

BEAT

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INSTRUMENTAL

#Songwriting & Recording

TOM
PETTY'S
BACK

Sabbath:
What the
Butler said

**BMITF
PREVIEW**

INSTRUMENT REVIEWS

Sabre guitar
Ibanez bass
Barcus Berry
& Roland amps

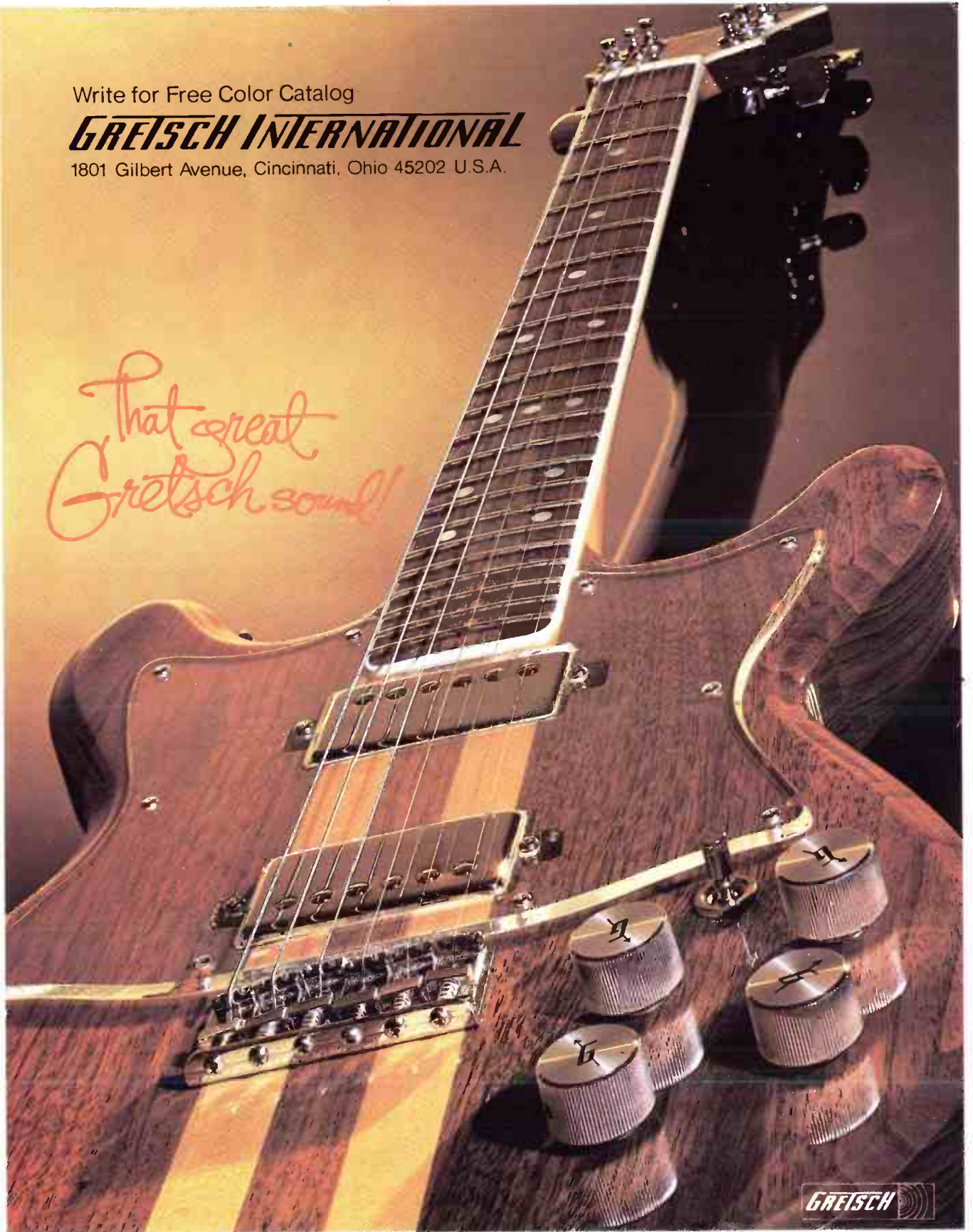


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BLACK SABBATH

Full dossiers on
Tony Iommi and
Gezzer Butler

by
Gary
Cooper

TONY IOMMI

By all accounts I should have been nervous about interviewing Sabbath. After all, hadn't lead guitarist Tony Iommi recently stuck one on a Melody Maker journalist? Weren't the band orges who decapitated virgins and sacrificed journalists (or should that be the other way round?). The fact is though, as I strolled into the Swiss Cottage Holiday Inn where the band were staying before their recent London gigs, I couldn't have cared less.

As I discovered several years back, the Sabs are gentlemen, paradoxically courteous in an old fashioned way . . . but, like all of us, they have a breaking point!

Part of the trouble between Sabbath and the Press arises from a common enough problem. Because the band hail from Birmingham and play heavy metal, they are written-off as thick Brummies without an ounce of musical skill. In fact Tony and the band have *considerable* musical ability — a fact which was rather forcibly put to me by Queen's Brian May later on that evening.

Having, hopefully, put the record straight for any BEAT readers who were worried by the adverse publicity, I'll get on with the interview!

Tony's career as a guitar player began some 18 years ago with the ubiquitous Watkins guitar and amp combination. At the time, and don't forget that's going back a while, his influences were Rock 'n Roll in general and Buddy Holly in particular.

"After that, like everybody else, I started getting into Cliff Richard and The Shadows — it was all there was!

"The first music to really hit me, though, was the Blues. I picked up on it because there was so much room to be creative in a 12 bar and so much room to put feeling into what you were playing."

Sabbath fans probably know that, at that time, the band was called Earth and had made quite a reputation for themselves in their native Warwickshire.

"I can't say that I was ever really influenced by the British blues players

like Clapton or Peter Green although I was impressed by what they were doing. Most of my influences then were the same as theirs. I used to collect every Blues record that I could get my hands on."

Curiously, Tony didn't find his lack of equipment a limitation. But, as he points out, the old Blues guitarists didn't exactly sport the best gear in the world did they?

"By the time Earth came along I was using a Fender Strat and a Marshall 50, which was good gear for those days. That Strat was a really great guitar and I used it right up to the first album when I started having problems with it. In those days nobody seemed to know much about guitars and when one started going wrong about the only thing you could do was ditch it. I'd bought myself a Gibson SG by then and had sort of put that to one side because I was used to the Fender. As I said, just about the time of the first Sabbath album I started using that and have more or less stayed off



Fenders ever since, although I'm looking for a good one now. In fact I know where the old original Strat has gone and I'm trying hard to get it back because it was a really great guitar."

But it's not Gibsons or Fenders that Tony is famous for. For many years now he's been closely associated with the instruments made by John Birch, being fond of John's electrical expertise and particularly the work of John Diggins who actually used to make the woodwork for Birch.

"I still use a Birch on stage," Tony says, "but J.D.'s making me a new one now which is supposed to be a bit of a secret. I'm leaving everything up to him. I haven't even seen the designs. One guitar he made me changes colour when it's under different lights. He's really very good."

"I've never really been able to use Gibsons live because I get a lot of problems with feedback and interference from the radio and whatever with them."

"I'd really like to be able to use my old original Gibson on stage but it's got single pole pickups in it and that makes it really hard to use. The John Birch ones are completely sealed in resin and that seems to stop all those problems."

In fact feedback and interference are Tony's biggest bugbears — which is hardly surprising when you learn that he is currently using between four and five hundred watt valve Laney's on stage!

The power, of course, gives the famous 'wall of sound' which the Sabs are so well known for and enables Tony to play in a style which relies very heavily on the sort of hyper-sensitivity which Hendrix and Clapton used to juggle with when *they* were using similar amounts of amplification. Of course, what you gain on the swings etc. etc. and Tony has had to pay for all that power with continually blown speakers and a lot of feedback.

"The cabinets have all got JBL 12" speakers in them, I used to use Celestions but I seemed to keep blowing them up" — wonder why?

The feedback problem, of course, spills

over into Tony's effects department. "I was using quite a lot of effects but my roadie left recently and went to work for Jimmy Page. Unfortunately he was in the middle of sorting out a whole board for me so I'm just stuck with a Tychobrahe Wah Wah and flanger."

Before 'Sabbath fan, Wapping' or whoever, writes in to ask whether such babies can be bought, I'd better tell you that Tychobrahe are an American PA hire company who will, if you are very important and very rich, make you electronic bits and pieces to order so, *no*, you can't buy them in the local branch of Woolies!

"I'd really like to get my harmoniser wired-up for stage," Tony continues, "but it's the same old problem. Every time I get the units wired in they create so many hassles on stage with radio signals and feedback and clicks and bangs . . . it's really frustrating."

"Most commercial effects units are useless for me. I've tried them all and it's the same old story."

In my innocence I venture to suggest that maybe Tony should try Morley. He laughs.

"Morley! I can't even use them in the studio. I've only got to plug one in and they start screaming. Most pedals I've tried seem to fall apart in a few weeks. They just don't seem to make them strong enough to use on stage."

Mind you, we *are* talking about Black

Sabbath don't forget. At 400-500 watts it's hardly surprising that Tony is beset with technical problems which wouldn't bother anyone using less 'oomph' in his sound.

One other problem that Tony has to content with (and that, hopefully, will never bother the average Beat Reader) is that he has had the tips of two fingers (the second and third) amputated.

What happened was that Tony, who was holding down a day job at the time, caught his hand in a guillotine.

"I more pulled my finger tips off than anything" he painfully recalls.

"I pulled my hands away from the blade in reaction and pulled the two tips off. Fortunately, a local doctor at a hospital got interested in my problem and came up with the idea of making some small plastic cups which fit over the ends of my fingers rather like thimbles. I have to put leather on them to give me some grip on the strings and I also have to be very careful not to let them come off. If that happens and I try to bend a string I'll slice straight through the skin down to the bone, which is almost exposed as it is."

"It was hearing about Django Reinhardt that got me going again. The guy I was working for when I had the accident brought one of his records round to my house and told me that this amazing guitarist only had two fingers. I thought 'Well, if he can manage so can I'. At first, until my fingers started healing up

properly, I used to stick to just two fingers which actually was quite good for me as it made me use my little finger a lot.

"Really though, it does make life difficult because when I'm bending a string I can't do what most guitarists do, which is bend by feel, I have to bend a string by ear alone which is difficult. Another thing is that I tend to have to hold down some very strange chord shapes."

For those of you who might wish to duplicate Tony's sound (and it ain't going to be at all easy) it might be worth telling you that he uses 008, 008, 010, 016, 024 and 032 string gauges in Picato — the same for either of his two acoustics, a Gibson J-50 and a Guild. Amp settings are everything on full (naturally!) except bass which he rolls right off. The guitar is plugged into the Laney's bass socket.

Occasionally Tony *will* reach out on stage and play some lightning fast licks — I've seen him do it several times. As Brian May put it "You know, for a long while I never bothered listening to Sabbath because I believed what the weekly papers said about them but Tony asked me along to a gig and I was knocked-out by what I saw. He really is a very good guitarist and the band can deliver just what their audiences want". From another fine guitar player that's praise indeed!

GEEZER BUTLER

Like Tony, bass player Geezer is a soft spoken Brummy, He's slow to make friends and doesn't come out of his shell easily — a factor which lead to one hack passing him off as thick. Well, he ain't and, what's more, he knows a hell of a lot about bass playing, as a quick listen and read of this article should prove.

Like so many bass players, Geezer started out on guitar — rhythm guitar to be exact, a function which he could see, in the late sixties when rhythm guitars were becoming about as fashionable as lepers, would end up with him joining the dole queue.

To get the gig with Sabbath, Geezer had to switch onto bass which, as it turned out was our gain as he's developed into a fine bass player.

"In those early days" he remembers, "I used to have to borrow basses, that was while we were still called Earth. Originally I used an old Telecaster bass and then I got myself a beautiful Precision — wish I'd kept it. That original Fender must have been about 1961 or 2 and I was so stupid in those days that I let myself get conned out of it. What happened was that this guy came up to me with a brand new Precision and offered to swap it for my tatty old one. Like a mug I accepted and soon realised that I'd come off badly. Then I found another Precision that I liked but that got smashed up before a gig on the second American tour. Someone got into our equipment store and worked over all our gear.

"I was running all round town that day

trying to find something that I liked and in the end I found this old Dan Armstrong Plexiglass bass. It needed a lot doing to it but I got it sorted out and it lasted me another two years.

"By then Tony was having his guitars made by John Birch and I went along and had three made for me because I couldn't find anything else that I liked."

What happened to the Dan Armstrong? Yes, you've guessed it, with Geezer's rotten luck it was ripped-off at a gig!

I've got three John Birches that I'm using at the moment, two four strings and an eight string."



In fact Geezer, ever an inventive player, was one of the very first to have an eight string instrument and he used it to tremendous effect on Sabbath gigs up until recently. Why, I wondered, had he stopped?

"Well it was near impossible to keep in tune on stage. I'd get half way through the set and the whole thing would be way out. In the end I had to stop using it and go back to the four string Birch."

As I say, Geezer has always been the sort of player to stretch out and try new ideas. On the first Sabbath album (released in 1970) there is an interesting and fluid wah wah bass solo (very rare even in these liberated days!) and, as well as still recording with the eight stringer, Geezer is experimenting with the superb Rickenbacker fretless.

"I bought one a few weeks ago when we were recording in Canada and, honestly, I didn't find it as difficult to use as I expected it would be. Once you get over the simplest mistake of looking for where the frets *ought* to be, you're o.k. The Rickenbacker is a great fretless bass but I've had problems keeping the octaves in because of that peculiar bridge design that they use. I've still got the original black nylon Rickenbacker strings on it by the way and they're great, a really smooth sound when you slide about on them."

"I'd bought myself a fabulous Thunderbird in Nashville, it cost me a fortune, and it seemed great in the shop. The trouble was that when I tried to use it on stage it just fed-back like mad and I had to get rid of it. Les, my roadie, told me that Glenn Hughes was trying to get rid of his Rickenbacker so I had that off

GEEZER BUTLER

him. Another bass that I've been using in the studio is a Fender Jazz and that's got a really good bassy jazz sound."

"Right now I'm trying to get John Diggins to build me a guitar which has the treble of a Rickenbacker, the scale of a Fender but with the bendability of the original John Birch basses. That's the problem with the Rickenbacker really, the scale is so long that it's hard to bend on stage. It's also quite big and difficult to handle because I tend to jump about a lot on stage."

For strings, like Tony, Geezer uses Picato, in particular a new design which they've just come up with for him, like normal wirewound but with the winding close together so that they are easier on the fingers and rather more resonant.

On the amp side, he's opted for a sensible blend of speaker sizes. He uses a selection of Laney 4 x 12 JBL cabinets with two huge custom Tychobrahe 1 x 18's for the bass end. Driving these are four Laney 100's set on 3/4 bass, 1/4 presence and full treble. These are run alongside an Ampeg 300 watt valve amp. Like Tony, Geezer is not over enamoured with transistor amps.

"In the studio I've started using combos a lot. In Canada I found this amazing old Ampeg 70 watt combo, one of the ones with the metal grille on top. I've found that 4 x 12's rattle in the studio when you're driving them with a 100 watt top and these combos sound better. They



L.R: Ward, Osbourne, Butler and Iommi

wouldn't sell it to me when I offered to buy it, though they must have known how good it really was!"

Another piece of gimmickry which he's made use of on the new album is the E-Bow. "They're really hard to use because you're very limited just sticking to one string but they make an amazing noise, a bit like a cello and a bit like a Moog yet with a sound of their own."

As I've found with several heavy bass guitarists (Budgie's Burke Shelley being another example) they frequently listen to funky bass players and draw inspiration from them.

"Yeah, funky bass playing is really good. Those guys have opened up a whole new field. You can't use all their ideas when you're playing our sort of music but I've learned a lot of new licks and runs which I can put in here and there. I really think that anyone now who's serious about playing bass should

listen to that sort of music — it's bass player's music really. That and Stanley Clarke — he's really good, amazing, certainly shook me up when I first heard him."

For those of you who caught the recent Sabbath gigs, the strange squeaking sound he got for his solos came from one of his two main effects units, a wah wah and a Tycobrahe flanger.

Strangely, when I caught the final gig of the tour at London's Hammersmith Odeon, Geezer was using his Ricky (the fretted one). Afterwards I asked him what had happened to his John Birch the Butler Hoodoo had struck again.

"You ain't gonna believe this but I was sitting in the dressing room with it before the gig and the truss rod just went, the neck ended up looking like a banana still, I didn't get a bad sound out of that Rickenbacker did I?" No, as a matter of fact he got a *superb* sound out of it!

It's not totally impossible that one day we'll be hearing rather more of Geezer than his role of meshing in between Bill Ward's drums and Tony Iommi's guitar work.

On the quiet he's been learning to play stand-up bass and has written a lot of jazz and funky songs. To date he has something like twenty or thirty songs tucked away. If you stop and analyse Sabbath's tracks, especially over the past four years, you'll see how Geezer has developed as a player. If he's been working on some jazzier ideas it could be very interesting to see a solo project.

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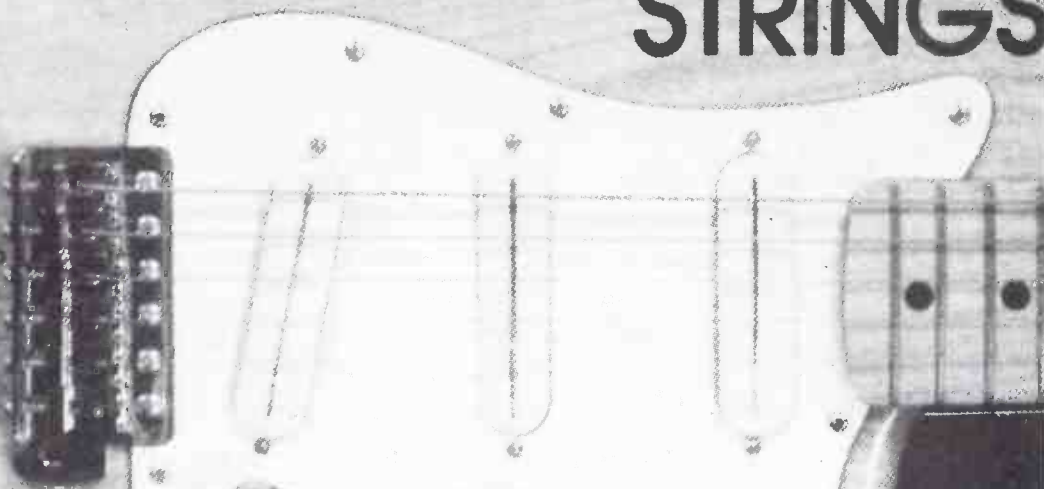


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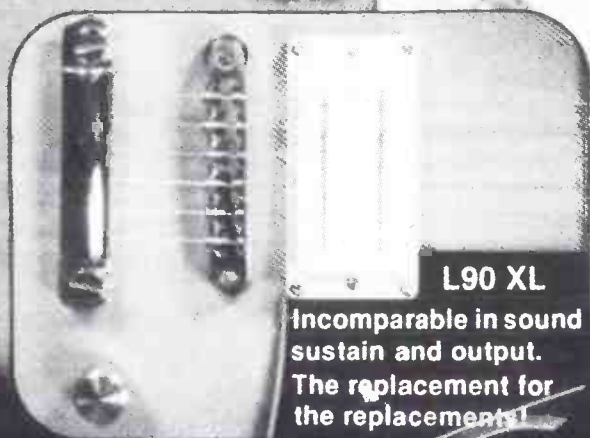
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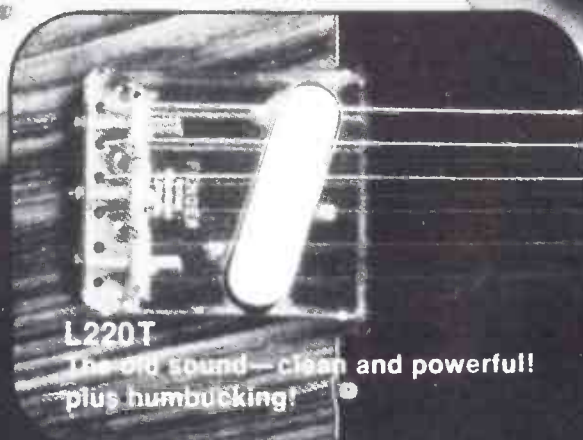


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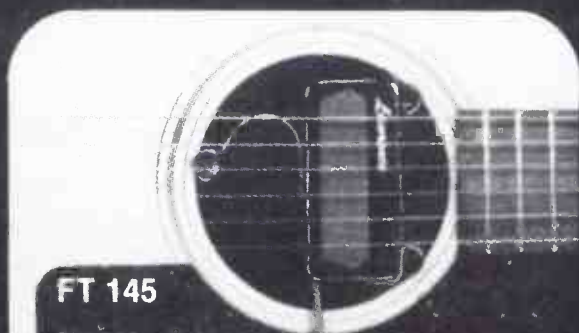
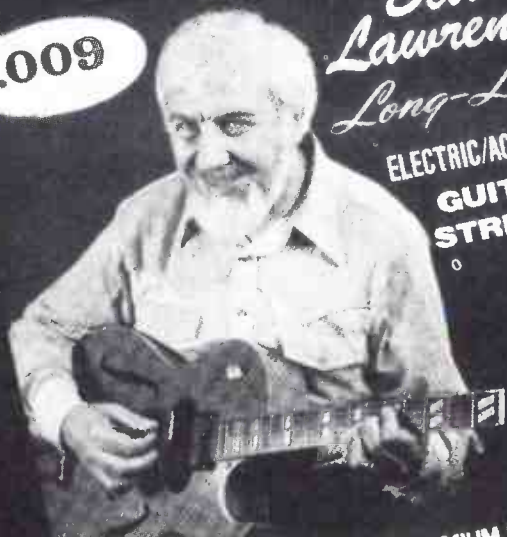


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Qatar knows

Dear Sir,

Last year I had a Grimshaw GS.30 guitar built for me, with a maple neck and a gold top. I find this guitar excellent for sustain and the neck action is better than the Gibson which I used to own. I use this guitar through a Yamaha G100-212 and a Double-Sound foot-pedal. Can you let me know something about Grimshaw guitars?

M. MacDonald,
Qatar

Certainly. They are made by a gentleman called Frank Loneogan, who has been associated with the company since around 1963, though the name has been in existence since 1939. Although they only produce between five and six guitars a week, there is a range of eight models, costing between £105 and £395 — the latter being a custom-order twin-neck. The GS.30 is a Les Paul copy, a model which Grimshaw started building when the British supply of Gibson Les Pauls dried up in the early sixties. The price is £148.50, and like all Grimshaw guitars it carries their own pick-ups. They also make acoustics to order, at prices between £85 and £270. Those interested in obtaining further details may obtain them by writing to 12a Vicars Road, Kentish Town, London NW5.

Part tickler

Dear Beat,

Please could you give me some addresses of firms who manufacture guitar parts, as I wish to construct a guitar myself. My idea is to include a pre-amp and tone circuitry in it, rather like the Gibson RD Artist. Keep up the good work, and how about some reviews on

Yamaha amps?

M. Tinley,
Lymington,
Hants.

P.S. Andy Drain (Letters, last month) notices great similarities between HM bands, but all punk sounds the same and features the same lyrics — four letter ones. Keep up the *music* reviews.

Two sources spring immediately to mind in the search for guitar accessories. Rosetti import from America such items as pick guards, bridges, jack plates, knobs, switches, tremolo arms and nuts — all from a company known as Mighty Mite. Their range of Screamer pick-ups is also well worth a look. Pots, input jacks, phase kits, etc. are included in the list. Rosetti can be contacted at 138 Old Street, London EC1. Numerous companies can supply you with machine heads — Grover from Hornby Skewes, for example, Gibson



Gibson RD Artist

from Norlin, Music Man from Strings and Things, Yamaha from Kemble . . . and so on. Your local dealer will be able to order any individual items for you — but be specific. Decide exactly what you're going to need and how much you can afford before parting with any money.

E-Time's run out

Dear Beat,

Congratulations and thanks for your informative and unbiased mag. I look forward to it each month (even though it is 2-3 months old when it reaches me!) I have just acquired a new 100W valve amp made by a NZ firm who have a good reputation at the moment. Their most popular line is a 100W combo that many people prefer to the old Fender Twin. Anyway, to the point: my amp has no master volume and as I am a fan of the nice "fat" sound, I have to turn it up really loud in order to achieve this, practising as I do in the proverbial garage.

Can I utilize my old amp as a pre-amp? What about the E-Time practice amp? Due to our terrible import laws I wouldn't be able to send for one, but I certainly was impressed by your review of it. Is there anyone over there willing to help an old colonial?

Lindsey Cubb,
Napier,
New Zealand

The E-Time practice amp was reviewed way back in January 1976, Lindsey, and has since disappeared from the face of the earth. You would be advised to buy a good pre-amp/distortion unit like the MXR Distortion +, the Electro-Harmonix Linear Power Booster, Ibanez Overdrive, Roland Boss Overdrive, etc.

There are literally dozens to choose from. Unfortunately, you don't specify exactly what the New Zealand government refuses to let into the country, so it's hard for us to tell you how to obtain these items. Roland and Ibanez come from Japan, MXR and Electro-Harmonix from the U.S.A. We wouldn't advise using your old amp as a pre-amp. It's a messy set-up, and if you're not sure what you're doing you could end up blowing both of them. Read the ads in Beat for British importers who might be able to help, and write to them for details.

Finally, we would be interested to hear more about this wonder NZ combo manufacturer. If he can outshine the Fender Twin, his amps can't be bad.

H.P. Sauce

Dear Beat,

I was particularly interested in last month's punk v. old wave letter, although I must admit to being cheesed off with the argument in general. True, Rainbow do sound rather like Purple, but the fans like it. (Please the fans, eh, punkies?) But Rush? A noise? I suggest Andy Drain esq. tries A Farewell To Kings — not my cup of tea, but musical nonetheless.

As for cheaper guitars, I am 16, and yet on £3 a week I have, albeit with help from friends and H.P. deals, managed to acquire a new Yamaha SG1000, a New Ibanez Les Paul DeLuxe, a Takeharu WT200 jumbo, a hand-made SG and a 100W Marshall valve stack with two cabs.

I rest my case.

John Dalton,
Bristol

P.S. Mention to dear Andrew your recent articles on the Stranglers, Talking Heads and The Jam, not to mention numerous album reviews.

P.P.S. Perhaps his new guitarist would like to play bass in a new Electric Gypsy Band.

Agreed, the battle between the punkies and the old wave is tedious in the extreme. We like to see controversy raging through the letters page, but please let's hear about something fresh. As for your guitar acquisitions, all power to your elbow if you can pay off these debts at £3 a week, but how did you convince the shop at you'd still be alive in 150 years time?

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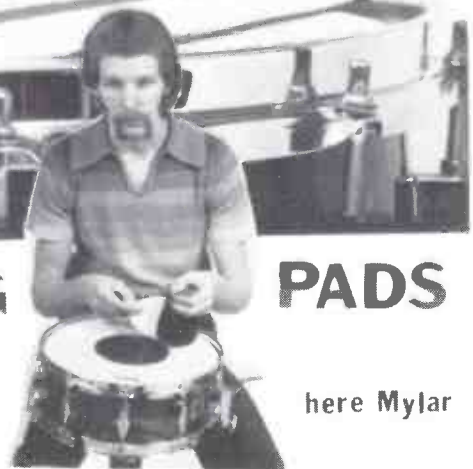
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SABRE II

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Reviewed by: Micky Moody

One of this month's guest reviewers is Micky Moody, currently David Coverdale's guitarist in Whitesnake alongside Bernie Marsden. As they are both well known Gibson men, the Whitesnake camp seemed to be an appropriate destination for Music Man's comparatively new Sabre II guitar.

Bernie was originally scheduled to test the guitar but he couldn't come to terms with it at all. I didn't think any more about it until I had difficulty tuning my own guitar during one of the Whitesnake sessions and turned to the Sabre as it was already in tune. One of my first jobs was putting on new strings. The action arrived fairly low and although there was nothing wrong with their own strings — Fender Rock and Roll I imagine — I used my own favourites, Gibson Custom Gauge, the same as Ernie Ball Slinkies. I quickly came to like the Sabre, and this surprised me as I've always favoured Gibsons, especially the older models: I have a '53 Les Paul, a '60 335, a '61 Standard plus a '59 Gretsch, a '37 Dobro and a '32 National. The last new guitar I bought was a '66 Telecaster, the in guitars at that time.

Contoured

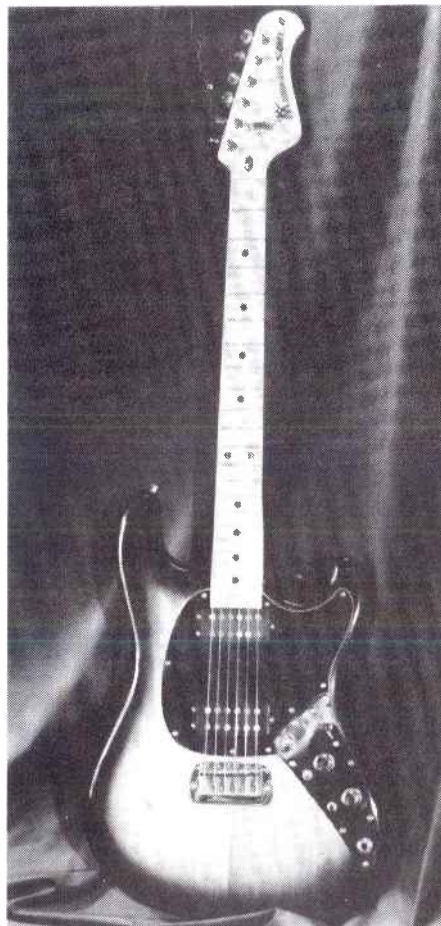
The Sabre includes several features of its predecessor the Stingray although Music Man appear to have singled a few areas out for modification and improvement. The body is thoughtfully contoured, about seven pounds lighter than the Stingray (although it's still a heavy guitar!) and yet it particularly impressed me with its ability to sustain like an old Strat at full poke. In fact, this sustain turned out to be the first of several things which began changing my original suspicion — namely that the Sabre would be a professionally constructed but fairly characterless guitar.

The neck was maple, with a smooth, comfortable fingerboard and generously spaced frets (a little more so, I think, than the Sabre I). I don't usually favour maple neck outside funky chord playing but this one was fine and will be particularly suitable for country picking. As part of their bid to achieve versatility this country neck is combined with good neck rod ad-

justment, a newly designed neck tilt mechanism and (more of which later) an excellently designed bridge, all of which contribute towards making the Sabre a guitar for all playing seasons.

During the Stingray run Music Man changed the body wood, so the Sabre is either constructed from ash or poplar. I don't know how that contributed to the sustain; a thicker body than the Strat did most of the good work I'm sure, but wherever it came from the sustain was clean, powerful, more full bodied than the Strat version and seemingly able to survive at full strength for longer than it should have! The controls were interesting from the two important points of view — 1) their effect on the sound and 2) their placement and convenience for the player. Set in another plate fitting in beside the scratch plate the controls are master volume, treble tone control, bass tone control, a treble boost switch, a phase switch and of course a three position toggle for the two humbucking pickups.

The guitar also features the in-built pre-amp arrangement common to other Music Mans and, for example, Ibanez. This operates to convert the output to low impedance but has the side effect of adding hiss, especially when a lot of boost is being delivered by the tone controls. The pre-amp is operated by battery, reached via a small panel in the back of the guitar. The effect of the pre-amp in an already treble-orientated guitar is to *add* treble — it doesn't operate in the cut position — so it's contribution to the overall sound of the guitar is not as vital as it may seem.



The nearest of the controls, set right beneath the second pickup, is the master volume. Its effect is instant, and as it is within reach of the little finger it can be incorporated in your playing to good effect. The treble tone control is really more of a tone boost for extra gain but — and this is my main beef about the guitar — it doesn't have a mark to indicate the central position. None of the three rotary controls is marked in any way and while this is not such a serious omission in the case of the master volume it *is* for the treble and bass controls which operate on a cut and boost basis with a central position giving a flat sound. The extra treble boost switch didn't strike me as being too effective; the guitar, especially when the treble tone control is called into play, is very toppy anyway.

Asset

The phase switch doesn't offer any dramatic variations to the sound and would be more of an asset at low volume. I experimented with all the controls to find the best setting for straight rock n' roll guitar playing and eventually settled for either the treble or middle pickup position, both tones full on and leaving out the phase. The ease with which I was able to find such a hard-bitten rock sound underlines the Sabre's versatility — remember that different settings, combined with that neck design, will easily accommodate a country pickin' Tele sound.

Those two vital areas of hardware, the bridge is indestructible and well designed; there are six individual screws to make any alterations easier and, better still, it's so constructed that the screws are covered and therefore most unlikely to start edging their way out once the guitar has endured its fair share of stick. At the other end, a small but useful feature was the clasp in the head to hold the top three strings together (the Strat's clasp holds the top two). In the same area, the melamine neck nut was perfectly set and should last for ever. Finally, the finish and construction were both excellent, good enough for each player to stamp his own personality on the guitar after a while instead of giving way to an uneasy feeling that it's rolled straight off the old production line. My model had a natural finish; alternatives are sunburst, walnut, black, white and silver.

Handling

In conclusion, I can only end where I began. I picked it up just to save a little time and rapidly became very impressed with its versatile sound, action and handling. On my way towards the classic rock sound, I found myself being led towards Hendrix riffs and crisp, meaty lead lines. It cut through so well in the studio that I'd recommend it primarily as a studio guitar, although one not necessarily programmed to produce the traditional set of Strat/Tele/Stringray sounds. Slide is still my trademark and that'll still happen on my old SG, but the Sabre will get full marks as soon as they've put position indicators on the rotary controls.

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IBANEZ ARTIST BASS 2626

Price: £378.35

Reviewed by: Neil Murray
through Peavey bass amp
and Ampeg V4B cabinet

I'm sure that most guitarists have overcome their initial impression of Japanese instruments just being cheap'n'cheerful copies of Fenders or Gibsons, suitable only for beginners or hard-up students. Quite apart from the replicas of famous originals produced by companies like Ibanez, the industrious orientals are bringing out quite a few new designs which borrow from existing guitars and present the best parts in interesting new ways. However, hefty price-tags are no longer the preserve of American companies, as instrument makers everywhere are finding the high prices of good timber and good workmanship have to be passed on to the player. The more expensive Ibanez and Yamaha guitars will give most new mass-produced American guitars a run for their money, but so far there have only been a few Japanese basses that are not straight copies of Precisions or Rickenbackers.

However, here we have the Ibanez Artist 2626 bass the companion model to the Artist series of guitars, it attempts to be original without being revolutionary, but whether it will ever achieve the success of its American forebears or even the copies is open to debate. The Artist is certainly a very well-made instrument, boasting a very solid (and rather heavy) body with a carved top and a lovely dark brown sunburst finish, the overall impression being of quality, rather like an old violin.

The body shape reminds me of a squashed Ripper bass with more pointed cutaways and in fact there are quite a few features that are reminiscent of the newer Gibson basses, such as the bridge (no individual string height adjustment — boo!) the headstock and the large frets. The neck is one of the best points, being somewhere between a Fender and a Gibson but much straighter than most recent examples of those makes. The machineheads are great — the heaviest — Schallers one can buy, and definitely better than any others on the market. Positive but not stiff, they make

me seriously think of getting some for my Precision.

You also have the option of passing the strings through the body for more sustain and greater tension, or attaching the ball-ends at the bridge if the strings you use are not long enough to reach the machineheads when you put them on through the back of the body. Unfortunately, the washers which the strings pass through get dislodged by the pressure of the strings pulling against them and are apt to fall out when you change the strings.

So far, the bass seemed quietly impressive, but on plugging it in to an amp, I encountered what to me is the main drawback — its ability to distort amps even more than a '58 Les Paul! However, what may be desirable for a lead guitarist can be a pain in the posterior for bassists trying to get each note distinct. The two pickups, positioned as far apart from each other as possible, are humbuckers, which are great as far as getting rid of noise picked up from lights, mains etc., but produce such a high

output that to get a clean sound one has to have a very clean and powerful amp, like an Acoustic, or else play very lightly.

If you want to be an up-market Jean Jacques Burnel, this bass is ideal for you, and you can get a twangy Stanley Clarke/Chris Squire sound, with added New-Wave distortion! Just plug this into a Marshall, and you can dispense with your fuzz-box! The pickups are well-designed, though, with curved upper surfaces so that the strings are picked up equally loudly, instead of the centre pair being quieter as is often the case on guitars with curved fingerboards and flat pickups (Jazz basses, for instance). They are adjustable for height and angle, and I suppose if you screwed them right down you could get rid of some of the excessive output. There's an on/off switch for each pickup, which means you can turn the guitar off completely without having to change the settings on the two volume controls, and there's a master tone control, all three being well-positioned with large easily-read numerals round the outside of each.



Padded

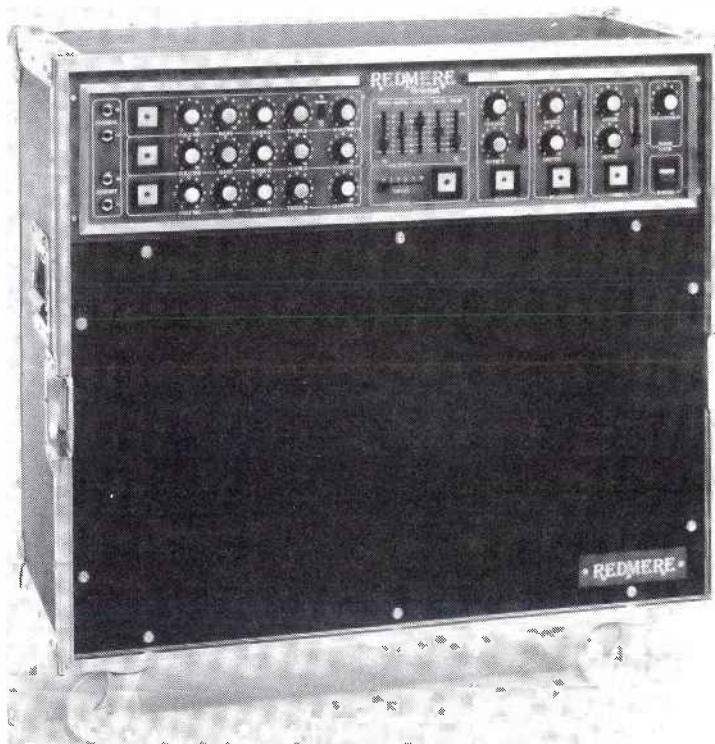
There are some very nice features on this bass (one slight quibble is with the abalone position dots, which make it hard to see which fret to go to on a dark stage) including the padded case which comes with it, and the feel of the neck, but the overall impression is a bit characterless. I'm not a big fan of bass guitars with pickups near the neck (too bassy) or beside the bridge (too trebly) and when both pickups are used, the tone is rather hollow, without enough punch for my taste. However, for melodic, plectrum-style players who want a bit of distortion, this might be the ideal axe. It's got a lot of sustain, and it plays well with a minimum of setting-up needed, but I'd like to see Ibanez come up with a bass with some ideas which don't owe so much to what's gone before, without going overboard with pre-amps and LEDs set into the neck, etc.

The Artist bass is very nice-looking, and I'm sure many players would be proud to own it, but personally, I'm waiting to see what Yamaha come up with for bass-players — they've done wonders for everyone else!

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INSTRUMENT REVIEW

Amplifiers



ROLAND STUDIO BASS 100

Price: £605 inc. VAT

Reviewed by:
Chris Simmonds

Roland currently seem to be directing their main war effort towards the keyboard front with a few new synthesizers (including one four voice polyphonic model) taking pride of marketing place over amps. The well-established Jazz Chorus series, however, firmly set the company up as one to be taken very seriously in the latter field and when the Studio Bass 100 arrived in the office it was given the full red carpet reception normally reserved for traditional top-flighters like Marshall and Fender.

It settled itself into a corner of the office, all but growling dangerously like the fabled Fiat Mirafiori, and prepared itself for its first encounter with the man fool enough to try it out. Everything about its appearance looked ominous; two castors at the back but none at the front to achieve the impression of floor-bound permanence, controls in fulsome array straddling its entire width, heavily protected corners and two carrying handles in the side recesses able to withstand two hitched tractors driving off in opposite directions. Its main feature is a section of the controls given over to equalisation and this, plus its suggestive title (to say nothing — yet — of the paralysing price tag) presumably indicates that it's aimed at the potential market of the fully-fledged pro with ample funds and sound aspirations to match.

So much for immediate impressions . . . onwards, as ever, to the sound of the brute. The first sound it produced, in fact, was a muffled 'ow, my disc's gone again' as I attempted to coax it towards the nearest mains socket. The idea is that you tilt it backwards onto the two castors and just set off, but a combination of muscular feebleness and stiff castors rendered this operation rather less comfortable than the instruction booklet had led me to believe. I'm not suggesting frontal castors for a moment, merely pointing out that stiff castors might force you to pull the amp rather than push it, and in *that* case extra carrying handles at the back would be an easily installed and welcome addition.



The second sound it produced was the expected surge of power as the first tentative notes rattled around the office. As far as basic specifications go, the bass amp is rated at 100 watts (into 8 ohms, quite standard) running through a 15" R&P speaker; this speaker was a new one on me, possibly made by a firm affiliated to Roland, but more than able to hold its own once the going got tougher. And, of course the SB100 is transistorised in the general Roland fashion. In a lead amp I scream valve as loudly as the next man, but this doesn't matter so much for bass playing. While the EQ gives you a wider range of sounds than most other amps recently tested, the basic Roland speciality is handling a clean, clipped note — which is what transistors are all about!

Setting

Naturally, the first matter to establish was the amp's performance on its basic controls excluding the EQ section. These comprise volume, treble, middle and bass — quite standard — plus the equally standard choice of high or low input. As I was using the monstrously powerful Ibanez bass (reviewed elsewhere in this issue) I

selected the low input. I've always found bass controls on bass amps needed the most careful setting of the three; whack it up too much without compensation from the others and you could end up with your rib cage doing the dancing, but in a three-quarter position it was comfortably placed to mesh in with the other settings. There, both treble and middle (especially middle) were sensitive and useful; three quarters to full enriched the tone and facilitated the first rendition of a sharp, funky, Rickenbacker type sound. Impressive, especially in view of the total *unfunkiness* of the Ibanez; a Rickenbacker on three quarters treble and full middle could have produced a classic sound. This sharp sound lost its edge somewhat as the volume control was whacked up — only to be expected — and it appeared to match up to the amp's 100 watt rating. Distortion was minimal due to the amp being transistorised; the port beneath the speaker also played its part in giving the notes room to breath and pump themselves out through this extra exit.

All comments from others in the office flattened up against the far wall as if Al Capone was frisking them indicated that the sound was carrying exceptionally well; the port is a PA segment cleverly applied to this combo and the slight upwards tilt of

the speaker itself emphasised its projection.

All very well and good, but it's obviously the equalisation section which will set this beast apart from its competitors. The seven controls and the on/off switch of the EQ are cordoned off by a blue band (placed between the normal controls and the power on/off on the right of the control panel). Six of these are actual EQ controls and the seventh is EQ volume. Presumably to keep the aesthetics of the control panel uniform and to save on space, the EQ controls are rotary instead of slider, operating from a central position with minus 12dB anti-clockwise and plus 12dB clockwise.

Sliders

Although there is a school of thought that would insist on sliders for any kind of equalisation on an amp, mainly to look trendy and technical, rotary is fine. You lose out on instant visual checks on the settings, to say nothing of the extra satisfaction you would get from equating your sound with various graph-like patterns on the fascia, but sliders are generally more delicate and in this instance would mean a largely re-designed control panel. This EQ covers six octave-bands with frequencies marked more specifically as 75Hz, 150Hz, 300Hz, 600Hz, 1.2KHz and 2.4KHz. From a mathematical point of view, therefore, it is possible to achieve an infinite variety of sounds, boosting and cutting volume as

well as actually altering the tone of your selected band level.

Of course, it didn't quite work like that. For a start, I soon found myself dispensing with the possibilities of the cut positions. With a beast like this, *all* the controls should travel clockwise. For the second time I was drawn inescapably towards a clear, cutting tone with the 75Hz and 150Hz whacked up quite generously and the rest marginally right of the central 'O' position. For a more bread and butter British, thudding bass, the controls on the bass itself and the basic controls on the amp set more mercilessly paved the way for the 75Hz and 150Hz to remain in the same position with extra boost from the next pair. And so on. The 1.2KHz and the 2.4KHz controls blasted up full produced the first notable emission of hiss, but nothing to start a scandal about. After all, going back to the basic premise of the amp being transistorised, its response to the 'cooking test', ie, everything turned up full in the expectation of being hissed, crackled and popped at was comparatively restrained.

Compensates

The EQ level control operates to compensate for the loss of power over all when the EQ is switched in and immediately established itself as quite a useful tone control as well. Roland provide a foot switch (although we didn't get one) to turn the EQ section on and off during playing. I

assume that it covers the EQ level as well as the actual EQ settings, and in that case it could really broaden the scope of your playing — provided you don't use it like yer average effects pedal, ie, jumping on it every two minutes just because it's there.

One final point of interest in the control department. The power on/off switch has two on positions, with off in the centre. This is a small but handy touch, quite common on American amps, in case one of the circuits is a little crackly. It also means you have to turn off carefully. One of my colleagues, ignoring the pilot light, flicked the amp from on to on and set off for lunch!

Sockets

Finally, the extra sockets, neatly tucked into the recess behind the amp: the foot-switch, of course; extra speaker extension (which would turn the amp into a mini PA); and lines in and out — in to use the Roland as the extra and out to run to another amp, mixer or even tape recorder.

The last sound the SB100 produced was my disc giving way for the second time when I saw the price tag. I don't know how to break it to you gently, folks — £605.00 including VAT. This puts the Roland up around the Acoustic bracket, beyond comparable Fenders even. Whether it's worth it or not is up to you and your bank manager. The amp is certainly tough, attractive and will produce any number of fine sounds either in the studio or on the road.

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INSTRUMENT REVIEW

Amplifiers



BARCUS BERRY COMBO

Price: £399 plus VAT

Reviewed by: Peter Douglas

The name, of course, will be familiar to anyone who has ever had to "bug" an acoustic instrument — guitar, sax, etc. and in that capacity Barcus Berry have achieved the supreme accolade of "industry standard". Like all companies with an eye to improving their lot, Barcus Berry have since diversified, and their range of combo amps, cabinets and small mixers has now been around for a fair while. We decided to take a look at their Model 1724 Combo, which is rated at 140 watts. The British distributor, Guild, told us, however, that this power rating represents the value for America, making the British power rating just 70 watts. The specifications for this series of combo's state that total harmonic distortion (t.h.d.) at full power is 0.25%. This immediately indicates the kind of amp we are dealing with: a fully transistorized type with no overload facilities and the emphasis on a super-clean sound. It will not, therefore, find favour with the majority of rock guitar players. Jazz, maybe. Pop and cabaret, perhaps. But Nugent wouldn't dig it.

Modulation

One of the most unusual features of this combo is the large number of rotary controls: there are twelve of them, positioned in six pairs. From left to right these pairs are as follows: input, accent, tone, midrange, master and modulator. Input's controls are sensitivity and volume; both accent and tone consist of treble and bass; midrange has level and frequency; the master section has volume and reverb; and modulation consists of speed and depth. Rather a lot to digest in one gulp, and inevitably takes a bit of getting used to, especially without any colour coding of the various functions, or any means of instantly spotting say, the master section, which is stuck inconspicuously between the midrange and modulation sections. The only other features of this front panel are a single in-

put jack socket on the left, and the on/off switch and indicator light on the right. This light, incidentally, is rather small, and doesn't show up too well in ordinary daylight. The on/off switch is of the type that is "off" in the centre and "on" when either up or down.

Handle

The speakers are a 12" pair of the heavy-duty, wide-range PM dynamic type, and were free of rattle at high volume. They certainly handled the power from the amplifier without trouble. The front grille is held on by four bits of Velcro, though main access to the speakers will be made through the open back of the cabinet. The latter is reasonably well protected against damage by metal corners and the usual hard-wearing black vynide cloth covering. There are no castors, however, the transportation is by means of a somewhat puny-looking handle on the top.

On the back panel of the amplifier are five jack sockets: three of them are for connecting up a footswitch (though no footswitch was actually provided with the review amp supplied to us), and are for remote operation of reverb, distortion and modulation. Then there is a line out socket to connect extra speakers. The fifth socket is for linking with a mixer, thus providing, say, six further inputs to the amp. Barcus Berry manufacture both four- and six-channel mixers, which would suit this purpose.

Suffice

Clearly the first thing to do once a guitar was plugged into the input was to examine the operation of all those controls. Starting on the left, we find the sensitivity and volume controls. The former affects the amplifier's response to the level of the instrument's signal, whilst the latter affects simply the output level. In practice, they are like two volume controls. I think in all

honesty that one control would suffice here. Tonally, despite the six controls, the amp did not offer very much variety of sound. The bass tended to sound muffled, whilst a true, stinging treble was not really obtainable either. On flat response, the tone was . . . well, flat. It was dull rather than crisp. A half-way decent sound had to be fought for, and even then it was, as I say, only half-way decent. And believe me, I tried everything.

Suggestion

Earlier on in this review it was stated that no distortion was forthcoming from the amp. It is possible that with the aid of a footswitch this might not have been the case. With sensitivity and volume on full, plus all the tone controls fully wound up, there was a faint suggestion of bite, but only minimally. In short, the master volume didn't act in the manner that we have become used to with modern combo amps. Maybe our review model had a fault here, however.

Puzzler

The accent section had very little effect; the treble control in particular did not seem to alter the sound one iota. Another fault, possibly. The bass accent simply increased the muffling effect.

On to the reverb section, and here at least there was plenty of range and depth when needed. Modulation, though, was another puzzler. It sounded as if it was supposed to be a tremolo unit, but even at maximum depth the warbling effect was barely detectable. The speed control did indeed regulate the speed of modulation, but was of little use when the depth was only scratching the surface.

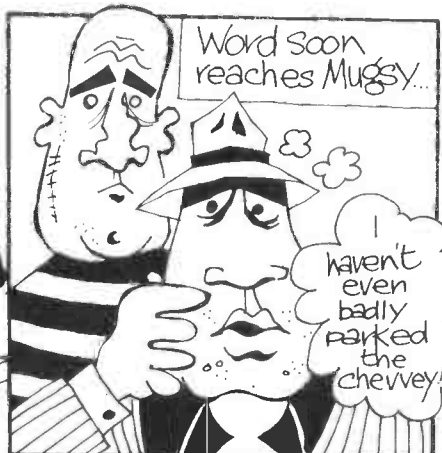
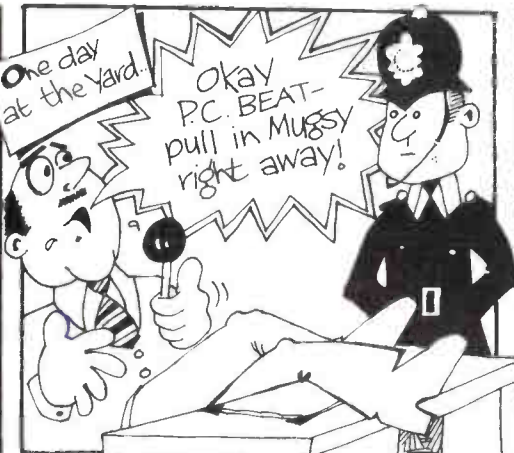
Electric

All in all, if this sounds like a slag off, we must reluctantly admit that the Barcus Berry deserves it: little tone, hardly any distortion, and a modulation section that didn't seem to be working at all. At its very best the amp sounded adequate rather than good. With all this in mind, it is worth considering whether it might not be better suited to some other instrument than the electric guitar. We were not able to try it out with an electric piano or organ. This particular model is not designed for use with a bass. Possibly its best application might prove to be in amplifying a miked-up acoustic guitar. On the other hand, most people will be interested in it as an electric guitar amp, and it is, according to the manufacturers, supposed to be suitable for this purpose. At least four guitarists came to the reluctant conclusion, after struggling with the controls for some time, that they would not like to use it either live or for practice. Especially at the recommended retail price indicated by Guild.



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INSTRUMENT REVIEW Amplifiers



REDMERE SOLOIST COMBO

Price: £499 exc. VAT

Reviewed by: Bill Nelson

Ever since the first transistor amplifiers appeared on the market, musicians, and guitarists in particular, have argued the pro's and con's of valve versus transistor. Despite the more recent advent of amplifiers using the Field Effect Transistor, which supposedly gives the characteristic 'warm' valve distortion, the old controversy still rages.

I must admit that after trying various transistor amps, some using FET's, some hybrids, I was firmly convinced that the sound of valves would never be remotely approached by a tiny transistor... until I tried this extraordinary piece of electronic equipment.

The Redmere Soloist is a transistor combo giving an output of 130 watts into its own two 12" Celestion speakers, or 200 watts if used with suitable extension speakers. Before going further I should state that the model submitted for review was only a prototype and, as such, came with a few minor faults which its makers are well aware of and which I have been assured will be remedied when the production model becomes available, but more of that later.

In outward appearance the Soloist resembles not so much an amplifier as a flight case. In fact it's cabinet is exactly that; a flight case with amp, speakers and controls, plus effects, completely built in! It is, by some standards, fairly large for a combo of this type, but nevertheless looks very attractive being finished in a dark reddish brown wood with riveted satin aluminium edges all round. There are two flight-case type sprung recessed handles on each side and four heavy duty nylon wheels underneath. The whole front area of the case removes to reveal plain black speaker cloth surrounded by a most impressive array of controls. This is where the fun begins.

There are two main input channels, one bright and one normal, each with two jack sockets marked high and low, presumably for instruments of different impedance. From here it splits into three totally independent channels which are selected by touch sensitive squares complete with their own red indicator lights so you can see in-

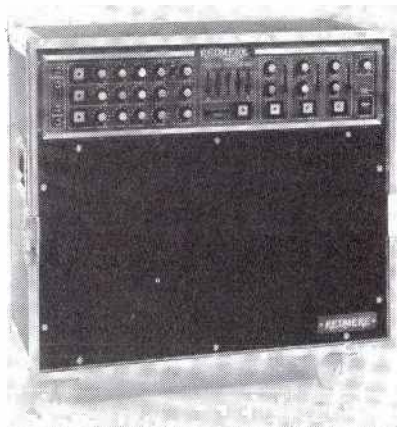
stantly which channel is in use. The idea behind the amplifier is to take three popular valve sounds and have each channel reproduce one of them, independent of each other, so that it is possible to completely change the overall tonality just by using the touch-sensitive plates.

The first channel has the characteristics of a Fender Twin Reverb. The second has those of a Marshall Super Lead 100, and the third derives its style from the Vox AC30, (but with the power increased to around 80 watts). Each channel also has its own input volume, bass, middle, treble and master volume controls, plus a bright switch on the Fender Twin channel. As if this amount of tonal variation wasn't enough, there is a five band graphic equalizer giving a 12 db boost or cut on the five bandwidths which are from 80 hz to 6 khz.

Next comes the effects section (these people at Redmere don't believe in doing things by halves!). The Soloist comes complete with a 3-spring Hammond Reverb unit, a sustain unit, a flanger, a chorus effect and a noise gate, all built-in. Each effect is switched in by its own touch-sensitive plate although the production model will also have a footswitch available.

The amount of reverb is governed by a horizontal slider adjacent to the appropriate touch plate and the whole reverb section is located in the middle of the control panel, just below the graphic equalizer.

To the right of this is the sustain unit which features a vertical slider governing the level of sustain, plus a colour control for tone and an effect control which, when set on zero, also causes the unit to act as a compressor. As the effect control is turned clockwise, the sustain/distortion is progressively increased.



The flanger has both speed and depth rotary controls plus a vertical slider to vary the amount of regeneration. The speed control may be switched off entirely and the degree of harmonic phase shift can then be controlled by manual manipulation of the depth control. This is a useful feature for producing chiming bell-like overtones to whatever notes are being played. To the right of the flanger is the chorus effect again featuring rotary speed and depth controls and a vertical slider to govern the amount of effect required. At the very end of the line is the noise gate which, with its single rotary threshold control, sits just above the bright red illuminated power

on/off switch.

After all that, what does it sound like? Well, to these cynical ears it sounds remarkably similar to the three amplifiers it's supposed to sound like, and for transistors that's an incredible achievement. I can still detect a little of the transistor sound in the way that the very high frequencies 'crack-up' rather than 'break-up' when the front end volume control is high, particularly when the guitar is being pushed as a result of heavier plectrum action or power chording as we illiterate rock'n'roll types are so aptly supposed to call it. It's a very subtle thing that some might not even notice, it's almost psycho-acoustic, to use someone else's term but very slight compared to any other transistor amps that I've heard.

The layout of the controls is logical and graphically clear and the only criticism I have in this department is that the appearance of the touch-plates could be better. However, this is one of the points already being improved on for the production model, as I mentioned earlier.

The three channels work well, the first being the cleanest and the third the dirtiest giving that very well known AC30 third harmonic distortion when the volume is cranked up. The amount of tonal variation of each channel is enormous and, when coupled with the graphic, provides almost limitless choices of sound. One thing I would personally like to see on the production model is an e.q. in/out switch on the equalizer, similar to the one on Boggie amplifiers.

The reverb is good, which is to be expected from a company like Hammond and I'm told that the production amp will have more reverb depth available than the prototype.

The sustain unit I liked the least of all the effects although I must admit I'm very particular about such things. I found this one very nasal despite its wah-wah type filter tone control. The length and richness of its sustain could also be improved upon.

The flanger was pretty much as good as you'll get without going into the expensive realm of Eventide units, though, like the cheaper Electro-Harmonix and M.X.R. units etc; it was somewhat noisy in operation.

The chorus I liked very much. It produced a very attractive Leslie cabinet effect and seems cleaner than a lot of units of this kind. The production model chorus will have a greater depth and smoothness too, which should make it one of the best available. The noise gate appeared to do its job well enough, though as usual with noise gates you have to be careful setting the level of threshold, otherwise chords may end with an unnatural abruptness.

When the production model becomes available the hum and noise, which was rather prominent on this prototype, will have been cured along with the other minor faults already mentioned and I believe it will retail at around £500 which, whilst not cheap, is reasonable considering the features it contains. I think that Redmere have succeeded in making the Soloist one of the finest amplifiers ever available to the serious musician. A very well designed piece of equipment and a major breakthrough in valve-sound transistor technology.



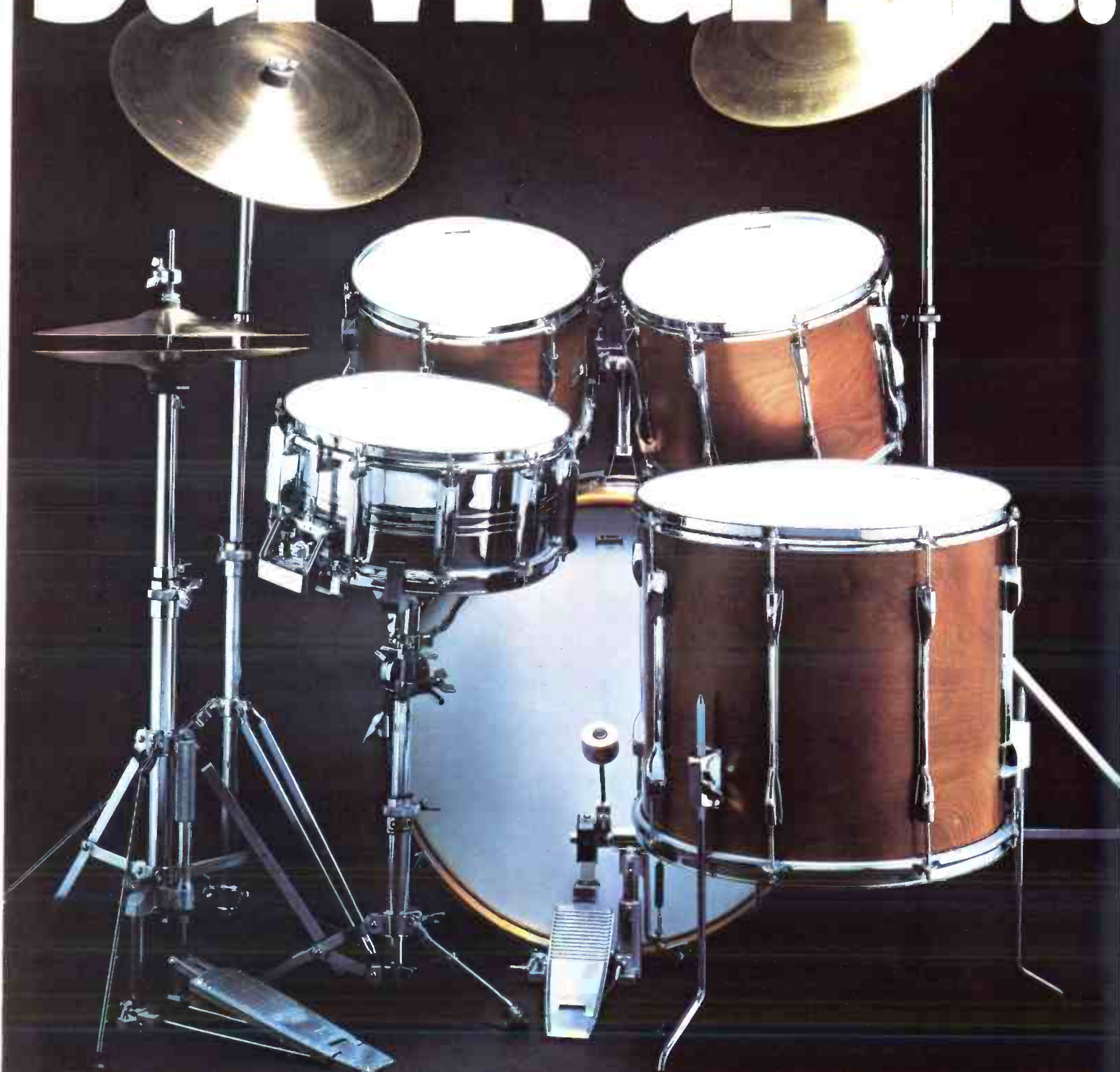
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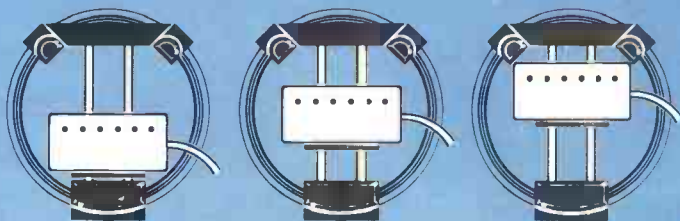


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TOM PETTY

Tom Stock did the interview, went to Knebworth, did another interview, went to the Marquee, and did another interview

In the middle of last summer (or should that read *'the last summer?'*) Tom Petty and The Heartbreakers, cresting a rising wave of euphoria in the music press, thundered around the country on a tour supporting Nils Lofgren. A couple of weeks later the band returned to headline the Rainbow in their own right, confirming, as many had intimated, the suspicion that the tour promoters had gotten their sums all wrong. The first album had been universally acclaimed by critics and poseurs alike, while Petty adamantly denied spurious accusations of punkdom. Beat wondered whether this phenomenon could be the elusive future of rock'n roll comprising as it did the right brand of hard, lyrical, uncompromising music with that physically acceptable face of rock. And then, nothing.

It seemed for a time that Petty had managed to upstage that master of non-follow up, Bruce Springsteen.

Via several devious methods I managed to meet Tom several times during his week-long stay in London, the first and only formal time being on the Wednesday morning following the OGWT appearance. He was knackered, and so was I, still recovering from Dylan's blistering Earls Court performance the night before. He was not a particularly happy man. It could be argued that the two scheduled performances on this short stop-over had been stage-managed to present maximum exposure combined with (relatively) minimum work. A 40 minute TV appearance offers a potential audience of several million, and Knebworth too is the equivalent of 8 sell outs at Earls Court. Thus the fact that the sound for the BBC show had been bloody awful had not pleased him.

"I enjoyed doing it, but when I saw it back I thought the mix was really bad — they took my guitar out, which is probably why I didn't like the mix. It was disappointing, and anyway rock bands on TV bug me. But they took all the peaks down with the limiters — it looked OK,



but it sounded so flat”.

The legal hassle seems still to be a disease which afflicts all levels of rock music — from the problems involved in signing that first, precious contract, through to the very top. How much did it effect Tom? “It was a real downer — I think it was England that brought all that about really. Before we came here last year we were real naive, but when we arrived we found that we could sell records: we saw that people would actually buy the records; but when we got back ABC records had changed their personnel, they’d got a new president, and a whole new bunch of people, and a whole bunch of labels came in and it became like a real tug-of-war. All we wanted was to make sure the records were promoted — which had never been done, there had never been an ad at all. It did work out good, but it was a real drag for a while. We would have had another record soon after our return to the States but as a result of all the legal stuff we couldn’t record so we just stayed on the road. It’s all pretty rosy now, but hell, you can imagine *us* trying to talk to a lawyer?!!!!”

The band’s first album, you may recall, was written and recorded in just fifteen days — probably one of the reasons it sounds so fresh and almost live. This time things were a little different, although seven of the ten songs on ‘You’re Gonna Get It’ were also actually written in the studio. “I had a few songs which I had to give a hard listen to — like Magnolia which I had written for McGuinn back when I did American Girl, but he and Thunderbyrd never got the song to where they liked it — and I’d completely forgotten about it until Mike Campbell played me the demo we’d made for Roger.”

In all Tom recorded some twenty or so songs, but found great difficulty in piecing them together to make a cohesive musical entity. This time the Heartbreakers were in the studio for a total of four months (“after that length of time on the road we just got fascinated by making noises in the studio!”). ‘You’re Gonna Get It’ was going to be a double album for a while but Tom couldn’t negotiate a way of producing a double album, as he wanted, for nearly the price of a single, so the idea was shelved. The album, not surprisingly, sounds like a Tom Petty record — but then artists very rarely get the opportunity of journalists to give their own opinion of their work. Is the Tom Petty sound tag justifiable?

“Yes, I think it is our sound now,” he went on, “but I don’t think this album is so accessible: I think the first album was a little more immediate. We called this one ‘You’re Gonna Get It’ ‘cos you’ve got to listen before you can actually get it; you won’t hear it all on the first time through; but I think it’s a better album, it’s more cohesive record, but you have to start at the beginning and play it right through to the end of side 2.” The album finishes up with a pretty naive ‘Baby is a Rock’n Roller’ song which says just that several times over — was that wise?

“Probably wasn’t wise if you’re worried

about the press,” Tom explained dryly, “but it was a very conscious thing. It’s a real bubblegum song and it was a very conscious thing. It’s a real bubblegum song and it was intentionally done, because I get very bothered when records start to sound artistic. I just don’t want to make records that you have to go to college to listen to — I can’t stand that. You know, we spent all this time trying to figure how to end the album, and we had all these tracks, and then me and Michael wrote that song sort of as a giggle: we deliberately wrote it as one of those Mid-West Kiss-type song. I don’t know, it probably made a lot of people mad — but it’s one of my favourite songs. The production’s real crazy — we spent about a week trying to make that sound like a four track...”

Why not use a four track, I interjected? The smile became dryer still. “We tried to — we actually brought a TEAC in but we found we couldn’t transfer the tape properly. I wanted it to sound very live. — ‘She’s a rock’n roller and that’s all she ever wants to be’ — I figure that’s just so dumb, it’s such a dumb thing to say and it’s so true! I mean, if I wrote ten ‘American Girls’ I really wouldn’t like the album that much: that’s all fun, but I just want this band to be very much a kids’ band. I don’t want the kids to think we’re going over their heads, so we put that song on the end of the album.”



Tom’s conscious that this new album shows off the band as a much stronger corporate unit, a point which the debut record missed. That was most certainly more of a solo-sounding effort, a front man with his backing band. ‘You’re Gonna Get It’ sounds like it’s been put together by a far more cohesive unit, even though there are a couple of tracks which are exclusively Pettyesque as opposed to TP and the HB’s.

“I think it’s a much more American album than the first one — like doing the acoustic song, I could already read the English press giving me shit about that. Mind you, it’s always been one of my ambitions to make one of those Melody Maker writers really mad. I love to see ‘em when they’re just irate — that’s almost as good as a really good review.”

This brought up an interesting point — over recent months the music press in general, including this magazine, has become more vitriolic than has been apparent in the past, perhaps more conscious than ever of the freedom from the publicist’s type which for a long time demanded almost reverential treatment of its protegés. There are those musicians who take a lot of the attacks to heart. Petty, on the other hand, is far more philosophical about it.

“It’s a waste of time to give a shit about what the press writes. I mean I used to get mad once, and anyway, the press had been really good to us so perhaps I should shut up as they’ve been really fair for the most part — but, man, I can’t make records for the press! Think about it man, if your whole record collection was like just records that had got good reviews you’d have the biggest pile of shit on your wall in the world — I mean, who’d come over and listen to your records? You wouldn’t have any friends, or anything. You’d just have awful shit on your fucking walls.

“No, it’s all just good fun really because it never makes that much difference to the sales — I don’t think it affects kids so much that they won’t buy a record because of a bad review. I mean theatre critics can close down a show, but I hope it never gets like that in the rock business. I mean, the whole premise of trying to write about a record must be pretty difficult — it’s much simpler to listen to it than write about it.”

He’s right, as a matter of fact, I thought as I attempted to move the conversation off a subject rather too close to home for comfort! Rallying the troops in any Beat interview is easy — just throw the one in about guitars and leave the tape recorder running.

“I’ve got a new Flying V — Gibson just gave it me, and it’s really good: the best one I’ve ever had so I’m playing that. I’m attached to the Vs as I’ve been playing them for so long”. The new one arrived just in time, as he’d recently swung his trusty axe over his head in a triumphant arc only to find it collecting the lighting rig and smashing to bits on the stage! Amongst his guitars, including a Dan Armstrong and Strat, is a more recent and rare acquisition: a Vox Phantom 12 string: “I found it in L.A. brand new — I just went in a shop and there it was. The guy had had it for about five years. I like it better than the Rickenbackers — it gives a real different sound. The Hollies used them as well, and I’ve used it quite a bit on the record. I’ve not brought it on the road because I was afraid something might happen to it — and to think the guy thought I was doing him a favour getting it out of the shop! It had the warranty card and the Vox polishing cloth — just brand new!”

The guitar is probably happy (if guitars have emotions) to have ended up with Petty because he’s also an exclusive Vox amp user — “We have terrible trouble getting our amps fixed. We’ve got ten of them, but I can’t find another amp that I like. I think it’s like the Flying V, in that I’ve played Vox amps all my life, and when I try to play through a Marshall or something, I just can’t get it to do what I want it to do. The Vox has a real presence and everything else sounds a bit mushy to me. I use two Super Beatles.”

Petty’s role as a rock’n roll rhythm guitarist is probably made more difficult or at least more demanding in the current state of the art by his adamant refusal to use any effects pedals at all. “I don’t use any effects at all” is all he says on the subject, although pointing out that Mike Campbell, the extraordinarily gifted lead

Tom Petty

guitarist, uses just a compressor and that little E-Bow.

"He was one of the first people ever to use one — he actually endorses it. We (the band) got them in prototype form and were fascinated that they work on acoustic guitars as well. I remember showing one to McGuinn and he just jumped back: he didn't know what it was. Mike uses it so subtly that I don't think you'd ever notice that he's using it. He uses it like an organ, or to just add sustain — he doesn't play solos with it very much. I hear they've developed one which you can use on all six strings."

We talked then about the Gizmo, before Tom went on: "Yeah, gadgets are cool, but you've got to be so tasty, you've got to use it so carefully. They send me every gadget in the world and the roadies hook 'em up and I start steppin' on buttons and everything explodes and goes crazy and they take everything away from me again! — hell, I've got enough trouble just keeping in tune!"

"I was so mad, I played good last night". His anger, which I had thought spent, bubbled back to the surface again. "I was playing really good guitar but they'll never know my virtuosity on the instrument — it was just mixed right out. They'll never know — for once, just for once I was in tune and everything, playing really good and I'm just not there, you know?"

But the main purpose of Tom's visit to England was really the Knebworth Festival, not the OGWT. Knebworth, as has been recorded elsewhere, was a wierd one this year: violence reared its head, as it had done at Reading last year when the unfortunate victim was Wayne County. This year Devo took the stick from the crowd of heavily denimed punters. However, the facts have not been accurately reported. Some papers had the sheer affrontery to suggest that the majority of back-stagers were there only for Devo, that Devo were, despite the crowds admittedly lamentable treatment of them, a success, and accused the punters of ignorance, prejudice, and you name it. If only the punters had been aware that they should have liked the insect dance, should have wanted to listen to a pile of drivels before the boring arrival of Petty, Starship and Genesis, then they might have been better behaved. Perhaps violence is something they read about in the music press and thought it a reasonable and expected way of showing their disgust.

Anyway, I asked Tom, three days before the event, how he anticipated it. "I'm looking forward to it only out of sheer curiosity," came the considered reply. "I was a little hesitant to accept the offer — we refused outdoor gigs all summer in the States: we won't play 20,000 seaters because I don't think it goes along with our ideals.

"I'm not really impressed by huge numbers — we don't know much about

English festivals — but I've seen them in the States and in Holland and it's all sort of hippies camping: if there's a hundred thousand there, you're playing to maybe 40,000 of them, cos 60 are walking around looking for their lost girl friends, or dope, or something, or they've lost their backpack somewhere. We rely so heavily on lighting and stuff — I think it might be good to shove us out there in the middle of the day and say 'play'.

"I think more and more we get locked in a sense of security in the States in the sense that every city becomes the same, 3 and 6 thousand seater halls where everybody can see us, and have paid specifically to see us. I think now that I've talked myself into it, I'm going to kind of dig it . . ."

KNEBWORTH

Why is it that festivals are such ramshackle affairs? How is it possible to arrange in advance for 100,000 people to enter a given field in Hertfordshire, get the bands there, construct the biggest stage in the world, cadge generators, have British Rail lay on special trains and buses, provide refreshments, security, and all that, and still treat the punter so abysmally? Like the easy things of life — telephones? Yeah, probably in a ratio of 1 per 8,000 people. Lavatories? No, but latrines are ok, and we'll all piss on the corrugated fence anyway.



Communication. Yeah, leave your name on a notice board and hope someone'll see it. Food? Not really. It's incredible that 100,000 people can fork out half a million pounds, and get a deal roughly equivalent to signing on for a day at a cotton picking farm in Alabama. Like dirt.

Back stage passes, press passes, guest passes, nothing. How could I get into the hallowed shrine, the 'Artists Arena'? I had my ticket, a blue Guest Pass, a Green Press Pass, but I was lacking that ticket to the Gods, the all powerful Purple Artists Guest Pass. Will the security staff take a message to Tony Demitriades, Tom's manager? Will they hell. "We've got a job to do mate," came the menacing reply. Screw you, sunshine, so have I.

I retreated to the press front stage area, didn't dig the view, and moved into the real place. Devo were so incredibly untalented it wasn't true. . . mind you, Knebworth was the wrong place for them, and they didn't get away with it. By the same token, Knebworth's the wrong place for The Heartbreakers, and it took Tom some time to get the crowd back on the side of music. Still, he played

well, although there seemed to be some hassles with the keyboards. Encore, and back again I went.

Recognising an erstwhile mate and now big time camera man Bob Ellis my message gets through to Tony who somehow manages to slip me past the gorillas on the gate. Tom's in the caravan, looking pretty depressed. "The fucking Hammond broke down," he explained, disappearing again. The band seemed OK, but Tom was taking the downer for the rest of them. Surprisingly it had been a success for them, but given the state of the audience who spent half the set wondering if Devo were coming back and preparing new missiles if they should, it was a close thing.

"We're gonna play the Marquee on Tuesday night," Tom told me a little while later as we passed around. "I gotta get somewhere that's real." He disappeared again.

MARQUEE

For an unpublicised gig there sure were a few people who'd heard they were playing. In fact it was damn near dangerous in there. Back-stage again, past another gorilla, Tom could be found getting slowly out of it again.

This time the smile was friendly. Why the Marquee, Tom? "Saturday was so wierd, you know," he replied. "We just needed to play somewhere small where we can communicate a bit. We just called up the management and asked if we could play — just like that. And here we are, man. . ." The gig was stupendous. Sweat poured off all of them and all of us. It was, in a small way, a bit of rock music history. It's been a long, long time since a major band has stepped down to the punter and played to him where he can see, feel and touch the atmosphere. It was like a stand up sauna bath party, and every song came over like a furnace blast. The P.A. was bad, the sound just about OK, but the sheer energy and dynamism made up for all of it. I'm too old to rock, so I just rolled.

It was, if you like, a gift to the punters who were lucky, and one hell of a blow out for the corporate Heartbreakers system — bad sound on the TV, the mammoth strain and hassle of Knebworth must have just flowed out of them.

It was certainly a fitting end to a week crammed full of good music and the band must have returned to the States considerably happier than they might have feared on Saturday night. I couldn't get to a special party thrown by Tom the following night, but I guess I'll pick up with him if the projected Autumn tour comes into reality. But the reality of the Marquee made me remember something else he'd said in the course of our interview in the hotel a week before while we'd been talking about the problems of stardom.

"I just get concerned that we'll get cut off — physically. I think it's very dangerous to build a wall around yourself. We've always taken pride in being on the street, trying to keep in touch with the punters, b'cos we're just a bunch of punters ourselves, really."

Looking forward to the next one, Tom.



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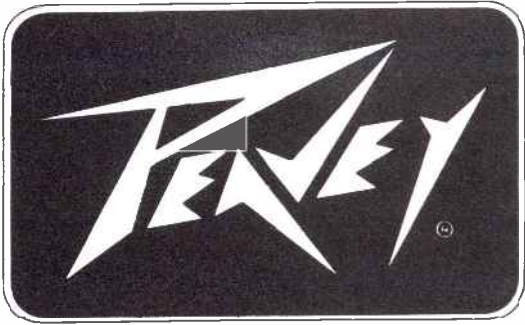
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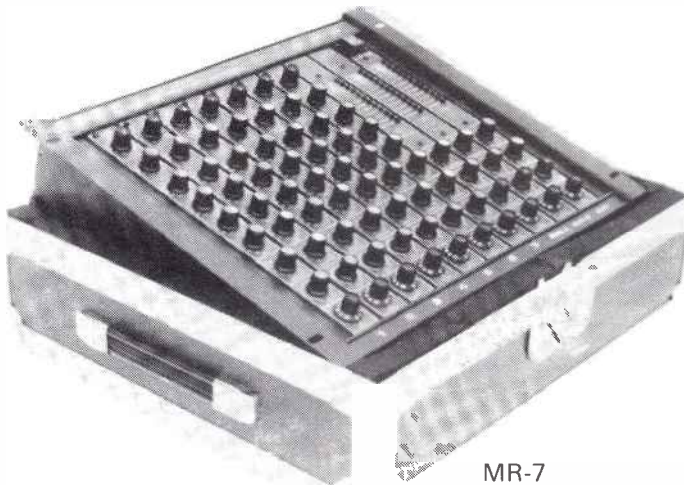
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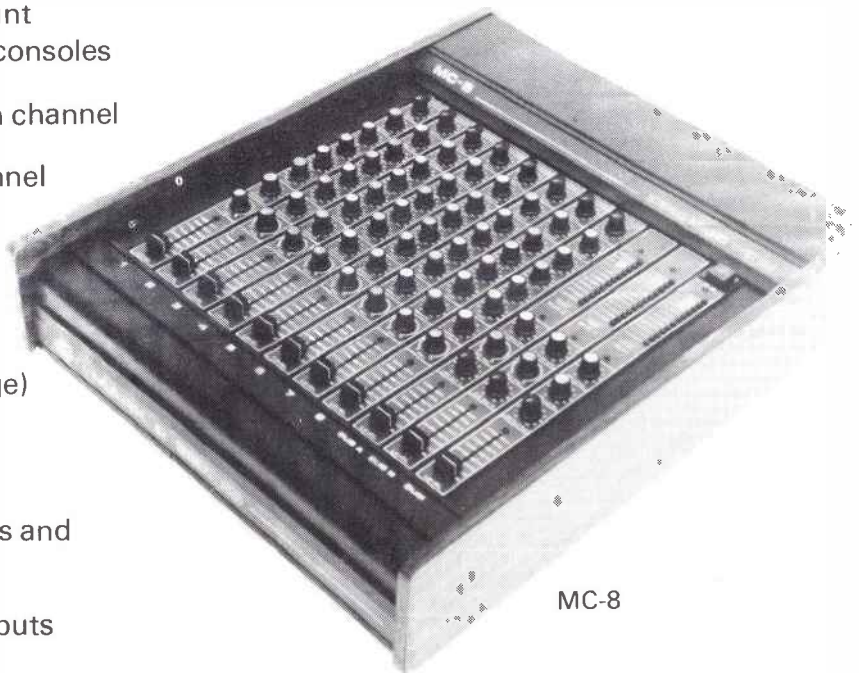
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It was in a cheap burger restaurant in Albuquerque, New Mexico, that I first sat up and started to *listen* to David Bowie. The jukebox over by the door coughed into life as a dime hit the mechanism, and the first humpin', pumpin' riffs began to strut through the air. I choked on my cheeseburger; a globule of ketchup splattered on to the formica table-top. It was "Fame", a track taken from Bowie's "Young Americans" album, and it sounded, to me, like the bitchin'est piece of funk I'd ever heard. The critics held their noses, called it "plastic soul", and lamented the fact that it had been recorded in Philadelphia of all places, home of recycled chart fodder — music for those hideous proletarian masses.

"Young Americans" went platinum in the U.S. (though curiously it was unsuccessful in Britain) and paved the way for the superior "Station To Station", released in early '76. It was on this album that the twin talents of George Murray and Dennis Davis first came together to provide Bowie with the rhythm section that his music at that time demanded, and still does, despite the radical shift in direction that took place between "Station To Station" and "Low".

Dennis, the drummer, was already working with David Bowie when it was decided that a new bass player was needed; George had been playing sessions in New York ("Commercials, Broadway shows, anything I could get my hands on....") and was recommended for the job by Dennis and by Carlos Alomar, the guitarist. He's been there ever since, on call for whenever David wants to make a new album or go on the road.

An obvious question to begin with concerned the individual say of each musician in the studio: in addition to the Master himself, there is the enigmatic Brian Eno, and also Carlos — who acts as band leader, all of whose ideas have to be listened to. No way is Bowie a musical dictator, as one might be led to think from his dominating presence on stage.

"It's everybody, I guess," Dennis said, "a piece here, a bass-line there. The way it falls together is really free — like, you'll be sittin' there and the cat says: 'OK, I've got this idea,' and you'll start playin' with this idea, but he'll say 'Play it with your *own* ideas.'"

George and Dennis form a very distinctive team, holding the music down with a sound that Dennis describes as "heavy bottom. He has so much happenin' on top that the bottom has to be really heavy. I think this tour I've played the hardest I've

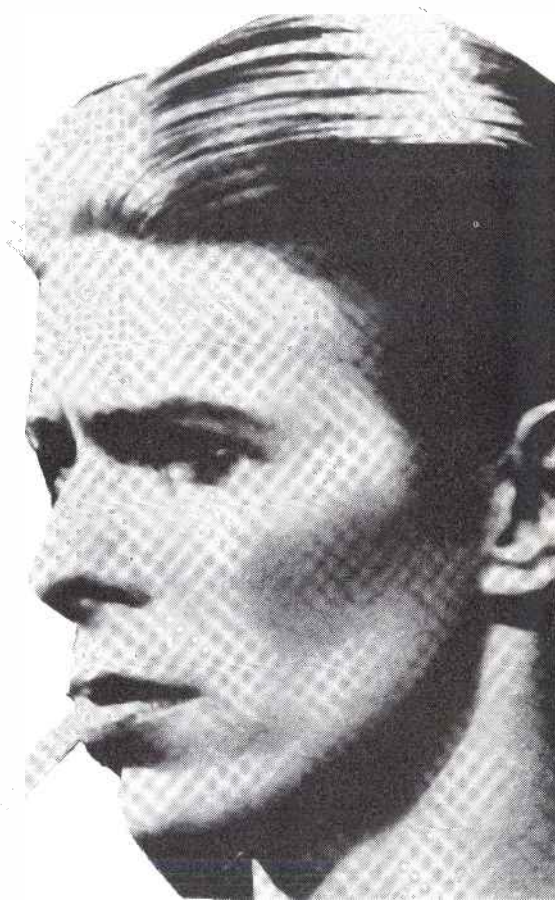
BOWIE'S LOW PROFILE HEROES

— by Peter Douglas —

ever played in my life . I mean playin' *hard*. That's for two reasons. First reason is it took me a whole tour to realize I had to set my ears at the middle of the amplifier line instead of havin' the amplifier line behind me. If the line's behind the drummer, then the drummer's psychologically gonna play as hard as the amps are pushin', whereas if he was behind the stack he would just play his normal thing and be more relaxed. Took me a whole tour to realise that. Y'see, playin' with George Benson I used to be upfront and it was really relaxin'."

So how does this two-man powerhouse work in the context of Bowie's band? "Well, what it is," Dennis explained, "is that our ears are constantly open to each other's shit. . . ." There followed a guffaw as Dennis pointed to Beat's tape recorder in mock horror. "In other words," he continued, "if George does something different in the first bar, he'll look back at me, and I'll think, well, it's gonna come round like every other time, so I'll be right there to enhance what he's doin', or if I do somethin', *he'll* enhance it. We've got this little part that we do on "Ziggy" that he just threw in there one night where we bring the band down and then bring 'em back up yeah, it's tight. We're closely knit."

Dennis, who was happy to answer most of the questions, while George sat back and listened, went on to emphasise the latent possibilities of the current band. "Right now David has harnessed a nucleus of musicians that's like a *giant atomic reactor*, and he has the knob turned really far down. Although everybody who hears us says, yeah, that's fantastic, we're really not playin' at the top of our potential. I'd say we're playin' at thirty percent. It's a new band, it's



the first tour we all did together, and everybody's kinda feelin' each other out. On the next album that we do inside of a studio, we'll be playin' at close to eighty percent."

The newer members of the band are Adrian Belew on guitar, Sean Mayes on piano, Roger Powell on keyboards and Simon House on violin; Dennis figures that once they have spent a little more time with Bowie, the lid will come off.

"It's gonna be rock an' roll, but it's gonna be at an *intensified level*,"



George Murray

he went on, emphatically. "This band can go in any direction at any given moment, with the musicians he has and their backgrounds."

A lot of Bowie's more recent music has veered away from the use of a heavy funk beat. The second side of "Low", and of "Heroes", is devoted to the creation of chilling aural landscapes produced on the synthesizer, in which the rhythmic element is played down. "I play on just two of those," proclaimed Dennis, "Warszawa and . . . what's the one?" George shrugged. Dennis sang the tune. George shrugged again. They both laughed. "Have to get out the list," Dennis chortled. "After a while it's just the music — the title, y'know, It's *gone*, man! That's what I'm afraid of sometimes on stage. They'll call out a name, and I'll say, Oh *sheet* . . .

"But you wuz sayin' about playin' all different kinds of music — I've been on the road for five months, and I reckon I've played every kind of music there is to play. Speakin' on my own behalf, I think that David's brought out more of the rock that I never thought I would play. This is the only rock and roll gig that I ever do. And I like playin' this kind of rock cuz it's *out* there. I think David Bowie is the John Coltrane of rock and roll, if you can git into that!

"Take f'rinstance that time we were in the studio," he went on. "He stopped in the middle of a session, late at night. He says, 'Hey man — I want you to hear something I did for the movie that I put out (The Man Who Fell To Earth). And he let me hear this soundtrack that I *could not believe*. It sounded like Herbie Hancock wrote it. Remember, George? And I do not know *why* they didn't use the track on the movie. He was really mad they didn't use it. He had some heavy-duty cats playin', people like Ron Carter, the damnedest cats. And I never knew that his jazz head was so . . ."

Dennis's hand sketched a vague circle in the air . . ." but the cat listens to Charlie Parker, y, know. He's got some heavy stuff. He hasn't unleashed anything yet. I just hope he doesn't git tired, man, cuz he's in the class of Miles, that cat."

George spoke up in answer to a query about Bowie's likely future direction (or rather, as I was forced to put it, what bag his head was gettin into right now). "First off, if he does it the way I think he's gonna do it, he's gonna use the whole band together, and that's never been doen before."

Dennis expounded on this curious statement. "OK — now we never met



— what's his name? — Robert Fripp. Never seen 'em. All the guitar parts on Station To Station were done after we had finished. What he does is to put down the rhythm tracks first," said George.

"We'll come in Monday, Tuesday, Wednesday, Thursday and Friday," said Dennis, "and split back to New York from wherever the hell we're recording at, then the next set of cats'll come in, and we might walk right past 'em at the airport and not know who they are! And they'll come in and put the rest of the stuff on, and they'll take my drum sound and synthesize it and refine it and equalize it and compress it . . . and when I hear it I think it's somebody else. But it's me! That's the way he does it. It's a freak that way, but if I ever do a record I'm gonna try that."

So what's the big advantage of making an album in this fragmented fashion? "One reason is you don't feel the personality of the other musicians. When you look at a cat that's playin' with you, you automatically get a *vibe*. So when he's not there, you gotta 'ssume your *own* *vibe*, or what you think he might feel. It's freaky. "But would that not lead to a messy sound? "Well," said Dennis, slyly, "ask yourself what you think of that album." And, since I happen to think it works rather well, I had to concede the point.

It was time to find out about instruments, and George produced a surprise here by admitting to playing a Travis Bean bass, the one with the aluminium neck. "I never even thought I would use it. Those guitars are heavy if you pick 'em up this way (vertically), but they're balanced, and with the strap the weight is evenly distributed, so you don't really feel

the weight. So I'm using that, and a customized Fender Precision. I've had the pick-ups changed — I've had longer magnets and heavier winding in them. I've had a Jazz pick-up dropped in very close to the bridge for a really high, biting sound, and I've had it all wired differently, so each pick-up works independently or with each other, or out of phase. And there's also a boost in it." Suddenly, George, it doesn't sound much like a Precision. "Ah, but what makes it is the neck. Then I use two Ampeg SVT amps, and I've got a couple of pedals down there — a Mutron phaser and an MXR flanger. Just those two, plain and simple."

And how about the strings? "They're Carl Thompson Roundwound on the Travis Bean. Carl Thompson is an independent guitar maker in New York City. On the Precision I use D'Addario half-wound — or rather half-*round*. The strings have the core of the round-wound string, but they're polished to a flat finish. It's a new design. So essentially you get a round-wound sound, but without the abrasiveness to the neck that round-wound strings cause."

Over to Dennis. "Well now, I started out usin' all North drums. But it was a mistake I made buyin' them. North drums don't give you no tone, number one. They are as flat as flat could be — flat as this table. And I was listenin' to these other cats, like Lenny White and Tony Williams, and their drums *sound* like drums. So I'm endorsin' Tama drums right now, and I had them give me a 14" and a 15" mounted tom, and a 13", and a 16" and 18" floor. So then I had the two North bass drums, which would be baaad if they'd put a head on the front. But I have an idea for when I go to Japan to the Tama factory — I'm designing some drums, and the bass drum's gonna be about this long, y'know." Dennis stretched his arms about three feet apart. But what was it, I pursued, about the North drums that made the sound so bad? "Well, it's fibreglass shell, the shell is curved, and there's no head on the front. I normally play with heads on the bottom, or wherever I can put two heads on the drum, because I'm very thin, man, and for me to play rock and roll I gotta have some kinda help. I've gotta have that rebound off the head to get the speed up so I don't burn my wrists up. If I was Billy Cobham I'd probably play with a single head on all day long and wouldn't feel it . . .

"Anyhow, I got those two bass drums — 22" that bell out to 24".

MURRAY/DAVIS

And I have three North tom-toms — two 6" and one 8". For cymbals I have one 24" ride, 22" ride, 20" swish, a 20" medium crash, I got two 17" medium crashes, one 24" swish that's cracked, that gives me a really freaky gong sound. Oh, and a 6" tiny splash cymbal. And I've got 14" Paiste hi-hats, Pro-mark hi-hat stand, two Camco chain-driven pedals — which are a drag, cuz chains don't give you what nylon or leather gives you — that feel. But it's good exercise, man, to play with them for six months. Though with a leather-driven pedal you can go faster."

By this time there was no stopping Denni, as he went on to describe the black drums he plans to use in future: two 24" bass, two 8" x 12", two 9" x 13", two 10" x 14", two 16" floor, and one 18" floor on each side. They will all incorporate two playing heads. For monitors, he has what he describes as "chopped-down Voice Of The Theatres" Altec cabinets with a 15" Gauss woofer, two JBL bullet horns and a JBL midrange horn. "I tell you, man, it tears my ears off," he comments cheerfully, whilst admitting that he

puts sound filters in his ears. But what is pain when you're in David Bowie's band? Dennis completely ripped a muscle in one of his hands during rehearsals for the tour, but didn't tell anyone about it for fear of missing out. American drums today he considers are badly made.

"I had Pearl drums — they fell apart, I had Slingerland drums and the cymbal stands fell down in the middle of a show, and I had Ludwig drums — I have a Ludwig snare drum now, and I snapped the rim. The hardware on them Tama drums just don't come loose."

George Murray is reasonably happy with his set-up, but would like to use four cabinets instead of his current two. Dennis agreed with this, since he has to hear a lot of bass in order to work effectively as a drummer. The bass starts to distort earlier if there are too few speakers, and since George is also using a Bi-Amp 10-band stereo graphic equalizer in addition to the two effects and the extra boost in the Fender Precision, it is necessary to have the gain on the amp proportionally lower. George doesn't just leave his equalizer in a pre-set format throughout the gig. "You come in and do the sound-check, right, and get one setting, and then when the hall fills up the

acoustics are changed. So I'm looking for a sound for the first four or five tunes."

Not to be outdone, Dennis plans to get himself a personal sound man, with a mixer devoted exclusively to the drums, just so he can ensure that every drum fill gets heard. No sir.

It's been an exhausting tour, covering the U.S., Europe and Britain, but spirits within the band have been high throughout — despite bouts of food poisoning and the other hazards of the road. Out of all the venues they have played, the strangest by far was the Glasgow Apollo — the Haunted House.

"Yeah, we watched the balcony do the mambo while we were playin'. Our old ladies were sittin' up there — and we were playin' with our fingers crossed, just waitin' to run out any minute cuz the place was gonna fall in. They were puttin' up the rig one day, the cat puts his flashlight up in the attic, then he turns around for the flashlight and it's gone. They found it later — downstairs!"

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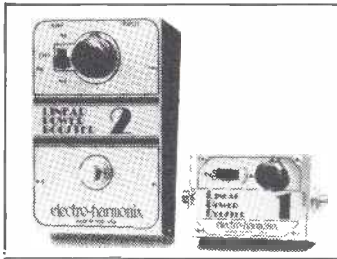
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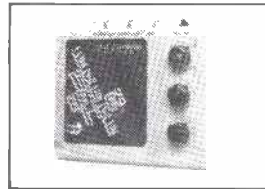
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UFO

Where UFO score over their numerous rivals in the headbanging stakes is a) in their frequent — one might almost say *daring* — use of melody, and b) in the comparative brevity of their compositions. Where there's a solo it's in because the song demands it, rather than the lead guitarist. In fact, Michel Schenker is by far the quietest and most unassuming HM axeman I've ever met. He certainly looks the part — a blond, Teutonic haystack of hair, jeans, tee-shirt, eyes just a little too close together, but in fact he is a shy, withdrawn figure. So withdrawn that on one occasion he withdrew for nearly three months just before the start of a UFO tour, and the band had to carry on as a four-piece.

"He just went," Phil Mogg (lead singer) remarked with a shrug. "He cracked up — we crack a lot of people. Michel is on his own weird astral trip. His threshold of insanity is maybe a bit lower than anyone else's. He walks the line...."

All of which builds up the picture of a rather eccentric fellow, when in reality it's the lifestyle which is eccentric. It's the ones who don't crack that you have to watch out for. Schenker is a sensitive man in a largely insensitive environment, and his playing reflects this by veering between traditional brain-crunching riffs and moody, ethereal soloing — all accomplished without any apparent effort, as Michel gazes abstractedly into the middle distance.

The venue for this meeting was Shepperton Studios, a complex of wooden sheds, Nissen huts and Portacabins scattered over a fairly large area. There always seems to be a

Pink Panther film in the process of shooting somewhere on the lot, whilst everywhere else swarms with roadies — most of them connected in some way with UFO. The band were about to start a major tour (eighteen dates) of the U.K. to promote their new album "Obsession", the follow-up to their successful "Lights Out" set. The latter charted strongly in the States, and this prompted the band, inevitably, to pack their platform boots and head out west where the pastures and the dollars are greener. Indeed, they are one of those bands afflicted with the 'Big in Japan and Germany' stigma. Their predictable hard-core of loyal British fans has never quite been large enough to boost them into the really big league — but who knows? This tour may have won them some more converts.



Sighted and Identified

by Peter Douglas

"Obsession" was recorded with a mobile studio somewhere in Beverley Hills, and in a semi-deserted rehearsal studio, where the backing tracks were laid down. "We got a good overdub sound in the other place," Phil said. "It was very wooden, which made it sound very live." Bassist Pete Way continued: "That was the thing — we wanted the album to sound live, because we feel quite often that the best sound for this band is just that, so that's what we worked towards. You see, basically we're the sort of band whose albums get knocked in music paper reviews — it's easy for them to knock the albums — but when it comes to watching us at gigs, they'll knock the gigs and afterwards they'll say *But the people liked it*. Know what I mean?"

The punk scene has had its effects on the band, however. Not only did the emergence of the New Wave turn, with a wave of its magic wand, rock stars into BOF's overnight, but it caused many bands to re-examine the presentation of their material. Records now tend to sound more "live" and the average number of overdubs per track has been cut back quite drastically. This was probably at the root of UFO's recording approach during "Obsession", though all of them would deny it to their graves. Having been out of England for most of the time "it" was "happening", they adopt a rigidly defensive attitude, viz: (when asked whether punk has affected them). "Oh absolutely, I mean on his new album I'm even singing flat. We haven't bothered tuning the guitars at all."

Thunderous

It should be said that, due to the last minute booking of rehearsal space, UFO had found themselves on one of the smallest sound stages on the lot. Their enormous sound system, complete to the last kilowatt, including ceiling-high side-fill monitor stacks, plus about fifteen Marshall 100W back-line stacks, and of course the mighty beast itself, the lenses, horns and bins of a thunderous Entec P.A., was assembled in all its monstrous glory in a medium sized-barn, its air fragrant with the aroma of hand-rolled cigarettes, and flickering incessantly through a rainbow of red, green, blue and white lighting.

And as my eyes focussed on this dramatic scene, more equipment hove into view: Schenker sat on a stool, cradling his white Flying V. This he treats only with a sparingly-used wah-wah and a Copicat, which is left on for most of the time to give a hollow reverb effect. On the opposite side stands Paul "no relation" Raymond, formerly with Savoy Brown, surrounded by his keyboards. He also plays a particularly gritty rhythm guitar — a 1967 Les Paul Junior — and upsidedown to boot, so that the bass strings are at the bottom, Albert King-style. This he wears throughout, thus facilitating quick changes from guitar to keyboard and back again. The keyboards go through a pair of throbbing Fender Dual Showmans, the only amps spoiling the symmetry of all those Marshalls ranged across the back of the stage.

The keyboards are headed up by an old Hammond M102 (a model no longer in production), on top of which is a Mini-



Moog, at 90° to which is a Yamaha Electric Grand, on top of which is a Solina string machine, and underneath which is a set of Moog Taurus-bass pedals. Of The Leslie cabinet powering the Hammond Paul would only hint darkly that it was a souped-up 760. Well, you've got to let them keep some secrets, haven't you?

Pete Way seems to have placed himself in the role of guitar hero of the band, despite being the bassist — and why not? Most bass players are content with but a single guitar. Not Pete. He has three — a Precision, a Thunderbird and an Old Gibson (not Hofner) violin bass. Drummer Andy Parker has a white Ludwig double kit, but the knee-buckling volume emanating from the drums was such that I was unable to get close enough for a more detailed examination.

Hammer

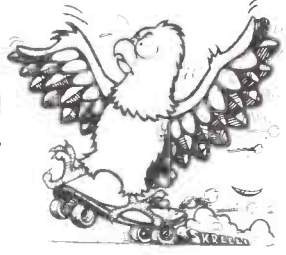
And that's UFO for you, a hardworking band, and if they're a little old-fashioned, well, there are a lot of old-fashioned hard rock fans out there waiting to be entertained. The only question open to debate is not how long UFO themselves can carry on, since they will undoubtedly continue to hammer out the riffs for many a year, but how the entire genre of HM can survive without fresh blood. There are a lot of heavy acts around, but few are less than five years old. The only new band to have excited any interest this year has been Van Halen, who supported Sabbath on their last tour.

So how does a new group find acceptance without re-writing the same old songs, and at the same time avoid alienating the notoriously conservative HM fans? There's no easy answer to this problem, but you could start where UFO have pointed the way — with shorter songs and stronger songs and stronger melodies. Any takers?

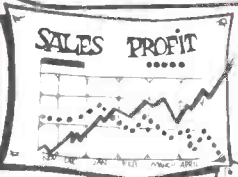
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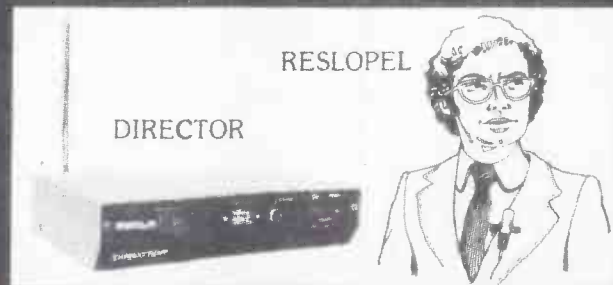
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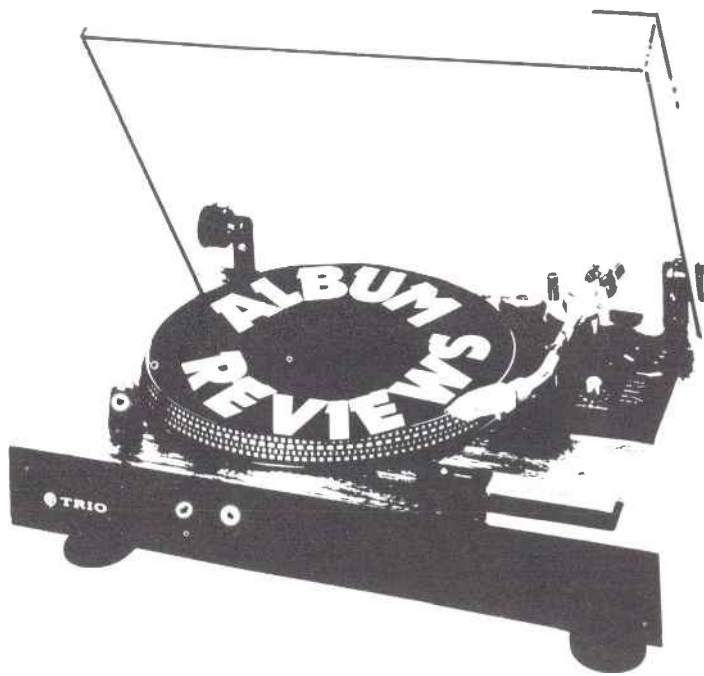


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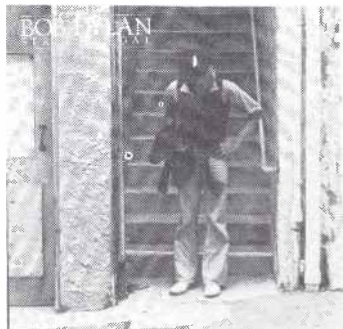
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Dylan: still streets ahead



BOB DYLAN STREET LEGAL CBS 86067

I'm only reviewing this album 'cos it's so f... good that I feel obliged to shout it at as many people as I can. The wife's sick of it, the family's emigrated after the 4,000'th consecutive listening, and even my cat knows the choruses of all the songs on the second side (more about that later!). Seriously though folks, I'm known to go over the top from time to time, but Street Legal has left me devoid of superlatives!

Dylan's recent blitzkrieg of London at Earls Court (this is being written before Blackbushe) should have left no-one in any doubt about Dylan's lasting impression on at least two generations (Vivienne Gouldman aside) and while the gigs will inevitably fade into pleasant memories at least his records will physically last.

It's been said elsewhere so I'll just back it up again — Street Legal is easily the best from Dylan since Blood on the Tracks, probably will surpass it as time renders it even more familiar, and it's knocking heavily on John Wesley Harding's door; discounting the patchy Hard Rain, Street Legal is as different from Desire, its real predecessor, as is decent. I love Desire but Street Legal shows Dylan again at his lyrical best, punching out impossibly metered lines over the most sympathetic of backing bands he's put together since the legendary Band.

I must take issue with the



general consensus which seems worried by the band — it is after all, Dylan's band, and in criticising it you criticise Dylan himself; the two are inseparable. David Mansfield on violin shows the sickeningly lyrical Scarlet Riveria just where to hang her beach hat; Alan Pasqua's Hammond sound recalls Lay Lady Lay and all that; oh, shit, why go on — you'll all have heard it. Everyone has their favourite side of Dylan — Street Legal contains all of them. 'Is Your Love In Vain' is probably the song to remember, but Baby Stop Crying counterpoints its poignancy; Señor sees him playing lyrics like Holdsworth plays guitar. The backing singers give soul, sometimes answering back, sometimes demonstrating just what an amazing singer the Zim is — try chorus of True Love Tends to Forget for a mere taste of this.

Dylan now seems to know exactly how far to push himself forward — Street Legal is almost a logical development of Desire — which is always just that bit further than his audience. He's always been ahead, and this just confirms his position as the world's most gifted artist — probably, and quite seriously in any field you'd care to mention, from the theatre to neo-classical music to the world of novels. Dylan's so unreally good that he's almost touchable.

T.S.

JOHNNY McLAUGHLIN ELECTRIC GUITARIST CBS 82702

This album title really gives the game away right from the start. Johnny McLaughlin, Electric Guitarist — precisely what he billed himself as back in the early electric days, and now we



find him back full circle after all his improvisational, acoustic meanderings with Shakti. In fact, it's a lot more than just a return to electric format; as McLaughlin rounds up a staggering line-up of guests and old partners the album rapidly emerges as a precise catalogue of the various sides to his playing.

With just Billy Cobham on Phenomenon: Compulsion the two lock together, hammering away in the staccato, broken rhythms both perform so well. With Jack Bruce and Tony Williams on Are You The One? Are You The One, both he and Bruce work over an easy jazz/blues line with Bruce leading off in typical style. With Chick Corea, Stanley Clarke and Jack de Johnette on Did You Hear The Voices That You Left Behind he provides another burst of quick-fire soloing for Chick to echo back (why doesn't the man play like this on his solo albums?), this time over a swing jazz rhythm. On his own to conclude the album with My Foolish Heart, he sets out a feast of elegant chording in languid Joe Pass style. And that's just side two. On the first side — more from Cobham and the mandatory partnership with Carlos Santana on Friendship. Not only do we get Santana but Santana keyboard player Tom Coster too... The first track, New York On My Mind has Stu Goldberg on keyboards sounding so much like Jan Hammer that you automatically equate the guitar sound with Jeff Beck. He's not on this album. Why not? Everybody else is.

Seven electric sides of McLaughlin, more good artists in their own right than you'd find anywhere else, and what's more the whole thing hangs together so damn nicely.

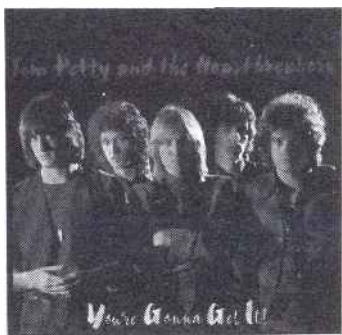
C.S.

TOM PETTY & THE HEARTBREAKERS YOU'RE GONNA GET IT! SHELTER ISA 5017

Last year Petty told me: 'We just call ourselves a rock'n roll

band — 'cos that's just what we are ... I'm just into music ... and I'm into rock.' So it's no surprise that the new album is a rock'n roll album with few frills, just a (sadly short) collection of Petty songs which make no pretences about street living, cosmic philosophy or overt political observation.

Second albums — especially those following up such a stormer as his debut — are always a problem. Debut albums can make up with freshness and surprises what they might lack in actual musical content. I know what he sounds like now, know his vocal approach, his liking for fast short lead breaks, for breathless rhythms — now I'm listening to the music itself, and it's sounding good. 'You're Gonna Get It!' isn't as immediate a record as its predecessor — but it does grow on you. First off, the band sounds much tighter and together — they've played a couple of hundred gigs between recording the first and this one, and the fruits of many a gallon of sweat under the lights definitely show through — especially in the rhythm powerhouse of Stan Lynch (drums) and Ron Blair (bass). Stan's a really punchy percussionist with a penchant for the obvious but a flair for the unexpected.



Mike Campbell's also got to be one of the best new guitar players around at the moment — but because Petty likes short songs, needs to keep the band short and sweet, so to speak, Mike never gets the chance to launch into the complicated — and probably, by definition in the Heartbreakers' context, the unnecessary.

But all that said, Tom Petty is the man on the elpee — his singing and delivery is both his own and a mixture of McGuinn and even, dare I say it in the midst of all the euphoria, the Zim himself.

'You're Gonna Get It' contains no 'American Girl' but it does hide a couple of real Petty killers — Listen To Her Heart

THE ROLLING STONES SOME GIRLS ROLLING STONES CUN 39108



What do you expect from the Rolling Stones these days? Presumably, not a great deal: the 'greatest rock n' roll band in the world' tag remains attached more out of habit than anything else while Jagger and Co. approach middle age via all the appropriate gossip columns. By definition a good Stones album has to retrace the ground they mapped out so succinctly in the Sixties; it must be derivative. A bad Stones album usually comes off the rails when the band forage for new ideas beyond the speciality riffs and end up sounding tired and uninspired.

Their last offering, Love You Live, seemed to underline this little predicament; it did nothing more than mark time, was overrated and all round not a patch on Get Yer Ya Yas Out, its obvious predecessor. And here, the band don't seem to have relished the prospect of turning out a vital album. Some places it's plain debauched, in others throwing a paranoid glance over the corporate shoulder in the direction of their godsons new wave and — yes — just now and again a bit of vintage Keef or Charlie comes pumping through to remind you who we're listening to.

Miss You, the single, is by no means a classic but it's a better advert for the album than the latter deserves, chugging along on a lazy, timeless Stones riff with Jagger lapping up the falsetto. On piano, in place of

being the best of the lot ('You think you're gonna take her away with your money and your cocaine'.) 'You're Gonna Get It' isn't the mandatory 'progression' because if one takes the man at his word (we just call ourselves a rock'n roll band) he's not into progression. He's just writing his songs, singing and playing 'em better.

Just a Stones throw away

the usual Ian Stewart, who should we find but Mac McLagen. When The Whip Comes Down is equally promising; fast, urgent, a little untidy but very Rolling Stones with Charlie Watts at his usual best. Both his riffs are always so spot on. They repeat the pace often enough to suggest plenty of premediation, that they've realised the best way to meet birthday after birthday is head on. Respectable points fun in the vague direction of the Establishment which the Stones now reluctantly represent as a

first take cut-and-print illusions. Imagination could go on the Whistle Test with a cartoon. Beast of Burden is stubbornly average, a poor man's Sticky Fingers slow track. Far Away Eyes is a parody of country, for Chrissakes. Jagger hollers and sings about Jesus and Woody saws away at the pedal steel, but they can't spare the space to horse around on this album.

However, what interests me more these days is not the timelessness of the songs — a couple are just the old riffs trotted out and that can't be bad —



bona fide corner-piece; the playing is more up to par, with Keith Richard serving up yet another reminder that Chuck Berry made a mistake letting his riff out of the bag. Lies sips the nectar of youth, forcing the pace, vintage and untidy. Shattered — again they fall back on a timeless Stones riff, and it's all OK. As a sideline Wood takes the bass (on Before They Make Me Run Keef takes over the bass and tucks in a clever break to boot. He also sings — remember Happy?)

It's the average tracks in between which cast doubt on the

but the actual quality of the playing. Red herrings abound in the shape of harp and pedal steel all over the place, and Keith and Woody mesh together out of sheer habit, but the playing is often lazy, tatty or plain over the hill. Charlie, as I said, can do no wrong, and Bill Wyman's bass (when he's allowed to have a go) is fine if the song's right, but our three stars don't perform like lean, hungry riff scavengers like they used to. They perform like the greatest rock n' roll band in the world forty eight albums on which is just what they are. C.S.

But why the hell is it so bloody short? Play it again and again, but you still have to get up and turn the darn thing over more often than you should.

Hey, and 'Baby's A Rock 'n Roller' could well be the first original get up an' shout it rock 'n roll song for a decade. If you haven't got it, get it.

T.S.

ANTHONY PHILLIPS WISE AFTER THE EVENT ARISTA SPART 1063

Yet another Genesis offshoot, Phillips was an early deserter from the band. In fact, many punters may last have seen his name on Trespass — the album before Nursery Cryme — and that was fully eight years ago. The title Wise After The Event is



therefore unlikely to indicate continuing regrets about having left. Nonetheless, if you didn't know about the man's past, you might easily be led to describe his music as "heavily influenced by Genesis". It's as English as muffins, cricket, Mrs. Dale's Diary and village greens on warm summer evenings. There is no pretence at playing rock and roll, nor is there the slightest indication that 'Ant' has listened to any music since he quit Genesis. Good on him. Most of it hasn't been worth listening to anyway.

Helping him out on this gorgeously lazy, summery album are Mike Giles on drums, John G. Perry on bass and Rupert Hine on "locks, probs, modes and vibes" whatever that means. Also present are Humbert Ruse, Vic Stench and Rodent Rabble — clearly mates of Ant with tight contracts to other record labels. I wouldn't be at all surprised if Tony Banks and Mike Rutherford are lurking somewhere hereabouts. Phillips himself handles nearly all of the guitar and vocal work.



His voice is reminiscent of both Roy Harper and Kevin Ayres, whilst his guitar style is à la Rutherford (or perhaps we should say that Rutherford's is à la Phillips?). Rich, resonant, romantic 12-string guitar sounds wash through every track, particularly the title track which closes the first side, and Ant's unfashionable Classical education shines out in the lyrics. Would anyone else have the nerve to write a song relating the story of a golf match between Plato and Justinian? I think not.

In places he goes a little over the top, as in the lush Regrets on Side Two, complete with a

vast regiment of violins and a percussionist who goes tish! on the cymbals at moments of high drama. But it's all of a piece with the rest of the album — in fact, the whole thing is a warm morass of sound, tracks flowing into one another as naturally as night follows day. Favourites are Greenhouse (*Climbing up a creeper chasing flies/Unzip their wings and look in their eyes*) and the title track.

Lastly, it's worth mentioning that for your £1.12s.6d, or however much LP's cost these days, you get no less than 53 minutes of music. Nice one, Ant.

P.D.

WHITE MANSIONS (VARIOUS)

A & M AMLX 64691

Everything about White Mansions indicates an attempt at a battery-hatched epic. The subject matter, the American Civil War, is grandiose, the double sleeve is meticulous, a lavish 'period' booklet is included: on the musical side Glyn Johns has produced and engineered, guest

WHITE MANSIONS

A tale from the American Civil War 1861-1865



musicians include Bernie Leadon, Eric Clapton, Dave Markee, Henry Spinetti and Tim Hinkley. The whole story, written by a previously obscure Englishman named Paul Kernerley, is performed by four central characters: Jessi Colter as Polly Ann Stafford; Waylon Jennings as the Drifter (in somethin' akin to a Chorus role); John Dillon as Matthew Fuller and Steve Cash as Caleb Stone. Between them they observe the aspirations and emotions of the South rather than its historical involvement, with side two, naturally, becoming more and

more morose as the war draws to its close.

The music, not surprisingly, fails to ignite much of the time. Contributions are routine (Leadon and Clapton totally anonymous) and the songs themselves often rely on the ultra-basic progressions which are supposed to exude that ol' country rock ambience. There are moments with a little more action. Dixie, Hold On and its sad reprise, Dixie Now You're Done by Jennings give the appropriate impressions of hope and resignation; gravel-throated Steve Cash inserts a little pep into the more boisterous Southern Boys, and the harmonies of Bring Up The Twelve Pounders are great — much better than the slaves praising the Lord (Rodena Preston's Voices of Deliverance) two tracks later.

The production of White Mansions is naturally immaculate but eventually has to abandon the unequal task of livening up the action. On its own, without the Civil War connection, the music scrapes by as average country rock in the

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I'd be quite happy to go along with those ideas — it'd give me time to get my kaftans back from the drycleaners — but for a couple of nagging doubts. First off, unless there are 26 million vinyl Moodies ashtrays around the world, there's a fair chance quite a few people reckon you're ok. The other doubt is based on a theory I've got that Octave might just be the best album you've ever made, even if it's not going to sell as many copies as some of its predecessors. I've been wondering if you've thought about your own relevancy to contemporary music of late: you must realise that it's so terribly unfashionable to sound musical nowadays, so it must have been quite a gamble to get together again after five years and produce yet another record that sounds well written, conceived, recorded, produced, etc. etc. etc. The temptation to try something original and current

like hawking at a Bow Street Runner in 3/4, or getting a load of headbangers wound-up senseless, or even revamping tired sixties classics à la Dylan must have been very difficult to ignore.

The opening of the album, for example, when you set out with one of your typical, dark, expectant scene-setting passages leading to Justin Hayward's guitar sounding stronger (Gilmour-like even?) than ever, before bursting into a multi-tracked up-tempo rocker — surely that's a bit passe now? And really, what did you think the reaction would be to a catchy, rocky song with a great hook chorus? Still, I persevered. It all sounds so familiar. Surely you didn't mean that? Surely you wanted to take five years off tripping gold-plated around the world to come back and rip off your fans with a new sound you know they'll hate. Quite frankly, boys, you sound like the Moody Blues.

You seem to have used that same boring old producer Tony Clarke again (pension come through yet Tone, eh?) — the geezer that seems to have such an empathy with your musical aspirations, who can take an instrument right out of the mix and produce a separation that should leave others gasping. Couldn't you find anyone who'd mix your voices right out, bring



up the bass to resonance point, and deliberately keep the rough takes for use in the final product? Really lads, there's plenty of them around — give us a ring and I'll put you on to a couple! Hey, and what's this song at the end of the first side — 'Just like the driftwood of a dream left on the seashore of sleep.' Don't you know there's no romantics left anymore?

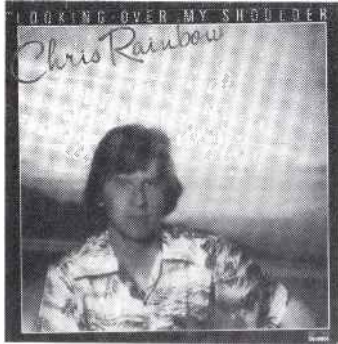
I could go on and on, but you're probably inundated with letters of complaint already, so I won't take up any more of your time. You must know that should you decide to go on the road again you're gonna be faced with the awful disappointment of sold-out halls, ecstatic crowds, and that soulful baying cry of 'encore'. And it'll probably be boring to watch Octave riding the charts for the next couple of months!

Me? I'll just listen to the record for a few more years, like I've done with all the rest. Maybe you'll get round to another — looking forward to it. Yours and all that . . .

T.S.

outlaw vein. Taken *with* the Civil War, as "a movie for the ears", it disappoints because the war really could have (and already has elsewhere) inspired some great, committed music.

C.S.



**CHRIS RAINBOW
LOOKING OVER MY
SHOULDER
POLYDOR SUPER 2383 467**

Er, yes, we are a bit late with this one, but then it seems to have been put together in a pretty leisurely fashion too. Most people remember Rainbow from his hit singles Solid State Brain, Allnight and Give Me What I Cry For; since then (I am unreliably informed) he has been doing jingles for Capitol Radio. Not the highest recommendation with which to begin a review, admittedly. It comes as a gigantic surprise, then, to discover that Rainbow's talents go far deeper than a mere knack for turning out catchy tunes as light, fluffy and insubstantial as candy floss.

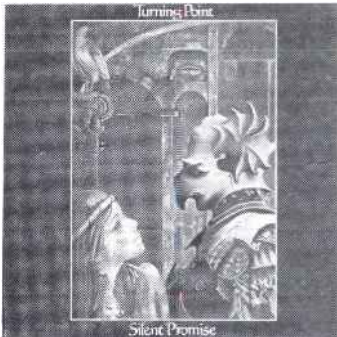
Almost all the sounds on *Looking Over My Shoulder* were produced by either keyboards or voices. There are long sections in which voices alone carry the tune (Dear Brian and Dansette are the most obvious examples) whilst piano, overlaid with string sounds, overlaid with synthesizers, fills out the instrumental parts. The production throughout is so clear and crisp as to be almost breathtaking: great seas of voices well up everywhere, multi-multi-tracked and ADT'd to form a swirling one-man choir.

Chris Rainbow has absorbed the Beach Boys through every pore, and on this album he *breathes* the influence of Brian Wilson, and all that implies — viz. deep, deep harmonies, stunning melodies, and an exuberant feeling for pure pop music. The Beatles, Beach Boys and Hollies had it, but few talents since then have been able to harness the wayward and eternally diverging currents of the instantly likeable and the lastingly memorable. Having written, arranged, performed and produced this record, Rain-

bow has had, you might say, a fair hand in what's between the grooves. It's therefore to his great credit that his album is successful in just about every department.

Think for a second what exactly irritates you most about pop music, as opposed to rock: the appalling clichés, the cloying sentimentality, the unbearably jaunty smirks of the performers, the over-simplified melodies, and hanging over it all like a sickly cloud, the sense of having heard it all a million times before. In short, the Eurovision Song Contest. What Chris Rainbow has done has been to extract the essential spark of pop and with it give life to his own tunes. Hence his lyrics are witty, his arrangements startling, and his tunes as fresh as tomorrow. In the final track — In And Out And Roundabout — he suddenly changes course: the gaiety disappears, the tinsel is stripped away, and a sad, elegiac tone enters the music for the time. A strange but effective way of ending it all, and a possible indication of Rainbow's future music. I, for one, am looking forward to that.

P.D.



**TURNING POINT
SILENT PROMISE
GULL GULP 1027**

There was nothing silent about the promise of Turning Point's debut album, *Creatures of the Night*. Instead of a tentative, safe 'jazz rock' album, they delivered a set of remarkable poise, laden with compositional and instrumental dexterity, and already posing the question of where they could go next. After all, the possibilities in the much abused fusion area are not as plentiful as they might seem at first surmise. If *Creatures* was the question, *Silent Promise* is an emphatic answer: the deployment of the band's main assets is more assured, if anything. On one side we have Jeff Clyno's bass — mellow, assertive, abrupt, full-bodied by turns — and Paul Robinson's straight rock drumming as a dependable anchor: on the other, the free-flowing improvisations of Brian Miller

(keyboards), Dave Tidball (saxes) and the wordless vocals of Pepe Lemer.

The title track sets a lazy, rhythmic pace before Lemer and Tidball cut in with the first of several duels between voice and sax. Then, at the end of the side, they incorporate a subtle refrain with *Beginning Again*, burying the melody just as you're starting to latch on to it. *May Day Morn* hands over to Brian Miller, as he transforms the end of a three-sectioned track into a bubbling piece of improvised jazz. His speciality track is *Green Tranquility* — what a sublime way to end an album, and Clyne likewise showcases the bass on *Mirror*. But *Turning Point* isn't about virtuosi; each instrument (and the voice must go in that category; sometimes it's hard to tell it apart from the sax lines) leaps forward from time to time to snap a track into a different rhythm, but mainly it's about blending them together to create the room for a well-timed take-off.

In fact, the album is good enough to suggest that *Turning Point* have cut off their nose to spite their face. The playing is so assured that the abrasive immediacy of *Creatures* is lost, to be replaced by a set breathing class conception. But just listen to the sheer funk of *Queen of The White E* (so long as bass drums hold it all down, free-form outfits can do anything they want) and you'll know just where they can go next time around.

C.S.



**THE MOVIES
BULLETS THROUGH THE
BARRIER GTO GTLP 031**

Nothing has been easy for The Movies so far. This is their third album, the second on GTO and the follow-up to *Double A* which was released last summer at the height of the punk boom. Their problem lies in the fact that they are pursuing a musical style which is no longer, or perhaps not yet, in fashion. Badges pinned on them to date read: Britain's answer to Steely Dan and The New 10cc. Pitifully inadequate descriptions, both,

but have a little sympathy with the pressman who just has to stuff the band in a drawer in order to give the punter some clue about their music.

Their true forte is live performance. Somehow both this album and their last fail to tell it like it is on stage: the terse, mysterious figure of singer/guitarist Jon Cole contrasting with percussionist Julian Diggles's grinning, lunatic presence on the other side of the stage. Mick Parker on keyboards has assumed a leading role, his atmospheric, jazz-inspired Fender Rhodes providing depth and mood to such tracks as *Berlin* on *Side One* and *Nobody Loves An Iceberg* on *Side Two*.

Once you've seen these tracks played live, the album will undoubtedly twitch into focus: *The Last Train* is a storming blockbuster of a track to open the album with, whilst *Merci and Bye-Bye* will be familiar to those who caught their last series of gigs. Others, though, don't really take on their true meaning here: *Horror Story*, *Vacant Possession* and *Berlin* are cases in point. A rather more sparse and hard-edged production from James Guthrie might have done justice to Jon Cole's tunes which, being by no means straightforward, need an uncluttered and powerful sound in order to come across convincingly. In fact, *The Movies* are a rare case where a live album might just do the trick.

Bullets Through The Barrier is a good album, but sadly not one likely to win them new converts.

P.D.

SHORT CUTS

**DIRE STRAITS
DIRE STRAITS
VERTIGO 9102 021**

Tipped for great things, the Straits, but on first listening this their first album reeks somewhat of recent Slowhand Clapton, i.e. easy-paced, plucky Fender guitars in the vein of J. J. Cale. Music to nod off by. Gradually, however, the tunes begin to take a hold, particularly the live favourite *Sultans Of Swing*. Mark Knopfler (how does he pronounce a name like that?) writes the songs and plays an impressively mature lead guitar. Muff Winwood may, in his production, have made the boys sound more laid-back than they actually are.

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APRS '78 / REVIEW

This year, at the eleventh of the annual APRS exhibitions, the Connaught Rooms were once again commandeered by about one hundred recording equipment manufacturers from around the world, bringing with them some two million pounds worth of their latest hardware. "Wot, gear like Selmer and Vox I 'spose . . ." said the young musician who serves tea on Paddington station: it's hard to explain that recording technology is now several thousand leagues in advance of the sort of equipment he was thinking of, and it's hard to explain *why* a top line modern mixing console should cost in excess of a hundred thousand dollars.

In fact, it is the general public's purchasing power which provides material justification for elaborate and slick musical productions, and indirectly demands heavy investment in equipment on the part of recording studios (after all, the cry of 'Back to Mono' came from within the engineering profession, not from the record buyers). So the hardware goes on getting more and more expensive at the top end of the market, although it's nice to see that investment this year is bending towards making all the facilities easier and quicker to control, with engineer-orientated automation and function change systems. At the lower end of the market, more and more manufacturers are recognizing the large demand for privately owned, inexpensive recording systems — this year your pound can buy you yet more choice and range of sound control facilities.

Our review of the exhibition follows last year's pattern: it's not intended to be a comprehensive assessment of the industry in terms of each exhibitor's wares, it's just a personal view of several different items of equipment which caught the reviewer's attention, plus a few words about how the show went in general.

Of interest to anyone using a 4 or 8 track recorder for making demos etc is the small **Alice 828** mixer. This is an 8 channel stereo mixer with foldback and echo sends from each channel, two built in limiters, and the added advantage of direct outputs from each channel (useful if you are using a single channel per recording track on some instruments, with the stereo outputs still available for the other channels.) Another bonus is that the midrange control on each channel selects its centre frequency via a 'sweepable' potentiometer, giving much more tonal variation than is commonly available per channel on this size of mixer. ITA are marketing the same mixer under their ITAM name, priced at £395 plus VAT if you're interested. Alice also had on display mixers based on the 8 output group ACM modular system, which is their replacement for the AM range, and seems to be equally popular with studios equipping on a tight budget as the AM's were when they were first introduced.

Allen & Heath/Brenell's centrepiece at the show was the production version of their Syncon console (last year they displayed a prototype model.) The mainframe accommodates up to 28 input/output modules, with 16 track routing (ex-

pandable to 24 by split bussing), 2 parametric equalisers, 2 switchable frequency shelving equalisers, 6 auxiliary sends, quad monitoring/mixdown and subgroup assignment on each channel. This desk should find favour with those looking for plenty of facilities at a competitive price — the first one off the production line is bound for Decibel Studios at Stamford Hill.

Just across the way from Beat's own stand were the men of **AMEK** who, encouraged by the jolly japes of Nick Franks, were busy extolling the virtues of their M2000 series console, which has 28 inputs, 16 group outputs, 8 direct outputs, 'inline' monitoring on each

channel and 24 track metering. Amek have had considerable success with this board, which costs around £12,000 with 28 channels fitted, and it offers considerable advantages over similar 'American format' desks: each channel is independently routable to any of four stereo subgroups during mixing, there's a built in 240 point jackfield, and space for 19 inch rack mounting of outboard equipment under the producer's table. At the moment there are 6 of them in this country, 3 in the States, 1 each in Australia and Belgium — Hotline Studios in Germany have recently placed an order for another. Also on show was a keyboard mixer for the band Earth Wind & Fire, based on the Amek X series, and a module from the new M3000 series which will soon be in production. This is a more sophisticated console — 36 in, 24 out with 32 track metering, VCA faders with DC subgrouping, quad mixdown and four band, completely parametric equalisation. Projected price for the complete system, including a computer automation system designed by AMS, is around £45,000.

AMS, or Advanced Music Systems, were showing two of their effects units, the dm.2.20 phaser and the dmx 15.80, the latter being a '15 bit' microcomputer controlled digital delay line. This unit was creating a lot of interest, with features like keyboard numerical setting of delay times, which can be assigned to one of three memory stores for instantaneous recall, and a harmoniser option. The standard unit, with 102 milliseconds of delay, costs £2,250; cards offering an extra

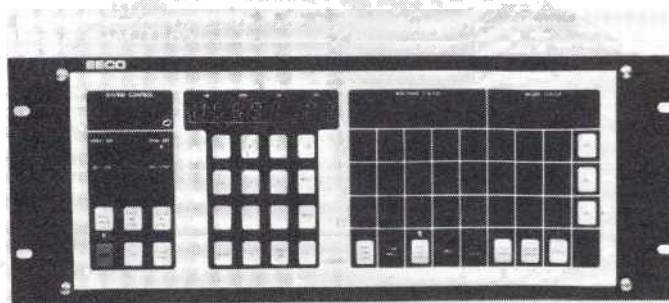
102 ms cost £120, and the harmoniser card will cost £300.

Ampex had on display their well known range of tapes, tape machines and accessories — including a demonstration of the MOS100 audio/video synchroniser. They were also giving away sticks of multicoloured Ampex rock — I bit into mine and shattered it all over Shure's Chris Gilbert. The new low cost ATR-700 two track was also on show, but at ITA's stand, as they are UK agents for it.

The most interesting exhibit on the **Audio Developments** stand was the AD070 programmable graphic equaliser. This is a 16 band unit, with built in memory facilities to store up to 16 composite settings of all the controls, which are displayed on LED arrays when recalled. With a few channels of these, a studio would have the possibility of automated equalisation facilities: most console level automation systems have facilities for switching external devices on and off, and could presumably be arranged to initiate different equalisation settings at pre-determined points in time via the proGraphic. There had apparently also been a lot of interest from discussing engineers in this device — which should cost around £1000 for a single channel.

Audio & Design had a very effective demonstration going of their excellent Scamp modular signal-processing equipment. The sounds available from the new analogue 'Time Shape module' knock spots off several more expensive digital units I've heard. It costs around £480 and has several useful features, such as a built-in limiter which allows unlimited feedback of the output of the device back to the input again.

Audio Kinetics had on display a very pretty Pacifica console from Quad/Eight electronics, for whom they are UK agents. Also from Quad/Eight the CPR-16 computer controlled digital reverberation system, which has the uncanny facility of synthesising the reverb characteristics of different room sizes, plus a remarkable simulation of plate echo. The device can also give repeats à la tape echo and has the option of a plug in module for user deter-



Ampex Audio/Visual synchroniser.

APRS REVIEW

mined programming — it all costs £3,495 — which is not bad when you consider how much echo plates and rooms cost.

F. W. O. Bauch Ltd brought along the usual selection of 'big guns' from their hardware stable; a Studer 24 track with the TLS2000 all purpose synchroniser, all the new and old Revox products, including the tasty looking A740 power amp, plus a couple of Studer B67's, which should prove popular with studios who'd like the renowned Studer quality at affordable prices (around £2,500 for a console mounted machine).

Our own **Beat Instrumental** stand, staffed this year by Nigel 'faders' Jopson and the lovely Michèle (who spent most of her time fighting off the advances of various mixer men), this year did more business in stickers, subscriptions, free magazines (every time we turned our backs the stand was stripped of anything readable), and good will than ever before.

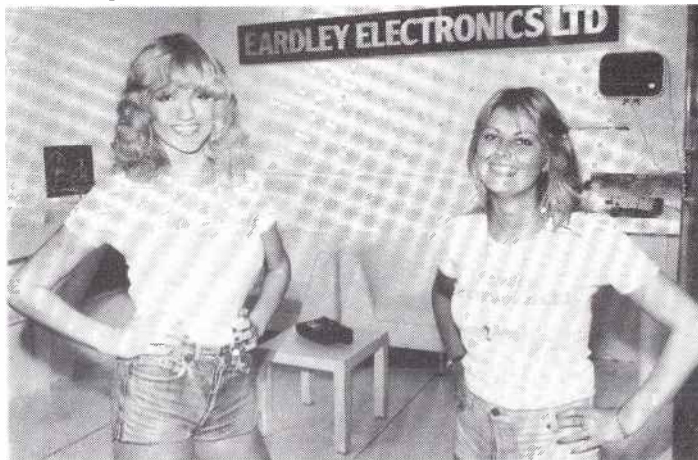
Eardley Electronics also had some . . . er . . . attractive ladies (models?) on their stand, giving away leaflets on Neutric XLR connectors, Pre faders and the like. "All you need is love", one of them said to me — I wonder if that has anything to do with good contacts?

Feldon Audio had all the Eventide gear on their stand — the Digital Delay is now available with a remote control and both flanging and harmonising controls. Adding greatly to the interest in effects was the presence on the stand of Robin Wood of **Electronic Music Studios (EMS)**, who'd brought with him the Vocoder (£10,000) and the Vocoder 2000 (£2,500). These really are excellent sound effects devices, which so far have been criminally overlooked by the majority of studios. Phone Robin up and he will tell you how to get the sound of an orchestra with one violin and a string synthesiser (and a Vocoder, of course).

Harman Audio had several JBL speakers on their stand: of interest to the small studio, or anyone looking for a small monitor, is the 4301 15 watt Broadcast monitor. These are extremely compact (19" x 12" x 11"), and will set you back £170 each. A domestic equivalent with slightly different spec. is the 019, at £105 each. Even more interesting is the news that Chris Rogers is starting work on designs for a



Alice 20 input 16 track monitor console.



Eardley Electronics kept abreast with this year's models.



SSL SL4000 computer automated console.

system (which will appear in Practical Hi-Fi mag) using JBL components: this will be available in kit form through selected retailers.

ITA had the Ampex ATR-700 compact, low price stereo recorder on show; now any small studio with around £1,000 to spare can add an Ampex to their inventory, although I gather (from neither ITA nor Ampex) that some of its component parts are made in the land of the rising sun — and why not? — it has a very professional looking spec., and fills gap previously occupied only by semi-

professional machines and clapped out second hand jobs. Also on the stand was the useful looking ITA/Revox 3.77 recorder, with three speeds and Vari-speed as standard and a flush fronted fascia for ease of editing.

Malcolm **Jackson** attired himself as a school teacher and gave away apples: in fact he sells second-hand studio gear and does complete studio installations for those who require a 'turnkey' service — Rickmansworth 72351 if you need his services.

Klark-Teknik had their well-

known graphic equalisers on display, along with the powerful new DN70 Digital Time processor. The DN70 has three individual and one mixed output, and should be available with a harmoniser accessory soon: this will be switchable for the usual intervals of thirds and fifths and so on, and will have a design that attempts to minimise the infamous 'glitches' which these units suffer from.

MCI had on display a full complement of equipment bound for the new "Red Bus" studio, run by ex-Marquee staffers. The 542 Light Meter console, 24 track tape machine, 3 stereo and 14 track machines cost about £80,000 as a 'package deal' — which is pretty good considering the level of technology involved. MCI workers sported T-shirts bearing the legend 'Recording Expert'; and their freebie books of matches said something like "If we're not doing business together then we're both losing money." So there.

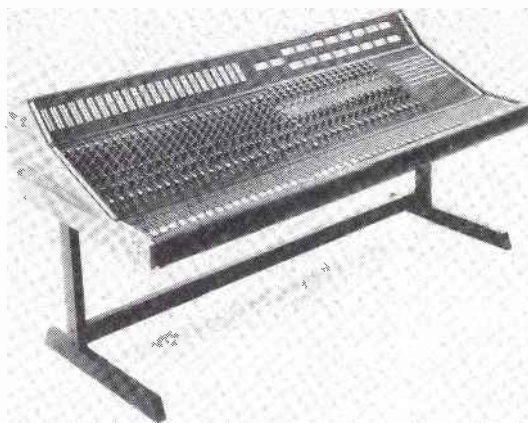
Midas had several consoles on their stand, including a continent-bound example of the PR modular system. An 'in-line' track monitor module, and a 6 LED PPM level indicator running parallel to channel fader made this range extremely neat and compact in appearance. Midas ascribe a lot of their recent success to their ability to almost 'custom build' each console to customers requirements: the PR system has intentionally been designed with extreme flexibility in mind, so that things like layout, frame size and meter position can be altered without drastically increasing the price.

Neve brought along two large consoles: an 8066 20 channel 16 group/track and a 8078 40 channel, 24 group, 32 track desk. The latter console was bound for Caribou (of Elton John fame) studios in the States, and Electric Ladyland have also ordered one 8070 and two 8068 mixers: another interesting snippet of news is that Phil Wainman's Utopia studios (subject of a 1977 Beat Spotlight) have just ordered the highly expensive NECAM computer automation system (with motorised faders) for their Neve Desk.

I had an interesting half an hour practising my French on the man from **Publison**, who claims that his Harmoniser HDM 83A is completely "sans glitches". For the un-initiated, a 'glitch' is an objectional digital 'hole' in pitch which makes harmonising for anything other than pure weird effects rather difficult to obtain with proprietary devices on the



Publison Harmoniser . . . "sans glitches".



Series 3 24/6 Soundcraft console.



One of two EMS Vocoders on display.

market. The Publison unit apparently avoids this by utilising a microcomputer which "operates a phase coincidence of joinings areas" . . . I haven't heard one yet, and neither had anyone else that I talked to, so we'll have to wait and see. The unit costs £1,800 approx., with the option of a digital reverb card as well.

Solid State Logic Ltd are mixer manufacturers who have apparently come from nowhere with the most amazing automated console I've seen so far. In fact they've been around for quite a long time — as the manufacturing side of Acorn studios in Reading, but it's only this year that they've hit the world with the board they've been developing for several years. The SL400 computer mixer utilises a floppy disc store, and can recognise and display simple commands in plain English and song or mix titles

and tape positions. The system includes a "fast learning" autolocator, and a 24 line TV display refers everything to the titles you've entered, and generally displays all the different status commands and so forth. Options include a line printer and interface to provide print-outs and lists of track titles and channel assignments — it will even add up the studio time and present a bill at the end of the session. The ideas are so good that I can't begin to explain in depth — you'll have to phone them at Stonesfield if you're interested — but you'll need at least 40 grand in the bank. Country Lane and Tocan studios in Europe have already bought one each, the London Manor mix room are getting one and — a real feather in the hat for SSL — Sierra Audio have apparently dropped their MCI and Harrison agencies for these consoles, and are exclusively

equipping Kendun recorders with them.

Soundcraft Electronics had one of the super Series 3 consoles on their stand: whilst I was there Peter Townshend was inspecting it and contemplating buying one for his own studio. Soundcraft Magnetics occupied the same stand — they offer a complete rack of 8 channels of tape machine electronics (Soundcraft quality of course) for only £1,335. Tape heads, power supplies and remote control units are also available, and they're obviously thinking seriously about tape transports for future production. Also on the Soundcraft stand was the new Series 1S roadboard (also available in four out table form for studio use), and the high quality EX4S crossover.



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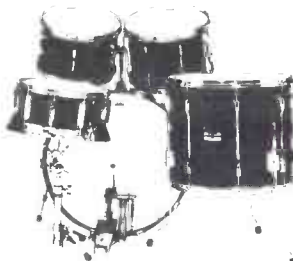
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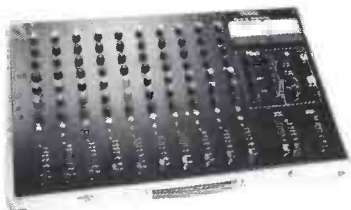
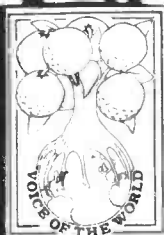
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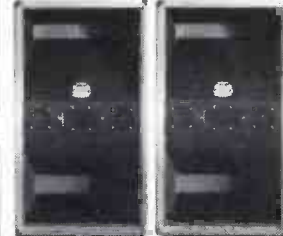
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This year's British Musical Instrument Trade Fair is on from 13th-17th August. The industry's main exhibition in this country is introduced by Association President John H. Skewes:

The British Music Trade is alive, well and thriving. During the period 13th-17th August trade buyers from all over the U.K. and abroad will be converging on the Russell Square area of London. They will view and buy tens of thousands of pounds worth of musical merchandise and amplification equipment.

So what makes the British Musical Instrument Trade Fair such an important event in the international calendar?

Well, it is a known fact the British Musicians lead the world in many fields of music and instrument distributors can, at the London Fair, make contact with the manufacturers, exporters and importers supplying the "hardware".

Within the Hotels, Russell, Bloomsbury Centre and Imperial, 75 exhibitors will be displaying products from every corner of the world.

In particular the British retailer will be strongly supporting the fair to select the products that this Autumn will be on offer in High Street shops throughout the land.

This year the Fair is bigger than ever before and many exhibitors will be showing for the first time.

There will not be many buyers, particularly from the U.K., missing this event and a welcome awaits them all.

BARNES & MULLINS

Barnes and Mullins will be found in both the Bloomsbury Centre and the Hotel Russell — they need the extra space to accommodate the wide range of musical instruments on show. New to the B&M stable are a Spanish guitar, the Admira Artransania and a G Chicago 5-string banjo. The rest of the space will be taken up by a number of Spanish guitars, the excellent selection of Shergold guitars including the twin-necks, the Champion range of brass instruments, and a comprehensive selection of school and educational instruments: Schott recorders, Swanee flutes, tambourines, triangles, Indian bells, etc. all of which are made at B&M's own factory in Oswestry. On parade at the Fair will be directors Messrs. Barnes and Kauth, and a tribe of representatives including Messrs. Derges, Drakem Emuss and Fletcher.

BOOSEY & HAWKES (ELECTROSONICS) LTD

A new Leslie speaker cabinet and

three new organs from Rogers take pride of place on the Boosey & Hawkes (Electrosonics) stand in the Cornwall Room of the Connaught Rooms. The new Leslie is a high performance two-channel speaker system incorporating the latest advances in Leslie technology and design. The Leslie 815 features four separate amplifiers which independently power each of its four-speaker section. The Rogers organs are the cinema-type for use in the home, as well as their electronic church organs.

BOOSEY & HAWKES (M.I.) LTD

Highlighting the Boosey & Hawkes display this year will be the Sovereign 'Studio' and 'Symphony' trumpets and the Sovereign Baritone. The full range of Beverley drums will be on display together with marching drum equipment and new and established guitar lines, plus, of course, the full range of B&H and Buescher woodwind,

Bach Brass, Golden Strad Bows and Dolmetsch recorders.

B&H can be found on the ground floor of the Bloomsbury Centre Hotel.

BRITISH MUSIC STRINGS

BMS tell us they intend continuing their fine reputation for giving things away — every customer gets a gift and most visitors are likely to — top giveaway this year will be JVC Video Tape Recorders!

The BMS' range of K guitars will feature an outstanding new acoustic guitar from the States which is expected to attract considerable attention. The Show is the official debut of the Sound City select-a-gauge box, and a new tambourine with tuneable head will also be on display.

The additions to the Phoenix amplifier range will be seeing the public light of day for the first time — a new P.A., the De Luxe Amp, and an inexpensive single channel model: new speakers will also be

shown.

On the stand to take the orders, answer the questions, and give away the presents will be George Osztreicher, Alan Marcuson, Don Newton, Dave Martin and John Verity.

CARLSBRO

Carlsbro will be showing at least five new items at this year's exhibition. Their Cobra bass is a 60 watt combo with EQ from band pass filters; this model lines up alongside the Cobra 60 watt PA amp, basically a simpler version of the Marlin. The EQ10 and EQ6 graphic equalisers will also be on show, plus an echo pedal with controls for mix, delay and swell. Carlsbro have also improved the specification of their Constellation 12/2 mixer by incorporating balanced line inputs and better quality slider knobs. Established products like the Marlin, Slave M130 and the Stingray range of amps, combos and practise amps complete the stand.

CAVENDISH INTERNATIONAL (ORGANS) LTD

The Cornwall Room in the Connaught Rooms will be the temporary home for two new products from Cavendish, the 4000 Spinnet Organ and the Sonorous 301 speaker cabinet, in addition to the established Cavendish and Sonorous ranges. Cavendish describe the 4000 as 'an exciting new spinnet organ using the latest technology to meet the exacting demands of those discerning players, where musical integrity is more important than musical gimmicks' — a sentiment we heartily endorse!

In the Connaught Rooms with the products will be a veritable army of Cavendish men — Messrs. Grant, Botterill, McIntosh, Rodwell, Smith and Kilby!

C. E. HAMMOND

The Marquis Cornwallis, right opposite the Bloomsbury Centre, will be the venue for C. E. Hammond's display of Cerwin Vega professional sound equipment. This includes PA speakers, power amps, graphic equalizers and stage monitors, plus a number of Hi-Fi speakers. In addition there will be gear from the likes of Cambridge Audio, Lenco and Phase Linear. Manning the stand will be Reg Sharpe, Peter Hammond, and various C. E. Hammond sales reps.

CLEARTONE

The revived Park range of amplification will be taking pride of place on the Cleartone stand this year. The 50 watt all valve combo features high and low gain input sockets plus preamp gain and output volume controls to ensure that any input can be matched and the quality of sound can be set from clean to distortion. Four band equalisation is provided. The firm will also be showing a range of Latin percussion for which they are the sole UK distributors.

CUSTOM SOUND

Custom Sound will be introducing a new 150 watt amp head for the fair



this year, and there's a possibility that there'll be some new P.A. equipment, a bass combo, and a Trucker P.A. with reverb, although we were unable to get definite confirmation of this before going to press. Established lines from Custom Sound on show will include the 705 combo, 700 A P. A. amp, a full range of cabinets and the Trucker range as well.

New to Custom Sound, and to most of the country as well, will be the appearance of the Pignose amp, which CS now have UK distribution arrangements for. Richard Jefferies, Philip Beaumont, Barry Phillips, David Gutteridge and Derek Morris will be on hand to help out with enquiries.

DAVE SIMMS MUSIC PRODUCTS

The ever increasing interest in Disco and Effects Lighting equipment has prompted the company to show their entire product range for the first time at the BMITF — so Dave Simms tells us. The new range of mono and stereo discos will be on demonstration, including the export model Atlantis which features built-in Graphic Equaliser and stereo cassette desk. The discos are backed by a range of speaker

systems and power amps from 150 watts upwards.

Project lighting effects will also be on display, ranging from the small Baby 100 projectors to the Professional Liquidator series, plus a large selection of sound to light controllers and package systems and some curious sounding units called Fuzziltes, Strobes, Bubble Machines, Mirror Balls and Snakelights. Star of the display will undoubtedly be the LS808 Light Mixer which is a combination of twin pre-set theatre light mixing board and a programmable effects chaser/sequencer/sound to light unit working across the total 8 channels of the unit with each channel capable of 1,000 watts lamp load!

Room 155 at the Russell is where you'll find Dave Simms with his fellow directors Jimmy St. Pier and Paul Raymond.

EUROTEC/SOLA SOUND

Larry Macari's Eurotec company will be displaying a brand new touch sensitive piano developed in this country and featuring a transposer (to play in any key) and, on some models, a built-in phaser. This model will be partnered by a Micro Grand electric piano complete with three legs and lids. Larry's usual line-up of effects pedals will also decorate his stand. The emphasis this year is on pedals for the bass — a rare enough field — with a Vocaliser (producing vowel sounds) as the main attraction. Guitars will be there too in the shape of Craftsman solids, ranging from £75 to £175, and Concorde Spanish guitars.



Hamer HCSI guitar

Finally, the modular Eurotec mixer will be on show.

FLETCHER, COPPOCK & NEWMAN

The usual multitude of guitars will be on display at the Fletcher, Coppock and Newman stand, some established ranges and some featuring several improvements. From the Columbus family, their solid Les Paul copy boasts revised pickups and a general improvement to the quality of the fittings and finish. Both Kimbara electric and acoustic models have undergone

modifications: in the electric field they will be showing one guitar with preamp and two more, a Strat and a Les Paul copy, which incorporate special effects panels. Auto wah, sustain phase and power boost now take their place alongside the normal controls. The preamp model, meanwhile, features an interesting tonal arrangement of three separate controls for bass, middle and treble.

Lorenzo and Kent acoustic guitars, plus Hagstom electrics, complete the parade of guitars while brass, woodwind, members of the violin family, banjos and accessories will provide the diversions.

GENERAL MUSIC STRINGS

Picato strings continue to go from strength to strength, courtesy of G.M.S. and their stand at the Russell will feature all the various ranges of Picato. In particular it seems that the bass strings are selling well at the moment, with between 60% and 70% going abroad, whilst the new Half-ground bass strings should start to catch on in a big way soon. For those unfamiliar with this type of string, Half-ground are actually round-wound strings which have been polished down to lie more easily on the neck.

In addition all our old favourites — Monopole strings, P & N stands for mics, disco and lighting, etc. — will be on show, as will Dave Martin, Dick Thomas, Connie Stein and Roger Heathfield.

GIGSVILLE LTD

Gigsville will be presenting the whole range of acoustic and electric guitars by Aria at this year's show. New models include exciting

CANARY 16/2

AT LAST THE SUCCESSOR
TO THE POPULAR 10/2
THE NEW 16/2



Manufacturers: Canary Mixing Desks Ltd 17 West Hill
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variations on the Aria PE1000 design, and there's a new top quality bass with brass bridge and nuts. Also on display for the first time will be some Aria drums incorporating 9 ply shells, very heavy duty metal work, Remo Ambassador heads, and a great new range of colours. Attending in force will be the Gigsville team of Pete Tulett, Terry Mabey, John Small and John Joyce.

GRETSCH

The Gretsch guitar range among the company's established lines at the show should be enough to attract visitors to the stand like Scotsmen round a wallet. However, the guitars will be supplemented by Gretsch drums, Ode banjos, Sho-bud pedal steel guitars plus several amplifiers. More recent Gretsch introductions will be on display in the shape of Mini-Lead amplifiers, Sho-bud flat top and Dorado Resonator Guitars. Director 'Duke' Kramer will be on the stand along with Bob Korona and Ed-Schaefer.

GUILD

Guild UK, on their stand in the Hotel Russell, will be displaying Barcus Berry amplifiers and acoustic guitar pick-ups, Madeira guitars, and Guild guitars themselves. Alan Grant told us that with the extended Madeira range, Guild are UK now able to offer a selection of guitars throughout an incredibly wide price range — spanning the gulf between £30 and £1200! There's been some rationalisation in Guild's own range of guitars designed to increase

production of the more popular models to meet the ever-increasing demand from the street. We also got wind of a new electric guitar fitted with up-market pu's (company remains nameless at present) fixed neck, inlaid head etc. selling for the astonishingly low price of circa £130 which might, with luck, put in an appearance at the Fair this year. We'll be going along hopeful that it will!

Hohner

Hohner's stand in the Bedford Suite of the Russell Hotel will be showing the range of Sonor drums, harmonicas, Hohner keyboards, guitars, school instruments and recorders. We've been promised a number of new instruments including something enigmatically called the 'Mystery' keyboard, although we're not sure at present whether this is really its name, or merely a bait for the show! There's to be a complete new range of Hohner electric guitars which should be very exciting, a Vox 3 accordion, a Marine Band Blues Harmonica, and a String Performer Keyboard. Obviously, all the well known Hohner products will be vying for space on the stand where Laurie Westall, Dirk Kommer, Derek Kirk and a lot of the company reps will be in attendance.

Punters should note that Hohner are also running a 'Super Show' between 13-17th August at the Royal National Hotel in Woburn Place WC1 featuring keyboards and drums which both the trade and the public are invited to attend. John Marshall and Martin Drew and George Man-

cini will be playing with other special guests during the show.

HORNBY SKEWES

This year Hornby Skewes have combined their exhibition space into one venue — the Hotel Russell — with all keyboards previously displayed in the Connaught Rooms now joining the rest of the products. Paul Hamer will be attending to give first hand answers about his guitars now distributed here by Hornby Skewes. New guitar lines will also be available in the Hondo II, Kasuga and JHS ranges; the Hondos, for example incorporate di Marzio pickups and start under £100. The main new Kasuga is the De-Luxe Dreadnought D400.

On the keyboard front, the well known Eko Tivoli 18A has been given a face-lift and now has new voicings and console styled grill front cloth. A new model, the Tivoli star, has been added to the range, although it is housed in a more traditional cabinet; a larger rhythm box is also incorporated. The Crumar Roadrunner will line up alongside the new Roadracer, both with a phaser effect. To round off one of the most complete stands of the exhibition will be a selection on effects pedals, microphones and Hoshino drums.

JAMES HOW

Excellent business was apparently conducted during the NAMM Show in Chicago a couple of months back, during which James How Industries shifted large orders for their perennially popular Rotosound and Super-

Wound Strings — the latter being a recent development, and just one of the many technological breakthroughs achieved by the company through the years. Whilst in Chicago they learned that their bass strings are now outselling all American brands combined by a staggering ratio of 20 to 1.

Their stand in the Bloomsbury promises to be a rather spectacular affair this time around, and will be manned by James, son Martin, and the stalwart Alan Penney.

JAMEST. COPPOCK

Coppocks of Leeds will be exhibiting their comprehensive range of Antoria electric and acoustic guitars and Ibanez effects units at the Russell Hotel. That, however, is not all that will be on the Coppock stand! Randall amplification has been added to the exclusive distribution handled by Coppocks and these can be heard in demonstration Room 133.


Tama guitars, Shadow pickups, enjoying an increasing popularity, La Bella Strings (now also exclusively handled by Coppocks), Harmony guitars and Elgam organs will all be on display in rooms around the Russell.

KEMBLE — YAHAMA

Yamaha will be taking space on the second floor of the Connaught Rooms to exhibit their all-embracing range of musical instruments — the number of new products alone should make a sizeable display! New products to be seen at the Fair for the first time include and Analog

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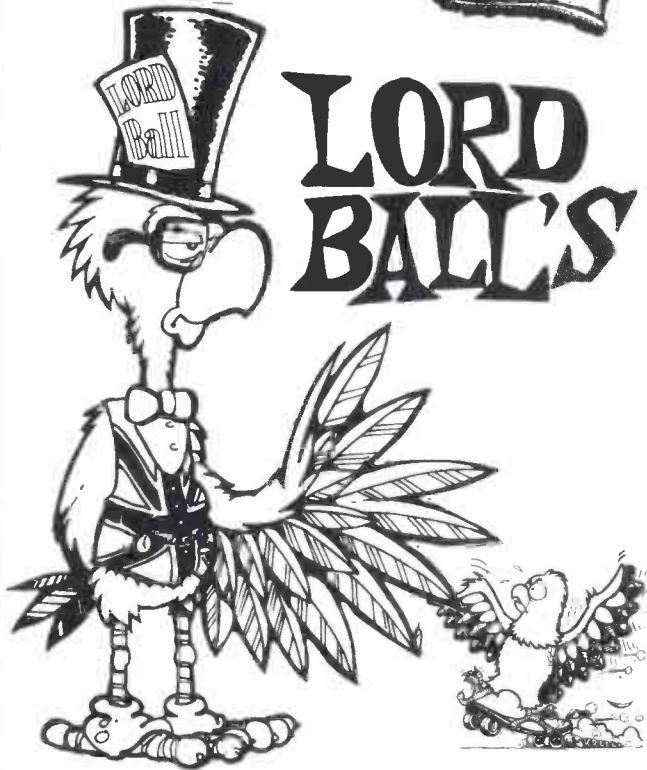
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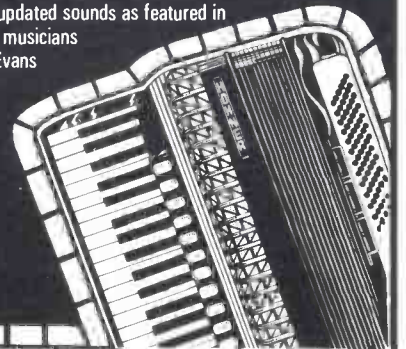
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HOHNER

B/8/78



Delay unit, the E1010 (Echo), plus a number of keyboards — the SS30 String Synthesizer, CP 20 electric piano, three synths — CS10, CS30, and CS30L, and the excellent XD5000 series drums.

In addition, Yamaha will be displaying as many of the products in their current catalogue as there'll be room for! So there'll be folk and classical guitars, the Electric Grand piano, combos and mixers and power amps and speakers, and the SG guitars, BB, SB, SC and SA guitars as well.

Even with a six man army of Dennis Holloway, John Newman, Art Marsh, Graham Jones, Pete Thornton and Dave Ramsay, it's likely they'll be hard-pushed!

MEGA/CP CASES

Mega PA has been making giant strides since it first began to appear less than a year ago. The largest of the four basic set-ups consists at the moment of a double headed treble horn enclosure, a midrange flare and a bass bin with a pair of 12" drivers, though a variety of smaller components and alternative permutations exist. Mega hope to have some wedge monitors and HF systems ready in time for the Show, though these will only be

prototypes.

On the cases side, Rainbow cases have extended their range of inserts for the G1 guitar case and G2 bass case. A new G3 case for larger semi-acoustic guitars has emerged too, whilst cases for amps, tape machines, leads and stands continue to be popular. New cases for the ARP Omni, Oberheim OB1, Micro-Moog and Roland SH1000 or 2000 and for racked items — the R12, for example, for 3 Crowns or 4 HH power amps — will also be on show.

The venue for this display will be the Royal Hotel, and greeting dealers will be Peter Ross and Cliff Campbell.

MICK JOHNSON

A particularly wide variety of products will be on show on Mick Johnson's stand in the Cambridge Room at the Royal Hotel. Heading up the list are Canary mixers, who will be proudly displaying their new 12/2 desk, with one foldback channel, one echo, balanced inputs, equalized outputs, headphone monitoring, pfl, and 4-band eq per channel, each being switchable into 'upper' and 'lower' — effectively giving 8-band capability. This will retail at a piffling £445 plus VAT. The established 10/2 mixer has undergone a facelift, whilst the 16/2, 20/2, 16/2 deluxe and also the Canary 200W power amp will be there, in addition to Bulldog Cases, which Mr. Bob Birthwright modestly describes as "the best in England".

Mick Johnson's stand will also be featuring mixers by RSD and

dw inc.

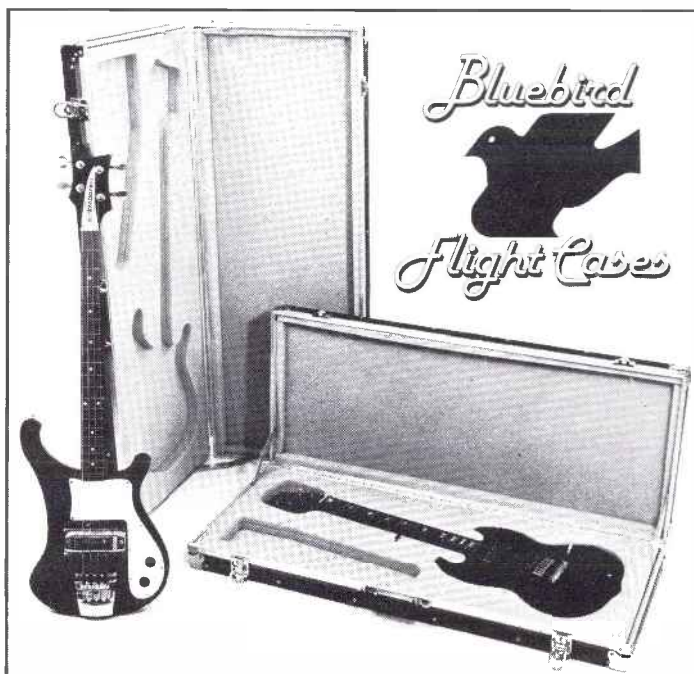
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PA-BI



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NASHVILLE & VALLEY STRINGS

Jeff Jeffrey and his wife Mair will be present in the Russell Hotel to display the complete Nashville fretted instrument range, and also the Sounder range by Valley. In particular, the Half-Round series in five gauges is well-known for its flexibility, intonation and response, and its ability to minimise fret wear and finger noise. There will also be a new series of Country & Western strings made from phosphorous, chromium and stainless steel.

NORLIN

The music trade has come to expect from Norlin a tasteful combination of the innovative and the traditional say Norlin themselves! This year Norlin will base their stand on the theme 'The A-Z of Music'. Norlin will be showing exciting new developments from Gibson, Moog, Selmer Paris and Lowrey on their stand in the Imperial Hotel, Russell Square. Becoming a regular, and



Park amps will be shown by Cleartone

welcome, scene on Norlin exhibition stands will be the live music from Harry Stoneham, Dave Roberts, Val Odlasinski, Glyn Thomas, Jerry Allen and Dave Smith.

ORANGE

Orange are yet another company who promised us the arrival of new products at the Fair but were a little unwilling to part with details before the event! So Peter Dowsett, Mick Dines and Keith Bradley will be on the Orange stand on the ground floor of the Russell Hotel explaining the ins and outs of some new effects pedals (that's all we know!) as well as some new additions to the excellent Omec amplification range.

Orange drums and amplification will also be there in force to complete a bright display!

PA:CE, MM ELECTRONICS, REDMERE, INTERMUSIC

The PA:CE group will be displaying their varied products in both the Russell Hotel and in the Conference Suite of the Royal National Hotel — the latter venue will be open to the public and PA:CE invite interested parties to visit them there. The BMITF will witness the debut of several new products from the group: MM will be showing two new mixing desks, the MP385/485 16 into 8, and the MP175, 20 into 4.

PA:CE will launch the SR271 27 band graphic equaliser, and Redmere will be showing the Soloist combo and head amplifiers — see page 20 for exclusive review. Intermusic will introduce the Imp, a practise amp, the Intermusic 50 studio amp, and the B120 bass amplifier.

Of course, the regular range of MM mixers, EP series rack mounted equipment and the well loved Intermusic combo and head will also be on display. Richard Dunn, Tony Reeves, Dick Parmee, Leo Smith and Steve Hayles will all be in attendance to help out with the many expected inquiries.

PEAVEY ELECTRONICS

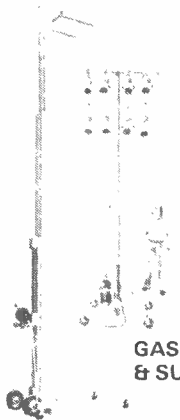
On show for the very first time will be the Mark 2 Series Mixers in 7, 8, 12, 16 and 24 channel stereo versions. All models feature transformer balanced inputs and outputs, together with LED ladder displays and the most up-to-date studio quality specifications.

In conjunction with these new mixers, Peavey's full range of rack-mountable power amps in the CS range, together with the new XR-600 P.A. amp and the new Continental model speaker enclosure featuring the new Black Widow premium speaker. Two new combos will also be on show, both of them being bass units — the TKO is an inexpensive 40 watt unit, and the Combo is a powerful 150 watts.

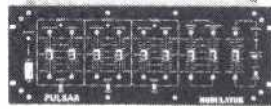
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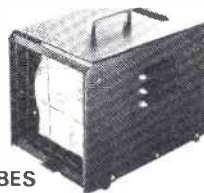
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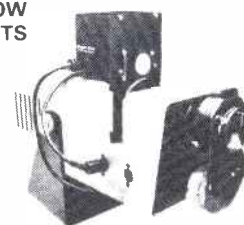
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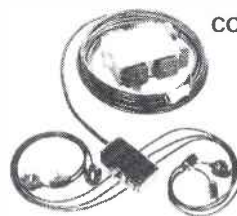
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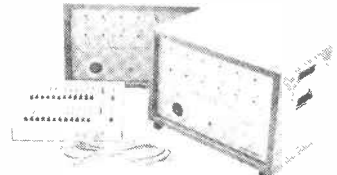
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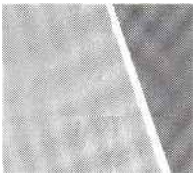
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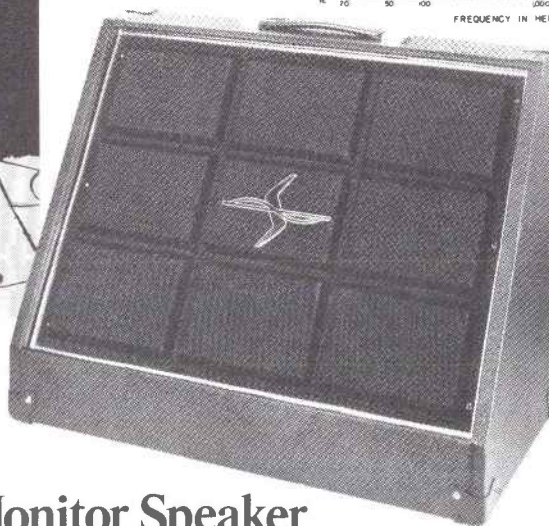
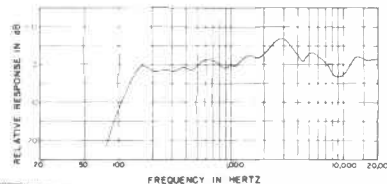
Stage Versatility. Close-up (30°) or long-throw (60°) set up positions. Great for both roomy and confined stage areas.

Portability . . . Looks. All these features in a fine-looking, low profile, and lightweight cabinet.



Unique wide-angle concave tweeter array — cuts through on-stage volume, eliminates beaming on-axis and muddy sound off-axis.

702 Frequency Response Curve — with enhanced mid-range for outstanding intelligibility.

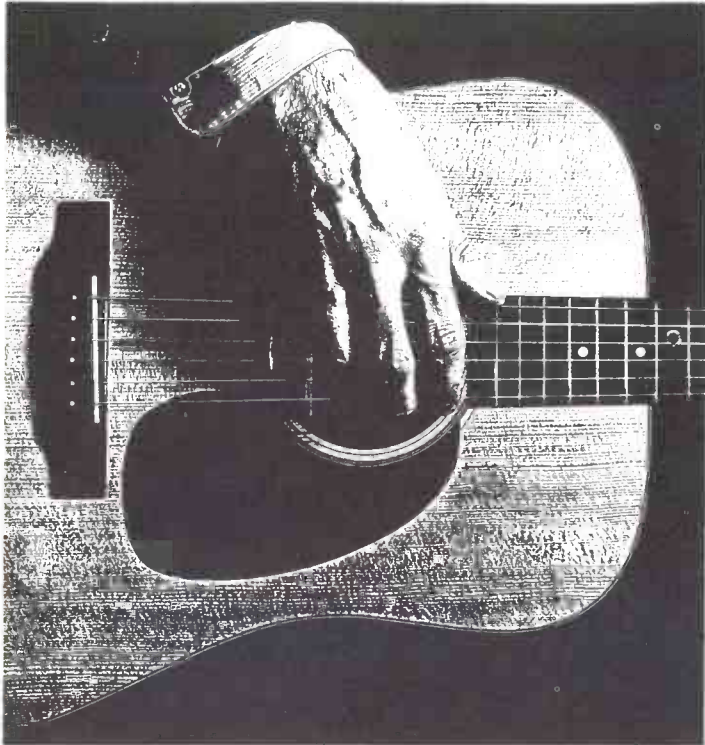


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Shure Electronics Limited, Eccleston Road, Maidstone ME15 6AU—Telephone: Maidstone (0622) 59881



MARTIN STRINGS AND ACCESSORIES



the well-received Cat synthesizer from the States, and this year they will be introducing several new models. To begin with, the original Cat has been phased out in favour of the Cat SRM — an improved version — and the Kitten, a compact and even cheaper model with many of the features of the Cat. In addition, PKP have brought over a digital Sequencer and a modulation device, both to be used as accessories. The latter is operated by means of a joystick, and offers a wide range of unusual sounds.

PKP also hope to show a range of five Multivox keyboards, a product line that includes synthesizers, pianos and string machines. Though the company were unsure at presstime whether they would be showing in the Bonnington or the Russell, rest assured that Paul McEntee will be somewhere in the vicinity to welcome dealers and other visitors to the stand.

PREMIER

The Premier stand is always one of the best-designed and most interesting at BMITF, and this year they will be exhibiting for the first time a range of separate tension drums which go under the name of Soundwave. One of these kits was

reviewed by John Shearer in Beat's June issue, and certainly came up trumps. Additionally, there is a standard range of flush-braced brackets named Elite, plus the top-of-the-range Resonator drums, featuring Premier's exclusive and patented double-shell. There are innumerable permutations of sizes, colours, accessories and hardware available to enable the punter to choose his own personalized set-up, rather than select from the catalogue some creature dubbed 'The Brain-cruncher' or whatever.

The Olympic range now has a wider range of finishes, and there is also one revised and two brand new ranges of drum heads, a new range of sticks, the very latest in TriLok stands, some new marching band products, and some educational instruments for schools.

All in all, there will be plenty to see on their stand at the Bloomsbury Centre — not least such figures as Simon Everitt, Roger Horrobin, Derek Stevenson, Alan Maxted, Alec Sidebottom and Rex and Brent Webb.

RESLO

Microphones of all shapes and sizes, plus a few surprises will be on the Reslo stand. These include cabaret and radio models, RXA shelf-mounting models and the pocket transmitter TXT, plus the standard ranges of Superstar and Reslostar mics. The company will probably display some amps as well, and a guitar system radio mic (with one for DJ's) if they have it ready in time.

SOUNDER

electric bass guitar strings

Semi (Half) Round Bass String

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Available in long or medium scale.

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electric guitar strings

Plain String

Unique 'Long Life' twist at ball end. Almost doubles strength at this weakest point, reducing breakage. Finest plated high tensile steel.

Wound String

Sounder covered strings are precision wound under a constant tension using a process which allows you to cut the string anywhere along its length without the spinning wire coming loose. So no problems because 'you did not take a turn around the peg'. Spun with silk at the ball end. Pure hard nickel wound.

Available in four superbly balanced sets, reference numbers as follows:

Superlight No IOS (.008) Extra Light No IOE (.009)
Light No IOL (.010) Light Wnd. 3rd No IOLW (.011)

Also full custom range.

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SOUNDOUT LABORATORIES

New products on the Soundout stand this year include mixers, amplification, loudspeaker enclosures and power amplification, all marketed under the new name Frunt. The Soundcentre disco will also be unveiled. Their established lines ring familiar bells: diverse discos, a range of Motorola Piezo horns, Fylde guitars and the Elvin Electronic piano. Messrs. Street and Carroll will be presiding.

STATESIDE ELECTRONICS

There'll be several new lines from Stateside this year, and the top of the lot will be the ARP Avatar guitar synthesizer making its Trade Show debut. The Mark 2 model ARP keyboard synths will also be on display, including the OMNI-2 polyphonic and a trio of variables ranging from the inexpensive AXXE through the evergreen Odyssey to the Model 2600.

Joining ARP under the Stateside banner are Switchcraft audio connectors, Belden professional audio cables, Mugsy's Hardcase range of flight cases and P&N speaker stands. In attendance will be Ken Achard, Len Morphew, Graham Hobbs, Alan Townsend and Glen Wall.

STRINGS AND THINGS

The Strings and Things stand at the Russell Hotel will be totally crammed full again this year — leaving just enough space for use here to tabulate the items on display. Those

ranges handled by Strings and Things to which there are no known additions this year include Ambico straps and accessories, Bigsby tremolo and Palm Pedal units, D'Angelico strings, De Armond pickups and pedals, Earthwood Strings, Terry Gould accessories, Herco picks, Kluson machine heads, Monopole and Picato, Morley, P&N stands, Nashville Straights guitar strings (pause for breath!) and others besides.

However, the centre of attention could either be the Music Man display featuring the new Sabre, plus the Stingrays, and four new combo amplifiers two each at 65 and 100 watts, or, possibly, the Gizmo from Mu-tron, although Strings and Things were unable to confirm whether or not it would be putting in an appearance at the time Beat went to press.

Looking after this colossal amount of musical paraphernalia will be Rod Bradley, Dave Carden, Bob Pickwood, Tony Powell and Ray Todd.

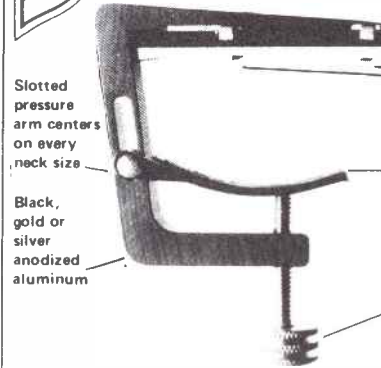
SUMMERFIELD

Over forty new electric guitars will be on display on the Summerfield stand in the Bloomsbury. The Ibanez electric guitar range now consists of several original series: namely, the Performer, Musician, Concert, Iceman, Jazz, Rock, Pro, Artist and George Benson series. Also sharing the limelight will be several new CSL electrics.

On the acoustic front, the new Bozo Western guitars will be fully displayed next to the usual complete ranges of Ibanez and Cimar Western

At last! The only capo that causes no tuning distortion!

Sabine Capo

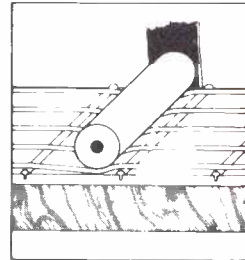


Slotted pressure arm centers on every neck size
Black, gold or silver anodized aluminum

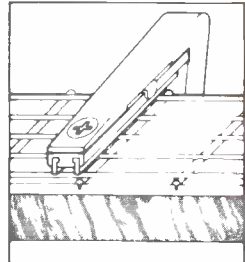
Aligning springs assure quick, perfect placement onto fret

No plastisizer in special resilient pad. Will not mar the neck.

Large solid brass knob



Conventional capos bend strings down to the fingerboard, which stretches them out of tune. Retuning is difficult since the strings are clamped.



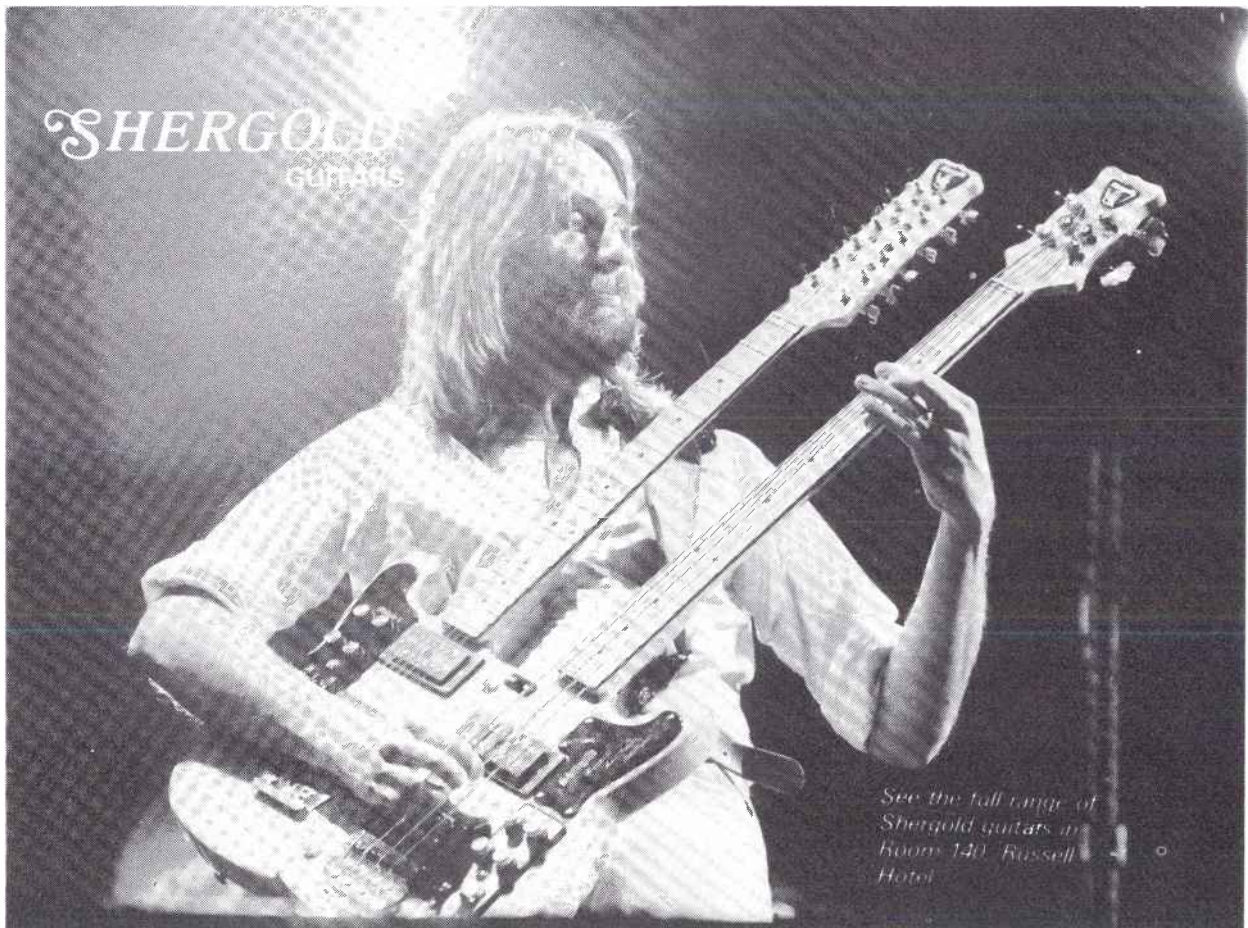
The SABINE CAPO presses the strings directly onto the fret. No stretching of strings. No retuning!

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505-D NW 13th St.
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904/373-6396

Available from:
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Patented USA. Foreign patents pending.



See the full range of Shergold guitars in Room 140, Russell Hotel



Barry Mitchell and Jon Warnett will be in attendance at the stand along with a third member — Mick McManus! We know the demand to see Rickenbackers will be strong, but is it really necessary to bring in the heavies?

WOODS OF BOLTON

The Woods stand will this year feature four new Welson keyboards: the Riviera, the Globetrotter, the Pigalle and the Gipsy. Welson have consistently produced inexpensive organs, both portable and console models, and these new items stand well alongside such established lines as the Prestige and Granfiesta, the Syntex synthesizer and Vedette piano.

Guyatone amplification, plus guitars by Welson, Allegro, Lopez and Spanish manufacturers Jose Ramirez, Ricardo Sanchis and Prudencio Saez, will also be present in all their glory. Visitors to the Woods stand will be greeted by Roy Bolton and his staff.

guitars. A new low-priced Student guitar range entitled Serenada has now been added to the well-established ranges of Ibanez and Cimar classic guitars. Ibanez Artist banjos, mandolins and ukeleles will also be very much in evidence in the fretted instrument display.

For the first time a new range of American made banjos will be displayed under the brand name Chicago.

A very comprehensive display of Tama drums will be featured; this will include the new Billy Cobham outfit and the well-received Octobans.

Amongst the many acoustics on display will be Darco and D'Addario guitar strings Maurice Summerfield, accompanied by T. Charlton and T. Smith, will be manning the stand.

WING AMPLIFICATION

At the Morton Hotel Wing Amplification will be displaying the range of excellent Rickenbacker guitars including the introduction of the 3001 bass and, we hear, there's a fair chance that we'll see several other brand new Rickies — but we're unable to get confirmation of this possibility at the time of writing.

... and finally, Beat will be there too — in the Bloomsbury Centre. See you there!

- TURNER -

PROFESSIONAL STEREO POWER AMPLIFIERS



SPECIFICATION
Power Output 60W-16, 100W-8, 150W-4ohms
Power Response ± 0.1 dB 20Hz-20kHz, 80W 8ohms
Distortion <0.005% at 1kHz, 80W 8ohms
Noise >110dB below 100W 8ohms
Crosstalk >90dB at 1kHz, 100W 8ohms



SPECIFICATION
Power Output 100W-16, 170W-8, 280W-4ohms
Power Response ± 0.1 dB 20Hz-20kHz, 150W 8ohms
Distortion <0.005% at 1kHz, 150W 8ohms
Noise >110dB below 170W 8ohms
Crosstalk >90dB at 1kHz, 150W 8ohms



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Acoustics Limited

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The most recently introduced model to the successful McKenzie range of high power loudspeakers is the 150 watt C15 Bass. This is a very high performance loudspeaker built on a rigid aluminium die cast chassis. It has a massive anisotropic magnet system and three inch very high temperature voice coil. The 12 inch series used successfully by leading manufacturers which received excellent reviews in August 77

C15 BASS

with such comments as "the twin-cone and bass speaker was outstanding". "We felt that the McKenzie sounded good and offered exceptionally good value for money". These models are now built on a completely new and improved chassis. They continue unchanged in acoustic performance, but now have greater power handling.

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PROJECT

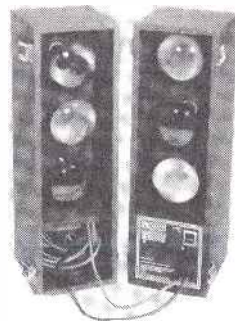
AUGUST



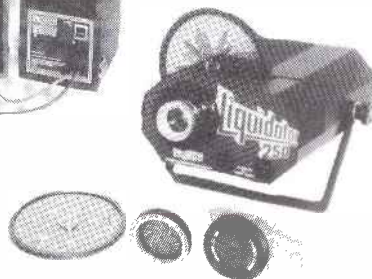
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SPEAKER SYSTEM



PS 500 WATT SLAVE AMP



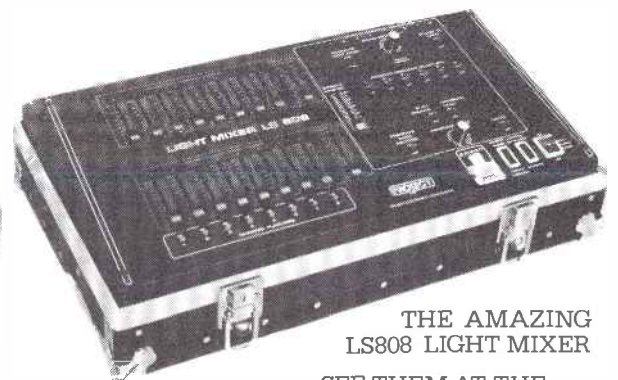
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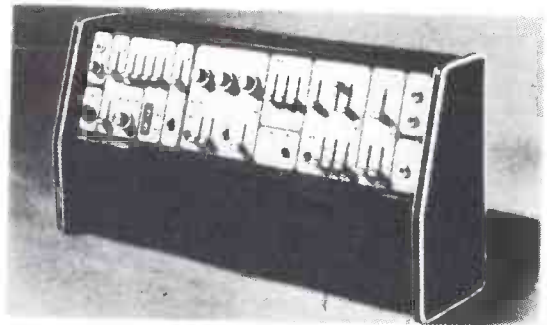
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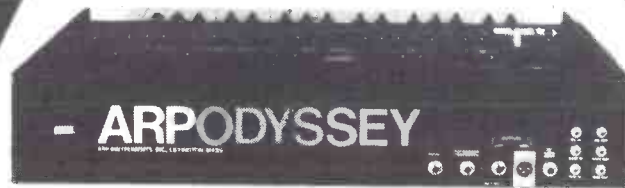
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The Starfire 4



Your first session with this guitar will tell you what a great choice you've made. The Starfire arched top and back give you satisfying sound—pure and clean. The thin body really fits, and the neck feels like you've been playing it all your life. One of the best rock and roll guitars you can buy.

Details: Double cutaway acoustic electric. Thin body with arched top and back. Maple for sunburst and blonde; mahogany for other finishes. Guild extra-fast, very thin, 3-piece mahogany neck with fully adjustable truss rod. Bound rosewood fingerboard with inlaid pearloid rectangular position blocks. Inlaid headplate. All hardware chrome plated. Grover Rotomatic machines. Guild Adjusto-Matic 6-way bridge. Guild "harp" tailpiece. Finest 5-ply ivoroid binding around body. Black pickguard. 22 frets. Neck joins the body at 18th fret. Guild EA-610L Strings.

Electronics: 2 chrome plated Guild Humbucking Pick-Ups with individual adjustable pole pieces for each string and 3-way tilt adjustment for accurate pick-up placement. 3-position pick-up selector. Separate tone and volume controls for each pick-up, plus master volume control.

Dimensions: Body $16\frac{3}{8}$ " (41.5 cm.) wide, 18" (45.7 cm.) long, $1\frac{7}{8}$ " (4.7 cm.) thin. Overall length 42" (106.6 cm.). Scale length $24\frac{3}{4}$ " (62.8 cm.). Neck width at nut $1\frac{5}{8}$ " (4.1 cm.).

Sunburst, Cherry, Black, Walnut, Blonde, or Natural Mahogany.

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TRADE NEWS

A NEW GENERATION OF KRAMERS

Kramer guitars, already widely known through their New Generation Guitars series, have introduced a range of solid bodied six-strings and basses titled the DMZ Custom series. This range consists of four models, all with the DMZ Custom prefix; the 1000, 2000, 3000 (guitars) and the 4000 bass. The 1000 is equipped with two Super Distortion Humbucking pickups, and the 2000 with two Dual Sound Humbucking pickups to cover the sound range of the 1000 and add a bright mid range sound associated with single coil

pickups. This is accomplished by two miniature switches placed near the control knobs which give the artist eight different tonal choices. The 3000 has three single-coil pickups for extra midrange response, plus a five-way selector switch.

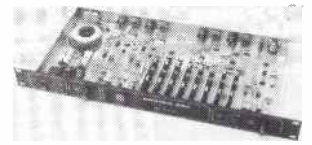
The bass model has an active equalization pre-amp and twin-coil pick-ups. In addition, the whole DMZ Custom series features aluminium T-necks, Schaller machine heads and pickups designed by Larry DiMarzio.



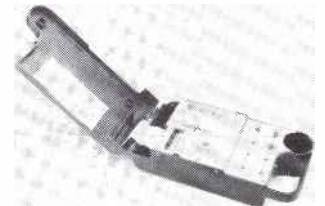
'AVE YOU EARDLEY?

Two new pieces of equipment manufactured by Neutric of Switzerland are now available in this country through Eardley Electronics. The first, the AD-4 Audio Delay, is an analogue process audio frequency signal delay unit providing four constant percentage delay outputs from one input, with continuously variable delay over a four to one range with 200 milliseconds maximum delay time. The unit could be applied to reduce flutter echoes, produce such effects as flanging and deep comb filtering or drive reverberation systems for enhanced echo.

The second, the 3201 Audiotracer, takes frequency and time plots of various acoustic and electronic parameters like frequency response of transducers, amplifiers and tape machines. One important application is the



▲ AD-4 Audio Delay



▲ 3201 Audiotracer

measurement of complete audio systems including room acoustics, by using the warble tone mode of operation.

DON'T SAY BROWN, SAY BREWER

In last month's feature on Honky Tonk Music in Hadleigh we incorrectly stated that the proprietor's name was Pete Brown. It is in fact Pete Brewer. We apologise for this slip and our reporter has been instructed either to conduct his interviews in the morning or to stick to tomato juice in the pub.

BOSE 501

Bose have launched an improved version of their 'middle of the range' 501 direct reflecting speaker system. The 501 now incorporates an asymmetrical arrangement of tweeters and a Direct Energy Control paddle similar to that in the 301 book-shelf speakers.

Its bass output capability remains unchanged, achieved by a high power acoustic suspension woofer incorporating an extra long voice coil and deep-disc rear plate, and the price is £290 per mirror image pair.

TAMA CATALOGUE IN UK

Tama drum dealers throughout the UK have just received supplies of the latest Tama drum catalogues showing the new Billy Cobham outfits:

you can collect your copy there or by sending 20p to Sole UK distributors, Summerfields, Saltmeadows Road, Gateshead, NE8 3AJ to receive one by post.

HAMILTONS INTRODUCE SUPEROVER INSURANCE

Insurance has always been a headache for rock musicians. The few companies that have specialized in group insurance in the past have invariably done an excellent impression of the Titanic, whilst the more conventional firms have been loath to involve themselves in a business which they see as a serious risk, when in fact it presents no more problems than any other aspect of property insurance.

Hamiltons of Teeside have now, after apparently twelve years of investigation, come up with a scheme to cater for every aspect of this thorny problem. The scheme is in two-tier form with a standard cover to pay out the actual value of the item claimed on, or Supercover to compensate the full value of any item, irrespective of how the price has inflated since it was bought. It will also pay for the hire of replacement gear and

any charge for transporting it to whatever venue it is needed for.

Naturally, higher rates apply for insurance for gear which is being taken to Europe, and again for anywhere in the world. There are rates to cover stage garments, public liability, personal accident, and even travel, household and motor insurance.

As an example of rates, Supercover worldwide for band and disco gear is set at 6.25% per annum, decreasing to 1%

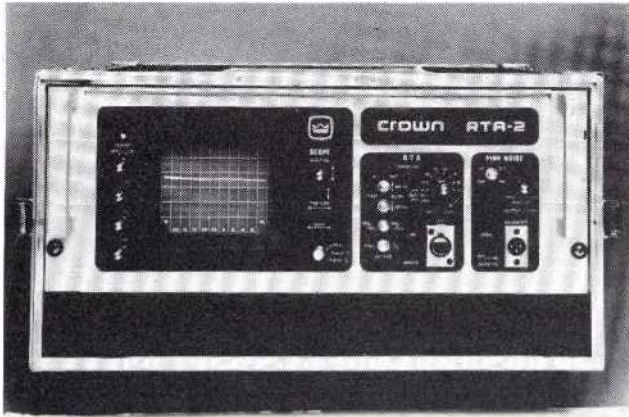
for U.K. cover on school, youth and brass bands.

"Loss or damage of equipment can easily put travelling groups out of work," says Hamilton's M. D. Peter Newhouse. "A lot of musicians get a nasty shock when it comes to replacing gear, and that's where Supercover really comes into its own."

Hamiltons can be contacted at 26 Newport Road, Middlesbrough, Co. Cleveland, telephone (0642) 247314.

New from **AMCRON**

REAL TIME ANALYSER RTA2



- * 5" CRT Display
- * Internal Pink Noise Source
- * $\frac{1}{3}$ or 1 octave Display
- * Frequency range 20—20kHz
- * Outputs for X—Y Recorder
- * Compatible with any microphone
- * Price £1,960 ex. VAT

The Amcron RTA2 Real Time Analyser is designed as much for use as a production tool as it is for on-site audio analysis of Theatres, and Recording Studios. A flight case is available.

POWER AMPLIFIER D75



The Amcron D75 power amplifier replaces the previous model D60. Employing completely new type circuitry it offers also many new features, but without any increase in the price.

- * New Amcron IOC comparator.
- * Balanced XLR input connectors.
- * Signal presence indicators.
- * Separate Signal/chassis earth.
- * 45 watts into 8 ohms per channel.
- * Price £230 ex. VAT

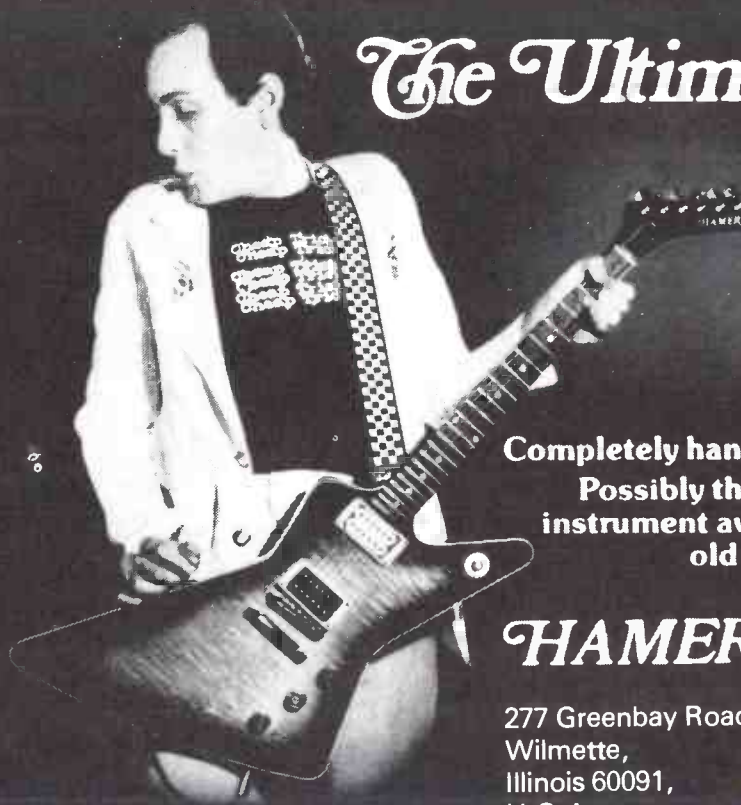
Other Amcron Products include:

DC300A	500 watts/chan.	£550
D150A	200 watts/chan	£350
VFX2A	Crossover unit	£270
EQ2	Equaliser unit	£599
IC150A	Preamplifier	£260
IMA	Intermodulation Distortion Analyser	£610

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DEALER PROFILE



SUPERMOUSE Leicester

In contrast to our normal duodecadian excursions around the country in search of a well-established success story, we decided this month to take a look at a still-growing, still-evolving business with a view to examining the aspirations of its owners and returning some time in the future to see if those ambitions have been realised. After much consideration our choice fell on Supermouse Music in Leicester — partly because we've been hearing encouraging noises about them, and partly because the city has many of the geographical amenities necessary for a successful music shop: a university and polytechnic (providing both venues and 'punters'), two large established tour venues (the De Montfort and Granby Halls), numerous clubs and discos (including Baileys), plus easy access by road and rail, to say nothing of a large local population.

Supermouse is situated on the main road north to Melton Mowbray (land of pork pies) and has an excellent site with double window frontage as well as the priceless extra of its own car-park with access straight off the main road round to the back of the shop. Our first encounter with Supermouse raised a couple of eyebrows in the office immediately. On phoning to make an appointment we were exhorted to come as close to closing time as possible — "around 8p.m." was the advice. It seemed already that Supermouse were determined to offer a little bit more than the run-of-the-mill establishment perhaps most of you have for a local music shop!

The provision of the private car park saved us from drowning on the evening of our visit and the Beatmobile from dissolving — ten yards in the pouring rain is better than a quarter of a mile walk from the closest multi-storey!

Ho-hum, however, we thought on first entering Supermouse! Stock was, to say the least, a little on the depleted side — not yet the sort of place to spend hours browsing around the guitar department because we only found half a dozen or so!

Still, before we go on to make any observations based on eyes alone which would be terribly unfair to Supermouse, we got talking to the shop's two owners — Ashley and Brendan Murphy.

Ashley spent several years as a professional drummer touring the con-

tinental before becoming disillusioned with the playing side of music — so he teamed up with Heatwave and became their tour manager. Brendan had also been a pro-drummer while operating a light haulage business on the side ("Just wasn't my bag" as he puts it now!).

The pair had known each other for some ten years before they decided that a music shop might just be the answer to their problems — "We both wanted to stay in touch with music," Ashley explained, "but could no longer take the insecurity inherent in most aspects of the business. A shop seemed to provide the stability of a so-called nine to five job while offering us both a real interest."

As professionals they had both toured widely and had much opportunity to examine the successes and failures of music shops all around the country and the continent — and they decided that Supermouse, eventually, would conform to their idea of the perfect business — much, indeed, as most owners would like to regard their businesses. Ashley and Brendan, however, decided that the first problem with most music shops is their opening hours.

"When I was on the road I lost count of the number of times I needed say a pair of sticks before a gig in the evening," Ashley recalled, "but there was nowhere to get them." Consequently Supermouse is open twelve hours a day, six days a week from eight in the morning until eight at night. "That way a guy can bring an amp in for repair in the morning on his way to work and pick it up again in the evening in time for the gig."



Although the shop is not officially open on Sundays, "if we're here working on something, we're not going to turn anyone away, are we?"

Supermouse has the advantage of being a new shop with some left-over business — it used to be a drum shop, relatively well-known in the city. "We didn't actually mean to buy a music shop initially, only this place came up at the right time — it had the right facilities, and I suppose the added advantage of a certain amount of established business did come into the equation," Brendan acknowledged.

But what about the stock? we wondered. A wry smile spread across the two faces. "We've only been here since January" Ashley started, "and we've no intention of rushing at things like bulls at a gate! We decided there were two ways of setting this business up — either by investing thousands and thousands of pounds in stock which we can't afford, or to go at it slowly and deliberately until we have the financial security to bring in new stock"

— needless to say, they took the cautious approach which probably means they'll be there a lot longer than if they had chosen otherwise.

"We figured that if people like us, like the shop and its atmosphere then they'd be prepared to wait a week or so for the equipment they need, rather than take it on the spot and perhaps never come back" Brendan continued. "The last thing we want is a supermarket Supermouse."

This isn't to say the premises are empty, however! Despite the short time they've been in the business they've secured agencies from, among others, Gibson, Fender, Music Man, Burman, Altec and Premier and the drum department (not surprisingly reflecting their own playing abilities) is well stocked with a variety of kits. "We also run a P.A. hire service — again, because on the road we can remember our own systems breaking down leaving us stranded because we couldn't find a shop to hire from." At the moment Supermouse can put a 4K Kustom rig on the road complete with crew — no small achievement in the time they've been operating.

Second-hand equipment is also a speciality — again, deliberately introduced into the business because their own experience has shown them there's a real and essential need for a second-hand market place for musicians.

As if Ashley and Brendan were following their own list of possible questions, they next volunteered repair information . . . "what's the use of a shop that can sell but not keep the buyer properly serviced?" There's a small, but complete repair shop at the back where a young man named Paul Gamble handles the guitar side of things (electronics especially but he's learning about acoustics) and Roger Green sticks soldering irons into anything electrical from amps to mixes.

Keyboards? "Not yet," Ashley replied. "We don't know about keyboards and there's nothing worse than being sold something by someone who doesn't have any idea about what he's selling." So they've decided to wait until the shop can sustain the necessary investment in a keyboard specialist before they go into that side of the business.

So what else is different about Supermouse? Well, out the back of the shop is a two-storied barn, completely sound proofed upstairs and down which used to be a small 8 track studio.

"We hope one day to turn it back into a studio" Brendan confided, "but until we have the money we decided that rather than let it sit idle we'd use it for rehearsal and tuition."

So what do they hope for from Supermouse (other than providing unequivocally the best cup of shop coffee we've ever had!)? "We believe we've got our priorities right now," Ashley replied thoughtfully. "Supermouse is on the road to being the sort of music shop we were always looking for ourselves when we were on the road — able to supply anything at the right time and at the right price. We're well aware that the road is going to be a long one — as Brendan said, the last thing we want is a Supermarket Supermouse — with masses of stock, no atmosphere, no thoughtfulness — all of that."



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It's rare for Beat to feature the same studio twice in a Studio Spotlight article within two years, but you could say that because R. G. Jones Recording Studios have been in the business for more than fifty years they probably deserve a second look. That, however, was not the reason for us making a return visit to Beulah Road in Wimbledon.

Just over two years ago we reported that R. G. Jones was an excellent top-flight studio, so when we heard that the premises had been closed down for a total of seven months to allow for refurbishing and acoustic re-design our interest was justifiably growing. Most studios find it difficult enough to produce good acoustics — it would, we thought, be a very special one which could improve

on an originally excellent design.

For those who missed our original review in April 1976, R. G. Jones is a family business incorporating not only the recording studio, but a number of other music-related fields as well — including hiring PA speakers for BBC's Top of the Pops, and radio telephone equipment for many well known out-door events. The studio passed through the up-grading process from 4 to 8 to 16 to 24 track easily and efficiently, and throughout its history has been operated by the Jones family.

Much of the equipment present at the time of our original visit remains — the main recorders both multi and two-track, the exceptionally well equipped desk, and other things like the monitoring and power amps, but all the same the studio has most definitely un-

dergone more than merely aesthetic changes during its temporary close-down.

R. G. Jones is handily situated in Beulah Road, Wimbledon, only five minutes walk from the main-line station (Waterloo, only ten minutes away) in an unassuming building just set-back off the road enough to allow off-road parking for a couple of vehicles.

The reception area and administrative offices have all had a considerable face-lift, now all resplendent in their chocolate brown carpets, cream walls, and interesting 'spray-on ceiling'.

We were ushered politely into Robin Jones' office at the back of the building, clutching gratefully at a most welcome cup of coffee. ("Our usual brand wasn't available this morning," we were informed apologetically!) Why, we asked Robin, did he feel it necessary to change the acoustics of one of London's best known and most used studios?

Acoustics

"Well, we felt the studio needed modernisation anyway, and people are far more conscious of acoustics now than they were only a few years ago. We could have decided on a mediocre face lift — paint and carpets if you like — but I wanted to use the opportunity to create a far more flexible acoustic environment. Sandy Brown Associates did all the acoustic work, and now we have live and dull areas at our disposal which we couldn't achieve before."

Robin, of course, has seen a lot of changes in the demands of his clients — he recalled recording an entire demo album for the Rolling Stones back in the early sixties in just one day (a Sunday at that!) "I remember, for example, the time when people realised distortion could be pleasant to listen to — and that was after years of practice at producing totally distortion-free products!"

Moving into the studio itself, the first thing that struck us was the superbly sympathetic decor — recessed lighting and relaxing colour scheme contributing to an overall warm atmosphere (kept well under control by a sophisticated air conditioning system which uses two separate units for the studio and control room while allowing each to control both environments should a failure in the plant occur.)

There are two stand-out features of the studio — firstly, the sight of what appears to be another control room, and secondly a large wooden totally enclosed giant booth which we learned can be moved around at will!

The second control room was in fact just that once, but it is now a very sophisticated drum booth. The floor is raised some two feet off ground level on a concrete platform with a wooden floor raised some two inches above that. All around the booth (big enough, incidentally for Billy Cobham and his kit!) are acoustic pads absorbing around the 40 cycle mark, thus taking out all those annoying bass frequency resonances. There is also a removable plate glass window for the booth which stops any spillover at all if it is deemed necessary. Listening later to a tape of Cleo Laine we remarked on the incredible tightness and punch of the drum sound. Alongside the drum booth is a second large booth used for both vocals and auxiliary percussion. There is visual communication to the studio, control room, and the primary drum booth from this area.

A large part of the studio floor is parquet — the carpet is removed and, as Robin put it, "it's possible to make this end of the studio sound like a bathroom!" All around the walls are enormous acoustic screens which are often used to partition the area to create a small, intimate area to relax vocalists who might feel intimidated by the overall size of the room.

R. G. Jones has always been well-known for its ability to record strings — and now Robin



Gerry Kitchingham (right) with a visitor behind the Neve console.

feels the acoustics for strings are even better, "We've found that sharpness which makes a cello the superb instrument it is," he commented, while we were particularly impressed with the clarity of a violin arrangement, again on the Cleo Laine album.

It's not just the acoustics that have changed, however. The control room has also been renovated and redecorated although the massive JBL 4350s, biamped by Amcrans, still hide behind an acoustically transparent curtain. Monitoring is also available on a pair of deomestic hi-fi Celestion speakers, Auratones, and the now mandatory 'tranny radio' speakers set into the console itself.

Monitoring

The desk is still the Neve 32, 16 groups, 24 track monitoring monster that R. G. Jones acquired through the fortunate-for-them bankruptcy of its original purchasers. The two recorders, both 3Ms, are 24 and 16 track — "In fact we purchased two 24 tracks, and then deliberately dropped 8 tracks from one — but the capability to go up to 48 track is still there," Robin told us. Next to the 3Ms

are two Studer 2 tracks, and above them three custom built slots for three Revoxes (one was out on hire at the time of our visit) used for everything from copying to tape phasing.

We remarked on the cabinets — for all the ancillary equipment in the control room is delightfully housed in custom-built racks. "We've got our own carpentry shop for cabinets," Robin explained, "and it's much better to have everything stored away tidily from an efficiency as well as an aesthetic point of view."

Trolley

The control 'trolley' contained the record/playback controls remoted from the recorders, plus a Marshall Time Modulator and a Eventide Harmoniser, as well as a little Audio Kinetics Intelocator — a marvelous little computer controlled piece of equipment which, as was ably demonstrated by chief engineer Gerry Kitchingham, can speed up and simplify the mixdown process by precise location.

A further example of the sheer efficiency of the organisation is the tape library — each tape receives a title card, and its movements (should it ever leave the studio

for any reason) are well charted on the library card.

So, an excellent studio made even better. We did wonder, however, about the image — when challenged, we described it as 'straight'. Robin smiled. "I can see what you mean — we have, after all, a long history of association with more the middle-of-the-road artist, although we did have the Yardbirds and Stones here in the early sixties. But we are a professional studio — here to stay, and if it is necessary to seem straight in order to maintain our high efficiency levels, the that's a price we might have to pay."

But R. G. Jones is, unquestionably, a successful studio — even without advertising the books look full, and repeat work is high, and it is hard to see what could be gained by deliberately altering such a successful image. Robin admits to a wish to see bigger rock bands taking advantage of R. G. Jones and we at Beat see no reason why this should not materialise.

Over the course of our visit (and the courses of an excellent lunch) we were continually impressed by the sheer (but not slick) professionalism. From the radio telephone in Robin's own

car, to the direct line between the studio and maintenance shop (two engineers are on 24-hour standby) R. G. Jones, as an organisation, exhumes proficiency at a very satisfying rate. Robin is concerned deeply with the quality of recording not only at the recording stage, but at the listening stage afterwards, and we enjoyed a lengthy discussion on the merits of hi-fi and the possibility of digital recording and reproduction equipment in which Robin believes the future of the industry may well lie.

Image

If the image does appear somewhat straight and you're put off by that you're probably doing yourself and the studio a disservice. The staff are friendly and loyal, the equipment of the highest standard, the acoustics superb and flexible, the experience great — and if you find fault with that there's probably something wrong with you. Beat is convinced R. G. Jones' seven month closure has resulted in a vastly improved studio all round, and we won't be surprised when we find its name on the sleeve of some mighty great album hit in the near future.



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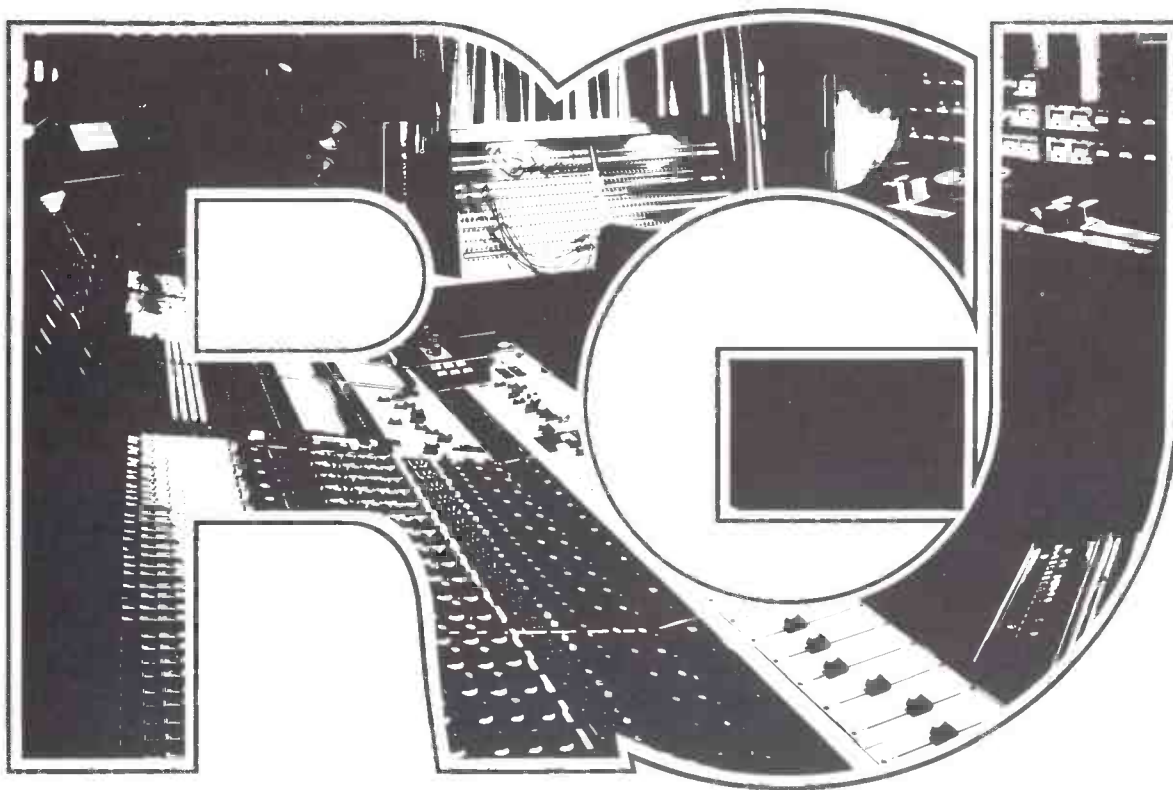
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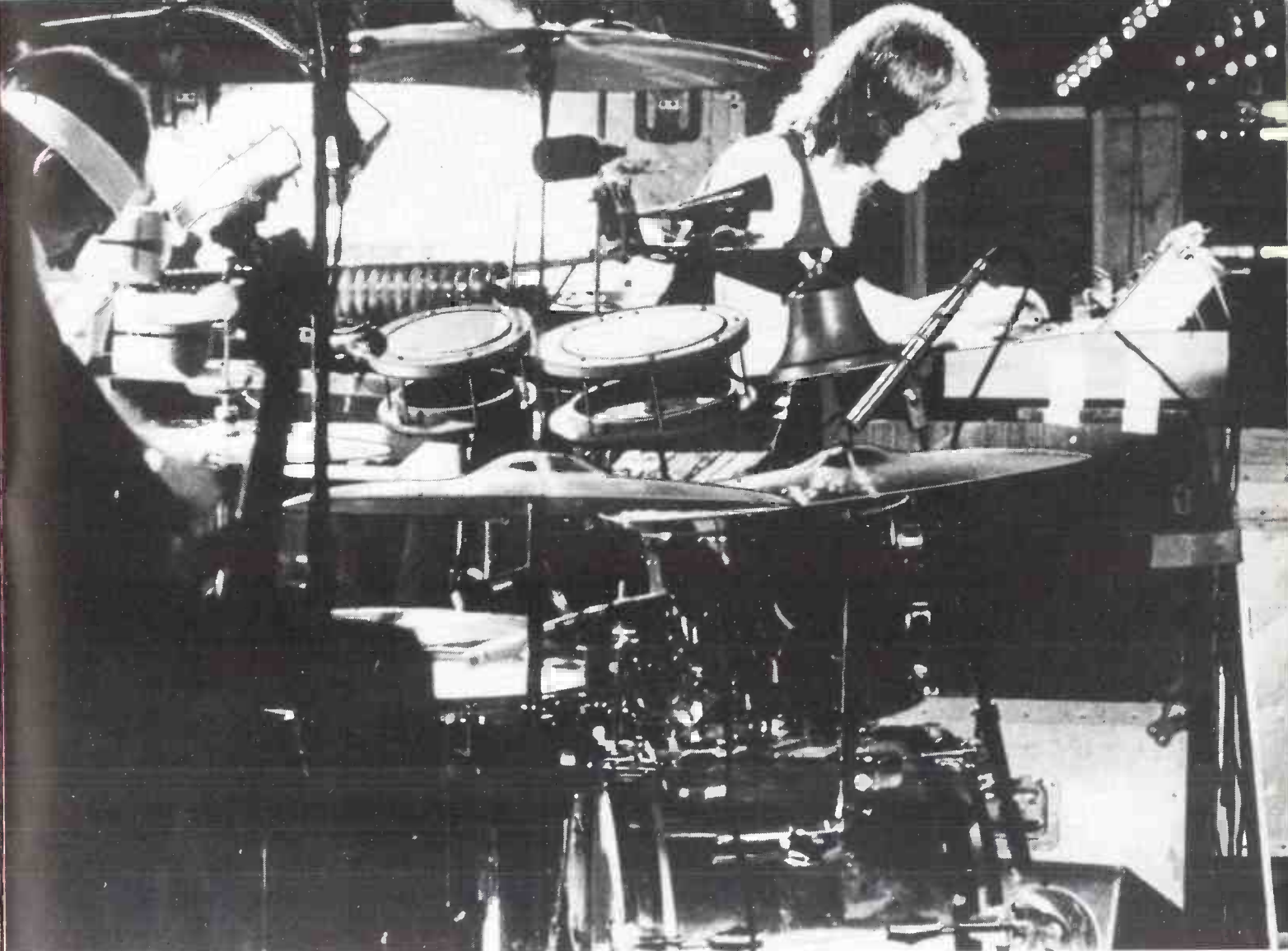
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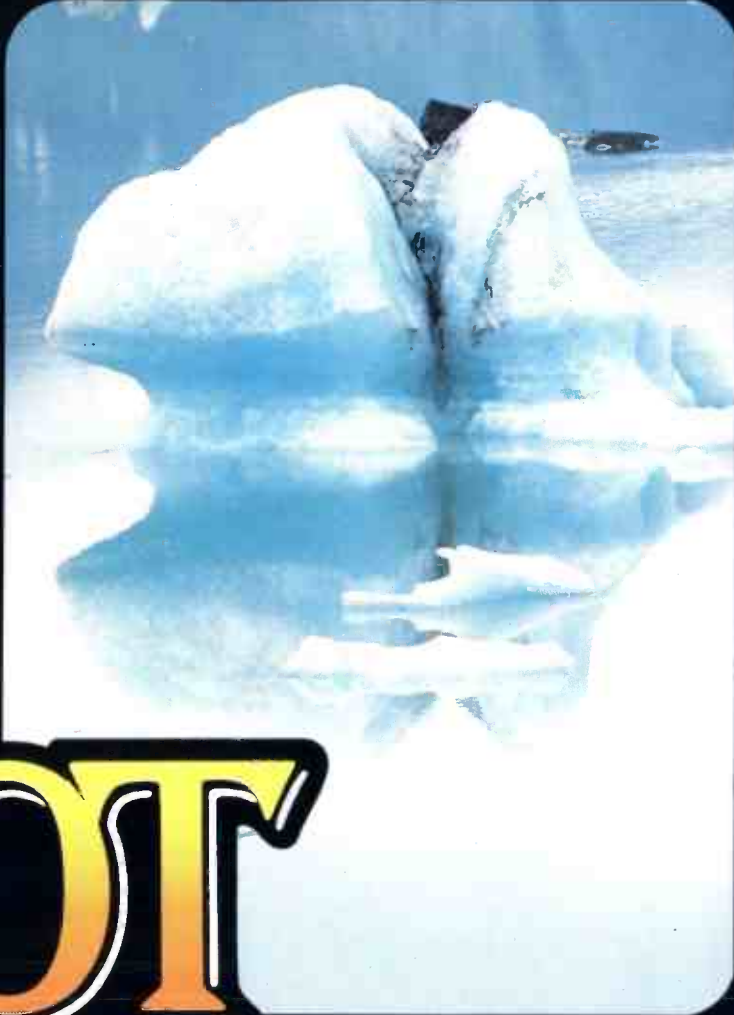
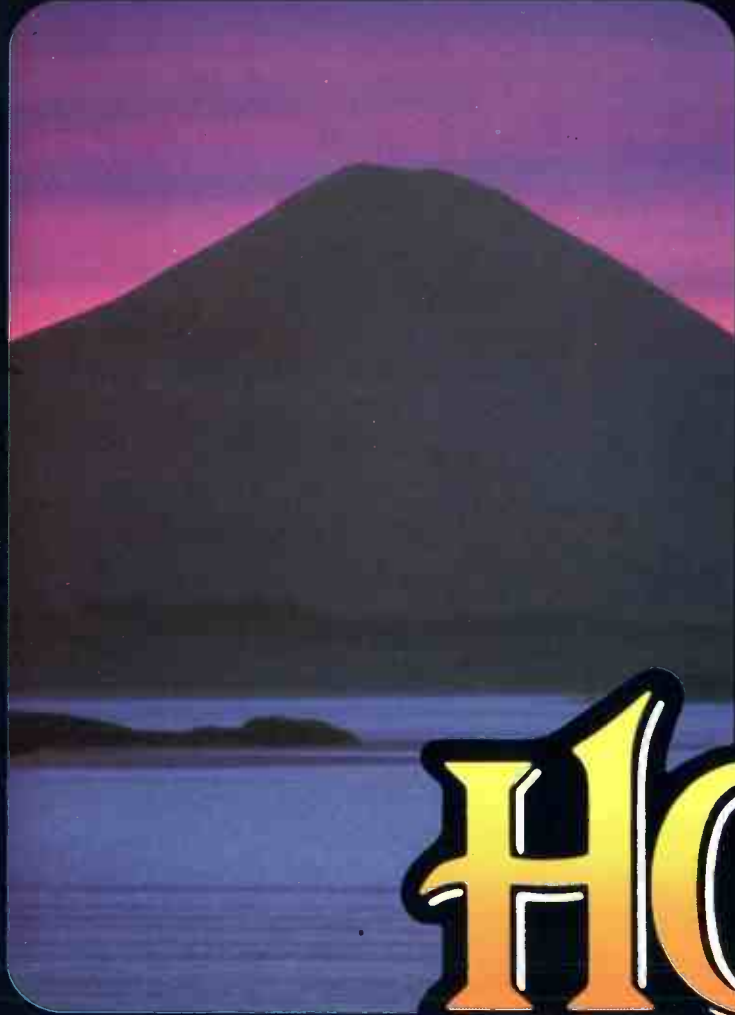
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The Sound Recording Studios of Iceland





During Beat's ramble through the chilly wastes of Iceland last month in pursuit of the Stranglers, we were fortunate enough to visit the country's premier recording studio, Hot Ice. Set amidst a tangle of attractive wooden buildings on the edge of Reykjavik, the studio is run by a gentleman called Sigurjon Sighvatsson.

But before going any further, let's answer the basic question: why should anyone want to record in Iceland in the first place? It's not, after all, an obvious place to go to record. But maybe that's the answer. London, New York, Los Angeles . . . they're all very well, but essentially predictable. The surroundings will be familiar and the end product will emerge neatly parcelled up, just as expected before you went in. In recent years, however, bands have taken to hiding themselves away in rather more stimulating locations — places replete with atmosphere. Hence the success of the Chateau D'Herouville in France, Caribou Studios in Colorado and The Manor out in the wilds of Oxfordshire. In the same way, mobile recording studios have come into their own, allowing bands the freedom to choose their environment.

What all this adds up to is the desire to find a place which will provide a creative stimulus rather than simply "be there" with tape machines at the ready. And Hot Ice, very definitely, is different enough to make the trip to Reykjavik worthwhile.

The interior immediately suggests an Eastlake design, with plenty of pinewood panelling and rough stonework, lit by soft, subtle lighting. Actually the design is by Sugarloaf

View of New York, the same people who were responsible for Electric Lady Studios in New York, the Record Plant in L.A. and Bob Marley's studio in Jamaica. The L-shaped recording area is divided into "live" (wooden floor) and "dead" (carpeted) sections; in the former stands a beautiful Yamaha C-7 grand piano. The dead area also incorporates a couple of booths, one for vocals and one for drums.

The control room contains recording equipment of the most modern and respected designs: the desk is an MCI 428 Series — 28 into 24 with full band eq from 60Hz-15kHz on all channels, two foldback groups, four stereo echo groups, plus parametric and graphic equalization, phasers, filters and a variety of compressors and limiters. "We chose MCI for a variety of reasons," commented Sigurjon. "For a start, they were able to get everything done very quickly. The equipment was delivered and installed faster than the other firms we contacted could manage. Obviously we asked a lot of people for their opinions of MCI gear — Sugarloaf, and Geoff Calver from Marquee in London. Ac-

tually Geoff has the same gear there, and he recommended the desk because for what it has it's very compact and easy to operate. We've got an MCI recorder too — 24-track with autolocate and remote mode selection."

The rest of the gear consists of Studer B62, Scully 280 and Revox A700 2-tracks, all with vari-speed, EMT echo, Master Room echo, Eventide d.d.i, and monitoring by JBL 4320's powered with a Harman Kardon — plus smaller set-ups incorporating HH, Quad, Auratone and Marantz. Noise reduction is by Dolby. Mics in the studio cover AKG, Neumann, Beyer, Electro-Voice, Sennheiser, Shure and Sony. In short, they've got everything that you would expect to find in any top quality studio, regardless of location.

Whilst there we listened to some tapes recorded by top Icelandic acts. Any lingering scepticism about the professional standards of both studio and the bands was immediately dispelled. In particular we were impressed by the work of Iceland's answer to Todd Rundgren — a chap called Gunnar Thordarson. He has apparently sold 200,000 records in Iceland, and if this sales volume were to be repeated on a per capita basis in the U.S., this would come out at an equivalent of 200 million! Another top act is a band called Poker who supported the Stranglers at their Reykjavik gig.

"Poker have just made a single which will be released in England soon," said Sigurjon, "This was in conjunction with Phil Swern for Tin Lid Productions. I believe Poker are currently negotiating with Warner Brothers for an American deal too." So far there had been little mention of any British or American acts visiting Hot Ice — had there actually been any?

"No, not yet," he replied, frankly. "We've had a couple of Swedish bands in, one of which

was Harpo who had a hit in England with 'Movie Star', but otherwise we've kept going almost exclusively through the home-grown market. You see, we're right on the edge of breaking through to the big international: we might be getting Gerry Rafferty soon, and we've heard that Chuck Berry may stop over on his way to Europe later this year. Then we've had phone calls from Frank Zappa, Eric Clapton, Genesis . . .

"At the moment the frustrating thing is that we're very busy in the spring and during the Christmas period, but for seven months of the year we're not using the studio to full capacity."

This is strange indeed when you consider the astonishingly low rates charged at Hot Ice: starting with a basic of £35 an hour, costs drop even more sharply for the package deal, which includes return air fares and accommodation for two or three weeks. Depending on the total time spent in the studio, discounts can amount to 60% from the base rate. This would sound tempting enough, but there's also the great advantage of simply being in the country. Sigurjon put it in a nutshell: "Iceland is a very special place. It's primitive in a way, but that's the whole point. We've got no pollution of any kind, the air is clean, and you can get away from all the strain and the hassle of city life here. You can work in peace."

And Beat can vouch for every word of that. The atmosphere of Hot Ice is friendly and relaxed, just like the country itself. Reykjavik is a city about the same size as Milton Keynes, and several of the roads aren't even tarmaced. Iceland's land-mass is considerably larger than, say, Ireland, yet 80% of the population lives in the capital. The rest is mountain, tundra, hot springs and glaciers, possessing a wild, stark beauty that the rest of Europe has gradually lost. The studio has more to offer than its facilities — though these include some top flight engineers in the shape of Tony Cook from England, James Kay from Thunder Sound in Canada, and Icelanders Jonas Jonsson and Garthar Hansen. If you are thinking of using a European studio, it's worth considering at the very least. There are two flights a day to New York, one to Chicago and one to London in the summer. It may seem remote, but Reykjavik is only 2½ hours flight from our own capital. We heartily recommend it.



Gunnar Thordarson at work in Hot Ice

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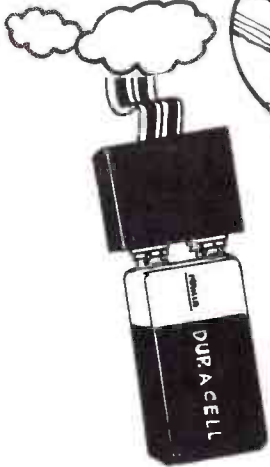
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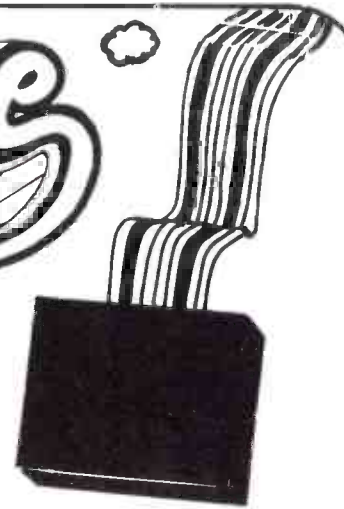
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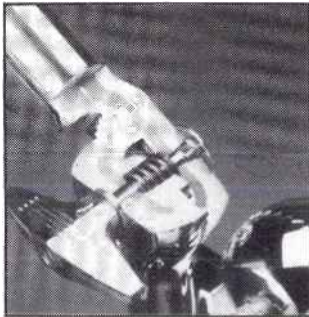
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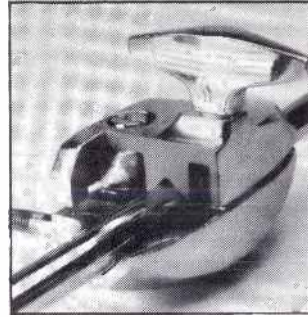
Here are 8 good reasons why they all agree on Sonor



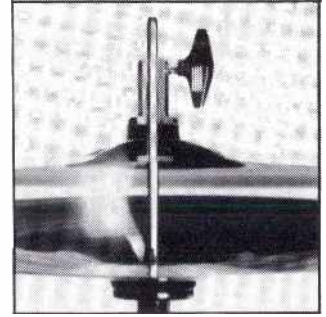
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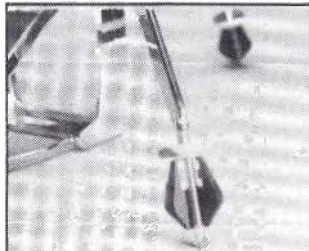
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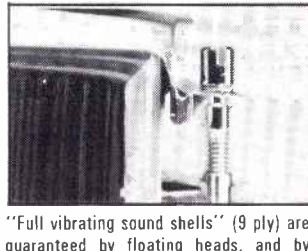
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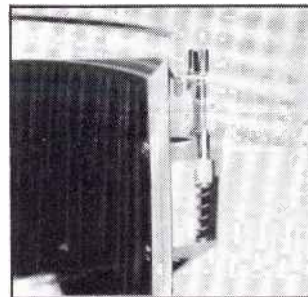
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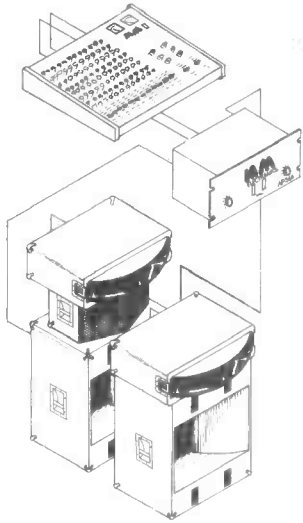


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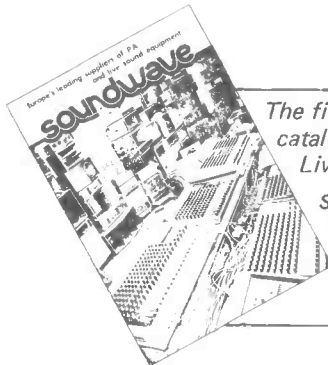
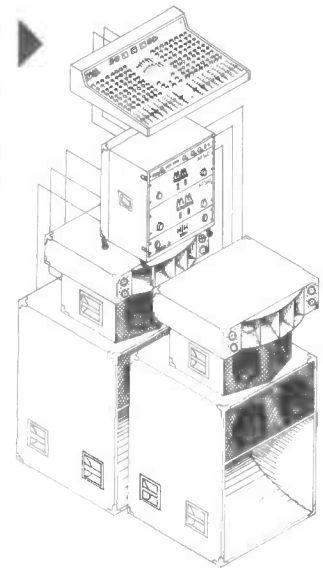
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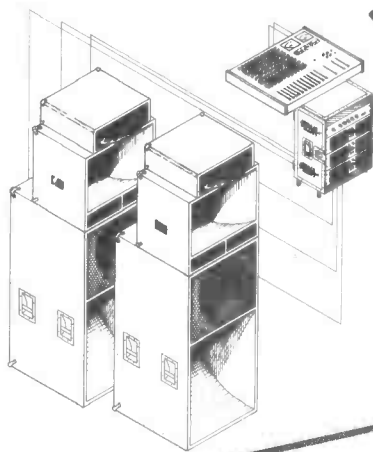


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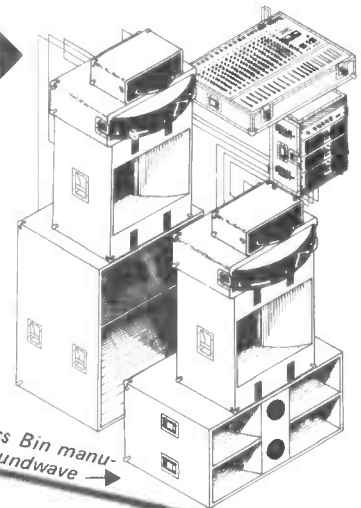
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LEAD GUITARIST (15) wants to join/form group into Zep, Free, Skynd. Stafford area. Anyone serious ring Neil, Bradley 589.

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Electric Legend	635.00	3046 TG312 classic	99.95	R112	46.50	R112	46.50						
Electric Pacemaker	649.95	3047 TG307 classic	74.95	R123	85.50	R123	85.50						
Electric Classic	639.95	3048 TG370 classic	209.95	R140	109.50	R140	109.50						
Electric Glen Campbell	635.00	3049 TG360 classic	179.95	R155 + case	440.00	R155 + case	440.00						
Electric Custom		3187 FW628 jumbo	145.95	R150 + case	350.00	R150 + case	350.00						
Legend	999.95	3188 FW624 jumbo	135.95	SHERGOLD									
Electric Custom		3189 FW625 jumbo	112.95	Modulator 213.36									
Balladeer	520.00	3190 FW615 jumbo	107.95	Modulator bass 245.35									
Electric Glen Campbell		3191 FW659B jumbo	126.95	Modulator 12-string 232.75									
12	695.00	3192 FW615E electric	129.95	Cavalier 305.00									
Electric Anniversary	775.00	3191 FW613 jumbo	97.95	Cavalier 12-string 322.60									
Magnum I bass	535.00	3195 TW100 Hand-crafted	345.95	Available through Barnes & Mullins:									
Magnum II bass	675.00	3196 TW70 Hand-crafted	220.95	Meteor 166.20									
Preacher Deluxe	550.00	3197 FW655N Signature	136.95	Masquerader 182.26									
Preacher Deluxe 12	595.00	APPLAUSE BY KAMAN											
TOP TWENTY													
1971 bs	69.95	AA14	169.95	Masquerader 12-string 200.60									
1970 6-str	57.95	AA24	169.95	Double-neck 4/6 403.80									
AVON													
3403	99.95	GUYATONE											
3404	82.00	8-string pedal steel 375.00											
3405	79.95	ROSETTI											
3407	99.95	EPIPHONE											
3430	99.95	P.765	335.00	P.745 249.00									
3431	89.95	P.725	199.00	FT146 99.95									
3427	129.95	FT133	89.95	FT145 Jumbo 89.95									
3428	129.95	FT165 12/5	129.95	FT165 12/5 129.95									
ACOUSTICS OVATION													
Balladeer 6-str	355.50	EC20 Classic	69.95	EC15 49.95									
Classic Balladeer	349.95	EC20 Classic	69.95	FT130 Folk 79.95									
Custom Balladeer	389.95	EC15	49.95	FT135 Folk 92.50									
Glen Campbell 6-str	449.95	FT146	99.95	FT140 84.95									
Glen Campbell 12-str	549.95	FT165 12/5	129.95	FT150 129.95									
Pacemaker 12-str	495.00	EC20 Classic	69.95	FT160 104.95									
Folklore	399.95	EC15	49.95	FT120 Folk 69.95									
Classic	439.99	EC20 Classic	69.95	CO60 Classic 189.00									
Concert Classic	380.00	EC15 Classic	59.95	EC25 Classic 129.95									
Legend	475.00	Electric:		EC20 Classic 69.95									
Artist	389.95	S350 Scroll	175.00	EC15 Classic 59.95									
Country Artist	389.95	S450 Scroll	245.00	S350 Scroll 175.00									
Custom Legend	785.00	S460N Scroll	255.00	S450 Scroll 245.00									
Matrix	239.95	S550 Scroll	265.00	S460N Scroll 255.00									
Matrix Artist	239.95	S550N Scroll	275.00	S550 Scroll 265.00									
Anniversary	599.95	ET285 Bass	149.95	S550N Scroll 275.00									
EKO ACOUSTICS													
3131 Rio Bravo 6	79.00	N180 Nova	149.95	ET285 Bass 149.95									
3132 Rio Bravo 12	84.00	N245 Nova	169.95	N180 Nova 149.95									
1780 Ranger 6	64.00	N295 Nova	159.95	N245 Nova 169.95									
1793 Ranger 12	77.65	N390 Nova	199.95	N295 Nova 159.95									
3140 Navajo 6	49.95	EROS								N390 Nova 199.95			
3141 Navajo 12	59.95	9352	59.95	Jazz series:						IC200 BS 242.15			
3151 Sombbrero 6	73.95	9357	64.95	SA100 BS 264.62						IC400 MO 309.50			
3152 Sombbrero 12	78.65	9353 Folk	49.95	SA400 CH 308.74						IC200 BS 242.15			
3153 Eldorado 6	108.00	9356 12/5 Folk	54.95	SA case only 43.35						IC400 MO 309.50			
3154 Eldorado 12	116.00	9350 Folk	29.95	FA100 BS 237.39						IC200 BS 242.15			
3143 El Paso	95.00	9351 Folk	39.95	FA100 NT 259.03						IC400 MO 309.50			
3142 El Guacho	129.00	KISO-SUZUKI								FA100 case only 40.15			
Ranger 6 with p/u	76.70	9502 Classic	53.95	FA300 389.69						FA100 case only 40.15			
Ranger 12 with p/u	89.95	9503 Classic	69.95	FA800 399.25						FA300 case only 48.95			
Left Hand to order		9504 Classic	67.95	FA300 case only 48.95						FA800 399.25			
15% Extra. All Models.		9505 Classic	99.00	2453 258.95						FA300 case only 48.95			
CLASSICAL													
3076	44.35	9506 H/ made Classic	99.00	Rock series:						2388B 218.05			
3077	46.85	9651 Folk	60.95	2388B 218.05						2388B case only 45.75			
3078	58.95	9852 Folk	53.95	2402 309.40						2402 WH 340.70			
3079	94.35	9853 12/5 Folk	72.95	2404 304.58						2404 case only 56.15			
3080	133.75	9507 Folk	64.95	2404 case only 56.15						2404 case only 56.15			
SUZUKI GUITARS													
3180 Dreadnought	81.00	TATRA								9198 Classic 25.25			
3183 Dreadnought	99.00	9198 Classic	25.25	9225 Classic 29.75						9225 Classic 29.75			
3185 Dreadnought	99.00	B.M.S.											
3181 Dreadnought	108.00	Phoenix											
3184 Dreadnought 12	108.00	PH1A	199.00	PH1S 108.00						PH2 112.00			
3182 Dreadnought	125.00	PHS 1	108.00	PHS 2 112.00						PHS 2 112.00			
3186 Folk	140.00	PHS 2	112.00	BOOSEY & HAWKES (ELECTROSONICS)									
3067 Matt Finish	65.00	LESLIE											
3068	75.00	60	528.00	110 277.00						122 706.00			
3069	95.00	122	706.00	9420-1 97.00						9875-1 97.00			
ATLANTEX													
M160C w. cannon	154.99	147RV	841.00	251 687.00						330 754.00			
M260N Hypercardioid	60.72	147RV	841.00	520 717.00						540 462.00			
M260C w. cannon	64.45	251	687.00	705 708.00						710 788.00			
M260SM w. switch	78.91	330	754.00	720 954.00						760 729.00			
M260NC2 w. cannon + switch	82.99	520	717.00	770 722.00						820 558.00			
M500N Hypercardioid	79.97	540	462.00	860 791.00						910 907.00			
M500C w. cannon	85.02	705	708.00	Pre-Amps						7880-1 194.00			
M67N cardioid w. switch	66.52	710	788.00	9340-1 87.00						9370-1 119.00			
M67C w. cannon	72.03	720	954.00	9420-1 126.00						9875-1 97.00			
M69N cardioid	53.31	760	729.00	9875-1 97.00						9875-1 97.00			
M69C w. cannon	56.96	770	722.00	JC 60 60W combo 399.00						JC 120 120W com 509.75			
M88N Hypercardioid	113.99	820	558.00	JC 80 80W combo 425.00						JC 160 160W combo 575.00			
M88C w. cannon	117.71	860	791.00	SB 100 bass combo 605.00						RE301 echo 575.00			
M101N Omni	71.68	910	907.00	RE201 echo 449.00						DC50 225.00			
M101C w. cannon	77.34	BOSE											
M201N Hypercardioid	68.66	(exc VAT)											
M201C w. cannon	70.92	1800 Amp 725.00											
BEYER (EX. VAT)													
M160N Hypercardioid	150.90	Pr 800 spkrs w eqlr 555.00											
ROLAND													
JC 60 60W combo 399.00													
JC 120 120W com 509.75													
JC 80 80W combo 425.00													
JC 160 160W combo 575.00													
SB 100 bass combo 605.00													
RE301 echo 575.00													
RE201 echo 449.00													
DC50 225.00													
KM4 mixer 62.79													
KM6A mixer 190.49													
CE1 chorus 137.28													
CALREC (EX. VAT)													
ENTERTAINMENT MICROPHONES													
CM 602D Omni 32.00													
Direct 32.00													
CM 652D Full Rge 32.00													
CM 654D Hand Held 33.70													

AMPLIFIERS, P.A. SYSTEMS AND SPEAKER CABINETS

ATLANTEX											
M160C w. cannon	154.99	B.M.S.									
M260N Hypercardioid	60.72	Phoenix									
M260C w. cannon	64.45	PH1A	199.00	PH1S 108.00						PH2 112.00	
M260SM w. switch	78.91	PHS 1	108.00	PHS 2 112.00						PHS 2 112.00	
M260NC2 w. cannon + switch	82.99	PHS 2	112.00	BOOSEY & HAWKES (ELECTROSONICS)							
M500N Hypercardioid	79.97	LESLIE									
M500C w. cannon	85.02	60	528.00	110 277.00						122 706.00	
M67N cardioid w. switch	66.52	122	706.00	9420-1 97.00						9875-1 97.00	
M67C w. cannon	72.03	251	687.00	Pre-Amps						7880-1 194.00	
M69N cardioid	53.31	330	754.00	9340-1 87.00						9370-1 119.00	
M69C w. cannon	56.96	520	717.00	9420-1 126.00						9875-1 97.00	
M88N Hypercardioid	113.99	540	462.00	9875-1 97.00						9875-1 97.00	
M88C w. cannon	117.71	705	708.00	JC 60 60W combo 399.00						JC 120 120W com 509.75	
M101N Omni	71.68	710	788.00	JC 80 80W combo 425.00						JC 160 160W combo 575.00	
M101C w. cannon	77.34	720	954.00	SB 100 bass combo 605.00						RE301 echo 575.00	
M201N Hypercardioid	68.66	760	729.00	RE201 echo 449.00						DC50 225.00	
M201C w. cannon	70.92	770	722.00	KM4 mixer 62.79						KM6A mixer 190.49	
BEYER (EX. VAT)											
M160N Hypercardioid	150.90	820	558.00	CE1 chorus 137.28						CE1 chorus 137.28	
ROLAND											
JC 60 60W combo 399.00											
JC 120 120W com 509.75											

CM 656D Ball Headed	40.00
Power supplies and leads extra	27.89
CM 652D Full Rge.	27.89
CM 654D Hand Held.	27.89
CM 656D Ball Headed	34.32

CANARY (EX. VAT)

10/2	294.00
10/2 sub.	235.00
10/4	441.00
16/2	441.00
10/4 sub.	329.17
15/2	POA
20/2	POA
400W amp	289.89
Electronic Crossovers:	
3-way	75.00
4-way	84.37

CARLSBRO (EX. VAT)

SOLID STATE	
Stringray	132.00
Stringray Super	163.00
Stringray combo	209.00
Stringray bass	129.00
Stringray bass combo	215.00
Stringray super combo	240.00
Marlin	169.00
Slave	111.00
Scorpion	155.00
Scorpion Custom	165.00
Wasp	69.00
Hornet	82.00
Hornet Custom	125.00

SPEAKER UNITS

2 x 12 Flare Bs 120W.	135.00
4 x 12 Lead 240W	159.00
1 x 18 100W	130.00
2 x 12 120W PA pr	170.00
2 x 12 1 Hn 120W pr	209.00
2 x 12 Hn 120W pr	209.00
2 x 12 1 Hn 240W pr	235.00
1 x 15 TH Bass Bin	159.00
2 x 12 TH Bass Bin	146.00
Mini Bin	146.00
Full Range Flare	220.00
Horn Units (2)	127.00
Horn unit (P2)	75.00
Horn unit (P4)	124.00
Mon. 1 x 12 60W	99.00

ACCESSORIES

Mantis	150.00
Reverb Unit	80.00
Constellation 12/2 mixer	330.00

C.B.S. ARBITER (EX. VAT)

FENDER	
Dual Showman, cab.	
2 x D 130F JBL	289.85
Dual Showman, enc.	
2 x D 140F JBL	315.08
Dual Showman, top	340.27
Quad Reverb, 4 x 12-inch speakers	464.85
Quad Reverb, 4 x D 120F speakers	671.65
Super Six, 6 x 10-inch speakers	451.95
Vibrosonic Reverb 1 x D 130F JBL	426.85
Twin Reverb, 2 x 12-inch speakers	398.60
Twin Reverb, 2 x D 120F JBL	498.81
Bandmaster, 2 x 12-inc enc.	252.05
Bandmaster, 2 x D 120F JBL	564.20
Bandmaster, top	242.61
Bandmaster enclosure	151.22
Super Reverb, 4 x 10-inch	340.89
Super Reverb, 4 x D 110F JBL	526.81
Pro. Reverb, 2 x 12-inch	316.08
Vibrolux Reverb, 2 x 10-inch	263.73
De Luxe Reverb, 1 x 12 inch	E216.92
Princeton Reverb, 1 x 10-inch	169.65
Princeton, 1 x 10-inch.	122.45
Champ, 1 x 8-inch	65.10
Super Twin.	443.62
300PS guitar enc.	262.55
300PS guitar top.	508.71
Tube reverb 220V	131.25
Vibrochamp 1 x 8	71.28
Bassman 100, top	217.40
Bassman, 100, enclosure	217.40

Bassman 50, 2 x 15-inch	185.88
Bassman 50, 2 + D 140F JBL	305.61
Musicians' bass, 1 x 12-inch	106.70
Bassman 50, top	176.42
Bassman 10'	276.19
300 PS enclosure, bs	311.80
PA 100 top	281.59
PA 100 column	92.72
Hi Freq. Horn	56.85
PA160 Amp Top	450.21
PA160 SC3-10 column	94.77

CLEAR TONE

CM1	
1037, 50W L&B	119.23
1038, 100W L&B	138.70
1039, 2 x 5 cab, 120W, ld	122.21
1040, 2 x 15 cab, 120W, bass	118.62
1050, 2 x 12 cab, 50W, ld	97.50
1062, 1 x 18 cab, 100W, bass	98.81
1063, 4 x 12 cab, 100W, d	129.00
1064, 4 x 12 cab, 100W, bass	129.00
1047, 2 x 10 cols, 60W pr	110.11
1048, 4 x 10 cols, 120W, pr	142.26
1065, horn cabs, 120W, pr	81.57
1066, 2 x 12 cols, 100W, pr	158.87
1067, 6 x 10 cols, 300W, pr	127.60
1068, 250W slave	191.57
1069, 8-change mixer	257.41

Solid State amps:	
1071 50W, 1, 8 bs	118.57
1072 100W L & bs	127.84
1073 50W PW	118.84
1074 100W PA	153.50
1075 100W Slave	111.36
1060, sound/light con- tr.	43.47
1061, lighting cabs, set 3	50.60
1949, fuzz sound	10.36
1041, minireverb mixer, 6 chan	66.50
1041F, footswitch	2.88
Celestion spkrs:	
1051, G12M, 25W	15.33
1052, G12H, 30W	18.28
1053, G15M, 50W	22.98
1055, G & C, 100W	41.23
1056, S10, 15W	5.49

J. T. COPPOCK	
ELGEN	
Details and prices on application.	

J. T. COPPOCK

ELGEN	
Details and prices on application.	

CUSTOM SOUND (EX. VAT)

Amplifiers:	
CS 700 BM	159.03
CS 700 CV	116.25
CS 700 DB	259.47
CS Trucker	104.17
CS Trucker bass	125.55
CS Trucker duo	125.55
CS Trucker rvb	155.68
CS 700A	209.25
CS 700B	174.10
CS 700C	117.18
CS 700D	234.36
CS 700DX	267.84
CS 700K	242.73
CS 700PPA1	334.80
CS 700PPA11	251.10
Mixer:	
CS 700MXR 12 ch.	428.54
Monitoring:	
CS 7WM	58.59
CS 7WMH	83.70
CS 7112	58.59
CS 7112H	75.33
Enclosures:	
Sigma	200.88
Moon Bin	167.40
CS 7212	100.40
CS 7212H	117.18
CS 7212ST	133.92
CS 7215	150.66
CS 7412	167.40
CS 7215B	209.25

DARBURN

EX. VAT	
Reverb	75.50

SRV-50/80	196.30
SRV-100	259.20
KGP-50/80	201.80
KGP-100	259.20
KGP-100 1 x 15	276.80
Piezo hn. extra	13.95

ELECTRO-VOICE (EX. VAT)

1823, 110W driver	61.90
1829, 60W driver	65.47
Sentry IV system	966.30
EVM12L speaker	113.09
EVM15B speaker	116.66
EVM15L speaker	116.06
EVM18B speaker	123.80
T350, VHF driver	82.14
8HD horn	28.58
Elim 1A	545.00
Elim 2A	480.00
Elim 3	350.00
Elim 4	390.00
LR4B	304.59
LR7B	473.18
30" woofer	354.14
P.A. 30A	41.07
P.A. 12	29.16
S.M. 120A	106.54
T.35	38.69
ST-350A	71.42
X8	38.69
X36	26.78

ELKA-ORLA

6101 Universal Amp.	239.32
6102 Universal Amp.	269.42
6103 Universal Amp.	437.38
1604 Reverb III	104.59

FAL

Combo 40-T	75.94
Bass Fiesta	75.60
Kestrel	84.24
Kestrel combo	162.00
Super Minstrel	37.13
Phase 50	57.24
Phase 100, 2 amp	71.28
P100 slave	53.46
P200 slave	81.00
120, 6 amp	106.92
50, 1 x 12 cab	38.88
100, 2 x 12 cab	61.56
PA 200 cots (pr)	162.80
Mon + hms	48.60
1 x 15" + hn	77.76
2 x 12" + hn	95.58
Add on horns	51.84
Bass bin	81.00
Bass bin + hn	123.12

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	232.60
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 sgl 25W horn	105.46
Reflex 1 x 15" 100W P.A./Disco	102.11
Reflex 1 x 15" 125W Bass/Heavy Duty	128.90
P.A./Disco/Organ	100.44
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). Fibreglass	58.59
R.C.F. 100W Mid Range Horn with lid.	143.96
Vedgie Monitor 75W 1 x 12"	58.59
Flight cases and empty cabs	POA

G.M.S.

P&N microphone stands:	
CT 102S, 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

C. E. HAMMOND

EX. VAT CERWIN VEGA	
Vocal Systems	
V.20 100 Watts	170.00
V.30 150 Watts	260.00
V.32 300 Watts	380.00
V.33 300 Watts	410.00
V.35 300 Watts	560.00
VH 36 400 Watts	710.00
Instruments Systems	
G.32 200 Watts	285.00
B.36A 300 Watts	395.00
B.36M F 300 Watts	475.00
B.48 300 Watts	580.00
B.48MF 400 Watts	650.00
B118C 300 Watts	280.00
Stage Monitors	
SM12 2 150 Watts	16.00
SM15 2 200 Watts	276.00
SM18 2 300 Watts	406.00
BM4 4 100 Watts	146.00
Speaker Components	
MLT-1 Horn only, medium throw	65.00
MLT-4 Horn only, long throw	260.00
MF40 Drivers for above	55.00
MF50 Drivers 8 ohms	185.00
RMH-1 Horn, radial + 2 MF40 + 6 PZ1 UHF	345.00
L48CF Folded Horn	595.00
L48SE Folded Horn	835.00
500 Watts	
Electronics	
GE2 Graphic EqLzr	385.00
A3001 Stereo Power Amplifier 365W	835.00
A1800HF Stereo Power Amplifier	555.00
A18001 Commercial Power Amp 225W	625.00
A1800M Stereo Power amp w. meters 225W	595.00
DM1 Disco Mixer	455.00
DB100 Bass excavator	35.00

HH ELECTRONIC

AMPLIFIERS	
VS Musician 100W rvb	180.79
VS Bass amp 100W	147.31
VS Musician rvb combo 100W	267.01
IC100L Amp	175.77
VS Bass combo 100W	267.84
IC100L Combo	262.82
Studio 50 Combo	160.70
INSTRUMENT LOUDSPEAKERS	
412 BL 4 x 12 200W	189.16
215 BL 2 x 15 200W	204.23
PA AMPS	
MA100 5 ch 100W	190.00
SM200 6 ch 2 x 100W stereo	395.28
S500-D power amp.	399.17
S130 slave 100W	115.50
PA LOUDSPEAKERS	
212 DC 2 x 12 100W	118.85
Mini horn 50W	75.33
PRO 100 12" + radiator	128.90
PRO 150 15" + radiator	152.33
PRO 200 2 x 12" + radiator	180.79
Unit radial.	125.55
Unit bass	130.57
Concert radial.	131.54

Concert Midrange	152.71
Concert bass horn	161.78
Mon combo	175.77
Mon ext.	93.74
ECHO UNITS	
Digital Multi echo	TBA
Digital Vari-echo	TBA
19" rach mount	TBA
MIXERS	
8/2	306.96
8/2 cannons	355.32
12/2	371.95
12/2 cannons	409.75
16/2	538.27
16/2 cannons	589.68
Effects module	185.98
COMPLETE SYSTEMS	
A system	505.40
B system	811.54
C system	1007.02
D system	1345.06
Unit P.A.	1987.51
Concert P.A.	2992.21

HIWATT (EX. VAT)

A.P. AMPLIFIERS

DR504 50W	193.75
DR103 100W	217.00
DR201 200W	271.25
DR405 400W	348.75

NCA108 Solid State 180W

SPEAKER ENCLOSURES	
SE4123 4 x 50W 12" spkrs	201.50
SE4122 4 x 70W 12" spkrs	217.00
SE4129 4 x 100W 12" spkrs	232.50
SE2150 2 x 14" 100W spkrs	255.75
P.A. and ext. range enclos:	
SE2120 2 x 12" 150W prog	201.50
SE320 4 x 12" 300W prog	271.25

COMBINATION AMPLIFIERS

SA112 50W 1 x 12" spkr	248.00
SA112FL 100W 1 x 12" spkr	279.00
SA115 50W 1 x 15" spkr	263.50
SA115FL 100W 1 x 15" spkr	294.00
SA212 50W 2 x 12" spkrs	263.00
SA212R 100W 2 x 12" spkrs, rev/vib.	308.45
All combination amplifiers available with ATC speakers at extra cost.	

COMPLETE P.A. SYSTEMS

112B bs hn bn 1 x 12" ATC 200W prog.	224.75
112M mid hn bn 1 x 12" ATC 150W prog	209.25
HFL RCF High freq hn	186.00
HFS	

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
D150A	310.00
DC300A	520.00
M600	1300.00
M2000	2600.00
VFX 2 Var Elec Crossover Unit	245.00
QC150 Output Cent	280.00
Walnut Enc for D60 Amp	24.00
Walnut Enc for D150A or IC150 Amp	35.00
Walnut Enc for DC300A Amp	44.00
IC150 Acc Packs	4.00
ES212 75W two Unit Sys.	598.00
IMA Intermod Dist Analyser	555.00

MARLBORO

GA2 Amp	59.95
GA3 Amp	67.60
G20R Amp	127.55
G40R Amp	161.40
G60R Amp	195.15
GB0 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	128.20

MAINE

P.A. EQUIPMENT

PA170 mixer amp	267.84
212PA cab	147.31
112M mon cab	108.81
Tripod for cab	38.50
AMPLIFIERS	
Artist 170A	199.20
Standard 170S	169.07
Booster 170B	142.79
Musician 120C combo	289.60
Musician Super 120J combo	539.03
LOUDSPEAKER CABINETS	
12 x 122 spkrs	113.83
12 x 12 4 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

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
MP175 16/4	490.00
MP175 20/4	550.00
MP295 16/4	940.00
MP385 16/8	900.00
MP485 16/8	990.00
Amplifiers	
AP360 100W	180.00
Intermusic combo	197.00
Intermusic head	147.00
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
EP 130 st. bs bin filter	46.00
EP141 st. comp. limiter	72.00
EP161 sub-mixer	93.00
SR271 27-band graphic	190.00

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 Futurama 3 Combo	
7985 PA 100	275.00

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 S115 1 x 15"	135.00
7993 S2H Add on dbl hn.	81.00
7994 S115A 1 x 15"	229.00
7451 TV-35 PA Col	55.00
7450 TV-20 PA Col (pair)	75.00

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	250.00
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 82S	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
112, 80W graphic	175.00
115, 80W combo	256.83
115/R 80W, combo with Hammond Reverb	308.28
115, 120, 120W, combo	326.97

OMEK

150W inst. amp	137.98
S150EQ+equalizer	156.94
150W+effects	185.19
S150EQ w. both	205.74
PA150 4 ch. Wrvb.	165.08
PA150 EQ	182.03
OMI digital amp	397.22
OM2 Remote unit	39.83
Speakers	
OCL 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

P112 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 2 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	519.25
SN115 Session 200W 1 x 15" JBL or Black Widow	503.75
LTD115 LTD 200W 1 x 15" JBL or Black Widow	503.75

Instrument Amplifier Heads	
CY Century 100W all purpose	166.62
SAP Standard 130W all purpose + reverb + Automix	224.75
B Bass 200W w. Eq + Automix	286.75
M Musician 200W w. Eq + effects + Automix	313.88
MA Mace 160W w. reverb + Automix	313.88
SN Season 200W w. rvb.	279.00
F800G Festival Series 400W w. reverb, effects and Eq	480.50
F800B Festival Series 400W Bs unit w. Eq.	410.75
Instrument Speaker Enclosures	
115 1 x 15"	127.87
212 2 x 12"	147.25
412S 4 x 12" Stackable	209.25
412M 4 x 12"	228.86
412F 4 x 12"	228.86
215 2 x 15"	197.62
215H 2 x 15" + Hyperbolic Hn	248.00
610 6 x 10"	201.50
612H 6 x 12" + Hyperbolic Hn	317.75
810 8 x 10"	348.75
118S 1 x 18" Stackable 118FH 1 x 18" Folded Hn	356.60
Public Address Amplifiers and Slaves	
PA120 100W 4 inputs, SPA Standard 130W 8 inputs	205.38
PA400 200W 12 inputs	224.75
PA700S New stereo mixer amp 120W/ch	326.55
260B 260 Booster 130W slave	558.00
260S 260 Stereo Booster 120W/ch stereo slave	170.50
400B 400 Booster 200W slave	259.62
800B 800 Booster 400W slave	240.25
CS800 Commercial Power Amp Stereo 400W/ch	333.25
Mixers	480.50
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 Tweeters Col each	178.25
215H 2 x 15" + Hyperbolic Hn Cab	248.00
1510T 2 x 15" + 2 x 10" + 3 x Tweeters Cab each	271.25
115HT 1 x 15" + Hyperbolic Hn + 2 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 Twtrs	58.13
T12 Radial Bank of 12 Tweeters each	166.62
Ancillary Public Address Equipment	
MO Monitor Amp 130W	186.00
112TS Monitor Wedge Cab 1 x 12" + 2 Tweeters each	135.69
22 Spider 22 High Efficiency Hn driver	73.63
A1 Adaptor for above	7.75
A2 ditto	11.63
A3 ditto	13.95
PMH Peavey Microphone High Imp	56.58
PML Peavey Microphone Low Imp	56.58
BMH Peavey Ball Microphone High Impedance	56.58

BML Peavey Ball Microphone Low Imp.	56.58
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RESLOSOUND

S81/M Cardioid med mic.	42.55
S91/H Condenser mic	52.87
S91/L/M Condenser mic.	52.87
UDI-H Cardioid mic	28.00
UDI-M Cardioid mic	28.00
RGP71 Super Cardioid mic.	24.00
ECON Omni-direct. mic	12.85
Cabaret Exec mic	356.40
TX100	174.96
TX100 (Gold mic. transmitter)	174.96
TXT	174.50
RXA Receiver w. aerial PA	166.32
Horn l/p.	
4820 25W	56.00
4820/T 25W	65.50
SU25 Driver 25W	23.50
SU25T 25W	32.25
SA6205 Spark diaphragm	4.33

ROOST

AMPLIFICATION (Valve)

50W 2 Chann + overdrive fac	120.33
50W 2 chann + integral reverb	155.65
100W 2 ch	144.37
100W 2 ch w. rvb.	179.37
150W 2 chann + overdrive fac	160.42
150W 2 chann + integral reverb	196.07
100W 6 chan PA	187.74
150W Slave	132.87
Session Master 50W comb 2 x 12"	184.37
Session Master as above w. reverb	213.26
SM100 100W combo	216.63
SM100R w. rvb.	245.34
SM104 100W combo	285.94
SM104R w. rvb.	314.81
Solid State 8 chan mixer	137.27
As above + 100W amp	225.99
Stereo slave	199.62
2 x 12" 50W	73.66
2 x 12" 150W	88.30
4 x 12" 100W	129.74
4 x 12" 300W	155.60
1 x 12" 300/600/900 stage monitors pr	107.14
1 x 15" 100 Folded hn bass bin	127.99
2 x 15" 170W bs cab	154.84
4 hn dispersion cab + tweeters	71.98
100W folded cab + tweeters	225.99
100W ported cab + 2 hn.	102.53
Radial Fire add on hn.	
50W	131.73
As above but 100W	155.68
Prices ex covers	

ROSE-MORRIS

MARSHALL

Instrument Amp Tops	
1959 100W Lead	235.95
2203 100W M/Vol.	235.95
1989 50W keyboard	191.95
2195 100W Trans	119.95
2098 100W Trans Lead	182.95
1992 100W Bass	235.95
2099 100W Trans Bass	182.95
1986 50W bass	191.95

**DAVE SIMMS
MUSIC PRODUCTS
(EX. VAT)**

August Amplification

PA 100 4 ch	119.99
2 x 12 PA Cols prs	154.40
2 x 12 PA Hn Cols prs	172.50
1 x 12 PA Cols prs	99.99
1 x 12 PA Cols pr	119.25
2 x 12 inst. Cab.	82.25
"V" 4 x 12 inst. Cab.	140.00
1 x 15 Folded Hn Bin.	145.00
Add on Hn per pr	64.80
Full-mix PA 100	149.99
Power slave 125 amp	94.50
1 x 15 Super bin w hn	167.00
1 x 15 Mini bin	124.30
1 x 15 Super mini bin	145.80

August Disco Consoles

MD3 Garrard dks	218.45
MD1	153.25
MD3 100	286.25

SOLA SOUND

Reverb mixer	45.20
6-ch mixer	37.79
Graphic equaliser	45.20
Mighty Atom amp	27.90
Compact 10	41.85
Sola 30W amp	89.64
Buckeroo 7W amp	33.13

SOUNDOUT (EX. VAT)

M200 Mono slave	141.00
S400 Stereo slave	217.50
M174M 4-ch mic mixer	97.50
M174 170W mixer amp	165.50
M206 200W c. ch. w. rvbs	210.00

Speakers

DL6 100W full range	117.00
DL8 200W full range	216.00
System 100 stack	129.00
System 200 stack	412.50
SP2 tweeter	33.00
SP4 tweeter	51.00
SP5 tweeter	37.50

**SIMON KING
MUSIC**

2 x 12 Inst cab. 75W	77.00
2 x 12 PA cols pr. 100W	148.00
4 x 12PA cols split prs 200W	293.00
4 x 12 inst. cab. 150W	135.00

Loudspeakers

HE1c, 1 x 12, 50W	60.00
HE2c, 2 x 12, 100W	93.00
DL3, 100W F/rng	183.00
DL6, 100W F/rng	108.00

Series VI	246.00
Series VIIa	186.00
SP 18 pre amp	135.00

SOUNDCRAFT

16/2 mixer	1000.00
12/4 mixer	1500.00
16/4 mixer	1800.00

Soundcraft/Court Acoustic PA's prices on application.

Options arranged

SP11 50W hn	30.00
SP1V 100W hn	51.00

STRAMP

2100-A, 100W amp top	213.60
2120-A, 120W amp top	199.30
2120-A, 120W, 4-chn amp, top	192.30
SL100, 120W slave amp	127.90
SL200, 240W slave amp	177.90
MP10, 10-chn mixer	577.15
MP-16, 16-chn mix	1427.90
EX-2 Cross-over	113.60
K-85 Power Baby combo	265.45
K-95 Bass Baby combo	285.00
2050-BB, 100W cab	163.60
2100-GB, 200W cab	206.60
2100-BB, 100W bs cab	213.60
370-B 70W horn p.a. cab.	142.15

3140-BH, 140W hn p.a. cab	186.45
3140-B 140W p.a. cab	156.45
3200-B, 120W bass horn cab	427.90
H-50 70W tweeter horn	156.45
H-100 120W tweeter horn	227.15

STRINGS & THINGS

BARCUS BERRY AMPS

1500 Pre-amp contr. unit	242.73
1510 Pre-amp contr. unit	326.43
1520 Pre amp contr. unit	368.28
1601 Pwrd 12" spkr unit	326.43
1602 Pwrd 15" spkr unit	351.54
1603 Pwrd 2 x 12 spkr unit	368.28

**THEATRE
PROJECTS (EX. VAT)**

STUDIO MONITORS

9844A 30W	400.00
9845 50W	470.00

9846 8A 100W	495.00
9849A 60W	330.00

CROSSOVERS AND MIXERS

1650 28 band equalizer	530.00
729A 2 chan. 24 freq. equalizer	668.00
N500F 250W X-over	120.00
N501-BA 100W X-over	120.00
N800D 75W X-over	57.00

AMPLIFIERS

9440A 2 x 225W	635.00
1224 60W/30W bi-amp	240.00
1609 100W/50W bi-amp	470.00

MUSIC SPEAKERS AND COMPONENTS

403A 8" 12W	9.00
405-8G 4" 10W	9.50
411 15" 100W	96.00
414 12" 50W	75.00
416 15" 75W	85.00
515 15" 75W	135.00
604-8G 15" 65W	220.00
617A 12" 60W	97.00
619-8A 15" 75W	130.00
755E 8" 20W	36.00
288 HF 15W	183.00
290 4G HF 120W	190.00
291-16B HF 50W	190.00
32B sect. hn	50.00
311 60 sect. hn	120.00
311-90 sect. hn	185.00
811E sect. hn	100.00
503B Multi hn	195.00
805B Multi hn	180.00

TRAYNOR (EX. VAT)

Compos:

YGM-3 30W rvb	126.00
YGM-4 40W rvb	147.00
YRM-15C	231.00
YGL-3 Twin rvb 90W	276.00
YBA-2B Bs mate 30W	126.00
YBA-4 50W 15" spkr	195.00

Amplifiers

YBA-1 50W bs	120.00
YRM-1 50W ld w/rvb	147.00
YBA-1A 100W bs	150.00
YGL-3A 100W head-rvb/trem.	186.00
YBA-3	171.00

Speaker Systems:

YS-15P 15" ported bs	108.00
YT-15 2 x 15" ld/bs	132.00
YF-10 4 x 10" ld/bs	132.00
YC-810 8 x 10" bs	165.00
Y-212 2 x 12" ld	120.00
YF-12 4 x 12" ld	165.00
YB-18 1 x 18"	147.00
YCN-212 2 x 12" Vega cab 200W	192.00

P.A. Amps:

YVN-3 P.A. rvb 30W	108.00
YVM-4 4-ch w/rvb	165.00
YVM-6 6-ch w/rvb	258.00
YPM-1 100W slave	108.00

P.A. Speaker Systems:

YSC-2 4 x 12" cols (pr)	162.00
YSC-3 4 x 8" cols (pr)	126.00
YSC-8 6 x 8" cols (pr)	198.00

YSC-9 15 x 12" x hn	480.00
cabs (pr)	69.00
YM-1 Mtr cabs (ea.)	240.00
YSC-7A Cols (pr)	63.00
YSP-1 Sibilance Projector	114.00
YM-2 100W mon	165.00
4200 mixer-amp	144.00
BW4 cab (pr)	237.00
6400 mixer-amp	186.00
BW3 cab (pr)	324.00
BW2 cab (pr)	174.00
PM300 slave	345.00
PS600 stereo slave	402.00
BW1 cab (pr)	9.00
TSL-400	165.00
6401 6-ch mixer	165.00

TURNER (EX. VAT)

1 x 15 Bs Hn	180.00
2 x 15 Bs Hn	340.00
1 x 12 Mid Ring, Hn	160.00
2 x 12 Mid Ring, Hn	280.00
1 x 10 Mid Ring, Hn	150.00
Rad. Hn. + VHF	300.00
Tweets	220.00
Wedge 12" ATC + Hn.	320.00
Wedge 12" ATC + Diff Hn	400.00
Wedge 12"	230.00
Gauss + Diff Hn	245.00
Hexagonal Mt.	260.00
A200 Star. power amp	350.00
B300 Pro. Power amp.	480.00
A300 Pro. Power amp.	1740.00
A500 Pro. Power amp.	2125.50
TPS 16/2 mixer	2500.00
TPS 16/2 mixer	2875.00
TPS 20/2 mixer	1931.25
TPM 16/2 mixer	2562.00
TPM 20/2 mixer	2981.25
TPM 24/2 mixer	3400.00

Belden Multway Cables on app

Cannon Pigs stg.

Boxes

Gauss Spkrs

JBL Spkrs

VITAVOX (EX. VAT)

Tunderbolt	540.00
AK 156 15"	127.00
AK 157 15"	127.00
500 Dividing Network	42.00
1000 Dividing Network	32.00
53 Pressure driver	137.00
4 cell horn	86.00
4K horn	54.00
8 cell horn	290.00
10 cell horn	329.00
12 cell horn	383.00
15 cell horn	514.00
Horn throat adaptors	15.00

W.E.M.

Copicat Echo	94.50
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Dominator 30	165.00
Dominator 30 reverb.	182.00
Dominator 50 lead	126.50
Dominator 50 Combo	198.00
GX 40	104.50
GX 100	133.00
AX 40	104.50
AX 100	133.00
Dominator Mk III	107.00
Dominator Bass	119.00
Slave Power Stage 100	118.00
Slave Power Stage 200	206.00
Bandmixer 100 Mk II	169.50
Reverbmaster	254.00
Audiomaster Mk 2	435.00
Super Dual 12"	97.00
Super 40	97.00
Starfinder 100 Bass	115.50
Starfinder Twin 15	137.50
Super Starfinder 200	192.50
1 x 12"	53.00
1 x 12" x vol control	66.00
Club System	97.00
Club 2 x 12"	79.50
Band System	115.50
Band 2 x 12"	99.00
4 x 12" A Super	121.00
Intruder reflex 50	176.00
Intruder reflex 100	198.00
X39 reflex 100	346.50
X39 reflex 200	412.00

SISGO

Revolving organ cabinets:

SM/30 70W Leslie	377.00
SM/100 70W	624.00
SM/300 120W Leslie	856.00
SM/3000 200W	1163.00

WHITE

INST AMPLIFIERS

LW50 w sustain 70W	139.50
LW100 w sustain 120W	158.55
CM30 Combo w reverb	213.00

P.A. AMPLIFIERS

PA100 6 ch PA amp	122.49
100W	168.99
PA150 6 ch A amp	168.99
150W	189.00
PA200 6 ch PA amp	189.00

POWER SLAVE AMPLIFIERS

PS100 100W	106.92
PS150 150W	119.43
PS250 250W	148.50
PS300 300W (stl)	184.22

INSTRUMENT ENCLOSURES

A2004 x 12" 200W	157.68
A150 x 15" fldd hn bs enc 150W	216.63
A150H as A150 w mid range hn	269.73
A250 1 x 18" fldd hn bs enc 200W	277.50

P.A. ENCLOSURES

S50 1 x 12" 60W	59.85
S100 2 x 12" 120W	84.82

S150 1 x 15" w H.F. hrsns 100W	174.21
S200 4 x 12" 240W	157.65
M50 1 x 12" monitor 60W	61.74
H50 H.F. twin horn	66.45
Projector 100 1 x 15" 2 hn.	154.50
Projector 200 2 x 15" 3 hn.	258.00

CONCERT RANGE PA ENCLOSURES

B12 1 x 12" Mid rnge hn 200W	196.20
B15 1 x 15" bs hn 200W	240.12
B30 2 x 15" bs hn 400W	398.58
H100E Radial horn 30W	136.23
H100V Radial horn 70W	187.23
T70 H.F. horn 70W	171.48
O36" horn 70W	314.85

MONITOR ENCLOSURES

M100/12 1 x 12"	370.71
Wedge 100W	1275.00
M100/15 1 x 15"	184.98
M200/15 1 x 15"	184.98
D24 St 24 ch	1275.00
Multi wedge 200W	184.98
Mon Horn "A"	12.78
Mid/H.F.	58.68
Mon Horn "B" Ext	185.79
D8 Mono 8 ch	229.80
D8-D L Mono 8 ch	870.00
D16 St 16 ch	870.00

WOODS

GUYATONE

GA280	47.58
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FB 6 mon 150W	..
MB 12 x 12" ATC	..
MB 22 x 12" Gauss	..
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SONOR

Table listing various drum kits and components such as Outfits, Snare drums, Bass drums, Tom-toms, and Cymbal stands with their respective prices.

HORNBY-SKEWES

Table listing drum kits and components like TFL102, TFL104 snare, HOSHINO, HSD500, HCTB, HM300, JK510 snare, S480 Snare stand, H280 Hi-hat stand, T360 Drum stool, and C580 Boom stand.

NORLIN

PEARL DRUM OUTFITS

Table listing Pearl drum outfits with specifications like 6300/PFW 22" Bs, 6300/SFW 22" Bs, 6301/PFW 24" Bs, etc.

Table listing various drum kits and components such as 6314/PF 24" Bs, 6314/SF 24" Bs, 6314/PNP 24" Bs, etc.

PEARL MAXWIN

Table listing Pearl Maxwin outfits and accessories like 6400 Stage-705 22" Bs Drum, 6401 Stage-704 22" Bs Drum, etc.

ORANGE

Table listing Orange drum kits like Single drum kit and Double drum kit.

PREMIER (VAT)

Table listing Premier snare and tom drums with specifications like 33, 14 x 5 1/2, 35, 14 x 5 1/2, etc.

Table listing various drum kits and components such as B305, D305, B308, D308, B604, D604, etc.

Table listing various drum kits and components such as Bass Drums, Snare Drums, and Tom-Toms.

ROSE-MORRIS

Table listing Rose-Morris drum kits and components like Ludwig Outfits, Snare Drums, and Tom-Toms.

ROSE-MORRIS

Table listing Rose-Morris Ludwig outfits and components like 995 Jazzette, 980 Super Classic, etc.

Table listing various drum kits and components such as 2008 Overdrive 24", 2009 Overdrive 26", 2100 Sound Projector, etc.

Table listing various drum kits and components such as 2004 Power Factory, 992 Rock Duo 24", 2002 Octapuls 24", etc.

CYMBALS

Table listing Avedis Zildjian products like 5241 8", 5242 10", 5243 12", etc.

EMERSON

Table listing Emerson drum kits and components like W880 Kit, W880 Kit (wood-shell side drum), 770 Kit, etc.

Table listing various drum kits and components such as W770 Kit, W660 Kit, 7152 22" bass drum, etc.

Table listing various drum kits and components such as 7154 24" bass drum, 7442 12 x 8 tom tom, etc.

Bronze 800

Table listing Bronze 800 drum kits and components like 944 13 x 9 Tom Tom, 946 14 x 10 Tom Tom, etc.

SWING STARS

Table listing Swing Stars drum kits and components like 7245 drum outfit, 9520 bass drum, etc.

Table listing various drum kits and components such as 9645 snare drum, 9675 snare drum, 9676 snare drum, etc.

Table listing various drum kits and components such as 8005 Imperial Star, 8006 snare drum, 8045 snare drum, etc.

ROYAL AND SWING STAR

Table listing Royal and Swing Star drum kits and components like 7075 snare drum, 7588 snare drum, etc.

IMPERIAL STAR

Table listing Imperial Star drum kits and components like 8512CS tom tom, 8812 tom tom, etc.

ROYAL AND SWING STAR

Table listing Royal and Swing Star drum kits and components like SA7521 tom tom, TD7812 tom tom, etc.

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E10L	"
E10LR	"
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E10LB	"
130A	"
130AC	"
125	"
130D	"
130DC	"
56A	"
56D	"
711	"
CT100A	"
CT100D	"
CT100D	"
C630	"
4E	"
210D	"
PR200A	"
C620	"
E110 (Piano)	"
E105 (Piano)	"
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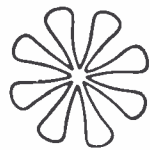


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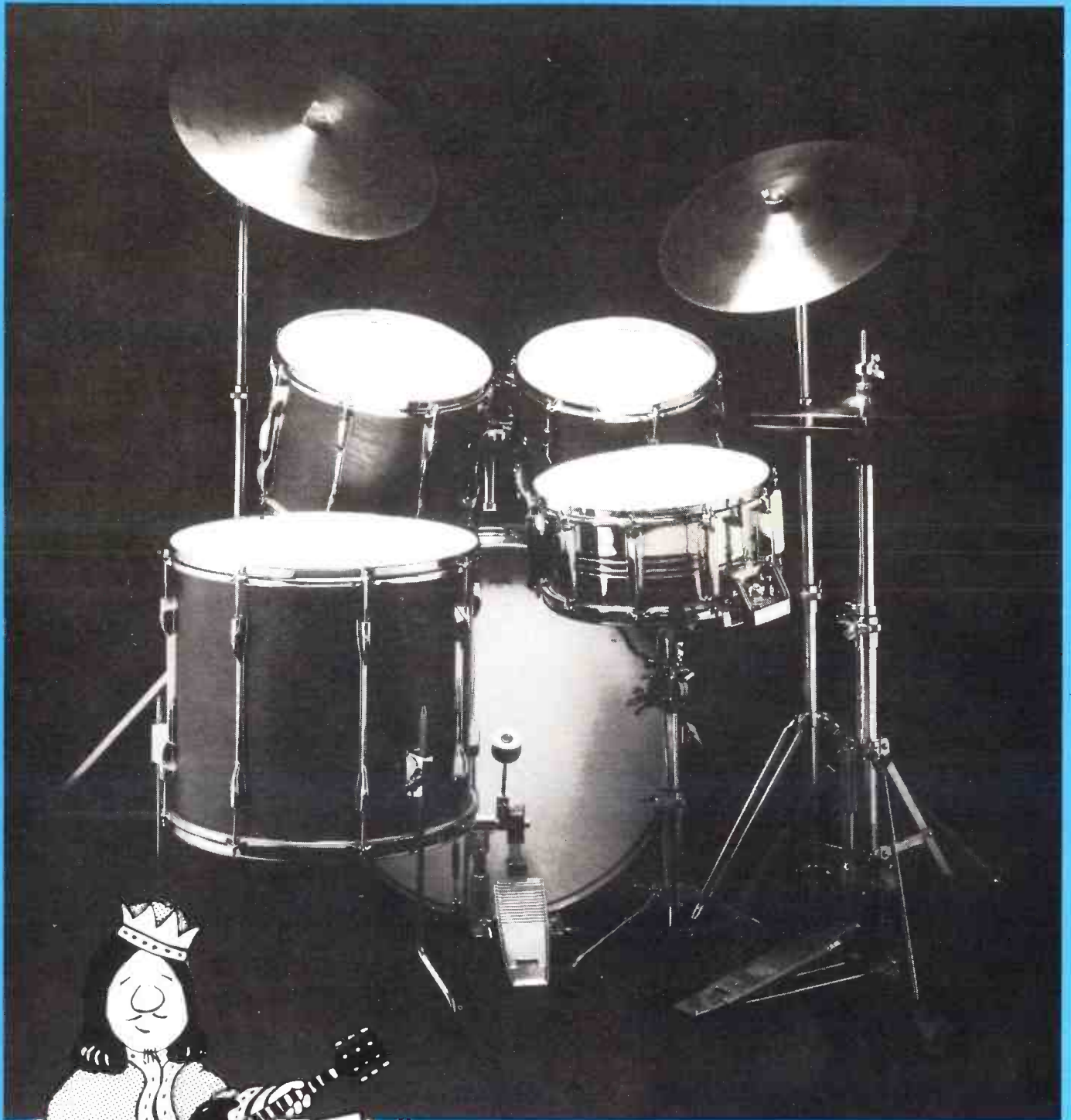
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