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**WILKO—
STILL
FEELIN'
GOOD**

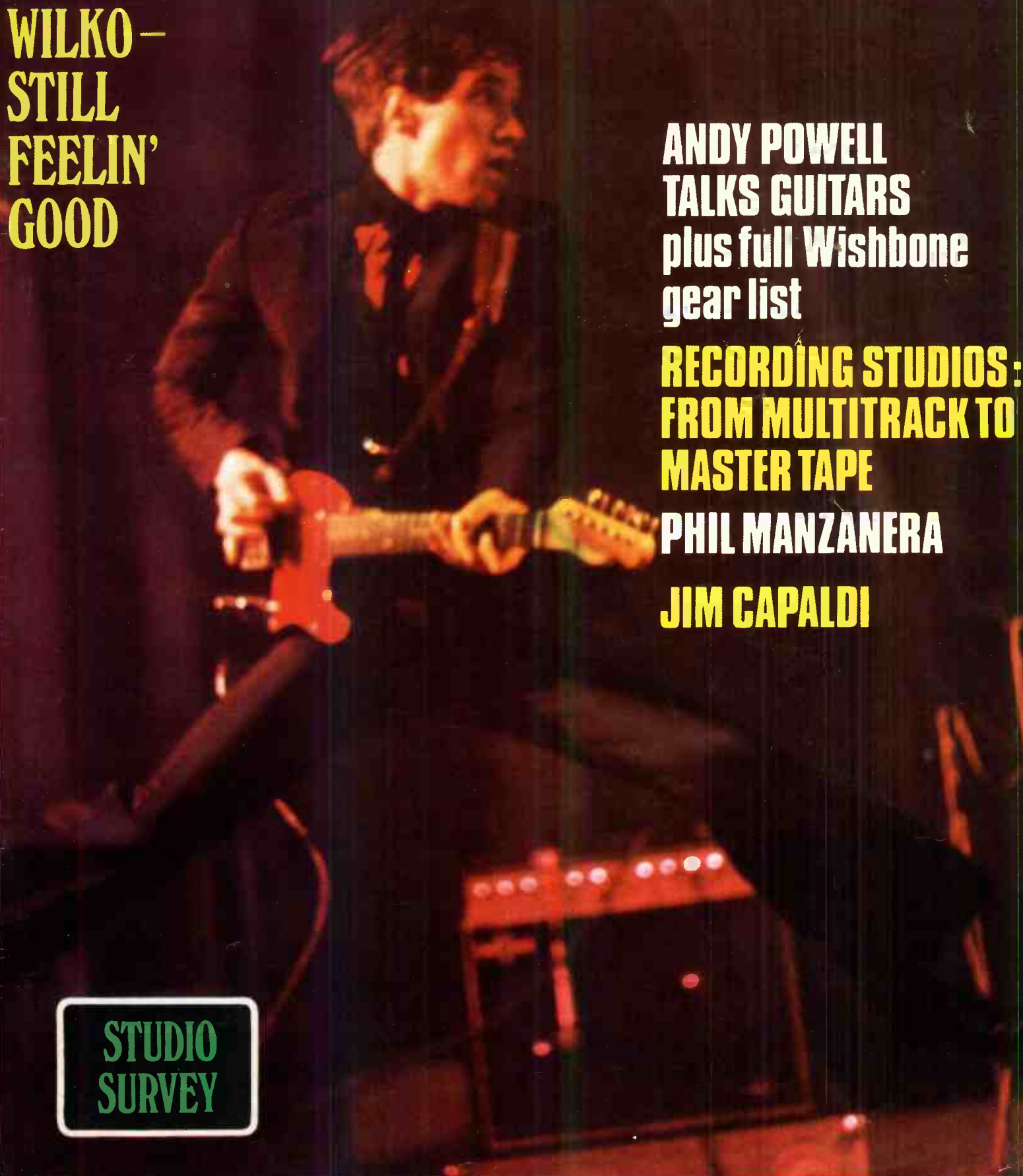
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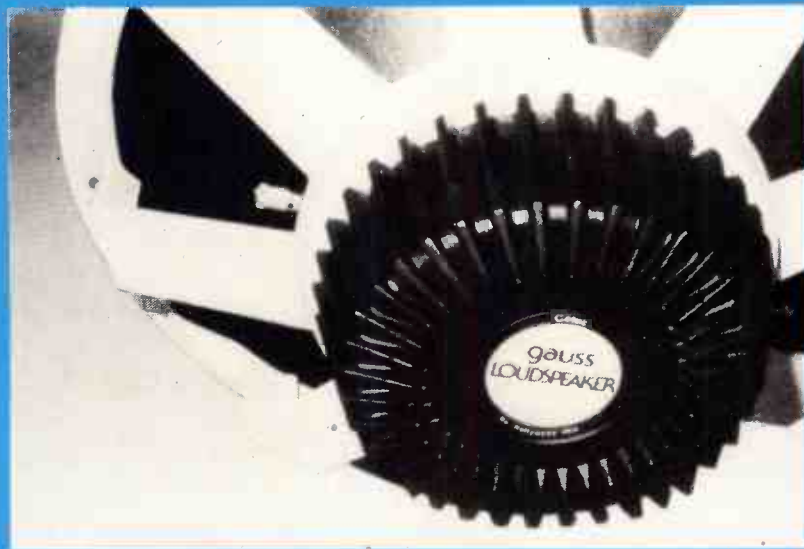
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Editorial

We at Beat believe in celebrating Christmas in the traditional manner, i.e. drinking ourselves insensible. There *will* be a sensible (well, fairly sensible) editorial next month. In the meantime, it's away with the typewriters and into the Pied Bull, Islington.

Have a nice one, readers.

Be seeing yoh!



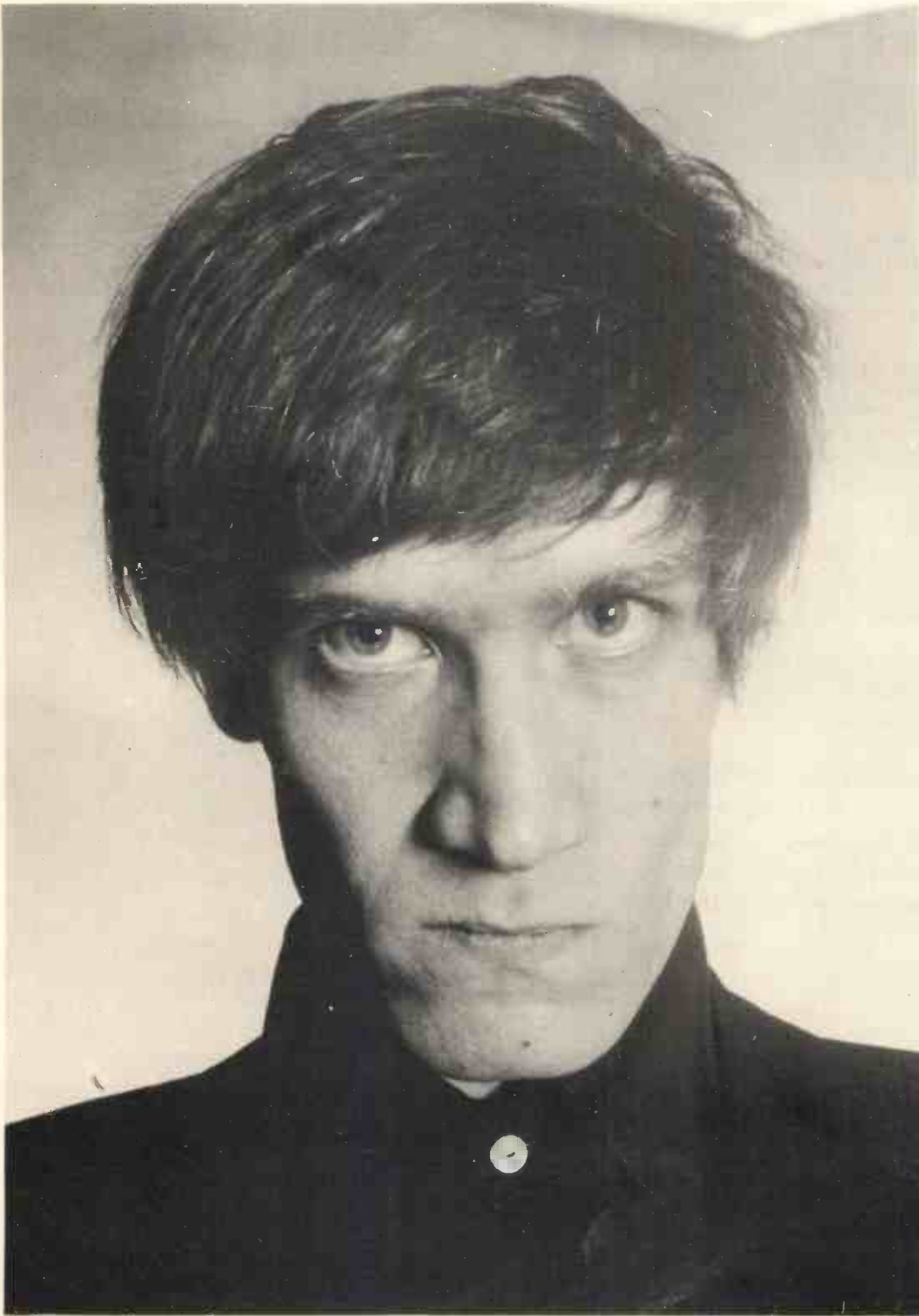
Contents

Front cover pic — Wilco Johnson	
Wilco Johnson	4
Letters and Queries	12
Competition Results	13
Andy Powell	14
Wishbone Ash Gear List	18
Instrument Reviews	21, 23, 27, 28, 29
Phil Manzanera	30
Album Reviews	32
The Pirates	37
Recording Studios, Part 4: From multitrack to master tape	38
Jim Capaldi	42
Woodroffe's Revisited	45
Nova	48
Studio Survey	54
Special Top Shop Offers	72
Instrumental News	78
Top Shop — Macari's	80
Studio Spotlight — Worcester Sound	84
Music Mart	88
Personal Ads	92
Price Listings — Guitars, Amps, Keyboards and Drums	93
Advertisement Index	101

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WILKO



This man is back with a new band. He tells Peter Douglas about the rise of Wilko the unknown and the fall and rise of Wilko, manic R&B guitarist of high repute. . . .

The black pinstripe suit, the black shirt (tieless) buttoned up to the neck, the tousled hair and the lantern jaw were unmistakable. Wilko Johnson stood ill at ease in the Covent Garden office of his publicist that gloomy Friday afternoon. Maybe it wasn't so much nervousness that Wilko was suffering from as the feeling that he had been dragged out of bed at his home in Southend at an unreasonably early hour. Like most musicians, he is a nocturnal creature. His wide-awake midday comes when the rest of us are dragging our weary corpses home from a day's work. He hits the sack when everyone else is thrashing around trying to thump the alarm clock into silence.

But here he was, waiting to be interviewed by me in a sparse, chilly little room upstairs where the sadistic Alan Edwards consigns all journalists, presumably with the idea of getting rid of them as quickly as possible.

Yobbos

Up we went. Wilko huddled into what was once an armchair; I perched on a hard wooden seat. We talked for a while about Canvey Island (about which I know nothing) and Ramsgate (about which he knows very little). However, I now know that Canvey Island, where Wilko was born and went to school, was the last place in England where malaria was endemic. The area is actually reclaimed marshland — very flat and desolate. Strangely, though, those who were born there find it hard to leave. There's that community feeling which exists in isolated areas that no-one from outside ever visits or would want to visit. The region produced the Paramounts, later to become Procul Harum, Robin Trower included, and more recently Eddie and the Hot Rods, and somewhere in between, Dr. Feelgood.

Wilko began to tell me about his schooldays. It seemed the best place to start. "I think the first thing I can remember happening was at school. I went to this geography lesson, it was in a different room from usual, and at the desk I sat in, someone had been making an electric guitar in woodwork, and it was

JOHNSON-FEELIN' GOOD AGAIN

just leaning on the desk where I was sitting. So I started twanging on it, and it seemed like a really magic thing, and I really wanted to get one.

I can also remember Gary Brooker, who went to that school. I was in the first year when he was in the fourth. He was one of the school yobbos I was frightened of, and there was this old grand piano in the school corridor, and I remember seeing him playing "What'd I Say". That's probably the first time I heard rhythm and blues, and that kind of intrigued me.

Anyway, that Christmas I blagged my parents to get me a guitar, which cost about a tenner. Now the thing is, I'm left-handed, so I started off playing it *this* way round, and I was struggling along like that for getting on for a year. So when I went to get a better guitar, which was the legendary Watkins Rapier, I couldn't afford to get a left-handed one. But I found this really good second-hand one, and it was the right one. So I thought, Well, I'm useless anyway, so I might just as well change over and play the other way round — start learning again, then I could kid myself I'm just beginning, and I'm not just a pathetically slow learner.

"So I started playing right-handed, and this had a really weird psychological effect on me. When I picked the guitar up it was like one of these comedy sketches about someone trying to open a deckchair, turning it this way and that — I didn't know which way to hold it. And also it means you wake up in the morning feeling like you've been turned inside out. And you walk around all day feeling like there's something awkward going on, but you can't understand what it is. . . ."

I listened on to this remarkable tale, and gradually became aware that Wilko is one of those people I had heard about from other journalists but never actually met: the Lazy Interviewer's Dream. Rather than waiting for questions, Wilko sits and tells stories until you can think of something to interrupt him with. Trying to get in a question was like attempting to board a crowded tube train just as the doors are closing. This isn't to say that he is garrulous. It's just that you don't *want* to interrupt in case you miss

something. Meanwhile the story was continuing.

"I knew by then what sort of music I wanted to play. And also I'd heard this Johnny Kidd and the Pirates record, and I'd decided that I wanted to play just like that guitar player, and so I started on my long journey to becoming the poor man's Mick Green. I sat in my room playing Pirates singles at 33, copying all the licks. I'm still doin' it actually!

Embarrassed

"It went on like that until it was time to leave school. I was going to go to university. Funny, cuz Robin Trower came round knocking on my door and asked me to join this group, and I said I couldn't cuz I was going to university. Then he went off and meanwhile Gary Brooker had done "A Whiter Shade of Pale", so Robin went off and joined them."

Wilko tucked his books under one arm and went off to university. There he tried to get a group together, but a postcard he pinned to the noticeboard provoked zero response. He gave up the idea. All his musical aspirations had so far come to nothing, apart from a brief liaison with a pianist called Potter back home. The musical climate was changing in any case. R&B was last year's thing. The psychedelic age was dawning. Wilko finished his studies, went travelling for a while, but ended up, inevitably, on Canvey Island, wondering what the hell to do with the rest of his life. One day he met Lee Brilleaux in the street.

"He'd had this group with Sparko (the Feelgoods' bassist) and it had just split up. Now funnily enough, Dave Higgs, who's with Eddie and the Hot Rods now, was living in my council house at the time. We were planning to get this group together, see, but neither of us had got anything together — we just talked about it, and maybe Dave would build a speaker cabinet or something. But we never did anything. So I was talking about that, and Lee was talking about this group that broke up. And I was thinking, Oh I wish he'd ask me to start a group, and apparently he was thinking the same thing, but we were both too embarrassed to make the first move. We were

both making out that we didn't give a fuck any more. So a couple of nights later Sparko comes knocking at me door, and says, Do you wanna start a group? And I said Yeah, yeah! That was the beginning of 1972, and so we started Dr. Feelgood off."

Their first gig was a Sunday residency at a pub in Pitsea ("a very appropriate name — it was the pits, folks") but even at that stage they had in mind to make a living from it. The initial idea was to play pop tunes sprinkled with the r&b they actually wanted to play. But such was their lack of faith in Lady Luck they



"Only about three of my songs are textbook 12-bars"

decided it wouldn't make any difference *what* they played, since they weren't going to get the work in any case. So they played exactly what they wanted: blistering, white-hot rock and roll. For a while they were backing Heinz, the blond German singer who was quite well-known in the early sixties but had since faded into total obscurity.

Nevertheless, the gigs they scored with him were the best, because they at least got them out on the road from time to time. About eighteen months later the band had graduated to the London pub circuit. From here it was merely a logical progress toward national fame and, ultimately, a no. 1 album with "Stupidity".

"The scene was so different then. If you weren't part of The Business, you didn't have a hope. I mean, we were getting

great big reviews and articles in the music press, and nobody would offer us a contract. It's just the opposite now, which is great, y'know. I think we can take a little bit of credit for that. And so I think that's *one* thing we did."

Slouching

Part of the reason for the Feelgoods' meteoric rise after arriving in London was the variety of their audiences up until then: the gigs had been a mixture of school dances and British Legion clubs, and they learned how to play in such a way as to go down well in front of anyone. Then there was the stage act. In those days most bands were into the *we're only here for the music, man* pose, which meant that the only movement that took place was at the beginning when the band came slouching on, and at the end when they went slouching off. OK, there was the occasional Uriah Heep down-on-one-knee guitar hero stuff, and the flailing dreadlocks of a thousand Robert Plant lookalikes. But that was it. The era of genuine high-energy had not yet arrived. So what made Dr. Feelgood different?

"Our whole philosophy behind doin' it was for everyone to enjoy themselves. In the early days we'd turn up at a gig, and there'd be hardly anyone there, and people wouldn't really care that much about what we were doing, and it was so rare for us actually to get up and play that we thought, well if *they're* not gonna get off, we are. And if you start leapin' about a bit it's much more exciting to be playing. And it creates a bit of a stir. When you do that it catches people's attention. You're kind of underlining what you're doing with the music. And by the time we started playing in London, we knew that what we did worked in front of almost every kind of audience. The band was tight. And we didn't realize it at the time, but I see it now — we had this weirdness that attracted people. But we were all absolutely unknown, and it was a big advantage."

It must have been hard, though, to break out of the rut of doing just rock standards from the fifties and sixties. You

continued over

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WILKO JOHNSON . . .

needed to have something of your own, something that involved more than merely copying from the past. And Wilko was aware of this.

"I've made various boneheaded attempts throughout me life to do something or other creative.

Now when I got this group going it was like a hobby. It was something you did on Sunday in this pub in Pitsea and forgot about the rest of the time. But after a while I realized that it had become an obsession, and it had totally taken over all my energy. And as I always need to have some kind of expressive outlet, it had to be that. I'd never thought of writing songs before. I just started doing it — trying to write songs that were completely true to the rhythm and blues tradition, but were *my songs*, that had something to do with me.

"That was difficult at first. It used to be annoying — people would criticize you for writing 12-bars or three-chord type things. But really it's very very difficult to write an original 12-bar. I mean, anyone can stick in a lot of quirky chord changes and things like that, and say they're being original. But really a lot of stuff like that is much more forgettable than an OK 12-bar, because it hasn't got the *guts*. The reason that so many 12-bar songs have been written, and people keep returning to them, is that it's absolutely the perfect chord progression for rock and roll. No-one's ever gonna find a better one, and that's fine by me. But only about three of my songs are actual textbook 12-bar progressions. The rest of them are varied in some way or other, but near as fuck it is to swearin' they're all 12-bars!"

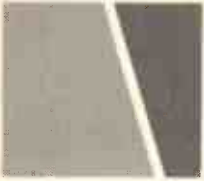
Argument

While Wilko was talking I'd been trying to think of a way to bring up the subject of his split from the band, and that last remark provided me with the perfect opportunity. At the time of the split, the row which led to it was reported as being over one of his own songs which the others didn't think should be on the new album. Was this really why he left?

"Well I dunno what it was: the fact of the matter is, I *didn't* leave the Feelgoods — they chucked me out. And I don't know why, to this day. There was an argument about a song on the album, yeah. But two of them, Sparko and Figure, weren't even there when that argument took place. And in fact I haven't seen them since. I was coming on pretty strong



continued over



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WILKO JOHNSON . . .

with my side of this argument — but then I always do when it's something I believe in — and the next thing I knew, it had turned into this big confrontation, with the manager sayin', 'Either you back down or you're out'.

And then they all disappeared, and I found myself continually phoning Chris, the manager, saying, Can't we meet and talk about this? And he was going, Well there's nothing to talk about — I hate you — this kind of thing. And it went on for a couple of weeks after we came away from Rockfield — just these phone calls goin' on. And I never did get to see the others or talk to them, and it finally got to the point where it was obvious they just didn't want me in the group any more, and that was that.

Accident

"Anyway, when it was finally obvious that the end had come, Chris said, Let's not have any slanging matches about this. So I said, OK, I won't say anything. I was a bit sick about it anyway. So I didn't say anything, and the next thing I know, they're saying in the papers that I'd left!

"After I'd woken up to the fact that I wasn't in that group any more, I thought to myself, I got into this rock and roll thing by accident, I like accidents in life, I like not knowing what's going to happen next — and I thought, maybe it's time to get out. But then I realized I hadn't a *clue* what I could do next, cuz I just hadn't been expecting this. So the obvious thing was to try and carry on, and I didn't know how you did it. I didn't know how you went about findin' a group. . . .

"But anyway, sure enough, Potter, the piano player, turned up at my door. And remembering times gone by I said, Yeah, yeah, let's start a group again. We'd always had this thing together — his piano and my guitar. He's the only other lead instrumentalist that I'd ever been able to work effectively with. On account of trying to be Mick Green and that, I didn't like rhythm guitars, cuz I'm a rhythm guitarist really."

Also at this time, Wilko was finding out who his friends were, as one always does when the chips are down. Having never been one of the liggers-about-town (he claims never to have been in the Speakeasy in his life), he still found moral sup-

port from true mates like Mick Green and Lemmy. The latter introduced him to Steve Lewins, who was in the process of quitting The Count Bishops. At the same time, a drummer called Alan Platt turned up. They all took to each other immediately, and so, just six weeks before this interview, the new band had taken shape. The team was completed by the addition of a roadie called Glum, and Bobs, the former tour manager of Motorhead.

Democratic

"So it ended up there was six of us. Everyone was prepared to give everything they'd got to do it. So I said, Right, we're all gonna be equal. It's not gonna be like the normal scene where someone makes some money, buys themselves a backing band and leaves them on wages while they cop the bread. I just said, We'll stand and fall by our own efforts, and everybody's gonna

have a share of it. The six of us got a partnership where we're all equal."

Well hold on now, Wilko. The band's named after you, isn't it? Does that make it a genuine cooperative effort? "I didn't want that. You see, we're so democratic that I thought of this fabulous name for the group, and they didn't like it! I'm not saying what it is, cuz I'm still trying to convince 'em it's the best name. You see, if I say it, someone else might use it!"

The new band won't be a million miles from Dr. Feelgood in approach: his songs, made famous by his association with them, will figure in the set, as will a number of new ones penned by Johnson and Potter since the split. The collaboration on songwriting is a relatively new thing for him.

"It gives you such a broad scope. If you're the only one in a band writing songs . . . everyone gets periods where they dry up, and you just cannot think of anything original, and you try and write a song, but you realise you're just rewriting something you've done before.

And if you're the only one doing something in a band, that can get awfully depressing, and frightening, cuz you know there's gonna be nothing coming from anybody else, and that causes you to dry up even more. But where you've got several people doin' it, you know that if you can't necessarily think of anything, someone else will have an idea that can be worked on."

Naturally enough, the new band has altered Wilko's perspective on the kind of music he wants to write and play. Perhaps his perspective had already altered at the end of the time he was with the Feelgoods, and it took *them* to realize it though the lad himself was oblivious to the change. Was he going beyond them?

"I think one thing that's always important for anyone in a rock group is to realize what your limitations are, and playing within them. You might as well do something that's not quite so clever, cuz that's in fact a lot *more* clever — to work well within your limitations. Everyone in Dr. Feelgood realized it was a limited thing that we were doing. After the live album, I didn't want to deliberately progress for the sake of progressing, because I think that often leads to musical nonsense.

Observations

I wanted to carry on playing r&b in our kind of way. But I knew that for myself and for other people listening I wanted to expand it a little bit — say a little bit more in the lyrics maybe. I've always had two kinds of songs: you'll have songs like "She Does It Right", which is straight rock and roll cliché songs about how great girls are. And then there's songs like "All Through The City", which are like observations of life. And I wanted to get a bit more of that in, maybe, just something a bit new. And it was very very difficult: we were touring America, and I can't write on the road, and America brings me down something cruel — well, it did then. . . .

"Well, I was still writing a lot at Rockfield, I was just keeping ahead of the sessions, it all came at the last minute. They were recognizable Dr. Feelgood things, but they were opening up new areas. One of the things the argument was about was that what I thought *they* were doing was going right back to the youth club instead of trying to do something stronger." He

continued over

The mean, moody look is still in vogue with the new Wilko and his band.



WILKO JOHNSON . . .

paused for a second. "And er, also doin' other things that I didn't believe in."

He wrote a song called "Paradise" which he considered lyrically and rhythmically said more than usual, whilst remaining in the tradition of energy and excitement. It was also autobiographical, though in a way which only people who know Wilko would appreciate. But the band didn't like the idea. It was too personalized.

But that's all in the past. By the time you read this, Wilko's new band, with or without a new name, will be gigging around the country — preferably in venues with no seats. "I want to try and escape from the trap you get into of having to do bigger and bigger gigs, and gradually losing touch with everybody, and becoming a big sappy star. And also I wanna prove this band can make it on its own merits, and that we're not bein' launched with a hype."

Offers

At the time of writing, they don't have a record deal, and

the band is being subsidized out of his own pocket. Wilko hopes that they will be paying their own way before his money runs out. There's been no lack of offers, but the one they accept will be the one with the least strings and the most artistic freedom.

"When it comes down to that sort of business, it should be stressed to everybody that you should get a lawyer. Or the Musicians' Union. The Musicians' Union provide an excellent legal service. You do need someone who's been trained in the law. I mean, I don't expect my lawyer to get up and play a 12-bar solo, and I'd have just as much effect in looking at a contract!

The trip

"The whole thing about rock and roll, though, is the trip. You've just gotta get the best trip you can out of it, and not get diverted from what you originally wanted to do by the crazy business. I promise everyone I'm never gonna play the Hammersmith Odeon ever again!"

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

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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.

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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.

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YOUR LETTERS

Orange defend a lemon

Dear Sir,

I have a problem. I play lead guitar using a John Birch, an Orange 120 top (180 watts as you know from your test) and an Orange 120 watt 8 x 10" cab. A mixture of full volume and full boost have forced my existing speakers into a very early retirement. In fact I am pretty annoyed at Orange for selling me what they called a compatible system.

My problem is what to replace the speakers with. Any suggestions and prices? I have thought of replacing the baffle board to take four or six twelves and some sort of horn arrangement. I want a very high frequency response. What do

you think?
Yours admirably,
Martin Fox,
Southport.

The thunderous output of the Birch, combined with the high peaks of the Orange valves (remember that an amplifier's peaks can be way above its r.m.s. value) — especially at full volume and bass boost — could hardly fail to blow an 8 x 10". Whoever told you it was a compatible arrangement was shooting you a line, I'm afraid. Orange recommend their 8 x 10" for disco's, since most guitars shove out a powerful bass end that should really be handled by twelves or fifteens.

As a remedy, you could possibly replace the baffle board, but the volume of the cabinet is unlikely to be capable of loading bigger speakers. Orange manufacture bins of various sizes and prices, and it might be worth your while

checking out the 131/2H with a 15" bass speaker, a midrange horn and a pair of HF Piezos. This is priced at £175.47 + VAT, and you'd be hard put to blow that up with anything.

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Thanks for a great mag,
Neill Martin,
Dunfermline,
Fife.

Sound projection depends almost entirely on the acoustics of the hall or club you're playing in. We tested this combo earlier in the year and were very impressed by its sound quality and sheer volume. You will only need additional speakers if you find yourself at a really large gig. You may be interested to know that Elvis Costello uses two Maine combo's linked together.

The company itself was founded three years ago by two men who are still gigging musicians. In that time they have acquired nearly a hundred U.K. dealers and now export to seventeen countries. Every product comes with a five-year guarantee.

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AND QUERIES

kit used by Roger Taylor of Queen? What type of kit does he play? What are the drum sizes? What cymbals does he use? What type of sticks does he prefer? I hope you can oblige me with the answers.

Thankfully yours,
John Merison,
Hackney.

Roger's modest little set-up is a black Ludwig kit, with 6" x 5 1/2", 8" x 5 1/2", 10" x 6 1/2", 12" x 8", 13" x 9", 14" x 10" and 15" x 12" rack tom-toms, 16" x 16", 18" x 16" and 20" x 18" floor toms, a 14" + 7" metal snare and 26" x 14" bass drum. The cymbals include two 18" Paiste, a 22" China type Paiste, a 22" Zildjian, 20" Zildjian, an 8" Paiste bell cymbal, a pair of 15" Zildjian hi-hat cymbals and a 60" Chinese gong. The sticks are Premier "C". Roger's entire kit is miked into the P.A. with a

mixture of 15 condenser and dynamic AKG's.

And finally... Gizmo "prattle" draws fire

Dear Sir,
I rang your office recently as I thought you might be interested

in what I consider to be a rip-off. I was requested to put my complaint in writing.

It all started when I watched The Old Grey Whistle Test, BBC2 25th October. Featured on the programme was the new "Consequences" LP set by Kevin Godley and Lol Creme. I was so impressed by the programme that the next day I paid £11 for the triple album which came in a plain black box, sealed, with title and artists printed on the front. I expected

some good music, but to my disgust nearly two of the three LP's were Peter Cook's prattle which was neither amusing nor entertaining.

I telephoned Phonogram records and politely told them what I thought, and their answer was "an interesting observation" . . . "thank you".

Yours sincerely,
B. Wickers,
London E11.
*An interesting observation.
Thank you.*

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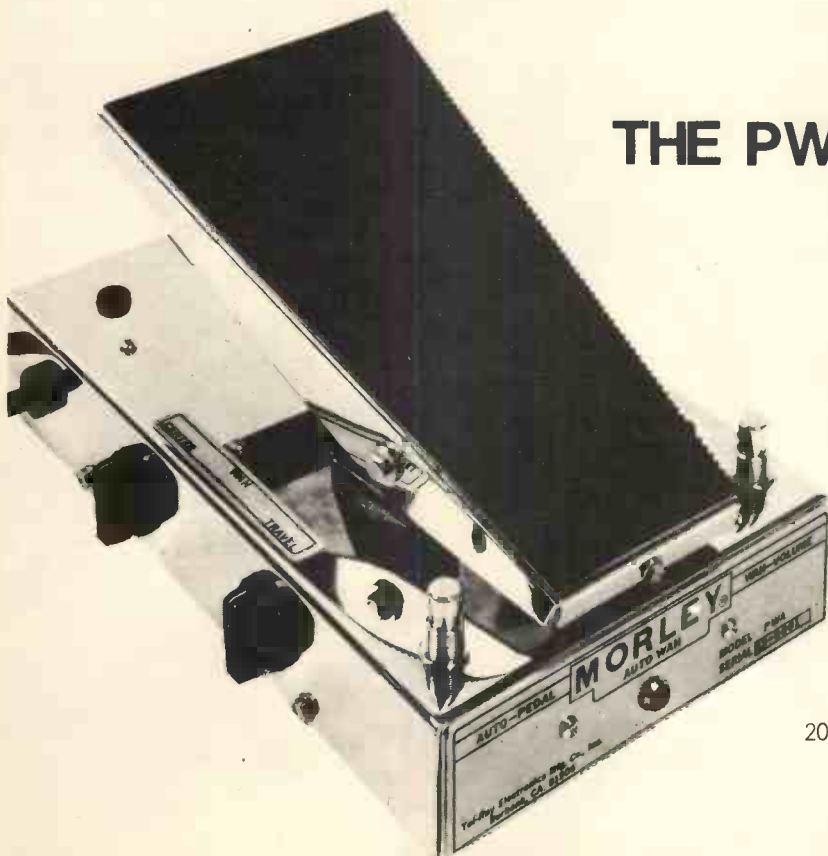
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WISHBONE ASH

For many years now, Wishbone Ash have been one of the most interesting British bands from a Beat reader's point of view.

Consistently hailed by guitarists the world over, their twin lead guitar harmony approach to solos has become legendary and they've never neglected their fans (like many a supergroup) as their current two year World Tour shows. On the road in Britain, the band are currently carrying over 70 tons of gear. It's a tour that is designed to be impressive, regardless of whether it makes money or not — a sort of 'thank you, hope you buy the record' approach.

With the exception of losing Ted Turner and gaining Laurie Wisefield on co-lead guitar, Wishbone have remained musically stable for many

years now and it seemed high time that we spoke to Andy Powell, he of the receding fair hair and Flying V fame, to gain some insight into this twin guitar approach which is still so distinctive a part of the band's sound.

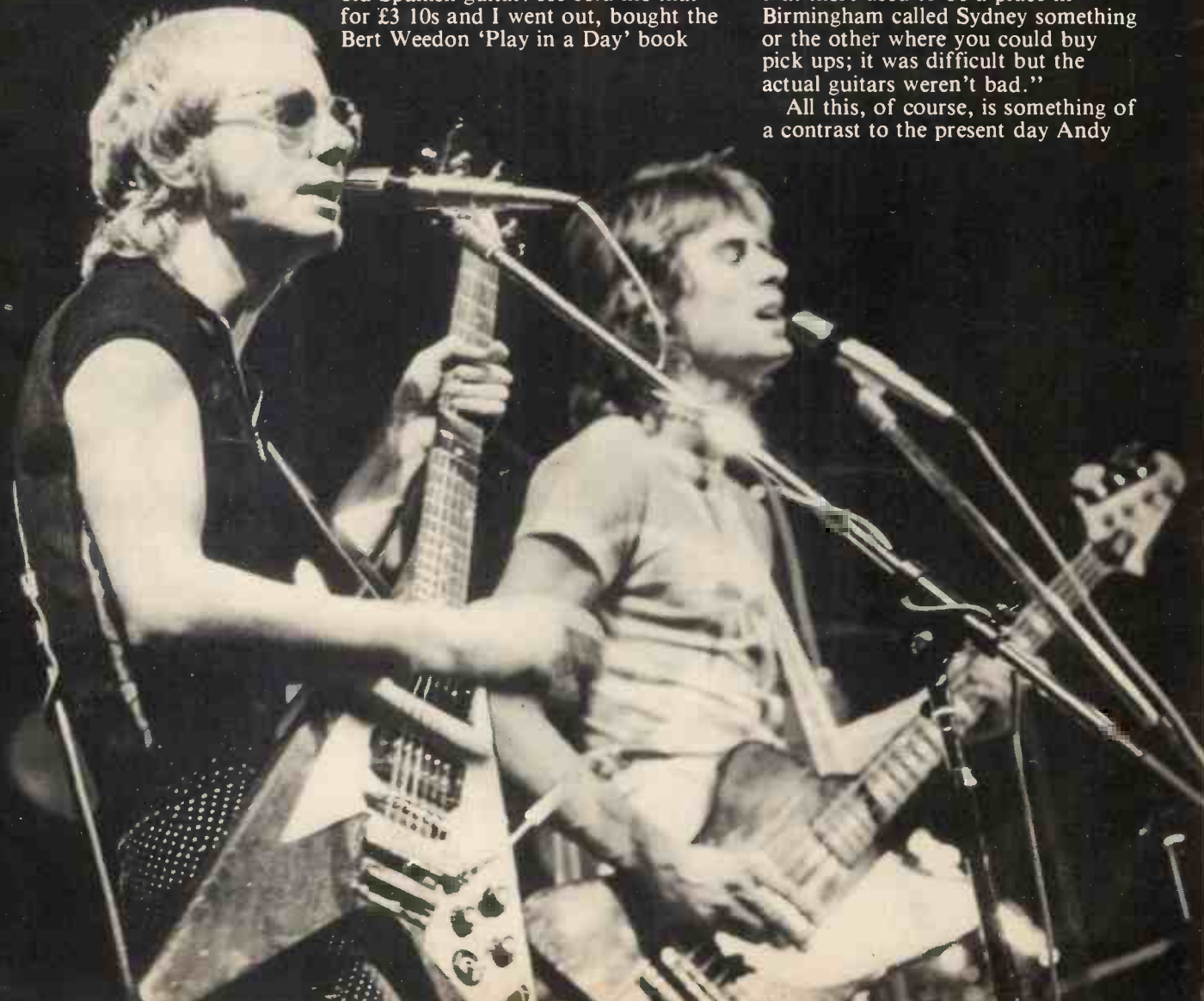
Historically, Andy's career started in Hemel Hempstead, a provincial nothing of a town (I know it well from my own youth), all concrete office blocks and depressing housing estates.

"There wasn't much music around when I was a kid," he remembers, "but I became very aware of the Shadows and, like most of the other guitarists who came up when I did, I soon realised that I wanted to play guitar. 'I had a friend at school who was a bit older than me, he had a Gibson semi-acoustic and a really nice old Spanish guitar. He sold me that for £3 10s and I went out, bought the Bert Weedon 'Play in a Day' book

and started from there by learning three or four chords.'"

Like most of us, that led Andy to the inevitable years spent 'rehearsing' in Scout huts and friends' front rooms using his Spanish guitar with a cheap pick up slapped over the sound hole and a radio instead of an amplifier. "After that I went a strange way and started making my own guitars. My uncle managed a wood yard and was able to get me some really good maple that had come from the floor of a bowling alley that was being pulled down. I used that to make a Strat copy and put some Burns pick ups on it. I then sold it for £15 and built a couple more. In those days there weren't any books you could use so I just had to scrounge information. I remember that there used to be a place in Birmingham called Sydney something or the other where you could buy pick ups; it was difficult but the actual guitars weren't bad."

All this, of course, is something of a contrast to the present day Andy



ANDY POWELL RECALLS HIS QUEST FOR THE TWIN LEAD SOUND

by Gary Cooper

who has a collection of the finest old guitars and amps that would set any collector's heart beating faster.

"At one point I had about twenty five really *good* guitars but I decided that I should slim down the collection. Living the sort of transient life that we have has made it really difficult to have all the guitars in the place that you want them at any one time and, also, I began to feel like a collector, which I'm not. I knew that these guitars should all be being played and so I sold quite a few of them."

I ask how many he has left and he smiles slyly, "About fifteen or sixteen!" Can you blame him for not resisting temptation?

Andy's current favourite is a '52 Telecaster (eat your heart out!) which used to belong to Roy Buchanan.

"It's funny really, because most of the guitars that I have are strung fairly heavy with a high action but this one came with very thin frets and light strings and I've kept it like that."

"About 80% of the new album was recorded with that guitar but I'm not really able to use it much on stage."

From that, I assumed, the problem must be the same that stopped Jimmy Page using his Tele live, the dreaded Fender Tele feedback syndrome.

"No, for some reason this one doesn't feed back much. What's wrong is that we still do a lot of the old Wishbone numbers on stage and they're suited to the long sustaining notes that you can get better from a Gibson. A Tele has a tighter action that favours more rhythmic, funky things."

All the Wishbone Ash posters, though, show Andy playing one of his Flying V's, a guitar which he has made his own and which looks absolutely right on him — so much so that many uninitiated guitar players actually refer to it as 'oh yeah, that guitar that Wishbone Ash use'. How, I ask, did he come to use one in the first place?

"I went through a period of really being into Albert King and couldn't help but admire the way the guitar

looked and sounded. Then I saw Dave Davis with the Kinks using one and then we backed Savoy Brown in the very early days and I saw Kim Simmonds with one. I just had to get one myself so I saved up and got one.

"I eventually found a '63 Flying V that someone had obviously bought, put back in its case and left there. It was five years old but brand new. A Flying V is actually a very different guitar to a Les Paul. The Les Paul is really much more solid and unresponsive, more like a Fender. The centre of it is about two or three inches of solid wood, whereas the Flying V is just like a huge great spring, very bright and vibrant."

The question of old guitars vs. new ones, inevitably, rears its ugly head.

"A good guitar is more than just its pick ups. It has to resonate and produce the correct frequencies in the first place. That's something that they used to realise a lot more in the old days. I know that electric guitars have always been mass produced and anyone who says that old Fenders and Gibsons were hand made is, by and large, kidding himself. What has happened is that there was, to a certain extent, more care taken and there has also been the playing in effect which is very important."

"For example, if your look at an old Fender, you'll see that the hard varnish that they use on the neck (unlike the softer kind that Gibson use) has begun to wear off. As soon as that happens the instrument starts to sound more mellow. Also, as the paint begins to wear, the guitar comes more alive." Andy also admits that old pick ups sound better.

"Well, the Fender pick ups that I have on my '54 Strat and on the early 60's Flying V's are certainly more responsive than the newer sort. It might be that they've corroded a bit, I just don't know, but they certainly sound better." The question of the sustaining properties of old guitars is, of course, a now well established fact but there's an historical footnote here which needs insertion.

Back when Wishbone Ash first

appeared, they were a new sort of band. While most of us fans were sitting around, trying to squeeze sustain and feedback out of Rosetti's and Hofners, bands like Ash, Sabbath, and Zeppelin were all developing the tones found by Jeff Beck and Eric Clapton a few years earlier.

All we could get were notes which gave a dull clunk (much like many modern readers with their Jap copies and tranny amps). How had Andy first got that sound?

"Well," and there now follows a period of much red faced laughter, "I tried *everything*. Pricking the cones of the speakers, using fuzz boxes, just about everything I could to find that magic sound that people like Clapton and Peter Green were using. I think that the most off the wall trick I ever tried was wrapping some thin coils of wire around the strings so that, when I plucked them, the wire would vibrate!"

"In the end I just gave up and got a good guitar although, seriously, I'm not too sure that the guitar itself was the answer. For the first few dates Wishbone did, I used a Les Paul copy that I had made and that sounded alright, even though I was only using Burns Tri-Sonic pick ups.

"A lot depends on whether you set the guitar up properly in the first place. Strings and action matter but playing techniques make a difference as well." Talk turned, for a while, to which guitars Andy had used on various tracks on Front Page News and New England, the band's excellent last album.

I was surprised, for example, to learn that Laurie Wisefield's excellent solo on the instrumental '714' was done on a Strat. Like Beck's use of an Esquire (the one pick up version of the Tele) on 'Because we've Ended as Lovers' from Blow by Blow, it seemed, to me, almost miraculous that anyone could squeeze that sound out of a Fender — how, I asked (hoping to get something to rip-off) did you do that with a Fender?

"It's funny that you should mention Beck," Andy answers, "he's got that amazingly English 'F**k

continued over

ANDY POWELL

you' attitude in his playing — very English! I met him once and had a look at his guitars. He's got a couple of tricks but nothing much. For example he uses a brass nut instead of a bone one but, honestly, his sound comes from having such an amazing technique.

"About the only thing that we've found is that you should have Fenders re-fretted with Gibson-type fret-wire. That seems to give the string something to ride on and does give a better sustain.

"But really, with Fenders, an old Fender guitar will sustain with an old Fender amp and that's all there is to it — that and technique."

As I discovered last year, Wishbone have a museum of old Fender amps; had that been continued?

"Yeah, we've got loads of them now. We mainly only use them for recording and rehearsing, although we've talked for a while about trying to use them on stage. My real favourite is an old concert with the four ten inch Jensen speakers. That Fender is so much nicer than the new ones which seem to sound so brittle to me.

"Again though, like old guitars, old amps vary tremendously. I've got a lot of old Fenders, four Concerts for example, and I've taken them apart several times to try and find out why they differ. You get inside and find all these paper capacitors and ancient bit and pieces with wax all over the place. I don't know whether it's down to quality control having varied a lot when they were made or whether it's because certain parts have just deteriorated nicely but they sound better. The cardboard old Jensen speakers break up into distortion so well also — it's just one of those things that you can't quite put your finger on."

On stage (as our list of Ash's current gear shows) Andy and Laurie use the excellent Matamp 100's (made by Radiocraft in Huddersfield). "In some ways, I regard them as the successor to the original Orange amps," Andy says, "They're the closest I've ever got to the sound of an old Fender but with the reliability and power of a new amp. I use mine with JBL 4x12's."

For those who fancy trying to emulate Andy's superb tone (apart from studying his technique) I asked what strings he used.

"I'm honestly not bothered what make of strings I use as I change them every two gigs but I usually end up buying Ernie Ball with .010 as a first, .013 as a second, .016 for third,



"I tried everything. . . pricking the cones of the speakers, using fuzz boxes . . ."

.028 for fourth, .036 for fifth and .048 for sixth which isn't madly heavy but is heavy enough to stay in tune well and give a good, meaty, thick sound. It makes single string bending a bit tricky but, with guitar playing, I've learned that what is hardest to do usually sounds a lot better."

Affairs are made even more tricky by the use of a Herco heavy pick but, as Andy so rightly says, it makes the sound better. The only effects unit (apart from a wah wah which sees occasional use) is an Electro-Harmonix Electric Mistress Flanger.

"I used that a lot on New England for the sort of Leslie effect it makes but I can't say that they're well made. In fact they're a bit gimmicky and cheap, mine keep going wrong but they make a pretty good sound. Funny, I've just heard the new Robin Trower album and he's obviously just got one!" On actual playing techniques, Andy claims that he's never thought of himself as anything other than an average to good Rock guitarist — nothing special. I can't agree but he also claims that he hasn't any special tricks that he's developed.

Perhaps two things which both he and Laurie use a lot are the 'hammer on' and the 'bent harmonic' as Rory Gallagher once described it.

"On fast runs, when you're moving up the neck, you can get a lot more

attack into a note if you hammer down just as you pick, that sounds good as does the old trick of clipping a string with your thumb nail as you play a stroke — that gives a sort of clipped harmonic in with the note. Apart from that I really don't think that I use a lot of different tricks." One technique that a lot of acoustic playing taught him was to hold the pick between his first finger and thumb and use the others to pick a lead part while he kept the bass going with the plectrum. It's not as easy to do well as it sounds.

Perhaps a final question (Andy's one of those people who inspire you to ask several hours worth of questions and we just don't have room for all of them) concerns the development of the twin guitar technique itself.

Andy revealed to me that for a number of years he played in various soul bands, working in conjunction with a couple of brass players. Does that give you any clues?

"None of us could read music" he recalls, "and we had to work out the parts we were going to play; usual stuff like The Midnight Hour but songs that needed arrangement. Working like that, singing each other the horn parts and the guitar parts and then translating them onto our own instruments, taught me quite a lot about harmony in a very practical way.

"When we were doing those first Wishbone albums I can clearly remember sitting down with Ted and arranging those melodies and consciously thinking about them the way in which I'd thought of those horn parts.

"Nowadays, someone will play a solo and it'll just occur naturally to the other one that something would harmonise well with it — that happens quite often.

The twin guitar approach was, of course, a major factor in Wishbone Ash's breakthrough. It gives the band the advantage of having strong riffs (to appeal to heavy metal fans) and yet grants them a lot of melodic advantages that give them a huge following among people who don't normally go for English bands.

It's going to be a long two years before we get the chance to see Wishbone on stage again, although they do promise another album. They won't be lounging around on their respective rumps, however. It'll be constant gigging, waving the flag for perhaps the best available in British rock guitar playing.

**FULL GEAR LIST
OVERPAGE**





MANFRED MANN

and his Earthband

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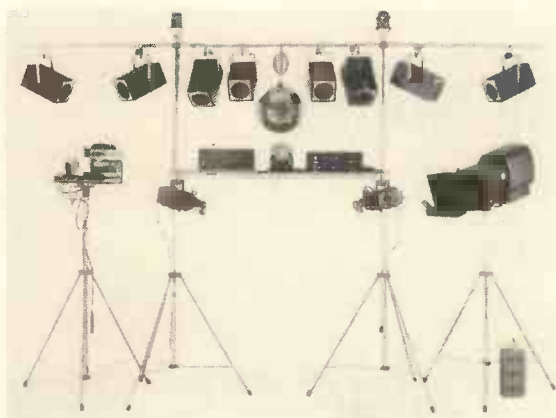


WISHBONE ASH—FULL GEAR LIST

Quantity Equipment

1	Gibson FLYING V guitar w/ case.	2	Fender Telecaster guitars w/ case.	1	Midas 16: 5 monitor mixer.
1	Rickenbacker 4000 bass w/ case.	2	Gibson Les Paul guitars w/ case.	1	15 leads, 2 power packs, 1 mains board.
1	Epiphone 12-string guitar w/ case.	1	Crown d-60 amp.	2	Two multicores on reel.
1	Road case with various pedals of effects for guitars, meter.	1	DBX 160 compressor.	1	'Entec' 5-way crossover.
2	Fender CHAMP amplifiers.	1	Eventide DDL unit.	2	Klark Techniks SN DN/1447/27 and DN/1381/27.
2	Pignose mini-guitar amplifiers.	1	Parasound Reverb unit.	1	Technik 676 cassette machine.
1	Dwarf mini-guitar amplifier.	1	Revox a-77 tape recorder.	1	2 x 15" speaker cabinet.
1	Briefcase with assorted picks, strings, polish, etc.	1	Road case with strings.	1	2 x 15" speaker cabinet.
12	Marlboro guitar stands.	3	Complete seven piece set of Yamaha drums with all stands pedals, stools, cymbals, and accessories.	8	Shure SM 58 mics.
2	Conn ST-12 strobotuners.	1	Hamer bass guitar.	8	Shure SM 57 mics.
1	Road case with spare parts, speakers, wheels, tubes, tools, etc.	1	BGW 500d power amp.	6	AKG 0190 mics.
1	Drum riser.	1	BGW 250b power amp.	4	AKG 224 mics.
1	Gibson Thunderbird bass w/ case.	1	BGW 250b power amp.	4	EV 202 mics.
9	Matamp GT-100 guitar amps.	2	Alembic stereo pre-amps.	4	EVRS 35 mics.
2	Fender Twin Reverb amps.	2	Heil HXO cross-over units.	1	Mains isolator.
1	Road case with speaker cables, guitar cords, various wires, tools, pedals and effects.	1	Tapco stereo E.Q.	32	Microphone stands in 3 cases.
1	Road case with various tools, microphone cables, and tapes.	8	Soundtronics 4 x 12 guitar speaker cabinets.	50	Mic. leads.
2	Heil 2 x 12 bass speaker cabs.	12	Martin 215 bass bin.	50	Speaker leads.
2	Heil 2 x 15 bass speaker cabs.	6	Martin 312 cabinets.	20	Audio leads.
10	Electro-Voice DS-35 microphones.	12	Martin JBL 2482 horns.	12	2-way splitter leads.
3	AKG DM-1000 microphones.	12	Martin JBL 2440 horns.	16	Cannon leads.
2	Sennheiser MD421 microphones.	3	Martin JBL 2440 SM horns.	4	Mains boards and
1	Shure SM-58 mike.	2	Martin JBL 075 tweeters.	4	Mains cables in trunk.
1	Shure SM-7 mike.	2	Martin LE 200 monitors.	5	Multicore cables.
1	Electro-Voice RE-20 mike.	8	Martin 512 monitors.	1	Klark Techniks 27 band.
3	Gibson Flying V guitars, w/ case.	2	Midas amps in case.	3	Klark Techniks 11 band.
1	Fender Precision bass w/ case.	2	Crown amps in case.	2	2440 diaphragms.
2	Fender Stratocaster guitar w/ case.	2	Crown amps in case.	3	2482 diaphragms.
		1	SAE amps in 1 case.	2	2470 diaphragms.
		5	BGW amps in 5 cases.	2	15" speakers.
		1	Midas 32 channel mixer.	3	12" speakers.

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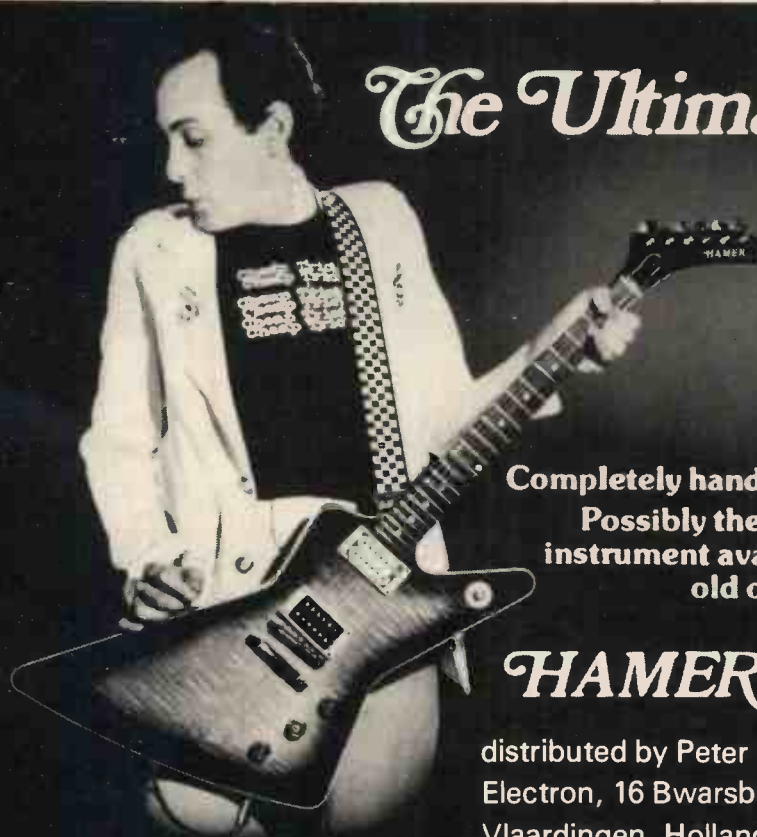
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DEALER INQUIRIES INVITED

INSTRUMENT REVIEW 1

TAMA TK50 ACOUSTIC GUITAR



Machine heads (above right) are easily adjusted, as is the height of the bridge saddle (right).



I was actually looking forward to receiving this Tama acoustic for review, for a number of reasons — partly because I'd not had a chance to try one out before, partly because it'd been a good couple of months since I'd been able to live with a new guitar, but mainly because I've been interested in the way Tama acoustics have been promoted in this country. Phrases like "one of the world's great guitars" and "a legend in the making" are strong stuff indeed unless there is a mighty fine product to back them up. The model which eventually arrived was the TK50, priced at £210 inclusive of VAT, which puts it quite firmly into the upper bracket of Japanese acoustics, although obviously it still falls a long way short of established American offerings from Martin, Guild and Gibson.

To look at, I suppose, it's pretty ordinary, but then there's

not an awful lot you can do with shapes and still maintain a purchasable price or usable sound. The top is natural, solid spruce, but it does have some strange wood pattern which probably doesn't show up in the photograph. I'm assured that this grain patterning is quite normal, but I didn't particularly like it as a number of people were quite adamant that it's faulty — even though, as it turns out, they didn't know what they were talking about. Anything which raises a comment like that, perhaps undermining the owner's confidence in his instrument, ought to get some attention.

Realistic

Back and sides are a deep rosewood — the grain is excellent, although perhaps the lacquer a little glossy. Doubtless though this will mellow in time,

giving a warmer and more realistic finish. There was a slight black grain fault in one place, but hardly anything to get excited about. The neck is mahogany, slightly deeper in shade than the rosewood, but altogether a better match than most guitars of this type I've been associated with. Machine heads are Tama's own, fully closed, and quite a delight to use — firm but accurate.

Aligned

Finishing off the appearances stake, there's a pleasant white and black edging around the front and back of the body — nicely refined this one and nothing like as garish as some of the competition (or should I say opposition?).

Construction seems excellent as well — no glue, no thumb marks on the surfaces, and no nasty looking bits on the internal ribbing which, from what I could see, was well aligned and perfectly finished. OK then, that's the proof, so to speak, what about the pudding? Well, blow me down I thought, if this isn't the very best neck I've ever encountered on an acoustic at any price... and, I still think the same. It's difficult to describe something when it's absolutely right — you know it instinctively, and at that point words seem quite superfluous. It appears to have a rib running up the middle, making you arch your hand slightly more than you may normally, but it is invisible to the good old naked eye. As I say, when something is right, it's hard to say why, as opposed to something which is wrong which is much easier to describe. Full marks for the neck Tama, and several gold stars as well.

Enthusiasm

The playing action on the model I was loaned was hampered by a set of quite useless

heavy strings which really marred my enthusiasm over the neck. With a set of lighter, top quality strings I'm totally convinced, however, that things would improve dramatically. Even despite the handicap, though, the guitar felt not unlike that American top-notch job which has me drooling every time I see one. It was, if you like, difficult to play at first until I came to terms with its action. Unfortunately also, while I had the guitar the action on the top string slipped to a point where fret buzz became really annoying, but I reckon it wasn't set-up that carefully. I'm not in the habit of playing around with actions on borrowed guitars simple because it could turn out as an expensive exercise.

Fingerboard is fine, unremarkable but certainly no problem, although I found the frets just a little too high off the board. The fingerboard itself is plain ebony, nicely smoothed and finished with tastefully inlaid white dot markers — none of the flash leafy stuff that seems to be in vogue at the moment — thank goodness.

Tasteful

Soundwise it's quite mellow and forceful — not as loud as I might have expected, but strong all the same. It seems more suited to plectrum style than finger picking, but I reckon I can put that down to the strings rather than the guitar itself. Again, given time, I have no reason to doubt that the tone will settle down even more and become quite tasteful indeed.

Well then, overall I liked the guitar immensely, given the couple of niggling things I've mentioned. I wouldn't go so far as to say it is one of the world's great guitars, but it's certainly a good one. Who knows, with a bit more money spent on it, it may well force its way into the exclusive club.

Tested TVS RRP £210 inclusive VAT.

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INSTRUMENT REVIEW 2

ITAM MIXER & RECORDER

Following my expedition into home recording with the TEAC mixer and 4-channel recorder, as described (*at great length!* ... *Asst. Ed.*) in the August edition, I've been pressurised by my 'colleagues' in the office here to take the whole issue one stage further up the ladder — this time to full-blown eight track recording. I suspect that their motives were mixed: some may have hoped I would either electrocute myself, thereby vacating my present seat in the Beat hierarchy, while others may have wished merely for slow strangulation as I struggled with the leads. Needless to say I have survived the experience, although perhaps the recorder and mixer are now sighing with relief, being back in the hands of professionals after their brief sojourn with the recorded insane.

Is there a place for an amateur like myself to get involved with reviewing this level of equipment? Certainly, for all professional engineers have to start somewhere as amateurs before finding themselves cushy numbers in the bastions of recording power, and also because it's now possible to set up the basics of an eight-track

studio without having to mortgage wife, car, house and holiday in Nassau next summer.

Equally, for the confirmed home recording addict like myself, it's a chance to get hold of some professional equipment and be in a position to compare the results with previous experiences: i.e., is the extra quality really worth the extra loot?

It was with considerable trepidation then that I gingerly edged my way down the narrow staircase from the office, arms loaded with an ITAM 805 recorder—a very bulky beast. The mixer, thankfully, is lighter. Faced with this sort of equipment it was again necessary to sort out the precise requirements—what was needed, and the end result to aim at. I decided to approach the problem from the same standpoint as I had with the TEAC and compare the results, and the methods of obtaining them: i.e., to make a stereo recording of 5 music and three vocal tracks.

The equipment on hand comprised:

Mixer: ITAM 10.4

Mixdown machine: Sony TC 630

Microphones: AKG, Carlsbro, Shure and Sony.

Headphones: AKG 240

Monitor amps: Trio/Sony

Monitor speakers: Richard Allan
Equipment: sundry electric guitars, Tama acoustic, organ, assorted percussion bits and pieces, Carlsbro effects units etc.

Recorder

The 805 mechanics are based on the classic three motor design, controlled by relay solenoid logic. ITAM say the deck casting is designed for absolute stability with a thickness exceeding one inch in critical areas — well, I didn't actually measure it, but it looked as if it would have survived the shell that knocked out HMS Hood!

The capstan is servo controlled (wow and flutter figures of 0.06% on record and replay are impressive) which gives an interesting additional facility on equipment of this price of being able to vary the capstan speed, thereby slowing down or speeding up the tape at will — a handy little device. The eight track basically consists of eight identical single track recorders: each channel is fully modular

using plug-in printed circuit boards with gold plated edge-connectors, making replacements of any faulty circuit child's play.

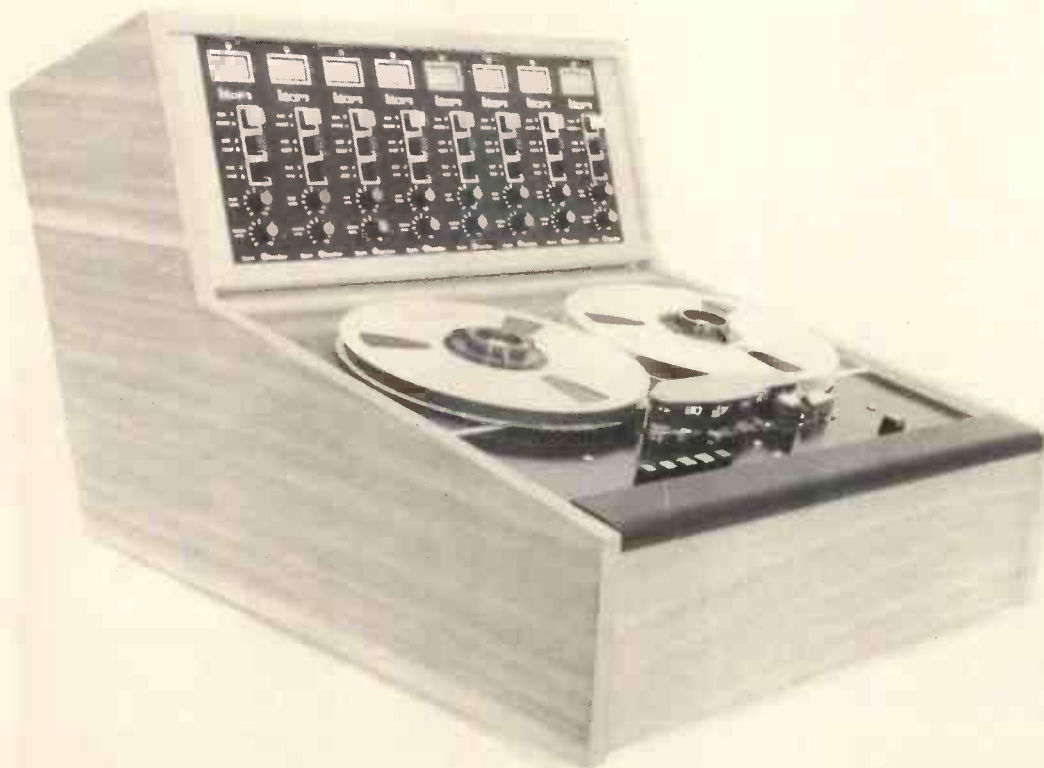
Each channel features: its own synchronised 100kHz bias oscillator which allows 'drop in' and 'drop out' without any electronic clicking; Safe Record and Sync. buttons with flashing indicators indentifying ready for record mode: line input and output jack sockets plus a headphone output; Dolby A and DBX switching facility; two rotary numbered knobs for record and playback level; a VU meter; and a colour coding system translated as Red for record, Green for safe/sync. replay, and White for tape/source.

Mixer

The mixer is also based on modular design: ITAM decided some time ago that as up to 70% of the cost of 'custom' desks was in fact labour the price could be substantially reduced by manufacturing a unit which contained as many of the 'custom' requirements as possible as standard equipment. The brochure stated that the mixer is 'primarily intended for the accomplished mixing engineer' but I found that despite the ominous description it was very easy to come to terms with the facilities and operation without much instruction.

Each channel on the 10.4 features: a rotary stepped switch providing 5 settings of required mic or line sensitivity; three EQ. controls for bass, middle and treble; Echo Send, which is situated post main channel fader providing a mono output capable of — according to ITAM — driving all known echo or tape delay devices; Foldback, situated pre main channel fader; Pan Pot, enabling any channel to be panned between outputs 1 and 2 or 3 and 4; Assignment Switch, determining the routing — the mixer can be programmed as a 10 into 1, or 2 or 3 or 4 outputs; Channel fader.

The modular construction contains 15 plug-in fibre glass printed IC boards (10 input and 4 output plus 1 power supply) and the mixer is secured to the



ITAM MIXER & RECORDER

cabinet by 4 quick lock catches — allowing access to replace any channel, group or power cards in, say ITAM, less than 20 seconds.

I was more concerned with the physical operation of the twins than with their technical performance: in the price range, however, the performances are quiet excellent.

The first items to get together were again leads: to use this pair the minimum requirement is for some 20 odd jack-to-jack leads if you want to avoid searching around as you go through each individual operation. The more cynical among you will still be wondering how it is possible to use this type of equipment in a home environment: I'm fortunate enough to have a room devoted solely to my musical aspirations, and despite frequent references to them in instrument reviews, relatively tolerant neighbours. The walls to the room are of the old thick type variety (the house was built in 1722), heavily carpeted and draped, with acoustic pannelled shutters on the window.

In these circumstances, and they're not that difficult to find, the environment is admirably suited to a flat recording situation. The tape transport was extremely quiet and at no time presented the problem of how to record and play without hearing such back-ground noises. The biggest problem involved in using this level of sophistication to record oneself is the worry involved in wondering if 'It's all going right'. The answer is to set everything up accurately and deliberately in the first place, and trust the machinery — after all, it has been designed for the job.

During the process of recording and mixing I developed my own system of using the mixer which may, or may not, be a usual one, but I found that it gave me much greater control over the process than I had even hoped for. The process of laying down the tracks is very similar to the TEAC process I described in detail in August, but as a brief recap: Channel 1: automated drum rhythm machine; Track 2 acoustic rhythm guitar (these two tracks recorded simultaneously); Track 3 bass guitar; track 4 electric rhythm guitar; track 5 electric lead guitar; track 6 lead vocal and lead guitar between verses; track 7 first harmony; track 8 second harmony vocal and

organ lead.

It's too easy to go headlong into this sort of operation, flush with the pleasure of having these facilities available, but I heartily recommend an hour's planning is worth three hours just fiddling about! Planning the various tracks is important in the mixing process: having the 'music' in one section of the mixer, and the voices in the other together as well helps enormously; it is of course possible to redirect signals from the recorder to wherever you want them in the mixer, but this process is unnecessarily confusing: it's much better to keep tabs on a guitar lead if it is always allocated to Channel or track 1 throughout the process.

To this end then you'll notice that track 6 was used for both lead vocal and lead guitar — this was achieved by using the silent drop in facility and the reason I placed these unlikely companions together was purely for simplicity in the mixing process: the lead vocal normally takes the centre of the stereo image, as does the lead instrument line: having both these on the one track eliminates the need to tamper with the panning on that channel.

One of the most important requirements for operating this system is patience and logic: setting levels correctly may seem to be an obvious action, but it can become a drag — part of the mechanical process rather than the 'creative' one — unless you psyche yourself into working hard at the beginning to set it up right; being logical and methodical is not one of my most famous character traits, but again it is an essential part of the process: panic too easily sets in when you've spent five minutes working on the bass riffs and then can't find them on playback; it's absolutely essential to approach it slowly, and almost in a laid-back manner, taking time and effort wherever possible: the results confirm this. I recorded two numbers in the first week I had the equipment on loan. The first consisted simply of five tracks and took twelve hours to record and mix; the second used all the facilities available, comprised several guitars and voices, and two drop ins, and took only eight hours — because by then the home truths of being patient and careful had overtaken the good old fashioned thrill of having a new toy.

Coming to the mixing operation I found it worth taking time to set up the playback levels on the recorder so each track was roughly equal in level

— all monitoring and mixing being done on the mixer itself where differences in input levels are more immediately recognised by the position of the channel faders.

The e.q. facilities obviously give you a lot of choice for how each particular track is going to sound — both while recording and during the mixing — indeed, if a voice has been recorded relatively dull and flat in the first place but sounds brighter once put into the context of the remainder of the music, this can be achieved during mixdown. Alternatively, I tried recording the top harmony with full treble and no bass or middle, and then mixing it again with full treble and flat middle and bass to give a very thin, tippy sound.

The mixdown was simple — route all channels to outputs 1 and 2, and straight into the Sony (amazingly still working) — and again it is imperative first to try various mixes, and note down any alterations you're going to have to make during the mixing itself: at this point channel positioning, as mentioned previously, becomes important: it's no use being required to pan channels one and eight while having to cut out channel 5 altogether because there just aren't the hands available. The end results were quite staggering: even without any Dolby facilities tape hiss was negligible, and what there was was almost certainly coming from the Sony and not the ITAM on which I used Ampex Grand Master tape — an expensive extra to this sort of operation (if you can count tape as an extra in a recording process...!).

So, what conclusions can be drawn? Firstly, this is professional equipment, and I would not recommend its use in the manner in which I have described without very careful consideration: it's complicated, though not to the point of confusion, expensive, though not to

the point of bankruptcy, and it's sophisticated to the point at which it's difficult to justify a one man operation. It has, after all, been designed to sit in an 8 track studio, with all the usual accompanying gear — limiters, compressors, echo chambers, noise reduction gear etc. etc. That doesn't, as I stated earlier, make it totally outrageous for home use — but you'd have to be relatively wealthy to afford it in the first place, and also have a lot of time to get to know and use it.

Secondly, it's not a toy — there is no way you could treat gear like this with anything other than respect and if you're into playing at studios then forget it — buy a sound-on-sound and enjoy yourself.

Thirdly, the results were excellent — clear, distinct, good separation on the stereo image, little crosstalk between tracks.

Fourthly — it's a good place to set up a studio from: eight track studios seem to be going out of fashion in the current sweeping trend towards greater sophistication, multi-tracking to the limits etc., and I firmly believe that there's a market for 8 track studios which is lucrative, rewarding, and offers perhaps better value for money: you are after all likely to use all the facilities in an 8 track outfit, whereas the larger all but the most complicated musicians can barely honestly justify the price disparity in the upper end of the market.

I can only end by saying if you're in a band booking 8-track studio time and the man tells you he's got an ITAM set-up then look forward to the session. It'll save you money through it's ease of operation, therefore cutting engineering time, and it'll provide great results.

Many thanks to ITAM for the loan of the equipment.

Tested TVS. RRP ITAM 805 £1890 plus VAT, RRP ITAM 10/4 mixer: £690 plus VAT.

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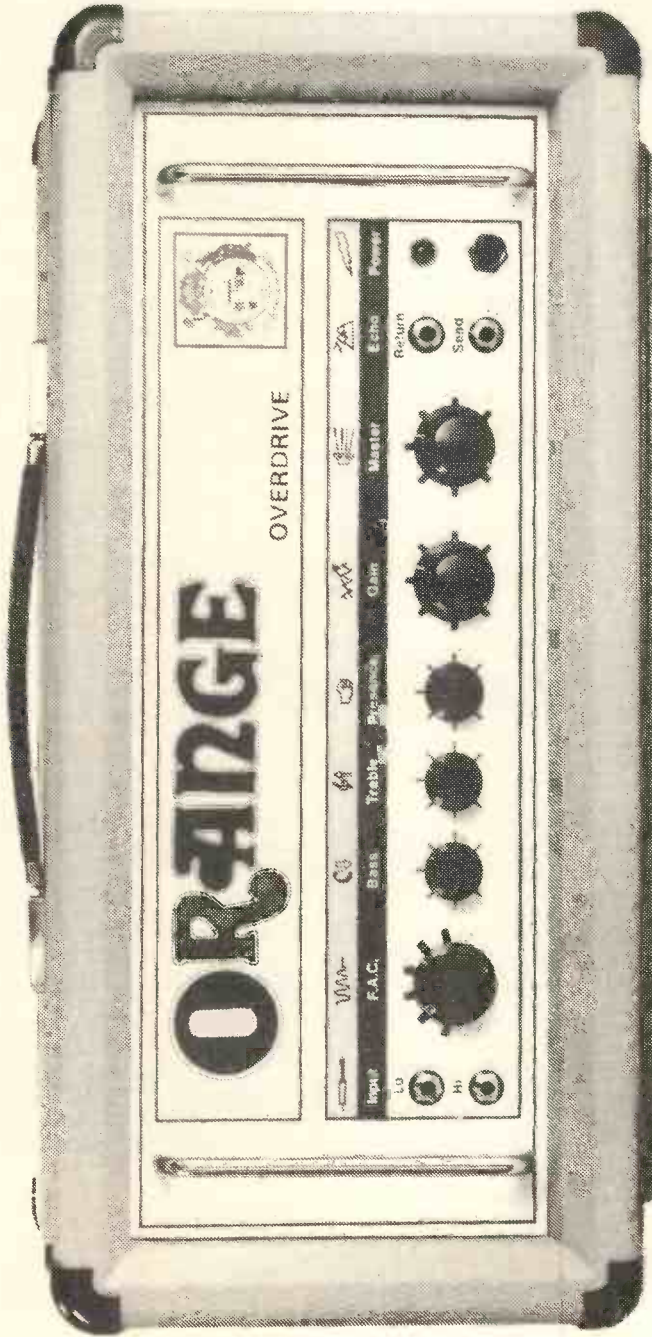
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INSTRUMENT REVIEW 3

OVATION PREACHER

As the Preacher emerged from its travelling pulpit I was assailed by a mixture of feelings. Would it turn out to be a true Instrument of the Spirit or just another expensive charlatan? Ovation do after all occupy a rather strange position in the guitar hierarchy. Their electric acoustics are acknowledged as the best modern compromise between the acoustic sound and the practicalities of amplification — perhaps the only compromise, since no-one else has yet had the audacity to come up with a challenger. And so Ovation rules with a kind of Papal infallibility over this corner of the market.

The question concerning the Preacher was this: has its design been subjected to the same cold, scientific logic as its hollow-bodied stable mates? Is it a musical instrument, built by a real human being, or is it the product of a machine which belches the things out at a steady 500 a week?

Enough of these questions; let's have a couple of answers.

To begin with, it ain't exactly pretty. The shape is like a blunted Gibson SG. The body is very thin and contoured at the back in the traditional manner. A large black scratchplate sprawls the entire playing area. There are two pick ups, two volume controls, two tone controls and a selector toggle sensibly positioned just under the bridge. The guitar can be played stereo or mono, and a pair of jack sockets enable you to plug in accordingly. The stereo facility can be extremely useful if used with taste, since it means that with no more than a flip of the toggle you can get wildly different sounds. Needless to say, two separate amps are a must if you want to extend the stereo feature to your PA; otherwise two channels on the amp will still give a nice degree of variation.

The pick ups are the twin-coil type, and deliver a fair amount of power, though not as much as those on, say, the better Ibanez guitars. The sound is — surprisingly — on the trebly side rather than the full-throated roar one might expect. But there is plenty of bite there for when you need it, and the natural sustain from the instrument is excellent — one of its best features, in fact.

The action on the guitar was



very low when I first got my hands on it. By flexing the neck a little I actually got the strings to lie flat along the fretboard! Adjustment was made by means of three screws, one on either side of the bridge, and a third right underneath at the back of the guitar. The latter raises or lowers the bridge en bloc, whilst the other two tilt it from one side to the other. This is a good idea, because it means you can make changes quickly. I found that the bottom E string still rattled a bit, though, even when it was at the right height. Forward and backward motion for the bridge was achieved with some very small screws located

between the ball-ends of the strings. As you can imagine, this made things fairly tricky, and the plastic surround which clogged the area around the bridge only added to the difficulty.

Apart from the sustain, another praiseworthy feature of the Ovation was the neck. Again, this is fast, flat, thin and narrow — not to everyone's taste, admittedly, but if you happen to like this type and your hands aren't too large to cope with it, you'll get along with it very well. The only slight problem might be the square end where the neck joins the body, which makes access to

the higher frets not exactly difficult, but awkward. The strap button is also screwed in at this point — not the ideal position.

The body and neck are made from mahogany, and the fretboard is ebony. Despite the normally heavy feel of mahogany, the slightness of the whole guitar (I'm talking about its thinness and overall streamlined shape) is such that it rests very easily on the shoulder. The finish was very good, although the Preacher had been out evangelizing all over the country by the time it got to me, it was in fine shape — a good omen at least of its durability. A further note here: the one I had for a few days seemed to be about the only one Rose-Morris had in stock, so there might be some problems with availability, since the instrument has been "out" for some time in the States. It would be advisable to check with your dealer whether he can actually get hold of a Preacher before placing your order.

So, what conclusions do we draw? Bear in mind the price (I'm sure you were going to anyway) — it places the Preacher in the same bracket as the better Gibsons and well above any Fender on the market. It costs more than the Yamaha SG1000 and SG1500 (two of the best guitars currently available) and most Ibanez models. This means that one's reservations about it really ought to be minimal. I cannot in all honesty say it feels like a £500 guitar: it's very easy to play, the controls are sensibly and simply laid out, and it *is* stereo wired. But it doesn't look too hot, and the range of tones you can get just isn't wide enough or rich enough. I could see it finding a home with country players, however, because it has just the kind of middley attack that goes down well with them thar folks, and the speed of the fretboard would make bluegrass lickin' just as easy as pie.

On the other hand, this here travellin' Preacher may be on the road for a while longer before he makes any conversions.

Tested P.D. with Orange and Maine amplifiers. R.R.P. £520 inc. VAT.

INSTRUMENT REVIEW 4

W.L.M. HIT ORGAN

A roadie's dream. They brought in a medium sized flight case, unfastened the front, swung up the top, and there stood the W.L.M. organ. Specifically designed for the road, the W.L.M. is a functional, no frills instrument, well thought out all the way through, and when you're comparing prices, remember there's no

flight case to buy, a saving of more than a few pounds.

The organ is entirely drawbar operated, with nine pitches on the upper manual, six on the lower, (why can't they have the same on both?), and four on the bass pedals. The drawbars are not stepped, so there's no way of knowing exactly where you are on them, one

of the few design faults I could find. There are seven preset buttons, touch operated with a red light to tell you which one is in operation, as well as the drawbars. The presets are factory set, but are surprisingly tasteful and quite usable. If required, I'm sure they could be reset to personal tastes.

Turn it on and I could be playing a Hammond 100. No, this is better. It really is good. A full, rich tone all the way up to the top, and unlike most organs (including the smaller Hammonds), it doesn't get any thinner as you play higher. It's got an overhanging keyboard, and while I've never really liked them, the W.L.M. has the best touch out of any similar keyboard I've played.

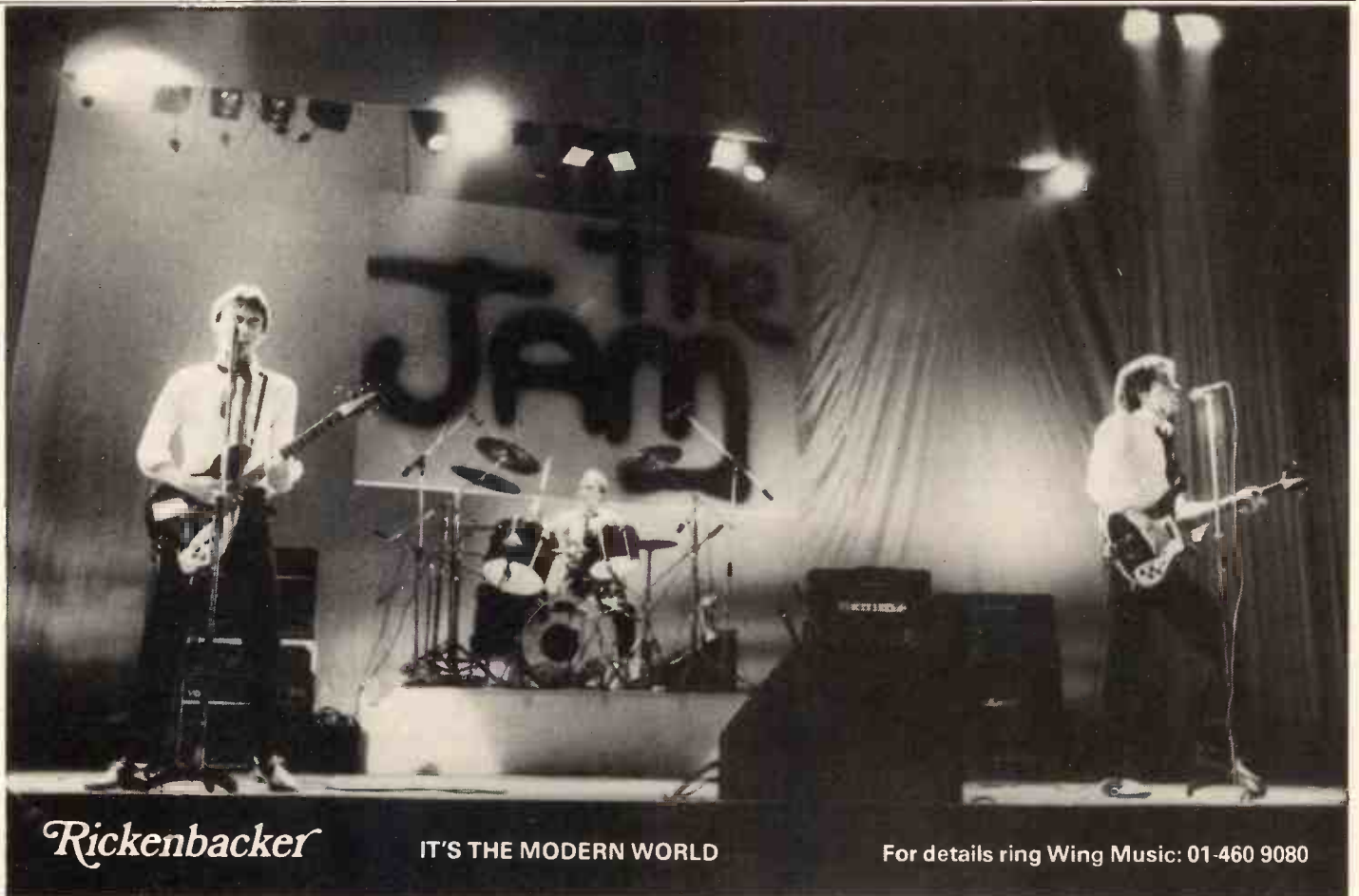
There are seven drawbars for percussion, from 8' to 1 1/2' with length control from very short to approximately 1/4 of a second. Good. An attack control brightened the initial tone very slightly, but you really have to listen to hear the difference. Not very good, and worth a rethink.

This control works better on the bass pedals, which are first class. Four pitches, 16', 8', 4', and 5 1/2', a nicely variable sustain, and a very thick bass end. Perfect for Phantom of the Opera chords. The reverb sounds very classy, again variable by drawbar. The vibrato. Well, best skip that unless you want to sound like the Tornados. When can't they fit a chorus unit?

So. If you want any special effects, forget it. (I think it would be nice if it did have some unusual effects built in, maybe a phaser or wah-wah.)

However, I don't think that's what W.L.M. were aiming at in this design. What they have come up with is a very high class instrument, the best in its range that I've played, and a great idea. Instead of designing an organ and then building a flight case to fit the organ, you design a flight case and then build an organ to fit the flight case. Full marks.

by Peter Solley
of Procol Harum



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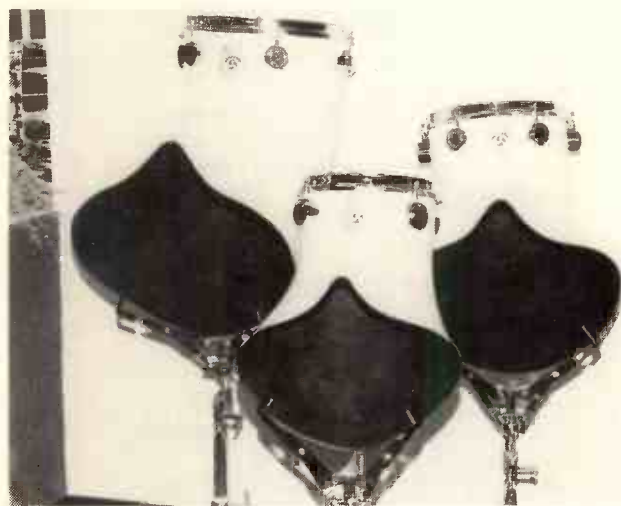
INSTRUMENT REVIEW 5

STACCATO DRUMS



What follows is not a full review by Mr. Collins, but a quick glance at something which won't appear in its completed form until some time next year. In the meantime, this will serve as an hors d'oeuvre to whet the appetites of drummers everywhere.

Anybody unfortunate enough to read my last drum review will remember me mentioning my feelings on peculiar shaped drums. Whilst not retracting my feelings on the subject, I do



have some favourable things to say on the new Staccato drums.

Designed by Pat Townshend, they are just hitting the market, although in somewhat limited numbers. So far a few kits have been ordered, but a full kit has not yet seen the light of day.

When they become more readily available, probably early next year, there will be a hundred different colours to choose from (no Egyptian hieroglyphics, I hope) and they will come in a variety of sizes.

Visually, of course, they bear

a resemblance to the North Drums which surfaced a year or so ago. The shape at the foot of the drum is different, however, being a four-pointed star shape, which from top to bottom offers an octave difference in note and tone if miked through a P.A. — an interesting idea if it works in practice.

I did actually tap about on a trio of drums: the 8", 10" and 12" tom-toms, but the best effect obviously comes from a listening rather than a playing position, though they did sound brighter than their North counterparts. The bass drum, though I've not yet been able to see it, sounds as though it will be unlike anything you've seen.

All the drums are made of fibreglass and are without seams, which of course strengthens both the sound and the shells.

No doubt a full review of a full kit will follow shortly. Stand by!! 8", 10" and 12" tom-toms £294 + VAT.

by Phil Collins

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In a world so dominated by brash extroverts it comes as a pleasant surprise to meet someone like Phil Manzanera. Tall, bearded, quietly spoken, he carries with him an air of authority and purpose that demands respect, and makes you feel that he is the sort of bloke who will still be around when most of the dynamic one-hit wonders have chucked it in and taken up accountancy.

He also doesn't give interviews all that often, so we were glad of the chance to talk to him during a one-day break in London in the middle of 801's October tour.

Like it or not, the excellent new 801 album "Listen Now" is very much the cosmic concept. It attempts to sketch in the loose idea of an oppressive future world in the same mould as "1984", but with the emphasis on the form that everyday life might take, rather than on any particular political system.

It's been done before, of course. But past efforts have always sounded too hysterical, too obsessed with dressing up in space suits and talking like Daleks. Phil is more interested in what would happen to human relationships in a society where constant government surveillance and the supremacy of machines has rendered communication between people impossible. One of the shorter songs on the album — "Postcard Love" — sums up this feeling very poignantly. "You'd be expecting lots of synthesizers all over the place and very electronic-type music. But it's the human element I'm interested in . . . and I was quite pleased with the overall unity, on a vocal and lyrical level as well as instrumental."

Indeed. There's none of your screaming nuclear holocaust fall-out shock horror — more a sense of bleakness and despair — the same sort of glazed-eyed zomboid state that Bowie has been into on his last couple of albums. And somehow, though it's hard to say *exactly* how, 801 contrive to play music that is both melodic and exciting, whilst preserving that eerie undercurrent.

A lot of it has to do with the voice of vocalist Simon Ainley, a young "unknown" Phil has brought into the band to great effect. Simon's voice has the dry, unemotional quality of, say, Roger Waters when singing about pigs, dogs and rabbits but in fact thinking gloomily about how to spend that royalty cheque for yet another half-million spondoolies. Also in the touring band are Paul Thompson (ex-Roxy) on drums, Bill McCormick on bass and Dave

Skinner on keyboards, another excellent singer. "It's a *band* now — that's the thing. It's not like a collection of individual names. Everybody on stage plays a very important part, which is great."

It's certainly different from the line-up on the album. Get a load of this list of session players: Dave Mattacks, Mel Collins, Simon Phillips, Kevin Godley. Lol Creme, Eddie Jobson, Eno . . . you probably get the picture. Surprisingly enough, it isn't a boring-old-fart superstar jam, as the cynical might expect. Phil retained a tight control over both arrangements and production to ensure that it sounded like 801, not Phil Manzanera on guitar, Bill McCormick on bass, Eno on . . . etc. In short, a *unit*.

Inevitably the comparison with Roxy Music came up. To what extent is 801 a logical aftermath, I wondered? The demise of Roxy was, after all, a fair while back. Or was it?

"It's only eighteen months since we finished the last tour, in fact, which, if you go by The Who's standards isn't that long. They once spent about two years not playing together. We never officially split up, we never actually sat round and said, right that's it, we'll issue a statement we're all splitting up. We've kept our options open. I'm sure we could record some great music together. But the actual practical side of things isn't right, and whether they'll ever be right is another matter. But we're all with the same record company and the same management, and that makes it very easy, if we wanted to, just to do it. But at the moment there are no plans to do anything."

Phil took another large bite out of his salad sandwich, swigged at the lager, tongued a wedge of food into his cheek, and stared thoughtfully into the middle distance. I riffled through my notes, wondering how to phrase the next question . . .

"If we could descend to the level of gear now," I began. He nodded approvingly and made a bread-filled sound. "I've got a whole new set-up now — it's fantastic. I decided this summer, when I was on holiday" (more gulping and swallowing, hands sketching in the air what words could not, at present, say) "thinking about my ultimate stage set-up. After spending five years with Roxy, going through all different types of systems, and I've had so many different things — guitar synthesizers and this and that, you name it — I decided to work out some system that was as simple as possible, but which had as many effects as possible. So I had this flight case built which has a front

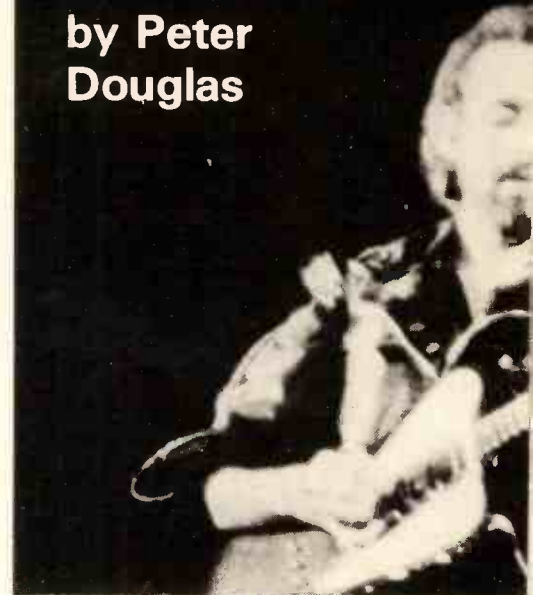
and a back which come off and has a rack inside it. And inside I have an MXR digital delay, a strobotuner, an Echoplex, a Yamaha 200 top, which has got lots of variables on it, and a Hiwatt. It's all in this unit, on wheels, and everything's plugged in, so all the roadie does is put one plug in the mains. And it's easy to service just by taking the front and back off."

"And presumably," I interjected, "you switch everything in and out from a pedalboard?"

"And then I had a pedalboard built," he continued, not to be deterred from his flow, "a very comprehensive pedalboard, built by Peter Cornish, and that gives me everything at the push of a button. I can have ADT with the digital delay, echo . . . I've got a compressor, I've got a lead and rhythm button. For the lead I use a small 25 watt Yamaha amp, which is on top of a

MANZANERA AND THE LUCKY 801

by Peter
Douglas



Yamaha Leslie-type cabinet, which I use for rhythm. And I have it right by the side of me on stage, pointed in towards the band rather than at the back, and I have a monitor, for if I want to hear the little amp louder or something. And I have one guitar.”

“Which is?”

“Which is one I borrowed off Lol, actually. It’s Lol’s Les Paul, that he bought off Dicky Betts. I’d never used a Les Paul on stage before. By having the digital, you can make it sound like a 12-string with the flanging effect. And it’s got a great rhythm sound — and obviously Les Pauls have a great lead sound. So I’ve rationalized everything. The actual pedalboard I’ve got him to build quite small — it’s not an enormous great thing that you have to tap-dance all over. So I’m really very pleased. I’ve never been so pleased with a set-up.”

Traditionally Phil has been associated with an original red Gibson Firebird with gold-plated pick ups. He also has a Firebird whose shape is the reverse of that one, with three humbuckers. Then there’s a ’51 Telecaster. But what is it about this Les Paul that cuts the mustard in such admirable fashion?

“It’s a ’57. And Lol’s kept it in immaculate condition. It’s got the original case, and it’s got all the original little pieces of paper that came with it, which I was amazed to see when I opened the box. Y’know, *this is your new Les Paul.*”

So it seems that the older faithful standbys will be stashed away in a cupboard for some while as the newcomer is put through its paces. It doesn’t actually *sound* much like a Les Paul, but then I suppose with all those effects that’s hardly surprising. On the album, Phil’s guitar is well

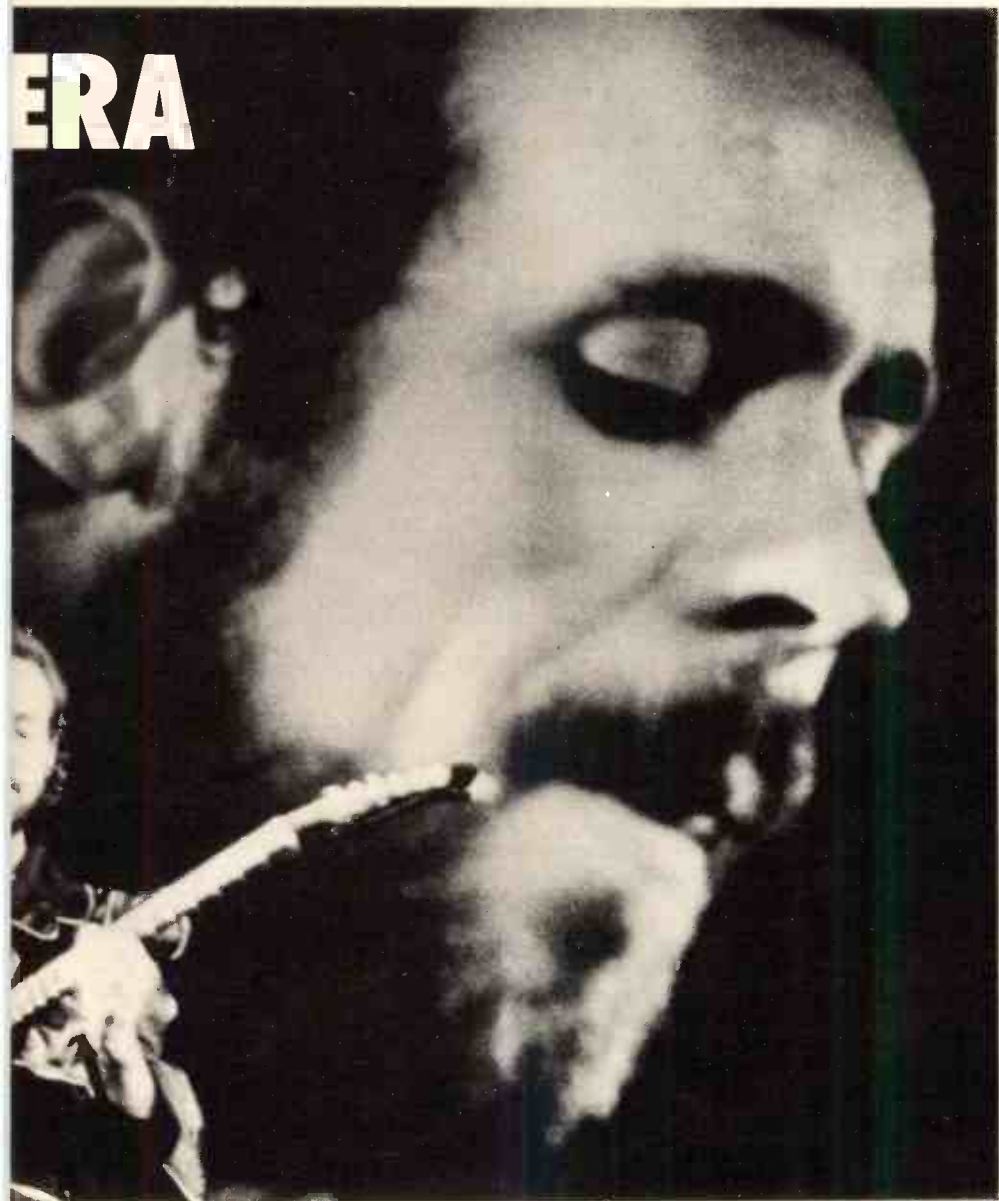
down in the mix. It is not, in fact, the kind of album at all that we have come to expect from guitarists. He is only interested in guitars to the extent that they provide a section of the total sound. So a lot of it is that quiet multitracked sustained stuff that provides a nice backcloth for the other instruments.

“When you’re producing something as well as playing, you try to think of the *whole*. I try to integrate my guitar parts. If there’s a track which has got very important lyrics on it, I want those to be heard, I don’t want the guitar to obliterate it all. But I want there to be a nice guitar line *adding* something to it. So if I work out something melodic, and also something that will blend in with the vocal line, and *soundwise* will blend in, I find that a smooth distorted tone will always cut through more than a very loud piercing tone on record. Wherever you put this fuzzy, sort of smooth tone in the mix, you’ll always hear it.”

By this time he was well into the third or fourth sandwich, and the gesticulating hands came into play once again as he told me how exactly to achieve the sound he was talking about.

“Well (glump glump) — (*Who is this Glump? — Ed.*) I put the guitar on to the bass pick up and I put the tone on full bass. Then I get the fuzz box, this one that Eno’s got, (it’s a very old WEM one) put a new battery in and put it on to absolute maximum. And then you have to play it without taking your fingers off the fretboard, otherwise it goes sort of *graunch*. (*Graunch must be one of Glump’s friends — Ed.*) So you work out these lines that are fairly smooth, that run into each other, so you don’t have to take your fingers off. And then you double-track them slightly out of tune. And that’s it. And it always cuts through, the reason being that slight out-of-tuneness thing. You don’t really notice it’s out, but there’s enough in the track to make it stick out. That’s just one of the sounds. There are so many different sounds that I’ve spent time getting.”

Most of them are to be found nestling between the grooves of “Listen Now” — an album which I wholeheartedly recommend, as much for its delicately tasteful production as for its fine songs. Manzanera is a craftsman in sound and atmosphere. He’s also a nice bloke. But at this point, with Phil’s trip to Plymouth in the offing, it was time to press the STOP button on my trusty cassette recorder and head off down the Kings Road in search of a sandwich of my own.



album reviews



GENESIS SECONDS OUT CHARISMA GE 2001

Maybe it's possible ultimately to o.d. on Genesis, but there's no sign of that happening to *me* yet. The music is just too damned good to pall after the first hundred listenings. Even the vindictive hacks on the weekly papers have been forced to admit that Genesis have not only gone from strength to strength since Gabriel's departure, but there is every sign that what's to come will reach new heights: Hackett too has quit since "Seconds Out" was recorded, and change must be a good thing for the band. This became clear with "A Trick of the Tail", where they were galvanized into proving themselves as a four-piece. As if to emphasize their shrinking membership, the new studio album may be entitled "And Then There Were Three".

If anyone else leaves they *will* be in trouble, though. Phil Collins' singing has a dramatic range and emotional power that can dispense with posing in Greek masks or whatever, and his drumming is rivalled among Englishmen only by Bill Bruford. Tony Banks is the one who keeps the whole patchwork stitched together — a bit of backcloth here, a deep-pile carpet of sound there, a majestic solo or a linking passage. The total control is in his hands.

Mike Rutherford is the quiet lyrical one — the absence of his "Your Own Special Way" on this four-sided live LP can only be excused by the fact that it appeared on "Wind and Wuthering", their last album, and is thus perhaps too recent for a second airing. Steve Hackett . . . well, it would

perhaps be easy with hindsight to denigrate his contribution. The lead guitar sound he pioneered will be sorely missed, though it will probably be imitated by whatever successor they choose for live appearances. And finally Chester Thompson, who had settled in far more by the middle of last summer, seems to know now what is expected of him, and provides solid support throughout.

Tracks include a good selection of oldies ("Musical Box", "Supper's Ready") middle period ("Firth of Fifth", "I Know What I Like", "The Lamb Lies Down on Broadway", "Carpet Crawlers") and more recent stuff, largely from "Trick". One number, "Cinema Show" is presumably a new one.

The next on-the-road version of the band may include another black American, Alphonso Johnson, on bass, which means that Rutherford will have to buy a new guitar. We await further developments with interest. And in the meantime, "Seconds Out" will serve as emergency rations before their next set of magical gigs.

PD



THE BOOMTOWN RATS THE BOOMTOWN RATS ENSIGN ENVY 1

The Rats' "Lookin' After No. 1" single is amongst my own favourites of the year (the others being "Peaches" and "God Save The Queen"), and it kicks open side one of this platter with a size twelve boot. No, hold on, let's scale that down to size nine, because they're a little more subtle than that. Size twelve is for Slade, Ritchie Blackmore and Sabbaff. The

Rats have quickly got themselves a reputation for being able to *play* as well as thrash around. They can also write intelligent songs, reminiscent of their compatriots Thin Lizzy, but less romantic: "Look at that brickwall gravestone where some kid has sprayed/Saying nobody could be bothered to rule here OK/Don't believe what they say on TV/There's no romance for Joey in the city."

The predominant theme is city harshness, and it recurs in "Neon Heart", "I Can Make It If You Can" and in "No. 1". But that ain't all. If you're thinking that the Jaggeresque Bob Geldof is just another street sloganeer, get listening to "Mary of the Fourth Form", a hymn to nubile, but in a different sense to the Stranglers. Mary, in this song, is recognizably a person, rather than a collection of pubescent naughty bits. On the other hand, the fashionable punk swagger normally means that you have to display contempt for women, so we have "She's Gonna Do You In". You also have to be a bored teenager, so we have "Kicks" — "I don't get my kicks no more from cake or lemonade/But I can't get served no smokes or drinks/They tell me that I'm under age. . . ."

There's also a fair amount of idea-pinchin': "Close As You'll Ever Be" is as near as dammit to "Little Queenie" in places. So what makes this album worth writing about? Well, it's the real quality of the music and, despite some reservations already stated, the lyrics. "I Can Make It If You Can" is one of the best new-wave type songs I've heard since Elvis Costello's "Alison". Johnny Fingers' piano fills out and mellows, whilst Gerry Cott actually gets round to some tasteful lead guitar. Now I wanna see them live.

PD

SANTANA MOONFLOWER CBS 88272

Santana's realisation that middle of the road material, spiked with the odd fierce, sustaining guitar break is safer ground than fierce sustain all the time has inevitably led him towards more restrained and crafted stuff as demonstrated by the recent albums. This gradual shift away from his early work has been seen as a decline by most, the inevitable fate of a flowerpower group who managed to hang in there through to the less hospitable seventies.

Be that as it may, Moonflower presents the current Carlos, with both live and studio tracks



(the former from France, Germany and Hammersmith, the latter cut at CBS San Francisco) in about equal proportion. The studio tracks, predictably, fight shy of instrumental exhibitionism, with Tom Coster's keyboards almost as much to the fore as the great man's guitar. They're slightly funky, slightly rocky, slightly this and that but mainly they're MOR kept afloat by the sheer cohesion of the band and the bubbling musicianship.

Each of the four sides is wisely peppered with the live tracks where, encouraged by the audience and at home with the roster of greatest hits, Carlos leads his troops through a much more virulent performance of joyful vocals, familiar latin rhythms and yes, a few long ringing guitar notes edged with fuzz and held there for a few ecstatic seconds. Black Magic Woman, Dance Sister Dance and Soul Sacrifice are the obvious wells of pleasure.

Ballasted by the energy of the live performances, the studio tracks appear to lose some of their flaccidity and instead melt into the background as 'mellow contrast' to balance the album out. In this case it makes for a satisfactory package but also threatens that future material without the fruit salts will be well into easy listening territory.

CS

DAVID BOWIE HEROES RCA PL12522

Some albums you can review after the first few bars of track one, side one. Lazy reviewers, like myself, prefer the job of writing about them — it's a cinch. Just stuff the music into this or that bag, find a boxful of adjectives appropriate to the particular genre and away you go. Easy.

So what the hell do you do when Bowie comes out with a new one? Well, first you listen to it carefully for six months, then check back through his previous albums for reference points, re-read "The Man Who Fell To Ear-

th", ask your friends, your colleagues, what they think of it, and maybe a few weeks later you'll be in a position to make some sort of hesitant assessment in print.

At this rate, I'm almost ready to review "Low". Unfortunately, "Heroes" is turning at a steady 33 1/3 on the deck, waiting for the rattle of typewriter keys.

OK — for a start, it's very much the matching segment of an idea that began with the last album. The white bits are black, and vice-versa. Or maybe it's more like a negative of the "Low" photograph — somehow more sinister. The more conventional the music appears to be, as on "Sons Of The Silent Age", for example, the more chilling its effect. It's all right when Brian Eno's synthesizers are whining eerily in the background, because that *spells* desolation, it's a recognizable formula, we know what he means by it.

But what does he mean in "Blackout"? What's all this talk of cages, ice, rain, panthers? "Get me off the streets/Get me on my feet/Hot air gets me into a blackout/Get me off the streets/Get some protection/-Oh get me on my feet/While the streets block off/Getting some skin exposure to the blackout/-Get me on my feet. . . ." What



the hell is he on about? And why does it sound so bloody terrifying?

This album seems to have been recorded around the same period as "Low". The musicians are the same, with the addition of Robert Fripp. And as before it was largely recorded within the grim, grey Teutonic wasteland of Berlin, at Hansa Ton studios. Tony Visconti is again the co-producer. A continuing story, you might say. Fine — just don't ask me about the plot.

Bowie has been elusiveness personified for almost as long as he's been making albums. Every time you think you've got him in sight, he slides out of focus, slips to one side, dissolves, like

some kind of amoeba endowed with an infuriating and inscrutable intelligence, a completely alien form. You can only describe your fleeting impression of what he looked like. And even that's no guarantee that he won't look entirely different next time. Last I heard, he was dressing up like Hitler.

And the music? Strange, evocative, haunting, chilling, relentless . . . the crappy old adjectives tumble wearily from their box. Forget 'em. It's hard enough trying to describe music you like, let alone music you think is important.

PD



FREDDIE KING (1934-1976) RSO 2394 192

King's premature death at 42 immediately anticipated a memorial album, and the obvious question was whether the material available or chosen would pay sufficient tribute to his great ability as a blues guitarist. Naturally everyone is stepping forward with praise now, although it is interesting to note that his career was chequered with shifts from record company to record company and one ludicrous incident where he was declined a recording deal because he sounded too much like B B King. (If anyone tells you they can't tell the difference between the three Kings keep smiling but start edging towards the telephone.)

It was only during recent years that he was exposed to the larger rock audiences when he was wisely included for several important festivals — (a notable example was a recent Crystal Palace gig where he wound up jamming with star pupil Clapton plus Honest Ron Wood, Larry Coryell and Clapton's own second guitarist George Terry). He played it loud and straight with plenty of proper boogie so rock audiences took to him without reservations, wondering merely where he had been previously.

There were two basic sides to the King style. The first was when he scythed his way through conventional rock riff numbers; first laying down the lick and the beat, then singing it out loud and clear, and finally decorating it with a few stabbed lead runs; these were not overt electric blues tracks. The other side, obviously, was the overt blues rendition, a more personable King from the guitarist's point of view as the rest of the band would invariably just be gurgling along in true 12-bar fashion leaving Freddie to go to town on all manner of classic lead figures.

Both have their say here — Pack It Up and Shake Your Bootie incline towards the former category, while T'Ain't Nobody's Bizness If I Do is a classic example of the latter. Sweet Home Chicago is straight old rock 'n roll. These tracks, along with Woman Across The River, make up the better side one, recorded between an American band and an interesting English band from the Chipping Norton set — deLisle Harper, Bobby Tench, Mike Vernon, Pete Wingfield etc.

The entire second side finds Freddie in the company of his RSO stablemates the Eric Clapton Band. Here the main light is Clapton, with King obviously a guest. Gambling Woman Blues showcases slide playing not from either King or Clapton but from Terry, while on Farther Up The Road King is officially given second billing behind Clapton. A better version is on EC Was Here, Eric's live album, and I suspect it was only included to feature the guitar duel between the two halfway through.

This brief trading of licks is not much to write home about, and characterises a fairly slack performance from Clapton's side of the operation. King, as he always did, played his utmost, but we find the record winding down with him a virtual passenger.

Nevertheless, enough good blooze and a representative display of King's style if not his best material.

CS

JEAN-LUC PONTY ENIGMATIC OCEAN ATLANTIC K50409

Prior to this, Jean-Luc's best album, for me at any rate, was "King Kong" — a clutch of instrumental Frank Zappa favourites. On that offering he was constrained by the very nature of the album to play



melodies: the improvisation had only a small area to work in. This was good for Jean-Luc, who is given to typically Gallic flamboyance when allowed to run free; about five years ago it took the form of wild sawing in the upper register — presumably an attempt to imitate the then-fashionable John McLaughlin. I remember another album he made with George Duke, on which every track ended with the two of them, as it were, down on one knee with their respective instruments. Not a pretty sight — we all knew then what they were capable of.

But happy days are here again. The French fiddler no longer finds it necessary to play at breakneck speed all the time. One might venture to say that he has found his true lyrical voice here, in the company of Allan Holdsworth and Daryl Stuermer on guitars, Ralphie Armstrong on bass, Allan Zavod on keyboards and Steve Smith on drums. Most of the tracks take the form of immaculately tasteful soloing by one of the four lead instruments, within the confines of each tune. It isn't until you've heard the album through about three times that you realize this: the discipline and control exerted by each musician is such that the sound is full, integrated, without finding itself over-orchestrated.

No particular track stands out as better than the others, except maybe the long title track. Those wishing to know of Holdsworth's contribution may be faintly disappointed to hear that his guitar is not prominent — and you can hardly expect otherwise on someone else's solo album! Nevertheless, he squeezes in four solos at various points. It's interesting to note the contrast between his and Stuermer's style, by the way. Stuermer sounds like the typical McLaughlin-influenced jazz-rock guitar player, whereas Holdsworth has developed considerably further. Nice one, boys.

PD

album reviews

SHORT CUTS

**RALPH TOWNER
SOLSTICE – SOUNDS AND
SHADOWS
ECM 1095**

Probably a new name to most people, but Towner has his own rapidly growing army of converts Stateside, including Alex Lifeson of Rush. My own first acquaintance with him was on an album with Elvin Jones, on which his truly original acoustic 12-string style was an eye-opener — jazz, no less! Here, as there, he plays piano too, but

it's the strange, melodic guitar chording that makes you sit up. The style? Moodily-paced, rhythmically elusive, heavily emotional, with excellent support from bass, drums and reeds. Recommended to those who thought they'd heard everything. Enquiries to Virgin Records if you find any trouble obtaining a copy.

**RARE EARTH
RARE EARTH
PRODIGAL PDL2007**

Hard to categorize at first, but

best described as "hot" — kinda like soul-rock. By this I mean it has the warmth and energy of the best Motown/Atlantic type soul plus a small-club sweaty feel, plus a good dirty-voiced singer in the shape of drummer Peter Hoorelbeke. Definitely not funky in the sense that there's a programmed synthesizer spitting out some nauseating bass-line, but very funky indeed because it's coming from the heart, not the head. Good for parties, this one.

**HURRIGANES
HURRIGANE BY THE
HURRIGANES
SONET SNTF 732**

An endearing attempt by this three-piece band from Finland to break into the kick-ass rock'n'roll league. The American slang has been assiduously studied and reproduced, the licks are sub-sub-sub Chuck Berry, the general style a sort of Scandinavian Feelgoods. But that icy breeze from the Arctic Circle seems to have got into the

studio with them, for this is not so much cool as cold. Admittedly, it's difficult to play guitar wearing gloves, but with snow shoes on you can't even dance.

**RANDY NEWMAN
LITTLE CRIMINALS
WARNER BROS. K56404**

It's great that an American singer-songwriter who's been around as long as Randy can still show James Taylor and his gruesome ilk exactly where they can pawn their guitars. No wimp tears of self-pity here — the album opens with a tirade against "Short People" — "They got little hands and little eyes/And they walk around tellin' great big lies/They got little noses and tiny little teeth/They wear platform shoes on their nasty little feet. . . ." Great songs, with admirably restrained contributions from a host of session men.

Newman has a clear-eyed vision of his country that is absolutely free from cliché and sentimental picture-postcard yukness. Go out of your way to hear this — it's worth it.

Paul Chapman, Tony Smith & Pete Hurley of



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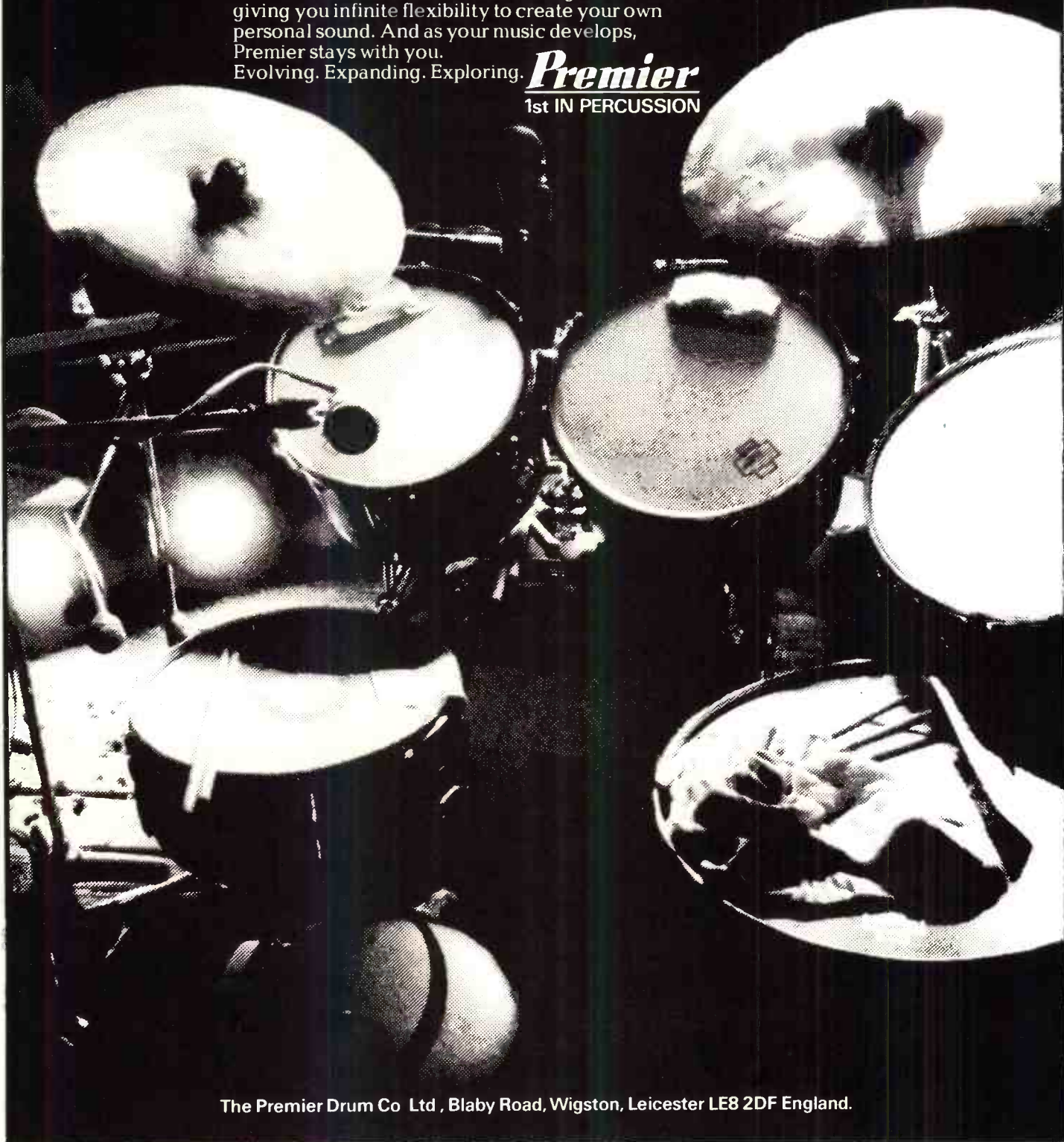
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"I was thirteen or fourteen, having me tonsils out in Putney Hospital, and there was a teddy boy in the next bed. I'd never seen or heard of teddy boys, and he was goin' on about things I'd never heard of — dances, stocking tops and all the rest. He gave me an education in a week that would've taken a lifetime. And he told me to go and get this record by Lonnie Donegan called Lost John. And after that I car-cleaned for a week and went out and bought a guitar. . . ."

Mick Green drew on his cigarette and laughed at this early recollection.

The Pirates are obviously enjoying their sudden and totally unexpected return to fame and (one hopes) fortune. All of them have been in a bit of a musical wilderness since they split in the middle of the last decade. For five years Mick was in the States backing Englebert Humperdinck.

"It was a five-year holiday, really. I got the chance to see places that even the biggest pop groups never get to. A week in Acapulco, a week in Bermuda . . . how can you knock that? I mean, over here everyone was knocking their head against the wall — there was no work. The disco scene had got really big."

Las Vegas

When the heavy psychedelic scene of the late sixties came along, Mick found himself without a gig. He wasn't interested in "concepts" or love 'n' peace. He'd rather be in a rock band that played songs and made people want to dance. Or failing that, on a paid holiday with Englebert in Las Vegas.

Eventually though he got fed up with the unending babble of vacant blue-rinsed American ladies; homesickness was setting in. There was plenty of cash lining his pockets — what the hell? He came home and formed a band called Shanghai. But that never quite worked out, and the band split. A few days later Frank phoned and said "Do you fancy a blow?" Though it was intended as a one-off gig for nostalgia's sake, the reaction from the audience really shook them.

"We didn't really believe the response we were getting from the people. We were totally taken back by it, couldn't understand it. I mean, we figured we're all over thirty years old, so it's got to be the teddy boys. But it turns out we're not a teddy boy band — it's a band for 16 or 17-year-olds. The teds are

such purists that if you do an Eddie Cochran number in a different key or slightly faster, they'll just walk off the dance floor. It's gotta be *exactly* the same as the record. And we never do that. We've always taken good songs from the past and done them our own way."

So why are the Pirates suddenly everyone's favourite again? Johnny Kidd died in a car wreck twelve years ago, and the records on which he sang ("I'll Never Get Over You", "Shakin' All Over", etc.) were made when most of the current fans were still undergoing toilet training. Well, it has a lot to do with Dr. Feelgood, and Wilko Johnson in particular. "I went down the Marquee one night, and the Feelgoods came on and they did about four or five Pirates numbers straight off, exactly the same as us. And they tore the place apart!"

Pogoing

Dr. Feelgood were, after all, the original prototype punk

group, playing rhythm & blues at high speed without undue concern for subtlety. They were whacking out the tunes in sweaty dungeons all over the land when everyone else was still pinning on sequins and worrying about the light show. They did more than just about any other band to take music back to the streets. In fact, Mick is honest enough to admit that the Feelgoods probably did as much for the Pirates as the Pirates did for them in the first place. The wheel has turned full circle, and now it's the spikeheads who are pogoing to the "new" sounds of the early sixties! But is this music even relevant?

"I think it must be relevant. We're doing it, and people are accepting it and we're going down well. Basically the Pirates are a spontaneous band that gets off on playing the music we like playing anyway, and have always liked, but there was never a chance to play it before because the scene had died off.

Y'see, our generation had turned their back on it really; these kids have opened up the door again. . . ."

"American bands, right? I mean, like the Eagles or Little Feat. Everything they do is worked out — you know when the Eagles walk on stage that they're not going to break a string. You know they're gonna stand there, the sound's gonna be perfect, and you might as well go 'ome and put a bleedin' record on. Cuz they're not going to give you anything else. As far as I'm concerned, a band that's better on record than it is live is a waste of time."

One last point: Mick thinks that we need a new dance craze. "I think the only time we're gonna crack the back of this disco thing is when kids learn how to dance to the new tempo. We've got the pogo, but birds don't look good pogoing, do they? We've got to find a dance that women look sexy doing, and *then* we'll smash that disco thing."

SKULLED WITH THE PIRATES



RECORDING STUDIOS: EQUIPMENT AND TECHNIQUES

PART FOUR:

From Multitrack to Master Tape

by Nigel Jopson

Firstly, apologies to all those readers who complained about the non-appearance of this article for the last two months: this was owing to the unexpected descent of a studio monitor from the control room ceiling onto the author's head. Exterior damage was fortunately superficial, but sufficient to delay the writing of this instalment for several weeks.

The part of the recording process with which we are concerned this month is that during which the multiple recorded tracks are mixed together to make a stereo tape, from which the master disc will finally be cut. The equipment and techniques used during mixing can be compared to sophisticated live sound mixing — substitute multitrack tape for acoustic sound sources and

control room monitors for stereo PA system. The big difference, though, is that a live gig is a one-off occasion for both audience and group, whereas a record is there to be played again and again. At a gig the attention and imagination of the audience are captured by watching the performers, the light show and any other visual display, the sheer volume and power of the PA, and by the general excitement of the occasion. The essential elements of this that the artist wishes to capture permanently must somehow be fused into purely aural information on the master tape. Similarly, spontaneous pieces of music or modes of playing that complement individual concerts may not stand up to repeated listening on record, in an environment that is out of the artist's control.

Good production of a piece of recorded music is the co-ordination of everything involved in the recording process, so that whatever the artist wishes to communicate to his audience is represented to the best effect. Without a good final mix, an excellent piece of music may be ruined, but mixing is like the set design and lighting of a play — both can enhance and elaborate on the performance of actors and musicians, but neither can compensate for bad acting or playing. Also like the theatre, successful and original productions create trends and styles, which are both used and abused.

Unfortunately for the listening public, recording equipment has become so sophisticated that those without experience or

taste can now make even greater cock-ups of their recordings. Of course sophistication in technical hardware is justified in that it is able to furnish that last dollop of icing on really excellent music, but it is quite amazing how musicians who would not dream of plagiarising, for instance, a Billy Cobham drum fill or a Hendrix guitar lick in their playing, will still allow or encourage the most banal and slavish imitation in the production and mixing of their music.

The use of cross-fading or flanging, or any other studio instrument or technique, solely for the sake of using it is the same as sticking in a flash guitar lick or giant Hammond chord just for the hell of it. I'm not suggesting that every step of a mix should be premeditated and laboriously justified, just reminding you that if equipment is operated thoughtlessly, then the result is often akin to the proverbial aural wallpaper after repeated listening.

Balance

Having blown my bugle of the big Bogey, I shall now proceed to explain some of the mechanics and possible uses of equipment that can be made during a mix. I had originally intended to interview a producer for this article (as I did an engineer for the last one), and add his comments to my own explanations. However, the measure of a good producer is really the way in which he relates, as an individual, to the artist(s) with whom he works.

Therefore any interview with just one producer is going to be even more subjective and individualistic in the views expressed than one with an engineer; as this series is actually about studio techniques, I thought it would be more appropriate to discuss the various facilities available.

Each individual tape track that has been recorded will be fed into a line input of the studio mixing console — first being decoded by any noise reduction circuitry — if noise reduction has been used during recording. All the line inputs will be accessible via the console's patch bay, so that the tape tracks can be arranged in whatever order of channels is desirable for mixing, the tracks that are to have most level changes being placed close together for ease of operation.

The tape signal then passes through the channel fader, equaliser, echo sends, pan controls, and whatever routing system applies to the console in

question. Although during mixing the final channel routing is merely to stereo left and right outputs, many consoles have the facility to subgroup any number of channels, often via the same circuitry that is used to route signal to tape tracks during recording.

This is a very useful facility, as a 'coarse' balance can be set up between different groups of instruments, for a typical band these might be vocals, keyboards, drumkit and guitars. Multiple groups allow stereo subgrouping; the drum kit, for instance, may be split in half. The vital time-keeping elements, share, Bass drum and Hi-hat, may be on one group, whilst the rest of the toms and so on may be mixed down to another stereo sub-group. Perhaps a fairly dry drum sound is required for most of the number, but some of the drum fills are going to be featured really prominently in certain parts.

All you have to do is keep sub-group number two down for most of the time, and bring it up during tom tom fills, just moving a stereo pair of faders rather than all the channel faders for those drums.

Emphasise

Currently the most popular stereo positioning for drums seems to be to pan the individually recorded drums so that they occupy the same aural place that would be apparent when actually playing a kit, e.g. Hi-hat and smallest tom over to the left, last floor tom over to the right, with the other drums in between. For 'live' albums it should obviously be the reverse, to simulate what is normally heard at a concert. Particular drums, or indeed any instruments, that are required to occupy prominent positions in the final mix should be equalised to emphasise the sound quality which characterises them. This will save a battle of levels, in which several channels are continuously pushed up in an attempt to give definition to the instruments that have been recorded.

A common mistake made by inexperienced people when mixing is to attempt to give each instrument the same amount of definition and prominence all of the time, a virtually impossible task, usually prompted by various members of the band leaning over the console complaining 'I can't hear the guitar / drums / piano'. The human ear is capable of hearing quiet sounds quite as accurately as



The recording console may be the one most important piece of equipment but ancillary gear (left of pic) plays a vital role, particularly if used with discrimination.

loud ones, and some of the most emotional and riveting music has been written by composers who were aware of the dynamic qualities offered by the use of 'light and shade' in instrument levels.

Groups are usually able to get this together with playing live, and it is even more essential to do so when mixing, as the dynamic range available on playback is considerably less with most domestic Hi-Fi systems than it is at a concert. For this reason it is advisable to make frequent quality checks between large and small speakers, and to work on separate passages of music until the ideal balance is achieved.

As with level changes, changes in stereo position are best accomplished gradually and slowly, and not by swizzling the pan pots about from side to side. "Channelling", or positioning sounds predominantly to the left or right hand side of the stereo image, can do much to aid separation and definition on similar sounds, or to accentuate the parts that different lead instruments are playing. Harmony vocals in three or four parts, for instance, can be given a sort of orchestral depth by spreading parts in different stereo positions; lead in-

struments can be made to 'answer themselves' by panning the dry signal to one side and an echoed signal to the other.

Echo sends from individual channels can normally be switched to operate in either a pre or post fade position. A post fade echo send, when turned full up, will divert all the signal passing through that channel to the echo route. A pre-fade echo send, on the other hand, will allow the channel signal to continue at its previous level, when the echo control is full up. Sends to echo plates and spring reverb devices will normally be taken post fade, whereas feeds for ADT or Slapback would be taken pre-fade, either via an echo send control and mixing bus or via an insert point (break-in jack at the patchbay for that channel alone.)

Clever

Slapback is the effect produced when a signal is delayed, and then mixed with the undelayed signal so that two distinct sounds are heard. The time delay can be obtained either from a tape recorder or a digital delay line; a tape recorder running at 15 ips (a distinct time interval of the "hullo . . . hullo"

variety), whereas a digital delay line can give delays which are as short or long as you like. When the time delay is shorter than about 40 milliseconds, the ear begins to find it hard to distinguish the two sounds as separate entities and the aural effect becomes that of two instruments playing together: this is Automatic Double Tracking.

The amount of delay necessary for this effect varies according to the length of sustain of the original — a cowbell, for instance, will need a very short delay of about 10 ms in order to double it. With a bit of clever manipulation, snare drum beats and such like can be doubled to create quite unbelievable rhythms. If the delayed signal only is fed to an echo plate, then instruments like the synthesizer can be used to create really explosive sounds "pom — POM". (Pom-pom indeed!) A delay can also be used to good effect before sending a signal out to an echo plate, making the sound of the reverberation much warmer and natural.

All facilities such as these are not toys (as engineers will jokingly refer to them) but tools which should be carefully used to optimize the sound of each instrument and to obtain the

final mix of sound that best suits the musical piece. As pointed out in September's article, heavy use of equalisation and effects during mixdown will also increase the residual tape noise of the track.

Nevertheless, the discreet use of a Componder (Compressor / Limiter / Expander), for instance, on a dull vocal can give just that extra touch of presence, and seem to lift it above the track. Similarly, a small amount of well placed equalisation can make the difference between, say, a good drum sound and an excellent one. It is very hard to describe how instruments are EQ'ed because it varies so much according to the musical arrangement and effect desired: several people, however, have told me that they are fed up with being told this about EQ, so I decided to give a few practical examples in this part of the series. It must be stressed, though, that they are only examples of the 'starting points' that an engineer might work from when giving extra definition to instruments in a mix.

Growl

Bass Drum: Bottom end 'thud' at 60 or 80 Hz, 'whack' of beater impact at 2.5 kHz.

Bass Guitar: Low end growl at 50 or 60 Hz, attack or accent on thumb pluck at 700 to 1 kHz, string and fingering noise at 3 kHz.

Snare drum: Meaty at around 200 Hz, crispness at 3 Hz, top end brightness (most obvious on a roll), at 10 kHz.

Top toms: Attack (as in Cobham-type tuned toms) at 5 kHz, depth at 250 Hz.

Floor toms: the same as top t's for attack, low end at 80 to 150 Hz.

Hi-hat and cymbals: Sizzle at 7 to 10 kHz, metallic gong-type sound at 200 Hz.

Electric guitar: Fullness at 250 Hz, grit and bite at 2 to 3 kHz.

Acoustic guitar: often has an unpleasant resonance between around 60 to 200 Hz that needs cutting out, varies according to the guitar and type of bass strings used. Fullness at 250 to 300 Hz, sparkle at 2, 4 or 5 kHz, finger on string squeak at higher frequencies.

Piano: Lower string resonance and echo at 25 to 50 Hz, bass definition at 80 to 150 Hz, presence from 2 to 5 kHz (with the sound becoming more 'tinkly' at the higher frequency.)

continued over

RECORDING STUDIOS: EQUIPMENT AND TECHNIQUES

A bar-room honky tonk sound can be synthesized by a very sharp boost at around 2.5 kHz, but this and any extreme piano sounds are best achieved by 'treating' the instrument itself.

Organ: Growl at 80 to 100 Hz, thick at 250 Hz, key percussion at 2.5 kHz.

Mellotron or string synthesizer. Fullness from 200 to 300 Hz, scratchiness and 'over-whistle' from 7 to 10 kHz.

Voice: Hardest of all! A sort of 'forward' quality at 5 kHz, sibilance at 7 to 10 kHz, warm and full at 150 Hz, tendency to boominess / hollow resonance at 200 to 250 Hz.

You will notice that there are several key frequency ranges that are common to more than one instrument: it is usual to try and choose at least slightly different centre frequencies when equalising several such instruments, in order to make sure that each will stand out and that

there will not be too much cumulative increase in gain for one frequency on the master tape. Although it is quite possible that the final master tape will be made up of edited mixes recorded on different days, or even in different places, it is worth while bearing in mind that it is never possible to re-equalise certain instruments, such as the human voice, so that they sound similar at different locations. All sorts of little inflections in a singer's delivery will differentiate one take from the next and great care must be exercised if two are to be combined.

Automation

One of the great advantages of magnetic recording tape is that it can be rapidly and accurately edited to exclude or combine several different passages. A master tape for an album will be made up of selected mixes of songs that have been joined together; some of the songs themselves may be made up of separate mixes that have been edited together at suitable points. The great advantage of multitrack recording is that mix after mix can be done until the correct one is found; a

further sophistication has recently been added to the facilities at some of the wealthier studios — automation.

Wary

Many people suppose that automated consoles are indeed some kind of magic computer-box that will perform all mixing functions. Some consoles have been built which attempted to automate all functions that are used during mixing, the obvious problem was that the multiplicity of controls that needed automatic control circuitry made the desk seem even further complicated, and the extra procedures necessary took more time to accomplish. Most studios were therefore initially rather wary of the various systems being developed, and at times some manufacturers seemed rather confused as well. Most engineers now agree that a degree of automation is indeed very useful when mixing, and manufacturers like MCI and Neve produce mixing systems that are simple to get to grips with and quick to work with.

The degree of automation commonly accepted is that all faders on channels and subgroups should be program-

mable to remember a mix of pure volume levels; when enough 'updates' have been made to improve the original mix, or when parts of separately remembered mixes have been electronically edited together, then the engineer can 'play-back' the mix of levels, leaving his hands free to perform complex panning and echoing procedures. Some degree of standardisation between systems is also now apparent, as is shown by the fairly widespread use of the Allison Research Programmer, which permits standard consoles to be adapted for level and switching automation.

Master

Although this month's article has had to be rather non-specific, owing to the highly subjective and individual aspect of mixing a master, you should now have a fair idea of some of the physical processes and techniques that are used. The following part will explain how the master tape is made into a master disc.

Next: the final installment — Part Five.



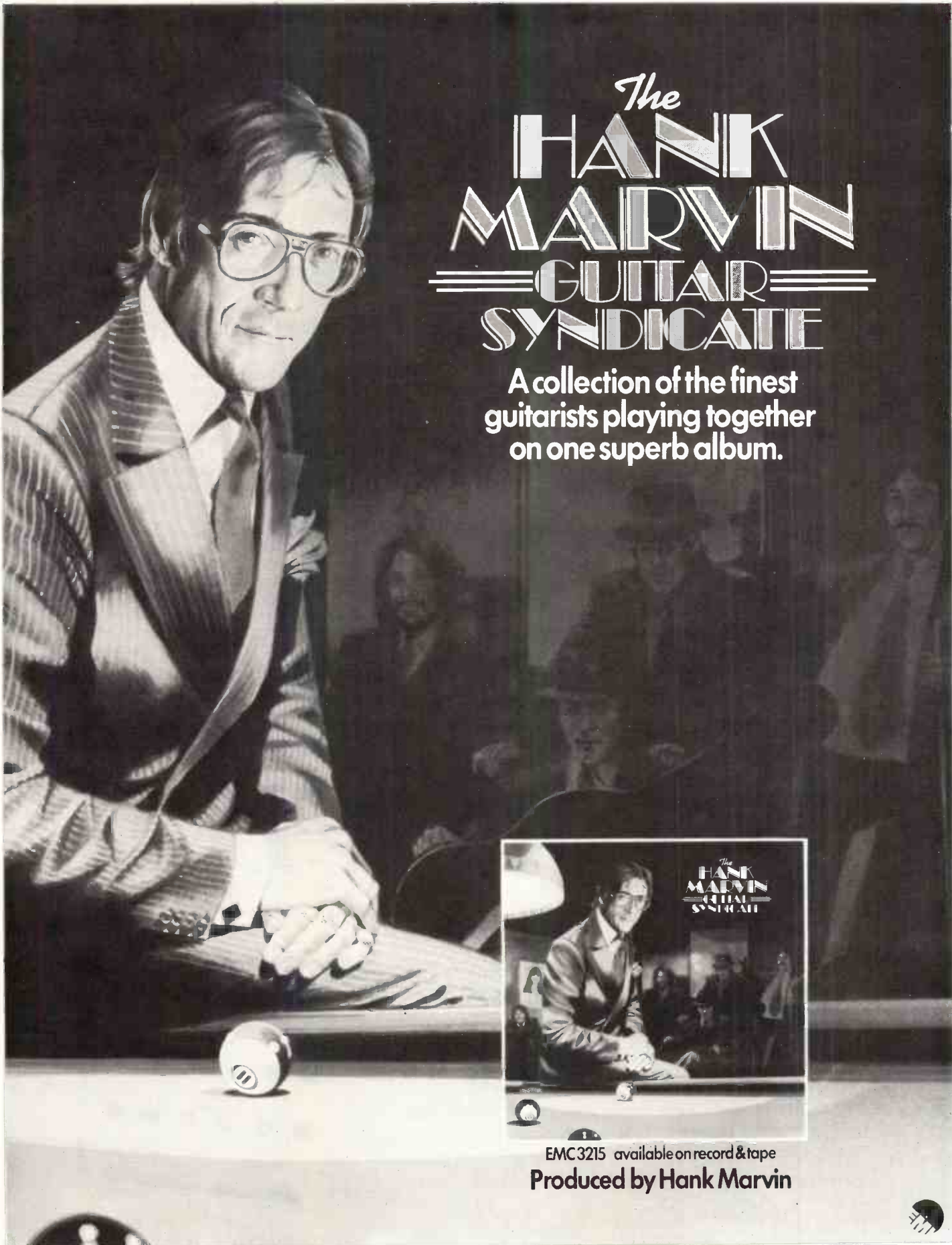
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When Traffic split up, Jim Capaldi already had two solo albums under his belt — Oh How We Danced and Whale Meat Again. He decided, naturally enough, to press on with his career as a solo performer writing and producing his own material and subsequently emerged with the excellent Short Cut Draw Blood which included the single Love Hurts.

Island perused the charts and wanted more like it — they packed Jim off to LA to cut some singles materials written by tried pensmen and produced by the commercially biased Pete Sullivan. Jim, meanwhile, wanted to hit the road again with a new band playing his material and set about forming the same.

The result is a lingering acrimony between Jim and Island (about which he is guarded) and a new band called The Contenders (about which he is very excited indeed).

Settling into a chair after a hectic run of phone interviews, Jim stabbed his can of Long Life in the general direction of the tape recorder and set about recounting the events of the interim. The Contenders, being rather better news than the exchanges with Island, got him in



JIM CAPALDI

Short cut through the Traffic

the talking mood. "I had half of the band from when I did that Whistle Test programme", he explained, fortified by another quick swig from the can.

Opinions

"Love Hurts was in the charts, and Island got me the slot so I went in and I used the guys I knew at the time. The whole thing came off so nicely, and it brought home to me just how

much I wanted to go out there and get playing live again. I had done the three albums, and obviously you have opinions of your own work. I thought, 'the sound is really cooking on these albums, but studio and live is different and I'm missing out on all that live thing?'"

It didn't take Jim three albums to realise that he missed life on the road; his recent past as a studio artist has been forced on him as Traffic was still officially going during that period. "This period since Traffic finished has been

taken up with the goings on that go on", he succinctly explained, "it just took a while to get everything sorted out and actually *do* something."

One event which was squeezed in between the interview and the writing was the band's only London gig, at the London School of Economics — in keeping with a tour of low key venues while the band were awaiting a new deal after Jim's move from Island. Although halls and audiences throughout his tour have been fairly small,

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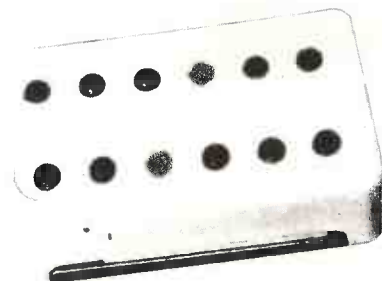
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he has been getting through to the listeners with a set that thrives on cramped, sweaty conditions such as those at the LSE. The band — Alan Spenner on bass, Tim Hinkley on keyboards, brother Phil, vocals and percussion, Ray Allen on sax, Peter Bonus on guitar and Trevor Moraz on drums — genuinely excite Jim.

and Hinkley, the other man with a very upfront role impressed most recently when he helped Alvin Lee out of his semi-retirement with a blistering boogie night at the Roundhouse shared with Jeff Beck. That's a fair amount of talent in a band packed into the LSE, and the emphasis was firmly put on feel.

Balance

One thing alone had the power to distract him (she must remain nameless) as he raved about the line-up: "I'll be playing rhythm, the simplest of rhythms and Pete will be playing lead and rhythm over the top of that. He's the one in the band no-one seems to know about, but he's got a beautiful sense of rhythm and balance. He's not one of these 'how's this for Eric Clapton — brrrrrrrweeee' blokes. He was in the original Brand X. I've often asked him myself what he's been up to and he just says he was in pick up bands behind the American blues artists. He played with Jimmy Helms, but I already knew that."

Spenner, of course, was with both Grease Band and Komomo

Paranoid

"When I write a song, it's totally different from an instrumental trip", Jim continued, "because I'm not a great player of instruments. I couldn't get complicated if I wanted to, so all my things come off rhythm. Obviously it depends on feel. That's OK because a lot of guitarists who can play all the chords up the fret maybe can't cook — you know what I mean? I'm always a little paranoid that my songs are too simple, but the band genuinely do like the songs."

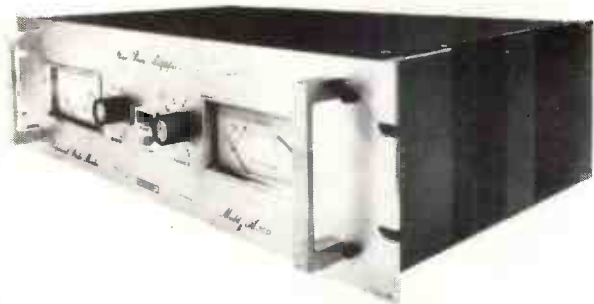
Jim's pending tray currently contains his new album — The Contender — which should appear as soon as he ties up with a new label. Meanwhile, he's obviously having a great time on the road — "cooking like hell" as he puts it.

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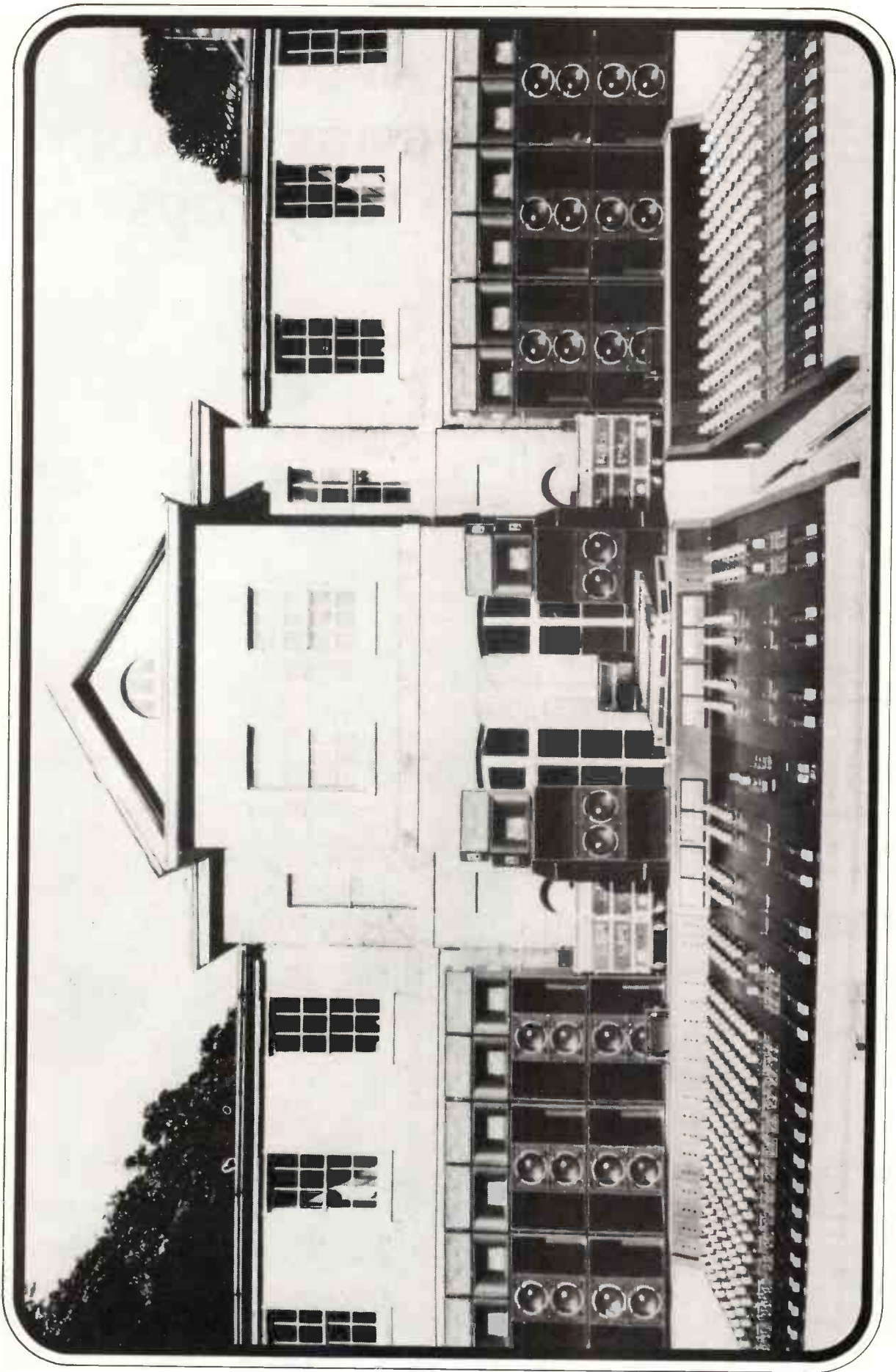
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WOODROFFE'S REVISITED

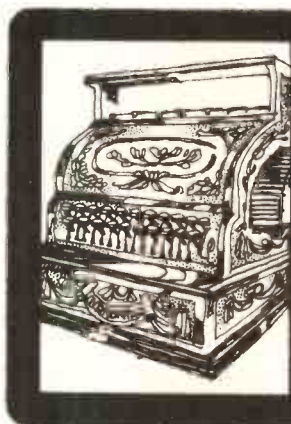
A Top Shop's a Top Shop — right? Once you've been there, what's the point of going back? I mean, you've seen it once, you've seen it twice and all that. Woodroffes of Dale End, Birmingham, however, aren't quite like that — as we discovered after Mike had invited us back up to the city of the ring road and pedestrian island for another look.

Those of you with long memories (or back issues of *Beat*) will recall that we visited Woodroffes back in January. Well, since then Mike and his staff of stalwarts have been working — and, to all accounts, working damned hard! "We've had a really good year" Mike told us over coffee in a conveniently sited bar just across the road from his shop. "Things have gone from good to better, and on again."

Indeed, things do seem to have changed. Since our last

visit, although undoubtedly many a thousand pounds worth of stock has passed through the doors, Mike has 'stocked up'. We use inverted commas there to emphasise the phrase. Woodroffes is now literally stashed full of equipment — from floor to the very considerable ceiling height. But it's not only that which has changed — two very much more significant factors have come into play.

Firstly, Mike has opened a keyboard speciality section of the shop — itself the size of some establishments we've seen — which, when conversion is completed during this month, will be a virtually self-contained unit within the main store. "We hadn't really space for keyboards before," Mike told us, as we chased him through the shop on a busy Friday afternoon. "Now, of course, we can specialise. We've got everything a keyboard player wants, and



TOP SHOP

have imported the expertise to demonstrate it as well. We've got the new Yamaha synths actually in stock and they're causing quite a stir already."

The second thing that (at the time of the visit was happening but by the time you get to read this will have) happened is the moving of Mike's other business, Drumland, into the Dale End store. Why the move?

"There are a number of reasons really," Mike explained. "For a start it's simpler to operate from one base — it cuts down my overheads considerably which eventually get passed on to the customer in discounts anyway. Secondly, it has seemed strange for a band visiting Birmingham to come into Dale End and find the drummer had to be sent elsewhere to get service. Moving the Drumland in here is easier all round."

Drumland will have its own virtually self-contained unit within the main store — which if you remember is split into four main downstairs areas. The main entrance area has been enlarged since our last visit, and the office is now a sort of flying unit saving more ground space, and a new staircase has been sunk into the basement area where Mike has further plans.

"There's no shop anywhere really which can claim to be able to demonstrate large PA systems on the premises," Mike went on. "We intend to use two of the basement units as PA demonstration rooms where we will have as many different speaker systems as possible all wired to a tape sound source which can switch from one pair of bins to the next. That way we can offer the same sort of service you'd expect, for example, from a hi-fi store if you were buying hi-fi equipment. After all, PA speakers are one of the most important parts of a band's set-up — it's how they sound. We thought that now we had the

space and the money available we should do something definite to help them."

Beat heartily agrees, for Woodroffes are also getting involved in something that is really going to help all musicians — that is the promotion of a music equipment exhibition open to the general public.

Woodroffes-Drumland ROCK-EX '78 will be held early in January — look out for further announcements in *Beat* — in the Top Rank Suite in Birmingham — literally a minute's walk down from Mike's Dale End store.

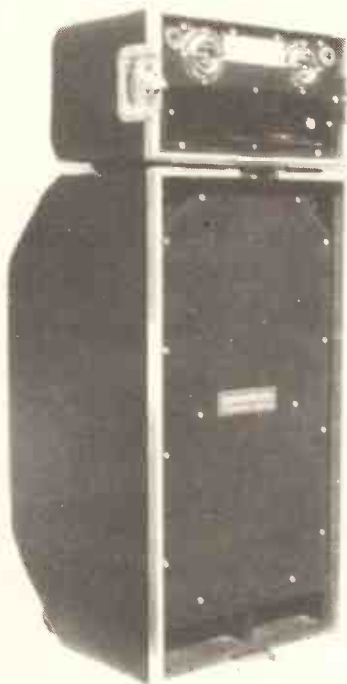
Beat most fully applauds this sort of involvement by a retailer in the promotion of equipment, and Mike reckons he will gain the support of some 25 manufacturers taking space and demonstrating their equipment. ROCK-EX '78 will be a perfect opportunity for musicians from all around the country to get together and have a look at what's on offer, compare equipment, hear it being demonstrated, and get closer to the way manufacturers are thinking. "It's a headache to promote, of course" Mike admitted, "but I'm sure that not only will it work, and work well, but that it will do something positive to help the consumer. After all, the only real show of the year is the AMII do in London and that's not open to the general public — how else can they get to grips with new ideas?"

ROCK-EX '78's centrepiece will be an enormous Cerwin Vega 10,000 watt PA stack on Woodroffe's own stand at the exhibition — but Mike has promised us that he won't fire it up — "It could literally, lift the roof!"

Well, Woodroffe's have certainly moved on since they earned their Top Shop laurels last January, and after this short revisit we can only say they've not been resting on them since. In the meantime, see you at ROCK-EX '78.

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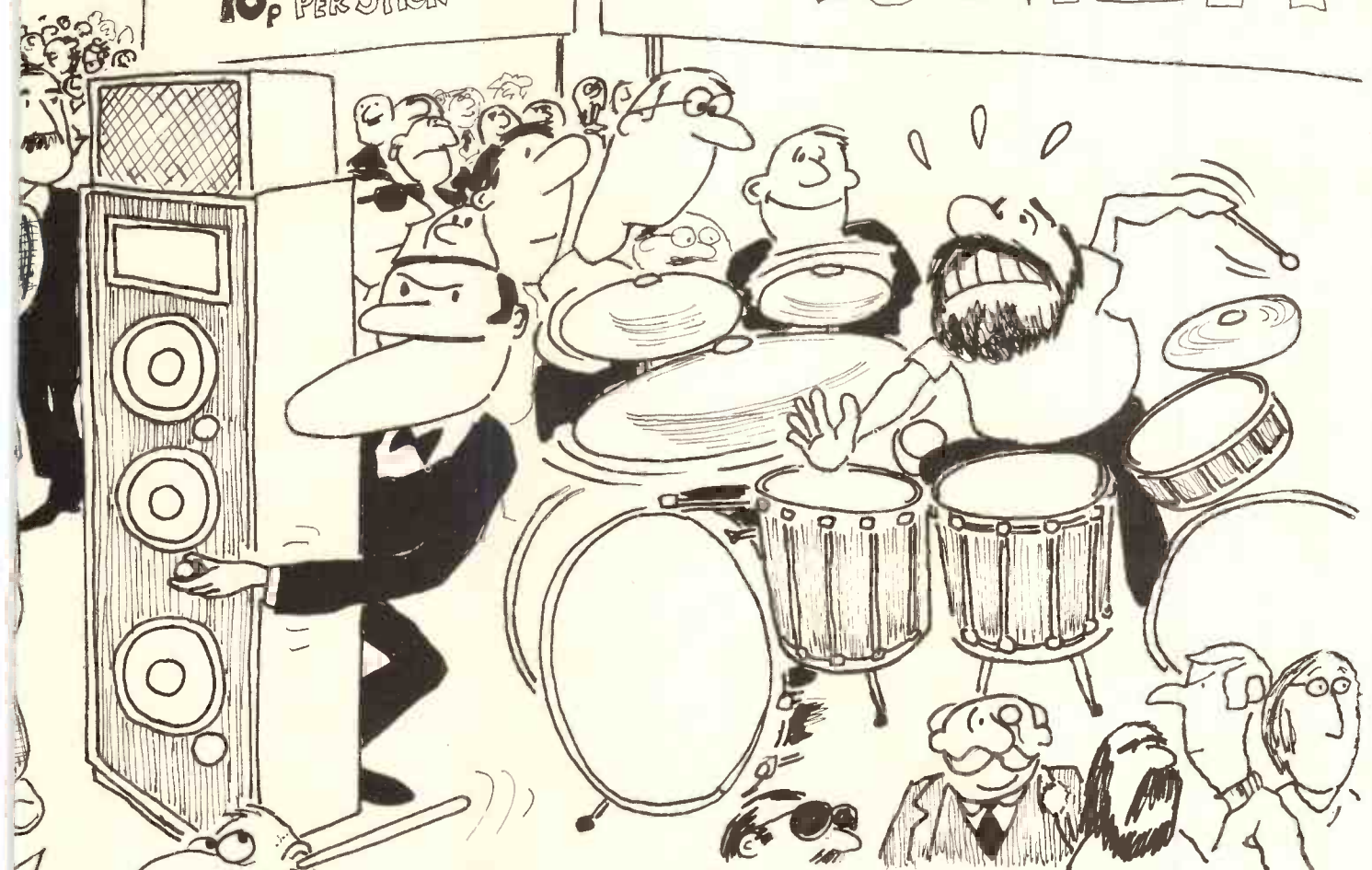
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Corrado Rustici comes from Naples and he likes quarter tones. And who can blame him? He's been playing guitar for thirteen years, after all, and once you've got past the rock'n'roll, past the Beatles, past even jazz . . . what is left? What is left but a faster and faster riffing left hand, ever blurring into speeds approaching the speed of light? Boring being a good guitarist, innit?

At any rate, that's what Corrado reckoned. Until he heard Jaco Pastorius, that is. Pastorius, Clarke, and the rest of the "new school" of bassists suddenly got everyone listening to an instrument that had previously played the part of a thumping metronome. "When I heard Jaco Pastorius, he really impressed me," Corrado explained, "because he's so sharp. He *sings* with the bass, and I love that. I want to sing now. I'm tired of drrrrrrrr all the time. Melodies. I'm really getting into melodies. And the fretless sound is so beautiful. It's like a trombone or violin.

Womp womp womp womp . . ."

In case you're wondering who Corrado is, and why he can speak with such authority, the fact is that he plays for a cosmopolitan little jazz-rock band called Nova, who have had three albums out, the last on Arista. You probably haven't heard of them. I hadn't — until someone phoned Beat and asked did we want to talk to a man who owns a fretless guitar?

To acquaint me with the music of Nova, their manager obligingly played a tape. It was good stuff — not too flashy, and quite heavy on the melodies, a little in the manner of Brand X when they're not showing off. Rustici's guitar playing is tight, funky, and in the manner of all good guitarists, very *necessary* to the overall sound. He has stretched his playing to the point where it is limited only by the instrument. And thereby hangs a tale. He took an old "HB" Jap copy of a Gibson Les Paul to John Birch in Birmingham and told him to remove all the frets. Birch disguised his astonishment,

swallowed hard, and got down to the job. The result was a guitar with a fingerboard as smooth as a violin's, with thin white lines where the frets used to be.

If you've never tried to play an ordinary major barre chord on a guitar with no frets, you probably can't appreciate what a frightening experience it is. Every finger must be not vaguely behind the lines/frets but dead on. A millimetre out is as good as a mile. Or a quarter tone.

"I had another idea for a guitar with all the frets, with quarter tones too, so I could *play* the quarter tones. It would be twice as much." Twice as much, one feels inclined to counter, as any guitarist could cope with. On the other hand, the problem doesn't really arise: if you've got a fretless guitar, you've got an instrument that will play any frequency between bottom E and top E. The individual notes come with practice, but it's definitely the chords that pose problems. Wouldn't some of them prove totally impossible?

"No. I can manage that. But you have to change sometimes to different ones. You know, it's a different instrument. The barre is a very difficult one, because the first two strings are very thin and they need much more pressure than the other ones. To press harder you tend to move your hands a little. So you have to change it. You have to find your own way. And it's very free, I think. You don't have limitations like, *this* finger here, *this* finger here, *this* finger here. You can do whatever you want."

"It opens your mind to things you haven't thought about. I'm using it already in the old songs."

But whatever next? I hear the nervous old maids ask. New pedals are OK, but *this* means that we'll have to learn to play better, instead of being helped out by a boxful of electronics! Corrado has used the EMS Synthi Hi-Fly, and "fell in love with it." But he still thinks his own idea is better.

"The time comes in the life of a musician when you want your own sounds. And I was feeling this, and I was thinking about all the sounds, and my own needs. And I didn't want to get into synthesizers and effects, really, because then it's another guitar with another effect, and that's all. But when you can develop your own sounds it's much more . . ." He waved his hand vaguely, in search of the right

word. He didn't find it, but it was obvious what he meant.

Playing the axe itself was unnerving. When you've become accustomed over the years to giving the occasional tweak to a note, or have developed certain licks which involve string-bending, it takes time to stop yourself doing it. Instead of pushing the string up or down, you just push it forward on a fretless. The same, naturally, applies to vibrato — which can be given far greater expression, since the string doesn't tighten when you're not bending it. In other words, you don't have to fight the guitar to get the sound you want — it comes easily, once you've "forgotten" about bending. As for right hand technique, that's no different from usual, for Corrado at any rate. He likes to hit the strings hard to obtain the "clicky" sound he favours for his fast jazzy style. Other players might find that slightly less force is necessary when wielding the plectrum. Would it be possible, I mused, for someone to learn from scratch on a fretless?

"No. I think you have to learn all the chords on an ordinary guitar. But it depends. You can develop your own technique with different chords." Indeed you could, providing you had a guitar like his; with the theoretical fret lines painted on it makes a very good teaching instrument — each time you go wrong you can at least look down and see where you are. But Corrado was still talking.

"I think, you know, it's gonna change. The people at Gibson know that we are waiting for new sounds. And there's the market too." When Frank Zappa bought a fretless guitar from Acoustic, who had made it as an experimental prototype, they asked him to erase their name from the head because (as Zappa claims in Beat, March '77) they "didn't want anybody to know that they had made such a grievous error as to make a fretless guitar." But the Acoustic was used on Zappa's *Zoot Allures* album only last year, so Corrado isn't the only crazy person who thinks this is a good idea.

"A guitar is limitless," he continued, "and you can always discover new things. But it's like when the first electric guitar came out. People said, oh, it's just a guitar. But it had new things you could do on it. And I think in two years time everybody's gonna play the fretless guitar . . ." Watch out for the December '79 issue.

RUSTICI'S ART NOVA

*A fretless Neapolitana
with a touch of womp
bomp womp bomp*





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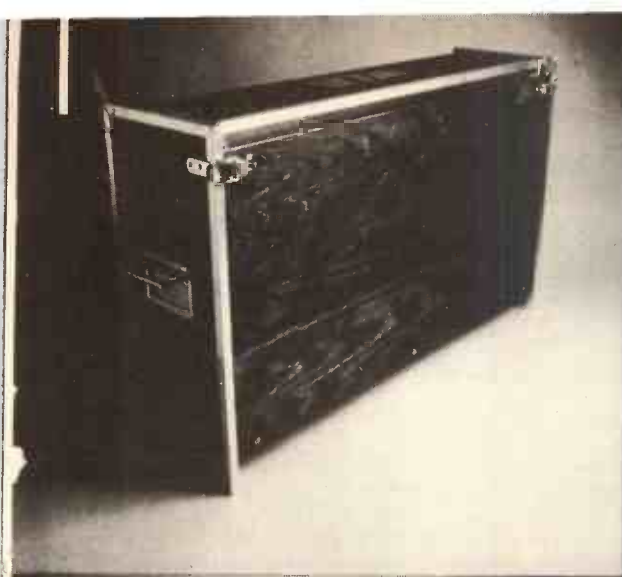
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2

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Manufacturer: WLM-Organ Oy, SF-03600 Karkkila, Finland

STUDIO SURVEY

Beat's largest ever studio survey looks at studios to meet every possible need — small demo and full air-conditioned 24 track; in town and away from it all, even some from the Continent. We hope you enjoy it — whether you need to record right now or not

ABBEY ROAD
 Address 3 Abbey Road, London NW8
 Bookings 01-286 1161
 Studio manager K. N. Townsend
 Senior engineers Peter Brown, Peter Vince, Tony Clarke, John Leckie, John Kurlander, Peter Mew
 Studio capacity Studio 1 — 120, Studio 2 — 60, Studio 3 — 30
 Instruments available free 6 Steinway pianos, 2 celestes, harmonium, El harpsichord, 2 Hammond organs, 2 jangle pianos, Wurlitzer electric piano, out-of-tune piano.
 Instruments for hire Complete range of instruments to hire
 Microphones available AKG (45), Neumann (215), Sony (10), STC (20)
 Desk EMI and EMI-Neve
 Tape machines All Studer: 3 x 24 track, 3 x 16 track, 10 x 8 track, 3 x 4 track, 52 x 2 track
 Ancillary equipment Two mobile recording units capable of operation anywhere in the world
 Echo facilities 3 echo chambers, 6 EMT plates, 1 digital echo system
 Reduction suite Yes
 Copying facilities Extensive facilities for tape, cassette and disc copying
 Rates 24 track £48 per hour, 16 track £46 per hour, 8 and 4 track £44 per hour, 2 track £42 per hour. NECAM available in Studio 3 at no extra charge; copying £38 per hour. 25% surcharge after 6pm and weekends
 Special remarks Six disc cutting suites, 4 editing rooms, NECAM

mixdown, electronically processed stereo from mono.

ADVISION
 Address 23 Gosfield Street, London W8
 Bookings 01-580 5707
 Studio manager Roger Cameron
 Senior engineers Paul Hardiman, Geoff Young, Declan O'Doherty, Ken Lomas
 Studio capacity Studio 1 — 60, Studio 2 — 6
 Instruments available free Piano, Hammond organ, RMI electric piano
 Instruments for hire Most
 Microphones available Neumann, AKG, Electro-Voice
 Desk Quad Eight 32 x 24 plus Quad Eight computerized
 Tape machines MCI 24/16, Studer ¼"
 Ancillary equipment Eventide delay lines, flanger, omnipresser, graphic eq's, UREI compressors, Audio & Design limiters/compressors, Allison noise gates, Eventide harmonizers
 Echo facilities 3 EMT plates, AKG spring
 Reduction suite Computer operated 32 input console
 Copying facilities Studer ¼", Neve desk
 Rates Studio 1 £49 per hour 48/24/16 track. Overtime outside 9am-6pm and public holidays £10 per hour
 Special remarks 35mm film recording and dubbing. Facilities available for 48 track music recording by interlocking two 24 track machines

phaser/flanger, compressors, headphone mixers
 Echo facilities Spring reverb, digital delay
 Copying facilities Half track, quarter track, cassette
 Rates 8 track recording / mixing £10 per hour; copying £7.50 per hour

ANEMONE
 Address D'Arblay House, 10a Poland Street, London W1
 Bookings 01-439 9611/2
 Studio capacity 10
 Instruments available free Acoustic piano, Vox electric piano, organ, mini-Moog, rhythm box, drum kit, guitar amps
 Microphones available AKG, Reslo, Neumann
 Desk 16 + 2 aux. x 8 groups Richardson
 Tape machines Studer A80 8 track, MCI JH110 stereo, TEAC 4 track, Revoxes, Ampex stereo
 Ancillary equipment Eventide phaser, A&D compressor / limiters, graphic equalizers, spectrum shifter, Dolby A and B, dbx
 Echo facilities BX20 AKG reverb, stereo spring reverb, EMT, digital delay
 Copying facilities Multiple reel-to-reel, high speed cassette duplication
 Rates £12.50 per hour 8 track; copying £10.50. All inclusive £25 interim cut + 9 copies up to C60 length

ARROW SOUNDS
 Address 6-10 Jacksons Row, Manchester
 Bookings 061-835 9417
 Studio manager Moira Byrne
 Senior engineers Bob M. Auger, John Curtis
 Studio capacity 35
 Instruments available Piano
 Instruments for hire Anything on request
 Microphones available Neumann, Sennheiser, Calrec, Electro-Voice
 Desk Raindirk
 Tape machines Ampex MM1100, Ampex AG440, Revox
 Ancillary equipment A&D limiters, compressors, expanders, dynamic noise filters, phaser, ADT, Dolby (16 track and stereo)
 Echo facilities Master Room

AMAZON
 Address Music House, I.S.D., Stopgate Lane, Simonswood, Liverpool 33
 Bookings 051-546 6444
 Studio manager Jeremy Lewis
 Senior engineers Geoff Higgins, Frazier Henry
 Studio capacity 15
 Instruments available free Gibson, Fender guitars, upright piano, Pearl drums
 Instruments for hire Synthesizers, keyboards
 Microphones available AKG, Beyer, Calrec
 Desk AMEK 16/4 + 8
 Tape machines Ampex 8 track, 2 x Ampex stereo
 Ancillary equipment AMS

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Special remarks Air conditioned control room. Pool table, supply of hot drinks. Studio will be 24 track from January

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Address 9 Ave. Hoche, 75008, Paris, France

Bookings 924 8130

Studio manager Gerhard Lehner
Senior engineers Messrs. Mian-nay, Dobler, Lanaro and Lehner
Studio capacity 40-60 Studio A, 15-20 Studio B

Instruments available free Stein-way, organ, timpani, celesta, glock, vibraphone, xylophone, harpsichord

Microphones available Electro-Voice, Sennheiser, Neumann, Sony, AKG

Desk Studio A Neve, Studio B Api

Tape machines Studer, 3M

Ancillary equipment Digital delay, compressors, limiters, noise gates, noise reduction, Dolby and dbx, parametric eq

Echo facilities EMT, ddl

Copying facilities Yes

Rates Studio A, 4 track, Fr310 per hour, 16 track, Fr620 per hour; Studio B, 4 track, Fr270 per hour, 16 track Fr516 per hour

STUDIO BOHUS

Address Box 24, S-44201 Kungälv, Sweden

Bookings 0303 10990

Studio manager Tommy Hallden

Senior engineer Lars Rosin

Studio capacity 25

Instruments available free Grand piano, Ludwig drums, Fender bass, Martin guitars, Fender Rhodes, Hohner clavinet, string synthesizer, Fender, Music Man, Marshall amps, various percussion

Microphones available Neumann, Shure, Electro-Voice, AKG, Sony, Calrec

Desk Harrison 32/32 including Allison Automation Programmer

Tape machines Ampex MM1200 24 track, Ampex ATR100 2 track, Studer A62 2 track, Revox A77 2 track

Ancillary equipment Marshall time modulator, Time Warp digital delay, MXR digital delay, Eventide harmonizer, Eventide omnipresser, Roger Meyer noise gates, Kepex noise gates, MXR flangers and phasers, dbx, VA, Teletronix, Organ limiters

Echo facilities EMT 240, EMT 140, Master Room reverb

Rates On application

BTW

Address 125 Middleton Road, Wood Green, London N22 4NG

Studio manager John Ross Borthwick

Studio engineer John Ross Borthwick

Studio capacity 8-10

Instruments available free Bechstein piano, Fender Jazz bass, amplifier, various pedals

Instruments for hire ARP Odyssey synthesizer, electric

piano

Microphones available Calrec, AKG, STC

Desk Alice 10/4

Tape machines TEAC A3340 4 track, Revox A700 half-track stereo, Uher stereo cassette deck

Echo facilities Grampian Am-biophonic reverb

Copying facilities Reel-to-reel 15/7 ½/3¾, reel-to-cassette/to disc

Rates Recording and reduction £5.50 per hour, copying £4. 25% surcharge 10pm-10am

CARGO

Address Kennion Street, off Drake Street, Rochdale, Lancs

Bookings (0706) 56287

Studio manager John Brierley

Senior engineers John Brierley, Pete Drinkwater

Studio capacity 30

Instruments available free Amps, guitars, Harmonian organ

Instruments for hire Drums, piano, electric organs, etc

Microphones available Neumann, Calrec, AKG

Desk Soundcraft 24 into 16

Tape machines Cadey 16 track with varispeed, Ferrograph stereo machines

Ancillary equipment JBL monitoring, Quad amps, MXR limiters

Echo facilities Orban parasound, tape delay

Copying facilities Reel-to-reel, reel-to-cassette

Rates 16 track £15 per hour, 2 track £7 per hour; open 24 hours a day, 7 days a week

Special remarks Mobile available with Soundcraft 24/16 desk plus Midas 12/2 aux; other equipment as above. 16 track £260 per day. Live mixdowns to stereo or mono (phone for quote); stage surveillance video available. Main studio has easy parking. Pub next door, food available till 2am, session musicians available.

CASTLE SOUND

Address 11 Dublin Street, Edinburgh EH1 3PG

Bookings 031-556 8162

Studio manager Callom Malcolm

Senior engineers Callom Malcolm, Paul Summerling

Studio capacity 15-20

Instruments available free Scheidtmeier grand piano, Amppeg bass cab, HH combo, honky tonk piano, Hammond L100, Yamaha tone cabinet, Mellotron, Hohner piano, Premier drums

Instruments for hire Most things can be arranged

Microphones available Neumann, AKG, Sennheiser, Beyer, Calrec

Desk Amek 24/16

Tape machines 16 track Lyrec

Ancillary equipment A&D Scamp rack, AMS phaser and flanger, delay line, JBL monitors

Echo facilities AKG and Master Room reverb

Copying facilities Cassette, reel-to-reel

Rates 16 track £20 per hour, 2 track £14 per hour

Special remarks Recent clients include STV, BBC, Bay City Rollers

CHALK FARM

Address 1A Belmont Street, London NW1

Bookings 01-485 5798

Studio manager Paul Hodsman

Senior engineers Vic Keary, Neil Richmond, Sid Bucknor

Studio capacity 15-20

Instruments available free Upright piano, Hammond organ

Instruments for hire Almost anything bar drums

Microphones available Neumann, AKG, Beyer, etc.

Desk Custom

Tape machines Scully, Studer, Leavers-Rich, Ampex

Echo facilities EMT plates, spring reverb, ADT, digital delay

Copying facilities 1", ¼", cassette, disc

Rates £20 per hour. 25% discount in advance (recording) £12 per hour (copying), 10pm-10am £3 per hour extra, also weekends; 24 hours a day, 365 days a year

Special remarks Disc cutting



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Address Chateau d'Herouville-

Herouville, France 95300

Bookings 466 4826/7/8

Studio manager Pierre Calamel

Senior engineer Laurent Thibault

Studio capacity 40

Instruments available free Stein-

way grand, spinet

Instruments for hire Hammond

C3, bass amplifier (Sunn

Coliseum), Fender Twin reverb,

drum kit

Microphones available AKG,

Neumann, Beyer, Electro-

Voice, Sony, Barcus Berry

Desk MCI JH528-28

Tape machines A80 Studer

speed 15-30 remote control,

MCI JH120 4 track and 2 track,

Nakamishi 1000

Ancillary equipment Lexicon

delay line, complete Scamp

module rack, 2 UREI, phaser,

flangers, omnipressor, Kepex,

Teknik equalizer, vocal stresser

(A&D)

Echo facilities 3 echo chambers

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session Fr6,000. 20% surcharge

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and lodging up to ten people.

DECIBEL

Address Katarinavagen 20, 116

45 Stockholm, Sweden

Bookings 08 23 34 35

Studio manager Bengt Goran

Staff

Senior engineers P. Olsson, T.

Fransson

Studio capacity Studio A — 15,

Studio B — 6

Instruments available free 2

grand pianos, drums, per-

cussion

Instruments for hire Fender

piano, guitar amps, Hammond

organ with Leslie

Microphones available AKG,

Neumann, Pearl

Desk Lab 800 24/24 (Studio A),

Soundcraft 16/8 (Studio B)

Tape machines MCI 24 and 8

track, Studer, Leevers-Rich,

Dolby equipped

Ancillary equipment MXR

phaser, Eventide harmonizer,

Kepex, Soundcraftsmen Eq,

UREI LA3 spectrum limiter

Echo facilities Chamber, EMT

plate, AKG BX20 spring

Copying facilities 8 — 24, 2 —

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Rates Studio A: 24 channel

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per hour; Studio B: 8 channel

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stede, Holland

Bookings 023-285144

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Senior engineers A. Hooning, P.

Boer, M. Proost, J. V.

Vryaldenhoven

Studio capacity Studio 1 — 50,

Studio 2 — 30, Studio 3 — 4

Instruments for hire Pianoforte,

Hammond organ, vibes, marim-

ba, tympani, synthesizers, etc.

Microphones available Neu-

mann, AKG, Sennheiser, Electro-

Voice

Desk EMI/Neve, EMI TG12345

Tape machines Studer A80 —

24, 16, 8, 4 and 2 track

Ancillary equipment EMI and

Studer mixer, 16 track Studer

A80

Echo facilities EMT

Copying facilities Yes

Rates Studio 1: 1,260 guilders

per hour, Studio 2: 225, Studio

3: 125

Special remarks Disc cutting

GLENSTUDIO

Address Vallvagen 2, 182 75

Stocksund, Sweden

Bookings 08 856800

Studio manager Bruno Glen-

mark

Senior engineer Janis Laganov-

skis

Studio capacity 30

Instruments available free All

kinds of electric pianos, guitars,
drums, synthesizers, Moogs,
amps, etc.

Microphones available All kinds
Desk Neve 32

Tape machines Ampex

MM1200, Ampex Atr 100

Ancillary equipment "Every-

thing you need"

Echo facilities EMT, digital

delay, Master Room

Rates "We work day and night

at a rate of £47 an hour,

everything included"

Special remarks "We can offer

accommodation next door to

the studio"

GROSVENOR

Address 16 Grosvenor Road,

Handsworth, Birmingham B20

3NP

Bookings 021 356 9636/7

Studio manager Jean Taylor

Senior engineers John Taylor,

Richard Longley

Studio capacity 30-40

Instruments available free

Piano, guitar amps

Instruments for hire Drums, syn-

thesizer, organ; other in-

struments by arrangement

Microphones available Neu-

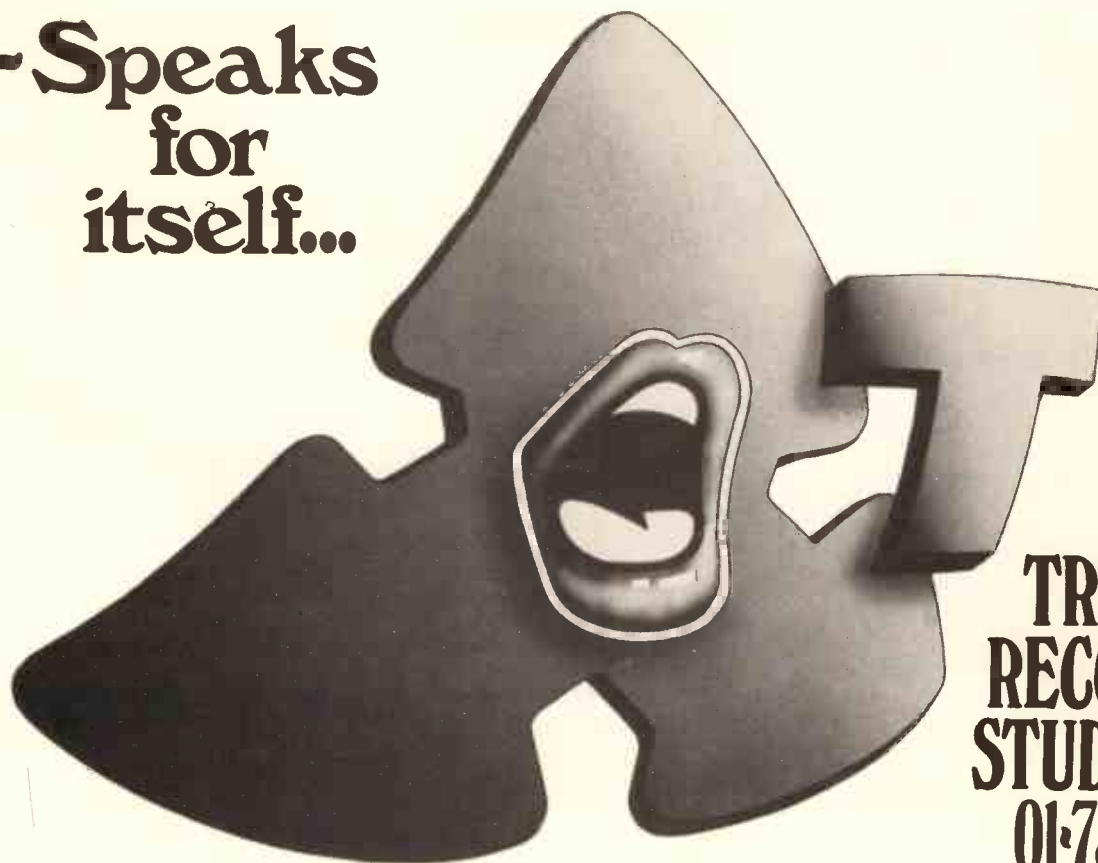
mann, AKG, Sennheiser, STC

Desk Triad 24 in 16 out

Tape machines Studer A80 16

track, Studer A62 stereo

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Echo facilities EMT echo plates, Master Room, HH, AMS digital echo

Copying facilities Tape-to-tape, tape-to-cassette, tape-to-disc (mono)

Rates 16 track £24 per hour, 8 track £20 per hour, stereo £20 per hour; reduction £20, £16. Overtime after 9pm weekdays, after 5pm Saturdays, all day Sunday

IBC

Address 35 Portland Place, London W1

Booking 01-637 2111

Studio manager Mike Claydon

Senior engineers Hugh Jones, Andy Miller, Melvyn Abrahams

Studio capacity 40

Instruments available free Bechstein 3/4 grand piano, jangle piano

Instruments for hire Hammond C3, Mini-Moog

Microphones available Neumann, AKG, Shure, STC

Desk IBC designed and built

Tape machines Ampex 24, 16, 2 track, Studer 2 track

Echo facilities EMT plates

Copying facilities Yes

Rates Studio A: £40 per hour 24 track, Studio B: £20 per hour 16 track. Editing/copying 16, 24, £40 per hour; mono-stereo £15 per hour.

IMPULSE

Address 71 High Street East, Wallsend, Tyne & Wear

Bookings (0632) 624999

Studio manager David Wood

Senior engineers Micky Sweeney, Geoff Heslop

Studio capacity 25

Instruments available free

Piano, drums, Peavey Classic combo amp

Instruments for hire Almost any, given prior notice

Microphones available Neumann, Calrec, Beyer, AKG

Desk Sound Techniques System 12

Tape machines Studer A80 8 track, Studer B62 2 track, Revox A77

Ancillary equipment 4 track mobile

Echo facilities Tape echo and reverb chamber

Copying facilities Reel-to-reel, reel-to-cassette

Rates £12 per hour; 25% overtime after 6pm and Saturdays.

Mobile £12 per hour. Copying £7.20 per hour.

Special remarks LP and EP

record production, incl. sleeves, label printing, etc.

INDEPENDENT RECORDING

Address 39 Harmer Street, Gravesend, Kent

Bookings Gravesend 65687

Studio manager Dave Nutt

Senior engineer John Oram

Studio capacity 15

Instruments available free Rogers drums, grand and upright pianos

Instruments for hire Vox stringing synthesizer, amplifiers and guitars

Microphones available Numerous, all high quality

Desk Trident Fleximix system

Tape machines ITAM 805 8 track and 2 off Revox 2 track

Ancillary equipment Trident parametric eq, A&D limiter / compressors

Echo facilities Tape loop and custom spring. ADT system

Copying facilities Tape, disc, cassette, cartridge

Rates £12 per hour basic; over five hours £10 per hour. 30% overtime after 11pm

Special remarks Always open, custom record pressing service, music publishing outlets

INDIGO

Address 72 Gartside Street, Manchester M3 3EL

Bookings 061-834 7001

Studio manager David Kent-Watson

Senior engineers David Kent-Watson, Phil Hampson

Studio capacity 45

Instruments available free Yamaha grand piano, Noeske jangle piano

Instruments for hire Wide range of guitars and amps, Korg and Moog synthesizers, organs and drums, percussion

Microphones available Neumann, Sennheiser, AKG, Calrec

Desk Spectrasonics 24/24

Tape machines Ampex MM1200 24 track with varispeed / autolocator, Teknik stereo mastering

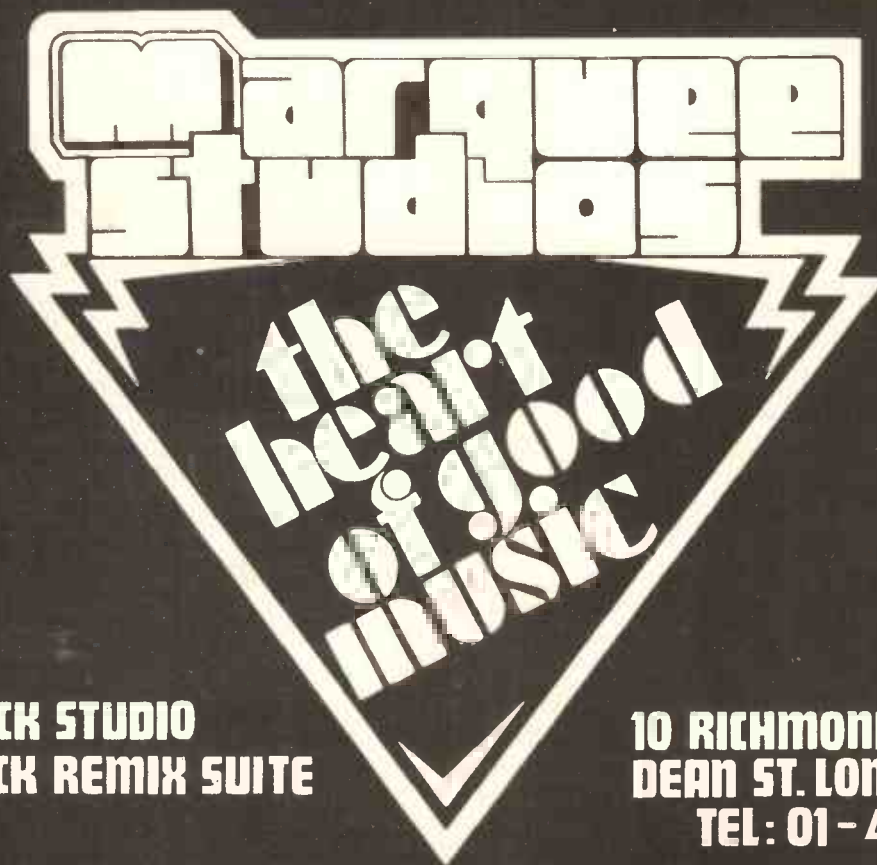
Ancillary equipment Scamp 24 channel noise reduction, stereo Dolby mastering, MXR ADT/flanger, AMS phasing, A&D compressor / limiters, Teknik graphic equalizers, Amcron / Tannoy monitoring

Echo facilities AKG BX20 stereo reverberation

Copying facilities 1/4" tape-to-tape, 8 track, cassette, or broadcast cartridge

Rates 24 track £24 per hour 9am-9pm. Overtime £4 per hour. Stereo £16 per hour

Special remarks Session musicians available, all instruments



**24 TRACK STUDIO
24 TRACK REMIX SUITE**

**10 RICHMOND MEWS
DEAN ST. LONDON W1
TEL: 01-437 6731**

KMH

Address Hornsg. 78, S-117 21
Stockholm, Sweden
Bookings 081 698800
Studio manager Lennart
Karlsmyer

Senior engineers Lennart
Karlsmyer, Ake Grahn
Studio capacity 40

Instruments available free Grand
piano, drums

Instruments for hire Hammond
B3 with Leslie, guitars, bass,
clavinet, Fender Rhodes, syn-
thesizers

Microphones available Neu-
mann, Schoeps, Beyer, E-V
Desk KMH

Tape machines 3M, Studer
Ancillary equipment ADR com-
pressor and equalizer, UREI
compressor, Pandora time line,
MXR flangers

Echo facilities 2 EMT plates

Reduction suite Under con-
struction

LANSDOWNE

Address Lansdowne House,
Lansdowne Road, London W11
Bookings 01-727 0041/2/3

Studio manager Adrian Kerridge
Senior engineers Robert But-
terworth, Chris Dibble

Studio capacity 40

Instruments available free
Bosendorfer grand piano,
Challen upright (jangle)

Instruments for hire Fender 88

stereo electric piano; any other
instruments by previous
arrangement

Microphones available Neu-
mann, AKG, Sennheiser
Desk Cadac 28 in 24 out

Tape machines Studer 24 track,
16 track, 2x Studer stereo A80,
1x Studer B62

Ancillary equipment Eventide
harmonizer, flanger, digital
delay, MXR phaser / flangers,
UREI limiters / compressors, 1
pair Fairchild limiters, dbx com-
pressors, Dolbys, Teletronix
limiters / compressors

Echo facilities Stereo EMT
plates

Copying facilities Copy suite
with 2x Studer A80,
2x Telefunken + Cadac 8 in 2
out console

Rates Open 24 hours, 7 days a
week; closed for Christmas.
Recording £42, remixing £39

MAISON ROUGE

Address 2 Wansdown Place,
Fulham Broadway, London
SW6

Bookings 01-381 2001

Studio manager Robin Black
Senior engineers Robin Black,
Tony Taverner

Studio capacity 25

Instruments available free Stein-
way grand piano, Hammond C3
organ plus Leslie

Instruments for hire Ludwig

drum kit £10 per day

Microphones available Neu-
mann, Beyer, AKG, Shure
Desk Helios quadrophonic 32 in
24 out voltage controlled
automated

Tape machines Studer A80
24/16 track, 3x Studer A80 2
track, 1x A80 4 track,
Nakimichi cassette recorder

Ancillary equipment Eventide
ddl, pitch converter and flanger,
UREI graphic eq and peak
limiters, A&D compressor /
limiters, Kepex noise gates,
Marshall time modulator,
Dolbys, phasers, Audix amps

Echo facilities EMT plates
Reduction suite Mobile available
for mixing, copying, editing in
soundproof garage

Copying facilities Studio and
mobile
Rates £45 per hour, overtime
after 6pm and at weekends;
mobile £400 per day - lower
rates for contract 7 block
bookings

Special remarks Monitoring by
Tannoy / Lockwood; studio has
fully licensed bar, snacks, hot
food available. Car park, TV,
direct loading to studio

MANOR

Address Shipton Manor, Ship-
ton-on-Cherwell, Kidlington,
Oxford

Bookings (08675) 2128

Studio manager Barbara Jeffries
Senior engineers Mick Glossop,
Alan Perkins

Studio capacity 24

Instruments available free
Bosendorfer grand piano

Microphones available Neu-
mann, AKG, Beyer, Shure,
Schoeps, STC

Desk Helios 32 in 24 out + 4
quad output

Tape machines Ampex 24 track
MM1200, 4 track Ampex (3), 2
track Ampex (2)

Ancillary equipment Dolby, dbx,
UREI graphics, Kepex noise
gates, dbx companders, Neve
compressor / limiters, Universal
Audio, dbx, A&D compressors,
Pandora time-line, Eventide
phaser, flanger, etc. etc.

Echo facilities EMT plates,
Master Room

Rates £750 per day, including a
Manor engineer and assistant,
board and lodging for 10
musicians

Special remarks The Manor
Mobile: Helios 30/24 desk with
40 channel capability when
required, Ampex tape
machines, Tannoy/Altec moni-
tors, closed circuit TV

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Address 10 Richmond Mews,
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Bookings 01-437 6731/2

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16 track - £14 per hour

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Decibel will shortly expand to 24 track.

For all information, ring the above
number.



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STUDIO SURVEY

Studio manager Gery Collins
Senior engineers Geoff Calver, John Eden, Phil Harding, Steve Holroyd

Studio capacity 35

Instruments available free Steinway grand piano

Instruments for hire Upon request

Microphones available Neumann, AKG, Sennheiser, Pearl, Electro-Voice

Desk Studio — MCI 542 40 in /32 out; Remix — MCI 542 36 in/32 out

Tape machines MCI 24 track, MCI 1 x 4/2 track and 3 MCI 2 tracks

Ancillary equipment Lexicon and Eventide digital delays, Universal and dbx compressors, ITI parametrics and APSI equalizers, Kepex noise gates, gain brain, full Dolby noise reduction

Echo facilities 4 x stereo EMT plates

Reduction suite 100 square feet, Eastlake/Amcron monitoring

Copying facilities Disc, cassette and reel-to-reel

Rates £44 per hour; £8 surcharge after 6pm and weekends

MAYFAIR SOUND

Address 64 South Moulton Street, London W1

Bookings 01-499 7173

Studio manager John Hudson
Senior engineers John Hudson, Vaughan Rogers

Studio capacity 18

Instruments available free Steinway grand, jangle, Hammond L104 plus Leslie

Instruments for hire Anything

Microphones available Neumann, AKG, Beyer

Desk Custom 32/24

Tape machines Studer 24 track, 2 track, Scully 2 track, Revox

Ancillary equipment Dolbys, A&D, UREI, Orban limiters, Orban parametrics, graphic equalizers, Eventide harmonizer

Echo facilities Digital delay line, Echoplex, EMT plates

Copying facilities Reel-to-reel, cassette

Rates 24 track £38 per hour, 16 track £32 per hour. Copying £15 per hour

METRANOME

Address Vibevej 31, DK-2400 Copenhagen NV, Denmark

Bookings 01 19 01 12

Studio manager Birger Svan
Senior engineers Birger Svan, Tom Andersen, Erik Sondergard

Studio capacity Studio A 15, Studio B 8

Instruments available free Steinway grand piano, Yamaha grand piano

Instruments for hire El-piano,



The Marquee — a pleasant landscape.

Hammond organ, string synthesizer, Slingerland drum kit, Pearl drum kit, guitar amp

Microphones available Neumann, Schoeps, AKG, Electro-Voice

Desk Studio A — MCI JH500 32-channel automated; Studio B — NTP 24 track

Tape machines Lyrec 24-16-2, Studer-Revox stereo

Ancillary equipment Kepex, UREI levelling amp, UREI compressor / limiter, Barth compander, A&D sweep equalizer

Echo facilities EMT 140TS, AKG BX20

Rates Studio A: Dkr.400 per hour, Studio B: Dkr. 225 per hour. 24 hours weekdays and weekends. Closed for Easter and Christmas holidays

Special remarks "Both studios and technic-rooms are equipped with air conditioning"

Special remarks "Both studios and technic-rooms are equipped with air conditioning"

NEST RECORDING

Address 78 Bristol Street, Birmingham

Bookings 021-622 3417

Studio manager Kim Holmes
Senior engineers Kim Holmes, Alec Price

Studio capacity 12

Instruments available free Hammond organ, Ludwig drums, 2 Fender and Traynor amps, grand piano

Instruments for hire Almost anything, given one week's notice

Microphones available AKG, Calrec, Beyer

Desk Allen and Heath

Tape machines Klark Teknik 8 track and stereo, plus Revox with varispeed

Ancillary equipment Klark Teknik Dual II graphic eq and analogue time processor

Echo facilities Spring and tape

Copying facilities Tape-to-tape / cassette / acetates / pressings

Rates 8 track £12 per hour; 4 hour session inc. VAT and master tape rental— £47. 8 hour session £88. £2 per hour surcharge on budget sessions after 9pm

Special remarks Moving and going 16 track around March

PATHWAY

Address 2a Grosvenor Avenue, London N5

Bookings 01-359 0970

Studio manager Peter Ker
Senior engineers Barry Farmer, Chas Herington

Studio capacity 8

Instruments available free Piano, Fender bass, 12-string

Microphones available Neumann, AKG, Beyer

Desk Custom 16/8

Tape machines Brennel / Richardson 8 track, various Revoxes

Ancillary equipment Audio & Design compressors and expanders, Languvin graphic eq, VAC Radio varispeed (8 track)

Echo facilities Stereo echo plate, tape echo, spring reverb

Copying facilities 8 track-to-8 track / stereo-to-stereo

Rates £8 per hour 8 track mixing / recording, £6 per hour editing / copying

Rates £8 per hour 8 track mixing / recording, £6 per hour editing / copying

Rates £8 per hour 8 track mixing / recording, £6 per hour editing / copying

PEBBLE BEACH

Address 12a South Farm Road, Worthing, West Sussex

Bookings Worthing 201767 / 207744

Studio manager Paddy Bergin
Senior engineers Tony Platt, Eli Perl

Studio capacity 25

Instruments available free Yamaha grand piano, Fender Rhodes

Instruments for hire All instruments

Microphones available AKG, Neumann, Beyer, Calrec, Electro-Voice

Desk Helios 32 in 24 out

Tape machines Lyrec 24 track with Auto locate, Leever's Rich 2000 stereo and Revox machines

Ancillary equipment JBL 4350 monitors via 2 x 500 Turner amps, Audio & Design limiters, compressors, expanders

Echo facilities EMT stereo plate, HH loop echo, Revox tape echo

Rate £30 per hour, £350 per day — open ended hours. These prices include accommodation, i.e. bed and breakfast at nearby pub

Special remarks We can arrange hire of equipment and top class musicians

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STUDIO SURVEY

Eko 12-string, two pianos, string machine, Gibson J200, drum kit
Instrument for hire Whatever
Microphones available Neumann, AKG, Calrec
Desk Roberts/Smith 16 into 16
Tape machines Cadey 16 track, Ampex 440, Revox 700, Revox A77 varispeed, 2 cassette recorders
Ancillary equipment A&D noise gates, expanders, octave equalizers, Leevers-Rich graphic, dbx and Allison compressors, Dolbys, Allen & Heath ADT, Bell phasing and flanging
Echo facilities Plate/tape echo, Binson, reverb
Copying facilities Tape-to-tape / to disc / to cassette
Rate Open 24 hours 7 days a week. Open every day except Christmas and Boxing Day. 16 track £12 per hour or £100 for 12 hours; 8 track £10 per hour or £80 for 12 hours. All rates include tape used plus one stereo master. Rates may increase in new year

PLUTO

Address 36 Granby Row, Manchester 1
Bookings 061-228 2022
Studio manager Keith Hopwood
Senior engineer Ray Buckley
Studio capacity 20

Instruments available free Bechstein grand, Fender Rhodes, Fender amps
Instruments for hire ARP Odyssey
Microphones available Neumann, AKG, Beyer, Sennheiser
Desk Sound Techniques 20/16
Tape machines MCI 16/8, Scully and Ampex 2 track, Ampex 4 track
Ancillary equipment Audio & Design compressor, limiters, expanders, graphic eq, MXR digital delay
Echo facilities EMT plate
Copying facilities Studio 2, vocal booth, 4 and 2 track machines
Rates Studio 1: £18-£27 per hour; Studio 2: £14-£20. 24 hours
Special remarks 1,000 square feet rehearsal studio attached

QUEST

Address 71 Windmill Road, Luton, Beds
Bookings (0582) 414297
Studio manager Dave Cook
Senior engineers Dave Cook, John Gittins, Mike Deeks
Studio capacity 6
Instruments available free Drum kit, piano, acoustic and electric guitars, amps, Synthi AKS
Microphones available Neumann, Sennheiser, Beyer, AKG, Shure

Desk Soundcraft 16/8 series II
Tape machines Brenell / Richardson 8 track 1", TEAC A7300 ¼", A3300 ¼"
Ancillary equipment Dolby noise reduction. Eventide harmonizer, flanger, Klark Teknik graphic equalizers, Lockwood monitors
Echo facilities Roland space echo, digital echo
Copying facilities Reel-to-reel and cassette
Rates £6 per hour recording, £5 per hour mixdown, available 24 hours a day 7 days a week
Special remarks 30 minutes from London, just off M1. 24 hour Ansafone service. Recreation room with pool table and TV

REGENTS PARK

Address 27a Queens Terrace, London NW8
Bookings 01-586 5633
Studio manager Stephen Lipsom
Senior engineers Stephen Lipsom, Martin Adam
Studio capacity 40
Instruments available free Various amps, drums and Steinway grand
Instruments for hire Everything
Microphones available Neumann, AKG, Beyer
Desk Amek 2016
Tape machines 3M, Studer, Revox, Nakamichi

Ancillary equipment Eventide phaser, Lockwood monitoring, dbx limiters, Audio & Design compressor / limiters, Turner amps, Autolocate, Auratone sound cubes, White Room equalizers
Echo facilities Master Room stereo, varispeed Revox
Copying facilities Yes
Rates £25 per hour 16 track, recording and copying

RELIGHT PRODUCTION COMPANY

Address Goirlesedijk 12A, Hilvarenbeek, Holland.
Bookings 01031 4255 2589.
Studio manager D. C. Van Velden.
Senior engineers Robin Freeman, Pierre Geoffrey
Chateau.
Studio capacity 100 musicians.
Instruments available free Pianos, drums, percussion, amps., Fender basses, synthesizers, harmonium etc.
Instruments for hire Anything with few days notice.
Microphones available Neumann, AKG, Beyer, Schoeps, Sennheiser, Electro-voice.
Desk Custom Midas 36 into 24+4.
Tape machines MCI 24 track, 16 track, Ampex 8 track, Philips 4

It's near the end of another year,
so everyone at The Manor and The Mobiles
would like to thank all those who have made it good.

Graham Parker
Peggy Lee
Average White Band
Little Feat
Stanley Clarke
Genesis

And everyone else
Here's to the next



Barclay James Harvest
David Essex
Kevin Godley &
Lol Creme
Be Bop DeLuxe
Wet Willy

The Manor

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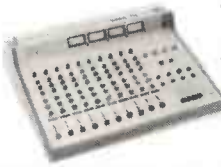
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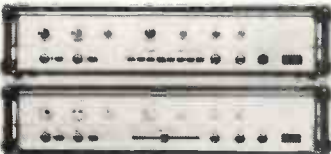
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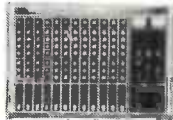


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MODULAR 16x8

ALLEN + HEATH



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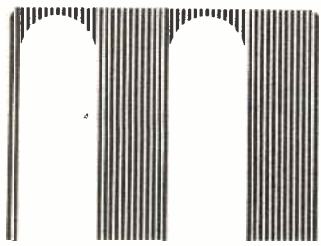
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All facilities. Many instruments available at no charge including Fender bass, Fender Rhodes, drum kit, piano.

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KENNION STREET, OFF DRAKE ST.
ROCHDALE, LANCS. ENGLAND.**

STUDIO SURVEY

track, Studer and Philips 2 track.

Ancillary equipment 30 Dolby channels, Audio and Design compactors, Pye compressors, phaser, JBL/Amcrom monitoring.

Echo facilities 3 stereo EMT plates, one acoustic chamber (max 1 sec).

Copying facilities 2 track cassette.

Rates On application.

Special remarks Bar, TV, pinball, accommodation arranged, countryside location.

R. G. JONES

Address Beulah Road, London SW19 3SB

Bookings 01-540 9881

Studio manager Robin Jones
Senior engineer G. Kitchingham
Studio capacity 40
Instruments available free Steinway B grand 7ft

Instruments for hire Most
Microphones available AKG, Neumann

Desk Neve custom 32-16-24 Quad

Tape Machines 3M M79 24 track, M79 16 track

Ancillary equipment Variable delays, phasing, time cube, Dolby A, limiter/compressors, Kepex noise gates

Echo facilities EMT, AKG

Copying facilities Yes

Rates 24 track £34 per hour, 16 track £28 per hour; overtime — £4 after 6pm and Sats. £6 after 12pm and Suns. Editing and copying £10 per hour

ROC

Address Artillerivej 40, DK-2300 Copenhagen S, Denmark

Bookings 01 57 06 00

Studio manager Per Meistrup and Mike Andreassen
Senior engineers Mike Andreassen

Studio capacity 25

Instruments available free Steinway grad, spinet, Hammond, Leslies, Mellotron, Logan strings, Roland synth., Slingerland drums, Remo rototoms, Asba congas, Marshall and Sunn amps, JBL speakers, various guitars, effects and percussion

Instruments for hire Anything with prior notice

Microphones available AKG, Neumann, Sennheiser, Shure
Desk Custom built 30 into 24 (Soundcraft)

Tape Machines Lyrec TR-53 24 track with Autolocate and varispeed, 2 x Studer A67 VU 2 track + 2 x Lyrec TR-40 2 track + Revoxes

Ancillary equipment 28 channel dbx noise reduction, Dolby A

noise reduction, Marshall time modulator, Mic Mix Time Warp, Groger Meyer noise gates, dbx compressor/limiters, dbx expanders

Echo facilities Basement echo chamber + Master Room (7 sec.)

Copying facilities Reel-to-reel and cassette duplication

Rates £200 per day (8 hours) excl. tape; hotel accommodation can be arranged at special rates

SARM

Address Osborn House, 9/13 Osborn Street, Aldgate, London E1

Bookings 01-247 1311/2

Studio manager Penny Kitching
Senior engineers Gary Langan, David Hall

Studio capacity 30

Instruments available free 9ft 6in Bosendorfer, perc

Instruments for hire As requested

Microphones available Neumann, AKG, Calrec, Beyer, Sennheiser, JVC, STC

Desk Triad B

Tape Machines 3M 24 track, MCI 24 track, Studer 2 track, Revox

Ancillary equipment UREI, Teletronix limiters, dbx comp, Roger Meyer comp, Eventide harmonizer, digital delay, omnipressor, phaser, flanger, Orban parasound, parametrics

Echo facilities EMT, Master Room

Copying facilities 24 hours

Rates £42 per hour 24 hours a day, 7 days a week; copying £12 per hour; free delivery and/or collection

Special remarks No overtime

SEPTEMBER SOUND

Address 38 Knowl Road, Golcar, Huddersfield HD7 4AN

Bookings (0484) 658895/6

Studio manager Dave Whiteley, Bob Whiteley

Studio capacity 45

Instruments available free Upright and electric pianos

Instruments for hire Most
Microphones available AKG, Neumann, Sennheiser, Calrec, STC

Desk Sound Techniques 18-4-16

Tape Machines Lyrec TR53 16 track with vari-speed, Ampex AG440 stereo machines, Revox A77

Ancillary equipment Neve stereo limiter/compressor, Eventide instant flanger graphic eq, Pye limiter/compressor, Dolby A

Echo facilities EMT 240, HH tape echo

Copying facilities Reel-to-reel, reel-to-cassette, cassette-to-cassette

Rates £15 per hour + VAT bet-

ween 9 am and 10 pm. Outside that by arrangement; mobiles from £250 per day + VAT

Special remarks Custom record production

SPACEWARD

Address 19 Victoria Street, Cambridge CB1 1JP

Studio manager Gary Lucas

Senior engineer Milce Kemp

Studio capacity 7

Instruments available free Information not available

Instruments for hire Give enough notice, anything at all

Microphones available Neumann U87, KM84, Calrec CM1050S, AKG D12, D190S

Desk SRS custom 17 into 8

Tape machines SRS/Brenell automated 2in 16 track, Studer B62 Vu 2 track, Revox

Ancillary equipment Eventide harmonizer, instant flanger, Marshall time modulator, A & D vocal stresser, A & D and Scamp limiters, parametric EQ, etc.

Echo facilities Master room reverb, spring reverb, varispeed, Revox A77HS

Copying facilities NEAL Dolby cassette deck, Studer 2 track, Dolby

Rates 16 track £12 per hour, £9 after 3 hours. Special rate £100 per day from 10 am to 2 am, all inclusive

Special remarks "We pioneered the all-day session for inclusive price three years ago, and are still the cheapest 16 track studio."

STRAWBERRY

Address 3 Waterloo Road, Stockport, Cheshire

Bookings 061-480 9711/2

Studio manager P.H. Tattersall
Senior engineers P. Tattersall, Dave Rohl

Studio Capacity 45

Instruments available free Grand piano

Instruments for hire Any

Microphones available Neumann, AKG, Beyer, Sennheiser

Desk Helios 28 in 24 out
Tape Machines Studer A80 VU 24 track

Ancillary equipment Audio & Design vocal stressers, dbx limiters, compressors, Klark Teknik graphic eq, AMS & MXR & Countryman Phasers, MXR digital delay

Echo facilities EMT stereo plates; Cooper time cube

Copying facilities Tape and cassette

Rates 24 track £30 per hour, 16 track £25 per hour, 8 track £18 per hour, stereo/mono £15 per hour. Surcharge of £5 after 6pm & weekends.

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Exeter Greenhalgh Music
Fleet Kingfisher Music
Guildford Andertons
Hanley/Stoke-on-Trent Chatfields
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Hull Cornells
Ipswich Albert Ballam
Launceston Tottles Music Shop
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Reading Rumbelows
Scarborough B. Dean
Sheffield Johnsons Soundaround
Southend Chris Stevens Music
Sunderland White Sound Equipment
Tunbridge Wells Sharons Music
Wallasey Rumbelows/Strothers
Winchester Whitwams

Scotland

Bathgate Music Box
Glasgow McCormacks Music

Nth. Ireland

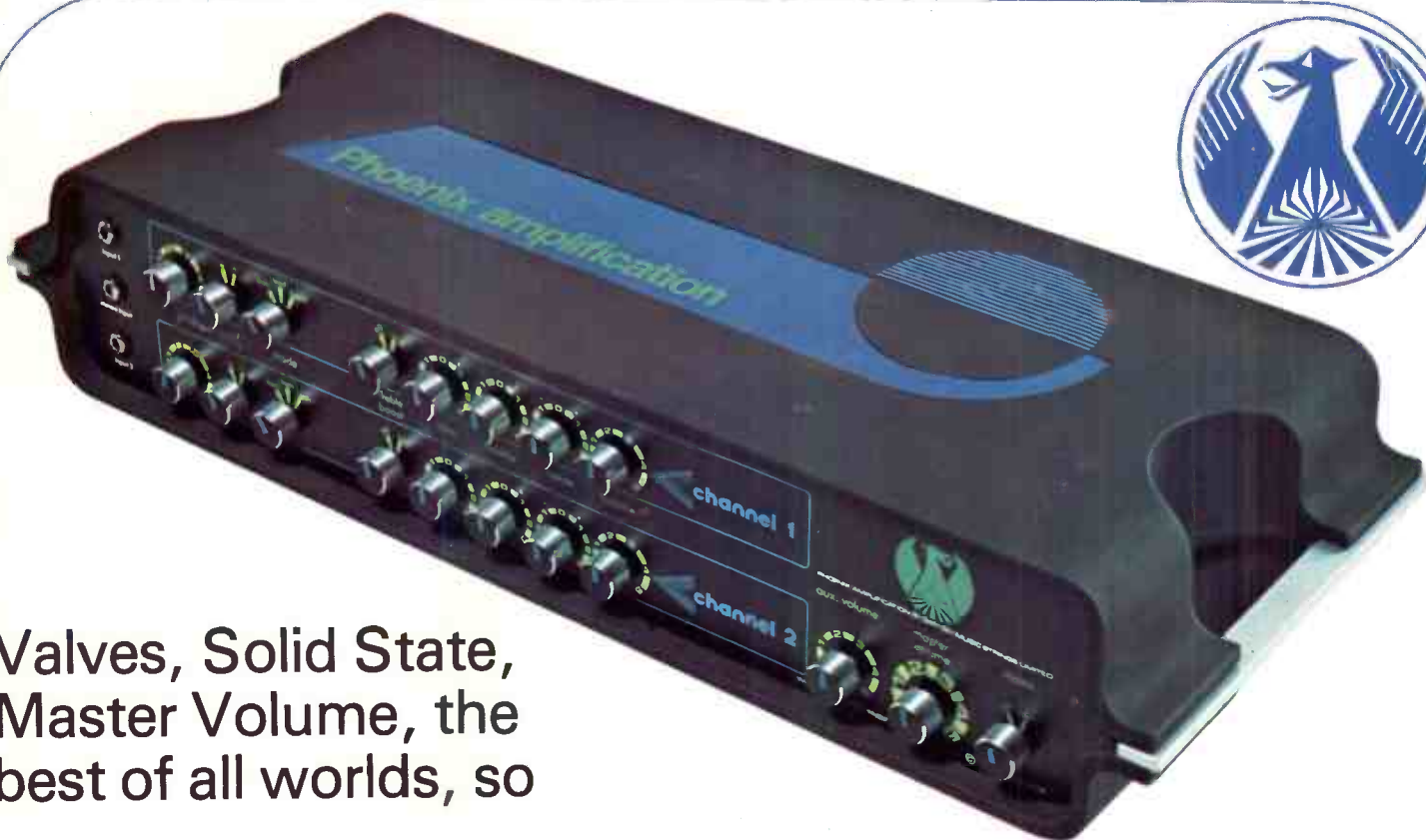
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Wales

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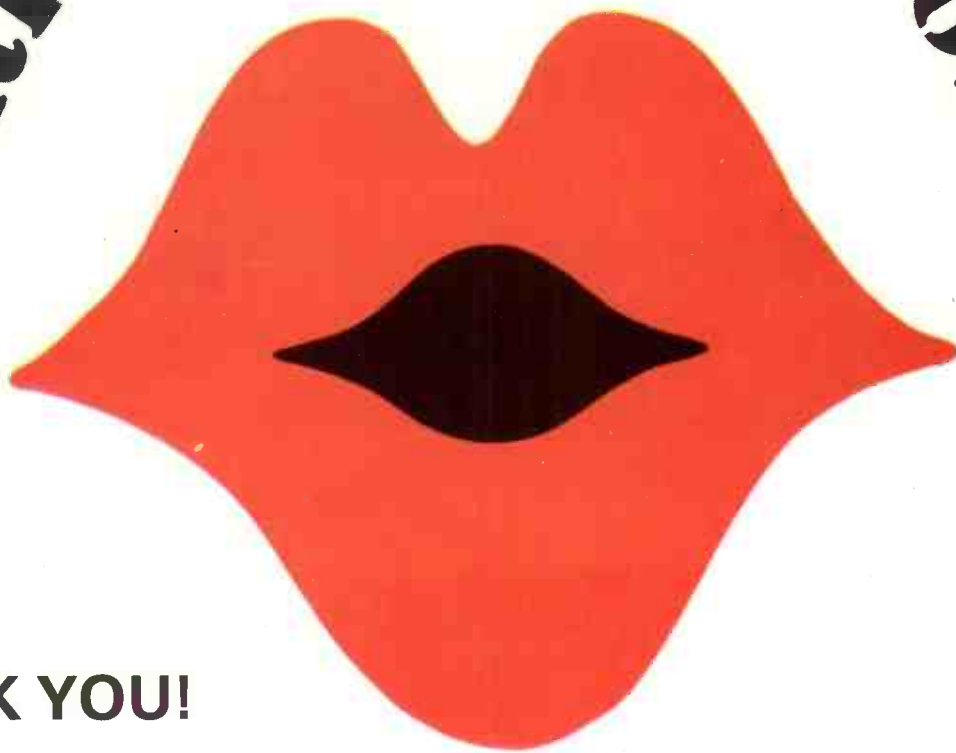
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Desk Allen & Heath 16 into 8

Tape Machines Brennel 1in 8 track, Revoxes

Ancillary equipment MXR limiters, compressors and ADT, MXR noise gates; Bose 1800 and MM power amps

Echo facilities MXR d.d.l., Roland Space Echo

Copying facilities Cassette duplication, 1/2 track, 1/4 track copies.

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Special remarks Package not available Sundays or Wednesdays. 24 hour free parking

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Bookings 01-734 9901

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Studio capacity 38

Instruments available free N/A
Instruments for hire Hammond B3 organ, ARP 2500 synth.

Microphones available Neumann, AKG, Sony, Shure, Sennheiser, Beyer, BBC

Desk triad

Tape Machines Eventide harmonizer, flanger, Synton phaser, AMS phaser, custom-built spectrum shifter, Eventide and Gotham ddl, Orban de-esser. Equalizers: Pultec, Klark Teknik, Astronic, Orban, Triad.

Echo facilities 4 EMT plates (stereo), 1 EMT plate (quad)

Reduction suite 24 track facility with various auxiliary facilities

Copying facilities Mastering, cassette and cartridge dubbing.

Rates £50 per hour recording or mixing. £10 per hour overtime after 6 pm and weekends

Special remarks Monitoring in

the studio is JBL 4350 with Crown amps; in the Remix room, Cadac with Crown amps.

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Microphones available Neumann, AKG, Sony Sennheiser, STC

Desk Cadac 32 input 24 output

Tape machines 3M M79 multitracks, Studer A80 stereo machines

Ancillary equipment Eventide flanger and harmonizer, Marshall time modulator, Cadac, Neve, UREI, dbx limiters, UREI and Orban equalizers

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Microphones available Neumann, AKG, Beyer

Desks API 34 in 24 out
Tape machines Studer A80 24 track, Scully 2 tracks

Ancillary equipment Dolby, Eventide harmonizer, phaser, Pye limiter, various compressor/limiters, ddl, A & D and Richardson eqs, Teknik graphics, Revox A77, JVC cassette

Echo facilities EMT plate, AKG BX20

Copying facilities reel-to-reel and cassette

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Special remarks Recent successes have included Manfred Mann's Earthband "Blinded by the Light" single and album. Ian Dury's new album

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SPECIAL TOP SHOP OFFERS

This month's editorial should have already wished you all a Merry Christmas and a Happy New Year. As a reminder that the festive season is upon us we have compiled a feature of advertisements which list the special Christmas offers available throughout the country. Many of these shops have appeared as Top Shops during the past year, if you're in the market for gear — happy hunting!

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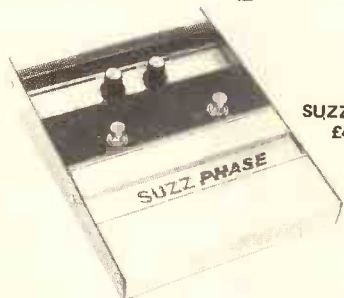
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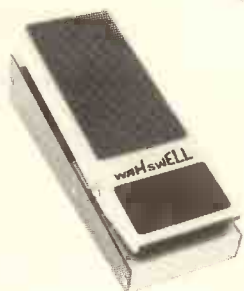
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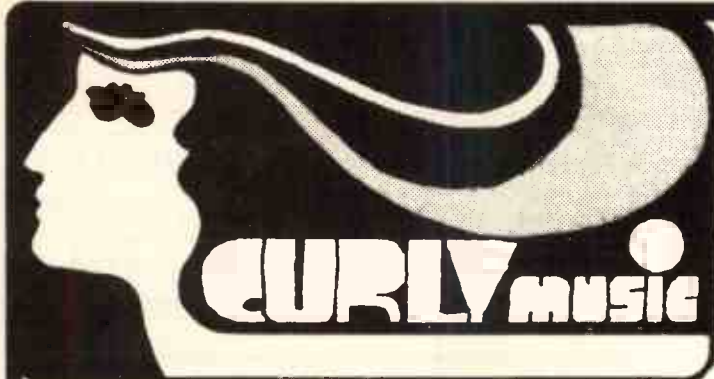
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INSTRUMENTAL NEWS

VITAVOX FINALS

The finals of the 1977 Vitavox Live Sound Award are being held this month, at Robin's Place, West London on Wednesday December 7th. The Manchester area finals were held at the end of October, the West Midlands finals in mid-November, and the London finals on November 23rd. Markings from these will be compared at a national level, and from them the final three will be selected.

The Award was open to both professional and amateur groups of British extraction, resident in the UK, who have not had any records in the Top 50 in the twelve months prior to March 31st this year. The winners hold the trophy for a year, in addition to individual ones which they retain, and — most important — a pair of Vitavox Thunderbolt horn loaded speaker systems worth £1,000, plus studio time for a demo tape presented by Horizon Studios, Coventry. The second prize is Vitavox gear worth £500, the third worth £250.

Amongst this year's semi-finalists are such well-known names as The Movies, Nutz, Crawler, Sad Cafe, Paul Brett and Moon. The Award's listening panel and selection team is headed by ATV's Sally James and BBC disc jockey John Peel.

NEW MIC FROM AKG

The Austrian-made high quality AKG microphones now find a new member in their midst. The D170 dynamic microphone is available in the U.K. at a cost of £50 plus VAT. It has a cardioid polar pattern, all metal housing, wire mesh grille with a built-in wind and pop screen, and is supplied in a foam-lined vinyl box with stand adaptor.

Such a description immediately implies that live use is its intended application. AKG recommend the D170 for vocalists and instrumentalists.



GRAHAMS OPEN STUDIO GEAR SHOWROOM

Grahams Electrical Ltd. have been established for some time as a leading hi-fi dealer, but now their interests have been expanded to take in the professional audio and video markets. A large new showroom has opened at their premises at 86-88 Pentonville Road, London N1 for the demonstration and display of a very large range of products; they have secured agencies for JBL studio and PA monitors, Alice, Allen and Heath, TEAC, Tascam, Beyer, AKG, Keith Monks, EMI and

Revox. Many further well-known names of studio and live equipment manufacturers can be found there — Klark Teknik, Phase Linear, Studer, and so on.

The catalogue is still expanding at the moment, so any up-to-date information may be obtained by ringing 01-837 4412 and asking for Tim Frost, who comments: "As a main UK JBL supplier we have wall-to-wall studio monitors — an interesting sight!"

PUTNEY GETS PA SHOP

A new music shop has recently opened in South London. Southside Music have set up operations at 277 Putney Bridge Road, SW15, and specialize in pro and semi-pro PA and stage equipment. This means that they have a wide selection of mixers, amplification, and loaded speaker cabinets, all of which are ready for demonstration by the staff. There is a fully equipped electronics workshop on the premises to provide after-sales service.

Manager Mike Ekers (a former road manager) is aware of what bands need, and is therefore equally happy supplying a couple of spare cannon plugs as he is shifting a 2,000 watt rig. All enquiries should be made at the shop, or by phoning 01-789 6890.

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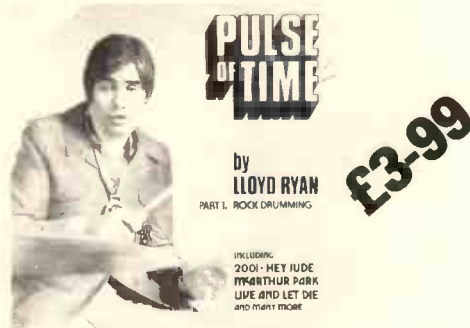
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by Lloyd Ryan



The Pulse of Time, Part 1 Rock Drumming on PVK RECORDS; SPUK 003, marketed by President.

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MACARI'S LONDON

Most musicians have at some time strolled the streets of London, gazing wistfully at the innumerable and inviting arrays of the latest guitars and amps in the music shop windows. Anyone who has done this can hardly have missed the two shops at 102 and 122 Charing Cross Road, run by Larry Macari and his brother Joe. The ambitious music complexes and Sound Cities of this world have come and gone, but Macari's Musical Exchange (to give the shop at 102 its full title) has remained unmoved. As the shops themselves hardly seem to need an introduction, Beat's

intrepid reporter set out to persuade Larry Macari to engage in some reminiscing about the early days, probably well before most of our reader's 'time', and to try and shed some light on the reasons for the continuing Macari success story.

Larry took up the story of how he started out in the music world, modestly placing the date as 'some time ago'. "We came out of show business. The old corny days, we were all in the business, my sister, my brother, myself. Joe, my brother, plays about half a dozen musical instruments, saxophone, clarinet, hawaiian guitar, accordian, a bit of piano,

the musical saw — he's a comic too. We had a very successful family show, the Dutch Serenaders, which toured the halls for about 25 years, we were quite a big radio feature as well, and we used to do 'music while you work'. We were one of the first bands in the country to have a Hammond Organ.

After finishing in show business, Larry took a job with the Jennings company, and was involved in the development of the first Vox amp, which was originally built for use with accordion. "I used to go down to the engineer at Vox, Mr Underdown, and try to explain that the new pop guitarists wanted a harsher sound with more top on it — it was hard for me to explain, because in those days words like distortion and sustain just hadn't been invented. He altered it, but I said that it still wasn't right, so he said 'well, you can't go any further than that'. So what I said was 'Can you boost it, and then put more top on it'. The outcome was the AC30 top boost, the original one with the boost part stuck in the back — the kids loved it — and the old AC30 has never really been surpassed for that sound."

Larry's continuing interest in the actual sound of instruments is reflected in the well established and respected line of Coloursound effects units, the newer and more innovative Eurotec devices, and Sola sound musical instruments. This part of the business is really his 'baby', whilst brother Joe takes responsibility for the retail shops, although both areas do overlap and benefit each other

in many ways. "If I get an idea for a unit, I get a prototype made, and I send it straight down to the boys in the shop. I get a reaction from them, and the other thing we do is to demonstrate it when the customers are in the shop, and then if people start asking to buy a product that we're testing, then that's a good reaction".

The first Coloursound fuzz box was inspired by an American device called the 'buzz tone', and was built for Larry by an engineer called Gary Hurst, who later went on to work for Beat Instrumental! "In those days people like Spencer Davis, Jeff Beck and Jimmy Page used to come in, and have their effects units virtually tailor made. They'd sit there for hours saying '... no, I want it to be longer than that, I want more bass on it.' What we did was, when we got one that they liked, we used to produce it and sell it: the first unit was the Tonebender, and we're still selling an upgraded model it today."

Whilst on the subject of 'early days', Larry had an amusing story or two to tell about the shops as well: "About twelve or thirteen years ago, we had a wall full of Les Paul Customs and Specials, and I couldn't give them away! A boy would walk in and say 'I wanna buy a Fender', and I'd say 'thank you very much, but what about these beautiful, part exchange, hand-made guitars, as designed by Les Paul; and he's say 'oo's Les Paul?' Only forty five pounds each and they wouldn't look at them, although some of the pros would buy them, but to the pop boys, you couldn't give them away, even though the Fenders were about a hundred and forty quid." Nowadays, Les Pauls of that vintage will easily fetch anything from three to six hundred, which must make several people wish that they'd had the foresight to buy a few in 1964!

Up until recently, there were three Macari shops along Charing Cross Road: the one at 102 was mainly for PA's and amps, the middle shop for guitars, and the one in Denmark Street exclusively synthesizers. The inevitable happened though, and as each shop kept poaching more and more equipment from the others, the synthesizers one was eventually closed down. The shop that we paid a visit to was the one at 102, and whilst keyboard instruments seem to be fairly well distributed in both the shops, guitars and amps are still split roughly between the two of



A familiar sight for the West End's more musical window shoppers.

Larry's brother Joe awaits the next customer and (below) shoppers cluster around a budding superstar.

them. Larry stressed the importance of having good staff to work in these two areas; "Our assistants have got to be top synthesizer demonstrators, they've got to be able to demonstrate effects pedals, they've got to be good psychologists, because we can't stand anyone being rude to customers, even if there's provocation, and I particularly find that our staff is one of the secrets of our success."

We asked Martin, the manager of 102, what he thought was the key to the success of the shop. "Secret of success:", he said whilst persuading in English several Frenchmen speaking French that a price of £49 on a Calrec mic was indeed a reduction exceeding 50%; "First of all the personality of the shop, availability, flexibility, the prices are very good here, they're not too rigid," ("I'll buy those mics, I said), "We're cheap, we've got a good back up service and we carry a lot of interesting lines," continued Martin as he accepted a roll of notes from the Frenchmen. "I also specialise in complex deals involving a lot of paper work", he added, writing out half a dozen separate receipts for each Frenchman to wave at the Customs.

The shop itself looked as if it were in the process of having half its stock re-arranged, so we asked Martin what he was planning. "Nothing," he said, "that's just our image. The beautiful thing about Marcaris is the laid back, slightly chaotic image" (stepping daintily over a newly arrived Intermusic amp in a flight case) "you know you're



not going to be pressurised in a showroom sort of environment, although we've got all the latest stuff." He then proceeded to give us a highly interesting demonstration of how noisy the popular MM mixers are compared to the new Eurotec ones, which also have the advantage of being modular. "I'm totally unbiased", said Martin, "as I've got one in my own studio; and

whilst we're on the subject of P.A., we've also had a lot of success with Custom Sound, they've got a great range from small monitors to large stacks, and their amps are virtually noise free as well."

By this time I noticed that the gentlemen who had previously been entertaining me with a selection of Jean Michelle Jarre's greatest hits on the

Roland synthesizer plus sequencer, was now blowing a very passable sax in the opposite corner of the shop. This turned out to be Mike 'of the million tongues', so called because he speaks French, German, Arabic, Spanish and Moroccan (and English if you're polite to him), a very handy man to have around when a good proportion of the potential customers (especially during summer) have rather a hard time expressing themselves in our own language. The staff line-up at 102 is completed by Steve, of the effects pedals and Laurie Wisefield impersonations, and Roger, who is Joe Macari's son-in-law, and also runs the shop in Hove when he's not in town. "It's a very happy shop," said Martin, demonstrating how a right-hand guitar sounds when played left-handed.

One line of equipment especially in evidence is the Roland range, their synthesizers attracting a lot of attention because of the excellent facilities and performance offered at reasonable prices, and the Jazz Chorus series of amps being much in favour for their good clarity of sound — Wings, amongst other top groups, had just bought several of them. In January or February of next year there will be an exhibition of synthesizers, demonstrated by Adrian Lee, in the shop at 122, half of which will be entirely given over to this purpose. The new Roland guitar synthesizer is also on demonstration at the moment, and soon there will also be models in stock for sale as well. Other new products soon to be unveiled at Macari's includes a new Coloursound Flanger, two analogue echo units using the latest 'bucket-brigade' delay line chip, the Eurotec "Microphaser with resonance", and an electric piano, due to be launched at the Frankfurt trade fair. Meanwhile, the shop is still well stocked with lots of secondhand bargains, and apart from the lines already mentioned, there is plenty of equipment from Vox, Marshall, Sun, MM, Hohner, EMS and Gibson.

The last word on the shops goes to Larry (Joe wasn't there or it might have gone to him!), and goes a long way towards explaining the Macaris success: "I think the main reason that people come back to us is that we're not stiff and starchy. We always talk to everybody, nobody walks around the shop not being attended to. We don't like to badger people, but we will go up and say 'Can I help you.'"

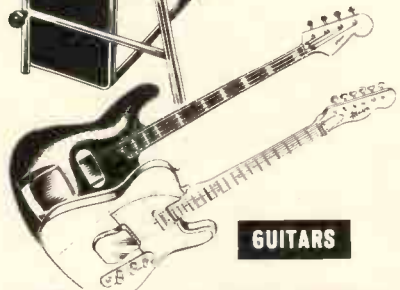


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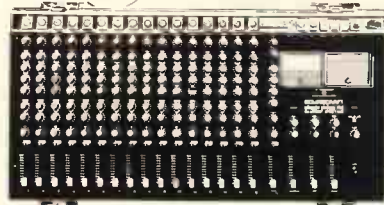
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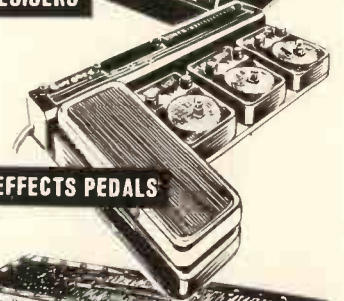
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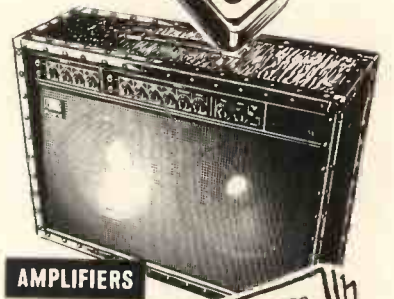
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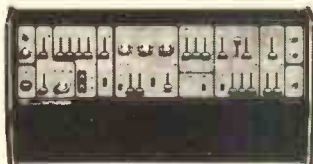
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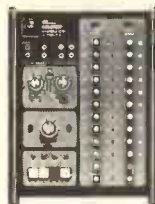
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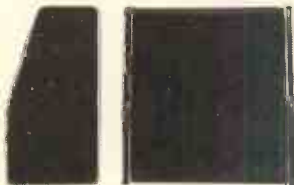
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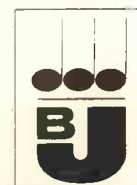


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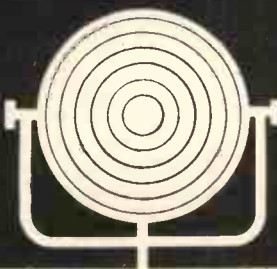
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STUDIO



SPOTLIGHT

WORCESTER SOUND

There are times, very occasionally indeed, when we walk into an establishment — be it a shop, studio, or manufacturing unit— when we're literally hit by the feeling that everything is right. Everyone must experience that sort of emotion, and it's one that hit us when we pulled into the drive of Muff Murfin's Worcester Sound Studios, in the small village of Kempsey, just a couple of miles outside the county town.

People are entitled to their dreams, but it's a rare man who actually has the courage of his convictions to do something about turning his dreams into reality — and Muff is that sort of man. Muff's always wanted a studio at the bottom of his garden, the way that some people want garden gnomes, or willow trees. But studios are rarer com-

modities, and already I can hear the sneers of derision at such an idea working. Well, the thing about Muff is that his ideas do work.

"I used to run a small eight track studio in Walsall" Muff told us in the enormous living room of his new home, "but the rent was silly, the facilities were relatively primitive, and it simply wasn't what I wanted. We were living very close to where we are now at the time, frantically scouring the county for somewhere suitable when in fact it lay right here under our noses."

'It' is a two acre site on which a couple of small cottages stood. Muff has nearly finished converting these small studios into a quite magnificent house (with a pair of Ditton 66 studio monitors firmly positioned in the living room!) and once the house

had got under way he turned his attention to actually building a studio from scratch — in the garden.

"I had a lot of luck with the planning permission," he admitted, "but we had few delays, other than a couple of sinking foundations which refused to dry out for a couple of months. Other things went wrong, took longer than planned, but then nobody manages anything completely without problems."

Acoustics

Well, at present, at the bottom of Muff's garden is a large, three-breeze block thick walled, purpose-built studio complex. At present the basic layout consists of: studio, control room, echo plate room with musical instrument store and tape store, living room area with cooking facilities (just being completed at the time of our visit) and toilet facilities. Stretching down beyond the studio complex building is more land designated for an orchard (for organised band scrumping) which might just be used to build a remix suite if things continue the way they are.

OK cynics, what about this country bumpkin studio! Well, for a start, the acoustics were

designed by Keith Slaughter who, you may or may not know, is the man brought in to do Glen Prod's studios in Sweden which Abba use frequently. Keith is a man with a reputation in the business — he doesn't come cheap, but he comes with perfection, and that's worth paying for as Muff found out. "The acoustics are superb — a natural type sound which compares with any of the top London outfits." For that is how Muff sees his studio — as a serious competitor to the London boys.

Again, it's easy to be cynical but the proof is in the pudding. "We've been working an eighty hour week ever since we opened," Muff told us, "and virtually all of the work has come up from London."

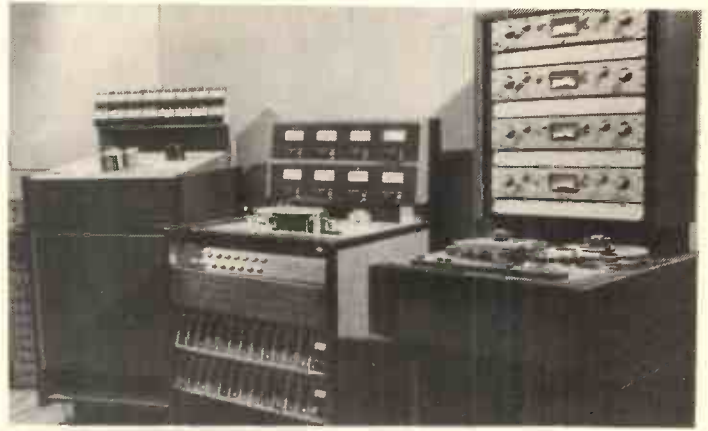
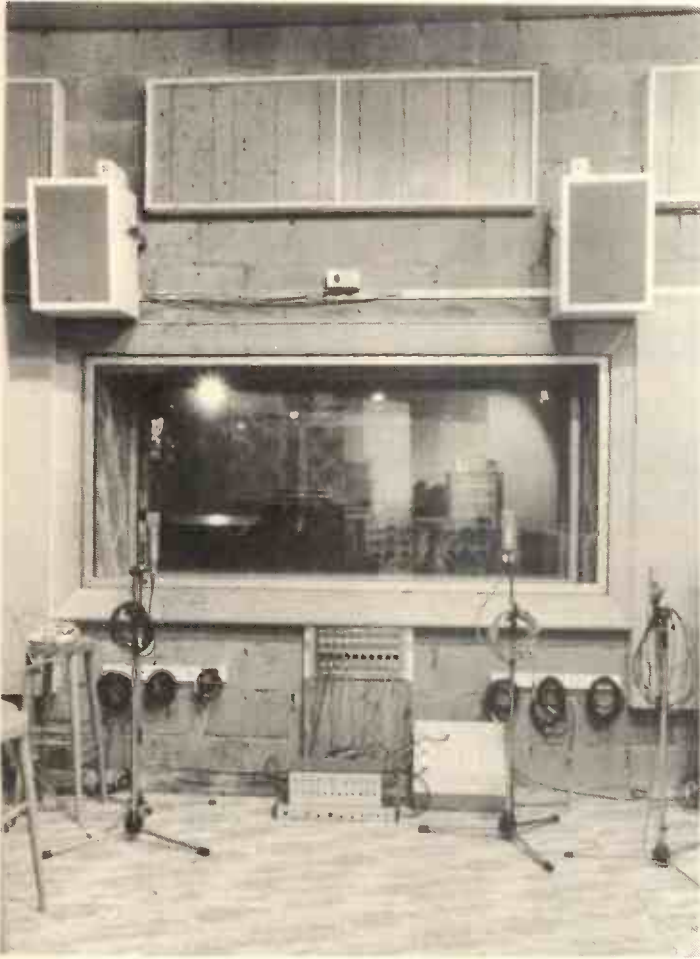
Atmosphere

Well, what about the equipment? The main feature of the control room is a 16 channel Neve desk which Muff bought from Air during their recent renovations. While we were there he had the chance to talk freely with Brad Davis, a well-known freelance 'exile' American engineer. "It's a superb studio" Brad told us, "superb — and believe me I've worked all over, and I wouldn't be working here if I wasn't entirely happy with it. OK, so it's sixteen track at the moment and that could be a limitation, but compared with the atmosphere of the place, it's insignificant." And, to be honest, it's the atmosphere that amazed us — for a brand new building to exude such a friendliness is quite outrageous!

Anyway, back to the equipment: the Neve desk is currently linked to a 3M 16 track, although for cheaper recording the original 8 track Leavers Rich is still available. Klark Teknik DN27 graphic equalisers abound plus compressors, and there are a couple of Revox's lying around in the background — so to speak. Integrally designed into the studio is an EMT echo plate installed in a separate room. The control room is a paragon of



Nice views from the chair either looking down or over the top.



Views of both the studio and tape machines (above and right).

good taste — relaxing, compact, ergonomically arranged and easy to get around.

The studio itself is large — quite large enough for a 40 piece outfit if necessary, with a large drum booth at one corner with direct visual access to the control room. Separation booths are lined down one side — “We had a full band set up, stacks the lot,” Brad went on, “and there was simply no spillage. The acoustics are unnaturally natural, if you dig what I mean?”

Instruments

When we came to ask what instruments are available at ‘no extra charge’ it appeared almost as if we had asked a stupid question! The studio itself has a Steinway grand and a Bechstein upright piano permanently installed — those in themselves represent virtually the state of the art. Also in the studio at the time of our visit were a Hammond organ with Leslie tone cabinet a Hohner clavinet, and a Korg synthesizer. But it doesn’t stop there. Muff, himself a professional singer and musician, has acquired a collection of other keyboards and

guitars which are all available whenever anyone might need them, as well as literally a horse-box full of amplifiers — from Fenders upwards, sideways and downwards!

If it were necessary for a band to bring their own equipment there is access straight into the studio itself from the parking area outside.

What else is there to say? Local facilities! Muff: “The local villagers have been marvellous about the studio. You can get bed and full English breakfast for £5 a night in the local pubs — and if you let them know beforehand they’ll serve you breakfast at Mid-day if you’ve been working the night before. In the evening they’ll do meals to be collected by the studio, and its even possible to buy a pint of milk at ten o’clock if you need it. All the locals have taken an interest in the way things have developed here, and there is no acrimony at all — on the contrary, people go out of their way to help anyone recording here.”

In case we wax too lyrical about the studio a couple of home truths must be exposed — the place is, after all, only 16 track and can it compete with



the larger London outfits! “I’m aware of that limitation,” Muff admitted, “and it’s one we were aware of at the beginning when it was a matter of finance. However, the way things are going we’ll be 24 track next year without any doubt.”

Facilities

Distance from London is another possible problem. “Hardly,” Muff went on, “how long did it take you to get up here this morning — 3 hours perhaps up the M40 and M5? And let’s face it, if you want the sort of facilities and atmosphere that we can provide, then that’s hardly an imposition.”

And will people really make the effort! “Well, they have so far, so I can only hope that whatever it is that we have

managed to establish here continues to grow, and people continue to hear of it.” It’s difficult, as always, for Beat to say one studio is better than another for many reasons: Studios are covered by different members of staff and while we obviously have certain agreed criteria, our opinions are swayed by different things. It’s difficult choosing the sophistication of one automated twenty four track against the laid-back atmosphere of a sixteen track in the south. Too many factors come into play.

But this reviewer can, in all honesty, say that of all the studios he has visited, Worcester Sound would be the one he would choose to record in himself — and I can think of no better recommendation than that. Muff, I agree with you, London had better look out!

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Rancher.....	386-69
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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 Signorina.....	69-72
No 28 Classico.....	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	
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Sratocaster L/H m/neck w trem.....	391-56
Sratocaster.....	291-59
Sratocaster L/H.....	331-58
Sratocaster m/neck.....	316-59
Sratocaster m/neck L/H.....	358-24
Telecaster d/l.....	346-58
Telecaster d/l L/H.....	379-91
Telecaster Custom.....	283-26
Telecaster Custom L/H.....	316-59
Telecaster Custom m/neck.....	309-92
Telecaster Custom L/H m/neck.....	341-57
Telecaster Std.....	258-26
Telecaster Std L/H.....	279-93

Telecaster Std m/neck.....	283-26
Telecaster Std L/H m/neck.....	306-59
Bronco.....	179-96
Musicmaster.....	139-97
Mustang.....	191-61
Mustang L/H.....	206-62
Mustang m/neck.....	216-61
Mustang L/H m/neck.....	231-60
Semi-acoustics:	
Telecaster Thinline.....	338-24
Telecaster Thinline L/H.....	366-58
Starcaster case.....	496-54
Basses:	
Jazz.....	324-91
Jazz m/neck.....	349-91
Jazz L/H.....	356-58
Jazz L/H m/neck.....	383-24
Telecaster.....	276-60
Precision.....	269-93
Precision narrow neck.....	279-93
Precision fretless.....	269-93
Precision m/neck.....	294-92
Precision narrow m/neck.....	306-59
Precision L/H.....	291-59
Precision L/H m/neck.....	316-59
Precision fretless L/H.....	291-59
Precision L/H m/neck.....	316-59
Mustang.....	206-61
Musicmaster.....	124-96
Acoustics	
F.C. 101.....	40-06
F.C. 10.....	44-33
F.C. 20.....	55-41
F.C. 30.....	66-50
F.C. 40.....	73-32
F.15.....	51-45
F.25.....	56-27
F.35.....	63-09
F.45.....	64-80
F.55 12-string.....	78-43
F.65.....	78-43
F.75.....	98-90
F.85.....	129-58
F.95.....	165-39
F.80.....	100-60
F.115.....	242-11

CHAPPELL

Classical.....	33-00
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MELODY	
1200 12/5 Folk.....	34-86
1250 12/5 Folk Elec.....	43-72
60 Folk.....	30-81
525 Folk Elec.....	38-10
325 Folk.....	13-00
460 Classic.....	29-95
450.....	21-82
350.....	15-34
600.....	34-48
1300.....	39-38
MIAMI	
FT1 Elec.....	25-36
FT2 Elec.....	29-93
FT1 Bass.....	32-64
TANTARRA	
4195 Classic.....	18-28
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
5G25.....	45-66
5G10B.....	44-52
ST300.....	67-49
HASHIMOTO	
G100.....	38-73
G130.....	44-18
G160.....	51-42
G200.....	57-79
G250.....	68-68

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NI29 Classical.....	57-18
NI08 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
NI07 12str.....	74-04

KIMBARA ELECTRICS	
NI16 solid sun.....	135-11
NI17 solid nat.....	139-11
NI20 solid white.....	139-11
NI21 solid nat.....	148-40
NI24 Bass nat.....	150-67
KIMBARA MAESTRO	
NI41 Classical.....	94-45
NI43 Folk.....	81-03
NI44 Jumbo.....	94-41
NI45 Jumbo.....	117-14
NI46 Jumbo.....	156-96
NI47 12-string.....	115-75

RESONATA	
N87 Classical.....	24-95
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VICTOR GARCIA	
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LORENZO	
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NI11 Classic.....	18-98
N99 Classic.....	23-10
NI10 Folk.....	19-63
NI02 Folk.....	29-17
NI02 Folk.....	29-17
NI02 Folk.....	29-17
NI00 Classical.....	28-47
NI50 Classical.....	37-92
NI51 Jumbo.....	40-37
NI52 12 Str.....	44-40
NI53 Jumbo.....	46-25

COLUMBUS	
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N36 Semi Ac 6 st.....	63-56
N85 solid blk.....	68-00
N85/S solid sun.....	68-00
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N66 solid bass.....	65-56
N77 solid bass.....	71-07
N82 solid 3 pu.....	72-84
NI22 12 str.....	55-51

KENT	
NI33 Classic.....	23-10
NI34 Jumbo.....	27-73
NI35 Dove.....	33-29

NI136 Jumbo Nato.....	30-51
NI137 Hummingbird.....	30-23
NI138 12-str.....	34-96
SHELSTONE	
N5010 Folk banjo.....	50-88
N5015 Folk banjo w/cs.....	92-55
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NI124 Mandolin.....	15-14
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D44MBL Bluegrass Jubilee Maple Dreadnought.....	417-09
G-41NT Jumbo 17" Body D/nought.....	413-51
G875NT 3/4 Size 15" Body D/nought.....	377-56
G-37BL Arched Back Maple D/nought.....	348-78
D-40NT Bluegrass Jubilee Mahog. D/nought.....	348-78
D-35NT Bluegrass D/nought Nat.....	302-05
D55SB Spruce.....	546-58
D44MNT Nat.....	417-09
D40SB Spruce.....	348-78
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B50NT Acoustic bs.....	539-35
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F-41BL Custom Flamed Maple 17" Jbo.....	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

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MORIDAIRA	
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846 Classic.....	77-25
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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
B704 12 str.....	127-40
B702 12 str.....	95-50
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W610.....	199-75
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G212.....	103-60
G214.....	131-15

MUSIMA	
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JG.103.....	32-00
JG.42.....	35-00

To avoid unnecessary repetitions, certain abbreviations are frequently used in our listings: electric-elec; custom-ctm; semi-acoustic-s/ac; organ-org; professional - pro; standard - std; acoustic - ac; folk - fk; bass - bs; string-str; de luxe-d/l; jumbo-jbo; piano-pno; left hand-l/h; scale-sc; case - cs; banjo - bjo; monitor - mt.

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C132S.....	45-00
C136S.....	74-00
TG.10.....	27-00
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DC.101.....	25-00
DC.103.....	30-00
DC.107.....	35-00
DC.110.....	37-50
DC.112.....	42-50

TAKAMINE	
DC.125.....	88-50
C128.....	50-00
C132S.....	60-00
C136S.....	90-00

NORMAN	
B.55.....	275-00
B.50.....	205-00
B.30.....	150-00
Spec Edition.....	120-00
B.20.....	100-00
B.55-12.....	310-00
B.50-12.....	255-00
B.70-12.....	120-00

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
G120.....	62-50
G150.....	66-00
G220.....	86-00
G280.....	108-00
GC3 Handmade.....	175-00
GC6 Handmade.....	230-00
GC10 Handmade.....	295-00

Folk:	
FG10N.....	60-00
FG75N.....	55-00
FG160 Jumbo.....	72-50
FG170.....	75-00
FG180/1 Jumbo.....	92-00
FG260 Jumbo 12 Str.....	92-00
FG280 Jumbo.....	105-00
FG300N Jumbo.....	135-00
FG360 Jumbo.....	137-50
FG580 Jumbo.....	179-00
FG295.....	108-00
FG700S Handmade.....	219-00

FG1000 Handmade.....	329-00
FG1200 Handmade.....	369-00
FG1500 Handmade.....	439-00
FG2000 Handmade.....	519-00

Folk w/pu:	
FG110E.....	76-00
FG160E Jumbo.....	92-50
Semi-Acoustic:	
SA60.....	260-00
SA90.....	327-00

Solids:	
SG30.....	109-00
SG35.....	119-00
SG40.....	121-00
SG45.....	159-00
SG85.....	239-00
SG90.....	290-00
SG175.....	465-00
SB35 Bass.....	126-50
SBL55 Bass Long Scale.....	196-00
SBL75 Bass Long Scale.....	217-00

Acoustic-Electric ("Jazz"):	
AE12.....	248-00
AE18.....	323-00

Norlin

GIBSON	
Howard Roberts.....	845-00
Byrdland.....	1263-00
L5CES.....	1386-00
Johnny Smith DN 2 p/u, Nat.....	1453-00
Johnny Smith D, S/b.....	1453-00
Johnny Smith N, 1 p/u.....	1407-00
Johnny Smith, S/b.....	1407-00
Super 400 CES, Nat.....	1514-00
Super 44 CES, S/b.....	1316-00
Byrdland, Natural.....	1098-00
L-5C, Single Cutaway Acoustic Nat.....	1078-00
Super 400 C, Outfit, Single Cutaway Acoustic, Nat.....	1215-00
ES-175D.....	613-00
ES-345 TD, Cherry.....	673-00
ES-345 TD, S/b.....	698-00
ES-345 TD, Walnut.....	673-00
ES-355 TD-SV.....	875-00
ES-335 TD, Cherry.....	529-00
ES-335 TD, S/b.....	555-00
ES-325 TD.....	446-00

Les Paul Recording White.....	612-00
Les Paul Recording Nat.....	590-00
Les Paul Triumph Bs White.....	598-00
Les Paul Triumph Bs Nat.....	572-00

Les Paul Custom, Ebony.....	622-00
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.....	505-00
Les Paul ctm tobacco brown s/b.....	644-00
SG Custom, White.....	613-00
SG Custom, Walnut.....	589-00
SG Std., Cherry.....	402-00
SG Custom, wine red.....	589-00
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, Sunburst.....	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.....	293-00
Marauder, Wine.....	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.....	394-00
Ripper Fretless, Ebony.....	394-00
Ripper Fretless, s/b.....	421-00
Grabber 3 (G-3), Nat Satin.....	328-00
Grabber 3 (G-3), Ebony.....	369-00
Grabber 3 (G-3), s/b.....	394-00
Grabber, Nat Satin.....	277-00
Grabber, Ebony.....	319-00
Grabber, Wine Red.....	319-00
EB-3, Cherry.....	394-00
EB-3, Walnut.....	394-00
EB-3, White.....	422-00

Jumbo Range	
J-200 Artist, S/b.....	668-00
J-200 Artist, Nat.....	683-00
Dove Custom.....	600-00
Dove Custom, Nat.....	623-00
Gospel, Nat Top.....	509-00
Heritage Custom, Nat Top/Rose Back.....	529-00
Hummingbird Custom, Cherry.....	471-00
Hummingbird Custom, Nat.....	485-00
J-50, Nat Top.....	371-00
J-45, S/b.....	349-00
J-55, Nat Top.....	425-00
J160E Custom s/b.....	477-00
B-45-12N d/l 12 str.....	445-00
J-40 Nat Top.....	334-00

Saxon

Class Range	
813.....	39-00
814.....	46-00
815.....	59-00
816.....	65-00

Folk Range	
F17.....	46-00
818.....	55-50

Jumbo Range	
819.....	55-50
820.....	60-00

BANJOS & MANDOLINS	
AA Tenor.....	3816-00
AA 5 String.....	3816-00
Tenor.....	3816-00
5 Str.....	3816-00
TB-800 Tenor D L.....	1428-00
TB-250 Tenor.....	817-00
TB-100 Tenor.....	569-00
RB-800 D L.....	1489-00
RB-250 5-String.....	813-00
RB-100 5-String.....	569-00
PB-800 D L Banjo.....	1435-00
PB-250 Plectrum Banjo.....	813-00
F	

1513 Kansas Variant	13-99
3166 Texan Jumbo	28-50
3169 Laredo Jumbo	22-50
3050 Super Dulcet	22-90
3061 Conchita	23-50

Hi-Spot Nylon	14-95
Hi-Spot Steel	13-95

767	132-00
642SID	175-00
2608	185-00
2609	220-00

LH2350	180-00
2663	308-00
2387C	258-00
2387B	265-00
2388B/S	206-50
2388	219-50
LH1388B/S	220-00
2453	245-50
2455	277-25
2457ST	287-00
2352C	151-95
2352DX	176-25
2369B/W	196-75
LH2352DX	185-00
LHF360S	180-00
LH2351DX	207-50
2348	269-50
2670	900-00
2680	296-50
2681	392-50
2671	392-50
2676	537-50
2617	303-00
2618	299-50
2619	334-00
2613	208-00
2616	293-00
2625B	310-00

513	98-50
516	62-50
511	52-00
512	60-00
514	60-00
1521	22-75
80	49-25
100	64-25
E.M.I.	42-50

WESTERN GUITARS	
Fantom 20	51-67
Fantom 30	62-69
Fantom 33	67-71
Fantom 36	74-03
Fantom 39	80-93

SUMMERFIELD

STUDENT CLASSIC	
730	23-50
S106	18-25

IBANEZ & CIMAR CLASSIC	
395	59-50
396	64-85
397	71-50
398	79-50
387	69-25
388	61-25
2856	88-95
2857	110-00
2858	132-00
2859	175-75
2860	220-00

MITSURU TAMURA HAND MADE CONCERT*	
IOP1500	585-00
IOP2000	795-00

MASURU KOHNO CONCERT*	
M.K.15	825-00
M.K.20	1050-00
M.K.30	1500-00

IBANEZ & CIMAR WESTERN & FOLK	
615/12	97-50
620	112-00
647	110-00
647/12	111-50
684BK	115-00
369	67-50
370/12	65-95
371	61-25
393	77-50
371BK	64-50
355	59-50
355/12	67-95
655BS	150-00
LH684/12BK	123-50
LH620	120-00
LH647	115-00
LH647/12	118-00
LH684BK	120-00
2846	116-50
752	124-00
684BK/12	119-50
951	105-00
952	95-50

LEVIN	
315S	950-00
W36	285-00
W32	450-00

MACCAFERRI REPLICA*	
MAC.2	155-00
MAC.2 Special	165-00
MAC.3	180-00

T. HARUO WESTERN GUITARS	
*T50	250-00
*T60	275-00

CSL & IBANEZ ELECTRICS	
2350	170-95
2350DX	210-00
FG360S	180-00
2351DX	189-50
2351DXCS	189-50
2341	190-50
2341DX	235-00
2350W	180-00
2451	231-00
2452B	231-00
2342	183-00
2343	95-50
2337DX	225-00
2344	230-00
2402	293-00
2402DX	322-00
2404	288-00
2651CW	276-50
2351AV	186-50
2420CW	218-00
2469	258-00
2335	175-50
2464S	338-75
2459	256-50
2342 IV	212-65
2389B	263-50
2459B	262-00
2460	268-50
2461	399-50
2463	248-50
2470	397-50
2471AC	375-00
2626B	353-25
2630	314-50

SUMBRO ELECTRICS	
SG6M	86-50
SG42M	95-00
SC36N	135-00
SC36W	115-00
SC3	115-00
IB200	125-00

BOZO GUITARS	
B50	175-00
B60	245-00
B80S	350-00
B80S/12	375-00
B100	500-00

HAWAIIAN GUITARS	
2251	110-95
2250	41-25
HG118C	178-00

UKULELES	
NU1	8-50
HU2	10-75
HU3	14-25

BANJOS	
589FB	305-00
593DX/FB	350-00
591/FB	315-00
591/TB	314-00
712	42-50
584C	25-00

MANDOLINS	
574	325-00
523	315-00
526	340-00
521	235-00
522	250-00

W.M.I.	
G101 Std. Flk.	10-95
K200 Folk	16-95
K320 Concert Folk	20-95
KD28 Jbo Western	33-50
KD28-12 Jbo	39-50
K.410 Concert D/ Lux.	26-50
K.442 Auditorium Folk	23-95
K.550 Jbo pce back	33-95
KDG.70 D/I Jbo	39-50
K.475 J.L. Seagull	23-95

Classics:	
KC.265 Student	18-75
KC.333 Concert	19-75
KC225 Classic	15-50
KDG50 D/I Classic	26-95

Electric:	
K1B. 130 Bs long scale	29-95
E.120 Single p/u.	23-95
K2T. S.G. 2 p/u.	27-95

Banjo:	
KB.52 Deluxe	39-50

WOODS	
G 400 Standard	10-04
G 150A Classic	18-23
G 152 Folk	25-68
G 180 Classic	21-55
G 190 Classic	30-78
G 140 Jumbo	31-19

WELSON CLASSIC GUITARS	
Cordoba	53-29
Valencia	56-05
Navarra	59-13
Granada	67-87
Castilla	75-97
Sevilla	97-36
Sevilla	97-36
Andorra	114-85

FOLK GUITARS	
FT/25	54-10
FT/Super Luxe	76-95

TWELVE STRING GUITARS	
Fantom 112	72-73
Fantom 212	83-26
Fantom 312	93-79
1/12 N Electric	93-56

SOLID BODY ELECTRIC GUITARS	
Dyno II	102-93
Vedette	115-87
Super Jazz	129-18
Red Flame	106-68
Black Pearl	116-06

THIN BODY ELECTRIC GUITARS	
Caravel	105-75
DS/2T	125-43
DS/Artist	138-56

BASS ELECTRIC GUITARS	
Special Bass	142-31
Black Bass	123-56
DS/Bass	121-12
Starfire Bass	87-56
Red Bass	115-87

JOSE RAMITEZ CONCERT GUITARS	
Model Studio I	165-24
Model Studio II	294-84
Model Flamenco	437-40
Model Concierto	TBA

RICARDO SANCHIS CARPIO CONCERT GUITARS	
Model 40 E	149-04
Model 40	113-40
Model 38	66-42
Model 33 Flamenco	131-22
Model 32 Flamenco	95-58

PRUDENCIO SAEZ GUITARS	
Model 2	16-20
Model 4	21-06
Model 12	24-30
Model 14	25-92
Model 21	19-44
Model 24	55-08
Model 26	66-42
Model 28 Flamenco	37-26
Mandoline	19-44
Model Lady 1/2 size	19-44
Model 21 W	35-31

ROSETTI

EPIPHONE	
FT145 Jumbo	79-95
FT165 12/s	129-95
EC20 Classic	59-95
EC15	49-95
FT570SB	139-95
FT130 Folk	69-95
FT135 Folk	82-50
FT200	94-95
FT140	74-95
FT150	115-00
FT550 Folk	159-95
FT565 12/s	169-95
FT160	94-95
FT120 Folk	59-95

EROS	
9578 Elec	109-95
9585 Bass	109-95
9586 Bass	109-95
9353 Folk	37-50
9356 12/s Folk	47-50
9350 Folk	35-95
9351 Folk	44-95
9587 6/s Electric	99-00
9709 bass	79-95
9710	79-95

EROS MKII SOLIDS	
9711 6/s	69-95
9712 6/s	79-95
9713 Bass	79-95

LARAMIE GUITARS	
9717 Jumbo	31-95
9714 Jumbo	34-95
9715 12 String	37-95

KISO-SUZUKI	
9502 Classic	26-85
9503 Classic	29-85
9504 Classic	32-25
9505 Classic	32-85
9583 H/made Classic	79-95
9651 Folk	49-95
9582 Folk	44-95
9653 12/s Folk	59-95
9507 Folk	52-95

TATRA	
9198 Classic	21-00
9225 Classic	24-95

AMPLIFIERS, P.A. SYSTEMS AND SPEAKER CABINETS

BEYER (EX. VAT)

M410 N(T) Cardioid	37-61
M410 N(T) S2 Relays	39-57
M411 N(T) Cardioid	36-78
M411 N(C)S w. On/Off	40-61
M412 N(T)S	42-98
M810N	39-10
M57 Omni	26-75
M57V Omni w. amp	34-84
M101C Omni	64-65

AMPEG PIGGYBACKS	
G15S 60W valve	595-94
B15N 30W valve	488-81

AMPEG AMPS	
HDSVT 300W valve	686-34
HDV4B 100 bs valve	426-87
HDB25B 55 bs valve	349-03
HDV4 100W grt valve	4720-7

BOSE

(exc VAT)	
1800 Amp	725-00
Pr 800 spkrs w eqlr.	555-00
Pr 800 spkrs add-on w/out equalizer	479-50
800 equalizer	75-50
Pr tripod stands for 800 spkr	107-00
TC18 transit case	160-00

BRODR JORGENSEN

ROLAND	
CA40 combo	232-27
PA 60 6 ch PA amp	295-66
PA 120 8 ch PA amp	444-70
JC 60 60W combo	315-52
JC 120 120W com.	439-27
JC 80 80W combo	353-44
JC 160 160W combo	488-30
VX55 Mixer	255-04
RE301 echo	499-77
RE201 echo	360-43
DC50	204-98
PS 40	113-65
PS 20	63-07
C 2038 spkr	177-37
C 2538 B spkr	195-56
SR 120S & DS	367-64
RB 120S & DS	383-91

CALREC (EX. VAT)

ENTERTAINMENT MICROPHONES	
CM 602D Omni	
Direct	32-00
CM 652D Full Rge.	32-00
CM 654D Hand Held	33-70
CM 656D Ball	
Headed	40-00
Power supplies and leads extra	
CM 652D Full Rge	27-89

CM 654D Hand Held	27-89
CM 656D Ball Headed	34-32

CANARY (EX. VAT)

10/2	255-00
10/2 sub	210-00
10/4	382-00
10/4 sub	285-00
15/2	738-00
15/2 sub	1479-00
400W amp	225-00

Electronic Crossovers:	
3-way	57-00
4-way	63-00
Graphic	57-00

CARLSBRO (EX. VAT)

SOLID STATE	
Stingray	132-00
Stingray Super	163-00
Stingray combo	209-00
Stingray bass	129-00
Stingray bass combo	215-00
Stingray super combo	240-00
Marlin	111-00
Slave	111-00
Scorpion	155-00
Scorpion Custom	165-00
Wasp	69-00
Hornet	82-00

Hornet Custom	125-00
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SPEAKER UNITS	
2 x 12 Flare Bs 120W	135-00
4 x 12 Lead 240W	15

HRM.1 100W..... 325-00
 HF.6 100W..... 149-00

D. B. WHOLESALE

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.P.A. Complete... 611-32
 II P.A. Energizer... 372-06
 II P.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 B/Amp Slave... 525-37
 IIBC 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

D. J. ELECTRONICS (EX. VAT)

M77 mixer... 144-76
 S77 mixer... 177-96
 Capital mixer... 286-50
 R120 mono amp... 136-35
 R240 stereo amp... 191-84
 Speakers:
 Consort 2 x 12... 89-40
 F100 monitor 1 x 15 + hn... 196-50
 G200 monitor 1 x 15 + hn... 316-50

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.

EASTWOOD

ELECTRO-HARMONIX
 LPB-2 Power Booster... 11-15
 Hog's Foot Bass Booster... 11-15
 Screaming Tree Trbl... 11-15
 Little Big Muff Pl... 12-95
 ac/dc... 8-15
 LPB-1 Power Booster into amp... 8-15
 LP-B1 Power Booster into inst... 8-50
 Mole Bass Booster... 8-50
 Screaming Bird Trbl... 8-15
 Booster... 8-15
 Muff Fuzz Distortion amp/inst... 8-85
 5X Junction Mixer... 3-75
 Low Frequency Compressor... 22-50
 Super 100 amp... 82-94
 P100 slave... 41-90
 100, 2 x 12 cab... 56-92
 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... 129-60
 PA 200 cols (pr)... 146-88

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
 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... 129-60
 PA 200 cols (pr)... 146-88

FARFISA
 RSC 350 Rotating sound cabinet, 160-watt amp... 588-60
 RSC 180 Ditto, with 80-watt amp... 340-20
 OR 200, 106-watt amplifier and two speaker cabinets... 513-00
 TR 70, portable, 60W two chan... 232-20
 CL30 Amp./Cab... 237-60

FUNKSHUN

1 x 12" 50W all purp... 46-37
 1 x 12" Pro 75W all purpose... 49-72
 2 x 12" 100W P.A./disco... 82-00
 2 x 12" Pro 150W P.A./disco... 88-72
 2 x 12" Pro w hrn 150W P.A./disco... 108-81
 2 x 12" 100W Guitar... 82-00
 2 x 12" Pro 150W Guitar... 88-72
 Baby Bin 75W 1 x 12" P.A./Disco w slg 25W horn... 105-46
 Reflex 1 x 15" 100W P.A./Disco... 102-11
 Reflex 1 x 15" 125W Bass/Heavy Duty P.A./Disco/Organ... 128-90
 Mini Bin 100W 1 x 15" P.A./Disco... 100-44
 Mini Bin 125W 1 x 15" Bass... 127-22
 Bass Bin 100W 1 x 15" P.A./Disco... 130-57
 Bass Bin 125W 1 x 15" Bass Guitar... 157-36
 Single High Hn 50W... 32-48
 Twin High Hn 100W... 52-74
 Horn Unit 2 x 25W Upper Mid Range (small)... 58-59

ELECTRO-VOICE (EX. VAT)

FC100 horn... 72-00
 I823, 110W driver... 61-90
 I829, 60W driver... 65-10
 Eliminator I... 695-00
 Eliminator II... 585-00
 Sentry IV system... 966-30
 EVM12L speaker... 123-15
 EVM15B speaker... 128-20
 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

Fibreglass R.C.F. 100W Mid Range Horn with lid... 143-96
 Wedge Monitor 75W 1 x 12"... 58-59
 Flight cases and empty cabs... POA

G.M.S.

P&N microphone stands:
 CT 1025, floor... 15-64
 GM167, floor... 8-10
 GM119F, boom stand... 20-70
 GM139, boom stand... 16-18
 GM115, boom... 7-83
 GM120, boom... 9-41
 GM121, boom... 10-42
 GM137, boom... 6-86
 GM109, table top... 8-06
 GM111, table top... 9-27
 GM148, low level... 9-43
 GM149, low level... 10-61

HAMMOND

LESLIE TONE CABINETS

110... 268-00
 130... 457-00
 145... 644-00
 147... 684-00
 147RV... 814-00
 122... 682-00
 122RV... 822-00
 251... 665-00
 700... POA
 710... 762-00
 770... 698-00
 60... 510-00
 760... 705-00
 910... 877-00
 820... 540-00
 330... 729-00
 860... 764-00
 720... 921-00
 9420 Combo pre-amp... 121-00
 9370 Combo pre-amp... 116-00
 9340 Combo pre-amp... 83-00
 9875 Combo pre-amp... 93-00
 7880 Combo pre-amp... 187-00

HH ELECTRONIC (EX. VAT)

AMPLIFIERS
 VS Musician 100W rvb... 150-97
 VS Musician 100W... 130-97
 VS Bass amp 100W... 124-23
 VS Musician combo 100W... 212-30
 VS Musician rvb combo 100W... 196-85

INSTRUMENT LOUDSPEAKERS
 412 BL 4 x 12 200W... 158-87
 215 BL 2 x 15 200W... 172-25

PA AMPS
 MA100 5 ch 100W... 149-17
 MA100S 5 ch 100W... 138-41
 S130 slave 100W... 89-90

PA LOUDSPEAKERS
 212 DC 2 x 12 100W... 99-14
 412 DC 4 x 12 160W... 150-24
 Mini horn 50W... 62-77
 Radial horn 100W... 110-67
 115 bass enc 1 x 15 100W... 107-99
 Mon combo... 137-17
 Mon ext... 76-72

ECHO UNITS
 Single-head echo... 134-85
 Multi-head echo... 145-70

HIWATT (EX. VAT)

DR504 50W... 115-00
 DR103 100W... 149-00
 DR201 200W... 189-00
 DR112 PA 100W... 158-00
 DR203 PA 200W... 214-00
 STA100 slave 100W... 118-00
 STA200 slave 200W... 174-00
 SE4121 50W cab 4 x 12"... 123-00
 SE4123 100W cab 4 x 12"... 135-00
 SE4122 150W cab 4 x 12"... 152-00
 SE4129 200W cab 4 x 12"... 189-00
 SE4124 50W col 4 x 12"... 118-00
 SE4125 100W col 4 x 12"... 141-00
 SE4126 150W col 4 x 12"... 158-00
 SE2123 30W mon... 71-00

SE2124 75W mon... 90-00
 SE2125 100W mon... 116-00
 SE2120 100W mini bn... 143-00
 SE320 200W horn bn... 189-00
 SE2150 150W bass bn... 155-00
 Type B stereo mixer 16/4... 1200-00
 NCA108 200W solid state amp... 178-00
 SA212 50W combo... 168-00
 SA212R 100W combo w reverb/vibrato... 217-00
 DRD001 Sound Desk... 253-00

HOHNER

Schaller Solo Uni... 94-25
 Orgraphon 60 Amp... 434-80
 Orgraphon 130 Amp... 416-75
 OTS 130 Speaker... 316-70
 Orgraphon Box 80 Spk... 185-55
 Dynamite... 41-15
 Leslie 830... 887-90

HORNBY-SKEWES

JHS
 Z3... 29-50
 CD65D... 42-50
 CD15T... 65-00
 CD50T... 95-00

KEMBLE

YAMAHA
 P.A. and Ensemble:
 PM200B... 292-00
 PS75B pr... 498-00
 YPA150B... 790-00
 PS100... 515-00
 YPA200... 807-00
 PS100B... 599-00
 YPA200B... 891-00
 PM300... 430-00
 PM400... 535-00
 PS400 pr... 1188-00
 YPA800... 1723-00
 EM70A... 130-00
 ES90A pr... 65-00
 YES700A... 195-00
 EM90A... 149-00
 YES900A... 214-00

Lead stacks:
 PE200A... 185-00
 TS100... 269-00
 YTA100A... 454-00
 TS200... 431-00
 YTA200A... 616-00

Bass stacks:
 BE200... 151-00
 BS100... 359-00
 YBA100... 510-00
 Horn speaker:
 YHS100... 251-00

Combs:
 G25112... 159-00
 G50112... 239-00
 G100B212... 329-00
 G100115... 369-00
 G100410... 435-00
 BS0115... 283-00
 B100115... 381-00

KINGFISHER

ACOUSTIC
 Combs:
 134 125W 4 x 10" 2 chn rev... 366-66
 135 125W 2 x 12" 2 chn rev... 366-66

Bass Combs:
 136 125W 1 x 15" 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 Atec 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

J. T. COPPOCK

ELGEN
 Details and prices on application.

CUSTOM SOUND (EX. VAT)

Amplifiers:
 CS 700 BM... 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 7WM... 44-95
 CS 7WMS... 54-25
 CS 7WVH... 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 71HPH... 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

Bass cabinets:	
106 2 x 15".....	231-62
406 2 x 15".....	281-92
301 Vega 1 x 18" bn.....	429-37

PA Amplifiers:	
870 170W 6 chn.....	564-40
Graphic rev.....	
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

MACINNES

(EX. VAT)	
CROWN INT/AMCRON	
IC150 Stereo Pre- Amp.....	285-00
D60 Power Amp.....	197-00
DI50A.....	310-00
DC300A.....	520-00
M600.....	1300-00
M2000.....	2600-00
VFX-2 Var Elec Crossover Unit.....	245-00
OC150 Output Con- Cent.....	280-00
Walnut End for D60 Amp.....	24-00
Walnut Enc for DI50A or IC150 Amp.....	35-00
Walnut Enc for DC300A Amp.....	44-00
IC150 Acc Packs.....	4-00
ES212 75W two Unit Sys.....	598-00
IMA Intermod Dist Analyser.....	555-00

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
SM600 mixer.....	154-95
LS15B cab.....	104-30
LS20LH cab.....	137-95
SC40 column.....	178-20

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 com- bino.....	289-60
Musician Super 120J combo.....	539-03

LOUDSPEAKER CABINETS

2122 x 12 spkrs.....	113-83
4124 x 12 spkrs.....	192-51

412S 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 porta- bass.....	TBA
Ampeg V2 system.....	TBA

ACOUSTIC

371 system.....	TBA
271 system.....	TBA

MM ELECTRONICS

(EX. VAT)	
Mixing consoles:	
MP 175 12 chn.....	250-00
MP175 8 chn.....	204-00
MP175 16 chn.....	310-00
MP185 Super 16.....	490-00
MP175 8/4.....	350-00
MP175 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:	
EP122 2-way elec. cross.....	49-00
EP123 3-way elec. cross.....	65-00
EP127 7-way graphic EQ.....	65-00
EP130 st. bs. bin filter limiter.....	72-00
EP161 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

NORLIN

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 Fucurama 3 Combo.....	26-50
7985 PA 100.....	175-00

VALVE

7404 Treble "N" Bass 100 SV.....	145-00
7402 Treble "N" Bass 50 SV.....	129-00

7403 Treble "N" Bass 50 SV Rev.....	149-00
7408 PA100/6 SV Rev.....	189-00
7407 PA100/4 SV.....	159-00

SPEAKERS	
7990 S412 3 x 12".....	169-00
7991 S212H 2 x 12" hn.....	129-00
7992 S215 1 x 15".....	135-00
7993 S21H Add on dbi hn.....	81-00
7994 S115A 1 x 15".....	229-00
7451 TV-35 PA Col 7450 TV-20 PA Col (pair).....	55-00 75-00

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 35.....	220-00
B 70.....	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
M 83S.....	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

(EX. VAT)

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 col.....	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
115, 80W graphic.....	175-00
115, 80W combo.....	256-83
115/R 80W, combo with Hammond reverb.....	308-28
115, 120, 120W, combo.....	326-97

OMEC	
150W inst. amp.....	137-98
150EQ + equalizer.....	156-94
S150-effects.....	185-19
S150EQ w. both.....	205-74
PA150 4 ch. Wrvb.....	165-08
PA150 EQ.....	182-03
OM1 digital amp.....	397-22
OM2 Remote unit.....	39-83
Speakers	
OC2 2 x 12 PA.....	92-11
OC2 2 x 12 stage.....	95-71
OC3 2 x 12 140W.....	109-71
OC4 15" bass.....	118-11

PEAVEY

exc VAT

Combination Amplifiers	
PL12 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 Artist 120W 1 x 12" w. reverb +Automix.....	333-25
M212 Mace 160W 2 x 12" w. reverb +Automix.....	441-75
M412 Mace 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 SN115 Session 200W 1 x 15" JBL or Black Widow.....	519-25 503-75

Instrument Amplifier Heads

CY Century 100W all purpose.....	166-62
SAP Standard 130W all purpose+rev- erb+Automix.....	224-75
B Bass 200W w. Eq+Automix.....	286-75
M Musician 200W w. Eq+effects+Auto- mix.....	313-88
MA Mace 160W w. reverb+Automix.....	313-88
SN Session 200W w. rvb.....	279-00

F800G Festival Series 400W w. reverb, effects and Eq.....	480-50
F800B Festival Series 400W Bs unt w. Eq	410-75

Instrument Speaker Enclosures

115 x 15".....	127-87
212 x 12".....	147-25
412S 4 x 12" Stack- able.....	209-25
412M 4 x 12".....	228-86
412F 4 x 12".....	228-86
215 x 15".....	197-62
215H 2 x 15" + Hyper- bolic Hn.....	248-00
610 x 610".....	201-50
612H 6 x 12" + Hyper- bolic Hn.....	317-75
810 x 810".....	348-75
118S 1 x 18" Stack- able.....	286-75
118FH 1 x 18" Folded Hn.....	356-60

Public Address Amplifiers and Slaves

PA120 100W 4 inputs SPA Standard 130W 8 inputs.....	205-38 224-75 326-55
PA400 200W 12 inpts PA700S New stereo mixer amp 120W/ ch.....	558-00
260B 260 130W slave.....	170-50
260S 260 Stereo Booster 120W/ch stereo slave.....	259-62
400B 400 200W slave.....	240-25
800B 800 400W slave.....	333-25
CS800 Commercial Power Amp stereo 400W/ch.....	480-50
Mixers	
600 Mixer 6 ch mono	259-62
600S 600 Stereo	

Mixer 6 ch stereo facilities.....	313-87
800S 800 Stereo Mixer 8 ch stereo facilities.....	480-50
900 Mixer 9 ch mono	333-25
1200 Mixer 12 ch mono.....	406-87
1200S 1200 Stereo Mixer 12 ch stereo facilities.....	736-25
2400F Festival Mixer 24 ch full prof unit	3487-50

Public Address Speakers Enclosures

210 2 x 10" Col. each	73-63
410 4 x 10" Col. each	116-25
1210TS 1 x 12" + 1 x 10" + 3 x Tweeters Col.....	135-62
412 4 x 12" Col. each	139-50
1210T 2 x 12" + 2 x 10" + 3 x Tweeters Col. each.....	178-25
215H 2 x 15" + Hyper- bolic Hn Cab.....	248-00
1510T 2 x 15" + 2 x 10" + 3 x Tweeters Cab. each.....	271-25
115HT 1 x 15" + Hyperbolic Hn + 3 x Tweeters Vocal Proj. each.....	217-00
215HT 2 x 15" + 2 x Hyperbolic Hns + 2 x Tweeters Vocal Proj. each.....	333-25
SPI Spider Bin 1 x 15" + Radial Hn Theatre Type encl. each.....	372-00
T300 Bank of 3 Twrs T12 Radial Cab of 12 Tweeters each.....	58-13 166-62

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" 74.01
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
7395SB 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 1035.89
Londoner V 619.43
Ultrapower VII 918.76
Starlighter IV 560.98
Greater Londoner V 658.75
Headliner IV 455.33
Londoner VI 695.13
Londoner VII 822.37
Ultrapower VIII 983.15
Drums:
Dynasonic snare 5 x 14" 113.94
Dynasonic snare 6 1/2 x 14" 113.94
Superten snare 6 1/2 x 14" 87.50
Powertone, 14 x 20 bs 135.50
Powertone, 14 x 22 bs 147.84
Powertone 8 x 12 t.t. 61.60
Powertone, 9 x 13 t.t. 64.66
Powertone, 10 x 14 t.t. 70.84
Powertone, 12 x 15 t.t. 80.07
Powertone, 16 x 16 t.t. 98.55
Powertone, 16 x 18 t.t. 110.89
Powertone, 18 x 20 t.t. 154.02
Accusonic timpani 20 inch 504.86
Accusonic timpani 23 inch 533.20
Accusonic timpani 26 inch 643.17
Accusonic timpani 29 inch 666.50
Concert Tom-Toms:
8" 39.08
10" 42.84
12" 45.40
13" 47.91
14" 54.22
15" 62.43

Paiste Cymbals and Gongs:
2002:
13" Hi-Hat Sound Edge 96.91
14" Hi-Hat Sound Edge 105.69
15" Hi-Hat Sound Edge 112.34
13" Hi-Hat 59.23
14" Hi-Hat 63.07
15" Hi-Hat 70.49
16" Crash, Med/Ride 40.25
18" Crash, Med/Ride 48.48
20" Crash, Med/Ride 60.11
22" Crash, Med/Ride 76.90
24" Crash, Med/Ride 92.71
18" China type 70.08
20" China type 89.04
8" Bell cymbal 30.23
11" Splash cymbal 35.96

Formula 602:
13" Hi-Hat Sound Edge 96.91
14" Hi-Hat Sound Edge 105.69
15" Hi-Hat Sound Edge 112.34
13" Hi-Hat 75.92
14" Hi-Hat 80.90
15" Hi-Hat 90.49
16" Thin 51.66
18" Thin 62.15
20" Thin 77.52
22" Thin 99.32
24" Thin 119.44
18" Flat Ride Med. 70.10
20" Flat Ride Med. 89.05
18" China type 70.10
20" China type 89.05
No. 1 Seven Snd. set 30.32
No. 2 Seven Snd. set 35.67
No. 3 Seven Snd. set 61.60
No. 4 Seven Snd. set 70.08
No. 5 Seven Snd. set 70.08
No. 6 Seven Snd. set 70.08
No. 7 Seven Snd. set 89.05
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 6.88
22" Dark Ride 129.16
Cup Chimes with stand 176.14

Dixie Cymbals:
14" Hi-Hat 28.40
16" Hi-Hat 20.07
18" Hi-Hat 25.39
20" Hi-Hat 33.25
Stambal:
14" Hi-Hat 40.55
16" Hi-Hat 25.93
18" Hi-Hat 32.21
20" Hi-Hat 40.39

CLEARSTONE

SLINGERLAND
Outfits:
7001 Joe Cusatis 527.77
7002 New Rock 680.15
7002/24 Super Rock 657.93
7003 Buddy Rich 728.04
7004 Gene Krupa 576.81
7005 Avante 752.39
7006 Jazz Rock 1017.43
7007 Modern Solo 608.09
7008 Pop 588.12
7009 Duet 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 6" 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:
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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
7031 18" x 16" 133.39
7032 20" x 18" 156.55
Bess drums:
7033 14" x 18" 129.76
7034 14" x 20" 151.03

7035 14" x 22" 166.14
7036 14" x 24" 181.67
7037 14" x 26" 201.08

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N2501 Apollo 5 229.00
N2501 Superstar 295.00
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HOHNER

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Outfits
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XK925 650.00
XK926 717.05
XK946 822.25
XK925 rosewood 1078.45
XK9212 Sound mchn. 1354.25
Snare drums:
D565 14" x 5 1/2" 89.40
D566 14" x 6 1/2" 96.10
D561 Acrylic 89.40
Bass drums:
G318 18" x 14" 103.70
G370 20" x 14" 115.15
G322 22" x 14" 126.45
G324 24" x 14" 150.35
Tom-toms: (single-headed)
T706 6" x 5 1/2" Set 55.50
T708 8" x 5 1/2" 51.65
T710 10" x 6 1/2" 54.90
T712 12" x 8 1/2" 54.90
T713 13" x 9" 54.90
T714 14" x 10" 63.55
T715 15" x 12" 85.30
T716 16" x 14" 86.30
Tom-toms: (double-headed)
T722 12" x 8" 54.90
T723 13" x 9" 54.90
T724 14" x 10" 63.55
T625 15" x 12" 71.40
T734 14" x 14" 86.05
T736 16" x 16" 86.30
T738 18" x 16" 112.25

Snare drum stands:
Z5554 52.30
Cymbal stands:
Z5224 34.40
Z5227 16.40
Z5228 69.70
Z5229 34.40
Cymbals:
Zymbor
Z1002 12" 6.10
Z1003 13" 7.20
Z1005 14" 10.55
Z1007 16" 13.30
Z1009 18" 19.25
Z1011 20" 21.75

Turko:
Z2002 12" 11.80
Z2003 13" 13.55
Z2005 14" 16.90
Z2006 15" 19.40
Z2007 16" 22.50
Z2009 18" 29.45
Z2011 20" 38.40
Z2013 22" 48.95

Zyn:
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Z74 14" 7.40
Z75 15" 8.80
Z76 16" 10.40
Z78 18" 14.85
Z68S 18" sizzle 15.75
Z80 20" 16.90
Z69S 20" sizzle 17.30
Z82 22" 20.25

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6302/PF 22" Bs. 688.00

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6304/SFW 25" Bs. 704.00
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6312/PFW 24" Bs. 557.00
6312/SFW 22" Bs. 546.00
6312/PF 22" Bs. 633.00
6312/SF 22" Bs. 671.00
6312/PNP 22" Bs. 603.00
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6314/PF 24" Bs. 677.00
6314/SF 24" Bs. 728.00
6314/PNP 24" Bs. 642.00
6314/SNP 24" Bs. 642.00
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6324/SW 24" Bs. 571.00
6324/FW 24" Bs. 529.00
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6324/SF 24" Bs. 633.00
6324/PNP 24" Bs. 568.00
6324/SNP 24" Bs. 610.00
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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
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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
Snare Drums:
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

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6401 Stage-704 22" Bs Drm 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

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16" Crash Ride 23.00
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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

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B202 w 22" BD 372.23
D202 w 24" BD 383.34
201 359.72
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 532.79
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 801.37
B808 w 22" BD 804.19
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
1033 w 20" BD 270.37
B1033 w 22" BD 274.07
B3304 506.02
B3305 556.02
D3717 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
150, 20" 64.35
152, 22" 68.52
154, 24" 73.15
161, 20 x 14" 56.48
163, 22 x 14" 58.80
170, 20 x 12" 50.46
171, 20 x 14" 50.93
172, 22 x 12" 54.17
173, 22 x 14" 54.63
175, 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
119 50.46
330 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, 18 x 16" 64.35
448, 18 x 16" 70.83
449, 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
133 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
440, 14 x 10" 48.15
442, 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
1440, 14 x 10" 33.70
1441, 12 x 8" 23.15
1442, 12 x 8" 29.17
1445, 16 x 16" 41.67
1446, 16 x 16" 51.39
1448, 18 x 16" 59.72

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983 Hollywood Wood 860.00
1000 Mach IV 935.00
1005 Mach V 1050.00
1001 Octaplus 1699.95
2003 Quadraplus 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" 111 Supersensitive 6 1/2" 189.95
400 Supraphonic 5" 123.95
402 Supraphonic 6 1/2" 129.95
404 Acrolite 89.95
405 Piccolo 3" 113.95

Stands and Fittings:
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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

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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 Tcm 46.95
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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
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5484 Bongos (pr) 6.53

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5463 Conga drum... 48-06	5248MC 18" Mini Cup... 61-00	672 hi-hat... 19-15	8588 Snare Drm w/ tone cont... 127-90	6894 'Stage King' Cym stdnd... 34-68	7512 Tom Tom w/ tone cont... 40-05
5481 Tuneable bongos (pr)... 15-15	5220 20" Swish... 74-00	K. ZILDJIAN	8688 Snare Drm w/ tone cont... 142-49	6870 'Stage Master' Snare Drm stdnd... 26-52	7513 Tom Tom w/ tone cont... 42-00
5464 Tuneable bongos (pr)... 36-88	5220SV 20" Swish... 82-00	10" crash... 22-00	8585 Snare Drm w/ tone cont... 98-74	6872 'Stage Master' Cym stdnd... 19-54	SA7512 Tom Tom w/ tone cont... 40-05
5465 Bongos... 22-60	5220P 20" Pang... 82-00	13" hi hat... 33-00	8685 Snare Drm w/ tone cont... 111-16	6875 'Stage Master' Hi-Hat stdnd... 32-87	SA7513 Tom Tom w/ tone cont... 42-00
5452 Claves... 7-00	5220S 20" Sizzle... 73-50	16" hi hat... 45-00	8555 Snare Drm w/ tone cont... 85-62	6790 'Stage King' Drummer's throne... 43-05	TD7812 Tom Tom w/ tone cont... 47-73
5453 Wood Guiro... 3-72	5220MC 20" Mini Cup... 73-50	18" crash/ride... 55-00	8512 Tom Tom w/ tone cont... 51-85	6740 'Hi-Beat' Drm pedal... 29-93	7556 Concert Tom Tom w/ldr... 23-10
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M51 Kelon Portable Xylophone... 899-95	5245/2 15" pr... 96-00	20"... 40-00	8564 Concert Tom Tom w/ldr... 43-33	6082 Drum Sticks—2B & 5B... 1-57	7570 Concert Tom Tom 8-pc set... 411-00
M42 Kelon Elite Xylophone... 749-95	5246/2 16" pr... 102-00	22"... 58-00	8565 Concert Tom Tom w/ldr... 46-88	6090 Drum Sticks w/ nylon—FN SAN, 7DN... 1-57	7588 Snare Drm w/ tone cont... 57-22
M41 Kelon Piccolo Xylophone (2 1/2 Oct.)... 369-95	Brilliant		8566 Concert Tom Tom w/ldr... 52-89	6092 Drum Sticks w/ nylon—2BN & 5BN... 1-67	7576 Snare Drm w/ tone cont... 44-80
M39 Kelon Piccolo Xylophone (2 Oct.)... 489-95	4930 8"... 31-00		8569 Concert Tom Tom set... 244-23	'ROYAL STAR' DRUMS	SA7576 Snare Drm w/ldr... 44-80
M31 Kelon Windsor Marimba... 1075-00	5333 10"... 35-00		8570 'Augustar' Tom Tom concert set... 418-95	7917 Drum outfit... 591-42	TD7876 Snare Drm w/ldr... 51-70
M61 Kelon Triette Marimba... 719-95	5334 13"... 41-00		8568 Concert Tom Tom stdnd... 32-10	7925 Drum outfit... 460-74	6880 'Hi-Ace' Snare Drum stdnd... 27-77
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M75 Century Vib... 2400-00	5338 17"... 57-00		8566 Concert Tom Tom w/ldr... 52-89	7805 Drum outfit... 552-4	6862 'Stage-Ace' Cym stdnd... 17-03
M55 Pro Viba... 2030-00	5339 18"... 67-50		8570 'Augustar' Tom Tom concert set... 418-95	7804 Drum outfit... 493-35	6865 'Stage-Ace' Hi-Hat stdnd... 27-00
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	5341 22"... 96-00		6910 Stage Star Snare stdnd... 34-05	7520 Bs Drm w/spurs... 93-52	6760 'Lonestar' Drummer's throne... 17-51
			6912 Stage Star Cym stdnd... 31-40	7522 Bs Drm w/spurs... 106-48	
			6914 Stage Star Cym stdnd... 39-77	SA7520 Bs Drm w/spurs... 93-50	
			6915 Stage Star Hi-Hat stdnd... 42-70	TD7822 Bs Drm w/spurs... 147-30	
			6895 'Stage King' Hi-Hat stdnd... 38-66	7534 Floor Tom Tom w/legs... 65-87	
			6890 'Stage King' Snare Drm stdnd... 31-05	7536 Floor Tom Tom w/legs... 70-89	
			6892 'Stage King' Cym stdnd... 27-14	SA7534 Floor Tom Tom w/legs... 65-87	
			6893 'Stage King' Cym stdnd... 27-14	SA7536 Floor Tom Tom w/legs... 70-89	
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E10LB...	"
E10L...	"
130A...	"
130AC...	"
126...	"
130D...	"
130DC...	"
56A...	"
56D...	"
711...	"
CT100A...	"
CT100D...	"
CT100D...	"
C630...	"
4E...	"
210D...	"
PR200A...	"
C620...	"
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E105 (Piano)...	"
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TR 66 w/auto rhy... 208-98	
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SH3A Syn... 586-68	
SH 2000 Syn... 694-49	
SH 5A Syn... 956-63	
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System 700... 10627-93	
EP 20 Elec piano... 455-05	
EP 30 Elec piano... 582-55	
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HP762... 1134-10	
HP862... 1215-69	
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Capriccio 33/LS... 1412-02	
Notturno 66/OLS... 1713-22	
Elkapiano 88... 283-66	
Elkarhapsody 490... 348-81	
Prcludio 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	

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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	
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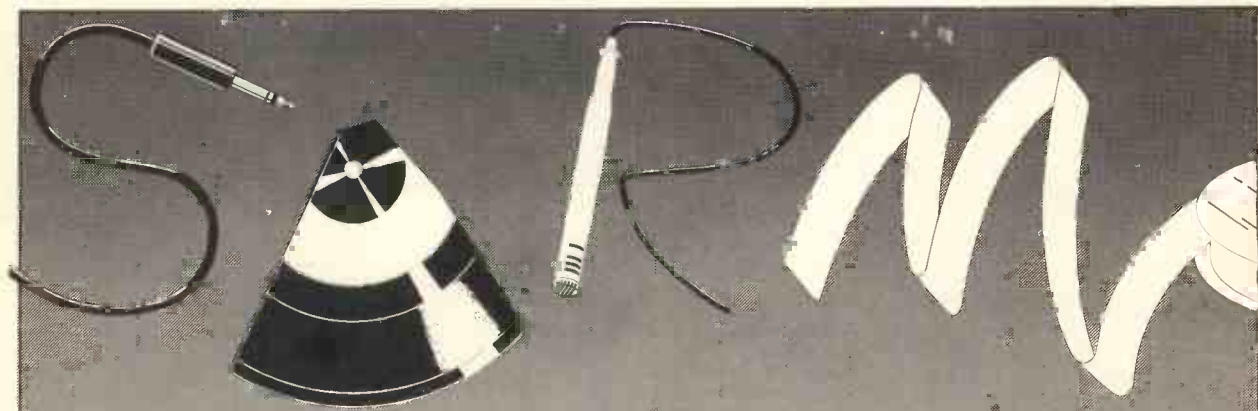
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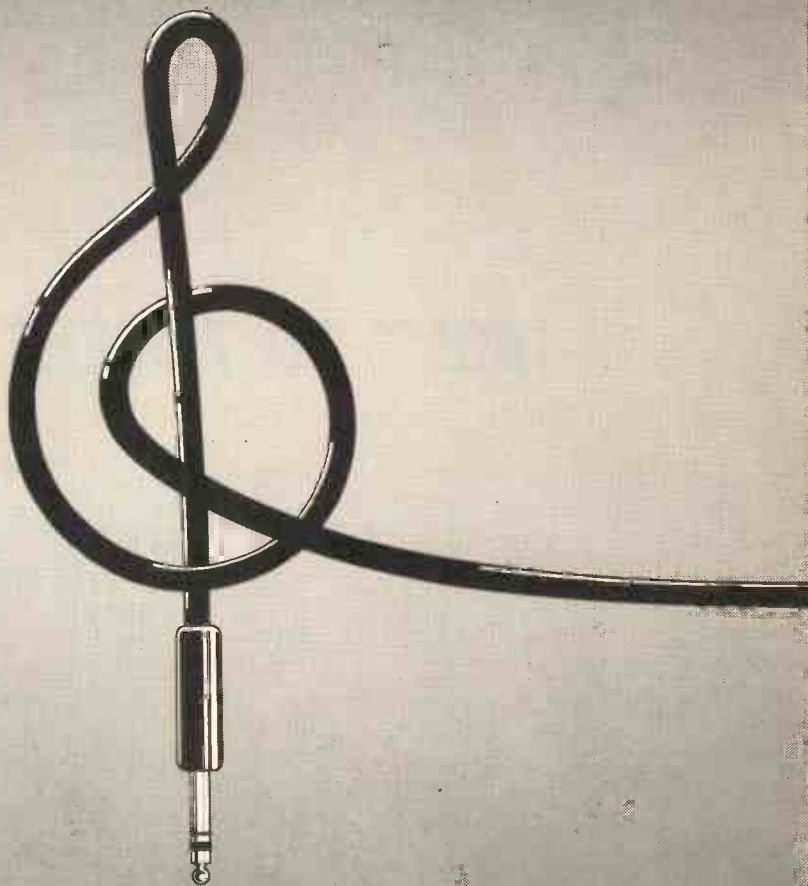
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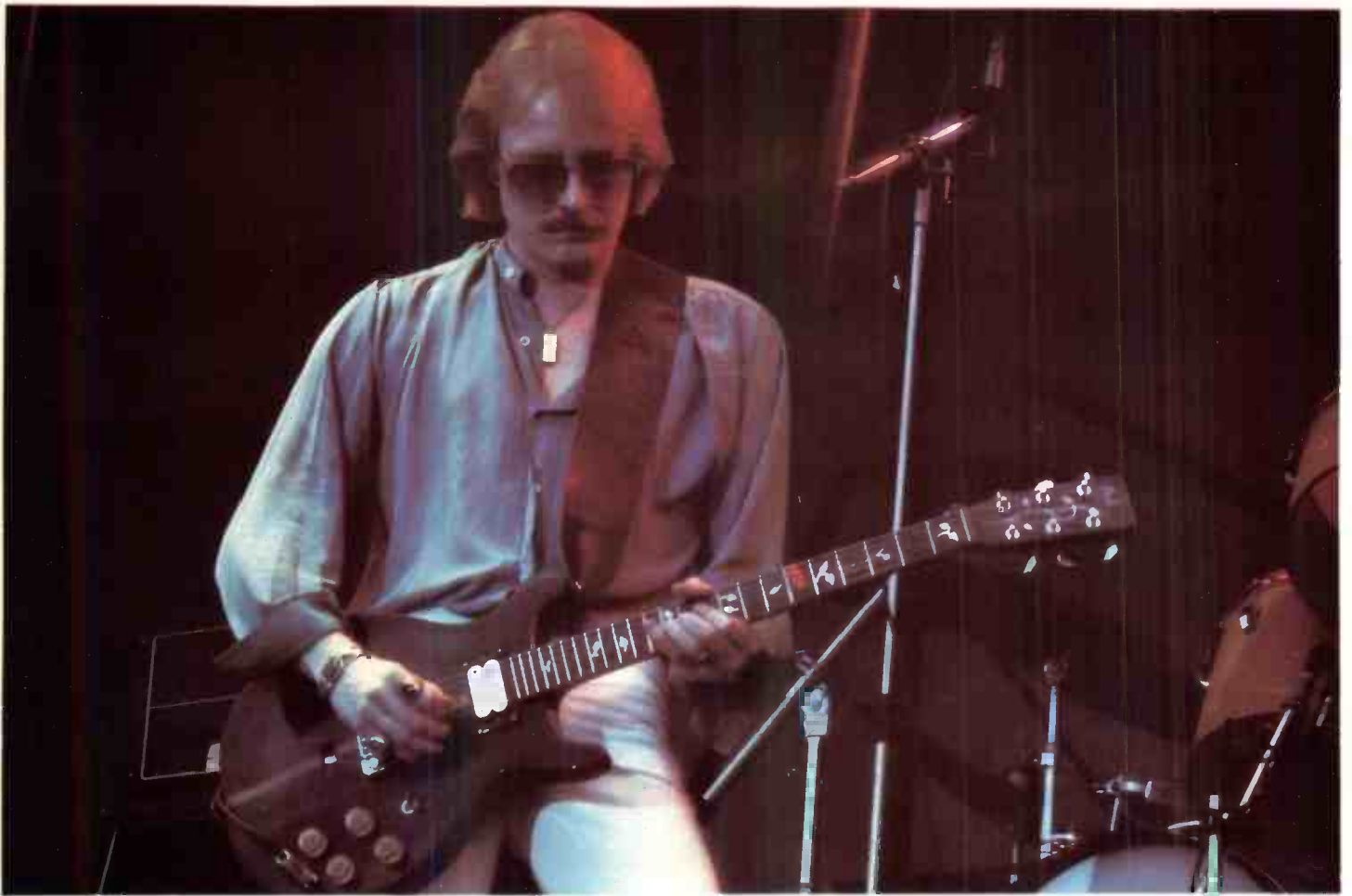
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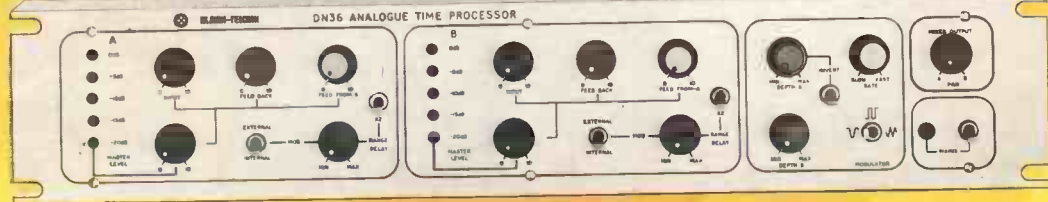


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