar Brough-

## A.T.C.

A.T.C.'s main product remains their PA75 12in. power loudspeaker, which has now carved itself something of a reputation in the field of P.A. systems. Many manufacturers of professional rigs now use this unit for mid-range and/or bass enclosures, and bands using this speaker include Gong, Jethro Tull, Supertramp and Gallagher and Lyle.

The PA75 is available in three basic versions: Standard, Bass and Studio Bass, with options of paper or alloy dust caps and 'long coil' variants being available as well. Power handling capacity is reputed to be well in excess of the rated 75 watts, and applications for the various models spans the whole range of group requirements, from P.A. use to amplification of guitar, bass, organ, wind instruments and electric pianos.

For the do-it-yourself man, A.T.C. are quite willing to supply cabinet blueprints, and we understand that they also provide a cabinet building service on demand.

## WHITE SOUND

Recently Beat's Top Shop, White Sound have expanded their product line with the introduction of three workman-like items. Their Projectors 100 and 200 are 1x15 or 2x15 flared PA or instrument cabinets with fitted HF horns. Among the many features of this enclosure are high power handling with minimum size, full frequency coverage and high efficiency. An attenuator is fitted to balance the level of the horns. The units may be used as part of larger systems or singly.

Their PA 100 is a new solid state 6 channel PA amplifier "with super active tone controls" incorporating integrated circuitry. All channels have variable ecno levels for independent selection, the output stage has open/shut circuit protection, thermal overload protection and is fully fused. It is available in three versions — 100, 150 and 200 watts rms. The third introduction is the addition to the LW100 amp of a master volume and normal/bright switch.

Other already established goodies from their Concert range include their 100V horn, providing good sound distribution while dispensing with unwanted tone colouration, and the B12 bass horn enclosure, coupled with a high power Gauss driver to reduce sound loss due to distance.

## DAVE SIMMS

The August range of amplification from the Dave Simms stables continues to expand sales in the middle market. The company offers two models of the 100 watt PA amplifier, the first having four channels with a master tone mixing section, and the second, the more sophisticated Full-Mix 5 unit incorporating five channels, each with its own slider volume and individual bass and treble controls on each channel. A full set of master controls is standard, together with echo send and return socket.

August also make a range of speaker cabinets — 2x12 in. with or without horns, V 4x 12 in. cabs, and three models of

Continued on page 41.

## RSE IS BACK!

Anyone into concert PA needs to know what RSE are doing in 1976. In 1972, the now famous RSE 600 watt system showed the way in total-concept PA and is now back in production.

The Autumn will see the introduction of the new RSE Second Generation 2400 watt and 3600 watt system is now under development.

For more information contact Ken Dibble or John Grindle at

## MIDLAND SOUND LTD

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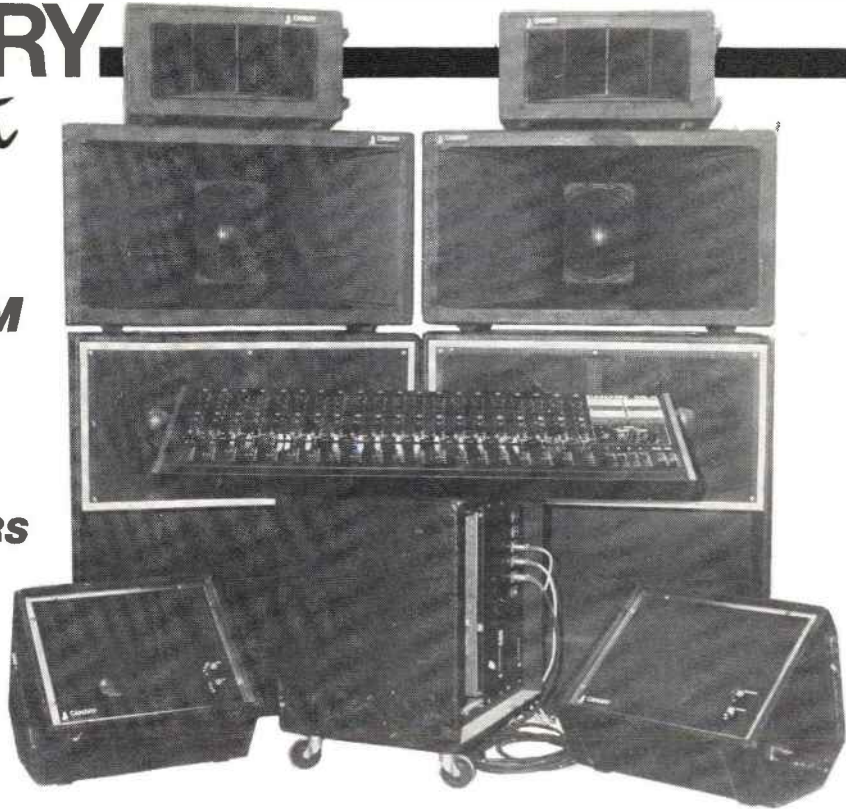
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Under construction: a 2,000 watt triamp studio monitor system, a 1,200 watt direct radiator P.A. for club use, and a large disco installation.

New equipment: the 12" bass horn—similar to the well-known 15" Martin bin. The 2 × 12 bass guitar horn — a compact design with up to 300 watts RMS handling — we've supplied 4 of these, Amcron DC300A powered, with a Klark-Teknik graphic pre-amp, to **John Gustafson**.

A new catalogue is promised soon, but meanwhile, please don't write — we are very busy but can always handle telephone enquiries as well as demonstrating any of the new gear at our workshop.

54-56 Stanhope Street, Euston, London NW1 Tel: 01-388 7162



# PA SURVEY

Continued from page 39.

folded horn bins. Retail prices are as follows: £136.85 for the full size bin £167.25 for the super bin with two HF horns and £116.25 for the very popular mini bin. Add-on horn units are also available at £97.00 per pair. All prices include VAT.

All the Dave Simms equipment is suitable for use for either PA or disco, and all units are 100 watts rated. For those interested in further investigation, a catalogue of all Dave Simms products is available from 5 The Grove, Ealing, London W5.

## HORNBY SKEWES/MILES PLATTING

Distributed here by Hornby Skewes, the Miles Plating range of PA equipment should interest the particular section of the market where versatility and competitive prices are of great importance. Their 50 watt PA set up, comprising 50w amp and two 2x12 speaker columns, features six inputs (each with separate volume, treble and bass controls) on the amp,



White Sound's PA amplifier.

while speakers are the renowned Celestion.

The 100 watt version is similar in appearance and specification to the PA50, but with the extra output coming from two more Celestions.

In the first case, cabinet dimensions are 31½in x 11in x 16in, and in the second 47in x 10in x 22in. All cabinets are finished in Nubian black PVC material with carrying handles, corner protectors and rubber felt.

## TK ELECTRONICS

TK's new Discosound 70 PA amplifier is a five channel mixer amplifier of 70w output. The

mixer section and pre-amp stages are all integrated circuits for added reliability. The power amplifier has silicon transistors throughout, and has full open and short circuit protection built in. The main feature of this model is another protection circuit which will switch the amplifier off if the speaker impedance is too low, and automatically reset when the fault has been cleared.

The Discosound 100 Professional Power Amplifier is the end product of over eight years painstaking research into the design development and manufacture of professional quality power amps. The protection

circuit mentioned above is also the primary feature of the 100, while the main visual feature of the unit is the IDR circuit (illuminated display readout). This consists of an array of four LED's designed to illuminate as the power increases. Each LED is marked with an equivalent RMS wattage which shows the user at a glance exactly how much power is being delivered.

## BRODR. JORGENSEN

The Roland PA-120 is an 8 channel public address mixer amp intended for stage use. Each low impedance mic channel features slider volume control, effect send level, standby switch and bass and treble controls. Controls on the master section comprise main volume, echo volume (for an external unit), reverb volume (internal spring unit), VU meter and headphone socket. The latter is provided with a volume change-over switch, giving three different gain settings: although we have not actually tested this unit, it might be possible to feed a small fold-back rig by judicious use of this control. Two PA 120 mix sections may be coupled to-

Continued on page 42.



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GET SOUND CONTROL

## PA SURVEY

*Continued from page 41.*

gether, in order to give 16 input channels, via the echo send and return sockets; direct recording is also possible as a 'line out' feed is provided.

Power output of this unit is 120 watts R.M.S. into 6 ohms, the matching Roland speakers being the PA 120S columns, each containing six 8in. drivers.

A smaller edition of the above-mentioned set-up is the model PA60/PA60S, which is to all intents and purposes a six channel 60 watt version of the larger unit. Main differences are rotary instead of slider volume controls, lack of headphone gain switch and three 8in. speakers in the smaller, 40 watt columns.

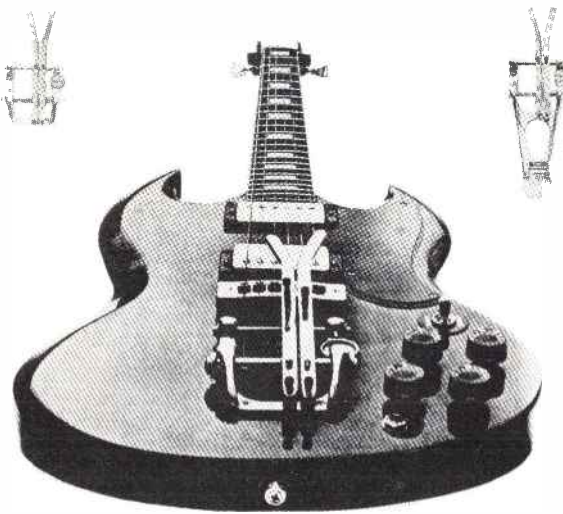
Retail prices of the PA60 and 120 are £223.10 and £337.85 respectively, inclusive of VAT. Roland gear is available from Brodr Jorgensen in this country.

### R.S.E.

After some two years absence from the market R.S.E. P.A. systems are now being manufactured by Midland Sound Ltd., at Rugby from the original components and blue prints.

The basic R.S.E. 600 watt system comprises two 300w modules with a 15 or 20 channel desk while the 200w system makes use of the same mixer with two 100w modules. Each 300w module consists of two 1 x 15 in. horn loaded low frequency sections, a high frequency section accommodating a slant plate acoustic lens and dispersive horn system, and a 300w 3 channel power amplifier with self-contained active crossover and compressor/limiter unit. The 100w module consists of a single housing accommodating a folded horn low frequency section, mid range and high frequency horns, a 100w 2 channel amplifier and self-contained active crossover and compressor/limiter equipment. Up to four 300w modules can be used to provide system powers of up to 1200w, and four 100w modules to provide a compact wide band 400w system for the smaller bands and clubs.

The mixer is built in modules of 5 inputs with all the usual control facilities provided, including foldback, two fully equalised treatment channels, parametric mid range E.Q., line inputs for direct injection, separate tape inputs direct to



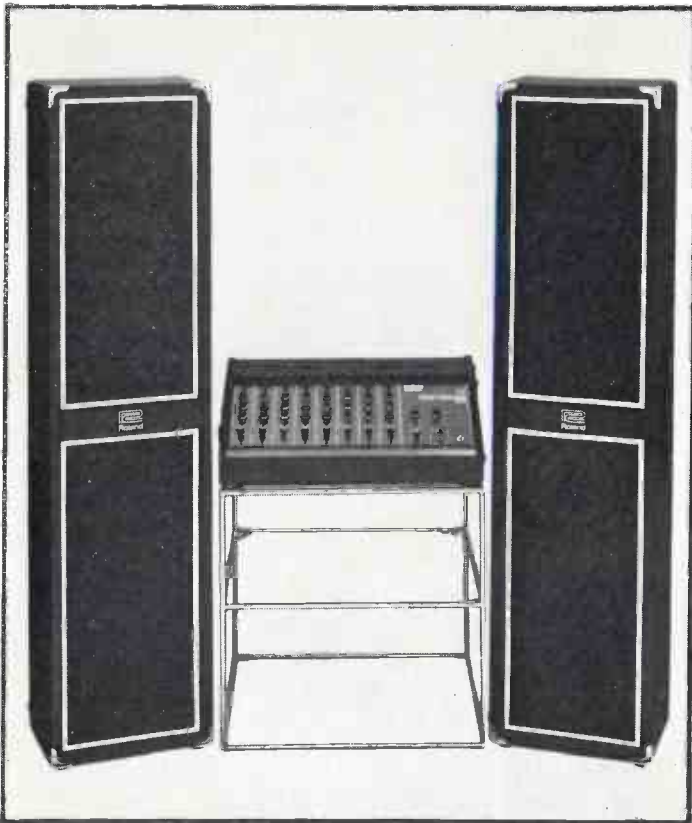
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Roland mixer and speaker columns.

master channels etc. The mixer is robustly built into a substantial housing, the lid of which is fitted with folding legs to form the base for the mixer when in use.

A 200w four channel fold-back system is also available comprising of a 4 channel 200w amplifier with four 50w wedge monitors.

Currently, a "Second Generation" R.S.E. system built in modules of 1200w and 1800w to provide system ratings of 2400, 3600, 4800 or 7200w are under development and these are expected to be available by the Autumn.

Midland Sound are at the moment compiling a register of existing users of R.S.E. systems, and have so far succeeded in tracking down only about twenty of the eighty or so 600w systems that were manufactured by the original R.S.E. company, and any band, record company or promoter currently using these systems is asked to get in contact with Ken Dibble at Midland Sound in order that records can be compiled. Full servicing facilities are available at Rugby for all past and present R.S.E. products and 200w or 600w complete systems are available from stock for hire or purchase.

R.S.E. systems are also available for hire from Livewear or Maurice Plaquet in London.

#### PEAVEY

Peavey consolidate the traditional American reputation for energy and acumen in business, turning out a very extensive range of products and supplementing them with the regular new product. One of the most recent members to join the latter category is the 1210T-S PA enclosure, a professional, full-range speaker system designed for portability and maximum efficiency. The 1210T-S features a heavy-duty 12 in driver with 2 in voice coil coupled with a 10 in heavy-duty driver with 1½ in voice coil in a tuned and ported enclosure. The extreme high frequencies are reproduced by the Peavey T-300 projector containing three Piezo super tweeters in a moulded, convex enclosure for wide dispersion.

In the mixer department, their PA 600 and PA 900 are refined versions of prototype models designed previously, with master control areas allowing the operator any needed function to balance and attenuate his sound. Each channel has variable high and low frequency equalisation for complete balance as well as a variable reverb control. In brief, their specifications make them suitable for use with sets up for which one might expect alto-

*Continued on page 44.*



## FORMULA SOUND LIMITED

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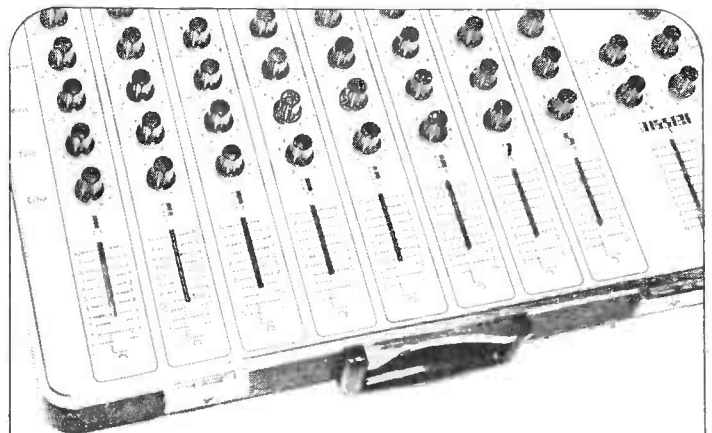
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## When Mixing Matters

When it comes to the crunch, a mixer has to give quality and reliability all the time. This is just what our MMX8 range does, because no corners are cut in construction and only high-grade low noise components are used throughout. The entire mixer is constructed in a light weight, though durable case constructed out of alloy and rigid polymer.

The basic unit is an eight input mixer providing two outputs, mains and foldback. A high overload margin coupled with a gain control makes the unit admirably suited for live P.A. work.

# TVAS

174 Crossbank Street, Oldham,  
Lancashire, England.  
Tel: 061-620 7114/8444

# PA SURVEY

Continued from page 43.

gether larger models.

Doing the fairly hard job of picking out single items from the range, the PA 400 has the features to handle the requirements of the average hard playing rock band. Each of the six channels has two inputs with a switching arrangement that allows a wide range of inputs to be handled without overload. There is also a patch panel with outputs for driving external mixers, power amps, monitor or effects units, with further inputs for auxiliary in, power amp in and reverb foot-switch in. Peavey enthusiasts may care to refer to our review in this issue of their Artist combo.

## E.S. ELECTRONICS

Nowadays mainly specializing in equipment hire, this Maidstone group do also build P.A. rigs to order, as well as retailing the products of such firms as Turner and Soundcraft. Using J.B.L. or Gauss components, ESE will make you a complete system of bins and horns, plus their own custom-built 200W slaves, and also freight cases. Mixers can be adapted to the needs of the individual customer.

They retail a 7-way graphic equalizer — good for minimizing feedback — and the products of such manufacturers as HH, Amcron, Binson, etc. Tony Jarrett is prepared to take on a variety of jobs in the P.A. field.

## MM ELECTRONICS

MM have just introduced a new PA speaker set up — each 'stack' stands five feet tall, bass section being a small folded horn, mid range a cone loudspeaker direct - radiator / reflex enclosure, and treble a combination of cone and high-frequency horns. Each cabinet is 36in wide by 20in high by 23in deep, and each stack retails at £450.

Other new items from MM include an 'Export' version of their well known 12 channel mixer, and a new 16 channel console. The Export is built into a flight-case, has a black fascia with white lettering, a shelving-type bass control operating at 70Hz (as opposed to 100 Hz on the standard mixer), and optional balanced line and multicore facilities. The 16 channel

board has similar EQ, echo and foldback facilities to the smaller unit, but with the addition of an LED overload indicator and PFL button per channel. The master output section, which is centrally located between two sections of 8 channels, is equipped with two seven frequency graphic equalizers, a 'tape monitor' return for the PFL bus and metering for main outputs and headphone channel.

There is also a two-way stereo electronic crossover built in, with a standard crossover frequency of 1000Hz, and separate bass and treble energy controls. At a price of £490 + VAT, this looks very good value for money considering the facilities on offer.

## SAAS

Better known for their touring service, SAAS (Specialized Acoustics) also build a wide range of custom P.A. speakers, horns and bins. Of the latter they tell us no more than that the bins are of a "recognized American design", whilst the mid range speakers are 12in ATC + flare. The lenses are 28in or 36in — Gauss 4000, J.B.L. 2440 or J.B.L. 2482. As for HF horns, Gauss are used here.

The company will have no hesitation in making up your multicore cables and stage boxes for mixers, and one need hardly add that they also retail (and hire out) Amcron amplifiers, and Hill and Canary mixers.

## WING MUSIC

Wing Music's range of loudspeaker enclosures is what would generally be termed comprehensive, extending from small 2 x 12in columns to professional quality bins and horns. The 2 x 12in enclosures are available in three different versions, with handling capacities of 120, 200 and 240 watts per pair: price is £99 for the 120 pair, and £145 for the 240. 2 x 12in cabinets and single 15in enclosures are also available fitted with integral HF horns, speakers used being Fane, MacLab or C.T.S., depending on application. An 'add on' horn enclosure is also available, containing two small HF units, and retailing for £79 a pair.

Larger stuff includes the 'WingBin', a 1 x 15in compact enclosure, the driver being front loaded by a short exponential horn for mid-range frequencies, and rear loaded by a



The F.A.L. bass bin.

bass-reflex port for efficient low frequency reproduction. One of these fitted with a CTS 15in loudspeaker will set you back a mere £120 whilst the option of a Gauss or JBL drive unit raises the price to £215 excluding VAT. High frequency horn to match would be the RCF sectoral horn with 100 watt driver, at £125 each, or an Electro-Voice moulded radial and driver at £280.

Monitors for your on-stage ears are slope back units, fitted either with a single 12in or two 12's and a horn. All good stuff, and obviously built and priced with the young band with a tight budget in mind.

## MACDONALD'S

The price of MacDonald's PA 100 amp has remained the same for about a year now. At £150 it offers 100W RMS, with six channels — volume, treble, bass and reverb on each, and a

master volume and reverb. The spring is a 16in Hammond-type. The amp is AC-transformer coupled, and protected against open or short-circuit. There is an output for a slave unit, and MacDonald also make one of these which, at 100W RMS, will cost you just £75.

The firm will also build columns to your own specifications — 4 x 10ins, 4 x 12ins, and 2 x 12ins, separate reverb units, and a little 4-channel mixer, which is battery operated and includes reverb with twin 9in delay lines. The latter will retail at £35.64. A graphic equalizer with seven filters for frequencies from 60Hz to 10,000 Hz is the last feature of this interesting range. It is compact (12in x 3½in x 7in) and battery operated.

## MIDAS

Midas produce three modular mixers — the portable system



includes six inputs with equalizers of varying complexity and 4 auxiliary send controls. Four track routing is standard with optional eight-track and subgroup routing. Penny and Giles 1820 faders are standard. Illuminated VU or PPM meters and LED level indicators are available, together with A/B tape monitoring and jack field facilities.

Specialized modules are available including precision X-over with limiters, control room monitor, oscillator and input modules for stage monitor mixing. Phantom powering is optional. Multi-way Belden cable links with cannon stage boxes are purpose designed to suit individual demand. Bands using Midas consoles include Supertramp, Alvin Lee and Roy Harper.

#### SHURE

One presupposes a standard of excellence in the Shure PA equipment range, bearing in mind their exalted position in the microphone department. The SR108 is an extended range, two way speaker system designed for high level reproduction of wide frequencies. It utilises six 8" cone type speakers and four high frequency drivers. Sister models are the SR102 and SR103, developed especially for use with high power amplifiers as the SR105 in installations requiring quality to match the power. The former is the more readily portable, while the latter is sturdy enough to be used outdoors as well as in.

The console component in the Shure SR range is the SR101, a rack-mountable eight channel mixer/pre-amplifier that affords versatility and complete, accurate controls. The input capability accepts up to eight low impedance mics, each with individual controls for volume, reverb, high and low

frequency equalisation, and input attenuation. The output stages include dual 'link' jacks to facilitate connection to an additional console or such external equipment as compressors, limiters and equalisation.

#### CALREC

Calrec mixers will not doubt be associated primarily with models for studios and broadcasting companies, but their T series of transportable desks provide high quality nerve centres for the professional PA set up.

Their standard designs include the following basic types: 8MXT 12 8 input channels with full equalisation, mono group, auxiliary echo and foldback groups; 8MXT 21 8 input channels with full equalisation and pan control, two main groups (stereo), one auxiliary group; and 10MXT 22 10 input channels with full equalisation and pan control, two main groups (stereo), two auxiliary groups of echo and foldback or as groups 3 and 4 for quad use.

Each type has an adequate monitor system and provision for loudspeaker monitor directly or from tape. The units include a silent mains power unit, or alternatively provide for operation by batteries. The desks further facilitate the phantom powering of Calrec Capacitor mikes (see the microphone survey) on each channel.

#### WEM

It is particularly important in the music business for manufacturers to keep up with developments in the trade, and WEM have remodelled their PA range with current trend changes in mind. Their basic speaker units now include the following items. The Club 2x12" is a small cabinet used in pairs

*Continued on page 47.*

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These new additions to our already extensive range present an even wider choice for manufacturers of amplification or P.A. systems.

The G.12/75 range offers a choice of three alternative speakers. One is the 'Standard' which caters for lead guitar requirements. Second is the cambric-edged version for low resonance applications and thirdly the twin-cone model for PA roles.

Powercell 12 and 15 – with a specially designed rear back-pressure ventilation system and a cambric-edged, plasticised cone – are ideally suited for heavy duty use, allowing long periods of high power, low resonance without fatigue and providing exceptionally high sound quality.

HI-CEL assemblies are designed for use where middle/high frequencies require boost, employing two of the proven MH1000 horn loaded pressure units.

An entirely new range of leaflets, covering the Power Range and P.A. will be available shortly to assist manufacturers and installers to specify the most suitable product for any specific application.

Celestion Power Speakers main central London stockist

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## Celestion



Rola Celestion Ltd., Ditton Works, Foxhall Road, Ipswich,  
Suffolk IP3 8JP England. Telephones: Ipswich (0473) 73131.  
Cables: Voicecoil Ipswich. Telex: 98365



# PA SURVEY

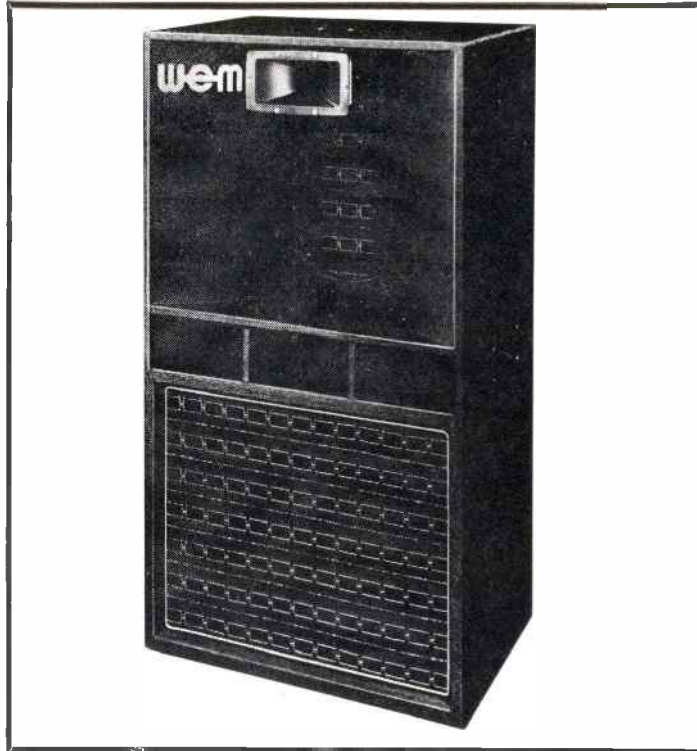
Continued from page 45.

with 40 to 50 watt amps, while the Band System incorporates two 12" speakers and HF horn, and is indicative of the firm's efforts to combine small size and high power. Although small enough to pack in the boot of a car a pair of Band Systems will cheerfully handle a 100w amp and still have capacity to spare.

Their Intruder Reflex bin is a efficiency unit with 15" woofer in reflex, 12" flared middle and HF horn. 100 watts per pair, it may be used for miking up drums and re-miking instruments. The larger and more powerful version of the Intruder is the X39. The range is backed up by a diverse selection of PA amplifiers — the AX40 and AX100 have the denominated wattage and feature a full range of active tone controls.

## SIMON KING

Split P.A. columns are Simon King's metier, after many years in the field of P.A. hire, and may suit the musician looking for an easily portable set of columns at a competitive price. Each cabinet contains 2 Goodmans



The WEM Intruder Reflex bass bin.

12" PD speakers, giving good coverage over the tonal range. Used as sets of four, the cabinets can act as two 4 x 12 columns, or two cabinets as P.A.

with two as foldback monitors. Alternatively four 2 x 12 cabs can be positioned to give a greater spread of sound in situations of acoustic difficulty.

A pair of 2 x 12" P.A. columns, rated at 100W, will cost £148, whilst the 4 x 12" split pairs, rated at 200W, will set your wallet back a further £293.

## SELMER

Of the P.A. amps manufactured by Selmer, their Slave 100 is a smartly-designed unit with a single input, on/off switch, skirted control knob and neon indicator light. Its power output is 100W RMS, and the rear panel is fused. On the P.A. 100 amp, there are 5 channels, each with volume, treble and bass controls, and also master volume, presence and reverb, the latter of which can be operated by means of the foot-switch provided. The front panel is completed with on/off and a neon indicator. In the rear, there are connections for echo unit, slave and reverb switch, plus two speaker outputs with an impedance selector. The output is 100W RMS. Another amp of similar output is the 100/4SV—a valve amp with four channels and two echo sockets. It too has an impedance selector on the back.

Speakers include the S115A—an Altec 15" speaker with a power handling capacity of 100W and ported cabinet, and

Continued on page 48.

# KESTREL — the High Flyers by AMPS. & COMBOS



## TWIN CHANNEL AMPLIFIER

— each with Normal and Bright inputs and separate Bass and Treble plus Switchable Hammond Reverb. Presence and Master Controls.

Power output 70 watts R.M.S. into 8 ohms.

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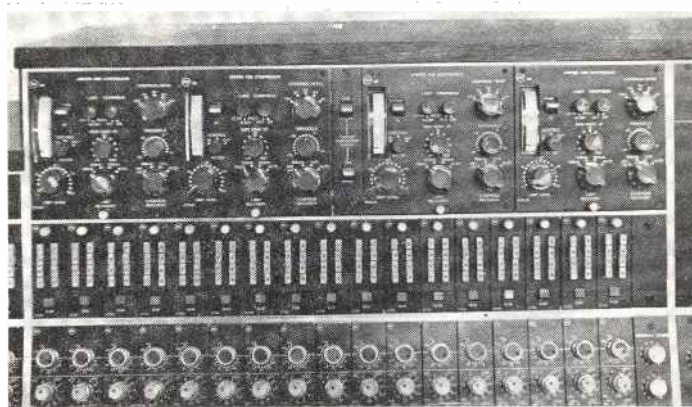
# PA SURVEY

Continued from page 47.

the S212H—two 12" speakers with a single horn, ported cab and 8 ohm impedance. This has a handling capacity of 100W RMS. Lastly, the S2H has a single horn fitted with two high quality pressure units.

## GELF ELECTRONICS

Gelf are something of a rarity in the field of equipment manufacturers, as they are prepared to build or modify almost anything which has a professional application in live audio. They have a pretty impressive pedigree as well, having done work for people like M.E.H., The Who, Deep Purple and Magma. The company specialise in custom-built mixing consoles and signal processing equipment, designed by managing director Ken Flegg; brief technical specifications for all Gelf mixers are as follows: input and output connections via 600 ohm transformers and XLR connectors, phantom powering for capacitor mics being provided on inputs; maximum desk output is 20dbm, with VU's normally set at 8dbm (Amcron



Part of Calrec mixer.

level); noise is quoted as -80db ref. to 0db output, and Thd. (Total Harmonic Distortion) as 0.05%.

One of the few Gelf products for which a standard format can be quoted is their 16 in 6 out Foldback mixer. Every input channel has a level control for each output, plus an in/out switch; channel equalisation is three way, with three switchable frequencies for each band, lift and cut range being 20dB for Bass and Treble sections and 12dB for the Mid. Outputs feature a 9 way eq. section, with 10dB of lift or cut for every octave point, fader, and monitor send hold/lock switch.

Other 'standard' items of equipment include a 10/2 Keyboard mixer, a highly sophisticated auto phasing unit and a stereo four-way electronic crossover.

The GX24 crossover normally has crossover frequencies set at 450Hz, 1300Hz, and 8600Hz: filter rolloff is -30dB per decade, individual level controls and metres are provided for each band, and the whole unit is housed in a 19" rack mounting alloy case.

Coming soon from Gelf is a 24 channel stereo, non-modular mixer called the Kess 24/2. This will be provided with such features as: 3 band switchable equalisation, two foldback and

two effect sends, three stereo sub-groups, PFL and Solo facilities, output metering and balanced line input/outputs via Switchcraft connectors. At a proposed price of around £2,500 all these facilities represent considerable value for money, and production models of this mixer will be available after August of this year.

## DORON SOUND SYSTEMS

R. J. Doron is a freelance audio engineer who specialises in dealing with problems with PA rigs and associated equipment that normal retail shops are not geared to cope with. He is prepared to completely overhaul a band's PA system, with an emphasis on obtaining maximum safety, as well as mechanical and electrical performance, from the equipment in question.

When required, Doron will also supply equipment built to customer specification — items covered include crossovers, mixers, power supplies and effects units. A typical two way crossover would cost "from £40", and a "comprehensive" sixteen channel stereo mixer "from £1,000".

Continued on page 51.

# GELF AUTO PHASING UNIT GP 14

As used by:-

**ELTON JOHN**  
(Current Tour)

**THE WHO**

**QUEEN**

(Xmas Show)

**LEO SAYER**

Voltage controlled phasing unit having four control functions as follows:  
Manual. Sweep oscillator.  
Envelope. Remote.

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Rotating the control from Hz. to kHz. causes the phase filter to sweep through its range from Lo frequency to Hi frequency.

**OSCILLATOR**  
This function has two controls, sweep and depth.

Sweep has 11 switched positions and controls the time the oscillator takes to automatically sweep from Lo frequency to Hi frequency. Hi frequency to Lo frequency and so on. (The oscillator is an up/down linear lamp.) The depth control controls the amount the oscillator affects the filter. At min. the osc. has no effect.

At max. the osc. has the most effect.

**ENVELOPE**  
This function also has two controls, threshold and decay. Threshold is used in conjunction with the input signal, it controls the point at which the envelope triggers. At min. a +4db signal will trigger the envelope.

At max. a -30db signal will trigger the envelope.

The decay control controls the time the triggered envelope takes to reduce to normal after the input signal has dropped below the threshold level setting or reduced to zero.

**REMOTE**  
This function has one control (sensitivity) and a three pole input jack. Sensitivity controls the amount the remote voltage affects the filter. Remote connection as diagram overleaf.

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**MAN**

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**JBL**



# PA SURVEY

Continued from page 48.

The Doron Knee Trembler is a mains powered effects unit which features wha-wha, over-driving, phasing and "frequency wobbling effects" with mode and speed indicating LED's.

Doron also says that he is prepared to give free advice on PA problems over the phone, or by post if a self addressed envelope is included.

## SISGO

The pride of Sisgo's P.A. range is their model 126 mixer-amplifier. This is an 8-channel unit which delivers 100W RMS per side stereo, or 200W RMS mono. Each channel has reverb, echo, treble, bass and volume. The master controls are the same, and there is also a level meter, a jack socket for playback and a choice of low or high impedance inputs. This mixer is protected against short or open circuits, and retails for £599 + VAT. A six-channel mono version of 100W RMS is also available at £429 + VAT.

A number of P.A. speakers are made by Sisgo, including a stack with an 18in bass bin, a 2 x 12in for mid-range, and a super-high frequency radial horn. Another interesting cabinet is their 200W unit, which has four 12in speakers and two tweeters.

## NOLAN

Pat Nolan and his colleagues are currently working on a limited range of P.A. gear, mainly Altec speakers. These begin with a 150W 1 x 15in bin, a pair of these costing £350. A 2 x 12in cabinet with HF costs £165 + VAT, whilst without the horn the price is £117. For a pair of 1 x 12in speakers + HF horn pressurised front-loading cabinet, you can expect to pay £135. This price includes VAT.

Not quite ready at the time of writing is a 130W P.A. amplifier. This is an 8-input, 4-channel unit with reverb which retails at £135. The 100W slave made by Nolan is £85. Both of these units should be in full production very soon.

## ALLEN AND HEATH

Two mixers are offered by Allen and Heath—the sixteen channel Pop Mixer and the

smaller Quasi Mixer. The former is pretty inexpensive for what it has, and is available in any format from 8 into 2 up to 16 into 2 on the standard chassis, expanding in pairs up to this. The company will construct this mixer to individual requirements, and larger format versions based on the standard modules are also available e.g. 20 into 4, phantom powering on inputs, line input capability, multi-way connectors etc. The basic unit, however, is described by its makers as a 16 channel stereo output, modular, portable sound reinforcement mixer. It has three band equalization, two separate cue or stage monitor circuits, talk-back system and a completely modular construction.

The Quasi range can also be made to suit personal needs, but the standard stock units are 8 x 4 and 10 x 2. The all-silicon transistor circuitry is, like the Pop Mixer, built on fibreglass printed circuit boards, and mounted on an all-steel chassis. Up to 12 channels of electronics may be included, and the new range of signal processing modules may be incorporated if desired. The output modules feature two channels each, incorporating a mix amp, linear motion fader and line amp. The

outputs are monitored by VU type meters. The input modules feature fully floating low impedance microphone inputs, and the usual gain, bass, treble and middle, sliding volume, pre-fader cue and post-fader echo level controls, plus stereo panpot and 1-2/3-4 routing toggle on the four output version.

## DAVOLI

The Davoli range is made partly in Italy and partly here, and much is P.A. gear—powered and unpowered mixers, slaves, bins and cabs—in short, a fairly comprehensive selection. At the top of the range comes the 12/5 which retails at something over a thousand greenbacks. This is a twelve channel unit, though channel one is split five ways, making 16 inputs in all. There are four master outputs, two monitor outputs and one for headphones. Each channel includes slider volume, balance control, reverb, treble, bass, presence, and a saturation warning lamp; this mixer also possesses 4 slider output level controls and VU meters.

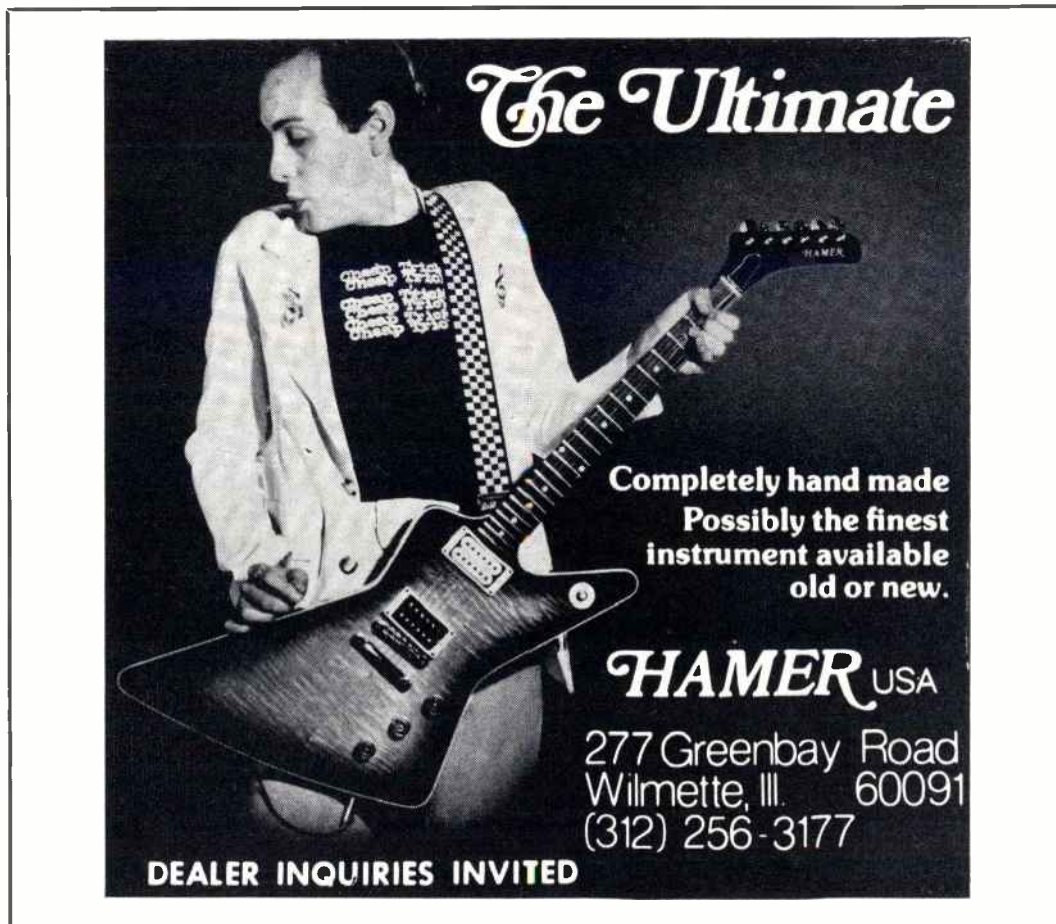
Davoli make in addition several smaller mixers: the 12/100 Echo mixer which is a 12 into 6, 100W unit, with inbuilt tape echo and monitoring. Then we have the 8/100 and the 6/100 Echo, and the 50W Clubman, designed for small groups. Slaves can be linked to this unit's output to give additional power if required.

Two P.A. amps also deserve mention here. The Didactic 8092 is a 50W amp with five mike inputs, separate volume controls on each, plus master volume, bass and treble. There are two speaker outputs. On the U.P. 200, which is a solid state slave, the output into four ohms is 200W, or 100W into eight, and there are two inputs. Davoli make a variety of complementary bins, cabinets, horns and monitors.

## FLAME AMPLIFICATION

Flame Amplification have four years experience of manufacturing cabinets for the trade to back up their determination to: "offer a range of equipment combining all the best available components with regard to price." Most cabinets are fitted with Celestion loudspeakers, ATC are fitted where a high power handling capacity is specified, and Flame also have plans to import some new full-range units.

Continued on page 52.



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# PA SURVEY

Continued from page 51,

The Flame range covers more than 50 different types of cabinet, from simple 1 x 12in enclosures to larger 'bins' and folded horns. They also manufacture 100 watt amps and Disco units, and all the equipment is available covered in either red or black vynide.

## SOUNDCRAFT

The Soundcraft speciality is without doubt their 16 into 2 PA mixer, a flexible unit complete with a rugged aluminium flight case. Facilities include four band equalisation, fold-back control per channel, echo inputs and output, with master and channel faders. The sturdiness of the board is complemented by its comparative compactness, and has rightly been a popular unit among working bands. Of similar interests are their large modular boards, and the range is rounded off by PA set ups, custom built in conjunction with Dennington Acoustics.

## AUDIO DEVELOPMENTS

Audio Developments will be supplementing their existing

range of three portable and semi-portable mixers with a new smaller model — the latter will have been previewed at the APRS Exhibition. The Models go from the semi-portable 20 into 4, an 8 into 4 and 8 into 2, while the new addition retains professional quality while moving down the scale to 6 into 2. Approximately 13in by 10in by 4in, it is like the other portable models battery operable.

## WEBLAND

Three slave amps made by Webland merit the attention of the P.A. aficionado. The BGW 250B gives 90W per channel into 8 ohms, or 200W mono. There is no volume control on this unit. The Crowbar circuitry incorporated guards against potentially dangerous surges or failure of output transistors. If such a condition were to occur, within a fraction of a second the thyristor Crowbar discharges all stored energy in the power supply and turns the unit off. This is regarded as an improvement on slower-acting — and therefore more damaging — fuses and relays.

The 500D will put out 200W per channel RMS or 500W RMS mono. It incorporates a pair of

sturdy carrying handles. The air cooling system on this amp consists of a two-speed fan which draws air in through the rear of the chassis, forces it through the heat sink fins, and exhausts it through the sides. The third of these amps is the 750A, which delivers 200W RMS per channel or 600W RMS bridged. As on the 500D, there is a push-push rear panel switch which instantly converts it to monaural operation.

## MARTIN AUDIO

Martin Audio manufacture horn loaded and direct radiator loudspeaker systems for more or less any live sound application. Over the years, Dave Martin's name has come to be well respected in the music world, and he can choose from a wealth of 'gig proven' Martin designs to tailor each PA to individual client's requirements.

Martin PA's incorporate electronic crossovers and power amplifiers manufactured by Midas, a company with whom Martin have had a long and fruitful association. Martin Audio also offer a laboratory service for testing electronic equipment and loudspeaker systems, using B & K test gear.

## BEAR AMPLIFICATION

Bear Amplification, distributors of the Dutch-made Novanex equipment, continue to enjoy success with their sales in this country. Their range runs through instrument amplifiers to the variously powered PA Powergenerators which include slave amps already built into the cabinets with the primary advantage that the system can be easily expanded when it becomes necessary.

Their products do in fact cover the whole PA field with mixers and some monitor models. The clarity of the instrument amplifiers make them as much at home in the studio as on stage, and are also popular as being great space savers during transport.

## FM ACOUSTICS

Swiss equipment has always commanded respect due to its high standard of engineering, and FM is no exception, though one should add that it may prove tricky to find in your local music shop. The company prides itself on sparing no expense in its search for the best possible systems, and tests them in a variety of different applications. The 1212 series, for example, is a compact two-



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# Beat's May Competition

Our May competition to win as 1st. Prize a fabulous Godwin SC100 portable organ, as 2nd. Prize Sisme 100 watt amplifier and as 3rd. Prize a Sisme/Godwin electric guitar received a fabulous response. After much deliberation the following winners have been chosen; 1st. Prize — Norman Craig of Knightswood, Glasgow, 2nd. Prize — Dave Booth of Southport, Merseyside and 3rd. Prize to David Noble of Denton, Manchester.

way all horn loaded speaker system, equipped either with an FM Custom or a Gauss 15in speaker, plus an FM radial horn and an ultra-linear FM driver. A useful feature of the 1212 is its size, which makes it easy to haul from gig to gig.

The 1300 series is a modular range of all horn loaded speaker systems, which means that various combinations can be assembled to suit the application. It consists of the 1315 — a 15in speaker mounted in a tuned front and rear-loaded bass reflex-horn combination, the 1317 — a 90° radial FM medium-high frequency horn with ultralinear FM D-801 driver, the 1336 and the 1345. The 1336 is a 15 cell unit, made from FM's own material, which the dub "Acoustoplast", and claim is particularly free from resonance. Finally in this series, the 1345 has four ultra-high frequency horns (up to 23,000Hz) and these are designed to give a uniform distribution pattern.

FM also produce the 800A slave amp whose output per channel is 400W RMS into 4 ohms, both channels driven, and 250W RMS into 8 ohms. This amp is especially designed with overall protection in mind — thermal overload, short circuit, etc.

## G.P. ELECTRONICS

G.P. Electronics have been building P.A. equipment for about ten years, specializing in custom built systems. For the small-scale group, the PAR 130 amp is the standard, being a four-channel 130W RMS unit, with high or low impedance

inputs, and treble, bass presence and reverb on each channel. The depth of reverb can be controlled, and also its tone by means of treble and bass controls. These can be used when an external echo unit is connected into the echo send and echo return jacks. The amp includes a direct injection slave output, and a footswitch for the reverb.

This Devon-based firm will build all kinds to PA gear on request. They market bass bins, mid-range horn cabs, HF horns, special monitor cabs, slave amps and various types of mixer.

## ZOOT HORN

Zoot Horn manufacture both mixers and portable high efficiency four way loud speaker systems for auditorium use. In their loudspeaker arrays, each frequency band is driven by a separate amplifier, the input signal being supplied from a four way electronic crossover. Enclosures can be supplied built into flight cases to give protection during transit, and all high frequency drivers are protected by a passive network to prevent any possible damage by supurious low frequency signals such as switch-on transients from defective power amplifiers.

Loudspeaker system A4 is a stereo set-up comprising, per channel one 1 x 15 in (Gauss) front loaded horn bass reflex low frequency enclosure, one 1 x 12 in (A.T.C.) front loaded quencies and two JBL 075 units radial horn for high mid frequency low mid cabinet, one JBL

for H.F.; power ratings per cabinet are, respectively, 150W, 100W, 50W and 40W . . . prices to match are £218.75, £150, £285.05, and £187.50 including tax. System B4 is a larger rig but follows a similar format with double 15in and 12in cabs (£356.25 and £227), and two off of the A4's high mid and H.F. units.

Other P.A. enclosures from Zoot Horn include the CB15, a compact 150W rear loaded horn, the FF1 200W four way cabinet and 75 and 250 watt floor monitors. Suitable amplification is provided by Amcron power amps, which Zoot Horn recommend because of their high quality and 'gig proven' robustness.

The PMR series II are modular consoles with input/output and ancillary options to suit either P.A. or recording and broadcasting purposes. Console arrangements cater for up to 42 module spaces, and interesting features include four different types of equalisation, with fixed, switchable or parametric type frequency selection, stereo sub-grouping, group outputs (for recording) and compressor/limiter modules.

## CANARY

For several years now Canary have been involved in the manufacture of good quality mixing desks which seem to have found their way into many, many gigs. From their beginnings on mixing desks, Canary have now expanded considerably into the making of complete PA systems.

Canary seem to have thought long and hard about the PA market and have planned their approach so that the second phase of their 'complete Canary PA system' programme took them into the realms of amplifier manufacture. It was decided that a stereo 200 x 200 watt RMS into 4 ohms selling at a round £225 was the thing. The Canary 400 amp meets all these requirements. Both amps are isolated so that if one should fail, the other will keep working. A compressor able to be switched in or out is fitted to stop high frequency distortion on 3-way systems and the high horns blowing on strong transients. There are many other sensible features as well.

The next phase involved the supplying of enclosures, and with typical Canary thought, they have come up with a three way system (ideal for smaller bands) which offers 2-ways electronic crossed over and the high's passive.

The format uses two ATC 12in bass bin and an Altec horn. The standard monitors are wedged shaped and each monitor contains one 12in ATC and a small RCF horn. A cheaper version will shortly be available with cheaper speakers for bands with limited bread. Column speakers will also be following for those who like to work that way and these will offer 200 watts capability per cabinet either for use as front line or monitors.

All this is fine, but one mustn't forget Canary's rather tasty mixers which are still going strong with the 18 channel and the 10/4 studio unit. As can be seen, Canary offer a complete service to the PA buyer.

## VITAVOX

Although primarily known as manufacturers of a fine range of horns and components, Vitavox have on offer various cabinets at the top end of the price scale.

The most common of these is the well-known Vitavox Thunderbolt which is a 100 watt rated unit comprising high frequency and low frequency horns complete with its own crossover. The Thunderbolt is priced at £520.00 and is well manufactured from heavy duty plywood.

Also manufactured by Vitavox are the bass bin CN 308, the Bitone Major and the 6200 Bitone which are, perhaps, more suitable for fixed-site enclosures where high-power requirements are needed.

## S-W AMPLIFICATION

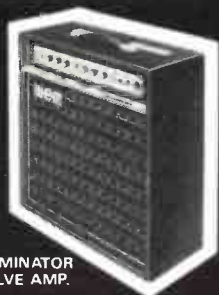
S-W's 150W 6 channel Vocal Blender remains a popular unit, incorporating as it does a complete set of controls. Each channel has volume, treble, bass, and reverb on/off switch, plus master volume, presence and reverb. Further specifications; 12 mic inputs, echo in/out and rear mounted slave out sockets. The S-W PA 100 amp has 4 inputs, 2 channels with separate bass, treble and reverb, while another models has exactly the same specifications but features built-in reverb. Their 100 slave can be used with any of these items.

S-W cater too for the performer with smaller requirements in the form of the 30W PA amp, 2 channel, and selling with a special pair of ported mini-size columns. For this set-up a 30W slave is available.

*Continued on page 55.*



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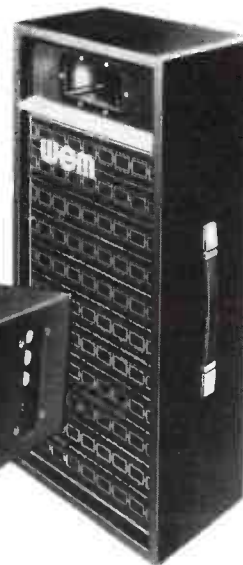
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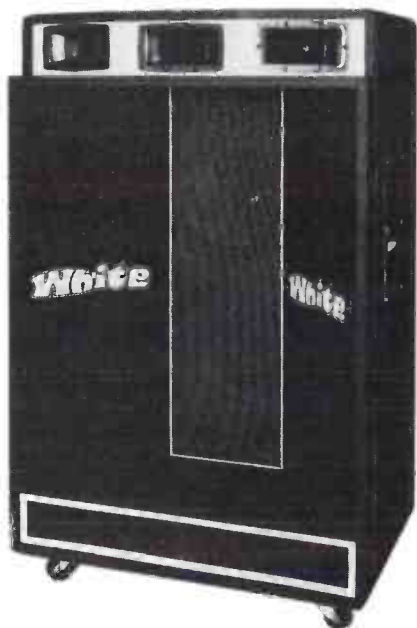
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# PA SURVEY

Continued from page 53.

## YAMAHA

Yamaha equipment is both good-looking and durable, and combines lightweight portability with an extensive range of cabinets which can either be used on their own or combined to create systems that will handle most small to medium concert requirements.

The Yamaha range of mixers ascends from the small EM-80 four channel unit to the PM-1000 sixteen input/four output console, which has such features as balanced line inputs via cannon connectors, echo and foldback sends, three band equalisation, headphone monitoring and four large illuminated VU meters for master/monitor level display, plus two smaller ones to monitor auxiliary sends. The PM-400 is an eight channel console, with bass and treble equalisation, echo send, switchable stereo positioning per channel, and two VU meters, which can be used to check either outputs, echo or line out feeds.

Loudspeaker systems range from the small PS 150b 5 x 8in



The Selmer Slave 100 and PA 100.

columns to the YPA 800 enclosures, which each contain 2 x 12in bass units, 2 x high-frequency horns and 2 x tweeters.

## FAL

Four P.A. amps manufactured by FAL merit the attention of the musician. They represent good value for money the range beginning with the Phase 50-4 at a little over £48 including VAT. This is described as a general purpose amplifier with a 50W RMS output; the solid state circuits are all silicon, and the facilities are four inputs with independent volume controls, treble, bass and mas-

ter volume. The Phase 100-4 is similar in specification, except that it will deliver 70W RMS into eight ohms. Top of the range comes the 120-6, with 120W RMS output.

As before, the circuitry is all silicon, incorporating 27 transistors and six independent pre-amps, which are mixed with a summing amplifier for maximum separation of the channels. Each channel has its own bass and treble controls, and there is a master and presence control. This amp can be yours for less than a hundred pounds. There are also two power amps — the R100 and the R200, both

retailing at a similarly competitive price.

A range of loudspeakers can be purchased for use in conjunction with these amps: a 50W and 100W, a 2 x 12 with horn, 1 x 15 with horn, 200W columns (at just under £150 each) and some add-on horns and bins.

## CERWIN-VEGA

Cerwin-Vega manufacture high power enclosures and amplifiers, and in this country can supply complete systems made up of these units, together with special Turner mixing consoles and Klark-Teknik graphic equalisers.

Largest cabinet in their range is the L48-DD folded horn bass bin, which contains two 18in speakers and will handle a quoted power of 2000 watts RMS over a frequency range of 32-400Hz. Companion enclosures to complement this monster in a P.A. system would be the M-48, a 600 watt 4 x 12in mid range "collapsible horn", and the HMF-4, a 200 watt high frequency unit containing 4 "cast mid horns" and 12 Piezo tweeters.

"Full range" vocal reinforcement is catered for by cabinets

Continued on page 58.



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For instance, I've added a moog drum that I use through a keyboard. And I've had an air pump built that inflates the drum and alters the tone of the kit.

But, for all that, one thing hasn't changed. My playing still has the same earthy feel that it had 12 years ago.

And the reason for that is I'm still using the same Ludwig kit. You can hear that kit on a lot of albums I've been a part of over the past few years. Lennon's *Imagine*, *All Things Must Pass* by Harrison, a lot of Joe Cocker's records, my own solo album *Ramshackled*, and all the Yes material since *Close To The Edge*.

That kit is the second kit I ever had. It's been around the world three times and it's stood up to a lot. I've always used it, on stage and in the studio, and I always will continue to use it. Because that dry powerful sound is basically where I'm at.

In fact, that's my advice to anyone starting out. Get into the best gear straight away. Because then you grow up to it. And if you have any prospects at all, the tools of your trade are the most important thing.

And with a new Ludwig kit you're flying.”

Alan White has played extensively as a session musician, as drummer with Joe Cocker, and most recently with Yes.

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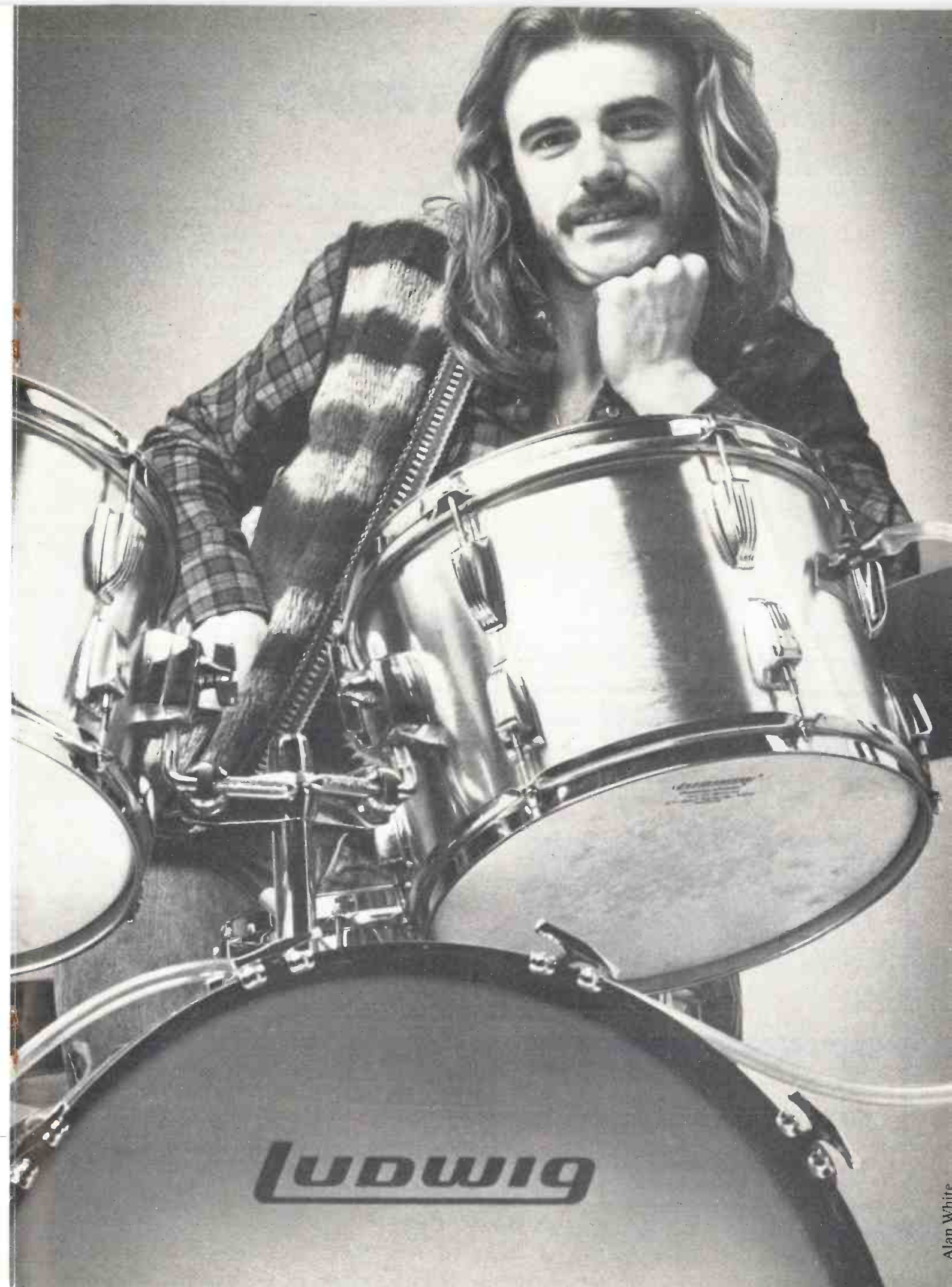
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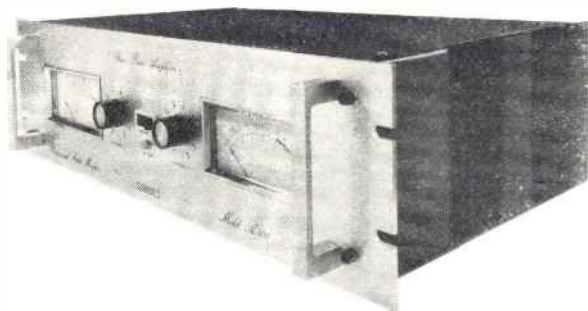
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# PA SURVEY

Continued from page 55

like the V-30A (150 watts) and the VH-36 (400 watts). These are equipped with, respectively, a 15in woofer and 70° horn and an 18in woofer 90° horn and four tweeters; price for these items are £226.18 and £527.74 including VAT.

Amplifiers are available with power outputs ranging from 400 watts per channel for the A1800 to the A300/1's 700 watts; options include metering by either VU's or LED indicators, and High and Low pass filters activated by channel mode switches.

Complete systems are available in powers ranging from 900 to 11,200 watts, the smallest being a 3 way twin amp setup, with a frequency range of 35 to 1000 Hz and a price tag of £1,718. The larger systems are all "designed for expansion up to 50,000 watts", so if you were thinking of playing the Hollywood Bowl. . . .

## EPICENTRUM

No, not a science fiction film, but a new company who produce a range of special-purpose P.A. enclosures, all of which are built into the same modular shell. This consists of a layer of resin bonded ply, covered with a thick glass fibre laminate, and fitted with a transit cap resting in aluminium locating strip and secured by recessed flight case catches. Modules can be linked to build "modest or massive" speaker arrays, and a standard electronic crossover is available to match any combination. ATC 12in cone drivers are used throughout for bass and lower mid-range, the upper mid horn is the new TRF530 fibreglass radial flare plus RCF 100W driver, and extended high frequency response is attained using RCF super-tweeters.

Compatible mixers and power amps by MM electronics are supplied with speaker module arrays, if required, with optional modifications to enable the use of extra long multicore cabling. All good stuff, and well worth looking into if you're searching for a realistically priced, high quality P.A.

## ROSE-MORRIS

Handled by Rose-Morris, most musicians will be familiar with the excellence of the Marshall instrument amplifiers, and the

firm's high standards extend to the PA department. Their 125 watt 8 x 8in cabinets have been designed to throw out the sound while keeping it clean at the same time. The fronts are angled to disperse the sound around the auditorium, and the pressurised design of the cabinets minimises the old bug-bear, feedback. Their Professional PA series of equipment keeps them right in touch with the current demands for larger and more comprehensive systems.

The advantages of having a wide product line are that items can be added with the assurance of compatibility and reliability, while, with each item on castors and with recesses in the top for further units, the difficulties of setting up are minimised. The redesigned Marshall 100 watt Master PA amplifier now has six channels with one input per channel, and features include separate volume, bass and treble controls for each channel, with master volume and presence controls.

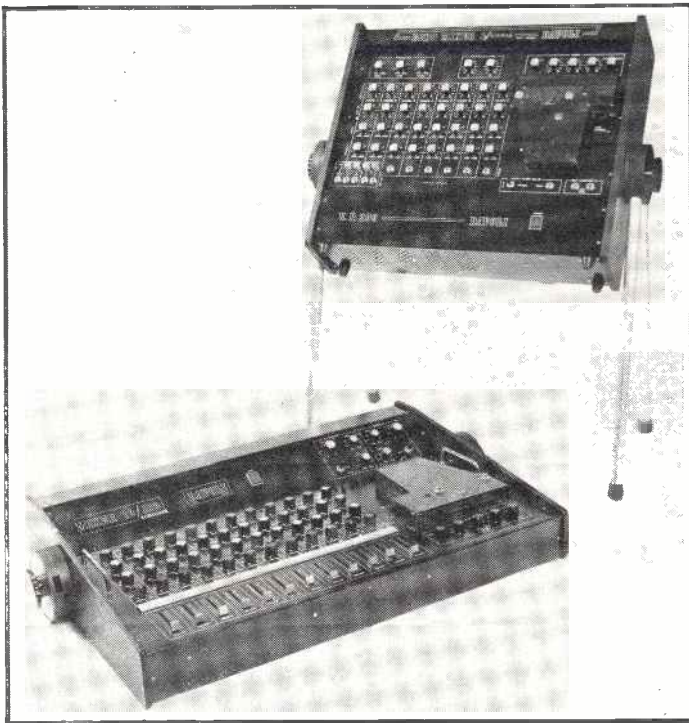
The PA range is supplemented with an equally noteworthy array of mixers. Of these the 2070 Series II 12 channel stereo mixer has retained its popularity among the professional buyers. Marshall are continually updating their product line, rewarded of course with the maintenance of their position in equipment manufacture.

## WASHBURN

Perhaps the most interesting of the Washburn range, sold by Ted Kneller, is the Banjax six channel mixer "practice desk". You can plug in up to six mikes or six instruments, whilst listening in on up to six pairs of headphones, and this unit will run off mains or battery. Each channel has volume, treble, bass and reverb/echo, and there is master control for the same features. Another development is the PM75 powered monitor speaker, which, used on its own will put out 50W RMS, or 75 if linked in with additional wedges.

It has its own volume control and signal in, signal out sockets on the side. The PA 475 is a 4-channel, 8-input amplifier with a built-in Hammond reverb. In addition to the bass, treble and volume on each channel, there is master reverb, cut and volume. The reverb may be operated from a foot-switch if desired, and all this, as the makers tell us, in an amp 'giving a full honest 75W





The Davoli mixer and echo mixer.

RMS of solid power'. Lastly, the SL75 slave provides the same amount, with a single input and a volume control.

#### AMPEG

Marketed by Boosey and Hawkes, Ampeg make a limited amount of P.A. gear, though any deficiency in quantity is made up for by the quality. The A-120 slave amp, retailing at £228 incl. VAT, has a volume control and power switch, plus two inputs and two outputs. The amp will deliver 120W RMS into 8 ohms, and has a system of circuit self-protection. It will survive temperatures of over 40°C.

Speaker columns rated at 75W RMS each are also available, and the pair could be yours for £366. The design is a ported bass reflex with four 8" speakers and high power dome tweeters. Finally, Ampeg offer a power mixer with six channels, each having bass, treble, reverb and volume controls. There is a master volume and reverb, plus low band and high band continuously variable anti-feedback notch filters. The amp will deliver 120W RMS, and the asking price for this is £422. A small discount is offered when you buy it with the above-mentioned speakers.

#### NEVE

One of the top manufacturers of sound mixing equipment is Rupert Neve & Co. Their 16-

channel 8014 console, for example, is installed at Covent Garden Opera House. The portable mixers, however, are the 10-channel 8301 and the 12-channel 5302. The former is equipped on each channel with LF and HF controls, and a three frequency high pass filter, plus pan pots on all channels. The two main group outputs can be combined to provide two independent mono outputs from the two groups. There are cue facilities with a headphone monitoring socket, two PPM or VU meters and a five frequency line-up oscillator with variable output.

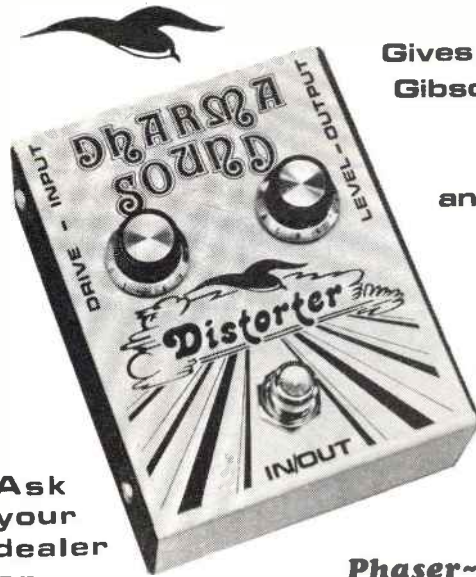
The 5302 "Melbourn" has two line level direct inputs for high level sources, two auxiliary outputs with separate level controls, and pre or post fader switching from every input channel are provided for fold-back, echo, P.A. etc. Many optional extras are available on both consoles, such as tape remote consoles, such as tape remote control button panels, and high level source selection push buttons for broadcast applications.

#### TYAS

This Oldham-based firm was founded four years ago. Two of their slave amps are the PS 70 and the FS 125 — the 70 and 125W RMS ratings are delivered into 4 ohms. These units may be purchased for about £85 and £130 respectively.

Continued on page 61

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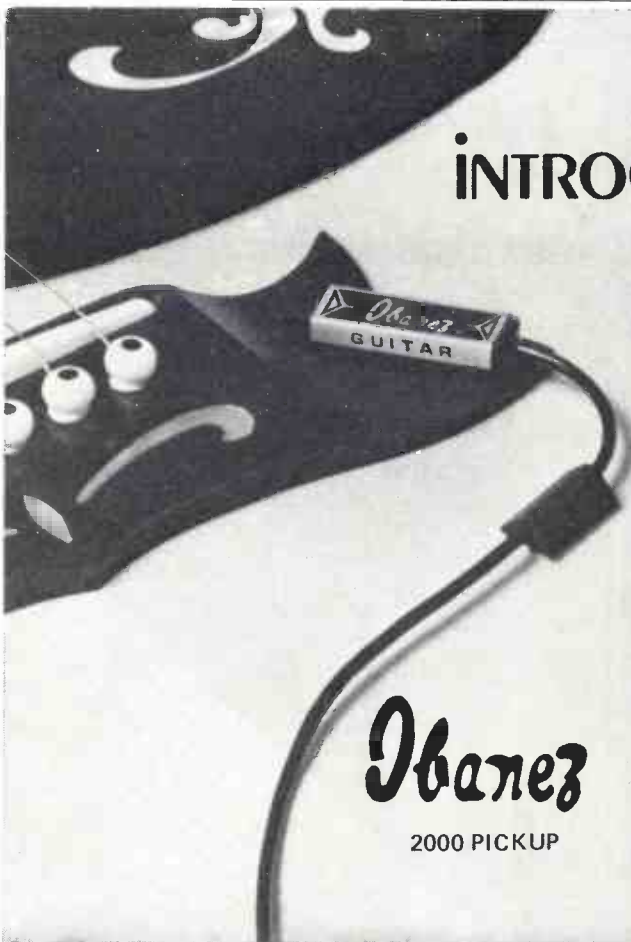
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# PA SURVEY

Continued from page 59.

The S series speakers are the 112S, with a single 12in 50W speaker, the SF15, fitted with a single 15in 100W bass drive unit, the TF15, which is similar, except that it is a twin folded bin, and the HF1—a single 100W horn.

## SOUND CONTROL

This Belfast firm builds P.A. gear to order, and a good example is the mixing desk that John Connolly is currently engaged on—a 25 in, 4 out unit, with 3 band equalization. Above the phase and echo channels there is a digital fre-

quency meter for accurate determination of feedback frequencies on P.A. and foldbacks. The desk also contains both 3- and 4-way crossovers with select switch.

John is also building a six channel mixer-amplifier, rated at 200W RMS into 4 ohms. Each input features echo level, presence, treble, bass and volume controls. Each input features echo level, presence, treble, bass and volume controls. The master output channel has LED overload indication, and the echo channel has send and return levels. Called the MACH FIVE, this unit should retail at around £165.

Two amps are in preparation: the 2(200+100) and the 3(400+200+100). The first is a bi-

amplifier, delivering 200W per side of bass, and 100W per side of treble. The other works on a similar principle, except that the frequencies are divided three ways. John has a number of other projects in mind of an equally ambitious nature.

## FORMULA SOUND

The rig used by 10CC was manufactured by Formula Sound. It includes a studio-quality 30-channel mixing console with 4 stereo sub-groups, 4 echo channels, two foldback rings, 120 way integral patch bay and dual multipole connectors for all inputs and outputs.

Other features include an all-JBL loudspeaker system and steel-framed rack type enclosures housing slaves and ancillaries.

Formula Sound also manufacture a whole range of loudspeaker systems utilizing JBL components, namely the FS1 and FS3 systems for disco work, the FS2 and FS5 for P.A. The firm manufactures to order the J.B.L. range of bass bins no longer imported into this country, and will also undertake reconing and repair jobs on J.B.L. equipment.

Continued on page 62.




Part of the wide Marshall range.

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# PA SURVEY

Continued from page 61

A major current project is the construction of a console for the new Strawberry South Studios being built in Dorking. The console is a 28 into 24 desk with automated mix-down facilities.

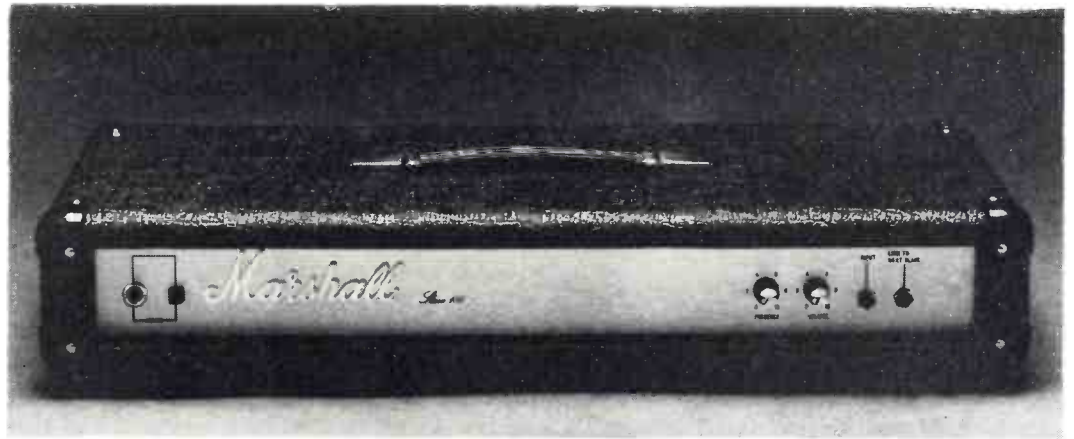
## STRAMP

Although not generally available in music shops in this country, Stramp have found favour with a number of British musicians for their P.A. gear. The MP-16 and MP-12, Version 1 mixers offer up to 16 (type B) or 12 (type A) balanced inputs. Each channel has attenuation switch, pan control, bass, treble, stereo echo-send and two independent mono-signal send controls, plus an on/off switch with indicator and pre-fade listen. The modular design of this board means that two channels are plugged in at a time. There are four independent groups out, each with separate outlets for treble, bass, or total frequency range. The modules available are: input (2), master and power.

Version 2 of these mixers is similar, except that the master is more complex, and each channel has its own VU meter.

Top of the mixer range comes the MPS-24, which has nine-band equalization per channel, LED peak reading meters, overload control, plus VU per channel. This giant also has independent routing to sub-masters and masters, and large faders. Modular design allows tailoring to individual requirements.

The Stramp SL-500 quad power block also deserves a mention, as does the stage P.A. cabinets — the PT7 tweeter section, the H60 midrange horns, and the B100 bass horn.



Marshall 100 Watt slave amplifier with variable transformer.

## BOSE

The Bose 800 speaker is something of a departure from the more traditional design patterns, incorporating the use of multiple identical drivers closely coupled acoustically to provide sound of great clarity. Its extreme portability not only makes it ideal for the more intimate venues, but also makes it suitable for use as a monitor. The versatility of the 800 is amply demonstrated by its adequate handling of different tasks; it is reputedly very faithful to drum sounds, while its electrical ruggedness has endeared it to manufacturers and users of synthesizers.

Again, for smaller bands, an 800 set up can allow the luxury of not having to rely on sometimes inadequate or unsuitable "house" systems. It must be said, however, that Bose's very excellence of clarity could be regarded as a disadvantage for the type of band for whom high volume, feedback et al is vital to their performance. For the band who want their own gear but don't know exactly what to expect as to the gigs they'll be playing, Bose should certainly warrant some investigation.

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# TOP SHOP

# KITCHENS OF LEEDS

**T**HERE aren't many music shops that can claim to have survived for over 100 years — and certainly not many whose survival has left them a vital and active force in music with a great interest in the contemporary scene. But Kitchens of Leeds — this month's Top Shop — are cer-

tainly qualified to be included in that short list.

Originally started in 1875 by Bob Kitchen the company has had a fascinating history, running through two world wars and various depressions, squeezes, booms and what have you, but it is more important for our purposes, while

paying a brief tribute to the company's staying power, to look to the present day and what they have to offer the musician of 1976.

And a comprehensive service is what they have. Three shops, all of which are very central to this thriving modern city, cater for perhaps the widest possible span of any music shop. Whether you're just looking for an electronic organ to tootle away at home with, a massive synthesiser, drums, brass band instruments, violins, guitars, amps, PA gear, almost everything that anyone could possibly want is either supplied by or repaired by Kitchens.

In fact quite probably the key to their Yorkshire pre-eminence is that wide span. Born and bred in the heart of Yorkshire's thriving club and brass band heartland, they can supply a complete band with anything they might need (a service which they supply regularly all over the country to bands). The club scene too offers a lucrative market for the installation of expensive electronic organs and PA systems. The spin-off of that business, of course, are the large numbers of customers who play in the local working men's clubs and buy their guitars, drums, amps etc. from Kitchens.

*Beat* spent an afternoon with Mike Cooper who is Kitchen's

Buyer and Joint Managing Director and spent a profitable time examining the three Leeds centre shops. Of course, the major items of interest for *Beat* readers will be those suitable for Rock and Pop and these are catered for by one of Kitchen's shops in Queen Victoria Street. This was Kitchen's second shop and dates back before 1900. Recently it has been totally fitted-out to offer bands everything they could possibly ask for.

## Value

Stock offered (and very well displayed) includes amplification by Marshall, Yamaha, Peavey, WEM, Fender and some rather tasty looking units by Maine. The guitar stocks are quite remarkable including the standard complements of Gibson and Fender, but with a welcome large range of Rickenbackers and one of the best stocks of those ever up-and-coming Yamaha electric guitars that we've seen for a while. Copies are well catered for by Antoria, Ibanez, CSL and let us just add that a visitor to the shop will find the best copy we've yet seen in terms of value for money hidden away on the walls . . . we'll leave it up to you to discover which one we mean! Strings held in stock include Rotosound, Ernie Ball, Fender, La Bella, Picato and Sound City to name just a few.

As usual we did our sneaky preview test and crept into the shop pretending to be customers before any of the staff knew who we were. We were treated in a manner that would amaze anyone used to the 'can't touch it unless you're gonna buy it' approach of some music shops. In addition to amps and guitars, the same shop is also stocking keyboards suitable for Rock work and currently the range includes Moog, ARP, Fender Rhodes, Elgam, Roland, Korg, Hohner, Welton and many others.

On the subject of keyboards by the way, see our comments later on about the keyboards shop.

Downstairs will be a range of lighting effects to complement the upstairs array of disco gear which has been ingeniously wired-up by the ubiquitous Dave Simms who was there when we arrived setting up a display switching system, the like of which we've never seen before. Mike Cooper had commissioned Dave's well known ingenuity and the



Kitchen's impressive new shop-front in Queen Victoria Street, showing part of their amp and PA range.





Mike Cooper (centre) with two of his group Shop Staff and their impressive gear.

results are now apparent to Kitchen's disco lighting buyers.

Also in the basement will be their large range of secondhand gear. From a quick poke around their stocks we saw several interesting bits and pieces which may well be worth investigating.

Even though VAT hit the secondhand market hard, Mike Cooper does a roaring trade in secondhand gear. Another great business for the group gear shop is the inevitable roaring trade in effects pedals. Here brand leaders (in terms of sheer volume) are Coloursound with American made MXR beginning to take off in a big way. The other obvious big-seller is the delightful Ibanez phaser.

## Sellers

Across the road from the group shop is another (bigger) branch selling acoustics, brass and drums. Acoustic guitars in Leeds are big sellers (no doubt reflecting Leeds University's influence and the thriving Country and folk scene). Here you can buy almost any brand and Mike reported that

his passion for Yamaha acoustics was paying off with big sales. A list of acoustics on offer would fill a page so just pop along will you, and check them out?

Drums are, as always, big sellers and, as Mike put it, "We're right in the middle of Premier country here". Kitchens have a great stock of drums in the basement of the second shop including Premier, Ludwig, Sonor, Gretsch, Autotune, Olympic, Beverley, Maxwin and others. The same shop also has a massive range of sheet music.

We've already mentioned the keyboards shop in King Edward St. Here they stock all the big names and supply many local clubs, performers, bands and home users. The range of both new and secondhand keyboards is most impressive. They are sole Hammond agents in Leeds, Bradford, Barnsley and Newcastle.

But Kitchens' wings spread further than just Leeds. Now a group of companies, they also have a branch in the North Parade, Bradford with another in Newcastle and another in Barnsley.

In honesty, space doesn't allow us to go into the full range of activities of Kitchens. In addition to selling gear of all sorts, they run one of the very few brass and woodwind instrument repair shops in the country and also tackle stringed instrument, electronics and keyboard repairs. One nice side is that they run extensive instrument tuition too (so we understand) at quite a high level.

## Individualism

Run under the guidance of Mike Cooper and his father Ron Cooper (one of the most respected names in the musical instrument industry), Kitchens is now one year on towards its bi-centennial and as they quite obviously base their sales and reputation on service they should make it with plenty to spare.

As frequent customers of music shops up and down the country, we were most impressed with the sheer comprehensiveness of Kitchens. If you want it they have either got it or can get it quickly and efficiently with a courtesy sadly

lacking in some other stores. They also have a great deal of knowledge held by each member of the staff. If they like it they stock it and if they don't they'll sell you something better.

Leeds is, and always has been, an area of intense musical activity. Kitchens have grown up in and no doubt benefitted from that factor. But, in an area of such intense individualism as Yorkshire, no shop would survive and grow so strong as Kitchens without an uncommonly high degree of commitment to what they're doing. It's hard to out-bluff a Yorkshireman, and Kitchens obviously don't try to bluff at all.

Although slightly behind the South in terms of the spread of some new ideas (for example, multi-way PA systems are still relatively new moves for smaller bands), Leeds looks like having a major music scene in its midst and Mike confirms this by pointing out increasing sales as live music comes back in a big way in the area. That's good news for music and good news for Kitchens — definitely a Top Shop!

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# MICROPHONE SURVEY

**Live performances, studio and home recording all rely on one vital factor to ensure the accurate transference of the sound you make — microphones. This month Beat surveys the microphone scene to reveal the many different types available to enable you to make the best choice possible to suit both your ability and your pocket.**

## SONY

Most noted for their prominence in the Hi-fi world, Sony make a number of microphones for use in conjunction with their own various tape recorders. These begin with the ECM95S, a low impedance cardioid electret condenser mike which includes a remote switch, and the F99 stereo moving coil mikes. The ECM 99 has a built-in wind-screen, and its maximum sound pressure level is given at 126 dB, which is fairly impressive for a mike of this type. With a slightly higher output level is the ECM 220, a low or high impedance cardioid electret condenser with a talk switch.

Of somewhat wider application, however, are the ECM 270 and ECM 280 microphones. The former has a frequency response of 40-16,000 Hz, a similar sound pressure input level as the ECM 99, with the added advantage of a removable wind-screen. The 280, with a response of 30-18,000 Hz, includes a bass roll-off switch. Both mikes are the capacitor type. Finally, Sony also make an omnidirectional mike, the ECM 170.

## ASTATIC

Astatic are a firm based in Ohio who make a range of over thirty different mikes for all purposes. They are distributed in this country by Future Film Developments. The mikes which are most relevant to our purposes here are those in the 800 series: the 810 Ultra-Cardioid dynamic mike is designed to combat feedback, reverberation and background noise. It has a bronze acoustic filter, with a front to back ratio of 25 dB and a choice of high or low impedance, which can be made by means of a simple adjustment. The frequency response is 40 to 15,000 Hz. Astatic recommend this mike for studio recording; for live work, we begin with the 850, another ultra-cardioid dynamic mike. This has a ball-head filter for the elimination of 'pop and blast', a foam filter and a magnetic screen, which is designed to protect the DuPont Mylar diaphragm from dust and magnetic particles. Like the 810, the 850 can be adjusted to either low or high impedance, and its frequency response is the same.

The 857 series are quite a lot

cheaper, but include many of the characteristics of the more expensive mikes. The frequency response is not quite so wide at the bass end, and the front-to-back ratio is about 15 dB. The ball-head is removable.

Omni mikes made by Astatic are the 820 and the 860. The former is described by its makers as a multi-purpose unit, with on-off, adjustable impedance and high resistance to humidity, temperature and chemicals. Its frequency response (shared by the 860) is 40 to 18,000 Hz. The 860 is similar in most respects, except for its ball-head, which contains those filters we find in the 850.

## P.M.I.

Marketed by Allotrope, P.M.I. of Sweden manufacture over twenty different microphones. Since there are so many, it will be easier to list them according to type. The omni mikes are the DC-20, the FP-92K, the LD-18/19, the HM-49, the HM-47 and the CL-3. The cardioids are the DC-21, 73, and 96, the FP-92C (all of which are condenser types), the D-44, the RD-16, the RD-34, the RD-36, the F-67 and the F-69

(which are dynamic). As well as these, P.M.I. offer a number of variable pattern mikes — the DC-63, the TC-4V and the stereo ST-8. Of these, the DC-63 is a SYMSI-powered condenser mike with four switches and a potentiometer for selection of the desired directional response pattern, and it is claimed that no fewer than forty-four distinct combinations are possible. This mike also has a wide frequency response and a sensitivity of -60 dB.

For live use, the DC-73 is to be recommended. It has a three stage 'pop' filter, and a switch providing sharp cut-off in the bass. It too is SYMSI powered, with a frequency response of 100 to 20,000 Hz. It is wind-shielded and the microphone's internals are protected by means of elastic suspension. Most of the DC range may be used either live or in the studio.

The dynamic range of mikes is also worth consideration, in particular the F-67, with a frequency response of 40-16,000 Hz. P.M.I. describe their top sellers as being the FP-92 and the DC-20/21, the latter of which they say is 'a condenser mike for the price of a dynamic one'.

## BEYER DYNAMIC

Beyer offer a wide range of microphones for every conceivable purpose. Two of their most successful have been the M160 and M260 ribbon types, and this is indicated by the fact that they have been in continuous production for the past sixteen years. They are used extensively by broadcasters and recording studios, as well as by rock bands and entertainers generally. The M260 in particular has become a favourite with bands because of its high feedback threshold; it has a frequency response from 50 to 18,000Hz, with a sensitivity of -153 dbm. The M160 has found favour with pianists for recording work.

The more recent M500 is recommended by Beyer for live use, since it is designed specifically to cut down annoying side effects such as breath noise, popping and hissing; its sensitivity is equivalent to that of the M260, with a slightly wider frequency response. It also has a particularly good front to back ratio.

The dynamic moving coil types include the M88 — widely used in live performance, and the less expensive M69. Both are particularly sensitive

*Continued on page 69*



## Stones' Rolling Studio



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# MICROPHONE SURVEY

Continued from page 67

mikes. Finally, the M201, with its hypercardioid characteristics has become popular with TV broadcasters and studio recorders, having a frequency response of 40 to 18,000Hz and a sensitivity of -149 dbm.

## EAGLE

In a range which stretches from good "all-rounders" to professional capacitor units giving studio quality performance there are two Eagle mikes which merit special attention. The PRO M20 is a professional capacitor microphone with a frequency response of 30 — 17,000Hz and an impedance of 600 ohms (floating). Part of the Eagle International PRO series of equipment, its design is a result of two years' research into the requirements of professional and studio users. It incorporates an electret capacitor and has a sensitivity of -60dB. The PRO M20 is an unidirectional microphone and will pick up vocals, speech and instrumental sound with equal clarity. Like the other units in the PRO range, this capacitor microphone is built to a high quality of sensitivity.

Slightly less expensive is the UD50HL cardioid microphone; this unit is ideal for use in pubs, clubs, by vocal groups, and for general P.A. application. It is a robust unidirectional mike with integral on/off switch and a wire mesh anti-bomb shield. Response here is 40—14,000Hz, and the cable is detachable.

One need hardly add that Eagle also manufacture a wide



Beyer M680.

range of mikes for other purposes, and an equal number of stands and accessories. All of these are backed by a two year guarantee.

## ELECTRO-VOICE

These fine microphones are manufactured in Michigan, and marketed here by Gulston of Brighton. Although expensive, they do represent the very top end of the range. Unidirectional cardioid mikes are the 664, 671, 670, 627 and 626. The last of these has a frequency response of 70-12,000Hz and dual impedance. It is a "single-D" type, which is a term used by Electro-Voice to differentiate its normal cardioids from the special "variable-D" types. (Variable-D, to explain it crudely, means

that there are slits in the body which make response the same at any angle, and increase intelligibility.) The 664 has a response from 60 to 15,000Hz and dual impedance, with an MC4F-type connector built into the mike. It is a variable-D, and a wide range of optional features is available, such as wind-screen and carrying case. For closer work, the super-cardioids in this range are the 660, 661, RE10 and RE11, all of which have a frequency response of 90-13,000Hz.

Moving now into a slightly higher price range, we find the RE16 and RE15. These too are super-cardioid microphones, but with a wider frequency response, being 80-15,000Hz. Both are low-impedance, variable-D mikes with bass roll-off and an A3M-type connector. The RE16 comes complete with carrying case and windscreen. The DS35 is an ordinary cardioid with single-D, but has the wider response of 60 to 17,000Hz.

In the top class comes the RE20—perhaps one of the best microphones made, though you must be prepared to pay for this kind of quality. It is a variable-D type with a built-in shock mounting and electrical shield. The frequency response is uniform over 45 to 18,000Hz, and there is a bass roll-off switch. In the same kind of category is the CS15, an electret condenser mike, which can be powered remotely or by a PS8 battery. It comes complete with windscreen, carrying case and stand clamp.

## DAVOLI

A reasonable general purpose mike can be found in the Italian-made Davoli range, and Ella Fitzgerald, the Sweet and Brian Auger can be found amongst Davoli's customers. The K690 is a dynamic cardioid microphone with a frequency response of 38-18,000Hz and an impedance of 200 ohms. It is recommended by its makers as a P.A. mike, and will set you back no more than £36, including VAT. The K700 may not be around for much longer, but has similar specifications to the 690, plus an on/off switch and a carrying case. Finally, the K695, at £44, is a larger-headed mike, and tops the range.

## OLYMPIAN

Marketed by S.N.S., this British-made radio microphone is designed for use in cabaret, the lecture theatre and outside P.A. applications. Being a radio mike, it requires no lead, and comes in two sections—transmitter and receiver. The transmitter head is

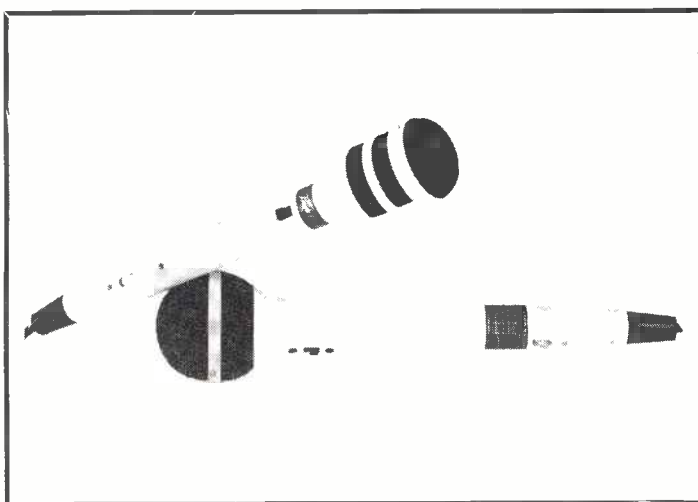
an AKG C5, and the unit includes a rechargeable battery and an on/off switch. The receiver is crystal-controlled, and can be run from battery or mains. The battery can be used for four hours continuously, and a 12 hour timer ensures that even if the charger is left on for too long, an automatic cut-out will prevent any damage. The cell may be charged from the receiver while it is actually in use. A choice of four impedances, level control, and audio monitor jack complete the features of this receiver.

This mike may be converted from handheld to lavalier type by means of a kit, taking advantage of the modular design. The kit costs around £40, the handheld system £375 and the lavalier £377, complete, needless to say, with shoulder carrying case.

## HAYDEN LABORATORIES

German-made Sennheiser microphones are marketed in this country by Hayden, and a very broad range is available, from the MKH 815 Studio "gun" types, retailing at about £230 a throw, to the Super cardioid MD402, at a little over £17. In between are the mikes that should be of interest to the musician, namely the MD 409, MD 416, and MD 413 for live work, and the MD 421, MD 441 and MKEs 202, 402 and 802 for studio quality. The MDs 413 and 416 work best when held close to the mouth, since they are designed to cut out all background noise, and contain anti-popping filters. Low impedance means that you can run a long cable on these mikes without appreciable deterioration in the frequency response, and the double housing of the MD 416's inner capsule makes the microphone unresponsive to "handling noise".

Of the studio mikes, the most popular seem to be the MD 441 and MD 421. The stars whose lips have brushed the 441 include none other than Elton John. This mike has two switches for equalization of various parts of the frequency spectrum, making it possible to select from ten different frequency responses. The MD 421 has a particularly wide response, from 30 to 17,000Hz, and has thus established itself as a "workhorse" in all professional audio fields, thanks to its heavy-duty magnet system. Its cardioid directional characteristic contributes to the quality of sound recordings in difficult situations, such as small rooms with bad acoustics, and its



Peavey PBC (top) and PML (bottom).

Continued on page 70

# MICROPHONE SURVEY

Continued from page 69

good front-to-back ratio enables it to be used without trouble near a loudspeaker.

## NEUMANN

These are primarily studio mikes, and it is a rare studio these days that doesn't have a Neumann somewhere about. They are German-made and marketed by F.W.O. Bauch in this country. The KM 83, 84 and 85 are miniature condenser microphones which have the same electronics and are dimensionally identical, but utilize three different interchangeable screw-on capsules: omnidirectional, cardioid, and cardioid with low frequency roll-off respectively. The KM 86 has a switch on it for selecting directional characteristics, which are cardioid, figure 8 and omni. The mike is most sensitive at right angles to its body, and it is to be recommended for recording more distant sound sources, such as choirs and church organs. The KB 88 has

similar properties, but is a stick type, whereas the KM 86 has a large screened head.

The Neumann designed specifically with loud rock music in mind is the KMS 85. It has a complex anti-popping filter, and a dual wall housing. The bass-risic effect of proximity work has been compensated for by means of a roll-off. The same applies to the U87, which also has the advantage of three switches beneath the capsule itself. These select directional characteristics, frequency response and sensitivity. The U87 is a solid state condenser microphone.

The U47 is the modern successor of the mike that first appeared in 1947. As well as being well protected against wind and "pop", and also mechanical shock, it has a 10dB overload protection switch at the input of its internal electronics, a 6dB switchable output paid to permit matching to highly sensitive mike input circuits. A low-frequency roll-off at 50Hz completes the switches on this versatile unit. Finally, we have a stereo condenser mike, the SM 69, which consists of two independent microphone capsules mounted one above the other. The upper ele-

ment may be rotated, and both can be switched to mono if necessary, and are remote controllable. They may be switched independently of one another in nine steps to cardioid, figure 8 and omni with six characteristics in between. It has a fre-

## HAMPSTEAD HI-FI

The mikes manufactured by this firm are mostly aimed for the outside broadcaster market, and for other specialist users, such as aircraft ground-staff control. The 4038, for instance, is manufactured with the BBC's co-operation, and having a flat response from 30 to 15,000Hz, is ideal for picking up orchestral music. It is a high-sensitivity, bi-directional ribbon mike with very low distortion.

Of rather more interest to rock musicians should be the 4105, which is a lightweight cardioid moving coil type, featuring high intelligibility and a good feedback margin, and will relay an SPL "approaching the threshold of pain" (given as 125dB). The 4119 mike is probably the most appropriate to our purposes, however, being a high quality cardioid with a windshield of woven steel, lined with gauze. The frequency

response is 50 to 15,000Hz and the front-to-back ratio is good. Three versions are available: dual impedance, dual with on/off switch and high impedance.

## RESLO

Bruce Forsyth, Mike Yarwood, Des O'Connor... each of these television "idols" makes use of the Reslo Cabaret mike. J. T. Coppock of Leeds distribute the Cabaret throughout the country, along with the rest of their range. This mike is now available from stock in Leeds, where they provide full service facilities. Its chief feature is its lack of any cable, since it is in fact a radio microphone transmitter unit with a working range of 1,000 feet. The receiver is a mains operated unit which comes in a compact "executive-style" briefcase. The mike's frequency response is 40 to 15,000Hz, and it has an on/off switch at the base, plus a free-hanging 17" wire which acts as an aerial. The battery, of course, requires to be recharged after about three hours' use. Some of the more unusual applications of the Cabaret to come to notice recently have been for commentators at horse shows,

Continued on page 72

# The International Microphone



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Brochure showing the full range of microphones, headphones and accessories available on request.

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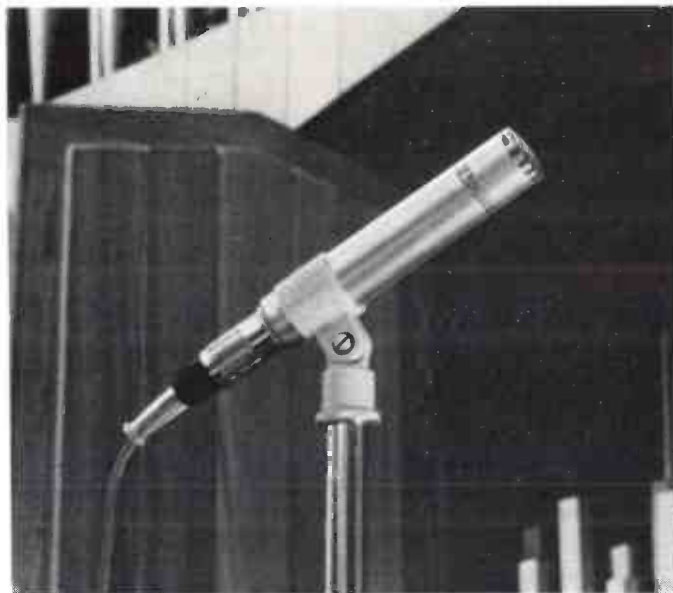
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**SENNHEISER**



# MICROPHONE SURVEY

Continued from page 70

priests in large cathedrals, and for lecturers.

Coppock also distribute the range of Japanese Star mikes. This now consists of ten mikes ranging in price from £14.50 to £25. A comprehensive range of microphone stands and other accessories is also available.

## UNISOUND

These Japanese-made mikes are marketed by Condor Electronics, and offer a range of units at an economical price. Four of these should be worth investigation by the musician. The EM 33 comes in four versions of various impedances, one of them—the EM33D—being a dual impedance mike. They are unidirectional electret condenser types with the wide frequency response of 40 — 18,000Hz. The EM85 is a similar type, except that it has a ball head, and its response range is from 30-20,000Hz. It would be ideal for recording and hi-fi purposes, and being a dual impedance mike, can also be used for P.A. purposes.



Neumann 51504.

The cheaper DM2000SD is an omnidirectional mike with built-in "pop" and breath-blast filter, and is recommended by its manufacturers for work close to the mike. Unisound also make a number of smaller units for use in the home.

## GRAMPIAN

Two types of cardioid mike are recommended by Grampian for live and P.A. work. These are the GC2 and GC3. The former in particular is of interest to bands, being a moving coil type with a complex acoustic phase-shifting network, designed to reduce sensitivity to sounds from the rear of the microphone. Hence it would be a desirable feature in conditions where feedback is a major problem. The GC2 is sturdily constructed, the body being a die-casting, whilst the top cap is an unbreakable plastic moulding. The diaphragm too is made from a plastic material which is inert and highly resistant to mechanical damage, as well as being unaffected by changes in temperature or humidity. This mike has sensitivity of -70dB and a frequency response of 70-14,000 Hz.

In addition, Grampian make two types of ribbon microphone, the GR1 and GR2. The exceptionally wide flat frequency response (virtually level from 40 to 15,000Hz) and the excellent transient response make these mikes a good bet for studio and similar work where a high standard of fidelity is essential. The GR1 has a

semi-cardioid response, and because of its slightly lower sensitivity to lower frequencies, it will normally be necessary to place it nearer to the sound source than the GR2, which has a "figure of eight" bi-directional polar response.

The ribbons of both mikes are easy to replace.

## PEAVEY

It must indicate something about this Mississippi-based company that its products—all pretty new—feature in all three of our surveys this month. As far as microphones are concerned, Peavey have four models out at the moment: the PML, PMH, PBL and PBH. The latter two mikes are based on a newly-developed dynamic element, using a Dupont Mylar diaphragm, which is claimed by its makers to be proof against temperature and humidity changes, as well as "most acids, alkalies and solvents". It is coupled with a removable ball filter and an open cell polyurethane foam acoustic filter. The PBH mike is very similar to the PBL with the exception that its low-to-high impedance matching transformer is built into the PL55 type phono plug that terminates the 20 foot cable.

Continued on page 74

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# MICROPHONE SURVEY

Continued from page 72

Both mikes have a frequency response of 40-15,000Hz.

As for the PML and the PMH, these are also the dynamic cardioid type, but have slightly less frequency response at the lower end, with a sensitivity of -150dB. All of the four models described here can be used as a low or high impedance mike simply by interchanging the cable, and all have good shock insulation.

## CALREC

There are basically two ranges of Calrec mikes: the 400, 600 and 700 series for popular use, and the 900, 1000, 2000 and 2100 series, which are intended for use in the studio. The 400 series offers a range of fairly inexpensive high quality microphones. These cardioid units have a frequency response of 5-16,000Hz, whilst the 600 series Transistor Capacitors include a choice of Omnidirectional, flat response, Cardioid flat response, Hyper-cardioid and Cardioid with a reduced bass and crisper treble. (Incidentally,

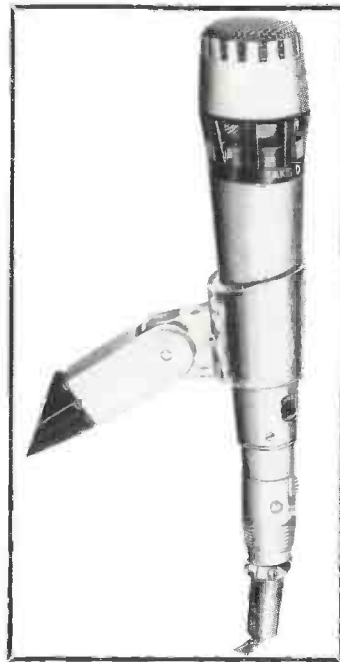
Calrec also manufacture a large variety of power units for these mikes).

The newer 700 series is a range of mikes with a 1.5 volt cell internally powered capacitor unit. This means that you can use the mike out of the studio as well as in. Anyone who wants a particularly high quality unit for stage use might do worse than to check out the 700 series. Calrec inspire confidence in their products by guaranteeing them for two years. For their price, Calrec mikes are excellent value and would be ideal for a musician interested in doing some home recording, as well as for professional applications.

## KEITH MONKS

Keith Monks (Audio) Ltd. are mostly noted for their high quality mike stands, booms and other accessories. In particular they have just brought out a range of coloured stands, which combine attractive appearance with a hard, robust finish of nylon coating. Our business in this survey is with the mikes themselves, however, and Keith Monks also act as licensed distributors for the French-made Melodium microphones.

Although little-known in this country, Melodium mikes are



AKG's all-purpose D120.

used all over Europe. Monks have been importing them for about five years now, and recommend them for use in conditions where feedback is a problem. For live purposes, the C133SU is the one to watch. Like all Melodium mikes it had a good front to back ratio, and in this case, a flat response

from 50 to 15,000Hz. It is a high quality cardioid studio microphone with XLR connectors.

A big bonus offered by the Melodium range is their repair exchange service. If your band is one given to displays of violence on stage, and should happen, in the course of such activities, to damage your mikes, the company will replace them for about a third of their original price.

## AKG

AKG's microphone sales here are being assisted by interesting developments from their associates in Vienna, among which is the new C414EB variable pattern condenser microphone incorporating improved electronics, Cannon connector and a new diecast case. This FET microphone can be phantom powered and has the following additional features: switching bass attenuator at 75 and 150 Hz, equivalent noise level corrected to 20dB, additional -20dB pre-attenuation and 3-pin XLR connector. On the pop scene AKG are introducing their new D120 general purpose dynamic microphone which should be of interest to musicians requiring a moder-

Continued on page 76

# Condenser Microphones... at greatly condensed prices

Yes it's true! Unisound Electret Condenser Microphones are capturing the sound and the interest of the amateur and professional recordist, for at last the condenser microphone price barrier has been shattered and without any loss of performance.

The range includes Omni and Uni-Directional as well as Tie-Tack lapel models. The unique design employs a tiny UM-3 battery making bulky power packs obsolete yet providing sufficient power to maintain high sensitivity and a wide response ratio.

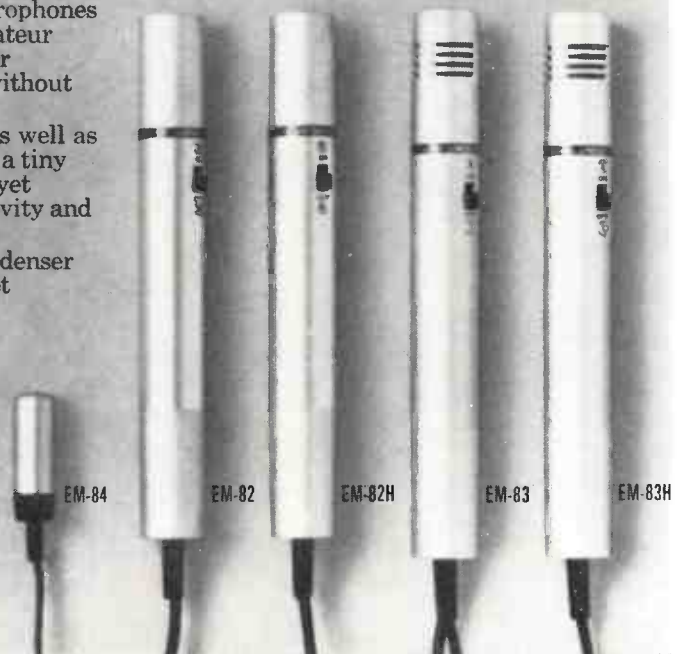
Get to know more about Unisound Electret Condenser Mikes - we have a very interesting technical leaflet available on request.

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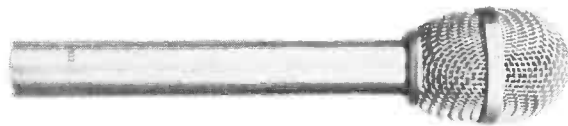
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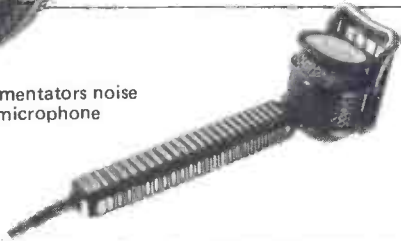
CE 4115 Lightweight commentators microphone



CE 4038 Studio quality moving coil microphone



CE 4104 Commentators noise cancelling lip microphone



CE 4037 Interviewers omnidirectional lip microphone



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## MICROPHONE SURVEY

Continued from page 74

ately priced professional model.

A few years ago the company diversified from microphones and developed the now established and successful BX20 Studio Reverberation Unit, extensively used by recording studios and broadcast stations throughout the UK. A logical development from this model is the BX15, a "stable model" incorporating two separate channels and equally suited for recording or live work. AKG's Service Manager, Mr. Robin Wells, is currently touring the country demonstrating this versatile unit, and he will be pleased to receive enquiries from customers to have the unit demonstrated. It has of course been featured at the recent APRS Exhibition.

### WMI/KAY

Kay microphones are brought to us from their native Japan by WMI of Caerphilly. The range has a big advantage in that it provides mikes of reasonable quality for a very competitive price, and would probably suit young musicians of limited means who are kitting themselves out with their first P.A. The KTM 2 is a dual impedance unidirectional ball-headed mike, with a built-in wind and "pop" screen. It has a frequency response of 100-10,000Hz, which is of course a narrower range than on more expensive mikes.

The KTM 4 is a little further up-range. It doesn't have the ball-head, but the head does include bottom vents to give a smoother texture to vocal sounds. For the same price you can try the KCM 33 cardioid electret condenser mike, which is recommended for general use by its makers. It has a frequency response of 50-14,000Hz, and the battery life is about 6,000 hours.

The best of the Kay range, however, is the KCM 44. Its response is 30-16,000Hz, and its battery will provide you with a thousand hours extra life over that of the 33.

### SHURE

The newest microphones offered by Shure include the PE52 "Close-Talking" mike, and the PE5EQ E-Qualidyne, which aroused considerable interest at this year's Sound 76 exhibition. The E-Qualidyne has four small switches on its body which activate attenuation fil-



The Shure E-Qualidyne.

ters at crucial feedback areas of the audio spectrum. These filters are similar to those on the Shure Vocal Master console; the switches allow you to change the microphone characteristics from mellow to bright, or to strengthen, or de-emphasize mid-range frequencies. You can get rid of sibilance or booming in the same manner.

Newest of all is the PE52, however. It is designed specifically for use on stage, and will cut out everything except what you want it to pick up—extraneous sounds, such as amplified instruments, monitors and applause should be shielded, since sound is only picked up from ¼ in. to 1 in. The PE52 also has built-in filters to minimize wind and "popping" noises, and is generally to be recommended as a P.A. mike.

The old favourites in the Shure range need no introduction: Unispheres and the Unidyne III and IV are well established as stage mikes, and the SM58 and SM57 are the "deluxe" or studio versions, very popular with rock singers at all levels. The latter two mikes are especially good for vocals, and for miking up acoustic guitars, tom-toms or snare drums. The Unispheres go from the magnificent Gold PE566 to the B588SA—a competitively priced mike which incorporates many of the features of those in the higher range, the chief one being its genuinely unidirectional performance.

All of these have a locking On-Off switch, and one of them the PE585V, offers the unique feature of a volume control located on the mike itself.





# DYNAMIC MICROPHONES ARE BEST



**KTM-1** £8.95  
Low cost, non-directional type microphone picks up sounds from all directions. Great for group or interview uses. Use where feed back and audience noise are not a factor. Sphere shaped head for natural voice sounds. Built-in wind and 'pop' screen.

#### SPECIFICATIONS

Impedance: 50K ohms  
Sensitivity: -58db/1,000 cps.  
Frequency Response: 100- 10,000 cps.  
Dimensions: 43 dia x 163 (mm)  
1.7 dia x 6.4 (inches)  
Weight: 395 grams/14 ounces



**KTM-3** £12.55  
A small style microphone built especially for the vocal performer. Parabolic-shaped head gives a close intimate sound. Its cardioid directional pattern pick-up eliminates background and audience noise up to 80%. A favourite style for TV performers due to the low profile flat-top wind screen. Brushed aluminium finish will not reflect stage lighting. Ideal for multi-mike set-ups.

#### SPECIFICATIONS

Impedance: 50K ohms  
Sensitivity: -57 dB/1,000 cps  
Frequency Response: 100-10,000 cps  
Dimensions: 41 dia. x 170 (mm)  
1.6 dia. x 6.7 (inches)  
Weight: 370 grams/13 oz.



**KTM-2** £13.95  
Directional cardioid pattern pick-up. This type of pattern is especially useful when the performer must stand directly in front of speaker system as it will eliminate up to 80% of the background noise while accepting all frontal sounds. The directional characteristics make it easy to aim the KTM-2. This feature is extremely helpful in multi-mike installations and also to avoid pick-up of unwanted outside noise. Dual impedance allows use with a wide variety of sound amplifiers or with extra long cords. Sphere-shaped head for natural voice sound. Built-in wind and 'pop' screen.

#### SPECIFICATIONS

Impedance: High 50K ohms/Low 600 ohms  
Sensitivity: -57 dB/1,000 cps  
Frequency Response: 100-10,000 cps  
Dimensions: 52 dia. x 230 (mm)  
2 dia. x 9 (inches)  
Weight: 510 grams/1 lb. 2 oz.



**KTM-4** £17.50  
Uni-directional, cardioid-shaped pattern. Reduces feed back problems. A high quality, professional microphone suitable for studio, stage, TV and radio applications. Dual impedance for use with all types of tape recorders or with extra long connecting cords. Directional qualities make the KTM-4 ideal for multi-mike set-ups. Built-in wind screen. Bottom vents in head give smooth, rich sound to all voices. The KTM-4 is especially suited for male vocal and 'heavy' sound groups.

#### SPECIFICATIONS

Impedance: High 50K ohms/Low 600 ohms  
Sensitivity: -57 dB/1,000 cps  
Dimensions: 44 dia. x 200 mm  
1.7 dia. x 7.8 inches  
Weight: 510 grams/1lb. 26z.

Complete with 20-foot fully shielded connecting cord which ensures clean, crisp sound by eliminating all unwanted signals from lighting fixtures, outside transmitters, etc. Also includes a quick-release holder for use with any standard microphone stand.

#### GUARANTEE

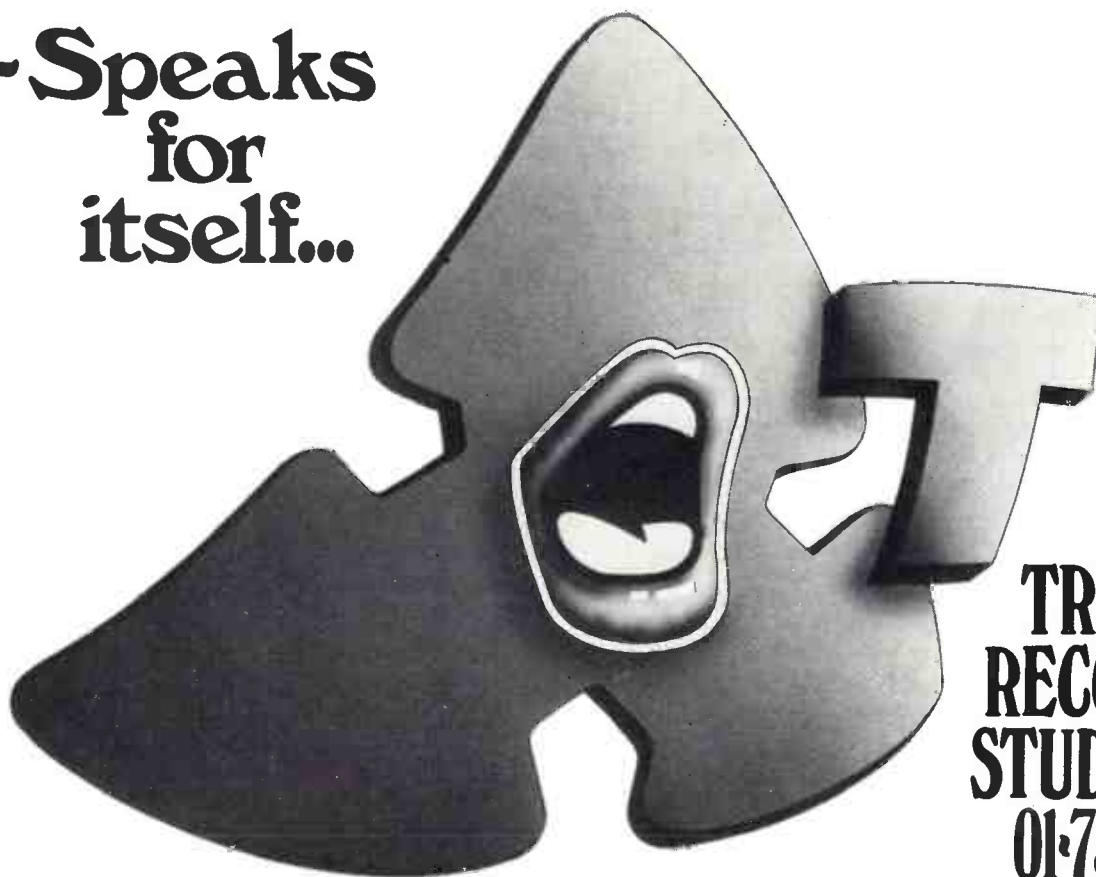
Kay microphones are guaranteed against manufacturing defects for one year from date of purchase.

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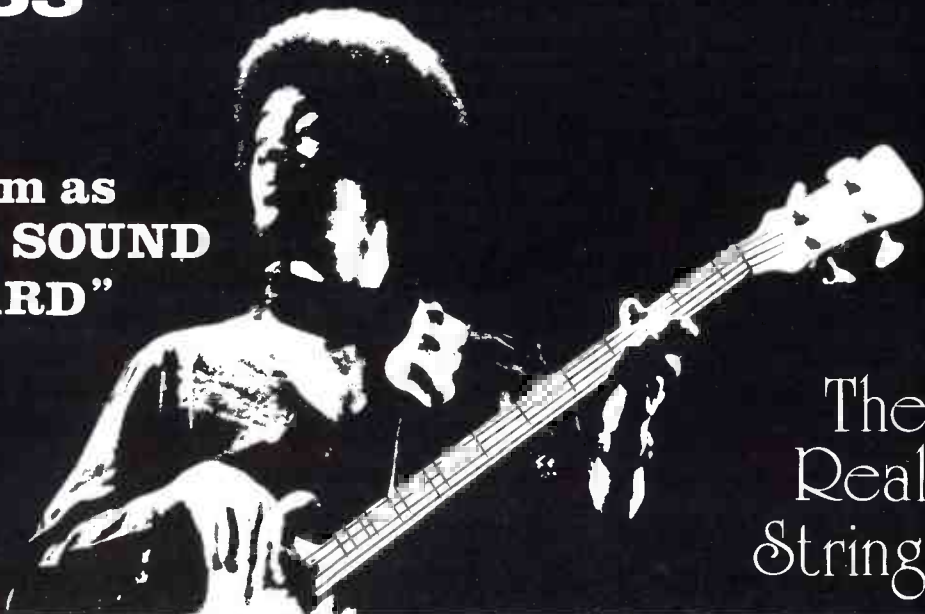
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# STUDIO PLAYBACK

## AUTOLOCATOR FOR 3M USERS

**D**ESIGNED exclusively for use with 3M's M79 Series of professional multi-track recorders, the new Sonaplan XT 14 Auto Locator, is a two-unit rapid location and selection device operating without overshoot.

The Auto-Locator features separate real time counters and the device is scaled in minutes and seconds with an accuracy better than two seconds at 15 ips. It is available in both the U.K. and Europe direct from 3M United Kingdom Limited.



## THREE BIG ORDERS FOR NECAM

**T**HREE major London studios ordered the recently announced NECAM computer-mixing system manufactured by Rupert Neve and Co.

The three studios are E.M.I.'s Abbey Road, Air Studios in Oxford Street and The Music Centre at Wembley. The three systems, which are linked through to existing Neve desks are expected to be installed by November.

Ken Townsend, Manager of Abbey Road, said "NECAM is an outstanding advance in technology, and its great advantage is that not only will it give much greater control in mixdown process, it cannot in anyway downgrade the signal, a common failing in other systems, Moreover, in the event of a fault developing, one could instantly revert to a manual mix with no loss of valuable studio time."

## SWEDISH GLENMARK HANSON EXPANSION

**A** decision to expand from 16 to 24 track recording by Swedish operation Glenmark Hanson Production of Stockholm, resulted in the purchase of a new MM-1200 tape machine, a recent introduction by Ampex.

The MM-1200 is newly designed with a particular regard having been paid to ensure stability in operation. The MM-1200 is available in 8, 16 or 24 track configurations, and was launched at the AES convention at Zurich during March.



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## NEW DOKORDER FOR HOME RECORDERS

**N**EW onto the scene, and ideal for home studios, is the new Dokorder 1140 four channel multi-track machine. The Dokorder is a three motor, three head unit using 10½" reels and operates at the usual speeds of 15 and 7½ ips.

Features of the Dokorder include eye-level viewing of four VU meters and four LED peak overload indicators which operate on signals of and above 8dB.

With an inbuilt auto memory return-replay function the 1140 can, by operating four counters, pre-set the machine to rewind at the end of recording,

find the start point and switch into the 'play' mode — ideal for engineer-less sessions!

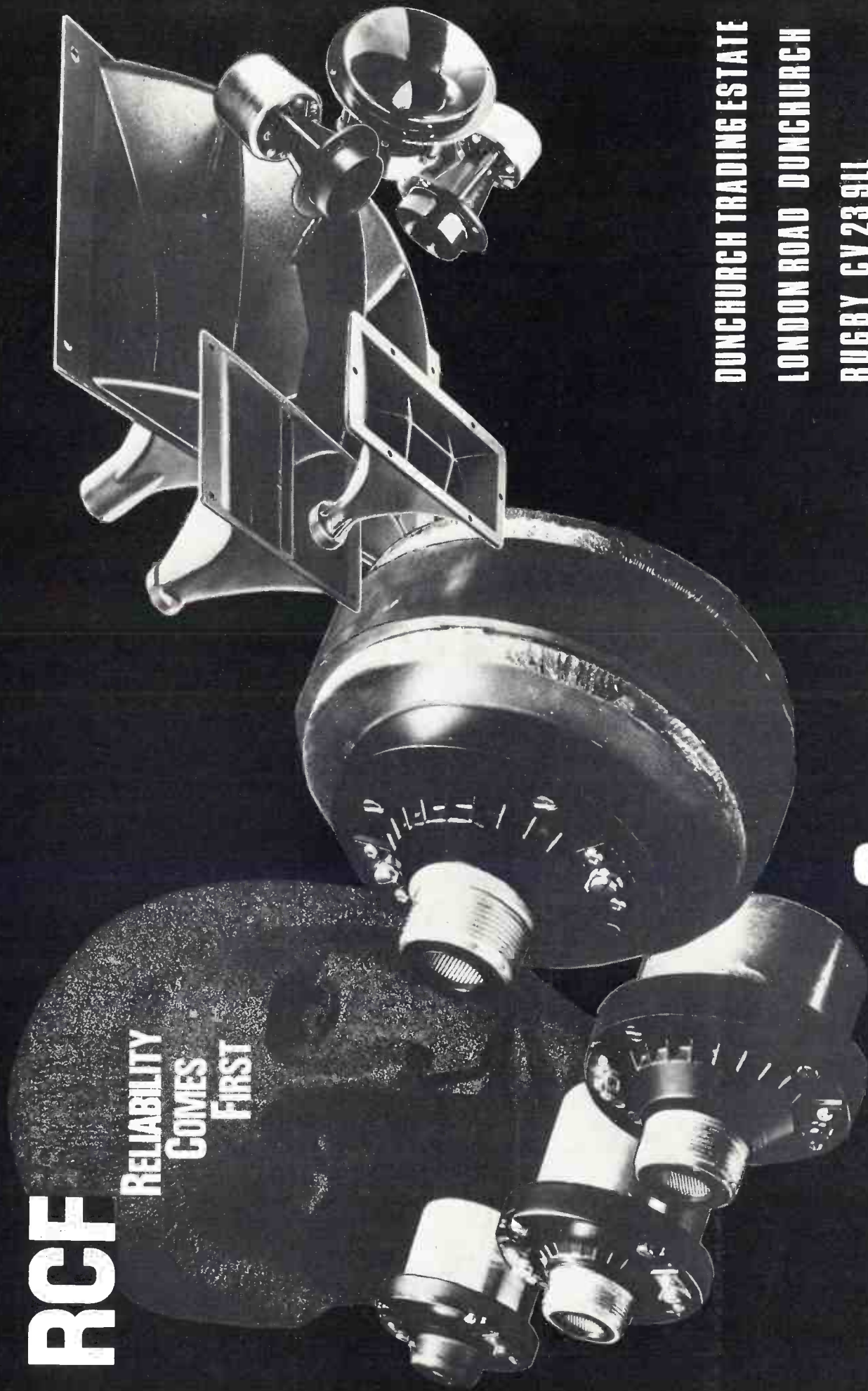
Electric logic circuitry allows the machine to function 'in' and 'out' of sync on each track depending on record or replay mode.

Bias can be adjusted by ± 50% to suit individual tape characteristics via a variable bias control from an inbuilt pink noise test generator.

Price of the Dokorder 1140 is £675 plus VAT from the sole distributors REW at REW House, 10/12 High Street, Colliers Wood, London S.W.19.

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# PROTECT YOUR GEAR

This month Beat looks at some ways of protecting your equipment from breakage and burglary: it's no good investing in high quality instruments and amplification (especially with today's prices!) if after only a few months of regular use on the road both their appearance and performance have been thoroughly devalued. Light fingered rip-off merchants can leave you high and dry—so insurance is always a good policy—and not necessarily expensive if you deal with a company who are sympathetic towards musicians. Insurance companies can be useful in other ways as well: if you are a policy holder, they will usually be willing to assist with things like carnet bonds—very helpful for bands without hefty bank balances.

Safety devices are also mentioned briefly in this survey, as if you are into protection your own life really takes priority! Three simple precautions which should always be observed when dealing with electrical equipment are: (1) Never grasp a microphone or instrument before touching it with the back of the hand (that way a shock 'throws off' the recipient rather than holding him in a death-lock). (2) Every time you use any electrical device, check that the mains plug is correctly and securely wired—especially the earth lead—and that the correct value fuse is fitted. Also check that the mains wiring itself is not faulty before plugging in. (3) Use reputable safety equipment to protect yourself, but treat everything electrical as potentially dangerous. Learn how to give the kiss-of-life and how to restart the human heart: prevention is better than cure, but one day a little basic first aid might save someone's life.

## ADAM HALL

Adam Hall, based at Unit Q, Starline Works, Grainger Road, Southend, Essex, supply nearly all of the little accessories designed to make equipment live a bit longer. Their products run through jack sockets and plugs, vynide, straps, various corners, hinges, lock catches, castors, grille panels, castors and rubber feet. Packing and carriage is free on all UK orders, while exports require a modicum of preliminary paperwork. Fittings are all standard, and therefore ideal for the majority of requirements.

## CANWORTH INSURANCE BROKERS

Most bands have at some time investigated the possibility of insuring their gear. Although Insurance Brokers take great pains to keep in touch with special markets for unusual risks, insurance is a very specialist field where bands are concerned and is controlled by a very small number of Insurance Brokers. One of the longest in the fields are Canworth Insurance Brokers of 43, South Molton Street, London W.1. They have introduced a new scheme underwritten at Lloyds that probably provides one of the widest covers generally available and among the lowest rates.

Your average Underwriter takes a poor view of musicians and they are generally quoted such high rates as to make insurance uneconomic. Canworth have been specialising long enough to be able to produce their own statistics to prove their argument that the majority of musicians are an extremely good risk for Insurers as they take exceptional care over protecting their instruments. The cover offered is for full All Risks cover providing indemnity for any loss or damage to the equipment.

It is not possible to be specific about rates as they decrease for the higher sums insured but these are examples: £1,000 cover from £20.00 in UK plus two weeks in Europe, to £50 covering the same sum worldwide. Rates, however, differ



A range of Premier drum cases.

Continued on page 83

# NOW AMCRON INTRODUCE THE D 150A!

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



Our London stockists for all AMCRON equipment are  
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## PROTECT YOUR GEAR

Continued from page 81.

sufficiently for further enquiries to be worthwhile.

Not only does the cover provide for full All Risks cover but Canworth have also used their experience of the short comings of previous policies to tailor make the cover to exactly the requirements of any travelling band. Most policies insist that any gear left overnight in a vehicle must be in a vehicle that is alarmed or immobilized. Sensible enough but not when you have to quickly hire a van to complete a tour which is not alarmed. The cover takes care of this by granting cover on vehicles that are not alarmed whilst they are in a locked garage overnight. Providing the sums insured are kept adequate Canworth will provide a written guarantee to replace on a "new for old basis". If Canworth live up to their proud boast of providing the fastest service possible there is still the problem of hiring alternative equipment to keep working at a not inconsiderable expense. The Canworth policy provides cover for this often overlooked problem.

### PREMIER

The simplest way to protect drums is to keep them in cases; all the time they're not in use. If you can line your cases with foam, it will help to stop your drums from moving and give them extra protection.

Try and keep your cymbals in a good cymbal case, such as the Premier 456, which has a centre holding rod attachment, which firmly secures the cymbals. If, however, you do keep your cymbals inside your bass drum or tom-tom cases wrap them individually. If you don't they will move about more and get scratched and also mark or even damage your drumheads.

Premier also offer various good bits of advice:

"Never leave protruding screws or levers on drum shells or they could force their way through the sides of your cases in transit. You may think you're saving money by loading as much as possible. Don't. You could find that when you try and lift them the handle and case part company.

It may also be easier to slide or throw your cases across the floor. Don't. This will cause excessive wear and shorten the life of your cases. It will also damage whatever is inside.

Look after your cases, don't

leave them in damp or wet atmospheres. If you do it will shorten their life, and cause rusting to both case fittings and contents.

One final point. Remember musical instruments are a good target for the would-be thief. Always stamp or mark your instruments and cases with your own identification mark. If you leave them in your car make sure it's locked and your gear is covered over, out of sight.

If you follow these points, hopefully you and your drums and cases should be together for a long time."

Sound advice.

### SPAULDING RUSSELL

Cases made from vulcanised fibre are the speciality of Spaulding Russell of Manchester. The firm makes a large number of different-sized drum cases. The largest is the "pak-n-roll" type, which is protected by 2in battens running along the underside, to which rubber wheels are bolted for additional strength. Inside there is an accessory tray, a compartment for snare drum, and another for cymbals. This case is edged all the way round in metal. Bass drum cases of 18in to 28in in diameter, cases for tom-toms of 12in to 16in and double cases which will each take one small and one large tom-tom. Spaulding Russell also make a number of cymbal cases, and two accessory cases with metal edges and special hinges which will lock the lid open in a vertical position. The larger of these will accommodate a snare drum. All these cases are flat-bottomed and without joins at the base.

### SOUND ELECTRONICS

An electric shock occurs when a person's body is interposed simultaneously between 'earth' and 240 volt mains potentials: the potential difference causes a current to flow through the body. The most fatal way in which to receive a shock is from hand to hand, when the current passes across the chest: consequences vary according to current strength, but include heart failure and asphyxia caused by seizure of the lung muscles. Current level varies with individual's skin resistance (perspiration doesn't help much), but the accepted minimum fatal dose is 65 milliamperes for a minimum time of 0.03 seconds.

Sound Electronics are manufacturers of the well-known Playsafe unit, a small cylindrical

Continued on page 84.



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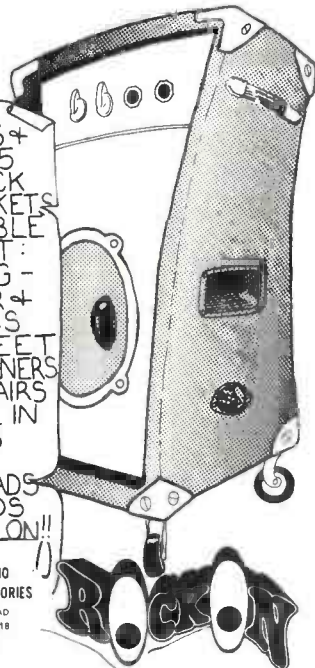
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AT YOUR LOCAL MUSIC SHOP

## PROTECT YOUR GEAR

Continued from page 83.

device, eg. guitar or micro-and socket, which is inserted in the signal lead of an audio device (eg. guitar or microphone). The Playsafe is fitted with a fuse in the phase ('+') and screen cables, both of which will blow if the current passing through them exceeds 10 milliamps. This is well below the minimum lethal dose, and as long as the fuses are not tampered with, the Playsafe system offers considerable advantages compared with mains-

safety distribution blocks, which are more susceptible to 'human error' in setting up. It is reassuring to know that numbers sold per year are into three figures, so that a good proportion of English musicians can go on making music without 'dicing with death'.

### LUDWIG

Retailed by Rose-Morris, American-made Ludwig fibre cases and covers are of course designed for percussion instruments. Those for marimbas, vibes, xylophones and chimes, for example are made of top-

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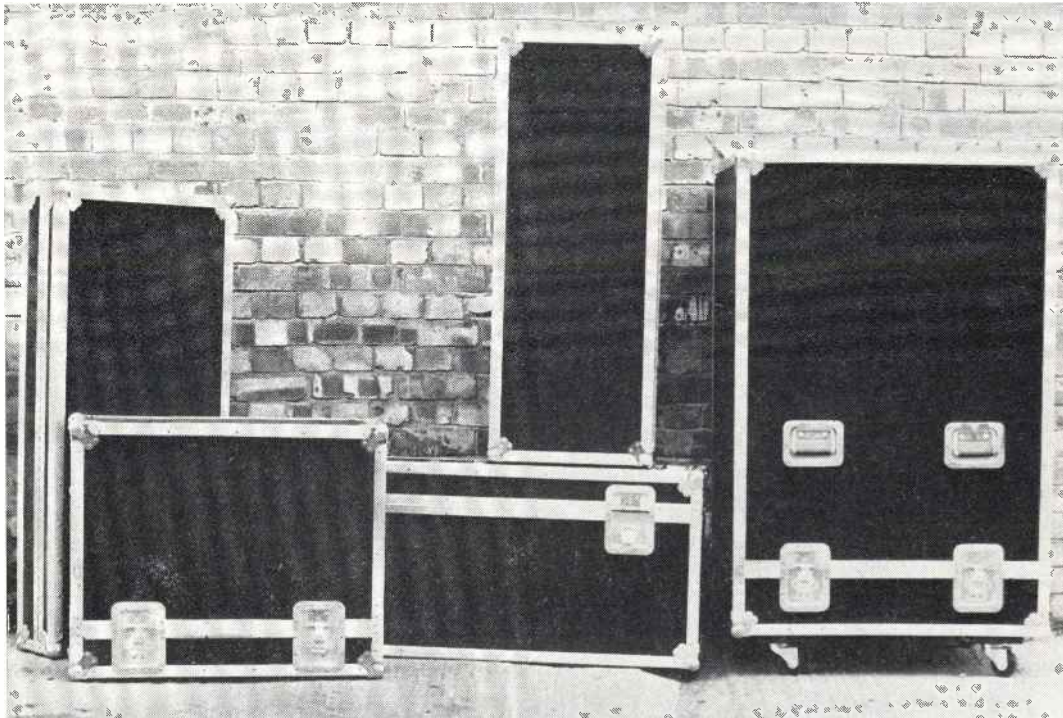
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An impressive array of Packhorse's flight cases.

grade vulcanized fibre, with metal reinforcement on all corners, shock mountings and blocks for each individual part. There is a special cloth roll-up divider for all removable wood and metal keyboards. Vinyl fleece-lined covers are available also. For drums, the 8020 W Trap Case allows for the storage of a snare drum, stool, and tambourine in one compartment, stands in another compartment, and cymbals up to 22in in another. A tray will hold accessories such as sticks and brushes. The case has steel handles, metal stripping on all edges, a five-ply wood bottom, steel corner guards and large castors. A wide range of fibre-type cases is obtainable

for every type of drum. The Contoura line is made of durable plastic and aluminium. Three heavy-duty latches and double hinges, plus a bottom compartment for holding accessories completes the line-up of features in this range, which offers a choice of three interior finishes — unlined, blue felt-lined, or red plush-lined. Two further lines are the Dura-Hyde, made of fabric-backed vinyl, fastened with zippers, and the Blue Sharkskin covers, which are fleece-lined and water-repellent.

#### FAILSAFE INSURANCE

Failsafe offer a variety of premiums to cover the touring band's equipment. Annual rates for bands based in the UK are £2.00 per £100.00 worth of gear,

£3.00 for the UK and Europe, and £4.00 worldwide, all per £100.00 worth of equipment. In the latter case, they claim that the popular rate among competitors is £5.00. Failsafe also arrange shorter term insurance at slightly higher rates.

One of their primary stipulations, of course, is that gear left overnight in a van or garage should be protected by such devices as the Krooklok. Beat are running a full article written by Failsafe on the benefits of insurance very soon.

#### HAMILTON'S

Hamilton's of Teeside aim to provide all the little accessories a band might need to prolong the life of their precious gear as it endures the pressures of life on the road. Their product

line runs through the usual jack plugs, various corners and castors, handles and edging materials, but the firm encourage personal contact with customers as the range is constantly being expanded, and may be modified to a particular requirement. The most recent addition to their range are various flight case latches.

#### ROCK ON

This company has been operating for some two years, and carries most of those elusive small items that no one else seems to stock, such as connectors, cables, castors and corners. For our purposes, namely protecting our gear, Rock On point out that gaffer tape is an indispensable item to ensure that all that valuable equipment is out of harms way — leads, cables, effects units, mike-stands . . . you name it. As for flight cases and cabinet accessories, they supply castors with heavy duty rubber wheels, some of which are fitted with brakes, case hinges, large and small plastic corners, cabinet sliders, all-important locks, and carrying handles. Plastic feet, for instance, might not seem indispensable, but are none the less necessary for any breakages. Finally, it should be added that all manner of jack sockets and plugs are to be found in Rock On's extensive warehouse.

#### PACKHORSE/COMPLEX 7

The manufacture of flight cases in just one of many operations carried out by Complex 7; other projects include hiring rehearsal facilities, instrument hire (largely keyboards) and, under the wing of Director Rick Wake-man, the manufacture of the Birotron. The Packhorse function is to design and build flight cases to the specific requirements of any artist, which, with more and more bands going on the road with equipment specifically designed for themselves, is becoming an increasingly important service.

Packhorse have two full-time staff working on the construction of these cases, although professional help is readily available to meet extra demand; all the work is done on the High Wycombe premises. These cases are made of fibre-glass and aluminium and combine probably the two most important factors — strength and lightness.

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# INSTRUMENT REVIEW 1

## PEAVEY ARTIST 112 COMBO AMP

FOR a long time now we've been waiting to try an example of the much vaunted Peavey range of amplification equipment. Sales have quite obviously been booming and we've been receiving a large number of enquiries from readers about this American made gear. We decided to start with a fairly new model, the Artist 112 for the simple reason that the majority of our readers will probably be looking for combos at the moment, although we'll be reviewing more powerful Peavey's as the months go by.

The Artist comes with either a single 12 in or 15 in speaker which has a high rated performance to cope with the quite high output for a one speaker amp of 120 watts — our model came with the 12 in example.

Attractively finished in a good grade of vinyl-type material the Artist, in common with many of Hartley Peavey's little babies, offers several unusual features, the best of which, in our opinion is the Series/Parallel jack socket arrangement at the front. The amp has a total of four inputs with two channels, bright and normal. Nothing strange about that you may say, but the two parallel sockets give you your guitar through both channels which is equivalent to using a patch cord between both. This enables you to further extend the already admirable tone controls by blending the characteristics of each channel.

The Series inputs offer a sort of ready-made overload which (thank the gods) really work! Used with the master volume control quite staggering amounts of sustain poured out of the amp in true valve style, no doubt assisted by our use of the excellent Kasuga Custom and John Birch guitars. Controls on the Artist include bass, middle, treble, reverb, standby, and master volume. No rotten distortion controls you see because Peavey's engineering inventiveness enables you to get a *real* distortion via the series wiring and master volume arrangements.

The reverb is a good one, working on both channels you'll be glad to hear, and is an application of the tried and trusted Accutronics unit. Nice one!



Along with the amp comes a footswitch to control the 'Selector' function (allowing you to switch from bright to normal channels) a 'Combiner' function (allowing you to switch both in at once) and a reverb on/off switch.

Strange ideas from Peavey (at least strange to these shores) include the provision of a mains outlet for powering (presumably) a slave amp. This is not really necessary and it is a practice which is, we understand, being attacked in the Hi-Fi field. It is quite safe as long as the slave or whatever else you're driving is fed from another appliance which is earthed but it is unnecessary.

Peavey are very proud of their safety record, claiming to have passed all the complex North American safety specs (especially the Canadian which

is a bit tricky) but there was one small point that we didn't like. At the back of the amp chassis the valve holders and valve bases are exposed and it is *just* possible that some object (guitar string?) could slip in between the valve pins resulting in a shock. We 'phoned Jack Sondermeyer, Peavey's head engineer in the States, who told us that he was quite happy with that safety angle and we're prepared to accept that, with the proviso that we'd prefer a small piece of metal grille to be screwed in over the back of the amp just to be certain.

Still, that's a trivial point. The amp, a hybrid with solid state pre-amp and valve power-amp (6L6GC RCA valves), is a monster with superb tonal range and fine overload/sustain for lead work. Well constructed

and well designed, we'd have no hesitation in recommending it to any guitar player.

The Artist is a fine amplifier that we really enjoyed playing and goes to prove that a successful marriage between valves and transistors is possible and that it is one answer to getting a good lead guitar sound. We would reckon that, if the amp were to be used flat-out all the time, use should be made of the speaker output jack and an extension speaker be used but apart from that we'd have no reservations about use over a very long period of time.

Peavey amps are quite obviously here to stay and that's very good news if this example was anything to go by. Tested G.R.C. with Kasuga 6 string Custom and John Birch Custom 6. RRP £311.36 inc. VAT.



# SONOR DRUMS

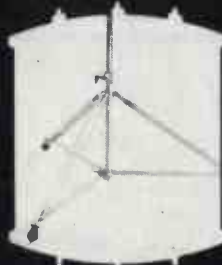
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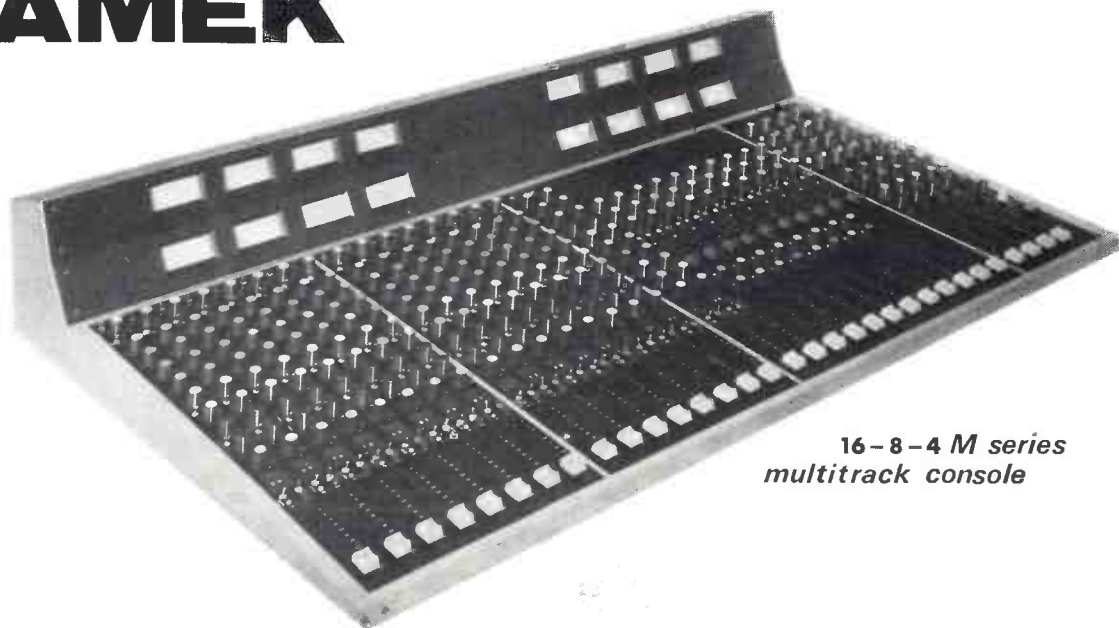
Cymbal stand boom arm. Z5222

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# INSTRUMENT REVIEW 2

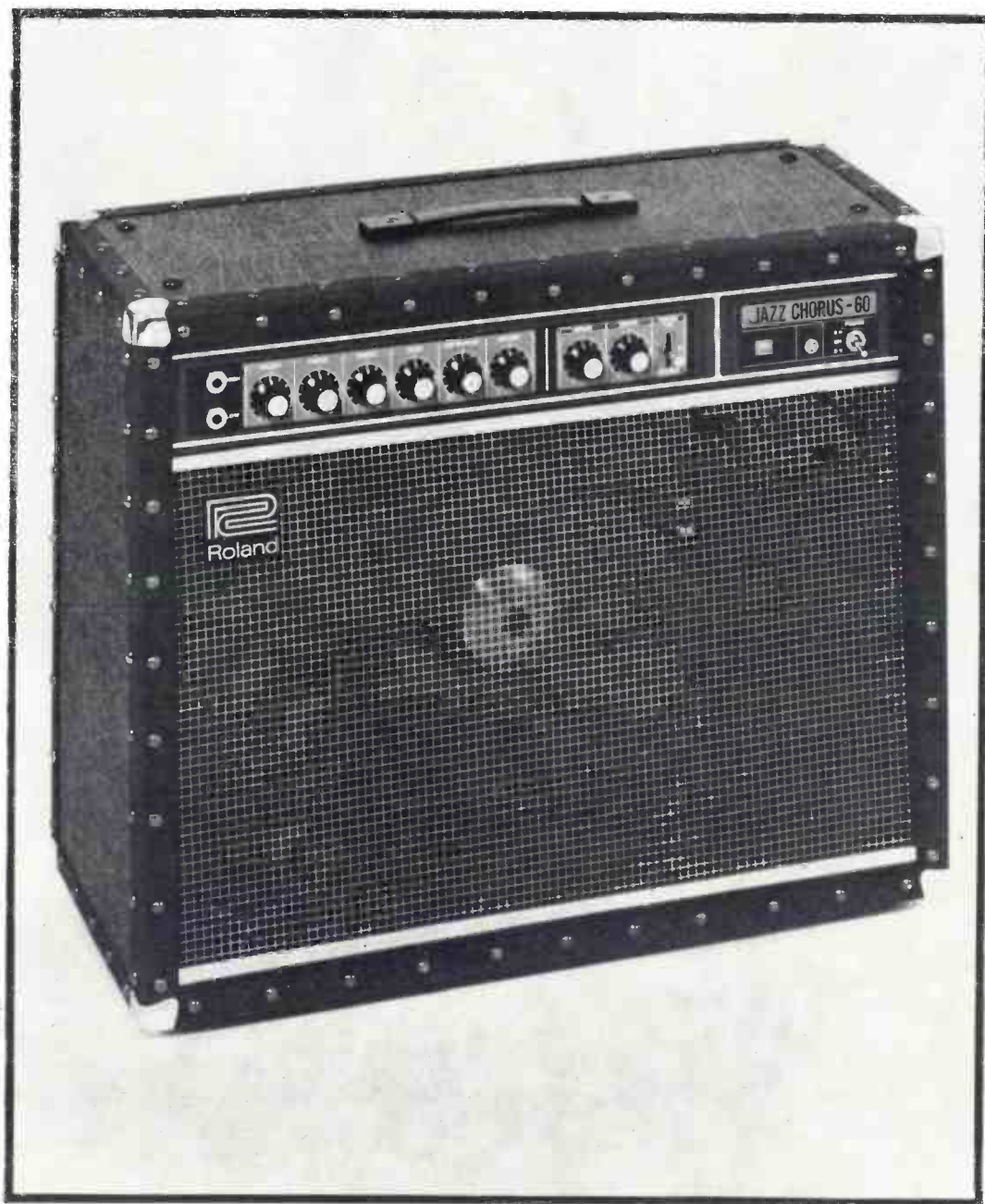
ROLAND JAZZ CHORUS  
60 COMBO

**A**MID a great fanfare of trumpets, Brodr Jorgensen, distributors of the Japanese Roland series of keyboards, amps, speakers and effects units in the U.K., recently announced the introduction of two new combo amps, the Jazz Chorus (JC) 60, a sixty watt unit fitted with a single 12" speaker and a twin 12" speaker job delivering 120 watts called the JC 120. Beat decided to borrow the smaller of the two units for the purposes of this review.

First impressions of the Roland, based on appearances, are favourable. The amp looks tough enough with a protective strip running round the edges of the cabinet and having a coarse grained vinyl covering. Appearances can be deceptive, however, because although the cabinet construction is acceptable, the material used for the speaker grille is a bit too flimsy to offer much protection from roadie's boots and suchlike. Here, Roland should certainly upgrade their material as long-term users will soon find problems in this department.

Sound-wise the Roland is very much a basic transistor amp offering a straightforward array of controls on single channel operation, including volume, treble, bass, distortion and reverb. There are, however, two extra controls, one a vibrato and the other an effect called 'Chorus' from which the Roland derives its name.

Ignoring the Chorus effect for the moment, the Roland performs adequately enough for most purposes giving a very typical solid state cleanliness with a lot of treble although not a brilliant bass sound when used with our test guitars. The distortion circuit (which, if manufacturers are going to insist on telling us that transistor amps are O.K. for lead guitar will so often be where sales spring from or are lost) is, however, a disappointment. It offers just about a fuzz effect with little real movement toward the harmonic content of the natural overload produced by a distorting, overdriven valve amp. In other words the Roland couldn't be made to 'sing' in the way that many guitarists will desire. As such it may well prove suitable for a rhythm guitarist but



is unlikely to find a home with many lead players unless they want to buy a separate effects unit to overdrive. Even then, we would be inclined to doubt whether the Roland will get the famed 'valve' sound.

On the other hand, Roland's Chorus effect does work well. Controlled via either a footswitch or a switch on the amp, the Chorus sounds just like a good phase unit but, alas, is pre-set and so you only have

one sound to play with. Combined with the distortion control you can get quite a nice sound but the amp would be a far better proposition if it came with a variable Chorus effect.

Reverb works well enough and the vibrato is quite good. Vibrato sounds are set by speed and depth pots and the effects are induced via a footswitch.

Power-wise we were reasonably happy with the JC 60. It's

not especially loud with a 60 watt amp (subjectively) and that may well be due to the use of just one speaker. Probably anyone considering using the JC 60 on stage would have to invest in an extension speaker unless he were playing in a quiet band. All in all the Roland is not a bad buy.

Tested GRC with Kasuga 6 string Custom and John Birch Custom 6 string.



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# INSTRUMENT REVIEW 3

PREMIER RESONATOR  
KIT B204

**L**ONG-standing favourites in the British drum world, Premier, have recently introduced several items of interest to percussionists and so we've decided to review a few of these this month in the shape of the new 252 bass drum pedal and the Resonator B204 outfit.

Launched at this year's Frankfurt Trade Fair, the 252 pedal is quite a step forward in British pedal design. It boasts a solid construction from a seemingly very strong alloy and offers a single spring action and adjustable stroke whereby you can adjust the throw by adjusting the angle of the beater, this is operated by a single nut. The footplate has an angle changer as well. Attachment onto the drum itself is an improvement via a screw on the top of the post of the pedal next to the spring tension screw.

In use we'd reckon the 252 to be quite probably the best British pedal on the market although it is not, by any means, cheap.

The B204 kit we tried was rather comprehensive to say the least so, as usual, we've broken it down to its component elements for appraisal.

Starting with the two cymbal stands we must confess that aesthetically they don't exactly look beautiful. Nevertheless, they work extremely well and we *couldn't* manage to make them collapse. A good flat balance is provided by pull-out legs on these stands and large wing nuts have been fitted to make tightening somewhat easier than it is on some other types.

In line with the ever increasing popularity of the boom cymbal stand, we also had a look at Premier's which impressed us greatly with its variable adjustment facilities for height and angle and its exceptional rigidity.

Onto the drums themselves. We started with a birchwood 22" x 14" bass drum which now marks the change of the old-style disappearing spurs to the more modern fold-out variety. The bass drum was fitted with 20 nut boxes for tensioning and also has felt dampers on both front and back skins. Premier are well loved by volume-freak drum-



mers like the dreaded Keith Moon and all we can say is that, after a few hours with this one, we ain't surprised at all! Sound, too, is pretty good.

The snare fitted with our kit was the all metal aluminium Premier (14" x 5½") offering ten lug tuning, one damper on the batter head, a twenty strand snare and a familiar styled flick-off snare release. In our opinion the wait for this snare from Premier was well worth while. It is perhaps the first British snare to rival the Americans for producing a good crisp, sharp sound. Possibly the metal hoop used in the construction of this snare is the main reason for such a brilliant sound, but either way we were more than impressed. The only fault we could find seemed to be a design oversight. There are two types of tension screws on this kit, the snare having square headed nuts while the tom toms have

centre-split heads on the nuts. This calls for two keys whereas standardisation would only call for one key — much easier for a gigging drummer to only have one key to lose.

The tom toms were also, like the bass drum, of birchwood and we tried three sizes, the 13" x 9", 14" x 10" and 16" x 16". Briefly, we were very impressed with these drums which would seem to have all the depth of tone needed for Rock and would, if we might hazard a guess, be especially useful in the studio. Using the Premier tom toms brought us into contact with the latest tom tom fittings from Premier which look rather similar to Ludwig's but which don't need a spanner or plyers to tighten into position as they rely on two large nuts to tighten the fitting. Again, this is a remarkable improvement on existing Premier fittings and is well worth the investment.

While on the subject of fittings, it's worth pointing out that this kit included Premier's Lockfast Hit-Hat pedal and also their Lockfast snare stand which has kept away from the basket style. The principle employs three extendable arms to carry any size drum and which can also tighten onto the drum to hold it in place. Good and solid this one.

In conclusion, we'd like to say that the whole kit was a vast improvement on an already good design. In the vital area of fittings the Premier excelled and the overall sound was most suitable for Rock drumming. Major improvements were, as one might expect, detail changes but these can make all the difference between a good and a bad kit. At £596 with Super Zyn cymbals or £456 without, this kit represents an extremely good buy.

Tested H. R.

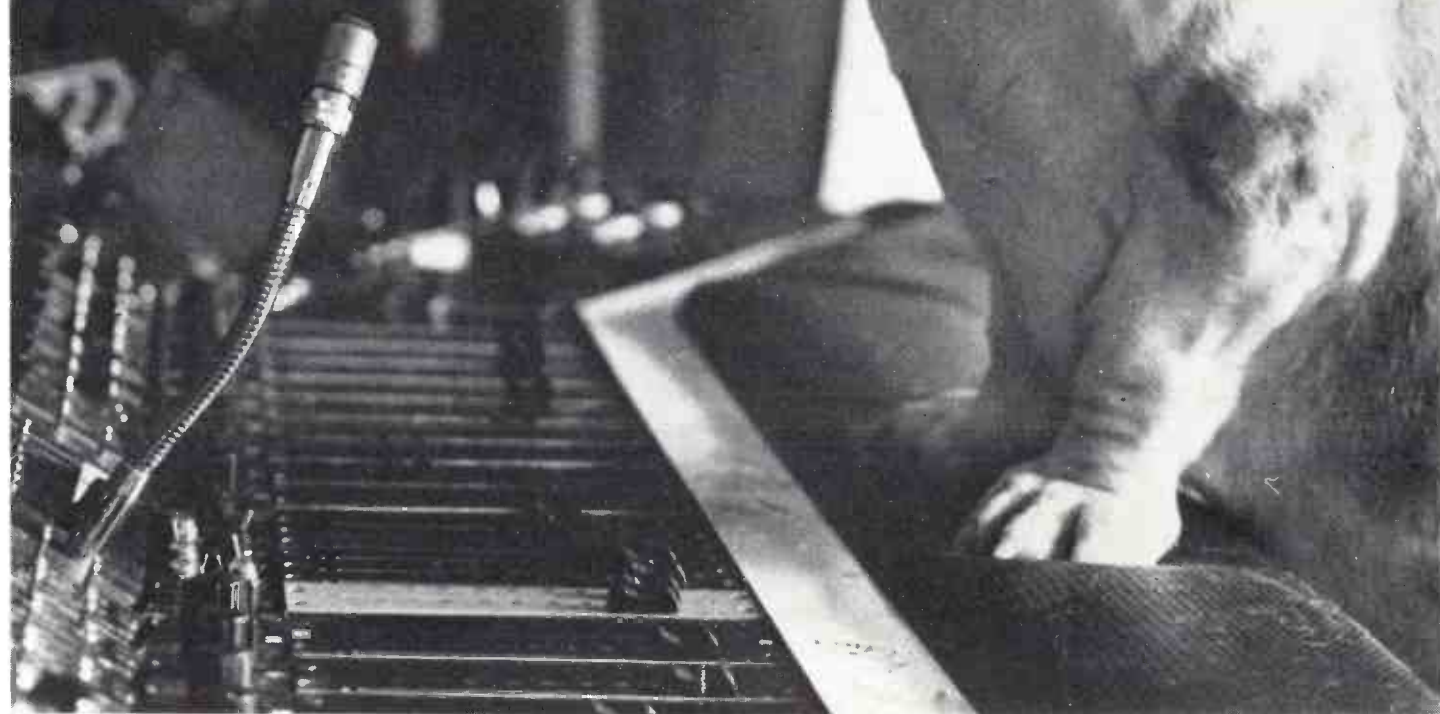


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# STUDIO SPOTLIGHT

## MAGRITTE STUDIOS

**T**HERE'S a musician living in Harmondsworth with a 16 track studio in his front room. His name is Daniel Priest, and he also owns a Basset hound by the name of Bertie, who has a penchant for resting his front paws on mixing consoles: we can't vouch for Bertie's aural skills as an engineer, but he certainly has the *longest* ears in the business!

Actually the studio extends to a little more than the front room, occupying a converted wine cellar and most of the ground floor of a converted farm house, but it is rather disconcerting to walk through a very innocuous door leading off the hall and find oneself in a studio control room, surrounded by equipment that would not be out of place in any of the more ostentatious "music complexes".

Magritte operates from Harmondsworth because Daniel has a lot of contacts there, having once taught at the local school (the kids apparently spent more time playing his music on their recorders than doing sums), but the village is also situated very conveniently near to London. Daniel writes music for a living himself, and set the studio up in September '73, an operation which he describes as "a tape machine to record band's music . . . and it just got out of hand".

The first piece of music recorded at Magritte was a soundtrack for the film *Back to Bach*, which was shot at West Drayton. Daniel wrote some of the music for the film, but found that working in large studios only confirmed his opinion that "Number one pain in London is money, number two is getting gear in and out, and three is just the general hassle that you're in London and recording".

So the soundtrack ended-up being recorded on a TEAC 3340, a piece of equipment which was to form the basis for what is

now a highly sophisticated studio. The next acquisition was the old Mayfair Sound Studio mixer, followed by a Scully 16 track machine. When Island sold their Helios desk it found its way, much modified, to the Magritte control room and, bringing the studio up to date, a 3M machine was bought to replace the Scully. Daniel did most of the work in designing and building the studio himself, and describes the set-up as: "Basically a one-man operation, although there's a couple of guys who come in and engineer"; Dave Hughes is his "right hand man", and acts as the studio's technical and maintenance engineer.

### Control

The control room is much larger than many we've seen, basically square in shape, with convenient niches for tape machines and door at opposite sides, and a bay window in the wall opposite the monitors and behind the mixing console. Horizontal traps consist of drapes hung forward of the projecting sections which form the niches, and curtains across the rear window; walls are lined with cork, and the floor is amply carpeted.

The ceiling is the real acoustic piece de résistance, being a Westlake type in two sections, with a bass trap entry shoot just aft of the console, and designed and built in its entirety by Mr. Priest himself. Behind the smart natural wood boards of the two sections there is marine ply and California redwood (*very* hard to get in this country), and the bass trap has no less than 24 baffles to absorb unwanted low frequencies. There is no studio/control room window, visual monitoring being provided by Sanyo closed circuit television, the engineer facing the four large Lockwood Major monitors, equipped with Tannoy Reds,



*Helios board in use.*



when seated at the mixer. There are two swivel-type chairs at the desk, and two surprisingly comfortable double coach seats on either side of the rear window.

The Helios mixer is a 28 into 16, with three band switchable equalisation, four stereo echo groups and two foldback groups, the latter having switchable echo on each. The console is angled in three sections, with a patch-field and the closed circuit T.V. on the left, and tape remotes and Varispeed remotes over to the right. Daniel likes the Helios, having a special word of praise for its ergonomic layout: "I can do everything myself, and I can be as near to the tape sounds as possible." The 16 track machine has a Varispeed which Magritte built themselves, and 16 sync. amps "which are very useful for mixdowns and foldback". Sync., or synchronisation, on a multi-track recorder means that tracks already recorded can be monitored at the same time as material being recorded.

Apart from the 3M recorder, there are Philips Pro 20 and Studer J 37 machines, both valve, for reduction.

"The advantage with valve machines is that you can stuff so much level on them—the second and third harmonic distortion is really nice—I think we measured +20dB and it was still subjectively pleasant." Apart from these two there is a Revox A77, again with Varispeed and used mainly for tape delay, and a Sony TC 131 cassette deck. Amps for the Lockwoods are Swedish EA units, which Dan also spoke highly of.

## Effects

Effects on hand include an EMT stereo echo plate, a Fairchild reverb unit, HH tape echo, Countryman phaser and a natural echo chamber.

"That's up above the kitchen—it's just a bricked up room with a huge rain barrel on the floor. A mono feed from the desk goes to a cabinet with Vega speakers in it, and is picked up by a stereo pair of omnidirectional microphones hanging in different parts of the room. It's an effect that people are very unaccustomed to hearing when you bring it up in the mix and offer it as a sound." Signal modifying gear includes Audio Design and compressor/limiters and Graphic equalisers. Plans for future expansion include the acquisition of a 24 track machine, and the possibility of a more sophisticated desk to replace the well-loved Helios.

The studio itself at Magritte



Main studio with Bössendorfer Grand and microphones; speaker, top left, is talkback "squawk-box".

has an area of 450 square feet, a capacity of 15, and was again worked on mainly by Dan, with a few friends lending a hand. "We get really amazing separation between instruments, which is something that American studios have got together—I don't know why it is, but it's really great." Perhaps the 18" thick wine-cellar walls, suspended ceiling and Rockall padded bass-booth have got something to do with it. The Drum booth stands in the bricked-up entrance to an old air raid shelter—not that we would have noticed without being told, as the top half was tastefully panelled in pine beneath a Rockall false ceiling, giving a nice 'bright' sound, whilst the lower section was fitted with acoustic padding. A drummer who was present observed that there was plenty of room to spread out bits of kit, and a sliding glass window separated the booth from the main area.

Lighting in the studio was discrete, coming from translucent panels in the acoustic tiled ceiling and coloured wall mounted units, and there were plenty of screens for further studio separation. Foldback is via a Quad 303 amp and Beyer DT 100 cans, the wall mounted outlets being provided with individual level controls. A rather nice Bössendorfer grand was parked in the corner, and other instruments available 'in house' include a Wurlitzer electric piano, Hohner Clavinet D6, Davoli synthesiser, Congas and various percussion instruments, Marshall, Fender and Vox AC30

amps, plus a small Leslie, are all included in the basic studio rate, but other instruments and amplification can be provided at extra charge.

## Microphones

On the subject of microphones: "We've got all the usual, except we use Sennheiser, Electro-Voice and some Shures as well—in fact we've got bits and pieces of everything." The usual include Neuman and AKG units, whilst amongst the unusual is an STC 4038—"great for brass and cello, with a figure of eight pick-up pattern", and the use of E.V. RE20's and Sennheiser 441's—"the really tight pattern means good separation." Dan favours an Electro-Voice RE-10 for snare drum, and a 421 Sennheiser for bass drum, but general miking techniques are flexible, as the occasion demands: "We've miked up with seven or eight, or only three microphones on the kit."

There is direct access to the studio from the parking area, which has enough space for 20 cars; the studio is set in about 4 acres of 'grounds', which does have quite practical advantages, as Daniel pointed out. "We once had a bloke singing a vocal part at the top of that field, with a multicore stretched out all the way up there. In the middle of the session is started to rain, and someone had to rush up there with a brolly; when we played that take back, you could hear the rain beating on the brolly in the quiet bits!"

Recent Magritte clients include the Eric Hine band, Con-

tour Records (a string album), the Welsh Brass Consort (a brass album), Ray Poole doing a solo piano album, all of Harold Champins work, Fargo (a soul band) and the Squeal band, which is Dan's own outfit. Daniel played us some of the Squeal band's master tapes, so we were able to get a good idea of the 'house sound'. The separation between instruments certainly was good, the drum sound in particular being well defined, without being pushed too far forward in the mix. Vocals had a 'close to' but crisp sound—crispness being a good description of the overall music—which was blessed with a production job comparable in its attention to detail to some of 10cc's work. Some of the guitar effects, which we at first thought were synthesized, but turned out to be ingeniously modified via the mixer, certainly showed that Mr Priest knows his equipment inside out, and can use it to good effect.

Magritte's complement of hardware is quite adequate if you are realistic about modern music making—which sometimes seems to get a bit out of hand equipment-wise these days—what you are really buying at this particular studio is an atmosphere conducive to creative work, with help from sympathetic and adept 'staff'. Daniel quotes £20 per hour as a standard rate for 16 track, but emphasised that all rates are negotiable; 8 track costs £10 p/hour, and 4 track £6—and that can't be bad when the man's letting you use his pride and joy!

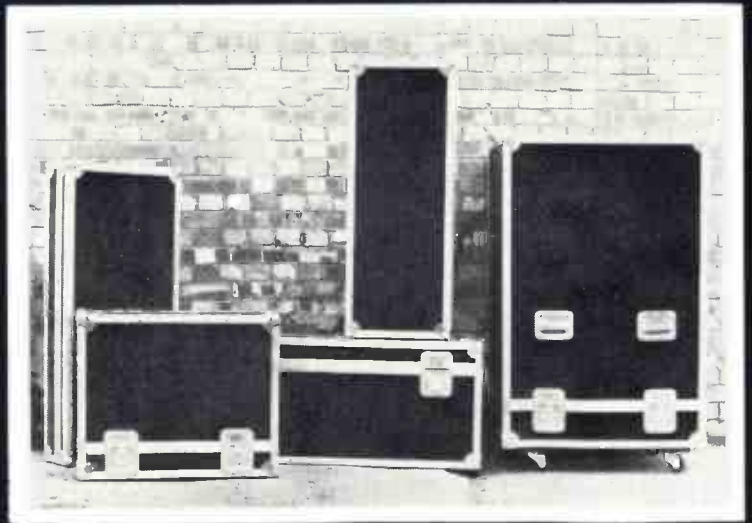


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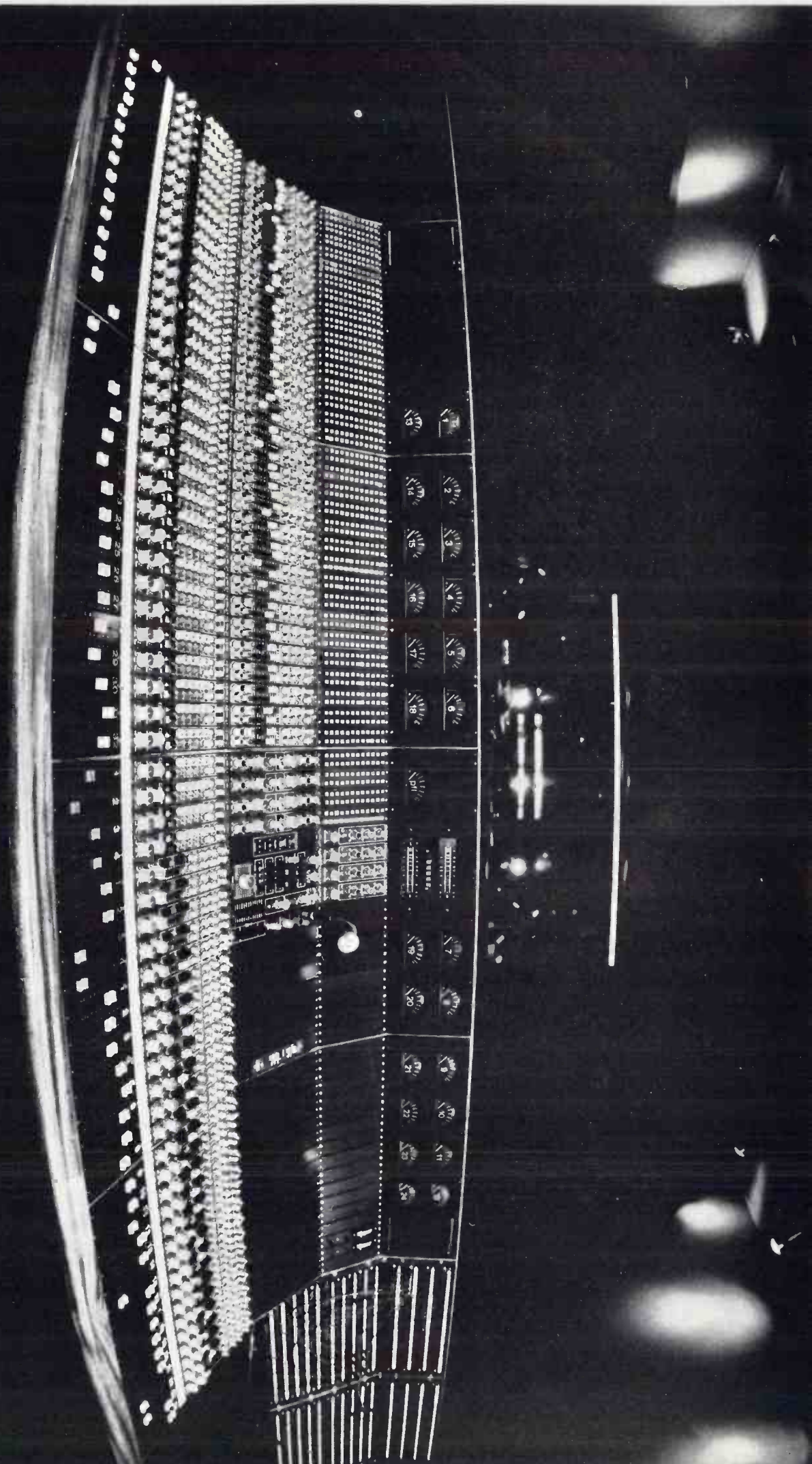
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# CONTINENTAL STUDIO SPOTLIGHT

# RELIGHT STUDIOS

Robin (left) and Pierre at the Midas desk.



**B**EAT'S visit to Relight Studios in Holland mixed feelings of trepidation about flying with a keen sense of anticipation as to the progress — Continental-style — of a newly conceived but hugely ambitious venture. The drive from the airport with Chief Engineer Robin Freeman left city life a fading memory; Relight is set in rolling acres of forest near Eindhoven, and presented a deep first impression. But would the inside match the outside? It would indeed.

Dutch priorities are commendable; a superb panelled bar is right by the front door ("we finished it first") and in it the staff members extend a warm welcome and a bottle of Heineken. In between the chat introductions take place: the Dutch owner is Dick van Velden, Robin's engineering colleague is Pierre Geoffrey Chateau, a slightly animated Frenchman. Robin himself completes the Cosmopolitan ambience; formerly with TPA Studios in London's Denmark Street, he is English.

Dick started the company about five years ago armed with previous studio experience, and moved through the usual 4 and 8 track set-ups. He met Robin during a visit to London arranged by the Dutch and European Midas agents, Pierre Bollon and Louis de Potesta of A.R.C. when they

called by at TPA to examine the Midas 16 track console installed there. In collaboration with the Midas technical staff, the construction of the desk got underway, with Dick deciding that Robin was the wisest choice to operate it. A brief discussion with Midas prior to the visit unearthed a few technical details but mainly an assurance that the best description could only come from seeing it.

## Mixing desk

The desk is truly a monster, 32 in 24 out plus 4 independent output groups for quad panning. Each channel boasts a selection of facilities geared to handle any eventuality. Included (per channel) is a three way input — mic, line and remix — plus, for the mic and remix, individual phase reverse switches, and, still per channel, pre and post fader points with direct outputs. There are furthermore eight auxiliary echo-foldback sends, incorporated, like everything else, to give the musician the best possible idea of what is happening through the cans.

The automuting system can programme chosen channels to mute when desired. Equalisation, in four parametric bands, covers treble, middle, presence and bass, with a range of + or - 16dB per band. Here the pièce de résistance is probably its totally variable operation as opposed to a few fixed frequencies. Compressors /limiters/expanders are by Pye and Audio and Design. The full Dolby system will shortly be supplemented with either Keepepex or the Audio and Design F300 unit.

## Dolby

The studio theme of flexibility is given all the more credibility by the fact that the Dolby system is "floating" and not working permanently in conjunction with the tape machines; it therefore fulfills not only its primary function at the tape stage, but also helps out on echo or whatever. The 28 monitoring modules have access to the inputs, rendering overdubbing an easy task and facilitating short cut mixdown. Readout via the horizontal light-display meter is practically instantaneous.

Each headphone enjoys full EQ . . . Straight facts, however impressive, must eventually make turgid reading, and yet there is so much more. On then to two Studer A80 tape machines plus the 24 track



MCI, linked up to the MCI Autolocator. "Tell them I'm very pleased with it", says Robin, "it saves a quarter of your thinking power." Three stereo EMT echo plates completes our brief guide, except of course for the monitors.

The monitoring, to put it bluntly, is fearsome — JBL 4350's bi-amplified with Amcron DC300A's and capable of rearranging the back wall with 600 watts of power *per side*. As it happens, that hasn't been enough carrying power and Martin Audio's Dave Martin (working in close conjunction with Midas) will be visiting Relight with a system capable of 1000 watts per side, 4 x 12in bass units, 2 x 12in midrange, 10 x 1½in HF cones and 8 x 1in super high frequency drivers. That presumably gives an idea as to the size of the control room.

## Acoustics

The studio itself is large; with the mood lighting on it is hard to see the far wall. ("A lot of bands seem to like jumping around while they are recording . . .") There is no specific capacity figure, as it is quite unlikely to get anywhere near full. The acoustic properties change gradually from end to the other, ideal for rhythm (dead) by the glass and perfect for brass (vibrant) in the far section. Tacked on the end of the studio is another little studion or big booth, depending on which way you look at it, capable of holding about 50 string players or whatever.

Robin and Pierre ("ave a Gitane!") are surprised at the mention of hiring facilities. Instruments hire could be arranged but the need for it is unlikely as they already have most of what might be needed — including Kawai and Bechstein grand pianos, some uprights, synthesisers; most things in fact through to bongos and a xylophone.

Mikes number 40 and run through AKG, Neumann, Sennheiser and a few Electrovoice, while cans, also 40, are AKG 240s. There are 100 mic lines, and one or two trees (yes, trees!). The drum booth sits under three metres of rockwall, while the walls are lined with coconuts (450 to be exact) filled with cement. Acoustically ideal, to be sure, but what happened to about five wheelbarrows full of coconut mush? "We fed that to the gorillas in the zoo . . ."

The activities of Studio 1, already gathering momentum with sessions by Dutch bands



*Studio Two: cozy and full of gear, used largely by local bands.*



*Just one half of Studio One—the grand piano gives the scale.*

Golden Earring and Kayac, and with interest being shown by several name bands, are supplemented by the smaller Studio 2, 8 track and designed mainly to tick over in the demo and budget recording fields. Transfers to Studio 1 are possible.

Rates are what one might expect for a top line Continental studio — 275 Guilders (about £55) per hour for recording and 235 for mixing. 16 track is 235 for both tasks. Over 10 hours a session a 15% reduction comes into being, and there are further cuts for block bookings.

Geographically Tilburg is the nearest town, Eindhoven is the nearest airport (or Rotterdam, substantially larger) while the Hook of Holland is within one hour's drive.

## Investments

The article has been a case of picking out the more salient points and cramming them in as tightly as possible, a method sufficient merely to emphasise the overall excellence of the place. There have been no short cuts, but even the priciest items will certainly be very good investments.

On the personal side, anyone who has ever crossed the channel will be well aware of the European penchant for laid back insanity (the quick tour of Studio 2 developed into a sporadic jam session) and there is nothing to suggest that working there won't be as pleasant as visiting was. Prophesying is a pleasant pastime when you know you're on a certainty. There are just a few odds and ends, equipment racks and sofas, to be installed, but when it's quite finished Relight is going to be the place everyone else will have to look out for.

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**S.M.I Musical Instruments Limited**, 40 College Green, Bristol 1.

**S.M.I Musical Instruments Limited**, 4 Burlington Arcade, Old Christchurch Road, Bournemouth.

**Strothers (Assoc. Rumbelow)** Coronation Buildings, Wallasey Road, Wallasey, Cheshire  
051-638 3622/9871

**David Vane Music**, 28 Market Street, Exmouth 03952-75246

**Whitwams**, 70 High Street, Winchester (0962) 65253

**Woods (Pianos & Organs) Limited** 15/17 Manchester Road, Bolton, BL2 1EH  
Bolton 27171

Branches: Preston 52865  
Burnley 33709



**Drumland**, 75 Lowfield Street, Dartford, Kent (32) 24449

**Allan Billington Limited**, 172/174 Park View Road, Welling, Kent  
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**Percussion Services**, 17-23 Vale Royal, London, N7. 01-607 8383

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### PRINTED 'T' SHIRTS



# MUSIC MART

A PAID, AT-A-GLANCE DIRECTORY FOR ALL YOUR MUSICAL NEEDS

Jigsaw Promotions, 102a High Street, Beckenham, Kent  
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Just Promotions, 170 High Street, Waltham Cross, Herts.  
Waltham Cross 36789/30719

## STICKERS

Just Promotions, 170 High Street, Waltham Cross, Herts.  
Waltham Cross 36789/30719

## RECORDING STUDIOS

The Studios below are listed under maximum track capacity.

### 24 TRACK

Abbey Road Studios, 3 Abbey Road, St. John's Wood, London, NW8 01-286 1161

Basing Street Studios (Island), 8-10 Basing Street, London, W11 01-229 1229

R. G. Jones Recording Studios, Beulah Road, Wimbledon, SW19 01-540 4441

Kingsway Recorders Limited, 129 Kingsway, London WC2B 6NH 01-242 7245

Majestic Recording Studios Ltd., 146 Clapham High Street, London, SW4 01-622 1228/9

Manor Studio, Shipton Manor, Shipton-on-Cherwell, Kidlington, Oxford.  
08675 2128

Strawberry Recording Studios, 3 Waterloo Road, Stockport, Cheshire (061) 480 9711/2

### 16 TRACK

Acorn Records Limited, Church Road, Stonesfield, Oxford OX7 2PS  
(099) 389 324 & 444

Chalk Farm Studios Ltd., 1a Belmont Street, London NW1 8HJ 01-267 1542 & 01-267 4873

Decibel Studios, 19 Stamford Hill, London N16  
01-802 7868, 01-807 2146

Indigo Sound Studios Ltd., Gartside Street, Manchester, M3 3EL (061) 834 7001

R. G. Jones (of Morden) Ltd, Beulah Rd, Wimbledon, London SW19 01-540 4441 & 01-542 4368

Magritte Studios, 15 Holloway Lane, Harmondsworth, West Drayton, Middx. 01-897 9670

Pye Recording Studios, ATV House, Great Cumberland Place, London, W1  
01-402 8114/7

Riverside Recording Studios, 78 Church Path, (Fletcher Road), Chiswick, London, W4  
01-994 3142

T.M.C. Recording Studio, 118 Mitcham Road, London, SW17 01-672 4108

T. W. Music, 211 Fulham Palace Road, London W6.  
01-385 4630

### 8 TRACK

Bird Sound Studios, Kings Lane, Nr. Stratford-upon-Avon, Warwicks (0789) 85705 & (0789) 3081

Countdown Sound Studio, 104 High Street, Manchester, M4 1HQ (061) 832 3339

Free Range Sound Studios, 22 Tavistock Street, London, WC2 01-836 7608

Gooseberry Studios, 19 Gerrard Street, London W.1  
01-437 6255  
01-734 2257

K. P. M. Studios Ltd., 21 Denmark Street, London WC2H 8NE 01-836 6699

Leader Sound, 209 Rochdale Road, Greetland, Halifax, West Yorkshire (04227) 6161

Milner Sound Limited, Studio 117c, Fulham Road, London, SW3 01-589 6477

Pluto Studios, 3 Waterloo Road, Stockport, Cheshire SK1 3BD (061) 477 0434

Sun Recording Services Ltd., 34-36 Crown Street, Reading, Berkshire 0734-595647

### 4 TRACK

D. T. S. Recording, 16 The Broadway, Maidstone, Kent (Maidstone) 670 326 & (Medway) 401 467

Gateway Studios, 162a Balham High Road, London SW12  
01-673 7316

P. S. L. Studios, 1a Salcott Road, London, SW11  
01-223 2544 & 01-998 6088

Samma Studios, 90 Lots Road, London, SW10 01-352 4136

September Sound Studios, 38 Knowl Road, Golcar, Huddersfield.  
Tel: 0484 58895/6

## MOBILE

Island Mobile, 8-10 Basing Street, London, W11  
01-229 1229

## RECORD PRODUCTIONS

Look Records Ltd., 209 Denvydale Road, Wakefield, Yorks. 0924 79589

Sun Recording Services Ltd., 34-36 Crown Street, Reading, Berkshire 0734-595647

## REHEARSAL STUDIOS

Farmyard Rehearsal Studios, White Line Road, Little Chalfont, Bucks. 02404 2912

South London Studios, Basement 5, Bridge Parade, Waddon Road, Croydon, Surrey  
01-660 6324  
01-668 1056

Tracks Rehearsal Studio, 110 Churchfield Road, Acton, London, W3 01-993 0751 & 01-992 9061

## SOUND HOUSES

### FENDER

Fender Sound House, 57/87 Hampstead Road, London N.W.1 01-388 7971/2

JimZ (Electronic Music), 83 Bargates, Christchurch, BH23 1QQ (02015) 71270

Sound Pad Music Centre, 64 London Road, Leicester (0533) 20760

### H/H

Johnson's Music (Lesjay Ltd.), 227 London Road, Sheffield, S24 NF (0742) 53127

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### LIGHTING & SOUND HIRE

Entec Ltd., 90 Wardour Street, London, W1 01-903 5790

Flashlight & Sound GmbH, Bussestrasse 11, 2000 Hamburg 60, West Germany.  
010 494 05115527/69

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Waltham Cross 36789/30719

### CONCERT SECURITY

Sturico, 17 London Mews, Paddington  
Tel: 01-262 5478/9/0

## WHOLESALEERS

Clearstone Musical Instruments Ltd., 27 Legge Lane, Birmingham 1 (021) 236 6100

CBS/Arbiter, 213/215 Tottenham Court Road, London, W1 01-323 4881

Woods (Pianos & Organs) Limited, 15/17 Manchester Road, Bolton, BL2 1EH (0204) 27171

Strat owner  
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01-624 5273



# BEAT INSTRUMENTAL'S EQUIPMENT PRICE GUIDE

Following the Government's recent reduction of the maximum rate of VAT from 25% to 12½% we had not received manufacturers' revised prices when we went to press. Consequently, many prices quoted are as before the Budget reduction.

These listings therefore are recommended retail prices including the pre-Budget VAT rates of 8% or 25%. Where prices are quoted as 'exclusive of VAT' this will be added by the retailer.

Whilst every effort is always made to ensure that all prices listed are correct at the time of going to Press, it is always advisable to check with your local dealer.

## GUITARS

### BALDWIN

#### GRETSCH

Fk, s/burst.	119-75
Fk, natural.	124-96
Sunvalley, s/burst.	163-66
Sunvalley, natural.	174-30
Rancher.	206-24
Deluxe.	250-17
Supreme.	283-41
Electro classic.	158-35
Clipper, s/burst.	158-35
Double Anniversary, s/burst.	343-44
Streamliner, s/burst.	250-71
Streamliner, cherry.	331-56
Country Club, s/burst.	315-34
Country Club, nat.	331-32
Viking, s/burst.	441-74
Viking, natural.	457-39
White Falcon.	613-39
White Falcon, stereo.	693-22
Roc Jet, persche pumpkin.	250-17
Roc Jet, black.	325-08
Roc Jet, red.	250-17
Roc Jet, walnut.	325-08
Bass, mahogany.	250-17
Tennesseean, cherry.	347-76
Nashville, red.	365-04
Country Gentleman, walnut.	405-00
Deluxe Chet, red.	471-02
Deluxe Chet, walnut.	471-02
Super Chet, walnut.	534-88
Super Chet, red.	534-88

#### SHO BRO

Hawaiian, 6-str.	250-17
Hawaiian, 7-str.	267-44
Spanish.	250-17

#### SHO-BUD

Steel guitars:	
6138.	264-60
6139.	434-16
6140.	544-32
6152.	231-12
6153.	783-00

### JOHN BIRCH

All standard custom models: 6 str. £280-00+VAT  
Twin necks fr. £450-00+VAT

### BOOSEY & HAWKES

DI GIORGIO (BRAZIL)	
No 16 Signorina.	47-40
No 28 Classico.	56-90
No 36 Bel Som.	87-00
No 30 Amazon.	66-50

#### TAKEHARA

GT30A small.	64-10
GT30B small.	64-10
GT85 full size.	42-35
GT120 full size.	48-20
GT180 full size.	63-95
WT100 jumbo.	47-55
WT200 jumbo.	66-45
WT100-12 jumbo.	49-40

#### VITTORO

570 small.	14-00
575 full size.	21-75

#### ANGELICA

2651 full size.	19-25
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### CBS/ARBITER

FENDER	
Electric:	
Jazzmaster S/burst.	263-00
Jaguar Sunburst.	280-00

Stratocaster S/bst.	200-00
Ditto, tremelo.	232-00
Starcaster.	375-00
Telecaster d/l.	251-00
Ditto, tremelo.	271-00
Telecaster Stm.	196-00
Ditto, tremelo.	234-00
Telecaster Std.	180-00
Ditto, tremelo.	285-00
Bronco Red.	112-00
Musicmaster.	103-00
Mustang.	180-00
Telecaster Thinline.	234-00
Ditto, tremelo.	258-00
Precision bass.	186-00
Ditto, narrow neck.	198-00
Precision bass, fretless.	186-00
Jazz bass.	223-00
Telecaster bass.	189-00
Mustang bass.	152-00
Musicmaster bass.	92-00
Artist Dual 10.	1070-00
Artist Single 10.	662-00
Student Single 10.	280-00
Acoustic:	
FC-104 Classic.	30-00
FC-10 Classic.	33-20
FC-20.	40-60
FC-30.	52-05
FC-40.	59-30
F-15.	38-35
F-25.	43-95
F-35.	49-80
F-45.	50-85
F-55-12.	61-90
F-65.	62-00
F-75.	79-20
F-85.	105-05
F-95.	134-65

#### ARBITER

Acoustic:	
C-10 Classic.	23-10
C-15 Classic.	35-20
C-20 Classic.	48-75
J-10 Jumbo.	31-00
J-15 Jumbo.	40-15
J-20 Jumbo.	43-45
J-25 Jumbo.	45-00
J-30 Jumbo.	80-30

Electric:	
E-250 1 p/u solid.	24-75
E-255 2 p/u solid.	28-05
E-260 bass.	37-95
E-265 (w/cs.)	82-50
E-210 L.P. S/B.	82-40
E-215 L.P. S/B.	82-40
E-220 S.G.	114-40
E-225 Flying 'V'.	106-70
E-230 S.G.	95-70
E-325 MM copy (no cs.).	99-00
E-325 TV.	99-00
E-240 Dble. neck 6 and 12 str.	155-00
E-245 LP Junr.	99-00
E-265 Stereo bs.	135-00
E-270 d/l.	170-00
E-275 Dble. neck 6 and bs.	155-00

### CHAPPELL

Classical:	
C.100.	27-00
C.101.	33-00
C.102.	39-00
Steel strung:	
C.200.	39-00
C.201.	52-00

### CLEARTONE

MELODY	
1200 12/s Folk.	34-86
1250 12/s Folk Elec.	43-72
500 Folk.	30-81
525 Folk Elec.	38-10

325 Folk.	13-00
460 Classic.	29-95
375-00.	21-82
350.	15-34
600.	34-48
1300.	39-38

#### MIAMI

FT1 Elec.	25-36
FT2 Elec.	29-93
FT1 Bass.	32-64

#### TANTARRA

4195 Classic.	18-28
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#### GUYATONE

HG91 Steel.	20-66
HG306 Steel.	55-52
HG188C Steel.	85-72

#### KLIRA

Westbury Jumbo.	64-79
310 Electric.	64-79
360 Bass.	68-20
Blue Hill 6.	37-16
Blue Hill 12.	62-17
SM8 Solid.	80-13
SM9 Solid.	90-58
Westside.	113-81
SM19 Bass.	97-18
355 Bass.	75-87
149 Classic.	27-62

#### C.M.I.

CMI Custom VI.	109-96
SM1 Custom IV.	122-76
CMI Salisbury.	109-96
SG2S.	45-66
SG10B.	44-52
ST300.	67-49

#### HASHIMOTO

G100.	38-73
G130.	44-18
G160.	51-42
G200.	57-79
G250.	68-68

### J. T. COPPOCK

ANTORIA	
2355 Big Jack S.Ac. Sunburst.	143-00
2355M Big John S.Ac. Maple.	159-00
2357 Mt. Strad Violin Bs.	85-00
2350 Memphis Custom.	118-00
2350 Memphis std.	105-00
2350ctm Custom Sunburst.	111-00
2350L Memphis std l/h.	118-00
2351 Memphis d/l.	124-00
2351DX Memphis d/l.	142-00
2351 Memphis Original.	114-00
2391 Memphis Nat.	112-00
2342IV Memphis.	142-00
2341 Memphis ctm d/l.	125-00
2343 Memphis jun.	133-00
2350 Memphis white.	119-00
2405 Custom 74.	174-00
2451 Memphis Oldie.	164-00
2350B Memphis bs.	105-00
2660 Memphis Vine.	122-00
2458 Memphis Spl.	154-00
2350CH Memphis Cherry.	112-00
2675 Custom 76.	405-00
2354 Woodstock.	109-00
2354S Woodstock std	103-00
2345SL Left-Hand.	111-00
2377 Woodstock pro	126-00
2382 Woodstock d/l.	97-50
2383 Woodstock ctm	129-00
2338 Woodstock std.	106-00
2347 Woodstock jun.	110-00
2394 Woodstock nat.	113-00
2345 Woodstock white.	234-00
2354B Woodstock bs.	108-00

2354LB Woodstock long bs.	115-00
2352 Clipper.	92-00
2352M Clipper d/l.	116-00
2352 Custom.	104-00
2353LDX Clipper long bs black.	106-00
2368 Clipper Fireball.	104-00
2365B Dixie bs.	120-00
2365BL Dixie bs l/h.	124-00
2366B Marksman.	113-00
2366FLB Fretless bs.	113-00
2375 Rocketman Rosewood fb.	112-00
2375 Rocketman Maple fb.	112-00
2375VW Rocketman White.	128-00
2375L Sunburst l/h.	112-00
2375N Rocketman Natural.	132-00
2375 Ash.	161-00
2375B Rocketman black.	122-00
2375VW twin Rocketman 6/12.	221-00
6/47 twin Rocketman	226-00
2376 Dixie Fireball bs.	134-00
2386 Memphis ctm d/l.	144-00
2386L Left-Hand.	151-00
2384 Clipper Ash.	129-00
2385 Clipper Ash bs.	145-00
1912 Twincaster.	76-00
1917 Twincaster bs.	53-00
GE1 1 p.u.	29-00
1755 Soundmaster II.	55-00
1752/4 Soundmaster bs.	45-00
2370 Semi-Ac Id.	113-00
2371 Semi-Ac bs.	117-06
2374 Semi-Ac Id.	131-00
2395 Semi-Ac nat.	110-00
2409B bs.	144-00
2387 Custom Vulcan.	195-00
2387CU Vulcan bs.	205-00
2348 Phoenix.	191-00
26175 Artist nat.	185-00
2397 Semi-Ac nat.	151-00

#### ANTORIA WESTERN

698E Gt. Western elec.	104-50
684E Super Electric.	80-00
698 Gt. Western jbo.	97-00
698M Gt. Western jumbo.	113-00
693 Gentleman Jim d/l.	88-00
684/12 Super Jumbo.	85-00
683 Super Jumbo.	51-00
684/6L Left-Hand.	81-00
628/12 Californian jumbo.	75-00
628 Californian jbo.	59-00
62 Brnco fk.	42-00
627/12 Brnco jbo.	60-00
617 Brnco jumbo.	51-00
627L Left-Hand.	56-00
357 Colt fk.	42-00
697 Tennessee 6.	102-00
695 Nashville 6.	77-00
758 Gt. Western Artiste jumbo.	112-00
756 Herald.	80-50
670.	100-00
691 Concorde jbo.	82-00
952 Antoria Vintage jbo.	74-00
684/6 Super Nashville.	77-00

#### CIMAR

1904 Black 2pu.	72-00
1904S Sunburst 2pu.	71-00
1908 Bass 2pu.	75-00
1940 Sunburst 3pu.	79-00
1940V White 3pu.	79-00
1940A 3pu.	84-00
1941 Cherry Jun 1pu.	69-00

1942 Walnut 2pu.	69-07
1944 Walnut 2pu.	71-00
1949 Stereo bs 2pu.	137-00

#### YAMAKI

112 6-str fk.	47-00
115 6-str jbo.	68-00
120 6-str jbo.	87-50
218 12-str.	81-50
220 12-str jbo.	90-50
225 12-str jbo.	101-00

#### ANTORIA CLASSICAL

2855.	58-00
2841.	51-00
2840.	49-00
2839.	42-50

#### TAMA GUITARS

3563 Western.	299-00
3568.	239-00
3560S.	225-00
3558S.	218-00
3561S.	212-00
3566.	198-00
3565.	185-00
3555S.	157-00
3557/12.	214-00
3560/12.	236-00
3550S Classical.	163-00
3551 Classical.	230-00

#### DOBRO GUITARS

1000.	800-00
36.	285-00
33D.	250-00
33HS.	250-00
60SS.	205-00
60S.	205-00
2000 Dobro Mandolin.	200-00

#### HAWAIIAN

2390 Guitar only.	33-50
2391 Outfit.	101-00

### DAVOLI

GHERSON	
L/2 F.R., mahogany.	105-40
L/2 F.R., Gold l/h.	113-40
L/2 F.R., walnut.	105-40
L/2 sunburst.	88-56
L/2 walnut.	88-56
L/2 mahogany.	88-56
G2 Bass, natural.	91-80
G/S Bass, cherry.	89-64
G/2 walnut.	84-24
G/3 Tremolo, ivory.	89-64
G/2 Ivory.	79-92
L/2 Bass, sunburst.	89-64
L/2 Bass, black.	87-48
Jazz Bass, cherry/sun	88-56
Jazz Bass, natural.	91-80
Jazz Bass, l/h.	102-60
L/2 F.R., l/h mahogany.	113-40
L/2 mahogany (chrome).	86-40
L/2 black.	88-56
G/2 Tremolo, walnut	88-56
G/2 Tremolo, ivory.	86-40
G/2 Tremolo, cherry	88-56
G/2 cherry.	84-24
G/3 Tremolo, walnut	91-80
G/3 Tremolo, cherry	91-80
L/2 Bass, gold/mahogany.	91-80
G/2 Bass, walnut.	89-64
G/2 Bass, ivory.	87-48

L/2 mahogany	75-00
L/2 black	59-00
G/2 Tremolo, walnut	42-00
G/2 Tremolo, ivory.	60-00
G/2 Tremolo, cherry	51-00
G/2 cherry.	56-00
G/3 Tremolo, walnut	42-00
G/3 Tremolo, cherry	102-00
L/2 Bass, gold/mahogany.	77-00
G/2 Bass, walnut.	112-00
G/2 Bass, ivory.	80-50
All with hard case, strap and lead	100-00

### FLETCHER, COPPOCK & NEWMAN

1904 Black 2pu.	72-00
1904S Sunburst 2pu.	71-00
1908 Bass 2pu.	75-00
1940 Sunburst 3pu.	79-00
1940V White 3pu.	79-00
1940A 3pu.	84-00
1941 Cherry Jun 1pu.	69-00

KIMBARA ACOUSTIC	
N105 Classical.	33-25
N106 Classical.	34-75

LB 200 Bass	60-45	0021 inc case	350-00
LE200 Solid	93-10	D.45	950-00
LP200G Solid	90-50		
LS 200 C Solid	68-50	<b>AROSTEGUI</b>	
LS 200 YS Solid	68-50	No. 2	20-00
ME 20 TS Solid	49-50	No. 4	22-00
SA 200 Semi-ac	50-45	No. 6	24-00
SE 2B Bass	46-00	<b>CALABERT</b>	
SE 2T Solid	35-50	OS	20-00
SG 2S Solid	53-65	A	22-50
SG 22 Solid	46-80	B	26-00
SG 10B Bass	53-85	C	33-00
SG 220V Solid	67-50	E	75-00
SG 2000 Custom		Palosanto inc case	100-00
Solid	67-50	<b>MITSUMA</b>	
SP 1 Solid	32-15	JG.101	21-00
ST 30 Solid	64-70	JW.304/12	40-00
ST 300 Solid	81-45	JW.305/12	45-00
TF 200N Solid	65-40	JG.102	28-00
		JG.103	32-00
<b>MORIDAIRA</b>		JC.42	35-00
841 Classic	22-50	JC.43	48-00
842 Classic	26-85	JC.45 inc case	100-00
845 Classic	39-15	JC.46 inc case	120-00
843 Classic	29-40	O3	80-75
846 Classic	54-50	JF.201	19-00
847 Jumbo	45-00	JF.202	22-50
848 Jumbo	58-65	JF.203	27-50
849 12-str. Jumbo	57-90	JW.303	30-00
850 Western	79-50	<b>SAKURA</b>	
855/F301 Folk	38-25	C.132S	45-00
856/F303 Folk	50-30	C.114B	18-00
851/W613 Western	93-75	C.113A	17-00
852/W61030 Jumbo		LS2B	48-00
with pick-up	58-70	LS2S/B	44-00
		LS2DGS	55-00
<b>MUSIMA</b>		F.339R	42-50
1612N Acoustic	14-65	M.22P	30-00
1612S Acoustic	14-30	C132S	45-00
730 Classic	19-00	C136S	74-00
731 Classic	21-00	TC.30	26-00
732 Classic	25-10	TC.10	20-00
		TG.20	23-00
<b>MORIDAIRA BANJOS</b>		JB.24	60-00
FB 1R 4-String	38-75	JB.24D	70-00
FB 2R 5-String	39-85	JB.24DN	85-00
GB 1 6-String	41-10	175DC in case	90-00
C-7D Banjo case	12-75	175DG in case	110-00
		<b>ORFEO</b>	
<b>MORIDAIRA MANDOLINS</b>		DC.101	25-00
MD 20	28-10	DD.103	30-00
MD 30	28-10	DC.107	35-00
MD 100	37-35	DD.110	37-50
		DC.112	42-50
<b>CONCERTER</b>		<b>TAKAMINE</b>	
SK 614N Concert	15-95	DC.115	40-00
GK 200 Concert	21-90	DC.124	60-00
WK 599SH Jbo	32-20	DC.125	88-50
WK 599F Jbo	33-10		
WK 599 Jbo	29-35		
FK 299 Folk	27-55		
GK 200F Folk	27-55		
		<b>JOHN BIRCH</b>	
<b>HORNBY-SKEWES</b>		SCSL Elec	259-20
<b>PALMA ACOUSTICS</b>		SCDL Elec	239-50
500	10-95	Twin-neck	379-00
300N	12-50	Strat copy	248-40
580	16-85	'Rickenbircher' bs	
CI03N	19-55	frm	259-20
WFS	25-50	SVL (Flying V)	259-20
FW301	32-50	Custom gtrs to order	
FW301-12	38-50		
203.7	57-60		
		<b>KEMBLE</b>	
<b>KASUGA ACOUSTICS</b>		<b>YAMAHA</b>	
G100L	39-50	Classics:	
G200	53-00	G55	36-00
F140	50-00	G65	40-00
D200	50-00	G90	43-30
T250 (12-Str)	60-50	G120	49-26
D350	85-00	G150	55-00
		G180	66-36
<b>TERADA ACOUSTICS</b>		G220	78-33
G306	49-00	G280	97-00
G307	52-00	GC3 Handmade	120-00
G310	59-00	GC6 Handmade	170-00
F604	51-00	GC10 Handmade	230-00
FW650	93-00	Folk:	
W624	61-00	FG110N	47-06
FW654	98-00	FG75N	42-45
		FG160 Jumbo	58-27
<b>KASUGA ELECTRICS</b>		FG170	59-54
SG360	125-55	FG200N Jumbo	72-60
LG380B	135-00	FG260 Humbo 12 Str	82-70
SE480S	145-50	FG280 Jumbo	83-14
LG770V	160-20	FG300N Jumbo	107-00
SG1800V	190-80	FG360 Jumbo	110-00
LG2000V	241-20	FG580 Jumbo	133-70
		FG725	80-00
<b>ZENTA ELECTRICS</b>		FG700S Handmade	179-00
EG501	29-95	FG100 Handmade	259-00
EG502	35-50	FG1200 Handmade	289-00
EB511	35-50	FG1500 Handmade	363-00
HEG5006	36-50	FG2000 Handmade	410-00
HEGB5004	43-50	Folk w/pur:	
HET5001	44-50	FG110E	66-32
HES5000	47-75	FG160E Jumbo	80-67
HEP5002	49-50	Semi-Acoustic:	
		SA30	97-73
<b>IVOR MAIRANTS</b>		SA60	219-50
<b>MARTIN</b>		SA75 Bass	229-81
D.18	250-00	SA90	276-52
D.28	330-00	Solids:	
D.35	345-00	SG30	96-58
D.12-28	340-00	SG35	117-04
O16N1 inc case	250-00	SG40	130-66
O.41 inc case	550-00		

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-str; de luxe-d/l; jumbo-jbo; piano-pno; left hand-l/h; scale-sc; case - cs; banjo - bjo; monitor - mt.

SG85	201-11	Artist	279-02
SG90 New Model	230-00	Country Artist	279-02
SG175 New Model	360-00		
SB35 Bass	117-04	<b>SHAFESBURY WESTERNS</b>	
SBL55 Bass Long		3190 Jbo w/cs	105-04
Scale	170-46	3191 Jbo w/cs	123-74
SBL75 Bass Long		3192 Jbo w/cs	140-43
Scale	198-86	3193 Jbo w/cs	159-08
Acoustic-Electric		3194 Jbo w/cs	176-76
"Jazz"		3168 12-str Jbo	39-77
AE12	250-40	<b>SIGMA ACOUSTICS</b>	
AE18	328-77	3170 Jumbo 6	72-17
		3171 GC Folk	60-00
<b>ORANGE ★</b>		3172 GC Folk	85-75
Orange custom		3173 Dreadnought 6	95-75
guitar	275-00	3174 Dreadnought 12	98-00
Case	27-50	3175 Jumbo 12	79-65
		3041 Classic	58-20
		3042 Classic	79-65
		<b>EKO ACOUSTICS</b>	
<b>B. L. PAGE ★</b>		3131 Rio Bravo 6	65-95
<b>MICRO-FRETS</b>		3132 Rio Bravo 12	69-95
Calibra	165-00	1780 Ranger	47-25
Calibra I	184-08	1793 Ranger 12	54-95
Signature	211-20	3140 Navajo 6	39-95
Signature Customs	211-20	3141 Navajo 12	45-95
Swinger	211-20	3151 Sombrero 6	60-50
Stage II	224-40	3152 Sombrero 12	65-95
Swinger Customised	244-20	3153 Eldorado 6	88-50
Spacitone	277-20	3154 Eldorado 12	98-75
Huntington	330-00	3143 El Paso	78-35
Baritone 6/s Bass	198-00	3142 El Guacho	99-95
Signature Bass	184-80	3137 Studio L	21-95
Husky	211-20	Left Hand to order 15%	
Thundermaster	264-00	Extra, All Models	
		1894 Ranger 6 Elec	65-75
<b>ROSE-MORRIS</b>		1893 Ranger 12 Elec	74-25
Including 25% VAT		(Include 25% VAT)	
<b>ELECTRICS SHAFESBURY</b>		1519 Bouzouki	62-25
3413	90-91	1480 Mandoline	22-65
3415 Bs	98-58	1404 Tenor Banjo	50-85
As above w/cs	121-58	1405 G Banjo	58-35
3417	85-21	1406 Banjo	50-30
Stereo 2 P/U Bs	165-00	<b>CLASSICAL</b>	
		3076	37-45
<b>OVIATION</b>		3077	39-50
Breadwinner	349-63	3078	49-50
Deacon	416-15	3079	78-50
Hardshell Cases	55-05	3080	99-50
Electric Artist	435-19	<b>SUZUKI CLASSICAL GUITARS</b>	
Electric Country		3065	29-95
Artist	435-19	3066	31-95
Electric Folklore	444-70	3067 Matt Finish	36-00
Electric Legend	501-81	3068	44-95
Electric Pacemaker	520-70	3069	57-50
Electric Classic	511-26	3070 Handmade	95-89
Hardshell Cases	55-05	3071 Handmade	157-76
<b>TOP TWENTY</b>		<b>STUDENT GUITARS</b>	
1971 bs	50-40	3057 Dulcet	14-95
1970 6-str	33-43	3058 Constanta	10-99
3440 West One	40-51	1512 Kansas	9-60
		1513 Kansas Variant	9-60
<b>AVON</b>		3166 Tegan Jumbo	21-00
3403A	69-15	3169 Laredo Jumbo	17-50
3403B	72-35	<b>ROSETTI</b>	
3404A	67-50	<b>EPIPHONE</b>	
3404B	71-50	FT145 Folk	79-95
3405A	63-75	FT165 12/s Folk	129-95
3405B	67-75	EC20 Classic	59-95
3407A	67-95	FT130 Folk	69-95
3407B	76-67	FT135 Folk	82-50
		FT200	94-95
<b>ACOUSTICS OVIATION</b>		FT15	49-95
Balladeer 6-str	260-91	FT140	74-95
Classic Balladeer	260-98	FT150	115-00
Custom Balladeer	277-37	FT365 Folk	108-00
Glen Campbell 6-str	326-71	FT550 Folk	159-95
Glen Campb 12-str	400-67	FT565 12/s	140-00
Pacemaker 12-str	359-61	FT160	94-09
Folklore	293-82	FT570BL Folk	115-05
Classic	351-32	EC24 Classic	68-05
Concert Classic	277-37	FT120 Folk	59-90
Legend	338-20		

EROS		SG Standard, s/b	360-00
9578 Elec	85-50	SG Standard, white	360-00
9579 Elec	53-10	S-1 nat. satin	293-00
9585 Bass	107-95	S-1 ebony	328-00
9586 Bass	107-95	S-1 s/b	350-00
9353 Folk	34-95	SG Std., Walnut	338-00
9356 12/s Folk	44-95	SG Std. Bigsby	
9350 Folk	33-95	Cherry	347-00
9351 Folk	42-95	SG Std. Bigsby,	
9587 6/s Electric	94-50	Walnut	347-00
9709 bass	80-95	SG Std. Bigsby, Sun-	
9710	79-15	burst	370-00
		SG Spec., Cherry	295-00
<b>EROS MK II SOLIDS</b>		SG Spec., Walnut	295-00
9711 6/s	71-95	LS-5 Cherry	768-00
9712 6/s	77-35	L6-S Custom, Black	370-00
9713 Bass	77-35	L6-S Custom, Nat.	370-00
		L6-S De Luxe, Wine	291-00
		L6-S De Luxe, Nat.	
		Satin	263-00
<b>LARAMIE GUITARS</b>		Marauder, Nat. Satin	255-00
9716 Classic	10-99	Marauder, Wine	292-00
9717 Jumbo	24-95		
9714 Jumbo	26-95	<b>Left-hand:</b>	
9715 12 String	31-50	SG Std. Bigsby,	
		Cherry	347-00
<b>KISO-SUZUKI</b>		Les Paul De Luxe,	
9502 Classic	44-95	Gold	439-00
9503 Classic	49-95	SG Std., Cherry	338-00
9504 Classic	53-95	SG Spec., Cherry	295-00
0595 Classic	59-95	Les Paul Custom,	
5983 H/made Classic	79-95	Cherry	564-00
9651 Folk	49-95	Les Paul De Luxe,	
9582 Folk	44-95	Cherry	461-00
9653 12/s Folk	59-95	<b>TATRA</b>	
9507 Folk	52-95	9198 Classic	19-50
		9225 Classic	22-75
		Hi-Spot Nylon	13-95
		Hi-Spot Steel	12-95
		<b>SELMER</b>	
		<b>GIBSON</b>	
		Howard Roberts	
		Custom, Cherry	735-00
		Johnny Smith DN	
		2 p/u, Nat.	1264-00
		Johnny Smith D, S/b,	1264-00
		Johnny Smith N,	
		1 p/u	1223-00
		Johnny Smith, S/b	1223-00
		Super 400 CES, Nat.	1316-00
		Super 44 CES, S/b	1316-00
		Byrdland, Natural	1098-00
		L-5 CES, S/n	1141-00
		L-5 CES, Nat.	1141-00
		L-5C, Single Cut-	
		away Acoustic Nat.	935-00
		Super 400 C Outfit,	
		Single Cutaway	
		Acoustic, Nat.	1051-00
		ES-175D, Sunburst	533-00
		ES-175D, Natural	533-00
		ES-345 TD, Cherry	585-00
		ES-345 TD, S/b	607-00
		ES-345 TD, Walnut	585-00
		ES-355 TD-SV,	
		Cherry	761-00
		ES-355 TD-SV,	
		Walnut	761-00
		ES-335 TD, Cherry	460-00
		ES-335 TD, S/b	483-00
		ES-325 TD, Cherry	388-00
		ES-325 TD, Walnut	388-00
		Les Paul Recording	512-00
		Les Paul Recording	534-00
		Les Paul Triump B.s.	497-00
		Les Paul Triumph Bs.	520-00
		Les Paul Custom,	
		Ebony	541-00
		Les Paul Custom,	
		White	591-00
		Les Paul Custom,	
		Cherry	564-00
		Les Paul Custom,	
		Wine	541-00
		Les Paul De Luxe,	
		Gold	439-00
		Les Paul De Luxe,	
		Cherry	461-00
		Les Paul Signature,	
		Gold	475-00
		Les Paul Signature	
		Bs, Gold	460-00
		Citation outfit	3293-00
		ES 335 TD walnut	460-00
		Les Paul Signature,	
		tobacco brown s/b	498-00
		Les Paul Signature bs,	
		tobacco brown s/b	483-00
		Les Paul d/l tobacco	
		brown s/b	461-00
		Les Paul d/l wine red	439-00
		Les Paul ctm tobacco	
		brwn s/b	564-00
		SG Custom, White	534-00
		SG Custom, Walnut	512-00
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<b>MSA PEDAL STEEL GUITARS</b>	
CS-10 w/case.....	1238-00
Side Kick w/case.....	508-00
Red Baron w/case.....	420-00

**SUMMERFIELD**

<b>STUDENT CLASSIC</b>	
APG701.....	19-79
C114.....	16-99

**IBANEZ & CIMAR CLASSIC**

361.....	39-59
362.....	42-50
370.....	46-75
375.....	50-59
387.....	57-75
388.....	54-45

<b>HIROSHI TAMURA CONCERT CLASSICS*</b>	
P45.....	181-50
P55.....	201-75
F45.....	181-50

**R. MATSUOKA CLASSIC\***

M20.....	105-05
M25.....	118-25
M30.....	139-15
M40.....	169-40
M50.....	198-00

**MITSURU TAMURA HAND MADE CONCERT\***

P800.....	302-50
P700.....	258-50
IOP1500.....	525-00
P1200.....	451-00
IOP2000.....	695-00

**MASURU KOHNO CONCERT\***

M.K.15.....	654-50
M.K.20.....	874-50
M.K.30.....	1072-50

**IBANEZ & CIMAR WESTERN & FOLK**

60.....	46-75
610.....	54-45
65.....	53-35
65.5.....	60-50
615/12.....	66-55
620.....	66-55
647.....	66-55
647/12.....	72-60
684BK.....	69-85
369.....	54-45
370C.....	47-85
370/12.....	51-43
371.....	51-43
393.....	58-75
371BK.....	51-50
355.....	44-00
355/12.....	46-75
LH620.....	69-85
LH647.....	72-05
LH647/12.....	74-80
LH615.....	66-55
LH615/12.....	72-05
LH684BK.....	76-45
2846.....	71-50
752.....	76-45
684BK/12.....	76-00
951.....	75-00
952.....	67-50
767.....	93-50
642SID.....	132-00
2608.....	140-00
2609.....	165-00

**R. MATSUOKA WESTERN DREADNOUGHT\***

D30.....	121-00
D40.....	181-50
D50.....	198-00
D60.....	231-00
D80.....	302-50

**LEVIN**

315S.....	850-00
W36.....	220-00

W32.....	325-00
WR34.....	176-00
W/12-36.....	198-00
LG17.....	110-00
LG19.....	132-00

**MACCAFERRI REPLICA\***

MAC.1.....	121-00
MAC.2.....	121-00
MAC.2 Special.....	126-50
MAC.3.....	148-50

**M. MATSUO CONCERT GUITARS**

No. 8.....	275-00
No. 10.....	350-00
No. 15.....	500-00

**T. HARUO WESTERN GUITARS**

*T50.....	175-00
*T60.....	190-00

**CSL & IBANEZ ELECTRICS**

2350.....	108-00
2350DX.....	148-00
FG360S.....	108-00
2351DX.....	136-00
2351DXCS.....	134-00
2341.....	128-00
2341DX.....	168-00
2350V.....	120-00
2451.....	162-00
2452B.....	158-00
2342.....	119-00
2343.....	148-50
2337DX.....	134-00
2344.....	143-50
2402.....	198-00
2402DX.....	202-50
2404.....	150-00
2364.....	135-00
2364B.....	158-00
2372.....	198-00
2372DX.....	112-50
2373.....	247-50
2380.....	185-00
2381.....	153-00
2399DX.....	120-00
2387.....	218-00
2387B.....	238-00
2388B/S.....	218-00
2388B/DX.....	173-00
2388B/DXS.....	194-00
2388.....	169-00
LH1388B/S.....	188-00
2613.....	218-00
2616CS.....	159-00
2368F.....	188-00
2453.....	173-00
2455.....	179-00
2457ST.....	134-00
2355.....	168-00
2355DX.....	148-00
2355M.....	192-00
2352C.....	303-00
2352DX.....	280-00
2369B/W.....	262-00
LH2352DX.....	248-00
LHFG360S.....	159-00
LH2351DX.....	99-00
LH2372.....	114-00
LH2380.....	108-00
2348.....	124-00
2348B.....	118-00
2671PRO.....	118-00
2671.....	148-00
J.S. Artist.....	175-00
S.400.....	200-00

**SUMBRO ELECTRICS**

GE1.....	35-00
SG6M.....	65-00
SG42M.....	72-00
LP2G.....	72-00
LPGC.....	75-00
LPGSC.....	75-00
SC36W.....	75-00
SC36V.....	80-00
SC3.....	72-00
JB200.....	98-00

<b>STUDENT GUITARS</b>	
PS1.....	9-99
EG1.....	9-50
KP1.....	9-99

**HAWAIIAN GUITARS**

2391.....	68-00
2390.....	29-50
HG118C.....	124-00

**UKULELES**

S.L.1.....	2-42
NU1.....	8-50
NU2.....	10-75
PPS.....	0-88

**BANJOS**

FB1R.....	44-00
591.....	280-00
712.....	40-15
584C.....	18-55

**MANDOLINS**

524.....	242-00
523.....	231-00
522.....	198-00
513.....	77-00
516.....	44-50
511.....	36-30
512.....	42-35
100.....	42-35
80.....	53-35
E.M.1.....	39-50

\*Prices include Hard Shell case

**TOP GEAR**

**RICKENBACKER Solids:}**

430 2 p/u, nat mahog.	243-71
450 Original 2 p/u.....	277-47
450/12 12-str model of '450'.....	314-22
456/12 Convertible 6/12 Str like 450J 12.....	373-45
480 2 p/u in '4000' Bass series.....	296-22
620 Deluxe Stereo 2 p/u.....	389-22
320 Thin Semi-Acoustics 320 3 pu short scale.....	377-93
330 2 p/u double cutaway.....	365-93
330/12 12-Str model of '330'.....	479-92
360 Deluxe Stereo 2 p/u dble cutaway.....	438-68
360/12 12-Str model of '360'.....	510-65
370 3 p/u Stereo dble cutaway.....	479-20

**Bass Guitars**

4000 1 p/u solid.....	385-45
4001 2 p/u Deluxe Stereo solid.....	440-93
4001/L/H Lefthand version of model '4001'.....	520-00
4001/8 8-Str version of model '4001'.....	637-41
4005 Deluxe hollow body 2 p/u.....	500-21
Rickenbacker Twin Neck Guitars}.....	
362/12 Thin body semi-ac models 360 & 360/12 guitars.....	1124-85
4080 Solid inc. models 480 & 4001.....	956-13

**GUILD**

AA Artist Award.....	1086-49
X-500 S-Ac 2 p/u.....	720-71
X-175 S-Ac 2 p/u.....	488-93
CE-100D S-Ac 2 p/u.....	427-35
SF-6 Starfire Six.....	648-26
SF-4 Starfire Four.....	398-39
SFB-2 Starfire Two Bs.....	380-31
S100-D Deluxe Solid 2 p/u.....	336-81

S100-DS Deluxe Solid 2 p/u Stereo.....	358-58
S100-S Standard Solid 2 p/u.....	300-60
S100S L/H.....	330-68
S100-SS Standard Solid 2 p/u Stereo.....	322-36
S100-SCS Standard carved Stereo Solid 2 p/u.....	365-84
S-90 Solid Double p/u.....	228-18
S-50 Solid 1 p/u.....	181-10
M-75CS Solid 2 p/u 1 c/way.....	380-31
M-80CS Solid 2 p/u 2 c/way.....	383-94
JSB-1 1 p/u Solid c/way bs.....	246-28
JSB-1LS As above Long Scale.....	246-28
JSB-2 L/H 2 p/u 2 c/way bs.....	334-66
JSB-2LS As above Long Scale.....	304-23
JSB-2S As above Stereo wrd.....	336-81
JSB2F Carved Stereo 2 p/u As above Fretless.....	304-23

**Acoustic:**

D55-NT TV Rosewood Dreadnought.....	453-72
D50-NT Bluegrass Special Rose Dreadnought.....	372-38
D44MBL Bluegrass Jubilee Maple Dreadnought.....	344-21
G-41NT Jumbo 17 Body D/nought.....	344-21
G-75NT 3/4 Size 15" Body D/nought.....	328-59
G-37BL Arched Back Maple D/nought.....	281-63
D-40NT Bluegrass Jubilee Mahog. D/nought.....	284-76
D-35NT Bluegrass D/nought Nat.....	247-20
D-40NT L/H.....	313-24
D-40C Nt Florentine Cutaway.....	331-72
G-37BL Arched back, D-35NT L/H.....	271-91
D-25M Bluegrass Mahogany D/nought.....	212-78
D-25ML/H.....	234-08
D-25C.....	212-78

**Jumbo & Folk Acoustic:**

F-50RNT Navarre Rosewood 17".....	560-10
F-50RNT Navarre Maple 17" Jbo.....	453-72
F-50SB Navarre Maple 17" Jbo.....	453-72
F-40BL Bluegrass 16" Folk.....	328-59
F-30NT Aragon 15 1/2 Folk Nat.....	219-06
F-30SB Aragon 15 1/2 Folk, S/burst.....	219-06
F-30NT L/H.....	240-97
F-20NT Troubadour 13 1/2 Folk, Nat.....	175-23
F-20SB Troubadour 13 1/2 Folk, S/burst.....	175-23
F-20 NT L/H.....	192-75

**Twelve-String:**

F-512NT Custom Rosewood 17" Jbo.....	594-55
F-412BL Custom Flamed Maple 17" Jbo.....	531-98
F-212XLNT Extra Large Mahog 17" Jbo.....	391-14
F-212XLNT L/H.....	430-27
F-212NT Mahogany 16" Folk.....	334-81

F-112NT Standard 15 1/2 Folk.....	256-61
G-312NT Rosewood 16" D/nought.....	406-80
G-212NT Mahogany 16" D/nought.....	334-81

**HONDO**

H-150 Brand Concert Folk.....	23-44
H-155 D/nought.....	25-11
H-210 Deluxe D/nought.....	28-46
H-310 Concert Classic.....	20-09
H-320 Deluxe Concert Classic.....	25-11
H-175 S/burst Deluxe D/nought.....	25-11
H-180 S/burst Deluxe D/nought.....	26-73
CG-900 3/4 Size Student Classic.....	11-72
CG-150 Student Concert Size Classic.....	15-07
FG-5500 Student Folk.....	16-74
FG-8500 Student D/nought.....	17-58

**LITTLE BUDDY**

4141 Junior Pedal Steel.....	222-81
4142 Pedal Steel.....	300-31
4140 Professional Twin Neck Pedal Steel.....	697-50

**W.M.I.**

G101 Std. Flk.....	10-95
K200 Folk.....	16-95
K320 Concert Folk.....	20-95
KD28 Jbo Western.....	33-50
KD28-12 12str Jbo.....	39-50
K.410 Concert D/Lux.....	26-50
K.442 Auditorium Folk.....	23-95
K.550 Jbo pce back.....	33-95
KDG.70 D/I Jbo.....	39-50
K.475 J.L. Seagull.....	23-95

Classic: KC.265 Student..... 18-75  
KC.333 Concert..... 19-75  
KC.225 Classic..... 15-50  
KDG50 D/I Classic..... 26-95

Electric: K1B. 130 Bs long scale..... 29-95  
E.120 Single p/u..... 23-95  
K2T, S.G. 2 p/u..... 27-95

Banjo: KB.52 Deluxe..... 39-50

**WOODS**

G 400 Standard.....	10-04
G 150A Classic.....	18-23
G 152 Folk.....	25-68
G 180 Classic.....	21-55
G 190 Classic.....	30-78
G 140 Jumbo.....	31-19

**WELSON: CLASSIC GUITARS**

Cordoba.....	53-29
Valencia.....	56-05
Navarra.....	59-13
Granada.....	67-87
Castilla.....	75-97
Sevilla.....	97-36
Sevilla.....	97-36
Andorra.....	114-85

**FOLK GUITARS**

FT/25.....	54-10
FT/Super Luxe.....	76-95

**WESTERN GUITARS**

Fantom 20.....	51-67
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Fantom 30.....	62-69
Fantom 33.....	67-71
Fantom 36.....	74-03
Fantom 39.....	80-93

**TWELVE STRING GUITARS**

Fantom 112.....	72-73
Fantom 212.....	83-26
Fantom 312.....	93-79
J/12 N Electric.....	93-56

**SOLID BODY ELECTRIC GUITARS**

Dyno II.....	102-93
Vedette.....	115-87
Super Jazz.....	129-18
Red Flame.....	106-68
Black Pearl.....	116-06

**THIN BODY ELECTRIC GUITARS**

Caravel.....	105-75
DS/2T.....	125-43
DS/Artist.....	138-56

**BASS ELECTRIC GUITARS**

Special Bass.....	142-31
Black Bass.....	123-56
DS/Bass.....	121-12
Starfire Bass.....	87-56
Red Bass.....	115-87

**JOSE RAMITEZ CONCERT GUITARS**

Model Studio I.....	165-24
Model Studio II.....	

## BRODR JORGENSEN

ROLAND	
PA 60 6 ch PA amp.....	223-10
PA 120 8 ch PA amp.....	337-85
JC 60 60W combo.....	278-80
JC 120 120W com.....	378-82
C 2030 200W 12" sp.....	129-96
C 2038 15" 20.....	136-81
C 2038B 15" bass.....	149-59

## CALREC

ENTERTAINMENT MICROPHONES	
CM 450D.....	45-00
CM 450C.....	47-88
CM 602D Omni Direct.....	27-89
CM 652D Full Rge.....	27-89
CM 654D Hand Held.....	27-89
CM 656D Ball Headed.....	34-32

## CANARY

'B' Series Mixers	
12/1.....	496-00
12/2.....	573-00
15/2.....	697-00
18/2.....	857-00
Freight Cases	
12 Ch.....	31-00
15 Ch.....	38-75
18 Ch.....	44-00
'A' Series Custom Mixers	
20/6/2.....	2860-00
16/8.....	2600-00
24/2.....	1700-00
Crossovers	
2 way Stereo.....	68-19
3 way Stereo.....	79-04

## CARLSBRO

VALVE AMPLIFIERS	
60 TC.....	120-00
100 TC.....	159-00
60/5 P.A.....	135-00
100/7 P.A.....	180-00
SOLID STATE	
Stingray Mk. II.....	120-00
Stingray Super Mk. II.....	148-00
Stingray combo Mk. II.....	190-00
Stingray Super-combo.....	219-00
Bs Combo (Stingray Amplifier).....	257-00
Bs Combo (Super).....	285-00
Marlin Mk. II.....	155-00
Slave Mk. II.....	95-00
Scorpion.....	105-00

## SPEAKER UNITS

4 x 12" B/L 120W.....	153-00
1 x 18" 100W.....	117-00
Mini Bin 100W.....	139-00
Bass Bin (2 x 12" Tn Horn) 100W.....	158-00
Bass Bin (1 x 15" Tn Horn) 100W.....	144-00
2 x 12" PA 80W.....	139-00
2 x 12" PA 120W.....	160-00
2 x 12" 1 horn PA 80-W.....	175-00
2 x 12" 1 horn PA 120W.....	196-00
2 x 12" 1 horn PA 240W.....	220-00
Horn Units (2).....	115-00

## ACCESSORIES

Twin Deck.....	165-00
Reverb Unit.....	69-00
Fuzz Unit.....	14-00
Wah Wah Pedal.....	15-00
Wah Swell Pedal.....	21-00
Wah Fuzz Pedal.....	26-00
Phazer.....	39-00
Super Phazer.....	39-00
Sennheiser MED-413N Mike.....	46-00
Sennheiser MD-416N Mike.....	60-37
Microphone Lead.....	8-25
Microphone Stand.....	10-92
Boom Arm.....	6-96
Amplifier Stand.....	28-25
Disc Stand.....	19-12

## C.B.S. ARBITER

G.32 200W.....	256-03
GB.38 400W.....	453-09
BF.36 300W.....	305-79
B.36 300W.....	285-89
B.48 400W.....	405-82

## FENDER

Dual Showman, 2 x D 130F speakers.....	612-70
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Dual Showman, 2 x D 140F speakers.....	632-50
Dual Showman, top.....	357-50
Dual Showman, Reverb Enclosure 2 x D130F speakers.....	292-60
Quad Reverb, 4 x 12-inch speakers.....	459-80
Quad Reverb, 4 x D 120F speakers.....	660-00
Super Six, 6 x 10-inch speakers.....	443-30
Super Six 6 x D 110F speakers.....	772-20
Vibrosonic Reverb I x D 130F spkrs.....	410-00
Twin Reverb, 2 x 12-inch speakers.....	395-80
Twin Reverb, 2 x D 120F speakers.....	490-60
Bandmaster, 2 x 12 inch.....	386-10
Bandmaster, 2 x D 120F.....	492-80
Bandmaster, top.....	249-70
Bandmaster enclosure.....	170-50
Super Reverb, 4 x 10-inch.....	339-90
Super Reverb, 4 x D 110F JBL.....	508-20
Pro. Reverb, 2 x 12-inch.....	313-50
VibroLuxe Reverb, 2 x 10-inch.....	260-70
De Luxe Reverb, 1 x 12-inch.....	207-90
Princeton Reverb, 1 x 10-inch.....	156-20
Princeton, 1 x 10-inch.....	115-50
Vibro Champ, 1 x 8-inch.....	68-20
Champ, 1 x 8-inch.....	61-60
Bassman 100, 4 x 12-inch.....	408-10
Bassman 100, top.....	231-00
Bassman 100, enclosure.....	217-00
Bassman 50, 2 x 15-inch.....	339-90
Bassman 50, 2 x D 110F.....	438-90
Musicmaster bass, 1 x 12-inch.....	96-80
PA 100 PA system.....	433-40
PA100 top.....	288-20
PA100 column.....	185-90
Hi Freq. Horn.....	57-20
Govest.....	25-30
PA 60 4 x SC3-10.....	780-00
PA160 Amp Top.....	470-00
PA160 SC3-10 column.....	93-00

## SOUND REINFORCEMENT SYSTEMS

L.48CF 500W.....	418-25
L.48CFD (L.48CF w. hrn ext op).....	517-77
L.48DD 2000W.....	1027-84
HRM. 1 100W.....	293-84
M.36 300W.....	375-00
M.48 600W.....	430-69
HMF.4 200W.....	403-31
HF.6 100W.....	244-09
MLT.4 250W.....	305-79
PZ.12 35W.....	181-87

## CLEARSTONE

1037, 50W L&B.....	119-23
1038, 100W L&B.....	138-70
1039, 2 x 5 cab., 120W, id.....	122-21
1040, 2 x 15 cab., 120W, bass.....	118-62
1050, 2 x 12 cab., 50W, id.....	97-50
1062, 1 x 18 cab., 100W, bass.....	98-81
1063, 4 x 12 cab., 100W, d.....	129-00
1064, 4 x 12 cab., 100W, bass.....	129-00
1047, 2 x 10 cols., 60W, pr.....	110-11
1048, 4 x 10 cols., 120W, pr.....	142-26
1065, horn cabs.....	81-57
1066, 2 x 12 cols., 100W, pr.....	158-87
1067, 6 x 10 cols., 300W, pr.....	127-60
1068, 250W slave.....	191-57
1069, 8-ch. mixer.....	257-41
Solid State Amps:	
1071 50W, L & bs.....	118-84
1072 100W L & bs.....	127-57
1073 50W PA.....	118-84
1074 100W PA.....	118-84
1075 100W Slave.....	111-36
1060, sound/light control.....	43-47
1061, lighting cabs., set 3.....	50-60
1949, fuzz sound.....	10-36
1041, minireverb mixer, 6 chan.....	66-50
1041F, footswitch.....	2-88

## CERWIN VEGA

Amps	
A1800 400W + 400W (Led meters).....	450-00
A1800/1 400W + 400W VU meter + LF/HF c/clover.....	550-00
A3000 500W + 700W Led meters.....	795-00
A3001/1 700W + 700W VU meters + LF/HF c/clover.....	895-00
A3000/RS 850W + 850W stab. P/s.....	TBA
PA Systems—complete with Amps	
900 W 3 way system 35-1000 Hz+2 amps x 4 ch.....	1718-00
1800W 2 cols 3 way 35-1800 Hz + 4 amps x 8 ch.....	3295-00
2800W 4 way system 32-2000 Hz + 4 amps x 4 ch.....	2796-00
5600W 2 cols 4 way 32-2000 Hz + 4 amps x 8 ch.....	5281-00
11,200W 4 ch x 4 col array 4 x 4 way 32-2000 Hz + 8 amps 16 ch.....	9942-00
2800/5600/11200 are designed for expansion up to 50,000 watts.....	
Vocal Reinforcement systems	
V.30A 150W.....	226-18
V.32B 300W.....	315-74
V.34 300W.....	325-70
VH.36 400W.....	527-74
VH.48 600W.....	652-14
Musical Inst. systems	
G.32 200W.....	256-03
GB.38 400W.....	453-09
BF.36 300W.....	305-79
B.36 300W.....	285-89
B.48 400W.....	405-82

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 - str; de luxe - d/l; jumbo - jbo; piano - pno; left hand - l/h; scale - sc; case - cs; banjo - bjo; monitor - mt.

## B.36MF 300W..... 345-59

B.48MF 400W.....	455-05
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## Mixer:

CS 700MXR 12 ch.....	360-00
Monitoring:	
CS 7WM.....	45-00
CS 7WMS.....	54-00
Enclosures:	
CS 721.....	66-00
CS 721H.....	84-00
CS 721S.....	120-00
CS 7215S.....	180-00
CS 7211S.....	93-00
CS 7115S.....	117-00
CS 721H.....	51-00
CS 7212S.....	75-00
CS 7412.....	135-00
CS 7115B.....	120-00
CS 7112DH.....	129-00
CS 7215B.....	186-00
CS 7015FH.....	165-00
CS 7018FH.....	186-00

## DARBURN

Reverb.....	65-35
Darbarn 30.....	101-15
Twin 12/30.....	109-40
Twin 12/60.....	133-00
Session 50.....	167-90
Session 80.....	233-00
Session 100.....	237-50
SRV-100.....	239-75

## DAVOLI

Amplifiers:	
Lead org bs 50W.....	151-20
Lead org bs, 100W.....	237-60
Cabinets:	
B112 1 x 12" 50W.....	81-00
B115 1 x 15" 100W.....	115-56
B212 2 x 12" 100W.....	118-80
B412 4 x 12" 200W.....	162-00
B215 2 x 15" 200W.....	189-00

## COMBINATION AMPS:

T35 reverb.....	135-00
T35 Phase/reverb.....	156-60
T35 Bass.....	151-20
T30 Sustain.....	118-80
T60 Sustain.....	183-00
SS500 60W.....	178-20
SS1000 110W.....	243-00
Mixers:	
Mixer 8/200 2, echo.....	561-60
Mixer 12/100 Reverb.....	680-40
Mixer 12/100 Echo.....	680-40
Mixer 8/100 Compact.....	324-00
Mixer 6, 6 chan 12 inc, 100W amp inc 100W.....	410-40
Compact Mixer, 6 chan basic w/ut p per.....	162-00
Mixer 12 Ech F, 12 chan, 15 inps.....	486-00
Stereo Mixers:	
Mixer 12+5.....	1074-60
Slave Amps:	
UP 100, solid state, 100W.....	129-60
UP 200, solid state, 200W.....	170-64
UP 100 + 100, stereo 200W.....	185-76
UP 200 + 100.....	356-40

## P.A. CABINETS:

VP 25, 1 x 12", 25W.....	54-00
VP 40, 1 x 12", 40W.....	64-80
DK 45, 1 x 12", 45W.....	75-60
DK 75, 2 x 12", 75W.....	106-92
DK 90, 2 x 12", 100W.....	145-80
TW 100/1 Horn.....	129-60
TW 100/2 Horn.....	118-80

PA 8/100.....	135-00
Wedge mon 1 x 12" 50W.....	70-20
Wedge mon 1 x 15" + hn 120W.....	135-00
DK 120, 1 x 15", 2 H.F. horns, 120W.....	172-80

P.A. Bins:	
Exponential 11 x 12", 50W.....	102-60
Exponential, full range bs reflex cab, 2 x 12" spkrs, 100W.....	167-40
Titan 100, reflex cab, 1 x 15" spkr, 100W.....	178-20
Titan 150, as above w Altec 150W spkr 150W.....	243-00

Microphones:	
K690.....	37-80
K695.....	48-60

## D. J. ELECTRONICS

Excluding VAT	
D.J. 100 Mk. II.....	63-00
D.J. Disco Amp.....	93-00
D.J. Disco Mixer Mk. V.....	60-00
D.J. Disco-Vox Mk. II.....	90-00
D.J. Stereo Mixer.....	109-00
D.J. Powermaster 100.....	73-00
D.J. Powermaster 150.....	88-00
D.J. Stereo Powermaster 200.....	120-00
D.J. Stereo Powermaster 300.....	150-00
D.J. 30L Mk. II.....	49-00
D.J. 30L Mk. III.....	54-00
D.J. Discite Mk. II.....	19-50
D.J. 100 volt.....	94-00
D.J. 150 Amplifier.....	94-00
D.J. 150 Slave.....	89-00

## ELECTRO SOUND

Custom-built, prices on application

## ELECTRO-VOICE

FC100 horn.....	40-80
1823, 110W driver.....	38-50
1829, 60W driver.....	39-60
848A CDP speaker.....	65-00
Eliminator I.....	412-00
Eliminator II.....	345-00
Sentry IV system.....	549-00
EVM12L speaker.....	70-00
EVM15B speaker.....	76-00
EVM15L speaker.....	75-00
EVM18B speaker.....	82-00
SP8B, 8 coaxial.....	32-90
12TRXB.....	69-00
T25A driver.....	44-00
T350, VHF driver.....	48-00
8HD horn.....	18-50

## ELKA-ORLA

6101 Universal Amp.....	239-32
6102 Universal Amp.....	269-42
6103 Universal Amp.....	437-38
6104 Reverb III.....	104-59

## EPICENTRUM

Wedge monitor cabs:	
Matched pair, empty.....	69-70
Matched pair, RCF.....	138-72
Matched pair, ATC.....	184-66
Modular system:	
Small bass horn.....	154-38
Demountable bass hn.....	190-00
Horn mouth exten.....	41-56
Reflex bin.....	207-81
Lower mid horn.....	157-94
Upper mid + hf hn.....	184-06
Acoustic lens.....	261-25
Bass inst, reflex.....	142-50
Empty module.....	90-00

## E.S. ELECTRONICS

1006 S/L 150.....	126-90
1007 PA200/R.....	220-86
1010 PA100T/C.....	143-64
1011 PA100S, 120W.....	143-64
1012 PA67TC.....	92-07
1013 PA60S.....	92-07
1015 B200.....	142-78
1016 FH100.....	169-56

1017 HF100.....	138-24
1918 FH200.....	251-10
1019 FH400.....	367-20
1020 PA3 & 4.....	167-40
1021 PA60M.....	100-44
1022 SID.....	165-78
1023 SID disco cab.....	279-72
1024 Unit 63 disco.....	180-36
1002 N/S.....	211-68
1003 PA100/R.....	180-36
1004 AP150.....	165-78
1005 AP200.....	202-50

## FM ACOUSTICS

SSH E-I df pedal.....	72-00
SSH Vdf super pedal.....	89-00
SSH Phaser-filter.....	57-00
SSH Distort. booster.....	41-00
FM C5EST horn.....	23-00
FM C7EST horn.....	48-00
FM C8 H.F. horn.....	31-00
FM C35 15 cell horn.....	304-00
D2 Multicell driver.....	57-00
D4 Driver.....	57-00
D5 Driver.....	62-00
E2-E4 Network 3-way.....	42-00
E	



PAR 130..... 143-47  
Combo 100..... 194-40  
50+80 Combo..... 145-8 0

**HAMMOND**

**LESLIE TONE CABINETS**  
110..... 240-00  
130..... 365-00  
145..... 440-00  
147..... 470-00  
147RV..... 565-00  
122..... 470-00  
122RV..... 565-00  
251..... 545-00  
700..... 490-00  
710..... 595-00  
770..... 565-00  
18..... 290-00  
60..... 415-00  
825..... 400-00  
760..... 565-00  
910..... 730-00  
9420 Combo pre-amp..... 92-00  
9370 Combo pre-amp..... 84-00  
9340 Combo pre-amp..... 76-00  
9875 Combo pre-amp..... 51-00

**HH ELECTRONIC**

**exc. VAT AMPLIFIERS**  
VS Musician 100W r/vb..... 150-97  
VS Musician 100W..... 130-97  
VS Bass amp 100W..... 124-23  
VS Musician combo 100W..... 212-35  
VS Musician r/vb combo 100W..... 196-85

**INSTRUMENT LOUDSPEAKERS**  
412 BL 4 x 12 200W..... 158-87  
215 BL 2 x 15 200W..... 172-25  
**PA AMPS**  
MA100 5 ch 100W..... 149-17  
MA100S 5 ch 100W..... 138-41  
S130 slave 100W..... 89-90

**PA LOUDSPEAKERS**  
212 DC 2 x 12 100W..... 99-14  
412 DC 4 x 12 160W..... 150-24  
Mini horn 50W..... 62-77  
Radial horn 100W..... 110-67  
115 bass enc 1 x 15 100W..... 107-99  
Mon combo..... 137-17  
Mon ext..... 76-72

**ECHO UNITS**

Single-head echo..... 134-85  
Multi-head echo..... 145-70

**HIWATT**

**exc. VAT**  
DR504 50W..... 115-00  
DR103 100W..... 149-00  
DR201 200W..... 189-00  
DR112 PA 100W..... 158-00  
DR203 PA 200W..... 214-00  
STA100 slave 100W..... 118-00  
STA200 slave 200W..... 174-00  
SE4121 50W cab 4 x 12..... 123-00  
SE4123 100W cab 4 x 12..... 135-00  
SE4122 150W cab 4 x 12..... 152-00  
SE4129 200W cab 4 x 12..... 189-00  
SE4124 50W col 4 x 12..... 118-00  
SE4125 100W col 4 x 12..... 141-00  
SE4126 150W col 4 x 12..... 158-00  
SE2123 30W mon..... 71-00  
SE2124 75W mon..... 90-00  
SE2125 100W mon..... 116-00  
SE2120 100W mini bn..... 143-00  
SE320 200W horn bn..... 189-00  
SE2150 150W bass bn..... 155-00  
A'8 ch mixer..... 248-00  
'B' 8 ch mixer w. reverb..... 419-00  
NCA108 200W solid state amp..... 178-00  
SA212 50W combo..... 168-00  
SA212R 100W combo w. r verb/vibrato..... 217-00  
DRD001 Sound Desk..... 233-00

**HOHNER ★**

Schaller Solo Uni..... 77-60  
Orgaphon 60 Amp..... 434-80  
Orgaphon 130 Amp..... 344-95  
OTS 130 Speaker..... 262-30  
Orgaphon Box 80 Spk..... 134-15  
Dynamate..... 41-15

Leslie 830..... 887-90  
**MARLBORO**  
GA2 Amp..... 44-55  
GA3 Amp..... 51-55  
G 40 R Amp..... 89-80  
GBO 12 B Amp..... 85-90  
GBO 15 B Amp..... 102-70  
1500 B Amp..... 141-50  
1500 B Amp Head..... 76-85  
1500 B Speaker..... 64-55  
PA 50 P.A. Amp..... 96-20  
SM 600 Mixer..... 96-20  
PI00W Slave..... 96-20  
SC4 10H 4 x 10 Col..... 93-00

**HORNBY-SKEWES**

**MILES PLATTING**  
V50..... 96-89  
V50.S Spkr..... 77-00  
V.100..... 118-58  
C.50..... 160-35  
PA.50..... 112-20  
PA.50.S PA spkr..... 130-00  
PA100..... 133-00  
PA 100S PA spkr..... 215-00  
**ZENTA**  
Z3..... 19-80  
CD6SD..... 29-70

**JOHN BIRCH**

Penetrator..... 151-20  
15In. Crescendo..... 183-60  
12In. Crescendo..... 102-60  
12In. Gauss..... 129-60

**KEMBLE**

**YAMAHA**  
YTA15A combo..... 112-49  
YTA25 combo..... 123-86  
YTA 45 combo..... 185-56  
YTA95 combo..... 244-47  
YBA45 combo bs..... 136-47  
YBA65A combo bs..... 231-70  
G5012 12 combo..... 169-00  
G100B212 combo..... 239-00  
G1001 15 combo..... 285-00  
G100410 combo..... 295-00  
BS0115 15 combo..... 199-00  
B100115 15 combo..... 295-00  
**Lead Stacks:**  
YTA100A..... 348-45  
YTA100A..... 376-84  
YTA200A..... 470-11  
YTA300A..... 682-26  
YTA400A..... 803-92  
YHS100 Horn unit..... 189-00  
TS100 Slave Cab..... 212-15  
TS100 Slave Cab..... 240-54  
TS200 Slave Cab..... 333-81  
**Bass Stacks:**  
YBA100..... 399-18  
YBA200..... 681-18  
YBA300..... 963-18  
BS100 Slave Cab..... 282-00  
**PA and Ensemble:**  
EM60A..... 100-00  
EM70..... 120-00  
EM90A..... 170-00  
PM200B..... 232-00  
PM300..... 349-00  
PM400..... 412-00  
PM1000..... P.O.A.

**Cabinets:**  
ES60A pr..... 20-00  
ES90A pr..... 30-00  
PS75B pr..... 380-00  
PS100B pr..... 515-00  
PS400 pr..... 980-00  
TS100 pr..... 424-30  
TS200 pr..... 667-62  
BS100 pr..... 564-00  
YHS100 pr..... 378-00

**Complete Systems:**  
YPA150B..... 612-00  
YPA200B..... 747-00  
YPA206..... 524-30  
YPA206H..... 902-30  
YPA208..... 656-30  
YPA208H..... 1034-30  
YPA406..... 767-62  
YPA406H..... 1145-62  
YPA408..... 899-62  
YPA408H..... 1277-62  
YPA606..... 1191-92  
YPA606H..... 1569-92  
YPA608..... 1323-92  
YPA608H..... 1701-92  
YPA800..... 1392-00  
YES600A..... 120-00  
YES700A..... 150-00  
YES900A..... 200-00  
**Rotary Speaker Cabs:**  
RA50 w/clover..... 302-40  
RA100 w/clover..... 468-72  
RA200R w/clover..... 719-28

**KNELLER**

**WASHBURN**  
PA 475 P.A. Amp..... 124-00  
GT 275 Guitar Amp..... 102-00  
GT 275R Guitar Amp with Reverb..... 117-00  
CB 275 Guitar Comb..... 199-00  
CB 275B Bass Combo..... 190-00  
Banjax 6 ch mixer..... 118-00  
P.A.M. 10 10 Ch Mixer..... 198-00  
SL 75 Slave Amp..... 88-00  
PM75 Power Monitor Amp incl. pr..... 165-00  
440-218EV bs..... TBA  
440-215EV bs..... ..  
440-812 gtr..... ..  
220-215 bs..... ..  
220-412 gtr..... ..  
220-118EV bs..... ..  
220 gtr. combo..... ..  
115 bs. combo..... ..

**SPEAKERS**

F12 P Front facing ported Cab pr..... 135-00  
F212 P Front facing ported Cab..... 99-00  
F15 Front facing 15" Bin..... 98-00  
FB15 Rear facing 15" Bin..... 145-00  
FB18 Rear facing 18" Bin..... 165-00  
Phaser..... 26-00  
Stand P.A. stands adjustable..... 34-00

**LEM**

Venus G20 combo..... 66-50  
Mars B30 combo..... 90-75  
Mars GR30 Combo..... 107-25  
Saturen B50 top..... 82-50  
Saturen GR50 top..... 99-00  
Baby Lem mixer..... 206-25  
Baby Lem mixer/amp..... 247-50  
Studio Lem mixer..... 412-50  
Rack..... 57-75  
100W amp..... 111-37  
180W amp..... 156-75  
Voltage regulator..... 61-05  
Flight case..... 29-70  
LP60 PA cab..... 113-37  
LG100 PA cab..... 193-87  
LG300 PA cab..... 305-25  
Telescopic stands..... 24-20  
911 Bass amp, 2 x 15 cabs..... 359-70  
912 amp, 4 x 12 cab..... 363-00  
Lem Audio road po..... 464-05

**L.S.E.**

**Sound Units**  
Jinglemaster..... TBA  
STAK S.L..... ..  
STAK I..... ..  
STAK S..... ..  
RAK S.L..... ..  
RAK S..... ..  
RAK Cab..... ..  
Disc Pwr Amp 100..... ..  
Disc Mixer Type 145..... ..  
Disc Mixed Type 145/S..... ..  
Disc Unit..... ..  
Disc Unit w 100W Amp..... ..  
Disc Unit Deluxe (Double T)..... ..  
Mixer 800/M..... ..  
Mixer 800/MP..... ..  
**Lighting Units**  
Discotron MKII 1-1000..... ..  
Discotron MII 2-2000 Strobe Super (self-contained)..... ..  
Strobe Super 6..... ..

**MACINNES**

**exc VAT CROWN INT/AMCRO**  
IC150 Stereo Pre-Amp..... 285-00  
D60 Power Amp..... 197-00  
DI50A..... 310-00  
DC300A..... 520-00  
M600..... 1300-00  
M2000..... 2600-00  
VFX-2 Var Elec Crossover Unit..... 245-00  
OC150 Output Con-Cent..... 280-00  
Walnut End for D60 Amp..... 24-00

Walnut Enc for DI50A or IC150 Amp..... 35-00  
Walnut Enc for DC300A Amp..... 44-00  
IC150 Acc Packs..... 4-00  
ES212 75W two Unit Sys..... 598-00  
IMA Intermod Dist Analyser..... 555-00

**MARMAC**

PA Super 60W amp..... 150-00  
XL 120W amp..... 180-00  
XJ inst amp 60W..... 130-00  
XJ inst amp 120W..... 155-00  
Giant box 130W..... 185-00  
Crazy box 75W..... 132-00  
Guitar box 200W..... 163-00  
Monitor box 50W..... 39-00  
PA box I 100W..... 87-00  
PA box II 30W..... 49-00  
Church col I 20W..... 36-00  
Church col II 12W..... 20-00  
Church col III 6W..... 17-00

**MAINE**

**AMPLIFIERS**  
Artist 100A..... 162-37  
Standard 100S..... 133-92  
Booster 100B..... 97-09  
Musician 100W c-mbo..... 229-34  
Musician Super 100W c-mbo..... 445-28

**LOUDSPEAKER CABINETS**

212 x 12 spkrs..... 212-4  
412 x 4 12 spkrs..... 412-4  
115C bass bin..... 189-00  
115A bass bin..... 257-79

**MAURICE PLACQUET ★**

**AMPEG**  
Ampeg V4 stack..... 565-00  
Ampeg V4 B System..... 575-00  
Ampeg B 15N portabass..... 315-00  
Ampeg V2 system..... 395-00  
**ACOUSTIC**  
371 system..... 630-00  
271 system..... 675-00

**MME**

Sound Blender 150W..... 187-50  
Slave Amp 150W..... 87-00

**NOLAN**

Excluding VAT  
Nolan 100 amp..... 112-50  
Nolan 50 amp..... 75-00  
Nolan MP 50 amp..... 75-00  
Nolan 50 combo..... 115-25  
Nolan Session Master straight 50..... 132-75  
As above + tremolo..... 135-00  
As above + reverb..... 164-25  
Nolan 4 x 12 Celestion cab..... 123-75  
Nolan 2 x 12 dual cone cols pair..... 117-00  
Nolan 2 x 12 plus horn cols pair..... 162-00

**NOVANEX**

**Combos**  
Aut 3..... 37-12  
Aut 6..... 43-09  
Aut 10..... 62-36  
P 15..... 86-63  
U30..... 149-00  
U40..... 168-50  
RG30..... 148-50  
G25..... 97-37  
RG50..... 192-50  
U50..... 192-50  
U60..... 208-00  
B70..... 219-90  
RG80..... 263-00  
U80N..... 264-00  
U100..... 346-50  
G70 Wildcat..... 220-00  
U80..... 247-50  
B100..... 346-50  
WA44/FU22..... 30-00  
L30..... 109-00  
Echo/reverbs  
E500..... 160-00  
E300..... 98-00

**Power generators, mixers**  
LM30..... 109-00  
LM40..... 131-00  
L50..... 159-50  
L60..... 176-00  
L70..... 197-00  
L75N..... 204-50  
L100..... 291-50  
L125..... 329-00  
X41..... 164-00  
X61..... 199-00  
X81..... 245-50  
X82E..... 417-00  
X102E..... 478-50  
X122E..... 538-00  
X162E..... 655-00  
X124S..... 979-00  
X164S..... 1198-00  
Snake m/core..... 176-00

**ORANGE ★**

**CABS**

115 Bass 60W, 1 x 15" inv. horn..... 152-25  
114/110 Bass, 100W, 1 x 15" inv. horn..... 214-20  
113 Reflex Bass, 2 x 15" 12W..... 214-20  
113/200 Reflex Bass, 2 x 15" 200W..... 285-45  
109, 4 x 12" 120W..... 144-99  
107, 2 x 12" Monitor, 60W..... 89-25  
114/4H, 1 x 15" inc. horn, 4 horns and cross..... 249-75  
106, 4 x 12" anti-feedback col..... 144-96

**HORNS**

106/HO Horn units for col.(pr)..... 169-40  
108 Horn unit, 100W..... 163-35  
108/V Horn unit de luxe, 100W, inc. Vitavox S3..... 217-80

**ANOS**

104B, 6 chann, 120W PA..... 285-75  
105, 6 chann., 200W custom PA (prof.)..... 472-95  
102, 120W, graphic PA..... 147-30  
120/80, 80W, graphic PA..... 139-80  
104/TX150, 150W, 6 chann. PA..... 254-10  
103, 200W, Slave..... 327-45  
111, 120W, graphic Slave..... 134-70  
111/80, 80W, graphic Slave..... 124-80  
1500W, Slave..... 907-50  
110, 200W..... 353-92  
112, 120, 120W..... 142-35  
115, 80W combo..... 203-85  
115/R 80W, combo with Hammond reverb..... 244-65

115, 210, 120W, combo..... 259-50  
115/120R, 120W, combo..... 300-30

**PA:CE**

**Excl. VAT**  
6-chann. mixer amp w graphic e/q..... 200-00  
F.P.R. Slave 200W, (350W version)..... 118-00  
Stereod 5-way graphic e/q..... 132-00  
10-way Parametric e/q..... 80-00  
12 chann. mixing desk..... 250-00  
18 chann. mixing desk..... 1050-00  
Bass bins..... 120-00  
Radial and sectorial hns..... 165-00  
Disco console..... 180-00  
Twin reverb unit..... 120-00  
Phase unit std mond..... 70-00  
Phase unit std stereo..... 120-00  
Phase unit std deluxe..... 180-00  
Electronic cross-overs from..... 30-00  
Custom built prices on application

**B. PAGE & SON**

**DYNACORD**  
Perfect combo..... 362-88  
BasskingT Bass Amp..... 174-96  
Imperator 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..... 592-92  
A.1000..... 359-64  
D.310 H, 80W cab..... 268-92  
D.350, 80W cab..... 262-44  
Magic HS..... 90-72  
Echocard Mini..... 262-44  
Echocard Super..... 359-92

**SUNN**

**Self-Contained Units**

Studio lead..... 240-00  
Studio bass..... 228-00  
**Guitar Amplifiers**  
190L..... 330-00  
Model T..... 420-00  
Concert lead..... 330-00  
Coliseum lead..... 570-00  
Coliseum 880..... 597-00

**Bass Amplifiers**

190B..... 276-00  
Model T..... 420-00  
Concert bass..... 276-00  
Coliseum bass..... 570-00  
Coliseum 880..... 597-00  
**Mixer & Mixer Amplifiers**  
Studio PA..... 2128-00  
Concert Controller I..... 438-00

**Concert Controller II**

Model 80..... 747-00  
Model 81..... 897-00  
Model 80P..... 897-00  
Model 81P..... 1047-00

**Speaker Enclosures:**

312S..... 216-00  
412S..... 258-00  
610S..... 216-00  
610M..... 504-00  
115S..... 168-00  
115M..... 110-00  
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

**CONTROL AUDIO-CONTROLLER OPTIONS**

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

**RESLOSOUND**

S81/M Cardioid mic..... 42-55  
S91/H Condenser mic..... 43-40  
S91/L-M Condenser mic..... 43-40  
UD1-H Cardioid mic..... 28-00  
UD1-M Cardioid mic..... 28-00  
RG771 Super cardioid mic..... 24-00  
ECON Omni-direct mic..... 12-85  
Cabaret exec. mic..... 266-65  
Cabaret exec. mic..... 274-65  
TX100..... 134-65  
TX100 (Gold mic. transmitter)..... 134-65  
TXT Pocket t/m..... 87-75  
RXA Receiver w. aerial..... 127-75  
**PA**  
Horn/l.p..... 56-00  
4820 25W..... 65-50  
SU25 Driver 25W..... 23-50  
SU25T 25W..... 32-25  
SA6205 Spark diaphragm..... 4-33

**ROCHFORD**

Studio Combo..... 321-84  
100 AP Top..... 175-77  
150 AP Top..... 225-99  
V 100 Bass Top..... 159-03  
V 150 Bass Top..... 211-68  
Std. Lead Cab..... 237-70  
D/L Lead Cab (w. horn)..... 286-25  
Bass Cab..... 254-45

**ROOST**

**AMPLIFICATION**  
Inclusive of V.A.T. (Valve)  
50W 2 Chann + overdrive fac..... 91-23

50WV 2 chann + integral reverb.....	118-02	2050 9 Ch Mixes Mono.....	348-34
100W 2 ch.....	110-48	Extra Channels.....	On app
100W 2 ch w. rvb.....	137-27	2070 12 Ch Mixer Stereo.....	1123-20
150W 2 ch + overdrive fac.....	120-53	Extra Channels.....	On app
150W 2 ch + integral reverb.....	147-31	2051 250W Slave.....	202-00
150W PA 6 chan + indiv echo controls	162-38	Pa Cabs & Bins 1995 pr 1 x 12 100W	135-92
150W Slave.....	100-44	2097 pr 8 x 8 125W	180-45
Session Master 50W comb 2 x 12".....	160-29	2043 pr 2 x 10 2 x 12 200W	254-28
Session Master as above w reverb.....	185-40	2047 pr 1 x 10 1 x 12 100W	167-45
Session Master 50W comb amp 4 x 12".....	220-97	2056 250W Powercel Bin.....	341-71
Session Master as above with reverb	246-08	2057 HF Vitavox Hn.....	213-30
Session Master 50W Bass comp amp.....	173-95	2120 pr Reflex c/w Horns 200W	299-98
SM100 100W combo.....	188-17	2121 100W Slave Monitor.....	187-49
SM100R w. rvb.....	213-28	2122 30W Slave Monitor.....	128-91
SM104 100W combo.....	248-59	2121 350W Monitor.....	70-30
SM104R w. rvb.....	273-70		
8 chan mixer.....	150-66		

### CABINETS

Stylized as support cabinets for Master combinations

2 x 12" 100W..... 85-79

2 x 12" 120W..... 88-57

Standard range:

2 x 12" 100W..... 85-79

2 x 12" 120W..... 88-57

4 x 12" 200W..... 136-43

4 x 12" 240W..... 145-34

1 x 12" 30/60/90 stage monitors pr 1 x 15" 100 Folded hn bass bin..... 168-10

2 x 12 120 W + hn..... 228-08

1 x 15 100W + hn..... 228-43

1 x 15 100W fld hn cab..... 119-62

1 x 15 as above w. 50W hn driver..... 173-19

JBL, Gauss, Crescendo etc. speakers can be supplied in above units. Prices ex covers

### ROSE-MORRIS

#### MARSHALL

Instrument Amp Tops 1959 100W Lead.....	184-73
2203 100W M/Vol.....	184-73
2068 100W Artist.....	195-34
2098 100W Trans Lead.....	157-26
1992 100W Bass.....	184-73
2099 100W Trans Bass.....	157-26
1986 50W Bass.....	144-13
1987 50W Lead.....	144-13
1989 50W Keyboard.....	144-13
2204 50W M/Vol.....	144-13
2048 50W Artist.....	150-27
Instrument Cabinets 1982-82B 120W 4 x 12.....	159-00
1960-60B 100W 4 x 12.....	145-60
1935-35B 100W 4 x 12.....	145-60
1979-79B 200W 4 x 15.....	205-89
2095-95B 100W 2 x 12.....	145-60
2065-65B 125W Powercell.....	166-40
2064-64B 100W Powercell.....	142-63
2045 60W 2 x 12.....	86-85
1995 50W 1 x 12.....	67-96
1990 100W 8 x 10.....	145-60
2049 60W Artist.....	123-06
2069 120W Artist.....	149-82
2052 125W Powercel.....	199-09
2056 250W Powercel 2120 100W Bin w/ Horns.....	149-99
Combo Amplifiers 2200 100W Super Trans.....	234-36
2077 100W 4 x 12 Bass.....	255-29
2078 100W 4 x 12 L.D. 2059 100W Artist Stack.....	345-20
2040 50W Artist Combo.....	223-14
2201 30W Trans Ld.....	117-18
2202 30W Trans Bs.....	117-18
2041 50W Artist Stack.....	273-33
PA Amps & Mixers 2003 100W 6 Ch Amp.....	203-89
1985 50W 4 Ch Amp.....	144-13
2071 6 Ch Mixer.....	71-71
1994 100W 4 Ohm Slave.....	107-79
2205 100W O/P T/X Slave.....	122-91

### S.A.I.

exc 3% VAT	
<b>Disco Units</b>	
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 cab.....	102-00
Super lead cab.....	96-00

### SELMER

<b>SOLID STATE</b>	
7980 15 SS Combo.....	41-00
7981 Super Reverb 30 Combo.....	129-00
7982 Lead 100.....	129-00
7983 Bks 100.....	103-00
7984 Slave 100.....	85-00
7610 Futurama 3 Combo.....	22-75
7985 PA 100.....	165-00
<b>VALVE</b>	
7404 Treble "N" Bass 100 SV.....	128-00
7402 Treble "N" Bass 50 SV.....	113-00
7403 Treble "N" Bass 50 SV Rev.....	135-00
7408 PA100/6 SV Rev 7407 PA100/4 SV.....	175-00
148-00	
<b>SPEAKERS</b>	
7990 5412 3 x 12".....	145-00
7991 S212H 2 x 12" hn.....	118-00
7992 S115 1 x 15".....	114-00
7993 S2H Add on dbl hn.....	74-00
7994 S115A 1 x 15".....	185-00
7451 TV-35 PA Col.....	55-00
7450 TV-20 PA Col (pair).....	75-00

### SHURE

VA302 E6 Vcl aster 0M 643-7	Separate Units:	
VA302 E6-C Control Console.....	393-84	
VA300-S Speaker Col.....	136-48	
VA301-S Monitor Speaker.....	98-50	
VA305-HF Speaker.....	61-35	
PM300E6 Booster Amp.....	163-30	

### SHARMA

<b>ORGAN SPEAKER CABINETS</b>	
3000.....	521-00
500.....	135-23
500 Professional.....	170-68
500 de Luxe.....	188-08
650.....	251-58
650 Combo.....	282-06
Sharmette.....	250-80

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 - str; de luxe - d/l; jumbo - jbo; piano - pno; left hand - l/h; scale - sc; case - cs; banjo - bjo; monitor-mt.

900.....	318-00	6-ch mixer.....	35-00
900 Combo.....	347-87	Graphic equaliser.....	42-00
2200.....	279-74	Mighty Atom amp.....	25-00
2000 Professional.....	324-15	Compact 10.....	33-00
2000 Combo.....	352-83	Power Pak 15.....	48-00
2000 de Luxe.....	329-92	Power Pak 30.....	85-00
2100.....	437-07	Bass 30.....	75-00
2300.....	454-56		
5000.....	423-68		
5000 Combo.....	454-30		
5000 GT.....	435-78		
5200.....	609-66		
5300.....	734-00		
PA.....	332-15		
Combo IV.....	37-36		
Combo de Luxe.....	41-28		
Reverb.....	51-99		

### DAVE SIMMS MUSIC PRODUCTS

August Amplification PA 100 4 ch.....	109-65
2 x 12 PA Cols. prs.....	138-10
2 x 12 PA Hn Cols prs.....	175-00
1 x 12 PA Cols prs.....	89-00
1 x 12 PA Cols pr.....	120-50
2 x 12 Inst. Cab.....	75-33
4 x 12 Inst. Cab.....	125-20
"V" 4 x 12 Inst. Cab.....	132-50
1 x 15 Folded Hn Bin.....	133-00
Add on Hn per pr.....	93-75
August Disco Consoles MD3 Garrard dks.....	183-21
MD1.....	133-00
MD3 BSR dks.....	173-00
MD2.....	97-95
MD3/100W.....	241-00

### SIMON KING MUSIC

2 x 12 Inst. cab. 75W.....	66-00
2 x 12 PA cols pr. 100W.....	130-00
4 x 12 PA cols split prs 200W.....	245-00
4 x 12 inst. cab. 150W.....	130-00

### SISGO

120 100W PA.....	429-00
126 200W PA.....	599-00
Column speakers:	
183 100W.....	133-00
187 100W mon.....	129-00
227 200W.....	199-00
426 400W stack.....	233-00
Amplified column speakers:	
183/A 100W.....	296-00
187/A 100W mon.....	289-00
227/A 200W.....	370-00
526/A 400W stack.....	819-00
Revolving organ cabinets:	
SM/300 70W Leslie.....	374-00
SM/300 120W Leslie.....	797-00
SM/3000 200W.....	1066-00

### SOUNDCRAFT

16/2 mixer.....	1000-00
12/4 mixer.....	1175-00
16/4 mixer.....	1450-00
Soundcraft/Court Acoustic PA's prices on application.	

### SOLA SOUND

Reverb mixer.....	42-00
Doppletone.....	42-00

6-ch mixer.....	35-00
Graphic equaliser.....	42-00
Mighty Atom amp.....	25-00
Compact 10.....	33-00
Power Pak 15.....	48-00
Power Pak 30.....	85-00
Bass 30.....	75-00

### SOUNDOUT

Series IIIa, mono.....	283-50
Series II, mono 170W.....	349-92
Series IIIa, stereo.....	346-12
Series II, stereo.....	486-00
Series IVa, mono.....	226-80
Series IV, mono.....	291-60
<b>Loudspeakers:</b>	
HE1c, 1 x 12, 50W.....	58-32
HE2c, 2 x 12, 100W.....	90-72
DL3, 100W F/rng.....	191-16
DL6, 100W F/rng.....	110-10

### SPERRIN ELECTRONICS

Light MK VI.....	204-12
Disco Unit, 4000L.....	59-00
<b>Amplifiers:</b>	
100W 4V.....	79-00
100W 2-chn.....	89-00
100W 2-chn w rrvb.....	114-00
Lighting screen.....	79-92
Disco Mk VI mixer.....	81-00
<b>Cabs:</b>	
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.....	
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
MPIO, 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

### SUMMIT

1 x 18" Gauss Driven 200W Bs Bins.....	181-40
Twin Driver 100W Large Flair Hns.....	109-32

1 x 15" plus hn Grt cabs (Gauss/Altec).....	TBA
4 x 12" Celestion G12H cabinets.....	125-57
4 x 12" Custom 60 cabs.....	128-33
4 x 12" Custom 60 bass cabs.....	129-85
2 x 15" Ported cabs.....	TBA
2 x 15" Ported Bass cabs.....	TBA
4 x 12" Celestion G12H PA cols pr.....	237-21
4 x 12" Custom 60 PA cols pr.....	242-74
2 x 12" Celestion cols.....	73-13
2 x 12" Custom 60 cols.....	74-32
2 x 12" Celestion cabs with hns.....	102-20
2 x 12" Custom 60 cols with hns.....	103-58
Boxes of 4 hns—as add ons to the 4 x 12" cols pr.....	162-38
Boxes of 2 hns—as add ons to the 2 x 12" cols pr.....	104-60
Inc 8% VAT	

### S-W

12067 50W amp.....	115-50
12070 PA 100W w. rrvb.....	152-90
12071 AP 100W amp.....	133-50
12072 PA 100W amp.....	133-50
12052 100W slave.....	116-50
20001 100W vcl blndr.....	199-95
15001 30W combo.....	104-50
15002 50W combo.....	135-90
12028 add on horn.....	57-75
12032 H100 horn cab.....	193-00
12054 2 x 12 hn cab (pr).....	229-00
12055 2 x 12 cab.....	97-00
12057 4 x 12 bass cab.....	177-00
12063 1 x 12 hn cab (pr).....	155-75
20012 Disco Dex 100A.....	233-00
15004 Disco 30.....	168-50
15009 Disco Compact 30.....	145-50
20021 4 x 12 lead cab.....	152-90
12085 1 x 8 ported cab (pr).....	72-90
20012 Disco 100A.....	233-00
15009 Disco.....	145-50
15004 Disco 30.....	168-50

### THEATRE PROJECTS

<b>ALTEC VOICE OF THE THEATRE</b>	
1204B 50W.....	399-60
1208B 50W.....	394-20
1215A, folded L/F hn, 150W.....	226-80
1225A, portable H/F hn, 100W.....	432-00
1207C col spkr 75W.....	199-80
1211A col spkr 50W.....	172-80
1217A col spkr 75W.....	270-00
828D spkr cab.....	97-00
815A L/F hn cab.....	135-00
816A L/F hn 1 x 15.....	64-80
<b>STUDIO MONITORS</b>	
9844A 30W.....	388-80
9845A 50W.....	507-60
9846-8A 100W.....	496-80
9849A 60W.....	291-60
<b>AMPL FIERS:</b>	
9477B 130W Mono.....	275-40
9440A 2 x 225W.....	669-60
<b>MUSIC SPEAKERS AND COMPONENTS</b>	
417-8H 12" 100W.....	71-28
418-8H 15" 150W.....	75-60
421-8H 15" 150W.....	9-864
601-8D 12" duplex 20W.....	10-00
504-8G 15" duplex 65W.....	194-40
511B Sectoral hn.....	55-08
811B Sectoral hn.....	39-96
808-8A 30W H/F driver.....	75-60
N809-8A crossover /attenuator.....	46-98
<b>THOR ★</b>	
147W, push button amp.....	130-20
147W, L/B/O amp.....	119-54
147W, Slave amp.....	104-65
85W, Slave.....	77-50

300W, Horn folded bass cab.....	262-70
300W, 2 x 15 lead cab.....	187-50
<b>TYAS</b>	
Minimix 4 mono.....	58-32
Minimix 4 stereo.....	81-00
PS 70.....	84-24
PS 125.....	129-60
PS 250.....	194-40
PS 125/125.....	205-20
Modular mixer.....	POA
<b>CABS</b>	
112S.....	37-80
212S.....	64-80
HS2.....	45-36
SF/15.....	129-60
TF/15.....	129-60
HFI.....	113-40



800B Booster 400W	
Slave.....	313-03
800M 8ch Hi-Lo mxxr	294-62
1200M 12 Chn Hi-Lo	
Rev Mixer.....	657-88
MO Monitor 130W...	177-44
PA Cabs:	
210 2 x 10 30W col...	50-22
410 4 x 10 50W...	92-07
412 4 x 12 150W Col.	125-55
215H 2 x 15 + Hn	
150W Col.....	234-36
Vocal Projector Enclosures:	
115HT 1 x 15 + Hn	
Encl 75W.....	192-51
Microphones:	
Exc. VAT.....	
PML Low Imp.....	52-31
PMH High Imp.....	52-31

### TURNER

exc. VAT	
1 x 15 Bs Hn.....	180-00
1 x 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 Mt., pr.....	220-00
Hexagonal Mt.....	230-00
B200 Pro. Power amp	210-00
B300 Pro. Power amp	260-00
A300 Pro. Power amp	325-00
A500 Pro. Power amp	458-00
TPS 16/2 mixer.....	2125-00
TPS 24/2 mixer.....	2875-00
TPM 16/2 mixer.....	2562-00
TPM 24/2 mixer.....	3400-00
Belden Multiway	
Cables..... on app.	
Cannon Pigs—Stg.	
Boxes.....	
Gauss Spkrs.....	
J.B.L. Spkrs.....	

### VITAVOX

Exclusive of VAT:	
Thunderbolt CN480.	520-00
Bass Bin CN308.....	655-45
6200 Bitone Repro.....	471-45
Major Loudspeaker CN343.	579-65
15 in. Loudspeaker.....	105-90
S.3 Pressure unit.....	121-00
H.F. Horn CN157.....	65-55
4kHz Horn CN463.....	50-45
10 cell Multicell Hn	
CN123.....	299-80
500 Dividing Ntwrk.	37-80
220S/531 Multicell	
CN129. Hn.....	550-30

### VOX ★

AC30.....	201-50
AC50.....	120-90
Speaker Enclosures:	
FB118.....	110-05
FB215.....	116-25
FB212.....	93-00

### W.E.M.

Copicat Echo.....	76-00
Clubman.....	52-50
Westminster.....	58-00
Westminste key-	
board.....	58-00
Dominator 30.....	125-00
Dominator 30 bass.....	135-00
Dominator 50 lead.....	160-00
50 Keyboard.....	165-00
50 Amp Top.....	100-00
100 Reverb.....	215-00
100 Standard.....	195-00
GX 40.....	84-00
GX 100.....	110-00
AX 40.....	84-00

AX 100.....	110-00
Dominator Mk III.....	85-00
Dominator Bass.....	95-00
Power Musette.....	85-00
Halle Cat Echo.....	250-00
Slave Power Stage.....	95-00
Bandmixer 100 Mk II	140-00
Reverbmaster.....	210-00
Audiometer Mixer.....	80-00
Pre-mixer IV.....	61-00
Super Dual 12.....	80-00
Super 40.....	80-00
Starfinder 100 Bass.....	25-00
Starfinder Twin 15.....	115-00
Starfinder Super 80.....	125-00
Super Starfinder 200.....	160-00
Aggressor.....	130-00
1 x 12".....	50-50
1 x 12" w/vol control	62-00
2 x 12".....	52-00
2 x 10" w Horn.....	62-00
Club System.....	80-00
4 x 10".....	65-00
1000 2 x 12" 120W.....	100-00
Club 2 x 12".....	65-00
Band System.....	95-00
Band 2 x 12".....	82-00
Foot Monitor.....	105-00
Vendetta Mk II.....	155-00
6 x 12" A Super.....	98-00
Intruder.....	145-00
X39.....	285-00

### WHITE ★

INST AMPLIFIERS	
LV50 w sustain 70W	139-50
LV100 w sustain	
120W.....	158-55
CM30 Combo w	
CM30 Combo w	
reverb.....	213-00
P.A. AMPLIFIERS	
PA100 6 ch PA amp	
100W.....	149-22

PA150 6 ch PA amp	
150W.....	168-99
PA200 6 ch PA amp	
200W.....	189-00
POWER SLAVE	
AMPLIFIERS	
PS100 100W.....	106-92
PS150 150W.....	119-43
PS250 250W.....	148-50
PS300 300W (st.).....	184-22

INSTRUMENT	
ENCLOSURES	
A2004 x 12" 200W ...	157-68
A150 1 x 15" fldd hn	
bs enc 150W.....	216-63
A150H as A150 w	
mid range hn.....	269-73
A250 1 x 18" fldd hn	
bs enc 200W.....	277-50

P.A. ENCLOSURES	
S50 1 x 12" 60W.....	59-85
S100 2 x 12" 120W ...	84-82
S150 1 x 15" w H.F.	
hrsns 100W.....	174-21
S200 4 x 12" 240W ...	157-65
M50 1 x 12" monitor	
60W.....	61-74

H50 H.F. two horn	
CONCERT RANGE	
PA ENCLOSURES	
B12 1 x 12" Mid rnge	
hn 200W.....	196-20
B15 1 x 15" Bs hn	
200W.....	240-12
B30 2 x 15" bs hn	
400W.....	398-58
H100E Radial horn	
30W.....	136-23
H100V Radial horn	
70W.....	187-23
T70 H.F. horn 70W.....	171-48
L100 36" horn 70W.....	314-85

MONITOR	
ENCLOSURES	
100/12 1 x 12"	
MWedge 100W.....	370-71

M100/15 1 x 15"	
Multi wedge 100W	127-86
M200/15 1 x 15"	
Multi wedge 200W	184-98
Mon Horn "A" Mid/	
H.F.....	21-78
Mon Horn "B" Ext.....	58-68
MIXING DESKS	
DB Mono 8 ch.....	185-79
DB D-L Mono 8 ch.....	229-80
D16 St 16 ch.....	870-00
D24 St 24 ch.....	1275-00

### WING

TRAYNOR	
Combos:	
YGM-3 30W rvb.....	97-20
YGM-4 40W rvb.....	119-88
YGL-3 Twin rvb	
90W.....	213-84
YBA-2B Bs mate	
30W.....	97-20
YBA-450W, 15" spkr	
Amplifiers:	
YBA-1 50W, bs.....	96-12
YRM-1 50W Id w/rvb	
YBA-1A 100W bs.....	129-60
YGL-3A 100W head-	
rvb/trem.....	152-28
Monoblock 325W bs/	
ld.....	243-00

Speaker Systems:	
YS-15P 15" ported bs	
YT-15 2 x 15" Id/bs.....	87-48
F-10 4 x 10" Id/bs.....	110-16
YC-810 8 x 10" bs.....	TBA
YC-610 6 x 10" Id.....	139-32
Y-2122 2 x 12" Id.....	103-68
YF-12 4 x 12" Id.....	149-00
YCV-188 1 x 18"	
Vega cab 300W.....	272-16
YCV-215 2 x 15"	
Vega cab 400W.....	272-16
YCV-212 2 x 12"	

Vega cab 200W.....	171-72
P.A. Amps:	
YVM-2 P.A. amp	
30W.....	74-52
YVM-3 P.A. rvb	
30W.....	97-20
YVM-4 4-ch w/rvb.....	136-08
YVM-6 6-ch w/rvb.....	213-84
YFM-1 100W slave.....	97-20
MX8 8-ch mixer.....	TBA
MX16 16-ch mixer.....	"
P.A. Speaker Systems:	
YSC-2 4 x 12" cols	
(pr).....	139-32
YSC-3 4 x 8" cols	
(pr).....	100-44
YSC-8 6 x 8" cols	
(pr).....	171-72
YSC-9 15 x 12" x hn	
cabs (pr).....	388-80
YM-1 Mtr cabs (ea).....	58-32
YS-7A Cols (pr).....	204-12
YSP-1 Sibilance Pro-	
jector (ea).....	51-84
EQ-1 Graphic e/q.....	51-84

### ZOOT-HORN

exc VAT	
BB.1, 1 x 15", 150W	
bass bin.....	218-75
BB.2, 2 x 15", 300W	
bass bin.....	356-25
FB.5, 2-way wedge.....	193-75
FB6 floor mon.....	368-75
MB1 1 x 12 enc.....	150-00
MB2 2 x 12 enc.....	227-00
HUB driver + hn.....	285-05
SD18 1 x 18 bass enc.	
A4 4-way 700W PA. 1682-50	
B4 4-way 1400W PA. 3057-50	
Mixer prices on application	

# PERCUSSION INSTRUMENTS

### D. H. BALDWIN

GRETSCH	
Outfits:	
4027 Rock 'n Roll.....	TBA
4029 Avant Garde.....	"
4028 Black Hawk.....	"
4015 Name Band.....	"
4025 Progressive Jazz	
4002 One Nighter	
Plus.....	"
4007 One Nighter	
Plus.....	"
Snares:	
4160G, 14 x 5.....	
4160, 14 x 5.....	
4157, 14 x 5 1/2.....	
4153, 14 x 6.....	
4109, 14 x 5.....	
4102, 14 x 5 1/2.....	
4105, 14 x 5 1/2.....	
4190, 14 x 6 1/2.....	
4191, 14 x 6 1/2.....	
4192, 15 x 8.....	
4193, 15 x 8.....	
4105, 14 x 5 1/2.....	
Bass Drums:	
4259, 26 x 14.....	
4260, 28 x 14.....	
4262, 20 x 16.....	
4263, 32 x 16.....	
4264, 34 x 16.....	
4265, 36 x 16.....	
4271, 26 x 14.....	
4272, 28 x 14.....	
4273, 30 x 16.....	
4274, 32 x 16.....	
4275, 34 x 16.....	
4276, 36 x 16.....	
4110, 22 x 14.....	
4111, 24 x 14.....	
4115, 26 x 14.....	
4117, 28 x 14.....	
4244, 18 x 14.....	
4249, 20 x 14.....	
4247, 22 x 14.....	
4269, 24 x 14.....	
4271, 26 x 14.....	
4272, 28 x 14.....	
Tom Toms:	
4415, 12 x 8.....	
4416, 13 x 9.....	
4420, 14 x 10.....	
4421, 15 x 12.....	
4417, 11 x 14.....	
4418, 16 x 16.....	
4422, 16 x 18.....	
4419, 18 x 16.....	
4423, 18 x 18.....	
also in walnut	
Cymbals	

K. Zildjian and Ajahs  
price being revised

### BOOSEY & HAWKES

BEVERLEY	
COMPLETE OUTFITS	
Panorama 21.....	292-95
Panorama 22.....	398-41
Panorama 24.....	343-16
Galaxy 18.....	242-72
Galaxy 21.....	256-11
Galaxy 24.....	259-46
AVEDIS ZILDJIAN	
CYMBALS	
(Prices for all types except	
Swish and Pang as stated)	
(Available in Types and	
Weights as Catalogue)	
7386 8".....	17-17
7387 10".....	20-09
7389 12".....	25-44
7390 13".....	28-38
7391 14".....	34-32
7392 15".....	37-25
7393 16".....	39-59
7394 17".....	42-61
7395 18".....	48-55
7395S 18" Swish.....	56-16
7399 19".....	51-47
7396 20".....	56-16
7396P 20" Pang.....	65-03
7396S 20" Swish.....	60-94
7400 21".....	62-61
7397 22".....	70-92
7397S 22" Swish.....	79-42
AVEDIS ZILDJIAN	
"BRILLIANT" CYMBALS	
(Prices for all types except	
Swish and Pang as stated)	
7387B 10".....	24-86
7390B 13".....	33-15
7391B 15".....	39-01
7392B 15".....	41-35
7393B 16".....	44-37
7394B 17".....	47-29
7395B 18".....	52-56
7395S 18" Swish.....	61-52
7396B 20".....	61-52
7396BS 20" Swish.....	69-48
7396BP 20" Pang.....	69-48
7397B 22".....	71-15
7397BS 22" Swish.....	83-70
AVEDIS ZILDJIAN	
HI-HAT CYMBALS]	
7390HH 13".....	56-75
7391HH 14".....	68-63
7392HH 15".....	74-50
7393HH 16".....	79-19

### C.B.S. ARBITER

ROGERS	
Outfits:	
Studio X.....	947-00
Compact X.....	789-00
Studio VII.....	591-00
Londoner V.....	545-00
London VI.....	600-00
Ultraperpower VII.....	825-00
Ultraperpower IX.....	980-00
Starlighter IV.....	490-00
Londoner Super 10.....	433-00
Starlighter Super 10.....	385-00
Drums:	
Dynasonic snare 5 x	
14".....	110-00
Dynasonic snare 6 1/2 x	
14".....	115-00
Superten snare 6 1/2 x	
14".....	56-00
Powertone, 14 x 20	
bs.....	128-00
Powertone, 14 x 22	
bs.....	134-00
Powertone, 14 x 20	
bs.....	142-00
Powertone, 8 x 22 t.t.	64-00
Powertone, 9 x 13 t.t.	67-00
Powertone, 10 x 14	
t.t.....	80-00
Powertone, 12 x 15	
t.t.....	88-00
Powertone, 16 x 16	
t.t.....	97-00
Powertone, 16 x 18	
t.t.....	115-00
Powertone, 18 x 20	
t.t.....	142-00
Powertone bongoes.....	55-00
Powertone tumbales	
brass.....	108-00
Powertone timbales	
copper.....	118-00
Accusonic timpani	
20 inch.....	261-00
Accusonic timpani	
23 inch.....	282-00
Accusonic timpani	
26 inch.....	333-00
Accusonic timpani	
29 inch.....	350-00
Concert Tom-Toms:	
8".....	40-00
10".....	40-30
12".....	44-50
13".....	47-50
14".....	55-50
15".....	59-00
Drum/Cymbal stands:	
Giant.....	19-00

Supreme I.....	19-00
Samson I.....	20-00
Supreme II.....	17-00
Supreme II, floor std	
Samson I, floor std.....	21-50
Supreme I, floor	
cymbal std.....	21-50
Swivomatic Dual	
Tom-Tom std.....	26-00
Hats:	
Swivomatic Hi-Hat	
hinged heel.....	30-00
Swivomatic Hi-Hat	
adjust. footboard.....	30-00
Supreme.....	44-00

11"	10-26
12"	11-12
13"	13-82
14"	17-56
15"	18-90
16"	21-00
18"	31-10
20"	37-26
22"	45-90
24"	54-00

<b>RED SOUND</b>	
12"	5-40
13"	8-10
14"	8-64
15"	8-80
16"	12-88
18"	16-74
20"	19-48

**FLETCHER, COPPOCK & NEWMAN**

<b>KENT</b>	
N2501 Apollo 5.....	218-00
N2501 Superstar.....	295-00
N2501 Apollo 4.....	156-00

**HÖHNER ★**

<b>SONOR</b>	
Outfits:	
K120.....	201-70
K130.....	279-05
K132.....	341-00
K162.....	516-85
K189.....	605-30
K189 P.A.....	645-85

<b>Snare Drums:</b>	
D426 (chrome).....	130-00
D441 (acrylic).....	56-15
D454 (chrome).....	56-15
D441 (acrylic).....	56-15
D454 (chrome).....	56-15
D555 (chrome).....	114-15
D556 (chrome).....	120-8J

<b>Tom Toms:</b>	
T620.....	45-90
T628.....	49-70
T629.....	49-70
T630.....	58-50
T632.....	86-80
T658.....	79-10
T659.....	74-90
T660.....	74-90
T662.....	103-20
T663.....	127-75
T652 (air tuned).....	114-15

<b>Bass Drums:</b>	
G230 K130, 20".....	112-00
G231 K130, 22".....	112-60
G260 K162, 20".....	158-30
G261 K162, 22".....	158-30
G262 K162, 24".....	178-20

<b>Snare drum stands:</b>	
Z 5552.....	16-05
Z 5553.....	35-15

<b>Hi Hats:</b>	
Z 5451.....	20-25
Z 5452.....	46-60
Z 5459.....	10-70

<b>Cymbal stands etc:</b>	
Z 5220.....	12-20
Z 5222.....	26-05
Z 5221 Tilter.....	5-50

<b>Remo Practice Outfit:</b>	
RPS 10.....	60-00

<b>Sonor Cymbals</b>	
Zymbor:	
Z 1002 12".....	5-25
Z 1003 13".....	6-20
Z 1005 14".....	9-05
Z 1007 16".....	11-45
Z 1009 18".....	16-50
Z 1011 20".....	18-45

<b>Turko:</b>	
Z 2002 12".....	10-15
Z 2003 13".....	11-65
Z 2005 14".....	14-55
Z 2006 15".....	16-75
Z 2007 16".....	19-35
Z 2009 18".....	25-30
Z 2011 20".....	33-00
Z 2013 22".....	42-10

**HORNBY-SKEWES**

<b>HOSHINO</b>	
HSD500.....	260-00
HSD500T.....	340-00
HMI1000.....	160-00
HCT8.....	230-00
HM300.....	110-00
HK600M.....	36-00

**KEMBLE ★**

<b>YAMAHA-Outfits</b>	
YD680.....	314-00

YD665.....	334-52
YD660.....	299-23
YD260.....	153-65
Metal snare:	
SD6500M.....	47-70

**ORANGE ★**

Single drum kit.....	528-00
Double drum kit.....	748-00

**PREMIER**

<b>Ex. VAT</b>	
Snares:	
31, 14 x 5 1/2".....	44-84
33, 14 x 5 1/2".....	53-19
35, 14 x 5 1/2".....	55-93
36, 14 x 6 1/2".....	58-14
37, 14 x 5 1/2".....	47-06
1002, 14 x 5 1/2".....	31-20
1005, 14 x 5 1/2".....	31-71
1180, 14 x 4".....	27-62
1182, 14 x 5 1/2".....	28-81
2000, 14 x 5 1/2".....	60-36
2001, 14 x 5 1/2".....	57-63
2003, 14 x 5 1/2".....	62-57
2004, 14 x 6 1/2".....	71-73
2006, 14 x 12".....	70-25
101.....	56-94
2020.....	63-59
2011, 14 x 14 1/2".....	58-65

<b>Outfits (w/out cymbals)</b>	
202 w 20" BD.....	294-13
B202 w 22" BD.....	295-15
D202 w 24" BD.....	304-02
201.....	282-36
B201.....	283-3J
C201.....	275-71
B203.....	361-47
D203.....	368-64
B204.....	422-59
D204.....	429-75
304.....	360-36
B304.....	361-38
D304.....	370-25
390-88.....	390-88
B305.....	391-90
D305.....	400-77
308.....	418-84
B308.....	419-86
D308.....	428-73
604.....	346-55
B604.....	347-57
G604.....	356-44
605.....	411-85
B605.....	412-87
D605.....	421-74
606.....	522-18
B606.....	524-22
D606.....	541-95
717 w 20" BD.....	471-35
B717 w 22" BD.....	472-38
D717 w 24" BD.....	481-24
808 w 20" BD.....	646-80
B808 w 22" BD.....	648-84
D808 w 24" BD.....	666-57
I031 w 20" BD.....	199-06
B1031 w 22" BD.....	202-63
I033 w 20" BD.....	237-49
B1033 w 22" BD.....	241-70

<b>Bass Drums:</b>	
124, 28 x 17".....	73-48
126, 26 x 17".....	72-97
127, 18 x 15".....	53-70
130, 20 x 17".....	60-36
125, 24 x 17".....	70-25
132, 22 x 17".....	61-38
1170, 20 x 15".....	45-01
1161, 20 x 17".....	50-47
1171, 20 x 17".....	45-35
1172, 22 x 15".....	48-43
1163, 22 x 17".....	52-52
1173, 22 x 17".....	48-94
1175, 24 x 15".....	52-85
142.....	69-56
144.....	76-72
166.....	92-24

<b>Timbales:</b>	
531, 13 & 14 x 6.....	78-94
532, 13 & 14 x 6.....	72-97
531C.....	80-65
532C.....	74-68

<b>Tom-Toms:</b>	
112.....	24-56
113.....	26-77
114.....	32-22
115.....	37-17
116.....	39-39
118.....	41-60
333.....	39-90
340.....	43-81
342.....	37-17
346.....	56-34
433, 13 x 9".....	35-64
435, 14 x 14".....	46-55
436, 16 x 20".....	55-93
440, 14 x 10".....	39-39
442, 12 x 8".....	32-74
444, 14 x 9".....	37-17
446.....	50-98
448, 18 x 16".....	55-93
1433, 13 x 8".....	25-57

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 - str; de luxe - d/l; jumbo - jbo; piano - pno; left hand - l/h; scale - sc; case - cs; banjo - bjo; monitor - mt.

1435, 14 x 14".....	36-82	944 13 x 9 Tom Tom	
1441, 12 x 8".....	19-09	Super Classic.....	69-39
1442, 12 x 8".....	24-21	946 14 x 10 Tom Tom	
1445, 16 x 16".....	31-03	Super Classic.....	70-91
1446, 16 x 16".....	38-36	947 15 x 14 Tom Tom	
1448, 18 x 16".....	39-90	Super Classic.....	75-45
<b>Cymbals:</b>			
<b>Zyn:</b>			
232, 12" pair.....	8-60	948 14 x 14 Floor	
233 13" pair.....	10-07	Tom Tom Super	
234 14" pair.....	12-01	Classic.....	90-53
235 15" pair.....	13-48	950 16 x 16 Floor	
236 16" pair.....	14-88	Tom Tom Super	
268S 18" sizzle.....	12-48	Classic.....	99-55
269S 20" sizzle.....	14-19	952 18 x 16 Floor	
272 12".....	3-95	Tom Tom Super	
272P 12" pair.....	7-91	Classic.....	114-67
272 13".....	5-04	954 20 x 18 Floor	
273P 13" pair.....	10-07	Tom Tom Super	
274 14".....	6-05	Classic.....	134-29
274P 14" pair.....	12-09	497 6 x 5 1/2 Melodic	
275 15".....	7-20	Tom Tom	30-16
275P 15" pair.....	14-41	488 8 x 5 1/2 Melodic	
276 16".....	8-53	Tom Tom	30-16
278 18".....	12-17	489 10 x 6 1/2 Melodic	
280 20".....	13-87	Tom Tom	40-75
282 22".....	16-58	461 12 x 8 Melodic	
<b>Super Zyn:</b>			
354 14".....	20-31	462 13 x 9 Melodic	
354P 14" pair.....	40-61	Tom Tom	49-79
355 15".....	22-17	463 14 x 10 Melodic	
355P 15" pair.....	44-33	Tom Tom	52-78
356 16".....	24-33	464 15 x 12 Melodic	
358 18".....	28-21	Tom Tom	61-85
358S 18" sizzle.....	28-98	465 16 x 14 Melodic	
360 20".....	32-40	Tom Tom	69-39
360S 20" sizzle.....	33-17	920 20 x 14 Bass	
362 22".....	40-45	Drum Super	128-23
374 14".....	44-64	Classic.....	
375 15".....	48-82	922 22 x 14 Bass	
376 16".....	53-47	Drum Super	137-30
		Classic.....	
		924 24 x 14 Bass	
		Drum Super	146-33
		Classic.....	
		926 26 x 14 Bass	
		Drum Super	156-90
		Classic.....	

**ROSE-MORRIS**

<b>LUDWIG</b>	
Outfits:	
2001 Octapuls.....	1053-04
2005 Quadrapuls.....	697-00
993 Pro Beat.....	687-93
990Deluxe Classic.....	488-79
989 Big Beat.....	567-25
980 Super Classic.....	475-21
983 Hollywood.....	544-60
985 Rock-Duo.....	722-56
1005 Mach 5.....	657-76
1000 Mach 4.....	579-30
995 Jazzette.....	434-48

<b>Snare Drums:</b>	
410 Supersensitive 5".....	119-19
411 Supersensitive 6 1/2".....	122-17
400 Supraphonic 5".....	78-44
402 Supraphonic 6 1/2".....	81-48
404 Acrolite.....	58-84
405 Piccolo 13".....	72-44
<b>Stands and Fittings:</b>	
201 Speed King Pedal	27-37
1042 Atlas Cymbal	20-85
1124 Atlas Hi-Hat	31-37
13645 Atlas S/Drum	22-82
10262 Drum and	24-11
Timp Stool.....	24-11
1400 Std. Cymbal	22-82
Stand.....	22-82
11231 Std. Hi-Hat	16-29
Stand.....	24-11
1363 Std. S/Drum	7-48
Stand.....	
10251 ParrotSeat	
1372 Cymbal Arm	

<b>Accessories:</b>	
7821 Single Tom	13-69
Tom Holder.....	
7812 Double Tom	19-57
Tom Holder.....	
13452 Double Tom	24-11
Tom Floor Stand.....	
7791 Sturdilok Tom	20-19
Tom Holder.....	
13401 Sturdilok Tom	25-41
Tom Floor Stand.....	
13041 Bass Drum	4-57
Anchor.....	
1306 Curved Re-	6-53
tracting Spurs.....	
1324 Hoop Mount	3-90
Stick Holder.....	
<b>LATIN-AMERICAN</b>	
2357 Tunable Ban-	69-39
jos on Stand.....	
2351 Timbales,	11-64
Copper, on Stand	
2353 Timbales, Brass,	111-64
on Stand.....	
2359 Timbales,	120-70
Chrome, on Stand	
1261 Single Cowbell	1-64
Holder.....	
1271 Double Cowbell	2-61
Holder.....	
128 4" Cowbell.....	5-11
129 5" Cowbell.....	6-26
2388 Black Beauty	10-43
Cowbell.....	
2389 Timbale, Cow-	14-48
bell.....	
2390 Bongo Cow-	17-19
bell.....	
2391 Mambo Cow-	14-03
bell.....	
2387 Agogo Bells.....	17-05
133 Cowbell Holder	2-61

1323 Bell Block Hol-	3-26	5245 15".....	37-25
der.....		5246 16".....	39-59
2383 Vibraslap Small	11-32	5247 17".....	42-60
2384 Vibraslap Large	14-48	5248 18".....	48-55
2380 Afuche Small.....	14-91	5248WVC 18" Wide	
2381 Afuche Medium	16-76	Cup.....	48-55
2382 Afuche Large.....	20-82	5248SW 18" Swish.....	56-16
2392 Metal Tubo		5248 S 18" Sizzle.....	48-48
Small.....	1-95	5248T 18" Trio.....	48-48
2393 Metal Tubo		5248MC 18" Mini	
Large.....	2-74	Cup.....	48-48
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