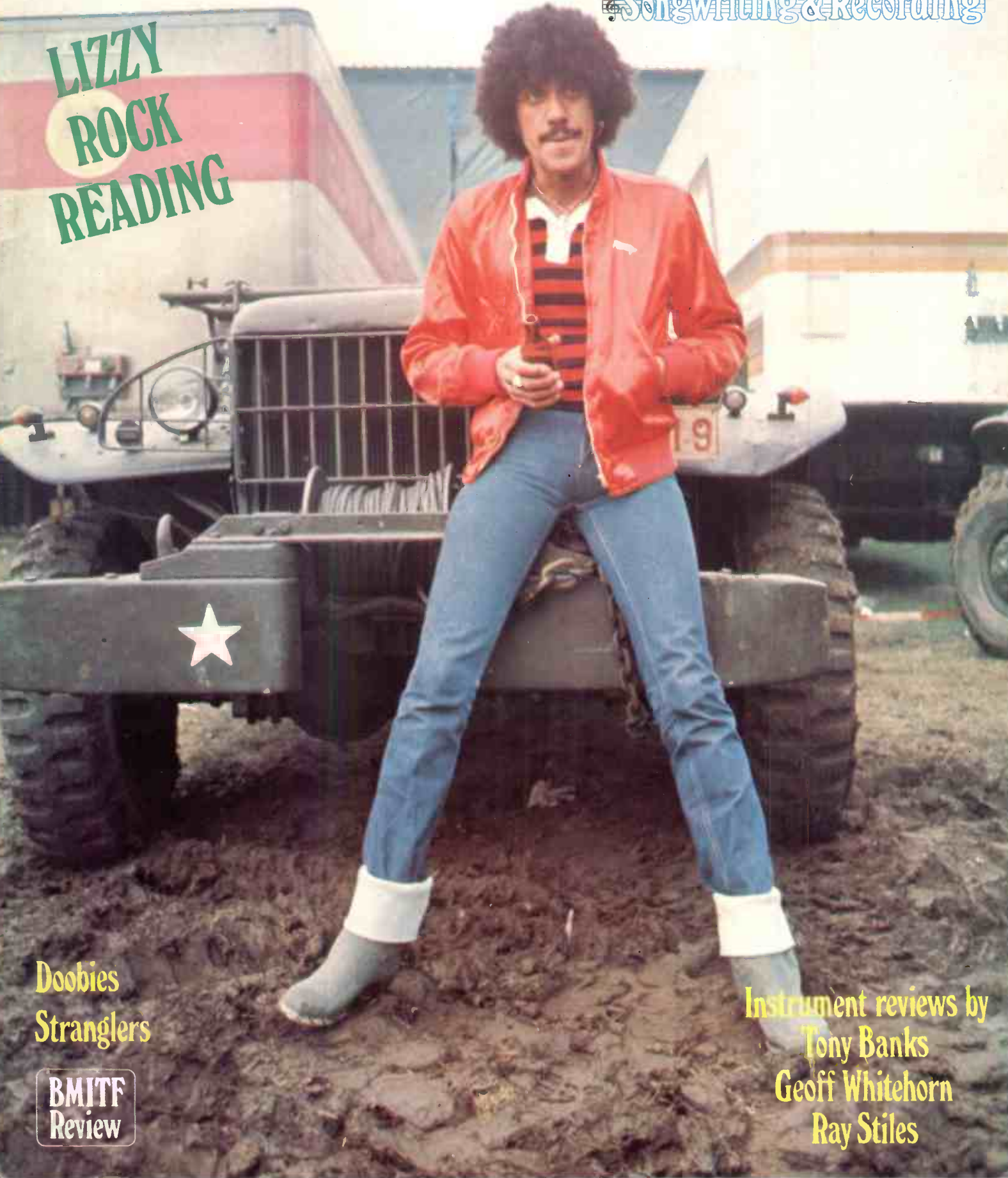


BEAT

INSTRUMENTAL

♫ Songwriting & Recording

LIZZY
ROCK
READING



Doobies
Stranglers

BMITF
Review

Instrument reviews by
Tony Banks
Geoff Whitehorn
Ray Stiles

Folk legend.

Every Yamaha guitar is a thing of beauty and a classic of its kind. Every model in the Yamaha range is a joy to the discerning eye and to the educated ear.

To see the unstinting attention to detail, the loving workmanship, and the beauty of natural and perfect woods—ebony, rosewood, maple, mahogany, spruce—is to understand something of the Yamaha magic; to hear is to understand completely. Brilliant and rich sounds, delivered over years of hard use, with unfailing tonal response, are evident in the most modest as much as in the supreme handmade instruments.

Look, hear. A Yamaha is a superb guitar.



YAMAHA

Craftsmen to the world's
musicians since 1887

BEAT INSTRUMENTAL

Songwriting & Recording

No. 132

OCTOBER 1977

Editorial & Advertisement Offices:
1B Parkfield Street, London, N.1.
Telephone: 01-359 5419 (Editorial)
01-359 6406 (Advertising)

Publishers: JOHN THOMPSON, ALAN WALSH
Editor: TOM STOCK
Production Editor: CHRIS SIMMONDS
Assistant Editor: PETER DOUGLAS
Advertisement Manager: HOWARD ROSEN
Senior Advertisement Executive: DAVID LEFEVER

Editorial

That promising summer of festivals, hinted at in our July editorial, has turned into as damp a squib as could be found in the mud at Reading. Of all the really major bands that, let's be frank, *positively owe their fans a live performance*, only Thin Lizzy and Santana had the common decency to do something about it. For that alone they deserve thanks, and the fact that they both turned in dynamite sets is, indeed, icing on the cake. *Beat* would dearly love to see a sense of responsibility edge its way into the glistening mansions of Rock's aristocracy.

This month work in the office has been hampered by the unbelievable volume of competition entries which have utterly swamped the Parkfield Street Postman, and are now bulging from every available stash box in the joint. We'll be judging your entries at the beginning of October, so there are still a few days left if you're still working it out.

In this month's *Beat* Thin Lizzy, among the more durable of the early '70's rockers, talk about the problems of staging major festivals, while the Stranglers, among the more musical pioneers of the New Wave, also get their chance to hit back at accusations of musical complacency and incompetence. For guitar freaks, Jeff 'Skunk' Baxter talks about everything under the sun, while Barclay James Harvest defend being 30 years old! There you have it — something for everyone in this month's thrill-packed *Beat*. See you next month.

Contents

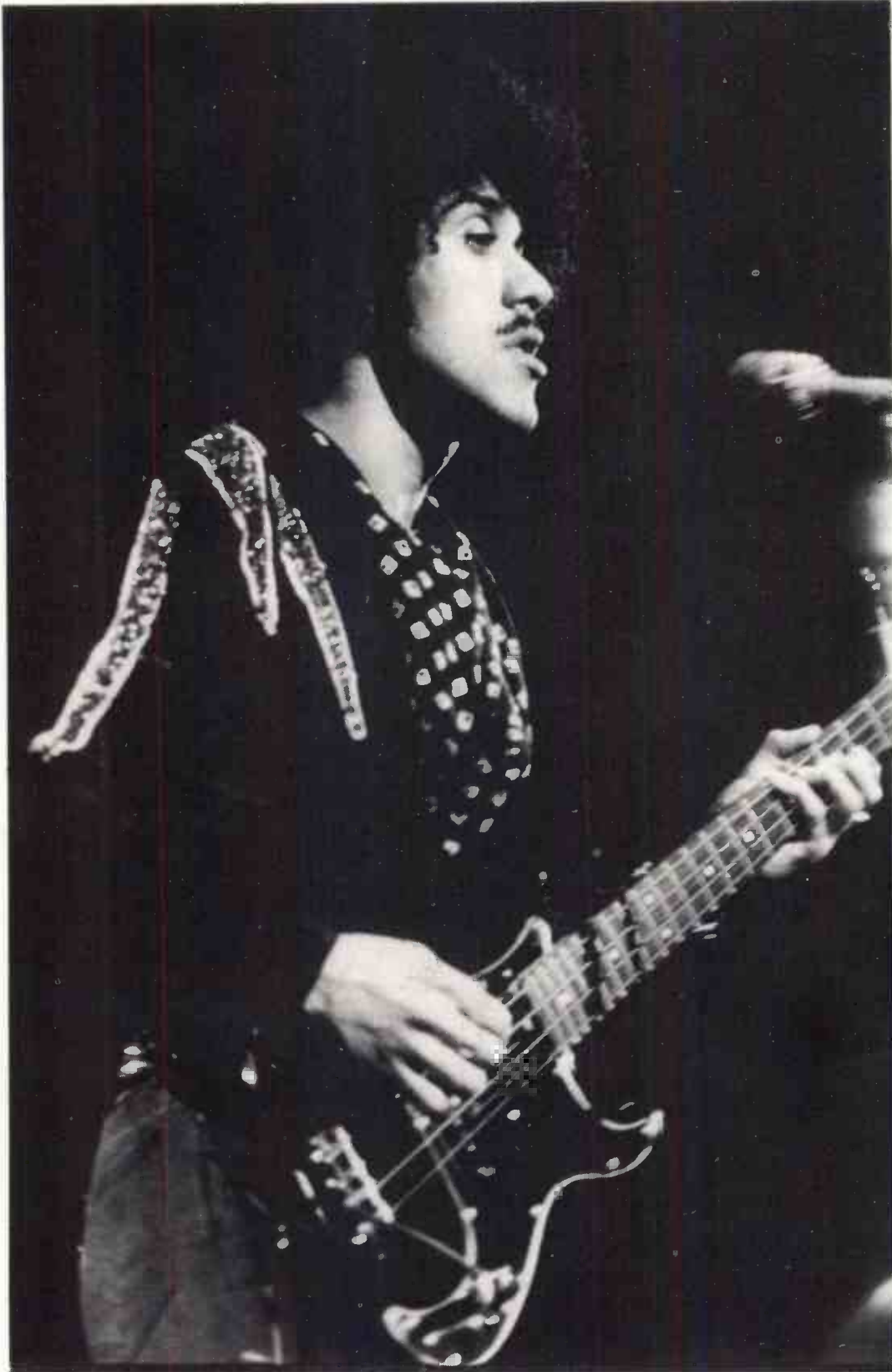
Contents	
Thin Lizzy	4
Letters and Queries	6
Jeff Baxter	8
Instrument Reviews	13, 14, 17, 18, 21, 23
Stranglers	24
Tony Meehan and Dave Courtney	27
Barclay James Harvest	33
Album Reviews	36
Make Your Own Records	41
Alan Parsons	42
Speaker Cabinet Survey	45
Instrumental News	57
BMITF Review	59
Drum Survey	67
Top Shop — McCormack's	74
Studio Spotlight — Castle Sound	78
Music Mart	80
Personal Ads	84
Price Listings — Guitars, Amps, Keyboards and Drums	85
Advertisement Index	94

Copyright © 1977 by Beat Instrumental
All Rights Reserved

Editorial and Advertisement Offices:
1B Parkfield Street, London, N.1.
Telephone: 01-359 5419 (Editorial)
01-359 6406 (Advertising)

Printed by Thamesmouth Printing Co. Ltd.,
Stock Road, Southend-on-Sea, Essex
Distributors: SurrIDGE Dawson & Co. Ltd.,
136-142 New Kent Road, London, SE1
Telephone: 01-703 5480

LIZZY STORM BACK



"A soldier of fortune came home from war — and wondered what he was fighting for." Phyl Lynott spat the words of the opening song out into the night at 30,000 tired, mud-stained revellers. Lizzy's triumphant return to England to top the bill at Reading, the wettest festival since the heady days of Lincoln and Bickershaw way back in '71, was a battle in every sense of the word.

They battled against appalling sound for the first few numbers; against the despondency of the evening that had really posed the question 'are festivals dead?'; against the slick over-professionalism of Graham Parker and the Rumour; against the flash, loud lightning set by Aerosmith which had had heads banging against one another all around the arena as there were no walls suitable for the task; and against accusations that they, Lizzy, were not big enough to headline such an important gathering after rumours earlier in the summer of some of America's monster bands thinking of taking the gig. In many senses Lizzy won the battle, but it was a mighty close thing. . . .

Caravan

A few hours earlier I was wandering around the guest enclosure — which was almost as large and as densely populated as the other arena — searching for the Lizzy caravan, muttering acidly about the arrangements: meet Lynott a couple of hours before his most important British gig for years, he'll talk boy, it's all right etc. Shit, I thought, as the boots stuck in another eighteen inch deep mud hole; give me the luxurious deep pile carpet in a London hotel with room service delivering gin and tonics on Phonogram's account any day of the bloody week. Chance meetings with old buddies delayed the start of my search. Where would Lizzy hang out? After tripping over Aerosmith's pedal car — actually a Mercedes 600, about 600 feet long with windows as black as some of their music is brash — panic began to set in. Entrance to the Phonogram tent was barred by a veritable army

The windswept, mud-stained plains of Reading saw the return of Thin Lizzy to their biggest British gig yet. Phil Lynott gave a quick interview on his way to the stage.

of Liggers, queuing for the freebies and the chance to rub shoulders with God knows who. At last, a sighting; Phil dashing through the mud with the grace of a ballet dancer, pausing only to slip his autograph onto a grubby autograph book. Now the scent was strong; follow boy, follow and don't let go.

Not long afterwards I managed to gain entrance to the Lizzy castle — a small, two-roomed caravan with a view across to John Miles' look-alike house, horror visions of a council estate for superstars beginning to make the whole evening take on Tom Wolfe proportions. Ah well, head down and try and prize Phil away from the crowd that surrounded him — a task which proved easier once Phil realised I wasn't hustling for his autograph on a publicity contract — he cleared the room in a couple of seconds . . . at last.

Was he really, really looking forward to playing that evening? "Yeah, I'm looking forward to it — but I'm looking forward more to November when we actually go and play to these kids on a one to one basis — we'll be going to their towns, as opposed to them having to come and see us at a festival where a lot of it is down to chance — the weather and the sound, you know. I'm looking forward to when we're more in control, when we're indoors, in their towns, playing. Obviously though, this is the first chance we've had to play in England for months, and we've got to dig that." I wondered if those factors that were out of the bands' control were really a worry.

"That's the fun of festivals — if they do come off which is very rarely, it's a fantastic feeling. It's the biggest gig we've ever done in England. It's the first time we've headlined a gig where thirty thousand people have paid to come along, so in that respect it's very important to us, but I do prefer the smaller gig myself." One of the biggest problems involved in playing out door gigs is undoubtedly the sound — yes?

"Well, we're the first band to ever actually get a sound check here in the whole history of the festival. Like I say, so much is controlled by fate. We'll be out there giving it 100% and we

won't give up until the set is over. If the wind's blowing at the stage, the P.A. might only throw out a hundred yards, but we've just not got the control over the weather. "Phil spoke the last few words with a tone of genuine regret in his voice!

I figured it might not be such a good idea to press too hard on the events that were immediately imminent, in view of the problems of reporting a retrospective article conceived, if you like, before the events about which we were talking, so I moved on to the new album, 'Bad Reputation' which was, at the point, still unreleased. How did Phil see the album?

Organization

"We basically approached it as a three piece with four piece filling. I think it's the most complete album we've done, in that it's a 'nice' album. You can put it on from start to finish without it going up and down on you, you know? I like it . . . we recorded it in Toronto because we wanted a change of atmosphere. We co-produced with Tony Visconti, which was another thing we wanted to do — get into production as a band." I suggested that a lot of musicians who had expressed identical sentiments very often became excessively self-indulgent once they got to grips with the faders on the other side of the glass dividing studio and control room.

"Well, I had produced the Fighting album, and I'd done a lot of stuff before that, you know? I find it a natural place to grow — we could have fucked it up, don't get me wrong — but we learned from it.

It's more to do with the band and our own organisation, than with the outside. Like, I feel the Who have the ideal situation. They just developed into almost a totally self-sufficient organisation where they own studios, they all do solo albums, you know?"

Somewhat appalled at this suggestion, I pointed out that the one thing the Who do not appear to take time off to do is to actually play. Was Phil really suggesting Lizzy should get into that same sort of stagnant existence?

"I think you do get to a stage

where you become stagnant — and OK, you could go out and make money, and please the kids, and make everybody happy: but the last people that are happy are the individual members of the band themselves. I mean, if your main motive for doing it is integrity and a belief in what you're playing, then it must also be your main reason for stopping doing it — you see what I mean? If all of a sudden you become an Elvis Presley, where you're just a parody of yourself — well, I think that is where Townsend and the Who pulled out and Presley just kept right on going." Isn't it fair to say that Lizzy are now on the same road, I suggested, and was Phil really aware of the sorts of problems that face an artist at that level?

"Yes, I know; but you've got to go and meet your fate, if it happens. You've got to go forward. You can't constantly keep saying 'we had a great time in the Marquee, let's just keep playing the Marquee.' You can't water things down. I feel you've got to push things to their greatest extreme and take them to their natural conclusions — and if that's the conclusion, then that's it. There's no God given right to say 'I want things to stay as they are forever and I'll use everything in my power to keep it like that.

At this point Brian Robertson forced an entry to the room — Phil had locked the door in a vain attempt to keep an atmosphere of sanity surrounding the cassette recorder — in search of his guitars, even though there were two or three hours to kill before the set. Undoubtedly the importance of the event had got through to Brian and he was showing it, while Phil remained relatively calm. Not that blowing it at Reading could have that much commercial importance as there were too many factors out of the band's control for them, themselves, to be blamed for any possible disaster, but more because they wanted so much to do it right, and sod the 'factors out of their control'.

Reading this year was important for another reason — several new wave bands made their debuts in front of a primarily hostile audience and in the main got away with it — at

least they left the arena alive! Lizzy are one of the few established 'biggies' that don't seem to bear the brunt of new wave attacks on their 'BOFness' — why? "Difficult for me to answer that," Phil replied. "What another band does rarely affects me like that — everyone deserves their success, even the Bay City Rollers (*stretching a point aren't you Phil? . . . Asst. Ed.*)

Time was getting on — there was plenty of it, but it was becoming obvious that Phil could think of several other ways of spending it before hitting the stage. Serious conversations shouldn't really be required to take place at a time when all the artist wants to do is loon about for a couple of hours and work off the tension that the roar of 30,000 people can build up in your guts. One last try then — there've been rumours of a Lynott solo album flying around for some time. How are things progressing? "I've got the studio time booked, and I'm lining up the musicians, and I'm definitely going to do it this time, in January. The band will be in it, but the main difference is that I'll be telling them what to play as opposed to a democracy!"

Why does he want to do it, I asked, unprepared for the candour of the reply? "It's a complete ego trip really!" came the answer. "I've been writing songs for so long that I'd like to have total say over how they turn out. I'd like to put down a complete set of songs on an album where I have the complete power. It's totally a personal ego trip — but now it's turned into a financially viable proposition for the record company, because I've written so many which are classed as 'hit' songs, that they're keen to see what I want to do, and they're prepared to give me the money to experiment in any fashion that I see fit.

My own reasons though are totally self indulgent. I think I might self-produce it as well, but if not then I'll definitely co-produce it."

Honest, if nothing else! Anyway, at this point, Phil requested that we should 'wind it down and go out and groove' which we did, speeding away into the mud.

YOUR LETTERS

G-string bang

Dear Sir,

I recently bought a new An-toria Precision bass from a mail-order shop in Surrey. After a while I found that the G-string tended to thump, and achieved very little or no sustain around C sharp. I tuned the string up and down, but the same thing happened at this particular pitch. This ruled out any question of a faulty fret. Next I changed the string (which was a Rotosound Swing bass string) but the problem still occurred.

I sent the guitar back and eventually the distributors told me that this fault was common to all guitars of this model sold, and that they could not change it since it was up to scratch with all the others. Please tell me if this is true, since I have neither

the time nor the money to prove them wrong. The guitar is still under guarantee.

Yours Faithfully,
Mark Hammond,
Watford,
Herts.

The distributors, J. T. Coppock of Leeds, are familiar with the problem of "dead spots" on their basses, but stress that a similar problem sometimes crops up with the Fender originals. Although in your case the bum note is C sharp, there have been others in the same area on other instruments. So what causes it? No one seems entirely sure. It is not likely to be the Rotosound string; it is possible that the bridge or the string saddle may be at fault, in which case you might be advised to have them checked with a repair firm (try Roka's, 57 Endell St, London WC2). It's

more likely to be a more fundamental question — the type of wood used in the construction of the body, in which case there isn't a lot you can do about it.

Volume drop

Dear Sir,

As I have only recently begun to purchase your magazine, I find it most refreshing to discover a journal that does not indulge in crude put-downs and vulgar sensationalism.

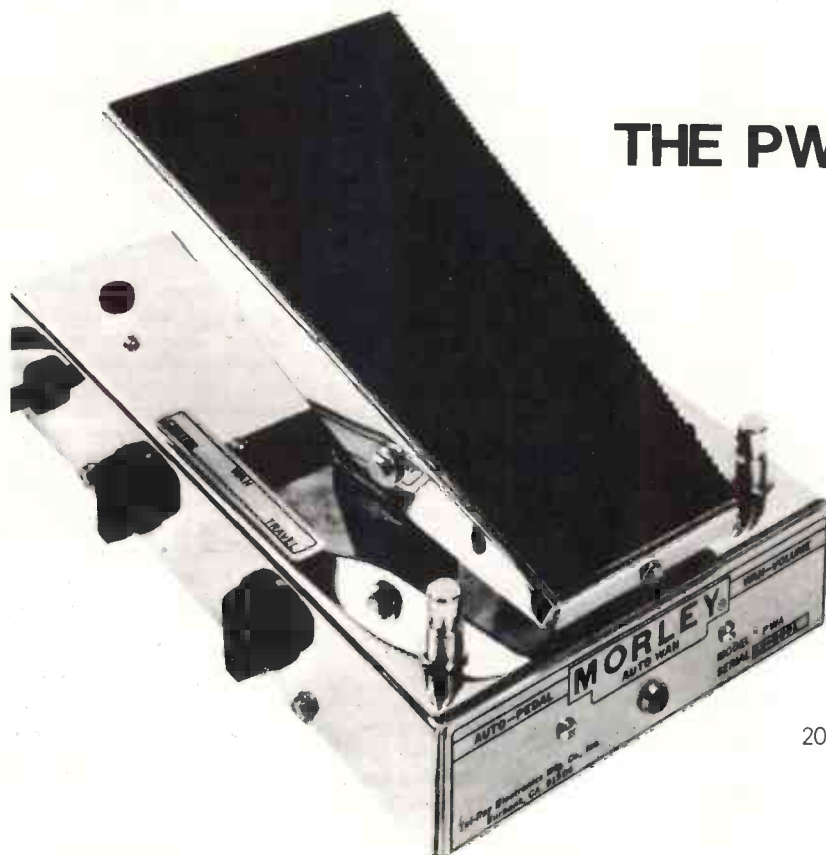
However, this is not the reason for my writing to you. I own a modest CMI Telecaster Custom and although the bridge is very satisfactory, I found that the front pick-up left much to be desired. Therefore I replaced it with an Ibanez Super 70, which was a great improvement.

I would like to know why there is always a drop in the volume level when the toggle switch is in the central position. Could there be a fault in the wiring even though the new pick-up works perfectly on its own?

Yours Sincerely,
Philip Rice,
Liverpool.

It seems unlikely that the fault lies in the guitar — your mistake has probably been to mismatch the pick-ups. The answer is therefore either to buy another Ibanez p/u, or one of equivalent output, or else simply put the original back on and raise it to a position nearer the strings. Roger Heathfield at CMI tells us that if there was something wrong, your best course in the first place would have been to take the guitar back to the shop; there might have been some

THE ULTIMATE WAH!



THE PWA

Morley®



MORLEY Products
are distributed in the U.K. by
STRINGS & THINGS LTD.

20 Chartwell Road, Churchill Industrial Estate,
Lancing, West Sussex BN15 8TU

AND QUERIES

kind of fault which you could have got rectified free, had you not nullified the guarantee by trying to fix things yourself!

D.I.Y.L.P.'s

Dear Sirs,

I have read that the growing trend among folk artists is to finance and release their own albums, and I would like to know how one goes about this, and the approximate cost.

Adrian Smith,
Caerphilly,
Mid-Glamorgan.

The best answer to this is to be found in this month's feature on releasing your records, which goes through the process step by step and outlines the pitfalls you are likely to encounter. Certainly the trend is a welcome

one, and though it's by no means easy to do, it's nowhere near so impossible as it once seemed. The finance angle is perhaps where most people come unstuck — and borrowing from relatives or friends is the inevitable solution in the face of unsympathetic bank managers. The cost depends on whether you record on 24 tracks or 1, whether you use full-colour sleeves or none at all . . . and so on. It's entirely up to you — and that's the beauty of it.

Studio pool

Dear Sirs,

I have just discovered your excellent magazine; could you please give me a little advice on a problem I have? Four friends and myself wish to pool our resources to put together a very

small studio in my flat. What we need on a very limited budget is a recorder, mixer and probably dbx as well! I estimate that we can spend between £1300 and £1600. We want to try for 4 — track — is this possible?

What would you suggest we try to buy, taking 2nd hand possibilities into consideration? We wish to have reliability and will probably need it, as the only thing any of us have mixed before is a cake!

Yours Truly,
Lou Nisbet,
Edinburgh.

It should be emphasized straight away that your budget is going to be stretched to the limit. You'll really need two tape recorders — one of them for mixdown. The 4-track should probably be the Teac 3340S, which for price and reliability is the best we know of at about

£840 (new); as for the 2-track mixdown machine, have a look at the Akai 4000DS at £145. The Teac Model 2 mixer is a good one at a bit under £200.

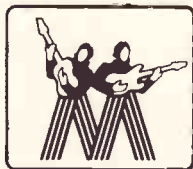
As you can see, prices are beginning to scale pretty dizzy heights already, so if you can pick up some of these items second-hand, so much the better. Bear in mind that you'll also be needing a pair of monitors and some kind of echo. Lockwood monitors are probably a bit expensive, their cheapest being the Academy III at £320 a pair, whilst Tannoy's cheapest are £284. But it might be better to build the cabinets yourself and save the money for good drive units — J.B.L. or Gauss, for example. There is plenty of choice when it comes to echo — anything from the inexpensive tape echo units — HH or WEM — to the pricier analog delay units by MXR and others.

Music Man — A new experience

210-65

Model 210-65 is a two channel amplifier. Channel one has two inputs, volume, treble and bass controls. Channel two features two inputs, bright switch, volume, treble, mid-range, bass, reverb, tremolo intensity and tremolo speed controls. A deep switch, master gain control and power reduction switch operate on both channels. A dual foot switch is supplied for remote control of the reverb and tremolo functions. The amplifier also has an impedance switch for selection of either four or eight OHM loads.

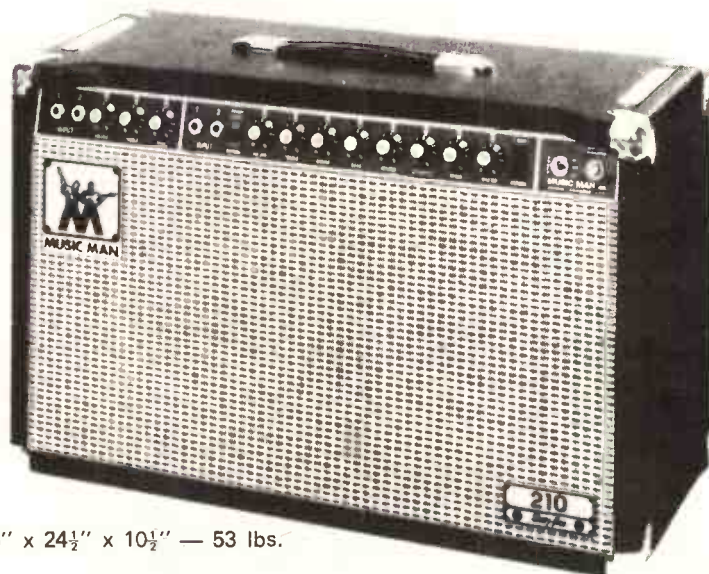
The model 210-65 employs two heavy-duty 10" speakers with 2" aluminium voice coils and 18 oz. alnico magnets. So great is the magnetic efficiency of these speakers that the 210-65 can be shown to perform with many competitive amplifiers of larger and more cumbersome size.



**MUSIC
MAN**

This outstanding performance combined with an extremely compact design has made the 210-65 one of our most popular models.

... For the
Music Man
who hears the
difference.



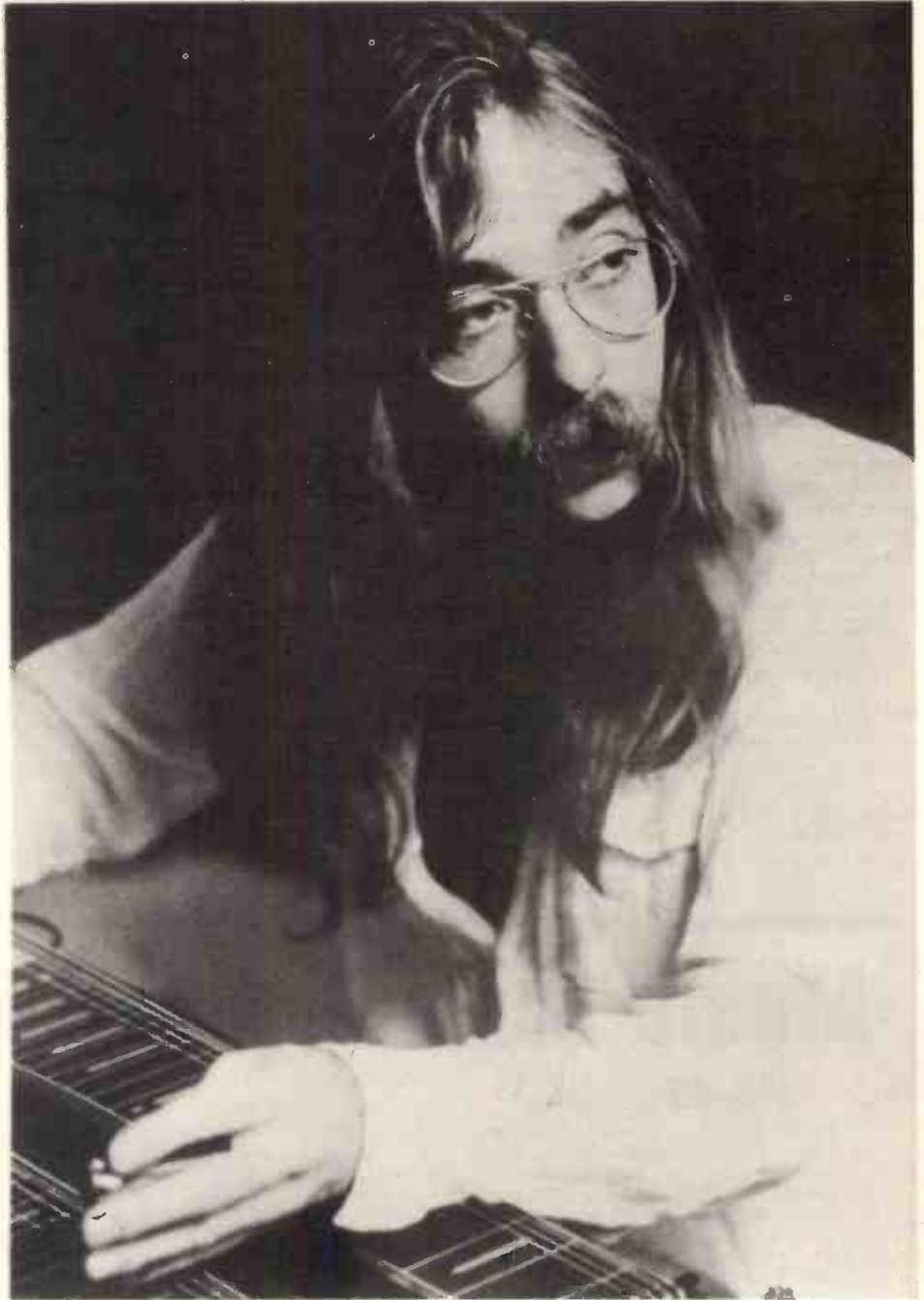
15" x 24½" x 10½" — 53 lbs.

Write enclosing large S.A.E. for colour catalogue to:
MUSIC MAN DIVISION, STRINGS & THINGS LTD.,
20 CHARTWELL ROAD, CHURCHILL INDUSTRIAL ESTATE,
LANCING, W. SUSSEX BN15 8TU.

PROFILE

JEFF BAXTER

Electric and slide guitar playing, session work, solos, customising, Presley and molecular physics . . . the interview-shy Doobie gives Tom Stock the unabridged life story



The Doobie Brothers never really hit the soft-rock consciousness of aficionados of the Byrds, Buffalo Springfield and their later derivatives like Manassas and the Eagles. Born more out of the harder, industrial culture of northern California than out of the acid-love influences of San Francisco, the Doobies owed more to Jefferson Airplane than they do to other west coast sounds of the time: indeed, it was Skip Spence, one time Jefferson Airplane drummer and Moby Grape guitarist, who first introduced the members of the embryonic Doobies.

The first album, recorded essentially as a four piece, created the interest — providing an alternative to the then strangled death throes of the San Francisco sound: the subsequent five albums went gold. During this period — between

April '71 and March '76 — the band underwent several changes, the most significant of which was the inclusion, in 1974, of one of America's very best guitarists — Jeff 'Skunk' Baxter. Jeff had made a considerable name for himself as a session pedal steel player and mainly as the backbone of the now almost legendary Steely Dan. His departure from the Dan exposed and exploded the Becker-Fagen monopoly, and shortly afterwards Steely Dan's keyboard player Michael McDonald followed Jeff on the same road to the Doobies.

'Takin' it to the Streets' arrived in March '76 and it was immediately obvious that Jeff's more fluid, jazz orientated guitar work blended successfully with Pat Simmons' (an original Doobie) more blues/country playing. A new chapter had

opened.

I caught up with the band at the very end of their European tour at the Rainbow, where they electrified the majority of the audience (some well-known freelance journalist being the odd-man out!) with a thunderous set including as much energy as most bands can muster on the first night of a two day tour!

The very next day the ankles were wading through deep pile carpets at one of London's most exclusive hotels in search of Mr. Baxter.

"Actually, I wasn't going to do any interviews this time — I've not had a whole lot of luck with the English press. They've been rather displeased with my actions as I joined different bands and tried different things. I figured I'd just give up with interviews because I've tried three times with

three different bands and each time it was just a disaster.

"The last time was when I came over to be Elton John's musical director, and help put together that thing for the Wembley Stadium. I had to fight for my life! One guy after another kept saying 'well, why are you doing this? I told them 'well, a little bit of self-improvement and I'd like to have the prestige of working with E.J.' I'd got past the glasses and high heeled boots thing, and realised the cat was a fine pianist, a great musician and a damned fine person, so I wanted to do it. But they just kept asking why. Then I tried to defend the fact that the Doobie Brothers' music was changing. Now I have the perfect excuse — Elvis Presley is dead. And what killed him was the fact that nobody let him change, no one let him grow."

Wondering now what I had let myself in for — shock horror headlines 'Baxter Bashes Beat' — in this first Jeffrey Baxter interview for some time, I suggested that Presley's death seemed a pretty neat and convenient excuse.

"I don't mean it as an excuse at all — I think that a musician has a duty not only to entertain; but to grow, to learn to be a better player. In my case, I see a guitar player as being a technician, and improving my technique is just another way of enlarging my vocabulary. If I want to communicate with people, the larger my vocabulary is and the more precise my musical syntax is, the easier it is for me to communicate in a more complex and sophisticated manner."

Single line

Now I'm aware that several contentious statements have already passed by without comment from your faithful and trusty scribe and I figured about there that I ought to slow things down and get back to the basics before the icing took over completely. Those of you familiar with Baxter's work will know of his faster picking style — when he really speeds up he manages to strum lead riffs at incredible speeds.

"That's the essence of playing within a chord structure. To play an E major 7th chord — sometimes you might only want to hear the major third and the major seventh and then a fifth interval above that, so you have to dampen certain strings. But last night I played a lot of single notes; I was really trying to execute the single lines because of the nature of the excitement of the gig, and because the room was small I didn't want to use as thick an interval as I would normally use."

One of the main features of the present-day Doobies is the band's use of two lead guitarists — Jeff, and Pat Simmons. The two guys use different guitars and different sounds, and also have very different techniques. How does the marriage of style and sound work?

"Pat prefers to play a Gibson, and although my guitar looks like a Fender, I built it myself with my own pick-ups and electronics. I prefer to play the longer scale. He plays with fingerpicks and humbucking pick-ups while I use a flat pick, fingers and a single coil p/u. Fortunately we never, ever fight over lead lines. It's

"I don't think I've ever played the same solo twice"

whatever happens to fit. I know I've played lead on a certain tune for a year of so, and then we'll be sitting in rehearsals and Pat will come up with something great for that same tune — so he takes over. We try and encourage each other. If Pat's going to the studio, I'll stay in there with him, and the same thing with me. If I'm trying to work on a guitar line I want Pat there to give me input.

"Pat comes from a finger-picking, folk, country background where he sees his music in terms of blocks and pictures, and he plays the blues a lot — so there's that side. Then there's my style. I'm more into Latin and Jazz which entails a whole other way of looking at music, so usually I've got something covered that he hasn't, and he's got something that I haven't. It just happened to work out that way."

The context in which these contrasting guitar styles work is one of the tightest rock outfits to hit our shores for a long time. And yet, within this tightly defined structure, where solos appear to last precisely 16 bars, there is also an illusion of spontaneity. Is this so?

"Well, it's not really an illusion. If I can get the quote right from Chegal — "only through the fabric of discipline can one attain the spark of creativity." The structure of the band's music is much like the jazz in that there is a very strong framework, there is a very inflexible arrangement; there is a certain number of bars allocated to each phrase. There will be sixteen bars of vocals, and then there will be a sixteen bar solo for example. But within that tight framework the soloist has complete freedom. Like, I could play a solo over 'Wheels of Fortune' for instance, and one night it could be Latin, the next night it could be classical, or blues; but I know what the structure is going to be and that gives me the freedom to improvise. That's really not an illusion, it's a reality. I'm free."

But I suggested, only free within strictly pre-determined limits.

"But those limits don't mean anything, if I'm completely free. Sure, I've only got sixteen bars to compose a piece of music, but that's the beauty of it, that gives me the knowledge of what the changes are going to be: so instead of just playing the blues and guessing, knowing that the drummer might decide to fall down, or that the guitarist might decide to play an E flat chord instead of an E flat major 7th, — knowing that that's *not* going to happen, I'm already ahead of the game. That's the ultimate freedom."

Has he ever played the same solo twice?

"I don't think I've ever played the same solo twice — sometimes I've come close to it: on some songs I try to keep close to the record because as a composition it

becomes part of the music, and I want to keep it as such. It increases the challenge, however."

Speaking of challenges, I remarked that I'd seen him in the bar backstage at the Rainbow swigging his way through a glass of Lowenbrau before the band was scheduled to hit the stage. Are there no nerves anymore?

"I've done so much studio work, and still do — that's where the pressure is."

But surely, if you get it wrong you can do it again and again? No, it seems, wrong ball-game!

"Yes — but that's only when you're doing your own records. If you're doing a session for Joni Mitchell, or Dusty Springfield, you may only have one or two times. That's where the pressure really is — because that becomes for ever."

Jeff's interest in music is perhaps wider than most current rock musicians, and his knowledge not only of music, but of his own particular instrument must be unique. How did he first get interested in playing?

"I was living in Mexico City as a kid, and there was nobody there who knew anything about electric guitars, so I had to take my own to bits. Then I went to school on the East coast and instead of going back to Mexico for vacations I went to New York and got a little shop with a guy called Dan Armstrong (yes folks, *the* Dan Armstrong).

Back then in about '64 we were the only people doing any form of guitar customising. So we learned from each other and learned from experimenting, and began putting together some pretty concrete concepts about what we wanted to do. I moved to Boston, and Danny moved to England — although now he lives right down the street from me in California and he played a fine New York be-bop electric sitar solo on the new album. But that's when I first got interested in guitars. When I moved to Boston, Dave Schecter and I (a Telecaster customiser now in California) started building guitars from scratch.

Sessions

The guitar I used at the Rainbow is one of my own — I like the Telecaster shape, so I made a Telecaster shape; but I like the Strat neck, so I made up one of those; I inlaid a truss rod on the back of the neck, and I think I've found a way to build pick-ups that sound like a Fender and a Gibson. I really like a clean sound though. Sometimes I use an octave divider for a horn line, but not much else. My other guitar is the 001 Dan Armstrong — the first one he ever made. It's a real maverick instrument, I mean it's a block of wood, an amplified canoe paddle, but boy does it sound great!"

Jeff has some rigid theories about guitar playing, and the practice necessary to keep on top of his own techniques and knowledge. He practices regularly, although he finds that scale runs tend to become boring after a time, but finds the best teacher is studio session work where he tries to play up to four sessions a week.

"One minute I'll be working on the Joni Mitchell album, with my feet up on the console, real relaxed, and the next minute

JEFF BAXTER

I'll be doing a Kojak session with thirty other guys, and I've got one time to get it right, having to count the film frames. To me it's discipline, it's classroom time, if you like. I also like to play with other bands on the road. When I was in Steely Dan I was also playing with Linda Ronstadt, and Johnny Rodriguez, and as the house player at the Palamino Club. My idea of a guitar player is someone who can play everything well. I'm not saying I can do that, it would be ridiculous, but that's what I'm shooting for."

But, I stuttered, what about the music? Is Jeff suggesting that you could actually technically play the guitar without ever plugging it in?

"It's true. There're a lot of guys who can play faster than Charlie Parker, more notes than Dizzy Gillespie, and louder than Blue Cheer (?) but it ain't music. So what it boils down to is this: if you think you're a good writer, or a good actor, or a good painter, you want to have as much technique at your fingertips, all the things that are necessary to do your art, and then you just have to believe that you have something to say."

Putting it to him for a time now he's been emphasising the *ability* side of playing, has the technique required more importance than the music to which the technique is applied? In doing a Kojak session he may be required use only 1% of his technique on music which is, arguably, of little genuine value. Does he, in fact, divorce the technique from the music?

"No, that's not what I mean. There's definitely a balance to be drawn. Take a guy like John Lee Hooker. Now there's a guy you wouldn't call for a Kojak session, Joni Mitchell would not call up John Lee Hooker, give him a set of changes, and say 'play this'. Yet the guy has got something to say, and we all like the way he says it — a lot. You'll be a better musician if you're a better guitar player. You take the guy who's got X amount of talent and Y amount of technical ability: if he has Y plus 1 amount of technical ability along with that X amount of talent — that just takes it up another notch.

The only time I divorce the two is sitting at home doing scales — which is no fun.

"But," he ran on, "take last night when I played that John Coltrane thing, 'These are a few of my favourite things.' Now I couldn't play that if not only couldn't execute the technique, but think in 3/4 against 4/4 — which is all practice — or doing the Kojak theme which is written in 7/4. But if you know how to play almost everything the next step is knowing where not to play. My experience in Los Angeles has been often to get paid for not doing things — for using my playing experience to say whether or not a track needs further guitar embellishment."

Jeff Baxter is as well known for his work on pedal steel guitar — if not better known — than he is for 'regular' guitar playing. Strangely enough despite the fact that the two instruments are really only remotely related, there are a number of straight

guitarists who seem able to master the two. I asked Jeff if he would explain the differences for us.

"Starting right from the basics you don't use the fingers of the left hand — you use a steel bar. That automatically changes the way you look at chords. A lot of guitarists look at chords in shape form. A D chord, for example, can either be a D chord or a triangle; a C chord could be a diagonal line — I look at the guitar and I see a Cartesian system of x and y co-ordinates. Now mathematically, using quadratic equations, you can plot out every chord because you plot different co-ordinates on it.

Steel

On the steel, it's very different because there are more shapes. You have to know a bit more about music than the simple need to play triangle, triangle, line, triangle, or triangle, triangle, square, square, diagonal, triangle. On the steel you have to think in terms of chords and what their make up is, so that's the first thing.

Secondly using fingerpicks is a whole different ball game to flat picking. Plus you're playing ten strings, and you're changing the tuning of the instrument as you play. My steel is tuned to an E9th which is fairly standard. So if you pick the third, fifth and sixth strings you get a one, three, five. But holding the same position and raising the pedals to bring the third to a fourth, and the fifth to a sixth you're going to get a 1, 4, 6 — so the picture is the same, but the chord is actually different.

So then, with ten levers on the floor, four knee levers, and two up — levers — you can see how you've got a really complex instrument. I mean, most steel guitar players don't move a muscle!"

He first got into playing the steel guitar when he was repairing them in Boston — he found he mastered the technique long before he could afford to buy one, and now regards it as one of the most versatile instruments around, likening its sound closely to the human voice. He tends to approach it from a completely different angle than the regular guitar, and rather than using it as an escape from the stricter confines of regular guitar, reckons that it complements his other work. In addition to the steel, Jeff also plays a fair amount of dobro, loves playing the banjo, and has an unusual guitar designed by the late Clarence White which has a "thing that you pull down on the strap to raise the B string on the guitar. "I like to play that too, because it allows me to combine a little of my steel playing with my guitar playing."

Having spent rather a long time talking more about how he plays, I now asked him to explain what he plays.

"OK — what I play . . . I have a sense of humour, I think, and I try through my playing to convey that sense of humour. I have a basically optimistic outlook on life. So, last night (the Rainbow gig) for instance, out of nowhere in the middle of 'Wheels of Fortune' John (one of the drummers) starts playing sleigh bells! So I think to myself, 'OK, because I'm playing in a minor key, I can play in the dominant seventh, and I can play jingle Bells in the dominant seventh of the chord,



Simmons (left) and Jeff — guitar twins

and I can make it work'. So I'm looking at the audience, and there's some guy smiling, relating to what I'm doing — we're kind of together on this. Can you dig the idea of playing Jingle Bells in the dominant seventh? I think I can make it work, because I have the technique, and because I know musically what key to play it in so as not to make any dissonant notes, but still, hey, let's have a good time, not even thinking about the technique.

Humour

"At one point last night one of Patrick's guitars went wrong, so we started copping a Dizzy Gillespie tune — and the audience thought it was a number; and here was a sense of humour. And even though I was playing a lot of 32nd notes which takes years and years of practice, I was smiling like crazy, and so was the rest of the band. We were having a good time. I play to entertain people, and also in a sense to educated them."

"Educate them" I whispered from behind the security of a large Campari and Soda — (I don't go for this Luton Airport lemonade stuff).

"Take that John Coltrane thing — I play it because I like John Coltrane. I think he, Gillespie and Parker freed the musician, taking the last vestiges of classical musical philosophy and throwing it out into Seventh Avenue. They said you can play whatever you want, whenever you want to.

"So when I'm playing that, I'm sort of telling the audience about John Coltrane. Perhaps one person will go and buy a Coltrane record and go out and turn on a whole new world of music."

But surely, it's not all fun and education?

"Yeah — I'm only saying that you should play according to the feeling of the music, if you like. Like Tiran Porter's tune when he's describing why Tommy isn't with us anymore, I play the theme from Stravinsky's Rite of Spring — and there's nothing funny about that.

Stravinsky's Rite of Spring is a piece of music that stirs the most deepest, blackest feelings in your psyche. That's another message I'm trying to play — if you're familiar with Stravinsky then you know that the man was a tortured human being: well, this song is about our relationship with Tommy and what went down, and this is the way I can express my sadness that I have about him not being with us at the moment."

Jeff listens to, and draws a lot of knowledge from classical composers, having studied classical music on the piano

for some fifteen years, but pinpoints his interest in the guitar to the time that he first heard Django Rheinhardt. He feels his instruction on the piano, was not totally wasted as he's found a lot of classical piano theory is applicable to steel guitar playing.

Despite his very comprehensive knowledge of both the theory and the practical application of music, Jeff confesses to being "not much of a songwriter". Of Pat Simmons' work he gets pretty deep into some physics — orientated metaphors when describing the way he writes, so those of you who passed sociology exams but couldn't turn on to nuclear theory had better skip the next section!

"Pat has a really unique way of writing songs — he's not a verse, chorus, verse, chorus, out man. He thinks in terms of blocks — he will write phrases; He'll play three different eight bar phrases and I'll see the quanta in a sense, and I'll look for the way to join them together. It's like making a water molecule. The oxygen atom needs two electrons to be complete and it has a certain quanta of energy; and the hydrogen atoms each have one electron — so you have taken two or three different things and joined them, even though they are very different — and yet together they make something tangible. So somebody's got to think of the building blocks, and somebody's got to think of energy transfer — and that's music.

I mean, when you vibrate a string at 440 times a second to get an 'A' note, there's not much difference between that and turning on an electric light. The only dif-

"A lot of guitarists look at chords in shape form"

ference is the *speed* of the vibration. It's the same with absolutely everything — hearing, light, vibration, energy; right down to the very basics of the universe — the atomic and sub-atomic particles. They're all vibrating — they all play a note, and it's all 'one huge scale starting from zero to infinity. Yeah, I know it sounds kind of nuts . . ."

I promise I didn't say a word, for a number of reasons, one of which is that at the time it didn't sound like pseudo-intellectual bull-shit, and even though it may appear that way now it's down in print, if I listen to the tape again, there is a strong element of sincerity.

We discussed at greater length some of his theories but I feel it would complicate the telling, and eventually he wound back to playing.

"So, getting back to what I play — I'm trying to be in harmony, and non-disonant with my surroundings. It's like being a priest. You sit in a room and practice scales for hours so when you go to play you can execute something; just like, if you're a priest you sit and study scriptures for hours so if someone comes to you with a question, you're able to enlighten them. Is

that too crazy? There's only one way to make up a water molecule, and it happens to be the simplest way; so, to get back to the idea of why learn all the technique when you're gonna try and play as few notes as possible, the only way to know what the simplest way is to know all the combinations, as much as you can."

Having heard all this and listened, I wondered if he thought his audiences would think that any of what he had just told me was in any way relevant and important to their enjoyment of hearing him play.

"Yeah, because I get a lot of feedback from the magazine (he is a regular contributor to an excellent American publication, 'Guitar Player') and I talk about the philosophy of music in my column. I give the audience credit. I think that everybody has got it together enough to at least grasp the basics. I don't think that I have to go out and pander to an audience by dressing up in my electric shoes, and bashing the guitar around the stage and playing the same old riff for five minutes. I don't think that deep down inside that's what anybody wants — not that that's really wrong, but not all the time.

Audience is just another person — you're the audience. That's not to say that what I'm doing is right. Please reserve the right to tell me I'm full of shit and I expect it — because nobody's perfect and I'm not even close. The more I learn the more realise there's so far to go. You know I'd work on a classical piece and record it and say 'hey, that's pretty nice'; but I listen to Andres Segovia and I may as well go and sell shoes."

RUGGED AND RELIABLE CONSTRUCTION * MODULAR CONSTRUCTION ON ALL 700 SERIES AMPLIFIERS

MUSICAL INSTRUMENT AMPLIFIERS * HIGH EFFECTIVE SPEAKER DRIVER UNITS

INTRODUCING THE

MOON BIN



A great improvement over the old Folded Horn type designs producing a more even frequency response, no more "missing middle" yet superb bass response is retained. Two broad range, wide dispersal H.F. horns to handle the very top frequencies down to the upper mid range complete the cabinet for full range performance.

- 15" 100w Driver Unit at high efficiency
- Compact and robust
- Two large grab handles
- Twin jack sockets for linking in further cabinets
- Full range PA/Disco cabinet yet basis of excellent stack
- Twin H.F. Horns



CUSTOM SOUND

PROFESSIONAL SOUND EQUIPMENT

Custom Sound (Solid State Technology) Ltd.

CUSTOM HOUSE ARTHUR STREET
OSWESTRY, SALOP SY11 1JN
UNITED KINGDOM
Tel: Oswestry (0691) 59201/2

PUBLIC ADDRESS AMPLIFIERS * 2 YEAR LABOUR AND PARTS WARRANTY

MODULE EXCHANGE SCHEME EXTENDING LIFE OF AMPLIFIER * MODERN LOGICAL STYLING * MIXERS

We are *Free 'n' Easy Music*

100 HIGH STREET, AYLESBURY, BUCKS. — Tel: 0296 86913

WE HAVE AMAZING DISCOUNTS !!



Yamaha SG2000	£475
Yamaha SG1500	£400
Yamaha SG1000	£450
Yamaha SG700	£395
Yamaha SG500	£350



HH —
ALL PRODUCTS STOCKED

FENDER RHODES 73
— ONE ONLY, £555

Peavey Classic	£235
Peavey Deuce	£315
Peavey Musician	£265
Peavey Pacer	£160
Peavey 4 x 12 cab	£185
Peavey 8 channel mixer	£400
Peavey 12 channel mixer	£595
Fender Twin Reverb	£295
Fender Twin Reverb with JBLs	£399

Guitars:

One only s/h Fender Telecaster	£385
Ovation Glen Campbell	£385
Ovation Electric Country Artist	£400
Ovation Electric Glen Campbell	£444
Ovation Balladeer	£320
Ovation Legend	£375
Ovation Custom Legend	£700
Ovation Matrix	£200
Fender Strat (new)	from £210
Fender Tele (new)	from £190
Gibson Les Paul Custom Ebony	£499



Effects units:

Roland AP2 Phaser	£38
Roland AP7 Jet Phaser	£69
Roland Space Echo	£300
Carlsboro Mantis	£140
MXR Phaser 100	£98
MXR Phase 90	£84
MXR Phase 45	£47
MXR Blue Box	£69
MXR Distortion Plus	£39
MXR Ten Band Graphic Equaliser	£90
MXR Flanger	£220

WITH EVERY HH PRODUCT
BOUGHT AT MORE THAN
£150 WE WILL GIVE
YOU A FREE SHURE MIC

FREE STICKERS FOR
ALL PURCHASES OVER
£50

MAIL ORDER ANYWHERE
IN UK. ADDITIONAL £10
TO COVER PACKAGING AND
SECURITY DELIVERY

Free Shure mic or Bell phaser
with every single purchase
over £150 or presentation
of this voucher whether
by hand or mail
order

INSTRUMENT REVIEW 1

SKYWAVE SYNTHESIZER



versatile.

The instrument has two VCO's each with slider controls for four basic waveforms. Using the sliders it is possible to build up a great variety of waveforms. There is another oscillator used to modulate the width of the pulse in the square waves. These oscillators are mixed through one fader for any combination of the two. There is also the facility to mix in noise at this stage, also a constant frequency oscillator to tune to.

Illuminated

It then has four distinct functions that can be switched in or out by using illuminated touch sensitive switches. These functions are a VCF, a VCA, a ring modulator and a phaser. The controls on the VCF and VCA are standard apart from a 'time' control which operates the machine for a set time regardless of how long one leaves one's hands on the keyboard.

Distinctive

The controls on the keyboard part of the synthesizer are more

complex, though easy to operate once one is familiar with them. This is probably the area which gives the synthesizer its more distinctive sounds. The main keyboard functions are controlled by a joystick which moves in three distinct ways. First, left to right movement changes the pitch — there is a spring return which brings the stick back to the standard pitch when not in use. Forwards' motion of the stick produces increasing vibratos and modulations. There are three switches to control these: one gives a shallow or deep modulation, the second gives a choice of modulating either the keyboard pitch or the filter frequency and the third controls either the VCA gain or its envelope generator. The third function of the joystick is controlled by its rotation. This either controls the volume or the speed of the vibrato (switchable). This speed control is somewhat oversensitive, but I gather this will be changed in the production model. The modulating oscillator has four waveform settings.

There is a sample and hold which can control any or all the functions of the synthesizer.

Other keyboard controls are master tune, span and glide.

Expression

Because of its range and simplicity this synthesizer could be good live. However, because of the need to use the joystick for expression, two hands will normally be needed on the instrument which will be a restriction for multikeyboard players. It is definitely one of those synthesizers that is best at producing distinctive synthesizer tones rather than mimicking other instruments.

Experience

The case is excellent except I think even a recessed panel for inputs and outputs should not be exposed to the wrath of airline workers. Also, bulging connectors have never been known to last very long. I must add that my experience in the synthesizer field is limited only to the ones I now have and even towards these I have a love/hate relationship because being primarily a pianist I must admit a preference for acoustic instruments.

by Tony Banks



INSTRUMENT REVIEW 2

HAMER SUNBURST GUITAR

It may seem a little unusual for us to review two products from this relatively small company within a year of each other (the Explorer-shaped model was examined last December), but there is a good reason for this — namely that Hamer now have a European distributor, based in Holland and headed by one Peter Strager. This new model, the Sunburst, arrived from the States just before the Trade Show, and we thought it would be a good idea to check one out before Peter returned to the Netherlands with it.

Now a small hotel room is not the ideal place for conducting an instrument test, and especially not for testing a quality guitar like the Hamer. So apologies for any minor points which may have escaped notice.

First, a bit of background: Paul Hamer started out as a repairer and customizer of guitars. His original Explorer-type axe was a successful attempt to create his own "dream" guitar, complete with every specification that he desired. This model is currently in production, but we have heard that it is so expensive to produce — despite its cost of well over £1,000 in this country — that it is rapidly becoming a bit of a collector's item, and Hamer are slowing down the number they actually make.

This new Sunburst model retains a lot of the simplicity of design that characterized the original. Its appearance, though not so radical in shape, is striking; the sunburst job is beautifully done, and this finish is the first indication that Hamers are actually hand-made. The wood used is British Honduras mahogany, and the guitar is constructed from two pieces of this, the neck being glued on separately. An ivory nut, rosewood fingerboard with mother-of-pearl inlays, big chunky Grover machines... all these expensive and attractive features add up to slot it into the very top category of instruments. The bridge is based on the Stratocaster design, and is constructed from six ounces of chrome-plated brass. The individually adjustable strings pass through the body of the guitar, thus increasing the likelihood of getting natural sustain. The strings on the one I played were Hamer's own and for me were a



little too heavy; on the other hand, it soon became apparent that the speed of the fingerboard would make nothing impossible in terms of playing.

The frets are high and wide, and slightly arched, generally giving the impression of an older Gibson guitar. At the edge of the fingerboard, the frets are not filed down flat as with the majority of modern instruments; instead the binding is built up to cover the squared-off ends. This means that you a) don't get your E-string snagged, and b) get the same "feel" for every string. A good idea.

The width of the neck will be welcomed by many players who either suffer from enormous hands or who were brought up on a classical guitar. It in no way inhibits riffing speed: on the contrary, I would say that the neck, which is also fairly thick, offers the player a degree of "substance" which encourages him to respect it, and hence improve his performance. This is the point that ultimately

separates a good guitar from a bad one. Any instrument that prevents you from realizing the full extent of your own ability is just not good enough.

Simplicity is the theme throughout: there are just three rotary controls (for bass p/u, treble p/u and tone) and a selector toggle.

The latter is situated where it should be on every electric guitar — just behind the bridge, above the other controls. The tradition of siting this toggle at the top, as on the Les Paul or Telecaster, or low down below the bridge, as on the SG, is one that has always puzzled me. It never allows the player to make that split-second movement which is normally all he has time for when switching from one pick-up to the other. A short sideways movement is a lot quicker to make. Similarly, the rotary controls are nice'n'chunky, and very smooth to operate.

Moving to the other end of the guitar, the machines are, for

my money, rather too low-g geared for quick tuning. And indeed it is possible that Hamer will switch to Schaller (or Kolb?) at some stage. The truss-rod is adjustable by means of a brass nut, but I would always maintain that it should not be necessary to adjust the rod, except perhaps in circumstances of severe climatic change.

The double cutaway is deep, so that the neck joins the body at the 21st of its 22 frets. Snug against the end of the fretboard is the specially-designed Di Marzio bass pick-up; the treble pick-up is the original P.A.F. design which Gibson stopped using in the early sixties. The trade mark for these is now owned by Di Marzio, in fact, who started making them for Hamer a few years ago when the supply of Gibson pick-ups ran out.

As you might expect, the sound is bright and metallic and very "hard". Even the bass pick-up with a fairly bassy tone on it retains a sharp bite. With this in mind, it is advisable to plug the axe into a low level amp input. Because of the particular sound characteristics of the Hamer Sunburst, it is to be recommended only to those who seek a fairly uncompromising degree of attack. In other words don't expect it to be something it isn't: it is designed for a specific kind of musician. And I don't mean the legs-apart head-down wall-of-boggy kind; more perhaps the kind of player whose *forté* is intelligent hard rock. Its feel is instantly likeable and easy to get to know, aided by the knowledge that there aren't masses of knobs, switches and built-in gadgets to put you off. It balances very nicely on the shoulder too.

It is an instrument which has been designed and built by craftsmen, and one which will continue to be a source of delight to its owner after many years. The wood will gradually age, because the lacquer used has a celluloid rather than a plastic base, and allows the wood to "breathe" through it. Eventually the finish will become duller as the celluloid sinks into the wood, and the sound matures into ripe and active old age.

Tested P.D. with Maine amplifier. R.R.P. £642 incl. VAT.

TEAC A-150/103: A PAIR OF WINNERS



TEAC has long been dedicated to providing fine quality throughout our line (one reason why we're known as the leader in the tape deck field), and now with the A-150 and A-103 we offer two truly excellent values. Both of these cassette decks benefit from TEAC's long experience in the development of a wide variety of sound reproduction equipment, including many professional models.

Cutting costs by using inferior components or otherwise reducing quality has never been a TEAC policy, and it has not been used in the construction of the A150/A-103.

The proven advantages of Dolby noise reduction are yours in both the A-150 and A-103. Switching the Dolby circuit in will cut tape hiss and reduce noise by as much as 10 dB over 5 kHz. No high-quality

tape deck should be without Dolby, and these two models provide it without the extra costs you usually expect to pay.

Two separate switches are provided to allow you to adjust precisely for maximum performance from the type of tape you are using. This is also a requirement for a high-quality cassette deck, although many models in this class provide only one.

TEAC

'Where art and technology meet'

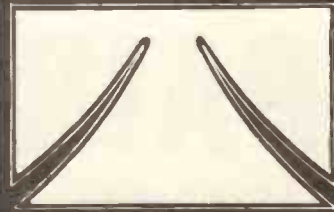
PLEASE SEND DETAILS TO:

NAME _____

ADDRESS _____

 **TELEDYNE ACOUSTIC RESEARCH**

HIGH STREET, HOUGHTON REGIS
DUNSTABLE, BEDS. LU5 5QJ
ENGLAND TEL. (0582) 603151.




is for....

one of the worlds
great guitars

- a legend in the making;

Join the exclusive
band who are changing
to:

 **TAMA**
guitars

and you'll discover
the original  **TAMA**
sound yourself

Contact your local
music shop
for more
information
or write to:

JAMES T COPPOCK (LEEDS) LTD Highfield House Royds Lane Leeds LS12 6LJ

INSTRUMENT REVIEW 3

GIBSON THUNDERBIRD BASS

In fairness to Beat readers, I should really explain that I have something of a prejudice about Gibson's Thunderbird basses. Pretty soon after I started playing bass myself I saw my first Firebird (the six string version of this axe) and it was love (or rather lust!) at first sight. The bass *looked* better than anything else on the market — and boy did I want one!

From there on I had to wait a bit to get my hands on a Thunderbird. Gibson had a short production run during the very early sixties on Firebirds and Thunderbirds but the weird design didn't set the world on fire and so they dropped it. Of course, discerning musicians got their hands on these beautiful guitars and have cherished them while those who didn't get one (like me) have merely pressurised Gibson and Norlin to re-introduce them.

Over a year ago someone at Norlin slipped me a Thunderbird T shirt transfer and whispered in my ear that they were about to be put on the market again. Now, after all this time, they're available at £625 (cheaper in some places) and I've had one to evaluate for the past few weeks.

Right, let's get down to basics. Unlike Gibson's only other massive selling bass (the EBO/3 design) the Thunderbirds are long scale monsters and I *mean* long scale. The strangely off-set waist throws the head away from you making you feel as if you're tackling something even worse than a Rickenbacker. In fact, if anything, it's more like a Fender. The string spacing (that vital area which the Japs almost always get wrong on copies) is à la brand F and is perfect. The neck is quite wide but one of the thinnest and fastest I've ever played and comes with 20 frets — nice ones! In fact the fretting job on my Thunderbird was the best I've ever seen on a bass; flat, low and eminently comfortable.

The bridge is covered with your average lump of chrome and I removed it instantly (I often use a pick for extra treble and any obstruction is a bore). Once that's out of the way you find a very heavy duty bridge which has all the adjustments you'd ever need and which also looks like it'll be dug up by



archaeologists in about 2,000 years time.

Another great lump of chrome obstructs the bass pickup (there are two, but more of them later) and that is a *real* pest. Again, two screws and a sliver of plastic got removed and I could pick or pluck away with no problems. I suppose that it's fair enough for manufacturers to instal these items but covers like these are rarely any use and I could do without them as could most players.

While on constructional details, let's talk about the body. To start with it's a one-piece job of extremely well laquered mahogany (natural in this case although they do two other finishes I believe). The neck has specially made laminate insets put into it, cut with a different grain, to increase strength and rigidity (owners of other one-piece long-scale basses with warped necks please note!). Added to these Norlin say they have a truss rod (I didn't check

it) to correct any warps which the laminates might not stop and can even fit a new fingerboard should problems beyond the cure of a truss rod occur. Remember that one piece axes can't have new necks so this is just as well.

What really surprised me about the Thunderbird was the phenomenal quality of the woodwork. It's very fashionable to slag Gibson for their quality. Let me put your mind at rest. This, if it's an example of current production standards, puts Gibson right back at the top of the tree. I have never seen a more carefully finished guitar and rarely such good wood — it looks amazing.

Pickups are twin humbuckers with no pole pieces, using an Alnico magnet and vertical coil configuration. The tone is, as Gibson designed it to be, bright. I'd put this up against any Fender any day and put money on the result. There's a Fender sound there if you want it and a

lot more besides. What was particularly interesting was trying to overload a Marshall 100 bass. You can and it sounds absolutely marvellous — well on a par with Squire's Rickenbacker/Sunn combination.

You get no switches to bother you with the Thunderbird, just two volumes and a very effective tone control; the range of the sound is as amazing as the power, long sustaining open notes come out ringing and woody and a quick twist of the control can give blistering dirty bass runs — it's a bass for all styles. My final points must concern the playability of this instrument. Although it came with flatwound strings (which I happen to like despite their unfashionability) I'm personally used to a much shorter scale but *still* I found this guitar fast and fluid. It tempted me to do things that I'd never normally try — little flash scales with pinged harmonics chucked in for fun and ringing open string notes coupled with contrasting high up the neck runs. Finger style, pick-it doesn't matter, this bass will play it any way you want.

The neck is the best I've ever tried and, even the fairly high action mine had didn't slow me down — in fact someone who has played with me for the past eight years commented that he'd never heard me play better. I'd not really improved, it's just that the Thunderbird had made me play more adventurously than ever before.

Of course this is a rich man's axe. At over £600 it's more than a Fender or even a Ricky (they always *used* to seem expensive!) but the quality is there and you'll never need to buy another bass unless it's ripped off or you lose your fingers. I have never seen a better bass and I have never played a better bass. If there were any doubts about Gibson's ability to break into the bass guitar market in a big way, forget them. The Thunderbird is quite staggeringly good in all departments. Quite frankly, I'd advise you to buy no other long scale bass. To get this one back from me, Norlin are going to have to send the Mafia round — I want one and I'm *not* joking!

Tested G.R.C. with Marshall 100 Super Bass and Celestion G 12" speakers, also Vox AC50 and 2 x 15" Celestion speakers.

INSTRUMENT REVIEW 4

HOFNER VIOLIN BASS

I suppose the most obvious thing about the guitar is its finish. Some people may say it looks a little flashy, and while I can understand that opinion, I don't hold it myself. It's finished with a natural blonde wood face, and the sides and back are slightly darker. There's a dark brown marbled type edging that runs around the side and up the sides of the neck and onto the head. On the head I don't like the inlaid block face, and would have preferred the old style Hofner script.

The machine heads and all the metal on the guitar are finished in a gold-type finish which I think may wear a little thin; in fact the gold was peeling on one of the pick-up tops already so it means you'd have to give the guitar a good wipe down before putting it away.

I found the machine heads fairly tight for a bass, which is a good thing because there's no tendency to slip at all, and I liked the fact that they were all metal. On the old versions the button on the end of the shank was

plastic, and I've known the old plastic ones to come off of their own accord.

The neck on this particular guitar was as straight as a die and it was very accurate. I checked on an electronic strobotune, right the way up the last fret and it was spot on all the way up. It's slightly confusing that Hofner use double dots for position frets all the way up — 3, 5, 7, 9, 12, 15, 17. It's only a minor point but it is something you've got to get used to.

The guitar has two pick-ups, like the old violin bass, in the normal positions. Just above the bass pick up there's a three position toggle switch, marked, bass, rhythm, and the middle position is a combination of the two.

In any case there's an overall volume and tone control, so in any case it's easy to change tones while playing. On the old violin bass there were smaller slider switches which were relatively difficult to operate in a hurry, and nine times out of ten

you had to look down to see what you were doing.

A new feature is a bass boost control — there's a push button on/off switch and a bass boost tone control. When you turn the switch on, according to the position of the tone control, there's quite a considerable amount of boost. I direct injected the bass into my own mixing desk in my studio and I found the tones were excellent for recording, ranging from a very Fender Jazz Bass type clicky sound through to a very, very dull, deep Gibson type full bass sound. Quite honestly it has to be heard to be appreciated as I was quite astonished at the variations available.

There was no microphonic tendency from the pu's and the neck is great. My old violin bass is easy to play, and this one was even nicer. Both my old and this one have a tendency to tip forward away from you.

by Ray Stiles



SLIP INTO OVERDRIVE



The **OVERDRIVE** is the latest addition to the **ORANGE** range. It is based on the ever popular, well proven, reliable Graphic amplifier with the extra feature of a pre-amplifier gain control, as well as a master volume. The combined effect of these two controls can produce sounds in varying degrees of sustain at **ANY** volume level. This sound is not artificially created by "squaring off" the signal as in most pedal units and transistor amplifiers but is the true **OVERDRIVE** valve sound, rich in harmonics that no amount of transistor circuitry can accurately imitate.

ORANGE MUSICAL INDUSTRIES LTD., 17 UPLAND ROAD, BEXLEYHEATH, KENT.
Tel: 01-304 6717 (4 lines)

Please send me the Orange colour catalogue. I enclose a cheque/P.O. for 15p to cover postage.

Name _____
Address _____
BI 677

671A THE BEATIFIC* MIC



*beatific (be-a-tif-ik) a. completing blissful enjoyment.

Frequency Response:
60-14,000 Hz
Polar Pattern:
Cardioid
Impedance:
150 ohm/Hi-Z, Selectable
Output Level,
Low Impedance:
-57 dB
(0 dB = 1 mW/10 dyne/cm²)
High Impedance:
-56 dB
(0 dB = 1 v/dyne/cm²)

EIA Sensitivity Rating,
150 Ohm:
-151 dB
Hi-Z:
-152 dB
Diaphragm:
Acoustalloy®
Switch:
On-Off (lockable)
Case:
Zinc die cast
Finish:
Satin chrome

I won't talk at Punk, Rock or anything else you throw at it!



Electro-Voice

Power and Grace - all the mikes, speakers, speaker systems, horns and drivers you need.



To: Electro-Voice Division,
Gulton Europe Limited,
The Hyde, Brighton, Sussex BN2 4JU.

Please send me details of the EV 671A,
I am particularly interested in mics for

NAME

ADDRESS

Tel:

Intermusic

words have yet to be
invented to describe this,
...!!



...say no more.

PA:CE Ltd. KNEESWORTH STREET, ROYSTON, HERTS. tel ROYSTON (0763) 45214.

INSTRUMENT REVIEW 5

INTERMUSIC COMBO

First unveiled at the AMII Trade Fair, to which it was rushed virtually half-built, the Intermusic is now past the prototype stage and may begin its assault on the combo amp market — a market so crowded these days that all the weaklings are going to the wall with alarming rapidity. Combos today must either be cheap or wear the endorsement of a "star" or two, otherwise sales must remain localized, and perhaps slump altogether.

That's why it's all the more refreshing to find a number of British manufacturers responding to the challenge with gusto: good, inexpensive little amps that have come our way over the last year include Custom Sound's Trucker and Carlsbro's Wasp and Hornet. Meanwhile, MM Electronics in Cambridge have been concentrating on bigger, more up-market products with a good deal of research and innovation going into them. The Redmere range is a typical example.

The Intermusic is a by-product of the development that went into Redmere. Whilst its range of functions is smaller, it does provide that same classy feel at a reasonable price. It has an all solid-state 100 watt amplifier and a pair of 12" Celestion speakers. The whole thing is built into a flight case that makes Fort Knox look like a blancmange — there's a big hinged "door" that locks over the front, and a lockable flap that can be fastened over the back panel. Everywhere else the cabinet is immensely strong — it virtually asks to be thrown off the top of a fire-escape, just by way of more graphic proof that nothing can damage it. It's protected all round with giant steel corners, and heavy-duty plastic edging runs down all sides. Thankfully, the Intermusic is also provided with a set of castors.

The operational facilities (or "controls", as we scientists call them) are as follows: there are two channels, normal and "lead", each with two inputs. The latter has a nice bit of poke to it, and is thus the one most people will want to use. The normal channel has gain, treble, middle, bass and a brilliance switch; the lead channel has these too, and in addition, reverb and phasing. The reverb

is graduated from 0 to 10, and is off in the "0" position; phasing has an on-off switch, and speed a. J depth controls. Finally, the master section includes volume and presence plus a red neon indicator which doubles as the on-off switch.

I was given two versions of the Intermusic. The first came hot-foot from the trade show, and to be honest, it didn't measure up. The phasing sounded distorted, and made a loud rushing noise, like a car on a wet road; the treble somehow managed to feed back on itself, and the tone in general was a soggy mess. But it was, after all, a prototype rather than a production model, and I had been warned beforehand to expect several kinds of trouble. In the end there were so many kinds that I asked for another amp.

Bass model

And what a difference! The new amp had been properly tested, and though it lacked the "front door", everything else was as all future production models will be. The tone had exceptional clarity and variation; the volume was menacing, with plenty of power in reserve. I discovered something very close to the much-vaunted "valve sound" simply by putting the tone controls on flat (as opposed to flat out) and whipping the gain up to maximum. It was hard rather than harsh, attacking rather than fuzzy, and the sustain was very good indeed, warmer in tone than the majority of transistor amps I've heard — warmer, in fact, even than some valve models. The bass is best described as "full", and although MM will be bringing out a bass model of the Intermusic soon, I suggest that this one is well equipped to handle the 4-string: the cabinet is so strong that there's no rattle or unwanted resonance.

There are still a couple of bugs, however, which can probably be squeezed out without much trouble. The first concerns the reverb, which isn't truly effective until almost full on; even then it could do with more depth. It should not be difficult to improve its sensitivity. Then there's the phase — admirable for a built-in effect, with a splendid welling-up, washy sort of sound when at full depth



at a slow speed. If put to minimum speed and depth, the effect is simply to warble the pitch of the note, as it might sound on a tape recorder with a wonky motor; this is an interesting sound, though one to use sparingly. The main problem with the phase is its rather monotonous regularity of beat. And this is why phasing is nowadays being rejected in favour of flanging, a more complex process, closer to genuine tape phasing. I also found that at pretty high volume levels, the "beat" of the phase became audible, until at flat out it made a regular bumping noise, even when not switched on.

But there were several praiseworthy features of this effect, the main ones being that the tone was good, that there was little or no drop in volume as phasing was switched in, nor was there any *more* hiss than at other times.

Other minor criticisms: the signal-to-noise ration might perhaps be improved slightly. It's not by any means bad, but the hiss from the treble section is fiercer than it should be. And whilst on the subject of unwanted noise, the on-off switch tended to make a loud "snap" as it went on; when turned off (though this was more noticeable at high volume) the

snap was followed by the sound of a small motor bike somewhere inside the amplifier starting up and then roaring away into the distance. Quite amusing as a novelty, I suppose.

If anything should go wrong, it is the work of two minutes to remove the amplifier from the case. The speakers can be got at by removing the front screws. The power cable goes in via a "Euroconnector", which means in plain language that you can unplug it and stow it separately after each gig — always better than the cable that trails around on the floor, getting in the way.

The criticisms are, as you will have noticed, generally trivial ones. At the time of writing, MM had not yet got the Intermusic into full scale production, so there's still time to rectify these small problems before the amps start to appear in retail outlets (or "shops", as we scientists call them). The facilities are many, the sound is great, the cabinet is the toughest that I have ever seen. And the price is ridiculous. Plain silly. You can pay literally *three times* as much for an American combo of equivalent power.

What more is there to say than: Tested P.D. with John Birch & CSL guitars. R.R.P. £209 including VAT.

Paul Gill of 'Rio' — the beat behind ALVIN STARDUST



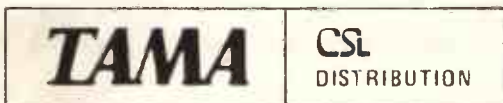
PAUL GILL is the featured drummer with "Rio", the band currently backing Alvin Stardust on his concert tours and recording dates. Paul discovered TAMA only a few months ago and now plays them exclusively. Paul told us "I am totally knocked out by TAMA. I have never heard such a good sound from any other

make of drum. The quality of construction also has to be seen to be believed". Paul is only one of the many top drummers in the U.S.A. and Britain who have changed to TAMA. See the new TAMA range at your local drum dealer now and we know that like Paul, you too will be knocked out by TAMA sound and quality.

TO: U.K. TAMA DRUM DISTRIBUTORS—SUMMERFIELD, SALTMEADOWS ROAD, GATESHEAD NE8 3AJ

Please send me the latest information on TAMA drums I enclose 10p for postage

Name.....
Address.....



.....
.....

INSTRUMENT REVIEW 6

BOOGIE AMPLIFIER

It isn't often that an amplifier genuinely causes what might be described as "excitement", but the Mesa Boogie has probably got as near to it as an amp can. Carlos Santana has been using one in the States for some time, and resolutely refuses to use any other. In this country, the Stones, The Who and the Kiki Dee Band own Boogie amps, and they are now available from Musical Sounds of Sheffield, who claim to have recently sold one to a man in New York, because they are cheaper here than they are there! That doesn't, however, mean they're cheap, as you will see by glancing at the foot of this review. The reason for the high price is that each one is individually hand-built.

Each Boogie comes with various optional extras, such as reverb, 5-band graphic equalizer, overdrive/graphic switch and flightcase. Potential buyers should specify which of these features they require, and the price will vary accordingly.

We asked Geoff Whitehorn of Crawler (see last month's Player of the Month piece) to take one into rehearsal, which he did, and

emerged some while later with the following remarks.

"The main thing about the Boogie amp is that it has a big sound like a Marshall in a package about the size of a Fender Princeton. With various tone settings the Boogie is capable of very bright, clean sounds for rhythm and country style playing, as well as more mellow tones suitable for jazz. But with a few adjustments to the controls it can be made to sound like a 100 watt Marshall cranked right open.

Gain boost

It is a valve amp, equipped with two pre-amps, along with master volume and these are standard features, as are the presence, bass, treble and middle controls, and also a gain/bright switch on channels one and two. It comes with a standard 12" speaker (JBL) and has the following optional extras: a 60/100 watt switch at the back of the amplifier (but when using just the basic speaker already in the combo, the 60 watt option is advisable; when switched to the 100 watt setting the amp should

really be coupled with a slave cabinet, otherwise there is too much power, and this is likely to blow the single speaker eventually), and also reverb and a 5-band graphic equalizer are available, as they were on mine.

For playing, everything depends on the size of the room or the hall. For quiet practice, the setting I would advise is: volume on 7, master volume on 1/2. This produces screaming sustain at low volume. In a hall of up to 2000 seats, the volume control should be set at 7, with master on 5. For a large (2000+) hall, the wattage should be changed to 100, and the master volume put on 7. Add an extension cabinet, and the whole set-up is likely to need miking through the PA.

Primarily, though, the most impressive thing is the sustain which can be got out of the Boogie, even at levels as low as one watt. This is helped considerably by the gain boost switch, which throws the amp into overdrive, by-passing all the tone circuitry except that on the graphic equalizer, and thus getting an extra fat sound. This may also explain why the tone



tends to remain constant throughout a wide range of volume levels.

The reverb is a Hammond Accutronics double length spring, and gives the maximum possible decay time to the notes. Something I liked about the way the spring is mounted is that the pan runs across the back, minimizing interference, and the way that you can lock it in place for transit. This is a nice touch, and the kind of thoughtfulness which is all too rare on most combos.

Equalizer

The graphic equalizer cuts or boosts by 12 dB at 80, 240, 750, 2200 and 6600 Hz. When used in combination with the ordinary tone controls, the tone settings are very precise, and an enormous variety of sounds can be obtained. The equalizer is switched in or out from a foot-switch, or from the amp itself. The gain boost switch I mentioned earlier has two outputs, so it can enter the amp either at the pre-amp or the mid-amp stage, altering the tone to clean or dirty at the press of a button.

The speaker in the amp I was given had a 12" JBL K120 speaker, but I believe Carlos Santana uses an Altec 417 8H in his; there's also a choice of a Vega G12 or a specially designed 100 watt Eminence speaker.

All in all, you have to play the Boogie to realize its capabilities. In my opinion, not only is it the best amp for the money, but its performance is unbeatable at any price."

Basic combo RRP — £460, Reverb £75 extra, graphic £75 extra, overdrive switch £15 extra.

by Geoff Whitehorn



STRANGLED!

Former schoolteacher Hugh Cornwell succumbs to a brief attack of intellectual paranoia. Peter Douglas eases him through the crisis . . .



The Stranglers have been different all along. Though loosely involved with the punk movement, they are regarded by some of the more die-hard element as too old, too tuneful, and too successful. Hugh Cornwell and Jean Jacques Burnel are both former academics, now in their mid-twenties. Their first album, *Rattus Norvegicus*, has been amongst the top 20 albums for the last five months.

It began around the end of 1974 with a band from Sweden called Johnny Sox, of which Hugh Cornwell was a member. "We used to write loads of songs — we had about fifty — all about three minutes long, but strong melodies. And this material got carried over. One by one the members left and the band transformed into the Stranglers." The reason for writing short but powerful songs was that they felt no-one else was doing it at the time. "It was the death of the song. It was such a shame." Short songs also mean that you can inject maximum energy into each one, make a brief, simple statement and then move on to the next; the young rock audience that has appeared during the last year isn't interested in albums devoted to the inner agonies and tax problems of stars who live in Los Angeles and visit England once a year. They need their own, more accessible music, and musicians to go with it.

Sneered

"What sort of things do your readers want to know? Technical stuff, like what sort of shoe polish we use?" Cornwell sneered at the beginning of the interview. The Stranglers don't take much interest in their instruments and equipment. "We just use it, as long as it works." Does this mean they would be prepared to play using anything? "No. Obviously not. We've all got set-ups that we've looked for — ones that suit us best." In other words, they do discriminate after all.

Though they consistently fight shy of anything "technical" or "intellectual",

they know about music, as the occasional remark let slip. "What we've got is a good lineup. It's one of each — one bass instrument, one keyboard instrument, one guitar and one percussion. I think four is a really great number, like the four sides of a square. It's a very stable structure."

Nevertheless they did once have a sax player. "We found this guy from Lancashire," keyboardist Dave Greenfield recalled, "who joined at the same time as I did and lasted about three or four days. He fancied himself as a lead singer — *front man*, he used to say. He was a terrible singer, though. Terrible sax player as well."

Menace

Sax players aside, the Stranglers have often been compared with the Doors: Cornwell's voice has the same sullen menace that Morrison's had, and his guitar playing approaches the weirdness of Robbie Krieger. In the same way, Dave's Hammond sound is remarkably un-Hammond-like — closer in fact to Ray Manzarek's. They don't deny the influence, but then they don't accept it all that wholeheartedly either. Fair enough. Their more recent music has been showing greater reliance on their own style, their own sound. I was played a tape of a new B side they'd just recorded called (I think) *Walking Through the Streets at Night*. Its main feature is a sense of obsessive lurking fear ("*What's that in the shadows? Is it a dog . . . ?*"), and it scared the record company so much that they are reluctant to put it out.

"It's so different from the usual Stranglers. They'd be happy for us just to write neat little songs for the next eight years, keep churning them out with exactly the same sound all the time. And they'd be perfectly happy, 'cos when they've already got a winning formula they don't look any further. They have got no idea of what's commercial. Commercial to them is what our first album sounded like. So if we come out with something totally different, maybe we can *make it* commercial, but they can't see that."

Perhaps it sounds as if Hugh is unhappy with United Artists. But he isn't; he merely understands the attitude of record companies who by their very nature are in the business to make money. On the other hand, the Stranglers hold the

"There's only four or five chords in each song at the most"



whip hand, for they represent Product.

Rubbish

"We've got the ultimate weapon, which is strike. All workers, whatever level they're on, can strike if they don't agree with things. So if ever the record company did anything we don't agree with, they know that we'd just split, because it's worth more to us that it comes out as we want it." This makes one wonder why more bands don't follow their example. Too many apparently allow themselves to be bullied by "the label" into playing rubbish in the hope that it will sell. You can get round this, of course, by starting your own label or by using a minimum amount of intelligence when signing the contract, or by not playing rubbish in the first place! The new album is similar in many ways to the last, but there are more songs on it, shorter ones, which Cornwell describes as "more exact statements". One of them is called *Bring On The Nubiles*.

"The record company complained we wrote bad lyrics, so we wrote a love song, and everyone says "it's terrible". You can't win. But you see, all the kids are going back to school now, so it's very much a school-time album. There's lots of references to school on it. All the little boys and girls . . .". Another song that has attracted its share of criticism is 'I Feel Like A Wog' — about a character called Dagenham Dave, who died. This one has offended a different set of people — those who object more strongly to words like wog and jew than to the traditional expletives. But I somehow doubt whether the band is worried about which people they offend and which they keep happy."

The same applies to the music. A recent Stiff Records publicity campaign for The

Damned and The Adverts made much of the "fact" that the former had now mastered three chords, whilst the latter could play one. The implication was that The Adverts were even better because they were even more incompetent.

Countered

"We don't necessarily complicate matters," Hugh sighed. "In all our sheet music there's only about four or five chords in each song at the most. Some of them have only got one in." But surely, I countered, a lot of them are more riff-based? He shook his head sadly. "All this technical stuff. You end up splitting hairs that you can't even see. I mean, if young kids don't want to listen to us, that's fine by me. I don't give a shit. Cos we're not gonna pander to anyone. We're just gonna do what we want. We started off playing simple music, and everyone caught on to that, and now we're gonna continue our ideas. Like, it would be nice to read / fuck people's heads up with what they think a song should be." This took us back to the feeling that too many bands sound like The Ramones; but they refused to be drawn any further on the subject. "I don't like any other band," was the reply.

A different tack was attempted: What kinds of music do they listen to in the privacy of their own homes? This produced: "All kinds. Totally varied (long pause) . . . every musician or band at some stage has done something that's good. It's too easy to say, oh, they're shit, I don't like anything they've done. I mean, there's some good stuff on all the records I've got". Dave elaborated: "When we were formed we had different tastes, so you couldn't really point the finger at one definite influence and say, that or that." Hugh: "Dave was

really into early Yes and stuff like that, and Jet had been playing in sort of cocktail bar bands for about fifteen years. Jean and me had been through college, and been exposed to the syndrome of sitting till four o'clock in the morning, listening to records. So we've all brought something into The Stranglers, and we've all supplied one piece of a four-piece jigsaw puzzle."

The next venture will be a European tour, their first real trip to the continent (unless you count the non-gig which took place in a new and unadvertised venue in Germany, with three other gigs in the same town on the same night). Were they worried that some of our young EEC partners have heard about "gobbing" as a sign of approval and decided to go one better and throw beer cans at the band. . . ?

"No way," Hugh said with deliberation "am I going to accept the fact that someone's throwing a large heavy object at me because they like me." Dave guffawed with mirth. "Just imagine," Hugh went on, "before I hit you, I'd just like to tell you I think you're great. WHAM!"

Reputations

Throughout the interview the Stranglers seemed to check themselves whenever they felt they were doing too much explaining, or becoming too analytical about their work. But it isn't really enough to say "we just do it". Like many rock musicians who are "difficult" in interviews, and some of whom get nasty reputations amongst the press, they object to the inevitable falseness of sitting in a room answering questions into a tape recorder.

Ask them something casual, catch them unawares, and that's when the truth will out. It does seem something of a paradox though that someone as obviously articulate (. . . Ed.) as Hugh Cornwell should appear to have difficulty when faced with a straightforward query about his music. Afraid of being misquoted, perhaps. In any case, you can't really describe music that's original. "We get compared with so many things now, but I don't really mind, coz when you think about it, in ten years time they'll be saying, Oh they sound like The Stranglers."

"Depends what they're like," said Dave, "doesn't it? If they're crazy enough to want to sound like us. . . ."

At 63 degrees below zero my amps never sounded better.



"Like most bands, Thin Lizzy earned its reputation playing on the road.

This particular night, we were booked to play the Chicago Stadium. During the night the Alaskan weather had come down into the United States.

The temperature was 63 degrees below zero.

None of us had been through anything like it before.

The city was completely trapped. There were accidents and ambulances were stuck three miles away trying to get through.

They blasted out warnings on the radio that no one should go out with any skin exposed, because it'd turn to frost-bite in three minutes.

Of course we were all worried how the amps would play.

We'd got all the stuff outside in the truck. And it all started freezing over.

Then a roadie got frostbite on one of his legs trying to get the gear out.

Well, the amps were perfect and 20,000 people managed to see us. Crazy!

I use the Marshall 50 Watt combo and that little thing gives me every single sound I ever wanted.

I'd seen other bands using them but now I'm calling the Marshall 50 Watt combo my sound.

It's the sound I've been looking for."

Besides Scott Gorham on lead guitar, Thin Lizzy comprises Phil Lynott, Brian Robertson and Brian Downey.

They've had a string of LP successes from 'Vagabond of the Western World' to their latest, 'Bad Reputation'.

The albums of the last few years have benefited from the gutsy Marshall sound.

Scott Gorham uses five 50 Watt Marshall Valve Combos. Four are stacked up for his guitar and a fifth is used as a cross-stage monitor for Brian's guitar.

The Marshall range now includes two new Master Volume Valve Combos. The 2103 100 Watt and the 2104 50 Watt Master Volume Combos.

The 2103 100 Watt Master Volume Combo is compact but powerful, with a valve heart giving out over 100 Watts RMS of pure Marshall sound, with the full range of tone controls.

The combo has two specially designed 12" 60 Watt speakers fully capable of handling the output and the sound is warm and penetrating whilst the open back gives spread.

A Master Volume Control allows the musician to control the overall output volume, and the Marshall overload sound is created by utilising the pre-amp volume control. Two sensitivities of inputs allow matching to all pick-ups.

The 2104 50 Watt Master Volume Combo is a strong and compact combo containing a powerful Marshall 50 Watt valve amp driving two twelve inch Celestion G12M speakers.

The 50 Watt Marshall valve amp is perhaps the classic amp and this combo allows the musician to take his

sound into the smallest venue or studio whilst still providing plenty of volume for a big gig. The Master Volume Control allows the musician to regulate the overall volume whilst the pre-amp volume control produces the warm overload or clean biting sound as required, making this 50 Watt combo exceptionally versatile. The full Marshall tone equalisation is provided with Presence, Bass, Middle and Treble controls. A standby switch is provided to keep the amp in constant readiness.

If you'd like to know more about these and other Marshall products, simply fill in the coupon below.



Dear Rose-Morris, please tell me more about Marshall products.

Name _____

Address _____

B1 10 77

Rose-Morris & Co. Ltd., 32-34 Gordon House Road, London NW5 1NE. Tel: 01-267 5151



SCOUTING FOR TALENT

Tony Meehan and David Courtney explain the aims of their nationwide search for new acts

Extensive publicity has been given in recent weeks to the nationwide talent spotting mission of Tony Meehan and David Courtney. These two have set up their own production company, and, backed by one and a half million pounds from Ariola Records, have been authorized to spend it "to discover and produce new British talent, which Courtney and Meehan still believe to be the best in the world."

The quote is taken from a press release issued by their publicist and since the whole thing sounded intriguing we decided it would be a good idea

to have a word with one of them in person. This is how I found myself reclining in an armchair in Tony Meehan's sitting room ...

He was reluctant to discuss the business aspects of the project; it quickly became clear that his interests lie not in all the wheeling and dealing that must inevitably go on before anything tangible can emerge, but in the music he hopes to find during the next two years. In fact, it is precisely his belief that music is currently being stifled by bureaucratic record companies that has led him to undertake this crusade.

Reaction

It really started when he and David Courtney discovered an 18-year-old girl singer in Brighton whom they rated very highly, recorded, and tried to introduce to various record labels. "The reaction we got from most of the people was so discouraging — this is the truth — we were so discouraged by the whole mentality that we ran up against that we just sat down and thought, Christ, if this is the way it is for people like us, who are established, or at least *known*, what must it be like for someone who doesn't know anybody? I shouldn't think they get past the secretary at the door."

It's fashionable at the moment to talk about the sixties as if that decade was some kind of golden age, when the sun shone every day and the music biz was just a jolly way of spreading wonderful music all over the world. But to a certain extent there was a greater degree of give and take, a more relaxed attitude, a more positive approach than there seems to be now. A lot of this, of course, is to do with tighter budgets, economic recession, etc. "I think it's basically that people don't have a clear direction of where things are going. As to why it isn't sure, I couldn't really answer."

Yet answer he did, and very pertinently. "I think a great deal of our product has been taken from America. That's one thing. They make their bread and butter from that. And furthermore I think a lot of them are reticent about going out and looking in this country for fresh talent, when they can get it packaged, recorded, and sent to them from America. So consequently there's no pressure on them to change — as long as they show a profit at the end of the day, that's really the bottom line as

far as they're concerned."

Tony went on to tell the story of Mike Oldfield, who hawked his Tubular Bells tapes around many a record company before they were eventually snapped up by Virgin. "One person said they'd take it, provided he put words to it!" Tony's amiable features cracked into an incredulous laugh — "Does *that* answer the question?"

After this the conversation meandered in many directions until — inevitably — we got round to the subject of producing. Meehan and Courtney have made their mark in a big way with the Roger Daltrey solo album *One Of The Boys*, which was a big critical and commercial success. Obviously there is a huge difference between working with someone like Daltrey, and someone who might be making their first record. "He's so professional that he'll come in and say to you, There's static on the tape, and *you've* got to listen for it. Maybe you missed it. Also you don't need to explain everything to him. He doesn't ask questions, and you can work quicker that way."

Sensitive

With a new artist, it's often a different story. "You say, Now we're gonna do this, and it takes ten minutes to explain what you're going to do. But if someone asks you a question you can't just say Shut up. It's an intangible thing — the person either trusts you or they don't. You can be lucky and get a new artist who's just very receptive, but you do get people who are very sensitive about maybe that you're mucking about with their stuff too much.

"I always think of record production as very much like film directing. Some directors can get performances out of actors, even unknown actors, which are quite remarkable. The same actor with *another* director is as flat as a pancake. I think that's the best way of putting it — the guy doesn't have to know how the camera works. He just has to have a certain type of personality. And I don't think you need to know exactly how the board works to get really good stuff."

In general, David Courtney is the technical man of the pair. Meehan provides the musicianly approach. He describes himself as "a person person" — a psychologist, able to deal with perhaps ten conflicting egos and make them all work for the good



TONY MEEHAN . . .

of the project in hand — a juggling act which can leave even the best men drained of all emotion at the end of the long day. What, then, are the essential qualities required in a successful producer, whether he's working with Daltrey or with, say, a bunch of nervous adolescents calling themselves Strawberry Police Helmet!

"Number one: sensitivity to the person you're dealing with; secondly, some sort of inner balance or equilibrium; thirdly, to be able to command respect, and at the same time not be a dictator towards musicians, engineers, artists, et cetera; fourthly — that low down on the list — some idea of what goes on on the board. These days, engineers are such experts — 99% of the time the guy is right. He knows what he's doing — that's his gig."

Despite the almost universal praise meted out to the Daltrey album — for its production no less than for the quality of the songs and the performance of Roger himself — it received very little airplay. "There's no room for it. There's no area on radio

or television where it can be played. You've got to sit back and think, *what* is going on? Who's in charge? It's *very* strange. Now I know people get paranoid, and there's this thing about a conspiracy. I don't think it's that, but I don't know what it is."

Tony followed this by relating an extraordinary story about what happened when he was interviewed on BBC radio about the talent-spotting venture. "The guy said, 'I want some music to go at the end of the programme — I though maybe Diamonds or Scarlett O'Hara.' So I said, 'Oh come on! That

was about fifteen years ago. Why don't you play something off the album? Better still, why not play his latest single? There it is — there's a copy of it over there.' And he took it away with him, rushed off and chopped the tape up. I was sitting listening that evening when it came out, and what do they play? Fucking *Diamonds*! So I rang Roger up and said, 'What's going on? They won't play One Of The Boys.' He said, 'No. It's been banned.' I said, 'Why has it been banned?' He said 'Because the F-f-frustration.'"

As every rock fan knows, My

Generation incorporated the famous line 'Why doncha all f-f-fade away . . .'. The BBC didn't see f-f-fit to ban that back in nineteen sixty f-f-five, so why should they silently omit it from their play list in the emancipated f-f-f-seventies?

"People are more uptight now. I mean, the shops may be flooded with pornography and everything else, but a guy can't sing F-f-f-frustration. It's crazy. I don't understand it. They say they don't ban records — but they just don't play them!" For this reason, Tony believes (along with your humble interviewer) that things are actually worse now than they were ten or fifteen years ago. The Whitehouse brigade are not just a threat, they are a reality — and they seem to be in charge at the BBC. This downward trend has restricted the coverage of rock on radio and TV, when back in the fifties and sixties there were shows like Oh Boy and Ready Steady Go which at least made an attempt to be exciting. The audience mingled with the pop stars, the cameras zoomed in and out, and there was a minimum of deejay interference with the flow of music. The nearest equivalent recently has been Mike Mansfield's Super-

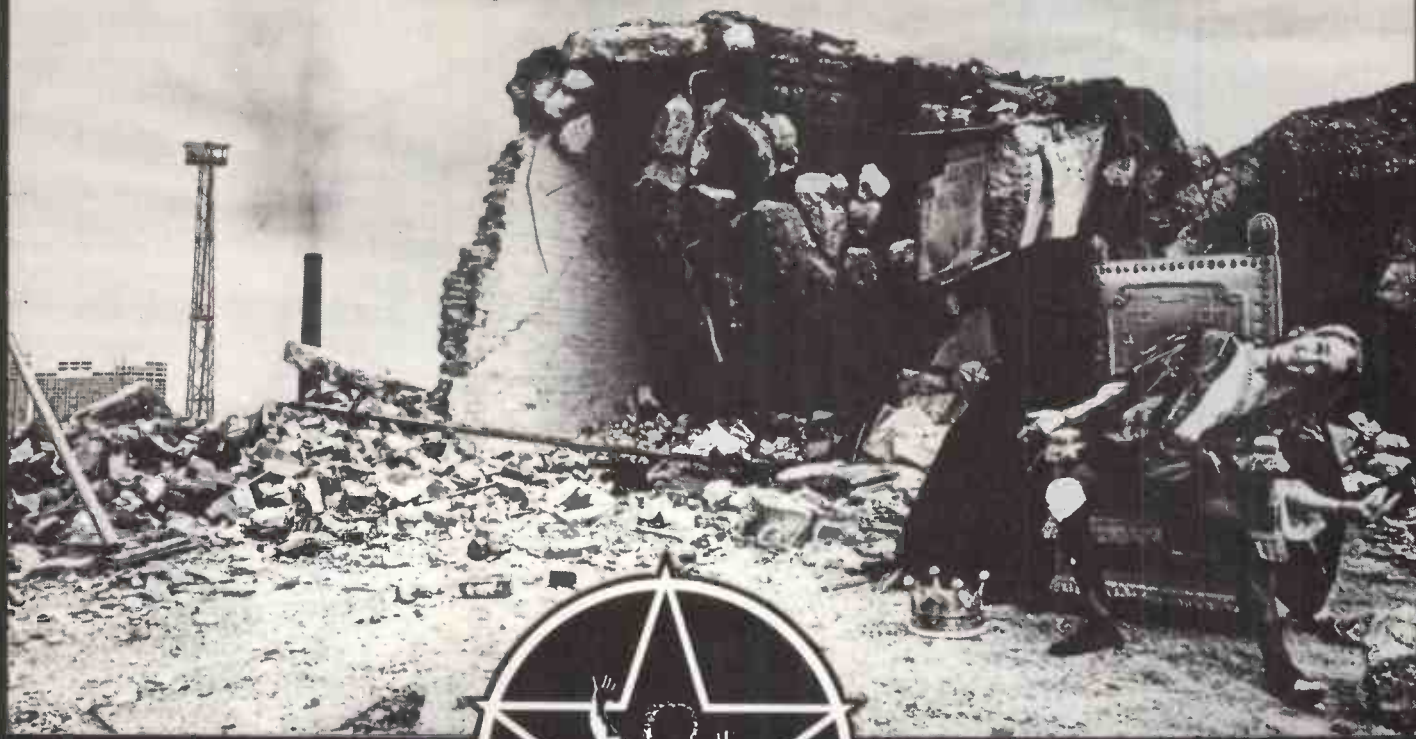


SHERGOLD

GUITARS

For free brochure write to:
SHERGOLD GUITARS,
 Avenue Industrial Estate,
 Yellow Corners, Romford, Essex.

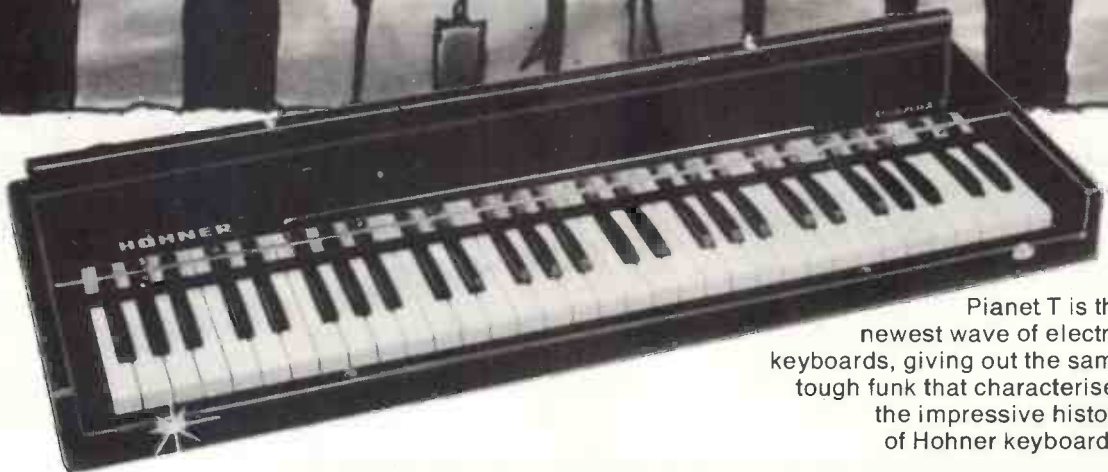
The new album from
RUSH
a farewell to kings



Album 9100 042
Cassette 7142 580



Born out of rock...



Pianet T is the newest wave of electric keyboards, giving out the same tough funk that characterises the impressive history of Hohner keyboards.

...and as portable as a guitar.

Go see your local dealer for full details.
Another great keyboard from Hohner.

 **HOHNER**

39-45 Coldharbour Lane London SE5 9NR Telephone 01-733 4411/4

TONY MEEHAN...

sonic, with the audience firmly in their seats behind bars, and the stars up on their pedestals way out of touch.

Ah well, perhaps it would be more fruitful to ignore radio and TV as completely as they ignore us, the punters. At least Courtney and Meehan are doing something to stir up the pool of stagnation. The auditions at Brighton — the first centre in which they have been held — had to be extended by two extra days to cope with the response, as Tony told me over the phone about a week later. What had the general standard been like?

"It was absolutely incredible. The standard was so good, I just couldn't believe it. We saw just under two hundred acts, and only about two of them were no-hopers. We've got it down to

a list of twelve — which includes a couple of very good punk bands — and out of those we'll probably record four. We'll video them first, and then do some demo's."

A heartening response indeed to a single ad. placed in the Brighton Argus. What wasn't so heartening was the fact that not one manager or agent bothered to turn up. No wonder the punters and the musicians are suffering from f-f-f-frustration. If you or your band are interested in being "discovered", watch your local papers during the next couple of years. The venue for the next set of auditions may well be Brixton (of all places). Wasn't Brixton a bit, er, unlikely?

"No, not at all. If it's anything like Brighton, the talent is there. We're just hoping we can bring it out. It's just the place to come across some good reggae bands..."

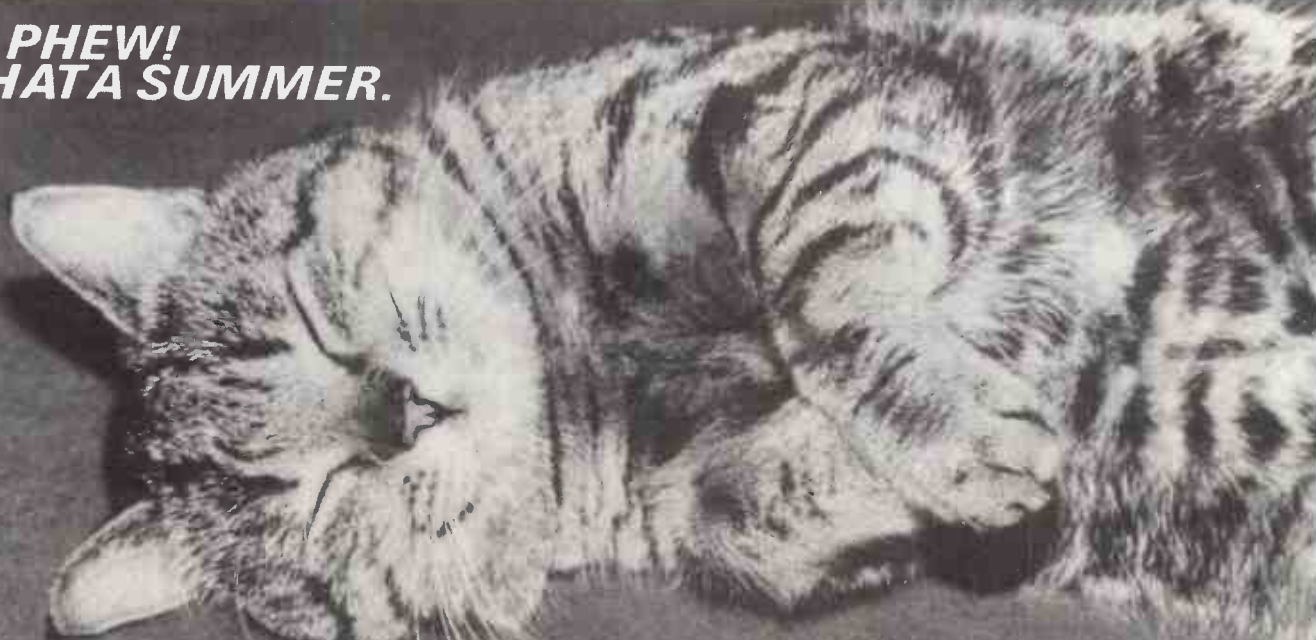
NEXT MONTH:

17 floors up with Doctor Hook . . . are they really insane?

BARRATTS OF MANCHESTER

Sole distributors of the
Hofner Violin Bass
— See the review in this issue
of Beat p. 18
652 Chester Road,
Old Trafford,
Manchester.

**PHEW!
WHATA SUMMER.**



DOWN AT **BASING STREET STUDIOS** WE'VE BEEN AT CAPACITY TO COPE WITH MAURICE DOLBIE'S FAMOUS ADMIRERS.

HE WAS **SENSATIONAL** WITH **ALEX HARVEY** CROWNED **QUEEN'S** PERFORMANCES AND JAMMED WITH **THE JAM**

HE WAS **RUMOURED** TO BE BACKING **GRAHAM PARKER** AND HARMONIZING WITH **THE HOLLIES**.

HE SPLIT HIS GUTS FOR **MICK TAYLOR** PURRDUCE **STEVE WINWOOD'S** ALBUM AND WAS THE ONLY CAT THAT WASN'T BLACK WITH **BOB MARLEY** AND **THE WAILERS**.

YOU TOO CAN HAVE MAURICE DOLBIE SUPERVISING YOUR SESSIONS. BUT PLEASE BOOK WELL IN ADVANCE Basing Street Studios & The Island Mobile 01-229 1229

© 1988 BY THE BARRATTS COMPANY, LONDON

This Avedis Zildjian cymbal kit has a pair of 15" hi-hats, 16" crash, 18" crash, 20" mini cup ride, 20" heavy ping ride and is worth around £330 + VAT.



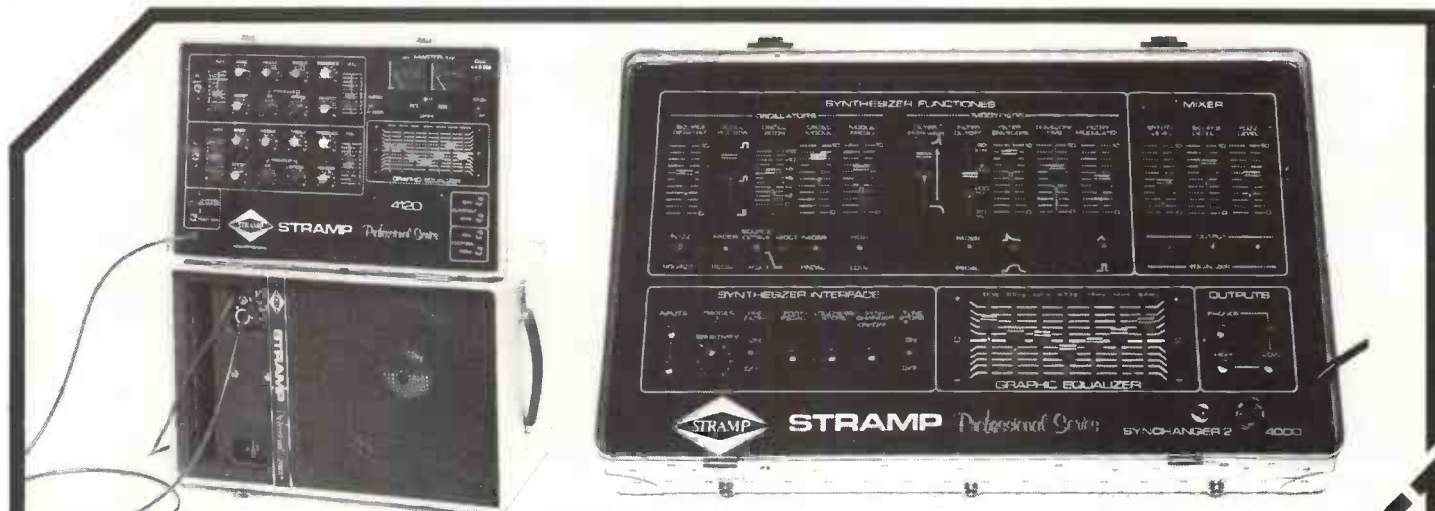
The lifelong protection is by Rainbow, it costs £55.50 + VAT.

A Rainbow Case gives your cymbals the finest protection available at the best price possible. Rainbow Cases are backed by six years experience in designing and building light, but incredibly strong flight cases for the world's top rock artists.

The unique Rainbow cymbal case is now available, as are cases for drums, solid 6 string and bass guitars, combination amps, amp tops, keyboards, tape recorders and even records. *In any case, Rainbow is the best.*

Give your investment the protection it deserves. From your Rainbow stockist or direct from:

Rainbow Cases, Pier House, Strand-on-the-Green,
Chiswick, London W4 3NN; Tel: 01-994 7135/6



GUITAR SYNTHESIZER SYN-2

Synthesizer for guitar, microphones, organs or any other source. The SYN-2 produces a complete new tone scale quite different from the original source.

SPECIFICATIONS: Voltage controlled filter (VCO) producing pulse wave form with variable pulse width, voltage controlled amplifier (VCA), temperature compensated frequency follower and tune oscillator changing pitch into voltage, Low frequency oscillator (LFO) for modulation, envelope generator and source generator.

4120 STEREO COMBO AMP

Stereo pre-amp with 80W, docking unit. Developed for highest professional standard, for use on stage and in studios. Two complete separate pre-amps to select pre-set sounds by foot-pedal between channel 1+2.7-band active Equalizer cross-fade possibilities. Built into a rugged aluminum flight case.

◁ 4120 Stereo Combo Amp

△ Guitar Synthesizer SYN-2



STRAMP

Send for details to:

PETER STRUVEN GMBH
D-2000 HAMBURG 53.
BORNHEIDE 19
Tel: 0-040/80 1028

NAME.....
ADDRESS.....

Despite a succession of autumnal albums stretching back over the last decade and an annual pilgrimage to packed provincial venues, it's been a good five years or more since Beat last talked to Barclay James Harvest. Some more unkind observers may wish to stress the 'good' in 'good five years', but it should have been hard to ignore a band whose progress has been remarkably static in one sense, and whose personnel has remained unchanged in the eleven years of its existence.

BJH first appeared on the scene in '66, '67 (and what a scene it was . . . BOF), and put down a brand of (for that time) progressive music which relied heavily on Wooly Wolstenholme's overall keyboard domination. Wooly came to be identified as one of the foremost exponents of the mellotron using it more as a mainliner than the more common background filler. Around the same time the Moody Blues pulled themselves out of the doldrums, hit the world with a symphony orchestra, then peddled around in search of a D-I-Y orchestra — the mellotron.

To many ears the similarities between the two bands are very obvious — even John Lees' guitar can sound as fat, chunky and soaring as Hayward's own stereo 335 — and it was only the differences in bank balances that really told the bands apart. The Moodies capped the Number One album position around

BARCLAYS BANK ON BALANCE

BJH — but have they done more albums than interviews?

the world, year after year, and nearly sank the trans-Atlantic bank vault as the majority of them headed for the cattle country, while the Barclays had to content themselves with top thirty British showings, a mortgage in Lancashire and a useful following in America.

More observant observers, however, will agree that the two bands are distinctly dissimilar, for when the Moodies partnership dissolved the Barclays apparently failed to capture the

huge pocket of distraught hippies left with no genuine alternative fave-rave.

Enough of this conjecture. I met John Lees and bass player Les Holroyd at the Pimlico offices of their agents and started off talking about one of the band's more distinctive trademarks — production. The Barclays have always tended to go for a very full, classy sound on their albums, and Octoberon — their last record, released in October of '76, — was a self-

produced effort. I put it to John that the album in general and one track — May Day — in particular appeared to be rather self-indulgent.

"Yes, that was one hell of a mistake on my part," he openly admitted. "I had an idea — I wondered what the reaction of the British people would be to a takeover by a totalitarian regime, and I had a funny idea that everyone reverted back to the wartime songs — White Cliffs of Dover, Tipperary, you know, We'll Meet Again; but instead of doing the arrangements myself, I let somebody else do it, and they did this really big choir thing and it got totally out of hand.

"If I had the experience of self-production then which we have now I would have nipped it in the bud. As it is it's ruined the song, because basically it is a great song. Again, that track 'Suicide' was ruined by self-indulgence. The effects, I must admit, do rather detract from the song itself."

Experience

Both John and Les were certain that their next effort at self-production would be more objective, utilising the experience they gained during the Octoberon recording and mixing sessions. As appears obvious in some of the undoubtedly excellent compositions on that album, their production techniques relied rather too heavily on an enthusiasm for the task in hand, and rather too little on their experience as songwriters and performers which perhaps should have rushed to the defence of some of the better songs on the album.

A question which must be asked of musicians of the Barclays ilk is regards their attitude to the new wave. Has the current interest in a minimalistic approach polarised their own feelings towards their music at all?

Les seemed uncertain of his answer at first, but then told me: "Whether we like it or not, we're in a different generation and we are growing old, and whether we like it or not again, we're getting the same sort of ideas as the generation above us had when the Beatles came out. As you get older your ability to accept things like this, no matter how much you wish otherwise, becomes more and more difficult. Similarly, our audiences have grown older with us."

Some of the points they



... raised included several clichés currently in vogue concerning the New Wave — that the punk bands are striving for an accepted respectability, that the Stranglers are “exactly like the Doors really”, that once the “whole thing has died down a handful of them will be left there as highly respected musicians” but it did become obvious that they knew very little about the issues and opinions at stake, and perhaps more importantly, did not care too much. Barclay James Harvest’s music indeed has very little to do with the New Wave, and similarly its creators appear to make a conscious effort to remain out of the argument.

Did they believe their music is relevant to 1977? “It’s relevant if people buy it,” Les replied. “If people aren’t buying it then it’s totally irrelevant except to ourselves. You’ve got to remember that we’re talking about 16, 17 and 18 year old kids when we discuss the new wave and its attitudes. Well, we’re 29 and 30 and the time when we were coming out was the time when everything was free and easy — it’s a different thing O.K., but there are still those people around who want to forget all the rubbish that’s going on in the streets, that want to get up there and listen to some music, want to listen to concerts and have this feeling of togetherness — which is great.”

On a different tack (*smacks of Our Man in Atlanta . . . Asst. Ed.*) one of the more unusual factors in BJH’s existence is the fact that the original line-up remains unaltered in eleven years. Why? John answered in a roundabout manner.

“A lot of people thought we were really affluent — well, we weren’t — we were very poor, and we had to work, literally, to make ends meet. Fortunately we had a rich backer who bought us all our gear to start off with, but eventually he wanted paying back. When we parted company we were very, very poor, and we’d had that orchestral thing which had left us in really deep debt, and we had to work all the time.

“We were going round the universities and colleges non-stop, and we just didn’t have the time to be bitchy with one another, or fall out with one another. There just wasn’t time: our backs were against the wall the whole time. . . . They still are — we still have to work to keep things going. OK, we get silver discs and we’re moderately successful, but

we’re not massively successful. When we tour America and Europe it’s always on a make or break basis — whatever money we make in this country pays for us to tour in Europe or the States. But the thing is, we’ve never been in a rich enough position to turn round and get bored with it — it’s been a case of having to stick together.”

At this point Les had to depart to take a telephone interview and I figured now the odds were down to even I’d ask about the old ghost — the Moodies. “There’s a very nasty shock on the new album” John started. “We’ve always been accused of being like the Moodies — but we started off at a similar time, had the mellotron around the same time, and perhaps we did progress on parallel lines although we weren’t aware of it. But last year someone in the press actually called us a ‘Poor Man’s Moody Blues’ and I got a bit aggrieved about this.

“I wondered how I could answer it back, and decided to do it musically, and I’ve written a song entitled Poor Man’s Moody Blues. I took the skeleton structure of Nights in White Satin — just that drum beat, put a new melody to it — you listen to it and you think you’re listening to Nights in White Satin, with the same breaks and everything, but the moment you try singing that melody you’ll find it doesn’t work at all. OK, a lot of people may be upset by it, but we were also upset at that kind of accusation.”

John is aware that one of the drawbacks of writing lyrics with social comments and then treating the song to the overall BJH sound production is that the message gets lost occasionally, but accepts that as being a part of BJH itself. Somehow the conversation drifted over to John’s attitude to the music press about which he holds pretty definite views, some of which out of deference to himself, I won’t reproduce here.

However one of the issues that appears to get up his nose, so to speak, is the arbitrary manner in which BJH and bands of their generation if you like, can be treated without recourse to reply. “I don’t mind constructive criticism. If I read a well constructed review pointing out my mistakes then I’ll listen long and hard and accept it.

“But when it’s destructive criticism — like last year they were even calling the people who came to see our concerts idiots, virtually calling us a pile

of shit, and why in hell do these people even bother to go and see us. That really rankles me. . . .” Strong words and, arguably, fully justified ones at that. Reverting back closer to Beat’s own territory I asked John about his guitars, for although he may not be known as a virtuoso one of the most distinctive single sounds in the overall BJH framework is his guitar work — long sustains, echoes, melodic riffs in counterpoint to the melodies.

“I’ve got two basic guitars at the moment. I use a Fender Strat with an Alembic pre-amp in it and a Gibson Humbucker. There’s a switch which allows me to use that as a normal humbucker or bring it to the level of the normal Strat pickups. It’s a five way switch that also changes the selection of the Fender pick-ups. I’ve just had another Strat made and that’s got a complete Stratocaster set-up and a complete Gibson SG set-up and the two are completely separate. I haven’t tried it out yet so I don’t know for certain what it’s going to be like. In between the Strat pickups are two Humbucker pickups and I’ve had Gibson wiring put in to prevent the humbuckers using the Fender tone circuitry. I use a tremolo block a lot, palming the

tremolo block, so I’m stuck with Strats and can’t use an SG other than for recording.”

Time had run out on both of us at this juncture — John off to be interviewed elsewhere and I off to interview elsewhere again. BJH left me with the distinct impression that they honestly believe themselves to be beyond becoming embroiled in the more apparently relevant issues of the current music scene, and that they are primarily interested in continuing to turn out sophisticated music at their own pace for themselves and their body of fans, without making concessions to attract a majority younger audience.

While this attitude is unlikely now to create a universal demand for their style, allowing them to take that legendary tax exile route, it does give them a rigid framework in which to experiment and write their kind of ‘rock n’ roll’: that it may be a soft rock with a softer roll is irrelevant.

The fact they play and write with care must demand respect — what you think about the music itself must remain an opinion, and, having spoken to them personally, they hold some pretty strong ones of their own but find it unnecessary to air them.

Junkshun

FLIGHT CABS



Fibre laminated wood with fibre angle rivetted on all edges.
Robust . . . Durable . . .
Professional . . . Beautiful . . .

	Suggested Selling Price incl. VAT
2 x 12" Pro with Horn 150 watt P.A./Disco	£128.40
Reflex 1 x 15" 100 watt P.A./Disco	£132.25
Reflex 1 x 15" 125 watt Heavy Duty P.A./Disco/ Bass/Organ	£159.00
Twin High Horn 100 watt	£64.50
*Fibreglass Mid Range R.C.F. 100 watt Horn (with protective lid)	£149.90

EXPORT AND TRADE FACILITIES AVAILABLE

158-166 WELLINGBOROUGH ROAD, NORTHAMPTON 34100

MESA/Boogie



Hundred watt Standard Case.

Hundred watt with Graphic and 15" speaker.

Super Sixty 60W Cabinet.

MESA BOOGIE AMPS

Boogie Amps feature an unusual pre-amp with volume, bass, treble and middle controls which may be used by plugging the guitar into input no. 2. If input no. 1 is used, however, signal from the guitar will pass through an additional stage of amplification with its own volume control. To top it off there is a master volume control at the output of the pre-amp. By choosing inputs and juggling the settings of the three volume controls, a wide range of tones may be produced, ranging from clean to 'normal', overdrive-distorted, to extreme-overdrive-distorted, all at any volume level.

Carlos Santana: "It gives you three volume controls. The first one on the left I crank to 7 and then I put the master volume control on 3 and I can play like in a hotel, but it's screaming. But if I want to play at a bigger hall, I just turn the master up to 5 and I can project; and if I want to play some place bigger, I just turn it up to 7. I never use sustain devices at all. I just do it the old-fashioned way — just get close to the amp. I'm going to turn Mahavishnu onto it and it'll just flip him right out — there's nothing like it on the market."
Guitar Player November 1974

John McLoughlin: "This amp has three volume controls for the pre-amp, the mid-amp and output amp. Each one is very sensitive. The thing that is so beautiful is that I could sit right in a hotel room and have low volume, but still get heavy sustain, just by altering the volumes. I would say it's the best guitar amp in the world and I've tried quite a few."
Guitar Player February 1975

Super Boogie Amp: Valve amp (tubes) 12" JBL speaker. Optional reverb and graphic equaliser — 5 band with bypass. Also available 100W version + 15" JBL speaker.

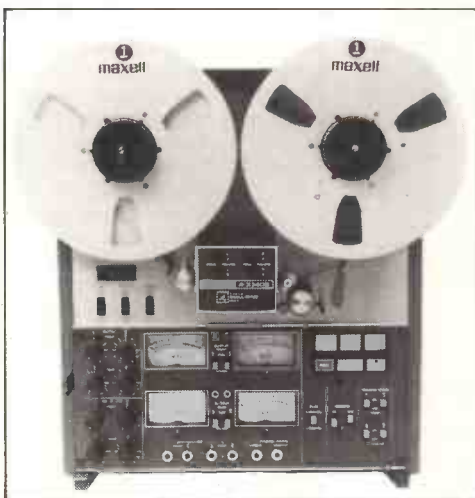
AVAILABLE ONLY FROM
MUSICAL SOUNDS, 274 London Road, Sheffield S2 4NA. Retail enquiries to 0742 50445. Trade enquiries to 01-589 4200

SOLE AGENTS

the music laboratory

76 LYNTHURST GARDENS, FINCHLEY N3. Tel: 01-349 1975/6

FOR THE No. 1 IN STUDIO EQUIPMENT



◀ TEAC a-33403

- ★ 4 channel simul sync
- ★ 2 speeds i.e. 7½, 15 ips
- ★ Mic/line mixing
- ★ 4 independent channels
- ★ Full solenoid operation
- ★ 10½" reel capacity

▶ REVOX A77

Selective speed i.e.

3¾/7½, 7½/15 ips ★

3 heads ★

2 or 4 track ★

Servo control motor ★

Track to track dubbing ★



Full range of Mixers, Amps, DI boxes, Speakers, Microphones and Recorders. Also a fully comprehensive selection of spares and accessories. Hire service available.

album reviews

The Doobie Brothers



Livin' On The Fault Line

THE DOOBIE BROTHERS LIVIN' ON THE FAULT LINE WARNER K56383

It just didn't make sense at first. 'Livin' on the Fault Line' lived on the platter for a couple of days and it still sounded too laid-back, too easy for the Doobies. I just couldn't work it out. Then I saw the band on the last night of their European tour at the Rainbow, where they cut so much Colemans that the place literally steamed, and realised what I was doing wrong. Rushing back to the homestead, I turned the volume up — and there they were! The Doobies in full smokin' technicolour, cookin' and stormin' their way through that same album which the day before had been a pale imitation of the great days of 'What Once Were Vices Are Now Habits'.

Yeah, sure they've changed, like the critics say, but what the hell? There ain't many bands — and I'd like to say no bands — that can stick seven guys on an album and keep them tighter than the proverbial camel's arse in a sandstorm, and yet give guys like Jeff Baxter the freedom to lash out a couple of nifty solos that skid across the speakers like John Curry on methadrine.

The opening track, 'You're Made That Way' is a showpiece for the band — opening with a funky electric piano line, tight drumming slashing in, the heavy voice, a hint of strings in the background, breaks in the rhythm — magic! Then the full harmony treatment on the chorus — horn arrangements and a couple of fast jazzy guitar lines well back in the mix — smokin' again. There are slower numbers, sure, but even they have the characteristic hardness

to them, bitten by the whole overall atmosphere of the thing. Personally I reckon it's a shame there's not as much guitar work on the album as there is in the current stage show. Pat Simmons and Jeff Baxter have great contrasting guitar styles, and sounds, and it's a bit of a drag they're not let loose more on this record. The drums are exemplary, as they should be with two drummers, but the contrasting styles here are allowed some freedom, building up some great intricate rhythms with Tiran Porter's bass.

Some of the albums' funky, some motown even, some pure unashamed rock'n'roll, lots of fun, and a damn fine collection of music. Keep 'em coming like this — and play it loud, damn you, play it loud!

TS



THIN LIZZY BAD REPUTATION VERTIGO 9102 016

There are rumours that Lizzy are unfashionable at the moment — despite making it to Beat's front cover this month — and this album will do nothing to make them any more popular with those critics more into waves than music — 'cos it's stashed full of the stuff from beginning to end. Indeed there's so much good music here that it may well end up as carpet tiles in the Clash's Daimler. If Lizzy are still on their way to the top then they must have set themselves a pretty giddy target for an album like this to be just an 'enroute' production. More than anything else, Bad Reputation spotlights Phil Lynott as Lizzy incarnate — hopefully not taking anything from the band — the *raison d'être* of the record.

I must admit that I've not been a fan of Lizzy for very long, so perhaps my feelings about Phil's songwriting abilities, his vocal deliveries, and his lyrics are fresher than those of a long-time addict. On Bad Reputation Phil delivers throwaway lines with such force and grittiness that it, in the old cobbler saying, fair takes your breath away. I've long felt that many rock bands suffer from inarticulate vocalists, concerned more with the note than with the word: Lynott is able, no, more able than anyone in his field to deliver both the word, and the note, and something more — an affinity with the band, timing his lines just before, then just after the main down beat, giving therefore more significance to the lyric, and to the rhythm.

The star track on the album is definitely 'Soldier of Fortune', which opened their Reading gig — a magnificent rock song with glorious guitar work, and Phil in full voice, spitting his lyrics at first over phased 'noises' until the guitar comes in, a melodious chord/harmony lead riff combined with Brian Downey's forceful drumming — great stuff from a great band. If I knew their material better I'd call it Vintage Lizzy; as it is it's simply '77 Lizzy.

Other high-spots are the title track Bad Reputation, a mean rumbling song, and Dancing in the Moonlight, but it's unfair to the overall concept of the album to pick out stars. There are no downers at all. As Phil said to me "You can put it on without it going up and down on you, you know?" Sure do, Phil, sure do. Five stars.

TS



FIRING ON ALL SIX LONE STAR CBS

Lone Star are a band I have to be very careful with. When I reviewed their first album last year I was generally praising but made several strong criticisms which I subsequently realised (on further listening) were completely unjustified. In fact this is always

a danger when reviewing albums. The best records are inevitably those that grow on you, whereas the ones that hit you immediately tend to bore you after a while.

So this time, I deliberately refrained from putting type to paper until I had given myself a few weeks with their second, called Firing on All Six. What do I think? Well, *now* I reckon that it's absolutely marvellous!

The album opens with a storming heavy epic called the Bells of Berlin, a song of woe about the poor bastards locked up in East Berlin. It's a fabulous track but better is yet to come because the second song, The Ballad of Crafty Jack, is quite possibly the best thing they've ever done, certainly the best thing I've heard from a new band this year. Curiously enough for a heavy outfit, the story line is about a Western hero on the run. Hard to credit a band other than Streetwalkers or one of the West Coast cowboy outfits with that, but it's a fabulous number, well aided by Rick Worsnop's hilarious use of jangle piano back in the mix. Time Lays Down, the next track is, for me, spoiled by an unnecessary Stevie Wonder imitation in one section of the vocals but I suppose that's only a matter of taste.

One of the problems that must have beset Lone Star when considering how to go about the album is that the first was produced by Roy Thomas Baker (he of Queen fame). Some pundits claimed that Baker had buried the band's rawness with production skill. Personally I loved Roy's production but the band must have felt if they weren't to use him next time, what the hell were they to do? Fortunately, they had the savvy to rope in Gary Lyons who, to my mind, is perhaps the finest young producer in the country. The sound on this album is an object lesson in how to use a studio to maximum benefit for a creative band. The drum sound is one of the best I've heard which is just as well because Lone Star's drummer Dixie Lee is probably the band's biggest single asset (not that there's anything wrong with the others). He's quite simply the heaviest, most exciting new drummer I've heard in years and he's been recorded to full advantage here.

Side two is no disappointment, providing you're prepared to let it grow on you. Perhaps less obvious, it actually features an orchestra in one place and a slower more

melodic variety of songs to go with it. In fact this turns out to be Lone Star's greatest strength. When they're heavy — boy, you'd better watch your speaker cones — but they can also lay back and be melodic, funky or whatever the song demands.

If Britain still refuses to pick up on them, Lone Star will, quite certainly, go to the States and clean up over there — nothing America has to offer will come within a light year of stopping them — they are just too good. Don't write them off as heavy metal before listening to them. This band has versatility oozing out of every pore of their corporate being and are perhaps one of our tiny handful of groups who are capable of carrying on where Zeppelin appear to have left off.

Firing on All Six, who are they kidding? — this sounds like one of Enzo Ferrari's tuned V12's to me!

GRC

GONG LIVE ETC. VIRGIN VGD 3501

So it's on with the woolly hats and out with the "substances", for this is Daevid Allen's Gong rather than the Gong responsible for Shamal and Gazeuse! Allen's Gong were at their best in the open air at night, under a canopy of stars. Remember the last Windsor Free Festival in '74? When Daevid shouted "What's that in the sky?" and pointed a trembling finger heavenwards, there were many who scanned the darkness eagerly for a glimpse of those elusive flying teapots, "invisible and green". And they were certainly *there* that night.

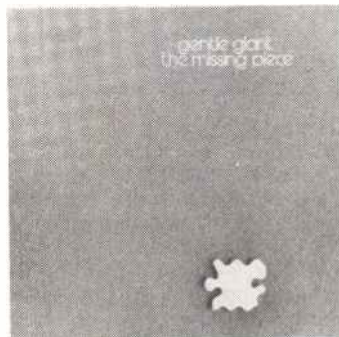
Such at any rate are the memories evoked by the first record of this double album set. Side One is from the period of Camambert Electrique, complete with the Blessed Hillage, Didier Malherbe, Tim Blake, Mike Howlett and Pierre Moerlen, plus Gilli Smyth on "space whisper" and of course Daevid Allen on teapots. The team of Howlett and Moerlen was the bedrock of all Gong goings-on: they provided a gentle undercurrent of pulsation for the many moods of Malherbe and Blake, from the virtually straight-ahead jazz of 6/8 to the wild spluttering of Est-Ce Que Je Suis? in which Allen clears his sinuses very dramatically. The second side ends with what was apparently his idea of a hit single — Ooby-Scobby Doom-sday. As an aural equivalent of Armageddon it's convincing —



not with a bang but with another sneeze.

The third side commences with a BBC recording of Radio Gnome Invisible, with Dingo Virgin at both his silliest and most typical; and then, after a trip down the Oily Way, glissando Hillage and Bloomidido Bad de Grasse lead us into Outer Temple/Inner Temple, where "substances" become more useful than ever to the listener. More surprises: the last track, another abortive single attempt, sounds like John Mayall circa 1969. Side four comes from a recording made at the Marquee in September '75 after Allen had left. It's particularly interesting as a pointer to the way Gong evolved from magnificent craziness into their recent "jazz fusions". In short, at just under four quid, this is nostalgia you can afford. Tea strainers an optional extra.

PD



GENTLE GIANT THE MISSING PIECE CHRYSALIS CHR 1152

The Missing Piece is familiar. It's a good album from a good band, Gentle Giant, and the band are hoping that it will do something in England. Time will tell whether The Missing Piece will be even more familiar; a good Gentle Giant album that doesn't really get off the ground here, despite the fact that it should. One or two big, well-organised tours would certainly help them gulf the gap between their success here and the real thing in the States.

This time Giant wrote the

songs for the road, honed them down in concert, and *then* went in to record them, a contrast to their previous attitude of high craftsmanship in the studio, and often laying down the backing tracks before the fineries were resolved. The idea was to turn out a more funky and accessible album, one that smoked a little more, one that wasn't crafted so self-consciously. Of course, anyone who has listened to the band will know that 'funk', albeit a more rarified and refined version, has never been in short supply, but it's a great idea to go for a more ballsy, dirty if you like, impression.

Musically, a lot of the gambits are familiar, the heavy syn-copated rhythms, the crisp keyboard work and the ambitious use of extracurricular instruments and classy harmonising, and in the new framework they come out nicely. Two Weeks in Spain, for instance, is immediately Giant at their most humorous and musically resolute, if indeed a re-work of some older tracks. Who Do You Think You Are is perhaps the highlight of a side that cooks and smokes with eager purpose, a tough, bouncing bit of instrumental strutting. They must have their little joke too — a piece called Betcha Thought We Couldn't Do It in reflection of punk, and that's Gentle Giant as the band that have to prove they can do it, and wonder from time to time why they just don't break in England.

The live approach must be considered a success; the band will never be so rough and ready that they ignore the tonal and orchestral variations a good album needs, but the new look honed down Giant pokes the fingers at the cerebral classical image — and that might be a good shift as far as selling the damn thing goes.

C.S.



CHRIS HILLMAN CLEAR SAILER'S ASYLUM K53060

Much better than his last faintly odorous and bland offering

'Slippin' Away', it's beginning to look as if Chris Hillman has gathered some sense of direction at last. Hillman, as everyone must know by now, is one of the original Byrds, and there's some evidence on this latest solo album that he's at last doing justice to his pedigree. That's not to imply the album's a must for all west coast freaks — it's not, but it is certainly one to try and get a listen to before deciding whether to purchase or not.

Right, what's changed? The answer is just about everything. The album was recorded by different engineers in different studios, mixed by different mixing guys, and recorded with different musicians. The end result is much tighter, and the band sounds as if it means a lot of what it's saying. Slippin' Away was one of those boring west coast superstar session albums, with the line-up changing from track to track. This time it appears that Hillman's taken his own band into the studio and let them get to grips with the task. There are guest appearances — and how anyone can seriously credit a guy with playing the tambourine on one track (even if he is Michael Clarke) is just beyond me — the most important of which is Al Garth, ex-Poco, who contributes some terrific violin, viola, sax and recorder throughout the album.

Overall it sounds as if Hillman is *trying* this time — there are a couple of tracks which could have been better looked after by Max Bygraves — but generally there's a purpose in his singing and writing now which didn't exist before. High points on the album are the superb 'Clear Sailer' title track which is reminiscent of the feel created by Loggins & Messina in their heyday album (similarly titled Full Sail) and a tight little number called 'Quits'. And there's the opening track of the record — Nothing Gets Through, credited to Chris Hillman and Pete Knobler. Now, if I could only stop myself singing Everyday — Buddy Holly — as it came on (and I might be wrong about it) then I'd rate it as one of the best soft-rock-west coast pop songs I've heard for many a long year. I really hope it's not a rip off.

TS

ELVIS COSTELLO MY AIM IS TRUE STIFF SEEZ 3

Don't care what the publicity man says, Elvis reminds me a bit of Tom Petty. His influences, however, are considerably

album reviews



broad: (??? . . . Ed.) the Stones (Miracle Man), Elvis (no relation) (Mystery Man) and The Byrds (Red Shoes). And there's more to come — most of all, Elvis's songs remind me of the ubiquitous Nick Lowe (see Rumour review). His voice has the same sullen out-of-the-corner quality, and his compositions often have that characteristic cool "swing" to them, though if anything the attitude is more snarling and laconic. The ballad Alison, a line from which the album takes its title, is like one of Lowe's slower tunes, whilst the following track, Sneaky Feelings, could easily be one of Lowe's faster tunes. And on top of all that, who should be the producer of the album but that selfsame Godfather of Punk, N. Lowe. I'll try not to mention him again.

The biggest drawback to My Aim Is True is its appalling brevity — only 27 minutes 10 seconds long, both sides. This is especially irksome when all the tracks are so good — surely Stiff could have coaxed three or four more songs out of him?

On the other hand, there's no way the songs themselves could have been spun out to greater length. Each one is honed down to skeletal simplicity, just as they should be. "Big production" is the last thing they need, because the tunes stand up on their own. So often we hear albums which have simple ideas on them bloated out of recognition by flash studio techniques and orchestral arrangements, or about 17 guitar overdubs. If a song is good, messing about with it in the studio can only diminish it, unless it happens to be something of Wakemanesque

proportions.

Anything on this album would make a good single. Whether a hit single is a different question: Elvis's lyrics are too sharp for Radio One, his riffs too biting. But who cares? You can still get the album.

PD



RACING CARS WEEKEND RENDEZVOUS CHRYSALIS CHR1149

Despite being the only person in the world who didn't like They Shoot Horses, I've always reckoned the Cars are one of the very few old-fashioned rock bands with the power to make you git up and dance. Their performances are filled with just that kind of funky energy. Somehow, then, Downtown Tonight was a disappointment. Maybe it had one too many ballads on it; maybe it sounded closeted and restrained. This time though they seem to have got it right — Weekend Rendezvous is altogether more "up front".

Graham Hedley Williams and "Alice" Ennis have that perfect two-guitar empathy which enables them to swap lead and rhythm breaks as if they were a single person. If Downtown Tonight was Morty's album, this one is theirs, because they have taken most of the songs by the scruff of the neck and shaken them into life. I say *most* — there are exceptions, songs that are just songs, and seem to have no other reason for their existence. Backwater Road and High and Dry on the second side fall into this unfortunate category. Next time let's have The Rhonda Reggae instead, please.

But everything else is good news. Side one opens with a

long-time favourite — Down By The River, a similar tune to Pass The Bottle on the first album, and slips easily into second with Ticking Over, in which Graham and Alice unleash the full power of their guitar playing — a real treat. Slow down to cruisin' speed for Didn't I Tell You and Clever Girl, the first of which could be the next single if Chrysalis are looking for another They Shoot Horses. Then again, they might choose the very fine title track, which follows.

The second side isn't quite so strong, but does end in fine flat-out style with Nobody's Business, a sure-fire encore number to get the audience out and stamping on the floor, if they aren't already.

Weekend Rendezvous is a considerable advance for the band, and self-produced to boot. There will always be a bit of a division between the slow songs and the rockers, but that's what makes them interesting. I refuse to end this review with a motoring pun. Just buy the album, okay?

PD



THE RUMOUR MAX VERTIGO 6360 149

Five old hippies are hunched over a row of pinball machines; the lights in the arcade are brash and glitzy — a perfect setting for the atmosphere set by Max. Alternately fierce and romantic, the songs are, I think, an accurate reflection of what Brinsley Schwartz (the band) would have been doing anyhow if they hadn't disbanded. The ghost of Nick Lowe all but materializes on every track — the first of which was written by him. Twiddly bits of Bob Andrews piano and organ filter through just like they did in the old days, and Brinsley's chopped rhythm guitar sound hasn't changed either.

Graham Parker's temporary absence seems to have set them free to get back to that classy feel they are more at home with. Would they have attempted Do Nothing 'Till You Hear From Me with Graham? Or Jet Plane? I

don't think so. Parker's approach is simpler, more like a "good honest rocker" than an all-round singer of various different styles. And to be honest, I don't think he has the depth of musical accomplishment to really stretch The Rumour. Hence this album.

On the other hand, a more attacking feel to the songs has been one of the positive benefits of working with Parker. Martin Belmont is also partly responsible for this — four of the songs are hits, and most of them are somehow more hard and driving than Nick Lowe's were. His voice has taut, nervous edge to it, perfectly suited to the material. Two numbers were written by Bob Andrews — one of which is perhaps the best on the album: I'm So Glad.

It's classy and it rocks. The horn arrangements are great — not at all corny. The sleeve is also excellent. But as always with the best bands, live is the way to hear the music. That's why I'm keeping my eye on the back pages of the weeklies. Meantime, Max will be swivelling around on my turntable for quite a while. And anyway there must be *something* bad to say about it. Damned if I can find it, that's all.

PD

SHORT CUTS

MOTORHEAD MOTORHEAD CHISWICK WIK 2

As you might have guessed, the second LP release from the Chiswick label. And just as The Count Bishops' album was played and recorded without a shred of pretension (just straight r&b), Motorhead make no compromises either to the "saleability" of their material. They are a three-piece band devoted to brain-squelching heavy metal. "You're always in a screamin' pain/There are no leaders you can blame" they rasp, before hammering into the next riff. Yes, it's true motorized savagery, produced in a way that will appeal to all savages who like raw meat without any dressing.

SUBMARINE TRACKS AND FOOL'S GOLD CHISWICK CH-2

Subtitled "Chiswick Chartbusters Volume One", this is no more and no less than a collection of singles tracks from the likes of Little Bob Story, the Gorillas, Rocky Sharpe etc.

YOUR GUIDE TO THE MONTH'S MUSIC

ALBUM TRACKING

gives you a really comprehensive record and tape review service across the musical board — rock, soul, country, blues, jazz, folk. All written by experts. For this alone Album Tracking is unique.

But there are also interviews, features, news, hi-fi and the month's guide to forthcoming tours. No music fan should be without it.

ALBUM TRACKING

THE AWARE GUIDE TO CURRENT MUSIC

WOULD ANYONE KNOWING THE CURRENT WHEREABOUTS OF SOUNDS ONE TURNAROUND SALES, FORMERLY REGISTERED AT 13 MOORFIELD ROAD, SALFORD, MANCHESTER, PLEASE CONTACT BEAT IMMEDIATELY ON 01-359 5419.

MAY WE INTRODUCE YOU TO SAV!

WITH **HIS** HELP (PLUS OF COURSE OUR 16.8 DESK, STUDER A80, 4T, QUADS, TANNOYS, NEUMANN, AKG & CALREC MICS ETC.) **WE** TURNED HIS IDEAS INTO REALITY, AND NAILED THEM ONTO A BIT OF TAPE!

4T FROM £5.50 — 8T FROM £10.00

WITH YOUR HELP
WE COULD DO THE SAME FOR YOU!!



SAV STUDIOS LIMITED
34 CRICKLEWOOD BROADWAY, LONDON NW2 3ET
'PHONE 01-450 4455

SAV



**When
Tony
Williams
Makes
Waves,
He Makes
Them
With
Gretsch.**

Tony Williams. Heart of the Tony Williams Lifetime. A professional since age nine. And son of a professional. Graduate of Miles Davis and creator of rhythmic invention. Always with class. Always with honesty. "It's not how fast you can play or how hip," he will say. "My responsibility is to play the drums and let people know that there is someone who can play... like that..." He's his own man. And he "lives" on Gretsch drums.

Tony Williams' Gretsch drums combine good sound, beauty, and dependability. They feature 6-ply, laminated, all-wood shells. And a lightning throwoff that can be released with just a flick. They contain the very finest workmanship (Gretsch quality control is relentless). Plus that great Gretsch sound.

Gretsch offers a complete line of professional drums and drum accessories. You'll find them wherever great musicians are making waves.

And you'll find more and more of them as time goes by. Because when The Sound Waves of the Future are made, they'll be made by Gretsch.

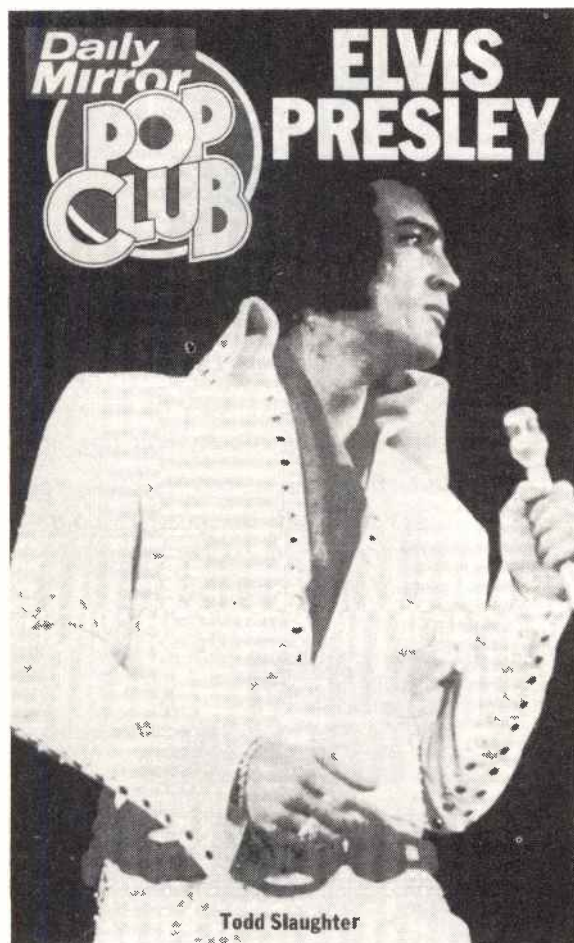
Stop by your music dealer's and hear for yourself. Or write for our free catalog. Start making your own waves with Gretsch.

Write today for free Gretsch catalog.

GRETSCH

**The
Sound Wave
of the
Future**

1801 Gilbert Avenue
Cincinnati, Ohio 45202



ELVIS IS DEAD — THE LEGEND LIVES ON

Elvis the man is dead, gone from the world of music amid unprecedented scenes of grief.

But Elvis the legend lives on.

Now in his own words, carefully compiled and edited before his death, Elvis talks about his amazing — and tragically short life.

He talks about his music, his wife and child, his films — everything that made Elvis the world's greatest solo singer reputed to have amassed a fortune of over 3000 million dollars.

ELVIS PRESLEY is written by the one man in Britain who knew Elvis best — Todd Slaughter, secretary of his fan club who was with Elvis just a short time before his death.

ELVIS PRESLEY tells Elvis' life-story from the singer's point of view. In his own words.

It's the definitive, personal story of Elvis.

ELVIS PRESLEY. On sale NOW from all leading bookshops. Read Elvis' version of his fantastic life.

RELEASE YOUR OWN RECORDS

Beat looks at the Do-It-Yourself disc business and a few bands who organised their own labels. How difficult is it, and what are the rewards?

The first and most obvious question is, why bother? What can a small, peniless band do on their own label that one of the international giants can't do a thousand times better? The answer is, nothing really. But what you do get is complete freedom.

The great minnow-like shoal of obscure new labels is living proof that just about anyone can do it if they set their minds firmly enough to the task. And it really isn't as difficult as you might think.

The first band to release a record off their own bat were The Buzzcocks in Manchester. What they had in mind was an

EP of four songs, but they were concerned to do it *their* way. "If we'd accepted a record deal at that time, we wouldn't have had much control," drummer John Maher told me, "and that was the main reason." In addition, they wanted to know what they sounded like on stage — to have a definitive recording of the band that was a true reflection of them, and not just the fantasy of a record company publicist.

Self-help

Pete Shelley, the guitarist, borrowed £250 from his father, and they managed to scrape up another £450 from friends. The

studio they decided on was Indigo, then a 16-track outfit, now 24-track. The recording was done more or less live in the studio: they did three takes of the first number while they set up the sound. An hour was spent getting the drum sound alone. For the remaining three tracks they indulged in one guitar overdub each — in the case of "Boredom", it was no more than a 2-note guitar solo. Total recording time: four hours.

"The people in the studio had never seen a band recording in that way before. Most of them had never seen anything like it, so they were pretty sceptical at

first." But it worked. The whole thing only took four hours and cost a little under £200, including the mixing.

The arrangements for studio time and various other organizational chores were done by Music Force, a kind of self-help agency for bands in the Manchester area. Martin Zero, a leading light in Music Force with some recording experience, acted as their spiritual adviser in terms of obtaining the right sound, but all the decisions were taken by The Buzzcocks themselves.

When the four songs were down on tape and had been given a rough mix, the next job was to take it away and listen to it for a week to decide how the final mix should sound. Having done this, it took a further two hours to convert the rough into a smooth. Was this difficult?

"Not really," said John. "At the time it was easy, or it seemed easy because there was just one lot of monitors to hear the tape through. But we've learned our lesson. We're not happy with the sound we got, and next time I think we'll know better what we want." But when it emerged on vinyl they were simply delighted at having got their own record out on their own label — New Hormones. All other considerations were secondary.

Having got their master tape, they had to get a master disc cut from it. Phonogram did this and also pressed a thousand copies at a cost of £220. The picture sleeves cost £100, but it's possible to get this done more cheaply. Dalga Press in Bromley, Kent, are recommended as giving good value. And of course you don't necessarily need to have a fancy sleeve. The label is stuck to the discs as a part of the pressing process, and here again you can take the option of spending more on a special plate if you want some kind of logo for the label. No more than £25 should be necessary for this.

Distribution of the finished product proved to be no problem. The band were on good terms with Virgin Records locally, and in London Virgin, Bizarre and Rough Trade all agreed to take a hundred copies each. When these were sold within a week the shops around the country began ordering copies. The sales figure for the EP ("Spiral Scratch") was 12,000 — and rising.

Meanwhile, down in London, another band have formed their own record label. 999 are a

The Buzzcocks created their own New Hormones label



continued over

RELEASE YOUR OWN RECORDS

newer outfit, but are as determined as the Buzzcocks to have total control over their own music. Such is the "economic viability" of punk bands these days that 999 were offered open cheque books by no less than five major record companies — after their third ever gig! But far from leaping eagerly into the arms of one of these giants they decided instead to create Labritain Records, named after Pablo Labritain, their drummer, whose brainchild it was.

"The first thing we had to do," bassist Jon Watson told me, "was to select the right song — not necessarily the most commercial song, but the one most typical of the group." Albion Leisure Service, their management, put up the money (thus solving the biggest problem), since the band were ploughing all their money into gigging expenses. They selected TW Studios in Fulham Palace Road — the same studio as the Stranglers used for their albums, and for the single they recorded under the name of Celia and The Mutations. The producer of that single was one Andy Arthurs. 999 decided to use him for their session — not because he is a "punk person" (which he isn't) but because he was sympathetic and willing to let the band do it their own way.

Pressing

They spent two days working on the recording. The first day was occupied with doing demo's of four songs. Again the drum sound proved the most tricky. Not only was there the usual problem of spreading just the right number of J-Cloths over the skins, but Pablo found all the mike stands unnerving; being shut off in a booth was disorientating, and getting used to headphones was also difficult. Having only played live before, they found the lack of an audience strange, and it was hard to summon up sufficient reserves of gusto and energy.

Unlike the Buzzcocks, they were wary of attempting to record "live in the studio", since the sound stood a good chance of coming out as a soggy mish-mash. The vocal and lead lines were overdubbed on to the backing track. They found mixing the hardest part, and couldn't make up their minds between two versions of one song: one version was better

technically but the other was more exciting. Which they eventually used must remain a mystery!

The master tape was cut at Abbey Road, on Albion's advice. Pressing was done by EMI. Their original estimate of 5000 was increased to 10,000 in response to advance orders. They chose to use a picture sleeve rather than a plain one for a number of reasons: a) they had enough money to pay for artwork and printing costs, b) the punters naturally prefer a sleeve with something on it, and c) it helps sales. When NME reviewed the record, they reproduced the sleeve in their editorial, which helped.

Distributor

Everything so far had gone according to plan. They encountered their first real problem when it came to distribution. The distributor they approached initially wanted to charge them so much that it would have put the price up to £1 a copy retail. By keeping some copies back from this rapacious company, however, and using a different one as well, they were able to peg the price to 70p. Avoid monopolies or do it yourself seems to be the lesson here. Marketing a record isn't easy unless the whole operation is pretty small-scale in the first place, and it's best to check out as many different methods for cost before making a firm commitment.

All the independence in the world, however, is a waste of time if you're going to gurgle quietly beneath the waves at the first hint of financial trouble. The idea is to preserve *artistic control*, not to set up a bucket-shop rival to CBS. Thus the Buzzcocks will in future be going out through United Artists, preserving New Hormones as a label for new acts. Popularity has meant that they can no longer handle distribution on their own, and UA know that the Buzzcocks will stay with them if they are left alone to pursue their ideas. Similarly, 999 have "done it themselves" in order to get familiarized with all the processes from A to Z. The experience has meant that if and when they do sign with an established label, they stand less chance of being manipulated.

Any readers seriously interested can get in touch with Labritain Records, c/o Albion Leisure Service, 12 Putney Bridge Road, London SW15. New Hormones are at 182 Oxford Road, Manchester 13. □

PARSONS NOSE FOR MINI-EPIC

Engineer/producer tries the solo project . . .

Even as recently as two years ago the name of Alan Parsons — studio engineer turned highly respected producer — was well-known only to those behind the scenes in the music business. He'd worked with a score of artists, most notably with the Beatles and Pink Floyd as engineer, and after turning his talents to producing found himself much in demand after cutting albums with Cockney Rebel and Al Stewart.

Yet it was only with the acquisition of a manager, Eric Woolfson, and the release of the

'Edgar Allen Poe: Tales Of Mystery And Imagination' album which they conceived together that Parsons began to gain wider recognition. His name moved from the small print at the back of the album to full status at the front — as the Alan Parsons Project. If this album caused a small stir, it was the second 'concept' album, 'I Robot', released a few months ago that really did the trick, charting almost immediately and on the way establishing Alan Parsons as the 'artist' after ten years behind the glass screen.



"It's the merry-go-round I've seen from the sidelines, and I'm not sure I'm actually very good at being in the limelight. But it's something you've got to accept.

"After Eric became my manager I had to take a blunt look. I had had a lot of success with Floyd, and with Pilot, and apart from getting a good name had little else except a Grammy nomination (for 'Dark Side of the Moon') to show for it. I certainly couldn't handle money deals or anything like that myself, whereas Eric knew the business... he recognised that I was in demand and his job was to get my name across.

"You just have to say; this is a piece of plastic, this is entertainment. It is a business and there are marketing ploys, that's the way it works. And as long as you enjoy doing your job — and feel it's worthwhile there's no point in going into any deeper meaning.

"I've got my bit to do and Eric has his — what each of us is best at."

The flourishing Alan Parsons Project, and indeed the "producer with a manager" is certainly a long way from his first job — as a research laboratory assistant for EMI. Yet the new 'artist' is as honestly straightforward about his early career advances as he is about his present position, as befits someone who has been involved in the music business on both sides for over ten years.

"I'd listen to the tapes of 'Revolver' and 'Sgt. Pepper' and get frustrated at not

knowing how it was done; I gave up an EMI training course to work as what was described as an 'assistant engineer' at Abbey Road and when I got there I thought that was it — the dream fulfilled.

"At the time studio work was regimented much more than now, you've now got more people involved and a much looser environment to work in, but I was there with the Beatles, with John and Yoko and their bed in the studio, and they were changing everything.

"Looking back I'd say that the successful engineers knew nothing about electronics — either you have it or you don't, and that's the way I've always worked."

Parsons served his apprenticeship at a fruitful time. He worked with the Hollies using only a 4-track, on 'Gasoline Alley Bread' for instance, and remembers this period for learning what he terms as "vital lessons" in getting on with people in the studio.

"It has developed — for everyone's benefit — into much more of a team thing now, yet the engineer used to be the one who had to keep his mouth shut," says Parsons. "You realise that even a tape operator can make or break a record, and if you can come out at the end of the day having changed things and avoided being bored, or allowing things to slip, you've done well. It's even more important to me now as I'm in charge and people have to feel involved."

He continued to work at Abbey Road as staff engineer, a position he still holds. There was no shortage of exciting projects, particularly with Pink Floyd, and 'Atom Heart Mother' and 'Dark Side Of The Moon' provided him with what he calls a "creative challenge" as well as increasing respect within the business.

"The only way you can gauge how successful you've been is when someone rings up and asks for you," he states simply.

"I moved from engineering into production later almost by accident... I could supply production ideas and I knew the people I was working with so I started to try a few things.

There were a few drawbacks; I did some co-production and my name didn't appear on the record, or the record wasn't released (in fact an album with John L. Watson) but gradually I began to increase my scope."

After "hanging on as long as I could", Parsons consulted his soon-to-be-manager, Eric

Woolfson, who the tall and affable producer claims: "provides the best of both worlds... he's a Scottish Jew", and the idea of the first Alan Parsons Project album was born. Woolfson provided the lyrics, Parsons wrote the music and produced, using Pilot as the instrumental nucleus.

'Mystery And Imagination' was a mini-epic from the start, orchestration and a variety of sound effects adding to the 'concept', giving Parsons full rein for his first solo venture. And both the conceptual and marketing problems that confronted the album then remain relevant to him — and to 'I Robot' today.

Derivative

Parsons explains: "If you're starting from a rock, i.e. guitar, keyboards, bass and drums group, format and moving into something different — which is what we were trying to do — you run into the difficulty of having to present the music in a convenient way. You don't want to serve atmospheric, and even ethereal, music up in three-minute slices, but you have to compromise otherwise it would never get listened to. You are aiming for an audience after all, and perhaps 'Mystery And Imagination' was a little confusing — with one long orchestral piece particularly — and inevitably it was derivative. Yet I feel the concept worked — the atmosphere of Poe came over."

The album garnered several favourable reviews and wasn't forgotten immediately. Parsons meanwhile continued his production work, while seeking to develop the themes of 'Mystery And Imagination' using choirs and orchestra further in a yet more ambitious project.

Enter 'I Robot'.

Parsons several times likens both his Project albums to films — each carefully worked out part of the theme fitting into a story whole. With 'I Robot' they took six months generating ideas, five months recording (which Parsons reckons was reasonably fast) in an attempt to combine spontaneity and perfection.

For the 'theme' they rejected Asimov's 'Laws Of Robotics', envisaging instead of peaceful robots that they would dominate in future, taking over from humans.

For the perfection, which Parsons feels still wasn't fully attained although he accepts some of the compromises, each

segment was scored for different voices and each different style moulded into the whole. Thus Pilot, John Miles, Steve Harley ("when I produced him before I used to treat him like God; this time I was in charge") Allan Clarke, Pilot and a host of others were casted into what Parsons saw as their various roles to obtain "a fitting sound". They also invented the 'Projectron', a synthesised-circuit keyboard panel capable of handling any sound.

"You always keep the parameter, it either works or it doesn't", says Parsons. "I didn't work like an artist with a fixed idea, it was more a skill of placing segments into some kind of running order without losing sight of the concept".

"I want to continue developing orchestration, and certainly stick with themes. It is possible to get it over as aesthetically pleasing too — having been always on the producing side I can take that inside view, people have got to say nice, I like that. And to do that you have to be aware of how the album is going to be exposed; as long as you don't have FM radio format you have to have segments, or available slices."

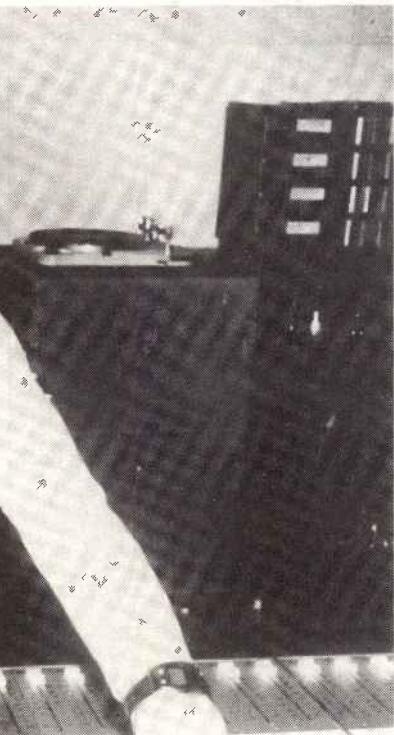
"Pink Floyd would probably shudder at the thought, but it's better that people listen to one bit rather than nothing at all — it's just the way the industry works."

With the chart success of 'I Robot' Parsons would appear to have proved his point, and he's realistically aware that the increasing scope of future projects — in his position at least — depends on just such success. The new 'idea' for instance is likely to be a double album on an even larger scale than 'I Robot'.

And while he doesn't claim complete originality — "I've always been influenced by others, Floyd of course, and I'm still working in a rock format basically" — he does feel part of a vanguard, a small number of artists who are attempting to do something different.

"You have to put 'projects' into a category," he concludes. "There aren't that many who are experimenting — Vangelis and Floyd perhaps — and I'm fortunate to have had the time and resources to be a bit more adventurous. Hopefully it's something there will always be a place for."

by John Shearlaw



THE VOCAL PROJECTOR

A reasonable alternative to the "Black Box Blues"

After extensive research into the soundman's "response vs. portability" dilemma we've arrived at what we feel is the ideal solution...The Peavey Vocal Projector. The Vocal Projector system is a compact, highly portable system that maintains the wide frequency response of the bulky theater type "Black Box" enclosures.

These new enclosures are bi-amp compatible and employ matched low, mid, and high frequency components in a three-way system that is crossed over by a precision inductor/capacitor type crossover network.

Lows are handled by a super heavy-duty 15" driver employing a 3½ pound magnet coupled to a 2" aluminum voice coil assembly.

Low frequency is enhanced even more by the Vocal Projector's ported, horn loaded enclosure.

The mid range of these systems is provided by a high quality folded horn. This horn is coupled to a motor/driver assembly with a 1½" voice coil wound on an extremely heat resistant phenolic coil form.

The extreme high frequencies are reproduced by the popular Piezo super tweeters, and add response to 20 KHz.

High quality, selected components in a well designed system make the Peavey Vocal Projector unmatched in value...a truly outstanding alternative to the "Black Box"



PEAVEY ELECTRONICS (U.K.) LTD.

49, THE BROADWAY, HAYWARDS HEATH,
SUSSEX RH16 3AS, ENGLAND.

TELEPHONE: (0444) 58301 TELEX: 87265

SPEAKER CABINET SURVEY

Following last month's chassis speaker survey, we turn this month to a full examination of P.A. equipment and speaker cabinets.

ACOUSTIC

Available here from Kingfisher Music in Fleet, Acoustic have long been respected by bass players. Their 201 cabinet utilises two 15" full range Altec 418 speakers and a high frequency horn, which looks after the frequencies above 900Hz and is perhaps the main reason for the legendary qualities of projection in this unit. The characteristic sound of a stack with the 201 as its speaker section is "round" as opposed to "metallic" or "biting".

The 204 speaker cabinet incorporates 4 x 12" Acoustic-designed speakers in a sealed system. Other cabinets of the straightforward sealed type include a 6 x 10" and 2 x 15" — numbered as the 104 and 106 respectively. A true giant of the range, however, is the vast 301. It features an 18"

Vega speaker, rear loaded in a folded horn enclosure. The advantage of such a large driver is its additional potential for sheer volume, and again the folded horn gives that extra projection that all bass players seek.

Other speakers include the cabinet that surely has all the others beat for lack of compromise: the 476 has two 25" speakers in a tuned port enclosure, the port being located in the centre-front of the cabinet.

ALTEC

Based in Anaheim California, where presumably they have the opportunity to use the enormous Anaheim Stadium for testing, Altec manufacture a wide range of PA speakers, power amps, mixers and accessories. The 1219B Speaker System utilises a 418 type high-

power bass driver in a bass reflex enclosure, and an 811B horn with an 808-8B driver. The 1219B has an epoxy-finished cabinet, and features a 1224A biampifier inset in the front grill. Altec claim the biamp concept 'results in an efficiency of power transfer not possible in conventional systems.' The amp produces 100 watts through the bass speaker and another 50 watts through the horn.

Altec christened their PA speakers 'the Voice of the Theatre' after discovering some forty years ago that by using both a metal high frequency horn and a low frequency cone type woofer the highest quality of frequency response for the human voice and full range of music could be achieved. Other units by Altec worth checking out are the 1218A, 1208B, 1204B, as well as some excellent column speaker systems.

BOSE

It seems strange that such a well-known manufacturer should make but a single speaker cabinet, but such is the case with Bose. The cabinet in question is the 800; it contains multiple identical drivers with full-range potential, thus eliminating the need for crossovers. The enclosure is air-sealed, since this is considered to mitigate the extremes of boominess or piercing sound.

The best application for the Bose is with drums. The 800 is permanently built into a case made of 7-ply birchwood, covered with heavy cloth-backed vinyl. Binding is with vulcanized fibre and all corners have riveted metal protectors. Though it weighs a mere 43lbs, it can handle a continuous 125 watts input.

BRODR. JORGENSEN

In amongst all their other activities in the music field, ranging from effects units to highly sophisticated synthesisers and excellent string machines as well as their combo range, Roland also manufacture a wide selection of PA speaker cabs, often recommended for use as a PA system integrally with mixer amps of their own design. The small cabs are the Speaker System PS-20 and PS-40, each being rated at 20 and 40 watts respectively, the latter through 16 ohm impedance. Further up the scale are the PA-60 and 120 speaker system. The 120 contains 6 20cm speaker drive units.

In addition to the conventional

cabinets, Roland also produce the Revo Sound Systems for use mainly with organs. The Revo system employs a digital scanning electric circuitry which Roland say converts original sound into 'revolving stereophonic sound for wide-spreading sound effect'.

CAMBRIDGE ROCK

A comparatively new firm in the speaker cab industry, Cambridge Rock hail from (wait for it) Cambridge. Primarily they see their function as that of PA builders, but are also flexible enough to find outlets in a variety of applications, including disco's. The bins are custom-built, though to proven formulae, and whole systems are available in a variety of configurations; choice of speaker is wide open, and empty cabs can also be supplied.

In short, it seems that Cambridge Rock are anxious to please the customers in every department. It is merely necessary to ring Marc or Mick on Cambridge 65093 to discover how they can help.


CARLSBRO

A range of inexpensive speaker cabinets is available from this Nottinghamshire company. Starting with the HF horn units, of which there are three of various power handling capabilities, that range continues with a new 1 x 12" 60 watt cabinet with a HF horn, 2 x 12", a 2 x 12" with a horn, and a 120 watt 2 x 12" with a horn. The bins include a full range flare rated at 120 watts, with 2 x 12" for the bass, an RCF 50 watt horn for midrange and two Pieze electric tweeters for the highs. Then there's the bass bin in the form of a W-box with a pair of 12" 60 watt Power-tones (Carlsbro's own), and a 100 watt mini-bin with a rear-facing 15" speaker and a pair of centrally mounted HF horns.

Other speaker cabinets, not necessarily for PA, include a 2 x 12" flare ported cab, a 4 x 12" high power lead and a solid 1 x 18" bass reflex. All the bigger cabs have recessed carrying handles. In conclusion, a pair of new monitors, both capable of 60 watts output, one powered and one extension cab have been introduced in recent months.

CLEARTONE

One of the most interesting features of the CMI speaker range is their low-to-medium prices. According to sales boss Roger Heathfield, the bins and all-purpose cabinets are the ones that go down best with the punters, and these feature a 100 watt job with a 15" speaker and a pair of horns, catalogue number 152, price £167. Then there's the 2124 all purpose bin, featuring 2 x 12" speakers, a pair of piezos, a pair

TERRY (GEEZER) BUTLER
has always bought
picato
the only strings he'll play.
picato strings-sounds Available from your dealer now.
sensational in Black Sabbath  General Music Strings, Treforest, Mid-Glamorgan.

ACOUSTIC

the very best

Kingfisher Music Co.
20 Kings Road, Fleet,
Hants 02514-21210

POEMS URGENTLY WANTED for publication. Send work for Editor's free opinion and subscription details, Oakland Ltd., (BA), 9-11 Kensington High Street, London W8 5NP.

of horns and a port, at £199. The most basic model in the bin area is the 120 bin, a simple 50 watter, at £95.61. In addition, Cleartone have a good breadth of cabinets for use with instruments, 4 x 12's, 2 x 15's, and so on.

CUSTOM SOUND

From the unlikely sounding town of Oswestry up on the Welsh border come Custom Sound's excellent range of speakers and amps. Beat's been particularly happy with much of this equipment, and many readers' letters received here in the office support our opinion. The Compact E-Form cabinet was designed to give musicians the sound quality and penetrating ability of a folded horn enclosure in a compact cabinet. The unit houses a choice of 15" driver units and is available in two models capable of handling either 75 or 125 watts.

For guitarists there's the CS 7412 which is a 4 x 12" cab in which each driver will handle 50 watts and is mounted on a V-baffle to ensure good sound distribution and penetration from a compact enclosure. From their very wide range of PA rigs suitable for almost every conceivable application, through to the CS7112DH, an extended range stack top containing a 12" twin cone driver units in a sealed and ported cabinet, the Custom Sound range is well worth very serious consideration if you're in the market place!

ELECTRO-VOICE

A remarkably large array of speaker systems is available from E-V, whose British distributors, Gulton Europe, are currently engaged in a drive to make them more widely available here. Newest amongst their range is the Sentry V all-purpose monitor, 20 x 28½ x 11½" in size. Its frequency range is 45-18,000Hz, delivering peaks of up to 300 watts, and the dispersion covers 126°, with the aid of a rotating tweeter.

The Sentry IV is a different kettle of fish altogether. It's a three-way all-horn loaded system which disperses sound through 60° vertically and 120° horizontally. The midrange and HF horns are of a new sectoral design, whilst the bass end is handled by a folded horn with two 12" cone drivers. The frequency range is thus a wide one, from 50-18,000Hz.

The E-V Eliminators are also popular items: the EVM-15B bass speaker is coupled with a 55Hz exponential front-loaded horn. The 1A has an additional pair of high frequency compression drivers. Eliminators 3 and 4 are both bass reflex bins, the latter having added depth.

FAL

Futuristic Aids Limited have a good selection of speaker cabs to choose from including their handy Add-On Horns which have two Celestion horns fitted and are recommended for use in pairs with 100 watt systems. The FAL Horn Loaded Bin is a much larger cabinet, obviously, and includes a massive 15" bass speaker combined with the twin Celestion horns, and is recommended for universal application, include disco use.

Also in the FAL range is a 2 x 12" cab with twin 12" wide range speakers incorporating large parasitic, which with the Celestion horn located at the top of the cabinet, gives a far cleaner sound. For rather less money you could purchase the FAL50, an inexpensive general purpose enclosure incorporating a 12" 14,000 Gauss unit capable of handling 50 watts. The cab is compact and fitted with a strap handle for ease of carrying.

FUNKSHUN

Funkshun are a new name to our pages (we'll be having a look at their shop in Northampton in next month's issue) who seem to be on the ball in the cabinet game. Many of their speaker cabinets are available in two versions, the standard model, and one which they call 'the Pro' which has professional quality (their term) drive units. A quick tour of the range finds a cab for virtually every use from the small 1 x 12" 50 watt model, via a selection of Bass Bins, through to a Pro 1 x 12" with Horn.

In addition to their cabs Funkshun also produce a selection of Horn units, including the R.C.F. Mid Range 100 watt horn which is recommended for use in conjunction with a bass bin to produce optimum mid range frequencies. Interestingly, Funkshun have taken their developments one stage further to manufacturing a range of Flight Cabs which are constructed from wood laminated with a thick layer of fibre

which provides a much more durable finish than standard vynide cabs. The fibre angle is rivetted to all edges to give added protection.

HIWATT

Hiwatt have built up a very enviable reputation — one which is fully supported by this magazine — for excellent PA equipment, and amps etc. In the cabinet field, there's the 4122 lead or bass cab containing Hiwatt specified speakers. Each speaker in the 4122 handles 50 watts on a 16 ohm impedance. The speakers have a 17,000 Gauss magnet size and a 2" voice coil and the whole cab is rated at a nominal 150 watts RMS or 200 watts maximum. A little up the scale is the similar SE4129 with larger, more powerful drive units giving an overall rating of 100 watts nominal or 150 watts maximum. For bass guitarists Hiwatt have the SE150 on offer, a bass reflex enclosure fitted with two Hiwatt specified loudspeakers, type 15319. Delivering a frequency response covering the range between 40-3,500 c/s, the cabinet can handle a hefty 200 watts maximum.

KEMBLE-YAMAHA

It is always a mistake to overlook Yamaha in the search for music technology, and the same applies when it comes to speaker cabinets. All of them are braced with wood struts and blocks and reinforced further with metal corners. Castors, recessed carrying handles and "stackability" dents in the top and bottom of every one come as standard. The 610S is a lead cab employing 6 x 10" speakers with a total handling capacity of 180 watts rms. The bottom end is kept tight (if you'll pardon the expression) thanks to the sealed back construction.

General purpose playing is taken care of with the 412S, handling 240 watts, or the 212S, looking after 100. The basic bass cab is the 115S, a sealed enclosure, whilst the 115L is a rear-loaded folded horn model designed especially for the electric bass, giving out 120 watts. Finally, the 215L is similar to a pair of 115L's, though more compact. The rear-loaded folded horn enables it to put out 240 watts rms. As Yamaha put it, you can get down with the 115L, but with the 215L you can go off the deep end. (I don't get it either.)

LEECH

High power enclosures are the metier of Leech Manufacturing Co., who make cabinets for a number of "name" companies. Every area is covered, from 1 x 12" bins and 12" monitors to much larger reflex enclosures of many different designs. The firm specialises in supplying amplifier manufacturers and distributors all over Europe, to the

Phoenix amplification dealers see one today!

London
W1 Sounds, Shaftesbury Ave.
WC2 F, D & H Music, Charing Cross Rd.
W12 Maurice Plaquet, Shepherds Bush
W13 Tempo, Ealing.
E11 Freedmans, Leytonstone.
N17 Nth London Organs, Tottenham.
SE13 S Eastern Entertainments, Lewisham
SW17 Session Music, Tooting.

Barnsley Kitchens
Bexhill-on-Sea Birds
Birmingham Yardleys
Boscombe Eddie Moor's Music
Bradford Kitchens
Brentwood Soundwave
Bristol John Holmes
Bromley Sharon's Music
Bury St. Edmunds Albert Ballam
Canterbury Soccidi
Cheltenham Cht. Organ Centre
Chester Dawsons
Exeter Greenhalgh Music
Fleet Kingfisher Music
Guildford Andertons
Hanley/Stoke-on-Trent Chatfields
Helston Tottles Music Shop
Hereford Picton Music
Hove/Brighton Southern Music
Hull Cornells
Ipswich Albert Ballam
Launceston Tottles Music Shop
Leeds Kitchens
Leicester Sound Pad
Liverpool Frank Hessy
Lowestoft Morlings
Luton Luton Music Centre
Maidenhead The Sound House
Maidstone Sharon Studios
Manchester A.I. Music
Mansfield Carlbro Sound
Middlesborough Cleveland Music
Newcastle Rock City Music Co.
Norwich Cookes Band Instruments
Oxford Taphouse & Sons
Portsmouth Courtney & Walker
Preston Dawsons
Reading Rumbelows
Salisbury Suttons
Scarborough B. Dean
Sheffield Johnsons Soundaround
Southend Chris Stevens Music
Stockport Dawsons
Sunderland White Sound Equipment
Swindon Swindon Music Centre
Tunbridge Wells Sharons Music
Wallasey Rumbelows/Strothers
Warrington Dawsons
Wigan Dawsons
Winchester Whitwams
Worcester Worcester Music Centre

Scotland
Bathgate Music Box
Glasgow McCormacks Music
Nth. Ireland
Belfast Marcus Musical Instruments
Wales
Carmarthen Picton Music
Cardiff Sound Centre
Merthyr Picton Music
Newport Sound Centre
Swansea Picton Music
Tredegar Sound Centre
Eire
Dublin McCullough Piggott

INPERPRO

Practice kits for drummers
Available from:

accent



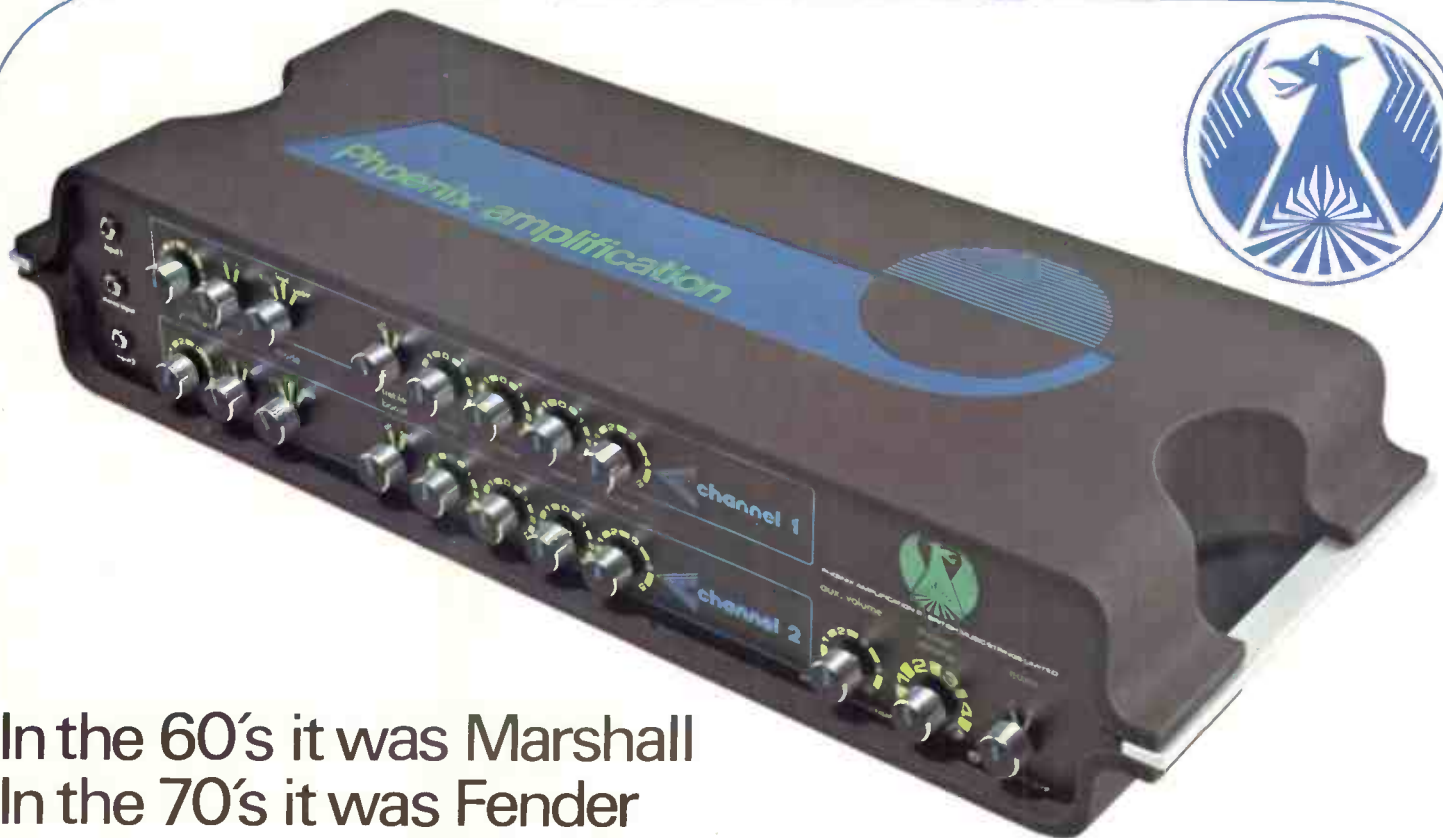
LIMITED

6 Station Parade, Woodthorpe Road,
Ashford, Middlesex TW15 2PZ — Ashford 45701

ACOUSTIC

the very best

Kingfisher Music Co.
20 Kings Road, Fleet,
Hants 02514-21210



In the 60's it was Marshall
 In the 70's it was Fender

...for the 80's it is Phœnix

Few makers of amps seemed to have moved out of the leather-cloth covered wooden box syndrome despite the dramatic advances in styles, techniques, materials and electronics in the last 20 years.

Phœnix jumps ahead with its new styling, new materials and new electronics to produce an exceptional new sound range. When you see and hear Phœnix, you will agree it is the amp of the 1980's.

For your protection Phœnix is patented, registered and the design is copyright so nobody can pretend to be Phœnix! **And our confidence in Phœnix enables us to give you a two year guarantee.**

Visit your Phœnix dealer now . . . and test the Phœnix for yourself.

Phœnix HAS THE GENUINE VALVE PRE-AMP FOR THAT 'REAL MEATY' VALVE SOUND

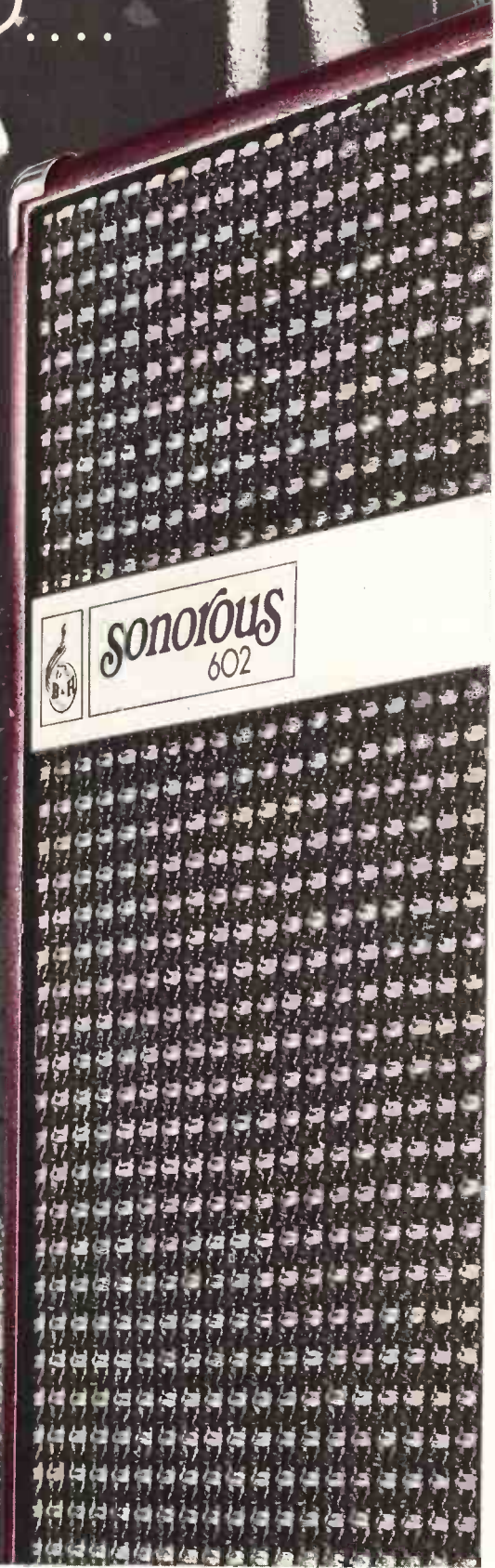


Phœnix features

- Genuine valve preamp for 'real meaty' valve sound
- Two completely independent input channels
- High power 100 watt transistorised power amp
- Extra inputs and outputs for effects units
- Integral storage space for cables and leads
- Lightweight, hardwearing, virtually unbreakable case in structural plastics.
- Speaker cabinets available to 'mate' with amp
 Model PHS1 2 x 12" Model PHS2 1 x 15"
 (Both units: 8 ohms 120 watts rms)

manufactured by
 British Music Strings Ltd.,
 Pontygwindy Industrial Estate,
 Caerphilly, Wales, U.K.

INTRODUCING....



A NEW RANGE
OF TONE CABINETS

Sonorous

SPEAKERS

Boosey & Hawkes (Electrosonics) Limited have designed the new range of Sonorous Speakers to meet the specific demands of the pro and semi-pro on performance, portability and price.

The careful matching of the amplifier, loud speaker and rotor unit gives a remarkable bright and punchy sound, yet retaining a full breadth of tone.

The exclusively designed case in deep maroon vinyl has tremendous stage appeal. It is very robust and has extra strong and conveniently-placed carrying handles. It also has built-in castors for easy movement. Through expert design and using high quality components, the Sonorous Speaker gives you maximum output with tonal advantages.

Music speaks more effectively than words — put your sounds into a Sonorous Speaker Cabinet — and hear the difference.

601

R.R.P. £425 inc VAT

Model 601 single channel tone cabinet with 2-speed rotor, chorale or tremolo. Straight tone is obtained with rotor stationary. The amplifier delivers up to 60 watts RMS into a 12" ALTEC driver. Upper frequencies are reinforced by two 2.5" Piezo electric tweeters also driving into rotor assembly.

Approximate dimensions: Height 29½" (750 mm).

Width 23¼" (590 mm). Depth 19" (463 mm).

Approximate Weight: 93 lb.



602

R.R.P. £560 inc VAT

Model 602 single channel tone cabinet with Bass and Treble 2-speed rotors, chorale and tremolo. Straight tone is obtained with rotors stationary. Output 60 watts RMS through 12" Electro Voice Bass driver. Upper frequencies are channelled through an Electro Voice Re-entrant driver giving greatly increased sound dimension without loss or sensitivity.

Approximate dimensions: Height 44½" (1130 mm).

Width 23¼" (590 mm). Depth 19" (483 mm).

Approximate Weight: 128 lb.



sonorous
SPEAKERS

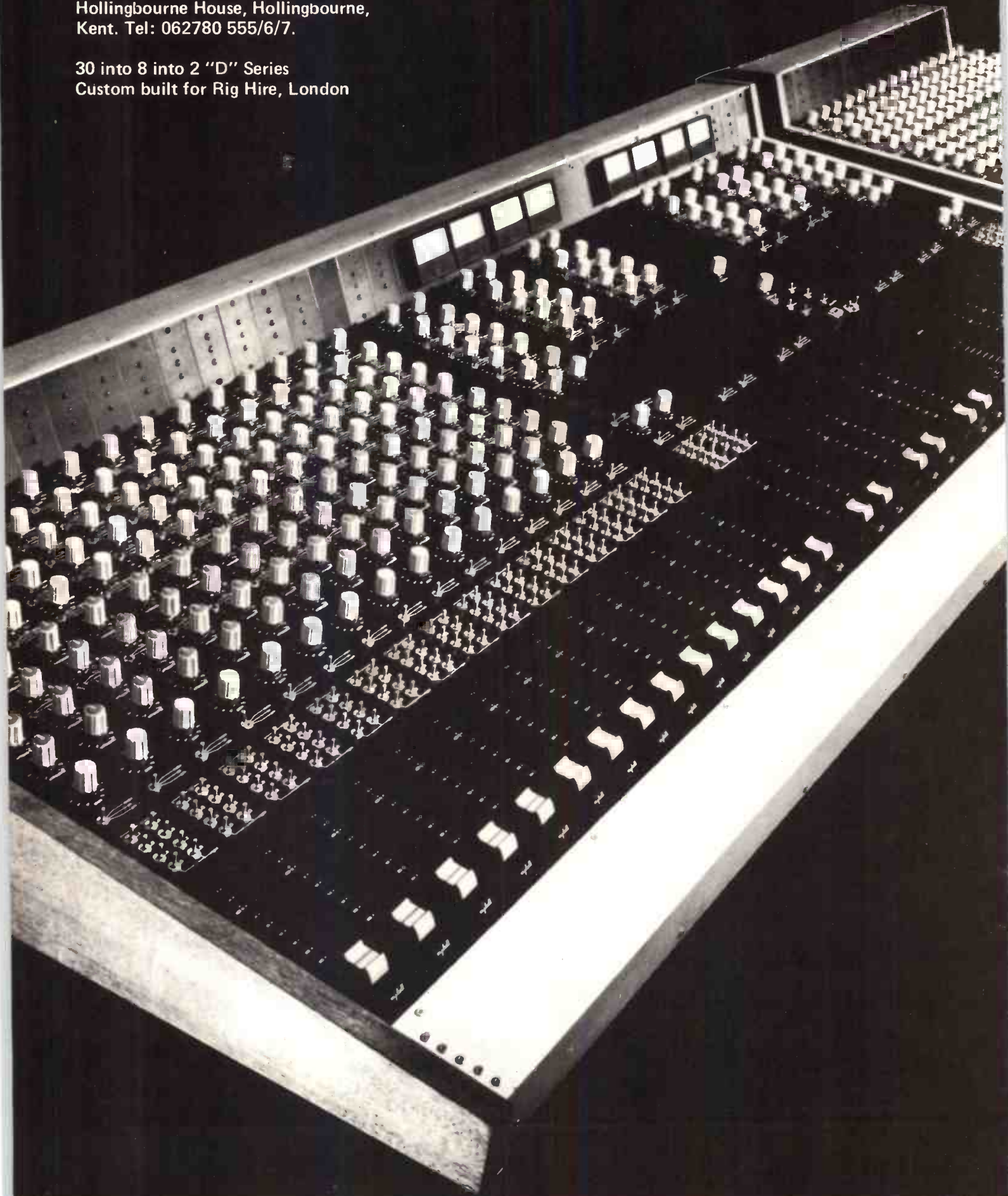
Boosey & Hawkes (Electrosonics) Ltd.
4 Brick Knoll Park, Ashley Road, St. Albans, Herts.
Telephone: St. Albans 60191.

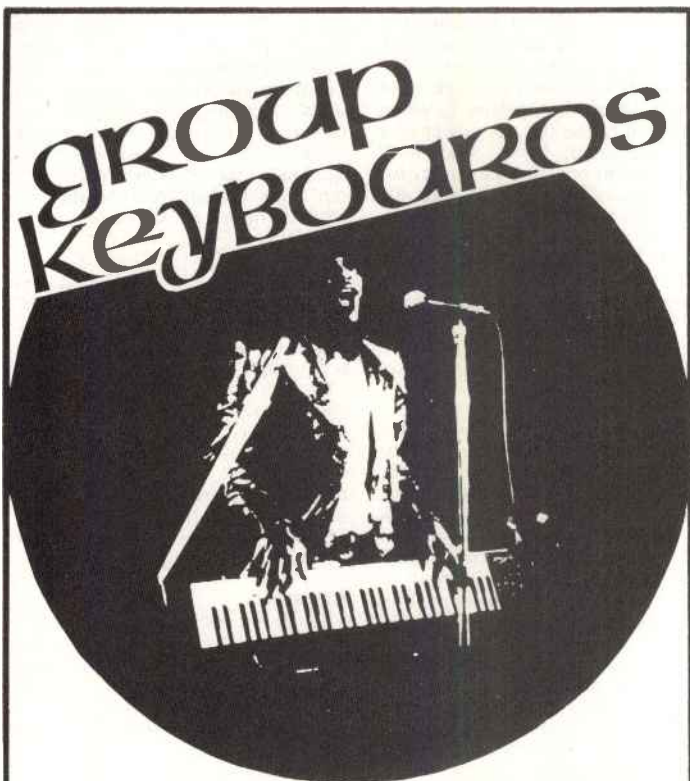
A Member of the Boosey & Hawkes Group

hill

Hollingbourne House, Hollingbourne,
Kent. Tel: 062780 555/6/7.

30 into 8 into 2 "D" Series
Custom built for Rig Hire, London





CRUMAR

ELECTRONIC PIANOS

and
THE NEW

Le Logan

STRING MACHINES



UK TRADE DISTRIBUTORS

hornby skewes

specifications of the individual client. They are based at Flixton near Manchester, to where all enquiries should be directed.

LOCKWOOD

High quality monitor speakers from Lockwood are to be found in many a British studio, and we recently received a letter about them here at Beat from their managing director. The correct title for the speakers, it seems, is Lockwood Monitoring Loudspeakers, not "cabinets".

The first of Lockwood's Monitoring Loudspeakers, and the biggest, is the Gemini Major free standing model, with two Tannoy HPD 385A 15" dual concentric drivers, at £620 each, and the range wends its way down to the Academy I, II and III at £205, £180 and £160. These prices do not, of course, include 8% VAT.

In June Lockwood introduced the Universal Minor, a wall or ceiling-mounted monitor with Quad 50.E power amp and Tannoy HPD 295A 10" dual concentric speakers.

MALCOLM HILL

More renowned for supplying live mixing consoles than for speaker systems, Malcolm Hill Associates do indeed build PA, and one of their customers this year has been that excellent little r&b combo Racing Cars. The standard Hill 2000 watt system includes four T5K Super Tweeters, Four M45 midrange units, four B212 bass bins and four W12 monitor cabinets, though obviously custom orders would be welcomed by the firm at Hollingbourne House, Hollingbourne in Kent.

MAINE

Maine, in addition to their wide range of well respected amps, combos and road mixers, also produce a selection of speaker cabs that are worthy of attention in a survey of this kind. For lead instruments there is a choice of two different cabs, the 212 and the 412. As the names is a 2 x 12" and a 4 x 12". Both cabs are infinite baffle closed back enclosures with front loaded speakers and a removable baffle grille, and Celestion loudspeakers. The 212 handles 70 watts (140 watts peak) and the 412 140 watts (280 watts peak).

For bass players there is the 115 Bass Bin which is a Direct Exponential Radiator enclosure with reflex port and rear-loaded speaker with a speaker option of either Celestion (125 watts Rms) or Altec (150 watts).

MARTIN AUDIO

If you haven't heard of this firm, you should have, because their PA systems are used by such gigantic superstars as The Who, Genesis, Pink Floyd and Supertramp. Not only that, but it appears that there is

only one hire company who do not have some dealing with Martin. The firm are currently working on a special drum monitor for mad Moony, and they have in the past constructed instrument systems for guitarists such as Mike Rutherford of Genesis.

Their full range PA begins at the bass end with 1 x 15" and 2 x 15" bins, the midrange goes through 2 x 12" full radial horns, the high frequencies through the HF4000 Martin horn, and the super highs through the 075 Martin "Array". Monitors come in three basic shapes: the LE150, the LE200 and the LE300. The side fill monitor system consists of 3 x 12" speakers plus a horn plus an MLR compression driver, and goes under the name of the H350.

MM ELECTRONICS

One of the subsidiary companies of Pa:ce, or MM Electronics, is Chesterton Audio. Their current line is the 800 series of PA cabinets, consisting of six different units. The 810 bass of 8 ohms impedance, containing a 15" speaker. It deals with frequencies below 300Hz and (the last we heard) retails at around £160. The 830 is a similar bin, with a 15" Powercel and an impedance of 16 ohms. The midrange is handled by the 860, which is for the 300-3000Hz area. It has two 12" Powercel 100 watt drivers; the mid/highs are the 820 and 840. The 820 incorporates a 12" driver, two horns and two supertweeters plus a built-in crossover for use with the 810, whilst the 840 is a wide dispersion Mid and HF cabinet with a 12" 100 watt Powercel, four horns and four supertweeters. The 860 is a wide dispersion high frequency unit, handling 150 watts.

Combinations of two cabinets should be more than sufficient for a full PA, and MM will be happy to supply details.

MUSIC MAN

The features of Music Man cabinets are all geared towards durability and strength. The frames are made from 3/4" pine, selected for lightness as well as toughness. The lock joint construction allows four inches glueing surface for each lineal inch of corner joint. Baffle boards are all plywood. The speakers are mounted with No. 8 machine screws and rear panels are made from 3/8" 5-ply to prevent warping.

There are two reflex horn cabinets, which they chose in favour of rear loaded folded horns because the latter tends to lack treble response. The two enclosures utilize 1 x 15" speaker (65 watts) and 2 x 12" (130 watts) and are essentially compact in design. They are particularly effective when two are stacked vertically with the speakers adjacent.

NORLIN

In the Norlin 'bag' come the range of Selmer speaker cabs. The S115A is a 100 watt cabinet fitted with a 15" Altec speaker unit. The cabinet is ported and front loaded with a detachable fret cloth. For lead instruments the S115 cabinet is recommended — and even for bass

ACOUSTIC

the very best

Kingfisher Music Co.
20 Kings Road, Fleet,
Hants 02514-21210

guitarists.

Brand new to Norlin and this country is the LAB SERIES selection. The range is wide and comprehensive and, although we've heard it's at the top end of the price market, well worth the money. There is insufficient space here to go into any detail other than to bring the name, LAB SERIES, to your attention, and we look forward to an opportunity in the not too distant future to give them a closer and more detailed examination.

ORANGE

The big news on the speaker front as far as Orange are concerned is undoubtedly the new Omec range of amplification and speakers. The cabinets, made from birch marine ply, are specifically designed to complement the Omec amplification. More longstanding products from Orange include such stalwarts as the 4 x 12 Mini cabinet, Bouncer bass cab and the 2 x 12 Reflector cabinet. The Mini cabs have 4 heavy duty 12" speakers per cab, is fully strutted from front to back, and is available in 120 watt or 200 watt RMS models. The Bouncer incorporates one 15" speaker, ideal for either bass or organ work, and is also internally strutted to resist vibration. The drive unit is mounted backwards in a sealed airtight enclosure so its full power is bounced off the rear of the acoustically tuned cabinet to give maximum power forwards. The Reflector uses the parabola reflex design, with two back to back 15" speakers pumping

out the power through the lower and upper ports.

PEAVEY

In addition to making every conceivable permutation of guitar enclosures, Peavey have everything likely to be of use in PA. Since setting up their own distribution outlet for the UK Peavey have been making remarkable inroads into all aspects of the British market, to the extent that they are rapidly becoming the most popular American amplification. Top ends of all descriptions (sorry, Racquel) are handled by the T-12, T-300 or MF1-X. The first of these includes no less than 12 piezo tweeters in a convex moulded plastic baffle, mounted in a heavy duty portable enclosure. For the other end is handled (I do apologize for this, Racquel) by the Vocal projector systems. The two currently available are the 215HT and the 115HT; not only do they incorporate the usual 15 inchers (*this is a speaker cabinet survey—Ed.*) but also small midrange horns and a couple of tweeters to increase response up to 20,000Hz, so that any pair of these bins will prove admirable for PA.

Instrument cabs vary from the common 4 x 12" to an 8 x 10" with all others in between. The 151HT is an instrument cab with a difference — it has two 15" drivers, two 10" and three piezo tweeters in a ported and tuned enclosure.

ROOST

Roost, based in Southend, have a cabinet with four 12" speakers in it,

capable of handling a mighty 400 watts in total. This means that the cabinet is capable of looking after the output of any 100 watt amp with ease; Roost point out that many people are surprised that a cab rated at 100 watts often blows up when subjected to the flat out power of a 100 watt amp. What they don't realize is that one of these amps may deliver peaks of anything up to 400 watts when running at full steam. In keeping with their policy of low prices, Roost reckon that their 4 x 12" costs only about the same as most 200 watt cabs. Enquiries to Unit Q, Starline Works, Grainger Road, Southend.

ROSE-MORRIS

Marshall products have enjoyed a high reputation all over the world for many years, and have cabinets for every conceivable application. The standard 4 x 12" instrument cabs are all slightly different from one another, depending on their designation as either lead, organ or bass; the Powercel cabinets contain a single 12" 100 watt Powercel speaker or a 15" 125 watt bass speaker. Other configurations include a 100 watt 8 x 10", a 60 watt 2 x 12" and a 1 x 15" 125 watt Powercel in a rear-loaded horn enclosure. There are two PA columns, both 50 watts, with 1 x 10" and 1 x 12" respectively.

Other Marshall enclosures cover the whole spectrum, from the massive 2 x 15" Powercel rear loaded bin handling 250 watts, to

the more compact recently introduced Supa bins with or without horns. These were designed in response to the demand for more easily portable, more compact cabs. There are also a number of new horn units, including the Supa-Hi enclosure containing four newly developed piezo-tweeters. Apologies for anything we've left out. If it's not here, rest assured that Marshall have it somewhere!


SAI

Based at Coppull, Lancs, SAI are perhaps better known "oop north" than in the sunny south. But the quality and economy of their products deserves attention elsewhere. PA is their "thing", and new developments are frequent. JBL, Altec and Gauss are the speaker components they use most frequently, in such enclosures as their 2 x 12" front loader and ported 2 x 12" with a pair of hi horns. These are ideal small speakers for use by club and cabaret acts.


SHARMA

Though not strictly "pure cabinets", in the sense that they all include an amplifier as well, Keith Hitchcock's Sharma tone cabinets are always well worth a mention because they are an admirable example of British produced low-price music technology to rival the American and Japanese dominated market.

The cabinets can be used in conjunction with both portable and console organs. The 300 model has been redesigned to take three in-

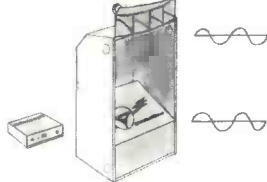


WHY SHOULD YOU BUY THE MOST EXPENSIVE P.A. SPEAKER SYSTEM ON THE MARKET?




BECAUSE

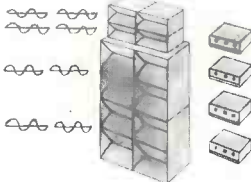
HIGH EFFICIENCY



ONE AMPLIFIER
ONE VITAVOX THUNDERBOLT




LOW EFFICIENCY



MANY TWEETERS AND BASS BINS
AND MORE AMPLIFIERS

SAME ACOUSTIC OUTPUT




More expensive, but very highly efficient, Vitavox Thunderbolt Speaker Systems and components will cost less for the same acoustic output, give less work to set up your P.A., more extra space in your truck, and high efficiency loudspeakers give higher quality too. If you're not hearing too well contact us for help.

— LONDON MAIN DEALER —

soundwave pa

718 Old Ford Road
London E3 2TA
01-981 1695



VITAVOX

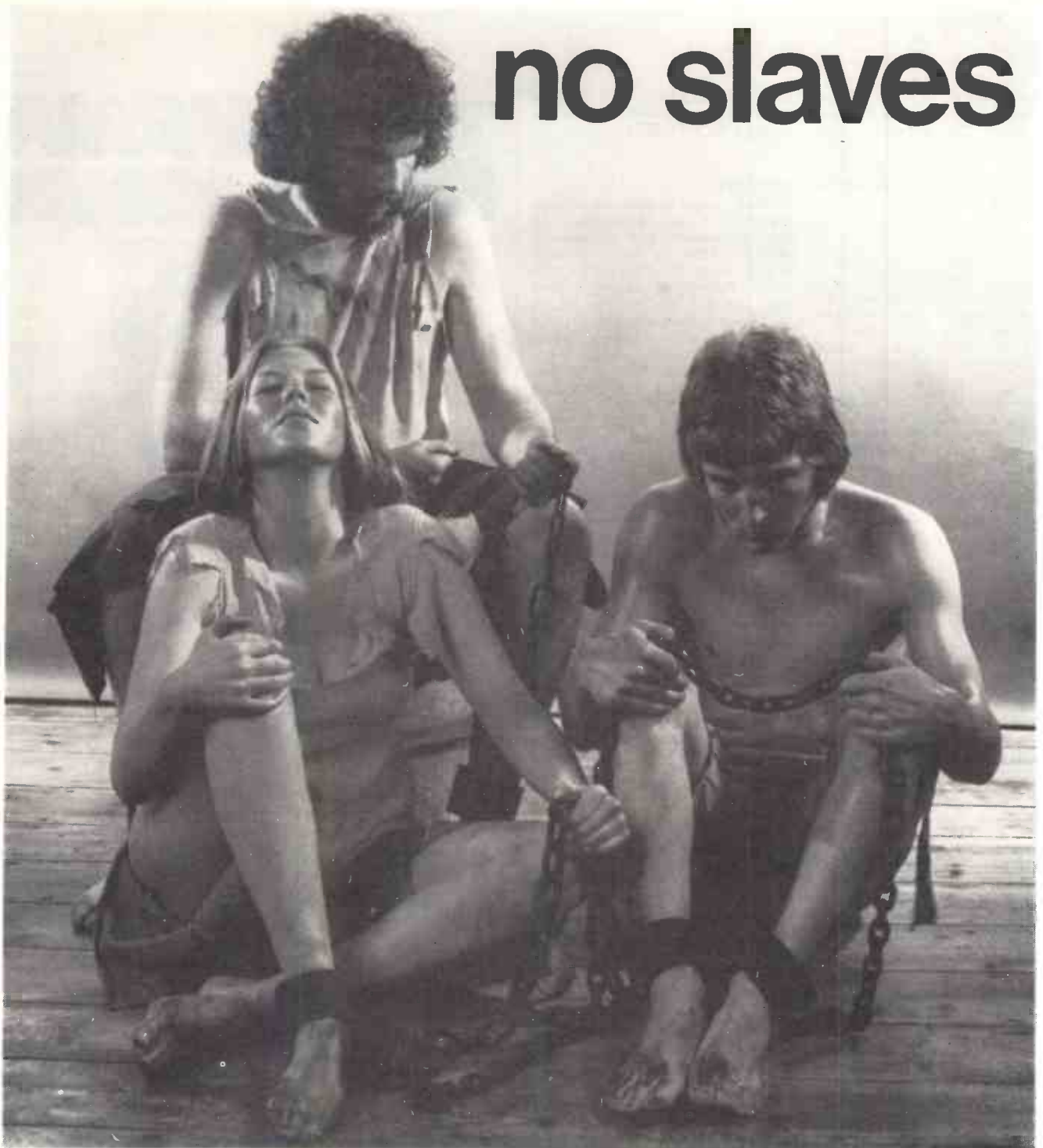
Westmorland Road,
London, NW9 9RJ.
01-204 4234

NAME

ADDRESS

Send to:
Vitavox Ltd., Westmorland Road, London, NW9 9RJ.

no slaves



with a maine PA

That's because the maine P.A. 170 system already has plenty of power. It gives 200 watts Rms (@ 5% THD into 4 ohms) and is reliable.

Maine gives a five year guarantee on all amplifiers and 1 year on loudspeakers (U.K. area). Modern facilities such as graphic equalization, piezo crystal horns and thermal protection are all included as standard in a three piece P.A. system that costs £472.75 + V.A.T.

Check out the maine P.A. at the best dealer in your area.



maine

Maine Electronics Ltd, Maine House, 193, Rickmansworth Road, Watford, Hertfordshire, England, WD1 7JH. Tel. Watford 45388 and 43567

struments at once, and also, like the 2300, has a new pre-amp for improved sound. The 2300's two channels now have matching output power. The Jubilee 7000 is a new model — a split cabinet handling no less than 300 watts.

STRAMP

Though available only from Germany at the moment, Stramp gear is used by Rory Gallagher's band, amongst others, and their cabinets include the three basic PA enclosures: a 7-piezo tweeter radial horn, a midrange 60 watt horn driver with crossover at 800Hz, and a 120 watt bass horn with a 15" speaker. An add-on horn, the H60, can also be had. Instruments can go through the 4070 bass reflex unit with a 12" in it, or the 4080 with that plus a 50 watt HF horn. Stramp are to be found at D-2000 Hamburg 53, Bornheide 19, West Germany.

TANNOY

Studio monitors are the field in which Tannoy operate, and this British firm, based in London SE27, provide one of the few serious rivalries to JBL. The cabinets are made from teak, ash or oiled walnut. The larger floor models are the Arden, Berkley and Cheviot, each featuring front mounted crossover networks. The Devon and Eaton bookshelf systems, also with front panel controls are also new models. The Arden and Berkley have HPD 385A15" speakers, whilst the

smaller models have HPD 315A 12 inchers. The smallest, the Eaton, utilizes a 10" HPD 295A.

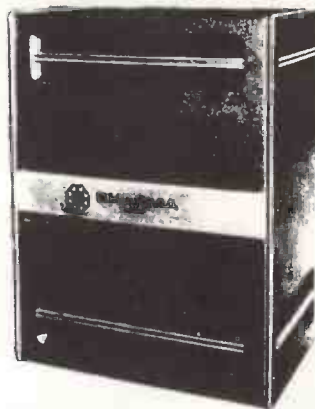
VITAVOX

Vitavox, better known for actually manufacturing and researching drive units themselves than for speaker cabinets, have, in fact, created a healthy niche for themselves with their Thunderbolt cabinet, given away last year, and destined for the same generous gesture again this year, in the Vitavox Live Sound Award competition. The Thunderbolt is a highly efficient 100 watt unit incorporating high and low frequency horns complete with its own crossover. Vitavox also manufacture a bass bin, and a couple of larger PA cabs which are best suited for fixed-site installations, being a little on the bulky and loud side for touring bands!

WEM

There was a time, long ago, when only WEM and Marshall were used by bands (OK, maybe Vox and Selmer too), and very little has changed since then except that Charlie Watkins now finds himself with 34,761 competitors! From the bottom up, let's start with the X39 reflex bin, which comes in 100 watt and 200 watt versions. The bass reflex, the middle flare and the exponential HF give a smooth response over the whole range. The Intruder Reflex bin is another old favourite, coming in 50 watt and 100 watt versions.

THE SHARMA SOUND AROUND



That's what you get with Sharma Organ speakers. A really strong punchy sound from a really tough, strong stylish cabinet. Designed for hard work, with all the features that real professionals demand. In a range of four sizes from the compact 500 professional through the 650 and 2,000 to the 5,000 professional to suit every venue.

Send for the SHARMA catalogue today to:
Keith Hitchcock & Co., 1379 Lincoln Road, Peterborough

Please send me the sharma catalogue and address of my local dealer

Name

Address

John Marshall

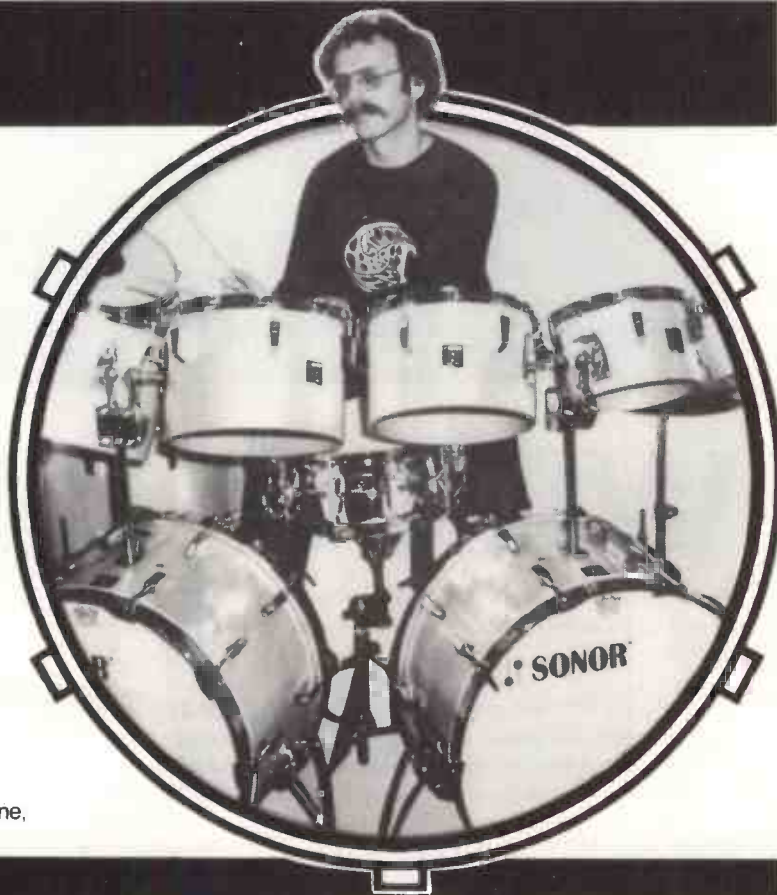
John Marshall with Soft Machine demands the best. He chose Sonor BECAUSE only the best is good enough, as did:-

Graham Jarvis · Sonny Payne
Harry Hughes · Jack de Johnette
Daniel Humair · Ronnie Stevenson
Harold Fisher · Alan Jackson
Tony Mann · Jimmy Tagford
Ray Miller · Tommy Thomas
Bobby Worth · Tommy Aldridge
Frank Gant · Bernard "Pretty" Purdie
and many others.

**When only the
best is good enough**

SONOR

Sole U.K. distributors: M. Hohner Ltd., 39/45 Coldharbour Lane, London SE5 9NR. Tel. No. 01-733 4411. Telex No. 24224





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

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

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

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

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

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

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

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

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

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

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

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

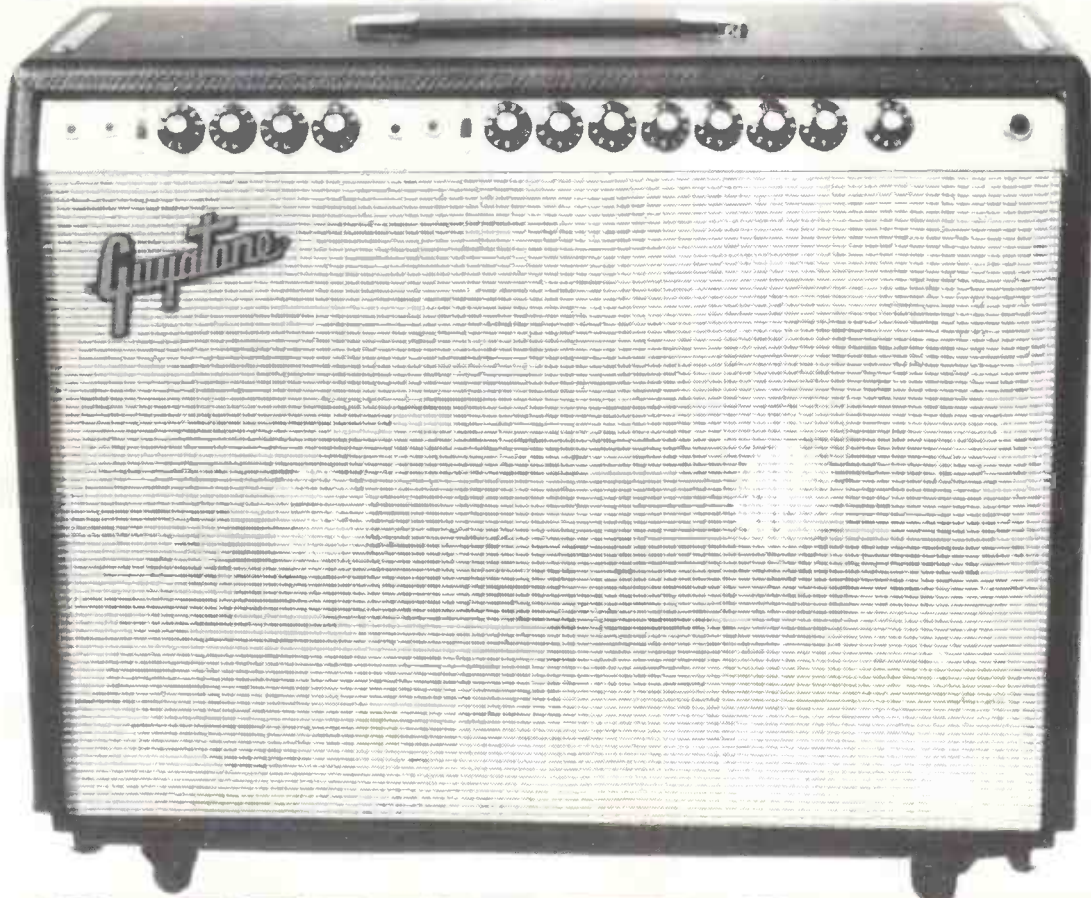
We didn't get the opinions of the rest of the band. But we're sure they're as happy about Bose as Mr. Cobham.

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



BOSE[®]
Bose (UK) Limited, Milton Regis, Sittingbourne, Kent.
Telephone: 0795 75341.

THE SOUND CHALLENGER



GI

Model illustrated: GA1100D. Power output 200W peak, 100W rms. 4 inputs, 2 x 12" 8 ohm full range speakers, Hammond reverb unit. Channel 1 — volume, treble, middle and bass. Channel 2 — treble, middle, bass, reverb, tremolo intensity and speed. Fittings — master volume, voltage selector switch, extra speaker jack, footswitch and castors. Weight 30kg. Rec. retail price £309.58 including VAT.

WOODS (Pianos & Organs) Ltd.

15/17 Manchester Road, Bolton. Telephone: 0204 27171/2

INSTRUMENTAL NEWS

SATURDAY CLUB FOR NEW WAVE

An interesting new venture has begun in the unlikely area of Harlesden, North-west London. The Roxy Theatre Saturday Morning Club opened on September 3rd, and intends to operate as a venue exclusively for "new, promising but largely unknown rock, punk, pop and new-wave bands to play to full-scale concert audiences for the first time in their careers." Complete PA and lighting systems are provided, and the Club is an ideal opportunity for young bands to invite along record companies and press to see what they can do. Needless to say, this is a far better way to attract the interest of "the people who count" in the music industry than the old, frustrating method of hawking tapes around from one bored executive to the next, with no guarantee that they will even be listened to!

In addition, Terry Collins (whose project the Roxy is) has launched a Wednesday Theatre

Club for "promising recording bands and once-monthly name attractions." Another difference is that the Saturday club will be limited to the under-16s, whereas on Wednesdays there is no age restriction. Membership of each is £1 per year and £5 per year respectively.

The Roxy will fill a big gap on the gig circuit. It has a 1600 seating capacity, is newly decorated, and has just about every amenity expected of such a venue. Collins is quoted as saying: "There's a lot of fresh, exciting young talent around that the big labels are letting slip through their fingers." He has also launched his own record label, Roxy Records.

Promoters wishing to book the Roxy can contact Collins on 01-965 9441. Bands wishing to audition for the Saturday Theatre Club should phone him or Bert Davis on 01-965 9846 or write to the Theatre, Odeon Parade, Craven Park, Harlesden, London NW10

AKG TO R-M

AKG microphones and studio equipment will from now on be available from Rose-Morris in England. That's the news that came in a statement

issued by Rose-Morris themselves last month. The appointment of Rose-Morris as sole distributors means that the popular D1200, D2000 and D190 mikes will now be available more widely than previously.

DISPLAY TOUR

The Association of Sound and Communications Engineers begin a nationwide tour at the end of October — not playing music, however, but displaying the equipment that produces it. Circuit '77 is a series of three exhibitions showing everything from cartridge players to megaphones, plus amps, speakers, mikes, mixers and studio gear. This will give the regions a chance to see the latest equipment without having to travel to London, and experts will be on hand to discuss the design, installation and function of all the gear on display.

The first date is at Bristol in the Grand Hotel, Broad Street, on October 31st between 10.00 am and 8.00 pm. The second takes place at the Midland Hotel, Peter Street, Manchester on November 2nd, same times. Leeds will be the venue for the third and final show in the Windmill Hotel, Mill Green View, Seacroft. It will be spread over two days — November 3rd and 4th, starting at 3.00 pm on the first day and ending at 4.00 pm on the second — with of course a gap in between! It should be stressed that although admission is free, the exhibitions are for professional and business interests.

PA BALANCER

A firm known as Integrated Music Ltd. has come out with what they call the Balancer. The idea is to create a good sound balance under a variety of conditions, from a small room to a concert hall. It can control the volume of each instrument that is fed into the PA, and also the level of each musician's stack. This is particularly useful in a small venue, where most of the sound comes from the stacks rather than through the PA. The Balancer consists of two units, the stage box and the control unit, which are linked by a single multicore cable. Each instrument is fed into one of the ten inputs on the stage unit, and, if required, outputs can be taken to individual stacks. If, however, certain of these inputs (e.g. microphones) need to be mixed and fed into the PA, these are switched to mix-in, and the mix output fed to the PA amp. The control unit is then positioned away from the musicians in the audience area, where the sound can be balanced as required.

The firm is based at 188 Blythe Road, London W14, and all enquiries should be directed thither.

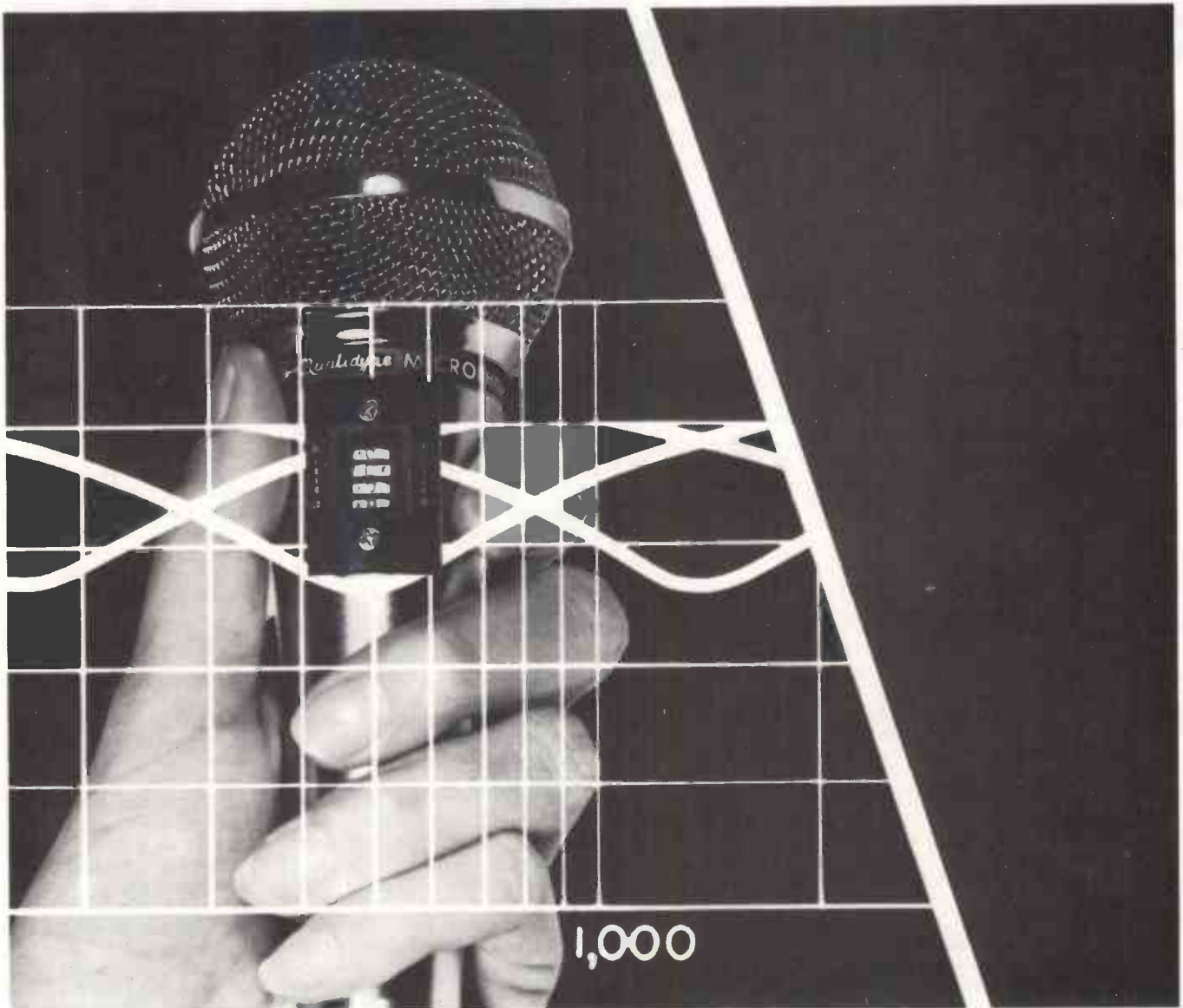
BLACK ECHOES



WHAT'S HAPPENIN'?
BLACK MUSIC—THAT'S WHAT
SOUL/REGGAE/NORTHERN/DISCO
BLUES/JAZZ. CHECK IT WEEKLY
IN THIS YAH MAG. 15p



BLACK
ECHOES



New!
Anti-Feedback & Equalization
On the microphone!



Never before has a microphone put such absolute sound control into the palm of your hand. With Shure's new revolutionary PE5EQ E-Qualidyne Microphone, you simply preset any of four frequency switches *on the microphone* to minimize your Number One enemy—feedback. You can also select —on the spot—any one of 16 frequency response variations to tailor your performance to ANY stage: Sweeten the strings . . . enhance the better qualities of your voice . . . or eliminate close-up "boominess." Ideal where a single type of microphone will be used for different applications in the same act. Only the E-Qualidyne can offer such hand-held versatility. And only Shure has it!

Shure Electronics Limited, Dept 1-1
 Eccleston Road, Maidstone ME15 6AU
 Telephone: Maidstone (0622) 59881



BMITF '77

This year's trade show reviewed in words and pictures

The dust has settled, the noise has subsided, and with the BMITF over for another year, it is now possible to retire to the relative calm of the office and try to work out whether it was all worth it. Predictably, opinions varied between "I haven't seen anything new at all" (John Verity, guitarist of Phoenix) to "business has been really amazing" (John Newman, Kemble-Yamaha).

In a way, both of these views contain an element of truth about this year's exhibition: the crowds were, if anything, up on last year, but the emphasis on new developments in music technology has diminished considerably. We seem to have embarked on a period of "consolidation", in which most manufacturers are directing their efforts toward the improvement and modification of existing lines; and it would be wrong to regard this as a sign of stagnation.

The function of a Trade Fair is not to astound the musical world with the bizarre fantasies of lab technicians, but to meet the dealers and show them what is available. It's an admirable forum for exchanging news and opinions about the industry, and this role is perhaps more important even than the demonstration of awesome new machinery. On the other hand, perhaps there's not much more to be done in the field of development. We shall have to wait until the '78 BMITF to find out.

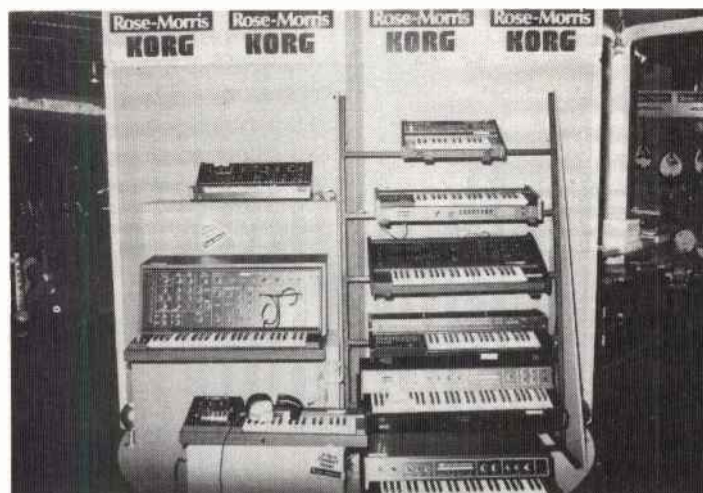
As with our recent post-mortem on APRS, we concentrated on those stands which struck us as interesting rather than attempting a complete round up. There were, after all, no less than seven hotels in which to stumble across exhibitors!

Barnes and Mullins splashed out and got themselves two stands — one downstairs in the Bloomsbury Centre, and one upstairs in the Russell. Their centrepiece was the Shergold range of guitars, and in the Russell it was possible to try them out. In addition to their new Cavalier, Meteor and Masquerador guitars, there are a

couple of new modules for the Modulator to increase the number to seven: no. 6 is a Quad module, largely intended for studio use, and no. 7 is the Super Rooster which rather than overload the amp with gruesome distortion, fills out the sound with nicely graduated degrees of controllable raunch. It should be added that the



The new and re-introduced Gibson guitars from Norlin



Korg blimey!

sound of these new Shergolds seems to have improved in the last year — they now come over very sweetly indeed, which is why Mike Rutherford of Genesis bought one of their double-necks. The 12-strings in particular are well worth going out of your way to see.

The new effects units from Bell Electrolabs were reviewed in last month's Beat, and appeared in force at the Morton Hotel. The design of the flanger has now been finalized, and it sounds as good as any on the market — with less hiss than most. The new phaser is also an improvement on the prototype we tested, with a greater range of sweep. The fuzz unit and the multi-phaser were new to us, and sounded good, even when Mike Bell insisted on doing Eagles impressions on his old Gretsch!

Micro-composer

Back to the Bloomsbury Centre's ground floor for a look at the new Beverly drums on the Boosey and Hawkes stand — complete with new finishes, and dominated by the huge yellow Series 8000 kit with concert tom-toms. As for guitars, the new Vegas were predictably the focus of most dealer interest; these range from the model reviewed by Tim Hart in August at £335, to the V244 at only £160 — a good wide range that ought to suit all guitarists who have progressed beyond the rudiments of playing.

There were two stars to be found on Brodr Jorgensen's stand in the "Royal" Hotel. One was the Roland MC-8 Micro-composer, which is basically a digital sequencer for use with synthesizers. Each note on one's keyboard is allotted a number, and is "scored" by being typed into the Micro-composer; another column represents the time values of the notes, another the "gate" time for each step, and a fourth the loudness. After this, the whole lot is stored in the machine's memory and may be played back via a synthesizer — without anyone having to play it or any other musical instrument. Something for Donna Summer's next robot-like single, perhaps? Also on the stand was the much-publicized guitar synthesizer kit, consisting of the GS-500 guitar and the GR-500 control section. No use saying what it sounds like, since it can be made to sound like anything. Let's just say it costs at least £1400.

BMITF '77

Back down to earth for a look at the J. T. Coppock exhibit at the Russell. Ibanez effects were out in force, and especially interesting here were two electronic studio-type devices, demonstrating yet again that Ibanez have become a serious musical force within the last year. One is an Analog Delay, the other a Multi-Flanger — the AD-230, which costs around the £650 mark. From this the most extraordinary noises were coaxed by your humble repor-

ter. "Are you the demonstrator?" asked one show-goer in tones of horrified disbelief.

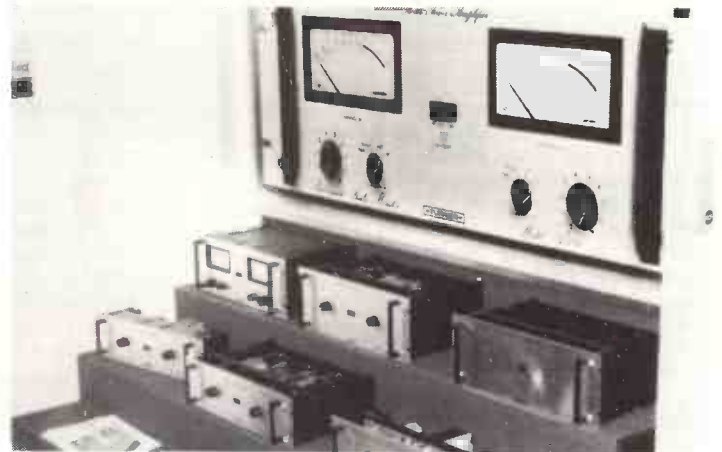
Next door was Coppock's Earth Leakage Detector — or in plain language an electric shock warning device. This takes the form of a plugboard with three warning display lights, and comes as a change from all the suspiciously cheap-looking gadgets we've seen, since it actually appears to have been thoughtfully designed. Guitar synthesizers currently seem to be in vogue, and not to be outdone Hagstrom have come up with the Patch 2000. It was



Fletcher, Coppock and Newman covered the boards as usual

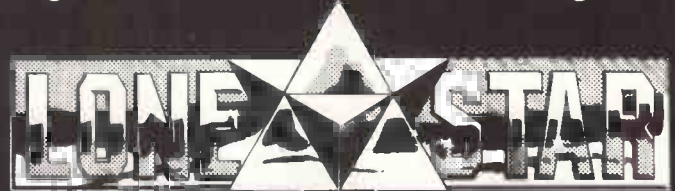


The new Elka Orla X-705 organ



Turner's meaty power amps looked good

Paul Chapman, Tony Smith & Pete Hurley of



shine on
with **Rotosound**

Gauge Selection
'Super Light'
& 'Swing Bass' Sets

You could too!

NEW IMPROVED
GROUP & GAUGE CHART FOLDERS
PLUS ALL YOUR ROTOSOUND
PRODUCTS AVAILABLE ONLY THROUGH
YOUR LOCAL MUSIC STORE



Sole Manufacturers
JAMES HOW
Industries Limited
20 Upland Road
Bexleyheath Kent
Tel: 01-304-4711

demonstrated on the Fletcher, Coppock and Newman stand by an enormous hippy called Steve, who had come especially from Chicago. For your £1250 you get the guitar — a special version of the Hagstrom Swede — and a board with two pedals on it plus a footswitch. The system can be used in con-

junction with any synth (Steve used the most basic he could find, an Oberheim module) except, curiously, a Korg. The pedals vary pitch and glide respectively, whilst the button introduces a tone one fifth above the note being played. The guitar can also be used like a "normal" guitar if desired.

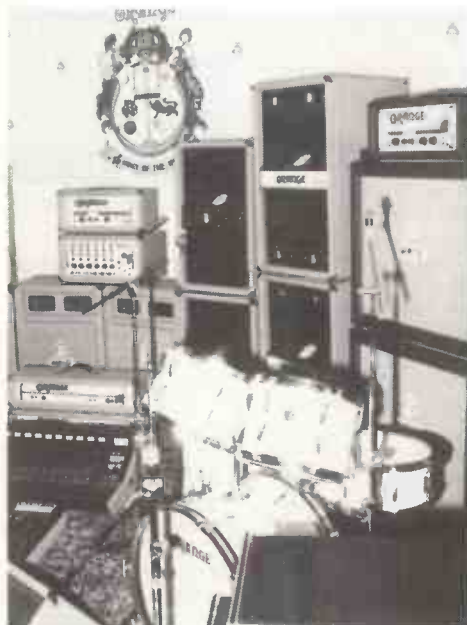
Hornby Skewes were on the ground floor in the Russell Hotel, and in addition to their familiar displays of inexpensive guitars, orchestral instruments and keyboards we spotted something called the Crumar OMB-2. In fact this is a board of bass pedals with an added rhythm machine, automatic

bass, and memory circuit. The control panel is set on a stand for ease of adjustment, and there are footswitches on the pedalboard for sustain, chords, rhythm start/stop and even seventh and minor chords. The whole lot should serve as an admirable aid to the solo per-

• • •



Roland's new guitar synth



Orange — very a-peeling



Steve demonstrated Hagstrom's guitar synth

Peter York

cooks on

Zildjian



BMITF '77

former.

Whilst in the Royal Hotel we came across a brand of transducers by the name of Ashworth on the **Mick Johnson Music** stand. The best thing about these, apart from their strong, clear sound, is the fact that they will operate without a pre-amp, thus cutting down on the signal-to-noise ratio. They are British-made, and also comparatively cheap, retail prices varying between £24.85 for an acoustic guitar or violin pick-up and £39.59 for a "professional" piano transducer. These come as welcome competition for some American makes, which seem overpriced to say the least.

Polyphonic

The sound of some rather classy jazz/blues guitar rock was emanating from an upstairs suite in the Russell, and this turned out to be the work of one Mick "Cat's Squirrel" Abrahams, who was demonstrating Yamaha guitars for **Kemble**. In addition to putting the new guitars in the SG range through their paces including

the model 1000 tested for Beat by Allan Holdsworth last month, Mick enthused about the SF series guitar he was pickin'. It is likely that there will eventually be a choice of three in the SF range, which has similar pickups to those on the SG's. There is, however, no sustain plate, and the bi-sound system is operated by means of a separate push-lock switch next to the other controls. And as Mick played, I was able to snatch the opportunity for a quick blues jam on his own SG.2000. But where did all the dealers go?

Next door was a brass band. Or at least it sounded like a brass band. Actually it was keyboard maestro Pat Archer at the ivories of a brand new CS-80 polyphonic synth. At the flick of a couple of tabs the band became a mellifluous cascade of strings. Magnificent!

Keynote were also catering for ivory-ticklers with their Vortex 600 and 1550 rotary tone cabinets, priced at £475 and £635. As such they offer the player a good alternative to the near-monopoly of the Leslie, the 1550 in particular shoving out a rich and powerful sound through its 125 watt bass amp and 30 watt treble amp. Two new organs, the Stage 2 and the Stage 5, were also on display,



Roost amps in formation

along with a couple of Hyde mixers. We were unable to take a close look at the new **Kramer** guitars, with the aluminium necks which allegedly "make all others obsolete," but we hope to have a proper examination in a month or two.

A few miles of pavement and corridor away we discovered **Electronic Manufacturing (Sales) Ltd** — far better known as **Laney**. Bob Thomas gestured at his stacks of gear and asked us to find out which of his amps was a valve model. Fifteen minutes later we still couldn't tell — they all sounded

as if they had valves in. Needless to say, they were all transistor, and pretty meaty to boot! The new facia designs should also attract the buyers.

The **Norlin** exhibit was a little cramped in the Imperial Hotel, but whether this was due to lack of space or excess of dealers we were unable to discover. Old stager **Bruce Bolen** and Almost-as-old stager **Dave Roberts** showed off the new (and reintroduced) **Gibsons** — the Pro De Luxe at £675, the Artisan at £882, the Firebird bass at £712 and a brand new RD artist,

• • •



Premier's new Trilok kit



Sturdy Rainbow cases on the C.P. stand



Hammond showed their new low-priced Cavendish portable



Go North, young man!



AGENTS
THROUGHOUT
THE WORLD

Powerful Sounds need the control of **KLARK-TEKNIK** Graphic Equalisers



KLARK-TEKNIK

Kidderminster · Worcestershire · England
Telephone (0562) 64027 · Telex 339821

BMITF '77

which is shaped approximately like the Explorer. The ditties were played through a new series of amps called "Lab" and various Maestro effects. There were also regular demonstrations of Pearl and Maxwin percussion by Glyn Thomas. Then it was back to the cacophony of Lowries, Pearls and Selmer brass all at once.

Tucked away in the Bonnington Hotel was a new synthesizer — the Cat. Marketed here by a firm called PKP, it has already attracted the plaudits of Dave Greenslade, David Bedford and Rod Argent. Though remarkably replete with facilities, it is very compact, and costs only £645. Well worth a visit.

Orange have brought out a new range of attractively-priced OMEC amplification. The amps are transistorized, and there is a series of four instrument amps, which each put out 150 watts; the cheapest is an amazing £137, whilst the most extensive at £205 includes a graphic equalizer and three effects. In addition there are a couple of PA amps, and a clutch of cabinets made from birch marine ply. As ever the styling is immaculate and the price competitive.

More amplification sparked invitingly on the **Pa:ce** stand (see instrument reviews), and there was also a 27-band graphic equalizer, the SR271, with LED's to indicate when sound levels are reaching the feedback threshold. Surprisingly, this will be priced at only £220. We were told to expect an 11-band stereo model in the near future.

Upstairs at the Bloomsbury Centre was the **Peavey** exhibit. Stateside Electronics are their subsidiary now involved in the distribution of ARP synthesizers. No Avatar guitar synth was to be seen, despite its appearance at Pete Townshend's house a couple of months ago. Peavey did, however, show their two guitars and also their Backstage 30 15 watt combo with a 10" speaker. As the name implies, it is intended for practice or recording, and should go down well amongst the many who are recent converts to the products of this American company.

The **Rose-Morris** display is always well attended, and this year the Marshalls and the MXR's were upstairs whilst everything else was downstairs at the Bloomsbury, including

the new De Armand effects pedals, from the Volume at £29.75 to the Phaser at £99.50. And whilst here, how could we fail to ignore the new Ludwig Tivoli drum kit, complete with fairy lights?

Soundout Labs have entered the group P.A. field with a vengeance: their power amps have always been worth a look, but they now also have a full range speaker system capable of handling 200 watts, plus add on Motorola Piezo horns for the top end which includes a brilliance control.

The keyboard people were to be found in the Connaught, which echoed to the warbling of many organs throughout the Fair. Amongst these **Thomas** had a surprisingly large range, from the Playmate at £569 to the Oddysey (yes, that's how they spelt it) at £2995 — a very handsome beast. All Thomas keyboards have keys which can be illuminated from beneath with their names — a useful item for beginners.

And lastly, but not leastly, as the sun was beginning to set over Russell Square, we caught a look at the new range of Sisme organs from **WEM** in the Royal. They're all called the Godwin Supersonic, which was a little confusing, especially after five days during which ears and eyes had been battered into complete submission.

It was a strong Trade Fair, and one which proved that the industry is healthier than ever, despite economic doom in other quarters. Roll on '78!



The new OMEC transistorised amps



Planet of the Hohners



No backpedalling from Colorsound

North from CMI – the ultimate in percussion that combines probably the loudest drums ever made with the ability to project the clearest sound where the drummer wants it. Flared horns, in superbly finished ¼" fibreglass are available in a range of magical colours to match their superb acoustic qualities.



NORTH from
Mi
a totally new direction
in percussion

North – a unique sound
experience from CMI
– send 10p stamp for full details
from the sole U.K. distributor.



Cleartone Musical Instruments Ltd.
27 Legge Lane, Birmingham B1 3LD
Tel: 021-236 6100

John Savage's exciting new drum book and cassette

THE ART OF THE DRUMMER

is available now

from your local music dealer or direct by post.

Details from

John Savage's Music Centre

71-72 Norfolk Street

King's Lynn.

Price: Book £3.50 Cassette £3.50



DRUM SURVEY

What to tap, brush, thrash or pummel—and who makes them!

BEVERLEY

Beverley drums, distributed by Boosey and Hawkes, are based around the Panorama and Galaxy ranges. The Panorama 21 includes a 17" x 22" bass drum with pedal, 14" x 5 1/2" metal snare with centre-beaded shell, ten lugs and internal damper, and tom toms of 13" x 9" and 12" x 8" with a 16" x 16" floor tom tom. The accessories are two telescopic cymbal stands, hi hat stand, tom tom holder and snare drum stand. Cymbals are extra.

The Galaxy sets are smaller — the 18, for example, has an 18" x 17" bass drum and 14" x 14" floor tom tom and each Galaxy is a four drum outfit. The Beverley kits are now available in polychromatic finishes, and more recent products include a 6 1/2" snare and their Vibraphone.

CAMCO

Camco's list of "well known users" suggests a construction suited to heavier drumming styles — Alice Cooper's Whitey Glan, Keith Moon, Boxer's Eddie Tuduri etc. Their six-ply wooden shell snares are made of choice grade hard rock maple

and are hand turned and finished to produce a warm, thicker sound. The metal models feature a solid brass shell, coated with chrome.

Camco offer a wide variety of tom toms — both double and single head models — ranging from 8" x 12" to 18" x 20" floor versions. Turret castings with solid brass receivers, precision moulded hard wood shells, and an exacting shell edge eliminates the need for constant tension adjustments. Wide spread tom tom legs are available as a set of three legs and brackets or one leg and bracket. The bass drums, like

the tom toms, come as either single or double head models, although the similarity ends there.

Ranging in dimension from 14" x 18" to 14" x 26", the drums have a meaty sound and are likely to last well too. If one single item could be detached from the rest of the Camco products, their model 5000 bass drum pedal has gained a reputation of reliability and mechanical efficiency; the 5000 is often incorporated into kits of other makes.

As far as full kits go, various composites are available, with the C-600 at the top of the scale. It comprises 2 bass drums (14" x 22"), 2 tom toms, snare and floor tom tom plus usual array of cymbals and hi hats. Accessories and dealer backup are both in great evidence, and their drums may be expected to enjoy increased success in the future.

GRETSCH

Another large, well respected company, Gretsch are known not only for fine on-stage kits but also outfits able to match the greater tonal requirements of the recording studio. One kit that continues to retain its popularity is the Broadkaster. It features a 22" bass drum, 14" x 5" snare, 13" x 9", 14" x

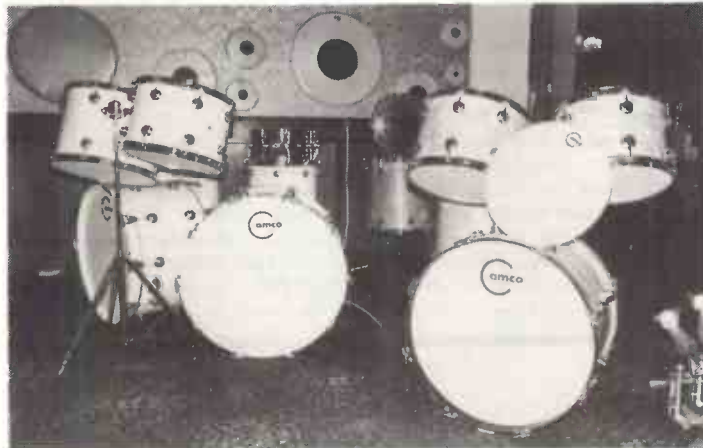
10" and 18" x 16" tom toms, and the accessories include the floating action bass drum pedal, two cymbal stands and Buck Rogers drum stand. Huge kits like the Concert Rock and Monster Plus challenge any comparable monster on the market, although neither is likely to be on the shopping list of the first time buyer!

The Concert Rock incorporates no less than twelve drums basic — two 14" x 24" bass drums, nine tom toms — 5 1/2" x 6", 5 1/2" x 8", 6 1/2" x 10", 8" x 12", 9" x 13", 10" x 14", 12" x 15", 14" x 16" and 16" x 18" floor tom — a 6" x 14" chrome snare drum with ten lugs and full set of stands and accessories. The Monster is a mere ten drum strong.

At the other and more manageable end of the scale are kits like the Name Band and Progressive Jazz, the latter having 14" x 5 1/2" snare, 20" x 14" bass drum, tom toms of 12" x 8" and 14" x 14" and implying its ideal use in the name. Gretsch offer aluminium and wood snare drums separately with from eight to sixteen lugs.

HOSHINO

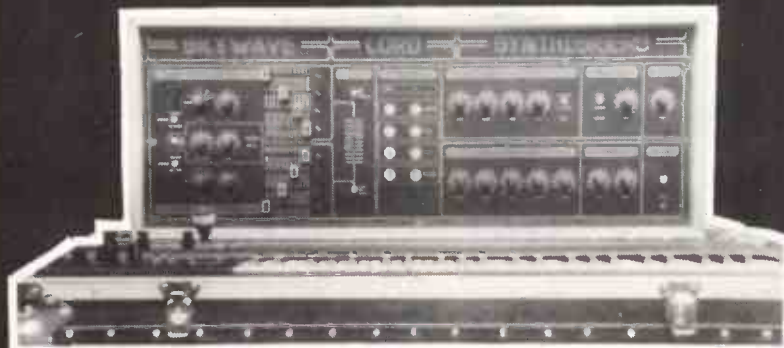
Sold in this country by Hornby-Skewes, the Japanese Hoshino kits are limited in number but a fine example of the Oriental penchant for producing goods which impress both on the quality and cash fronts. The HDS500T is probably their leading outfit. Acrylic and with transparent drum shells, the HSD500T is a five piece kit with 22" bass drum (and tom holder), 16" x 16" floor tom tom (with internal tone control), 9" x 13" and 8" x 12" tom toms and 5 1/2" x 14" chrome snare drum. The basic drums are completed by the usual pedals and cymbals; a bass drum pedal with double



Camco kits and heads

continued over

A NEW SYNTHESISER — AND IT'S BRITISH SKYWAVE HIGHLY ACCLAIMED AT THE TRADE FAIR



At last, the first real synthesiser for musicians. The unique 3-dimensional joystick lets you out perform any other stage synthesiser.

Move the joystick right or left for pitch bend, a spring return to the central position ensures fluent, accurate operation.

Move it backwards and forwards for modulation depth of keyboard pitch, filter frequency or amplifier gain.

Rotate it to control the modulation speed or sound volume.

Nothing could be simpler — or more natural.

Two V.C.O's, graphic waveform controllers, mixer, external input, 440Hz standard, noise source, illuminated touch operated programme selectors, ring modulator, low/band pass filter, amplifier, phaser, sample and hold, glide and span, comprehensive modulation and trigger facilities, 4 control oscillators, square wave modulation, ultra rugged transit case. R.R.P. around £580.

JEREMY LORD SYNTHESISERS, 119-121 Charlmont Road, London SW17

01-672 9080

DRUM SURVEY

spring and die cast foot plus hi hat and snare drum stands.

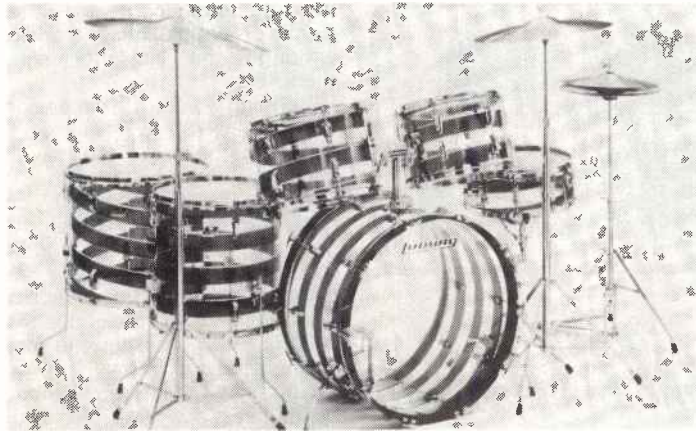
The HSD500 kit is made up of the same items but here the shells are wooden and the price is even lower. The four piece HM1000 features an all metal snare drum with American styled outward flanged counterhoops, rail type tom tom holder on the bass drum, double lock cymbal arm with full height adjustment and tilt, telescopic bass drum spurs and heavily chromium plated metal fittings throughout. The bass drum is 14" x 20", the snare 14" x 5" and the tom toms are 12" x 8" (mounted) and 16" x 16" (floor). Zyn or Krut cymbals are extra.

Naturally Hoshino also make drums and kits for the younger players, and they're one brand that should be considered especially for the first-kit drummer.

KENT

Distributed by Fletcher, Coppock and Newman, Kent drums are a good example of the more inexpensive but still good quality kits available to the drummer. The Apollo IV, available in either Jet Black or Snow White finishes, is a basic 4 drum kit, consisting of a 22" x 14" bass drum with spurs and pedal, 14" x 5" metal snare with tone control and stand, 12" x 8" tom tom with adjustable holder, 14" x 14" floor tom tom, a cymbal arm with 12" cymbal plus sticks and brushes.

The Apollo V is the slightly larger version of the IV with an additional 13" x 9" mounted tom tom and a complete hi hat with 12" cymbals. Finally, the



Ludwig Pro beat drum kit in Rainbow Vistarite finish

Superstar is made up of the same six drums as the Apollo V with such minor differences as a snare drum with a chrome shell and triple-flanged counterhoops plus a quick release in-tel tone control.

LUDWIG

Ludwig, distributed here by Rose-Morris, offer an enormous selection of kits and single drums and with users like John Bonham, Ginger Baker, Barriemore Barlow and any number of other rock drummers will scarcely need to be described to the average instrument fan. Ludwig has always been known for its big sound, although kits are available in several materials more conducive to tonal performance.

Wooden shells, the newer stainless steel and see-through vialite are alternatives which cover most modern needs. Stainless steel drums are to be recommended to those who like a particularly dry, crisp sound. Vialite, although by no means

a new idea in drum manufacture, has been taken one step further by Ludwig who now make drums with a variety of easily distinguishable spiral patterns and several hues of transparency.

Big kits currently in vogue are the Quadra-plus, Big Beat, Octaplus (another sizey set-up) and the Pro-Beat. Ludwig snares command sufficient respect to be frequently used as the centrepiece of other kits. The Super-Sensitive snare comprises a seamless all-metal shell and especially crafted plastic heads, snares and new snare strainer developed by the firm. The snares extend across the entire surface of the snare head, providing full diameter snare vibration and sensitive response from the edge to the centre of the drum.

The new dual snare strainer provides for parallel snare release, operated by a single control lever. These snares maintain consistent, even tension when released away from the head. The Super-Sensitive is

available in the two popular sizes of 5" x 14" and 6 1/2" x 14". Ludwig themselves point out the continuing popularity of the Supra-Phonic 400: also all metal, the Supra-Phonic is constructed with a one-piece Acousti-perfect seamless shell, beaded in the centre and flanged at the edges for triple strength. Ten self-aligning tension casings provide extra fine head adjustment.

It is no surprise to find Ludwig in the upper half of the price range, but most drummers would be glad to check out an enormous (and well distributed) product line nevertheless.

NORTH

The agency for the much vaunted American North drums has now passed to Cleartone, and no doubt their distribution experience will help the kits circulate more freely than before. North drums have appeared in Beat several times before, the basis of the appeal being founded in the design which flares the base of the drum out towards the audience.

Despite being used by such influential drummers as Billy Cobham and Alan White (for some time at any rate) North drums have yet to achieve widespread acceptance in this country. However, given the added publicity of such events as the BMITF trade show, increased supplies from the States and a few more name purchases, we can expect North to expand rapidly here.

ORANGE

Although somewhat overshadowed by their amps, Orange also provide a series of

continued over

get into

guitar

GUITARS STRINGS
& ACCESSORIES

Distributed in the U.K. by:
GUILD GUITARS (UK) Ltd., 151 Portland Road, Hove, E. Sussex BN3 5QJ. Telephone: BRIGHTON (0273) 722687/8

Today-Portobello Rd....

.....Tomorrow....???



Think about it — although with our selection and prices, you're half way there already! So get down to Britain's "cheapest" biggest and best Drum Shop now! And check out an array of Drums and Percussion. LUDWIG : ROGERS : GRETSCHE : SLINGERLAND : PEARL : TAMA : HAYMAN : PAISTE : ZILDJIAN., that'll leave you speechless — So don't talk — just think about "your tomorrow" and remember — "THE LONDON DRUM CENTRE" is 'today'!!!

JUST PART OF OUR 'IN STOCK' RANGE.

LUDWIG	list	discount
BIG-BEAT	£ 900	£ 699
ROCK MACHINE	£ 900	£ 750
SMOKE'N'FIRE	£ 990	£ 799
QUADRAPLUS	£1120	£ 895
OVERDRIVE	£1160	£ 925
POWER FACTORY	£1345	£1075
OCTAPLUS	£1700	£1350
PRO-BEAT	£1100	£ 875

ROGERS	list	discount
STARLIGHTER IV	£606	£550
LONDONER V	£668	£599
GREATER LONDONER V	£712	£650

GRETSCHE	list	discount
NAME-BAND	£649	£499
BLACK-HAWK	£814	£650
BROADCASTER	£882	£699

SLINGERLAND	list	discount
GENE KRUPA	£ —	£P.O.A.
NEW ROCK	£ —	£P.O.A.
SUPER ROCK	£ —	£P.O.A.

PEARL	list	discount
RECORDING	£ —	* £295 *
IMAGE CREATOR	£515	£399
POWERMATE	£578	£465

TAMA CONCERT TOM-TOMS		
6"	Our Price	£ 24.00
8"	Our Price	£ 25.00
10"	Our Price	£ 31.00
12"	Our Price	£ 36.00
13"	Our Price	£ 38.00
14"	Our Price	£ 44.00
15"	Our Price	£ 47.00
16"	Our Price	£ 53.00
STANDS (each)		£ 32.00
COMPLETE SET		* £410.00 *

REMO ROTO-TOMS		
6"		£ 21.00
8"		£ 26.00
10"		£ 33.00
12"		£ 39.00
14"		£ 49.00
16"		£ 58.00
18"		£ 74.00
MOUNT ADAPTOR		£ 3.00
STAND OF YOUR CHOICE		£ 16 - 37
COMPLETE SET		£295.00

CYMBALS BY: PAISTE — ZILDJIAN — HAYMAN — CMI — TOSCO — IZMIR — ZYN ETC. ETC.

HEADS BY: REMO — LUDWIG — EVANS — EVERPLAY — AMB. CS. S/D HYDRAULIC. E/+

STIX BY: GRETSCHE — REGAL — PREMIER — PRO-MARK — & OUR OWN L.D.C.

THE LONDON DRUM CENTRE
276 PORTOBELLO RD, LONDON W10 5TE. TEL: 01-969 5822 01-960 1190.

Put yourself in the picture.



The picture is this.

There is a long, long list of top drummers who are committed to playing Pearl.

We don't pay them to play our drums.

We don't have to.

They play Pearl because they like the very special drums we make, and the very special service we give them.

Pearl can offer them – and you – a choice from one of the most comprehensive ranges of shells, finishes and accessories in the world, to suit any style from smokey jazz to heavy rock.

Check us out at your Pearl Percussion Centre and discover for yourself the reasons why Pearl is the driving force behind today's top bands.

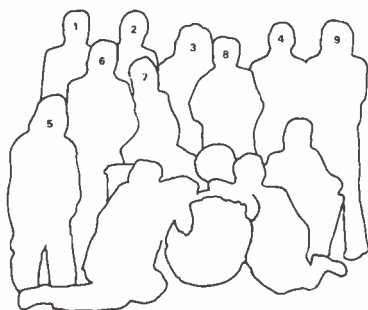
Can you really picture yourself playing anything else?

Pearl

Pearl Drums. The Driving Force

Another quality product from
Norlin Music (UK) Ltd.,
Woolpack Lane, Braintree, Essex.
Telephone: (0376) 21911.

Norlin



OTHER PEARL DRUMMERS INCLUDE

Barry Ford: Freelance
Art Morgan: Freelance/Session Drummer
Richard Burgess: Landscape/Easy Street
Andy Ward: Camel
John Marter & Vince Chaulk: Mr Big
George Burr: Deuce
Brian Hudson: Sparrow
Pete Merritt: Lonnie Donegan Band
Kenny Hyslop: Slik
John Richardson: Rubettes
Fid Liddle: Bilbo-Baggins
Dave Mount: Mud
Gary Husband: Sid Lawrence Orchestra
Bob Jenkins: Surprise Sisters
Terry Jenkins: Tom Jones Band
Rat Scabies: Damned
Les Cirkel: Sheer Elegance
Simon King: Hawkwind
Steve Gadd: Charlie

1 Andy White: Freelance/Session Drummer
2 Tony Detroit: Deaf School
3 Paul Varley: Arrows
4 Tony Crombie: Georgie Fame Band
5 Alan Powell: Kicks
6 Bill Eyden: Freelance/Session Drummer
7 Bob Henrit: Pheonix
8 Chris Karan: Harry Stoneham Trio
9 Rod Coombes:
10 You?
11 Bill Le Sage: Vibes
12 Jeff Allen: Barbara Dickson Band

DRUM SURVEY

drum kits made specially for them in France. The Big Concert kit comprises 24" and 22" bass drums, single skin tom toms of 10", 12", 13", 14" and 16" and metal snare of 14" diameter. The Standard Pro kit is made up of a 14" x 22" bass drum, 8" x 12" and 9" x 13" tom toms, 16" x 16" floor tom tom and a 5" x 14" snare. Accessories which include the usual selection of stands, of stool, cymbals, hi hat etc are extra. The price goes up with flasher finishes, the options listed by Orange as plain, metallic and glitter.

The smaller (and therefore less awesome pricewise) kits from Orange are the Free Jazz and the Jazz Professional. The former is made up of a 14" x 18" bass drum, 8" x 12" tom tom, 14" x 14" floor tom tom and a 5" x 14" snare, while the latter is a little larger with a 14" x 20" bass drum, 9" x 13" tom, 16" x 16" floor tom and the same snare as before.

PEARL and MAXWIN

Considered together as they are both distributed by Norlin, Maxwin drums form the cheaper of the two ranges. The Maxwin kits are split into two

designations — Stage and Studio with the 704 and 705 forming the membership of the Stages. The smaller 704 features a 14" x 22" bass drum, 5½" x 14" metal snare drum, 9" x 13" mounted tom tom and 16" x 16" floor tom tom plus bass pedal, hi hat stand, cymbal stand and holder, snare stand and the all-important wire brushes and sticks. Differences between the Stage and Studio kits are not immediately apparent, and their range runs through the 503, 504 and 505, the latter number indicating the number of drums in the kit.

Pearl boast several outfits particularly relevant to the rock drummer. The Rock Kit is a five drum outfit with volume as its theme. It features a custom brass snare drum of 14" x 6½", a 24" x 14" bass drum, 13" x 9" and 14" x 10" mounted tom toms and 18" x 16" floor tom tom. The kit is completed by a heavy duty snare stand, two floor cymbal stands, a hi hat stand and drum pedal. The Powermate is another five piece kit with plenty of power and generously sized single drums.

Another line from Pearl worthy of some attention for those

who want to expand their kits is the series of eight tom toms. These can be selected either in pairs, fours (high or low pitch) or as a full set of eight.

PERCUSSION SERVICES

The multi-faceted and well liked Percussion Services offer a wide variety of allied services to the discerning drummer. One of these is the manufacture of several useful gadgets, foremost the Universal Tilter and Multi-perch. The tilter, designed with flexibility in mind, can be used as a) a tom tom holder, b) to mount two cymbals on one stand, c) a bass drum tilter, d) a roto-tom holder/tilter and e) what the firm specify as "other uses we haven't thought of yet". The Multi-perch is designed with much the same aim in mind.

The workshop is another valuable side of the company: facilities there include the lapping of calf heads up to 60" diameter, the making and tuning of vibs, xylo and glock notes and the making of drum risers and odd chime notes. The outlets for these and other goodies below decks are the shop and hire department, both Alladin's caves of useful gadgets and accessories.

PREMIER

Phil Collins' tour of the Premier factories in last month's issue should have suggested to those who didn't already know that Premier make pretty well anything the conventional drummer could want. Kits like the B808 (you either sit in the middle and work round anti clockwise or line them up and run past) at the grander end of the scale (eleven drums basic) and more manageable outfits like the B1031 and B1033 bear witness to a production line complete enough to satisfy all tastes and requirements.

Picking out a typical kit somewhere in the middle, Premier recommend the B202 as ideal for the semi-pro club and cabaret drummer: it features fully adjustable, parallel-action snares, metal shell snare drum for added punch, folding bass drum spurs, and Lokfast stands and holders. Kits like the B606 and B605 are more suited to the rock drummer, while something like the B604 would be better suited to tonal rather than volume demands. The 604 comprises one bass drum, 22" x 14", 33 wood shell snare drum with precision tuning, 14" x 5½", three tom toms (one floor)

continued over



THE WEST END'S ONLY OFFICIAL PEARL DEALER

THE ULTIMATE DRUM STORE

- ALWAYS AVAILABLE FROM STOCK
- ALL KITS INCLUDING THE 18" ART BLAKEY MODELS AND THE NEW MAPLE KITS
- CONCERT TOM-TOMS AND STANDS, VIBES, TYMPANI, CONGA DRUMS, TIMBALES AND GONGS
- SEE THE AMAZING NEW TOM-TOM HOLDERS
- AND OF COURSE THE AMAZINGLY PRICED MAXWIN KITS
- MASSIVE SELECTION OF SPARES AND ACCESSORIES INCLUDING DRUM STOOLS
- BASS DRUMS AND TOM-TOMS FOR SALE INDIVIDUALLY
- 6½" WOOD SHELL AND METAL SHELL SNARE DRUMS
- POSTAL SERVICE ON SPARES
- DELIVERIES ARRANGED ANYWHERE
- CASH, H.P., BARCLAYCARD, AMERICAN EXPRESS AND DINERS CLUB

ALL PERCUSSION PROBLEMS SOLVED

HENRITS DRUM STORE 112/114 WARDOUR STREET,
LONDON,
W.1.
TEL: 01-734 7121

DRUM SURVEY

and assorted cymbals. Also included is the 252 bass drum pedal.

Backed by the resources of an excellent design team and large factory (or series of) Premier are able to update their product line with such items as the Resonator drums. The Resonators, which go to make up several outfits, are shells which incorporate an extra sound cavity for extra volume and tone — handy either on stage or in the studio. Also in the cause of refining the sound, all Premier drums go out with an additional coat of sound intensifying lacquer.

A more recent outfit from Premier, is the 8-drum 77 kit. It features double headed tom toms, an extra deep snare and Avedis Zildjian cymbals.

SLINGERLAND

Slingerland's primary claim to percussive fame is their rim-shot counter hoop which is guaranteed not to rust or break for life. It has more support for the flesh hoop and is so designed that the flesh hoop cannot slide between the hoop and shell. The Slingerland shell is moulded to a perfect circle and size in one operation. The veneers and inside solid maple reinforcing hoops are glued together at the same time; this overcomes the strains on veneers which exist when a shell is made from flat plywood and then bent into a circle.

One of the most popular Slingerland kits is the Buddy Rich outfit, named after and endorsed by the jazz drummer of the same name. It features a 14" x 22" bass drum, 5" x 14" snare drum, 9" x 13" tom tom and two 16" x 16" floor tom toms plus set-o-matic tom tom holder, Dynamo hi hat, Rocket snare stand, two pairs of spurs and the heavy duty Buddy Rich cymbal stands that extend to a height of 58".

Another kit with jazz overtones is the Modern Jazz outfit, comprising the slightly smaller 14" + 20" bass drum, 5" x 14" snare drum with stand, 8" x 12" mounted tom tom, 14" x 14" tom tom, hi hat and cymbal stands, tom tom holder and cowbell. Slingerland offer more rock based outfits like the Super Rock, RJB (Rock Jazz Blues), and the New Rock and the range rises — naturally — to such extravagances as the eleven drum Concorde and the nine drum Jupiter.

Slingerland supply their equipment with a five year

guarantee, excluding the normal unguaranteeable parts.

SONOR

The main outfits from Sonor are the XK 984, XK 925, XK 946, XK 947, XK 9207 and XK 9212, ranging from the compact 4 drum outfit to the mandatory vista of 12. The 946, somewhere in the middle and therefore a fair bet for the ambitious drummer, features a sturdy 24" x 14" bass drum, 14" x 6 1/2" snare drum, two tom toms of 14" x 10" and 15" x 12" and two floor tom toms of 16" x 16" and 18" x 16".

The 947 adds an extra identical bass drum but decreases the 15" x 12" tom tom to 13" x 9". The XK 9207 offers a different configuration of the seven drum set-up, with 22" x 14" bass drum, 14" x 6 1/2" snare, 4 concert toms of 13" x 9", 14" x 10", 15" x 12", 16" x 14" and floor tom tom of 18" x 16". The XK 9409 is 9 drums, the last step en route to the fabled 12 drum monster — the XK 9212.

The Sonor-ponic snare drums feature a seamless shell made of ferro-manganese steel, seamless profile counter hoops, 20 tension rods with spring-loaded inserts, balanced electronic tuning of both batter and snare heads (Remo Weather King) with silent action snare release mechanism guaranteed. Sonor drums boast a variety of materials and finishes, with genuine rosewood veneered shells one of their specialities.

YAMAHA

Yamaha drums use shells made by and air-seal system for better sustain, resonance and sound and come in the 9000 and 7000 series. 7000 series drums have a perpendicularly raising mute system while an optional mute is available for 9000 series drums and 000 series snare drums. A nylon bush in the main clamp or joints minimises the possibility of tilting, bending, shaking or metal-to-metal damage.

The YD-9124W composition comprises a 14" x 24" bass drum, a 16" x 18" floor tom, tom toms of 10" x 14" and 9" x 13" (with tom holder) and snare of 6 1/2" x 14". The YD-9122W has the same number of drums, but each with slightly smaller dimensions, and these two kits are made up from the 9000 series components. The YD-7124W and YD-7122W mirror the above kits in size, but are made up from the 7000 series drums as the names imply.



Keep the Smile on the Face of your Bass

Whatever a good drum kit's worth£200.....£400.....£600..... it's worth protecting.

Not just 'dust cover protection' but real kick-and-bash defence against careless handling when the show's over. (After all, no Roadie is perfect!)

Any instrument retailer will tell you: Spaulding Russell drum and cymbal cases are Essential Equipment with your kit.

These are the cases in tough, vulcanised fibre.

Lightweight, certainly. But virtually indestructible and in fact, those Spaulding Russell cases often pay for themselves in helping you command a better price for your drums at trade-in time.

Just make sure Spaulding Russell cases come with that drum kit, and you can say with confidence 'Have drums - will travel'.

For all the facts about drum cases, ask for Spaulding Russell, by name at your local dealer.

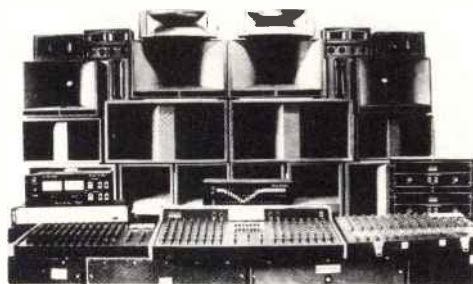
Spaulding Russell Ltd.

Container Division, Bridge Mills, Hadfield, via Hyde, Cheshire. Telephone: Glossop 3184



Cambridge Rock (Mainframe Developments Ltd.)

Choose yourself a P.A.



CUSTOM BUILT BASS, MID and H.F. UNITS
Acoustically designed — Best quality materials used

Agents for:

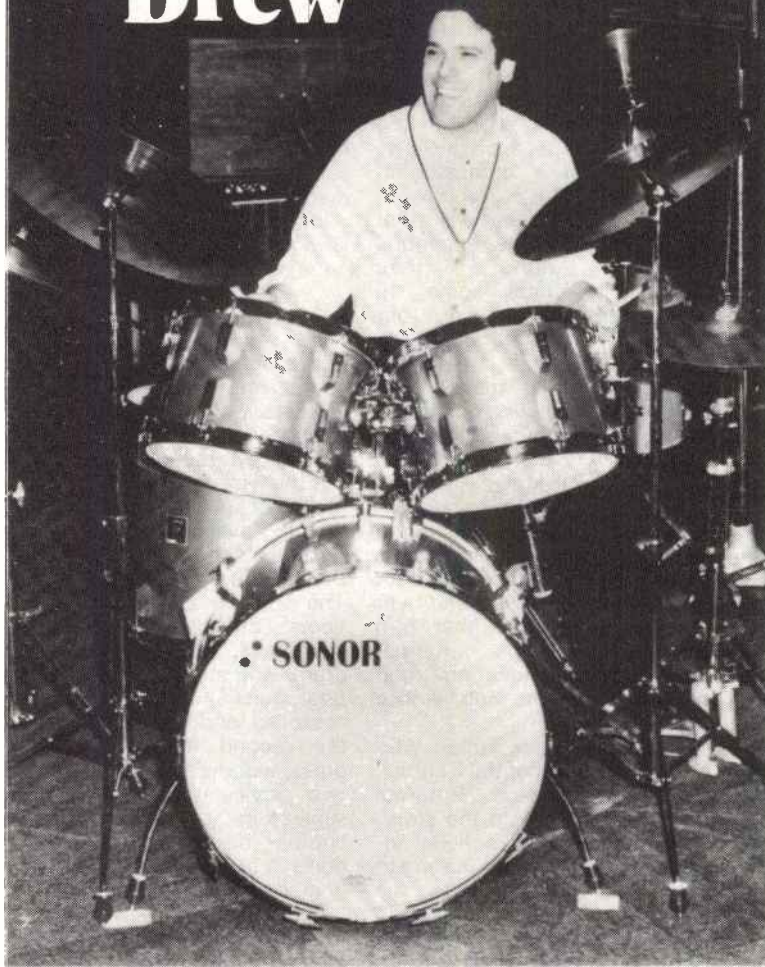
M.M., PA:CE, CANARY, RSD, ALTEC,
JBL, MAINFRAME, ATC, CELESTION,
RCF, PIEZO, VITAVOX, ELECTROVOICE, etc.

Also group gear New and S/H
FENDER, GIBSON, GUILD, YAMAHA, IBANEZ,
MARSHALL, PEAVEY, MAINE, ORANGE,
SHURE, AKG, COLOR SOUND, DI MARZIO, etc.

44 NEWNHAM ROAD, CAMBRIDGE

(0223) 65093

Martin Drew



Serving you are 55 Sonor Key Dealers who also demand the best, which is why they stock Sonor.

ENGLAND AND WALES

Bath
Assembly Music, Widcombe.
Tel: 0225 22894

Birmingham
Drumland International. Tel: 021 6436641

Bristol, Gloucester
Assembly Music Tel: 425 245

Burton-on-Trent
Normans Tel: 61528 0283

Chester
C. H. & J. A. Dawsons Ltd Tel: 0244 48606

Derby
Wishers Tel: 48156

Canterbury, Kent
Kennards Tel: 0227 60331

Dunstable, Nr. Doncaster
Music Ground Tel: 0302 843037

Fleet, Hants
Kingfisher Music Tel: 02514 21210

Gillingham, Kent
Simpsons Tel: 0634 51131

Hitchin, Herts.
Hermitage Organs Tel: 0462 59925

Huddersfield
The Organ Loft Tel: 0484 25355

Lancaster, Lancs.
Hobbs Music Tel: 0524 60740

Leeds, Yorks.
J. Scheerer & Sons Tel: 0532 32401

Leicester
Central Music Tel: 0533 538681

Lewisham S.E.13
Len Stiles, Tel: 690 2958

London
Cascade Music, SW17. Tel: 01-672 3997
Henrits Drum Store, W.1. Tel: 01-734 7121
The London Music Shop, W.1.
Tel: 01-387 0851
Sounds Tel: 01-437 2458

Luton, Beds.
Luton Music Centre, Tel: 26926

Newcastle
Rock City Music Tel: 24175 0632

Newport, Mon.
Gwent Music Tel: 0633 57505

Northampton
Peter Gray Tel: 31211

Norwich
Cooles Band Instruments Tel: 23563

Nottingham
Percussion Sounds Tel: 701 054 0602

Preston, Lancs.
C. H. & J. A. Dawsons Ltd Tel: 0772 51090

Parkstone
Achille Roma Tel: 743654

Plymouth
Hamlyn's, Tel: 0752 25360

Portsmouth
Bennetts, Tel: 60865

Redhill
Keyboard Harmony, Tel: 0737 68821

Salisbury, Wilts.
Mitchell Music & Electronics,
Tel: 0772 23689

Sheffield
Musical Sounds, Tel: 0742 50445

Stockport, Cheshire
C. H. & J. A. Dawsons Ltd.,
Tel: 061-477 1210

Southend
Chris Stevens, Tel: 0702 45451

Sunderland
White Sound Equipment,
Tel: 0783 78058

Swansea
J. Ham, Tel: 50968

Truro, Cornwall
West Country Music, Tel: 0872 78501

Uxbridge, Middx.
J. & L. Dawkes, Tel: 8939 809

Warrington, Cheshire
C. H. & J. A. Dawsons Ltd.,
Tel: 0925 32591

Wigan, Lancs.
C. H. & J. A. Dawsons Ltd.,
Tel: 0942 44680

Worcester
Worcester Music Centre, Tel: 20279

SCOTLAND

Aberdeen
Bruce Miller, Tel: 0224 55924

Edinburgh
J. Grant, Tel: 031 228 1704

Falkirk
Forth Valley Music Ltd., Tel: 0324 31477

Glasgow
Bradley's Music, Tel: 041 3321 830
McCormack's, Tel: 041 332 6644

Inverness
Bruce Miller, Tel: 0463 33374

Perth
Wilkie's, Tel: 0738 23041

N. IRELAND

Ballymoney, Co. Antrim
Johnnie Owens, Tel: 026 566 2147

Belfast
Marcus Musical, Tel: 023 224 956

Lisburn, Co. Antrim
J. Evans, Tel: 023 822 011

Londonderry
Sound Sense, Tel: 0504 44752

CHANNEL ISLES

St. Helier, Jersey
Regent Music Ltd. Tel: 0534 30271

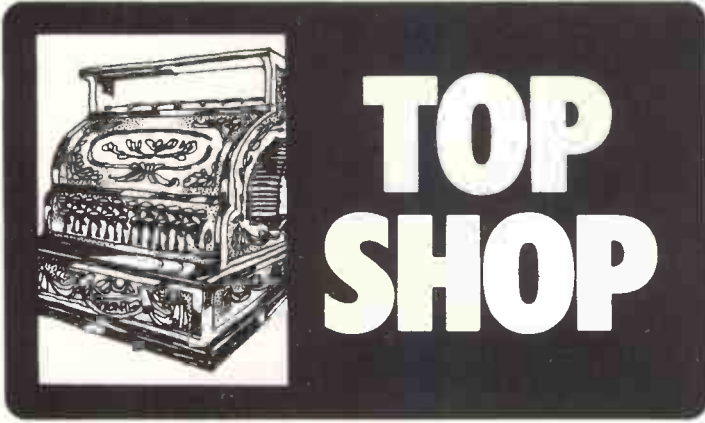
Martin Drew with Ronnie Scott and Oscar Peterson demand the best. Martin Drew chose Sonor because only the best is good enough, as did:-

John Marshall (Softmachine), Bobby Worth (Talk of the Town), Graham Jarvis (Cliff Richard), Martin Drew (Ronnie Scott Quintet), Alan Ganley (John Dankworth), Tony Mann (Barney Kessel), Ray Miller (Miami Showband), Nicco McBrain (Pat Travers), Simon Fox (Be Bop Deluxe), Malcolm Green (Split Enz), Rick Winter (Lynch & Lawson), Harry Hughes (Caledonia), Freddy Adamson (Bruce Forsyth), Tommy Thomas (Northern Ireland), Jimmy Tagford (Contemporary Drummers), Alan Jackson (Session Drummer), Laurie Allen (Session Drummer), Mike Grigg (Ray McVay), Eddie Clayton, Louis Moholo, John Stevens, Geof Cox, Harold Fisher (Session Drummer), Gregg Thomas (Leon Russell, David Soul, The Thunderbyrds)

When only the
best is good enough

SONOR

Sole U.K. distributors: M. Hohner Ltd., 39-45 Coldharbour Lane, London SE5 9NR. Tel. No. 01-733 4411 Telex No. 24224.



McCORMACK'S MUSIC



Democracy has something to do with listening to what the people want — and judging by the enormous response to our last competition, there is a substantial group of Beat readers who reckon McCormack's Music in Glasgow is just about the best music shop in Scotland. So, just to prove we're a democratic magazine (*who are you kidding? Ed*) and to find out why one shop should so successfully

sweep the board, Beat headed north, via Edinburgh, to check things out.

Bath Street is situated conveniently about mid-way between Glasgow's two main line stations (Queen Street and Central) so there should be no difficulty for prospective customers travelling by train to find the premises. Road users may find it a little difficult to park, as McCormack's are right in the city centre, but a little bit

of time spent finding somewhere — if you don't fancy the yellow lines outside the shop which are apparently safe for about half an hour — will be justly rewarded.

McCormack's Music was founded by the present managing director's father (both called Neil McCormack) forty years ago, this year. Back in 1937 Neil McCormack senior opened a small shop in the Cowcaddenes area of the city, selling just orchestration material — Music, woodwind and a few accordions and saxophones. Business expanded steadily, rather than dramatically, until some 15 years ago there were four separate McCormack music shops in the same street — a situation which make little economic sense, with quadruple bills for all overheads. Neil McCormack Jnr then engineered the move into the city centre where the business now occupies two buildings across the road from one another. There's a separate hi-fi shop next door to the music premises, and over the road is yet another hi-fi showroom, store rooms, cabinet organ showroom, and one of the engineering service workshops.

Neil McCormack junior, who is Vice president of the Scottish Musical Instrument Retailers Association, took up the story. "My father is still actively involved in the business, calling in every afternoon, despite the fact that he's going to be 80 in January next year!" We wondered if — as it appears from headquarters in the south of England — he ever felt a little remote from the centre of the music business?

"At times we do — obviously. For example, the BMITF is always held in London — which, let's face it, is more than a sim-

ple day-trip from Glasgow; the SMIRA has suggested using somewhere like Harrogate which has conference and exhibition facilities, and would go a long way to creating a more central feeling amongst retailers." We decided to take a tour of the shop then, and try and pin-point why it has proved both successful and popular. "I'm surprised," Neil commented, "pleasantly, admittedly, but surprised all the same at this response from your readers. There are, after all, a number of other shops in Glasgow — there has to be to cope with the population."

Comprehensive

We looked, and one of the first reasons which hit us immediately was the combination of space and stock. There's a lot of choice in every department, but the way it's arranged gives a feeling of space and time to look things over without being hustled along — despite the fact that 25 people work in the store. The shop is divided into four floors: the basement handles keyboards, the ground floor drums and accessories, the first floor guitars, amps, guitar accessories and accordions, and the second floor looks after brass, woodwind and one of the two service departments. This separation of equipment is another advantage: drummers don't rub shoulders with guitarists until the gig!

Starting at the basement we found a comprehensive selection of keyboards covering every aspect except home organs — as mentioned earlier these have their own showroom just across the road. Synthesiser string machines and electric pianos hustled for space with organs, and yet there still appeared to be a lot of room to



Two ways of looking at things — or amps!

move around. "Our keyboard demonstrator keeps himself on the ball — he's fully conversant with synths for example" Neil explained, "so he can not only demonstrate the models we have in stock, but give genuine advice on how to, and more importantly, how not, to treat them." Upstairs, on the ground floor, are the drums — manufacturers' brand names in evidence were Premier, Ludwig, Sonor, Tama, Rogers and Pearl plus a few others too, ranging in price from the very bottom to the very top.

Exceptional

The first floor probably holds the most stock — guitars and amps. McCormacks have been judged a pretty fine dealer by both Gibson and Fender, as well as by Beat readers. They were awarded a Fender Gold Record Award, and the Gibson exceptional sale award for the whole of Scotland last year, which is a pretty meaty recommendation for anyone! Obviously Fender and Gibson electrics abound, but there are showings from Guild and Rickenbacker and Music Man at the more expensive end of the market, while the cheaper copies took up the rest of the space! McCormacks also stock an unusually large selection of acoustics by Gibson, Guild and Ovation, as well as Japanese models and cheaper models from Eko.

The amp and combo section of the first floor was pretty well stacked with offerings from all the well known manufacturers, ranging from small Zenta practice combos right through to equipment from Music Man, Marshall, Fender, Bose, Custom, HH, and on to some larger PA installations by Peavey and Altec. In addition McCormacks's handle a small healthy market in second hand guitars and amps. So far, then, so good — but what makes the shop that little bit more special?

"I suppose our service department is all right," suggested Neil cautiously. A word with the staff upstairs shed light on an indeed 'all right' service department. Guitars can be brought in for complete rebuilds if necessary (should you happen to cast one out the back of a seventy mile-an-hour van on the A74) or more delicate jobs can, and are, undertaken. "We can start with simple re-fretting jobs, and go up through neck replacements, or handle



Are those the high overheads?



Accordions aren't forgotten



The staff face the music



The walls take the strain

customising jobs — we can rewind pick-ups to original spec or soup them up. On amplifiers we try to operate a 24 hour turn around on repairs. We'll also do keyboards — any keyboards." In addition to this excellent department, the shop is more actively involved in the music scene of the city than most. "I suppose most of the bigger PA installations in Glasgow's venues were supplied and installed by us," Neil went on. "We've recently put in a big Bose system for the King's Theatre, for example, and supplied equipment for the recent Command Performance when Dolly Parton, David Soul and the Jacksons played."

Atmosphere

Another reason, then, why McCormacks are genuinely a 'Top Shop'. Nearly all the staff of the shop play a musical instrument of one description or another (Neil himself used to curl his lips around a trumpet) and several are even more actively involved in semi-pro bands in the city, which they say is lacking somewhat in venues for rock bands — for example over a recent weekend there was one concert billed in MM's pages as opposed to something over 70 in London! Customers tend to travel a long way to McCormacks — apart obviously from those living in the city (although we doubt if that many take the train up from London!), and after our inspection of the premises we can see the reasons.

The concept of a shop being something more than merely a place in which to buy goods is almost peculiar to the music trade. A shop has to cater for a higher percentage of 'window shoppers', and yet create the atmosphere, facilities and choice that may turn that casual shopper into a buyer — often many months in the future.

McCormack's is certainly such a shop — as the Beatles found out in the sixties, as did the Stones, and more recently Elton John. The firm runs a small fleet of delivery vans, so there's no fear of having to carry a Music Man combo up to the station — yet another service which allows McCormack another rung on the ladder.

Are they on top of that ladder? It's not really Beat's place to make that sort of judgement, but as we said at the beginning, there are a awful lot of you up there in Scotland who think so.



mccormack's

THE NAME SCOTLAND'S MUSICIANS
HAVE KNOWN FOR

40 YEARS

1937 - 1977

Celebrate by offering you FREE

A SHURE 515 MICROPHONE

OR

AN ELECTRIC HARMONIX SMALL

STONE PHASER with every £150 spent

Where Musicians go for instruments...

mccormack's
(MUSIC) LTD

29-33 BATH STREET, GLASGOW, G2 1HT
Tel 041 332 6644

FROM UNDERDOG TO TOP DOG IN THREE YEARS.

Castle Sound is the most successful recording studio in Scotland.

A fact which will come as some surprise to those who remember Calum Malcolm sitting at a ten channel Chilton. Waiting for his four track Teac to burst into flames. Again.

But now, months later, he's sixteen track and planning on going twenty-four.

He's promoted himself from 'Dial a Santa' to mastering for M.C.A.

To what dizzy heights may he not now ascend? And how the hell has he done it so fast?

For the answer to this and all other questions, speak to the oracle himself.

On Edinburgh 031-556 8162.

Not only will you discover that Castle Sound is cheaper than any equivalent studio in the country.

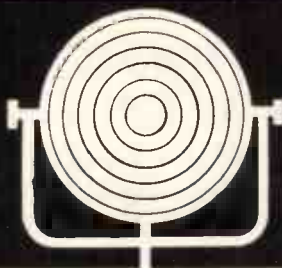
And that it can give you a better sound than any equivalent studio in the country.

You'll also hear, straight from the horse's mouth, how Castle Sound has landed up top dog.
In a business where dog eats dog.



CASTLE SOUND STUDIOS, 11 DUBLIN STREET, EDINBURGH EH1 3PG, TELEPHONE 031 556 8162.

STUDIO



SPOTLIGHT

CASTLE SOUND

With the work-to-rule by air traffic control assistants in full flight (*sic ...Ed.*) at the time of our visit, Castle Sound Studios in Edinburgh came mighty close to qualifying for this month's *Continental* Studio Spotlight feature! Five and three quarter hours, courtesy of British Rail's Silver Jubilee Non Event out of Kings Cross, accompanied by somebody's spotty faced infant determined to keep Beat's nor-

thern expedition as widely awake as it wished to be deeply asleep, did little to raise the air of despondancy.

Only a couple of stiff malt whiskies in the 'American' bar of the North British Hotel were able to cut out the memory of the journey and shield us from the 1 inch of rain which at the same moment was clearing Princes Street as quickly as the Clash could empty the Queen Elizabeth Hall.

Fortunately Calum Malcolm, senior partner at Castle Sound and general man-in-charge, braved the lashing rain and delivered us nearly dry at his studio premises, 1 Dublin Street.

Castle Sound are located on the second floor of a stern mid-Victorian terrace which once might have housed a nineteenth century shipping magnate. The whole studio is Calum's brain-child, so we spent an hour or two just talking things over before taking a closer look at the facilities.

"I've always been interested in music," Calum told us, "and always interested in recording. A studio seemed a logical step, even though I had little idea of the business side, or even the technical side of things. You could say it was a gamble of sor-

ts, which fortunately has paid off very successfully."

Starting with an investment of only £1500 back in April 1974 he went out and bought the industrial model of the TEAC 3340. "It was nearly disastrous," he recalled. "The bloody thing kept bursting into flames — I had to get rid of it because I couldn't afford the fire insurance." The TEAC was sold to some well known Scottish musicians who, it seems, have never had any reason to call in the local fire brigade since, so perhaps Calum was plugging it in wrong!

With the TEAC's departure came a one year old Ampex, followed by a Studer 2 track, and a Chiltern desk. The studio

Calum and Amek.



was operational. The next stage was to bring in some high class equipment. "I had the market by then," Calum continued, "and had learned a lot about recording. I was able to think in terms of getting somebody to build me a desk the way I wanted it — not just a simple off-the-peg job to which I would have to adapt."



Help came from Nick Franks and Graham Langley of Amek. "They were really helpful, understood what I was trying to get, and came up with a way of getting it for me." The result is an Amek 24 in 16 out with auto remix facilities and no requirement for a patch board — again, automatic. "It's amazingly fast to use," was the satisfied comment. The 16 output obviously meant a 16 track recorder had to be found. Calum spent a lot of time looking at the more obvious choices — Ampex, MCI etc. — before eventually going for a Lyrec with computer drop in facilities and

auto-locate. "The service is amazing," Calum went on. "A week of so after we bought it there was this knock at the door — a service engineer from Copenhagen (where Lyrec are made) had come over just to see how we were getting on with it, whether it needed any modification, or whether we needed any help of any kind. That sort of service is just so difficult to find that when you find it you know you've got to stay with it." The Lyrec is already wired for 24 track, a development likely to take place relatively soon. Calum has already ordered a new Amek 32 in 24 out desk from his friends Franks and Langley.

Calum hand-built the whole studio — control room as well — himself with the help of friends, and while it is fair to say the result is not in the Eastlake/Westlake stratosphere, it is at least 'lived-in' and not the virginal, don't - put - coffee - down - here atmosphere of some of the larger, more fashionable places we've been to. Obviously the main feature of the control room is the desk; other gear includes 2 Studer 2 tracks alongside the Lyrec, A&D Scamp Racks with noise gates and limiters and compressors, AKG and Master Room reverb units, and a highly modified hi-speed ancient Ferrograph! Monitors are JBL 433A's bi amplified by Niam 260's.

The desk is, as can be seen from the photographs, at right-angles to the window into the

studio — for space reasons as much as anything else. The studio itself was, at the time of our visit, stashed full of gear belonging to Badger, a band in which Calum plays keyboards and which is signed to MCA records, and EMI publishing. Badger use the studio as often as they can — but at present there's so much work coming Castle Sound's way that the band has to fit in when it can! Amongst the instruments — all of which are available for no charge — is a magnificent honky tonk doctored grand piano. A quick rag on that revealed that the studio has an unusual, and very pleasant live feel to it — an impression that was later confirmed on listening to some recent product on tape. There's a large drum booth too in the small L of the studio's layout which Calum told us has no spillage whatsoever.

Equipment

In addition to the honky grand, there's a Scheidtmayer grand, undoctored, plus a list of instruments including a Mellotron, Hammond L100 with an excellent Yamaha Leslie cabinet, a Hohner K1 pianet, a full Premier kit, and a couple of amps — the HH VS musician, and a hefty Ampeg 120 watt bass amp and cab. Badger often leave their own equipment in the studio which can be loaned to visiting musicians if the need arises. Microphones on view included Neumann, AKG, Beyer, Sennheiser and Calrec.

Back in the control room, lounging on the plush golden velvetine covered corner settee (very grand!) Calum told us about his plans for the future. "I'm negotiating to get the lease on an old school in the suburbs which will give us the room we need, but at moment the various councils seem to be passing the buck around like an application for a punk rock concert in Sadlers Wells! I feel we've really exhausted the possibilities of this space here — I reckon that to go 24 track in the studio you've got to go '24-track' class in your other facilities. The school is big enough for two studios, a kitchen, rest room, and all the other items which would become essential. I'm justabout ready to move — but I'm tied until someone in authority makes a decision." To have set off only in April '74 with £1500 and have arrived on the threshold of full 24-track facilities in only 3½ years is a remarkable achievement, one that reflects not only Calum's astute business sense, but also spotlights his engineering and recording abilities.

The studio now works pretty much full time — and is used by a whole variety of different people, from the Bay City Rollers to the Boys of the Lough. While there we had the opportunity to hear some tracks by a MoR entertainer, well known in Scotland, by the name of Alistair MacDonald which we can only hope his record company will consider pushing hard in the Fairport/Steeleye Span markets in England.

At the moment Badger is simply a studio band — despite a top ten record in Australia (well, it's hardly Wolverhampton is it?) but they give Calum all the engineering practice (and coffee-making practice) he needs when not needed elsewhere — and elsewhere could be Germany with his mobile studio, recording a brass band album for the British Army on the Rhine!

Atmosphere at Castle Sound is essentially young, laid-back and with a professional bite — just right in fact, and Calum hopes to be able to move these same vibes over to the school when Castle Sound finally takes the 24-track plunge. Whether the school buildings will be able to adapt successfully from the sound of pubescent green uniformed school girls to the heavier riffs of rock music we've yet to find out — but having examined Castle Sound and it's 'mastermind' we reckon the move will be successful ... if only it would stop raining!

Drum booth and confused drummer!



MUSIC MART

A PAID, AT-A-GLANCE DIRECTORY FOR ALL YOUR MUSICAL NEEDS

To have your company listed,
contact Howard Rosen, 01-359 5378:

AMP & GUITAR SHOPS

AFLYN AUDIO, 71 Windmill Road,
Luton, Beds. (0582) 36950/414297

BARNARDS MUSIC STUDIOS,
40 Camden Road, Tunbridge Wells,
Kent (0892) 22141

CASSMUSIC LIMITED, 29 South
Street, Eastbourne, Sussex. BN21 4UP
(0323) 37273

CASSMUSIC LIMITED, 38 Monarch
Parade, London Road, Mitcham, Surrey.
CR4 3HA. 01-640 1870

CUSTOM AMPLIFICATION, 45
Nantwich Road, Crewe, Cheshire.
(0270) 4779

HUMBUCKER MUSIC, 124c Green Lane
Road, Leicester (0533) 769318

J.S.G. MUSICAL, 108b, Main Street,
Bingley, West Yorks 0976 68843

KINGFISHER MUSIC CO., 20 Kings
Road, Fleet, Hants. 02514 21210

PALL MALL MUSIC, 58 Pall Mall,
Chorley, Lancs. Tel: 02572 71124

POWER MUSIC, 124c Green Lane Road,
Leicester (0533) 769318

S.A.I., Regent Street, Coppull, Nr.
Chorley, Lancs. 0257 791645

SUN MUSIC, 110-111 Oxford Road,
High Wycombe, Bucks. 0494 36686

WHITE SOUND EQUIPMENT, 3 Albion
Place, Sunderland, Tyne & Wear.
(0783) 78058

WOOD BROS. SOUND CENTRE,
33 London Road, Buxton, Derbyshire.
0298 4638

WOODROFFES MUSICAL
INSTRUMENTS LTD., 119 John
Bright Street, Birmingham B1 1BE
(021) 643 6545

CUSTOM-BUILT SOUND EQUIPMENT

ACOUSTIC SOUND SYSTEMS,
17 Andersons, Stanford-le-Hope, Essex
Stanford-le-Hope 6218

DORON SOUND SYSTEMS, 453 Brook
Lane, Kings Heath, Birmingham B13
0BT. (021) 777 4971

DISC-CUTTING & MASTERING

COUNTY RECORDING SERVICES,
London Road, Binfield, Bracknell,
Berks. Tel: (0344) 54935

MIDLAND SOUND RECORDINGS,
Meeting House Lane, Balsall Common,
Coventry. (0676) 32468

TAPE TO DISC SERVICE

ANGLIA PRESSINGS, 112 Beach Road,
Scratby, Great Yarmouth, Norfolk NR29
3PG. 0493-730136

DISCO SERVICES

D.J. ELECTRONICS (HACKNEY) LTD,
83 Queens Road, Southend-on-Sea,
Essex, SS1 1PY. (0702) 353033/4/5

DAVE SIMMS DISCO SERVICES, 1-5
The Grove, Ealing, London W5 5DY 01-
500 0520

S.I.S. (SOUND EQUIPMENT) LTD.,
57 St. Andrews Road, Northampton
NN1 2PB. Tel: 0604 32965

ROGER SQUIRE'S DISCO CENTRES
LONDON
176 Junction Road, N19.
01-272 7474

BRISTOL
125 Church Road, Redfield.
0272 550550
MANCHESTER
251 Deansgate, 3
061-831 7676

EQUIPMENT HIRE SERVICES

JULIAN'S STUDIO INSTRUMENT
RENTALS LTD. 01-459 7294/5

MAURICE PLACQUET LTD.,
(Colin Barton), 358-360 Uxbridge
Road, Shepherds Bush, London W12.
01-749 3232

LIGHTING

CHAMELEON LIGHTING, 40 Westfield
Avenue South, Saltdean, Brighton BN2
8HT. 0273 32539

LAIR HUST LTD., 7/9 Wood Close,
London E2 01-639 7547

METEOR LITES, 8 Pinnocks Lane,
Baldoak, Herts 0462 892121

P.A. SYSTEMS

AXIS SOUND EQUIPMENT, 58 Avon
Road, Bournemouth, Dorset BH8 8SE.
0202 38246

CABIN SOUND CENTRE, 1a/2
Bamborough Gdns, London W12 8QN.
01-749 1121

CASCADE MUSIC, 42/44 Upper
Tooting Road, London SW17 7PD.
01 72 3997

GROUND CONTROL, 7/9 Wood Close,
London E2. 01-739 7543

H.H.B. P.A. HIRE, 16 Wallasey
Crescent, Ickenham, Uxbridge,
Middx. Ruislip (71) 73271/36986

HIWATT EQUIPMENT LTD., Park
Works, 16 Park Road, Kingston-upon-
Thames, Surrey. 01-549 0252/3

LAREBEE PRODUCTIONS, 17 London
Mews, Paddington. 01-262 5470

MUSIC SYSTEMS HIRE, 128 Brooks
Road, Cambridge. 0223 40841

STANDISH LIGHT & SOUND HIRE
CO. LTD., 358 Preston Road, Standish,
Nr. Wigan. (0257) 421603

E. ZEE HIRE LIMITED, 7-9 Market
Road, London N7. Tel: 01-609 0246

LIVE WARE, 17 St. Anne's Court,
Wardour Street, London W1V 3AN.
Tel: 01-734 9901/3

R & C MUSIC, 2 High Street, Bexley,
Kent. 29 51663

SUPERSTITION HIRE, 3 Tumoak
Avenue, Woking, Surrey 04862 65885

PERCUSSION INSTRUMENTS

PERCUSSION SERVICES, 17-23 Vale
Royal, London N7. 01-607 8383

EQUIPMENT REPAIR SERVICES

MAURICE PLACQUET LTD.,
(Colin Barton), 358-360 Uxbridge
Road, Shepherds Bush, London W12
01-749 3232

AMPLIFICATION

ROKA'S SHOP, 57 Endell Street,
London WC2B 9AJ. 01-240 2610

ORGANS & AMPS

BUG SOUND ELECTRONICS, 76 Manor
Street, Braintree, Essex. 0376 21962

SPEAKERS

JOHNSON & JONES (Quality Speaker
Repairs), 66 Dalston Lane, London E8.
01-254 9331.

GUITAR SERVICES

BRIAN COHEN, 49 Kensington Park
Rd, London W11. Phone: 01-727 8719

PETER COOK, 17 Perimeade Road,
Perivale, Middx. 01-998 3101

ROKA ACOUSTIC SERVICES, 67/87
Hampstead Road, London NW1.
Tel: 387 3861

INSURANCE

CANWORTH BROKERS LTD., 43
South Molton Street, London W1Y 1HB
01-408 2272 (10 lines)

GIBSON & CO. LTD., Inc. Insurance
Brokers, 54 Uxbridge Road, London
W12. 01-743 4834/5

ROGER SQUIRE'S (INSURANCE),
55 Chalbert Street, London NW8.
01-722 1130

LIGHTING EQUIPMENT FACILITIES

AARVAK ELECTRONICS, 12a Bruce
Grove, London N17 6RA. Tel: 01-808
8923

CEREBRUM LIGHTING (Sales & Hire), LTD
168 Chiltern Drive, Berrylands, Surbiton,
Surrey KT5 8LS. 01-390 0051

MULTIFORM ELECTRONICS LTD., 22
Portugal Road, Woking, Surrey GU21
5JE 04862 70248

ROGER SQUIRE'S DISCO CENTRES
See our address entries under the
heading Disco Services.

ZENITH LIGHTING, 60 Ifield Road,
London SW10. 01-352 7048

MAIN AGENTS FOR

ALTEC & UNIVERSITY
SOUND

THEATRE PROJECTS, 10 Long Acre,
London WC2 9LN. 01-240 5411

MANUFACTURERS

ELKA-ORLA (UK) LIMITED, 19
Bluebridge Industrial Estate, Halstead,
Essex. Halstead 5325/6

AMPLIFICATION

AFLYN AUDIO, 71 Windmill Road,
Luton, Beds. 0582 414297/36950

FLAME AMPLIFICATION, 100
Eastbank Street, Southport, Lancs.
0704 37050

HIWATT EQUIPMENT LIMITED,
Park Works, 16 Park Road, Kingston-
Upon-Thames, Surrey. 01-549 0252/3.

SOUTHERN MUSIC, 34 Waterloo Road,
Hove, Sussex 0273 733387

WATKINS ELECTRIC MUSIC LTD.,
66 Offley Road, London SW9 0LU.
01-735 6568/9/0

WHITE AMPLIFICATION, 211 High
Street West, Sunderland, Tyne & Wear.
(0783) 43627

ZOOT-HORN SOUND EQUIPMENT,
31 Station Road, London SE25.
01-653 6018

ELECTRIC ORGAN KITS

ELVINS ELECTRONIC MUSICAL
INSTRUMENTS, 12 Brett Road,
Hackney E8 1JP. 01-986 8455

CABINET FITTINGS

AFLYN AUDIO, 71 Windmill Road,
Luton, Beds. 0582 414297/36950

ADAM HALL (SUPPLIES) UNIT Q,
Starline Works, Grainger Road,
Southend-on-Sea, Essex. 0702 613292

CUSTOM-BUILT SOUND EQUIPMENT

SUMMIT AMPLIFICATIONS, 493
Green Lanes, Haringay N4 1AL.
01-348 8870

CUSTOM-BUILT PERCUSSION & FITTING

PERCUSSION SERVICES, 17-23
Vale Royal, London N7. 01-607 8383

P/A EQUIPMENT

AMEK, 2nd Floor, Islington Mill,
James Street, Salford, Lancs. 061-834
6747

EPICENTRUM, Foxhouse, Moor Road,
Langham, Colchester, Essex 020 636 668

GELF ELECTRONICS LTD.,
6 Duncombe Street, Bletchley,
Milton Keynes. Tel: 0908 77503

H/H ELECTRONIC, Industrial Site,
Cambridge Road, Milton, Cambridge,
CB4 4AZ. (0223) 65945

RESLOSOUND, Eagle Road, Rye,
E. Sussex. Rye (079 73) 2988

SOUNDCRAFT, 5/8 Great Sutton St.,
London EC1. 01-251 3631

SPEAKER CABINETS

FLAME AMPLIFICATION, 100 East-
bank St., Southport, Lancs. 0704 37050

SYNTHESISERS

SYNTHESISER MUSIC SERVICES
LTD., 12 Holland Park, London W11.
01-221 5665

MUSICAL INSTRUMENT SHOPS

A1 MUSIC CENTRE, 88 Oxford St.,
Manchester 1. (061) 236 0340

ANDERTONS MUSIC CENTRE, 5
Stoke Fields, Guildford, Surrey. (0483)
75928

ASSEMBLY MUSIC, Alfred Street,
Bath (0225) 63508

BERRY PIANOS, 48 Grand Parade,
Haringay, London N4. 01-800 2488.

ALLAN BILLINGTON LIMITED,
172/174 Park View Road, Welling, Kent.
01-303 1429/3441

COOKES BAND INSTRUMENTS, 34
Benedicts Street, Norwich, Norfolk.
0603-23663

CORNELL, J.P., 31 Spring Bank, Hull.
(0482) 215335

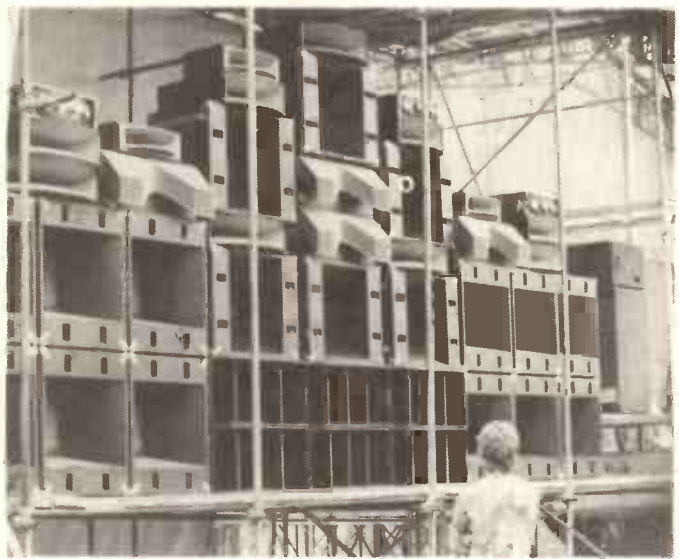
J.P. DIAS (CARLISLE) LTD., 149-153
Botchergate, Carlisle.

DUCK SON & PINKER, Harmony Hall,
Bridge Street, Bath. (0225) 5676

EUROMUSIC, 13 Princesses Parade,
Waterside, Crayford, Kent DA1 4JD.
(03225) 22544

TOURING ON THE CONTINENT ALL YOU NEED IS A GIG WE GOT THE REST

JBL SPEAKERS DRIVERS
CROWN AMPS
MIDAS/KELSEY/SOUNDED
RANK STRAND
ALTMANN LAMPS
ELECTROSONIC & R
STRAND DIMMER RACKS
CSI FOLLOW SPOTS
SUPER STRONG STROBES
CSI SLIDE PROJECTORS
STAGE GEAR
MERCEDES BENZ TRUCKS



SPECIAL RATES ON HOTELS, CAR RENTALS & COACHES

MANHATTEN TRANSFER • JOSE FELICIANO • WAR
GORDON LIGHTFOOT • RORY GALLAGHER
SHIRLEY McLAINE • BILLY SWAN • AL JARREAU • ETC ...

FLASH LIGHT & SOUND GMBH

The STAR OF THE SHOW



The ELKA X705 portable organ

with upper manual polyphonic synthesiser. Pre-set and variable monophonic synthesiser (upper/lower/bass pedals). 49 note keyboards, draw bars, percussion, piano and strings (upper and lower manuals) sustain auto/chords/bass accompaniment all with memory computer plus 15 drum rhythms with drum break control. **Choice of four output sockets.**

The price ??? . . . £15,000 ? £10,000 ? £5,000 ? NO! ONLY £2,159

For further information contact Tony Back on (0273) 686637 or Nando Fabi at

ELKA-ORLA (U.K.) LTD

19, Bluebridge Industrial Estate, Halstead, Essex.
Telephone Halstead (07874) 5325



Personal Ads

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

HIGHLY TALENTED guitarist (lead or bass) and versatile vocalist seek position with London based working band into Genesis, Lizzy, Eagles etc. Equipment and transport available. Contact J. J. R. Pow, Eile (Scotland) 330 684.

WANTED! BASSIST and drummer aged 14-16 to form young, very inexperienced rock band in Kilmarnock area. Contact Doug Scott, 41 Woodlands Grove, Kilmarnock.

NOSTALGIC COLLECTOR requires electric guitars from the '60s. Realistic prices paid (no fortune hunters please) preferably for good playable 'untampered with' instruments from Burns, Gretsch, Grimschaw, Guild, Hofner, Kay, Rickenbacker, Vox, etc. Will collect if necessary. Also issues of 'Western Scene', 'Guitar Player' and old guitar catalogues. Newton Abbot 5756 after 8.

WEMBLEY/EDGWARE area: semi-pro guitarist and bass player with good gear seek keyboard player and drummer to form creative band. Into Weather Report, Cobham, Gong, Jan Hammer etc with view to turning pro. Details to Mike Smith 01-427 3833 (Harrow).

CAMBRIDGE AREA Bass, keyboards and drums (inc. percussion) required. Urgent! For original and innovative band, possible residency. Influences: Jazz, Yes, T. Dream etc. Steve, 271 Broadway, Yaxley, Peterborough. Tel: 241966. **WANTED DRUMMER** (16-18) for rock band into Beatles, Gallagher, Zep, Wishbone. Own drums and transport. Lewisham/Greenwich/Eltham area. Phone Ozy 311 8486.

FOR SALE Left-handed, black Shergold

Modulator bass. 9 months old, £185. Ask for Bob, 14 Shell Road, Lewisham SE13.

FOR SALE Offers for Beat Instrumental Jan 76-July 77, Hit Songwriting and Recording April-Aug 78. All in excellent condition. Mart, 82 Kirkstone Drive, Loughborough, Leicester.

I'M A GOOD guitarist with a bassist and a singer and we seek a musically serious line-up with a drummer to form band. We don't want anyone brilliant because we're not much good — yet. Must be into intelligent puerility. Phone Louis 01-979 0332

ROCK DANCER, maybe a little singing if persuaded, wants to join friendly good hard rockin' band, in a Led Zep, Bad Co vein, but also a bit of blues and soul. All letters answered, but please only genuine ones. Dee Dancer(!), 8 Stockbridge Road, Winchester, Hants.

FOR SALE New Ovation Glen Campbell six string guitar, bargain at £270 ono. Also John Birch Custom, beautiful double-cutaway natural body, maple neck. Stereo/mono/antiphase switching, many more features. The rrp of this new guitar is about £370 — my price £260 ono. Also Marshall 50 reverb combo £130 ono. Stan Tunnicliffe, 25 High Street, Grimthorpe, Nr Bamsley, South Yorks.

KEYBOARD PLAYER into synthesizers, tape effects etc, wanted for newly forming experimental rock band in Birmingham area. Phone Jezwaz 021-477 6450.

MOOG PRESET SYNTH carrying case. Great condition, great sounds, £330 ono. Chris, 81 Crondall Ct., Pitfield St., London N1.

BASSIST AND VOCALIST (16-20) required for local progressive rock band. Own PA system an asset for vocalist, but not necessary. For details phone Stoke-on-Trent 502343 (London) or 503396 (Nick) after 6.30pm.

BASS PLAYER (Marshall 100 watt gear) wishes to join group or meet anybody interested in forming group (pref. with previous experience but anything considered). Contact John Fletcher, 98 Kimberley Avenue, Thatto Heath, St Helens, Merseyside.

EXPERIENCED original singer/songwriter/guitarist seeks to form two bands — rock and folk. Needed — bassist, drummer, keyboard player, lead guitarist, vocalist, cello players, flute player, male or female, age irrelevant. Tel: Thanet 29408.

17 YEAR OLD inexperienced bass player into Genesis, Wishbone Ash, Purple, Floyd, Led Zep seeks similar to form group in Northampton. Tel: Dave, Northampton 64305.

HOFNER VIOLIN BASS original £60, Goodmans 1 x 18 bass cab £25, 50 watt PA (or bass) amp £20. Please contact G. Dawson, Taunton 5673 after 6pm.

FOR SALE OR SWAP — Professionally customised Strat copy. Humbucker, black finish, maple neck, tremolo, wax sealed p.u.s., rewired controls, 3 separate toggle switches, 1 vol for h/b, 1 vol for Strat p.u.s., 1 master tone. Excellent action, better than a lot of originals, with case. £90 or swap for Antoria, CSL, Ibanez Kimbara. SG, Flying V, Les Paul etc. Phone 041-942 0795 (Glasgow). Ask for Andy.

CIMAR JAZZ BASS, as new £70, Columbus Strat copy £50, Sound City 120w cab £60, fuzz pedal £5 and swell pedal £5. Mark Reed, 136 Whyke Road, Chichester, Sussex or Tel: Chichester 88088.

ROLAND ELECTRIC PIANO, unmarked and as new (home use only). Piano and harpsichord effects, complete with sturdy flight case and stage stand. £300 ono. Phone Southampton 559562 (evenings)

GUITAR PLAYER WANTED. Good guitar player wanted for just formed group, work waiting. Good money. Not older than 14 years of age. 3 Victoria Road, Chislehurst, Kent.

(INEXPERIENCED) MALE rhythm guitarist wishes to form or join band. Influenced by mostly everything except punk. Someone with good knowledge of songs and a spare amp appreciated. Contact Chris, 21 Petersham Rd., Pennywell Est., Sunderland.

FOR SALE John Birch lead guitar never used and in immaculate condition. White with maple neck and wired stereo with hard case £250 ono. Wented Fender six string bass, must be in good condition. Phone Stoke-on-Trent 311696.

GUITARIST TO JOIN or start group. Into Yes, Fleetwood Mac. Ring Tony 061 45426, Limerick, Ireland.

EXCELLENT LEAD/BASS seek keyboards, drums. Into Yes, Genesis, Enid, Brand X, Gong, Holdsworth, Pastorius Influenced. Semi pro soon, age unimportant, musicianship essential. December gig waiting. Rehearsals evenings, weekends. If serious phone 504 1216 (Ilford).

introducing the pickups that won't let you down VELVET HAMMER

...created by Red Rhodes

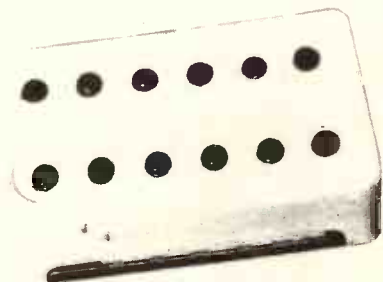
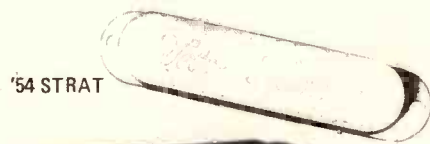
You won't curse the new Velvet Hammer pickups. A Velvet Hammer '54 STRAT produces plenty of output and is specially designed for low noise with no humm. Produces a complete band width, full harmonic sensitivity and full dynamic range. Special construction results in controlled sustain for an honest-to-goodness "studio sound."

The Velvet Hammer DUO '54 Humbucker has got the HOTS but with amazing CLEAN. Get all the output and sustain you want with HOT & CLEAN or HOT & RAUNCHY options. Wire it into your TONE control and fade from a full Humbucker to a single coil STRATOCASTER sound.

Sole distributor in the U.K.

STRINGS & THINGS Ltd.

20 Chartwell Road, Churchill, Lancing, West Sussex BN15 8TU



DUO '54

SEND LARGE S.A.E. FOR LEAFLET

BEAT INSTRUMENTAL'S EQUIPMENT PRICE GUIDE

Please note that all recommended selling prices include the appropriate rate of VAT unless marked EX VAT alongside the manufacturer's name.

Whilst every effort is made to ensure that all prices listed are correct at the time of going to press, they may vary according to the sales policy of each individual retailer. We do advise you therefore to check with your local dealers before making any final decisions. Manufacturers are requested to inform us of all price changes as soon as possible.

GUITARS

BALDWIN

GRETSCH

Sunvalley	408-46
Rancher	386-69
Broadcaster (solid)	483-02
Broadcaster (hollow)	531-84
Broadcaster (bass)	483-02
Anniversary	554-51
Streamliner	531-84
Country Club, s/	
burst	589-39
Country Club, nat.	589-39
White Falcon	969-53
White Falcon, stereo	1007-89
White Falcon, single	
cutaway	821-31
Roc Jet, black	483-02
Roc Jet, red	448-14
Roc Jet, walnut	578-93
Country Roc	578-93
Tennessee, cherry	531-84
Nashville, red	605-08
Country Gentleman,	
walnut	629-49
Super Chet, walnut	845-72
Super Chet, red	845-72

BOOSEY & HAWKES

DI GIORGIO (BRAZIL)	
No 16 Signorino	69-72
No 28 Clarino	83-20
No 36 Bel Som	123-88
No 30 Amazon	96-76

TAKEHARU	
GT30A small	100-44
GT30B small	100-44
GT85 full size	58-59
GT120 full size	69-49
GT180 full size	85-37
WT100 jumbo	63-61
WT200 jumbo	89-56
WT100-12 jumbo	70-31

VEGA	
V244	160-00
V445	170-00
V445-12 str.	190-00
V446	170-00
V46.5	335-00
V845	227-50
2052M case	59-00

CBS/ARBITER (EX VAT)

FENDER	
Electrics:	
Jazzmaster	348-75
Sratocaster w trem	300-78
Sratocaster L/H w trem	339-45
Sratocaster m/neck w trem	325-50
Sratocaster L/H m/neck w trem	364-25
Sratocaster	271-75
Sratocaster L/H	308-45
Sratocaster m/neck	294-50
Sratocaster m/neck L/H	333-25
Telecaster d/l	322-40
Telecaster d/l L/H	353-40
Telecaster Custom	263-50
Telecaster Custom L/H	294-50
Telecaster Custom m/neck	288-30
Telecaster Custom L/H m/neck	317-75

Telecaster Std	240-25
Telecaster Std L/H	260-40
Telecaster Std m/neck	263-50
Telecaster Std L/H m/neck	285-20
Bronco	167-90
Musicmaster	130-20
Mustang	178-25
Mustang L/H	192-20
Mustang m/neck	201-50
Mustang L/H m/neck	215-45
Semiacoustics:	
Telecaster Thinline	314-65
Telecaster Thinline L/H	341-00
Starcaster+case	461-90
Basses:	
Jazz	302-25
Telecaster	257-30
Precision	251-10
Precision narrow neck	260-40
Precision fretless	251-10
Mustang	192-20
Musicmaster	116-25

Acoustics	
F.C. 103	36-43
F.C. 10	40-30
F.C. 20	50-38
F.C. 30	60-45
F.C. 40	66-65
F15	46-50
F25	51-15
F35	57-35
F45	58-90
F55 12-string	71-30
F65	72-85
F75	89-90
F85	117-80
F95	150-30
F80	91-95
F110	220-10

CHAPPELL

Classical:	
C.100	33-00
C.101	39-00
C.102	45-00
Steel strung:	
C.200	45-00
C.201	57-00

CLEARTONE

MELODY	
1200 i2/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
450	21-82
350	15-34
600	39-48
1300	34-38
MIAMI	
FT1 Elec	25-36
FT2 Elec	29-93
FT1 Bass	32-64
TANTARRA	
4195 Classic	18-28
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
SMI Custom IV	122-76
CMI Salisbury	109-96
SG25	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	173-00
2355M Big John S.Ac. Maple	190-00
2357 Mt. Strad Violin Bs.	88-00
2350 Memphis Custom	136-00
2350 Memphis std.	132-00
2350L Memphis std l/h	144-00
2351 Memphis d/l	136-00
2351DX Memphis d/l	148-00
2351 Memphis Original	141-00
2342V Memphis	170-00
2341 Memphis ctm d/l	154-00
2343 Memphis jun	159-00
2337DX Memphis jun d/l	173-00
2350 Memphis white	144-00
2405 Custom 74	208-00
2451 Memphis Oldie	190-00
2350B Memphis bs.	143-00
2640 Memphis Vine	150-00
2458 Memphis Spl.	157-00
2351CH Memphis Cherry	136-00
2675 Custom 76	430-00
2354 Woodstock	133-00
2354S Woodstock std	127-00
2345SL Left-Hand	135-00
2377 Woodstock pro	141-00
2383 Woodstock ctm	151-00
2338 Woodstock std.	106-00
2347 Woodstock jun	128-00
2347 Woodstock nat.	142-00
2345 Woodstock white	240-00
2354B Woodstock bs.	130-00
2354LB Woodstock long bs	140-00
2352 Clipper	92-00
2352M Clipper d/l	108-00
2352 Custom	121-00
2353LDX Clipper long bs black	106-00
2368 Clipper Fireball	122-00
2365B Dixie bs	138-00
2365BL Dixie bs l/h	145-00
2366B Marksmans	132-00
2366FLB Fretless bs	132-00
2367 Rocketman Maple fb	144-00
2375W Rocketman White	152-00
2375L Sunburst l/h	140-00
2375N Rocketman Natural	155-00
2375 Ash	182-00

2375B Rocketman black	143-00
2655ZB Rocketman Zebra	186-00
2656ZB Zebra bs	188-00
2375W Twin Gemini 6/12	250-00
2407 Twin Gemini 6/4	260-00
2376 Dixie Fireball bs	156-00
2386 Memphis ctm d/l	154-00
2386L Left-Hand	175-00
2384 Clipper Ash	450-00
2385 Clipper Ash bs	171-00
2370 Semi-Ac Id.	139-00
2371 Semi-Ac bs	141-00
2374 Semi-Ac Id.	154-00
2395 Semi-Ac Id.	132-00
2409B bs	160-00
2409BW bs	167-00
2387 Custom Vulcan	198-00
2387CU Vulcan bs	210-00
2348 Phoenix	207-00
2617S Artist nat.	231-00
2459 Venturer	222-00
2469 Vulcan II	223-00
2683 Solid special	232-00

ANTORIA WESTERN FOLK

698E Gt. Western elec.	104-50
684E Super Electric	121-00
698 Gt. Western jbo.	120-00
698M Gt. Western maple	137-00
698BK Gt. Western Black	120-00
693 Gentleman Jim d/l	107-00
684/12 Super Jumbo	104-00
684BLK Black	97-00
683 Super Jumbo	85-00
684/6L Left-Hand	97-00
628/12 Californian jumbo	86-00
628 Californian jbo.	78-00
62 Bronco fk	44-00
627/12 Bronco jbo.	71-00
627L Left-Hand	72-00
642 Folk	144-00
670 12 str.	133-00
699 Blonde	116-00
697 Tennessee 6	125-00
695 Nashville 6	92-00
758 Gt. Western Artiste jumbo	100-00
670	124-00
952 Antoria Vintage jbo.	82-00
684/6 Super Nashville	94-00

CIMAR

1904 Black 2pu.	83-00
1904S Sunburst 2pu.	82-00
1908 Bass 2pu.	85-00
1940 Sunburst 3pu.	91-00
1940W White 3pu.	91-00
1940 Ash 3pu.	96-00
1941 Cherry Jun 1pu.	75-00
1942 Walnut 2pu.	75-00
1944 Walnut 2pu.	82-00
1949 Stereo bs 2pu.	159-00
1950 White	113-00
1951 Cherry	112-00
1952 Bass	109-00

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
3570	202-00

DOBRO GUITARS

1000	800-00
33D	285-00
33HS	250-00
605S	205-00
605	205-00
Dobro Mandolin	200-00

HAWAIIAN

2390 Guitar only	38-50
2391 Outfit	117-00

FLETCHER, COPPOCK & NEWMAN

KIMBARA ACOUSTIC	
N105 Classical	36-07
N106 Classical	39-78
N169 Classical	43-99
N175 Classical	50-23
N29 Classical	57-18
N108 Classical	78-24
N76 Classical w/cs.	127-33
N30 Folk	44-22
N71 Jumbo	54-08
N72 12str.	57-19
N73 Jumbo	71-77
N107 12str.	74-04

KIMBARA ELECTRICS

N116 solid sun.	135-11
N117 solid nat.	139-11
N120 solid white	139-11
N121 solid nat.	148-40
N124 Bass nat.	150-67

KIMBARA MAESTRO

N141 Classical	94-45
N143 Folk	81-03
N144 Jumbo	94-41
N145 Jumbo	117-14
N146 Jumbo	156-96
N147 12-string	115-75

RESONATA

N87 Classical	24-95
N89 Classical	30-10

VICTOR GARCIA

N188 Spanish	32-78
N189 Spanish	36-99
N127 Spanish	42-83

LORENZO

N98 Student	46-21
N111 Classic	18-98
N99 Classic	23-10
N110 Folk	19-63
N102 Folk	29-17
N102 Folk	29-17
N100 Classical	28-47
N150 Classical	37-92
N151 Jumbo	40-37
N152 12 Str.	44-40
N153 Jumbo	46-25

COLUMBUS

N197 Jumbo sun.	53-94
N36 Semi Ac 6 st.	63-56
N85 solid blk.	68-00
N85/S solid sun.	68-00
N54 solid mahog.	63-07
N66 solid bass.	65-56
N77 solid bass.	71-07
N82 solid 3 pu.	72-84
N122 12 str.	55-51

KENT

N133 Classic	23-10
N134 Jumbo	27-73
N135 Dove	33-29
N136 Jumbo Nato	30-51
N137 Hummingbird	30-23

N138 12-st.	34-96
SHELTONE	
N5010 Folk banjo	50-88
N5015 Folk banjo w/cs.	92-55
N5009 Uke banjo	11-53
N1124 Mandolin	15-14
N5017 Tenor banjo	48-85
SATELLITE	
65/T Solid 2 p/u.	31-07
66/W Bass 2 p/u.	33-33

HAGSTROM	
110/J Swede natural	325-00
111/J Swede Black	325-00
112/P Swede Cherry	325-00
113/S Scandi Natural	299-00
114/V Scandi Sunburst	299-00
115/Y Scandi Jazz Bass Sunburst	325-00
121/R Special Sunburst	225-00
122/J Special Cherry	225-00
117/E Jimmy Oval Hole Natural	365-00
123/X Jimmy Oval Hole Sunburst	365-00
124/A Jimmy F Hole Natural	365-00
125/D Jimmy F Hole Sunburst	365-00
118/H Viking Sunburst	285-00
119/K Viking Cherry	285-00
120/O Viking White	285-00
130/T Patch 2000 Synthesizer guitar	1195-00

G.M.S.

PICATO STRINGS (sets)	
ES77 elec.	1-88
UL77 Rock & Roll	2-00
77 lt. gauge, elec.	2-00
P750 med. gauge, elec.	2-25
735L Bass, round wnd.	5-43
735M Bass, round wnd.	4-90
736L Bass, nylon wnd	5-43
736M Bass, nylon wnd.	5-43
738L Bass, flat wnd.	4-90
738M Bass, flat wnd.	2-23
727 'Gold', Folk	3-22
P12 'Gold', C&W	3-67
76 'Gold', Classic	4-78

GUIDE EX. VAT

AA Artist Award	1070-94
X-500 S-Ac 2 p/u.	749-64
X-175 S-Ac	

J5B2.....	299-88	B704 12 str.....	127-40
J5B2C Carved.....	342-71	B702 12 str.....	95-50
Acoustic:		BV650 9 str.....	192-00
D55-NT TV Rose-		W621S.....	245-95
wood Dread-		W611.....	312-30
nought.....	546-58	W610.....	199-75
D50-NT Bluegrass		W620.....	179-05
Special Rose		G212.....	103-60
Dreadnought.....	449-47	G214.....	131-15
D44MBL Bluegrass		MUSIMA	
Jubilee Maple		1612N Acoustic.....	19-95
Dreadnought.....	417-09	1612S Acoustic.....	19-95
G-4INT Jumbo 17"		730 Classic.....	25-95
Body D/nought.....	413-51	731 Classic.....	27-75
G875NT 3/4 Size 15"		732 Classic.....	32-50
Body D/nought.....	377-56	736 Classic.....	63-55
G-37BL Arched Back		737 Classic.....	78-50
Maple D/nought.....	348-78	738 Classic.....	96-50
D-40NT Bluegrass		500.....	12-95
Jubilee Mahog.		MORIDAIRA BANJOS	
D/nought.....	348-78	FB 1R 4-String.....	60-95
D-35NT Bluegrass		FB 2R 5-String.....	60-95
D/nought Nat.....	302-05	GB 1 6-String.....	62-85
D555B Spruce.....	546-58	C-7D Banjo case.....	28-35
D44MNT Nat.....	417-09		
D40SB Spruce.....	348-78		
D40CNT Cutaway.....	399-16		
D-40C Nc Florentine			
Cutaway.....	399-16		
D-25M Bluegrass			
Mahogany D/			
nought.....	258-90		

Jumbo & Folk Acoustic:			
F-50RNT Navarre			
Rosewood 17".....	683-16		
F-50SB Navarre			
Maple 17" Jbo.			
S/burst.....	546-58		
F-40BL Bluegrass			
16" Folk.....	395-50		
F-30NT Aragon 15 1/2			
Folk Nat.....	266-09		
F-30SB Aragon 15 1/2			
Folk, S/burst.....	266-09		
F30 RNT Smaller.....	485-43		
F-20NT Troubadour			
13 1/2 Folk. Nat.....	212-16		
F50BL Blonde.....	546-58		
F40NT Spruce Mahog			
F30RNT Small.....	485-43		
B50NT Acoustic bs.....	539-35		
Twelve-String:			
F-512NT Custom			
Rosewood 17" Jbo.			
F-41BL Custom			
Flamed Maple 17"			
Jbc.....	643-64		
F-212XLNT Extra			
Large Mah g 17"			
Jbo.....	471-06		
F212CNT Cutaway...	456-68		
F-212NT Mahogany			
16" Folk.....	402-71		
F-112NT Standard			
15 1/2 Folk.....	312-82		
G-312NT Rosewood			
16" D/nought.....	485-43		
G-212NT Mahogany			
16" D/nought.....	402-71		
Acoustic Bass:			
B50NT.....	539-35		
Classic:			
MK5 Rosewood.....	593-28		
MK4 Padouk.....	355-99		
MK3 Mahogany.....	269-67		
MK2 Mahogany.....	212-16		

HORNBY-SKEWES			
PALMA ACOUSTICS			
300N.....	17-50		
400F.....	22-50		
580.....	21-00		
FG105.....	27-50		
JG127.2.....	33-00		
JG127.....	37-00		
JG130.....	42-00		
KASUGA ACOUSTICS			
G100L.....	49-00		
G200.....	65-00		
F140.....	63-00		
D200.....	70-00		
T250 (112-str).....	79-00		
D350.....	99-00		
H400.....	135-00		
H600.....	195-00		
KASUGA ELECTRICS			
SG360.....	179-00		
LG380B.....	165-00		
SE480S.....	159-00		
LG770V.....	239-00		
SG1800V.....	255-00		
EB750S.....	235-00		
LG2000V.....	299-00		
LG480S.....	179-00		
SE600N.....	255-00		
SA600.....	179-00		
JB500.....	196-00		
ZENTA ELECTRICS			
EG501.....	34-00		
HEG5006.....	49-00		
HDG85004.....	53-00		
HET5001.....	49-00		
JHS ELECTRICS			
LP62B.....	87-00		
MR26.....	115-00		
HONDO ACOUSTICS			
H90N.....	22-00		
H308A.....	25-00		
H310A.....	34-00		
H316A.....	38-00		
H330A.....	44-00		
H130A.....	35-00		
H155A.....	39-00		
H155B.....	41-00		
H156A.....	42-00		
H180A.....	54-00		
H160A.....	47-00		
H1200N.....	67-00		
HONDO ELECTRICS			
EG502.....	43-00		
HSG2.....	53-00		
HES5000.....	59-00		
HLP2BS.....	69-00		
HLP2N.....	75-00		
EB511.....	43-00		
HEP5002.....	69-00		
H1B2S.....	77-00		
HRB2S.....	94-00		

HOHNER			
ELEC			
AT 2T Solid.....	40-80		
FB 1VW Bass.....	68-35		
FT 2T Solid.....	33-85		
JB 2 Bass.....	61-45		
JB 200 Bass.....	84-15		
LB 200 Bass.....	54-40		
LE 200 Solid.....	90-60		
LP 200 G Solid.....	81-45		
LS 200 C Solid.....	61-60		
LS 200 US Solid.....	61-45		
ME 20 TS Solid.....	44-55		
MA 200 Semi-ac.....	61-30		
SE 2B Bass.....	46-00		
SE 2T Solid.....	35-55		
SG 2S Solid.....	53-60		
SG 22 Solid.....	42-10		
SG 10B Bass.....	64-85		
SG 220V Solid.....	60-75		
SG 1 2000 Custom			
Solid.....	67-50		
SP 1 Solid.....	28-95		
ST 30 Solid.....	58-25		
ST 300 Solid.....	73-35		
TF 200N Solid.....	58-85		
MORIDAIRA			
842 Classic.....	57-95		
845 Classic.....	70-45		
843 Classic.....	59-85		
846 Classic.....	83-05		
847 Jumbo.....	77-25		
848 Jumbo.....	98-70		
850 Western.....	121-10		
855/F301 Folk.....	72-65		
856/F303 Folk.....	82-10		
851/VV613 Western.....	T.B.A.		
852/VV61030 Jumbo			
with pick-up.....	104-58		

MORIDAIRA			
842 Classic.....	57-95		
845 Classic.....	70-45		
843 Classic.....	59-85		
846 Classic.....	83-05		
847 Jumbo.....	77-25		
848 Jumbo.....	98-70		
850 Western.....	121-10		
855/F301 Folk.....	72-65		
856/F303 Folk.....	82-10		
851/VV613 Western.....	T.B.A.		
852/VV61030 Jumbo			
with pick-up.....	104-58		

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.

0021 inc case.....	500-00	G120.....	62-50
D.45.....	1150-00	G150.....	66-00
AROSTEGUI		G220.....	86-00
No. 2.....	24-00	G280.....	108-00
No. 4.....	26-00	G3C Handmade.....	175-00
No. 6.....	28-00	G6C Handmade.....	230-00
CALABERT		G10 Handmade.....	295-00
OS.....	20-00	Folk:	
A.....	22-50	FG110N.....	60-00
B.....	26-00	FG75N.....	55-00
C.....	33-00	FG160 Jumbo.....	72-50
Palosanto inc case.....	100-00	FG170.....	75-00
MITSUMA		FG180/L Jumbo.....	92-00
JG.101.....	21-00	FG260 Jumbo 12 Str.....	92-00
JV304/12.....	40-00	FG280 Jumbo.....	105-00
JV305/12.....	45-00	FG300N Jumbo.....	135-00
JG.102.....	28-00	FG360 Jumbo.....	137-50
JG.103.....	32-00	FG580 Jumbo.....	179-00
JC.42.....	35-00	FG295.....	108-00
JC.43.....	48-00	FG700S Handmade.....	219-00
JC.45 inc case.....	100-00	FG1000 Handmade.....	329-00
JG.127.....	37-00	FG1200 Handmade.....	369-00
JG130.....	42-00	FG1500 Handmade.....	439-00
OS.		FG2000 Handmade.....	519-00
JF.201.....	19-00	Folk w/pu:	
JF.202.....	22-50	FG110E.....	76-00
JF.203.....	27-50	FG160E Jumbo.....	92-50
JV303.....	30-00	Semi-Acoustic:	
SAKURA		SA60.....	260-00
C114B.....	20-00	SA90.....	327-00
C113A.....	18-00	Solids:	
LS26D.....	73-00	SG30.....	109-00
LS26S.....	65-00	SG35.....	119-00
LS26.....	55-00	SG40.....	121-00
MD 25.....	42-50	SG45.....	159-00
C132S.....	39-50	SG85.....	239-00
C136S.....	45-00	SG90.....	290-00
TG.10.....	74-00	SG175.....	465-00
TG.20.....	27-00	SBL55 Bass Long	126-50
JB.24.....	30-00	Scale.....	196-00
JB.24DN.....	69-50	SBL75 Bass Long	217-00
Scale.....	85-00	Scale.....	217-00
175DC in case.....	95-00	Acoustic-Electric	
175DG in case.....	110-00	("Jazz"):	
ORFEO		AE12.....	248-00
DC.101.....	25-00	AE18.....	323-00
DC.103.....	30-00	NORLIN	
DC.107.....	35-00	GIBSON	
DC.110.....	37-50	Howard Roberts.....	845-00
DC.112.....	42-50	Byrdland.....	1263-00
TAKAMINE		LS5CES.....	1386-00
DC.125.....	88-50	Johnny Smith DN	
C128.....	50-00	2 p/u, Nat.....	1453-00
C132S.....	60-00	Johnny Smith D, S/b.....	1453-00
C136S.....	90-00	Johnny Smith N,	
NORMAN		1 p/u.....	1407-00
B.55.....	275-00	Johnny Smith, S/b.....	1407-00
B.50.....	205-00	Super 400 CES, Nat.....	1514-00
B.30.....	150-00	Super 44 CES, S/b.....	1316-00
Spec Edition.....	120-00	Byrdland, Natural.....	1098-00
B.20.....	100-00	L-5C, Single Cut-	
B.55-12.....	310-00	away Acoustic Nat	
B.50-12.....	255-00	Super 400 C Outfit,	
B.20-12.....	120-00	Single Cutaway	

JOHN BIRCH			
(EX. VAT)			
All 6 str. from.....	320-00		
All basses from.....	340-00		
Twin necks from.....	600-00		
Cases from.....	45-00		
KEMBLE			
YAMAHA			
Classics:			
G55.....	46-50		
G65.....	49-50		
G90.....	55-00		

Les Paul Custom,			
White.....	679-00		
Les Paul Custom,			
Cherry.....	644-00		
Les Paul Custom,			
Wine.....	622-00		
Les Paul De Luxe,			
Gold.....	505-00		
Les Paul De Luxe,			
Cherry.....	529-00		
Les Paul Signature,			
Gold.....	546-00		
Les Paul Signature			
Bs, Gold.....	529-00		
Citation outfit.....	3789-00		
Les Paul Signature,			
tobacco brown s/b.....	573-00		
Les Paul Signature bs,			
tobacco brown s/b.....	555-00		
Les Paul d/l tobacco			
brown s/b.....	529-00		
Les Paul d/l wine red,			
Les Paul ctm tobacco			
brown s/b.....	505-00		
SG Custom, White.....	644-00		
SG Custom, Walnut.....	613-00		
SG Std. Cherry.....	589-00		
SG Custom, wine red			
SG Custom w Bigsby,			
walnut.....	597-00		
SG Custom w Bigsby,			
white.....	625-00		
SG Custom w Bigsby,			
wine red.....	597-00		
SG Standard, s/b.....	429-00		
SG Standard, white.....	429-00		
S-1 nat. satin.....	337-00		
SG Std., Walnut.....	402-00		
SG Std. Bigsby,			
Cherry.....	412-00		
SG Std. Bigsby,			
Walnut.....	412-00		
SG Std. Bigsby, Sun-			
burst.....	439-00		
L6-S Custom, Black.....	425-00		
L6-S Custom, Nat.....	425-00		
L6-S De Luxe, Wine.....	334-00		
L6-S De Luxe, Nat.			
Satin.....	302-00		
Marauder, Nat. Satin			
Marauder, Wine.....	293-00		
335-00			
Left-hand:			
SG Std. Bigsby,			
Cherry.....	399-00		
Les Paul De Luxe,			
Gold.....	505-00		
SG Std. Cherry.....	389-00		
SG Spec. Cherry.....	339-00		
Les Paul Custom,			
Cherry.....	648-00		
Les Paul De Luxe,			
Cherry.....	529-00		
Bass Range			
Ripper (L9-S), Nat.....	394-00		
Ripper (L9-S), Ebony			
Ripper Fretless,			
Ebony.....	394-00		
Ripper Fretless, s/b,			
Grabber 3 (G-3),			
Nat Satin.....	328-00		
Grabber 3 (G-3),			
Ebony.....	369-00		

1780 Ranger 6.....	54-00	9586 Bass.....	109-95	IBANEZ & CIMAR WESTERN & FOLK	2651CW.....	276-50	593DX/FB.....	350-00	Sevilla.....	97-36
1793 Ranger 12.....	64-95	9353 Folk.....	37-50	615/12.....	2351AV.....	186-50	591/FB.....	315-00	Sevilla.....	97-36
3140 Navajo 6.....	47-30	9356 12/s Folk.....	47-50	620.....	2420CW.....	218-00	591/TB.....	314-00	Andorra.....	114-85
3141 Navajo 12.....	54-90	9350 Folk.....	35-95	647.....	2469.....	258-00	712.....	42-50	FOLK GUITARS	
3151 Sombrero 6.....	72-95	9351 Folk.....	44-95	647/12.....	2335.....	175-50	584C.....	25-00	FT/25.....	54-10
3152 Sombrero 12.....	78-65	9587 6/s Electric.....	99-00	684BK.....	2464S.....	338-75			FT/Super Luxe.....	76-95
3153 Eldorado 6.....	106-00	9709 bass.....	79-95	369.....	2459.....	256-50	MANDOLINS		WESTERN GUITARS	
3154 Eldorado 12.....	116-00	9710.....	79-95	370/12.....	2342 IV.....	212-65	524.....	325-00	Fantom 20.....	51-67
3143 El Paso.....	95-00	EROS MKII SOLIDS		371.....	2399B.....	263-50	526.....	315-00	Fantom 30.....	62-69
3142 El Guacho.....	129-00	9711 6/s.....	69-95	371BK.....	2459B.....	262-00	521.....	340-00	Fantom 20.....	62-69
Ranger 6 with p/u.....	69-95	9712 6/s.....	79-95	355.....	2461.....	268-50	522.....	250-00	Fantom 33.....	67-71
Ranger 12 with p/u.....	81-50	9713 Bass.....	79-95	355/12.....	2463.....	399-50	513.....	98-50	Fantom 36.....	74-03
Studio L.....	25-95	LARAMIE GUITARS		67-95.....	2470.....	248-50	516.....	62-50	Fantom 39.....	80-93
Student Classic.....	25-95	9717 Jumbo.....	31-95	655B5.....	2471 AC.....	397-50	511.....	52-00	TWELVE STRING GUITARS	
Left Hand to order 15% Extra. All Models.		9714 Jumbo.....	34-95	LH684/12BK.....	2626B.....	375-00	512.....	60-00	Fantom 112.....	72-73
CLASSICAL		9715 12 String.....	37-95	LH620.....	2630.....	353-25	514.....	60-00	Fantom 212.....	83-26
3076.....	44-35	KISO-SUZUKI		LH647.....	2630.....	314-50	512.....	60-00	Fantom 312.....	93-79
3077.....	46-85	9502 Classic.....	26-85	LH647/12.....	2663.....	180-00	1521.....	22-75	Fantom 312 N Electric.....	93-76
3078.....	58-95	9503 Classic.....	29-85	LH684BK.....	2387C.....	308-00	80.....	49-25	SOLID BODY ELECTRIC GUITARS	
3079.....	94-35	9504 Classic.....	32-25	LH684BK.....	2387B.....	258-00	100.....	64-25	Dyno II.....	102-93
3080.....	149-50	9505 Classic.....	32-85	LH684BK.....	2388B/S.....	265-00	E.M.I.....	42-50	Vedette.....	115-87
SUZUKI GUITARS		9583 H/made Classic.....	79-95	951.....	2388.....	206-50			Super Jazz.....	129-18
3180 Dreadnought.....	73-00	9651 Folk.....	49-95	952.....	LH1388B/S.....	219-50			Red Flame.....	106-68
3183 Dreadnought.....	87-50	9582 Folk.....	44-95	767.....	2453.....	220-00			Black Pearl.....	116-06
3181 Dreadnought.....	96-00	9582 Folk.....	44-95	642SID.....	2455.....	277-25			THIN BODY ELECTRIC GUITARS	
3184 Dreadnought 12.....	96-00	9653 12/s Folk.....	59-95	2608.....	2457S.....	287-00			Caravel.....	105-75
3182 Dreadnought.....	110-00	9507 Folk.....	52-95	2609.....	2352C.....	151-95			DS/2T.....	125-43
3186 Folk.....	129-95	TATRA		R. MATSUOKA WESTERN DREADNOUGHT*	2352DX.....	176-25			DS/Artist.....	138-56
3067 Matt Finish.....	59-50	9198 Classic.....	21-00	D30.....	2369B/VW.....	196-75			BASS ELECTRIC GUITARS	
3068.....	68-50	9225 Classic.....	24-95	D40.....	LH2352DX.....	185-00			Special Bass.....	142-31
3069.....	84-50	Hi-Spot Nylon.....	14-95	D50.....	LHFG3605.....	180-00			Black Bass.....	123-56
3070 Handmade.....	135-00	Hi-Spot Steel.....	13-95	D60.....	LH2351DX.....	207-50			DS/Bass.....	121-12
3071 Handmade.....	218-00	SUMMERFIELD		D80.....	2348.....	269-00			Starfire Bass.....	87-56
STUDENT GUITARS		STUDENT CLASSIC		LEVIN	2680.....	296-50			Red Bass.....	115-87
3057 Dulcet.....	19-99	730.....	23-50	3155.....	2681.....	392-50			JOSE RAMITEZ CONCERT GUITARS	
3058 Constanta.....	14-99	S106.....	18-25	W36.....	2676.....	392-50			Model Studio I.....	165-24
1512 Kansas.....	13-99	IBANEZ & CIMAR CLASSIC		W32.....	2676.....	392-50			Model Studio II.....	294-84
1513 Kansas Variant.....	13-99	395.....	59-50	MACCAFERRI REPLICA*	2676.....	392-50			Model Flamenco.....	437-40
3166 Texan Jumbo.....	28-50	396.....	64-85	MAC.2 Special.....	2676.....	392-50			Model Concerto.....	TBA
3169 Laredo Jumbo.....	22-50	397.....	71-50	MAC.3.....	2676.....	392-50			RICARDO SANCHIS CARPIO CONCERT GUITARS	
3050 Super Dulcet.....	22-90	398.....	79-50	T. HARUO WESTERN GUITARS	2676.....	392-50			Model 40 E.....	149-04
3061 Conchita.....	23-50	397.....	71-50	*T50.....	2676.....	392-50			Model 40.....	113-40
ROSETTI		398.....	79-50	*T60.....	2676.....	392-50			Model 38.....	66-42
EPIPHONE		397.....	71-50	CSL & IBANEZ ELECTRICS	2676.....	392-50			Model 33 Flamenco.....	131-22
FT145 Jumbo.....	79-95	398.....	69-25	2350DX.....	2676.....	392-50			Model 32 Flamenco.....	95-58
FT165 12/s.....	129-95	388.....	61-25	FG3605.....	2676.....	392-50			PRUDENCIO SAEZ GUITARS	
EC20 Classic.....	59-95	2856.....	88-95	2351DX.....	2676.....	392-50			Model 2.....	16-20
EC15.....	49-95	2857.....	110-00	2351DXCS.....	2676.....	392-50			Model 4.....	21-06
FT570SB.....	139-95	2858.....	132-00	2341.....	2676.....	392-50			Model 12.....	24-30
FT130 Folk.....	69-95	2859.....	175-75	2341DX.....	2676.....	392-50			Model 14.....	25-92
FT135 Folk.....	82-50	2860.....	220-00	2350W.....	2676.....	392-50			Model 21.....	19-44
FT200.....	94-95	MITSURU TAMURA HAND MADE CONCERT*		2451.....	2676.....	392-50			Model 24.....	55-08
FT140.....	74-95	10P1500.....	585-00	2452B.....	2676.....	392-50			Model 26.....	66-42
FT150.....	115-00	10P2000.....	795-00	2342.....	2676.....	392-50			Model 28 Flamenco.....	37-26
FT550 Folk.....	159-95	MASURU KOHNO CONCERT*		2343.....	2676.....	392-50			Mandoline.....	19-44
FT565 12/s.....	169-95	M.K.15.....	825-00	2337DX.....	2676.....	392-50			Model Lady 1/2 size.....	19-44
FT160.....	94-95	M.K.20.....	1050-00	2344.....	2676.....	392-50			Model 21 W.....	35-31
FT120 Folk.....	59-95	M.K.30.....	1500-00	2402.....	2676.....	392-50			WOODS	
EROS		WASP		2402DX.....	2676.....	392-50			G 400 Standard.....	10-04
9578 Elec.....	109-95	69-00.....		2404.....	2676.....	392-50			G 150A Classic.....	18-23
9585 Bass.....	109-95	82-00.....		HAWAIIAN GUITARS	2676.....	392-50			G 152 Folk.....	25-68
		125-00.....		2251.....	2676.....	392-50			G 180 Classic.....	21-55
		125-00.....		HG210C.....	2676.....	392-50			G 190 Classic.....	30-78
		125-00.....		HG118C.....	2676.....	392-50			G 140 Jumbo.....	31-19
		125-00.....		UKULELES	2676.....	392-50			WELSON: CLASSIC GUITARS	
		125-00.....		NU1.....	2676.....	392-50			Cordoba.....	53-29
		125-00.....		HU2.....	2676.....	392-50			Valencia.....	56-05
		125-00.....		HU3.....	2676.....	392-50			Navarra.....	59-13
		125-00.....		BANJOS	2676.....	392-50			Granada.....	67-87
		125-00.....		589FB.....	2676.....	392-50			Castilla.....	75-97

AMPLIFIERS, P.A. SYSTEMS AND SPEAKER CABINETS

BEYER (EX. VAT)	TC18 transit case.....	145-50	CM 656D Ball Headed.....	34-32	Wasp.....	69-00	Quad Reverb, 4 x D 120F speakers.....	768-50	Bassman 50, 2 x D 140F JBL.....	550-25	
M410 N(T) Cardioid.....	37-61	BRODR JORGENSEN		Hornet.....	82-00	SPEAKER UNITS		Super Six, 6 x 10-inch speakers.....	517-70	Musicmaster bass, 1 x 12-inch.....	122-45
M410 N(T) S2 Relays.....	39-57	CA40 combo.....	216-38	Hornet Custom.....	125-00	2 x 12 Flare Bs 120W.....	135-00	Vibrosonic Reverb 1 x D130F JBL.....	488-25	PA100 PA system.....	492-90
M411N(T) Cardioid.....	36-78	PA 60 6 ch PA amp.....	272-34			4 x 12 Lead 240W.....	159-00	Twin Reverb, 2 x 12-inch speakers.....	457-25	PA100 top.....	322-40
M411N(C)S w. On/Off.....	40-61	PA 120 8 ch PA amp.....	412-89			1 x 18 100W.....	130-00	Twin Reverb, 2 x D 120F JBL.....	586-80	PA100 column.....	212-35
M412N(T)S.....	42-98	JC 60 60W combo.....	421-53			1 x 12 Hn 120W pr.....	167-00	Bandmaster, 2 x D 120F JBL.....	564-20	Hi Freq. Horn.....	65-10
MB10N.....	39-10	JC 80 80W combo.....	469-03			2 x 12 I 120W PA pr.....	170-00	Bandmaster, 2 x D 120F JBL.....	564-20	PA160 4 x SC3-10.....	905-20
M57 Omni.....	26-75	VX55 Mixer.....	237-56			2 x 12 I Hn 120W pr.....	209-00	Bandmaster, top.....	291-40	PA160 Amp Top.....	547-15
M57V Omni w. amp.....	34-84	RE301 echo.....	459-99			1 x 15 TH Bass Bin.....	175-00	Bandmaster enclosure.....	198-40	PA160 SC3-10 column.....	108-50
M101C Omni.....	64-65	RE201 echo.....	355-59			2 x 12 TH Bass Bin.....	175-00	Super Reverb, 4 x 10-inch.....	395-25	Vocal Reinforcement systems	
AMPEG PIGGYBACKS		DC50.....	189-89			Mini Bin.....	146-00	D 110F JBL.....	610-70	V.30A 150W.....	253-00
G155 60W valve.....	595-94	CALREC (EX. VAT)				Full Range Flare.....	220-00	Pro. Reverb, 2 x 12-inch.....	367-35	V.32B 300W.....	345-00
B15N 30W valve.....	488-81	ENTERTAINMENT MICROPHONES				Horn Units (2).....	127-00	Vibrolux Reverb, 2 x 10 inch.....	305-350	V.34 300W.....	365-00
AMPEG AMPS		CM 602D Omni Direct.....	32-00			ACCESSORIES		De Luxe Reverb, 1 x 12-inch.....	251-10	VH.36 400W.....	540-00
HDSVT 300W valve.....	686-34	CM 652D Full Rge.....	32-00			Mantis.....	150-00	Princeton Reverb, 1 x 10-inch.....	193-75	Musical Inst. systems	
HDV4B 100 bs valve.....	426-87	CM 654D Hand Held.....	33-70			Reverb Unit.....	80-00	Princeton, 1 x 10-inch.....	141-05	G.32 200W.....	265-00
HDB25B 55 bs valve.....	349-03	CM 656D Ball Headed.....	40-00			C.B.S. ARBITER (EX. VAT)		Champ, 1 x 8-inch.....	75-95	B.36 300W.....	315-00
HDV4 100W gtr valve.....	4720-7	EROS				Dual Showman, 2 x D 130F JBL.....	719-00	Bassman 100, 4 x 12-inch.....	496-00	B.48 300W.....	415-00
		1800 Amp.....	656-00			Dual Showman, top.....	424-70	Bassman 100, top.....	277-45	B.36MF 300W.....	395-00
		Pr 800 spkrs w eqlr.....	505-50			Dual Showman, Reverb Enclosure 2 x D130F speakers.....	348-75	enclosure.....	263-50	B.48MF 400W.....	475-00
		Pr 800 spkrs add-on w/out equalizer.....	430-00			Quad Reverb, 4 x 12-inch speakers.....	539-00	Bassman 50, 2 x 15-inch.....	413-85	Sound Reinforcement systems	
		800 equalizer.....	75-50					L.48CF 500W.....	425-00	L.48CFD (L.48CF w. hrn ext op).....	545-00
		Pr tripod stands for 800 spkr.....	97-00					L.48DD 2000W.....	1255-00	HRM.1 100W.....	325-00
								HF.6 100W.....	149-00		

CLEAR TONE

CMI		
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-change 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.....	153-50	
1075 100W Slave.....	111-36	
1060, sound/light control.....	43-47	
1061, lighting cabs., set 3.....	50-60	
1049, fuzz sound.....	10-36	
1041, minireverb mixer, 6 chan.....	66-50	
1041F, footswitch.....	2-88	
Celestion spkrs:		
1051, G12M, 25W.....	15-33	
1052, G12H, 30W.....	18-28	
1053, G15M, 50W.....	22-98	
1055, G18C, 100W.....	41-23	
1056, S10, 15W.....	5-49	

J. T. COPPOCK

ELGEN
Details and prices on application.

**CUSTOM SOUND
(EX. VAT)**

Amplifiers:		
CS 700 B1.....	137-95	
CS 700 CV.....	116-25	
CS 700 DB.....	220-10	
CS Trucker.....	89-90	
CS Trucker bass.....	111-60	
CS Trucker duo.....	106-95	
CS 700A.....	176-70	
CS 700B.....	147-25	
CS 700C.....	100-75	
CS 700D.....	201-50	
CS 700DX.....	238-70	
Mixer:		
CS 700MXR 12 ch.....	396-80	
Monitoring:		
CS 7WV.....	44-95	
CS 7WMS.....	54-25	
CS 7WMM.....	68-20	
Enclosures:		
Sigma.....	186-00	
Omega.....	TBA	
CS 7212.....	74-40	
CS 7212H.....	96-10	
CS 7215.....	139-50	
CS 7215S.....	186-00	
CS 7115.....	96-10	
CS 7115S.....	120-90	
CS 7212S.....	93-00	
CS 7412.....	151-96	
CS 7115B.....	124-00	
CS 7215B.....	192-20	
CS 7015FH.....	209-25	
CS 7018FH.....	260-40	
CS 715EF.....	114-70	
CS 715EFS.....	145-70	
CS 7HPP.....	137-95	
CS 7HB.....	TBA	

DARBURN

Reverb.....	77-00
SRV-50/80.....	195-00
SRV-100.....	265-00
KGP-50/80.....	198-00
KGP-100.....	273-00
KGP-100 1 x 15.....	295-00
Piezo hn, extra.....	15-00

D. B. WHOLESAL

KUSTOM		
Lead Amplifiers		
V L Self-Contained.....	175-00	
I L Self-Contained.....	268-66	
II L Self-Contained.....	429-83	
III L Piggyback.....	620-87	
IV L System.....	1149-02	
IV L Stack System.....	1385-04	
III L Amplifier only.....	342-67	
III L Speaker Cabinet only.....	293-74	
IV L Amplifier only.....	734-32	
IV L Speaker Cabinet only.....	489-53	
IV L Two Speaker Cabinets.....	685-35	
Bass Amplifiers		
V B Self-Contained.....	155-00	
IB Self-Contained.....	251-80	
II B Piggyback.....	385-35	
III B Piggyback.....	731-20	
IV B System.....	1142-27	
IV B SRO System.....	1337-28	
II B Amplifier only.....	256-96	
II B Speaker Cabinet only.....	174-24	
III B Amplifier only.....	293-77	
III B Speaker Cabinet only.....	293-74	
IV B Amplifier only.....	685-37	
IV B Speaker Cabinet only.....	489-53	
IV B SRO Speaker.....	685-37	
4 x 15 Cabinet.....	538-50	
Chassis Speakers		
12" SRO Electro- voice Speaker.....	106-16	
15" SRO Electro- voice Speaker.....	111-63	
P.A. Equipment		
II P.A. Complete.....	506-25	
II P.A. Energizer.....	372-06	
II P.A. Column.....	94-00	
II P.A.A. Complete.....	611-32	
II P.A. Energizer.....	372-06	
II A-P.A. Column.....	127-28	
III P.A. Complete.....	993-41	
III P.A. Energizer.....	350-93	
III P.A. Column.....	215-40	
III A-P.A. Complete.....	1223-54	
III P.A. Energizer.....	587-46	
III A-P.A. Column.....	323-10	
VI P.A. Complete.....	1662-04	
VI P.A. Energizer.....	881-19	
FLH-15 Cabinet.....	251-53	
M-15 Horn.....	166-45	
VI A-P.A. Complete.....	2044-13	
VI A-P.A. Energizer.....	881-49	
FLH-15 SRO Cabinet.....	362-28	
MT-15 Horn.....	244-79	
V P.A. 130W Amp.....	267-94	
PRO 15T SRO Cab.....	268-60	
Monitors and Accessories		
315P Monitor Spkr.....	166-86	
II Monitor Speaker.....	94-00	
III Monitor Speaker.....	321-04	
III Monitor Amplifier.....	316-22	
Snake.....	765-14	
Sound Reinforcement		
Mixers and Slaves		
VIII SRM 8 Ch Mixer.....	1050-72	
FLH-15 SRO Cabinet.....	362-28	
MT-15 Hn Tweeter.....	244-79	
VII SRS Slave.....	372-51	
XII SRM 12 Ch Mixer.....	1719-37	
MF-12 12 Cabinet.....	525-37	
MF-10 12 Horn.....	620-89	
XII SRS Bi-Amp Slave.....	525-37	
II BC 6 Ch Mixer.....	505-03	
III BC 8 Ch Mixer.....	926-36	
20 SRM 12 Ch Mixer.....	4261-82	
20 SRM 16 Ch Mixer.....	5002-77	
20 SRM 20 Ch Mixer.....	5741-43	
20 SRM 24 Ch Mixer.....	6486-81	
X Slave Stereo.....	370-68	
XX Slave Stereo.....	741-34	
Passive Crossover.....	95-53	
Suggested Sound Reinforcement Groups		
Group No. 1.....	2637-37	
Group No. 2.....	4030-58	
Group No. 3.....	3868-61	
Group No. 4.....	5588-00	
Graphic Equalizer		
Graphic Equalizer.....	191-05	
DISCOSOUND		
AMPLIFIERS		
Discosound 70.....	91-80	
Discosound 100.....	85-32	
PROFESSIONAL SERIES AMPLIFIERS		
T.K. Pro 200 Slave.....	150-12	
T.K. Pro 200 P.A.....	182-52	
T.K. Pro 250 Stereo.....	450-12	
T.K. Combo 150.....	194-40	
DISCOTHEQUES MONO		
Disco Midas.....	145-80	

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.

Disco Magnum.....	210-60	Y-Triggered Filter ac/dc.....	29-99
Disco Magister.....	253-80	Frequency Analyzer	
Disco Roadstar.....	426-60	Frequency Analyzer ac 220v.....	43-45
DISCOTHEQUES STEREO		Electric Mistress	74-40
Disco Delta.....	264-60	Flanger ac/dc.....	74-40
Disco Dart.....	372-60	Queen Trigger Wah Pedal ac/dc.....	65-85
Disco Roadstar Ster.....	594-00	Pal ac/dc.....	65-85
SPEAKER SYSTEMS		Bad Stone Phase Shifter.....	46-95
Venus single 12" 50W.....	52-92	Bad Stone Phase Shifter Pedal.....	68-85
Saturn 2 x 12" 100W.....	85-32	Octave Multiplexer Box.....	33-45
Jupiter bin+horn.....	194-40	Octave Multiplexer Pedal.....	65-85
Jupiter Super bin+horn.....	237-60	Hot Foot Universal Pedal.....	34-95
LIGHT UNITS		Hot Foot Universal Pan Pedal.....	45-90
Autopulse Mk I.....	32-40	Freedom Bros Amp.....	92-85
Autopulse Mk II.....	74-52	Golden Throat Mouth Tube.....	59-85
ACCESSORIES		Memory Man Solid state echo/analog delay line 220v.....	102-30
Disco Stand.....	21-06		
Spot Bank.....	15-66		
Fuzz Light.....	21-60		
Record Case.....	19-44		
6 way Lite Box.....	39-96		
Colour Bulbs (E.S. fitting).....	1-62		
Colour Changer.....	23-76		

**D. J. ELECTRONICS
(EX. VAT)**

M77 mixer.....	144-76	FC100 horn.....	72-00
S77 mixer.....	177-96	1823, 110W driver.....	61-90
Capital mixer.....	286-50	1829, 60W driver.....	65-10
RI20 mono amp.....	136-35	Eliminator I.....	695-00
R240 stereo amp.....	191-84	Eliminator II.....	585-00
Speakers:		Sentry IV system.....	966-30
Consort 2 x 12.....	89-40	EVM12L speaker.....	123-15
F100 monitor 1 x 15 + hn.....	196-50	EVM15L speaker.....	128-20
G200 monitor 1 x 15 + hn.....	316-50	EVM15L speaker.....	125-65
		EVM18B speaker.....	142-60
		SP8B, 8 coaxial.....	57-15
		I2TRXB.....	117-48
		T25A driver.....	76-20
		T350, VHF driver.....	85-73
		BHD horn.....	28-58

EASTWOOD

ELECTRO-HARMONIX		
LPB-2 Power Booster.....	11-15	
Hog's Foot Bass Booster.....	11-15	
Screaming Tree Trbl Booster.....	11-15	
Little Big Muff Pl ac/dc.....	12-95	
LPB-1 Power Booster into amp.....	8-15	
LP-B1 Power Booster into inst.....	8-15	
Mole Bass Booster.....	8-50	
Screaming Bird Trbl Booster.....	8-15	
Muff Fuzz Distortion amp/inst.....	8-85	
5X Junction Mixer.....	3-75	
Low Frequency Com- pressor.....	22-50	
Big Muff Pl.....	18-99	
Attack Equalizer.....	25-95	
Black Finger Sustain.....	29-95	
Crying Tone Wah Pedal.....	33-99	
Crying Muff Fuzz/ Wah Pedal.....	43-95	
Doctor Q Envelope Follower.....	18-99	
Zipper Envelope Fol- lower.....	29-99	
Silencer Line Noise Eliminator.....	18-99	
Small Stone Phase Shifter ac/dc.....	29-99	

**ELECTRO-VOICE
(EX. VAT)**

FC100 horn.....	72-00	1823, 110W driver.....	61-90
1829, 60W driver.....	65-10	Eliminator I.....	695-00
Eliminator II.....	585-00	Eliminator II.....	585-00
Sentry IV system.....	966-30	Sentry IV system.....	966-30
EVM12L speaker.....	123-15	EVM12L speaker.....	123-15
EVM15L speaker.....	128-20	EVM15L speaker.....	125-65
EVM15L speaker.....	125-65	EVM18B speaker.....	142-60
EVM18B speaker.....	142-60	SP8B, 8 coaxial.....	57-15
SP8B, 8 coaxial.....	57-15	I2TRXB.....	117-48
I2TRXB.....	117-48	T25A driver.....	76-20
T25A driver.....	76-20	T350, VHF driver.....	85-73
T350, VHF driver.....	85-73	BHD horn.....	28-58
BHD horn.....	28-58		

ELKA-ORLA

6101 Universal Amp. 50.....	239-32
6102 Universal Amp. 100.....	269-42
6103 Universal Amp. 200.....	437-38
1604 Reverb III.....	104-59

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 S120.....	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

FAL

Minstrel 2.....	19-60
Super Minstrel.....	24-30
Maestro.....	43-74
Phase 50.....	43-96
Super 50.....	63-72
Phase 100, 2 amp.....	73-98
Super 100 amp.....	82-94
P100 slave.....	41-90
120, 6 amp.....	96-98
50, 1 x 12 cab.....	31-86
100, 2 x 12 cab.....	56-92
Duo 100, 2 x 12 cab.....	97-74
Major, 4 x 12 cab.....	87-97
Disco.....	87-97
Disco pre-amp.....	18-50
Power Disco.....	129-

YTA100A.....	454.00
TS200.....	431.00
YTA200A.....	616.00
Bass stacks:	
BE200.....	151.00
B5100.....	359.00
YBA100.....	510.00
Horn speaker:	
YHS100.....	251.00
Combos:	
G25112.....	159.00
G50112.....	239.00
G100B12.....	329.00
G100115.....	369.00
G100410.....	435.00
B50115.....	283.00
B100115.....	381.00

KINGFISHER

ACOUSTIC	
Combos:	
134 125W 4 x 10"	
2 chn. rev.....	366.66
135 125W 2 x 12"	
2 chn. rev.....	366.66
Bass Combos:	
136 125W 1 x 15 1/2"	
2 chn.....	338.40
Amplifiers:	
150 125W 2 chn. rev.	254.23
270 375W Graphic rev.	451.41
470 170W Graphic 2 chn rev.	451.41
Bass Amplifiers:	
140 125W 2 chn.....	223.16
370 375W Graphic.....	389.26
450 170W Graphic.....	353.10
Cabinets:	
104 6 x 10".....	211.30
105 4 x 12".....	211.30
201 Altec 2 x 15" + hn.....	507.90
404 6 x 12".....	281.92
405 4 x 12" + hn.....	338.42
PA Mixers:	
890 16 chn + multi-core.....	2822.00
880 12 chn.....	1581.36
Slave amplifiers:	
300 275W mono.....	310.17
400 375W pr chn. stereo.....	593.22
Bass cabinets:	
106 2 x 15".....	231.62
105 4 x 15".....	281.92
301 Vega 1 x 18" bn.....	429.37
PA Amplifiers:	
870 170W 6 chn. Graphic rev.....	564.40
850 275W 8 chn. rev.....	—
PA Enclosures:	
804 2 x 12", 3 x 8", 2 x sib. proj.....	183.62
807 Full range.....	225.42
808 2 x 15", 2hn, 2 x sib. proj.....	480.23
809 Horn enc.....	253.67
810 4 x 12" Bass enc.....	366.66
811 Horn enc.....	338.42
812 4 x 15" Bass enc.....	451.42
Keyboard mixers:	
500 4 chn.....	366.66

LANEY

Amplifiers:	
A500 Lead/Bass.....	128.52
A510R Lead/Bass rvb	151.20
A540PA Public add. 5 chn.....	132.58
A570 Slave.....	105.46
A100 Valve.....	142.29
Combination Amps:	
K20.....	54.05
K40L Lead.....	129.74
K40B Bass.....	129.74
K70 Twin reverb.....	180.79
K120 Twin reverb JBL.....	297.00
Cabinets:	
C400 100W 4 x 12".....	135.59
C420 120W 4 x 12".....	154.01
C440 120W 2 x 15".....	154.01
Columns:	
C460PA 100W 2 x 12" pair.....	142.47
C470PA 200W 4 x 12" pair.....	272.86

L.S.E.

Sound Units	
Jinglemaster.....	TBA
STAK S.L.....	"
STAK L.....	"

STAK 5.....	TBA
RAK S.L.....	"
RAK S.....	"
RAK Cab.....	"
Slave Pwr Amp 100.....	"
Disco Mixer Type 145.....	"
Disco Mixed Type 145/S.....	"
Disco Unit.....	"
Disco Unit w 100W Amp.....	"
Disco 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 (EX. VAT)

CROWN INT/AMCRON	
IC150 Stereo Pre-Amp.....	285.00
D60 Power Amp.....	197.00
D150A.....	310.00
DC300A.....	520.00
M600.....	1300.00
M2000.....	2600.00
VFX-2 Var Elec Crossover Unit.....	245.00
OC150 Output Cent.....	280.00
Walnut End for D60 Amp.....	24.00
Walnut Enc for D150A 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

MARLBORO

GA2 Amp.....	59.95
GA3 Amp.....	67.60
G20R Amp.....	127.55
G40R Amp.....	161.40
G60R Amp.....	195.15
GBO 15 B Amp.....	130.15
1500 B Amp.....	115.25
P200W slave.....	161.90
SM1600 mixer.....	154.95
LS15B cab.....	104.30
LS20LH cab.....	137.95
SC40 column.....	128.20

MAINE

P.A. EQUIPMENT	
PA170 mixer amp.....	267.84
212PA cab.....	147.31
112M mon cab.....	108.81
Tripod for cab.....	38.50

AMPLIFIERS

Artist 170A.....	199.20
Standard 170S.....	169.07
Booster 170B.....	142.79
Musician 120C combo.....	289.60
Musician Super 120J combo.....	539.03

LOUDSPEAKER CABINETS

212.2 x 12 spkrs.....	113.83
412.4 x 12 spkrs.....	192.51
412.5 4 x 12 spkrs.....	227.66
115C bass bin.....	217.62
115E bass bin.....	150.66

MATAMP (EX. VAT)

AMPLIFIERS	
120W.....	145.80
120W slave.....	141.75
Mk 1 PA amp.....	172.50
Mk 2 PA amp.....	202.50
100W slave.....	142.50
X6 mixer.....	142.50
Disco unit.....	232.50
Microphone kit.....	62.50
LOUDSPEAKERS	
MA 112.....	107.25
MA 412.....	131.25
MA 115 D60.....	113.25
MA 115 G60.....	110.25
MA 115 D100.....	142.50
MA 115 G100.....	139.50

MAURICE PLACQUET

AMPEG	
Ampeg V4 stack.....	TBA
Ampeg V4 B System.....	TBA
Ampeg B 15N portabass.....	TBA
Ampeg V2 system.....	TBA
ACOUSTIC	
371 system.....	TBA
271 system.....	TBA

MM ELECTRONICS EX. (VAT)

Mixing consoles:	
MP 175 12 chn.....	250.00
MPI 175 8 chn.....	204.00
MP175 16 chn.....	310.00
MPI 185 Super 16.....	490.00
MP175 8/4.....	350.00
MPI 175 12/4.....	390.00
MP275 12 chn in flight case.....	390.00
MP285 Super 16 in flight case.....	630.00
Amplifiers:	
PA150 Slave.....	90.00
WA600 Mixer/Amp.....	187.00
AP360 100W.....	180.00
19" Rack Mounting Equipment:	
EPI22 2-way elec. cross.....	49.00
EPI23 3-way elec. cross.....	65.00
EPI27 7-way graphic EQ.....	65.00
EPI30 st. bs. bin filter.....	46.00
EPI41 st. comp. limiter.....	72.00
EPI61 sub-mixer.....	93.00

MUSIC MAN

Combo Amps	
112-65.....	428.62
115-65.....	471.90
210-65.....	471.90
212-65.....	558.49
410-65.....	558.49
210HD-130.....	558.49
212HD-130.....	649.41
410HD-130.....	649.41
Heads	
65.....	316.05
65REV.....	385.27
HD130.....	402.63
HD10REV.....	471.90
Speaker Enclosures	
115RH65.....	267.84
212RH130.....	318.06
412GS.....	342.04

NOLAN (EX. VAT)

Nolan 100 amp.....	112.50
Nolan 50 amp.....	82.50
Nolan Session Master straight 50.....	138.00
As above + tremolo.....	145.00
As above + reverb.....	171.00
Nolan Session Master straight 100.....	198.00
As above + tremolo.....	205.01
As above + reverb.....	231.00
Nolan 4 x 12 Celestion cab.....	123.75
Nolan 2 x 12 dual cone cols, pair.....	123.00
Nolan 2 x 12 plus horn cols pair.....	162.00

NOVANEX

Combos	
Aut 3.....	55.00
Aut 6.....	69.00
Aut 10.....	86.00
Aut 20.....	115.00
Aut 20R.....	149.00
U 30.....	220.00
U 50.....	275.00
U 70.....	324.00
U 80.....	350.00
U 100W.....	460.00
RG 30.....	235.00
RG 50.....	285.00
RG 80.....	360.00
RG 100W.....	470.00
B 30.....	220.00
B 75.....	310.00
B 100W.....	450.00

G70 Wildcat.....	299.00
OPS 70.....	450.00
OPS 120.....	550.00
WA44/S100.....	35.00
Power generators, mixers	
L 30.....	165.00
L 50.....	219.00
L 75.....	290.00
L 100.....	360.00
L 125.....	430.00
LM 30.....	149.00
LM 40.....	179.00
M 61.....	230.00
M 41.....	180.00
X 41.....	155.00
M 62.....	390.00
M 82.....	470.00
M83S.....	555.00
M123S.....	755.00
M163S.....	955.00
M 122.....	630.00
M 162.....	790.00
M123S.....	755.00
M163S.....	955.00

Echo/reverb units	
ER 300.....	99.00
ER 500.....	169.00
ER 800.....	259.00

Line source mixers	
LS 50.....	173.00
LS 75.....	260.00
LS 100.....	330.00

ORANGE

CABS	
115 Bass 60W, 1 x 15" inv. horn.....	159.51
114/110 Bass, 100W, 1 x 15" inv. horn.....	253.28
113 Reflex Bass, 2 x 15" 120W.....	235.62
113/200 Reflex Bass, 2 x 15" 200W.....	313.99
109, 4 x 12" 120W.....	171.39
107, 2 x 12" Monitor, 60W.....	105.51
114/4H, 1 x 15" inc. horn, 4 horns and cross.....	306.08
106, 4 x 12" anti-feedback cab.....	171.39

HORNS	
108 Horn unit, 100W	189.70
121A 2 horns.....	85.57
121B 4 horns.....	151.42

MIXER AMPS	
104B, 6 chann, 120W PA.....	331.47
102, 120W, graphic PA.....	191.37
102/80, 80W, graphic PA.....	181.62
103T, 200W, Slave.....	255.87
111, 120W, graphic Slave.....	175.00
111/80, 80W, graphic Slave.....	162.12
112, 120, 120W.....	184.92
112.80 80W graphic.....	175.00
115, 80W combo.....	256.83
115/R 80W, combo with Hammond reverb.....	308.28
115, 120, 120W, combo.....	326.97

B. PAGE & SON

DYNACORD	
Perfect combo.....	362.88
Basking T Bass Amp.....	174.96
Impactor Bass amp.....	233.28
B.1001 b/a amp.....	388.80
HiFi Favorit II.....	285.12
G.2002.....	527.68
Eminent 100.....	641.52
Eminent II.....	291.60
Gigant.....	557.28
Gigant II.....	592.62
A.1000.....	359.49
D.310 H, 80W cab.....	268.92
D.350, 80W cab.....	262.44
Magic HS.....	90.72
Echochord Mini.....	262.44
Echochord Super.....	359.92

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.....	228.00
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.....	186.00
215S.....	210.00
215M.....	246.00
215SH.....	268.00
415M.....	330.00
118M.....	318.00
118MH.....	360.00
212S.....	150.00
410S.....	156.00
410M.....	348.00

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

PEAVEY

excVAT	
Combination Amplifiers	
PI12 Pacer 45W 1 x 12" w. reverb.....	170.50
TNT Tn t 45W 1 x 15" bs unit.....	209.25
CL212 Classic 50W 2 x 12" w. reverb + Automix.....	248.00
CL410 Classic 50W 4 x 10" w. reverb + Automix.....	294.50
D212 Deuce 120W 2 x 12" w. reverb + Automix.....	333.25
A112 Arist 120W 1 x 12 w. reverb + Automix.....	333.25
M212 Mate 160W 2 x 12" w. reverb + Automix.....	441.75
M412 Mate 160W 4 x 12" w. reverb + Automix.....	527.00
SN212 Session 200W 2 x 12" w. reverb.....	410.75
SN12EV Session 200W 2 x 12" Electro-Voice spkrs.....	519.25
SN115 Session 200W 1 x 15" JBL or Black Widow.....	503.75
LTD115 LTD 200W 1 x 15" JBL or Black Widow.....	503.75
Instrument Amplifier Heads	
CY Century 100W all purpose.....	166.62
SAP Standard 130W all purpose + reverb + Automix.....	224.75
B Bass 200W w. Eq + Automix.....	

5U25T 25W.....	32-25	2201 30W Trans Ld ..	140-75
5A5205 Spark dia-		2202 30W Trans Bs...	140-75
phragm.....	4-33	2199 30W 2 x 12.....	154-95

ROOST

AMPLIFICATION

50V 2 Chann +	
overdrive fac.....	109-40
50W 2 chann +	
integral reverb.....	141-51
100W 2 ch.....	131-25
100W 2 ch w. rvb.....	163-07
150W 2 chann +	
overdrive fac.....	145-84
150W 2 chann +	
integral reverb.....	178-25
50W 6 chan PA.....	150-96
100W 6 chan PA.....	163-16
150W PA 6 chan +	
indiv echo controls	175-37
150W Slave.....	121-53
Session Master 50W	
comb 2 x 12".....	184-37
Session Master as	
above w reverb.....	213-26
SM100 100W combo.	216-63
SM100R w. rvb.....	245-34
SM104 100W combo.	285-94
SM104R w. rvb.....	314-81
Solid State	
8 chan mixer.....	137-27
As above +100W	
amp.....	225-99
Stereo slave.....	199-62
2 x 12" 100W.....	85-79
4 x 12" 200W.....	146-47
4 x 12" 400W.....	177-02
1 x 12" 30"/60"/90"	
stage monitors pr.....	107-14
1 x 15" 100 Folded	
hn bass bin.....	127-99
As above + tweeters	159-80
2 x 12" 200W.....	102-53
2 x 15" 170W bs cab.....	154-84
4 hn dispersion cab.....	71-98
100W folded cab +	
tweeters.....	225-99
100W ported cab +	
2 hn.....	102-53
2 x 12 100W + hn.....	228-08
1 x 15 100W + hn.....	228-43
1 x 15 as above w.	
50W hn driver.....	181-56
Radial Flare add on	
hn. 50W.....	131-73
As above but 100W.	155-68
Prices ex covers	

ROSE-MORRIS

MARSHALL

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

Instrument Cabinets

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

Combo Amplifiers

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

2003 100W 6 Ch Amp	235-95
1985 50W 4 Ch Amp	175-00
2071 6 Ch Mixer.....	88-10
1994 100W Slave.....	118-10
2051 250W Slave.....	234-60
2125 8 ch rvb mixer	
amp.....	244-35

PA Cabs & Bins

2097 pr 8 x 8 125W...	211-90
2043 pr 2 x 10 2 x 12	
200W.....	299-95
2047 pr 1 x 10 1 x 12	
100W.....	197-80
2121 100W Slave	
Monitor.....	212-90
2122 30W Slave	
Monitor.....	152-25
2123 50W Monitor.....	82-75
2126 Bass bins.....	130-25
2127 Supahorn.....	80-50
2128 Supahihorn.....	66-30

S.A.I. (EX. VAT)

Disco Units	
Maverick disco.....	144-00
Disco IVS.....	189-00
Disco IVP.....	210-00
Disco IVPSP.....	237-00
Disco IVPSP dual dcks.	270-00
Stereo disco.....	270-00
Amps	
50W twin ch.....	85-00
50W Slave.....	81-00
FC 150 slave.....	96-00
Cabinets	
Eliminator w. horn.....	264-00
Eliminator w. horn.....	168-00
Mini Elim. w horn.....	164-00
Mini Elim. w. horns.	
15".....	144-00
18".....	188-00
2 x 12 + 2H.....	237-00
2 x 12 std.....	144-00
1 x 12 + 1H.....	144-00
Tweeter box.....	39-00
18" hn.....	252-00
Mini bass cab.....	102-00
Super lead cab.....	96-00

SELMER

SOLID STATE	
7980 15 SS Combo.....	46-00
7981 Super Reverb	
30 Combo.....	139-00
7982 Lead 100.....	129-00
7983 Bass 100.....	109-00
7984 Slave 100.....	85-00
7610 Futurama 3	
Combo.....	26-50
7985 PA 100.....	175-00
VALVE	
7404 Treble "N".....	145-00
Bass 100 SV.....	145-00
7402 Treble "N".....	129-00
Bass 50 SV.....	149-00
7403 Treble "N".....	149-00
Bass 50 SV Rev.....	189-00
7407 PA 100/4 SV.....	159-00

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

SHARMA

ORGAN SPEAKER	
CABINETS	
500.....	177-24
500 d/l.....	219-42
650 pro.....	282-20
650 combo.....	282-20
Sharmette.....	290-08
900 pro.....	358-91
900 combo.....	358-91
2200 d/l.....	305-87
2200 pro.....	299-87
2200 combo.....	299-87
2000 pro.....	363-40
2000 combo.....	363-40
2000 d/l.....	371-15
5000 GT.....	475-73
5000 GT combo.....	475-73
2300.....	473-49
3000.....	543-37

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.

SHURE

VOCAL MASTER	
VA300-S.....	212-40
VA301-S.....	155-40
VA302E6.....	1014-00
VA302E6-C.....	616-20
VA305HF.....	93-00
PM300E6.....	257-40
A3PC-C.....	48-00
A3PC-S.....	17-40
A3S-C.....	45-00
A3S-S.....	16-80
A31PC-S.....	21-60
A50-XC.....	15-60
P300R.....	10-20
SR SERIES	
SR101-2E.....	1017-00
SR102.....	279-00
SR103.....	234-00
SR105C-E6.....	390-00
SR106-2E.....	129-00
SR107-2E.....	204-00
SR108.....	582-00
SR109-2E.....	534-00
SR110-2E.....	153-00
SR112.....	234-00
SR116.....	264-00
A101A.....	82-20
A101B.....	16-20
A102A.....	28-80
A103A.....	24-60
A105A.....	57-60
A112A.....	39-60
A112B.....	57-00
A112C.....	15-60
A30A.....	52-80

DAVE SIMMS MUSIC PRODUCTS (EX. VAT)

August Amplification	
PA 100 4 ch.....	119-99
2 x 12 PA Cols prs.....	154-40
2 x 12 PA Hn Cols prs	172-50
1 x 12 PA Cols prs.....	99-99
1 x 12 PA Cols pr.....	119-25
2 x 12 Inst. Cab.....	82-25
"V" 4 x 12 Inst. Cab.....	140-00
1 x 15 Folded Hn Bin.....	145-00
Add on Hn per pr.....	64-80
Full-mix PA 100.....	149-99
Power slave 125 amp.....	94-50
1 x 15 Super bin w hn.....	167-00
1 x 15 Mini bin.....	124-30
1 x 15 Super mini bin.....	145-80
August Disco Consoles	
MD3 Garrard dks.....	218-45
MD1.....	153-25
MD3 100.....	286-25

SOLA SOUND

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

SOUNDOUT (EX. VAT)

Series IIIa, mono.....	267-00
Series III, mono 170W	330-00
Series IIIa, stereo.....	375-00
Series III, stereo	
170W.....	495-00

SIMON KING MUSIC

2 x 12 Inst. cab. 75W	77-00
2 x 12 PA cols pr.	
100W.....	148-00
4 x 12PA cols split	
prs 200W.....	293-00
4 x 12 inst. cab.	
150W.....	135-00
Loudspeakers	
HE1, 1 x 12, 50W.....	60-00
HE2, 2 x 12, 100W.....	93-00
DL3, 100W F/rng.....	183-00
DL6, 100W F/rng.....	108-00
Series VI.....	246-00
Series VII.....	186-00
SP 18 pre amp.....	135-00

SISGO

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

SOUNDCRAFT

16/2 mixer.....	1000-00
12/4 mixer.....	1500-00
16/4 mixer.....	1800-00
Soundcraft/Court Acoustic	
PA's prices on application.	
Options arranged	
SP11 50W hn.....	30-00
SP1V 100W hn.....	51-00

SPERRIN ELECTRONICS

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

STRAMP

2100-A, 100W amp	
top.....	213-60
2120-A, 120W amp	
top.....	199-30
3120-A, 120W, 4-chn	
amp, top.....	192-30
SL100, 120W slave	
amp.....	127-90
SL200, 240W slave	
amp.....	177-90
MP10, 10-chn mixer	577-15
MP-16, 16-chn mix.....	1427-90
EX-2 Cross-over.....	113-60
K-85 Power Baby	
combo.....	265-45
K-95 Bass Baby	
combo.....	285-00
2050-BB, 100W cab.....	163-60
2100-GB, 200W cab.....	206-60
2100-BB, 100W bs	
cab.....	213-60

370-B 70W horn p.a.	
cab.....	142-15
3140-BH, 140W hn	
p.a. cab.....	186-45
3140-B 140W p.a.	
cab.....	156-45
3200-B, 120W bass	
horn cab.....	427-90
H-50, 70W tweeter	
horn.....	156-45
H-100 120W tweeter	
horn.....	227-15

STRINGS & THINGS

BARCUS BERRY AMPS	
1500 Pre-amp contr.	
unit.....	242-73
1510 Pre-amp contr.	
unit.....	326-43
1520 Pre-amp contr.	
unit.....	368-28
1601 Pwrd 12" spkr	
unit.....	326-43
1602 Pwrd 15" spkr	
unit.....	351-54
1603 Pwrd 2 x 12 spkr	
unit.....	368-28

THEATRE PROJECTS (EX. VAT)

ALTEC VOICE OF THE	
THEATRE	
COLUMNS AND CABS	
812 100W 1 x 12".....	155-00
816 150W 1 x 15" Id.....	180-00
812TU Port H/F for	
812.....	147-00
816TU Port H/F for	
816.....	147-00
1208B 50W V.O.T.T.....	497-00
1211A 50W Col.....	185-00
1217A 75W Col.....	317-00
1215 150W Port L/H	
horn.....	248-00
1215T Port H/F for	
1215.....	286-00

STUDIO MONITORS	
604-89 15" 65W.....	265-00
98-44A 30W.....	500-00
98-45A 50W.....	600-00
98-46-8A 100W.....	530-00
98-49A 60W.....	400-00

AMPLIFIERS

9440A 2 x 225W.....	830-00
1214-AX 100W Mixer	
amp.....	650-00
1224 60W/30W bi-	
amp.....	315-00
1609 100W/50W bi-	
amp.....	570-00

200W.....	240-12	Multi wedge 200W	184-98	YGL-3 Twin rvb	90W.....	252-00	YC-810 8 x 10" bs.....	150-00	(pr).....	114-00	BB 1 l x 15" bin.....	TBA
B30 2 x 15" bs hn	398-58	Mon Horn "A" Mid/	12-78	YBA-2B Bs mate	30W.....	114-00	YC-610 6 x 10" id.....	138-00	YSC-8 6 x 8" cols	180-00	BB 22 x 15" bin.....	"
400W.....	398-58	H.F.....	58-68	YBA-2B Bs mate	30W.....	114-00	YF-12 4 x 12" id.....	108-00	(pr).....	180-00	FB 5 mon. 75W.....	"
H100E Radial horn	136-23	Mon Horn "B" Ext.	58-68	YBA-450W, 15" spkr	177-00		YF-12 4 x 12" id.....	150-00	YSC-9 15 x 12" x hn	438-00	FB 6 mon. 150W.....	"
30W.....	136-23	MIXING DESKS		Amplifiers:			YCV-188 1 x 18"		cabs (pr).....	438-00	MB 1 2 x 12" ATC.....	"
H100V Radial horn	187-23	DB Mono 8 ch.....	185-79	YBA-1 50W, bs.....	108-00		Vega cab 300W.....	132-00	YM-1 Mtr cabs (ea).....	63-00	MB 2 x 12" Gauss.....	"
70W.....	187-23	DB D-L Mono 8 ch.....	229-80	YRM-1 50W id w/rvb	132-00		YCV-212 2 x 12"	174-00	YSC-7A Cols (pr).....	216-00	HUB driver+hn.....	"
T70 H.F. horn 70W.....	171-48	D16 St 16 ch.....	870-00	YBA-1A 100W bs.....	138-00		Vega cab 200W.....		YSP-1 Sibilance Pro-	57-00	ST203 Super drivers.....	"
0 36" horn 70W.....	314-85			YGL-3A 100W head-	168-00		P.A. Amps:				CB15 1 x 15" bass enc	"
				rvb/trem.....	168-00		YVM-3 P.A. rvb 30W	99-00			SD18 1 x 18" bass enc	"
				Monoblock 325W bs/	243-00		YVM-4 4-ch w/rvb.....	150-00			SFI 4-way PA cab.....	"
				lb.....	243-00		YPM-1 100W slave.....	99-00				
				Speaker Systems:			P.A. Speaker Systems:					
				YS-15P 15" ported bs	99-00		YSC-2 4 x 12" cols	144-00				
				YT-15 2 x 15" id/bs.....	120-00		(pr).....					
				YF-10 4 x 10" id/bs.....	120-00		YSC-3 4 x 8" cols					

MONITOR ENCLOSURES

100/12 1 x 12"	
MWedge 100W.....	370-71
M100/15 1 x 15"	
M200/15 1 x 15"	
D24 St 24 ch.....	1275-00

WING (EX. VAT)

TRAYNOR

Combs:	
YGM-3 30W rvb.....	114-00
YGM-4 40W rvb.....	132-00

YGL-3 Twin rvb

YBA-2B Bs mate

YBA-450W, 15" spkr

Amplifiers:

YBA-1 50W, bs.....

YRM-1 50W id w/rvb

YBA-1A 100W bs.....

YGL-3A 100W head-

rvb/trem.....

Monoblock 325W bs/

lb.....

Speaker Systems:

YS-15P 15" ported bs

YT-15 2 x 15" id/bs.....

YF-10 4 x 10" id/bs.....

YC-810 8 x 10" bs.....

YC-610 6 x 10" id.....

YF-12 4 x 12" id.....

YCV-188 1 x 18"

Vega cab 300W.....

YCV-212 2 x 12"

Vega cab 200W.....

P.A. Amps:

YVM-3 P.A. rvb 30W

YVM-4 4-ch w/rvb.....

YPM-1 100W slave.....

P.A. Speaker Systems:

YSC-2 4 x 12" cols

(pr).....

YSC-3 4 x 8" cols

YSC-8 6 x 8" cols

(pr).....

YSC-9 15 x 12" x hn

cabs (pr).....

YM-1 Mtr cabs (ea).....

YSC-7A Cols (pr).....

YSP-1 Sibilance Pro-

jector (ea).....

BB 1 l x 15" bin.....

BB 22 x 15" bin.....

FB 5 mon. 75W.....

FB 6 mon. 150W.....

MB 1 2 x 12" ATC.....

MB 2 x 12" Gauss.....

HUB driver+hn.....

ST203 Super drivers.....

CB15 1 x 15" bass enc

SD18 1 x 18" bass enc

SFI 4-way PA cab.....

Modular custom mixers.....

Electronic crossovers

Studio consoles.....

ZOOT-HORN (EX. VAT)

All prices available on appl.

PERCUSSION INSTRUMENTS

D. H. BALDWIN

GRETSCH

Outfits:

4027 Rock 'n Roll.....	766-00
4029 Avant Garde.....	1046-00
4028 Black Hawk.....	814-00
4015 Name Band.....	649-00
4025 Progressive Jazz	649-00
4020 Broadcaster.....	882-00
4035 Monster.....	1046-00
4030 Tri Tom.....	1208-00

BOOSEY & HAWKES

BEVERLEY COMPLETE OUTFITS

Panorama 21.....	359-91
Panorama 22.....	485-46
Panorama 24.....	428-54
Galaxy 18.....	296-30
Galaxy 21.....	313-04
Galaxy 24.....	324-76

AVEDIS ZILDJIAN CYMBALS

(Prices for all types except Swish and Pang as stated) (Available in Types and Weights as Catalogue)

7386 8"	24-51
7387 10"	29-00
7389 12"	35-00
7390 13"	39-01
7391 14"	44-99
7392 15"	48-01
7393 16"	50-99
7394 17"	56-00
7395 18"	61-00
7395S 18" Swish.....	71-50
7399 19"	67-01
7396 20"	64-01
7396P 20" Pang.....	81-99
7396S 20" Swish.....	81-99
7400 21"	80-00
7397 22"	90-01
7397S 22" Swish.....	98-01

AVEDIS ZILDJIAN 'BRILLIANT' CYMBALS

(Prices for all types except Swish and Pang as stated)

7387B 10".....	34-99
7390B 13".....	44-99
7391B 14".....	51-01
7392B 15".....	54-00
7393B 16".....	57-00
7394B 17".....	62-00
7395B 18".....	67-50
7395S 18" Swish.....	78-01
7396B 20".....	79-50
7396BS 20" Swish.....	88-00
7396BP 20" Swish.....	88-00
7397B 22".....	96-00
7397BS 22" Swish.....	104-00

AVEDIS ZILDJIAN HI-HAT CYMBALS

7390HH 13".....	78-01
7391HH 14".....	90-00
7392HH 15".....	98-02
7393HH 16".....	101-98

C.B.S. ARBITER (EX. VAT)

ROGERS

Outfits:

Studio X.....	1333-00
---------------	---------

Londoner V.....	804-95
Starlighter VII.....	1184-20
Starlighter IV.....	725-40
Londoner Super 10.....	744-00
Starlighter Super 10.....	678-90
Headliner IV.....	590-55
London VI.....	894-35
Londoner VII.....	1057-10
Londoner VIII.....	1267-90

Drums:

Dynasonic snare 5 x 14"	131-75
Dynasonic snare 6 1/2 x 14"	134-07
Superten snare 6 1/2 x 14"	97-65
Powertone, 14 x 20 bs.....	158-10
Powertone, 14 x 22 bs.....	217-00
Powertone 8 x 12 t.t.	71-30
Powertone 9 x 13 t.t.	75-95
Powertone, 10 x 14 t.t.....	83-70
Powertone, 12 x 15 t.t.....	93-00
Powertone, 16 x 16 t.t.....	114-70
Powertone, 16 x 18 t.t.....	130-20
Powertone, 18 x 20 t.t.....	179-80
Powertone bongoes.....	75-95
Powertone timbales brass.....	195-30
Powertone timbales copper.....	195-30
Accusonic timpani 20 inch.....	469-65
Accusonic timpani 23 inch.....	496-00
Accusonic timpani 26 inch.....	598-30
Accusonic timpani 29 inch.....	620-00

Concert Tom-Toms:

8"	43-40
10"	48-05
12"	51-15
13"	54-25
14"	62-00
15"	71-30

Thrones:

Samson.....	31-00
-------------	-------

Paiste Cymbals and Gongs:

2002:	
13" Hi-Hat Sound Edge.....	81-54
14" Hi-Hat Sound Edge.....	88-97
15" Hi-Hat Sound Edge.....	94-48
13" Hi-Hat.....	56-46
14" Hi-Hat.....	58-06
15" Hi-Hat.....	64-96
16" Crash, Med/Ride	37-21
18" Crash, Med/Ride	44-70
20" Crash, Med/Ride	55-33
22" Crash, Med/Ride	70-89
24" Crash, Med/Ride	85-34
18" China type.....	59-02
20" China type.....	74-86
8" Bell cymbal.....	29-07
11" Splash cymbal.....	34-53
Formula 602:	
13" Hi-Hat Sound Edge.....	81-54
14" Hi-Hat Sound Edge.....	88-97
15" Hi-H atSound Edge.....	94-48
13" Hi-Hat.....	63-78
14" Hi-Hat.....	68-01
15" Hi-Hat.....	76-13

CLEARSTONE

SLINGERLAND

Outfits:

7001 Joe Cusatis.....	527-77
7002 New Rock.....	657-13
7002/24 Super Rock.....	680-95
7003 Buddy Rich.....	728-04
7004 Gene Krupa.....	576-81
7005 Avants.....	752-39
7006 Jazz Rock.....	1017-43
7007 Modern Solo.....	608-09
7008 Pop.....	588-12
7009 Duett.....	840-80
7010 Modern Jazz.....	490-28
7011 San Juan.....	618-18
7012 Concorde.....	1285-06
7128 RJB.....	857-77
7129 Jupiter.....	915-40

Snare drums:

7013 5" x 14".....	117-63
7014 6 1/2" x 14".....	121-05
7015 5" x 14".....	85-65
7016 6 1/2" x 14".....	86-99
7017 5" x 14".....	86-99
7018 6 1/2" x 14".....	90-34
7020 5" x 14".....	70-28
7021 5 1/2" x 14".....	86-99
7022 5" x 14".....	117-63
7023 6" x 14".....	117-63
7130 5" x 14".....	110-73
7131 6" x 14".....	110-73
7132 5" x 14".....	110-73
7133 6 1/2" x 14".....	110-73
7216 5" x 14".....	77-63

Tom toms:

7024 12" x 8".....	73-54
7025 13" x 9".....	76-31
7026 14" x 10".....	79-90
7027 15" x 10".....	83-15
7028 15" x 12".....	88-45
7029 14" x 14".....	101-97
7030 16" x 16".....	114-50

16" Thin.....	43-64
17" Thin.....	48-96
18" Thin.....	52-34
19" Thin.....	59-83
20" Thin.....	65-23
22" Thin.....	83-51
24" Thin.....	100-45
18" Flat Ride Med.....	59-08
20" Flat Ride Med.....	75-02
18" China type.....	59-08
20" China type.....	61-81
No. 1 Seven Snd. set.....	25-60
No. 2 Seven Snd. set.....	30-36
No. 3 Seven Snd. set.....	51-90
No. 4 Seven Snd. set.....	59-08
No. 5 Seven Snd. set.....	59-08
No. 6 Seven Snd. set.....	59-08
No. 7 Seven Snd. set.....	75-02
14" Joe Morello Hi-Hat.....	88-97
17" Joe Morello.....	51-81
18" Joe Morello.....	59-08
20" Joe Morello.....	75-02
2" Finger Cymbals.....	5-82
22" Dark Ride.....	123-78
Cup Chimes with stand.....	167-32

J. T. COPPOCK

Mitchell S5 5 drum kit (w/out cymbals) 265-00

D. B. WHOLESALE

CAMCO DRUM KITS

C-650.....	790-83
C-600.....	843-27
C-400.....	542-55
C-420.....	565-81
C-450.....	599-32
C-500.....	674-62

Snare drums

450 5" Wood, 8 lugs.....	98-06
451 5" Wd, 10 lugs.....	103-15
452 6 1/2" W od, 8 lugs.....	100-61
453 6 1/2" Wood, 10 lugs.....	103-15
701M 5" Chrome, 8 lugs.....	116-01
710M 5" Chrome, 10 lugs.....	119-61
711M 6 1/2" Chrome, 8 lugs.....	119-61
712M 6 1/2" Chrome, 10 lugs.....	123-51

Tom Toms—Double Headed

1412 12" x 8".....	82-81
1413 13" x 9".....	88-52
1410 14" x 10".....	92-99
1415 14" x 15".....	104-40

Floor Tom Toms—Double Headed

1414 14" x 15".....	110-76
1416 16" x 16".....	123-51
1418 16" x 18".....	131-12
1420 18" x 20".....	145-72

Tom Toms—Single Headed

1412S 8" x 12".....	66-24
1413S 9" x 13".....	71-33
1410S 10" x 14".....	73-89
1415S 12" x 15".....	81-51
1414S 14" x 14".....	92-99
1418S 16" x 16".....	103-15
1418S 16" x 18".....	109-48
1420S 18" x 20".....	111-99

4412 3 tom tom legs & brackets.....

4413 1 tom tom leg & bracket.....

Bass Drums—Double Headed

1118 14" x 18".....	136-02
1120 14" x 20".....	143-63
1122 14" x 22".....	151-46
1124 1	

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

ORANGE

Single drum kit... To order
Double drum kit... To order

PREMIER (EX. VAT)

Snare:	
31, 14 x 5 1/2"	61-57
33, 14 x 5 1/2"	72-68
35, 14 x 5 1/2"	73-15
36, 14 x 6 1/2"	78-70
37, 14 x 5 1/2"	64-81
1002, 14 x 5 1/2"	36-57
1005, 14 x 5 1/2"	37-04
1035, 14 x 5 1/2"	58-33
1036, 14 x 5 1/2"	62-96
2000, 14 x 5 1/2"	83-33
2001, 14 x 5 1/2"	75-46
2003, 14 x 5 1/2"	88-89
2004, 14 x 6 1/2"	100-00
2005, 14 x 8"	75-92
2006, 14 x 12"	96-29
2011, 14 x 4"	81-48
101	74-07
Outfits (w/out cymbals)	
B202 w 20" BD.	370-84
B202 w 22" BD.	372-23
D202 w 24" BD.	383-34
D201	359-72
B201	361-11
B203	457-87

D203	466-20
B204	537-04
D204	545-37
304	452-32
B304	453-71
D304	464-82
305	495-83
B305	497-22
D305	508-33
308	531-02
B308	532-41
D308	543-52
604	437-96
B604	439-35
D604	450-46
605	521-29
B605	522-68
D605	533-79
606	651-86
B606	654-64
D606	676-86
717 w 20" BD.	600-46
B717 w 22" BD.	601-85
D717 w 24" BD.	612-96
808 w 20" BD.	801-39
B808 w 22" BD.	804-17
D808 w 24" BD.	826-39
1030 20" BD.	341-67
B1030 22" BD.	345-84
D1030 24" BD.	350-47
1031 w 20" BD.	227-79
B1031 w 22" BD.	231-49
D1031 w 24" BD.	270-37
B1033 w 22" BD.	274-07
B3304	506-02
B3305	556-02
D3317	684-72
Bass Drums:	
124, 28 x 14"	93-06
125, 24 x 14"	88-89
126, 26 x 14"	92-13
127, 18 x 12"	68-06
130, 20 x 14"	76-39
132, 22 x 14"	77-78
142, 22 x 14"	88-89
144, 24 x 14"	97-22
1150, 20"	64-35
1152, 22"	68-52
1154, 24"	73-15
1161, 20 x 14"	56-48
1163, 22 x 14"	58-80
1170, 20 x 12"	50-46
1171, 20 x 14"	50-93
1172, 22 x 12"	54-17
1173, 22 x 14"	54-63
1175, 24 x 12"	59-26
Timbales	
531, 13 & 14 x 6	101-85
532, 13 & 14 x 6	94-44
531C	101-85
532C	94-44
Tom-Toms	
112	31-02
113	33-85
114	40-74
115	47-22
116	50-00
118	52-78
333	50-46
340	55-56
342	47-22
346	71-30
348	79-63
433, 13 x 9"	44-91
435, 14 x 14"	58-90
436, 16 x 20"	70-83
440, 14 x 10"	50-00
442, 12 x 8"	41-20
444, 14 x 9"	47-22
445 15 x 12"	56-94
446	64-35
448, 18 x 16"	70-83
1433, 13 x 8"	28-70
1333	34-26
1340	36-11
1346	49-07
1435, 14 x 14"	41-20
1440, 14 x 10"	36-57
1441, 12 x 8"	21-30
1442, 12 x 8"	27-31
1445, 16 x 16"	34-72
1446, 16 x 16"	43-06
1448, 18 x 16"	44-91
Tom-Toms	
112	29-17
113	31-94
114	38-42
115	44-44
116	47-22
118	53-24
333	51-39
340	55-55
342	49-07
346	76-39
348	85-18
433, 13 x 9"	43-98
435, 14 x 14"	62-96
436, 16 x 20"	70-83
438, 14 x 10"	48-15
440, 12 x 8"	41-67
444, 14 x 9"	47-68
446	67-13
448, 18 x 16"	74-07
1433, 13 x 8"	31-48
1333	35-18
1340	38-42
1346	53-70
1435, 14 x 14"	50-00

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

ROSE-MORRIS

1440, 14 x 10"	23-15
1441, 12 x 8"	33-15
1442, 12 x 8"	29-17
1445, 16 x 16"	41-67
1446, 16 x 16"	51-39
1448, 18 x 16"	59-72
Outfits:	
995 Jazzette	690-00
980 Super Classic	755-00
983 Hollywood	860-00
1000 Mach IV	935-00
1005 Mach V	1050-00
2001 Octaplus	1699-95
2005 Quadrplus	1120-00
993 Pro Beat	1099-95
990 Deluxe Classic	785-00
989 Big Beat	899-95
985 Rock-Duo	1160-00
964 Super Big Beat	935-00
975 Triple Tom	1065-00
1001 Rock Machine	950-00
1007 Smoke 'n Fire	970-00
2007 Overdrive	1150-00
2003 Power Factory	1330-00
Snare Drums:	
410 Supersensitive 5"	189-95
411 Supersensitive 6 1/2"	191-95
400 Supraphonic 5"	123-95
402 Supraphonic 6 1/2"	129-95
404 Acrolite	89-95
405 Piccolo 3"	113-95
Stands and Fittings:	
201 Speed King Pedal	42-95
205 Ghost Pedal	59-95
1130 Tubular Hi-Hat stand	49-95
1374 Tubular s/d stand	40-95
1405 Tubular cymbal stand	36-95
1410 Tubular boom stand	49-95
1020 Tubular throne	39-95
Orchestral Drums:	
942 12 x 8 Tom Tom Super Classic	104-95
944 13 x 9 Tom Tom Super Classic	108-95
946 14 x 10 Tom Tom Super Classic	112-95
947 15 x 12 Tom Tom Super Classic	119-95
948 14 x 14 Floor Tom Tom Super Classic	143-95
950 16 x 16 Floor Tom Tom Super Classic	156-95
952 18 x 16 Floor Tom Tom Super Classic	180-95
954 20 x 18 Floor Tom Tom Super Classic	210-95
497 6 x 5 1/2 Melodic Tom Tom	46-95
488 8 x 5 1/2 Melodic Tom Tom	48-95
489 10 x 6 1/2 Melodic Tom Tom	60-95
461 12 x 8 Melodic Tom Tom	70-95
462 13 x 9 Melodic Tom Tom	78-95
463 14 x 10 Melodic Tom Tom	84-95
464 15 x 12 Melodic Tom Tom	97-95
465 16 x 14 Melodic Tom Tom	109-95
920 20 x 14 Bass Drum Super Classic	202-95

922 22 x 14 Bass Drum Super Classic	217-95
924 24 x 14 Bass Drum Super Classic	230-95
926 26 x 14 Bass Drum Super Classic	249-95
LATIN-AMERICAN	
5485 Bongos (pr)	8-26
5484 Bongos (pr)	6-53
5475 Conga drum	30-23
5463 Conga drum	48-06
5481 Tuneable bongos (pr)	15-15
5464 Tuneable bongos (pr)	36-88
5465 Bongos	22-60
5452 Claves	7-00
5453 Wood Guiro	3-72
Sticks, Brushes, Miscellaneous	
190 Wire Brushes	2-95
190A Wire Brushes	2-95
191 Wire Brushes	2-95
191A Wire Brushes	2-95
195 Wire Brushes	3-55
Hickory Sticks all grades	2-95
Hickory Nylon Tip Sticks, all grades	3-45
MUSSER	
M51 Kelon Portable Xylophone	899-95
M42 Kelon Elite Xylophone	749-95
M41 Kelon Piccolo Xylophone (2 1/2 Oct.)	369-95
M39 Kelon Piccolo Xylophone (2 Oct.)	489-95
M31 Kelon Windsor Marimba	1075-00
M61 Kelon Triette Marimba	719-95
M30 Brentwood Marimba	1750-00
M250 Concert Grand Marimba	2350-00
M150 Century Marimba	2185-00
M75 Century Vib	2400-00
M55 Pro Vib	2030-00
M45 One Nites Vibe (Variable Speed)	1850-00
CYMBALS	
Aydem Zildjian Products	
5241 8"	24-50
5242 10"	29-00
5243 13"	39-00
5244 14"	45-00
5245 15"	48-00
5246 16"	51-00
5247 17"	56-00
5248 18"	61-00
5248WVC 18" Wide Cup	61-00
5248SV 18" Swish	71-50
5248 S 18" Sizzle	61-00
5248T 18" Tric	61-00
5248MC 18" Mini Cup	61-00
5249 19"	67-00
5220 20"	74-00
5220SV 20" Swish	82-00
5220P 20" Pang	82-00
5220S 20" Sizzle	73-50
5220MC 20" Mini Cup	73-50
5261 21"	80-00
5221 22"	90-00
5221SV 22" Swish	98-00
Kenny Clarke Pairs Hi-Hats	
5215 13" 14" pr	84-00
5216 14" 15" pr	93-00

New Beat and Standard Hi-Hats	
5243/2 13" pr	78-00
5244/2 14" pr	90-00
5245/2 15" pr	96-00
5246/2 16" pr	102-00
Brilliant	
4930 8"	31-00
5333 10"	35-00
5334 13"	41-00
5335 14"	45-00
5336 15"	51-00
5337 16"	54-00
5338 17"	57-00
5339 18"	67-50
5340 20"	79-50
5341 22"	96-00

ROSETTI

EMI HAMMA	
770 Kit	336-50
W770 Kit (wood-shell side drum)	336-50
660 Kit	269-95
W660 Kit (wood-shell side drum)	269-95
Drums and Accessories:	
661 22" bass drum	67-50
679 24" bass drum	71-50
662 13 x 9 tom tom	35-75
671 14 x 10 tom tom	37-75
663 16 x 16 floor tom	52-25
664 14 x 5 1/2 snare	49-75
676 14 x 5 1/2 wood-shell snare	48-25
665 bass drum pedal	15-18
672 hi-hat	19-15
ASBA	
Asba Metal	POA
24 x 14 bass	..
22 x 14 bass	..
20 x 14 bass	..
20 x 14 bass	..
14 x 9 Tom Tom	..
13 x 9 Tom Tom	..
16 x 16 Tom Tom	..
12 x 8 Tom Tom	..
Asba Altglass	
24 x 14 bass	..
22 x 14 bass	..
20 x 14 bass	..
14 x 9 Tom Tom	..
13 x 9 Tom Tom	..
16 x 16 Tom Tom	..
Snare	
14 x 5 wood	..
14 x 5 metal	..
14 x 5 glass	..
Stands	
Hi hat	..
Snare	..
Conga/Bongo	
Tumbador	179-00
Twin congas	299-95
Quinto	155-00
Bongos	62-00
Metal bongos	46-00
K ZILDJIAN	
10" crash	22-00
13" hi hat	33-00
14" hi hat	39-00
16" hi hat	45-00
18" crash/ride	55-00
20" crash/ride	65-00
22" crash/ride	80-00
IZMIR	
12"	12-50
13"	15-00
14"	21-00
15"	23-00
16"	25-00
18"	32-00
20"	40-00
22"	58-00
SUMMERFIELD	
TAMA	
IMPERIAL STAR DRUMS	
8993 Saturn 12 + 1 Drum outfits	1160-73
8987 Saturn 7" Drm outfit	740-95
8909 'Mars 9' Drm outfit	1055-51
8908 'Mars 8' Drm outfit	893-76
8906 'Mars 6' Drm outfit	802-70
8905 'Mars 5' Drm outfit	636-41

8805 'Mars 05' Drm outfit	597-76
8804 'Mars 04' Drm outfit	540-05
8705 'Mercury 5' Drm outfit	572-22
8704 'Mercury 4' Drm outfit	490-58
8520 Bs Drm w/spurs	110-87
8522 Bs Drm w/spurs	125-46
8524 Bs Drm w/spurs	135-37
8526 Bs Drm w/spurs	143-26
8534 Floor Tom Tom w/legs	80-04
8536 Floor Tom Tom w/legs	86-25
8538 Floor Tom Tom w/legs	93-92
8588 Snare Drm w/ tone cont.	127-90
8688 Snare Drm w/ tone cont.	142-49
8585 Snare Drm w/ tone cont.	98-74
8685 Snare Drm w/ tone cont.	111-16
8555 Snare Drm w/ tone cont.	85-62
8512 Tom Tom w/ tone cont.	51-85
8	

7522 Bs Drm w/spurs	106-48	SA7536 Floor Tom	70-89	tone cont.	47-73	7563 Concert Tom	36-42	tone cont.	57-22	pedal	31-05
SA7520 Bs Drm w/		Tom w/legs		TD7813 Tom Tom w/		Tom w/ldr.		7576 Snare Drm w/		6860	
spurs	93-50	TD7836 Floor Tom	104-46	tone cont.	54-08	7564 Concert Tom	42-98	tone cont.	44-80	Snare Drm std.	13-33
SA7522 Bs Drm w/		Tom w/legs		7556 Concert Tom	23-10	Tom w/ldr.		SA7576 Snare Drm	44-80	6862	
spurs	106-48	7512 Tom Tom w/	40-05	Tom w/ldr.	23-10	7565 Concert Tom	45-63	w/ldr.	44-80	Stage-Ace	17-03
TD7822 Bs Drm w/		tone cont.		7558 Concert Tom	24-21	Tom w/ldr.		TD7876 Snare Drm	51-70	Cym std.	1110-00
spurs	147-30	7513 Tom Tom w/	42-00	Tom w/ldr.	28-80	7566 Concert Tom	41-00	w/ldr.	51-70	Stage-Ace	27-00
7534 Floor Tom Tom		tone cont.		7560 Concert Tom	33-91	Tom w/ldr.		6880 'Hi-Ace' Snare	27-77	Hi-	
w/legs	65-87	SA7512 Tom Tom w/	40-05	Tom w/ldr.	169-98	7569 Concert Tom	241-02	Drum std.	27-77	Lonestar	14-58
7536 Floor Tom Tom		tone cont.		7562 Concert Tom		Tom set.		6882 'Hi-Ace' Cymbal	20-79	Hi-	
w/legs	70-89	SA7513 Tom Tom w/	42-00	Tom w/ldr.		7570 Concert Tom	411-00	68std.		Drummer's throne	17-51
SA7534 Floor Tom		tone cont.		7568 Concert Tom		Tom 8-pc set.		85 'Hi-Ace' Hi-Hat			
Tom w/legs	65-87	TD7812 Tom Tom w/		Tom set.		7588 Snare Drm w/		std w/die cast			

KEYBOARDS

BALDWIN

Models:	
124A	TBA
E10	
124B	
124BC	
E10R	
E10L	
E10LR	
125A	
E10LB	
E10LB	
130A	
130AC	
126	
130D	
130DC	
56A	
56D	
711	
CT100A	
CT100D	
CT100D	
C630	
4E	
210D	
PR200A	
C620	
E110 (Piano)	
E105 (Piano)	
Cabinets:	
3ET	
3S	
3PR	
3ETE	

Rhodes Suitcase	
Piano, 73 note	1255-50
Rhodes Stage Piano,	
88 note	891-15
Rhodes Stage Piano,	
73 note	818-40
Super Satellite	
Power Spkrs	899-00
Rhodes Piano Bass	457-25

J. T. COPPOCK

ELGAM	
1049R w Rthm	199-00
2049R w Rthm	250-00
13-note Pedalboard	
for Portables	47-00
Match 7C	65-00
Match 12C	75-00
237 Console	470-00
237C w/recdr.	615-00
244 Console	730-00
244C w/recdr.	840-00
Ringo w rthm.	139-00
3049 R	325-00
Melody WA	375-00
Melody	470-00
Symphony WA	439-00
Talisman	980-00
Talisman S	825-00
240	560-00
Crystal	750-00
Crystal C	870-00
Royal	1300-00
Snoopy piano	170-00
Broadway 444	1050-00
Cosmic 333	770-00
Mistral	655-00
Serenade	350-00
Fantasy	299-00
Symphony	530-00
610R	445-00

ELKA ORLA

X55 P Portable	1056-06
X55 Portable	
(Pedalboard)	993-45
Concorde 602	1432-88
Capri 101 P	460-43
Capri 101C	479-62
Capriccio 33/LS	1412-02
Nocturno 66/OLS	1713-22
Elkapiano 88	283-66
Elkarhapsody 490	348-81
Preludio 22L	964-55
Elkarhapsody 610	585-67
Elka 'String Bass'	
Pedalboard	66-59
Tiffany 3	163-08
Tiffany 4	165-02
Companion P37/12A	219-66
Companion P21A	219-66
Fantasy 37/12A	259-94
Fantasy 20A	259-94
Fantasy Duo E	349-17
Fantasy 27A Duo P	425-91
Companion P2A port	411-38
Fantasy 2A cons.	354-86
Elkatone 610PR	556-20
Elkatone 615PRS	734-83
Elkavox 77P	1593-08
Elkarhythm	152-85

BENTLEY

JEN	
A50	299-00
A100	385-00
A150	425-00
A200	489-00
A300	654-00
A350	735-00
Painotone 600	235-00
Superstringer	384-00

BRODR JORGENSEN

ROLAND	
Rhythm Units:	
TR 33 Rhythm box	168-12
TR 55	189-00
TR 66 w/auto rhy	195-22
TR 77	299-59
Keyboards:	
SH 1000 Syn	560-97
SH3A Syn	566-45
SH 2000 Syn	670-04
SH SA Syn	949-00
System 100	1528-07
System 700	9716-06
EP 20 Elec piano	438-94
EP 30 Elec piano	535-43
RS 202 String	549-00

C.B.S. ARBITER

Rhodes Suitcase	
Piano, 88 note	1419-80

FARFISA

Balfour	475-95
---------	--------

Beaumont	664-60
Belgrave	875-76
Balmoral	965-76
Berkeley	1237-48
Beresford	1594-01
Buckingham	1998-74
Church 25	1296-00
Church 5	373-84
Pro Duo	1051-74
VIP 600	873-96
Pro Elec Piano	476-85
Transivox TX1	1013-53
Transivox TX2	1096-61
Transivox TX10M	1134-82
Scandalli 137	342-27
Scandalli XIV	428-67
Scandalli Super IV	440-30
Scandalli Super VI	586-51
Polyfonico XIV	438-64
A251 Cordovox	3346-30
Model Super IV	440-31
Model Super VI	549-96
Syntorchestra	470-76
Cordovox A210	981-25
Cordovox CG6	2193-75
Cordovox A250	2475-00

AMPLIFIERS	
RSC 350	747-68
RSC 180	377-16
OR 200	505-10
TR 70	265-84

HAMMOND

Super Dolphin 9722	
KM	898-00
Super Dolphin 9822	
KM	1122-00
Super Dolphin 9922K	1556-00
Phoenix 1222	1871-00
8022	1895-00
8122	2836-00
Aurora 8222	3316-00
Monarch 16322	4436-00
Grandeel 11222	5558-00
Concorde 2307	6922-00
Sounder I	417-00
Sounder III	788-00
X5	1426-00
A/V64	261-00
Cavendish 1000	530-00
Cavendish 1500	695-00
Cavendish 2000	777-00

Hohner

Clavinet D6	495-00
Pianet T	345-85
KORG	
700S	497-95
770	474-55
800DV	836-80
VCF	97-35
Bass synth	337-70
Pre-set synth	528-50
Poly I ensemble	867-85
Poly II ensemble	945-85
Multi-effects	59-85
Tuning trainer	85-75
Rhythm trainer	83-60
Pianos	
K1	255-70
K2	499-75
K4	299-75
Bass 2	199-50
Stand	34-90
Piano legs	26-10

HORNBY-SKEWES

Organs	
3200 Tivoli 49	160-00
3161 Tivoli 18A	179-00
EKO Portable Organs	
3260 New Tiger 49	435-00
3261 New Tiger 61	499-00
3262 New Tiger Duo	599-00

EKO Console Electronic Organs	
3162 Elite	335-00
3042 Altair	599-00
3002 Majestic	1550-00

Add-On Electronic Keyboards	
10.026W Logan	
String Melody	575-00
10.500W Logan	
String Orch.	659-00
T242RA Duo	795-00

ELECTRONIC PIANOS	
CEP72B Crumar	285-00
Piano & Stand	270-00
CEP77 Piano	270-00
200 MPH Rapide	435-00
RF10 Roadrunner	275-00
OMB2 One Man Band	450-00

KEMBLE

YC25D D/man port.	
org.	907-00
YC45D 5 x 5 octv.	
port. org.	1705-00
B.P.I. Bass ped. port.	
org.	118-00
SY1 port. synth	660-00
Sop2 Yrt. synth	687-00

KENTUCKY

201 Challenger	930-00
301 Explorer	1230-00
101 Adventurer	1650-00
400 Petit 4	335-00
1001 Sound Processor	
36	370-00
500 Chester	575-00
525 Winchester	850-00

LIVINGSTON

Chorister 61MB	408-00
Abbey Chapel	633-00
Abbey Chapel	696-00
Chorale 30	1080-00
Chorister 2-69	1518-00
Custom Instruments on app	
SPEAKER CABINETS	
2 Chan Wall Cab.	132-00
3 Chan Wall Cab.	165-00
2 Chan Stnd Cab	
(Pedals only)	132-00
3 Chan Stnd Cab	
(5 ft.)	132-00
3 Chan Stnd Cab	
(5 ft.)	165-00
EXTRAS (Op)	
Melodic Bs.	45-00
Rev (Echo)	40-00
Encl/Unencl Sw.	9-00
Add Express Ped.	45-00
Headpho Sock.	9-00

Headpho (Ster/Mon)	
From	5-00

MAGNUS

350	29-16
401	36-60
410	31-67
421	49-68
468	58-32

Electronic	
1851	169-00

MACARI

EMS Synthi AKS	961-20
EMS V.C.S.3	810-00
EMS D.K.2 Keyboard	248-40
Sola Compact	
elec pno	175-00

NORLIN

LOWREY	
Teenie Genie (TG)	795-00
Genie 44	1295-00
Genie 88	1765-00
Genie 98	2130-00
Symp Citation Spinnet	4334-00
Orch Holiday +	
Genie	2561-00
Symp Holiday +	
Genie	3150-00
Holiday Console +	
Genie	0000-00
Citation Theatre	
Spinnet	3735-00
Citation Console	4896-00
Symp Stereo Theatre	
Console	8909-00

MOOG SYNTHESISERS

Mini-Moog	1150-00
Sonic Six	1166-00
Taurus Pedal Synth	659-00
Micro-Moog	648-00

ROSE-MORRIS

250 Intersound	1095-00
330 Avon, with rthm.	149-95
Synthesizers	
281 Mini-Korg 700S	497-95
279 Mini-Korg 800	836-80
277 Korg Bass	337-70
301 Korg Preset	528-50
306 Korg Polyphonic	867-85
305 Korg Tuning	
Trainer	85-75
307 Korg Polyphonic	
II	945-85
308 Korg 770	474-55
303 Korg 700 stand	39-50
302 Korg 800 stand	39-50

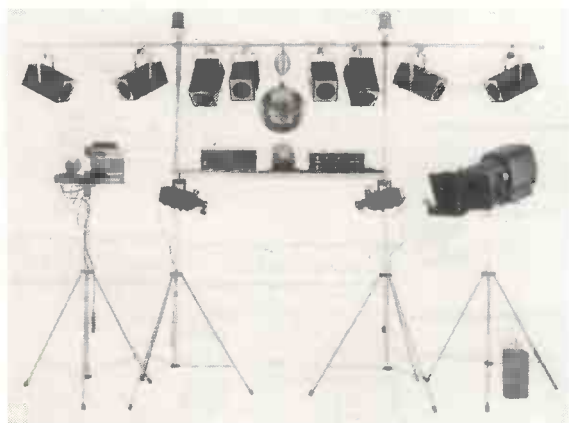
THOMAS

1129 Cavalier	419-00
1135 Falcon	559-00
1155 Rapier	

INDEX TO ADVERTISERS

Accent	46	Hammond	48-49	Peavey	44
Acoustic/Kingfisher	45, 46, 51	Henrit's Drumstore	71	Phonogram	29
AKG	IBC	Hill	50		
Album Tracking	39	Hohner	30, 73	Rainbow Cases	32
Baldwin	40	Hornby Skewes	51	Rose Morris	26
Barratts of Manchester	31				
Basing Street Studios	31	James How	60	SAI	54
Black Echoes	57			SAV	39
BMS	46, 47	Kemble	IFC, OBC	Savage, John	66
Bose	55	Klark Teknik	64	Sharma	54
				Shergold	28
Cambridge Rock	72	London Drums	69	Shure	58
Castle Sound	77	Lord Synthesizers	67	Spaulding Russell	72
Cerebrum	94			Stage Music	63
Cleartone	66	Maine	53	Stramp	32
Coppock, J. T.	16	McCormack's	76	Strings and Things	6, 84
Custom Sound	11	MM Electronics	20	Summerfield	22
Electro-Voice	19	Music Labs	35		
Elka Orla	83	Music Man	7	Teac	15
Flash Light & Sound	81	Nexus	35	Vitavox	52
Free & Easy	12	Norlin	70		
Funkshun	34			Woods of Bolton	56
GMS	45	Oakland	45		
Guild	68	Orange	18	Zildjian	61

STAGE LIGHTING AND SPECIAL EFFECTS



We are suppliers and stockists of high-power PAR 64 lanterns and lamps, Rank Strand lanterns, Electrosonic and Pulsar dimmer packs and control desks, Powerdrive telescopic lighting and equipment stands, Lee filters, Multicore cables, Multipole connectors etc.

All types of discotheque and special effects equipment including strobes, mirror balls, dry ice machines, projectors, sequencers, chasers, effects wheels etc.

All items for sale or hire.

Complete portable rigs built from stock, usually within 72 hours of ordering.

Visit our showroom and see the sensational electrosonic "Rockboard", the world's most advanced control desk for rock concert lighting.

Open Monday - Friday 9.30 to 5.30, or send 50 pence for brochure.

CEREBRUM LIGHTING (Sales & Hire) LTD. 168 CHILTERN DRIVE, SURBITON, SURREY KT5 8LS.
Tel: 01-390 0051 (24hr. answering).



MANFRED MANN

and his Earthband

"Achieving my Sound"

During my long experience I have used different sound equipment. Mick Williams, my sound-engineer, and I have found AKG products to be the most suitable for our purpose.

This is why:

For all vocals: AKG D 2000 E

A rugged hardwearing microphone.
Good integral popshield.

For guitar stacks: AKG D 1200 E

The switchable e.q. on this mike is very useful.

For bass stacks: AKG D 202 E

In addition to the direct inject the microphone on the bin gives the depth.

For kick drum: AKG D 12

This mike gives a good fat sound and takes plenty of stick.

For lo floor tom, hi floor tom, rack tom and snare: AKG D 224 E

The lack of the proximity-effect on these two-way cardioid microphones suit Chris Slade's drum tuning, giving a hard solid sound.

For hi hat: AKG C 451/CK 1

This condenser microphone provides super clear definition of the super highs.

The A51 swivel joint between the capsule and the preamplifier makes for easy positioning.

For keyboards: AKG 100 K

My Moog, the Hammond C3, the Rhodes and the omni-string synth run through the new AKG 100 K keyboard mixer which is very flexible and has great e.q. for those instruments.



8 amp plug.



There are eight superb models in the Yamaha amp range. Every one, from the compact G Twenty-Five 112 (bottom right) to the immensely powerful B100 stack (top left) is tough, versatile and built to last.

Good to look at, with effortless projection and great tonal character, these are the amps for the pro. Distortion, reverb, direct inject, close-miking, even a unique 'bright' control and foot switching for effects

—you'll find it all here. Yamaha guitar amps: yet another expression of our advanced technology and our dedication to superlative quality.



YAMAHA

Craftsmen to the world's musicians since 1887.