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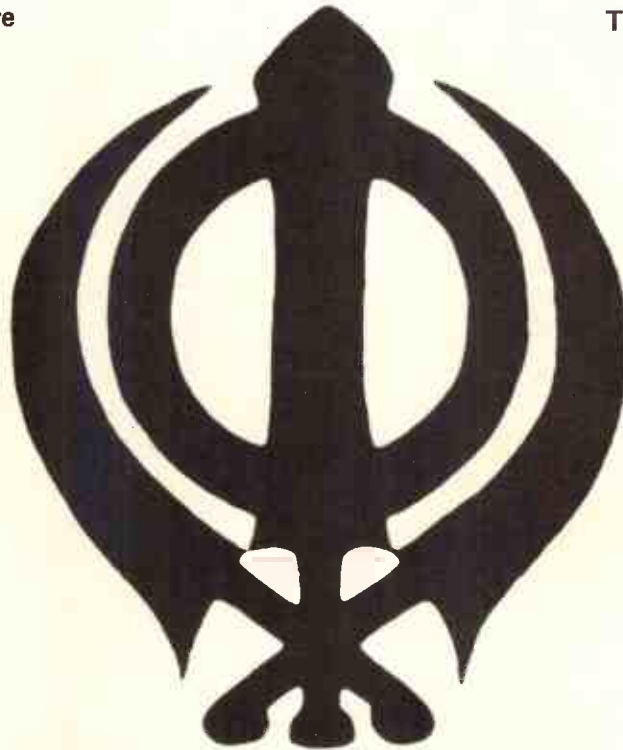
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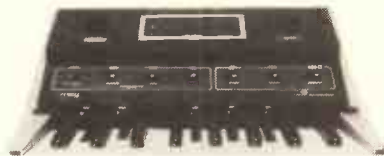
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*Wishbone Ash*

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the amp it's possible to get full steam at low volume, but the sustain doesn't last long.

What I want to know is how I can get a Steve Hillage/UFO type sound. I would very much appreciate your answer, even if it means telling me I've no chance of getting the sound I want.

From a very thick guitarist.  
(Gary, Manchester)

*Michael Schenker of UFO, as disclosed in Beat's August issue, uses a white Gibson Flying V through Marshall 100 watt valve heads and 4 x 12" cabinets. The only effects are a wah-wah and a Copicat. Hillage, on the other hand, prefers a 1959 Fender Strat amplified through a pair of Vox AC30's. His other guitars are a Gibson SG Junior with PAF pick-ups, a Gibson Les Paul, also fitted with PAF's and an Ovation Glen Campbell acoustic. The list of effects is longer than the average arm: Coloursound and Cry-Baby wah-wah, Maestro fuzz, a custom VCR unit, Wing phaser, volume pedal and then, on a special "table", a custom gain booster, MXR Distortion +, EMS Filter, S Hawk Tonal Expander, Electric Mistress flanger, another Wing phaser, MXR Noise Gate, Mutron Octave Divider, another S Hawk, and an Echoplex. An Eventide Harmonizer is often operated from the desk.*

*Chances are with that lot you could get somewhere near the sound you want. If, however, you wish simply to modify what you have, good makes of speaker include Celestion, Gauss and Electro-Voice. With a 100 watt amp, you had better build your cabinet to incorporate 4 x 12" 50 watt speakers to ensure total handling capability. The problem of obtaining long sustain is best solved with the aid of one of the many effects available for this purpose. (See elsewhere on this page)*

## Echo repeat

Dear Sir,

I play lead guitar and am at the moment trying to find a good echo unit to replace my WEM Copicat. The WEM is OK up to a point but isn't in the same league as something like a Binson. Recently I tried a Roland Chorus Echo, currently retailing at around £500. The only thing that I could fault it on was that, when using a combination of the three playback heads, e.g. 2 and 3 on simultaneously, the output was unbalanced. By this I mean that playback head 2 gave a higher output than did 3. My query is: is this a pre-set effect or a fault in the unit?

I am also interested in the new Binson range, though no doubt when I hear the price of them it will dampen my enthusiasm. Do you know the price of the 10-head version? If the price is rather extreme, would you agree that the price for the MXR Digital Delay would be worth paying? Thanks for any advice you can offer.

E. Scorer,  
Weymouth.

*Obviously the WEM Copicat isn't in the same league as a Binson, but it's still excellent value at the price. The Roland echo you tried would seem, from what you say, to be working correctly. When the playback heads are being used individually, output for output they should be giving the same level; in combination, however, the effect is bound to be one of diminishing signal, since the whole point of an echo is that it dies away rather than remaining at the same level indefinitely.*

*A Binson EC-10 retails at £595 + VAT, whilst the price of the cheapest (4-head) model is £395 + VAT. The MXR Digital Delay costs £783.6 + VAT, and is generally considered to be "studio quality". Binsons are sold direct to the punter by*

*E.S.E. (cutting out the middle man) and can be contacted at Mathews Music, 20 The Broadway, Maidstone, Kent. Are any of them worth it? That's entirely up to you. At this end of the market there shouldn't be anything wrong with any of them and it's a simple matter of deciding which you like . . . and which you can afford.*

## Fuzz boost

Dear Sir,

I wonder if you could give me any advice on the best fuzz boxes and wah-wah pedals available, as I'm looking for a good Hendrix-like sound. At the moment I am using a '69 Strat, a Holden fuzz and a Jansen 50 watt amp. The Big Muff fuzz sounds interesting, but I would welcome your comments.

Thanks for the best mag available in New Zealand.

M. Walter,  
Auckland,  
N.Z.

*The Big Muff has been used both by Hendrix and Carlos Santana. The idea of the unit is to produce distortion-free sustain, so if it's straight fuzz you want, maybe you'd better try elsewhere. Many guitarists find treble boosters useful in providing a nice screeching overloaded lead sound, and Electro-Harmonix also make the Screaming Tree for this purpose, as well as the Linear Power Booster (LPB), which boosts total output from your guitar. Write to them at 27 West 23rd Street, New York, N.Y., 10010, U.S.A.*

*We were recently impressed with the Ibanez Overdrive II which, at £30.50 in this country, offers a sophisticated variety of overload effects. We have also long favoured the MXR Distortion +, a more straightforward graduated distortion device.*

*The wah pedal still used by a*

*high proportion of players is the Cry Baby—no longer stocked by Macari's of Charing Cross Road, strangely enough, but currently retailing at £30-£35. The ever-popular Coloursound pedal can still be had for £20—a good buy.*

## . . . and the sustain search

Dear Sir,

I have a small problem. I have a Gibson Les Paul with an SG body and a single pick-up which I use with a McGregor 100 watt G1 Series II amp. It has normal and bright inputs, plus a shaper for clean or harsh sound. There are two speaker output sockets on the back. The speaker I'm using is a temporary job which handles only 50 watts. I know this is much too small for the amp, and I am thinking of building a couple of speakers; if you could list a few good makes I would be grateful.

The real problem, however, is that I can't get a clean, long sustain. I know the speaker is small, but with the controls on

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# PLAYER OF THE MONTH

## DAVID DOWLE

by Chris Simmonds

When you plan to confront a drummer who has, to leave out a few, played with a pre-Genesis Steve Hackett in Canterbury Glass, Doris Troy, Brian Auger, the Streetwalkers and is currently a dynamic sixth of Whitesnake alongside ex-Deep Purplers Dave Coverdale and Jon Lord, you prepare to meet a man who must be well into his thirties and either beginning to thin on top or at least sporting the occasional silver hair. His head may be getting on in musical terms, but by dint of getting jobs at fifteen which should have gone to men of twenty-five, David Dowle remains resolutely and disconcertingly youthful, more concerned about playing alongside a keyboard player who could almost be his father than about the age-old rock star's pre-occupation with getting too old.

Whitesnake, to start an interesting tale at the end, are about to release their first album, *Trouble*, as a band, a line-up completed by Neil Murray, bass, and Bernie Marsden and Micky Moody on guitars. Previous albums used semi-session players and the band was billed as David Coverdale's Whitesnake while everyone became used to the name, so it was no surprise to find David enthusiastic about Whitesnake's prospects as a bona fide heavy rock outfit.

"The album is total rock n' roll", he began. "We decided at the start that we wanted a heavy album. We left off a lot of ballady things so we could come out with a really hard-hitting album. The only pity is that Jon joined the band after the basic recording and had to add his parts later; he has got that something

special which can drive a band along as well as just supplying keyboards. It's icing on the cake." And a little extra prestige, someone all the metal punters know about? "Definitely. It's going to get better. . ."

Keeping all this good company has helped Dave Dowle take to his first out and out heavy drumming assignment like a duck to water. Streetwalkers was getting that way but, as he pointed out, "it was never like this". He was still making do with a little Hayman in those days - now, nothing less than a generously proportioned Ludwig could really hope to get this message across: two bass drums, 22" and 24"; 8", 10", 12", 13", 14", 15", 16", and 18" toms; 14" x 6" snare and assorted cymbals.

### Energy

"I'm playing so much harder now", he went on. "Whitesnake is a very forceful band, and you need a lot of strength to drive the band along. I've been working to get fitter, practising, just playing a lot longer. I was doing a lot of different studio work before I joined the band - sessions and jingles - and getting a little bored with it. Your energy level goes down, because they can make you sound huge in the cans without your playing too hard. You spend a lot of time just getting the right sound, and there's a lot of tricks you can get away with. Anyway, I did the Whitesnake audition and I found they had this great kit there, identical to Cozy Powell's. The kit was so big that I felt I really had to play it, you know. . ."

A far cry from his Streetwalkers kit, a Hayman based around 8", 10", 13", and 16" toms with (it follows) just the one 22" bass drum. For the biographically minded, he joined the Chapman/Whitney band at the time of their fourth studio album, *Vicious But Fair*, and the final live double.

"That was a jazz kit really", he recalled. "I came back from America and it was the kit I had been using with Brian Auger. Really, because I hadn't done much over here before I went to America - a few soul gigs and sessions - I didn't need a bigger kit and I slotted straight into the Streetwalkers with it. But towards the end of the Streetwalkers I realised that what I had wasn't right and the kit I saw at David's audition opened my eyes. I told him that if I joined the band I would need to have a bigger kit." Continuing our journey backwards we reach the Brian Auger era and a very different kind of drumming for David.

In fact, the link between Auger and the Streetwalkers was first established when Chapman's outfit played support to Brian in America - it's a small world. The fact that Auger had topped all the

polls in Britain without really getting anywhere led to his decision to try America, and David's period with the band consequently took place almost entirely in the States. They did return, however, to record Reinforcements. "I moved to San Francisco and had a thoroughly good time there. We did a lot of touring, mainly organised by Brian himself, all piling into a car to get to the gigs. Good times", he laughed, "but eventually I wanted to get back home."

The final step backwards took us back to the beginning, with David still at school and drumming for Canterbury Glass alongside a "good but not as good as he is now" Steve Hackett. This means a drumming career that has run the full gamut of styles from jazz to total rock n' roll, (and also a change from matched to orthodox grip) a variety currently underlined by David's continuing sideline as a session man between Whitesnake assignments.

## Evolution

Why choose drums at all, I wondered? "I always wanted to be a drummer, banging around on the furniture until my dad bought me a drum kit rather than buying new furniture! Funnily enough, I didn't have any real influences in those days apart from the old jazzers like Buddy Rich which my dad had. I used to come back from school and just go up to my room and play, you know." Which means a healthy evolution of style from playing with different musicians rather than setting out with an armful of Billy Cobham licks just begging to be used. What all the studio sessions also mean is that David has been able to perfect the important skill of reading. "I should have been taught earlier on", he confessed, "You must have it for studio work - they can bung *anything* at you. It's quite scary if you're not right on top of it. Anyway, I learnt to read from a teacher - the only thing which held me



*Whitesnake*

L-R: Neil Murray, Bernie Marsden, David Coverdale, Mickey Moody, Dave Dowle and Jon Lord

up was that while I was learning I wanted to break into rolls all the time. I wanted to progress too fast as I already had some of the tricks."

Naturally, the influences began crowding in after a while: "Steve Gadd, Harvey Mason, Billy Cobham, Michael Walden. They are masters of their profession because they all have to play very different kinds of stuff and they come up with the goods. They go through different things to gain experience - like Billy Cobham was with James Brown, and look at the difference between what he was playing then and what he's playing now. Remember the first album the Mahavishnu Orchestra did - music went like that afterwards", accompanied by an expansive gesture. "Jazz, rock and funk all fused together, and since then you've been getting amazing things - the Brothers Johnson.

**"As to particular books, . . . you'll be able to tell which are the good ones . . ."**

Their first album opened my eyes. But John McLoughlin was the first one to quit; he realised he had reached his peak doing it." A worthy list - but no rock drummer in sight. "John Bonham. He doesn't *play* sensationally but he holds the music down, drives it along, perfectly."

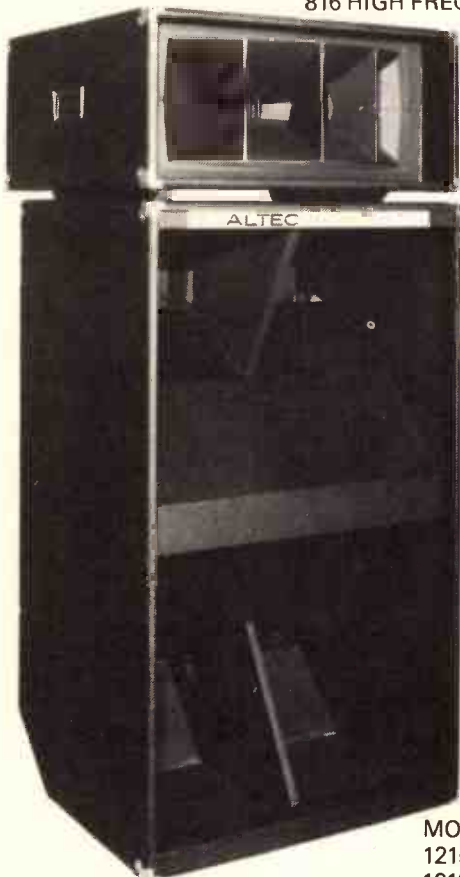
And what did he consider the cornerstones of his own style or, to put it another way, what should aspiring drummers perfect? "Well, rolls are very important, good exercise - 5, 7, 12 stroke rolls, all the single stroke rolls, paradiddles, flams. . . everything in the books, really. Any rhythm is made up of those particular things. Your left hand should always stay as strong as your right hand. I often lead with my left now, quite a few drummers do. It was probably easier for me to do that, as I throw with my left hand and write with my right. The same thing applies with two bass drums. You should be able to get two things going at once - I *need* two bass drums for some of the things I play now. As to particular books, go into any shop and flick through them. You'll be able to tell which are the good ones, the ones that are going to be right for you. And of course a young drummer must practice. I do at least two hours a day."

The conversation inevitably wound its way back to Whitesnake and Trouble. "It's some of the best drumming I've done", he enthused. "It's a good album, and the band is going to be hot on stage. Now that Jon's in, we'll be doing more Purple numbers as well. . . Might Just Take Your Life. . ." Anybody looking for Trouble?

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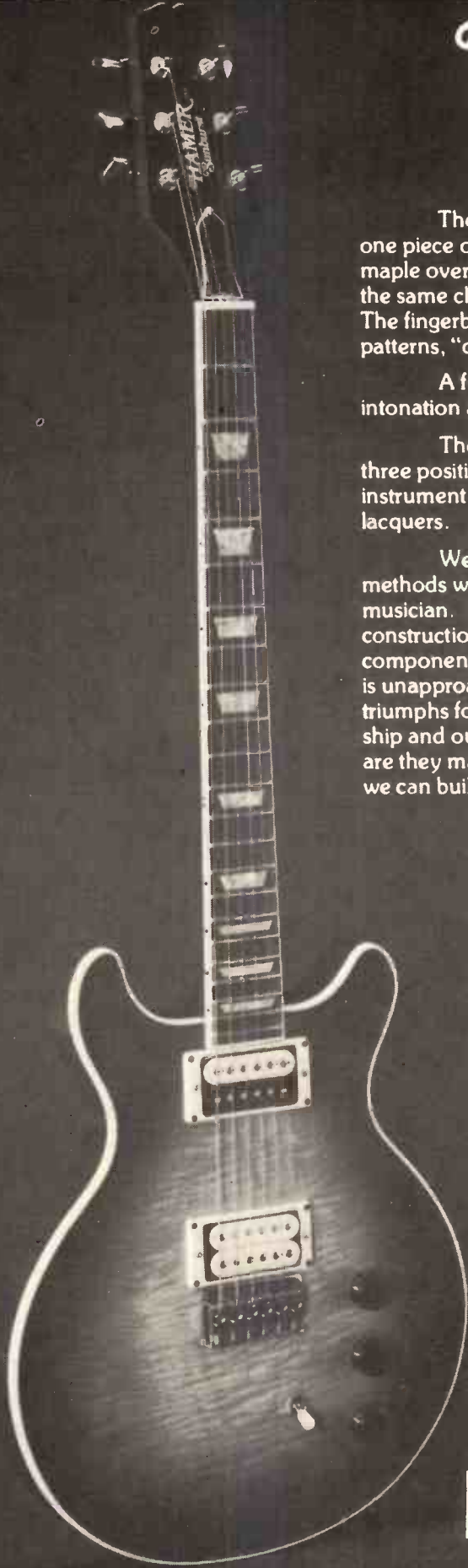
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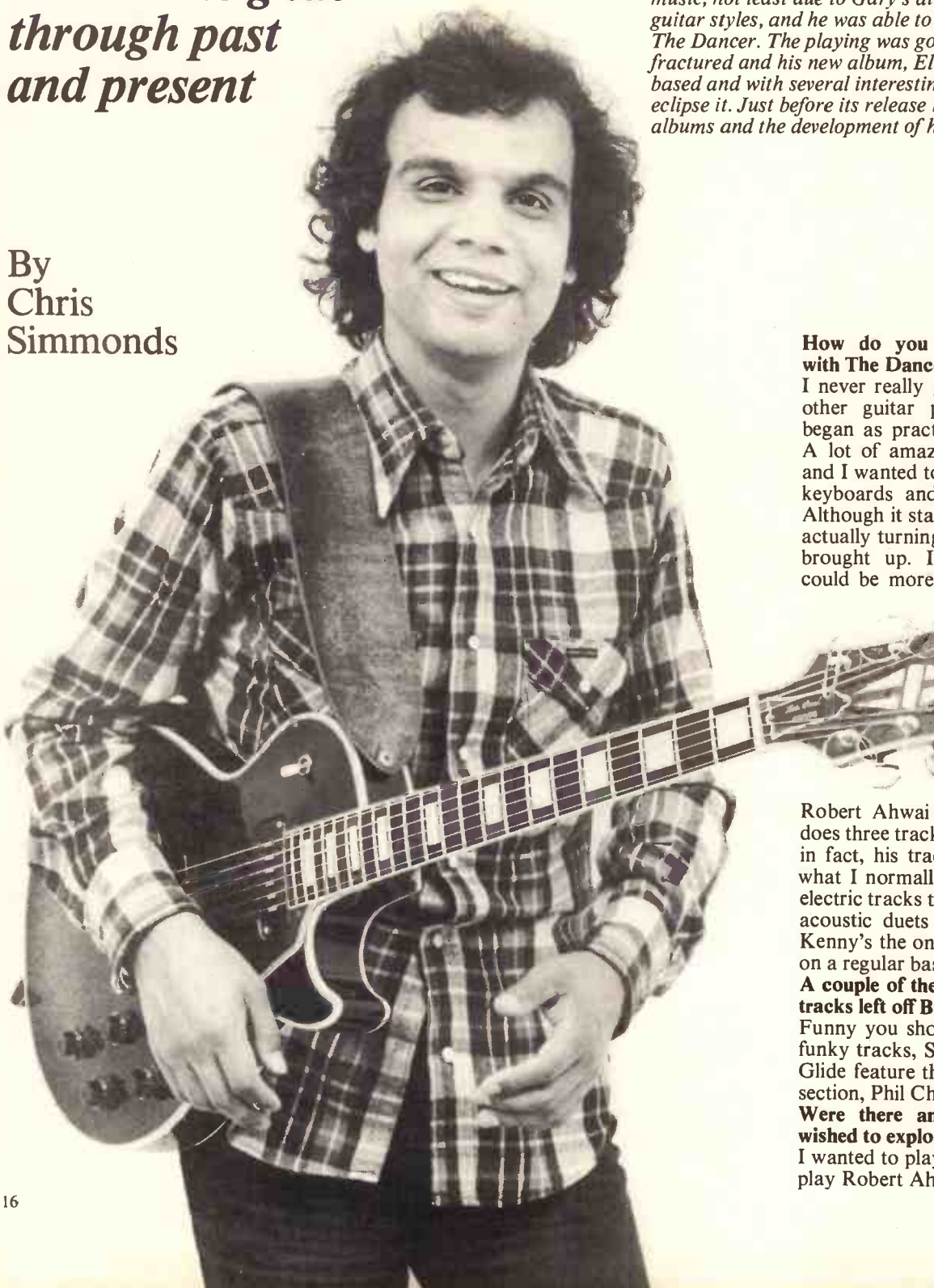
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# GARY BOYLE

*An electric glide through past and present*

By  
Chris  
Simmonds



**A**fter the usual round of Sixties' bands and jams (including Brian Auger) Gary Boyle settled into a regular existence as Isotope's guitarist to do his bit for the jazz/rock boom. The first album, *Isotope*, featured Boyle, drummer Nigel Morris, keyboard player Brian Miller and bass player Jeff Clyne. Miller and Clyne left and later formed another fine band, *Turning Point*. The next album, *Illusion*, featured Hugh Hopper on bass Laurence Scott on keyboards, and was also the band's best. Boyle and Morris remained the only constants for *Deep End*, made after the band had really broken up due to touring difficulties, when Zoe Kronberger and Frank Roberts played keyboards and Dan K. Brown bass. Later on the usual *Best Of* album came out.

During this short existence the band made some fine music, not least due to Gary's diverse electric and acoustic guitar styles, and he was able to produce a solo album, *The Dancer*. The playing was good, but it was somewhat fractured and his new album, *Electric Glide*, very guitar based and with several interesting guests, looks set to eclipse it. Just before its release he looked back over the albums and the development of his own style.

**How do you compare *Electric Glide* with *The Dancer*?**

I never really get a chance to jam with other guitar players, and this album began as practically a throwaway idea. A lot of amazing players live near me and I wanted to jam with them not using keyboards and so on as in the band. Although it started out as fun the idea of actually turning out a 'guitar album' was brought up. It now seems that there could be more, maybe one a year as a separate project. There are two tracks with no other guitar players on them, one a little two minute jam with just bass and drums and a twelve string track which is just me. There are three other guitar players; Gary Moore,

Robert Ahwai and Kenny Shaw. Gary does three tracks, mainly the funky ones: in fact, his tracks took me well outside what I normally play. On nearly all the electric tracks the guest solos first, on the acoustic duets with Kenny I solo first. Kenny's the only one I was playing with on a regular basis.

**A couple of the tracks sound almost like tracks left off *Blow By Blow* or *Wired*.**

Funny you should say that. Two of the funky tracks, *Snap Crackle* and *Electric Glide* feature the *Blow By Blow* rhythm section, Phil Chenn and Richard Bailey.

**Were there any particular styles you wished to explore?**

I wanted to play their way. I could never play Robert Ahwai's funky stuff the way



he does but I enjoyed playing with him. One day with Gary, the whole session would be incredibly high energy, the next with Robert and Phil would be really laid-back.

**Isotope is officially defunct, isn't it?**

Yes. Things were going well but we were the only band with the management company who wanted to get on the road. I tried to hold it together for a couple of gigs but they weren't putting any money in so I couldn't. In fact it had broken up before Deep End. While we were rehearsing for it Hugh Hopper decided to quit and we got a bass player in who was coming to Nigel Morris' house in the morning to run through the parts and going to record them in the afternoon. That's OK if you're doing it with session people like Simon Phillips.

**During the band's history there were many personnel changes.**

The line-up that did Illusion; Hugh, Nigel, Laurence Scott and myself, was a very happy one and it's coincidence that seeing that period end happened alongside the business hassles.

**One of the changes for Deep End was including two keyboard players in place of Laurence Scott.**

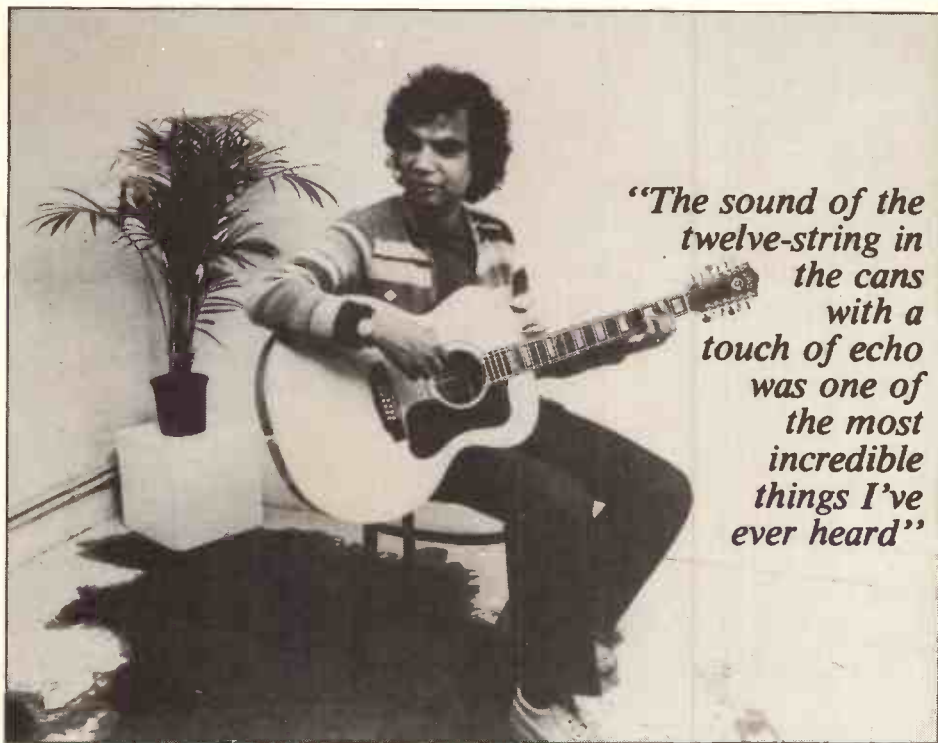
That simply gave *them* more space, and it also gave the guitar more to work with. Someone like Zawinul could do it on his own maybe, but he's like two players anyway.

**If the band was dead before Deep End, the Best Of album must have been a bit of a stopgap.**

I didn't see the point of it. It was just those three albums, so we each put forward a couple of tracks and obviously tried to ensure that it balanced. Going back to the band's break-up, the drag here is that there's no real environment for the music, what you might call jazz rock, I suppose. You don't get the chance to do twenty gigs and settle on a suitable style and that's why the band's music was always searching. Isotope were luckier than most. We got good press in the early days, which *is* important in the provinces, and we managed to string some dates together.

**You also changed producers, from Poli Palmer to Robin Lumley.**

It was a brand new band when Poli did the album - Illusion. His way of doing things was to relax everybody and do it with us, a co-op kind of thing. Robin was different as he didn't have group identity to hang onto, so things were a little more difficult. He also did The Dancer and we worked much better then as our relationship was set. It took me a while to accept the idea of overdubs and things then. I like to do two or three takes and then go home and want to shoot myself because I hate the take we accepted. The drag from the playing point of view has been that during the last three albums or so there haven't been gigs going on at the



*"The sound of the twelve-string in the cans with a touch of echo was one of the most incredible things I've ever heard"*

same time so I was really getting my chops together during the recording.

**What guitars have you been using?**

I have used a Les Paul over the last three albums, and I'm now changing over to a Guild semi-acoustic. I thought about Ibanez as well. The Guild had already been half converted to di Marzio pickups, but I wasn't able to use it on the album as it wasn't complete - also, I didn't have it fully sussed and the producer said it just wasn't singing. But the one thing I could never do on the Les Paul was produce a very well articulated sound when I wanted to.

**What about effects?**

Most of them are studio effects, where you can get them directly on the cans. I do have a pedalboard with volume control, an overdriver which I don't use so much now, a compressor, Mutron, and a flanger. I would like to use a little fuzz for certain things, as you can't get a *soft* fuzz from overloading.

**What stringing do you use?**

This is where it gets a bit silly, they've been gradually getting heavier and heavier: 16 top, 20 second, 24 third, and 30s, 40s, 50s for the fourth, fifth and sixth. That's a bit too heavy on the semi-acoustic. I've got 13 or 14 top and 22 for the third. There's no particular difference in the way I approach the two guitars, though.

**What about technique - what would you say characterises your playing?**

The sound is just as important as technique. There are things I want to work on, changing the rhythm sound from bar to bar and of course changing to lead and using a very different sound. If someone says to me 'wow, that was fast guitar

playing', it honestly depresses me. Someone like Alvin Lee will play incredible guitar, just *do* it, and people say 'that's Alvin Lee' not that's Alvin Lee playing fast'. Guitar players, if we're not careful may well end up looking on this period as a bit of a downer.

**This is more of a technical philosophy than an insight into your particular techniques.**

Well, I can't play finger style, I always use picks. That's a technique on its own. I lack harmonic playing, over chords and things, I don't like complicated chord sequences. It's down to finding ways of getting around the - I practise scales a lot. It's not only knowing the notes in a chord, it's realising how many different angles you can come in from. The electric guitar offers *sounds* which can be appropriate. If, say, you have a G7th chord you can start a solo on any note in the G7th chord, on any note in a chord *related* to G7th - like C - or you can move in with pure electric sound. The two basic techniques at your disposal are legato and staccato. If you're playing four notes and they're all on the same string, you can hit the first with a plectrum and finger the rest, hammer on. That, legato, will give you a smooth, liquidy style. Now I don't do that often. I prefer an attacking style of percussive picking, striking each note with alternate picking. Moving from string to string is easier that way, although obviously legato pickers have their way of getting round that by striking the first note of every new string. You have to practice alternate picking



# GARY BOYLE



*"I prefer an attacking style of percussive picking, striking each note with alternate picking. Moving from string to string is easier that way . . ."*

across the strings. I don't use open tuning, although I would love to try it on a twelve-string. . .

#### **Which brings us nicely to acoustics.**

The twelve-string I meant was a Guild which I saw at Julian's Hire. It so happened that the tracks we were putting down on the album needed a twelve-string, so I grabbed it.

#### **What about your standard acoustics?**

On the acoustic tracks with Kenny I borrowed a Martin, and for the rest I used two Guilds, pretty top of the scale – ones I couldn't afford to buy. The sound of the twelve-string in the cans with a touch of echo was one of the most incredible things I've ever heard. You don't get quite the same sound in the control room through the speakers. The only difference between playing electric and acoustic is that because of this sound in the studio I enjoy playing less on the acoustic. Live with Ken, I play it like an electric. An experience I had recording Doormouse for The Dancer illustrates that point. For the first take we were basically just getting the sound tightened up and I just fiddled round and enjoyed myself. We played a bit back and then settled down for second take. I rolled my sleeves up and really set about it, whizzing all over the guitar. It sounded like a bunch of shit. I was playing guitaristically instead of musically. Robin, the producer, told me to listen to the first take and he was right. It hung together.

#### **What about amps?**

On this album Robert Ahwai used a Twin Reverb and brought me a Boogie. For the heavier tracks I cranked up a Marshall combo. I use the amp to contribute to the sound. One system I had and still use in the right application is a small Fender Deluxe Reverb, and I got the people at Julian's to put DI in the extension speaker sockets. I hate monitors so the amp becomes the sound I want and that can go straight into the bigger Marshall. What is also nice with this system is that when I want to use that keyboard/bass pickup sound for the acoustic I can get a small amp sound without turning the big one down. The small amp is still pumping away, i.e. producing its best sound, but it's not blasting out.

#### **Have you considered just using a smaller amp and mixing up from there?**

It's funny, that. I *have* tried it loads of times but I like to *feel* a stronger amp behind me. It might not affect the sound of the gig, only the way you approach your playing. The reason I don't like monitors is that if the piano comes through for a couple of bars, it's enough to throw the whole number. What I did use before I discovered this two amp system, depending on the acoustics of the gig, was to use 4 x 12s and have them pointing partially into the wall. I could get the bounce off the wall and still feel and hear it properly. You can feel it in the strings, pushing big speakers. You

don't want that feeling on a semi-acoustic.

#### **Do you have any particular influences?**

Django, Wes Montgomery, Tal Farlowe – great picking – then later on Joe Pass and of course Johnny McLoughlin. He was the *influence* of the mid-sixties. It got to the stage around '69 when I just couldn't stop playing octaves. I had to make a conscious effort to take them out of my vocabulary.

#### **And what about the future?**

I'll try and fix one group-type album a year and one guitar album a year. Apart from that I want to get back on the road. I prefer playing live, although by necessity I have been getting into studio work. The way I work in the studio now suits me, because instead of having a band with everybody bending over backwards to meet musically, I now get people who I know want to play a certain thing, so it works. That way individuals enjoy their own playing more. I would like to do an album, although it sounds contradictory, where I've just done fifty gigs and am able to shoot straight into the studio and record. Take The Dancer, you can hear it evolved in a recording studio. During the recording the producer played me a Barbara Thompson album he was doing at the same time, and the strong feeling which came over me was 'wow, these tracks come from a road band'. I want that feeling back for myself.



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There's a particular sort of bass player bred in Britain. He's not the ultra-flash Stanley Clarke type, more of a melodic and tuneful player epitomised, perhaps, by McCartney and Squire.

One more candidate for the 'British Bass Player's Award' is Wishbone Ash's Martin Turner. Although the band may have turned more American during their past few albums, Martin has retained a peculiarly English-ness about his playing which has resisted the changes imposed by a period of exile in New England where, until this month, the band had its home. Ash have now returned to Britain with a new album, a full tour and, thankfully, a desire to stay here.

Like McCartney, whom he admires immensely, Martin is also a singer and it was singing which we first talked about when I met him in the office of John Sherry, their one-time agent and now full-time manager.

"I've always been into singing, although I'm not recognised as a singer and I don't think that I'm a particularly good one. I have to confess that when I was a boy I belonged to a church choir and I'd also have to say that if any particular type of music makes me respond it's classical music of the type that I was exposed to then; hymns, anthems, psalms, fugues, Land of Hope and Glory, that sort of thing. In fact it would almost constitute an ambition for me to write that sort of song now, something which would become a real classic song.

"From there I got to be head choir boy and I actually had a very good voice. As soon as I started singing Rock and Roll, though, that went completely. I absolutely destroyed my voice by singing loudly. I actually have nodes on my vocal chords now and it's a direct result of the unnatural process of trying to sing against 100 watt amps. I suppose it's just one of the prices that you have to pay. I could have a minor operation to have them removed, in fact. They have to shave the tiny nodes of the vocal chords but they're so small that they have to do it under a microscope — sounds horrendous doesn't it? I'd have visions of the guy's hand slipping and me ending up sounding like Rod Stewart. Mind you, that might not be so bad!"

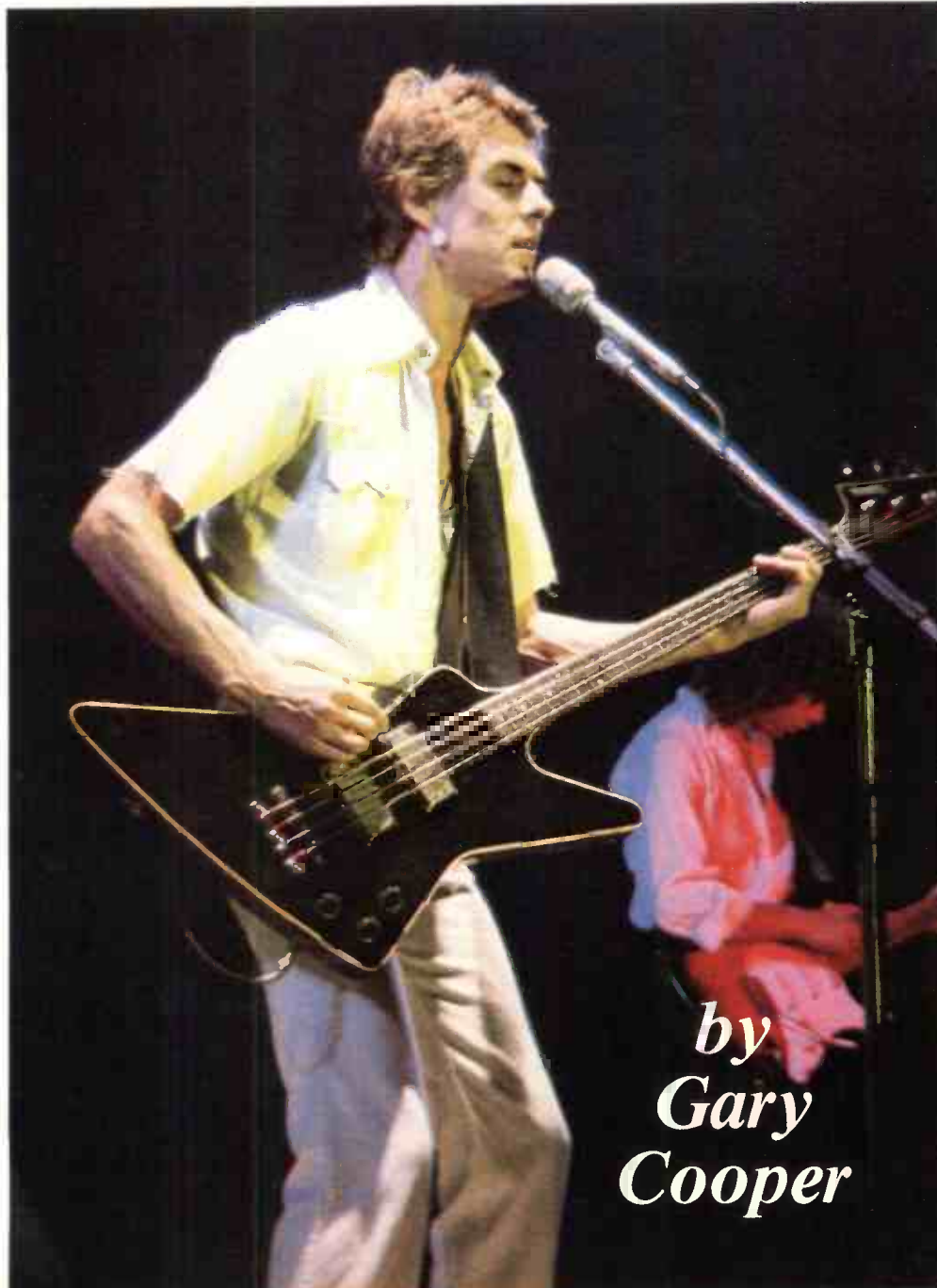
One of the things that's always interested me is how a bass player manages to split his brain well enough to manage to do both things at once. It's alright to play a few chords and keep it together but people like Martin, McCartney and Bruce seem to be able to do both at

# MARTIN TURNER'S SAUCY SECRET

the same time, with neither suffering.

"It is tricky learning how to do it. Once you've actually mastered the technique though it becomes quite easy. You have to learn to switch either one of the two functions onto automatic and it's like having your brain split into two, handling one of the functions on auto. I think the principle is called negative feedback which is what I wrote that song from Front Page News called Surface to Air about. It's a corrective impulse which tells you what not to do, like you can only go somewhere by knowing where not to go, I think it's a form of binary logic."

As usual, it's worth delving into Martin's musical past to find out what pushed him into the directions which he's since taken. On the equipment front his first choice was a classic combination.



by  
*Gary  
Cooper*

"My first bass was a horrible blue Futurama. Actually it only *looked* horrible, I had a lot of fun with it and wish I still had it in some ways. I think I paid about £33 for it at the time. I used to put that through a Vox AC 30 which was asking a bit much of an open backed enclosure with two 12" speakers."

Having left the "Wild West" (the band was based in Torquay, Devon), Martin eventually found his way to London to form Wishbone Ash in 1970. Before that, however, he'd managed to progress beyond the Futurama onto a home-made job which he bought for £6.

"It was a pretty terrible guitar really, it had this thin neck, bit like a Framus. Still it looked good and was unusual. I had that right up until the first album came out. In fact I seem to remember that the very first photographs of us that appeared showed me using it. The very first pro guitar that I had was a Rickenbacker. That was in 1970. I wasn't actually that crazy mad on it. It had a really good percussive effect on the treble pickup but the bass pickup was very woolly and indistinct. I also experimented with a six string bass for a while but couldn't get very far with it. Part of the trouble with the six string was that it was very hard to get decent strings for it. All I could get were horrible flatwounds and I couldn't get on with them at all."

Regular listeners to Ash and those who've followed the band's fortunes will know that Martin is one of that legendary band of bass players who've locked themselves into the Gibson Thunderbirds, beloved of many of us, me especially!

"Yeah, I've used Thunderbirds off and on for years although I tend to use my Hamer on stage most of the time these days. The very first T'bird I had was picked-up somewhere in America and I hadn't really had the chance to get into it before it was stolen, which cut me up a bit. Then we were on tour with Mott in America and Pete Watts was using one. I asked him if he'd sell me one but he really didn't want to. He did offer to lend me one which was really great of him — he's a great guy in fact, I really like all of that Mott crowd. Possible because it *was* just a borrowed guitar I really started getting into it and in the end I forced him into selling it to me — I just had to have it! I still use Thunderbirds on stage because I need two guitars.

"Another bass I have started getting into lately is an old battered Rickenbacker we found in New York. It's an ancient one with proper pearl dot position markers rather than

those horrible plastic wedges they use these days. In fact it was so old that I don't even think they'd varnished the fingerboard although I can't quite be sure about that. Anyway, it only had one pickup so we put a DiMarzio on it. Then we put on a Badass bridge, a heavy chromed one, and generally messed around with it. For a while I had visions of us really messing it up and I suppose that chopping around an old guitar like that is a bit sacriligious isn't it?

"When we were doing Front Page News I wasn't quite getting the sound I wanted and almost in desperation I pulled out this old Rickenbacker to use. It sounded fantastic. I used it on Surface to Air, which was one of the last tracks we did on the sessions for that album and have used it almost all the way through the new one. Mind you, the new album's so long that the bass has ended up way back in the cut. That's one of the problems with long albums, you have to loose quite a lot of bass end to get all the tracks on."

As he'd already mentioned that he mainly used a Hamer on stage I asked what he thought of these American made instruments which seem to be becoming so popular across the other side of the Atlantic.

"Well it's hard to say really because mine is serial number 0001. It was made in the *very* early days, before they'd even got the measurements sorted out. What I wanted was a sort of Gibson Explorer bass copy and that's what they made me. We didn't even know what pickups to put on it but I eventually took some off an old Thunderbird of mine and it's great now.

"The best thing about it for me is the balance. It's very top heavy, a bit like a Thunderbird, and I love that as it lets me get very physical with it and start moving around with it. I like to have to fight a bass and for that reason I tend to set mine up with a very high action so that the strings really eat into the ends of my fingers. I like to feel really vicious with it. That's one of the differences between playing bass and playing guitar I suppose. I do play guitar as a matter of fact and I love it but I just wouldn't feel at all right with a guitar on stage. I need to have something to fight."

Perhaps the most unique aspect of Martin's playing, however, is that he actually uses a form of open tuning on some numbers. In all my years spent playing, interviewing, reading and generally absorbing myself in bass playing, I've never come across anyone who actually used open tunings on a bass before, and I don't suppose you have either.

An explanation was obviously called for.

"Well, it all came about by accident really. I just picked up a bass one day and found that the E had somehow got itself tuned down a tone to D. I just started playing it and found that I really liked it. That's why I have two basses on stage these days. I have the Hamer tuned normally and a Thunderbird with the E tuned to D.

"The first time I think I used it was on The King Will Come and I've used it on several tracks since then. I used it on that track to get a very low octave and I also used it on Surface to Air, Come in From the Rain, and a few others, maybe about four or five songs. It's really incredibly easy to play in that tuning because whatever you do normally on the string you can also do on the E in exactly the same way which leads to all sorts of octave possibilities. It's very good to play in D and also in A and G, I've even used it in E. It's cropped up in several places like Runaway and In All Of My Dreams, You Rescue Me.

"I suppose that's part of the reason it's easy for me is because I don't play thinking notes. I tend to learn a part, memorise it and improvise around it. Maybe if I was a 'proper' musician and thought notes then I'd find it difficult but I actually believe in cultivating unorthodoxy as it tends to set you apart from everyone else and make you recognisably *you*."

Another aspect of his unorthodox approach to bass playing is Martin's use of a pick. Like me, he's felt that the traditional disregard of players who prefer this approach, rather than the more orthodox fingerstyle way, is unjust.

"I suppose that I just never learned to play with my fingers but you'd be surprised at the sound you can get just by varying the way in which you hold and use a pick. I place a lot of emphasis on trying to be ambidextrous and I can do almost anything with either hand except write and brush my teeth! That led me to concentrate on playing with both up and down strokes. The difference between up and down strokes is quite remarkable."

This is a point of view which I've heard expressed quite a bit over the years and asked Martin to explain, if he could, why there is this noticeable difference.

"Well, look at it this way. If you ever find that a thread which you've done up with one hand can't be undone, try undoing it with the other hand. Because the angle of leverage is the same you'll find that nine times out of ten you can do it.

It's the same principle behind why the up and down strokes sound different."

Just for the record, by the way, strings used are Rotosound wirewound, but deliberately left on until they are almost dead in sound.

"I don't like roundwounds when they're new, they sound too bright for me. Actually I was in a studio in Miami and was complaining about a new set of strings that I'd put on when our sound guy said 'Oh, you should do what Steve Stills does — put barbecue sauce on them then rub it off again, that'll deaden them.' I tried it and it works! Actually you can do anything to deaden them and get that sort of Beatle-Gretsch deadened sound."

Perhaps I should point out here that Martin, by his own admission, likes to, er, extract the urine from time to time (an interview in *Guitar Player* being a notable case in point). I couldn't swear that he wasn't taking the mickey. Think carefully about it before you try it anyway!

Having gone onto Orange amps for many years (which are still used by Andy Powell and Laurie Wisefield by the way) Martin has now gone the way of many modern bass players and opted for a split system using one of the American massive powered

'killer amps'.

"Yes, these days I use BGW's to drive my speakers and have an Alembic stereo pre-amp. One BGW drives two 2x12's which were made by an American company called Heil. They're sort of front loaded jobs with a slight horn. I'm not absolutely sure what speakers I have in them but I think they're Electrovoice. I've tried most speakers from time to time. I tried J.B.L.'s but I'm not crazy mad over them. They sound a bit too harsh for my ears. I also used Gauss which seem very good indeed. They're a bit too expensive though and they seem to blow up with me just as often as anything else. I tend to like a warm sound" (he uses Tannoy Golds for his Hi-Fi at home which should give you the clue to his tastes) "and find that Electrovoice are about right. As well as the two 2x12's I also have two 2x15's. Again, I'm never sure what speakers are being used at any one time because our sound guy keeps a stock of them and replaces things as they blow. They're probably Electrovoice again or they could in fact be J.B.L.'s. My general principles where sound equipment is concerned are never to load anything above more than about half it's capacity."

As a bass player Martin is, as I said at the opening of this article, one of those very melodic English players. It's, as he admits, what he aimed to be.

"I tend to play in such a way as to constitute a melody so that I'm either actually singing it or playing against it. I think that is a very un-American way of playing. I have a tendency when I am playing someone else's song, say one of Laurie's, to not even want to know what the chords are. Quite often the question arises as to whether that causes a clash musically, but if it sounds good to me then I'd rather go with it and stay with it.

"I'd go back to that question of unorthodoxy. Look at Hendrix; he played his guitar upside down and didn't even bother to change his strings over. It was *totally* unorthodox but it sounded good didn't it, and you can't argue with that!"

What's more, you can't argue with a man who plays open tuned bass with barbecue sauce on his strings? Seriously, though, Martin Turner deserves listening to. Think I'll try that open tuning idea myself and, while I'm at it, where's that bottle of tomato ketchup! . . . .



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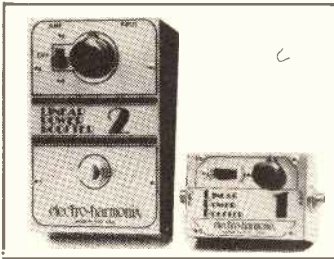


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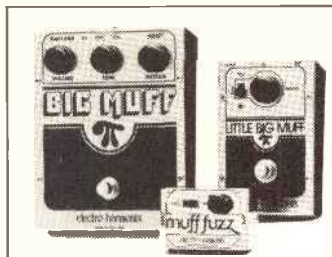
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## MIXXXXX

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## COLUMBUS 14R

Price: £129.95

Reviewed by: Tom  
Stock

You'll probably recall some of the comments we made about one of the Columbus' 'competitors' a couple of months back and that Peter Douglas hinted that the Columbus might be a better alternative. Well, I decided to put my 'money' where his mouth was (he doesn't eat too well) and get hold of one of these said guitars to see how I got on with it. Well, it must be said first and foremost, that this is one hell of a \*\*\*\*\* good guitar: in fact, at just under £130, it's a genuine contender for the Beat Bargain of the Year competition!

The 14R is by and large a Gibson Les Paul copy although I presume one can't say that categorically any more (more interesting incidentally and totally by the way, is the current trend amongst Japanese guitar makers to copy models from the Yamaha/Ibanez ranges) but it makes little effort to hide its similarities shall we say?! No, I'll go further than that - it looks so good that it appears to aspire to be a guitar in its own right.

### Burning

First impressions are of a very attractive, well-made instrument on which not a little care and attention to detail has been lavished. The black polyester finish fairly gleamed by the light of the midnight oil I was burning at the time and the gold plated parts - machine heads, bridge and tailpiece - look genuine, rather than the all-too-common chintzy, Woolworth type finish which seems endemic at this end of the guitar market.

Body is laminated maple with multiple binding to the front and back edges; neck is Nato and fully adjustable; fingerboard is ebony coloured Rosewood with an Ivorine binding and 'Pearloid' position marks; frets (all 22 of them) are nickel silver, and the pick-ups twin super humbucking open type; machine heads are (to quote the brochure) super quality gold plated individual geared type fitted to a multi-bound head. The overall length of the guitar is 1000mm, scale length 627-632mm, body top 235mm - centre



185mm - bottom 330mm and depth 45mm (50mm including the bowed front). Controls provided are standard - p/u selector switch, and volume and tone rotary controls for each pick up. The rotary controls are well fixed and quite a hassle to pull off - in other words they ain't gonna fall off like ever!

OK, strap it on - it feels purposeful and balances properly without any devastating tendency to chuck you sideways either way! Strings provided were probably an inexpensive set of nondescript medium gauge but they seemed OK and in no way resembled ship's cables for example. Machines were very smooth and easy allowing for accurate fine tuning with minimum hassle although I found the G string tended to click-jump. I blame this on the string winding itself, as the other five machines worked admirably. Is it really all good so far? Yeah - as I said earlier on it's an attractive well made instrument. The shape has been an industry standard for yonks, and is therefore unlikely to either win friends from the Fender camp, nor lose them from the Gibson one.

The action seemed somehow to be rather high - which strangely it isn't at all. I can't actually work it out - must be psychological or something - because the guitar had obviously been set up very well indeed. I remain puzzled by my reaction. Jack plug in - I would have liked to see a deviation from the originals and have the input jack on the front of the body rather than in its normal bottom-end vulnerable position - and up with the amp.

### Comparison

The overall sound is predominantly thick and round - real chunky stuff, and the humbuckers really do their stuff. In comparison to a rather unusual guitar I had on review at the same time costing very nearly three times as much, the Columbus completely overshadowed it, drowning it out of hearing. It is, unfortunately, this volume which highlighted the one really annoying fault I could find with the Columbus - the progressiveness, or rather the non-progressiveness, of both volume controls. Scaled on the controls as 0-10, there is a very steady build up of volume from 0-8; but, it is so gradual that to arrive at a really powerful sound you soon realise the scale should go on to about 25. Yes, you've guessed it. Between 8 and 9 all hell breaks loose as, on a subjective estimate, double the volume arrives in one eighth of the turning motion - which obviously is going to cause problems in live situations. Just a small tweak with the customary fifth finger and you could have the club manager asking you to not come back next week (assuming you could hear him!)

### Progressive

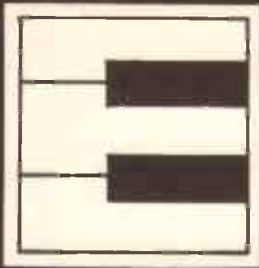
The tone controls are far more progressive - starting to work hard from 2 onwards in a steady and progressive scale. I really can't think if this is typical of all Columbus's or if, and I sincerely hope so, it is peculiar to this model on review. It *could* be got used to, but in view of the excellence of this guitar in all other departments, it ought not to be there at all.

### Outstanding

There is plenty of punch in the sound - the Columbus refused to sound muddy: - dirty, yes, but not muddy. As with its inspiration, it lacks the ear splitting treble area of the Fender ilk, but then you would hardly expect it to sound like that. With both p/uses operating and the tone controls up towards the treble end the Columbus becomes a very rare beast a (Les Paul) Les Paul copy (sorry, I wasn't going to say that again) which has a pretty fair imitation of a Les Paul sound. Great stuff.

Overall then, ignoring the hassle with the volume controls, it's an outstanding guitar for this price - quite outrageously playable and likeable. With the volume hassle, it becomes a little more difficult to assess.





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## INSTRUMENT REVIEW Keyboards



### WASP SYNTHESIZER

Price: Less than £200

I decided to include this article under the heading of Instrument Review even though I couldn't actually give the instrument in question a proper review — solely for time reasons. The Wasp made its entrance perilously close to the time when the whole magazine was bundling itself off to the printers, and I was left with a very few minutes to give it a going over.

The Wasp is a very unusual synthesizer for a number of different reasons. Firstly,

when the production line starts rolling (this was a valuable prototype I had managed to get my hands on to) its manufacturers Electronic Dream Plant Ltd: intend to sting you for less than £200 (r.r.p). That in itself is astonishing. Secondly, the keyboard is a la Stylaphone i.e., just a solid flat bit of metal with the keys painted on, which is sensitive to the slightest touch. Thirdly, it's battery powered with its own small, built-in amplifier and speaker, all housed in a very thin plastic-type box weighing around 5lbs (at a guess).

OK — now comes the good bit, so stop rolling around the aisles and gripping your aching ribs, or wondering why we haven't made it Toy of the Month — the damn thing is serious! IT has two oscillators, noise, filter, envelope generator and all the other bits and pieces which so-called 'proper' synthesizers have. The keyboard has two octaves and is touch sensitive, and, say the makers, incorporates a new digital break-through which holds the oscillators constantly in tune — i.e. no tuning hassles during the gig.

Oscillator 1 has a sawtooth, pulse and width control with a 6 octave range; Oscillator 2 has sawtooth and square wave with variable pitch control. The Control Oscillator controls outputs for square, sine, sawtooth (rising and falling which I believe is only found on Oberheims) noise and ran-

dom sample and hold. There are controls for frequency and pitch modulation.

The Filter section has a fully comprehensive filter which constantly tracks the keyboard — say Electronic Dream. The filter consists of frequency and 'Q' controls on low pass, band pass and high pass. The Envelope Generator Section contains separate attack, decay and sustain level/repeat controls. These controls are totally separate from the control envelope which consists of the same controls — the delay function allows a delay time of up to one second after triggering the keyboard.

At the top of the instrument are outputs for line out and headphones (jack sockets) and two line sockets which permit interconnection of up to 50 Wasps (!!!). This means that any more than one Wasp can be controlled by one keyboard. The speaker is disconnected when the line out is in use and power is supplied by six 1½ volt batteries or a 9 volt mains adaptor for which a socket is provided.

Heard through the built-in tranny type speaker the sound obviously is unremarkable, but quickly hooked up to a big Orange top and Maine speakers it took on a different semblance altogether.

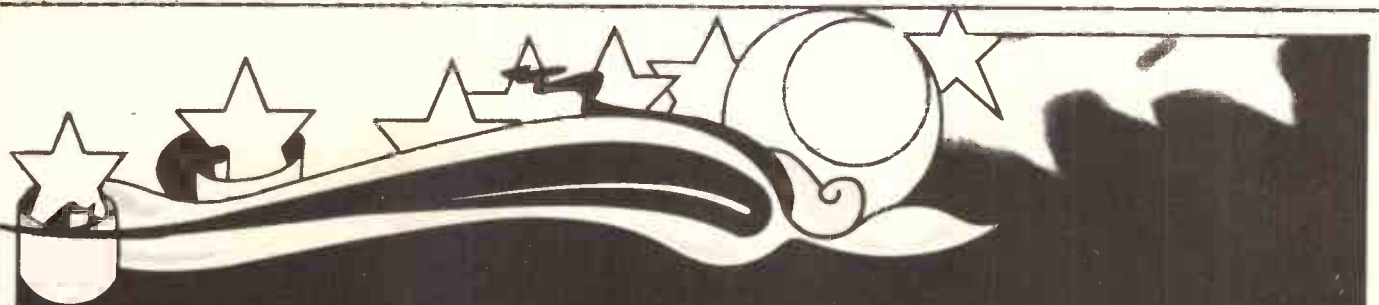
The keyboard is very strange at first, and as I didn't have it long enough that will have to remain my only impression. I guess it would and could be got used to, but I fear there may be a tendency to ignore it on a multi-keyboard set-up where it would most likely find a home, because one's fingers tend to get used to depressable keys and switching to something as different as this could upset any keyboard player's composure. On the other hand, runs of incredible speed can be set up on it! (In fact it seems undefeatable for speed).

The prototype looked pretty garish with its bright yellow keyboard, logo and knobs and instructions, but then that's purely personal. I'm told that a different finish is planned for the keyboard on which the prototype paint was beginning to peel! Unfortunately I cannot make any decisive comments on the tones available — but there were a hell of a lot of them.

The conclusion, at this short notice, that I can come to is that, provided production models can be tidied up, this really is the first synthesizer I've ever come across which is in reach of the majority of keyboard players on price alone. £200 on the good old HP isn't going to break that many players, and for the number of different effects available, is a hell of a good investment. And every roadie in the country is going to be damned pleased about it — it only measures some 17 inches wide by 13 inches front to back with a maximum thickness of 3 inches!

I guess it's going to need to be housed in a flight case of sorts even though it's claimed to be housed in 'unbreakable plastic.' That sort of claim is loved by the heavier handed members of road crews that I know. In all then, a remarkable product, and I look forward to an opportunity of spending considerably more time with a finished model (like for ever?!).





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## INSTRUMENT REVIEW

### Drums



### ROGERS LONDONER FIVE DRUM KIT

Price: £788.12 r.r.p.

Reviewed by:  
Howard Rosen

One of the first kits I ever owned, about eight years ago, was a Rogers. In those days they were busy promoting their Swivomatic range of fittings and stands; now the carrot is a system called Memriloc, and I decided to try one of their most popular outfits, the Londoner, in an effort to find out how much they had changed.

The kit comprised 8" x 12" and 9" x 13" tom toms, a 16" x 16" floor tom, a 5" x 14" Dyna Sonic snare, a 14" x 22" bass drum plus snare stand, two cymbal stands, hi hat stand, Supreme bass drum pedal all dual tom tom holder. All the drums were 5-ply maple with the exception of the brass snare drum. As usual, I proceeded drum by drum.

#### THE BASS DRUM

This came complete with a pair of the thickest metal spurs I've ever seen outside a John Wayne western. They were hollow, with removable rubber feet should anyone prefer to use the metal spikes underneath instead. Naturally, they featured Memriloc clamp fittings. Naturally, you want to know what the hell Memriloc is. Quite simply, all your adjustments of height and angle become "set" so that when you put the kit together again everything will be just right, or at least it will be positioned just as previously. This means that a) you won't inadvertently set up the kit badly (would you anyway?) and b) that you can't set the kit up differently unless you start from scratch again and "reset".

The system works well but I don't think that the average drummer will be bothered one way or the other. I felt that instead of spending all that money on what, after all, is merely a glorified gimmick, Rogers could have spent it — or rather *not* spent it — by keeping the kit as it was and sitting on prices. Additions, if they are improvements, are always welcome, but the Memriloc seems to be marking time as far as drum innovation goes.

CBS/Arbiter, the distributors, were quick to point out that Rogers had researched the matter among several top drummers. Top drummers, however, don't generally have cash flow problems and consequently aren't paranoid about what they give the old thumbs up to, so long as their screams of 'send round a couple' are

audible. Not a bad idea, then, but not as good an idea as selling the kit more cheaply. Anyone not a superstar should agree with that. Where was I? Oh yes, the bass drum. Construction was fine and the sound deep n' loud.

#### THE TOM TOMS

Beautiful. For once there was no ringing or rattling, and the warmth and richness of their tone should make them studio favourites. The floor tom was also impressive.

#### THE SNARE

The Dyna Sonic snare has been around a long time. The makers claim it to be the cleanest, sharpest, fastest snare in the world (reminds me of a line in another western just before the bad guys hit town). I did like it, actually; the finish on the brass looked great, and it had a sound to match (ten tuning lugs). This could be one to extract from the rest of the kit and buy singly, although it will take you a good few minutes to count over the green ones...

#### THE STANDS AND FITTINGS

The cymbal stands were very stable although not too heavy, with plenty of height and angle adjustment — and of

course the magic M. The snare stand was multi-purpose: interesting to see that they have reverted to the traditional type of stand they pioneered many years ago instead of the intermediate basket style. The hi hat stand worked as well as the cymbal versions, and boasted a fine action.

The bass drum pedal is something of an old favourite of mine. I own three Rogers Swivomatic pedals and this model, the Supreme, is heavily based on the Swivomatic. The footboard here is wider and stronger — a plus — and the locking device which clips onto the drums weaker — a minus. It came adrift twice during the battering. Last but not least was the double tom tom holder, adjustable with a little time and patience.

#### CONCLUSION

The Londoner carries a recommended retail price tag of £788.12, quite enough to make you involuntarily clap your hand over your wallet pocket. However, many shops — like the London Drum Centre where I carried out the review — are offering the kit in the far more attractive region of £550. If you can shop around and find it at this sort of price it becomes excellent value.



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## ARIA 9400 6 STRING ACOUSTIC

Price: £83.70 inc. VAT

Reviewed by: Tom Stock

Ten minutes with this guitar left me wondering why in hell we can't make guitars of this standard at this price rather than having to import them from yet another company in Japan. Gigsville Ltd., the importers, are obviously pleased, however, because they're onto a real, genuine winner. A few months ago we reviewed the prototype of the Aria PE-1000 and the article was stuffed full of comments like "... the finish in every place was immaculate, without a trace of shoddy workmanship or compromise in the quality of the components ...", "Aria have tried hard to be tasteful and have largely succeeded", and "... an instrument which has a very definite character of its own." Those comments were about a guitar costing over £300, and it's immensely pleasing to find they are equally applicable to this acoustic cousin retailing at a very meagre £83.70!

### Classical

A small section of background here might be in order. Aria were formed 22 years ago by a classical Japanese guitar player, Shiro Aria, a man described to me (by admittedly a biased source!) as being highly conscious of quality and of great integrity. Aria have always worked within one criterion — that the product should be as good as possible within strict price guidelines: they aspired, therefore, to a wholly commendable company philosophy, cheapness being no excuse for poor quality. Now, 22 years on, Aria employ some 80 people and are extensively distributed throughout Europe and the USA. Gigsville Ltd., was formed at the end of last year by Pete Tulett, formerly Sales Director of Rosetti, and Terry Maybee, ex Sales Promotions from Hohner. In the precious few months since then Gigsville have succeeded (probably beyond their own expectations) in placing Aria products very firmly and indelibly on the market.

But what about the damn guitar, you're all shouting (aren't you?). Well, two observations stand out immediately. For once (and it is so occasional) the product reflects



the claims made of it by the importers and mirrors them exceptionally well. Secondly — because that's a difficult concept if you haven't heard Pete extolling the virtues in person — the only other guitar in this price range which I've ever played which matches it is a Yamaha, and I'm know for my liking of products from that company.

So what have we got: basically a conventional 6 string flat top acoustic guitar of unremarkable shape resembling — as indeed do 95% of all guitars of this persuasion — the produce of a certain Mr. Martin's set-up in America. Top is laminated white spruce, and back and sides close grain dark mahogany with white edge binding. Neck is nato-mahogany and fingerboard rosewood. Machine heads are individual chrome plated and that's about it.

Everything about the appearance and construction is immaculate (I said those references to the electric were applicable here): the internal ribbing in particular is unfussy and straightforward — the whole guitar looks right. Although the neck is fitted with a truss rod, Aria have gone for the kind which is adjustable from inside the soundhole at the butt end of the neck, rather than under the more usual plastic triangle on the head. This little detail of course resembles the Martin even more (where, admittedly, there is no rod at all).

Gigsville informed me that every single guitar they handle is double-checked. John Joyce sets up each instrument as it arrives from Japan, but because it may "lie around" the Gigsville premises for a few weeks before dispatch to a dealer/customer/reviewer a certain John Small checks the setting again before the guitar is eventually let loose into the market. This procedure ensured that the 9400 under review here arrived in perfect condition, playing and looks-wise. I have absolutely no reason to doubt that this process is not followed with — as they say — every other guitar.

Many disparaging remarks have been made about laminated top guitars — and perhaps the fact that they're unlikely to 'mature' like a solid top is a significant one. However, this Aria already sounds right — and is unlikely to change its basic information at any point in its life (unless some idiot cracks it or forgets to change strings for a couple of years!)

The tone is predominantly middle/treble orientated — the Aria won't quite handle the stronger bass tones of more expensive guitars, but against that it projects so damn well: it is loud, but projection isn't just about volume. It's about getting that volume across a room, or round a corner, and it is in this department that the 9400 is so strong. The tone is very clear, and there's bags of sustain available.

Action — of course — is excellent because it was set up to be so — and it's all helped out by a set of unknown (to me) strings which were really superb. I would make a point of replacing them with a set of my own favourites just as an experiment, but I feel that these are admirably suited to the Aria: around a medium gauge but with much of that delicious springiness normally associated with ultra-lights, but without the tinny response of that kind of string. Bending is aided considerably by the smooth fingerboard.

Not much to be said about the machines — they're smooth and progressive although I'm not over-keen on the shape myself, thinking them to be rather large for such an otherwise perfectly proportioned instrument.

At the crazy price of £83.70 including VAT (Pete Tulett knows well that he could sell them at a considerably higher price and clean up bigger profits at the same time) the Aria is most definitely a welcome addition in an extremely overcrowded and mediocre price bracket.

Still, the more dross there is about, the brighter the stars shine out from it — so hello Aria, and I really hope you're here to stay.

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## PANGBORN FRETLESS BASS

Price: £650 inc. VAT  
and flight case

Reviewed by: Tony Reeves

Ashley Pangborn is a young guy belonging to a fairly rare breed these days; he describes himself as a Luthier, and although not so well known as some of his counterparts (for instance Stephen Delft, John Birch, Dick Knight), he certainly displays a talent for effective bass guitar design.

This prototype version, which I first saw at the London Trade Show, is immediately interesting from a visual aspect alone. The fingerboard is made of aluminium, and the one piece neck is made from Canadian

Hard Rock Maple — a neat and eye-catching reversal of the trends in recent bass guitar design. This fact alone must account for much of the superb sustaining qualities of the bass, which should be even better still with the brass nut to be fitted on production models.

### Characteristic

It is possible, when playing with the right amount of 'weight', to get a note to actually increase in volume before it starts to die away, which heightens the typically nasal whine characteristic of fretless basses in general. The production model will use an even better type of aluminium known as HE.15.TB Aviation grade, which will be far more hardwearing than the hardest grade of string, and will mean that the Rotosound Superwound Linear strings supplied as standard will leave no more than minor polishing marks on the fingerboard. The way that the fingerboard is bounded to the neck is a trade secret (or Ashley wouldn't tell me anyway!) but since he offers a lifetime guarantee on the neck I guess we shouldn't worry about it too much.

The body of the instrument is constructed from two pieces of Honduras Mahogany, and the guitar has the option of a natural or brown sunburst finish. The machine heads are Schaller, the various fittings are from Mighty Mite (including TWO strap buttons on the bottom edge so it won't fall over!) and the twin pickups are Di Marzio P. Bass. These pickups have

been sited at very effective positions, each on its own producing an individual sound, and when mixed together giving yet a third alternative. The back pickup alone sounds very similar to the hard, middle sound sometimes used by Jaco Pastorius.

The general feel of the instrument is fine, the action being very comfortable, and fully adjustable, and there is no sensation of 'coldness' from the ally fingerboard. An optional extra will be three band active electronics powered by a 9 volt battery, something I don't find very attractive myself, as any benefits achieved by instant tone control and the loss of highs with a low impedance output are more than offset by the fact that any active basses that I have tried invariably overload the input of the amp, leading to instant and unremovable distortion. Manufacturers will have to start putting a volume 'pad' switch on amps if this trend becomes popular.

### Performance

Another option is a custom tailored flightcase in white Melamine, with aluminium edging and Ashley's logo on the top; almost a must for an investment like this. Obviously, from its performance and its price, this is a professional instrument, well worth trying out if you are in the market for a damn good fretless bass. Incidentally, Ashley's fretted basses start at £519.

Available quite soon directly from Ashley at 292 High Street, Croydon. Tested on a Redmere Soloist and Acoustic Bass stack.

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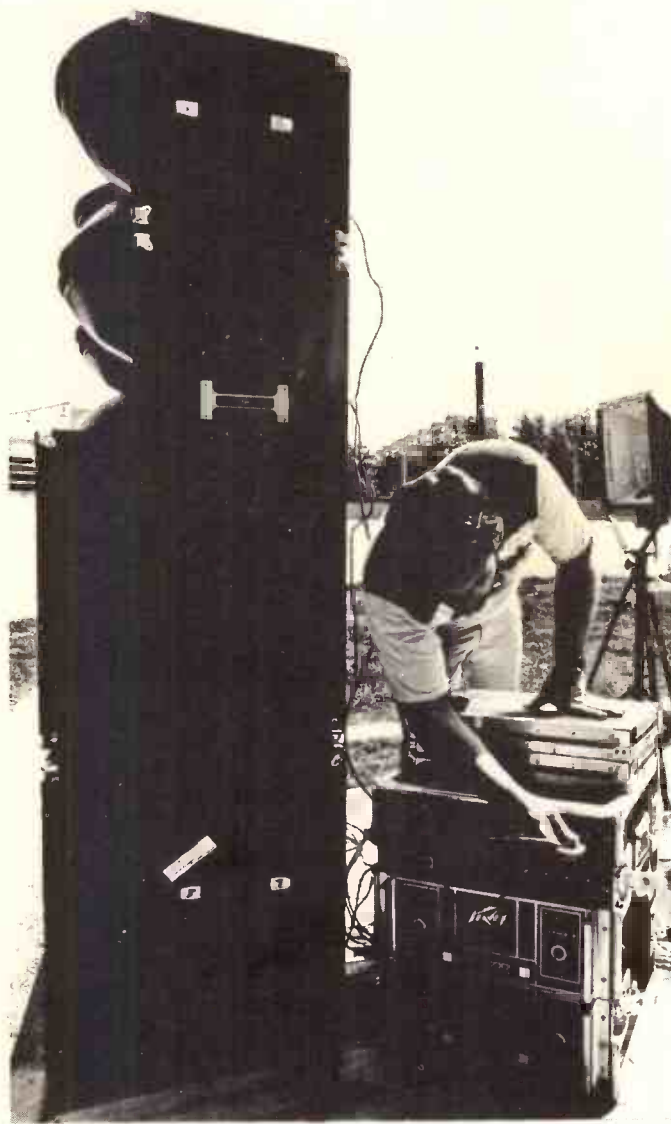
The prerequisites for such a tour were obvious. Only the most reliable, high performance sound equipment should be used. Maximum efficiency, versatility, and compactness would be absolute necessities.

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Dirt Band sound man Gary Mullen recalls, "One of the problems we faced was severe drops in

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Gary Mullen  
Dirt Band sound man

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Recent years have seen Camel trotting serenely through their paces as respectable members of the British rock scene. Albums like the *The Snow Goose* and *Moonmadness* charted comfortably while annual tours were mounted to entertain the faithful and, as ever, tout for a few more friends. The applecart was becoming dangerously stable, jogged at last by the departure of keyboard player Pete Bardens, to be replaced not only by two more keyboard players but also by the inevitable set of questions – why?, what now? and the like.

After two warm-up dates the new line-up hit Croydon to start this year's tour, and there it was I planned to intercept guitarist Andy Latimer to scoop up all the low-down before the gig. Croydon, it must be noted, is not a pretty sight, and I was still musing about this unimportant conclusion when I discovered that Andy would prefer to wait until after the gig to talk. I took in the sound-check, noticed in passing that the Fairfield Halls could equally house a flower show or medical lecture, and headed outside to take in the sights before the gig began. I was back in three minutes.

### Satisfied

The gig itself provided no surprises; the band played a friendly, professional set to a full house of arguably unfussy but nevertheless satisfied punters, with no hint as to the fact that they had logged up precious little rehearsal time. Then, as the punters filed out and the dandruff settled onto the floorboards, I made for the dressing room. The scene there was equally normal; people with no apparent connection to the band patted each other on the back and passed around congratulations, while Latimer and Co. sat around unwinding in approved style. Our time had come.

Why, I began, draft in two keyboard players, especially when the band already included Mel Collins? "I felt that we would be able to tackle some more interesting ideas, do things we couldn't do before. Dave (Sinclair) and Jan (Schelhaas) very much organise it between themselves. Dave has a Fender Rhodes, Mini Moog, a Freeman String Symphoniser and a Hammond C3 and Jan uses a Fender Rhodes, Mini Moog, clavinet and a Yamaha CS50, so each

---

# Camel's Andy Latimer: netted on the road in darkest Croydon

---

of them can play rhythm or lead... whatever they want, really."

What with them and Mel Collins' fistful of leads, the guitar seemed to be taking more and more of a back seat in Camel's music. How did the guitarist take to this suggestion? "No – it was probably a bad mix tonight if you heard that. It's fairly evenly shared out. We will be bringing in new numbers, plus old ones like more of the *Goose*, which feature more guitar. We haven't rehearsed much yet, and the set will be changing and growing as the tour goes on."

Why, then, *did* Peter Bardens leave? Answer please avoiding the phrase 'musical differences'. "That's a bit of an awkward one; Pete and I were very close, and we had written together and formed the musical direction of the band for the last seven years. But we were always total opposites,



which worked for a long time. We both knew it had to happen some time or other. We were stifling each other and egos were becoming too big."

### Versatile

"Is this going home or on the road?", asked Andy's roadie, holding up a guitar. "On the road", he replied, moving us neatly onto the topic of gear. The gig had seen him using a Gibson Explorer for almost the entire set. "It was the first time I had used it; it belongs to a friend of mine. I quite like it, it's very much a rock n'roll guitar. The one I used for the encore was an Epiphone Sheraton, a 1958 that I hadn't used on tour before. That number was very jazzy – so is the guitar! I am generally a Gibson man. I like to have notes sing and sustain. I have a Strat but they are hard

work for me, although they are light and versatile. The maple fretboards are very hard and I like the softer ones like rosewood. My usual Les Paul is in for repair at the moment, but I like that more than anything; when I'm playing it I'm not even *aware* that I have an instrument."

On the amp side Peavey seemed to be the order of the day for the whole band. "Yeah, everybody's using Peavey – except me", he explained. "I do have a Peavey Deuce; I also use a Mesa Boogie and a Roland Jazz Chorus. I also have a great switching system which enables me to use any one at a time. For effects I use an MXR digital delay, Maestro Echoplex, Maestro flanger, Big Muff fuzz box, MXR distortion, and a Cry Baby wah wah which has been modified to give eight different kinds of wah and a Schaller volume pedal. This amp set

## ANDY LATIMER

up's great, not only because I can switch from a clean rhythm sound to a dirty lead if I want it but also because it gives that extra leeway in combatting the different acoustics of all the halls."

As far as touring goes, Camel's attitude is a familiar one. British tours break even and reward the fans while America is the money earner. Strangely enough, Camel's appeal there is very regional: they headline along the West Coast but have yet to crack the rest of the country, excluding small core followings in places like New York. Andy appreciates that a hit single is still the obvious way of introducing a band to a new market - and Camel isn't a singles band. "We couldn't set out to write a single", he admitted, "although it's possible that one could come up. Most singles which have been released from the albums haven't been singles, just

record company pressure. There might be one or two singles on the new album, *Breathless*, but I don't think so in their present form."

### Influence

So what makes Andy tick as a musician? Camel produce thought-out material (whether you like it or not) and the man's influence and ideas produce as much of an insight as his choice of gear. "I listen to a lot of classical stuff," he ventured. Aha! "The Beach Boys... I've always wanted to get vocal harmony into Camel records, and I only succeeded on *Rain Dances*. There are four of us who can sing. Allan Holdsworth, George Benson on the jazzier side..."

Conversation was becoming a little ragged. Around us, guitar cases were vanishing; beer cans and filters littered the floor. By the door, a little queue of backstage old-hands was forming, posters at the ready for Andy to affix his autograph. So I did my Charlie Chaplin into the sunset and Andy sat down with his biro.

C.S.

## VITAVOX LIVE SOUND AWARD 1979

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# Taking Mass in the Austrian woods with EELA CRAIG

burg just wondered if I'd fancy popping down to Linz to listen to one of their more successful Austrian bands – Eela Craig – listen to the performance, get out me brain and fly back and give 'em some publicity. I promised all faithfully except the publicity – heaven knows we've got enough bands of our own that could do with the money spent on this promotion just to get their gear into proper shape!

Linz – in case you don't know – is really a nowhere town and had it not been for a couple of accidents of history no-one would know where it is. Anton Bruckner, one of the most interesting 19th century composers, hung around there, and it's reputed to be the birthplace of one Adolf Hitler,

accounts and most of them Phonogram's – one of Austria's most successful rock bands, outselling the likes of Genesis and the Pink Floyd. Now that sounds pretty amazing until you realise there are only 7 million Austrians altogether and neither of those two bands are too hot on the German lingo. The band, seven accomplished musicians and one full time engineer, has been in existence since the very early seventies, have only had one period of personnel change, and this latest project 'Missa Universalis' is their third album. That they're all 'nice guys' is not a put down – they were genuinely concerned that I should be acquainted with their musical aspirations while the majority of the liggering people

America or England just for instruments," Fritz Riedelberger, Steve Howe look-alike, lead guitarist explained. "It was, in the early days, cheaper to fly to the States to buy a guitar, bring it back, and pay duty on it, than it would have been to buy it from an Austrian importer!" With that sort of hassle working against you you've got to be pretty determined to succeed. All the members of the band are teachers – they teach music in the various schools and colleges of the city – and it is from this employment that they have been able to buy the incredible barrage of instruments that line the stage, and to finance the equipping of their own recording studio, now situated on the ground floor of one of 'the keyboard players' house.

"I see no reason to stop teaching," Fritz went on. "It keeps me constantly aware of my technique, places me in a situation where others can correct me or advise me, and genuinely keeps my interest in all music alive. There's too much of a danger that I could stop listening to the music that influenced me as a child and spend too much time concentrating on rock, which could be too limiting."

## Classical

At this stage – due to a bureaucratic problem in Hamburg – I had not had a single chance to listen to any of their previous albums – none of which have been released in this country, so it was rather difficult for me to fire any deep probing questions about style, gear, etc. However, all things changed as we took our places in the Brucknerhalle – a really terrific venue which made every English concert hall I've ever been in seem more like a railway station. Seating around 1400 it's a purpose built music venue – designed obviously for classical – with all the acoustics right, and all the seats comfortable. Their music was keyboard dominated, grand orchestrated rock; their vocals – sometimes five part harmonies – were breathtakingly accurate. I suppose the closest analogy to known bands over here is a combination of Yes, Moodies and Barclay James Harvest but done on such a scale and with such attention to musical detail that even those mighties might sit up and take notice.

Three full-time keyboard



Foreign trips are usually an excuse for long periods of excessive drinking, excessive hangovers, mucho food-stuffs, sightseeing tours, hurriedly arranged interviews, and interminably boring aeroplane excursions. My two day blitzkrieg of Linz (Austria to you) was no exception to the well defined liggers rule – all play and no work. You may wonder then what the hell this short ligger's diary is doing in Beat – the answer lies in the music that I was invited to listen to and the circumstances of the gig itself – although I hesitate to call the performance of a 'rock mass' in one of Austria's best known classical music venues a gig!

So – back to the beginning. Phonogram EuroTours of Ham-

otherwise known as Der Fuhrer, although doubtless the civic authorities could dig up undeniable proof that it wasn't.

The flight from Heathrow; uneventful. To Linz: uninteresting. Linz airport: glorified hangar carved out of a gap in the forest. Hotel: pre-cast concrete building block. Civic reception: boring and laughable (and I couldn't understand a word). Party at the band's house: full of Schnapps (so was I). Bed: lonely. Next morning: yuch. Sightseeing tour: eyes weren't functioning so missed most of it. St. Florian monastery (where Bruckner was organist): breathtakingly baroque and quite beautiful. Lunch: tired. Concert: very interesting. Band: 'nice guys'.

Eela Craig are – by all

concentrated heavily on the religious aspects involved in this latest project. They were desperate to avoid a Religio-rock categorisation, which threatened them from all sides. Austria has a very powerful church and a very receptive audience.

The Missa Universalis is a rock-orientated interpretation of portions of the Roman Catholic Mass sung in English, French, German and Latin, which at one point includes a theme from Bruckner's Mass in F Minor. Yep – again, it sounds incredible draggy. What didn't sound draggy was the music and the aspirations of an undoubtedly talented band locked in a virtual desert of music.

"We used to have to go to

players build up a thick, full blanket on which Fritz lays a devastatingly authoritative guitar – Guild S300 – playing classically orientated long riffs (he's a four finger left hand merchant). Gerhard Englisch, the bass (and part time keyboards) is a real funky bassist, but, with drummer Frank Hueber has a hard time keeping the rich weave of music funkling along. At one stage Fritz also took to keyboards – there are seventeen of them on stage ranging from a Yamaha electric grand to an old vintage Hammond with string synths, brass synths and even the mandatory mellotron thrown in – so one was faced with the spectacle of five people with ten hands on keyboards, two hands on drums and the solitary Wil Orthofer (looking for all the world like Joseph of Aramathea pleading for the life of Jesus) left to take the lead vocals.

### Television

The band went down extremely well – encores and encores, and television lights recording the invasion of the

hallowed Brucknerfeste by this band of the 70s. The television lights, however, didn't go out at the end of the gig, but rather turned to me (thanks Barry) as a pleasant hawlordess of Austrian TV lanced for the kill. "As Editor of Beat Instrumental, how do you feel this religious rock music would be received in England and the States?" There – as I said at the beginning, the religious angle came first. Pity, I tried to avoid the questions like that. The music was too fine to let the Catholic bit overshine it. Still, to all accounts the old Stock visage went out the following day on news programmes in the German speaking world. We're awaiting the German subscriptions now.

I don't know if Phonogram will succeed in their attempts to launch Eela Craig in this country – in all honesty they would be considered incredibly unfashionable at the moment – and with this album they'd die a commercial death. But, if they get a different product there's no reason why they shouldn't be a minor success over here – which would provide more loot than being top of the Austrian charts (if they have any). I'll wait and see.



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The six runners-up; David Stinson of Sutton Coldfield, David Childs of Rising Brook, Nicolas Daperis of London E.7, Rupert Spitz of Northampton, Tony Adams of Kent and David Kavanagh of Harefield, Middlesex should keep a firm lookout on their mail boxes, especially for boxes with 'Ibanez Special Effect' written on them. Ta-ra – and look out for the next goody-laden competition.

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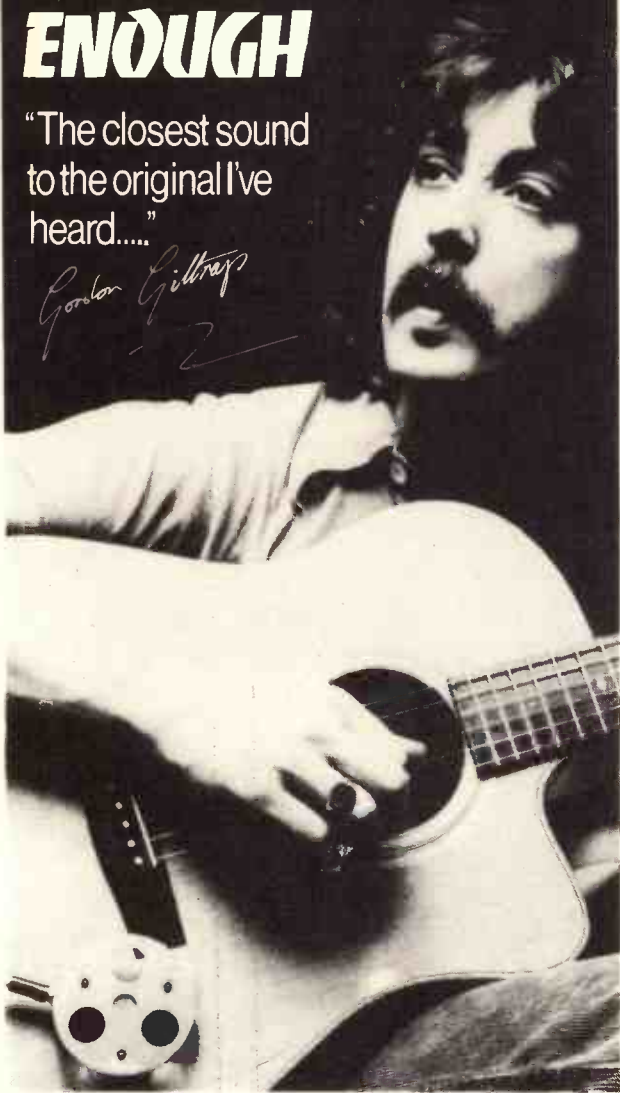
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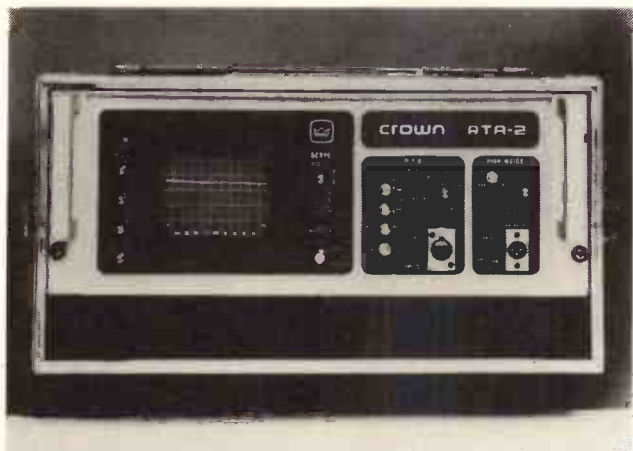
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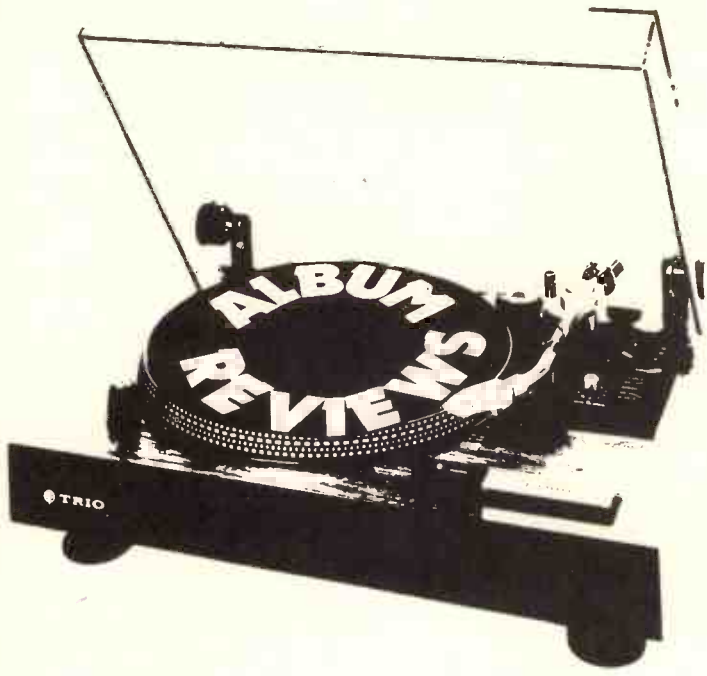
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## Average live Tull is fine



### JETHRO TULL LIVE — BURSTING OUT CHRYSALIS CJT4

Bursting Out has been billed as Jethro Tull's first live set; this is not strictly true. Their last double album, the compilation *Living In The Past*, included two rightly obscure live cuts: *By Kind Permission Of* and *Dharma For One*. This is not very important: it is their first live album proper, a remarkable testimony to their patience and strategy after over ten years in a business where the custom is to bang out a chronic live album as maybe

the fourth or fifth offering.

Naturally, with so much to choose from, most of the tracks are good to classic Tull fodder, among them *Aqualung*, *Cross-eyed Mary*, *Locomotive Breath* and *Minstrel In The Gallery* . . . all musical grist for the mill and rightly rated tracks in their time. Oh yes, Tull are nobody's has-beens; Ian Anderson's happy knack for ringing melodies and the band's ability to rock like hell, especially when Martin Barre is let off his guitar leash and he takes a little echo with him, makes them the rock n' roll dinosaur that just won't lie down and die.

For anyone familiar with the fact that Tull's live sound is invariably crisp and punchy — both on the acoustic and electric tracks — the sound of this album won't come as a surprise. The tracks are there, the sound is there, Ian Anderson's linking intros and asides are there, and the only ingredient not present seems to be the indefinable feeling you get

when a band is sparking on all cylinders and taking the audience with them.

The cover (dull and uninformative) divulges that the music was recorded "somewhere in Europe" and the band is introduced in several languages by Claude Nobs. Where in Europe? Was it one or several gigs? Record buyers are interested in trivia. Anyway, perhaps the fact that it wasn't a career shaping blow-out at the Fillmore accounts for the fact that this is an average Tull performance instead of a killer.

Nevertheless, bearing the tracks in mind and the way they are put together, an average Tull performance is fine. In the process, Ian Anderson falls back on a few well-worn one-liners.

Everyone changes instruments for *Skating Away*, and Ian introduces the band *but*, surprise, surprise, incontinent Dave Palmer has gone for a pee. Sure enough, when he gets back Ian squeezes himself the second half of the cackle by asking if he gave it a good shake. I'm surprised it hasn't fallen off by now.

But what about the music? *Skating*, for a start, is a great track, good in any guise. The two new tracks, *Quatrain* and *Conundrum* are easily dispensed with: the first is a short and inconsequential instrumental, the second an excuse for the dreaded drum solo. This, at any rate, is well away from the flute solo. You have to have these things on live records. Side four is more or less encore time, *Aqualung et al*, with Anderson dragging behind the beat and singing round notes in an effort to keep maybe the three thousandth rendition sounding fresh. *A New Day Yesterday*, earlier on, is just blues but, like *Skating*, is too classy to be disturbed by any improvisation. Martin Barre, the unsung guitar hero of English rock, cuts off some fine guitar here and in other expected places like the build up of *Minstrel*.

Tull fans will like this one, and the miracles of television should rightly help it on its way.



### YES TORMATO ATLANTIC K50518

If you want to play the numbers game Tormato must be considered as the second step of the new Yes, with Rick Wakeman back in the fold and the excesses of *Topographic Oceans* and *Relayer* happily a distant memory. *Going For The One* threw enough sparks into the old formulae to suggest an altered direction — the rhythm section back to basics, really — and in this concept Tormato becomes a fairly well anticipated follow-up.

Wakeman, of course, remains the classic, busy Yes keyboards player and Jon Anderson's voice always adds to the cosmic smokescreen, but away from the fuss a couple of tracks and breaks find the band firing into the full blooded chords and rhythms of yesteryear. The title, naturally, is obscure. On the sleeve they perch atop Yes-Tor wearing shades, gazing at an unidentified vision with Wakeman alone, experiencing his usual difficulty in looking cosmic. Within, they print the lyrics — most un-Yes-like. But then ho-humming at the sleeve is an idle habit . . .

The first track, *Future Times*, is quite simply good. Yes: bombastic drums provide the backcloth as instrumental fingers are flexed and Wakeman applies the icing. Anderson sings, then *wallops*. They pile into their special crashing chords, with the bass charging treblewards to meet the rest in a fulsome reminder of the their forte. This must be the real Yes, and they carry the melody into Rejoice, breaking off to

# Yes: going for Another One

sweep up the words before winding back to The Chord Sequence. Don't Kill The Whale is a single, with some of the profits aimed towards the mammals: it wrecks side one considerably. One of those singles which shouldn't be part of an album.

Madrigal, next, is half-way house. Wakeman plays the harpsichord and Howe a Spanish styled Spanish guitar. It sways along harmlessly on the crest of this instrumentation, but if Yes aren't being epic they have to be careful. Release, Release leaves the side very firmly where it started, digging up some rock n' roll roots of such happy crudity that you wonder what got into them. Steve Howe, for a moment (things like this seldom last a full track), provides some pure Route 66 before the lyrics, as usual, have to be collected and everyone else wanders off — Alan White into a drum solo, for instance. Howe, appropriately enough, does his piece on a Fender Broadcaster, a rare choice in comparison to his beloved armoury of Gibsons. This track and Future Times are sufficiently muscular to keep the side well in credit.

Side Two immediately throws the listener back to the abstractions of cosmo-watching with Arriving UFO (a cautionary title). Cosmic words, then, should be the mainstay of the track, but they aren't very cosmic after all and the track has to be bailed out by some more rich keyboard chords and its sprightly pace. Where would a Yes reviewer be without the word cosmic?

Circus of Heaven is another version of a lot of words to get in: very different from Madrigal but again, if they're not being epic they have to be careful. Squire's bass line is curious — an underplayed Jamaican carnival riff well in the

background! Onward is yet more puzzling: this time an orchestra does all the work behind the lyrics. Yes needing an orchestra? Finally, On The Silent Wings Of Freedom offers another tantalising glimpse of the Yes maching in top gear; driving rhythm and instrumentation in one before the apparition vanishes and the beat thins out for the singer and the song.

So there it is. Can they afford not to be epic? Epic, after all, needn't just be crashing chords. Play the numbers game and work out the ratios, but if it's not one glorious whole you're left with first-class second rate Yes at best.

C.S.



**JOE COCKER  
LUXURY YOU CAN  
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The ups and downs of Joe Cocker's career are now at the healthy point where the man has a new label (Asylum) behind him and a fine new album as the fruits of the deal. Joe's voice is the same as ever — he always sounds as if he's never been away — but what stamps class all over the album besides his own voice is an in-depth backup covering production, writing, arranging and actual playing. His producer, to begin with, is the unlikely but nevertheless excellent Allen



Toussaint, and he makes a further contribution by playing Fender Rhodes on most of the tracks. Naturally, he also arranges the strings, and we all know how Jow likes to ride a number out on a firm bed of strings...

Other musicians — and although they overlap it is obvious that each track has been recorded as a unit rather than as an obvious section of a certain kind of album — are often as unlikely as Toussaint, but you can't argue with class in such depth... Hank Crawford, Steve Gadd, Billy Preston, Cornell Dupree, George Terry (Clapton band), Bernard Purdie, Dr. John — to name but a handful. The tracks, too, have been picked with care as vehicles for Joe's gravelly hollering, nearly all written by different people and none by Joe himself. His forte is the agonised cover version.

We therefore get a well balanced blend of funk, rock n' roll, "ballad", and a few soulful Cocker specials. Dylan's Watching The River Flow kicks along like a good 'un as Joe sings out his piece and hands over to a fruity sax solo. A Whiter Shade of Pale, with its passing resemblance to When A Man Loves A Woman, draws an easily imagined performance from Joe; it's just the kind of track I mean when I say they were hand-picked. Southern Lady, Lady Put The Light Out (great words for Cocker to get stuck into), Wasted Years and Boogie Baby provide the easy interludes as Joe sobs and sings against the strings, his usual

harmonies and the carefully stated playing of the musicians, and he moves up a comfortable gear for the starter Fun Time, I Know and What You Did To Me Last Night.

As I said, with so much else going on besides the singing, Cocker would have been pushed to turn out a duffer. In the event, he has risen to the occasion and, if you ever liked the man, the album is a luxury you really should afford.

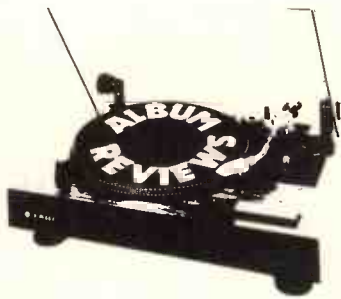
C.S.



**SNIPS  
SNIPS — VIDEO KING  
JET LP 212**

Hmmmm... I admit to knowing virtually nothing about this man Snips. I do know that he sang with the Gurvitz brothers — that lovable pair who for a short time threatened with good old Ginger to really break as a great power band with a larger measure of subtlety than most — and also with the short lived Sharks.

Anyway, that admission aside, I can go on to say that this is a pleasant little platter containing a number of ably produced little pop songs with some cynical little lyrics thrown in here and there,



and a couple of drossy tracks as well.

I guess it's almost punk at times. Production is very interesting — the instrumental side seems to have had little help — it's very fresh, raw and empty — whereas Snips himself would appear to have been the subject of a fair amount of treatment in the 'echo' department.

Side one opens with Love is Blind — a delightful little number which owes not a little to Tom Petty's (and therefore McGuinn's) vocal drawling over a sparse background. Film Club's catchy, while Walking's a touch on the pretentious side with shouts in places and a sort of Costello-like approach to the main melody lines.

Under Suspicion is a nice oom pah pah beat which is repeated by and large in Eat It Up — opening incidentally with clipped organ and guitar which sounds suspiciously reminiscent of bubblegum music although the lyrics are pleasantly tongue in cheek.

Side 2 follows the same pattern of catchy songs in the main arranged simply and recorded with an absolute minimum of studio trickery — Snips' by now appealing voice allowed to stand clear in front of the driving background. The last two tracks of the album — Babalcomah and Animal Century are my own favourites (apart from the stupidly boring and lengthy discordant fade out of the last track, responsible for leaving an altogether unpleasant taste in the mouth and making the last impression of a good record untypically crappy). Both are longer than average, both show roots somewhere in the rock side of American bands.

So an appealing, no frills record. But why not more info on the sleeve. He doesn't have to provide a life history, but some details could surely have been imparted?

T.S.



**DAVE EDMUNDS  
TRACKS ON WAX 4  
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Dave Edmunds albums always come straight to the point. This is probably because he works off his excess ideas when he engineers and produces for others, saving his basic rock n' roll spirit for himself. Rockpile assembles for what must be weeks instead of months, vanishes into a studio and bashes out a hatful of reelin' rock n' rollers written by any combination of the band which happens to come up with the goods at the time. This Rockpile is most familiar: Edmunds plus Billy Bremner, guitar; Terry Williams, drums; Nick Lowe, bass; Gerry Hogan, pedal steel guitar and Pete Kelly, piano.

The album faces up to the fact that Get It was the Edmunds sound in a nutshell, but rattles along gamely with pause for one solitary slow number and solos all over the place either from Dave or (less welcome) Gerry Hogan in a happy-go-lucky effort to keep the basics from wearing thin before the end. Generally this works; the bad tracks fly past almost as fast as the good 'uns, and you scarcely have time to wonder why Dave didn't go the whole hog and ditch the pedal steel altogether.

At best it captures Edmunds in peak form, firing out the early Sixties rock n' roll sound with his own distinct stamp on it, and at worse comes off like a

mindless (but good) hell for leather sweat club set. The best... well, Trouble Boys with its jangly lead and pattering drums makes as promising a start to an album as I've heard in a few moons. Never Been In Love offers the Edmunds version of an Everly Brothers harmony job plus a lead break which sounds as if it's not sure where to career next. Al On The Jukebox, with its intentionally dated title, repeats this most pleasant formula to good effect. On It's My Own Business the man who has to stomp over the top is Pete Kelly — which he does with a two-fisted impersonation of Jerry Lee Lewis. The worst... well, the slow, wailing, country rendition of What Looks Best On You is a disquieting pause for breath and Heart Of The City with its distinctly punky feel is an odd way to end.

Never mind them, jive to it all. You must get the picture, probably the album too.

C.S.



**EELA CRAIG  
MISSA UNIVERSALIS  
PHILIPS 6360 639**

Elsewhere in this issue you'll find the story of two outrageous days spent intoxicated and interested in the freezing rain in Linz — which is the home town of this Austrian band Eela Craig. I touched on their music in that feature, but here will try a more detailed review of this, their latest album.

Missa Universalis is an attempt at 'rockifying parts of the Roman Catholic high mass, and as such is a peculiar concept. Very, very few religiously orientated records have ever struggled above the level of either

pretentious mediocrity or mediocre pretentiousness: Jesus Christ Superstar must be the most successful—in rock music terms—since Handel's Messiah which, it must not be forgotten, was an outstanding popular success at the time of its writing. After all, it's the fault of King George III's overt enthusiasm that we're all expected to stand during the Hallelujah Chorus even now, 200 years later, and you can't get a lot more popular than that.

So what makes Eela Craig's attempt different? Well, it's the fact that one can disassociate the religious from the musical even though many of the techniques used have firm foundation in accepted sacred music practice. I'm not suggesting that the words are unimportant—but rather that I'm attempting to review this album more from a musical standpoint. Right then, Kyrie opens the side—and the scene is set—on stage they use back-projections of various romanticised sky scenes with Bruckner's profile emblazoned across it—as on the album cover. The musicianship is outstanding, and even those who would consider this type of music totally boring, uninspiring and pretentious could do better than listen to it simply from a technique appreciation vantage point.

There's a guitar solo by Fritz Riedelberger during Kyrie which oozes technique like Nixon oozed deceit, and Rolls Royce quality.

I personally disagreed with his choice of guitar—a Guild — in the context of this rich, full woven, keyboard textured sound thinking that something solid and thick—i.e. a good ol' Les Paul—would be more suited, but he did disagree. One man's meat and all that. Vocalist Wil Orthover does a splendid job throughout, handling incredibly difficult words in four different languages with commanding authority.

Production too is superb and dated at the same time—it's a late sixties

sound, overtly concerned with stereophonic enjoyment of which I fully approve.

Some pieces are overdone, but just as boredom begins to set in they get you—Hubert Bognermayr taking over the lead vocals in Kyrie with his tough, shouting, harsh demanding approach to the same words which seconds before had been dealt with so kindly. Gloria is subdued, perfect harmonies floating over this solid texture which I've mentioned already—echoes of the melody are found in every keyboard on the album—drums stilted and then flowing.

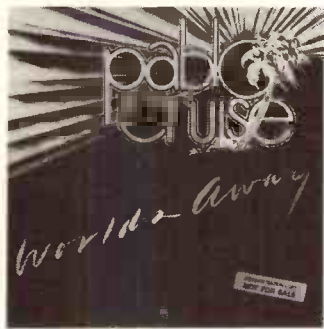
Side 2 continues the process—bewildering but strangely outdated excellence—impossible to fault, but there's always the nagging feeling that if a reviewer from one of the weekly punk papers got hold of this they could tear it to shreds for the same reasons exactly that I like it. Sanctus is superb—haunting synth lines flowing above string synths, with vocals beautifully recorded and given just the right amount of reverb, before the texture changes, drums appear deep and threatening, and again it changes as Gerhard Englisch performs a superb rock bass line of pure class. Amen is grand and not too long.

So, a record very few of you are likely to hear because there appears to be little chance of its release here—but worth reviewing because, if nothing else, it demonstrates that so-called English Grand Rock is not limited to just Britain. Far from it. Eela Craig are good. Amen to that.

T.S.

### **PABLO CRUISE WORLDS AWAY A&M AMLH 64697**

Currently enjoying considerable success in the U.S. of A. (where success really counts), Pablo Cruise have reached album number four, without really being known in this country. It's just the kind of stuff that goes over big in the car-driving, weed-inhaling culture—smooth, jazz-inflected soft rock—



nice to have droning away from the little speakers on the back shelf. In the same league are those crooning antipodeans the little River Band. It's Music for the sophisticated young adult to change nappies by, hence song titles emphasising stability and marital bliss: "Family Man" and "Always Be Together" are examples.

And that's all very well since, after all, hip young suburbanites need music just like everyone else. It's just that, like the lifestyle, it tends to get rather flabby and predictable from time to time. They rhyme "change" with "re-arrange" and "hand" with "understand"—that kind of thing. There again, when the style is perfectly matched by the material, the results are excellent, such as on the track "Love Will Find a Way", a number that sounds as if it could be by the Detroit Spinners—soulful, easy-going, with a good melody and a heartfelt sentiment.

Unfortunately, it's hard to imagine putting on "Worlds Away" to listen to it. Essentially American soft rock is background music; you play it to distract you from something even more boring, like the ironing or the washing up. Dramatic power chords signal their arrival a good ten minutes beforehand: odd bits of modern musical technology make a dutiful appearance wherever the producer can slip them in—the drum synthesizer in "Runnin'", for instance.

Musical ability is, of course, high throughout making "Worlds Away" a perfectly acceptable part of anyone's record collection.

P.D.

### **CRAWLER SNAKE, RATTLE AND ROLL EPC 82883**

It must surely be time to forget that Crawler were ever Back Street Crawler and to lay the memory of the late Paul Kosoff to rest—at least in the context of this band, though long may his guitar playing be an inspiration to younger musicians. Snake, Rattle and Roll is Crawler's second album and, like the first, it could be said it's patently out of time with current trends in rock music. That however, is far from being an indictment. There are so many BoFs selling so many records that are out of time with current trends etc. that Crawler's Snake, Rattle and Roll fits in perfectly in late '78.



The band has spent a considerable amount of time and effort in the past twelve months trying to break America, and from what we hear they've been relatively successful. The most overtly successful thing that happened in the States however turns out to be the decision to record the second album there at the Caribou Ranch in Colorado. This second record is streets ahead of predecessor in production terms. It's superbly put together—oozing class, stuffed full of excellent stereo positioning which creates the strong impression of a collection of music which demands to be listened to.

And the music has improved. The songs on Snake, Rattle and Roll are, as a whole collection, far superior. The band sounds better, sounds as if it's working together harder,

concentrating more on an overall, collective image—obviously the result of a considerable time spent on the road both here in Britain and in the USA. Crawler are decidedly English in feel and direction—if you went for Free and bands of their ilk, then Crawler could be said to be continuing a great tradition of specifically English blues rock with a spicy dash of soul.

Geoff Whitehorn continues to excel at his carefully studied guitar breaks—each one meticulously crafted and played oh so accurately, which seems to imply he's boring. But he's not. By his own admission, he's not a speed merchant. He uses heavy strings to make himself play more studiously, and this Snake, Rattle and Roll is blessed with the results of his care. The second musical observation is that Rabbit Bundrick—he of smoking Hammond and Free fame, is allowed more space, and the whole record is blessed with keyboard work—both organ and some delightfully wicked barroom piano—of an exceptional standard. The third most important—what is this, a race?—aspect is the sheer confidence exuded by vocalist Terry Wilson Slessor who now sounds more and more like he's really enjoying the gig.

In retrospect I've not really reviewed this album, rather simply restrained myself to general observations—this is a result of two certain factors. One; Snake, Rattle and Roll will not be an 'important' record; it won't be a number one, sell millions, change the face of rock music, be bought by yer mother etc; 2) the meticulous production has gone through as far as the ordering of the songs—each one flows into the next with creditable continuity to render specifics difficult. Pick song? OK, How Will You Break My Heart, or Where is the Money, or . . . you see? Good English rock blues—perhaps, sadly, still too damn good for general public recognition. T.S.

# Simon King

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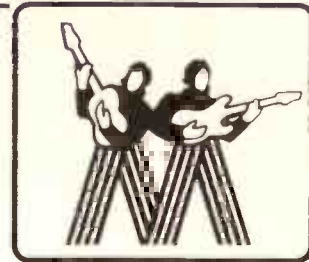
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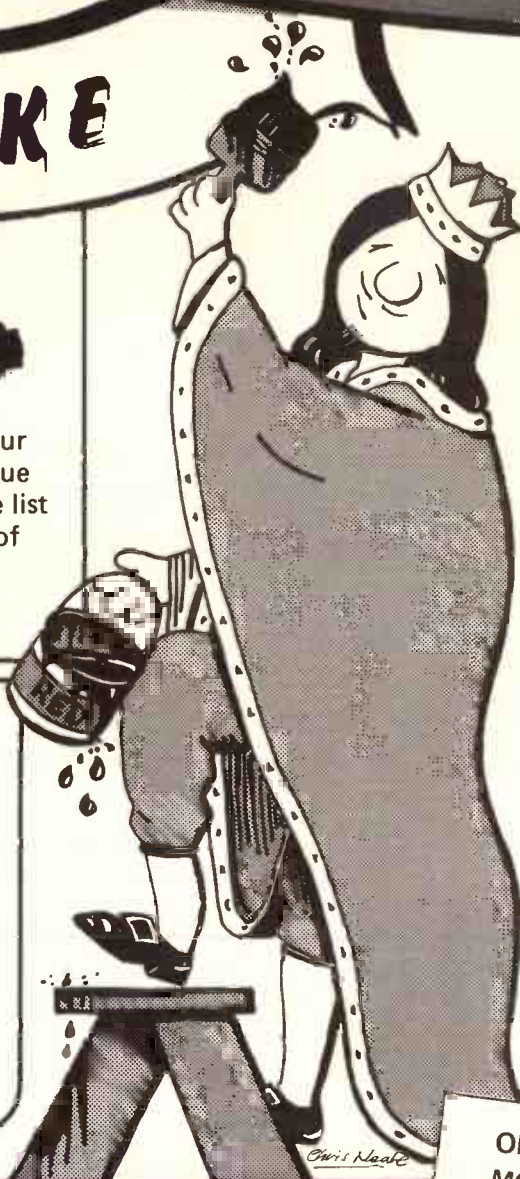
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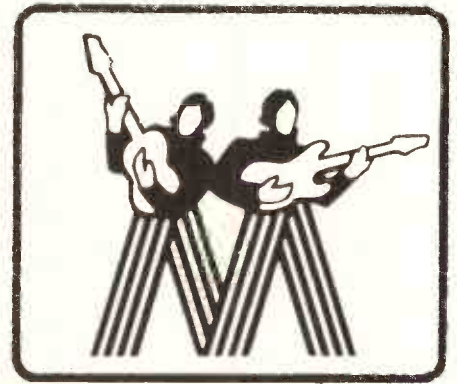
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# SYNTHESIZER SURVEY

## From mono to poly and back again



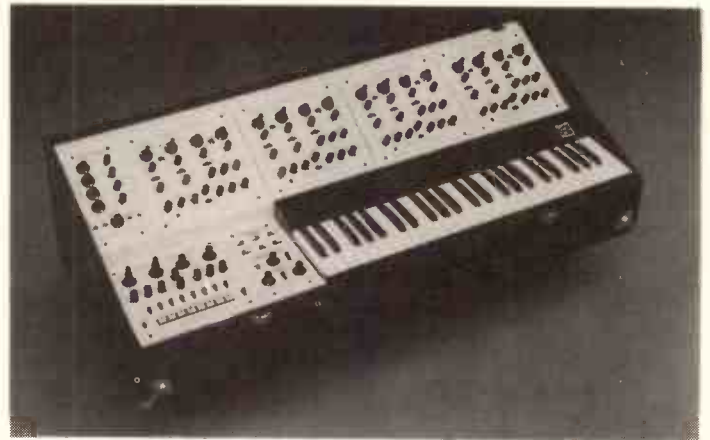
hopefully, paint a few faces red around the industry because, despite its plastic box, batteries, and stylaphone-like keyboard, it is a genuine synth for less than £200.

We begin this annual round-up of what's going on in the synthesizer market with this observation because it's far too easy to underestimate the importance of the Wasp and dismiss it as more of a toy than a serious keyboard and thereby deliver it an outrageous injustice. It must surely rank as the most significant synthesizer since the introduction of the MiniMoog which makes it a Very Important Personality indeed.

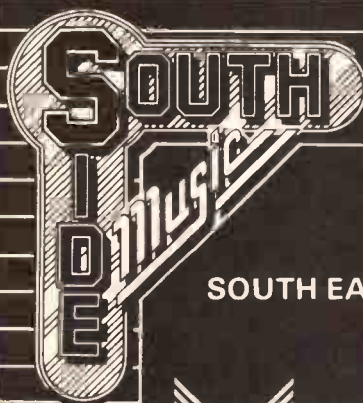
The Wasp has turned many of the accepted rules about synths upside down and thrown out a good many preconceptions — it only weighs 3½lbs, is genuinely totally portable, has no 'keyboard' in the accepted sense of the word, runs off batteries, and has its own little speaker for home practice. **Rod Argents Keyboards** are the sole UK distributors for the Wasp — manufactured by Electronic Dream Plant Ltd.) and we can recommend this super little instrument to anybody and everybody.

Right, on with the rest of the show! From the newest to the oldest then — **Moog**, although in view of their constant development and innovative work that's perhaps an unfair description but it must not be forgotten that one Dr. Robert Moog started the whole business rolling. Moog have very

While many of the well-established, multi-national musical instrument corporations have spent recent years introducing more complex, up-market, poly this, that, and the others retailing at mortgageable prices, or have simply pondered on the spelling of synthesizer, a small British company has stolen a march on them all and produced an instrument with a real sting in its tail. The Wasp (already given a good once-over elsewhere in this issue) may,



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recently introduced new models to their already comprehensive range distributed by **Norlin**. The Polymoog, launched last year, drew many an ooh and an aah from journalists and musicians alike, and many of them were in direct response to the price of the beast — around £5,000. The **Poly Keyboard** is a brand new polyphonic synthesizer based on that £5,000 ancestor but designed to sell at a more realistic £2,100. The Poly has a 71 note touch sensitive keyboard, 14 pre-programmable voices and only 10 variable controls. The other new comer to the Moog family is the **Multi-moog**, again a touch sensitive instrument, which appears to be an accelerated version of the ubiquitous **Micromoog**.

Moving from the States to Japan for a moment we encounter the excellent Yamaha range of synthesizers of all shapes, sizes and prices. The top-of-the-range **CS80** has long since passed into the murky descriptive area of 'industry standard' since its initial introduction less than two years ago, and it does seem to be the one synthesizer for all needs. An hour spent with Yamaha's Pat Archer demonstrator extraordinary is guaranteed to leave even the most dubious speechless. All the Yamaha synths benefit from the company's incredible knack of putting an attractive package into attractive packaging — thereby cornering both the promiscian and the home fanatic as well. The Yamaha range — like all their equipment — is subject to continual development and additions — the most recent being the small and versatile **CS10**.

Japan is also the home of the massive Roland Corp., whose products are distributed in the UK by **Brodr. Jorgensen** from Brentford. There are a number of interesting items to be found under the **Roland umbrella**, the most recent of which is not strictly a synthesizer —



the **MicroComposer MC-8**. We include it here as it's a) a significant development, and b) won't work without a synthesizer anyway. The MC-8 is basically a microcomputer designed to control a synth. With a basic knowledge of the music scale, notation and intonation you have all the armoury the MC-8 requires. There is insufficient space here to go into any detail about the MC-8's versatility — we would recommend a visit to any Roland dealer for a demonstration of this remarkable computerised composer.

The Roland range also includes one of the three professional guitar synthesizers currently available — the **GR500**. This synth suffers, sadly, from being a one guitar synthesizer — one has to use the Roland guitar to operate it. That aside, however, the synth has received favourable comment from many quarters and is obviously worth a look if you can afford that king of bread. Last item to merit a brief mention in the Roland stable is the magnificent **System 700**, a complete 'build it yourself' studio system. The theory goes that you purchase the basic main console, a complete synth with three VCOs, two VCFs, phase shifter, reverb, two LFOs, two ADSRs, multiples, mixer, amplifier-envelope follower, lag time integrator, voltage processor, ring modulator, noise generator, and three channel output panning mixer with VU meters for left and right channels. You also purchase the keyboard. Then, you can choose bet-

ween five further modules, including a Sequencer allowing non keyboard triggering, a VCO bank, VCF/VCA bank, Interface/Mixer, Phase Shifter/Audio delay. The whole system, once assembled, is probably the most impressive looking (and sounding?) commercially available synthesizer.

From one comprehensive range now to another — the **ARP** selection, distributed in this country by **Stateside Electronics**, and manufactured in Lexington, America.

ARP have always made a point of concentrating hard on the development side of the synth field (they hold 12 patents and have a further 30 or so pending) as well as the manufacturing aspects. ARP claim to put every single instrument through what they describe as a 'tortuous 2 week burn-in period, in which they are run continuously and scrutinized for flaws.' The thinking behind this is the statistical fact that the vast majority of failures in synthesizers occur inside the first 100 hours use.

ARP also manufacture a guitar synthesizer — the **Avatar**, which will interface with any existing guitar providing such features as string, brass, reed and percussive instrument sounds as well as the more 'cosmic' effects of wind, rain and 'explosions'. The sounds are controlled directly from the guitar and are responsive to a variety of playing techniques.

The **ARP Axte** is probably one of the best known small

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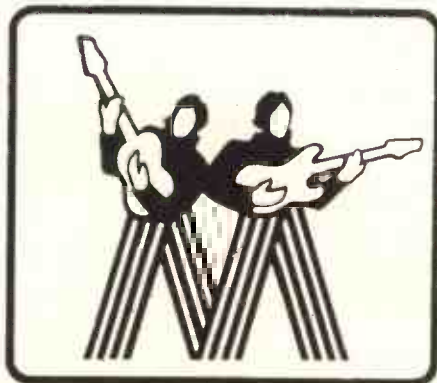
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synths — well priced at under £600 — and featuring the ARP PPC (Proportional Pitch Control) which allows the addition of expressive colouration by pressure on a three position touch sensitive area. An added point is that the Axxe is interfaceable with other, more complex ARP products. Other models worth considering are the **Odyssey**, **Sequencer** and the excellent **2600**.

It's surprising, considering the relatively short time that synthesizers have been with us, that so many companies have managed to achieve virtual household name status (at least in musicians' homes). ARP, Yamaha, Roland, Moog are four — the fifth member of this elitist group must surely be the comprehensive **Korg** collection. Korg synthesizers tend to look less complicated than some of their rivals



The Welson Synthex and stand

while still managing to offer the same number of functions — the aesthetics seem to have received perhaps more attention than others, or could it just be that the designers are slightly better equipped?

Of all the Korg synths our own favourite is the **Mini**

**Korg**, available in standard or 's' specification. The **700s**, priced at very competitively at a couple of whiskers under five hundred pounds, is a small, genuinely portable lead instrument, with a 37 note keyboard, attractive casing, and a fine reputation for reliability which is

possibly one of the most significant items on the potential purchasers' shopping list. Of course, Korg handle all ends of the synth market — at the prestigious end there's the obligatory polyphonic instrument, the **Polyphonic 11**. Going down again, you'll find the diminutive **Micro Preset** which, although perhaps somewhat limited in performance, is an attractive proposition at less than £300.

From here the trail around the synthesizer market becomes slightly more windy. Another American company with a prestigious reputation is **Oberheim** — Gary Wright perhaps the best know user of the lightweight portable model which he strap hangs while cavorting around the stages of the world.

'What about the English?' might well be the cry now — and it must be accepted that there's no way Britain can be described as being in the forefront of synthesizer technology — although



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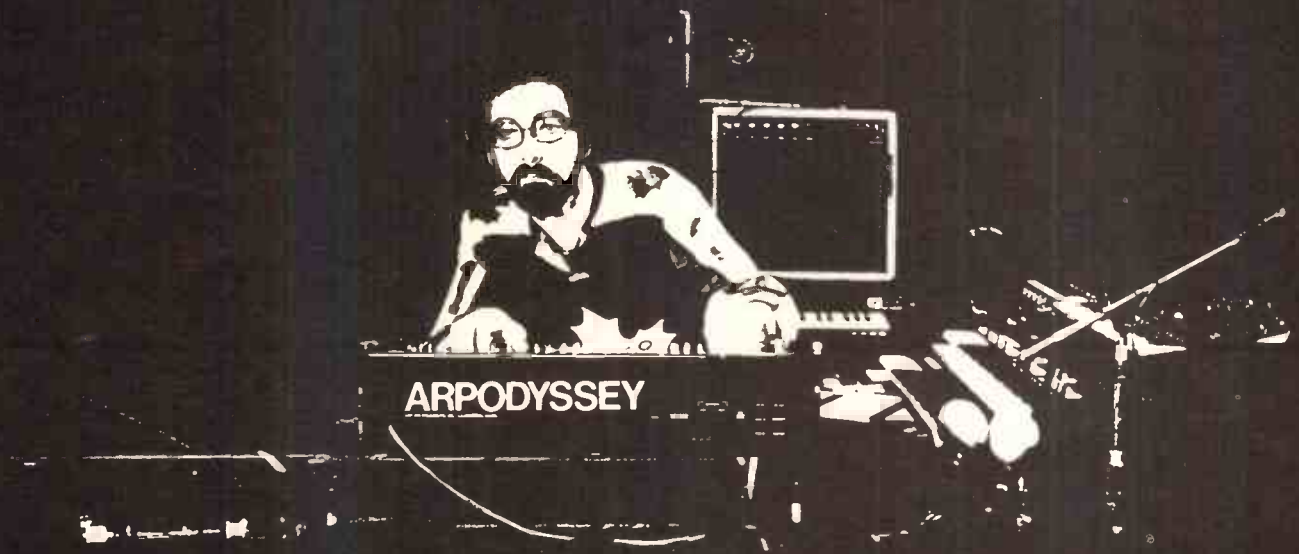
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"The Arp has some advantages. It seems to stay in tune a little better, and some of the sounds I get on it I just can't get on any other instrument. I can get close, but not the same. I like the vibratos that I can get out of the Odyssey. They're so sweet and soulful. Carlos Santana said a beautiful thing that explains it. He says the Arp has a feminine sound... I agree with that, and that's the way I use it in the band."

Perhaps it is the Odyssey's unique, clean

sound, more than any other factor, that has made it the most copied — and listened to — synthesizer in music. Certainly the Odyssey maintains its state-of-the-art status with constant factory updates, including a patented low-noise filter, digital noise generator, improved "human engineering" features and, most recently, PPC, a pitch bend/vibrato system activated by three pressure-sensitive pads.

Yet sound is still the key. The Odyssey cuts through amplified guitar and resonating percussion with a driving, ballsy edge or a soft, lyrical quality.

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perhaps the Wasp might help a little in redressing the balance. There are a number (small) of synthesizer manufacturers in Britain, but they tend to lean towards small volume production along hand-built lines: commendable, admittedly, but hardly likely to change the economic face of the world!

Jeremy Lord launched his Skywave last year — a comprehensively equipped instrument with two VCOs. Although the spec., as mentioned, is competitive, Jeremy introduced a unique design feature which captured more attention than the basic compliment of effects — a joystick control. Moving the joystick to right to left bend the pitch up and down, and the spring return to the central position ensures accurate return to normal pitch; backwards and forwards controls the modulation dep-

th of the keyboard pitch, filter frequency or amplifier gain; rotating the stick controls either modulation speed or sound volume. Lord is adamant that his synthesizer is more the result of research into the musical side of the instrument than the product of expanding electronic and technical knowledge.

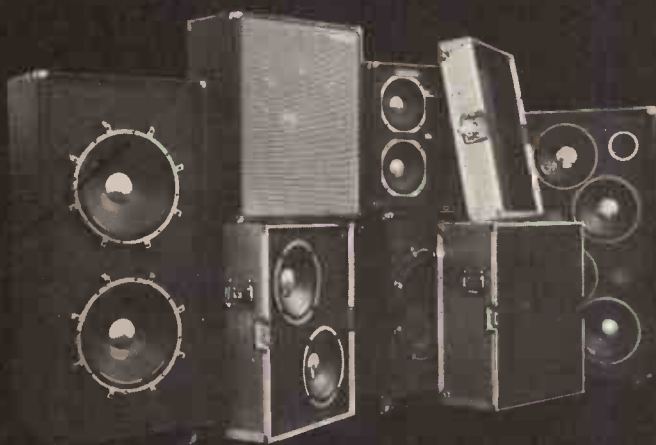
Another manufacturer concerned with development, although in this case perhaps slanted more towards the technical, is EMS, manufacturers of the we believe original **Vocoder**, a voice synthesizer used by, among others, Stevie Wonder and the Pink Floyd. Our editor spent some time at Frankfurt becoming increasingly bewildered by the sophistication of the **EMS Sequencer** and was heard to mutter something about the end of creative music. He's been brought back to his remaining senses now however.

Italy may seem an unlikely place for synthesizer manufacture, but in fact two



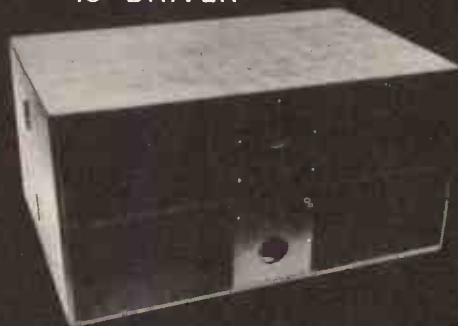
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firms — Elka-Orla and Welson (the latter distributed here by Woods of Bolton) — bask in the Mediterranean sun. It would be true to say that both companies are probably better known for other keyboard instruments — electronic pianos and organs, but both have some experience in the synth field. Welson market the **Syntex**, a very pretty looking instrument with a very comprehensive spec, from £690. The Syntex has three oscillators, envelope generator and some 15 preset voices including flute, trombone, horn, oboe, jaw harp, xylophone and musical saw among other. Elka Orla market two string synths of which the **Rhapsody 610** with its five octave keyboard is the better equipped model — the 610 has four pre-set voices (violin, cello, piano and clavichord) and can be

operated so that the voices are 'split keyboard' — piano on the upper manual and strings on the lower for example. On the pure synth side there's the **Soloist 505** which has been the unfortunate victim of some pretty bad press of late, but which continues to defy its critics by selling well at its competitive price of £384.72. The 505 has 11 preset voices, plus the extra effects attainable from its VCA and VCF installations.

A synthesizer which caused as much interest and praise on its introduction as the **PKP Cat** did must also be worthy of a quick mention in this round-up. The Cat is manufactured in the States by Octave Electronics, an off-shoot of the Syn-Cordion Musical Instrument Corporation, and distributed in the UK by PKP (professional Keyboard Products). Response to the **CAT SRM** (still selling now at only £745) was amazing — everyone crowded over the astonishing 'fatness' of the sound achieved by sub-



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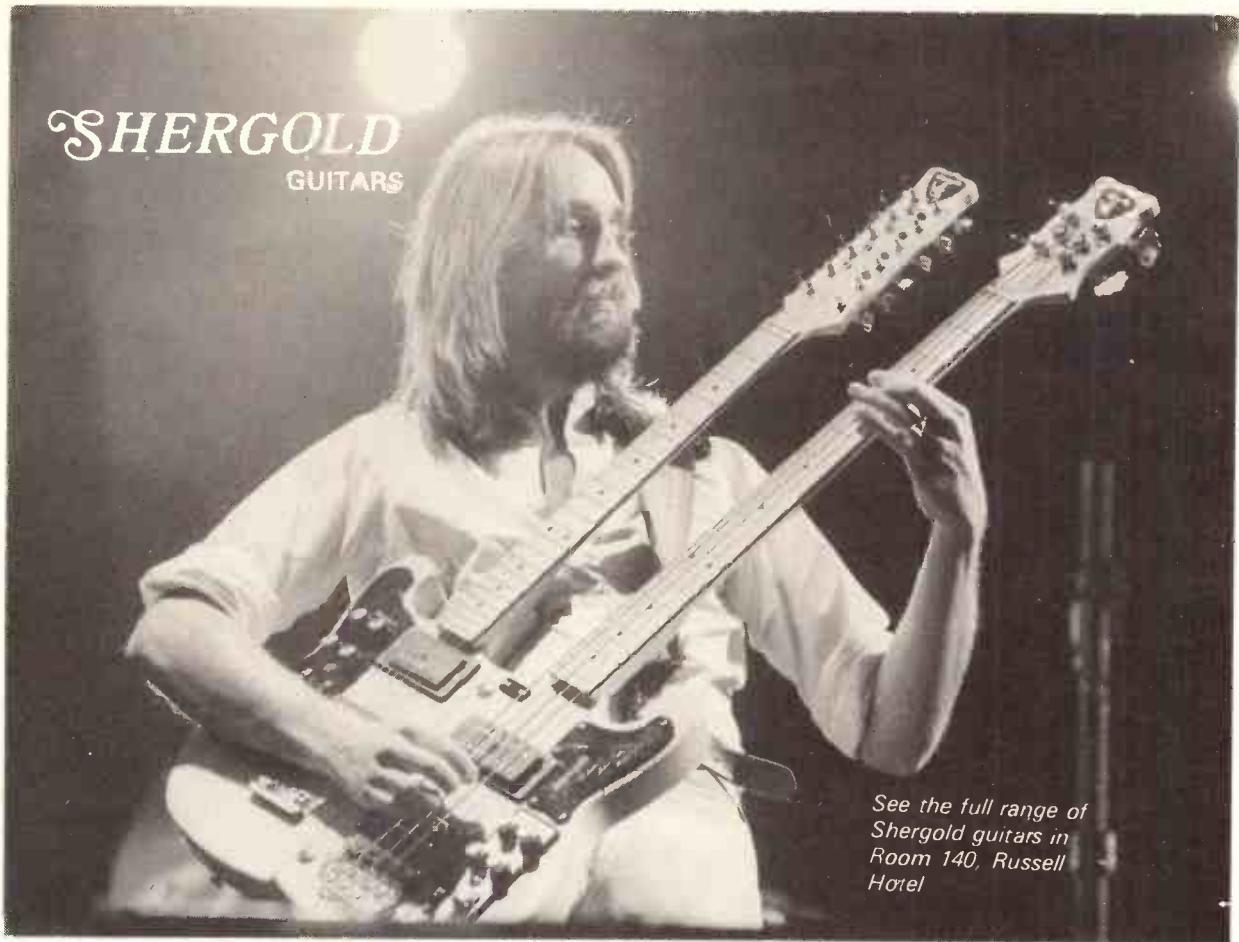
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octaves on each oscillator.

PKP also handle the relatively new (to this country) **Multivox** keyboards of which the MX-2000 is the one to spotlight. Incredibly low priced at around £650, the 200 has no less than 30 preset voices in addition to all the normal variable synthesizer sounds — and it's a 2 oscillator synth into the bargain.

We mentioned earlier that there are three main guitar synthesizers currently available so here's the third, the **Hagstrom Patch 2000** handled in the UK by Flet-

the switch tunes the guitar to exactly one fifth above normal tuning. The 2000, used by the likes of Larry Coryell, Zappa, and Bill Nelson, will interface immediately with Oberheim, Micromooog and some ARP models, and most synths can be altered by a competent electronics engineer to accept input from the Hagstrom.

And that brings us virtually to the end of this year's look around the synthesizer field. One stop to go — and that's out to Rayleigh in Essex to the home of **Maplin Electronics**. If you're reasonably au fait with screwdrivers and soldering irons, and able to read well, and are a little short of the



ARP's Avatar

cher, Coppock and Newman. The Patch 2000 is yet another variation on a theme because it's more a guitar than the established concept of a 'synthesizer'. The 2000 is, therefore, more of a synthesized guitar than a guitar synthesizer, and can be used with the majority of synthesizers currently available. Built around the popular Hagstrom Swede axe, all the frets and strings are connected to a digital electronic circuit on a small PC board installed in the body — when you hook up with a synth you can play simply by fretting the strings, theoretically leaving the other hand free.

A pedalboard comes along too, containing two pedals and one switch. The left pedal is a pitch pedal covering one octave between heel and toe positions; the right pedal is a glide control;

readies to go for one of the synths mentioned in this feature, you can always take a trip down the D-I-Y road and build one yourself, as Maplin Electronics supply the design and parts for D-I-Y synthesizers.

Free full specification sheets should be available in a few weeks time.

So that's it, and we'll end where we began, with the diminutive Wasp, because hopefully, that will be where many newcomers to synthesizer playing will also begin. It's unique, as we've mentioned, for several reasons, but one not yet mentioned is the sheer importance of the battery/internal speaker combination. This facility literally makes it as playable as an acoustic guitar. Pick it up, play it, put it down. And that really is progress. □



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# TRADE NEWS

## BALLS FOR BASS PLAYERS

"We've had requests for years from bass players for something that would really be right for bass, something really great, something that gets you. Finally we've done it!" says the President of Electro-Harmonix, Mike Matthews. What he's done – and the faint hearted may stop reading now, – is given 'em balls! BASSBALLS is one of the latest units to emerge from the E-H factory and is an accessory especially designed for bass guitar. The E-H press handout is a joy to read: "The Bass player with the macho of Bassballs is like Clint Eastwood with a 357 Magnum. You know people are going to pay attention!" In fact it's a twin dynamic filter which responds sensitively to attack variations.

Also new to the ever-growing stable of Electro-Harmonix units is Hot Tubes, claimed to provide 'all the great sounds in exact analog form of the 20 leading tube amps ever

built since the beginning of rock'n roll' (Mike Matthews again!) We understand that Hot Tubes is basically a valve amp effects unit box but if it's anything like as entertaining and enthusiastic as the accompanying press release it's gonna be good. Suggested prices are \$ 89.00 for the Bassballs and \$ 79.00 for the Hot Tubes.



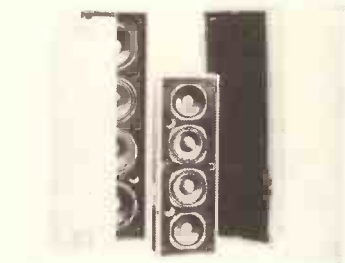
## HAMMOND B-3000

Remember the glorious snortin' and smokin' of the Hammond B-3? For some of us that sound is as fabulously nostalgic as the puffing and steaming of an old railway train – and it seems that Hammond think along the same lines. The Hammond B-3000, shown to dealers in London for the first time recently, conjures up nostalgic memories of the B-3 and features all of its predecessor's most precious characteristics plus a whole range of exciting new sounds made possible by the latest solid state technology. The marriage has already been voted successful by many in the know and we await the verdict of our own reviewer – when we can get our hands on one.

## COURT COLS

Court Acoustics have been having a busy time recently – they've moved premises and simultaneously introduced a new series of high power Colinear Arrays (speaker columns to you!) Court claim the new speakers while being compact and visually unobtrusive exhibit a wider frequency range, higher power handling and efficiency for their size than any other system available. Unlike conventional bass bins, horns and lenses, etc., the Colinear Arrays are totally self contained and require only a single connection to a power amp. The columns are equally suitable for disc or tape reproduction, vocal, live classical music reinforcement and even good ol' rock'n'roll.

Where to get them must be the next question – Court now live at 35/39 Britannia Row, London N1 (also the London HQ of a well known rock phenomenon incidentally) and can be reached on 359-0956.



## FENDER INTRODUCE NEW P.A.

The latest in a long line of instruments from the Fender camp has just reached the UK via CBS/Arbiter. The unit, called the Fender MA 8S Stereo Sound, is a PA system featuring 5 band graphic equalisation on both main channel and monitoring system, LED overload indicators on each channel, 8 inputs, master volume, treble with boost and cut, bass with boost and cut, effects/reverb control and built in reverb which is foot switchable.

## WHAT PRICE LANEY?

Laney's advertisement on page 40 of last month's issue carried a price of one hundred – er, two, um ... Whatever you *thought* it read, the correct price of the K100 Reverb Combo is two hundred and ten pounds. We are currently looking for the man or machine that couldn't make its mind up, and apologise both to Laney and any readers who were a little confused!

## CALIFORNIA PHASE

Could this be the ultimate phaser? Analog/Digital Associates of California obviously think so as they've

named it the 1800 *Final Phase* (our italics). According to A/DA the 'exclusive, fully adjustable SWEEP MODULATION has freed the musician from the limitations of the monotonous back-and-forth sweep.' The 1800 gives scope for asymmetrical patterns, multiple phaser effects, modulated sweep, syncopated beats and many other variable effects.

A/DA claim the Final Phase offers conventional phasing from rotating speaker to virtually a flanging imitation, and the unit also has a built-in Overdrive footswitch introducing distortion ranging from a thunderous jet-phase to that smooth valve harmonic distortion – available incidentally with or without the phaser.

At present we have no information concerning availability in this country, so interested parties are advised to contact Analog/Digital Associates at 2316 Fourth Street, Berkeley, CA 94710. Suggested retail price is \$ 139.95.



# Mega . . . the big one.



On top the HF2 is a double loaded treble horn enclosure rated at 80 watts r.m.s. with 1 watt giving 106 dB at 1 metre.

The mid range is handled by the unique MF19 fibre glass flare, driven by one 9" midrange speaker rated at 150 watts r.m.s. 1 watt gives 103 dB at 1 metre.

The ultra efficient B212 bass bin with two 12" bass drivers handles 300 watts r.m.s. and 1 watt gives 100 dB at 1 metre.

**This is the largest of the four new MEGA professional p.a. systems and is called the B212 stacking system. But perhaps big is the wrong word, for this is the most compact stack to offer the given performance. You don't have to believe us, visit your nearest MEGA dealer for a demo, full technical information and a few dozen good reasons why you should choose MEGA.**

<b>Bristol:</b>	Biggles Music, 85 West Street, Old Market, Bristol Contact: Bob Crane, Phil Thorne Tel: 0272 552147	<b>London:</b>	South Side Music, 227 Putney Bridge Road, London Contact: Mike Ekers Tel: 01-789 6890
<b>Dublin:</b>	Music Circle Ltd., 82 Dame Street, 1-3 Parliament Street, Dublin Contact: Tom Loftus Tel: 0001 774959	<b>Manchester:</b>	A1 Musiccentre, 88 Oxford Street, Manchester 1 Contact: Graham Mellor, Ann Mellor Tel: 061-236 0340
		<b>Newcastle:</b>	Rock City Music, 48 Clothmarket, Newcastle Upon Tyne Contact: Bill White Tel: 0632 24175

 **Pier House, Strand-on-the-Green, London W4 3NN. Tel: 01-994 7135.**

# MEGA

Underneath the arches of Kew bridge an ex-flower child named Steve Borrill leads a snow-white work team of happy hardworking hippies in the production of speaker enclosures. Production is not only for Mega units but for a surprising number of OEM users, both in the PA and hi fi sectors. The company came about with the amalgamation in 1975 of a flight case manufacturer, CP Cases, and producers of a range of furniture and cabinets. Originally building enclosures purely for other manufacturers Mega decided in 1977 to fill them as well. The range now comprises two full range systems and two stacking systems; with a series of wedge monitors and a 'supertweeter' to follow.

It is surprising how few retail distribution specialist PA manufacturers there are when you consider how many combos and instrument amps there are on the market, made by a score or more of independent producers. Mega set out to produce professional PA equipment which by virtue of design and sale price 'would not be within the reach only of the top echelon of gigging bands'. The range is intended to fill, the makers suggest, that gap between the major event Martin, Peavey and Midas sort of market and the cheap and cheerful collection of bits and pieces many younger bands and 'Saturday night' outfits end up using.

Mega Director Chris Sherwin makes the valid point that sound balance — between bass, mid and top — generally becomes a first line design parameter only among custom PA rigs and gear available from hire companies. Rather than a band taking corrective action after the event, so to speak, Mega set out to produce PA gear of inherent system uniformity which could sell through retail outlets. The distribution franchise is limited to PA specialists, spread across the country: in Bristol, Manchester, Newcastle, Dublin and, of course, London. A similar network exists in Germany.

Naturally, they plan to extend their dealer network in Britain.

Gr with of the market in which PA specialists find themselves is due, possibly, to one major factor. During the past few years a great many small hire companies have sprung up, working with one or two rigs only, of a kilowatt or well under. What often happens is that a band eventually acquire enough capital to splash out on a competent PA rig made up of components specifically designed to match. If the band is not fully booked up on gigs, which is rare for most smaller bands, their relatively expensive PA hardware does not see enough use to make the whole thing worth-

*"The range is intended to fill that gap between the major event Martin, Peavey and Midas sort of market and the cheap and cheerful ... bits and pieces ... younger bands end up using"*

while. Simple — the gear can be hired out to other bands in the same sort of situation when the owners themselves are not using it. The system this way will at least pay for itself eventually.

The Mega range, as earlier explained, is made up at present of four basic systems. The cheapest at some £435 retail is the FR29, which is a compact direct-radiating reflexed enclosure with two 9 inch bass/mid drivers above which a treble horn takes over. Its

suggested use is as a small and portable public address system for music or theatre application, and for fixed installation disco setups.

Next up in the range and priced at £585 the Mega FR212 is the application of their FR29 principle to a three-way system. Two twelve inch bass units here work out of a reflexed enclosure; a 9 inch cone midrange and the same wooden flare horn taking a care of things in these bands. The larger enclosure offers somewhat higher efficiency than the FR29, but is aimed at the same sort of system applications though it can be useful as a side-fill on stage.

The MEGA stack range starts with the B115, named after their 115 bar loaded folded horn horn which uses a JBL 15 inch driver. Lining up with this their MW19 comprises a 9 inch cone midrange with a wooden horn and phase bung, rated at an efficiency of 1 watt for 100dB at 1 metre. An RCF compression driver takes frequency coverage of the stack to 15kHz in Mega's HF1 horn. The system retails a whisper under £700.

£1000 with change for a cup

an interesting fibreglass flare and moulded phase-bung. Higher power handling of the 2 × 12 over the 1 × 15 will necessitate the use of more than one driver in the midrange or a different unit able to keep the sound balanced. Design of the MF19 permits a 3 dB gain in midrange efficiency; at 103 for 1 in featuring a doubling of acoustic output over the MW19 design. For roughly the same size of cabinet space balance is by this means neatly arranged. This, actually, is a very elegant way of solving the problem.

Two Peavey Spiders replace the RCF unit in the HF2 treble assembly of the Mega B212 stack. Here again the need was for high efficiency to keep the sound in balance. The HF2 offers 106dB at 1 metre for 1 watt in.

A commendable amount of straight thinking appears to have gone into designing the midrange performance of the Mega stacks. As readers will be aware this is not only an area where the human ear is most intolerant of nasties but is an area where in most schemes of music a great deal of energy is concentrated. The way many hire companies designing stacks for an upfront line have gone about the midrange difficulty has been to use, say JBL radials, which are 'low highs' really.

Using this sort of driver with a metal or fibreglass horn gives a different effect to that of a cone driver covering the whole of the midband. The treble horn assembly takes over at around 1,500 Hz rather than, say, at 800Hz. By raising the crossover point Steve suggested you achieve a smoother sound from the compression driver when it is not called upon to handle lower frequencies which, though within the drivers available range, are usually handled less well. "The cone midrange unit takes all of its drive within the range of 300Hz and 1.5kHz."

The idea is, continued Chris Sherwin, "an alternative to be used for a given effect". It was, he added, a principle which has sold well into the hire sector, and which has been shown to integrate successfully with very big systems.

Mega will soon be moving from their Kew bridge five arches suite to a 47,000 cu.ft. premises in Brentford. Before we left (for a cup of coffee) Beat asked Mega what advice they had for our readers. The advice was simply this: "If you can't quite afford it all immediately it is something you can aspire to."

# HESSY'S MUSIC CENTRE



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## DEALER PROFILE



# HESSY'S Liverpool

**B**ernard Michaelson, head of HESSY'S in Liverpool's Stanley Street, eyed your roving Beat reporter carefully and said 'You've been here before, haven't you?' Well, it might just have been a bluff, but yes, Beat's man-on-the-spot was once an aspiring player in a Liverpool-based multi-media band and had indeed shopped at HESSY'S for all his musical bits and pieces — more than seven years ago! The anecdote serves well as a graphic illustration of the care and attention to detail that seems to permeate the shop: very little is left to chance because every single customer could become a regular some time (even if our man was a little slow in going back again!)

HESSY'S have been operating in Liverpool since around 1925 — always in premises close to the city centre, and their present shop is sited only five minutes walk from Lime Street station, which makes it a prime point for musicians living anywhere in the vast Merseyside area. Bernard Michaelson has been in the shop for about 20 years (his family own it!) but his association with music began earlier in his schooldays when he attended the same establishment as one John Winston Len-

non. Some years later John returned with three of his friends as customers of HESSY'S. "All the Mersey bands were regular customers of ours," Bernard told us, "you name them and they came in here at one time or another."

Contrary to popular opinion the music scene in Liverpool existed long before the advent of the Beatles, and it did not go into serious decline as the Beatlemania period subsided. "I think it would be true to say that our business has been growing steadily — with a hiccup in '62, '63 and '64 — since the middle 50's.

HESSY'S has long held an enviable reputation for being concerned not only with their own business, but with the music industry as a whole — promoting a number of events and demonstrations over the years which culminated in 1977 in the ambitious (and successful) MUSEX '77 at the Holiday Inn in Liverpool at which many manufacturers exhibited their products to the Merseyside public. MUSEX 78 is going ahead at the same venue on the 19th and 20th of November and you're guaranteed free admission if you're seen carrying a copy of Beat Instrumental (*is that a hint?* ... Ed.)

## Guarantee

This industry promotion side of HESSY'S doesn't mean the shop is an up-market musical emporium only for the loaded — far from it. HESSY'S will, by their own claim, match or beat any genuinely advertised price for any instrument — and that is one hell of a claim. But HESSY'S don't stop there — they guarantee every and any instrument (new) they sell for two years for both parts and labour, be it a cheap guitar or a very expensive synthesizer, a saxophone or a drum kit.

In addition they operate what must surely be a unique service:— they can provide music lessons on every one of the instruments they handle — not just the usual keyboard, guitar and drums, but also

extending into woodwind, brass, accordion and the rest.

So far, so good (that should really read 'so far, very good'). There are some 40 people working for HESSY'S which means that from sales through to after sales the customer is always assured of personal attention. The resident engineers can cope with anything from setting up a guitar to repairing a synthesizer.

## Traumas

But all this back-up is of little use if there's not much of a choice we thought until learning that at the time of our visit there were some two thousand guitars in stock alone ranging in price from £8.95 to around £1200, electric, electric/acoustic, semi acoustic and acoustic — in other words, an establishment which puts its money where its mouth is! Naturally enough, there were ample supplies of amplifiers, synths, drums, accessories, strings, sheet music,



and a well-stocked home organ department in the basement.

The shop has always steered clear of the temptation to specialise (which puts that figure of 2000 guitars firmly in perspective) in any particular aspect of musical equipment because there's a well-founded belief that bands often tend to shop together, and not a few turn their hand to a number of different instruments.

This year's MUSEX exhibition was taking up a lot of Bernard Michaelson's time when we visited Liverpool. "Of course exhibitions like this are laden with organisational — not to mention financial — traumas, but I really do see it as an opportunity to generate interest in musical gear in the Merseyside area. When we can no longer afford to do it, then we won't do it, but at present, although there's no way of actually monitoring the response in terms of sales in the shop in the period following, we're very happy with the interest. Over 17,000 people turned up last year, and that must be a high percentage of the musicians in Liverpool." Throughout the exhibition there are demonstrations of various manufacturers products advertised around the show — just turn up and listen is the invitation.

So that's HESSY'S, almost a way of Liverpool life as a good, thoughtful music shop. There are all too few dealers and manufacturers prepared to come out into the open and face up to the most important person in this whole industry — you, the musician — and so one which not only goes out of its way to be available but actually spends a vast amount of money in doing so must surely be something out of the ordinary.





# 46 Track is at home with Trident

-direct to disc too

Contact: 01-734 9901/3 and get into the picture

TRIDENT RECORDING STUDIOS LIMITED  17 St. Anne's Court Wardour St. London W1V 3AW

Some studios open with a blast of technology and publicity and then seem to drift down the road to obsolescence until it's time for a major refit which closes the whole place down. Then the blast of technology and publicity is turned on all over again. Trident is not one of those studios! The Trident philosophy seems more progressive — to update steadily and to keep working — as far as possible — while the update is actually in progress.

We last visited Trident for a Spotlight feature in May of '77 to have a close look at the then latest improvement, the remix suite. Even then, however, studio manager Peter Booth was talking in terms of extending the studio control room and improving the space available in the studio itself. He also intimated that another, significant improvement and addition to the studio's facilities was on the way. We, therefore, decided to get back in touch with Peter to see how things had progressed in the intervening period—but first a quick re-cap on the basics.

Trident can be found in a tall, thin building in St. Anne's Court, just off Wardour Street, and therefore right in the heart of central London within walking distance of many of the bigger record company headquarters. The ground floor accommodates a reception area and the main control room housing a 28 into 24 Triad A. The control room 'flies' over the studio — in the base-



ment — which is home to one of the better drum booths in the country. On the first floor is the remix suite—a really splendid facility housing a massive Triad 40/8 desk. The second floor — at that time — was occupied by a film preview theatre, and on the floor up we found the admin offices, Peter's own work-room dominated by a massive architects drawing board, the copying room, and the disc cutting suite. OK, we mused, what's happened since the last time we came?

Peter at first appeared confused—"so much happens here that it's difficult to remember exactly *when* it happened," he explained. It turned out, however, that two very important changes had taken place—the first a move to full 46 track recording and mixing, and

the second, an extension to control room, a turning around of the desk, and an enlargement to the studio itself. "We had been waiting and watching developments with interest concerning the 3" tape machines" Peter went on, "but it became obvious that despite the idea having being muted a number of years ago there was considerable resistance both in the studio trade and, perhaps, in the recording manufacturing industry itself. We therefore decided, quietly, to link up two 24 track machines—leaving one track on each for time coding—to give us a 46 track capability."

The decision was immediately welcomed by Trident's many and varied clients. The first 46 track recorded/mixed album was laid down in the middle of

September last year by Alec Costandinos, a highly successful European disco producer. The album, *Romeo and Juliet*, became a phenomenal success in the States. "We deliberately took a low key approach to this facility," Peter continued, "being quite prepared to drop the idea if it met with any considerable resistance. To our great pleasure it met with absolutely none at all!"

In fact, it turns out, every client insisted on using the 46 track facility and seems to have sworn that they'll never revert to 24 track again—and some of Trident's users are obviously well-known names. Cerrone, probably Europe's most influential and successful disco writer and producer is one; Brand X's new album *Masque* is another; Rod Argent, Mike Zager, 7th Avenue and Charlie have all recorded full albums on the 48 track facility.

## Trend

Interestingly, many others have started recording on 24 at Trident and other studios and then moved to 48 for some tracks—this list is even more impressive: Kiss's double platinum album was laid at Trident, as were solo projects by two Kiss members Gene Simmons and Paul Stanley; *Voyage*, Jack Bruce, Anthony Phillips, Jack Lancaster, Peter Gabriel, Nasty Pop, Demis Roussos, Michael Stanley Band, *Cafe Jacques* and *City Boy* have all been in at one time or another. Peter happily admits that the trend seems to be more 48 track than 24 track work.

"I was a bit worried at first that bands and producers might only use the extra tracks just because they were there, but we've found completely the opposite. People are using the tracks because they've an inherent feeling they've always wanted to have them and felt they could make use of them," Peter explained. The advantages are quite obvious—the sound is 100% cleaner, there's considerably less need for track bouncing and therefore there's a far better transient response.

For two sections of music the extra facility is especially welcome—drums can occupy a larger number of tracks and not suffer the occasionally catastrophic mixdown early in the recording process, and string instrument sections can be split down rather than suffer the more normal sight of seeing a bunch of violinists struggling in a tight circle around one



Part of Trident's famous Triad console.



microphone.

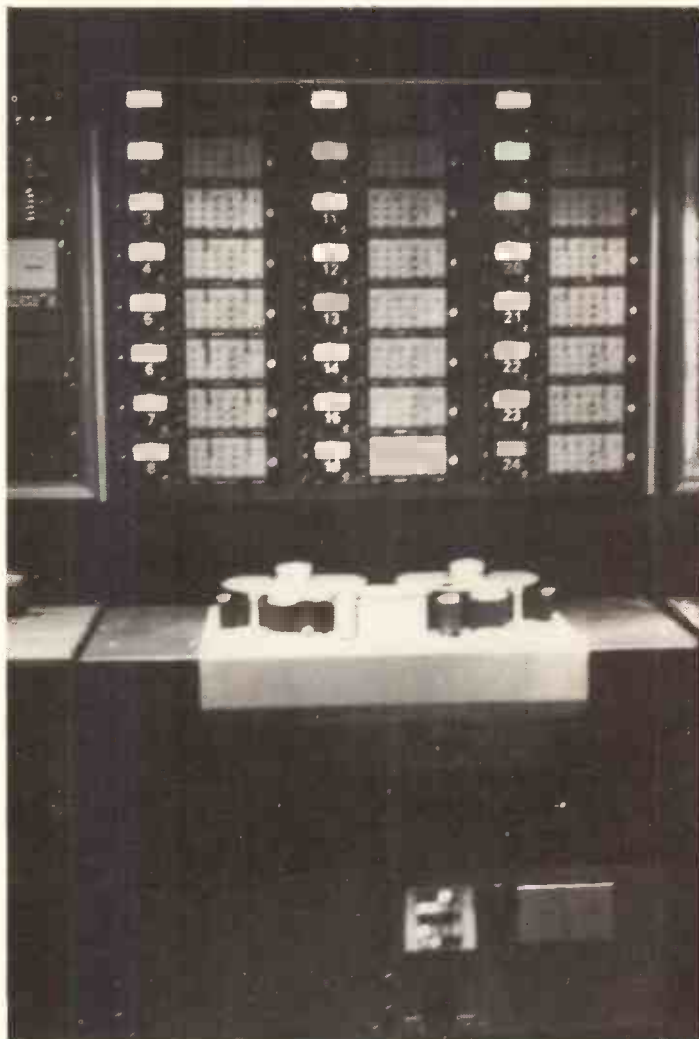
Experience has shown that producers/engineers like to build up the first 23 tracks until they're full, and then copy that tape, placing the original in the studio library: this guarantees that at mixdown time there's a virtually virgin tape available which hasn't been subjected to an inordinate number of plays and rewinds.

## Chestnut

"There's also the old chestnut about 48 tracks being twice as expensive as 24" said Peter, anticipating our next question. "That's rubbish. I estimate that on say a £15,000 album the extra cost would be in the region of £2,500." Which is, as the mathematicians amongst you will be quick to point out, only a 16.66% increase in cost for a 100% increase in track availability.

Reverting now to the other change in the studio facility we walked down to the control room where Alec Costandinos was extremely busy in the first day of another album, which made it rather difficult to get a close look at what had happened. Trident closed the studio down between Christmas '77 and the middle of March this year (while the remix suite continued working) during which time the desk was replaced by a 28 into 48 Triad A, the control room extended out over the studio area, and an additional vocal/drum booth installed beneath the control room.

The changes have been purely functional and



▲ *Tape machines: one of Trident's pride and joys.*

cosmetic—the vast majority of the equipment has remained the same. The control room, prior to this expansion, was a touch on

▼ *Lots of room — and instruments — in the studio area.*



the small side, and things have improved considerably now, the room being more spacious and therefore psychologically less restricting.

Many of the other uniquely Trident properties remain unaltered. Peter Booth is still the man we would most want to record with, the general atmosphere is still great, and there's an air of purposefulness about the place which permeates the entire building and its staff. Clichés about tea-boys may get tiresome, but the coffee arrived quickly and with a smile which proves clichés only become clichés because they're true and repeated so often.

## Excited

This Trident attitude towards development implies that something else is in the pipeline—and will be all the time for Peter expressed confidential plans for up to ten years. There are plans afoot to build another remix suite—again with the invaluable help of Edward Veale, the acoustics expert who so successfully completed the existing remix room. Peter Booth is also very excited about another plan and considering we have been permitted to reveal that they centre around the installation of a 64 channel, automated, quadrophonic Triad mixing console, we are understandably excited as well!

## Criteria

So, that's another look at Trident Studios—it's too easy to come out of many of the recording establishments, we visit with the comment that's the best' on our lips so we never do: there are far too many criteria on which to base such an assertion. On the other hand, 'one of the best' always appears to be a cop-out. Trident is, therefore, a very, very good studio, successful (now working 24 hours a day), and with an eye to the future which is refreshing in a period where many places are maintaining their current operations and viewing technological improvements with caution.

Last year we asked if Trident would automate and Peter replied "...when we find a system that has proved itself reliable and successful, then we'll certainly think seriously about using it at Trident." And because there's an appealing lack of bullshit about Trident, the thinking has stopped and the system is imminent. Watch this space, because Trident will back under the Spotlight before next summer.

**H**ow many of you like Abba? Hands up . . . fair enough. So how many of you like Abba's sound? . . . that's more like it. Even if the singing Scandolls leave you cringing in the corner whimpering "No more, please" you have to hand it to them; their sound is one of the finest around. It vies with the Spectors and Motowns of this world for individuality and influence.

Until recently Abba recorded all their material in two small Stockholm Studios, Metronome and Marcus. But the latest album, due for release around Christmas (clever!) is being recorded and mixed at the brand new Polar Music Studios — again in Stockholm, on the bank of one of the city's vast canals. The name Polar is no random choice; it is the name of the entirely Abba-owned publishing and recording company. With the help of manager Stig Anderson, Abba run a tight ship. Profit becomes investment . . . in themselves, with a new space-age studio taking its place as yet another bow to the corporate fiddle.

### Freelance

Abba's engineer since before their first appearance in this country (remember Waterloo?) is Micke Tretow, although he retains his freelance status. Besides Abba he is on hand to help with the constant stream of MOR emanating from the rest of



the Polar stable "We have also had enquiries from one or two acts in England and the States", he added during our visit to the studio, "but I can't say who; there's nothing definite yet."

However, his comment goes some way towards answering the obvious question. If the studio was built by Abba for Abba and is owned by Abba, to

be used at will, what happens when their new album is completed? Well, for one thing, Abba work a lot harder than most acts, and the studio won't be vacant too often. But — if and when the time comes, it may be hired out in the normal way. With a total price tag of around half a million pounds (give or take the odd hundred thousand)

*"We have also had enquiries from one or two acts in England and the States"*



▲ Engineer Michael Tretow at Metronome before the start of Polar Music Studios.

they won't want it lying idle too often.

Naturally, the pride and joy is a 40 channel Harrison, with datamix (of course). This beast is linked up to tape machines of commensurate status, two 24 track and four two track MCIs, plus a couple of Revox B77s and Hitachis for copying. Toys: again, Abba have accepted only the best, and the list is a long one — JBL and Altec monitoring (plus Auratones in the control room), from DBX and Dolby compliment, Spectra Sonics compressor/limiters, Eventide omnipressers, Marshall time modulator, flangers, harmonisers stereo Delta T delay, AKG BX20 echo and, as a little icing on the cake, a Vocoder 2000. Very Abba.

Instruments: how about a Hohner Clavinet, Fender Rhodes, Wurlitzer, Minimoog, Polymoog, mellotron, marimba, xylophone, chimes, glockenspiel, mandolin, banjo, Gretsch and Ovation guitars, Music Man amps, Gretsch drums and plenty of percussion? Sorry for the goodies we left out, Micke!

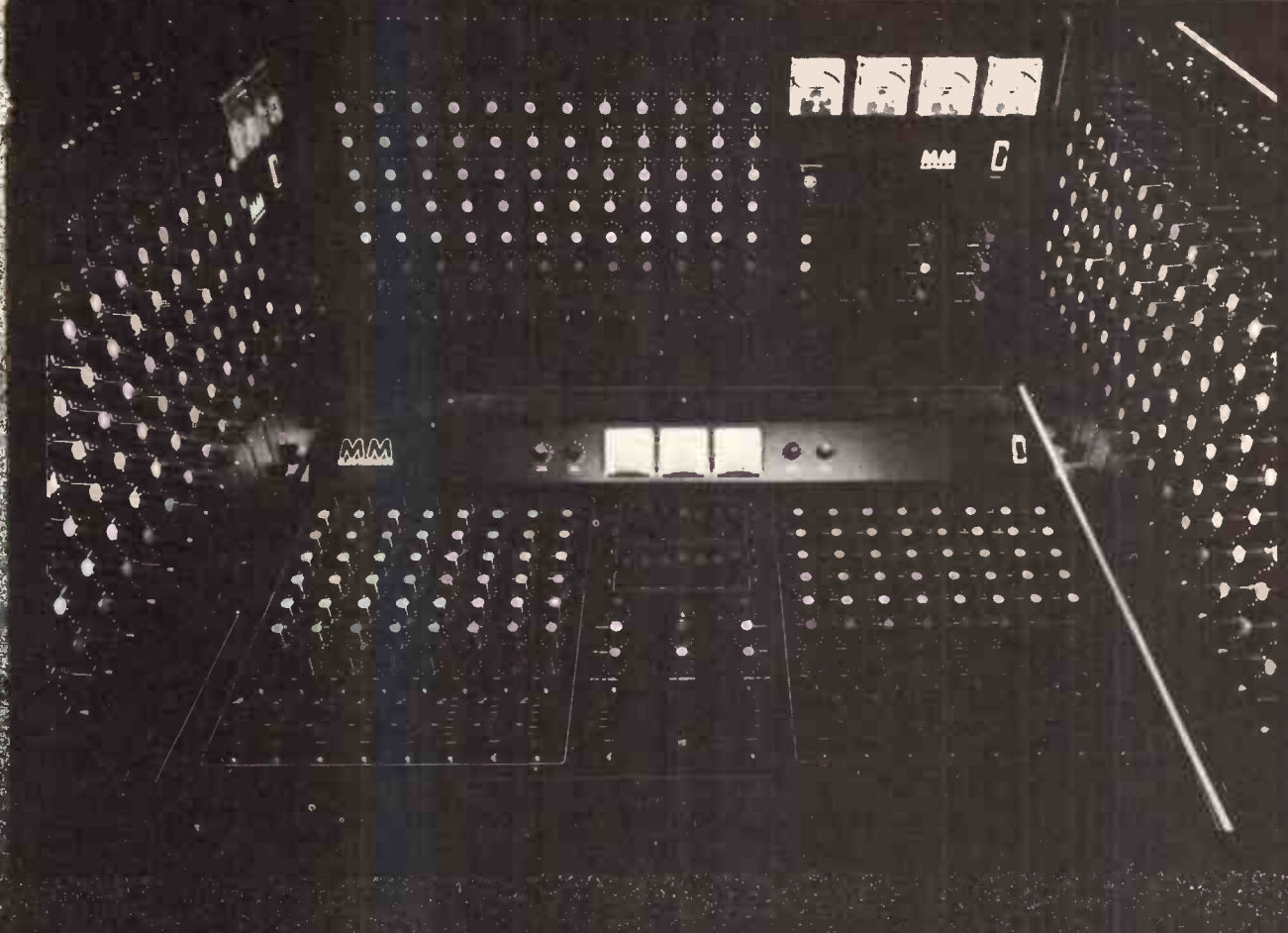
### Percussion

Yet, for all the twenty-first century line-up of equipment, Polar Music Studios is neatly packed into a compact and intimate area. On the studio floor, there's room for a ten man string section with areas and booths set aside for vocalists, rhythm and percussion sections, the latter housed in an elegantly raised booth at the back. Wall to wall Cyril Lord carpeting keeps the floorboards company in the control room. Marble shines out from the carpetless areas, and the obligatory Swedish pine takes care of the rest (walls and ceiling, that is). One handy extra is the full visibility of all the musicians through the dividing glass.

### Equivalent

In retrospect, Polar Music Studios wasn't that much of a surprise. You would expect plenty of the best within such an organisation. Back once more in the sultry Stockholm twilight I realised that the door had been left open all day during recording . . . with their equivalent of Oxford Street just a few blocks away. Later on, when Anni-frid put me into a cab, the driver recognised her but took directions with the calm of an old friend. On her way back, the singer was ignored in the street.

Altogether a refreshing experience and any visiting (super) stars should find things no different.



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MP 285	16	2	(Super 16) as 185 plus flightcase & cannons,
MP 275	12	2	(Export) incl. flightcase & cannons.
MP 175	8	4	PFL, talkback, 4 limiters.
MP 175	12	4	_____ * _____ * _____
MP 175	16	4	_____ * _____ * _____
MP 175	20	4	_____ * _____ * _____
MP 295	16	4	Foldback mixer.
MP 385	16	8	Jacks, pfl, 8 VU meters, 8 limiters, stereo pre-fade monitor mix.
MP 485	16	8	As above but with cannons _____

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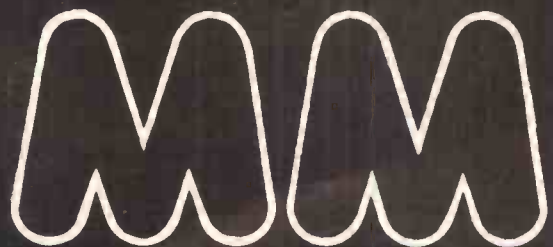
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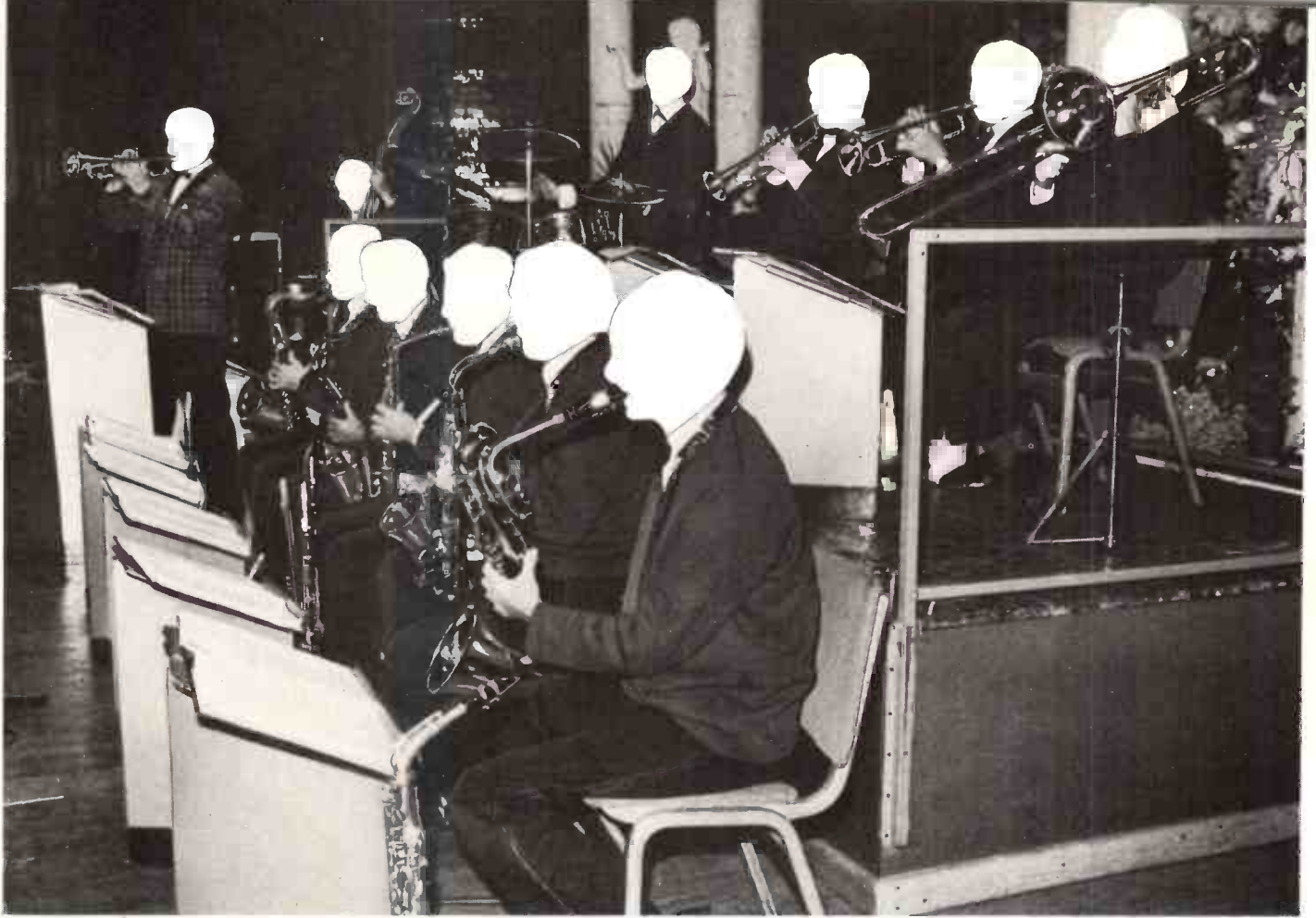
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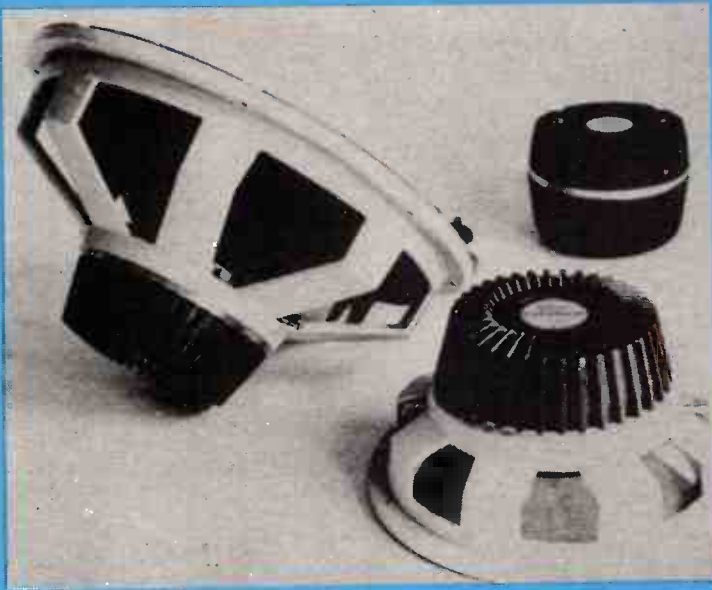


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The old town of Berne in Switzerland has made a very good job of retaining its original charm and moving along with the twentieth century at the same time. Hotels, shops, restaurants and record stores fit comfortably into the scenery at ground level, and in one of the oldest basements an established recording studio called Sinus is quietly doing its own bit for the image of Swiss Precision.

The studio began 16 track operations seven years ago, largely equipped by the Studer factory a few miles down the road. Swiss artists, who are busier by nature than most, precipitated the current move to full 24 track recording with all the mod cons and it now seems that Sinus is poised to become one of the Continent's genuinely rated studios.

## Response

The console, for a start is the latest MCI 528 Automated, boasting Plasma-Display and Spectra-Vue Real Time Analyser, so we weren't very surprised when chief engineer Peter Mactaggart set the ball rolling by happily singing the praises of the shining dials before him. "The transient response is great," he raved, "there's no attack there. We needed a lot of external EQ with the Studer." And as for the Spectra-Vue: "Sometimes you have to mix through the night



and your ears get tired. You might feel, for example, that you need more treble when in fact you don't. This allows you to get a full optical readout of all the responses." The Plasma-Display, by much the same token, visually monitors each frequency in columns, and on solo mode can separate one troublesome instrument for special attention.

The Studer to MCI move has been echoed in the tape department, the current machine being an MCI 24 track. Peter, co-ordinating his comments with instructions to the studio floor where another session was being set up, was equally enthusiastic about the auxiliary equipment which one would expect to find backing up the

facilities of a top of the pile MCI desk/tape pair. This includes full Dolby A noise reduction, Eventide Harmonizer, Time Processor, a generous handful of equalisers and an even more generous handful of limiters, expanders, noise gates "etc., etc.". JBL, Tannoy and Auratone provide the monitoring.

As to the studio itself, the natural resources of the U-shaped basement have been put to their best use by a French acoustician in his total re-design of the place to match the new equipment. "We can get a very dry sound," Peter explained, "but it's not a dead one. The separation is amazing — I can record, say, an acoustic guitar and a vocal a few feet apart

without any problems at all. No vocal booth is necessary." Instruments to hand include a Steinway grand piano, Hammond organ, Fender and Ampex amplifiers plus various drums and synths. One bonus for the studio is the small theatre nearby, from which Sinus are able to record live — music or anything else for that matter.

## Selection

Their list of clients, finally, indicates not only how busy they are but gives an insight into the Swiss recording business: the country's top rock band Rumpelstilz, Krokus, Peter, Sue and Marc, Pepe Lienhard plus a fair selection of jazzers like Earl 'Fatha' Hines, Eddy 'Sweets' Edison, Victor Scott and Sammy Price. Who? you might cry, but Peter pointed out that the music there has to cover three languages and also that they simply don't have the time to extend a nine-month carte blanche to bigger bands American-style. Mind you, he's not entirely unfamiliar with the laid-back style. Keith Richard once made an unannounced visit with Anita Pallenberg, baby Marlon and some friends to jam a couple of demos. "Strange tapes," he chuckled, "a well-out-of-the-mind session!"

Far from steering away from recording with visiting bands, Peter would be glad to add to them to his schedule list, and by all accounts they would enjoy themselves in the process.



# MUSIC MART

To have your company listed, contact Howard Rosen, 01-369 5378

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**S.A.I.**, Regent Street, Coppull, Nr. Chorley, Lancs. 0257 791645

**SUN MUSIC**, 110-111 Oxford Road, High Wycombe, Bucks. 0494 36686

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**TELECOMMS**, 189 London Road, North End, Portsmouth (0705) 60036

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**WOOD BROS. SOUND CENTRE**, 33 London Road, Buxton, Derbyshire. 0298 4638

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**MIDLAND SOUND RECORDINGS**, Meeting House Lane, Balsall Common, Coventry. (0676) 32468

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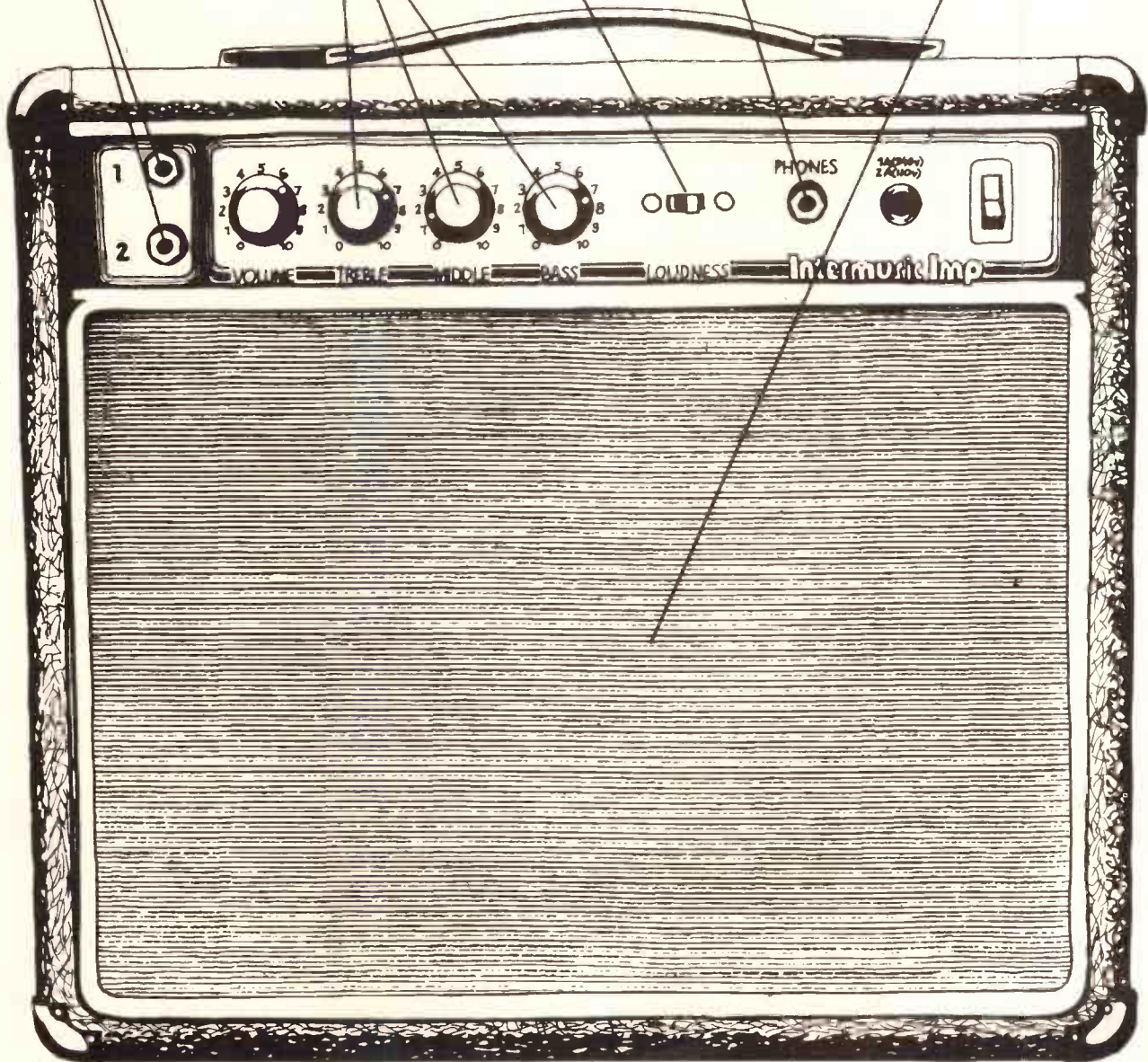
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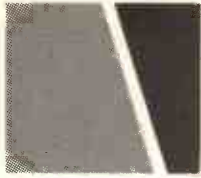
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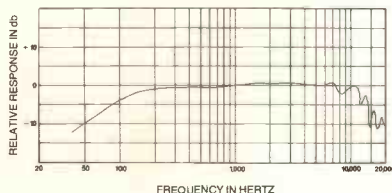


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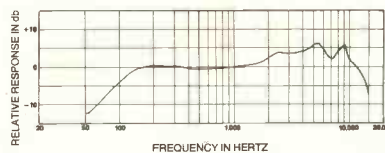


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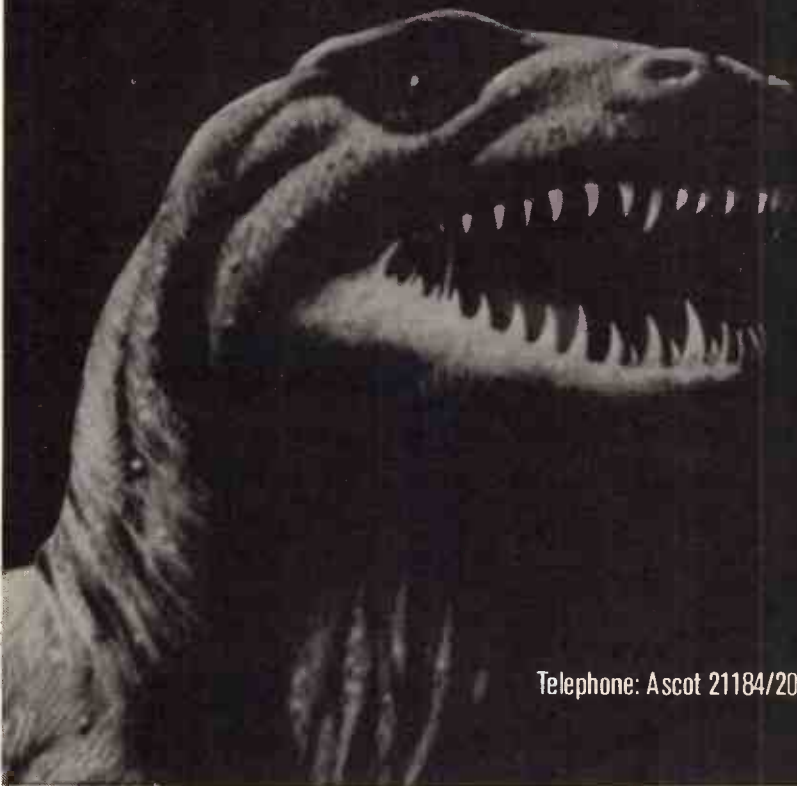
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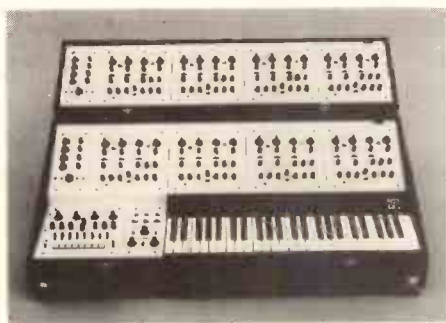
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Breadwinner	425.00		
Deacon	515.00		
Deacon 12	599.95		
Viper	396.00		
Preacher	450.00		
Electric Artist	539.95		
Electric Country Artist	545.95		
Electric Folklore	560.00		
Electric Legend	635.00		
Electric Pacemaker	649.95		
Electric Classic	639.95		
Electric Glen Campbell	635.00		
Electric Custom	999.95		
Legend	999.95		</

3067 Matt Finish	65.00
3068	75.00
3069	95.00
3070 Handmade	135.00
3071 Handmade	218.00
<b>STUDENT GUITARS</b>	
3057 Dulcet	25.99
3058 Constanța	19.99
1512 Kansas	16.35
3050 Super Dulcet	29.99
1514 El Chico	16.35
<b>TERADA GUITARS</b>	
3045 TG315 classic	109.95
3046 TG312 classic	99.95
3047 TG307 classic	74.95
3048 TG370 classic	209.95
3049 TG360 classic	179.95
3187 FW628 jumbo	145.95
3188 FW624 jumbo	135.95
3189 FW625 jumbo	112.95
3190 FW615 jumbo	107.95
3191 FW659B jumbo	126.95
3192 FW615E electric	129.95
3191 FW613 jumbo	97.95
3195 TW100 Hand-crafted	345.95
3196 TW70 Hand-crafted	220.95
3197 FW655N	136.95
<b>SIGNATURE</b>	
<b>APPLAUSE BY KAMAN</b>	
AA14	169.95
AA24	169.95
<b>GUYATONE</b>	
8-string pedal steel	375.00

### ROSETTI

<b>EPIPHONE</b>	
P.765	335.00
P.745	249.00
P.725	199.00
FT146	99.95
FT133	89.95
FT145 Jumbo	89.95
FT165 12/s	129.95
EC20 Classic	69.95
EC15	49.95
FT130 Folk	79.95
FT135 Folk	92.50
FT140	84.95
FT150	129.95
FT160	104.95
FT120 Folk	69.95
CO60 Classic	189.00
EC25 Classic	129.95
EC20 Classic	69.95
EC15 Classic	59.95
Electric:	
S350 Scroll	175.00
S450 Scroll	245.00
S450N Scroll	255.00
S550 Scroll	265.00
S550N Scroll	275.00
ET285 Bass	149.95
N180 Nova	129.95
N245 Nova	169.95
N295 Nova	159.95
N390 Nova	199.95
<b>EROS</b>	
9352	59.95
9357	64.95
9353 Folk	49.95
9356 12/s Folk	54.95
9350 Folk	29.95
9351 Folk	39.95

<b>KISO-SUZUKI</b>	
9502 Classic	53.95
9503 Classic	69.95
9504 Classic	64.95
9505 Classic	67.95
9583 H/made Classic	99.00
9651 Folk	60.95
9852 Folk	53.95
9653 12/s Folk	72.95
9507 Folk	64.95
<b>TATRA</b>	
9198 Classic	25.25
9225 Classic	29.75
Hi-Spot Nylon	18.50
Hi-Spot Steel	17.50
<b>ROSETTI ELECTRICS</b>	
IC200 BS	366.00
IC400 MO	295.50
IC400 AV	309.50
<b>Jazz series:</b>	
SA100 BS	264.62
SA400 CH	308.74
SA case only	43.35
FA100 BS	237.39
FA100 NT	259.03
FA100 case only	40.15
FA300	389.69
FA800	399.25
FA300 case only	48.95
2453	258.95

### SHERGOLD

Modulator	213.36
Modulator bass	245.35
Modulator 12-string	232.75
Cavalier	305.00
Cavalier 12-string	322.60
Cavalier double 6/4	558.00
Cavalier double 12/4	578.92
Cavalier double 12/6	571.95
Available through Barnes & Mullins:	
Meteor	167.94
Masquerader	182.26
Masquerader 12-string	200.60
Double-neck 4/6	403.80
Double-neck 4/12	423.56
Marathon bass	200.57
Double-neck 12/6	440.30
I/h models 10% extra.	

### STRINGS & THINGS

<b>MUSIC MAN</b>	
Stingray 1	433.00
Stingray 2	433.00
Stingray bass	433.00
Sabre 1	399.00
Sabre 2	399.00
<b>SUMMERFIELD</b>	
<b>IBANEZ</b>	
PF100	185.00
PF100 AV	198.50
PF200	192.50
PF200 WH, NT	198.85
PF200 AV, ZB	205.00
PF300	245.00
PF300 NT	252.50
PF300 AV	257.50
PF230 MO	215.00
PF230 AV	230.00
PF400	310.50

<b>Musician series:</b>	
MC100	218.90
MC200	244.50
MC300	270.50
MC700	POA
<b>Concert series:</b>	
CN100	204.45
CN100 AV	218.95
CN200	214.50
CN200 WH, AV	222.95
CN250	232.55
<b>ICeman series:</b>	
IC300 KR	281.50
IC210 BS	242.50
IC100	232.75
IC200 BS	242.15
IC400 MO	295.50
IC400 AV	309.50
<b>Jazz series:</b>	
SA100 BS	264.62
SA400 CH	308.74
SA case only	43.35
FA100 BS	237.39
FA100 NT	259.03
FA100 case only	40.15
FA300	389.69
FA800	399.25
FA300 case only	48.95
2453	258.95
<b>Rock series:</b>	
2388B	218.05
2389B	278.20
2388B case only	45.75
2402	309.40
2402 WH	340.70
2404	304.58
2404 case only	56.15
<b>George Benson models:</b>	
GB10	545.00
GB20	585.00
<b>Ibanez Artist:</b>	
2616	309.50
2617	327.90
2618	325.65
2618/12	345.00
2619	367.15
2622	450.00
2622	496.94
2626	378.35
2629	327.15
2630	344.75
2635	355.50
2635	342.35
2640	650.00
2700	470.50
2700	520.25
2710	442.50
<b>Ibanez Pro</b>	
2670	979.55
2671	425.75
2676	580.40
2680	320.00
2681	423.30
L/h 10% surcharge	
<b>Ibanez Western</b>	
637 BS	86.25
637 AV	97.00
640	119.35
647	116.15
647/12	117.75
684 BK	123.85
684 CW	131.50
684/12	126.15
732	130.75
767	139.25
951	110.75
952	100.75

2608	165.00
2609	199.25
2846	123.15
LH647	119.25
LH647/12	120.75
LH684 BK	125.45
LH684 CW	133.85
LH684/12	128.50
<b>CIMAR</b>	
335	78.45
355	62.35
355/12	71.55
369	64.66
370	64.65
370/12	69.25
371	64.65
371BK	67.75
371BK/12	72.25
393	73.15
<b>MACCAFERRI</b>	
MAC2	165.00
MAC2 special	175.00
MAC 3	190.00
<b>BOZO</b>	
B60	275.00
B805	385.50
B805/12	407.95
B100	646.95
<b>Classic</b>	
B3	185.00
B5	211.50
B8	235.65
B10	324.50
B15	356.95
<b>CIMAR</b>	
387	64.65
388	73.10
395	62.40
396	68.50
397	75.50
398	83.95
<b>IBANEZ CLASSIC</b>	
2801	78.50
2811	102.30
2856	95.35
2857	116.15
2858	129.25
2859	185.40
2860	230.75
<b>KOHNO</b>	
MK15	825.00
MK20	1050.00
MK30	1500.00
MK50	2500.00
<b>TAMURA 10-STRING</b>	
10P 1500	585.00
10P 2000	795.00
<b>TAMURA FLAMENCO</b>	
F150	575.00
F200	750.00
<b>KUNIHARU CLASSIC</b>	
K50 w/case	250.00
K70 w/case	285.00
<b>CSL ELECTRIC</b>	
LP 121 black top	98.50
LP 120 red s/b top	98.50
LP 120 brown s/b top	98.50
LP 120 gold top	102.00
SC 156 red s/b	116.15
SC 156 black	120.00
SC 156 white	120.00
SC 156 natural	130.00
JB 121 red s/b	99.50
JB 121 black	99.50
JB 121 white	99.50
<b>HAWAIIAN GUITARS</b>	
2250	45.00

2251	110.95
2251 case only	36.00
<b>SERENADA STUDENT GUITARS</b>	
CN101-1	11.99
CN104	14.50
CN120	23.50
CN130	28.60
<b>WING</b>	
<b>Rickenbacker</b>	
<b>Solid</b>	
420	239.63
430	285.19
450	307.12
450/12	351.00
460	342.56
480	325.69
620	425.88
950	259.88
940	943.31
4080/12	1290.93
<b>Semi-Acoustic</b>	
329	408.38
330	399.38
330/12	513.00
330/12	457.31
340	393.75
360	469.13
360/12	545.06
362/12	1105.31
370	513.00
360/12F	486.00
<b>Bass</b>	
3000	345.94
3001	366.19
4000	415.13
4001	448.88
4002	943.31
4005	531.56
<b>W.M.I.</b>	
G101 Std. Fik	10.95
K200 Folk	16.95
K320 Concert Folk	20.95
KD28 Jbo Western	33.50
KD28-12 12st Jbo	39.50
K.410 Concert D/Lux	26.50
K.442 Auditorium Folk	23.95
K.550 Jbo pce black	33.95
KDG 70 D/I Jbo	39.50
K.475 J.L. Seagull	23.95
<b>Classic:</b>	
KC.265 Student	18.75
KC.333 Concert	19.75
KC225 Classic	15.50
KD G60 D/I Classic	26.95
<b>Electric:</b>	
K1B. 130 Bs long scale	29.95
E.120 Single p/u	23.95
K2T. S.G. 2p/u	27.95
<b>Banjo:</b>	
KB.52 Deluxe	39.50
<b>WOODS</b>	
G 152 Folk	37.53
G 180 Classic	32.53
G 190 Classic	45.00
G 140 Jumbo	49.47

<b>ALLEGRO</b>	
G 220 Standard	13.12
G 300 Classic	22.16
G 400 Standard	14.65
G 150A Classic	27.34
G160 Western	49.47
<b>LOPEZ: CLASSIC GUITARS</b>	
Aragona	64.06
Valencia	67.87
Navarra	71.51
Granada	82.50
Castilla	91.07
Sevilla	117.93
Andorra	140.40
<b>WESTERN GUITARS</b>	
Serenata VII	60.53
Fantom 20	77.64
Fantom 30	81.29
Fantom 33	87.39
Fantom 36	93.50
Fantom 39	99.59
Fantom 42 Black	99.59
<b>TWELVE STRING GUITARS</b>	
Fantom 112	90.07
Fantom 212	100.80
Fantom 139	111.82
Fantom 412 Black	111.82
<b>SOLID BODY ELECTRIC GUITARS</b>	
Dyno II	102.93
Velvette	115.87
Super Jaz	134.26
Red Flame	110.12
Black Pearl	120.28
<b>THIN BODY ELECTRIC GUITARS</b>	
Caravel	105.75
DS/2T	125.43
DS/Artist	139.35
<b>BASS ELECTRIC GUITARS</b>	
Special Bass	152.08
Black Bass	122.85
DS/Bass	120.28
Starfire Bass	87.24
Red Bass	115.87
<b>JOSE RAMIREZ CONCERT GUITARS</b>	
Model Studio I	235.77
Model Studio II	396.09
<b>RICARDO SANCHIS CARPIO CONCERT GUITARS</b>	
Model 40E	192.78
Model 40	147.42
Model 38	85.36
Model 33 Flamenco	170.10
Model 32 Flamenco	123.12
<b>PRUDENCIO SAEZ GUITARS</b>	
Model 2	25.92
Model 4	27.54
Model 12	32.40
Model 14	34.02
Model 21	25.92
Model 24	71.28
Model 26	85.86
Model 28 Flamenco	48.60
Mandoline	25.92
Model Lady 3/4 size	25.92
Model 21 WK	45.36

## AMPLIFIERS, P.A. SYSTEMS AND SPEAKER CABINETS

<b>ACOUSTIC</b>	
114 50W 2 x 10	260.00
116 75W bass amp	250.00
124 100W 4 x 10	399.00
125 100W 2 x 12	385.00
126 100W bass amp	385.00
220 160W bass amp	286.00
230 160W	325.00
320 300W bass amp	395.00
330 300W	445.00
402 2 x 15" enc.	225.00
403 4 x 12" enc.	250.00
406 2 x 15" enc.	295.00
407 2 x 15" + hn	295.00
408 4 x 15" + hn	429.00
<b>ATLANTEX</b>	
<b>MXR</b>	
Pignose amp.	87.50
Stereo compander	189.75
Stereo graphic	227.50
Digital delay	1078.57
31-band graphic	427.57
2 x 15 band graphic	401.27
Mini limiter	149.95
Auto phaser	212.75
Auto flanger	310.90
Flange/phase rack	1210.95

Pro-rack	163.65
<b>BEYER (EX. VAT)</b>	
M160N Hypercardioid	150.90
M160C w. cannon	154.99
M260N Hypercardioid	60.72
M260C w. cannon	64.45
M260SM w. switch	78.91
M260N C2 w. cannon + switch.	82.99
M500N Hypercardioid	79.97
M500C w. cannon	85.02
M67N cardioid w. switch	66.52
M67C w. cannon	72.03
M69N cardioid	53.31
M69C w. cannon	56.96
M88N Hypercardioid	113.99
M88C w. cannon	117.71
M101N Omni	71.68
M101C w. cannon	77.34
M201N Hypercardioid	68.66
M201 Cw. cannon	70.92
<b>B.M.S.</b>	
Phoenix	199.00
PHA 1	199.00



Monitor 60/130.....	166.00	1072 100W L & bs.....	127.57
<b>SPEAKER UNITS</b>		1073 50W PW.....	118.84
2 x 12 Flare Bs 120W..	150.00	1074 100W PA.....	153.50
4 x 12 Lead 240W.....	159.00	1075 100W Slave.....	111.36
1 x 18 100W.....	130.00	1070, sound/light con- trol.....	43.47
2 x 12 120W PA pr.....	170.00	1061, lighting cabs, set 3.....	50.60
2 x 12 1 Hn 120W pr.....	209.00	1949, fuzz sound.....	10.36
1 x 12 Hn 120W pr.....	172.50	1041, minireverb.....	66.50
2 x 12 1 Hn 240W pr.....	235.00	1041F, footswitch.....	2.88
1 x 15 TH Base Bin.....	168.50	Celestion spkrs: 1051, G12M, 25W.....	15.33
2 x 12 TH Bass Bin.....	175.00	1052, G12H, 30W.....	18.28
Mini Bin.....	150.00	1053, G15M, 50W.....	22.98
Full Range Flare.....	225.00	1055, G .8C, 100W.....	41.23
Horn Units (2).....	132.00	1056, S10, 15W.....	5.49
Horn unit (P2).....	75.00		
Horn unit (P4).....	124.00		
Horn, 1 x 12 60W.....	99.00		
<b>ACCESSORIES</b>			
Mantis.....	156.00		
Reverb Unit.....	80.00		
Constellation 12/2 mixer.....	312.90		

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

<b>FENDER</b>	
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
Badmaster, top.....	242.61
Bandmaster enclosure 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.....	216.92
Princeton Reverb, 1 x 10-inch.....	169.65
Princeton, 1 x 10-inch. Champ.....	122.45
Super Twin.....	65.10
300PS guitar enc.....	443.62
300PS guitar top.....	262.55
Tube reverb 220V.....	508.71
Vibrochamp 1 x 8.....	131.25
Bassman 100, top.....	71.28
Bassman 100, en- closure.....	217.40
Bassman 50, 2 x 15- inch.....	217.40
Bassman 50, 2 + D 140F JBL.....	185.88
Musicoaster bass, 1 x 12-inch.....	305.61
Bassman 50, top.....	106.70
Bassman 100.....	176.42
300 PS enclosure, bs.....	276.19
PA 100 top.....	311.80
PA 100 column.....	281.59
Hi Freq. Horn.....	92.72
PA160 Amp Top.....	56.85
PA160 SC3-10 column.....	450.21
	94.77

**CLEARSTONE**

<b>CMJ</b>	
1037, 500W 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.....	81.57
1066, 2 x 12 cols, 100W, pr.....	158.87
1067, 6 x 10 cols, 300W, pr.....	127.60
1068, 250W slave.....	191.57
1069, 8-change mixer.....	257.41
Solid State amps: 1071 50W, L & bs.....	118.84

**J. T. COPPOCK**

**RANDALL  
Combination Amplifiers**

Commander 210.....	385.00
Commander I.....	385.00
Commander II.....	439.00
Commander IV.....	475.00
Commander VI.....	559.00
300 Guitar Amp I.....	575.00
300 Guitar Amp II.....	685.00
<b>Combination Bass Amplifiers</b>	
Commander Bass I.....	380.00
Commander Bass II.....	439.00
<b>Power Heads</b>	
Commander Guitar.....	310.00
Commander Bass.....	289.00
300 Bass Head.....	340.00
300 Guitar Head.....	385.00
<b>Speaker Enclosures</b>	
1-15".....	165.00
2-10".....	174.00
2-12".....	199.00
4-10".....	252.00
4-12".....	310.00
2-15".....	264.00
6-10".....	319.00
2-12" Folded Horn.....	270.00
<b>P.A. Equipment</b>	
RPA-2 Power Head.....	239.00
CPA-4 Power Head.....	289.00
RPA-120 Power Head.....	499.00
RPA-300 Power Head.....	679.00
12-Channel Stereo Mixer.....	607.00
Stereo Power Amp.....	532.00
120 watt power 300 watt power Booster.....	298.00
Stand for RPA-4.....	25.00
Stand for RPA-6.....	25.00
<b>P.A. Speaker Columns</b>	
Pair with 2-10" Spkrs ea.....	196.00
Pair with 4-10" spkrs ea.....	329.00
Pair with 2-12" and 2 Piezo spkrs ea.....	499.00
<b>P.A. Speaker Cabinets</b>	
Piezo Super Horn IV.....	103.00
Piezo Super Horn VIII.....	165.00
Monitor Spkrs. (pair).....	190.00
Horn cabinet.....	285.00
Exponential horn.....	515.00
Exponential horn.....	290.00
Exponential horn.....	215.00

**CUSTOM SOUND**

<b>Amplifiers:</b>	
CS 700 BM.....	159.03
CS 700 CV.....	116.25
CS 700 DB.....	259.47
CS Trucker.....	107.14
CS Trucker bass.....	125.55
CS Trucker duo.....	125.55
CS Trucker rvb.....	155.68
CS 700A.....	209.25
CS 700C.....	117.18
CS 700D.....	242.73
CS 700PPA1.....	334.80
CS 700PPA11.....	251.10
CS 708 mon amp.....	133.92
CS 704 150W.....	184.14
CS 706 150W bass.....	167.40
CS 705 2 x 12" combo.....	279.56
CS 705S 1 x 15" combo.....	296.30
CS 707 bass combo.....	284.58
<b>Mixer:</b>	
CS 700MXR 12 ch.....	428.54
<b>Enclosures:</b>	
Sigma.....	200.88
Moon Bin.....	167.40
CS 7212H.....	117.18
CS 7212ST.....	133.92
CS 7215.....	150.66
CS 7412.....	167.40
CS 7215B.....	209.25
CS 7H1P horn.....	133.92
CS 7HB horn.....	96.96

<b>PA System</b>	
Trucker PA rev amp.....	148.99
Trucker PA amp.....	125.55
Trucker cab 60W.....	75.33
Trucker monitor.....	58.59
Trucker monitor H.....	83.70

**DARBURN**

<b>EX. VAT</b>	
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" Piezo hn. extra.....	276.80 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
50.....	
6102 Universal Amp.....	269.42
100.....	
6103 Universal Amp.....	437.38
200.....	104.59
1604 Reverb III.....	

**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 cols (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 amp- ifier 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
150W P.A./disco 2 x 12" 100W Guitar.....	108.81
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 P.A./Disco/Organ.....	128.90
Mini Bin 100W 1 x 15" P.A./Disco.....	100.44
Mini Bin 125W 1 x 15" Bass.....	127.22
Bass Bin 100W 1 x 15" P.A./Disco.....	130.57
Bass Bin 125W 1 x 15/Bass Guitar.....	157.36
Single High Hn 50W.....	32.48
Twin High Hn 100W.....	52.74
Horn Unit 2 x 25W Up- per Mid Range (small). Fibreglass R.C.F.....	58.59
100W Mid Range Horn with lid.....	143.96
Wedge Monitor 75W 1 x 12".....	58.59
Flight cases and empty cabs.....	POA

**G.M.S.**

<b>P&amp;N microphone stands:</b>	
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**

<b>EX. VAT CERWIN VEGA</b>	
Vocal Systems.....	
V.20 100 Watts.....	170.00
V.30 150 Watts.....	250.00
V.32 300 Watts.....	380.00
V.33 300 Watts.....	410.00
V.35 300 Watts.....	560.00
VH 35 400 Watts.....	710.00
Instruments Systems.....	
G.32 200 Watts.....	285.00
B.36A 300 Watts.....	395.00
B.36MF 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 MF50 Drivers 8 ohms.....	55.00 185.00
RMH-1 Horn, radial + 2 MF40 + 6 PZ1 UHF.....	345.00
L48CF Folded Horn 500 Watts.....	595.00
L48E Folded Horn 500 Watts.....	835.00
Electronics.....	
GE2 Graphic Eqzr.....	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**

<b>AMPLIFIERS</b>	
VS Musician 100W rvb.....	180.79
VS Bass amp 100W.....	147.31
VS Musician rvb com- bo 100W.....	267.01
IC100L Amp.....	175.77
VS Bass combo 100W.....	267.84
IC100L Combo.....	262.82
Studio 50 Combo.....	160.70
<b>INSTUMENTS</b>	
<b>LOUDSPEAKERS</b>	
412 BL 4 x 12 200W.....	189.16
215 BL 2 x 15 200W.....	204.23
<b>PA AMPS</b>	
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
<b>PA LOUDSPEAKERS</b>	
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

<b>ECHO UNITS</b>	
Digital Multi echo.....	TBA
Digital Vari-echo.....	TBA
19" rack mount.....	TBA
<b>MIXERS</b>	
3/2.....	306.96
3/2 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

<b>COMPLETE SYSTEMS</b>	
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)**

<b>A.P. AMPLIFIERS</b>	
DR504 50W.....	193.75
DR103 100W.....	217.00
DR201 200W.....	271.25
DR405 400W.....	348.75
NCA108 Solid State 180W.....	248.00
<b>SPEAKER ENCLOSURES</b>	
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.....	

OC150 Output Con- Cent . . . . .	280.00
Walnut End for D60 Amp . . . . .	24.00
Walnut Enc for D150A or IC150 Amp . . . . .	35.00
Walnut Enc for DC300A Amp . . . . .	44.00
IC150 Acc Packs . . . . .	4.00
ES212 75W two Unit Sys. . . . .	598.00
IMA Intermod Dist Analyser . . . . .	555.00

## MARLBORO

GA2 Amp . . . . .	59.95
GA3 Amp . . . . .	67.60
G20R Amp . . . . .	127.55
G40R Amp . . . . .	161.40
G60R Amp . . . . .	195.15
GB0 15 B Amp . . . . .	130.15
150 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

<b>P.A. EQUIPMENT</b>	
PA170 mixer amp . . . . .	267.81
212PA cab . . . . .	147.31
112M mon cab . . . . .	108.81
Tripod for cab . . . . .	38.50
<b>AMPLIFIERS</b>	
Artist 170A . . . . .	199.20
Standard 170S . . . . .	169.07
Booster 170B . . . . .	142.79
Musician 120C combo Musician Super 120J combo . . . . .	289.60 539.03
<b>LOUDSPEAKER CABINETS</b>	
12.2 x 122 spkrs . . . . .	113.83
12.4 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)

<b>AMPLIFIERS</b>	
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
<b>LOUDSPEAKERS</b>	
MA 112 . . . . .	107.25
MA 412 . . . . .	131.25
MA 115 D60 . . . . .	113.25
MA 115 G90 . . . . .	110.25
MA 115 D100 . . . . .	142.50
MA 115 G100 . . . . .	139.50

## MM ELECTRONICS (EX. VAT)

<b>Mixing consoles:</b>	
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
<b>Amplifiers</b>	
AP360 100W . . . . .	180.00
Intermusic combo . . . . .	197.00
Intermusic head . . . . .	147.00
<b>19" Rack Mounting Equipment:</b>	
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

## MUSICAID

<b>Ampeg Guitar Combos</b>	
G18 10W 1 x 8" . . . . .	101.65
Solid State . . . . .	145.37
G100 20W 1 x 10" . . . . .	200.38
State . . . . .	472.15
Valve . . . . .	472.15
VT40 60W 4 x 10" . . . . .	472.15
Valve . . . . .	524.62
VT22 100W 2 x 12" . . . . .	524.62
Valve . . . . .	524.62
G212 120W 2 x 12" . . . . .	524.62
Solid State . . . . .	524.62
G410 120W 4 x 10" . . . . .	542.11
Solid State . . . . .	542.11
<b>Bass Combos</b>	
B100 20W 1 x 10" . . . . .	159.94
Solid State . . . . .	159.94
B15N 30W 1 x 15" . . . . .	473.61
Valve . . . . .	473.61
B115 120W 1 x 15" . . . . .	486.15
Solid State . . . . .	486.15
<b>Amplifiers Only</b>	
HDV2 60W Valve . . . . .	377.73
HDV4 100W Valve . . . . .	444.18
HDB25B 55W Valve- Bass . . . . .	304.28
HDV4B 100W Valve- Bass . . . . .	419.70
HDV6B 240W Solid State-Bass . . . . .	430.19
HDSVT 300W Valve- Bass . . . . .	640.06
<b>Cabinets</b>	
EXV2 4 x 12" Speaker reflex . . . . .	318.27
EXV4 4 x 12" Speaker- use 2 with V4 amp EXB25B 2 x 15" . . . . .	276.30 251.82
Speaker-bass reflex EXV4B 2 x 15" . . . . .	577.08
Speaker-Altac bass . . . . .	577.08
EXV6B 2 x 15" . . . . .	356.74
Speaker-bass . . . . .	356.74
EXSVT 8 x 10" . . . . .	440.68
Speaker-use 2 with SVT . . . . .	440.68
<b>Extension Cabinets</b>	
EXVT22 2 x 12" Speaker VT22 extension cab EXV6 2 x 12" Speaker, radial horn + tweeter <b>PA Systems</b>	206.35 559.59
SR4 100W Four channel 2 x 10" . . . . .	500.14
Speakers . . . . .	905.84
SR6 120W Six channel, 4 x 8" . . . . .	905.84
speakers, 2 tweeters <b>Amplifier Head</b>	
C-SR4 100W Solid State . . . . .	262.31
C-SR6 120W Solid State . . . . .	458.17
A-120 120W Slave amplifier-Solid State . . . . .	276.30
<b>Speaker Cabinets</b>	
S-210 2 x 10" Speakers S-48 4 x 8" Speakers with 2 tweeters . . . . .	118.91 223.84

## NORLIN

<b>SELMER SOLID-STATE</b>	
7980 15 SS Combo . . . . .	46.00
7981 Super Reverb 30 Combo . . . . .	139.00
7982 Lead 100 . . . . .	129.00
7983 Bass 100 . . . . .	109.00
7984 Slave 100 . . . . .	85.00
7610 Futurama 3 Combo . . . . .	26.50
7985 PA 100 . . . . .	275.00
<b>VALVE</b>	
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 7407 PA100/4 SV . . . . .	189.00 159.00
<b>SPEAKERS</b>	
7990 S412 3 x 12" . . . . .	169.00
7991 S212H 2 x 12" hn 7992 S115 1 x 15" . . . . .	129.00 135.00
7993 S2H Add on dbi 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

<b>Combos</b>	
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

<b>Power generators, mixers</b>	
L 30 . . . . .	165.00
L 50 . . . . .	219.00
L 75 . . . . .	290.00
L 100 . . . . .	360.00
L 125 . . . . .	430.00
LM 30 . . . . .	149.00
LM 40 . . . . .	179.00
M 61 . . . . .	230.00
M 41 . . . . .	180.00
X 41 . . . . .	155.00
M 62 . . . . .	470.00
M 82 . . . . .	555.00
M 82S . . . . .	755.00
M123S . . . . .	955.00
M163S . . . . .	630.00
M 122 . . . . .	790.00
M 162 . . . . .	755.00
M123S . . . . .	955.00
M163S . . . . .	955.00
<b>Echo/reverb units</b>	
ER 300 . . . . .	99.00
ER 500 . . . . .	169.00
ER 800 . . . . .	259.00
<b>Line source mixers</b>	
LS 50 . . . . .	173.00
LS 75 . . . . .	260.00
LS 100 . . . . .	330.00

## ORANGE (EX. VAT)

<b>CABS</b>	
115 Bass 60W, 1 x 15" . . . . .	159.51
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 107, 2 x 12" Monitor, 60W . . . . .	171.39 105.51
114/4H, 1 x 15" inc horn, 4 horns and cross . . . . .	306.08
106, 4 x 12" anti- feedback col. . . . .	171.39
<b>HORNS</b>	
108 Horn unit, 100W . . . . .	189.70
121A 2 horns . . . . .	85.57
121B 4 horns . . . . .	151.42
<b>MIXER AMPS</b>	
104B, 6 chann, 120W PA . . . . .	331.47
102, 120W, graphic PA 102/80, 80W, graphic PA . . . . .	191.37 181.62
103T, 200W, Slave . . . . .	255.87
111, 120W, graphic Slave . . . . .	175.00
111/80, 80W, graphic Slave . . . . .	162.12
112, 120, 120W . . . . .	184.92
112.80 80W graphic 115, 80W combo . . . . .	175.00 256.83
115/R 80W, combo with Hammond Reverb 115, 120, 120W, com- bo . . . . .	308.28 326.97
<b>OMEC</b>	
150W inst. amp . . . . .	137.98
150EQ + equalizer . . . . .	156.94
S150 + effects . . . . .	185.19
S150EQ w. both . . . . .	205.74
PA150 4 ch. Wrvb . . . . .	165.08
PA150 EQ . . . . .	182.03
OM1 digital amp . . . . .	397.22
OM2 Remote unit . . . . .	39.83
OCI 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

<b>exc VAT Combination Amplifiers</b>	
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
<b>Instrument Amplifier Heads</b>	
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, ef- fects and Eq . . . . .	480.50
F800B Festival Series 400W Bs unt w. Eq . . . . .	410.75

<b>Enclosures</b>	
115 1 x 15" . . . . .	127.87
212 2 x 12" . . . . .	147.25
412S 4 x 12" Stackable 412M 4 x 12" . . . . .	209.25 228.86
412F 4 x 12" . . . . .	228.86
215 2 x 15" . . . . .	197.62
215H 2 x 15" + Hyper- bolic Hn . . . . .	248.00
610 6 x 10" . . . . .	201.50
612H 6 x 12" + Hyper- bolic Hn . . . . .	317.75
810 8 x 10" . . . . .	348.75
118S 1 x 18" Stackable 118FH 1 x 18" Folded Hn . . . . .	286.75 356.60
<b>Public Address Amplifiers and Slaves</b>	
PA120 100W 4 inputs SPA Standard 130W 8 inputs . . . . .	205.38 224.75
PA400 200W 12 inputs PA700S New stereo mixer amp 120W/ch . . . . .	326.55 558.00
260B 260 Booster 130W slave . . . . .	170.50
260S 260 Stereo Booster 120W/ch stereo slave . . . . .	259.62
400B 400 Booster 200W slave . . . . .	240.25
800B 800 Booster 400W slave . . . . .	333.25
CS800 Commercial Power Amp Stereo 400W/ch . . . . .	480.50
<b>Mixers</b>	
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 1200S 1200 Stereo Mixer 12 ch stereo facilities . . . . .	406.87 736.25
2400F Festival Mixer 24 ch full prof unit . . . . .	3487.50

<b>Public Address Speakers</b>	
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 5" + Hyper- bolic Hn Cab . . . . .	248.00
1510T 2 x 15" + 2 x 10" + 3 x Tweeters Cab each . . . . .	271.25
115HT 1 x 15" + Hyperbolic Hn + 2 x Tweeters Vocal Proj each . . . . .	217.00
215HT 2 x 15" + 2 x Hyperbolic Hns + 2 x Tweeters Vocal Proj each . . . . .	333.25

<b>ROSE-MORRIS</b>	
<b>MARSHALL</b>	
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

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
<b>Ancillary Public Address Equipment</b>	
MO Monitor Amp 130W . . . . .	186.00
112TS Monitor Wedge Cab 1 x 12" + 2 Tweeters each . . . . .	135.69
22 Spider 22 High Ef- ficiency Hn driver . . . . .	73.63
A1 Adaptor for above . . . . .	7.75
A2 ditto . . . . .	11.63
A3 ditto . . . . .	13.95
PMH Peavey Micro- phone High Imp . . . . .	56.58
PML Peavey Micro- phone Low Imp . . . . .	56.58
BMH Peavey Ball Microphone High Im- pedance . . . . .	56.58
BML Peavey Ball Microphone Low Imp . . . . .	56.58

A3S-T	21.60
A31PC-S	15.60
A50-XC	18.60
P300R	10.20
<b>SR SERIES</b>	
SR101-2E	1017.00
SR102	279.00
SR103	234.00
SR105C-E6	390.00
SR106-2E	129.00
SR107-2E	204.00
SR108	582.00
SR109-2E	534.00
SR110-2E	153.00
SR112	234.00
SR116	264.00
A101A	82.20
A101B	16.20
A120A	28.80
A103A	24.60
A105A	57.60
A112A	39.60
A112B	57.00
A112C	15.60
A30A	52.80

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

<b>August Amplification</b>	
PA 100 4 ch	119.99
2 x 12 A 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
<b>August Disco Consoles</b>	
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-chan mic mixer	97.50
M174 170W mixer amp	165.50
M206 200W c ch. w. rvbs	210.00
<b>Speakers</b>	
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.	148.00
4 x 12PA cols split prs	293.00
200W	135.00
4 x 12 inst. cab. 150W.	135.00
<b>Loudspeakers</b>	
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 VIa.	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
3120-A, 120W, 4-chn amp, top.	192.30
SL100, 120W slave amp	127.90
SL200, 240W slave amp	177.90
MP10, 10-chn mixer	577.15
MP-16, 16-chn mixer	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**

<b>MUSIC MAN</b>	
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
112RP-65	349.95
112RD-65	349.95
112RR-100EVM	449.95
112RD-100EVM	449.95
212HD-130EVM	699.41
<b>Heads</b>	
65	316.05
65REV	385.27
HD130	402.63
HD10REV	471.90
<b>Speaker Enclosures</b>	
115RH65	267.84
212RH130	318.06
412GS	342.04
115RH-65EVM	297.84
210RH-130	199.95
212RH-130EVM	368.06
412B	369.95

**THEATRE  
PROJECTS (EX. VAT)**

<b>STUDIO MONITORS</b>	
9844A 30W	400.00
9845 50W	470.00
9846-8A 100W	495.00
9849A 60W	330.00
<b>CROSSOVERS AND MIXERS</b>	
1650 2B band equalizer	530.00
729A 2 chan. 24 freq. equalizer	668.00
N500F 250W X-over	120.00
N501-8A 100W X-over	47.00
N800D 75W X-over	57.00
<b>AMPLIFIERS</b>	
9440A 2 x 225W	635.00
1224 60W/30W bi-amp	240.00
1609 100W/50W bi-amp	470.00
<b>MUSIC SPEAKERS AND COMPONENTS</b>	
403A 8" 12W	9.00
405-8G 4" 12W	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

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	150.00
Wedge 12" ATC + Hn.	220.00
Wedge 12" ATC + Diff Hn	320.00
Wedge 12"	320.00
Gauss + Diff Hn	400.00
Hexagonal Mt.	230.00
A200 Ster. power amp	245.00
B300 Pro. Power amp	280.00
A300 Pro. Power amp	350.00
A500 Pro. Power amp	480.00
TPS 12/2 mixer	1740.00
TPS 16/2 mixer	2125.50
TPS 20/2 mixer	2500.00
TPS 24/2 mixer	2875.00
TPM 10/2 mixer	1931.25
TPM 16/2 mixer	2562.00
TPM 20/2 mixer	2981.25
TPM 24/2 mixer	3400.00
Belden Multiway Cables	on app
Cannon Pigs - stg. Boxes	"
Guass Spkrs	"
JBL Spkrs	"

**TRAYNOR (EX. VAT)**

Combs:	
YGM-3 30W rvb	126.00
YGM-4 40W rvb	147.00
YRM-1SC	231.00
YGL-3 12W 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
<b>Speaker Systems:</b>	
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
<b>P.A. Amps:</b>	
YVN-3 P.A. rvb 30W	108.00
YVM-4 4-ch w/rvb	165.00
YVM-6 6-ch w/rvb	258.00
P.M. 1 100W slave	108.00
<b>P.A. Speaker Systems:</b>	
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 cabs (pr)	480.00
YM-1 Mtr cabs (ea)	69.00
YSC-7A Cols (pr)	240.00
YSP-1 Sibillance Projector	63.00
YM-2 100W mon	114.00
4200 mixer-amp	165.00
BW4 cab (pr)	144.00
6400 mixer-amp	237.00
BW3 cab (pr)	186.00
BW2 cab (pr)	324.00
PM300 slave	174.00
PS600 stereo slave	345.00
BW1 cab (pr)	402.00
TSL-400	9.00
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	150.00
Wedge 12" ATC + Hn.	220.00
Wedge 12" ATC + Diff Hn	320.00
Wedge 12"	320.00
Gauss + Diff Hn	400.00
Hexagonal Mt.	230.00
A200 Ster. power amp	245.00
B300 Pro. Power amp	280.00
A300 Pro. Power amp	350.00
A500 Pro. Power amp	480.00
TPS 12/2 mixer	1740.00
TPS 16/2 mixer	2125.50
TPS 20/2 mixer	2500.00
TPS 24/2 mixer	2875.00
TPM 10/2 mixer	1931.25
TPM 16/2 mixer	2562.00
TPM 20/2 mixer	2981.25
TPM 24/2 mixer	3400.00
Belden Multiway Cables	on app
Cannon Pigs - stg. Boxes	"
Guass Spkrs	"
JBL Spkrs	"

**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	150.00
Wedge 12" ATC + Hn.	220.00
Wedge 12" ATC + Diff Hn	320.00
Wedge 12"	320.00
Gauss + Diff Hn	400.00
Hexagonal Mt.	230.00
A200 Ster. power amp	245.00
B300 Pro. Power amp	280.00
A300 Pro. Power amp	350.00
A500 Pro. Power amp	480.00
TPS 12/2 mixer	1740.00
TPS 16/2 mixer	2125.50
TPS 20/2 mixer	2500.00
TPS 24/2 mixer	2875.00
TPM 10/2 mixer	1931.25
TPM 16/2 mixer	2562.00
TPM 20/2 mixer	2981.25
TPM 24/2 mixer	3400.00
Belden Multiway Cables	on app
Cannon Pigs - stg. Boxes	"
Guass Spkrs	"
JBL Spkrs	"

**WHITE**

<b>INST AMPLIFIERS</b>	
LW50 w sustain 70W	139.50
LW100 w sustain	158.55
120W w sustain	158.55
CM30 Combo w reverb	213.00
<b>P.A. AMPLIFIERS</b>	
PA100 6 ch PA amp	122.49
100W	122.49
PA150 6 ch A amp	168.99
150W	168.99
PA200 6 ch PA amp	189.00
200W	189.00
<b>POWER SLAVE AMPLIFIERS</b>	
PS100 100W	106.92
PS150 150W	119.43
PS250 250W	148.50
PS300 300W (st)	184.22
<b>INSTRUMENT ENCLOSURES</b>	
A2004 x 12" 200W	157.68
A150 x 15" fidd hn bs enc 150W	216.63

**VITAVOX (EX. VAT)**

Tunderpolt	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
4Kh 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
Dominator 30	185.00
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

<b>SISGO</b>	
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**

<b>INST AMPLIFIERS</b>	
LW50 w sustain 70W	139.50
LW100 w sustain	158.55
120W w sustain	158.55
CM30 Combo w reverb	213.00
<b>P.A. AMPLIFIERS</b>	
PA100 6 ch PA amp	122.49
100W	122.49
PA150 6 ch A amp	168.99
150W	168.99
PA200 6 ch PA amp	189.00
200W	189.00
<b>POWER SLAVE AMPLIFIERS</b>	
PS100 100W	106.92
PS150 150W	119.43
PS250 250W	148.50
PS300 300W (st)	184.22
<b>INSTRUMENT ENCLOSURES</b>	</

Table listing musical instruments and their prices. Includes Accusonic timpani, Concert Tom-Toms, Paiste Cymbals and Gongs, and various Hi-Hat and Crash cymbals.

Table listing acrylic and rosewood cymbals and drums. Includes models like XK947, XK1047, and various sizes of hi-hats and crash cymbals.

HORNBY-SKEWES

Table listing Hornby-Skewes products including TFL102 snare, HOSHINO cymbals, and HM300 snare.

KEMBLE

Table listing Yamaha products including Kits - 9000 Series, Bass drums, and Tom toms.

GIGSVILLE

ARIA

HOHNER

SONOR

Table listing Sonor products including Outfits, Acrylic cymbals, Rosewood cymbals, and Snare drums.

Table listing Concert toms and Simo cymbals. Includes models like ET906C, ET908C, and ET910C.

NORLIN

PEARL DRUM OUTFITS

Table listing Pearl Drum Outfits including 6300/PFW 22" Bs, 6301/SFW 24" Bs, and various other drum sets.

CONCERT TOMS

Table listing Concert Tom sets including 14" High hat per pair, 16" Medium ride, and 18" Medium ride.

PEARL MAXWIN

Table listing Pearl Maxwin products including Studio-504 22" Bs Drum and Studio-503 20" Bs Drum.

Table listing various metal snare drums and cymbals. Includes models like 6411 Metal Snare Drum, 6412 Wood Snare Drum, and 6420 Bs Drum Pedal.

ORANGE

PREMIER (VAT)

ROSE-MORRIS

LUDWIG

Large table listing Ludwig products including Snares, Outfits, and various drum sets like 995 Jazzette, 980 Super Classic, and 983 Hollywood.

Table listing various drum sets and accessories. Includes models like 461 12 x 8 Melodic Tom Tom, 462 13 x 9 Melodic Tom Tom, and 463 14 x 10 Melodic Tom Tom.

ROSE-MORRIS

LUDWIG

Table listing Ludwig products including Outfits, Snares, and various drum sets like 995 Jazzette, 980 Super Classic, and 983 Hollywood.

Table listing various drum sets and accessories. Includes models like 461 12 x 8 Melodic Tom Tom, 462 13 x 9 Melodic Tom Tom, and 463 14 x 10 Melodic Tom Tom.

CYMBALS

EMI HAMMA

ROSETTI

EMI HAMMA

Table listing EMI Hamma products including 880 Kit, W880 Kit, and W770 Kit.

9294 drum outfit	694.90	2922 CS bass drum	180.16
9295 drum outfit	766.65	9224CS bass drum	194.60
9296 drum outfit	864.98	<b>IMPERIAL STAR</b>	
<b>IMPERIAL STAR</b>		8518 bass drum	110.70
8904 drum outfit	586.85	8520 bass drum	116.23
8936 drum outfit	728.64	8522CS bass drum	130.88
8989 drum outfit	932.08	8524CS bass drum	133.17
8993 drum outfit	1273.44	8524 bass drum	141.20
8987 drum outfit	824.69	8524CS bass drum	143.78
8908 drum outfit	932.00	8526 bass drum	150.92
8936 drum outfit	647.62	8822 bass drum	135.16
8705 drum outfit	588.57	8824 bass drum	145.99
8704 drum outfit	528.00	<b>ROYAL AND SWING STAR</b>	
<b>ROYAL STAR</b>		SA7520 bass drum	98.70
7917 drum outfit	613.55	7520 bass drum	98.70
7925 drum outfit	447.85	SA7522 bass drum	112.40
7935 drum outfit	484.65	TD7822 bass drum	155.49
<b>SWING STARS</b>		7522 bass drum	112.40
7245 drum outfit	331.00	7522CS bass drum	116.23
<b>SUPERSTAR</b>		7220 bass drum	81.02
9620 bass drum	139.36	7320 bass drum	88.68
9622 bass drum	158.58	7322 bass drum	97.00
9624 bass drum	169.85	<b>SUPERSTAR</b>	
9618 bass drum	126.90	9275 snare drum	81.83
9620 bass drum	136.26	9650 snare drum	106.50
9622 bass drum	153.20	9606 snare drum	114.98
9624 bass drum	165.06		

9645 snare drum	86.47	<b>ROYAL AND SWING STAR</b>	
9675 snare drum	80.72	7075 snare drum	60.40
9676 snare drum	87.55	7588 snare drum	60.40
9678 snare drum	119.50	SA7576 snare drum	47.29
9205 snare drum	105.06	TD7876 snare drum	54.58
9206 snare drum	113.42	7576 snare drum	47.29
9245 snare drum	85.30	7204 snare drum	37.64
		7306 snare drum	41.10
<b>IMPERIAL STAR</b>		7308 snare drum	44.56
8005 snare drum	117.92	<b>SUPERSTAR</b>	
8006 snare drum	113.10	9512 tom tom	70.56
8045 snare drum	94.38	9513 tom tom	74.61
8046 snare drum	106.59	9514 tom tom	68.06
8056 snare drum	102.00	9515 tom tom	72.40
8056 snare drum	110.36	9516 tom tom	86.40
8545 snare drum	82.25	9517 tom tom	84.70
8546 snare drum	90.60	9518 tom tom	91.55
8588 snare drum	133.18	9519 tom tom	89.34
8578 snare drum	111.16	9212CS tom tom	64.82
8585 snare drum	102.80	9213CS tom tom	71.59
8075 snare drum	80.72	9214CS tom tom	83.89
8575 snare drum	77.67	9215CS tom tom	96.27
8555 snare drum	89.15	<b>IMPERIAL STAR</b>	
8675 snare drum	95.98	8512 tom tom	53.84
8678 snare drum	120.43	8512CS tom tom	55.24
8685 snare drum	117.33	8812 tom tom	56.27
8688 snare drum	150.40		

8513 tom tom	57.00	9636 floor tom toms	109.97
8513CS tom tom	58.56	9638 floor tom toms	118.07
8813 tom tom	59.58	9234CS floor tom toms	108.57
8514 tom tom	66.58	9234S floor tom toms	108.57
8514CS tom tom	68.13	9236CS floor tom toms	126.90
8814 tom tom	68.87	9238CS floor tom toms	139.21
8515 tom tom	71.22	<b>IMPERIAL STAR</b>	
8515CS tom tom	72.77	35344 floor tom tom	83.89
8516 tom tom	76.68	3536 floor tom tom	90.67
<b>ROYAL AND SWING STAR</b>		3536CS floor tom tom	92.22
SA7521 tom tom drm	42.28	8538 floor tom tom	99.66
TD7812 tom tom drm	50.38	8538CS floor tom tom	101.50
7512 tom tom	42.28	8836 floor tom tom	92.88
7512CS tom tom drm	44.41	<b>ROYAL AND SWING STAR</b>	
SA7513 tom tom drm	44.34	SA7534 floor tom tom	69.53
TD7813 tom tom drm	57.08	7534 floor tom tom	69.53
7513 tom tom drm	44.34	SA7536 floor tom tom	74.83
7513CS tom tom drm	46.70	TD7836 floor tom tom	110.26
7212 tom tom	34.84	7536 floor tom tom	74.83
7213 tom tom	37.27	7536CS floor tom tom	78.22
7312 tom tom	37.93	7234 floor tom tom	52.96
7313 tom tom	40.00	7334 floor tom tom	56.42
<b>SUPERSTAR</b>		7336 floor tom tom	63.71
8536 floor tom toms	109.45	<b>SUPERSTAR</b>	
9538 floor tom toms	118.44	9556 concert tom tom	32.85
9634 floor toms	100.10	9558 concert tom tom	36.39

# KEYBOARDS

## BALDWIN

<b>Models:</b>	
124A	TBA
E10	
124B	
124BC	
E10R	
E10L	
E10LR	
125A	
E10LB	
E10LB	
130A	
130AC	
126	
130D	
130DC	
56A	
56D	
711	
CT100A	
CT100D	
CT100D	
C630	
4E	
210D	
PR200A	
C620	
E110 (Piano)	
E105 (Piano)	
<b>Cabinets:</b>	
3ET	
3S	
3PR	
3ETE	

## BOOSEY & HAWKES (ELECTROSONICS)

Cavendish 750	465.00
Cavendish 1000	549.00
Cavendish 1500	720.00
Cavendish 2000	805.00
Cavendish Portable II	995.00
<b>Sonorous Speakers</b>	
601	425.00
602	560.00

## BRODR JORGENSEN

<b>ROLAND</b>	
Guitar synth	1701.65
MC8 micro-composer	4522.85
<b>Rhythm Units:</b>	
TR33 Rhythm box	202.20
TR55	250.09
TR66 w/auto rhy	250.09
TR77	371.41
<b>Keyboards</b>	
SH 1000 Syn.	675.77
SH3A Syn	690.66
SH2000 Syn	799.00
SH 5A Syn	1063.14
K system 100	1803.85
System 700	14436.34
EP 30 Elec piano	637.45
RS 202 String	675.00
MPA100 amp	514.01
MP700	1072.00
MP700 + amp	1586.01
VK6 organ	2499.00
VK9 organ	4499.00
<b>REVO SYSTEMS</b>	
RD150	999.00
RD150W	1099.00

## C.B.S. ARBITER

Rhodes Suitcase Piano, 88 note	900.55
Rhodes Suitcase Piano, 73 note	818.40
Rhodes Stage Piano, 88 note	981.15
Rhodes Stage, Piano, 73 note	818.40
Super Satellite Power Spkrs	899.00
Rhodes Piano Bass	457.25
Vox Concord organ	232.50
Pianovox	216.61

## J. T. COPPOCK

<b>ELGAM</b>	
237 Console	499.00
Ringo w rthm	150.00
3049 R	325.00
Melody	495.00
Talisman	1095.00
Talisman S	960.00
Royal	1390.00
Snoopy piano	180.00
Broadway 444	1190.00
Cosmic 333	835.00
Mistral	689.00
Serenade	415.00
Fantasy	385.00
Symphony	595.00
610R	445.00
Rectical d/l	2100.00
Recital	1675.00
Broadway 200	900.00
Mistral 200	615.00
Prelude C	590.00
Symphony 200	665.00
Prelude	535.00
Ruby	220.00
Montreal piano	250.00
Carousel rhythm unit	295.00
Rhythm machine	95.00

## ELKA ORLA

X705	2420.28
X55 P Portable	1160.17
Concorde 602	432.88
Capri 101P	512.95
Elkapiano 88	302.33
Elkarhapsody 490	368.80
Prelude 22L	1063.29
Elkarhapsody 610	607.73
Elkasoloist 505	369.31
Elka 'String Bass'	
Pedalboard	73.18
Crescendo 303	1725.64
Artist 606	2061.69
Artist 707	2905.86
Rm. 100 amp	303.82
Elkatone 610PR	592.17
Elkatone 615PRS	734.83
Elkavox 77P	1741.72

## FARFISA

Balfour	475.95
Beaumont	664.60
Belgrave	875.76
Balmoral	965.76
Berkeley	1237.48
Beresford	1594.01
Buckingham	1998.74

Church 25	1296.00
Church 5	373.84
Pro Duo	1051.74
VIP 600	873.96
Pro Elec Piano	476.85
Transivox TX1	1013.53
Transivox TX2	1096.61
Transivox TX10M	1134.82
Scandalli 137	342.27
Scandalli XIV	428.67
Scandalli Super IV	440.30
Scandalli Super VI	586.51
Polyfonix XIV	438.64
A251 Cordovox	3346.30
Model Super IV	440.31
Model Super VI	549.96
Syntorchestra	470.76
Cordovox A210	981.25
Cordovox CG6	2193.75
Cordovox A250	2475.00
<b>AMPLIFIERS</b>	
RSC 350	747.68
RSC 180	377.16
OR 200	505.10
TR 70	265.84

## HAMMOND

<b>SPINET MODELS</b>	
12J32	695.00
12AJM2	975.00
125JM	1425.00
126JM	1850.00
8022K M	1995.00
8122M	2935.00
8222M	3435.00
<b>CONSOLE MODELS</b>	
B-3000 with HL-722	
Leslie Speaker	4950.00
16462	4595.00
16522M	4595.00
11222M	5755.00
2307M	6995.00
<b>PORTABLE MODELS</b>	
B-200	1675.00
HL-822 Leslie Speaker	975.00
<b>SPECIAL PRODUCTS</b>	
Sounder I	399.00
Piper II	675.00
<b>ACCESSORY PRODUCTS</b>	
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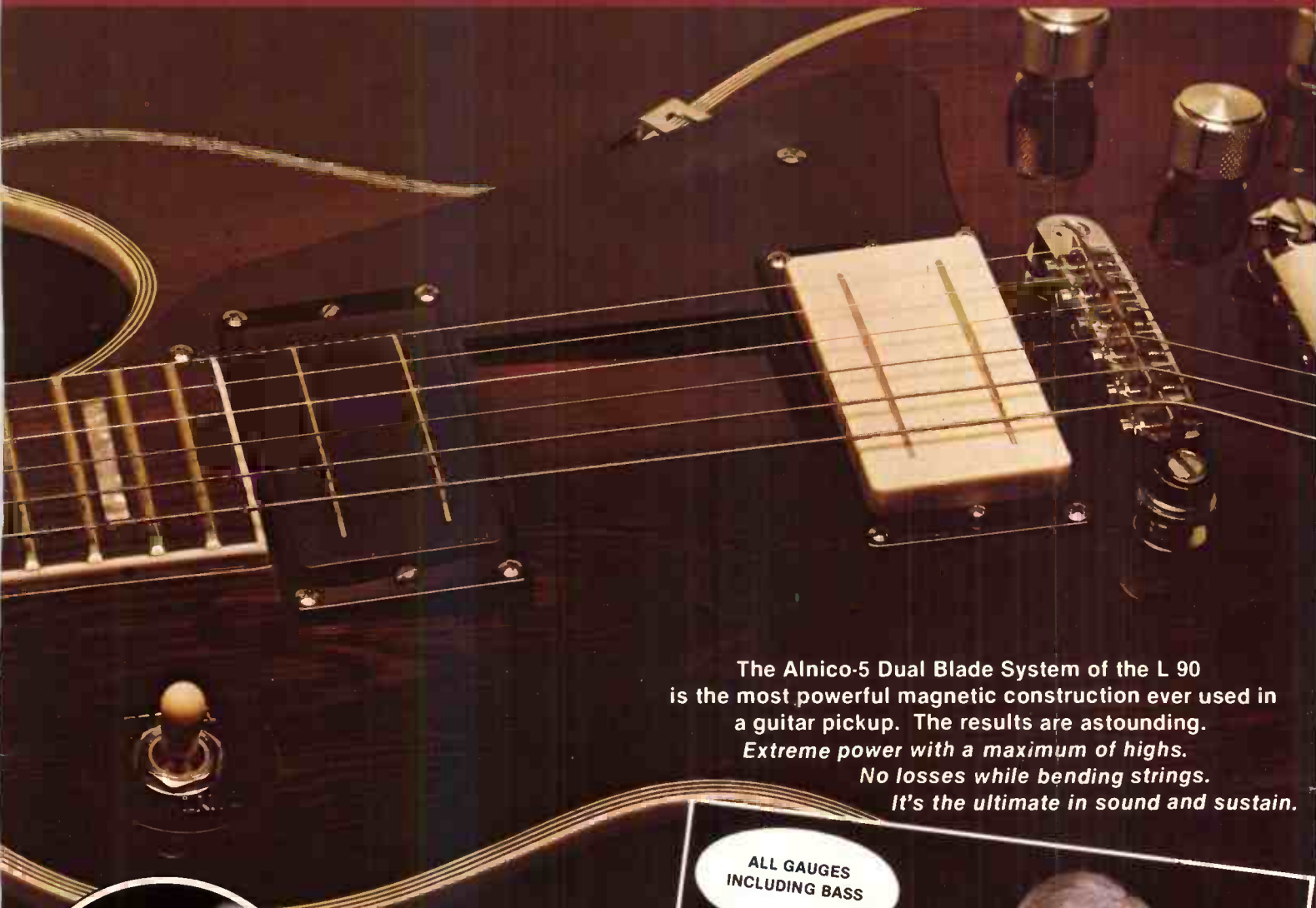


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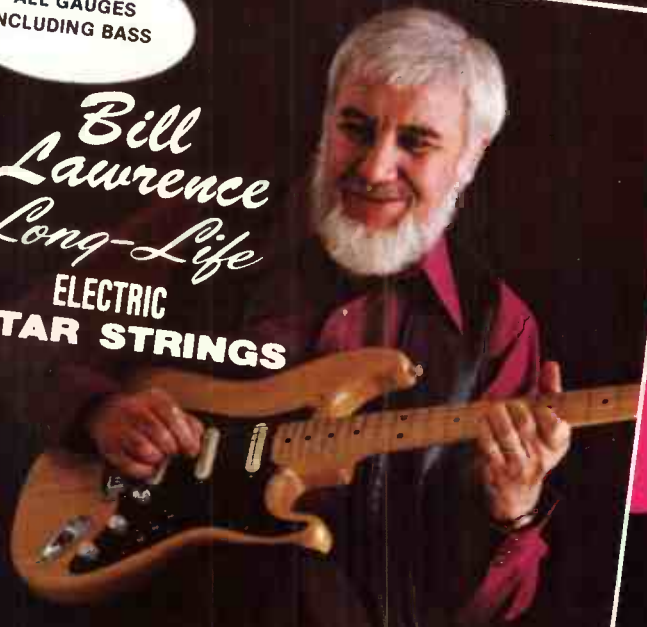
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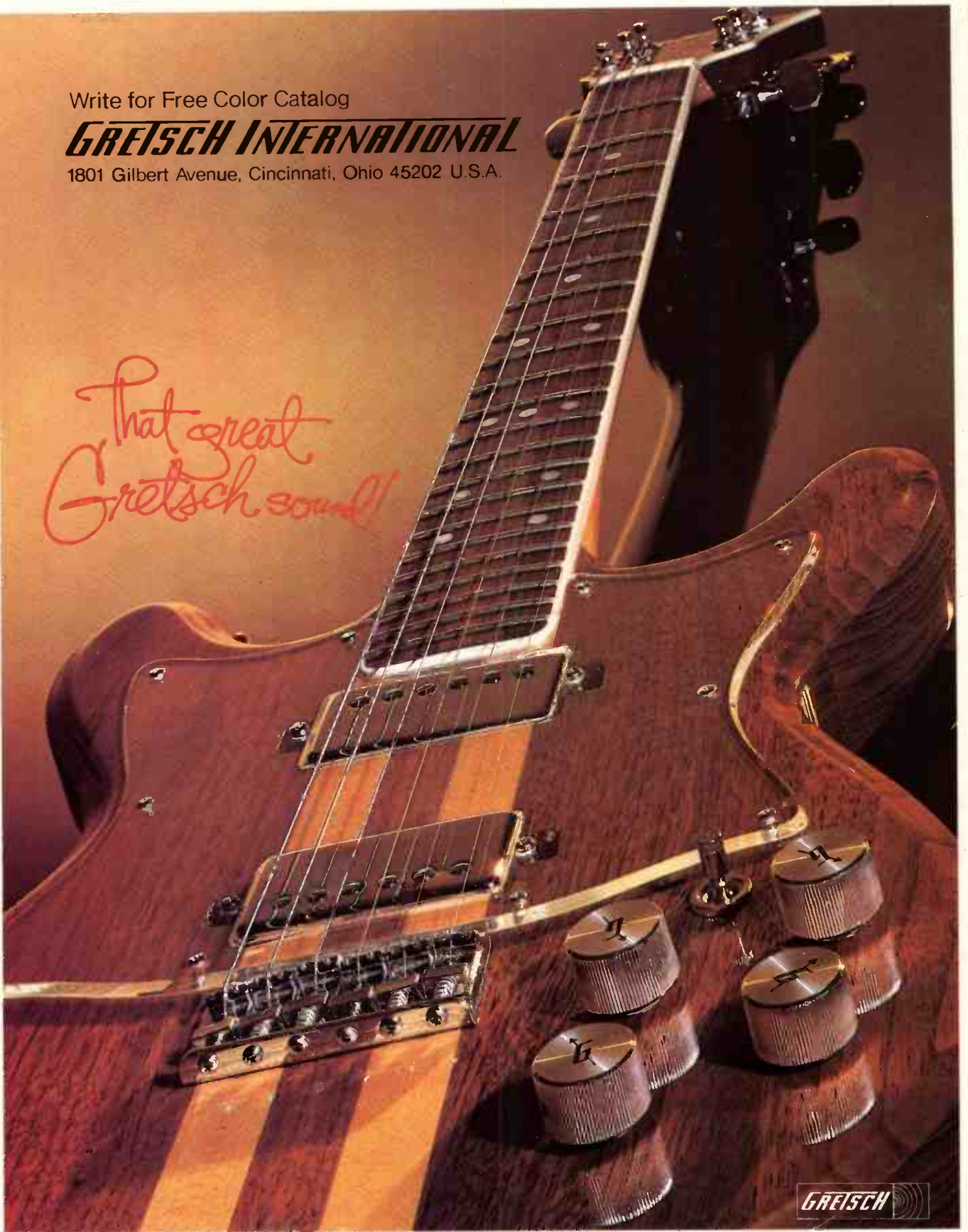
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