

# INTERNATIONAL Musician AND RECORDING WORLD

February 1978 40p

**FIVE LANGUAGE  
FRANKFURT ISSUE**



**TESTS:**  
Hagstrom Scandi  
Sonor Drums  
Carlsbro Mixer  
Roland Bass Combo  
Cavendish Portable Organ  
SPEAKER ANALYSIS • PLAYING

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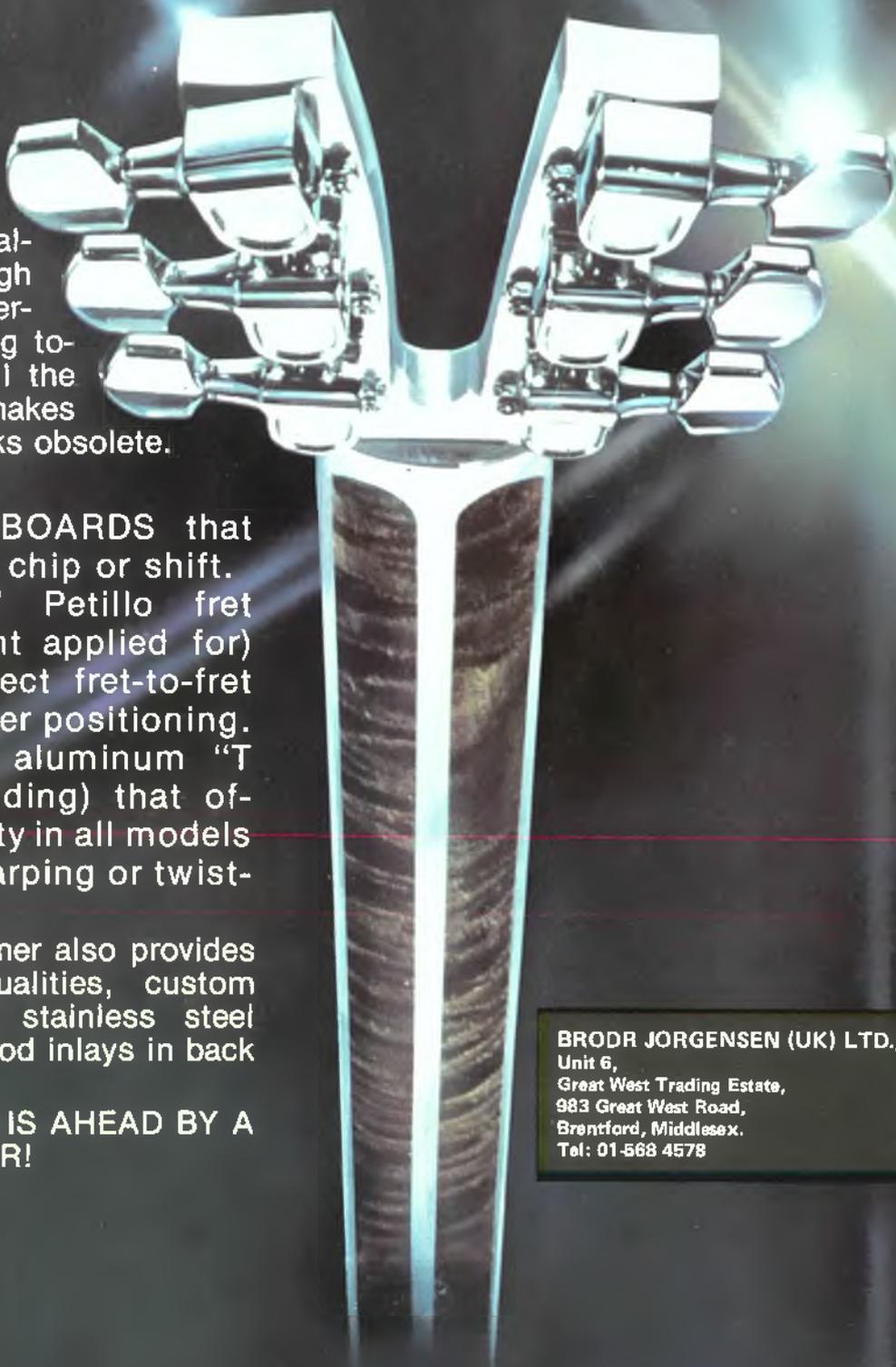
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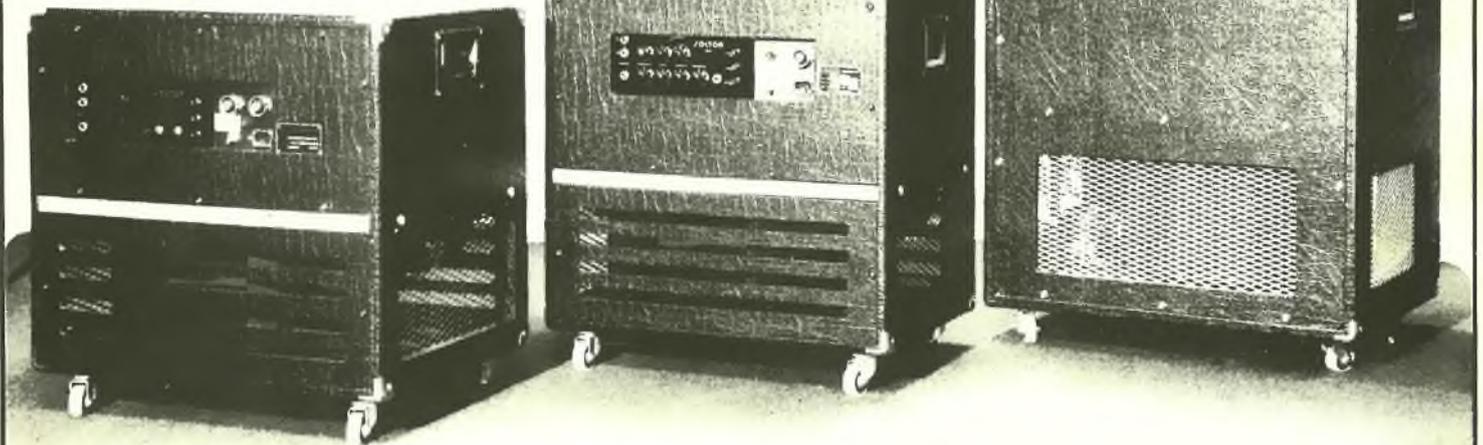
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Bass players who like to experiment should cast an eye over Blake and Sawicki's review of a Roland SB100 Bass Combo.

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Rod rolls his fingers over a Cavendish Portable organ which combines a good organ sound with a string synthesizer and piano effect in one portable unit! Now read on.

170 **Small Things**

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The VAT man cometh. Second instalment of Alan Holmes' guide to keeping your band on the road and within the law. This month he gives hints on how to keep on the right side of the men from the Inland Revenue, among others. Did you know that you can deduct the price of a haircut from your VAT returns? Alan will tell you how!



**68**

**68 Manfred's Stereo Man**  
No we haven't split the great man in two, but Ian White has been finding how Manfred gets a stereo sound from his instruments without chopping them in two. He does it thanks to electronics genius Mark Griffiths who reveals all to IM readers.

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**72 Thump - On The Strings Of A Dart**  
Or how David Lawrenson came down to earth with a Thump, after talking to the bass player of the Darts. Thump Thomson worked for years with the John Dummer Blues Band, and now finds himself in the limelight with Britain's zany vocal harmony band.



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Ken Dibble delves into the world of impedance, frequency response and resonance in this the second part of his speaker series.

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**140 Frankfurt '78**  
IM takes an in-depth look at the European Music Trade's biggest event of the year, with an incredible five language preview of what is going on and where.

## EDITORIAL

We have made publishing history; You have in your hands the largest-ever edition of International Musician. It is also the largest music magazine published in the world: 312 pages divided into two editions.

This issue represents a logical extension of International Musician's progress. For the first time, we have published an entirely separate issue for the U.S. market but we are distributing both the International and the U.S. editions to all of our readers wherever they may be in the world.

Our phenomenal success has been entirely due to your amazing reaction to the magazine. We are delighted and pleasantly surprised that the need for a technical magazine for musicians was so great.

Our success has enabled us to increase both the quality and the quantity of our editorial and we look forward to hearing from you about any way that you feel we can improve this magazine.

Thank you for your support.

### WELCOME TO FRANKFURT

by John H. Skewes (President of AMII)  
This year British exhibitors under the British Overseas Trade Board (Fairs and Promotions Branch) and the Association of Musical Instrument Industries (AMII) Joint Venture scheme total 64 firms. Fifty of these will be displaying their products in the usual area in Hall 5. The other 14 will be in the new Hall 5A venue.

Additionally a number of British firms will be exhibiting independently and, with the piano manufacturers again at Frankfurt in force, the U.K. contingent will total over 80 firms.

Manufacturers of amplification equipment and electronic instruments outnumber other participants, but makers of percussion, brass and woodwind instruments are to be found amongst the British exhibitors.

During the past two years there has been a massive increase in U.K. exports of musical instruments. In terms of value for money British-made goods will again take some beating in 1978. At this Spring Fair buyers will no doubt have marked down in their diaries, as a priority, an early visit to the U.K. exhibition area.

However, not just U.K. trade, but world trade in instruments is once more becoming buoyant.

On behalf of the British Music Trade I thank our German hosts for their usual warm welcome and I feel certain we will all have a successful time at the Frankfurt Spring Fair.



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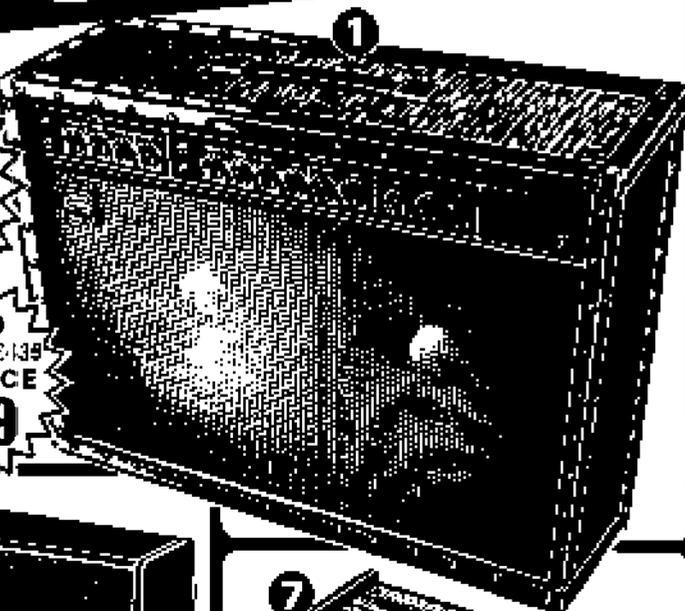
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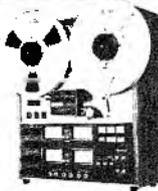
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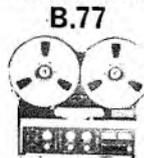
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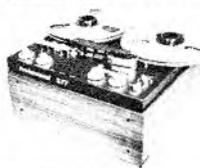


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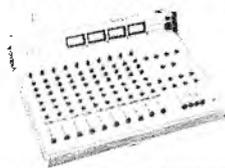


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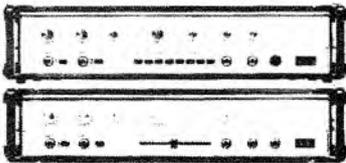


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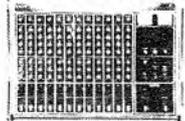


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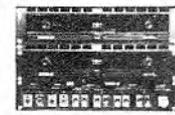
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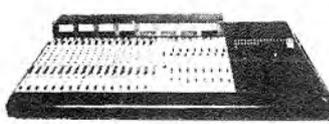
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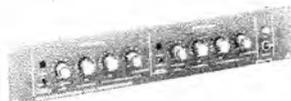


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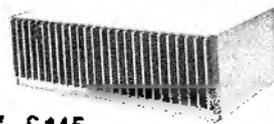


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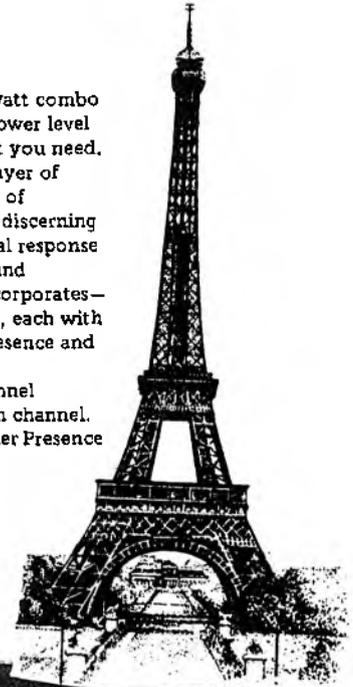
# 'Evidently tough as old boots'

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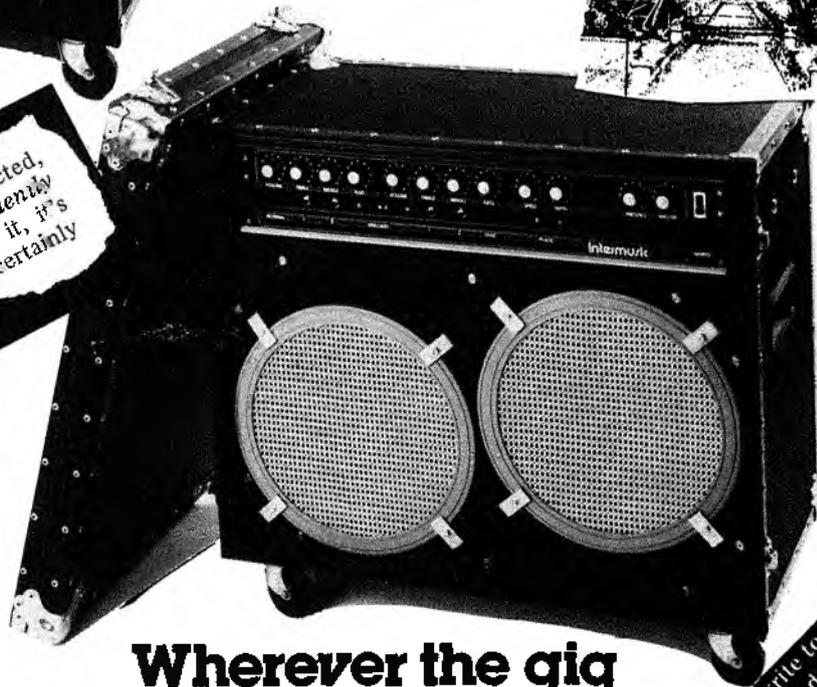


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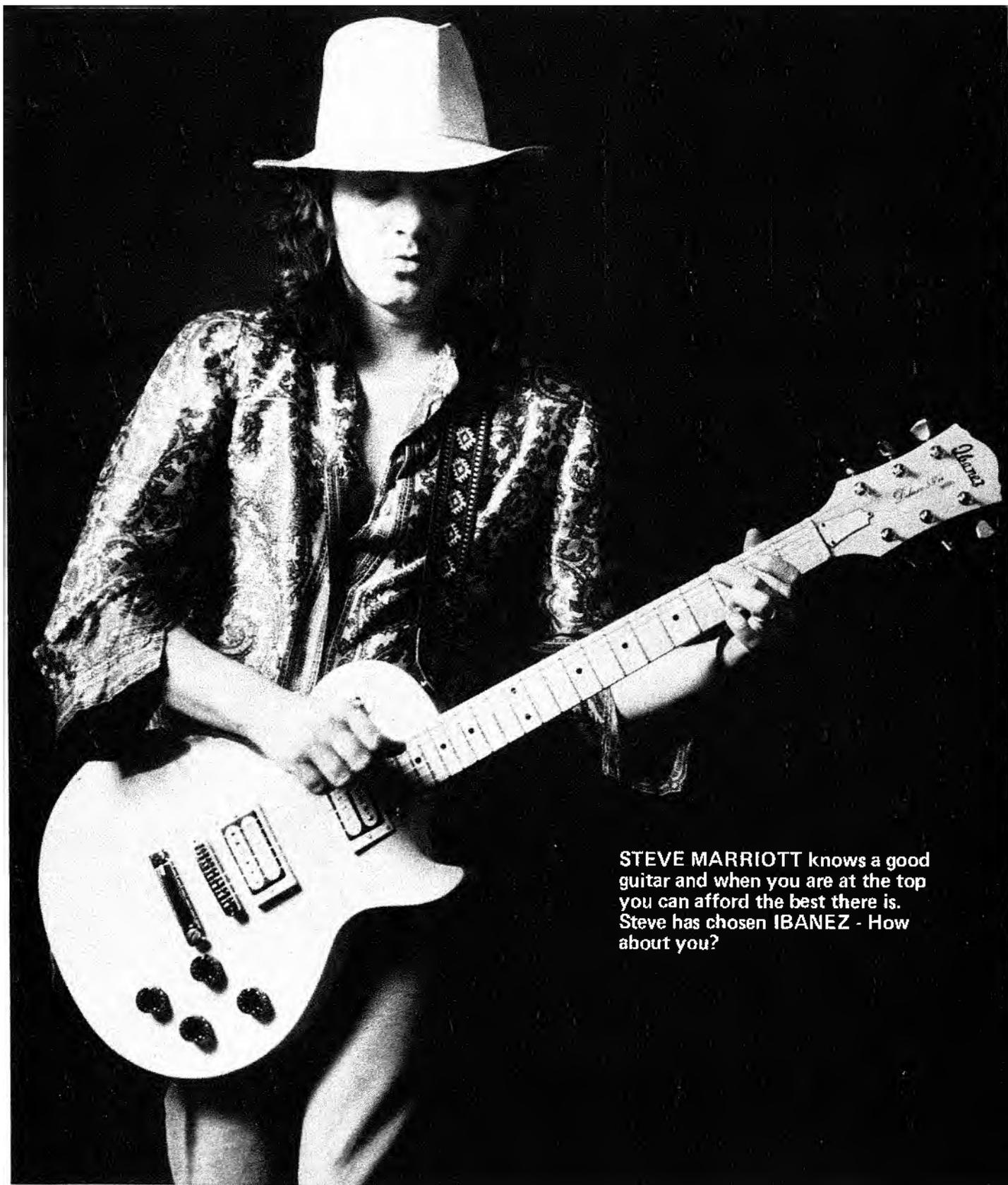
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## From an Aussie Punk

Dear Sir: I live in what could aptly be described as the arsehole of the universe. It is an island state, about the size of England, just off the South East coast of Australia. If you look on the map don't be surprised if it's been omitted. Its climate very much resembles that of England (rain, bloody rain). Also, from what I hear, its music scene. Yes, we've also been afflicted with disco! Since about two years ago, when disco first hit, bands have become very rare, and regular gigs rarer, until recently. (A few regular venues have opened up as people seem to be tiring of discos).

I read I.M. as regularly as possible. I have just put down the latest edition, September! That's about the earliest we ever get one. Is there any way of getting them earlier? Also could you include Australian prices wherever possible? Speaking of prices, the national wage average is \$200. I take home about \$90. A new Strat is around \$1,000 in Launceston (my home City). How does that compare with England? I own an Ibanez Destroyer, which I am very pleased with, that costs around \$450. Much better value!

New Wave is growing rapidly in Australia, something you may not realise. It has not yet hit Tasmania! Probably never will! Nothing ever has! You've probably heard of AC/DC and the Saints. Definitely not the best examples of Australian New Wave but still no worse than some of the English bands. Our most talented New Wave band is Radio Birdman. Have a listen to "Radios Appear" (distributed by WEA records).

I think punk could be very very big in Australia, something your record companies should strongly consider. However, leave the cult part of it at home 'cause I don't think anyone here is interested. It must stand solely on its musical energy. I am interested in setting up a correspondence with someone in England who's into New Wave and a guitar fanatic. My hero is Jeff Beck.

Finally, don't get me wrong about Tasmania, we are not behind in the news. I bought the Sex Pistols album here before it was officially released in England. Thanks for a great magazine and don't forget Australia. Peter (Rotten) Court  
Tasmania, Australia.

## A dealer speaks out

Dear Sir: I found the comments by Bob Clifford (in response to Mr. McFadyen in your letters column) a little sad. I say sad because it seems that your letters column had crystallised an attitude of mind which exposes a division within the entertainment industry of which both correspondents are an integral part. It reminds me of the situation when 'real' musicians spoke of the '3 chord wonders' who so adeptly replaced the 'cultured big-bandisms' of the 50's. So let's just think about the people who want entertainment, the people who employ entertainers and the continuance of a cycle of development.

I do not speak to pillory the promoter who obviously will look to providing a saleable commodity at the least expense. In this, the disco must win. Please remember that economy is not the only factor for, if the promoter was to endeavour to produce the 'living sound' as reproduced on disc, the mountain of sound equipment needed would make the exercise impractical.

Where can the amateur/semi-pro begin his experience? This is important since, without the ground base of lower strata working musicians, from where will the superstar emerge? May be the answer is all too simple!!!

My humble suggestion lies in an approach being made to the Performing Rights Society who license the performance of copyright music (this includes the playing of records) in public. The approach should be that, for the good of music, a platform for the musician should be provided by making the issuing of a license conditional upon a ratio of 'needle' time to live music. The percentage of live music would need to be negotiated. For those of you who might feel that this cannot be done I would direct your attention to the fact that agreements exist between the BBC and the Musicians Union on precisely this basis.

I believe that a sufficiently strong lobby could be obtained, when you add together the strengths of the musicians who desire to perform, the record producers who need a flow of developed talent and the music industry which benefits from the wider use of published music and musical instruments in a live situation.

The P.R.S. could perhaps be persuaded that time devoted to this idea could be more endearing than their present venture which seeks to impose the need to license every record and musical instrument shop for the playing of occasional snatches of copyright music.

Adrian F. Barratt  
Barratts of Manchester.

## Rock on McFadyen

Dear Sir: Re. John McFadyen's letter in November's Issue, his gripe appears to be a double-edged one. I.M. for not concerning the cabaret/dance band type outfit, and rock musicians for being into just that, Rock Music.

So far as I.M. is concerned, it stands far above any other publication for equipment, technical write-ups and interviews etc. It's never pretended to be anything else, other than a rock monthly, there are plenty of 'Pop' magazines to cover the M.O.R. stuff. If I.M.'s music policy changed, it would lose a hell of a lot of present readers. Who'd replace them? The blue-rinse set maybe!

As a guitarist, I read each month's issue right through as I'm sure most of the rock readers do, whether its drums, amps, key-boards etc. John McFadyen's opinions and attitude towards rock players is biased because of their appreciation of the skills of Yes, ELP, Purple, Hendrix and Co. This is the standard that they aim at instead of settling for the "safe" M.O.R. club type circuit, "all round" entertainment stuff, plus the Radio One rubbish that's hammered out until some gullible idiots go out and buy it.

As regards buying gear, rock musicians go into heavy debt to own the best available and there's not many people in other fields of music that hasn't had an H.P. debt at sometime or another. With the Cabaret/Dance band syndrome, a good gig (what a bloody awful word that is) is measured by how much cash they receive in their hand. They may have started their career with musical sincerity but end up by "going through the motions", for more profit ("Helps with the bills and wall to wall carpet you know"). Musicians or Mercenaries?

How many M.O.R. players actually go to live concerts to appreciate the musical talents of the real pro' players? Few I'll bet - so their audiences at the local social club scenes are about as discerning as they are, and, let's face it, what the average Joe Public knows and understands about music could be written on the back of a postage stamp and still leave room for their name and address.

Ernie Tull,  
Oxon.

## The Great Pretenders

Dear Sir: If you think that Mr. McFadyen's letter 'Stirred it up', then I'm afraid this letter is going to have a similar effect - the truth always hurts. I am fed up with musicians who are preaching at me all the time saying "punk" is the new direction - O.K. if that's the case, I accept that, (it has certainly done the live scene a lot of good). My argument is not with the music itself but with the plebs who play it. I am a musician and at the moment not working simply because I (unlike Mr. McFadyen) refuse to play music I do not believe in. This sometimes becomes frustrating constantly



Dylan . . . : Singing protest songs for years (see "The Great Pretenders" letter).

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jamming around with other people. I own a Gibson S.G. Special, a Simms-watt, 100w valve amp, Custom Speaker Cab, Electro Harmonix pedals, Shure mikes etc. and I do not consider this in any way poor — especially for an 18 year old still at school and what I've got I've worked bloody hard for. But then you get these easily-influenced kids whose old man buys them a really cheap guitar from a certain large chain store, and they think they're on the road to fame and fortune straight away.

The unfortunate thing is *they* get the opportunities. One of the leading punk record labels say — "where money makes money" any musician who is in it for the money should forget it! "Art for Arts Sake" we wouldn't mind if they just go away and fester in a corner somewhere with all the other mindless morons but they are taking our gigs just for capital gains.

I'm surrounded by these pratts in the sixth form common room. What they are doing is nothing new — Dylan has been singing protest songs for years, Townshend has been playing fast chords for years — the only power chords those tits know are the ones that plug their amps in. I once heard it said that the only "G" string they know is the one that holds each others nuts up. Was Pete Townshend right when he said "Rock is Dead"?

Tell you what lads; learn at least a bar chord before the you go gigging about. You'll turn people to the Disco's and get music a band name. Leave it to the musicians — realise you're only silly little boys trying to jump on the capitalist band wagon.

K. Beeby  
Derby.

## The last word!

Dear Sir: Well, my notorious letter certainly got everybody going, didn't it? I've had several phone calls (one from S. Wales even) congratulating me on my stand and, of course, there has been a great deal of direct discussion up here amongst the bands — some supporting me, some downright abusive as was to be expected. May I first of all thank you for allowing this forum to take place. The whole purpose of my letter was to ask that I.M. might give my kind of band a degree of recognition and encouragement instead of making snide remarks of the type uttered by Messrs. Bacon and Percival in the August editions' "Keep Music Live" article. I supported the request for "a wee bit of respect" with the contention that we form the bed-rock of the live-entertainment business and almost certainly put more money into the tills of High Street music shops than struggling young groups (a contention which seems to be borne out by some of the replies published).

It seemed to me, therefore, eminently sensible for your magazine, as the most nearly perfect trade paper ever, to recognise this fact and to try to increase its appeal by giving a friendly nod in our direction from time to time. To make the necessary space for us, you could leave out these boring lists of instruments owned by various stars, as I remain unconvinced that even the rock fans really want to read such things, nor do I think you need to come down to the level of the pop weeklies by printing verbatim interviews with certain Rock celebrities, e.g. the drivel uttered by Jerry Garcia about his "exceptionally far out"

Travis Bean guitar was pathetic.

May I therefore repeat my request that, whilst essentially retaining the present format with lots of equipment reviews and practical features (as came out in the reader survey), you could maybe give us a few more "non-rock" general interest articles in the style of your recent pieces of US Bases and Pub Gigs. For instance, how about articles on, say, provincial social-club and hotel gigs — this kind of article could even be contributed to save your research costs — in fact, why not invite readers to submit copy on any musical subject under the sun (excluding, perhaps, amateur operatics and such like). This popular practise is widely used by other magazines catering for special interests (photographic and various sporting publications spring to mind). It could bring a refreshing new aspect to I.M. and might well be worth considering in view of the eloquent correspondence evinced by my last dissertation. May I finally crave your indulgence just a little longer to deal with some of the arguments directed against me in your editorial and in the readers' letters.

Firstly, I have to admit to getting the terminology wrong — I used the word "Rock" to cover a much wider field than it seems to apply to and I apologise to all bona fide Rock people who belong in that exclusive compartment. I confess I do not appreciate the subtle distinctions between various "labels" (maybe you could publish an authoritative glossary of terms like:- Heavy, Boogie, Funky etc. — to help prevent us uninitiated souls from offending bands and fans by putting them in the wrong categories). Furthermore, I admit that my last letter was a trifle expansive, and I did let a few prejudices hang out, though certainly not "pure sneering hatred" — that's more the prerogative of the other side in my experience. Now can I just briefly reply to a few specific points:

(a) Your criticism that I seem to treat music only as a means to an end is untrue and unfair. I mean, where is the sense in bands (Union and non-Union, Rock and non-Rock) trying to establish decent hourly rates and "conditions of employment" if we're to be sabotaged by a Fifth Column of "dedicated idealists" lurking within our ranks ready to play for nothing. Music is a means to an end inasmuch as it is a very satisfying and frequently exciting way to make some "bread" and I don't think it is wrong to want good bands to get better pay than bad bands. (My definition of a good band is one that pleases the crowd and gets return bookings).

(b) I categorically deny saying that Rock Bands use rubbish gear. I said that some of them, either on purpose or by sheer incompetence, make excellent gear sound rubbishy. Incidentally whilst we're on the subject of gear, I was astonished to read in this month's Equipment Hire Directory that 1000 watt rigs were available for small club work. Small?! No wonder everybody's conditioned to play at deafening noise levels, with this kind of propaganda going about. How is it that our small P.A. system (100w HH mixer amp and dual-concentric 2 x 12's) more than copes with any club-hall or function suite we've played in lately.

(c) I never suggested that the Stylistics were a Rock band. What I said was that we included some of their material in our repertoire. (Incidentally if we're going to be absolutely metic-

ulous and label every number, what should I call their "Rock'n Roll Baby"?)

(d) I can't understand the two correspondents who seem to suggest that you can't call yourself a band as such unless your entire repertoire is self-penned and that bands like mine are worthy of no more respect than tape recorders or juke-boxes. One "poor fellow" suggested that we should be regarded in much the same light as doctors or engineers. That's fine by us, friend! Doctors and engineers provide a valuable and respected service without all trying to "stand out from the rest" and (I.M. please note) they have trade magazines which cater for G.P's and Consultants on an equal basis.

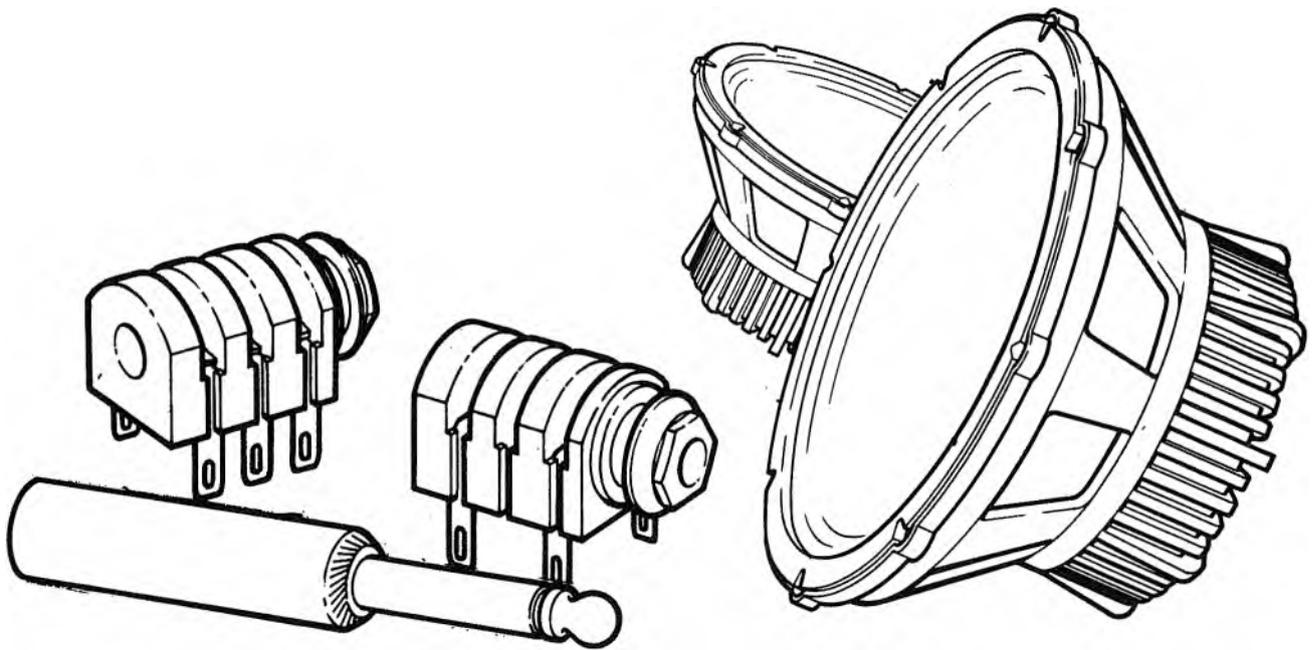
(e) The same chap uttered the (expected) put-down, that I probably didn't know too much about the music scene as I live up here in Fife, which must be a provincial backwater. Wrong again!! As a native of Fife who lived for six years in London and, during that time and since, played all over Britain in just about every kind of band, I would estimate that, in relation to its size and population, Fife has more good players, bands and playing venues than any comparable area in Britain. We have Rock Folk Bands, countless excellent Club Bands (No! I didn't say mine was the best!) modern jazz (not a lot), trad, mainstream, and would you believe, two full-size swing orchestras. These and various less commercial ventures, e.g. The Beath Singers — a school choir which performs Swingle type material accompanied by a jazz trio, have made Fife a well-respected centre for all types of musical activity. Don't forget, Rock fans, we gave you Nazareth, Barbara Dickson, Ian Anderson as well as Joe Mr. Piano Henderson (honest).

Well, I think that about covers everything. I hope I've cleared up a few misunderstandings, and I hope Ian Burnside and others will accept my assurance that I, and my colleagues, do enjoy playing and that we are deeply involved in the musical as well as financial side of the band. We enjoy musical discussion, we enjoy practising and arranging material and, most of all, we enjoy going on stage and delivering the goods:- I certainly can't remember many instances where I haven't looked forward to a gig. Perhaps the greatest pleasure you can derive from the whole thing is when members of the audience take the trouble to come over at the end of a gig and offer sincere praise for your efforts. In our case this is just as likely to mean an elderly couple thanking us for making their Silver Wedding outing so enjoyable as a group of teenagers asking where else they can come to hear us. Sometimes we get both types of congratulations *on the same night* — now that really is gratifying in a way that the Booze and Birds Brigade couldn't possibly understand.

Let us all therefore re-examine our feelings towards music in all its forms and, hopefully, it will transpire that we'll all find something worthwhile in hitherto alien forms which we chose to either hate or ignore. That being achieved it must surely follow that bands who try to play a bit of everything should get a bit more attention from sectors of the listening public who previously would only listen to one kind of band. Our favourite magazine would then have to pay us a bit more attention as well.

John McFadyen  
Fife, Scotland.

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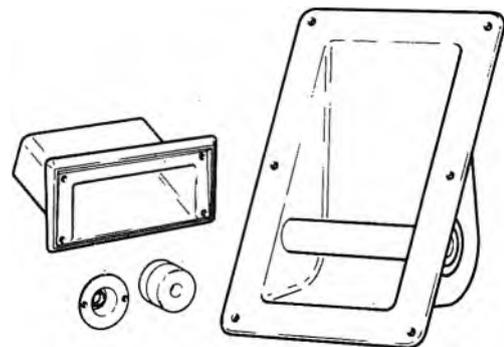
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Well before the guitar boom of rock-crazy 1950's, Hagstrom started making electric instruments in their small Alvaladen works in mid-Sweden. All the craftsmen in the plant had been working for the company since the 1920's building accordions and their care and concern for musical instruments was translated into building some of the finest guitars played in the rock era.

Today the Hagstrom range of guitars equals any that's available in the world. A very special "rail" truss rod has been developed

which commands living wood to obey the laws of man and remain stable under all playing conditions. Allied to this engineering in wood is

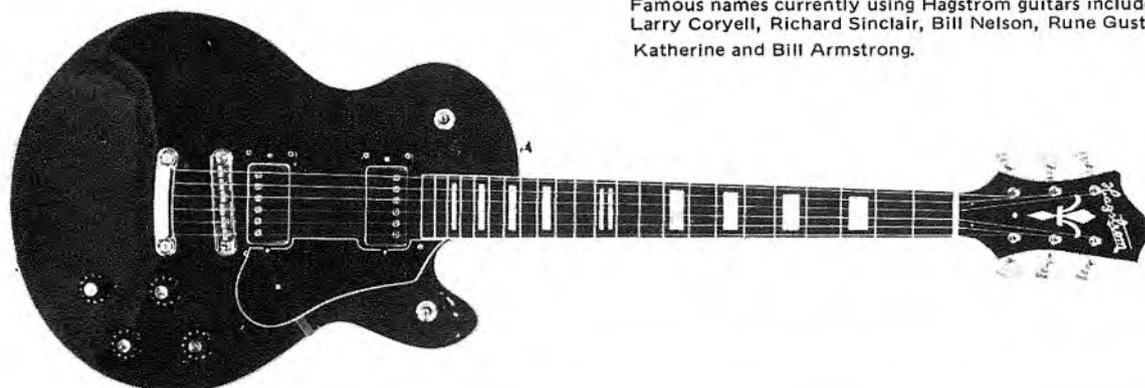


the electro-technological brilliance of Chief Designer Pete Ollsen. He's the man who has built pickups capable of matching any of the

new generation of high-output devices now available and, if you manage to get a Hagstrom into your hands, make sure that your amp is capable of delivering all the thundering power the guitar is capable of.

There are many factors that contribute to the placing of Hagstrom at the top of Europe's guitar makers. Their selection and choice of woods is but one. Despite the fact that the Hagstrom plant is situated in one of the most heavily wooded parts of the world, most timber used in Hagstrom guitars comes from exotic parts of the world and the careful curing and maturing that takes place under Hagstrom's watchful eye is one key to the "regularity" of quality that runs throughout the entire Hagstrom range.

It is a startling tribute to Hagstrom's success that the vast majority of the plant's output goes to export, and markets hungry for Hagstrom include the USA, Germany, Britain and the Far East.



Support for the Hagstrom legend is growing all over the world. Famous names currently using Hagstrom guitars include Frank Zappa, Larry Coryell, Richard Sinclair, Bill Nelson, Rune Gustafsson, Philippe Katherine and Bill Armstrong.



The Hagstrom Swede is available in four finishes, natural, black, white or cherry and a bass version of this guitar is also available. The guitar features solid mahogany body and neck, two reverse mounted humbucking pickups, three position pickup switch, ebony fingerboard, patented H-rod neck construction, three position tone switch, scale length 24 $\frac{3}{4}$  ins. pearloid inlaid markers, nickel silver frets, chrome plated machine heads designed by Schaller.



Hagstrom Guitar Synthesizer. This unique instrument is much more than a guitar. It can be used in conjunction with almost every synthesizer module available to give the guitarist a whole world of new sounds. The guitar itself is typical of the high quality solid-bodied electric guitars produced by Hagstrom. This instrument is a full blooded guitar in its own right featuring two high output, hum-bucking pickups, solid mahogany body and neck, ebony fingerboard and machine heads especially designed by Schaller. But flick the small toggle switch on the pick guard and the instrument is transformed! The mass of wiring hidden beneath the fingerboard comes to life and your left hand is playing a synthesizer at the same time as you are playing the guitar. Naturally the instrument has two outputs and you can select either normal guitar sounds, synthesizer sounds or both. The Hagstrom Guitar Synthesizer is also available in bass form.



Hagstrom make the world's slimmest guitar necks and they offer a full ten year guarantee of their necks to prove their point. The secret of stability in such slim necks is the unique, patented "H" section truss rod that prevents both twisting and warping. The result is the fastest neck in the world. The Scandi guitar features this neck, built in ash. The fingerboard and body are also made from ash and the guitar features three, highly sensitive single coil pickups. Machine heads are by Schaller.

Left hand versions are available on all guitar

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# THE HAGSTROM RANGE

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The Viking semi-acoustic was created to meet the growing demand for a true acoustic sound in a guitar that includes all the latest electronic features. The arch-top body produces a superb tone even without amplification while two high-gain pickups give the instrument a wide range of electronic effects completely free of hum. The neck has a slim, low profile for fast action. The head is fitted with high-accuracy chrome-plated machines. The bridge is adjustable for height and position allowing fine tuning of individual strings.



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The Jimmy is an F-hole electro-acoustic guitar designed for Hagstrom by James L. D'Aquisto. Mr. D'Aquisto, acknowledged as one of the world's finest custom guitar makers says this of the Jimmy: "I designed this guitar with the professional guitarist in mind. It is a functional quality instrument designed to serve the needs of the knowledgeable discriminating musician. The size of the guitar is designed to rest comfortably in the hands of the musician, enabling him to play for hours on end without fatigue. The ebony fingerboard and bridge enhanced the tonal quality of the instrument and promote a clear sustaining quality. The guitar is constructed in Sweden by craftsmen who take pride in their work."

Also available is an oval hole version of this popular guitar.



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The Scanbass has a scale length of 865 mm. Body options on this instrument are solid mahogany or ash, and the neck has 20 frets of nickel silver on a rosewood fingerboard with mother-of-pearl inlay. The bass features two single coil, double pole pickups and the controls are two volume and a common master tone control. The Scanbass is also available in a fretless version with ebony fingerboard (illustrated).



models. Custom colours available on request.

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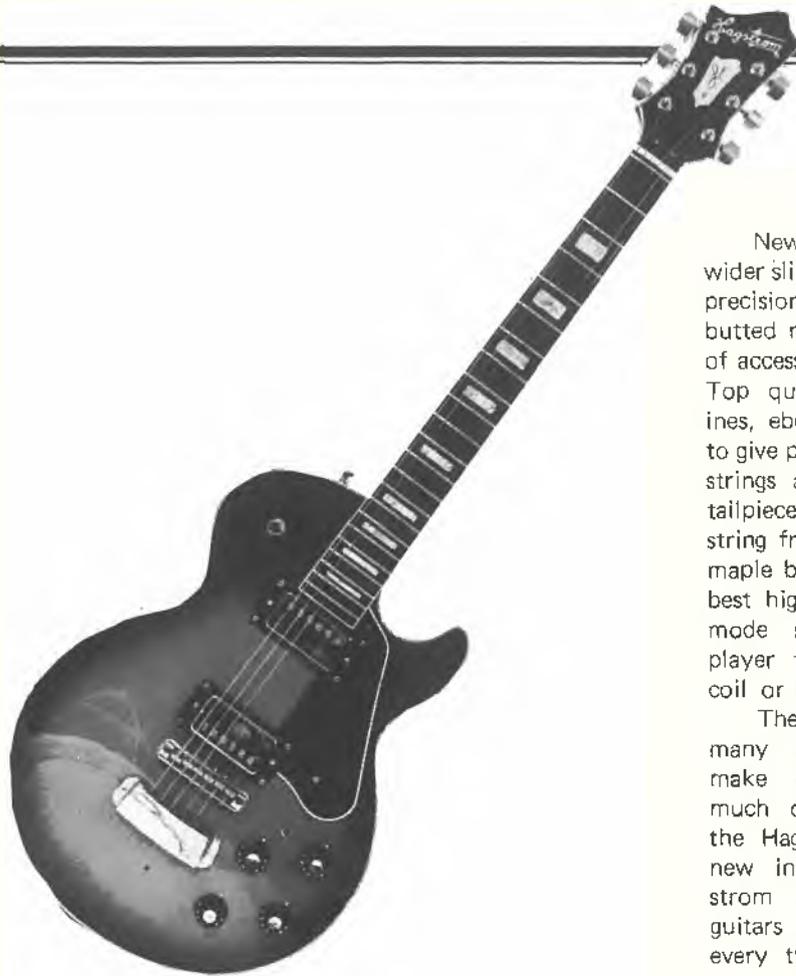
# A Guitar for all needs

# SUPERSWEDE!

Hagstrom have launched the Superswede. For years the Hagstrom Swede has been one of the most coveted solid electric guitars in the world and now guitars are offered an alternative version of this fabulous instrument.

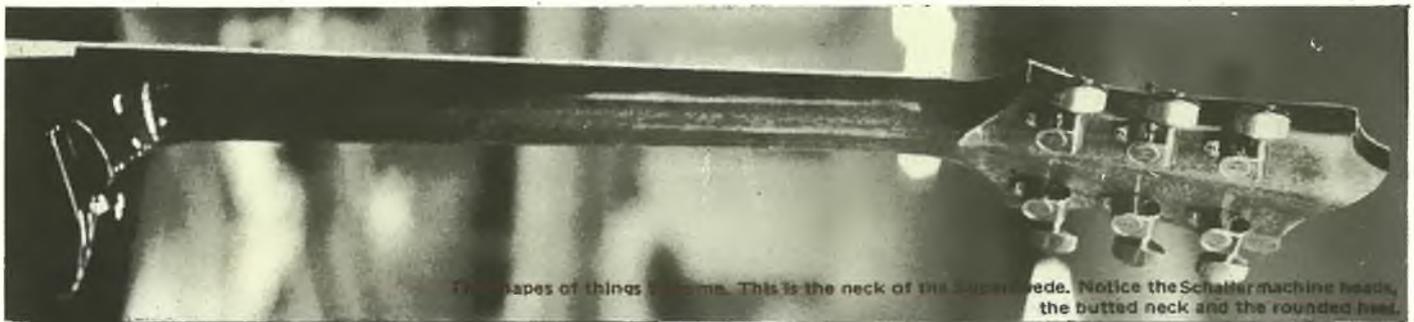
The Superswede maintains many of the features incorporated in the Swede but offers players several important alternatives.

The result of more than three years research and development particularly by Egil Strazdovskis, a highly respected player, teacher and repairer in Scandinavia, is superb. Still there are qualities of a largely handmade guitar; the highest grade materials available, crafted and finished to perfection. The patented H-rail and truss rod and bridge with individually adjustable string bearings.

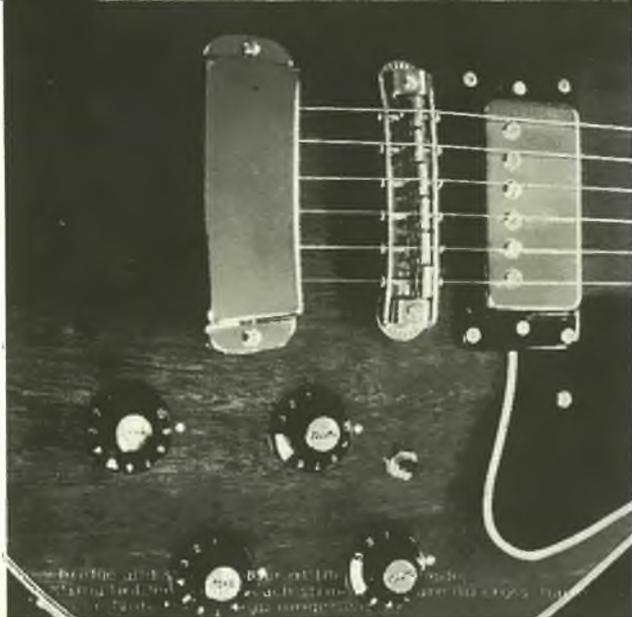


New features include a wider slimmer neck with wide precision ground frets; a fully butted neck profiled for ease of access to the highest frets. Top quality Schaller machines, ebony nut, zero fret to give parity of tone on open strings and fretted notes. A tailpiece which isolates each string from the other; a solid maple body and neck to give best high levels of sustain, a mode switch offering the player the choice of single coil or humbucking pickups.

These features plus many many more contribute to make the Superswede as much desired as her sister the Hagstrom Swede. These new instruments give Hagstrom a range of electric guitars capable of pleasing every type of guitar player.



The shapes of things come. This is the neck of the Superswede. Notice the Schaller machine heads, the butted neck and the rounded head.



# Survival kit.



It is perhaps stating the obvious to say that a drum kit takes an awful lot of punishment - but it's surprising how few kits are built to withstand it.

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# CORYELL—A HAGSTROM STAR

Larry Coryell was inspired to pick up the guitar by listening to Chuck Berry. "I was doing basically bebop with Chuck Berry riffs when I broke into the music business in New York in 1965". Coryell, born in Galveston, Texas in 1943 and raised in Washington State, says, "In fact, I was only interested in rock for guitar leads; I lifted solos off records. Later on I discovered Roy Buchanan". James Burton and Buddy Holly were other early influences.

"I think rock 'n' roll doesn't exist anymore. What we have now is a very complex hybrid of many different "roots music" like country and blues".

"We haven't gone far musically, but technically I think the musicians coming out today will be the best musicians of all. They can make themselves bionic, as it were, if they stay smart enough to go with the flow of technology. The possibilities are amazing". Noting my



cassette recorder, he says, "Take that, for example. You can record yourself at a gig, play it back, analyze it, and pick up stuff you might've missed. You couldn't do that when I was a kid".

"However," Coryell says, "Extensive studio production can be responsible for eliminating the spontaneity so vital to rock 'n' roll."

"One thing that keeps rock interesting to me today are the steel guitar leads. Ry

Cooder and Amos Garrett are specific examples of guitarists worth listening to.

Coryell was one of the first guitarists to introduce the Hagstrom Swede. "That guitar had some trouble with string breakage, but I told them about it, and they corrected it. The "Swede" is one of the finest guitars to come out of Europe." "By the way," Coryell adds, "Hagstrom has put together a great new instrument, the Patch-2000,

a guitar synthesizer."

I asked Larry Coryell for advice for young musicians. He recalled his early studio experience. "In the beginning, because of the pressure of the studio situation, I would fall back on my ear. But, I strongly recommend you learn to sight read as well as possible. As I became experienced I preferred seeing it on paper. As an example of its advantage, I sight read through some very difficult material at a session with Charlie Mingus. I couldn't have gotten through without it."

"My advice to young musicians is practice as much as you can, and play with people you are sure are better than you."

"Sometimes it's better not to touch the instrument for a while. Absence makes the heart grow fonder, so to speak. And I find non-musical pursuits are useful. I play whenever the spirit moves me."

## THE HAGSTROM GUITAR SYNTHESIZER a new musical instrument

A new instrument has been offered to guitarists for the first time since Eddie Durham fitted a pick-up to the guitar (and told his friend Charlie Christian about it) in the early days of band jazz. The Hagstrom Guitar synthesizer is unlike any other musical instrument. Yet guitarists can play it instantly and discover a whole range of new sounds they never dreamed existed before.

Studio tricks with guitar sounds have shown that guitarists have long been waiting for something different from their guitars and the Hagstrom Guitar synthesizer certainly offers the opportunity.

The Guitar Synthesizer appears to be an ordinary Hagstrom Swede at first glance. But behind the ordinary fretboard is a mass of micro-wiring which turns each fret into a series of contacts. In effect, this gives the guitarist a chance to play with the left hand alone. With one hand the guitarist has all the

potential offered the keyboard player. Add to that the normal guitar sounds he can play—which continue completely uninterrupted—and you begin to realise that here is an instrument with enormous potential.

The guitar feels and plays just like a normal high-quality Swede electric guitar. None of the usual guitar sounds are sacrificed. Flick a switch, however, and the most intricate runs with fingerings that absolutely defy picking are transmitted to a synthesizer control unit of your choice. This output signal is capable of triggering a synthesizer just as a normal keyboard does. The sounds you get out of a Hagstrom guitar synthesizer are limitless. Any sounds that a synthesizer is capable of producing can be controlled through this instrument. Think what this could do for your playing.

The Hagstrom Guitar Synthesizer is a new musical instrument. But you could play it today!

# Hagstrom Acoustics

When a world-famous instrument maker such as Hagstrom announces new models, the results merit attention. Hagstrom have produced two new acoustic guitars, a six-string version and a 12-string version, both built on the traditional "western" jumbo lines.

The introductions herald a new era for Hagstrom and they have invested their guitar building experience and their thorough knowledge of woods into the new instruments.

One of the most interesting features of the six string instruments is the bridge. Research has led Hagstrom to believe that adjustable bridges can inhibit tone and the company has therefore decided to build the six strings with a fixed bridge. To overcome the problem of different players wanting different action heights (and using different gauge strings) every guitar is supplied with a set of varied saddles to

allow the player to choose his own height of fixed bridge.

The new acoustics also feature the very special truss rod that Hagstrom have developed and patented worldwide. This is an H-Section "rail" and this is the most effective method yet found of stopping a wooden neck warping or twisting. Both the acoustics have this re-inforcement and consequently they are the toughest acoustics available today.

The guitars have a natural matt finish which allows the beautiful grain of the woods used to come through. The tops are of solid spruce, the sides back and neck mahogany. The fingerboard, top nut, saddle, bridge pins and end pins are all ebony.

With these features and the very special guitar-building skill that Hagstrom is world-famous for, these new acoustics are sure to be a huge success.



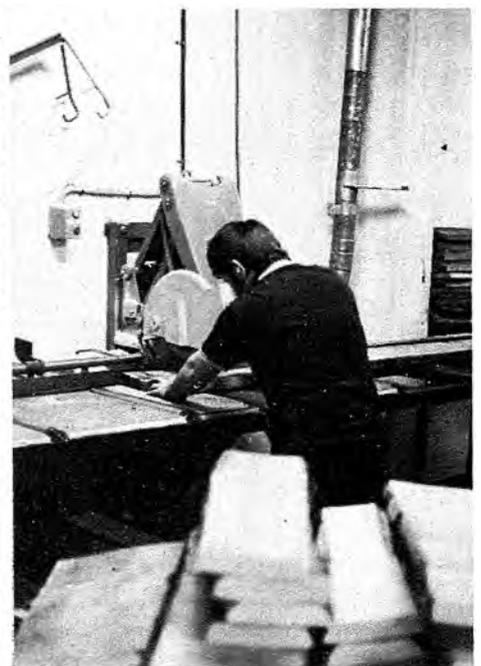
## Hagstrom on the line



*Each Hagstrom solid guitar receives two coats of Polyester finish. Each guitar is hand scraped between coats to ensure a really fantastic finish.*



*Every major operation at the Hagstrom factory is done by hand. This picture shows a Hagstrom body in preparation.*



*Hagstrom guitars are produced "from the rawest material" at the Hagstrom factory. From arriving the start of the operation each Hagstrom takes three months to complete.*

# Hagstrom

INTERNATIONAL

## HAGSTROM in BRITAIN

The new range of Hagstrom guitars has only been available in Britain for 18 months. Yet in that short time it has begun to rival the very best instruments produced in America. It's that kind of achievement that marks out Hagstrom as something special.

The lucky British distributors of Hagstrom products are Fletcher, Coppock and Newman, the old-established musical merchandise distribution company.

Hagstrom have been available to British musicians since the late 1950's but world demand coupled with a changable UK distribution system has meant that supplies have been extremely limited.

With the official formation of the link between

Hagstrom and F, C, N at last year's Frankfurt Trade Fair the Swedish company gave notice that they regarded the UK as an all important market to be conquered by Hagstrom. James Coppock, the director in charge of Hagstrom at F, C, N agrees that this is an important aiming point:

"Despite the large number of guitars available on the British market their are surprisingly few high-quality original electrics specifically designed for professional use. Hagstrom certainly make the best guitars in Europe and they are equal to any other instruments made elsewhere in the world. With such a major manufacturing company on our doorstep it's hard to believe that the supply situation has been

erratic".

As suppliers of "bits and pieces" (picks, capos, straps etc.) as well as major musical merchandise, F, C, N have built up a dealer network in Britain unequalled by any other British distributor. Now they are bringing the full force of that marketing organisation to bear behind Hagstrom.

A great amount of "point of sale" material is available about Hagstrom. The Swedish company have a deep rooted belief in the efficacy of posters, badges, scarves etc. and by these methods the legend is growing ever bigger.

At F, C, N's headquarters in Tonbridge in Kent the company have taken several important steps to ensure that Hagstrom is pro-

perly represented in the UK. The first was the establishment of a full Hagstrom service centre. This entailed training staff for the handling of Hagstrom instruments and employing guitar specialists to undertake any necessary work on the instruments.

Like all original instruments of high quality, early Hagstroms have now become collectors items and the company are constantly besieged for information about the value of old instruments. F, C, N tactfully refrain from comments on action value, after all a guitar is worth how much you can get for it!

Hagstrom has arrived in Britain in force. British guitarists should think themselves lucky.

## HAGSTROM around the WORLD

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**AUSTRIA**  
Musikhaus Rudolf Eitner,  
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A-8750 Judenburg/Stmk.

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Moon Stores,  
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Bahrain.

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Victor Lee Chapman  
"Belair House", Maxwell Hill  
Christ Church.

**BELGIUM (Brussels)**  
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B-1000 Bruxelles

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Leon's Music Stores  
P.O. Box 1325  
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**FINLAND**  
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**WEST GERMANY**  
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Subsidiary companies:  
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DK-2300 Kopenhamn.

**NORWAY**  
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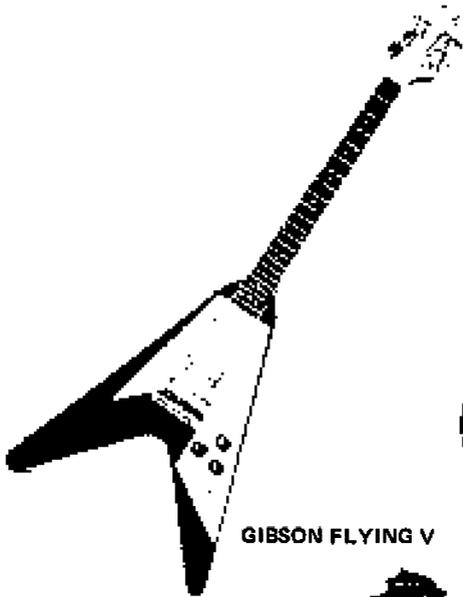
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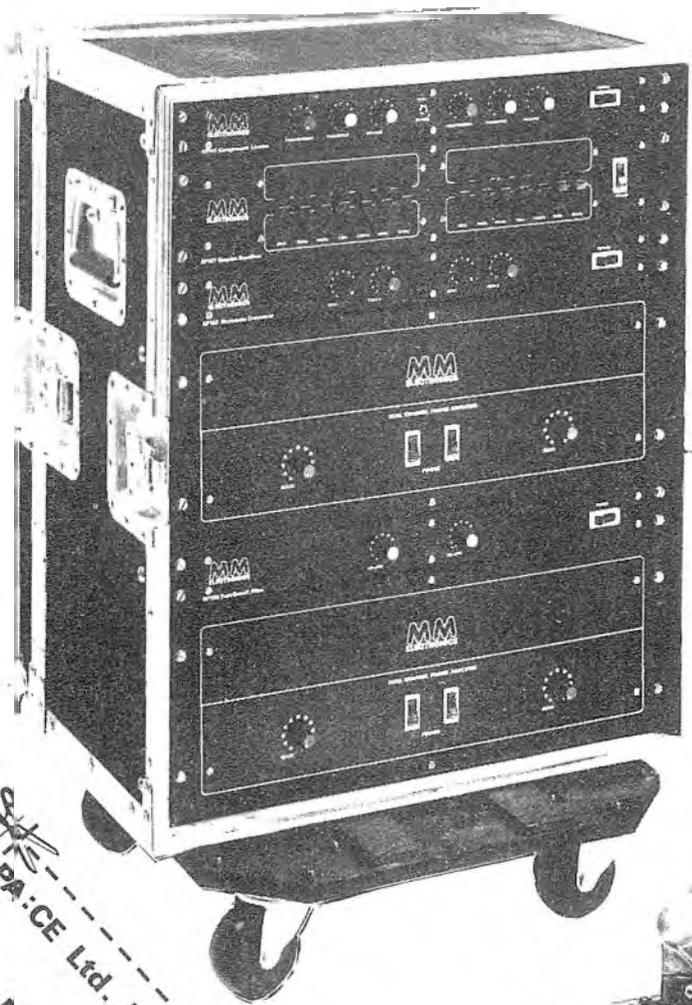
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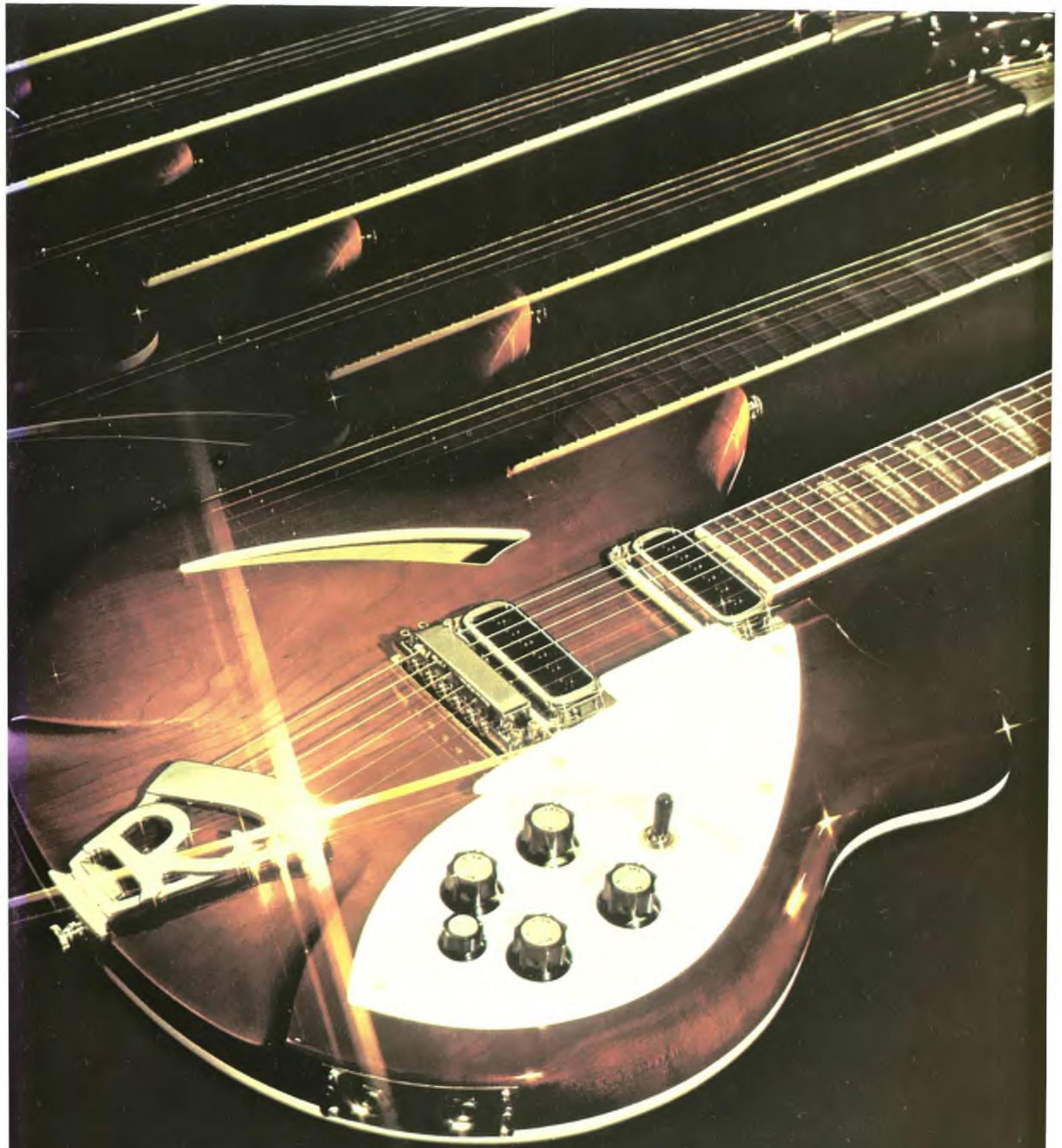
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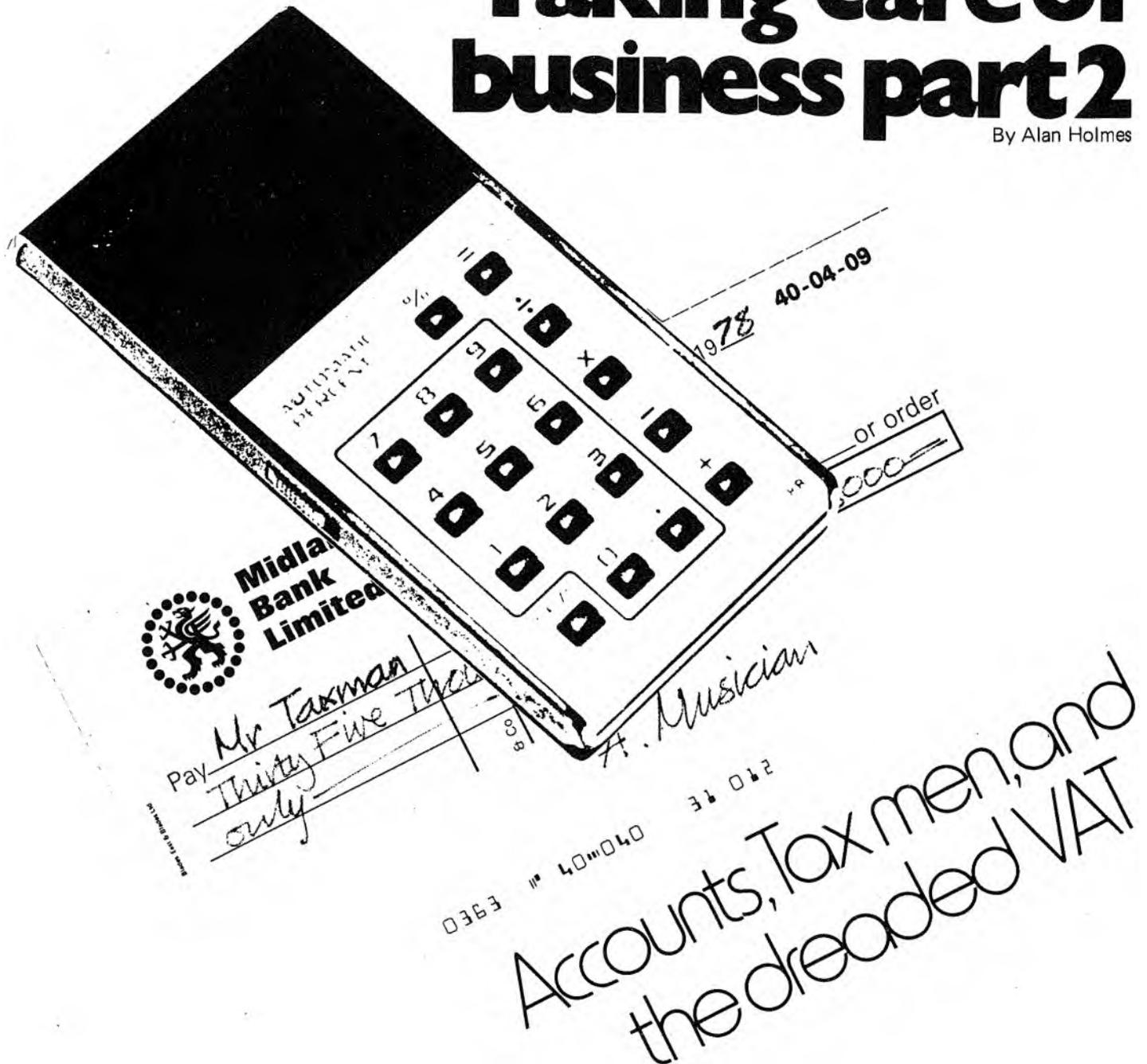


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# Taking care of business part 2

By Alan Holmes



It's no good surviving touring on the road if what little profit you make is taken by the taxman. Being professional means being organised in business so that you retain the maximum out of your earnings. Unless you want to find yourself emigrating at very short notice, you have to take care of the taxman. Out of all the business set-up, this is most important as the taxman can take your goods if you can't pay what he asks and also charges interest at 9% on any tax you owe. Just when you think you're doing well, along comes a tax bill for £25,000! You have no doubt read of showbusiness people faced with colossal tax bills years after they made their money and having to go bankrupt so don't let it happen to you.

The first thing you must do is get a good accountant. He will act as your adviser and also submit your accounts to the taxman on your behalf. Most importantly, he acts as a buffer between

you and the taxman. All your correspondence is done through him, and he attends the tax hearings on your behalf and discusses with them the amount they will allow you to claim as expenses. If you are involved in a company or partnership he will administer the company (or firm's financial affairs) and submit the end of year accounts to the Inland Revenue for you and, in the case of a limited company, send the appropriate paperwork to Company House. Accountants are not allowed to advertise so it's best to ask an associate for the name of their accountant. It's most important that he is reputable as you can find yourself in very serious trouble if he does not take care of your affairs properly. Once the taxman can approach you directly, you are done for. It's "pay up or else", whereas your accountant can ask for time to prepare the accounts etc. and keep them off your neck for weeks.

There are four main ways of paying tax in England and they all involve keeping books and are as follows:

## SELF EMPLOYED

This means that you employ yourself and thus cannot be unemployed. If, by reason of sickness, you find yourself unable to work, it will take six weeks after you have signed on before you get any money. Your tax is assessed by the inspector of taxes and you can claim your business expenses which are deducted from your total earnings and tax charged only on the remainder which is your profit.

In addition to the normal rate of tax there is Class 4 National Insurance which amounts to 8% as a levy only charged to the self-employed. You would normally get a demand for tax in advance of your completing the year. For instance, in April you could receive an assessment based on previous tax payments and some guesswork on the

part of the taxman, demanding a sum payable in four weeks and another similar sum payable in six months' time. The total sum of both instalments can easily be over £1000 and you are supposed to pay this amount and *then* argue about it when you know how much you have *really* made, at the end of the year. So, you have to be able to prove just how much you really have made by keeping a book of accounts. This is simply a neat record of your expenditure and income.

To claim your expenses, you have to keep a book showing your income and expenditure. Your personal spending on tour you write down in a small pocket diary and copy it into the ledger when convenient. You must have a current cheque bank account. It helps to have a monthly statement from this, as this is entered in the book and the accountant will want to see the statements along with the bills when you give him the book to submit the claim for expenses to the taxman. When you open the book, the right hand page is for expenses and the left hand page for income from all sources. The headings would be as follows:

Left hand page: Date (like a diary), Details (gig, session etc.) Bank (copy from the credit on the statement), Cash (payments in cash which are not paid into the bank) Sundries (receipt of money from other sources, Insurance settlement, tax rebate, etc.).

Right hand page: Details, stage clothes, sundries, Bank standing orders and charges, repairs and replacement of musical instruments, motor expenses, travelling meals, private drawings (money to pay living expenses, rent, food etc.), Bank (all the outgoings, a copy of the bank statement).

Get a bill for everything you spend on deductible items and keep them in a file with each month separate. It helps to keep a diary recording all moneys received and spent, details of gigs, sessions, etc. and copy this out into the ledger once a month along with your monthly bank statement.

You are allowed to claim for the following:



**Motor Expenses** petrol, repairs, spares, insurance, tax, parking and a percentage of the purchase price which is discounted over a number of years. So that if you buy a new car this year, it will take about five years at various amounts before the whole sum is included. This applies to any equipment you buy for business-instruments, recording equipment, hi-fi, amplifiers etc. These are called Capital Expenditure and are dealt with separately and should be kept on a separate sheet.

**Travelling and Meals** This includes non-motor travel, taxis, train fares, air fares, hotels and all meals which have to be bought when away from home.

**Repairs and Replacement of Musical Instruments.** If you just sell or swap your instrument for a different one, it is a replacement but if, for instance, you buy an acoustic guitar to add to your collection this is Capital Expenditure and has to be entered on that sheet (one page at the front of the book).

**Stageclothes** Can also include a large percentage of all clothes that you buy, within reason.

**Postage, Stationary and Telephone** A percentage of your phone bill is allowed as business use.

**Toilet Items** Anything in your life support bag, like; toothpaste, pills, shampoo, plasters, stage makeup, spot ointment etc.

**Haircuts** Can be an expensive item at £6 to £8 a month for non-hippies.

**Trade papers and Magazines** With Music Week at 65p, it's easy to spend £60 a year.

**Musicians Union Subscriptions** Own up and pay at the right rate, then claim for it.

Anything which is a legitimate expense incurred for business use which is almost everything you spend apart from home living expenses.

Every year, you will have to get your book up-to-date and give it to your accountant, who will check it over for you. He will then advise you if you are claiming too much in the way of expenses and not leaving enough profit to live on reasonably. If you have had a very good year with a lot of profit, he may advise you to spend some money on new equipment etc.

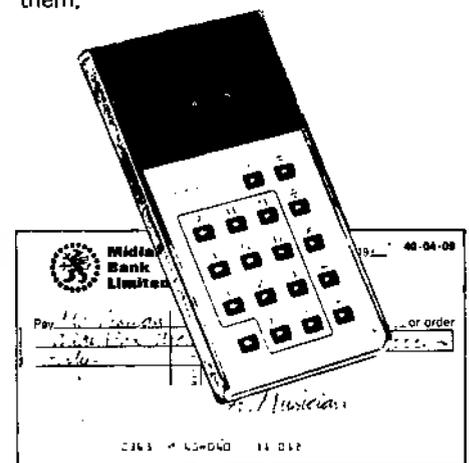
The key of submitting expenses

is, don't overdo it stupidly, be reasonable and you will not have the taxman singling you out for his undivided attention at an investigation!

### SELF EMPLOYED, BUT AS A BAND

This is termed a partnership and means that Bill Bloggs, Harry Bloggs, Charley Farley, and John Doe known as the 'BLOGGS BROS.', are said to be "trading as the 'Bloggs Bros'." If some personnel changes have been made in the band and the new members are taken into the partnership after trial period as employees of the existing partners, then the old 'Bloggs Bros.' partnership is changed to include the new boys and is then 'messrs. Bloggs Bros' trading as 'The new Bloggs Bros' this being the name of the new partnership. The main difference from being an individual to a partnership is that, as a band, you will own a van, PA pay roadies etc. in partnership with the other members and you will own one-fifth (or whatever) of the jointly owned equipment. The profits are shared between the partners who then submit individual expenses.

If the band should split or all the members go their own way, any tax payable by the partnership is automatically owed by any one member they can catch. So, if you happen to be the one still left in the country and you can't get the others to pay their share, you could wind up paying for all of them.



### AS A LIMITED COMPANY SET UP FOR A BAND

Setting up a company can only be done by an accountant as you need to follow procedures laid down by Company House which requires a fair amount of paperwork. First the name, which has to be one that no other company is using. You choose three or four names and your accountant then checks through the records and clears one with Company House which is then registered as a business name, so that no one else can use it.

Forming a company is rather like creating a person as a company may employ people, make agreements, and enter into contracts as a company in which case this is where the 'Limited' bit comes in. Any debts that the company may owe are limited to the declared assets of that



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company and an individual cannot be held responsible and have to sell his house, say, to pay off the debt. A company can own property and goods and is legally very much like an individual.

As a band, you would form a company and then the company would employ the members as directors on P.A.Y.E. You will have a P.A.Y.E. code No. which, if you add a nought to it becomes the amount of money per year you are allowed to earn before you start paying tax. 180, would mean that you could earn £1,800 a year before tax. You would not then keep a personal expense account as all business expenses would be paid by the company.

If any expense is not paid by the company then you can't claim for it. A company is useful for record royalty payments as the money can pay you all a wage for a number of years if it is a big advance. If you earn a lot of money then you can have a director's share-out every year of several thousand pounds each although you will pay income tax on this extra money which on large sums goes up at an alarming rate. For example on the normal *Pay As You Earn* system (P.A.Y.E.), you are allowed a tax-free sum as previously mentioned. After this sum you can earn a further £6,000 which is taxed at 34%. After this you pay 40% on the next thousand pounds earned and 45% on the next thousand earned and so on in 5% jumps up to £10,000. From there, the 5% applies to £2,000 amounts, e.g. you pay 60% tax on £10,000 to £12,000, and 65% on £12,000 to £14,000. Finally, between £16,000 and £21,000 (for the lucky few only), you pay 75% tax, and after this sum you pay income tax at 83% on all other earnings.

Company tax on profits known as Corporation Tax is sometimes lower than the income tax rate that high income earners would have to pay. Company profits tax is 42% on profits below £40,000, and goes on a graduated scale up to a maximum of 52%. The 52% rate applies to companies making more than £65,000. Although this may seem a little abstract to you now, it should be always borne in mind for the future.

#### A COMPANY SET UP FOR AN INDIVIDUAL

The main reason for setting up a company for your own personal money is that you are expecting to earn or have earned a very large sum in a short time from record or songwriting royalties, or it can be for the collection of your songwriting royalties, your own publishing company in fact.

If you have been lucky enough to have a big-selling album and are personally expecting a large lump sum of royalties, you can find yourself in the position of the tax exiles like Rod Stewart, of paying 83% of your earnings in tax. If you form a company with your



money and invest it, say in a business like a recording studio or property, with careful management you can keep the tax down to 52% or less and also pay yourself a wage for a number of years instead of losing 83% of your windfall in one greedy bite from the taxman. You may even not show a profit for a few years and thus escape tax entirely but this is a matter which must be dealt with by your accountant and financial consultant.

How much will it cost? Well, this will vary according to the sums involved, for a company from £120 to £200 to start it and around £300 to £500 a year to run it. These are the accountants' fees. If you are an established songwriter with a recording contract, it makes sense to have your own publishing company as you can get your songs recorded without the help of a publisher thus saving the 50% which a lot of them get for doing nothing. You may also run a company car at the expense of the company and write this off as expenses which could mean £2,000 a year.

#### V.A.T. OR VALUE ADDED TAX

You have to register for V.A.T. if you earn more than £7,500 individually as a self-employed person or turn over this sum in a business, which for a band is not too hard. Five guys getting £25 a week makes £125 per week or £6,500 a year, and this is after expenses, so to get £25 per week each, you have to earn at least £150 per week or turn over £7,800 a year!

You should keep a separate book for V.A.T. as you will have to add the V.A.T. to your bill at 8% on to the money you charge for the gig and collect



it. At the same time, you will be paying the VAT which other people have added on to things like petrol, hotels, van repairs, particularly equipment, and most things that are a business expense. Your accountant will then agree with the VAT men whether you owe them or they owe you. Do not, under any circumstances, fall foul of the dreaded VATmen as they are even more deadly than the taxman, as they have the same powers as the Customs and Excise and can drag you from your bed in the middle of the night and search the house for any incriminating evidence of VAT dodging. So don't deal with them yourself, get your accountant to do it for you.

#### GET ORGANISED

If you have a company then you are required by company law to have an annual general meeting but there is no reason why you can't organise your band to have regular business meetings, when required, to reach decisions which affect the business or future of any band. Two hours of shouting in the van on the way to the gig is no substitute for all sitting round a table with each member having an uninterrupted chance to speak. If you need to, draw up rules like; no shouting, no one is allowed to leave the room without adjourning the meeting, three minutes each of uninterrupted speech, then ten minutes of general discussion, then take a vote. If you like, you can write down what you have all agreed to, then all sign it. It can then be legally binding on all members and, if one should take it on himself to agree on behalf of the band to something resulting in a financial loss without calling a meeting, he will owe the other members any money he may have lost them. The advantage of this meeting system, which is how most large companies are run, is that you make more positive decisions. Then, if you are in a meeting with a record company who want you to agree to something which could be detrimental to your recording or result in losing you money you can say that you have to have a band meeting about it and avoid being rushed into something dodgy. This is a favourite trick of some record companies so stick together and avoid the other technique of getting a member to one side and working on him, then working on another until all the band have been "got at". Back each other up and you will get what's best for the band and not what's best or cheaper or more convenient for the record company, agent, manager etc. who may be trying to put one over on you.

Get some headed notepaper: "The Bloggs Bros, trading as the new Bloggs Bros". Then you can write to agencies and record companies as a business unit and not as a lot of liggers. If you know what you want and you write to the right person in the right way, you have a much better chance of getting it.

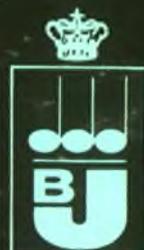
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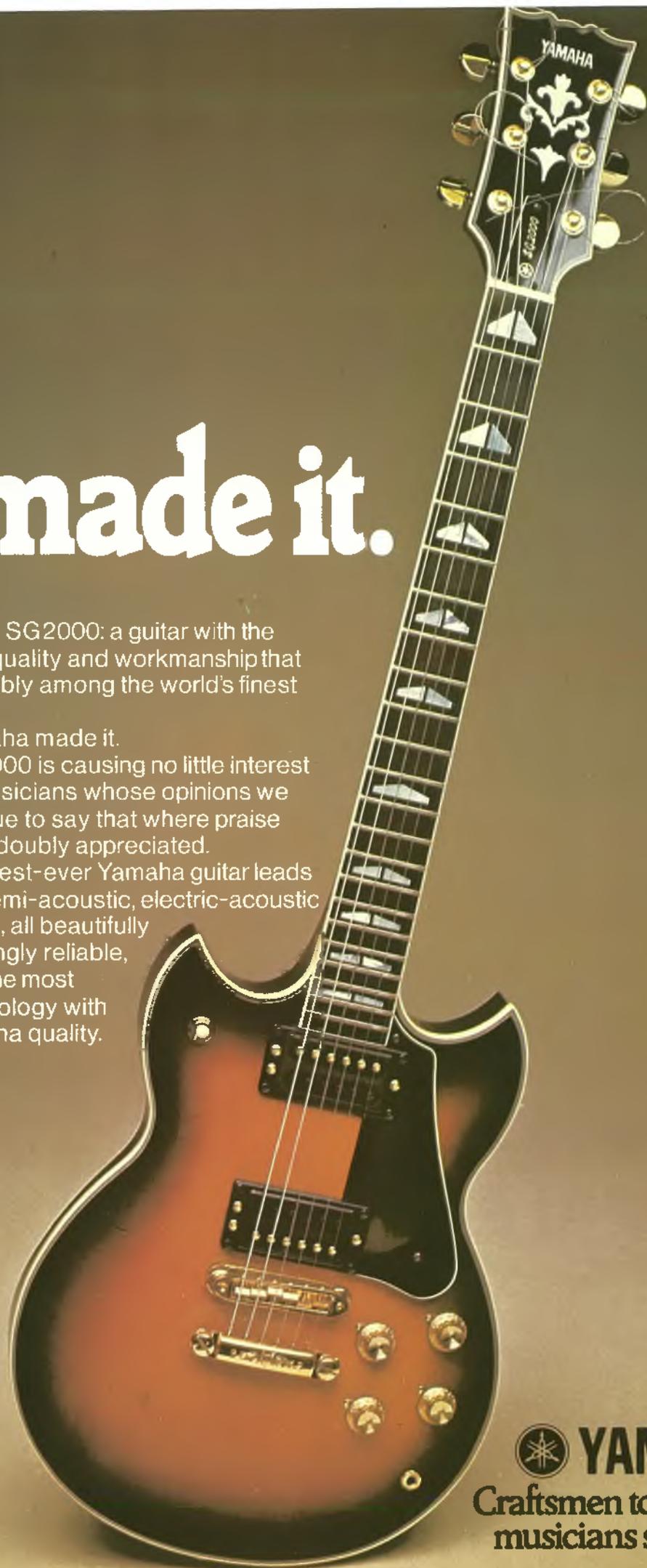
# We made it.

This is the SG2000: a guitar with the brilliance, style, quality and workmanship that place it indisputably among the world's finest instruments.

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Breadwinner



Deacon



Viper



Preacher



## How Ovation took a hint from the 50's

You remember the Bands of the 50's. The sounds they made were exciting, raunchy and alive. But those sounds were heavy with hum and very rough and ready indeed.

Guitars in those early rock days were usually badly made even though they produced an amazing sound. Ovation have taken a hint from the 50's, added their own expertise and produced an amazing guitar. Great 50's sounds but without hum or background noise. It's called the Viper. Single pole pick-ups, 25½ inch scale length, Schaller Machine Heads, light, contoured body, superb sustain. Really raunchy rock or a clean country sound.

The Breadwinner on the other hand, is built to give you tomorrow's sounds. It's the first solid body to have a built-in FET pre amp. This means that the low impedance double pole Ovation pick-ups can be used with a high impedance amp. Which produces less hum and more sound, a recording engineer's dream. There's an electronic notch switch which controls the phasing between pick-ups, producing some surprising mid-range tone variations. It has an unusual shape that makes it really comfortable to play. The scale length is 24¾".

The Ovation Deacon is the beautiful deluxe version of the Breadwinner. And is also available as a twelve-string.

Both the Breadwinner and the Deacon come in a

selection of colours - White, Black, Tan, Red. The Deacon is also available in a sunburst finish.

If the Viper creates the sounds of the 50's. And the Breadwinner is the sound of tomorrow. Then the Ovation Preacher is definitely the guitar of the next century.

The sounds you can produce with it bring any sort of music to life. From jazz to the heaviest rock; sweet and bright sounds or as dirty as you like.

The new double pole pick-ups produce more sustain and virtually eliminate "noise" - leaving only what the player intends. The Preacher can be played in stereo or mono and a split lead is provided. It has a double cut-away for easy access to the top register and the fingerboard is semi-flat to give easy note pulling and bending. The scale length is 24¾".

All the Ovation solid bodies have Ovation Schaller Machine Heads. These are smooth and positive which means they don't slip or lose accuracy.

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Words by David Blake. Table by Mark Sawicki

# SOUNDCHECK

TEST ON: CARLSBRO CONSTELLATION 12/2

DATE: DECEMBER 1977

TEST BY: DAVID BLAKE and MARK A. SAWICKI, M.Sc. (Eng.), ASSOC.M.I.E.E., M.A.E.S.

PRICE: £330 + VAT

## Introduction

Products available for review seem to fluctuate in some obscure cyclical mode – for months on end we get nothing but head amps, then it's all combo amps, and now we seem to be going through a spate of mixers. Each time this happens, the subjective or "user" reviewer has to modify his outlook to some degree. Head amps need to be reviewed in terms of their power, noise, and the sound they make with various speakers. Combos have to be seen in terms of facilities, portability, etc. And mixers must be judged on their transparency – that is, a good mixer adds or subtracts as little to the signal as possible, merely changing it according to the whim of the sound man. This means that there is very little a reviewer can say about the sound of a mixer, and the better it is, the less he says.

The Carlsbro Constellation 12/2 is, as its name implies, a twelve channel in and two channels out mixer marketed by Carlsbro for a rrp of £330 plus VAT. If this impresses you as an absurdly low price, you ain't heard nothin' yet.

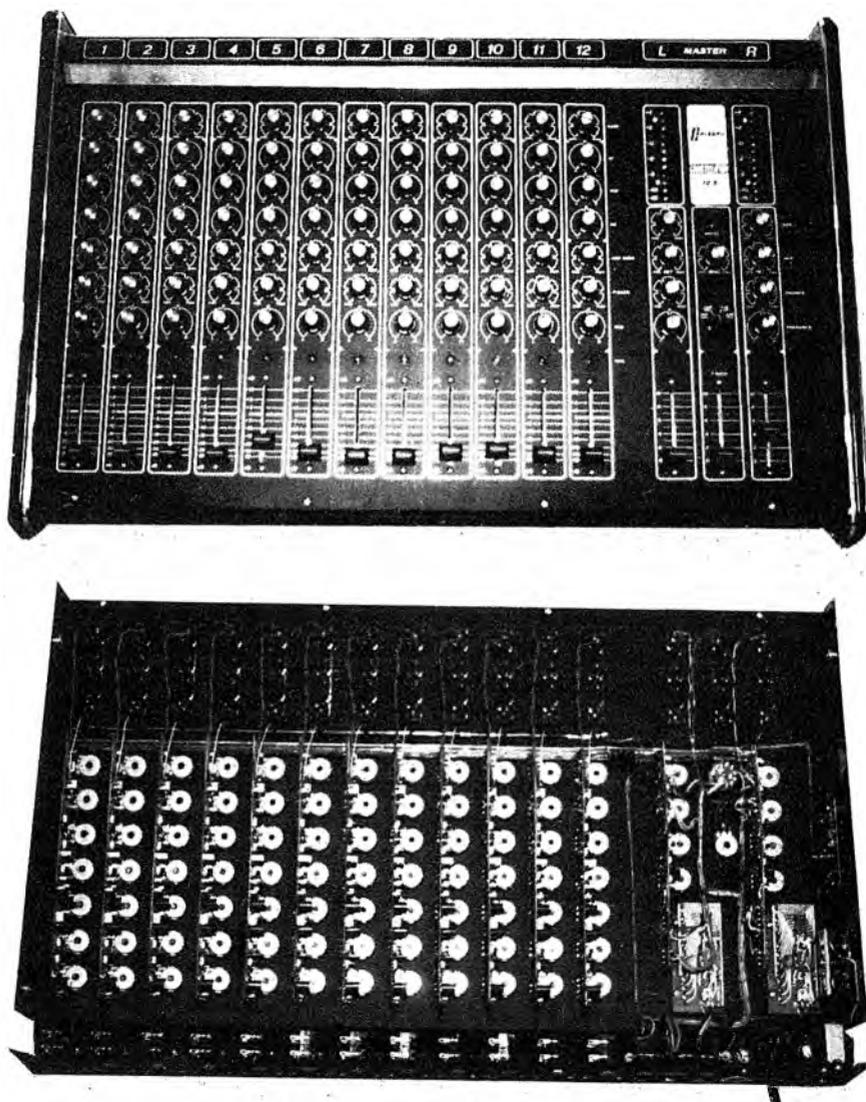
## Construction

Fabricated of folded steel plate with wooden endcheeks, the Constellation weighs 22lbs and measures 28" wide (plus 1½" of endcheeks) by 17½" front to back by 3½" deep at the deepest part of the sloped chassis (for 5" deep at the deepest part of the endcheek). The steel plate is about one sixteenth of an inch thick but folded and bolted together in such a way that there are few bendable spots. The plate is finished smooth matt black on the control surface and black crackle on the floorpan. The endcheeks are ¾" chipboard veneered with what looks like teak or afrormosia on the outside and mahogany on the inside, while the edges are protected by a metal and plastic bumper strip. The mixer strips down (via 18 bolts – more of this later) into four basic components: the control surface upon which is mounted all inputs, outputs, controls, and circuits; the floorpan, and the two cheeks. Feet, yes; handles, no.

Looking at the controls, each channel is outlined in silver-grey paint to look like a module (but the Constellation is *not* a modular mixer). The input "module" reads from the top: channel gain, hi, mid, lo (what is the obsession with these abbreviations which save a total of six letters??), aux send, f/back (fold-back), pan, a red LED (light emitting diode) for peak programme indicator, and the channel fader. On the two output "modules" the controls are tape (in/out gain), aux (effects return gain),

phones, presence, and output fader. Between left and right outputs is a "module" with a red LED for mains, the effects send gain, and a rotary switch to select pre-fade listen, output, foldback, and aux return monitor, finished by a foldback fader.

Unlike most mixers of this price range which feature VU meters, the Constellation sports a pair of LED lineups: in each column are eight green LED's for -15 to 0dB, then four red LED's for levels up to +4 dB. This arrangement is very easy to read in low



light but much depends of the sensitivity of the controlling circuit. In the review sample, both LED arrays were very slow to return from a heavy signal and their sensitivity levels are unbalanced. Balanced is controlled by a pair of trim pots inside the mixer. All in all, a good feature when set properly.

On the rear panel (not visible while operating the mixer in the normal position) are the mains toggle switch, encapsulated mains cable socket, and all inputs/outputs, which are standard ¼" jack sockets (the headphone socket is stereo of course). Above each input socket is a lo/hi impedance switch. The tape in/out is a standard five-pin DIN socket.

In use, the mixer performed well. The noise levels were acceptable with a slight bass hum being the worst problem. The EQ facilities were plenty wide enough, but I would prefer to see either a presence control for each channel or none at all; two "master" presence controls can be confusing after you have set up all the EQ. Ergonomically (yes,

my favourite hobby horse) the layout was fine, and the use of PPI LED's and metering LED's is an extraordinarily good feature of this unit. Also refreshing was the volume available to the headphones — mixer designers often shrink from providing a good level, so you end up unable to hear the phones for the noise from the stage. Foldback is of course in mono, but at the price I have no quibble.

Personally I like to see all inputs, outputs, and controls from the normal operating position, and the rear panel's invisibility made me nervous — especially with the impedance switches and mains switch out of sight. Several of the faders felt gritty and the hum almost certainly came from the complete lack of internal screening. (However, I am advised that the faders will be changed from 1978, the screening will be beefed up.

One criticism needs screaming about. When I first switched the mixer on, nothing happened. I thought immediately of the fuse. Where the fuseholder? *Inside??*

So be it. But because of the construction design, I had to undo no less than *eighteen* bolts to get inside. I shudder to think what the soundman might say while having to do that in the middle of a gig in low light. Certainly the fuseholder should be external, but I think Carlsbro might re-examine the fabrication to make access easier.

### Conclusion

Apart from these small criticisms, it is definitely a value-for-money product. It comes with mains lead and handbook, and a vinyl or fibre case is available at £15 or £25 extra respectively. The mixer is obviously tough and the interior circuits are well laid out; there are all the usual low-price-mixer facilities and the tape in/out and use of LED's makes the Constellation something a bit special for the price. If Carlsbro can attend to those two or three trivial problems, it'll be great.

PARAMETER	RESULT	TEST CONDITION	COMMENTS
Input Impedance	16.0 K ohms 1.0 K ohms	High Input Low Input	Selected on the rear panel. The high input is suitable for line applications (tape and cassette decks etc.) and some high impedance microphones. The low input is suitable for low impedance microphones.
Input Sensitivity	Lo: 6.6 mV r.m.s. Hi: 0.55 mV r.m.s.	For: 0 VU (0.775 V r.m.s.) @ 1.0 KHz	Input overload margin is + 30 dB. Very Good.
Maximum Gain	63.09 dBm 41.93 dBm	Lo: i/p Ref. 1.0 KHz Hi: i/p into 600. ohms	Tone controls — flat GAIN — Max. Channel/ Master Fader — max. Manufacturer claims: Maximum Gain: Lo i/p — 63dBm Hi i/p — 40dBm
Total Harmonic Distortion	0.145%	T.H.D. @ 1.0 KHz and 0. VU output level.	Good. This is an average figure for channels 1—12.
Frequency Response	Better than + 3dB	40 Hz — 20 KHz	Acceptable
Tone Control Range	29.5 dB — swing 36.8 dB — swing 35.2 dB — swing 16.2 dB — swing	Treble @ 10.0 KHz Middle @ 500.0 Hz Bass @ 40.0 Hz Presence @ 7.0 KHz	Manufacturer claims: Treble — +15dB @ 10. KHz Middle — +15dB @ 500. Hz Nice & symmetrical: Bass — +15dB @ 40. Hz Presence — + 10dB @ 7. KHz
Output Level (Output Range)	Approx +10. dBm	Ref. output impedance of 100 ohms	Very good.
Residual Noise	-65.0 dBm	Output Gain at maximum Input Gain at minimum Impedance Selector Switch — LO	Acceptable. Better — (Screening could improve this).
V.U. Meter(s)	-15; 0; +4	L.E.D. array display containing twelve solid-state indicators.	In addition P.P.I. (Peak Program Indicator) for each channel individually provided (LED-type)
Multi Input Priority	Satisfactory on actual experiments.	12-channel test and variations	Very good.
Headphones Output Level	1/3 watt + 1/3 watt	In to 8.0 ohms load	Suitable for stereo set (¼" jack socket)
Tape i/p and o/p signal	Approx. 0. dBm	Ref. 1.0 KHz	(5-pin DIN socket)
Aux. "Return" Signal	Approx. 0. dBm	Ref. 1.0 KHz	More than adequate for all standard appli- cations. (¼" jack socket)

Words by David Blake; Table by Mark Sawicki

# SOUND CHECK

TEST ON: ROLAND SB-100 BASS COMBO

DATE: DECEMBER 1977

TEST BY: DAVID BLAKE and MARK A. SAWICKI, M.Sc. (Eng.), ASSOC. M.I.E.E., M.A.E.S.

PRICE: £526.85 + VAT

## Introduction

The Japanese are extraordinary people; not only do they endure considerable ridicule while they take a nominally Western product and imitate it, but then they go on to do it as well or better than the West and outsell Western manufacturers to Western customers. Witness hi-fi, televisions, motor-cycles, cars, oil tankers, guitars, and so on. While all this can create an unhappy economic state (for the West), it serves to shove technology forward by leaps and bounds.

## Construction

The Roland SB-100 is yet another example of this process. The SB-100 is a single-channel transistor combination amp/speaker for bass use, rated by the manufacturer at 100w rms into the Roland 15" 8 ohm speaker, which is rear-horn-loaded to increase its efficiency.

As you would expect in a bass unit, the SB-100 is pretty massive, weighing in at 101 lbs and measuring 33" high by 27" wide by 14" deep at the top and 16½" deep at the bottom. It is constructed of ¾" ply with heavy lipping around the front edges, covered in black "hide" vinyl, and all edges are protected by fibre bands nailed at two inch intervals. Each side sports a nicely set-in metal bar handle, the corners are protected by rather curious moulded plastic nailed cornerpieces, and the gravity load is shared by a pair of heavy rubber feet and at the rear a pair of big non-swivel and non-detachable rubber castors mounted on an angle for "tip-back" mobility.

The amp chassis is located immediately under the top plate, secured by crosshead bolts in cups. The speaker is below the amp in its own braced enclosure with a rear-loaded horn whose mouth opens forward below the speaker. The amp controls are just below the upper lip and are highly visible – excellent ergonomics here. The speaker-cloth is stretched over a screw-on frame and is of light plastic weave, mostly black with white netting, obviously extremely transparent to sound.

Above and below the cloth are aluminium-look plastic trim strips.

The front panel controls are interesting. Reading from the left, there are; first a pair of standard jack inputs labelled High and Low for different sensitivities. Usually the High input would be used, but a guitar with a strong output signal would go into the Low input to minimise distortion. Then four rotary controls labelled Volume, Treble, Middle, and Bass, all graduated by visual blocks and numbered 0, 5, 10. These knobs are of generous size, knurled black plastic with a fairly visible white marker on the skirt. Moving on, we come to another set of controls for the Equalizer. This



is an EQ network of six bands giving a nominal 12dB per octave swing (boost and cut, a total range of 24dB, although the sample performed slightly differently) at 75Hz, 150Hz, 300Hz, 600Hz, 1.2kHz, and 2.4kHz – in other words, over six octaves.

Each frequency band is controlled by a knob graduated -12dB, 0, +12dB, and the overall level of interaction with the main tone controls is determined by a knob labelled Level and graduated 0, 5, 10. The whole secondary EQ network can be dropped in or out with a switch to the right of the EQ bank labelled – appropriately enough – On, Off.

It does need saying, however, that the two EQ systems *interact* – they don't *substitute*. With the EQ switch off, only the main controls change the EQ, but *both* sets determine the EQ once the secondary EQ is switched in. In addition, the two level controls interact. All in all, while this is an extremely versatile system, it might be confusing first time through. The only other front panel controls are the red mains light and the power switch, which has two On positions with (presumably) different polarities to enable the musician to use the polarity which gives him less noise and hum.

The rear panel is recessed by five inches to provide a mains lead storage area since the lead is permanently attached via a grommet to the guts. Here's a tut-tut: the lead is only seven and a half feet long which is not ideal

and certainly, *not* very versatile. To the left of the mains lead is the fuse-holder. Again, tut-tut: it needs a cross-head screwdriver to open it. Moving left, the spec plate with serial number, and a row of standard jack sockets. The first is for the EQ footswitch which I presume comes with the SB-100, although the review sample had none. Then Line In and Out sockets for tape recorders, other amps, and what have you. Next is an internal 8 ohm speaker jack, and finally the socket for the external minimum 8 ohm speaker.

## Performance

Now, I'm not a bass player. Therefore two things: anything I say about the SB-100 in use must be seen as an intriguing combination of objectivity and ignorance; moreover, since I don't own a bass guitar, I had to borrow somewhat less than splendid instrument from the IM offices – I also ran through a few bassy tones from my trusty synthesizer. So speaking as I say more or less from the outside, I was largely impressed with the SB-100. Without any EQ correction (EQ switched out, tone controls flat) it made a crap bass guitar sound pretty fair, the noise was minimal, and – important – nothing rattled on the deepest notes except my windowpanes. Using the combination of tone controls and EQ section I was able to find an astonishing range of sounds from twangy-slap to pure thunder. So, given a good instrument, the SB-100 must be an astonishingly versatile amp.

However, subjectively it did not

sound all that loud. Flat out in a smallish room, the guitar didn't even feed back. A word to the wise for prospective buyers: try it flat out in comparison with — say — a Marshall of equivalent power. Small rooms and bass frequencies play funny tricks on the subjective ear, so a reasonable-sized showroom and an A-B comparison should tell the tale. On a happier note, even flat out the distortion was very acceptable, just barely putting an edge on the sound.

I am fascinated by Roland's idea of combining "both the advantages of bass-reflex system and back-loaded horn system". As far as I know, the two are mutually exclusive using a single port. In the SB-100, the rear tunnel is almost certainly acting more like a reflex tunnel than a horn since the only flare is imparted by the "tilt-back" angle at the rear as the tunnel turns the corner. In any case, the mouth is formed by two parallel walls which would most definitely cancel out any real horn effect. In fact, all onstage bass horns are something of

a compromise — theory tells us that the length of horn and width of mouth required for the twenty-foot-plus lengths of lower bass waves preclude the construction of a true bass horn which is a portable by anything smaller than a crane. What we call PA bass horns are compromises. As far as horn characteristics go, the SB-100 effort is a very poor compromise. Nevertheless, the tunnel does impart a reflex effect which tends to increase efficiency and flatten impedance peaks and resonances. This is all really a quibble of nomenclature.

I do have some constructional criticisms though. The vinyl turned to cover the lower lip just inside the tunnel mouth is not well glued, and could eventually work loose enough to flap noisily in the air wavefronts there. The speakercloth is very light and gives easily — a gentle prod with a finger in the right place and you hit the speaker suspension surround. Since this unit is built for toughness, I think a heavier grillcloth would be in order. Finally, the corners: I don't pre-

tend to have steel thumbnails, but I was able to permanently gouge and slice the corner protectors with my mortal thumbnails, and I shudder to think what a few days of the road would do. The corners are very lovely, but . . .

### Conclusion

These little problems aside, the SB-100 is a nicely constructed unit with incredible potential for sound experimentors and a fine solid sound. I'm still a bit worried about the sound levels, but apart from that and the steepish price, I would certainly recommend the SB-100 for all but the biggest venues. By the way, not only do you get a truly monumental cardboard box with it, you also get a cover and an instruction leaflet brimming with ingenuous Japanese-English prose like: "If you put in or out the power plug with amplifier volume set at high level, speaker is heavily loaded, causing the fear of breaking it. Do it after turning volume to "0" without fail". Lovely!

PARAMETER	RESULT	TEST CONDITION	COMMENTS
Specific Power Output (Watts RMS) Ref. 1.0 KHz	98.6 W r.m.s. 50.7 W r.m.s. 169.0 W r.m.s.	Onset of clipping into: 8 ohms Onset of clipping into: 16 ohms Onset of clipping into: 4. ohms	Slightly lower than claimed 100 W (RMS) into 8.0 ohms specific power output measurements (@ onset of clipping) were repeated several times using Resistive 0.5% tolerance loads of 4., 8., 16 ohms (GGS — type: HSC —300) Power measurements are correct to + 5% The SB-100 is originally equipped with Roland 15" speaker model C-1238 Bass — rated 120 W (RMS) into 8. ohms
Total Harmonic Distortion T.H.D. (%) Ref. 1.0 KHz	6.25% 2.60% 1.15% 0.32%	@ 100. W r.m.s. @ 60. W r.m.s. into 8.0 ohms @ 30. W r.m.s. Ref. 1.0 KHz @ 10. W r.m.s. @ 1. W r.m.s.	Reasonable. Predominance of the 2nd harmonic distortion. The quality of "bass sound" — Excellent
Input Sensitivity for 100.0 W r.m.s. (28.28 V) Output signal — mV r.m.s. Ref. 1.0 KHz	29.5 mV r.m.s. 94.5 mV r.m.s.	Hi Volume in pos. 9 Treble in pos. 2 Middle in pos. 6 Lo Bass in pos. 10 EQ — OFF	"High"/"Low" 2 input system to match the BASS GUITAR you use. In most applications connect to "High", in case of guitar with very high output signal, connect to "Low"
Tone Controls Range Swing in [dB]	43.8 dB — swing 11.5 dB — swing 18.5 dB — swing	Bass @ 40 Hz (Treble at 2/Middle at 3) Middle @ 300 Hz (Bass at 2/Treble at 3) Treble @ 10 KHz (Middle/Bass — flat)	The actions of the volume and tone controls (Bass, EQ—OFF Middle and Treble) — are all dependent on one another, which can be a little confusing.
E.Q.	25.0 dB — swing 26.0 dB — swing 24.7 dB — swing 19.8 dB — swing 21.8 dB — swing 24.0 dB — swing	@ 75 Hz @ 150 Hz @ 300 Hz @ 600 Hz @ 1.2 KHz @ 2.4 KHz	Very good and highly useful. The manufacturer claims + 12 dB variations for each bend in octave — relation from 75 Hz to 2.4 KHz. The only objections are: 600 Hz and 1.2 KHz bands which could be slightly more effective.
Residual Noise	Approx. — 70 dB	TONE CONTROLS — flat Ref. 100 W r.m.s. into 8.0 ohms	Good — the noise is mainly hum.
Line Input Sensitivity	370 mV r.m.s.	Ref. 100 W r.m.s. into 8.0 ohms and 1.0KHz	Acceptable. Manufacturer instruction manual claims that by connection line OUT of another Bass amplifier (SB-100) to line input socket — higher output can be obtained.
Capacitive Load Test	OK	2uf/250V capacitor and 8.0 ohms dummy load	Satisfactory. No instability problems under normal operating conditions.
Short Circuit Test			Having no instructions from the manufacturer about type of output protection I decided not to subject the SB-100 to short circuit tests.



delft's

Stephen Delft is a luthier and instrument repairer. He is also a solo performer and a member of the Institute of Musical Instrument Technology.

# GUITARCHHECK

TEST ON: Hagstrom Scandi

DATE: December 1977 PRICE: £263 (ex VAT) UK

The Hagstrom Scandi could be said to come into the category of instruments which, overall, have a resemblance to a Fender Strat, but are different in most of the finer points of design. My own opinion is that some of the differences in design are for the better and some for the worse. But it is possible that someone else might feel exactly the opposite about both categories, and that a third person might not notice the difference.

Broadly speaking, I think the woodwork is very good, both in design and workmanship, and the lacquer finish excellent. I find the Scandi graceful to look at and pleasant and easy to play. With the exception of the machine heads, the fittings are well made and carefully designed and the internal wiring and screening has been carried out with rather more thought than is often found inside guitars.

The frets give the appearance of having been polished smooth but, on close examination, some of them have a slight roughness on the top surface. The final polish seems to have been obtained by buffing with a mop, and not by fine-honing of the surface. The difference between the two processes is difficult to see, but easy to feel when one tries to bend strings. This slight roughness in new frets is quite common even in some of the most expensive guitars, and is probably the origin of the tradition that frets and/or fingerboards require "playing in". Although I feel the process of finishing the frets by honing the top surfaces is preferable and, if done properly, produces frets which do not require "playing in", on this review sample the finish on the frets is certainly above average for a high quality "production" guitar. In any case, I would expect the slight roughness to disappear within a couple of weeks' playing.

I was intending to say that the sound of this guitar was a little disappointing — and so it was with the strings supplied by the makers. They were clean and looked almost unused, but the improvement when I fitted different ones was considerable, and significantly affected my assessment of the instrument as a whole. I could more easily understand this if the old strings or the frets showed signs of slight wear, but that was not so. I do not think this sample has been played very much by anyone, and the old strings were clean and un-worn, even underneath. I doubt whether the average customer has time, or even opportunity, to put fresh strings on the instruments in his favourite music shop, and I think it would be in Hagstrom's interests to

check whether others of their instruments have similar strings. If so, it would be worthwhile to change them. (The strings I used were Dan Armstrong no. 2. Ernie Ball Super Slinky or Guild E.220 Sidebenders would be equally suitable but a little more expensive).

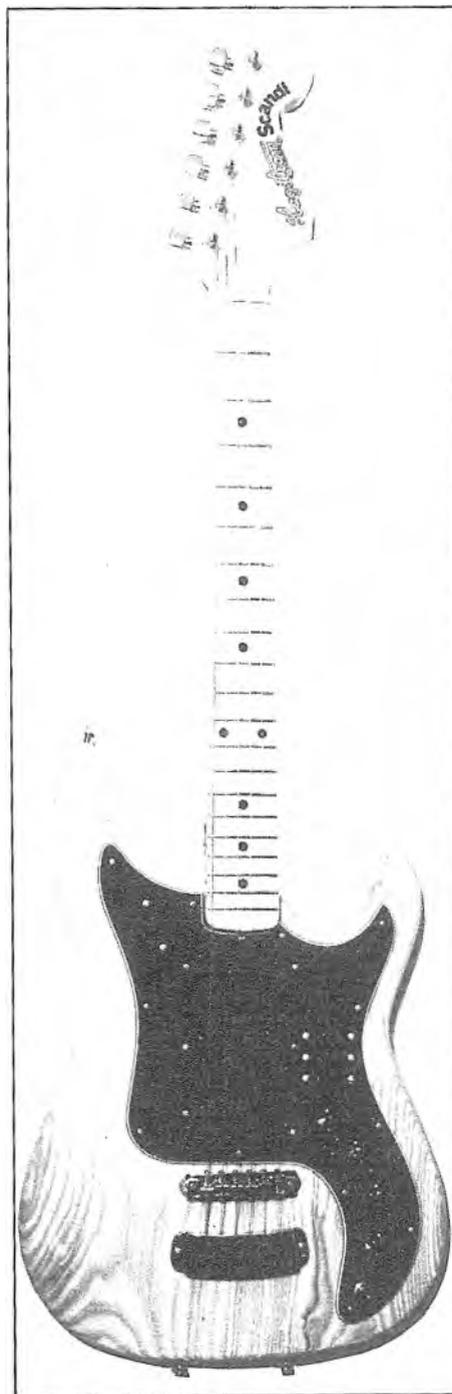
After changing strings, I listened again to the guitar's sound. It was much improved. The pickups have a similar output and tone to the Di Marzio 'Fat Strat' which I temporarily attached in

place of the middle pickup. The Hagstrom units have a little more warmth and a little more high treble, and a little less middle "voicing" than the Di Marzio. The differences are sufficiently small to be a matter of taste. However, at least one of the Hagstrom pickups had a tendency to feedback at one high note. This problem may be exaggerated by the mounting of the pickups directly on the scratchplate, but Strat pickups are fitted this way and seem to be less liable to feed back. I think it is more likely that the problem lies in the design of the pickup.

The Scandi has three pickups, arranged roughly in the same positions as on a Strat, one volume control level with the bridge pickup, and three tone controls, one for each pickup. The pickups may be selected, in any combination by a bank of three rocker switches, level with the middle pickup. There is also a single switch on the bass side of the plate which cuts out the entire guitar. This is not a very common feature on electric guitars. If it is well away from the other switches (this one is) it can't do any harm and it could be of great value to a musician, for instance in a night club band, who has to do many short spots in an evening, with no opportunity to set levels. The volume control can be left at a suitable setting, and the entire guitar silenced with this switch.

As the pickups are not humbucking, if you intend to put the guitar down on the amp or very close to it, it would be a good idea to use this switch, or to turn the volume right down, before doing so. This is not a criticism of the Scandi; the same would apply to a Strat, Tele, most early Gibsons and a few new ones.

There is an additional problem which arises from the fitting of both pickups and selector switches on the same scratchplate. The selector switches used are a group of three 'snap action' rocker switches, and in any combination of pickups, the whole plate assembly is sufficiently microphonic to reproduce the mechanical noise of the switches, through the pickups and amplifier. This amplified "plink" may be more or less obtrusive, depending on the settings of volume and tone controls on guitar and amp. It can be made insignificant by careful operation of the switches, but how many people would pay attention to switch-operating technique in the middle of a gig? While on the subject of switches, I can't say that I like the control system on this guitar. The usual Fender-type selector switch has its limitations, but its simplicity is one of the points which



makes the Strat such a good design. I can appreciate that some players want more than three tone settings, and one can now purchase a 5-position version made in Japan. The Hagstrom switches are black, on a black scratch-plate, and do not indicate clearly from a playing position, whether they are on or off. I believe these switches were originally intended for the front panels of domestic entertainment equipment. If they are to be used for pickup selection, at least they should have their indicator dots on the end of the rocker, facing the player. It would also be desirable, in my opinion, to isolate either pickups or the switches from the scratch-plate — preferably the pickups.

One of the simplest ways of dealing with the tendency to feed back and the noises from operating the switches would be to wax the pickups and restrict the cavity routed in the body to the minimum necessary for clearance of controls, pickups and wiring. This would mean three small channels under the pickups instead of one big hole. The scratch-plate could then be screwed down to the bits of wood in between the pickups. That combination should stop the feedback — and the switch noises. On present models, screwing the plate to the back of the guitar through spacing blocks should help quite a bit.

When the guitar was delivered, fitted with its original strings, the top three “creaked” in the nut. My replacement strings do occasionally “click” during tuning, but the problem is no longer serious. I do not know whether the exact gauges of the strings or their surface finish is critical, or whether some residual oil on the new strings lubricated the bottom of the slots. The nut seems to be made from Acrylic plastic which sometimes does “creak” a bit. Graphite in the slots usually provides sufficient lubrication, but it looks untidy on a new guitar, and is not often used.

The Scandi is fitted with metal-bodied Schaller machine heads. It must be said that not all Schaller machines work as smoothly as they used to. I have accumulated several sets of slightly rough ones in the last year or so. On this sample, the top three machines do not feel smooth in operation and at least one should really be replaced. Regrettably, it is my experience that such machines do not often improve with use. This is not really Hagstrom’s fault, but I am disappointed that they were not noticed, either by Schaller or by Hagstrom.

The bridge and tailpiece on this instrument are very much like the ones fitted to the Hagstrom synthesiser guitar. The tailpiece even retains the electrical isolation between the strings necessary for that instrument. It may be that Hagstrom have other reasons for anchoring each string separately to the body, but I think it is probably convenient to use the same tailpiece on several guitars. It is probably not quite so easy to fit strings 2, 4 and 6 as it would be with a straight, one-piece string block, but I got all but one of the strings in first time, without looking. There is a comfortable hand rest/cover over the tail-

piece assembly which does not interfere with fitting the strings, although it does obviously make it more difficult to see what you are doing. The bridge has individual octave adjustment on each string and overall height adjustment at each end of the bridge frame. The strings rest in turned grooves in small metal barrels each of which is fitted into a movable support sitting in the bridge frame. These supports can be moved back and forwards in the usual way by the intonation adjustment screws. (In the bridge for the synthesiser guitar, the barrels are made of a clear hard plastic, to preserve the isolation between the strings). The string grooves on this sample are made accurately and all but the top string sound cleanly. In the case of the top string, the original string fitted, and a Galli replacement did not vibrate quite cleanly: the present Armstrong string sounds completely clean. Make of that what you will. It could have been dust under the string, or the finish on the string, or a slight variation in diameter which happened to be critical compared with the dimensions of this groove. It could even be two consecutive faulty strings. I would put my money on irregular plating on the first two strings, but it might be a good idea to re-shape the top string groove, to permit less critical tolerances.

To adjust the height of the bridge, one must first remove the two small locking screws and stirrups over the bridge pillars. After this the pillars can be raised or lowered by turning with a large screwdriver. The bridge has small spurs at each end, which sit into grooves on the flanges which support it. It is still possible to turn the bridge pillars against the interlocking spurs and grooves, but it is highly unlikely that the adjustments, once set, would be altered by string vibration. However, in case this should not be sufficient, the two small locking screws and saddles clamp the bridge spurs firmly into the opposing grooves and lock the whole bridge solid. Is it possible that Hagstrom have had trouble with loose bridges at some time in the past?

In case this all seems too complicated, the small screws at each end of the bridge are NOT for bridge height adjustment: they are for *locking* the adjustment. The *adjustment* screws are underneath them.

The Scandi is set up with a slight angle between the neck axis and the front of the body. This is quite intentional, and I find such instruments more comfortable than those with necks exactly in line. The neck appears to be screwed on, but it is also glued securely and will not “creak” or shift its setting. Apart from the plate for the three neck screws, there is (on the back of the body) a small black plastic stud. I cannot be sure of its purpose, unless it is intended to protect the back from scratches when placed on a flat but gritty surface. It could alternatively be covering a location hole for some sort of assembly jig.

There is a slight buzzing on the lower strings of this sample. Surprisingly, this is probably caused by the slots in the nut being too high. If the slots were low-

ered, and the bridge raised a little, the action measured at the 12th fret would be the same, but the effective string clearance would be increased a little. Opinions vary about the optimum setting of necks with adjustable truss rods, but I would be inclined to slacken this one about a quarter-turn, to give the lower notes on each string a little more clearance.

One final point of interest concerns the number of frets. I have carefully counted the frets on a Strat and found 21. The Scandi has 20 frets, and nearly enough room on the end of the fingerboard for another one. It may or may not be of interest to you, depending on whether or not you expect to use the 21st fret. On the other hand, few people find a Strat unplayable because a Les Paul has 22 frets.

I should mention two final points about the Scandi. Firstly, the instrument is fitted with two strap buttons at the bottom of the body. If you insist on leaning your guitar against the side of the amp when you are not using it, two strap buttons at some distance apart, gives it two feet to stand on, and makes it less likely to twist round and fall over. Secondly, the fingerboard is made from Maple with a clear lacquer finish. The rest of the guitar, including the neck is made from Ash. Ash is not normally used for guitar necks. I had considered the possibility some years ago, and rejected it because of the difficulty of obtaining a smooth curved surface on this timber. Hagstrom seem to have overcome this difficulty, as the neck is very nicely shaped and finished. I did *not* reject Ash for necks on any grounds of stability or durability; it is a very tough and stable wood if carefully selected.

### Conclusion

The Scandi looks good, feels good, and sounds good. Its controls are a little confusing and, in my opinion, would benefit from a slight re-think. The whole pickup and scratchplate assembly is too microphonic for my liking, but it can easily be put right. Hagstrom necks carry a 5-year guarantee, which is honoured by the English agents without any “it will have to go back to the factory” rubbish, and that represents a considerable security to the customer. And if you *should* have trouble with a neck, the replacement automatically starts its *own* 5-year guarantee term. That’s service for you! Hagstrom obviously have great confidence in their products. If they can do something about the points mentioned above, I think the Scandi will be a sound and reliable instrument and offer good value for money.

Measurements on Hagstrom Scandi No. 53014053

Scale length	647mm
String spacing at bridge	55mm
String spacing at nut	36mm
Fingerboard width at nut	42mm
Action as supplied . . . . .	1mm treble/ 1.2mm bass some buzzing on lower strings
Lowest action under standard conditions	1.8 treble/2.1mm bass
Lowest ‘standard’ action after adjusting nut and neck	1.4 treble/2mm bass

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# mattacks' DRUMCHECK

Dave Mattacks is one of Britain's top session drummers who has worked extensively with dozens of top artists including Andy Fairweather Low, Kiki Dee, Brian Eno and Rick Wakeman. Although he works mainly freelance, Dave is a full time member of the Albion Band. He has been playing drums for 14 years and was with Fairport Convention between 1969 and 1974.

TEST ON: Sonor-Phonic XK925 Outfit

DATE: January, '78 PRICE: £729.50 (Inc. VAT)

## Introduction

I first remember seeing Sonor drums in the mid-sixties while working at a shop in London. At the time, the major American manufacturers were getting a grip on the market and from what I could gather, Sonor, with their rather "spidery" hardware, didn't compare too favorably. In 1975, the West German firm celebrated their 100th anniversary and set about solidifying the image of their already updated drums with the new Sonor-Phonic line. The shells are all 9-ply beech (cross plied and with staggered joins) and all the hardware — stands, lugs and fittings, pedals — have been brought into line.

It became clear as I started to examine this kit that an inordinate amount of thought had gone into it from a player's point of view. I noticed so many small details that I have looked for and not found in other makes; details which make a kit operate a whole lot better. I'm a drummer who mixes makes — the drums of one manufacturer with the stands of another, someone else's fittings, etc., etc. — and Sonor is one of the few makes that I would happily use complete with no substitutes. On the entire kit there were only three things I wasn't keen on and two of these are personal preferences not faults.

## Sound

Although I think a 9-ply shell is a little thick for my personal taste (it won't vibrate as freely as a 6-ply, for example), this preference crumbled a bit when I heard the drums. After spending some time tuning, I got a tremendous sound — the bass drum being especially good. Tom-toms and bass drum are all very good and possess two qualities which I find don't often go together. For me, if a drum "cuts through" well it often seems to lack a roundness of tone, a real depth (as opposed to a superficial one of pitch). Conversely, drums that have a reputation for producing a warm, round, deep sort of sound tend to be avoided by players looking for a lot of volume. This kit is one of the few I've found that has both those qualities. The snare drum also has that "cut" and roundness of tone. It was very sensitive, didn't "choke-up" when I hit it hard and had a lovely warm, "fat" sound when I slackened the batter head off a bit. On the XK925 outfit the ubiquitous Remo Ambassador ruff-coated heads are fitted throughout.

## Snare Drum

The 14 x 5½ snare drum has a



centre bead, 45 degree inverse flangers and, like all the counterhoops, is made seamless in one piece from ferro-manganese steel. The 10 spring-loaded lugs are very solid, the walls of the lugs being quite thick, and as throughout the kit, slot key tension rods are fitted. These rods slightly narrow in diameter just below the collar. This prevents any stiffness occurring at the point where the tension rod passes through the counterhoop. Sonor have used a coarser, thicker metric thread on all their tension screws rather than the standard 7/32 Whitworth used on almost every other kit. The reason is two-fold: 1) the 7/32 screw would look out of place attached to their very solid "chunky" nut boxes; and 2) they claim a coarser thread is less inclined to slip. Although both these reasons are valid, I personally didn't like the coarser thread. Turning the drum key through only 45 degrees on each tension rod on one head has a more severe effect on the tensioning than I'm used to, but like a lot of things, I guess it's something you get used to. The spring steel internal damper, like Sonor's new snare release, is similar in style to Ludwig's and both damper and snare

release work very smoothly and are very effective. Twenty-two strand snares are fitted and (re my point earlier about attention to detail) where the string goes through the butt at each end of the snares, the eyelets have been raised. This effectively stops the butts of the snares being raised off the snare head by the thickness of the string, thereby enabling the snares to lie closer to the head.

## Bass Drum

The bass drum is a 22 x 14. It has ten lugs a side, twenty steel claws and twenty tensioners with "butterfly"-type handles (these being an enlarged version of all the wing screws). The units which hold the spurs (also used to hold the floor tom-tom legs) are very well designed and extremely effective. An oblong block (with a groove through the middle for the spur/tom-tom leg) is cut in two, top to bottom, the two halves "separated" by the spur/leg. One half of the block is bolted to the shell in two places. The other "floating" half is attached by a fixed bolt and also by a large "butterfly" wing nut which protrudes from the side of the bracket. When this is tightened, it closes the two halves together. The spur itself is basically the older Ludwig/

Hayman style bent rod, but from the other end of the bracket, it comes back into itself forming a triangle which increases the support. The end of the spur is threaded, allowing the point to be exposed or a rubber foot to screw down and cover the tip.

The double tom-tom holder is a "T"-shaped design, very strong and rigid. The centre tube is fitted with two blocks at the top, each block having a "fixed" and a "free" part. These two parts clamp together with two screws, similar in principle to the Rogers "Knobby" design. A groove in the block receives one end of the arm, the other goes into the tom-tom. A ratchet/wing nut device enables the angle between the arms to be adjusted. Apparently all points on the drum kit which employ ratchets and tilters have a steel skeleton over which a strong alloy is cast, thereby strengthening crucial "weak" points.

The receiving device for the tom-tom holder on the bass drum is a slightly enlarged version of those fitted to all hanging toms. A long wing bolt, set at a 70 degree angle to the shell, screws down into the holder towards the arm. Between the arm and the end of the bolt is a large block of thick nylon contained in the casing of the holder. This applies indirect pressure to the arm. When I did the wing bolt up on the receiving unit on the bass drums, I tried to turn the tube by pushing the two hanging tom-toms around, but to no avail!

#### Tom-toms

Three tom-toms come with this kit: 13 x 9, which has 12 lugs; 14 x 10, which has 16 lugs; and a 16 x 16, which also has 16 lugs. All three drums have effective spring steel screw-up dampers. The floor tom-tom has three legs and brackets; the legs are the bent, wide-spread style. Re the brackets (which I mentioned earlier); even though the top of the legs are plain and not knurled, I couldn't turn the leg once I'd tightened the wing nut. The brackets' grip is definitely vice-like!

#### Stands and Accessories

The two cymbal stands, snare drum stand and hi-hat all have the threaded point at the end of each leg (like the bass drum spurs), enabling you to choose either rubber tip or spur.

The cymbal stands are three-stage with a single strutted wide tripod base. Height adjustment is by means of a clamp which wraps around the top of each section, and a coach bolt and wing nut "squeeze" the top of the tube. This method is also used on the snare drum and hi-hat stands. The cymbal tilter is a ratchet type and is detachable.

#### Snare Drum Stand

Although the snare drum stand looks a little lightweight compared against some of the McAlpine constructions passing for snare drum stands today, the spurs on the end of the legs help the stability immeasurably. The top section is the Buck Rogers basket-clamp type, but with a difference. The arms are adjusted from a knob at the bottom of the tube from which protrudes a large lever. This lever, by simultaneously raising or lowering all three arms, locks onto or releases the snare drum in one movement. Although it worked very well, I'd be careful to make sure I was at eye level with the stand to avoid catching a finger when snapping the lever down to lock the drum into position. The angle adjustment was marvellous — it utilized the biggest wing nut I've seen on a drum kit and worked perfectly.

The hi-hat has a tripod base, a two-piece rubber covered footplate (similar to the bass drum pedal) and is a centre-pull type with a metal link. The spring isn't adjustable, but the pedal comes with two springs of different tension which are easily interchanged by unscrewing the lower half of the centre rod from the footplate. The upper tube, which has a bottom cymbal tilter, has an adjustable clamp which acts to reinforce the height adjustment, similar in principle to a jubilee clip. The upper centre rod is hexagonal, as is the hole through the hi-hat clutch. On examining the clutch, I found that the only way its two sections would stay together was if they were screwed together tightly, which "choked" the top cymbal. If the cymbal was to vibrate and be "free", the two sections of the clutch would eventually come apart. This was the only fault which marred an otherwise fine pedal.

The bass drum pedal is a twin post two-piece footplate job. Between the

beater hub and one of the posts is a knurled collar fitted around the rotating shaft which unscrews to allow the "throw" to be adjusted via a ratchet mechanism. This is in addition to the beater height, expansion spring and strap length all being adjustable. Three additional springs of different tension are also supplied. A large locking screw goes through one of the posts and screws down onto a cam which holds the pedal very firmly to the bass drum. Without a lot of setting up, I soon adjusted the pedal to my liking and thought it had a really good action.

Sonor do a complete range of pedals and stands apart from those supplied with this kit. Particularly noteworthy, although very expensive, is the "Daniel Humair" bass drum pedal.

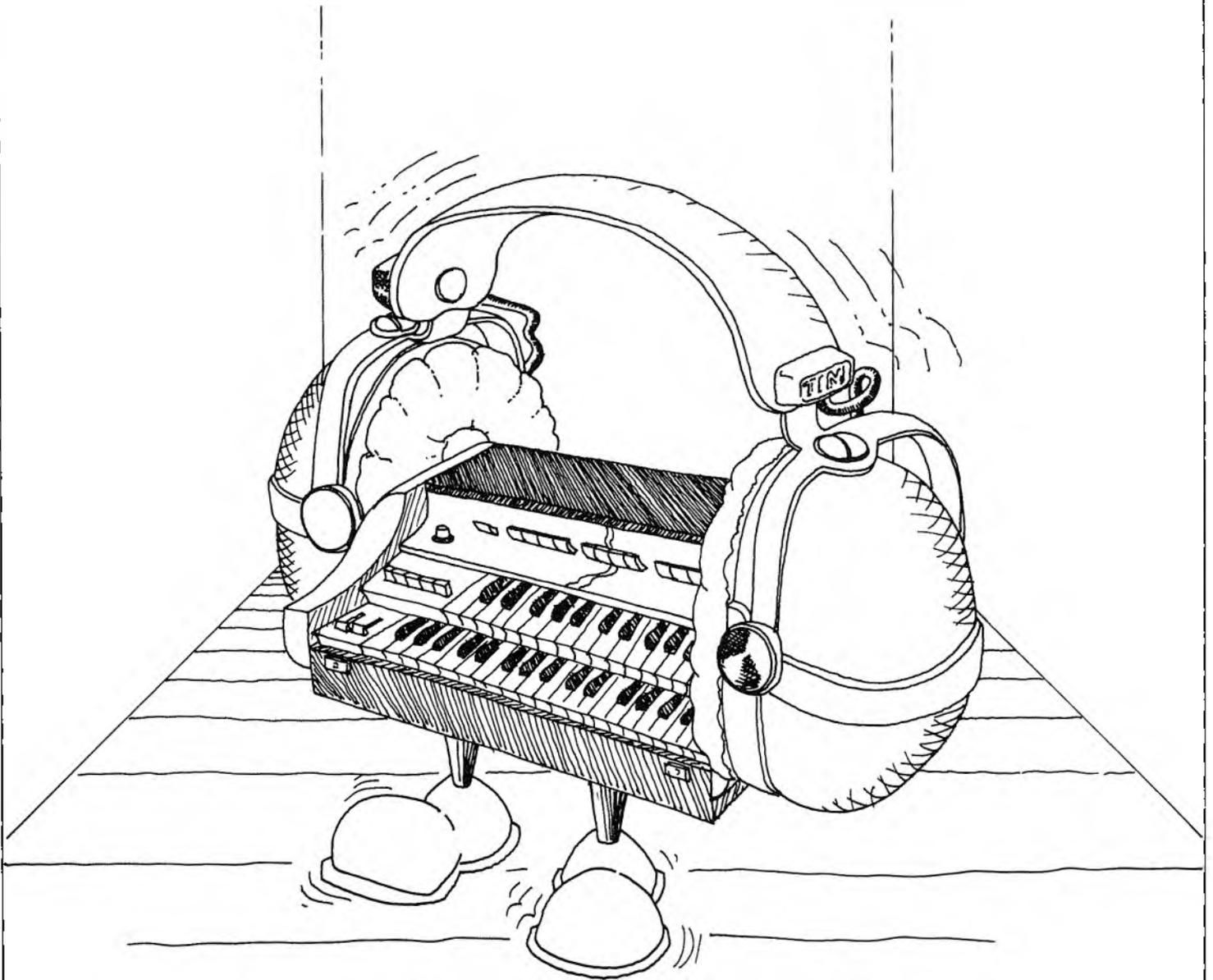
#### Finishes/Appearance

Sonor do seven metallic finishes: silver, copper, blue, bronze, lilac, ruby and pewter (the finish of the kit I saw); high gloss white and black; and natural beachwood. For 10 per cent extra they'll do a kit in a smoky grey see-through acrylic, and for 3 per cent extra they'll do a special rosewood kit. This has a beautiful rosewood veneer inside and out and many small extras such as locking nuts for all the tension rods and internal dampers top and bottom on all drums. All the metallic finishes are excellent (lilac the only one I really disliked) and all the others, especially the two wood ones, look superb. Finishing inside the shells was excellent as well. My only reservation about the overall appearance of the kit is very slight and it's that the drums are just a bit *too* "chunky"-looking; the nut boxes being the main reason for this opinion. However, I'd opt for that rather than something that looked a bit flimsy.

#### Summary

This certainly isn't a cheap kit, but I believe it's more than worth its price especially because of the quality of the shells. I must mention again how impressed I am with Sonor's attention to detail and also mention that certain points I don't like are small compared to my overall very favourable impression of the kit. I recommend this set to anyone looking for a complete (in every sense of the word) top quality drum kit.

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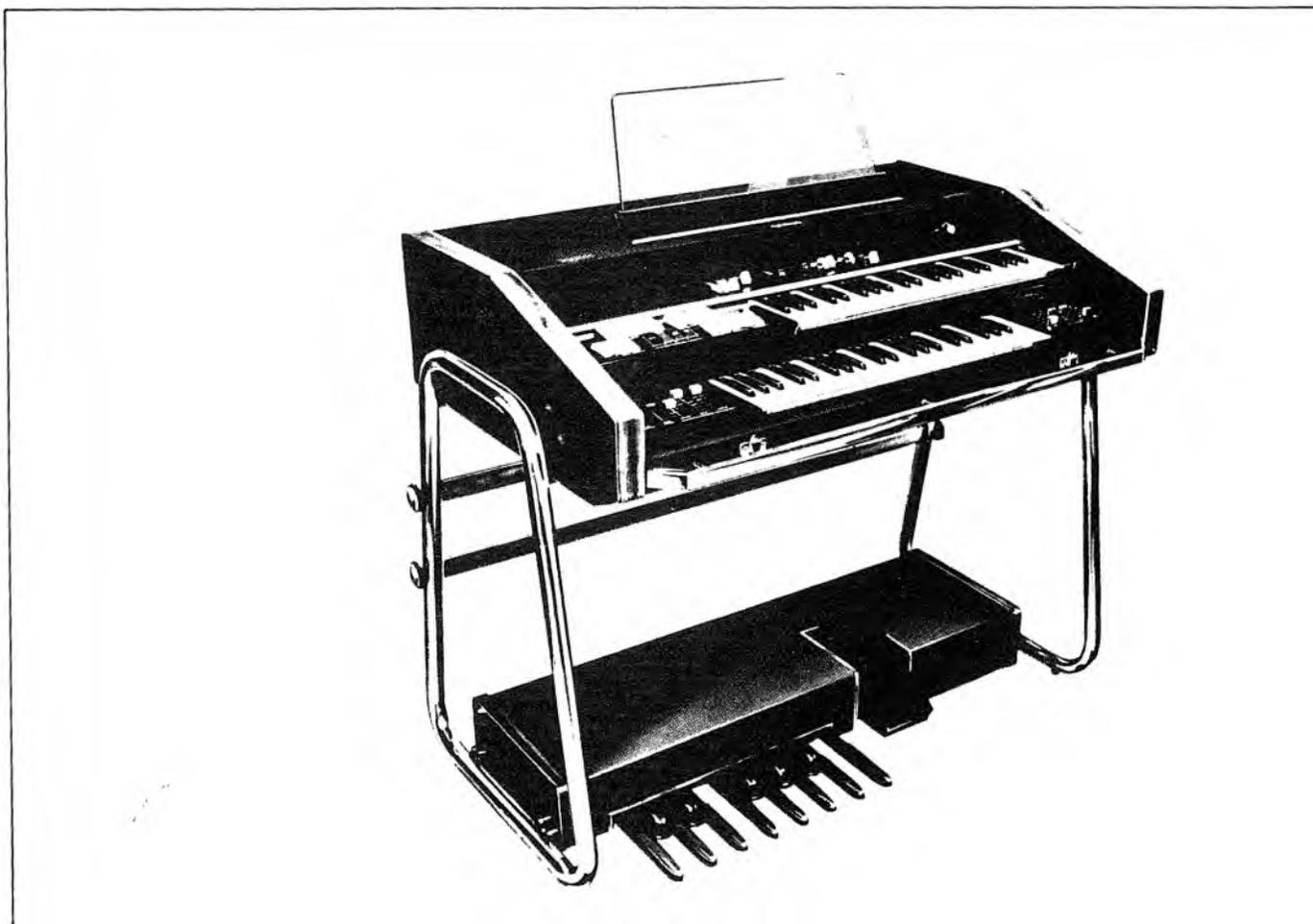
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# argent's KEYBOARD CHECK

TEST ON: Cavendish Portable II

DATE: January 1978 PRICE: £995.00



A short while ago, I reviewed the Boosey and Hawkes 'Sonorous' rotary cabinet, and remarked that, while functioning perfectly in combination with any organ, it was primarily conceived and designed as a partner to a particular organ which was, at the time, still undergoing its final modifications. I can now report that the Cavendish Portable II, the model in question, is on the market.

The aim behind the presentation of the 'package' idea was basically to provide the great number of professional and semi-pro organists working on a fairly modest scale with the opportunity of purchasing a good organ combined with a string synthesizer and piano effect in one easily portable unit – and throw in rotary sound amplification which is matched both visually and in terms of sound, all for about £1,500. Now that this has been achieved, Boosey & Hawkes maintain that any other package offering comparable facilities will cost a lot more money. Incidentally, the instrument is called the Cavendish Portable II because plans are afoot to eventually market a cheaper and less sophisticated counterpart – the Cavendish I!

The overall visual impression created by the organ is very favourable. It's of medium size and weight – the actual statistics being as follows; 44" width, 27½" depth and 40" height; weight (approx.) 125 lbs. The design is aesthetically pleasing, with or without the lid. Maroon vinyl (as in the Sonorous tone cabinet) brings a tasteful touch of colour and is contrasted in the keyboard area with walnut veneered blockboard and black ebony imitation veneer. The unit is placed on a frame of tubular chrome-plated alloy, with a supporting bracket at the back which is also designed to take a band name or logo. Four simple securing knobs hold the top to the main frame; four more the back bracket. The swell pedal is placed in the centre of the maroon vinyl covered pedal construction.

Geometrically, the construction is laid out to the old spinet standard – which of course was introduced so that an organist could feel equally at home, as far as the relationship between his feet and his hands are concerned, on different instruments. Many continental organs do not follow this standard. As a point of

interest, the Cavendish II is constructed in Italy – but to the exact specifications of the Boosey & Hawkes engineers. One last point about the instrument's construction should perhaps be made before we move on to consider its musical possibilities; apparently the weight could have been slightly less. The makers, however, felt that a certain minimum weight is necessary for stability – particularly if you decide to place another keyboard on top – and hence built to the specifications I've listed. There is, incidentally, a good flat space on top for anything extra you might wish to carry.

The 'organ' part of the Cavendish II is built on the traditional sine-wave lines. The lower manual boasts only four tone bars, 8', 4', 2 2/3' and 2'.

Brian Rodwell, the organist, is part responsible for the instrument's design, broke down the bars, harmonically speaking, to the four most commonly used. This was for several reasons, perhaps the most important being cost effectiveness – cost is saved because less contacts have to be used. Other considerations were a consequent overall reduction of weight and an improvement

in streamlining.

The upper manual bars cover a pretty comprehensive harmonic range; 16', 5 1/3', 8', 4', 2 2/3', 2', 1 3/5' and 1'. They make a good sine wave sound. The sub-fundamental harmonics (16' and 5 1/3') are coloured brown, the even harmonics white and the odd harmonics black.

Three voices, bourdon 16', flute 8' and bass guitar (8') comprise the musical texture of the pedal section, which is 13 note, C-C. The sounds are adequate, and I particularly liked the bass guitar setting, which added a good 'bite' to the pedal sound. The overall volume fader for the pedals is situated with the other drawbars at the top of the keyboard.

As a traditional organ, the 'Cavendish' sounds well. Put together the two manuals, add the sound of the bass pedals and the resulting noise is pleasing and full. However, we've so far explored only a third of its potential! As I previously mentioned, the instrument has a built-in string synthesizer and piano section. Let's consider the strings first.

The control panel for the strings is set to the left of the lower manual. The controls are coloured yellow to match the string voicing tabs on the left of the upper manual. In fact, throughout the organ, all control faders match the colours of the tabs they control. Three faders are provided, one to control overall volume, one marked 'delay' to contour the attack shape of the envelope and a third marked 'sustain' to shape the other end of the envelope. The voicing tabs produce two 8' sounds, one marked 'viola', the other 'violin'. In addition to the two voicing tabs is a third marked 'string ensemble'. This is the phase shifting device found on most good string synths, and is really essential to the production of a realistic sound.

In fact, the string sound on the Cavendish is very good indeed, particularly when you consider that the instrument is an 'all-in-one' unit. A coupler is provided which enables the player to choose on which manual he would prefer to play - although it must be one or the other; dual manual strings are out.

The piano section on the Cavendish must be evaluated for what it is - a third textural area, rather than an absolutely realistic piano imitation. It would be impossible to make it anything else on an instrument such as this; only the Yamaha CP70, which is virtually an electronically-built baby grand, really achieves a realistic amplified piano sound, and even the household names in electric pianos i.e. Fender and Wurliitzer who regard themselves as instruments in their own rights, rather than acoustic imitators, rely on a mechanical piano action to achieve their effect. Having said this, I must go on to say that the textural area it provides contrasts beautifully with the other areas of the instrument - strings particularly. It is, in fact, in the combination of these areas that the strength of the sounds lie; it is, for instance, when the strings are used as a backdrop for organ or piano lines that they sound especially pleasing and realistic.

The piano section sounds themselves consist of piano, clavichord and spinetta. The first two names speak for themselves; the third describes a sort of 'plucked' sound akin to a clavichord but fuller and mellower. There is a piano solo tab which automatically cuts out any addition voices you may have in at the time. All the piano sounds, incidentally, are available only on the lower manual. This means that a piano-string combination must be played with the left-hand string

accompaniment on the upper manual; a slightly unusual way of playing, but really no major hassle.

Overall controls for the organ include vibrato, rotor and percussion. The rotor control, governing the external rotary speaker, should you have one, is especially well-placed, and I found it easily possible to operate with one finger of the left-hand while the left-hand was still playing a chord on the lower manual. Vibrato comes in two forms, slow and fast, and there is an additional delay facility, on the upper manual only, which introduces the modulation after the note is struck. Percussion may be added in the 2nd, 3rd and 5th harmonics by tabs marked 4', 2 2/3' and 1 2/3' respectively. A repeat control is also included. A group of three faders on the right of the organ affects the volume and decay characteristics of the percussion; also the speed of the 'repeat' factor.

External sockets on the 'Cavendish' provide for the input of any other keyboard into the pre-amp circuit; for headphones; and for the routing of any or all of the three sections separately through any amps or amp stacks. This is obviously an interesting feature.

The 'Cavendish Portable II' is obviously not aimed at the supergroups of the world, but in the areas it has chosen to cover, it succeeds very well. All of its three basic sections sound good in themselves, and each combines with the others admirably. The string sound particularly is better than I would have expected on an organ of this price. And the price - £995, or especially £1500 approx. for the Cavendish plus rotary cabinet - seems to me to be extremely competitive when you consider what you're getting; organ, string synth and electric piano effect. It even looks good as well.



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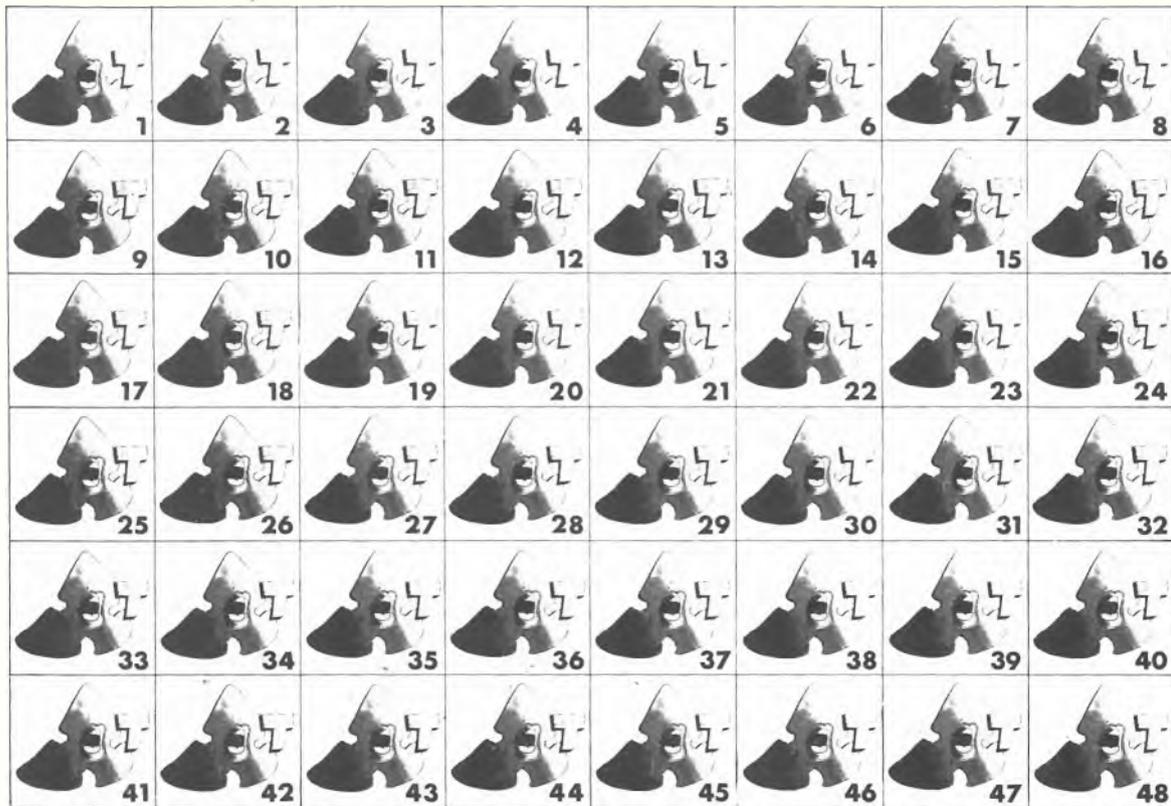
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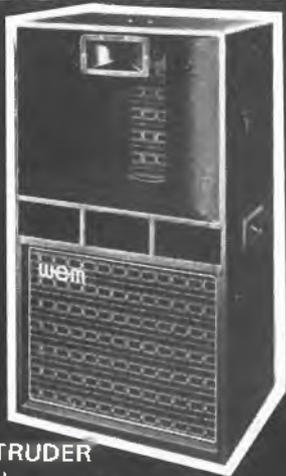


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To do this we have formed a sales company, **Mellotronics Communications Limited** and this company will also handle spare parts and tapes for all models, old and new.

Our normal fast factory service for breakdowns, overhaul, conversions etc. is available as usual.

Delivery of new instruments is at present six weeks but urgent steps are being taken to improve on this.

For home and overseas sales contact either of the two companies at the address given below.

PLEASE NOTE: Our two companies are in no way connected with any other organisation advertising or selling similar products and the only address is as follows:  
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**CP-30**  
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**CS-80**  
Keys 61 (C - C<sub>6</sub>)  
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Slide Controller, Resonance,  
Brilliance, Keyboard Controls,  
Tremolo/Chorus, Fast Selectors



**CS-60**  
Keys 61 (C - C<sub>6</sub>)  
Tone Selectors: 12  
Programmable Section Levers: 20  
Memory Bank: 1  
Effect Controls: Ring Modulator,  
Touch Response, Sub Oscillator,  
Sustain, Portamento/Glissando,  
Slide Controller, Resonance,  
Brilliance, Keyboard Controls,  
Transposition Selectors



**CS-50**  
Keys 49 (C - C<sub>6</sub>)  
Tone Selectors: 13  
Programmable Section Levers: 20  
Effect Controls: Ring Modulator,  
Touch Response, Sub Oscillator,  
Sustain, Portamento/Glissando,  
Resonance, Brilliance,  
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## SESSION DATES

February 11th	'An Introduction to Synthesisers'	Mike Beecher
February 18th	'Discovering the Synthesiser'	Alan Townsend
February 25th	'An Introduction to Synthesisers'	Mike Beecher
March 4th	'Making the most of your Synthesiser'	Mike Beecher
March 11th	'Introduction to Guitar Synthesisers' (ARP Avatar and Roland GS500)	Raphael Preston
March 18th	'Using Sequencers with Synthesisers'	Robin Wood
March 25th	'Bank Holiday Special: the latest Synthesisers'	Mike Beecher
March 26th	'Bank Holiday Special: Synthesiser Concert'	Mike Beecher
March 27th	'Bank Holiday Special: Learning to use the Synthesiser'	Adrian Lee
April 1st	'An Introduction to Modular Synthesiser'	Adrian Lee
April 8th	'Discovering Synthesisers'	Alan Townsend
April 15th	'Using the Vocoder for Synthesiser Speech and Music'	Robin Wood
April 22nd	'Synthesiser Systems, techniques and controls'	Mike Beecher
April 29th	'Polyphonic, monophonic and modular Synthesisers'	Adrian Lee

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The fees for all the above courses will be £10.00 per session, deposit of £2.00 must be paid in advance with the balance of £8.00 payable on arrival. This fee of £10.00 will be refundable on any subsequent purchase of a synthesiser from the London Synthesiser Centre. Use the coupon below to reserve your place on the course as soon as possible; as classes will be small and places are limited.

Further sessions will be announced and a leaflet giving full particulars is available from the London Synthesiser School.

**TO: THE LONDON SYNTHESISER SCHOOL, 22 CHALTON STREET, LONDON NW1, TEL: 01-387 7449**

Please enrol me for the SATURDAY TEACHING SESSION on \_\_\_\_\_. Alternative date: \_\_\_\_\_. I enclose a deposit of £2 (PO/ Cheque payable to 'The London Synthesiser School') and will pay the remaining fee of £8 on arrival at the course if application is accepted, otherwise deposit will be returned.

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## Mellotron Reborn

An established instrument with a new name is being marketed in Britain by a new company, Melltronics Communications.

This is the sales arm of Streetly Electronics, the original manufacturers of the Mellotron, and the Novatron will undoubtedly be a familiar instrument to many professional musicians.

The instrument is generally available now and the contact address for Streetly is: Norman Bradley, Director, Streetly Electronics, Streetly, Sutton Cold-Field, West Midlands, UK.

## Peavey Competition Winners

International Musician played host to the three winners of the Peavey Design-A-Guitar competition when they collected their prizes. Peavey asked readers to use their skill and imagination to produce an original guitar shape.

The judges concentrated on the designs which looked good and they felt would play well. Top of the list came the design submitted by Richard Orme, a research assistant who works in the engineering department at Durham University.

Richard plays acoustic guitar in a local group and says guitar making is something he has always thought of doing, but had never actually made the effort until the competition.

He has a degree in engineering, and felt that this had helped in designing his winning entry. For his prize Richard chose a Peavey PA400 set-up which he will be using with his band.

Peter Crooks of Manchester was the designer of the second place entry. Peter has been playing guitar for 12 years and is interested in jazz, he does not belong to a permanent band but gigs with friends in local pubs and clubs. The Peavey competition was his first real effort in designing an instrument, and his efforts won him a Peavey combo amplifier.

Third placed Sean Conroy from Darwen in Lancashire completed a notable treble of Northern winners. Although a bass player, he has always been interested in the six-stringed instrument and their design.

The competition provided him with an ideal opportunity to use his talents and earned him a Peavey bass top. All the prizes were presented by Mr. Ken Achard, managing director of Peavey Electronics UK.

## New Everymans Music Store opens in Bristol

Bristol's Top Gear Music Company have adopted a new name to co-incide with their change in premises. They have moved just up the road to a new store at 209 North Street, Bedminster, and have adopted the name Everymans Music.

According to partner Bill Flintcroft, the old shop at 249 North Street where they had been for seven years, was just too small to accommodate their prosperous business.

"It was getting ridiculous", said Bill: "everything was so congested in the old shop. The new one is about three times bigger and will be considerably better".

"All the instruments will be on show, even things like mouth organs and saxophones will be in special display cases, whereas in the old place these things would be in cupboards or drawers".

"We are also hoping to build a studio above the shop at some time in the future, which will be really in keeping with all the musical services we already provide".

In fact, they provide just about everything from guitars, amplification and organs through to clarinets and sheet music. A comprehensive maintenance and repairs service is also available on the premises.

Everyman is Bristol's only Yamaha Pro-Centre including the new four note Polyphonic CS50 synthesizer and the CP30 electric piano which is proving a winner.

## Drewett to RM Board

Rose-Morris has appointed Keith Drewett to the board as Marketing Director from this month. Keith joined Rose Morris some 15 months ago from outside the Music Industry and this appointment reflects the continuing importance which Rose-Morris attach to Marketing.

Rose-Morris says the appointment will improve its International Sales and Marketing activities. As well as selling Marshall, Clansman, Berg Larsen and Interlok/Shafesbury products worldwide exporting to 97 countries in all; Rose-Morris also represent many important lines in the U.K. — MXR, Korg, AKG, Suzuki, Terada, Ovation, Eko Guitars, Ludwig, Rico/La Voz, Zildjian, Adler are just a few of the products in the Rose-Morris Catalogue.

## New Face For Dave Simms Team

Project Electronics has appointed Mike Baker as Executive Administrator for the Company.

Mike who is 35 years old was formerly General Manager with a large electronic components company in London, where part of his duties was to process home and export sales orders.

Said Dave Simms, "We have needed the "Third Man" for some time now, but in a small company like ours you have to be sure that you get the right guy. He must have the experience and qualifications for the job of course, but equally as important — he must fit in with the rest of the team.

Keith Drewett



Pictured at the Peavey Design-A-Guitar presentation (left to right) Peter Crooks, second prizewinner, Mr. Rick Desmond, International Musician Advertisement Director, Richard Orme, first prizewinner, Mr. Ken Achard, Managing Director of Peavey Electronics UK, and the third placed winner Sean Conroy.

## Barratts Director Gets Gig

Gordon Higginbottom, Assistant Managing Director of Barratts of Manchester, the musical instrument makers and suppliers, has been invited to appear as guest artist at the Theatre Municipal, Esch, near Luxembourg, on the 28th of January.

Gordon is well-known in brass band circles, having played with the Virtuosi and latterly as Principal Horn player of the famous Versatile Brass, a group formed by instrumentalists from such famous bands as Black Dyke and Carlton Main.

During his trip, Gordon hopes to pull in sales for Barratts in the European market. He will be demonstrating the Marching Althorn — the only one of its type in England — in duet with a Tuba. The Marching Althorn, resembling a Flugelhorn at first glance is actually a completely different instrument. Barratts of Manchester are the only British suppliers of this instrument which Gordon forecasts will soon become increasingly with brass bands.



## Chase gets System 700

The London Synthesiser Centre has become the first retailer in Britain to stock the new £12,000 Roland System 700. The system 700 is claimed to be a breakthrough in synthesizers because of its modular construction, banks of oscillators, voltage control amplifiers and its banks of voltage controlled filters. It has seven units altogether and it is portable with the facilities to produce any sound a musician requires.

## REW Open New Store

The well-known London store for professional audio and ancillary equipment have opened a new branch at 114/116 Charing Cross Road, London WC2.

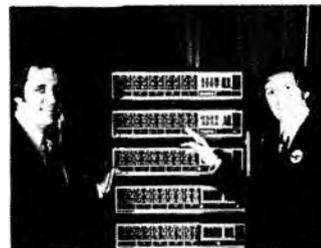
A feature of the new store is a vast video showroom that takes in the entire area of the basement. Every type of video machine on the market is displayed here under the control of Richard Murray.

Picture (left) shows directors of REW outside the new store. Left to Right — Richard Murray, Manager Director Mark Murray, Jan Murray and Peter Murray.

# WOOD ROFFES ROCKEX REVIEW



Roger Horrobin and Eddie Haynes (Premier)



Andy Cannon (left) and Dave the Rave (Maine)



Tony Taylor (left) and Dick Rabel (Carlsbro Sound)



Bill Occleshaw, Dennis Holloway (Yamaha) and RD.



Fletcher Coppock & Newman's demonstrator



Tony Reeves and Richard Dunn (MM, Redmere, PA:CE)



Alan Grant of Guild



Richard Jeffries (Custom Sound)



Mike Woodroffe (middle) and assistants



Fred Mead (of Brodr Jorgensen) and visitors.

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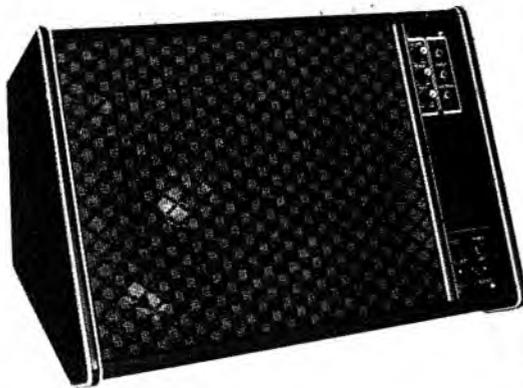
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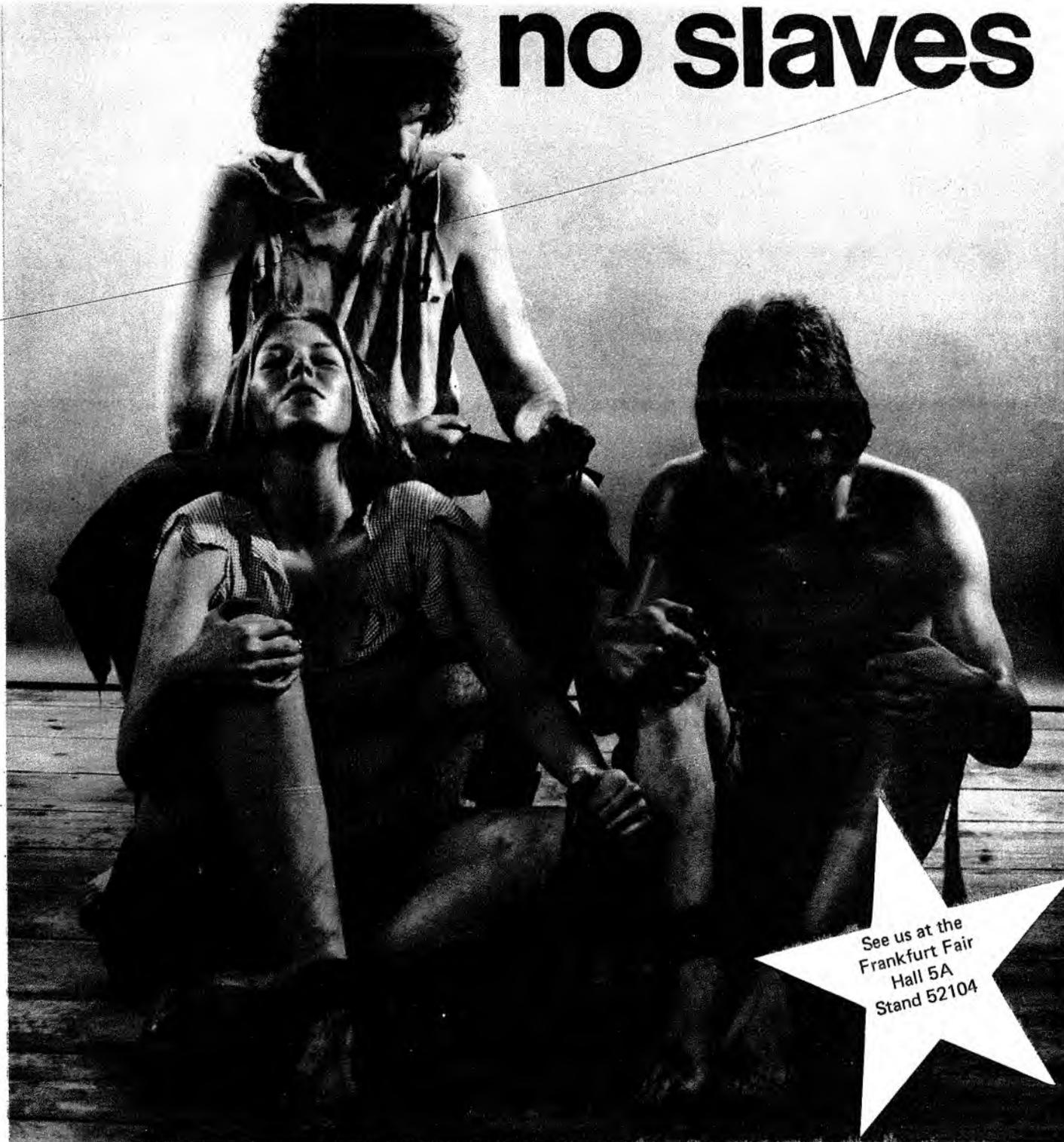
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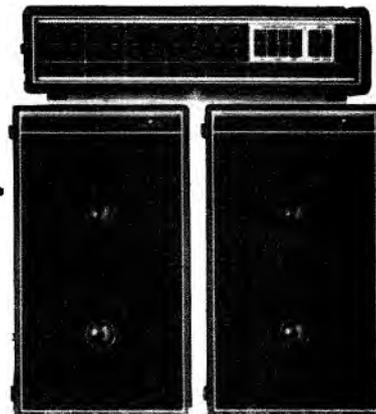
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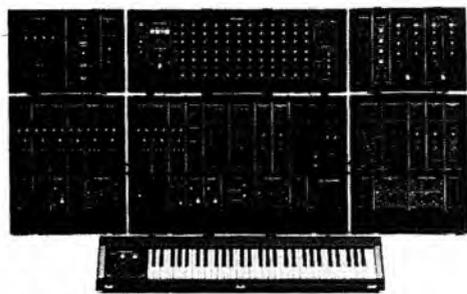
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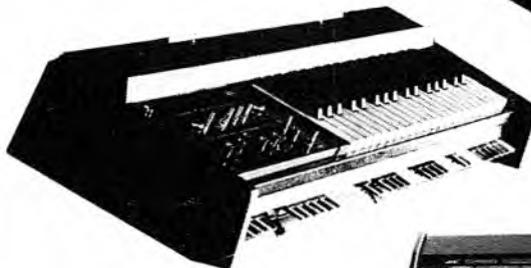
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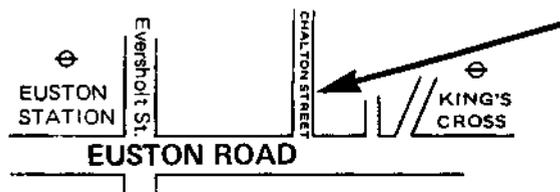


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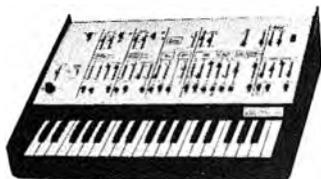
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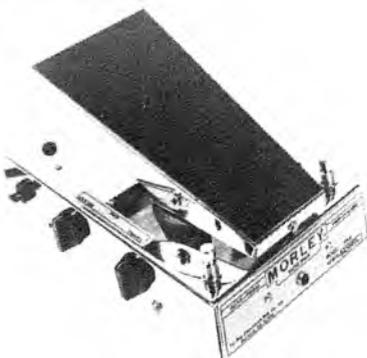
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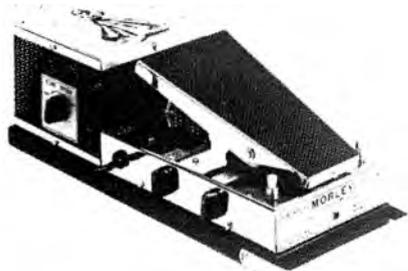


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# Manfred's Stereo Man

What does the term "stereo" mean to you a musician? Do you instantly conjure up the image of two sources of sound coming from your hi-fi speakers or does it mean the bass and of your guitar coming out of one amp while another bright sound comes through a second amp.

Total stereo for guitars and keyboards now means more than this basic split of two separate signals thanks to Mark Griffiths, a musician who has invented an idea that is so effective, yet so simple in principle, as to be genius.

The effect Mark has obtained is similar to that total stereo image that is produced by the sound of a drum kit when a drummer plays around the kit enabling the sounds of the instrument (i.e. the kit) to be panned across from speaker to speaker.

With his new wiring technique, Mark can turn a guitar into a total stereo instrument with different strings coming from different speakers at the same time. Mark, who regularly plays bass for Claire Hammill's band, "Transporter", produced an idea that caused Manfred Mann to invest a considerable amount of money in patenting the idea. Mark and Manfred are now hoping to interest manufacturers of keyboards and guitars into installing the technique in instruments when they are being built. In the following article, Mark explains his concept.

## Stereo Concept

'Stereo' instruments have all fallen into a small amount of categories since their introduction.

To most musicians who walk into their local music store to buy a stereo guitar, they are generally confronted by an instrument that has two p/uses, one close to the treble bridge and one close to the bass neck end of the guitar body.

These are wired through a standard mono tone and volume circuit which can be split to a stereo socket. Thus these two p/uses can be connected to two separate amps in order to obtain different tones either by use of the amp controls or effects pedals. Gibson and Rickenbacker are two well known makes which employ this method.

I think that Burns were the first manufacturers to produce a guitar with a 'split-sound' p/u arrangement. This method enables a guitarist to connect the bottom three strings of the guitar to one amp and the top three strings to a second amp giving the musician more scope than was previously available to vary the tone and aural positioning of the instrument. A few manufacturers are still marketing this type of instrument and p/u.

On the keyboard side of things, there is the well-established Fender Rhodes stereo panning device that pans the whole sound of the piano from side to side, on a stereo set up, at a rate that can be controlled by the player. The Oberheim synthesizer features a logic device which enables the player to programme the instrument so that a pre-set sequence of notes can be made to sound from one side or the other of a stereo arrangement.

Finally, there are synths, organs, mellotrons etc. that allow for one sound or effect to be produced through one channel and a second different sound to be produced through the second channel.

The invention that Manfred Mann and I have patented stems from my experiments with an English-made split-sound Shergold Marathon bass. At the time I owned a Fender Precision, but while wandering round the West End Music shops one day, I tried this 'split-sound' bass in



Manfred Mann with stereo converted Fender Rhodes

Orange and immediately liked the feel and the action of the woodwork of the guitar which was frankly 100% better made than my 1975 Precision (which I still own). The split-sound was amazing for the funky music that I was playing at the time, so I bought it there and then. The next time I played with the band, the sound that was so beautiful in the shop, just fell flat in comparison with the projection from my Fender (the downfall of all English

p/uses seems to be lack of projection). This left me only one solution:- to put the Precision p/uses on the other bass. I made up a new scratch-plate, changed the tone control for a double/ganged one (as incredibly, with the Shergold design, there was no tone variation available when one switched to stereo). This arrangement did the trick and gave the bass good projection combined with a good fast action.

At this stage I began wondering about



Mark Griffith:

the feasibility of making a p/u that would produce a stereo 'picture' of the strings of the guitar without resorting to complicated and expensive electronic gadgetry.

I was very fortunate in achieving results at my first attempt. This meant ripping the Fender p/us out of the Shergold and replacing them with a pair of matching Vox bass p/us mounted adjacently. I angled the p/us in opposite directions connected them to the existing wiring and plugged the guitar hopefully into my stereo. Lo and behold! There was the E string sounding from the LH speaker, the A string sounding from 1/3 of the distance between LH and RH speakers, the D string sounding from 2/3 of the distance between RH and LH speakers and the G string sounding from RH speaker. The magic stereo picture! With the p/us in the bass position on the guitar body, they were also sensitive to any bending of the strings on the higher frets, thus giving me in effect, a control at my fingertips on the instrument I was playing that could move the note I was playing across the stereo image.

The next step to consult the well known instrument maker and repairer Stephen Delft, who was impressed enough to give me some invaluable advice on the potential of the innovation and ways of patenting it.

In the time that has passed since then I have developed and put into practice some alternative ideas that have stemmed from the original concept. Manfred Mann is now using a Fender Rhodes piano that produces consecutive pairs of notes from alternate sides of a stereo set-up. Dave Flett of the Earthband can also be heard using a Fender Strat that also produces consecutive strings from altern-

ate sides. This is particularly effective with lead guitar lines when bending notes, as the note being bent can start on the RH and end up having moved across to the LH side of the stereo. (With ultra-light strings some notes can start R, move to L and return to R again!) I am using a Fender Precision in Claire Hammill's band 'Transporter' which incorporates 'alternate string' stereo (Jazz Bass p/us), 'split sound' stereo (Precision p/us) and Precision Mono.

I think that I should point out that the difference caused to the controls of these instruments by converting them to stereo is negligible.

The Fender Rhodes has an extra two-way mono/stereo switch mounted alongside the existing controls.

The Fender Strat remains the same apart from the substitution of a Gibson Humbucker (stereo) in the bass position.

The Fender Precision has an added three-way Strat-type switch and a pair of Fender Jazz bass p/us added in the bass position. The volume and tone controls operate as standard.

All these instruments operate normally in mono with one amp.

It should be clear from this information that the added production line cost to an existing manufacturer to produce these types of stereo instruments is negligible. At present (as a custom conversion) the approximate cost to convert an existing instrument is around £60 for most instruments, and the process is completely reversible should the buyer not be satisfied.

I can be contacted at home: 96, Dawes Road, London SW6 or at Workhouse Studio, 490 Old Kent Road, SE1. Tel: 237-1737.

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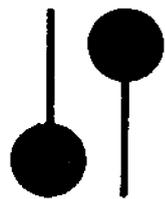
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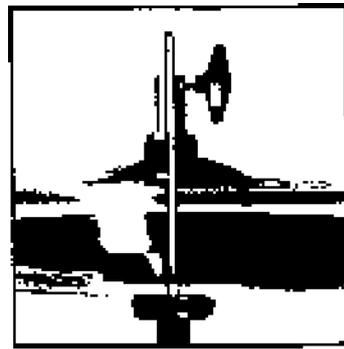
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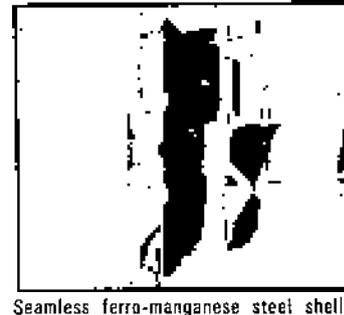
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# THUMP-ON THE STRINGS OF A DART

by David Lawrenson

Anyone who has seen the Darts on stage could be forgiven for thinking that the group consists of just four singers, with a few backing musicians thrown in for good measure.

In fact, they are a nine-piece outfit who are a band in every sense of the word, with all members contributing to one of the most distinctive sounds to hit the music scene for some time.

Although the superb four-part harmonies are naturally a trade mark of the Darts, there are five excellent musicians providing a tight, punchy sound to fit in with all the vocal complexities.

Cornerstone of that sound is their aptly-named bass player, Thump Thomson, who in common with the rest of the band has been on the music scene for some time.

Thump has spent 12 years on the road of a career which is steeped in rhythm and blues. Followers of the British blues scene in the late Sixties early Seventies, may remember him with the John Dummer Blues Band. Incidentally, John now forms the rhythm section of the Darts with Thump.

He began this musical career with a cheap acoustic guitar playing in school bands down in Woking, Surrey. He said: "It was the usual school thing with a few mates, when we decided to form a band. One of the other guys knew chords better than me, so I switched to bass.

"We were doing pop stuff and got into blues, Buddy Guy, Muddy Waters type stuff through to rhythm and blues and Otis Redding. We played all the local youth clubs and halls around the Woking area."

Thump's first bass was actually a Vox six-string electric which he fitted with bass strings played through an old wireless which had a 12-inch speaker. He later graduated to a Hofner bass guitar.

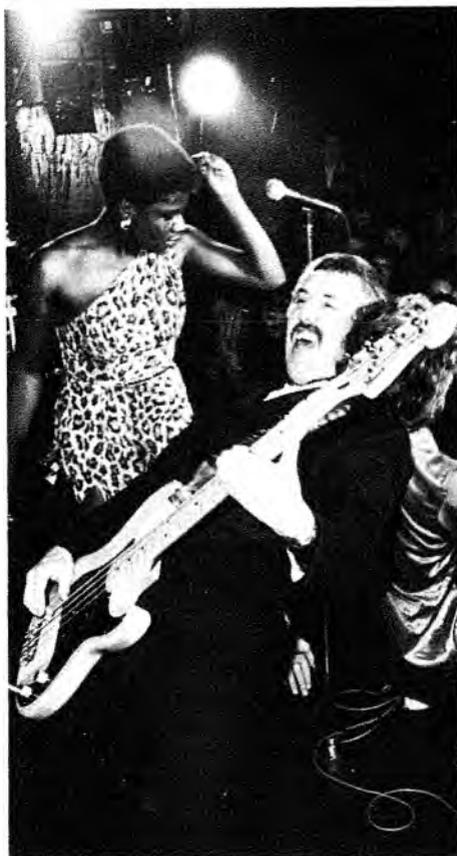
After leaving school, Thump made a short journey to Kingston Polytechnic where he kept up his interest in music while studying for a sociology degree. The Kingston college scene has thrown up quite a number of famous musicians over the years including Eric Clapton and John Renbourne, so there was a healthy musical atmosphere around the place.

As well as continuing to play with

his Woking based group, Thump also became social secretary of the college and has fond memories of booking Cream on their second gig for just £150.

It was from his position as social secretary that led to the start of his partnership with John Dummer. Thump explained: "John was a reporter on the local paper at the time and had covered the college's Rag Week.

"I got to know him through that and later booked his group, The John Dummer Blues Band, for the college. My band was folding and John was also on



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***"I think the most important thing in bass playing is how to get a tone, not through the gear you use but through the technique."***

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the point of changing his. We started talking and I was interested in what he was doing so I ended up joining the band.

The John Dummer band boasted some excellent musicians among its ranks, including Tony McPhee (who later formed the Groundhogs) and country blues player Dave Kelly.

Soon after joining the band Thump made the kind of discovery which most musicians dream about. He spotted an old Fender Precision in a junk shop in Balham and carried away the precious instrument for a mere £65.

"It was a great guitar", Thump said: "It was a pre-CBS sunburst model made sometime in the Fifties I think, and had just the sound I was looking for. I kept it all the time I was with John Dummer, although I never really looked after it, and it became really battered. What I should have done was spent about £100 on it, but I ended up just selling it after I joined the Darts".

Thump worked solidly with the John Dummer Blues Band in the early Seventies making five albums with the band. He made a brief excursion into teaching after leaving college, but quit after a term when the band got their first recording deal.

Although the Dummer band failed to make any big impact on the British blues scene, probably due to their leanings towards country blues rather than the more commercial Chicago sounds that John Mayall made popular, they did have one peculiar success story.

In 1971 an instrumental track called "Nine By Nine" featuring Nick Pickett on violin, gave the band a hit on the Continent. Thump remembers hearing about it on the radio, but their record company in England were just not aware of what had happened.

Eventually, they summoned the band together and went off to tour Europe and the record eventually crept into the lower regions of the charts over here.

The John Dummer band eventually ground to a halt in 1974/5, and Thump found himself in an outfit called the Jive Bombers. As always he stuck to his rhythm and blues roots, with the group playing the rapidly expanding pub and college circuit around London.

The road to the Darts, came via a filling-in job with Rocky Sharpe and the Razors. Thump was asked to do the final three gigs of the band which included Den Hegarty. When Den put the Darts together in the summer of 1976, he invited Thump to play bass.

It was then that Thump dispensed with his prized Precision and bought a Telecaster with a humbucker. Unfortunately, he was never happy with it, despite fitting a Precision pickup, and a few months ago invested in new Precision bass.

Amplifier-wise, Thump has always been a valve man, but recently switched to a Peavey transistor set up because he finds it gives him the ideal sound he is looking for.

"I was always against transistors and used to use a Hiwatt amp and cabinets until one of the lads suggested I try a Peavey. I got a Peavey bass top and two 2 by 15 cabinets which are really great, it just doesn't sound like a transistor".

"I have two leads from pickups, so I can get a lot of bottom in one, but still retain some clarity on notes. The Peavey has got a built in thing which allows two channels to be used in parallel giving a stereo effect".

"This means that I can get a hell of a lot of bass from one pickup, but when I punch them together I get a lot of bottom with clarity. It is exactly the sound I have been looking for".

"I think the most important thing in bass playing is how to get a tone, not through the gear you use but through technique. Speed is not essential, I've got the action on my guitar really high to get a much more resonant tone".

Thump does not have any particular bass guitar heroes, but all the players he admires like Paul McCartney and John Entwistle are those who can coax a distinctive sound out of the instrument.

He still retains his love of rhythm and blues, and lists his favourite music as the early Stax and Tamla Motown stuff, plus artists such as Wilson Pickett and Otis Redding. Despite what many people may think of his current band, Thump believes that he is merely playing the music he has played throughout his career, namely raunchy rhythm and blues.

He insists that they are not merely a rock and roll revival band because Doo Wop, which is the name of their vocal style, is really a way of singing something, not just a certain type of song which just happened to be popular in the Fifties.

It is the actual treatment of the song which is important, and thanks to the range of voices in the Darts, particularly the bass voice, this makes them a unique band.

This type of music, with its heavy accent on vocal harmonies, does present the backing musicians with particular problems. Thump said: "The playing is a lot sparser, but a lot more enjoyable. You have got to be very tight obviously, because of the four voices, and the tuning has got to be spot on as well".

"When you are playing blues it doesn't matter as much, but with the Darts we have got to be perfect, which

is why we have invested in a tuning machine".

The Darts are one of the few bands who appeal to a really large cross-section of audiences. The nostalgia aspect is strong, while the success of the "Daddy Cool" single and album attracts pop fans. According to Thump, even the punks take to the band because of their zany antics on stage, and wherever they play, the audience can be assured of a good time.

They are soon to undertake a tour of America which Thump admits will be a little like taking "coals to Newcastle" but it should prove both interesting and exciting.

Success has bought one bonus for Thump in that he can now afford to buy a new set of strings regularly, whereas in the past he has often resorted to boiling his old ones to make them sound like new.

Finally, those people who are wondering about the nickname "Thump" will have to carry on wondering because the man himself has forgotten how it originated. Still, anyone who has seen him on stage with the Darts will realise that when it comes to bass playing, Thump certainly packs a wallop!

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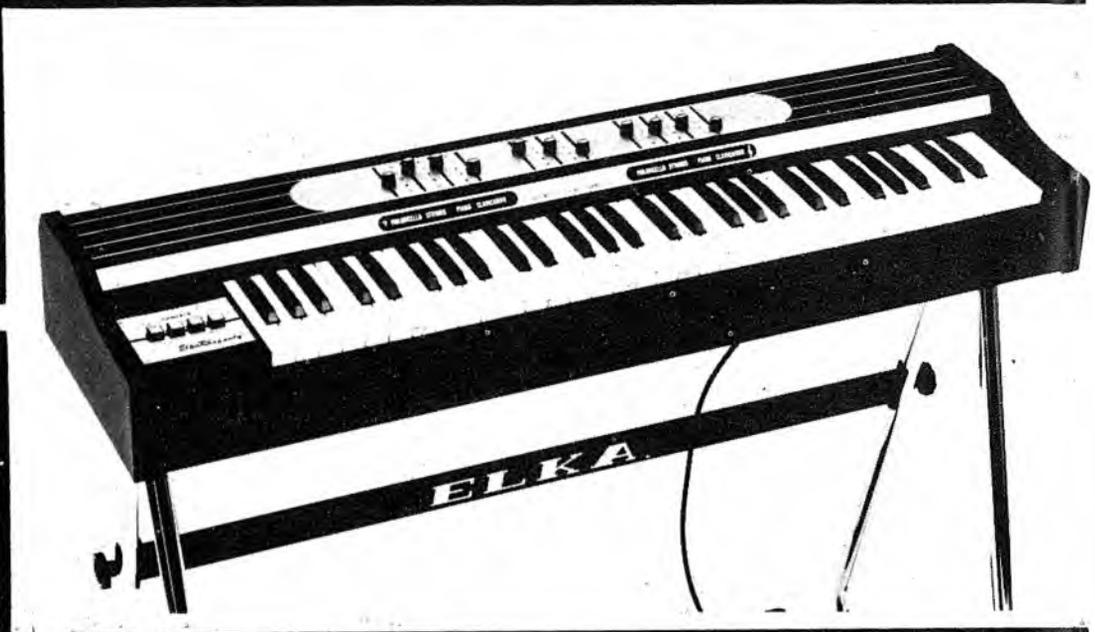
#### MAIN FEATURES

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Each of the four push-buttons marked «Cancels» offers the choice of the desired effect.

#### GENERAL FEATURES

- External tuning control
- Photo-cell expression pedal
- General switch and pilot light
- Stereo output (One channel for Violoncello/Strings and one channel for Piano/Clavichord)
- Dimensions: cm 103 x 30 x 14
- Weight: Kg. 16
- Bag in sky

If desired, the Elkarhapsody 610 can be supplied with chrome-plated legs and the respective bag.



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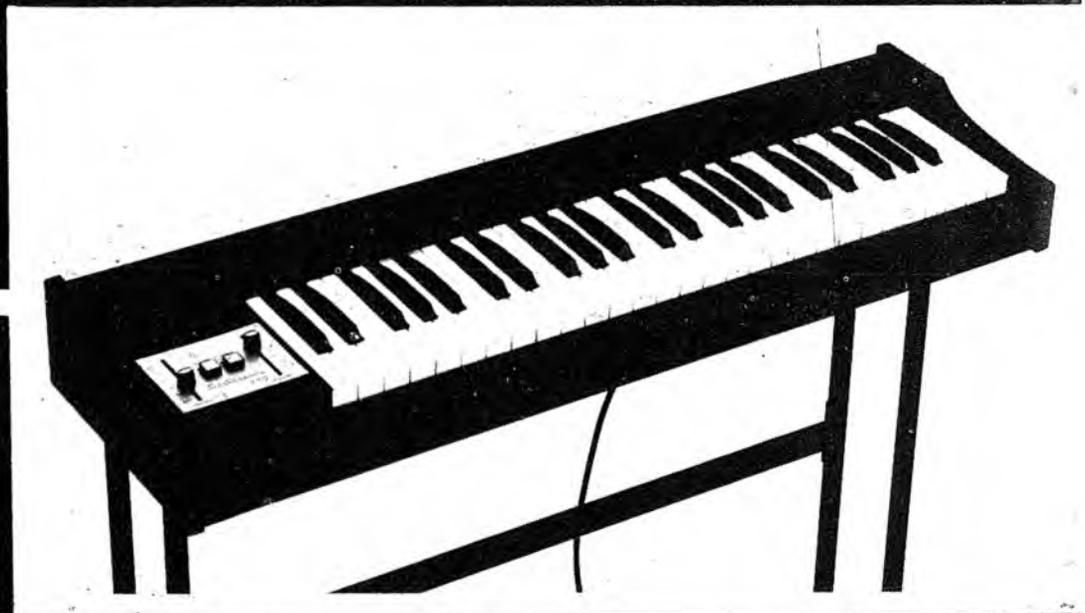
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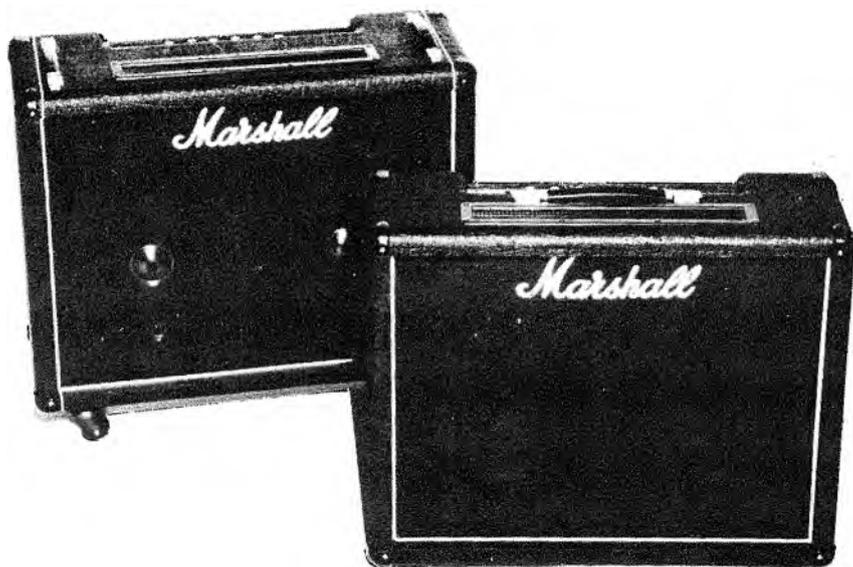
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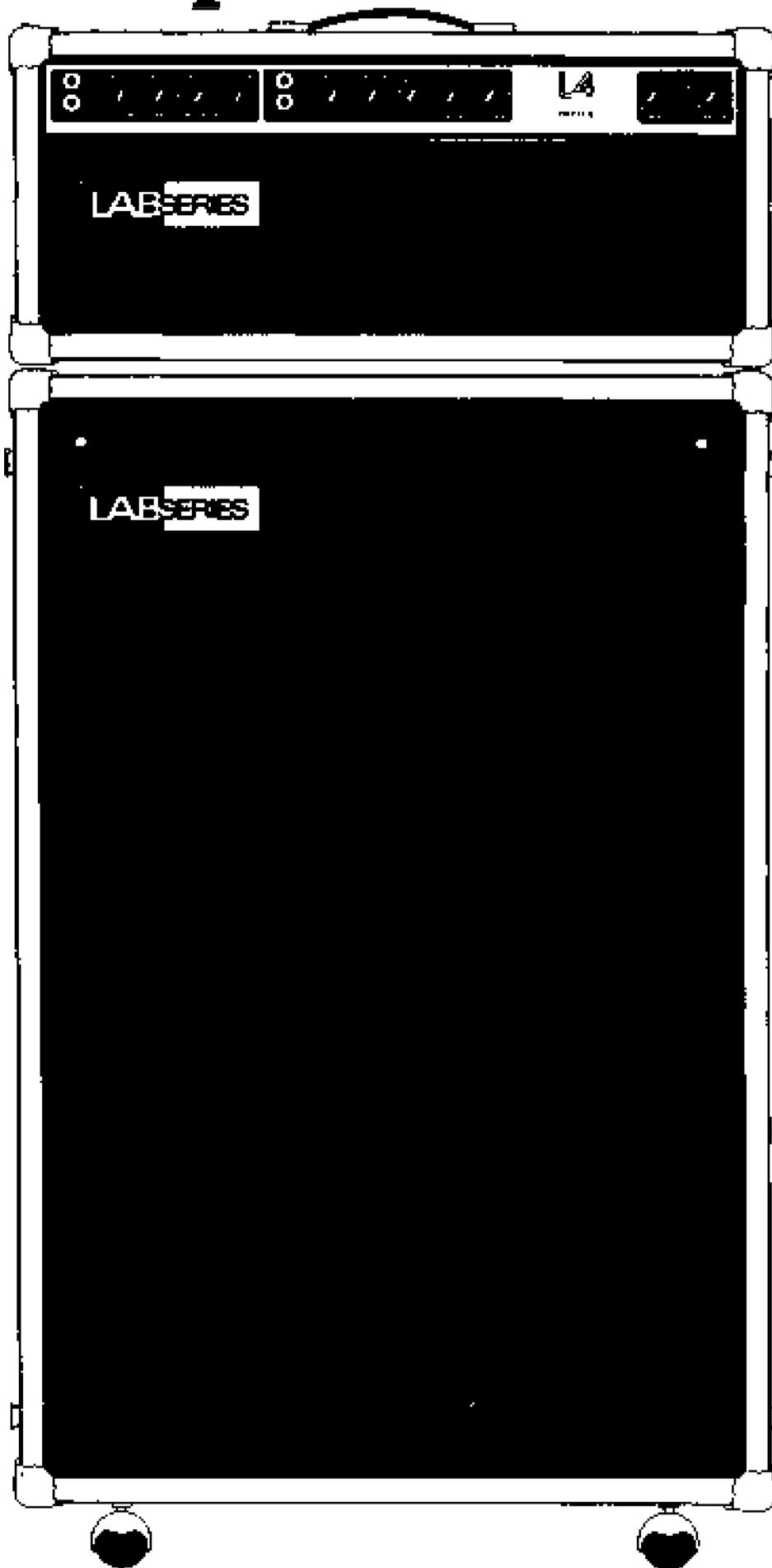
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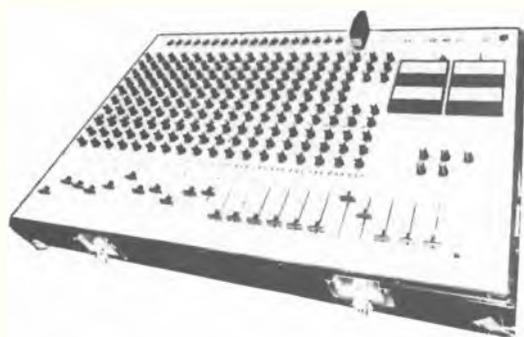
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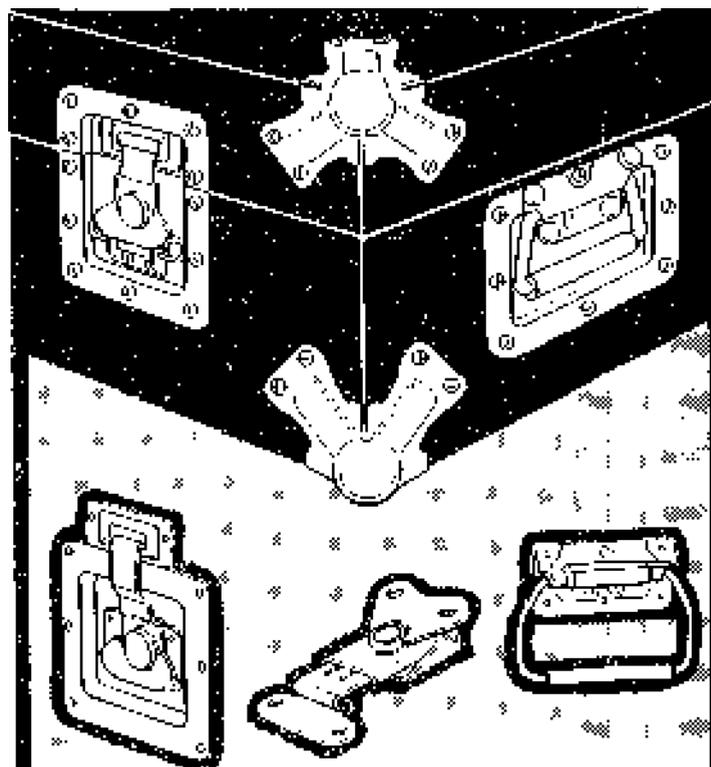
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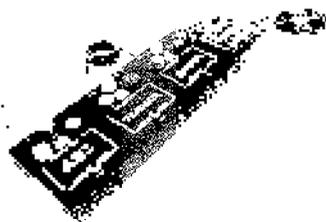
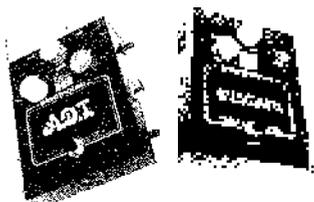


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# ★ PLAYING ★

## Kicking Mule guitar workshop

### RAGTIME MAMA BLUES

BY STEFAN GROSSMAN

At the turn of the century, Maple Leaf Rag swept across the nation and introduced a new musical phenomenon named "ragtime". Naturally, this music filtered into the country and soon jug-bands, guitarists, string bands and banjo-pickers were trying their talents at "raggin'". In actual fact, they were not playing ragtime in the way that Scott Joplin intended it to be performed. But, instead, they combined the ragtime feel with their folk and blues music. What was created could be called ragtime blues.

Legendary bluesmen such as Blind Blake, Blind Lemon Jefferson, Blind Boy Fuller, Willie Walker and Rev. Gary Davis all popularised this new form of music. One of the basic chord progressions to be used in many ragtime blues was C/A7/D7/G7. Blind Boy Fuller's Rag Mama Rag was a classic example of this. For this month's column, we have used this progression in a tune called Ragtime Mama Blues. This can be heard on the Country Blues Guitar album (Snkf 129) where the arrangement is played together with Sam Mitchell's slide/bottleneck accompaniment.

This is a simple tune that should offer you few problems and, combined with Pallet On Your Floor and Crow Jane, your understanding and control of the alternating bass should be strong. With this selection, you should be aware of the ragtime feel. The even basses will not be as accented as we have done in the straight blues tunes but, instead, a

certain "swing" must be incorporated in your playing. This can then be explored and extended as Blind Blake so successfully did.

The Dutch Wizard, Ton Van Bergeyk, has recorded several ragtime blues and I

strongly suggest you hear his Blind Blake's Breakdown on his Famous Ragtime Guitar Solos album (Snkf 106) as well as his excellent rendition of Kansas City Stomp.

You should try and hear any of Blind Blake's and

Blind Boy Fuller's recordings. Kicking Mule Records have released an instrumental album of Rev. Gary Davis called Ragtime Guitar (Snkf 133) that shows clearly how the master could rag the blues.

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# PLAYING

## Jim Rodford: Bass

In my first article for IM I discussed briefly the fact that there are many different but valid ways of physically playing the bass guitar as well as the sometimes radically differing concepts each individual exponent can have regarding how it should sound, and its role within the musical framework of his band.

When you consider the vastly differing approaches of players like Mc Cartney, Hugh Hopper, and Collin Hodgkinson, you begin to realise the magnitude of this aspect of bass playing alone, which could take a book to cover fully.

The fascination of the instrument and the subject in general to me, is mainly due to the complete freedom of concept and approach surrounding it.

Over the years I have tried to become proficient at all the methods I have witnessed and to incorporate them into my general style although the orthodox plectrum method is my strongest technique. This is purely because it was the first method I employed, and I used it exclusively in my earliest period, whilst still getting to grips with the basics of playing the instrument.

Consequently, I will always be psychologically more confident with this style.

I suspect this is true of most of you with whatever technique you first got into, but I feel it's important to be aware, and at least have a working knowledge of, the other styles and methods being used, especially in modern funk and jazz-rock music today. They each contribute individual textures, and phrasing linked to the limitations, or advantages, of the physical process involved in the execution of each method.

It's a job to know where to start on this subject as the general standard of knowledge and experience among readers will vary from complete novices to pros, so the best place must be at the beginning.

Your own ear, and the style employed by the bassist you admire most will obviously influence your personal concept of sound and technique. Basically, the nearer the bridge you play, the harder and more 'toppy' the

sound produced, and a piece of plastic plucking the strings will obviously give more 'attack' and hardness to a note, than the comparative smooth sponginess at the end of your finger, if that is what you want.

I personally keep the nails of the fingers and thumb of the right hand clipped level with the tips of my fingers to give that percussive edge to the note. A shallow plectrum would produce, in conjunction with the roundness and warmth characteristic of the finger-plucked note. Tone and general EQ adjustment experience with your amp come into play here also but that's another story to be investigated in detail at a later date.

The plectrum method gives me more speed and greater clarity, but is by no means a general rule, as a fast technique comes mainly from excellent coordination between the two hands.

The most widely-used finger-style method is still with the first two fingers of the right hand. This is basically a follow-on from the conventional double-bass technique but in a more horizontal sense than vertical. You may remember Tab Martin, the original bass guitarist with the Peddlers, who used to hold his instrument vertically on his lap in a sitting position with the sides of his 1st and 2nd fingers double-bass fashion. Stanley Clarke does this also, obviously as a result of his double-bass training, but holds the bass guitar in a more conventional, horizontal manner.

The legendary Cliff Barton (of Georgie Flame's Blue Flames, and Alan Price Set fame) used to obtain an amazingly near-double-bass sound using this method, and tape-wound strings.

There is an element of 'slap' achieved, as the string is pulled away from the fingerboard slightly when struck in this manner, a characteristic of double-bass playing.

Most exponents of this method though play with their fingers at right angles to the strings, striking with the fingertips. I use the pickup guard as a thumb rest as most thumb rests provided by the makers are positioned much too far from the bridge to give clarity

and attack to more involved phrases and passages. Of course if your part only requires long, low, mellow sounding semibreves, then striking the string near the neck/body joint will give you the sustain and texture required. If you have two pickups, then selection is important if they are separate. Plenty of 'top', and dominant back pick-up use, mixed with the front pick-up when necessary, gives the most satisfactory result with this style.

As I mentioned in a previous article, the thumb-only method, using the finger rest provided on earlier Fenders is too limiting to consider. The comparative slowness and inflexibility of the thumb joint alone makes this method out for me, and Fender seem to agree as, since around 1973, they stopped providing finger rests below the strings, and instead now exclusively provide the same piece of hardware as a thumb rest, above the strings, albeit too far forward\*.

An interesting technique involving the thumb has evolved as a direct influence of country blues and folk guitar - finger-picking. This is a bit more advanced and specialised but worth considering.

I find its main use in the execution of two, three, or four-note chords, where, due to the characteristics of the general deep pitch of the instrument, to pluck the notes of a chord, like a harp, all simultaneously, has a more satisfactory 'clear' effect than strumming the chord with the fingers or plectrum, which is really the same as a fast arpeggio. Two-note chords, using the top two strings can sound effective 'strummed'. But where the A or E string is employed, unless you're playing around or above the twelfth fret, a muddy, jangly, flappy mess is the result of strummed chords.

With this method I use the thumb for the E and A strings and the first two fingers for D and G strings generally although it varies considerably with the key, feel and general nature of the piece of music being interpreted.

Rhythmic feels and patterns take on an extra dimension when using this method, by jumping effectively from the thumb-struck root note on the E string, to a

two-note chord plucked on the D and G strings with the first and second fingers employing say the octave to the root note on the D string with the first finger and the major 3rd interval note on the G string with the second finger.

The interplay possible, using all the fingers and thumb of the right hand, this way allows you to interpret your chosen lick or passage in whatever style you choose, from a bouncy country or folk mood, to smooth, or funky lines.

A past master of this general technique is Collin Hodgkinson of the now sadly defunct 'Back Door' three-piece. He has taken bass guitar technique further from its original concept than any other exponent I have witnessed and admittedly does not comply with everybody's idea of the function of the instrument. Try and catch him somewhere, and have your mind blown.

A strong physical technique is important, if this method is to be exploited fully. Practice 'barring' at the fifth position, ie holding all four strings down with the first finger of the left hand, with a little help from the second finger if necessary. Then pluck the four strings arpeggio fashion, with the object of obtaining a clear note on each string. This builds up general wrist and finger strength and control. When mastered at the fifth position, you should move down progressively to the first position, which makes it interestingly harder.

This training will improve your bass guitar technique generally, and you can then move on to using the remaining fingers of the left hand to form chords or held-down patterns to be used in conjunction with a partially sustained root note held effortlessly with the first finger.

An extension of this technique has been widely developed, and employed, in the Funk and Jazz/Rock categories of bass guitar playing. Next month, I'll deal with this method, and other aspects such as the execution of harmonics and their application.

\*If you are double-jointed in this region, as are John Entwistle and Jaco Pastorius, then of course more options are open to you.

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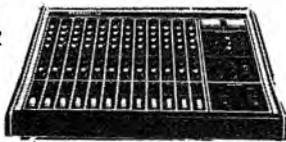
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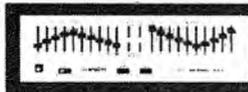
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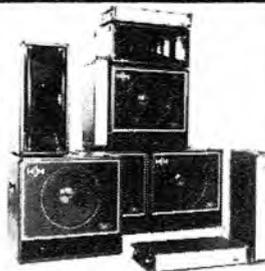
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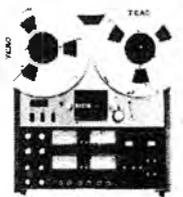
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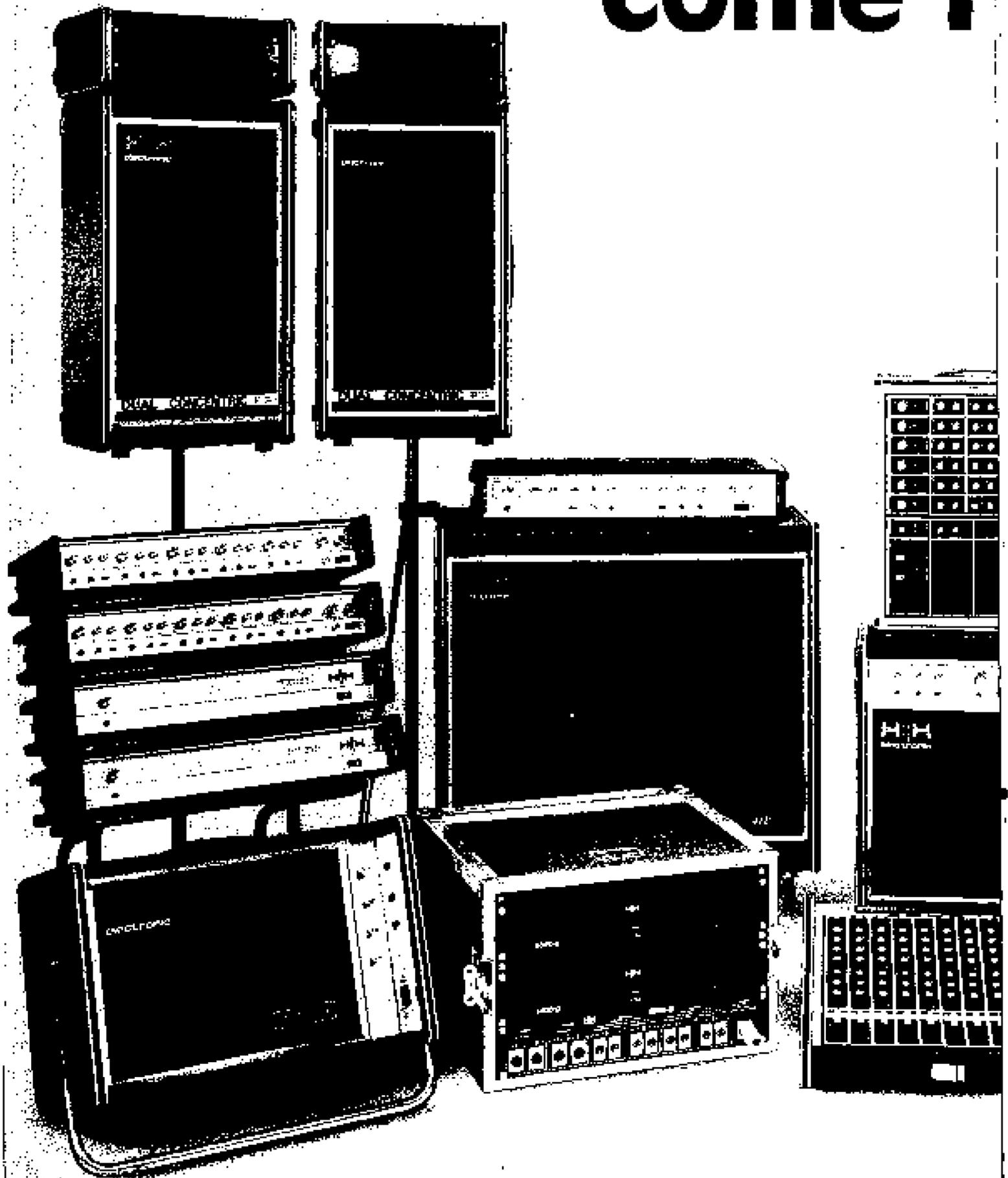
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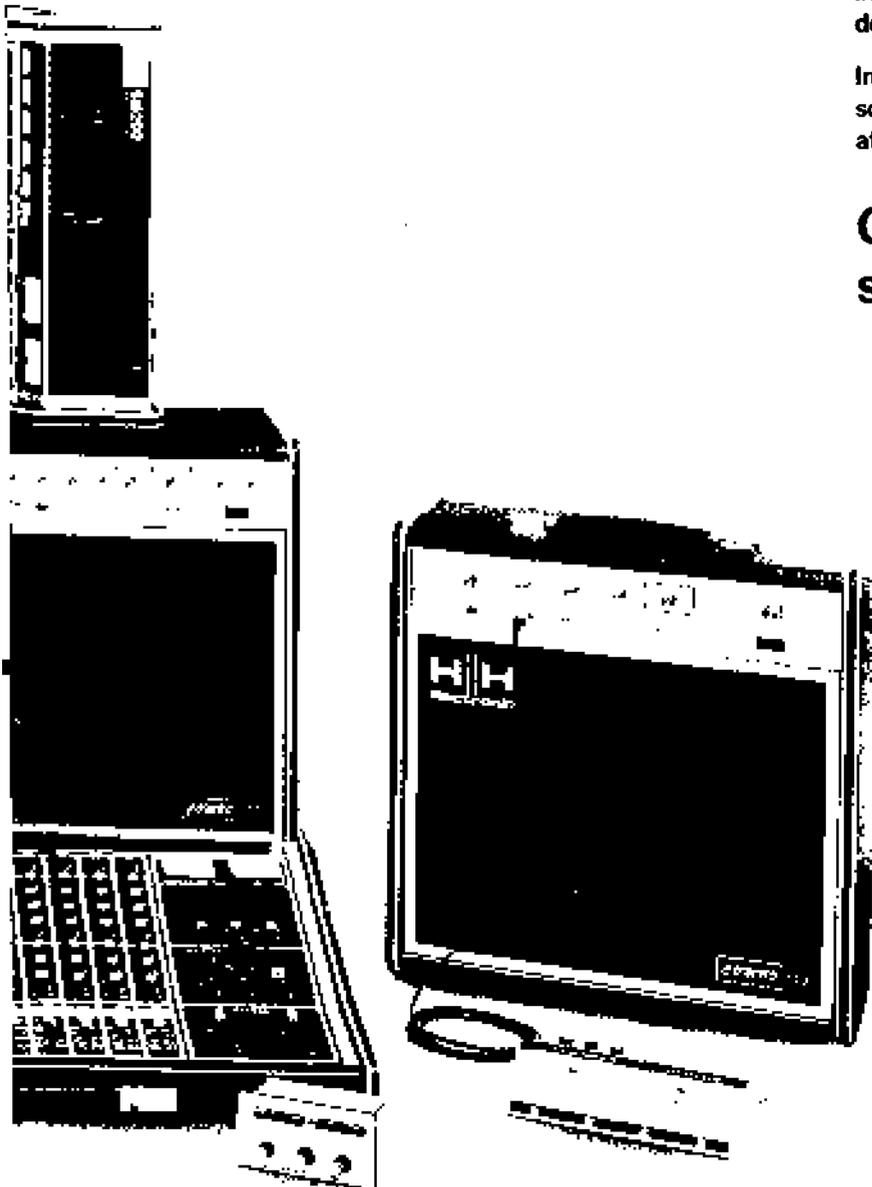
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# ★ PLAYING ★

## PAUL BRETT: Acoustic Guitar

To start 1978 off, I got together with twelve-string guitarist Johnny Joyce and bassist De Lyse Harper and put together a piece of music for acoustic six and twelve-string guitars with bass back-up.

The six-string takes the lead part using a plectrum, whilst the twelve-string plays a straight rhythm.

Bassist De Lyse Harper is one of the country's leading session players and has appeared with Linda Lewis at Ronnie Scott's last month.

Although the bass and rhythm parts are fairly straightforward, the lead part is quite complex. You will find however that this is very effective if somewhat unusual.

Johnny suggested calling it "Never mind the Sex Pistols, here's a load of old bootmenders" but we settled for "Cajun Dream". Still what's in a name?

### "CAJUN DREAM"

The musical score for "Cajun Dream" is presented in three systems, each with three staves. The top staff is for the 6 String guitar, the middle for the 12 String guitar, and the bottom for the Bass Guitar. The key signature is B-flat major (two flats) and the time signature is 4/4. The score includes a repeat sign at the beginning of the first system. Chord symbols are provided for the 12 String and Bass Guitar parts.

**System 1:**

- 6 String: Melodic lead with eighth and sixteenth notes.
- 12 String: Chords Ebmaj7.
- Bass Guitar: Simple bass line.

**System 2:**

- 6 String: Continues the melodic lead.
- 12 String: Chords Abmaj7, Abmaj7, Bb7.
- Bass Guitar: Continues the bass line.

**System 3:**

- 6 String: Continues the melodic lead.
- 12 String: Chords Bb7, Abmaj7, Abmaj7.
- Bass Guitar: Continues the bass line.

*Rall. on final Chorus*

*Fine*

The first system of music consists of three staves. The top staff is the treble clef, containing a melodic line with eighth and sixteenth notes. The middle staff is the piano part, with notes marked with slashes. The bottom staff is the bass clef, with a simple harmonic accompaniment. Chord symbols Eb, Eb, and Bb7 are placed above the piano staff.

The second system continues the musical notation. The treble staff has a more active melodic line. The piano staff has chord symbols Bb7 and Cm7. The bass staff continues the accompaniment.

The third system shows further development of the melody and accompaniment. The piano staff has chord symbols Cm7 and F7. The bass staff provides a steady accompaniment.

The fourth system concludes the piece. The treble staff features a final melodic flourish. The piano staff has chord symbols F7, Bb7, and Bb7. The bass staff ends with a final chord.

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## 25 TOP BRITISH DRUMMERS SWITCH TO SONOR!

What makes a drummer change from one brand of drums to another. With so many makes of drums competing on the market today there has to be a major reason why more and more top British drummers are changing to Sonor drums. And these are players who can have their pick of the kits that are being sold today.

So far, at least 25 top British drummers have switched to Sonor. People like John Marshall (Soft Machine), Bobby Watts (Talk of The Town), Malcolm Green (Split Enz), Nigel Morris (ex-Isotope), and Simon Fox (Be Bop Deluxe) are a few of the drummers who have opted for Sonor sounds.

Martin Drew, who is a jazz drummer with the Ronnie Scott Quintet, explained why he now uses Sonor: "I've been through the lot. Now I'm using Sonor it's terrific because you get such a good back up on service and spares. They're not one of these companies who thinks they have sold you a kit and that's it they don't want to know you. With Sonor I can always go back to them and get their co-operation when I need spares or anything else done to the kit whether its getting new toms, hoops, or anything."

Nigel Morris, who used to be with the jazz-rock band Isotope finds that Sonor is also tops when it comes to after-sales service. He says he can call UK distributors Hohner at any time and get through to someone who will be of immediate assistance to him.

Both Hohner and Sonor look after the drummers who use Sonor gear and drummers are regularly invited to Hohner in Britain to meet each other and chat about new Sonor developments.

The versatility of Sonor is shown by the fact that drummers from all walks of music are changing to Sonor whether they be rock drummers like Simon Fox and Graham Jarvis (Cliff Richard) or deft jazzmen like Alan Ganley (John Dankworth) Tony Mann (Barney Kessel) or big band musicians like Mike Grigg (Ray McVay).

Whether you like it or not, you have



*Britain's top Sonor drummers*

to admit that being a jazz-rock drummer takes quite a bit of skill and ability and it's obvious that a drummer who has reached that standard of playing is going to want the best kit he can lay his hands on. Sonor therefore is the natural choice for someone like Nigel Morris. Nigel is a highly-regarded drummer who can turn his hand equally well to jazz or rock. He finds his Sonor kit is ideal for both styles.

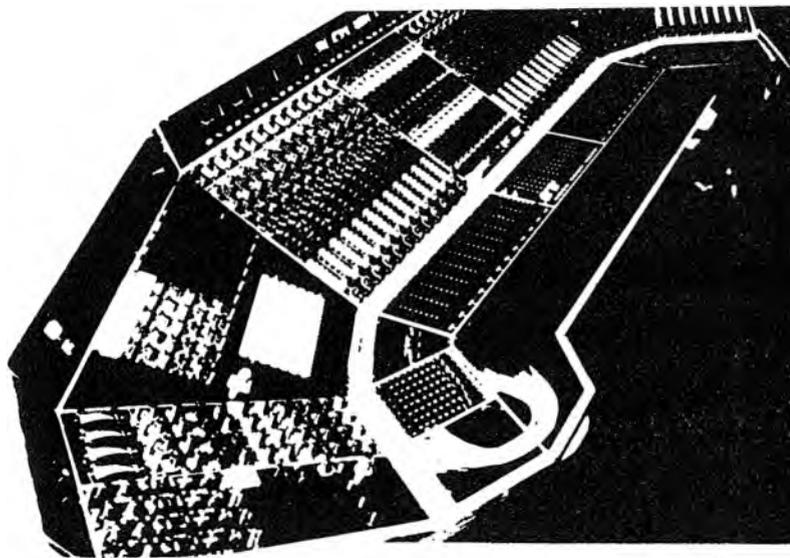
John Marshall from Soft Machine will talk for ages on the way his Sonor drums project on stage with a real edge and depth. He finds his Sonor drums are equally at home whether in the studio or during a live gig. Sonor, for him, also lessened the time it took in the studio to get a good drum sound.

The fact is that when you buy Sonor drums through Hohner in the UK you are guaranteed the best back-up that Hohner's British marketing expertise can provide. Both Hohner and Sonor know it is no use selling a drum kit to a regularly working drummer if parts and spares are not readily available. What's the point in owning a kit

that is out of commission because you can't get a spare for it. You're going to lose both your reputation and gig-money if that happens.

The British drummers who have changed to Sonor will vouch for Hohner's incredibly efficient back-up. Anything you need for Sonor is just a phone call away from Hohner if your dealer hasn't got the part you need. And there are not many companies today who will take that kind of interest in making sure their customers become part of a family — the Sonor family of drummers — rather than just sources of money to be forgotten once they have made their initial purchase.

"They really are fantastic," says Ronnie Scott's drummer Martin Drew of both Sonor and Hohner. "Whatever I need, they make sure I can get hold of it easily. I feel I can call up Hohner and speak directly with Gordon Williamson or if he is not available there is always someone else who will sort out any service or parts problem I may have. Britain's drummers are changing to Sonor, and there are sound reasons why."



# IN THE STUDIO WITH SONOR

Ask any drummer who has ever recorded and played live and you'll hear the same thing: they are two different gigs requiring practically two types of drum kits. The thing is that when you are playing live you are looking for all the power and projection your drums can muster. If you haven't got this then your fills and drumming is going to get totally lost in the mix and overpowered by vocals, bass, and guitars.

But get into the studio and it is an entirely different ball game. There, the engineer is looking for the deadest sound from your kit he can find. All those resounding overtones and piercing power you get on stage is positively useless in the studio where sensitive mikes pick up every nuance. Unless your drums are neutralised so they give out only what the sound engineer wants to hear, your session will be a waste of time. That's why drummers who have got just one kit for both stage and studio use have to have their drums in the studio gaffer taped and blanketed beyond recognition.

When you see a drummer in a well-known band using one kit all the time onstage, you can bet that he uses a totally different set up when he gets to the studio. Obviously not every drummer can afford to cart two different kits around with him all the time so many players have to go for a compromise and settle for a kit which will deliver what they want both on stage and in the studio. No easy task for any drums.

Sonor drummers agree that their kits need far less attention in the studio to get a good sound than anything else they used. The savings in time, money, and frayed tempers is obvious.

The reason that Sonor is so much at home in the studio and beloved of studio engineers is one of "quality". Sonor drums are built to be enormously strong and withstand any treatment. Because the shells are thicker and heavier than any other, the Sonor range of drums has astounding range, clarity combined with depth and power.

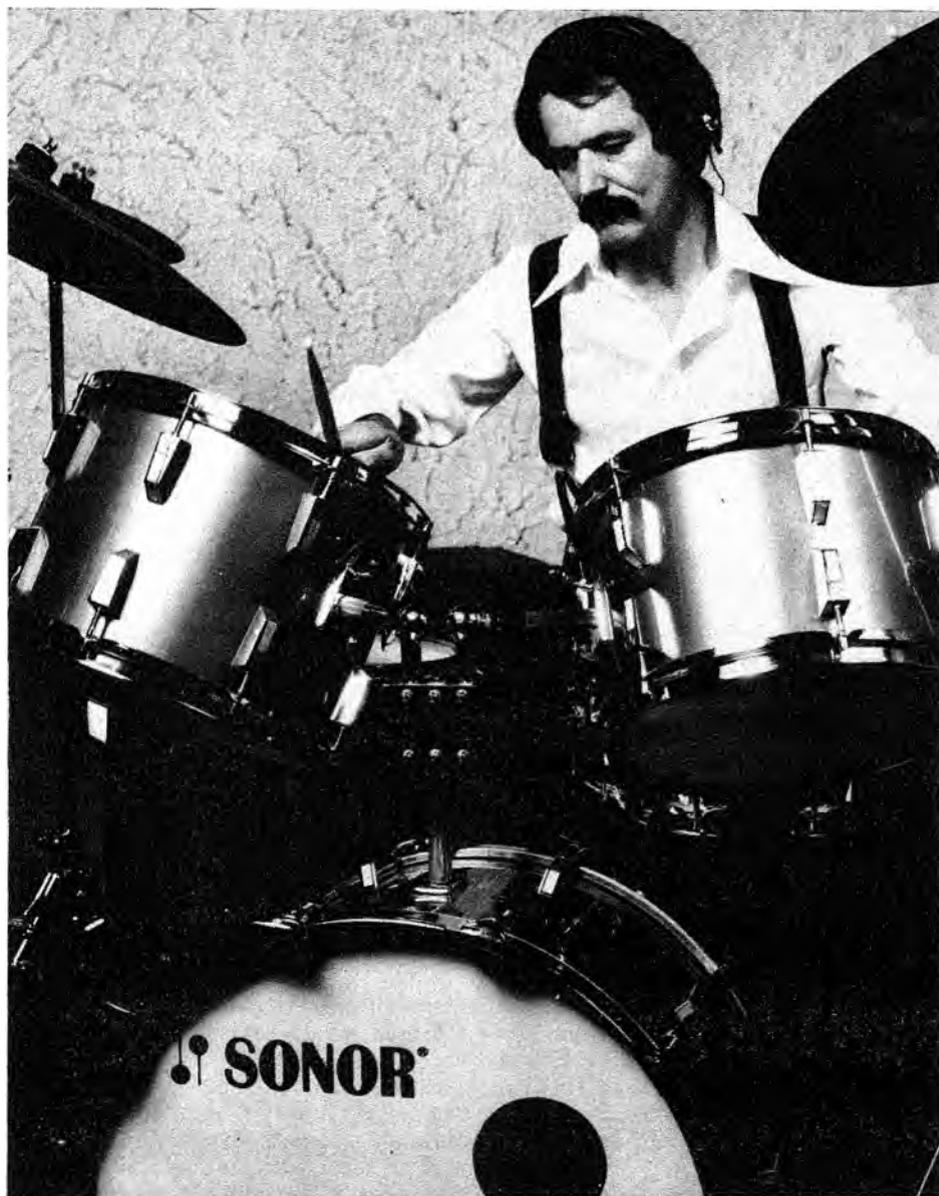
Now although power is not necessarily what you want in the studio, the

fact that Sonor has this quality in abundance means that a good drummer can control the volume at his disposal and modify it to the needs of the session.

At least one sound engineer has said that Sonor kits are the only ones they have mixed that can give a live sound in the studio within five minutes. If you've ever taken your drums into a studio you'll know this is no easy task.

There is a terrific amount of damping and equalisation that has to be done to

most kits to get the sound that a producer wants. Usually a completely dead sound is required in the studio with no overtones whatsoever. This is usually done by careful placing of tape and blankets around the skins and shells so that all overtones are eliminated. This leaves it clear for the producer to add on anything he wants. In the studio it is easy to build up to the sound that is required rather than having to take away what is already there.



# SONORPHONIC

## THE WILLIAMSON WAY

Gordon Williamson has only been with Sonor for a couple of years. Officially he works from the headquarters of Sonor's British distributors, Hohner, of Coldharbour Lane, South London, but unofficially his influence over the marketing of Sonor spreads across most of Europe.

There isn't an exact title to describe Gordon's role within Hohner or Sonor. Perhaps Marketing Director, or Sales Director might cover some of his functions, but in a nutshell his job is to interpret the Sonor message into English and then ensure that the message is heard loud and clear across the world. Last year his success at spreading that message came to the notice of other European distributors of Sonor percussion products and he found himself spending an increasing time abroad talking to European dealers and drummers.

Gordon is a percussionist himself. Perhaps that's an obvious statement, but not to those who know the industry and realise that many people promoting and selling drums have never seriously played in their lives.

His training was in the military band as part of the British Army. After serving as a Commissioned Officer Gordon entered the percussion trade. He had, of course, formed close links with the industry whilst serving Her Majesty and on his discharge it was a natural development for him to go to work for a British drum-maker, enlarging the links between the manufacturer and the services and promoting the cause of percussion and drumming.

Gordon's ability was so great that he found himself called on to teach percussion and in his home town of Leicester he coached young enthusiasts in the finer points of stick work.

When he arrived at Hohner, Gordon's role enlarged considerably. Today he's concerned with percussion education, dealer marketing and relations between Sonor and professional (and some not-so-professional) drummers.



Much of his time is spent touring, giving lectures to educationalists about the use of percussion instruments in the learning process. This is a particular speciality of his and he could devote 100 per cent of his time to this work if other matters were not so pressing.

The fact that so many of Britain's top drummers have switched to playing Sonor drums in the last two years is principally due to Gordon's efforts. His knowledge of the recording session scene and the professional music market have enabled him to place Sonor kits in strategic hands and many drummers today have cause to be thankful to Gordon for guiding them onto a "better drum kit".

One of the highlights of Sonor's year are the visits to the Factory in Aue, Westfalen, West Germany by British drummers. In the last year dealers and Hohner have organised several of these trips — one particularly successful one was arranged in conjunction with Assembly Music of Bath when 50 young drummers from the West Country spent a couple of days in Aue — and there are high hopes of organising for even more people to see the impressive manufacturing facility of Sonor drums.

Gordon has interests in all ranges of percussion. He still keeps his own hand in as a drummer despite the fact that more often than not he's arranging for some of the world's greatest drummers to display their virtuosity. He says he thinks it is important that someone concerned with the marketing of drums should play as often as possible. So he continues to understand the needs of working drummers.

Observers of Sonor will realise that there have been several significant changes in the range of drums since Gordon arrived in the Sonor seat in London. Certainly the renewed vigour of Sonor marketing is due to Gordon's efforts and he foresees the next two years as the point of major breakthrough for Sonor.

# SONOR DRUMS

YOUR NATIONWIDE GUIDE TO SONOR SERVICE



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## New catalogue and poster now available

The Sonor range is far too vast to go into in detail here in these pages. If you really want to see each of the Sonor kits beautifully photographed and described then you need go no further than your nearest Key Dealer and pick up a copy of Sonor's new catalogue where you can read up on the fascinating story of Sonor and learn about the techniques used to manufacture these tremendous drums.

Sonor have gone to a great deal of trouble to bring you the perfect catalogue to display their wares. If you are not a Sonor user, you can

still benefit from a look at the Sonor range if only to become familiar with the range of accessories that Sonor produces.

Sooner or later you are going to need a replacement drum pedal, stool, stand, skin, nut, or sticks. When you have the Sonor catalogue you'll also have at your fingertips pictures and order numbers for these items.

Sonor has also produced a huge

poster which shows at a glance the majority of the Sonor kits that you can buy. These include the XK984 Sonor-Phonic four-drum outfit, the XK925, XK947 and four other top Sonor kits all pictured in colour.

The Sonor slogan is "When only the best is good enough" and the pictures of the Sonor dream kits in the catalogue and brochure will show you why.

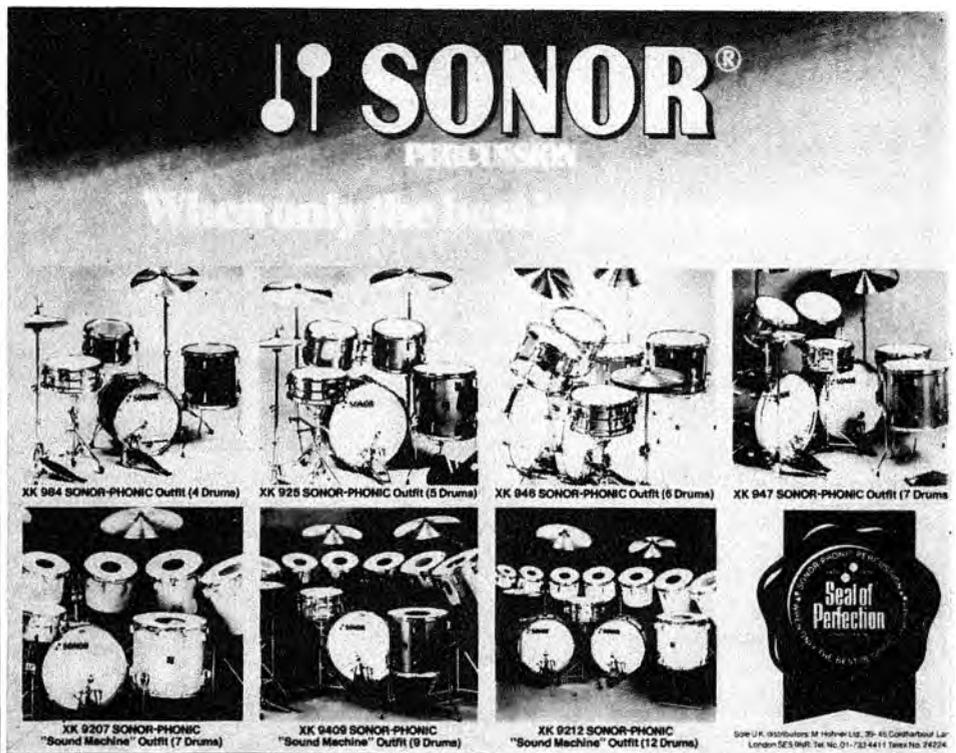
## Sonor to the rescue

There can't be many companies which would go to the trouble that Sonor did for drummer Kevin Bowley. Kevin is a pro drummer doing the Mecca ballroom circuit. Things were going smoothly for him until a gig last year at Bolton Palais. What happened was that the Palais burnt down and Kevin's kit went up in smoke along with the rest of the building.

He needed a new kit fast and remembered a Sonor kit he had seen at Mike Jackson's shop Percussion Sounds in Nottingham. As a Key Dealer, Mike had a first-class service from Sonor. When he found he didn't have the kit that Kevin wanted in stock, Mike made a quick phone call to Sonor in Germany.

Within hours, Sonor had air-freighted the biggest kit in the range directly to Mike's shop. A happy Kevin Bowley was able to pick up his new kit of Sonor drums within a day of placing his order and lost no time continuing his drum career.

"I believe he is knocked out with Sonor drums now", said Mike Jackson who has supplied Sonor drums to dozens of bands from Punk rockers to the big band boys.



## A century of Sonor drums

When the glittering array of Sonor drums is, unveiled at this year's Frankfurt exhibition it will mark more than 100 years of excellence in drum making by Sonor. It was back in October, 1875 that Johannes Link founded the Sonor name and factory. His work has been carried through to the fourth generation of Link's who produce drums with the same care and attention that Johannes demanded when he began. Only now Sonor drums are made using the most up-to-date methods that 20th century technology can provide.

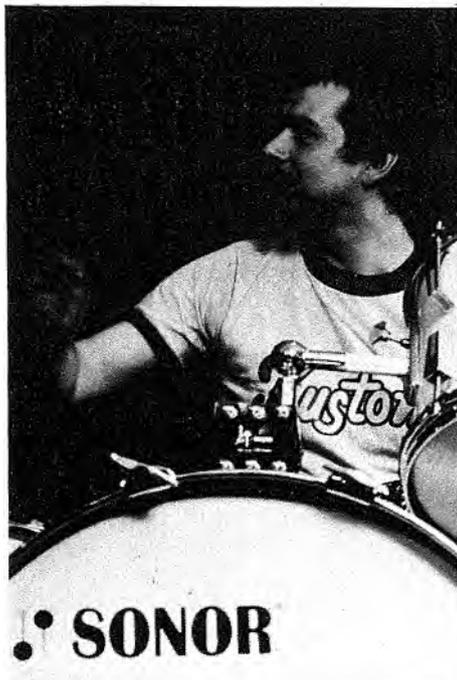
As visitors to the Sonor exhibits at Frankfurt will see, Sonor produces a

comprehensive range of quality drums that are fast becoming the new standard by which drummers will judge all percussion instruments.

Sonor made big news at last year's trade fair by launching a totally new range of drums including a new snare drum which has proved immensely popular with drummers because of its one-piece construction which gives an incredible range, clarity and projection. Naturally every drummer who goes to Frankfurt this year will be wanting to visit the Sonor stand to see first hand what surprises the Links have for this year.

# SONOR INTERNATIONAL

*Cel de Cauwer is Belgium's top drummer and for the past four years has been voted that country's best drummer. Cel uses a Sonor kit as does fellow Belgian Jean Pierre Onraedt a popular studio drummer and drummer of the band Dream Express.*



Above: Cel de Cauwer

Below: Bob Moses



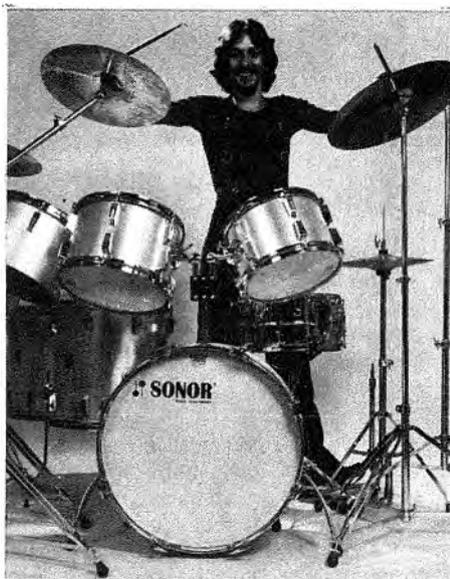
*There are countless drummers using Sonor in the States. Among them are Steve Smith who insists on the quality of Sonor drums to attain the great projection and high energy level consistently achieved by the Jean-Luc Ponty Band. Top percussionist Bob Moses teams up with Sonor drums to obtain the vitality and excitement of drumming at its best. Bob Moses relies on Sonor to provide outstanding projection, range and tone.*

*Connie Kay was the first drummer to discover and endorse Sonor Drums in the USA. He has played for Benny Goodman and the Modern Jazz Quartet and remains faithful to Sonor. Sonor drummer Keith Copeland, most noted for his work with Milt Jackson, Jackie Byard and Stevie Wonder, recently joined the Elite Percussion Staff and the Berklee School of Music.*

*Barry Cram is one of Australia's top drummers who has toured extensively with Jose Feliciano, the Doobie Brothers, and Bo Diddley. Barry has changed to Sonor drums and says of his kit: "Being on the road so much I find Sonor are the hardest-working drums I've yet used. Sound one stands, the drums and fittings have to be rugged just to take the set ups and pull downs. All round Sonor drums are a really hard working kit, the most reliable good sounding, good looking I have every played. A perfect kit for every rock band that wants the ultimate drum sound while still being versatile enough for jazzy funk, or any other style of music".*

*Other Aussie drummers who have turned on to Sonor include Brian Czempinski, a pro for 20 years and Australia's most respected drummer Mark Kennedy who claims Sonor drums are the sturdiest, most reliable, and best designed drums he has ever used.*

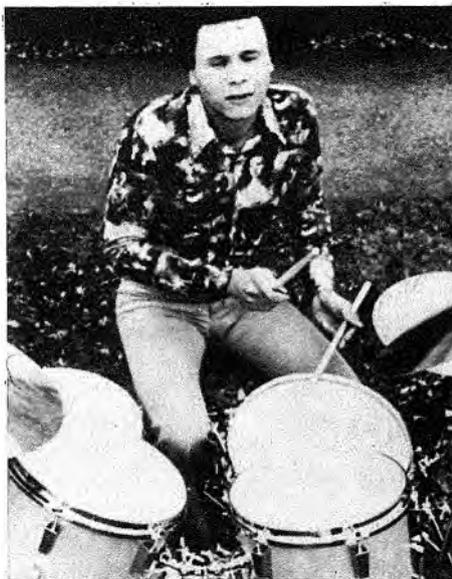
*Up and coming drummer Virgil Donati says of his Sonor drums: "They have a very consistent tone no matter what surroundings I use them in". Sonor drums are also used by Ian McLeilan, drummer with top Australian band Artel.*



Above: Mark Kennedy

Right: Barry Cram

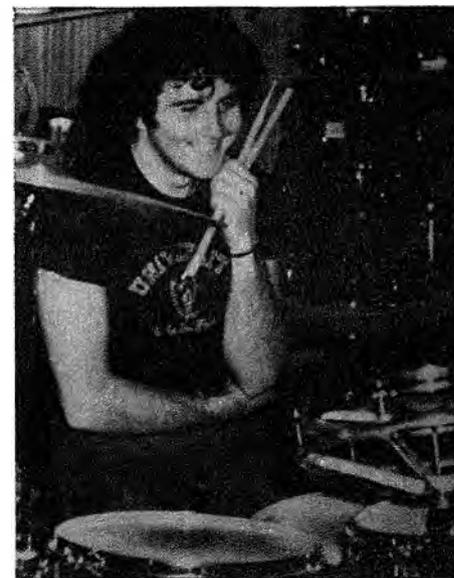
Below: Keith Copeland



*You don't hear much about modern music in East European countries but even in countries like Hungary which are not familiar for their contribution to rock music you'll still find discerning drummers who require the excellence of Sonor drums. Imre Koszegi plays with the Koszegi Rhythm and Brass band which bears his name and relies on Sonor for his sound.*



Above: Imre Koszegi of the Koszegi Rhythm and Brass Band from Budapest.



*Sonor are doing great things in South Africa and Hohner there claims the brand has captured a large share of the Pop market while Jazz drummers all like the kit. South Africa's top jazz drummer reckons Sonor's Rosewood kit are the best drums he has tried. Neil Cloud, the drummer with top SA rock band Rabbit has recently purchased a Sonor XK9409 kit because he felt it was "the best kit on the market". He is going to modify the melodic toms to fit bottom vellums. He is using 16 mikes to amplify the kit on stage.*

*Shane Mahoney is the drummer with top commercial band Ballyhoo. Shane uses a Sonor XK 9212 kit and used them on the band's new album.*

# SONORPHONIC

## Hohner distribute K Zildjian

When you buy your set of Sonor drums you're going to want the best cymbals to go with them. Hohner know that Zildjian cymbals are well up to the mark in quality with Sonor drums and have arranged distribution of Zildjians in Britain so that there is no problem of supply for Sonor drummers to fit their top kits with the best cymbals around. The relationship between Zildjian and Sonor is very close and Sonor have their own facilities in their German factory to enable stocks of Zildjian cymbals to be distributed in Europe whenever they are needed.

'Thanks'  
from  
Hohner



You know, when you get right down to the 'nitty gritty', there's no substitute for quality. Sure as the old saying goes, 'you can fool some of the people some of the time etc'. But in the end, quality, people, products and ideas always win through. Or do they? Well not without a great deal of hard work and enthusiasm from manufacturer, distributor and end user.

In our case, the Sonor factory, Sonor distributors, Sonor Key Dealers, Sonor drummers throughout the UK and, as can be seen elsewhere in this issue, throughout the world, is a team of people products and ideas dedicated to quality. People who believe that to produce quality percussion instruments only the best is good enough. That's why Sonor quality is winning through.

Sonor drums are recognised by everyone as a quality product supported by the best dealers, the best drummers, and the best factory and distributor service in the world.

So these few words are our way of saying 'thank you' to everyone connected in anyway with Sonor, both in the UK and throughout the world for their support in 1977. We look forward to an exciting year to come.

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Sonor's warehouse of Zildjian cymbal stocks.



## Customise your kit with Sonor

Just as no motorist would ever consider buying a car if he knew there were no replacement parts to be obtained for it, so drummers should bear in mind the back-up, service, parts, and accessories a drum manufacturer can offer before he makes his choice.

With Sonor, you can be sure that whatever kit you buy, there will always be a steady stream of parts available to you. Sonor knows that a drum kit that cannot be maintained in top condition is of no use to a hard-gigging drummer who needs complete reliability night after night.

Sonor makes a complete range of accessories as well so there is no need for a drummer who buys a Sonor kit to compromise on quality by using equipment that is not made by the company.

Sticks, cowbells, stools, stands, bass drum pedals, cases, skins, snares, and nuts form part of Sonor's arsenal of quality accessories and parts.

The Sonor 'Daniel Humair' bass drum

pedal, for example, is a favorite among drummers who praise its single-post concentric action and the ingenious way the action and beater height and length can be altered.

Sonor cymbal stands also are adjustable. They have a tough steel skeleton covered with an indestructible alloy to make it unbreakable.

Sonor hi-hat stands have a completely frictionless pull for the fastest action possible. Legs can be fitted with either rubber or metal spurs and an extra clamp is built on to the upper tube of the hi-hat stand to give a drummer micro-adjustment of the height of the hi-hat.

When you play a kit that is 100 per cent Sonor, you'll have the feeling that all the drums and cymbals were tailor-made for your playing style. It is as if Sonor engineers had been studying your drumming and then built a kit around your own requirements. That is why drummers who change to Sonor can never go back to anything else.

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# market report

Gibson guitars may be one of the most expensive makes on the market but they are also the most desired instruments. No matter what criticisms are made of the price, every guitarist wants, at one time or another, to own a Gibson.

Gibson started as a one-man operation in 1894. It is now possibly the largest manufacturer in the world of acoustic and electric guitars. Nevertheless, Gibson still likes to think of its Kalamazoo factory as an 'oversized workshop'.

Gibson was originally started to build mandolins, banjos, and ukeleles. Since then, the guitar is the most popular musical instrument in modern music and Gibson have produced the classic modern electric guitars from the famed Les Paul to the legendary Flying V and Explorer.

Although the guitar market of today is much more competitive than in Orville Gibson's day, Gibson remains the only major manufacturer of both quality acoustic and electric instruments. While Fender leads the solid-body field and Martin remains the top name in acoustics, it is the Gibson range which has managed to produce a line of fine instruments covering every type of guitar it is possible to manufacture.

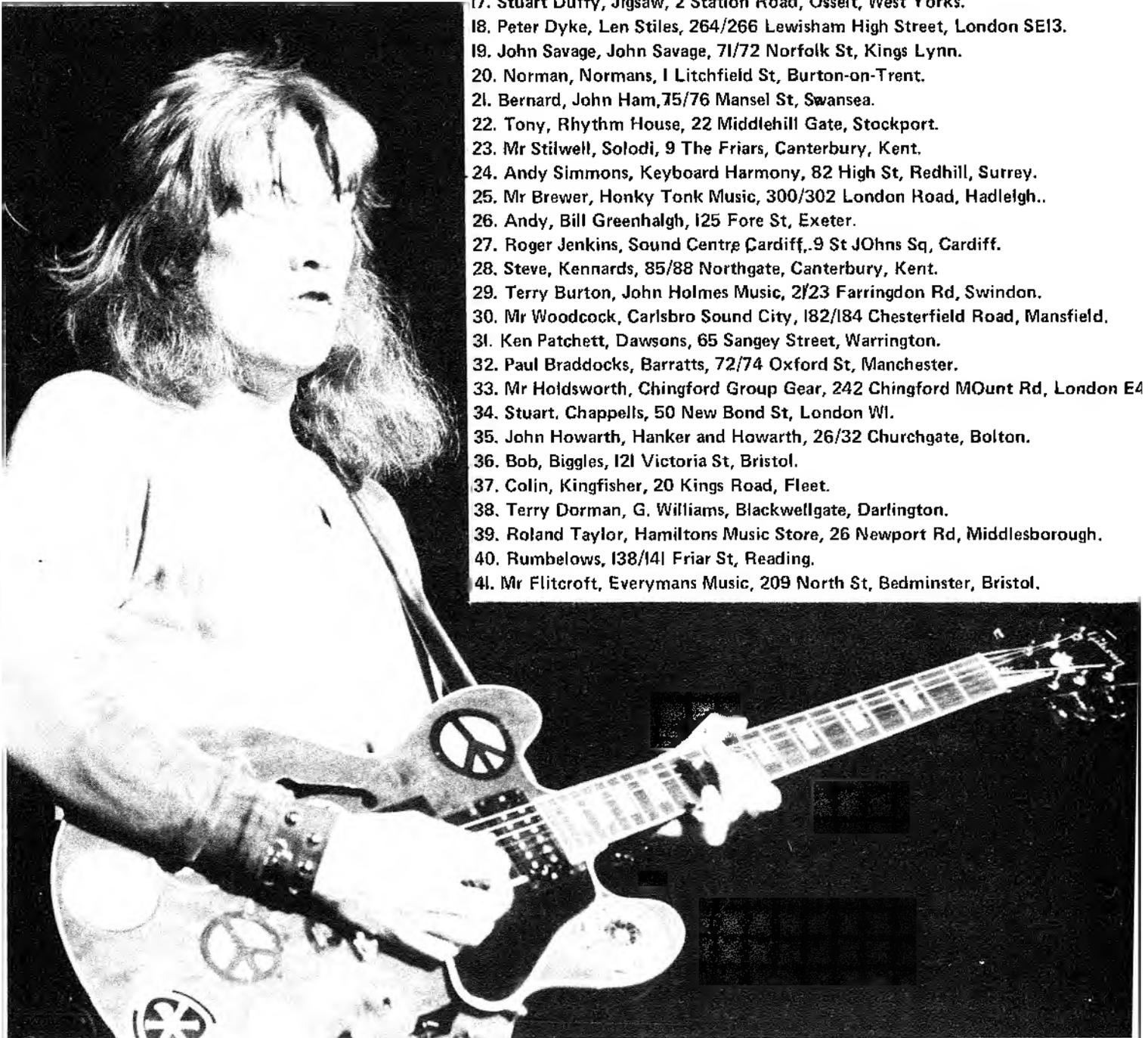
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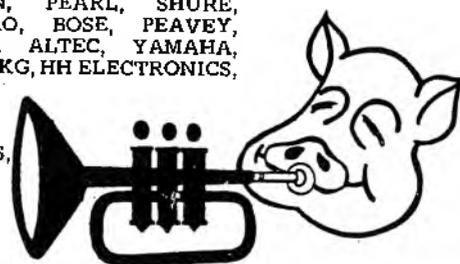
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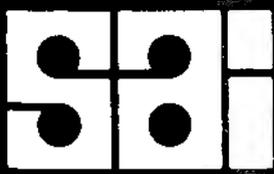
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## WHAT IS THE MOST FREQUENT CRITICISM OF GIBSON GUITARS?

1. The price.
2. There isn't one
3. Price.
4. Price.
5. There isn't.
6. The fingerboard.
7. Setting them up.
8. Bowed necks.
9. The strings.
10. There isn't. The price puts people off but everyone wants one.
11. Occasional intonation problems.
12. Price.
13. Price
14. Price.
15. There isn't.
16. Price
17. Price
18. Price.
19. Price.
20. There isn't
21. They are outclassed by other guitars.
22. The sound and quality.
23. There isn't one.
24. None, except for the finish on some models.
25. The general finish.
26. The necks.
27. They are overpriced.
28. The necks.
29. The price.
30. Previously the neck alignment.
31. Last year they had bad neck trouble.
32. There isn't one.
33. Bent necks and machine heads breaking.
34. Very few.
35. The price is too high.
36. No overall problem, maybe the delivery.
37. The machine heads.
38. The service from the importers is quite slow.
39. The setting up on octave notes and bad tuning.
40. The price.
41. The strings are heavy.

## DO YOU THINK GIBSONS OFFER GOOD VALUE FOR MONEY?

1. Yes because of their consistent quality
2. Yes, with reservations.
3. Yes
4. Yes. If you want the best you have to pay for it.
5. At present discount prices. Yes
6. Not really because of the rate of exchange
7. Yes some models do
8. Yes.
9. Yes
10. Yes
11. Yes
12. No
13. Yes
14. Yes
15. Yes
16. Yes. High quality but high price
17. No they're overpriced
18. Yes
19. Yes, reasonable value
20. Yes
21. No
22. Yes
23. Yes
24. Some models do
25. Not particularly good value
26. Yes
27. No I think they are vastly overpriced
28. Yes, some models do
29. Yes
30. Yes they offer reasonable value
31. Yes
32. Yes
33. Yes they sometimes do
34. Yes
35. They offer fairly good value.
36. They are a little too expensive
37. Yes
38. Yes
39. No
40. Yes
41. Yes



## DO GIBSONS REQUIRE MUCH SETTING UP WHEN THEY ARRIVE?

1. No
2. No much less than some others
3. No
4. Yes
5. To individual taste only
6. A fair amount
7. Yes
8. Yes
9. Some of them do
10. We set all guitars up to the customer'S requirements.
11. Some do, some don't
12. Yes
13. No
14. In general, no
15. No
16. No
17. They require an average amount
18. No
19. No
20. No, they're very good to set up
21. An average amount
22. They don't now but they did two years ago
23. No
24. The electrics don't but the acoustics do
25. Yes
26. Yes
27. No
28. Yes, it takes about half an hour
29. Yes
30. Well they could be easier
31. No
32. They do take a little bit of time
33. Yes
34. Occasionally
35. They sometimes do.
36. A certain amount
37. It depends on the model.
38. No.
39. Yes.
40. Occassionally they do.
41. They used to but not anymore.

## HOW MANY GIBSONS DO YOU SELL IN A MONTH?

1. One
2. It varies greatly
3. One or two
4. Six
5. Nine or ten
6. One
7. Six
9. Four or five
10. we carry 15 to 20 in stock
11. Two
12. One
13. Two or three
14. Six;
15. Two or three
16. Three
17. One or two
18. Seven
19. Two or three
20. Three or four
21. One if we're lucky
22. Six
23. One every two months;
24. It depends on availability.
25. It varies greatly
26. Unknown quantity
27. Ten
28. One
29. Three
30. Six to ten
31. It varies greatly.
32. Five or six.
33. Not a lot.
34. One or two.
35. Two;
36. Three or four
37. Six to eight
38. One.
39. One.
40. Between two and five.
41. Two



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Marshall 50 Std	£170
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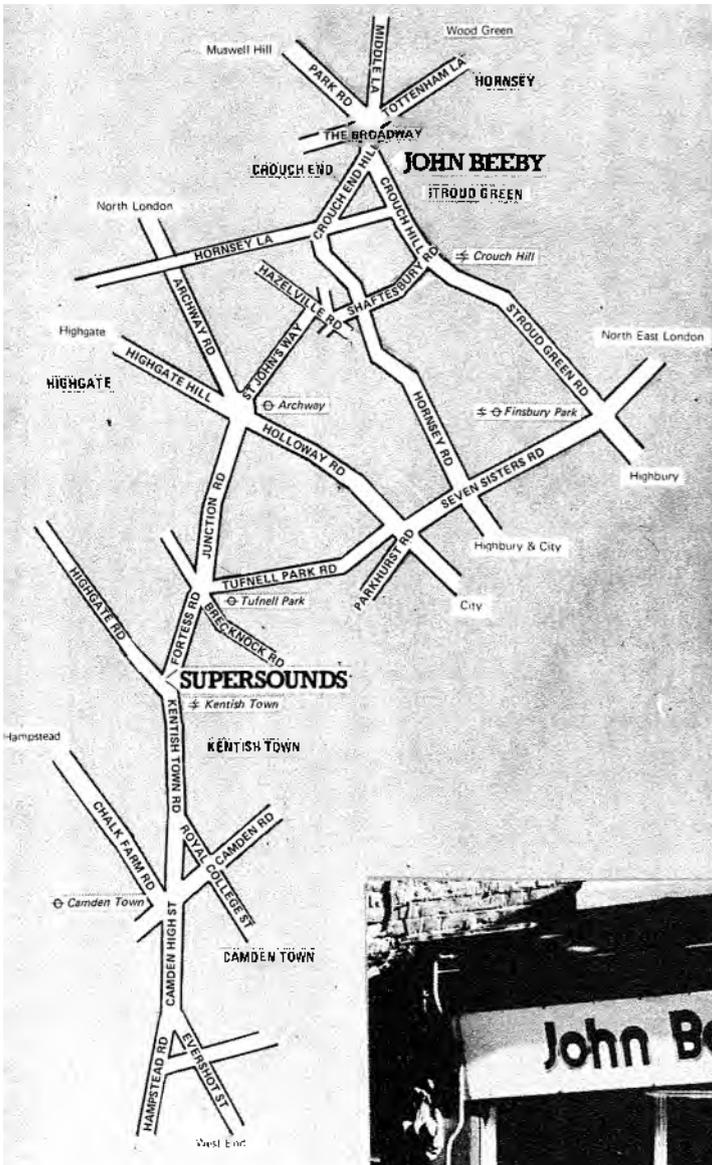
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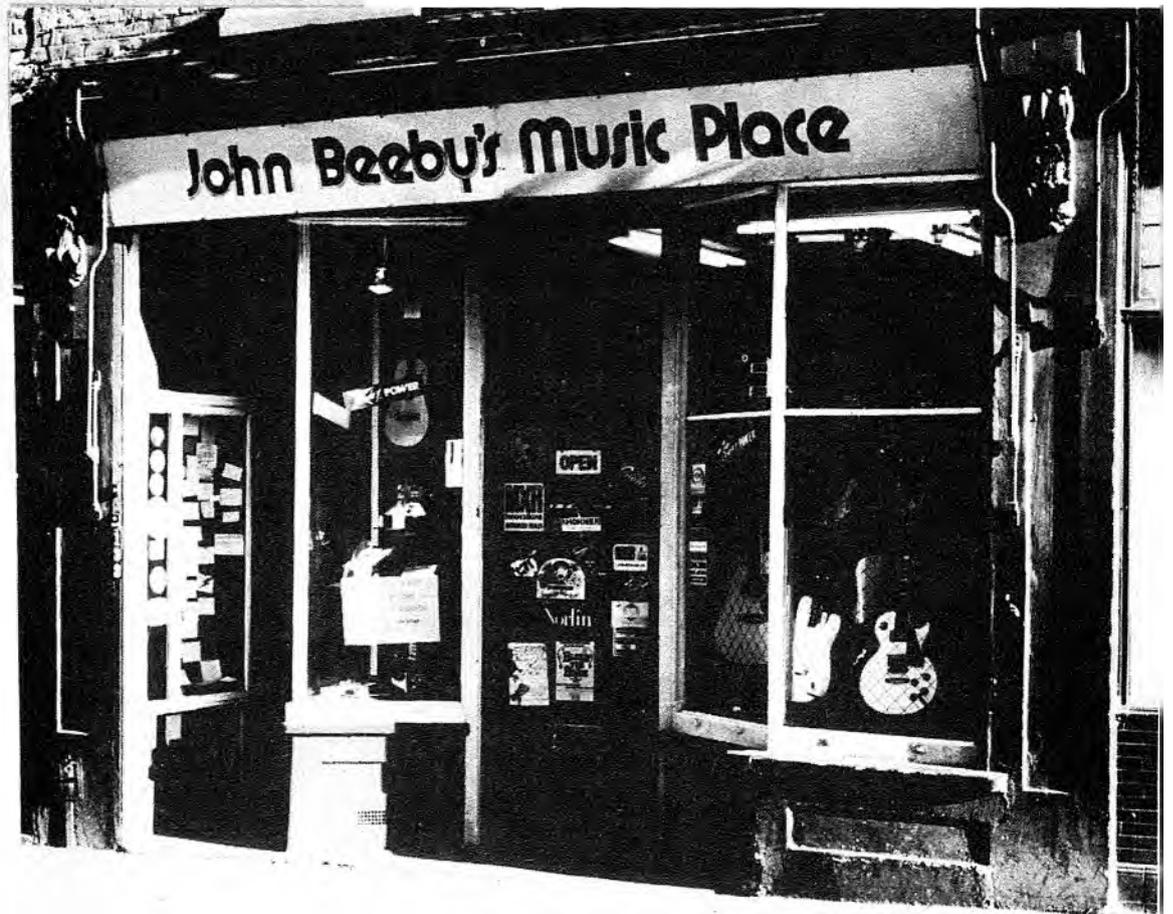
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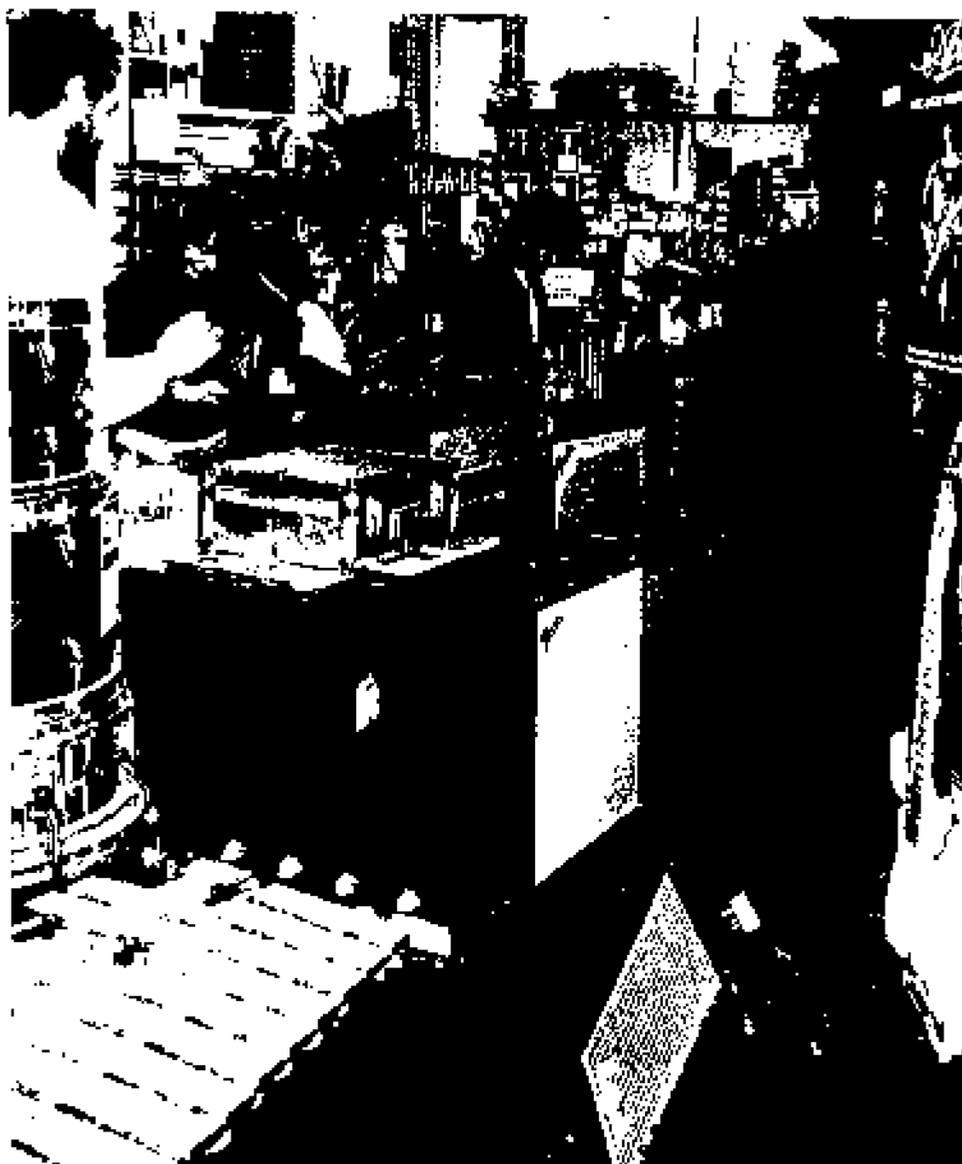
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## SUPERSOUNDS



If you find an Australian guitarist or a Greek vibes player wandering around Kentish Town, North London, chances are they will be looking for the Supersounds music store.

For in little over a year, partners John Ward and Duncan Kinnell have built up a reputation both here and on the international scene which would be the envy of anyone in the music business.

From their distinctive premises in Highgate Road, which are situated at a fork in the road and means the shop has windows on three sides, the pair have become something of a specialists dream.

Although there is just the one store, it really contains two separate businesses. Drummer and percussionist Duncan runs the side known as PROfessional PERCUSSION, which deals with everything on percussion from importing and

exporting to hire and retail.

John is responsible for J.W. Musical Ltd., which caters for instruments, amplifiers, effects and just about anything that a professional musician would need. He is a guitarist who spent time playing in local London bands and has 12 years experience in instrument wholesaling.

John said: "I joined Ivor Arbiter in 1962, it was something I had always been interested in and I eventually became a director of CBS Arbiter. I always had the idea of having my own shop because it gives you more contact with the people who are playing the instruments.

"We wanted a shop which would give a thoroughly professional service, and when I met up with Duncan we found we had the same ideas".

Duncan started PROfessional PERCUSSION about five years ago, a

business which evolved out of his drumming work and interest in rare percussion instruments.

His work with artists like Diana Ross, Sammy Davis, Gladys Knight and Charles Aznavour has taken him all over the world and puts him firmly at the top of his profession.

Duncan explained: "It all really started through playing the drums, doing session and needing to hire gear. Then I decided to buy my own gear, and having bought it to hire it out to friends.

"Buying the stuff was so expensive, involving loans from the bank etc., that I had to hire it out just to get something back from the initial outlay".

Duncan found that there was a considerable demand for hiring drums and percussion, so the operation gradually evolved into a business. He also

# ★ DEALER OF THE MONTH ★

realised there was a market for specialist percussion instruments which were not readily available in this country.

His drumming and percussion work was taking him all over the world, providing an ideal opportunity for Duncan to search out new instruments and contact the various manufacturers personally.

While the business continued to grow, Duncan was still operating from his home but the need for business premises became vital. He had known John Ward for some time, and they soon realised that their plans were heading in a similar direction so they decided to get together and look for a shop as a base for their operation.

Both agreed that a site in London's West End, traditional home of the music retail business, was just not possible. The rents would be too high and such things as parking for customers would present problems. Instead, they chose an area just to the north of the West End which they felt would fulfill all their criteria and still be within easy reach of the centre of London.

John spotted the ideal premises while travelling through Kentish Town and immediately acquired the place. "I knew it was the place for us as soon as I saw it", said John.

"With it being at the fork of the road, it means that there are windows all the way round which is great. There is also a hell of a lot of storage space in the basement, which is always a problem with bulky musical equipment".

The shop opened in October 1976 and took off almost immediately. They believed it would take the business about a year to become established, but within a month of opening the place was really buzzing.

This success can be attributed to the Supersounds policy of concentrating on top quality instruments and specialising in those which are not readily available in music stores.

A quick glance down Duncan's PROfessional PERCUSSION list gives some idea of the extent of their stock. Apart from the usual drum kits, you will find a full range of Bergerault Tuned Percussion, vibraphones, tampani and an incredible list of Latin American percussion including marktrees, kalimbas, agogo bells etc.

On the guitar side, John insists on only top quality instruments, which means that even the copies he stocks are always the best. Thanks to this special-



*THE SUPERSOUNDS STAFF (left to right) John Ward, Kim Renkin, Mark Robinson, Duncan Kinnell and Chris Carton.*

isation, Supersounds have built up a truly international reputation with customers coming from afar afield as Australia and Japan.

Duncan said: "We had a guy from Austria come in looking for a vibraphone and we had six in stock for him to look at. He said that our shop was the only one in Europe which had such a range of vibes, most dealers only usually have one at the most. We have people coming from all over the place, like the Australian who came in with a copy of International Musician under his arm".

Partner John almost brought off the deal of a lifetime when a Japanese musician came in, and John almost succeeded in selling him a Japanese copy guitar!

There is also a special answering service for French speaking customers. Because Duncan's wife is French, she can deal with specific inquiries from France on a special line and pass on the relevant information.

Supersounds pride themselves on their range of equipment and insist that if they cannot get hold of a particular instrument for a customer, they can certainly tell him where he is likely to acquire one. Even so, there are few instruments that they do not know

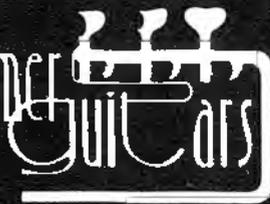
about, particularly on the percussion side, where Duncan still finds time to go in search of new gear while he is touring the world.

All the top names are included in their hundreds of guitars particularly Gibson, Fender, Rickenbacker, Kramer and the new range of Aria while acoustics are covered by Ovation and Giannini. In amplification they specialise in Fender, Marshall, Carlsbro, Custom Sound and MM.

They operate an excellent repairs service and are always interested in hearing from people who have bought instruments from the shop. It doesn't matter what the problem is, the staff are only too willing to help and advise.

The hiring of any kind of drums or percussion can be done at Supersounds in addition to backline equipment mainly for studio work and a two to three hundred watt PA system is also available.

Working with John and Duncan at the shop are Chris Carton and Mark Robinson who both specialise in percussion and Kim Renkin who is John's right hand man. The store is open six days a week from 10 a.m. until 6 p.m. and as an example of their success, they have even managed to sell a guitar to their local VAT man!

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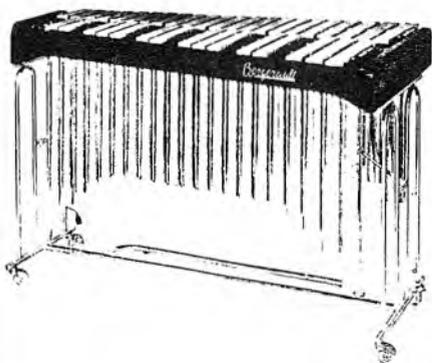


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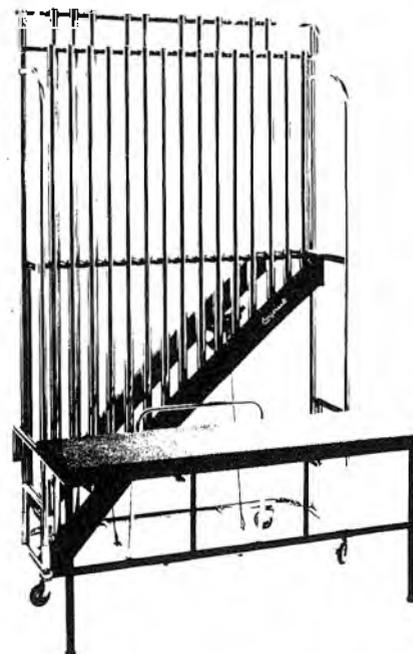
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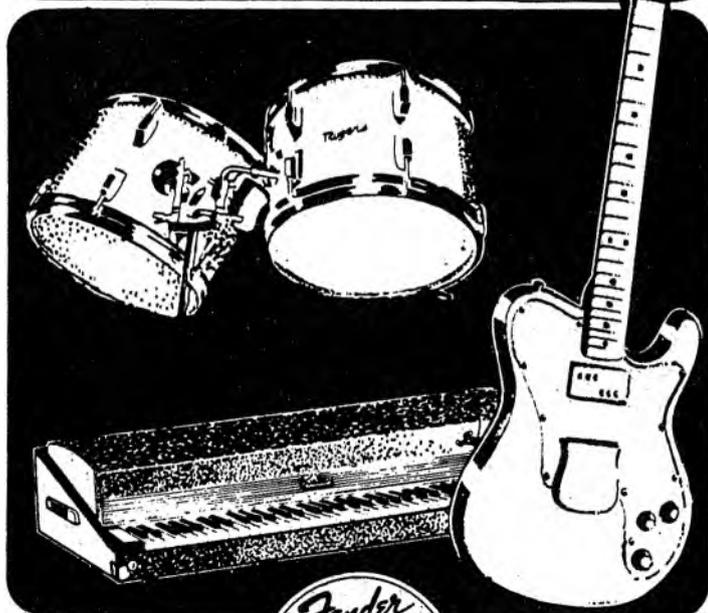


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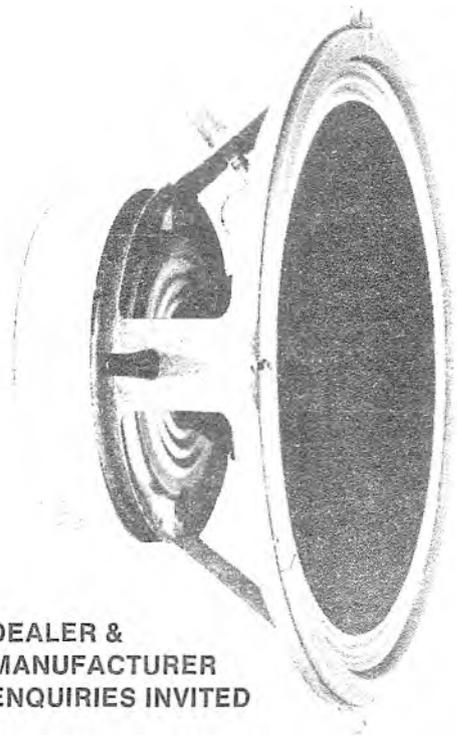
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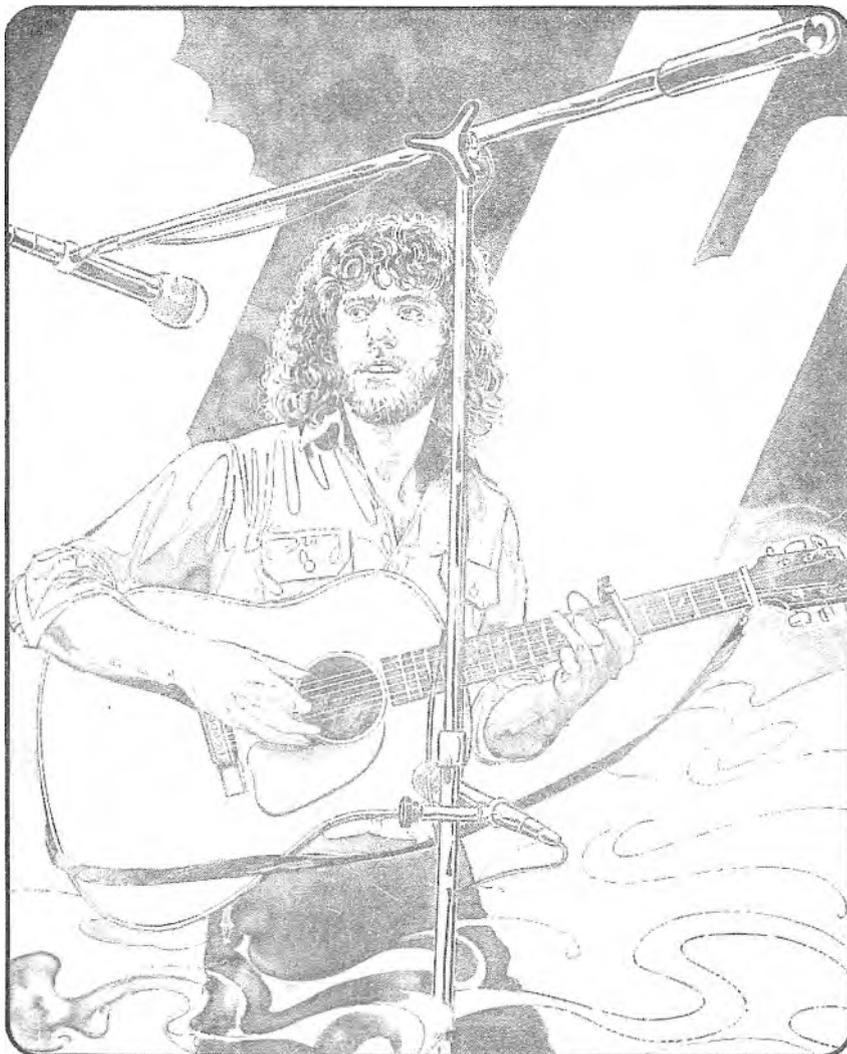
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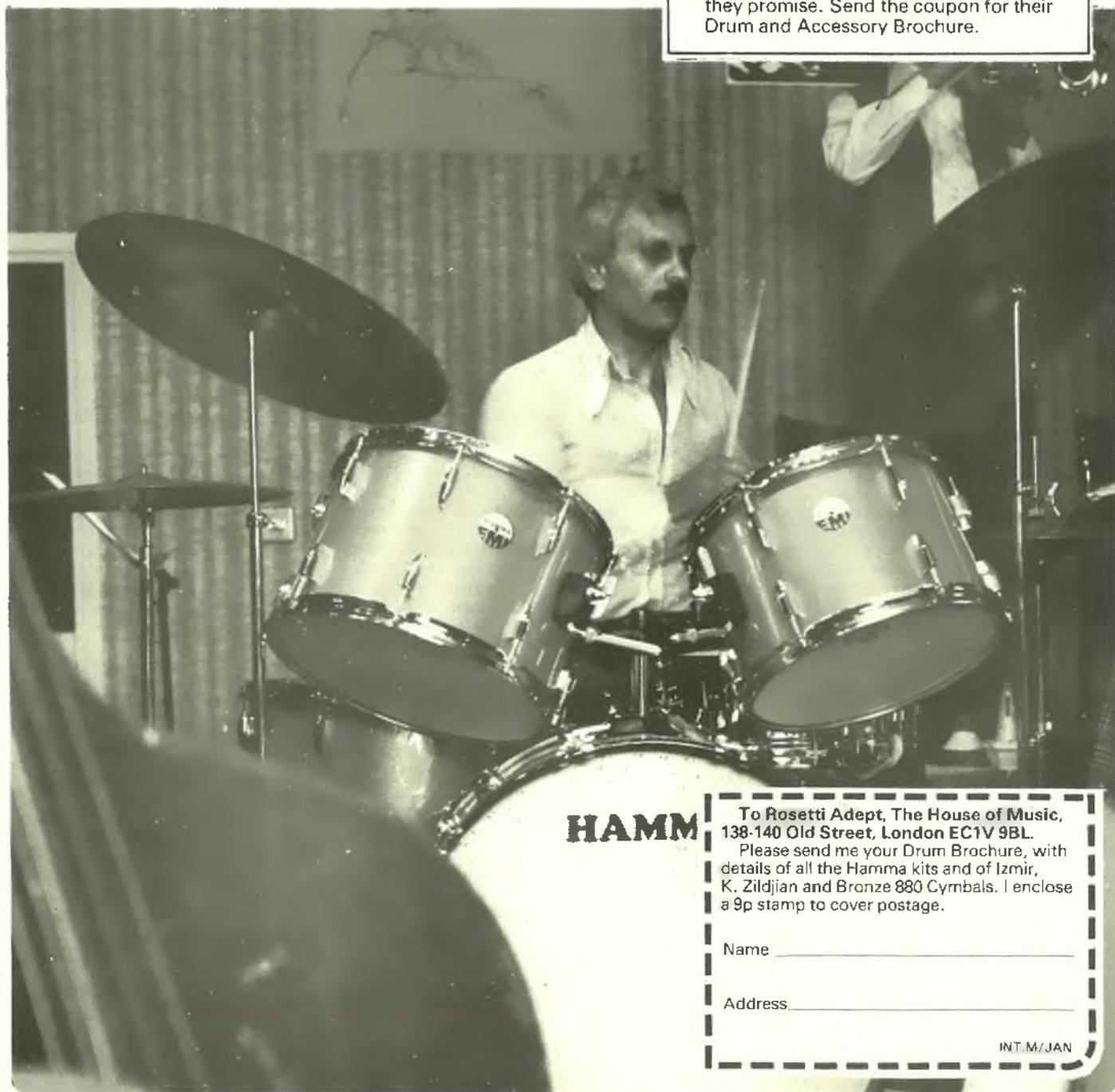


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INT.M/JAN

# Dibble's



Because of the vast numbers of 12" drive units offered to us for evaluation, we have had to mercilessly reduce the list to sensible proportions. We have ended up with one general purpose unit of the type likely to be used for musical instrument amplification or for general PA use, and one twin-cone unit of the type particularly suitable for PA, disco and other wide band applications from each of the manufacturers wishing to participate in our tests. Further, we have split the loudspeakers into two basic groups, those in what can be termed a "standard" category at around the £30 price tag in the shops, and "special" category for the more expensive professional type of unit. Here, we start the series off with a mammoth report on no less than ten different units in the standard category.

The tests have been carried out at the GEC Hirst Research Centre at Wembley by Roy Brooker of GEC under my supervision, using all the facilities of a fully-equipped acoustics laboratory. We have conducted tests on factors that are pertinent to loudspeakers for the music industry and left alone most of the fanciful aspects of testing that are used in the Hi-Fi business. We have concerned ourselves with performance aspects, not the flux density of magnets and other criteria which, essential though they are to the designers, do not seriously concern the end user.

From the comments made in each test, you will be able to get some idea of how a loudspeaker is likely to perform. For example, if we say that a stiff cone assembly is used with a heavily doped paper surround, then you can expect that it will operate well with a lead guitar, keyboards etc. but, for PA use, it is likely to be harsh and on the boomy side. In fact, all the units of this type tested have a rising response in the mid band and this is particularly good for guitar work. Generally, the twin cone types have a rather softer suspension system, a better low frequency performance and certainly better dispersion of high frequencies, making them far more suited to voice and music reproduction and lending themselves to use in tuned reflex enclosures. In fact, you can expect to add another octave to the downward response shown by using a properly designed reflex enclosure.

Impedance is an important point, as any amplifier will perform at its best when loaded with a constant impedance and its power out-

put will be linear at all frequencies — a point often overlooked in loudspeaker system design.

We have carried out these tests without fear or favour and stated our findings based on the test results and on the outcome of a careful scrutiny of the mechanical aspects of each unit. Remember that our testing procedure might be quite different from that employed by the manufacturers, but at least we have applied exactly the same tests to all units and the tests used are relative to expected use. Unfortunately, there are as yet no standards directly applicable to this type of loudspeaker and no standard test procedure has been agreed between manufacturers and we have therefore tried to bridge the gap.

The test procedures used are set out below and the results and comments are laid out on the following pages. Next month we shall look at more 12" units in the "Special" category.

1. **Power** We have measured the 2nd harmonic distortion at the manufacturer's rated input power. If the distortion figure obtained was about (or less than) 5% and the loudspeaker seemed reasonably happy, this was accepted as a confirmation of the manufacturer's rating. Where the distortion level measured was substantially lower than 5%, we retested at a higher power input — usually a 50% or 100% increase. Although we give the higher test power level in our reports, this is for guidance only and should not be taken as an uprating of the loudspeaker without first obtaining the manufacturer's agreement, as there are other factors that have a bearing on power handling capability that we have not investigated. A higher test result might, for example, be taken to indicate that a particular loudspeaker may safely be used with a larger amplifier to obtain better quality within the rated power confines without fear of damage as soon as the first transient peak comes along. This technique gives a much better dynamic range and is widely used in the USA.

2. **Distortion** This is simply the 2nd harmonic distortion figure measured at the manufacturer's power rating.

3. **Sensitivity** We have taken an average of the loudspeaker's mid-band output level measured with an input power of 1 watt with the measuring microphone on the central axis of the loudspeaker at a distance of 1 meter. In order to establish the output level at any other input power, simply add 3db to the figure given for each doubling of input power. If, for example, a particular loudspeaker has a published figure of 96db @ 1 watt, then at 2 watts it can be expected to deliver 99db, at 4 watts; 102db — and so on. These results have not been taken from the filtered pink noise frequency response plot, but from a separate sine wave plot taken for this particular purpose.

4. **Resonance** Our figures in this case will be at variance with those published by the manufacturers. This is due to the fact that we have

chosen to measure the resonance of the loudspeaker mounted in its 50 Ltr infinite baffle enclosure while the manufacturer's figure relates to the free air condition. In view of the fact that loudspeakers are never used in free air, we considered it to be more useful to do an "in-cabinet" test in this respect and, provided that our figure is about 20% to 30% above the manufacturer's free-air figure, we can assume that the manufacturer's figure is about right.

5. **Impedance** Although all manufacturers state a standard impedance for their products, in practice, the stated impedance applies at only a very small band of frequencies. The impedance vs frequency plot shown in Fig. 1 is typical for a 12" general purpose loudspeaker mounted in an enclosure and, although the vertical scale is not shown calibrated, the impedance varies from a low of about 7 ohms to a high of about 30 ohms. The spike at about 100Hz can be disregarded as this is due to system resonance. It will be seen that, in this instance, the 8 ohm rating applies only at about 400Hz. The generally adopted criteria for impedance is that the lowest impedance reached at any frequency must not be less than 0.8 of the stated value and we shall only dwell on this matter in our reports if this is not found to be so for a particular product.

6. **Frequency response** This is the plot shown against the results table for each loudspeaker. It is a filtered pink noise plot and the conditions of measurement were fully described in the introductory article last month. A simple statement of frequency response as being between two points e.g. 50Hz to 10KHz is totally meaningless as it tells us nothing of the deviation between those points. We have therefore published the complete frequency response plot so that the precise performance of a loudspeaker can be assessed.

7. **Polar response** For loudspeakers of this type, it is mainly physics that will dictate the polar response and therefore there is little to be gained by taking up a lot of space with separate plots for each loudspeaker. Instead Figs. 2 and 3 show typical plots at four frequencies for a typical general purpose unit and for a typical twin cone unit — although in the case of the twin cone plot, we used the unit with the widest frequency response in order to get a good plot at 8KHz. It will be seen that, while radiation is fairly uniform for both types at 125Hz and at 1KHz, the general purpose units have narrowed appreciably at 4KHz, and have degenerated into a narrow beam at 8KHz, while the twin cone units have a wide uniform pattern right through the range. In fact, the radiation of the twin cone unit can be expected to narrow appreciably after about 15KHz, depending upon the dimensions and design of the parasitic centre cone, giving therefore about another two octaves of useable spread from the loudspeaker when compared to the general purpose unit.

Impedance vs frequency plot for a typical 12" GP loudspeaker.

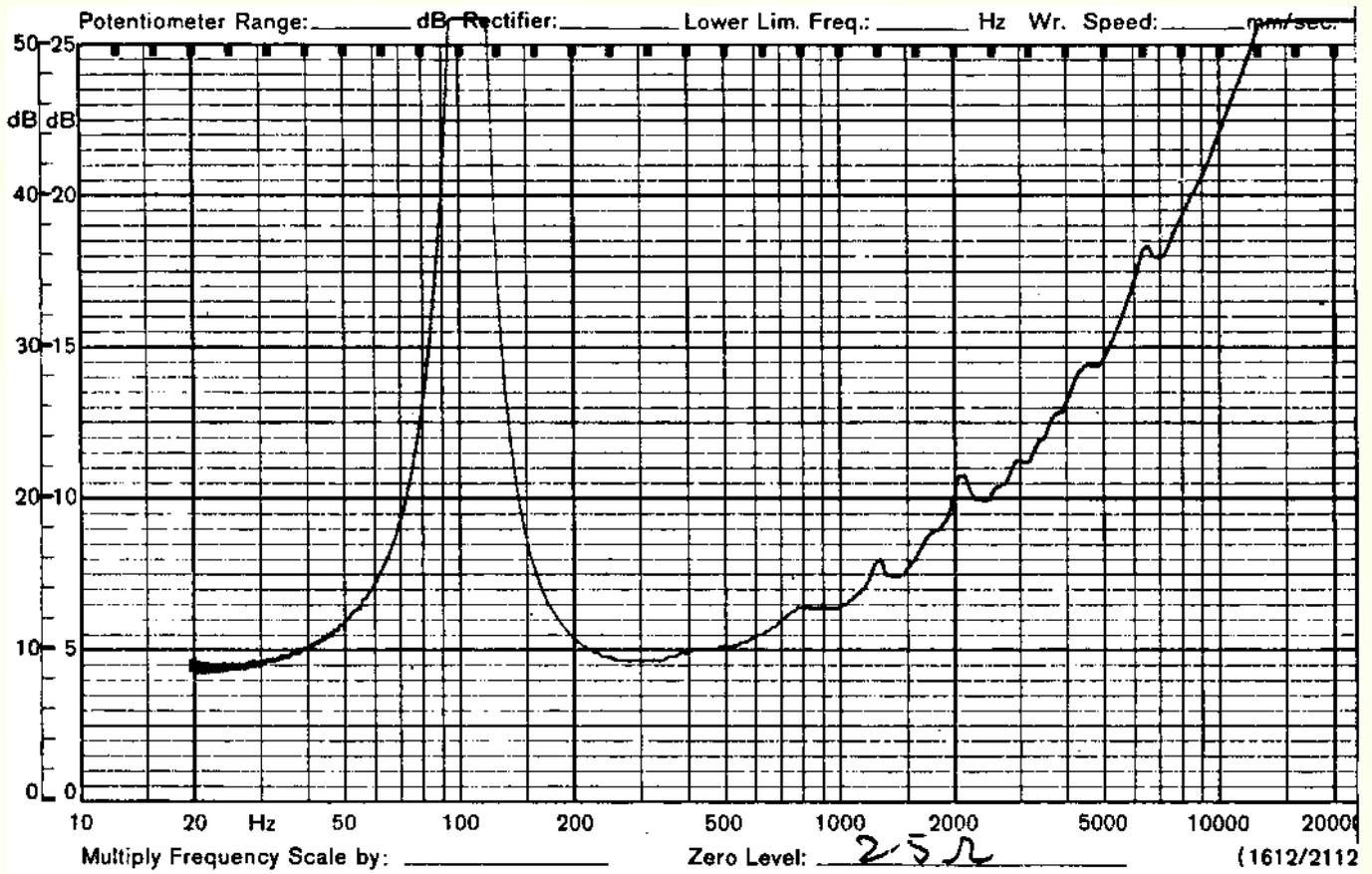


Fig. 1

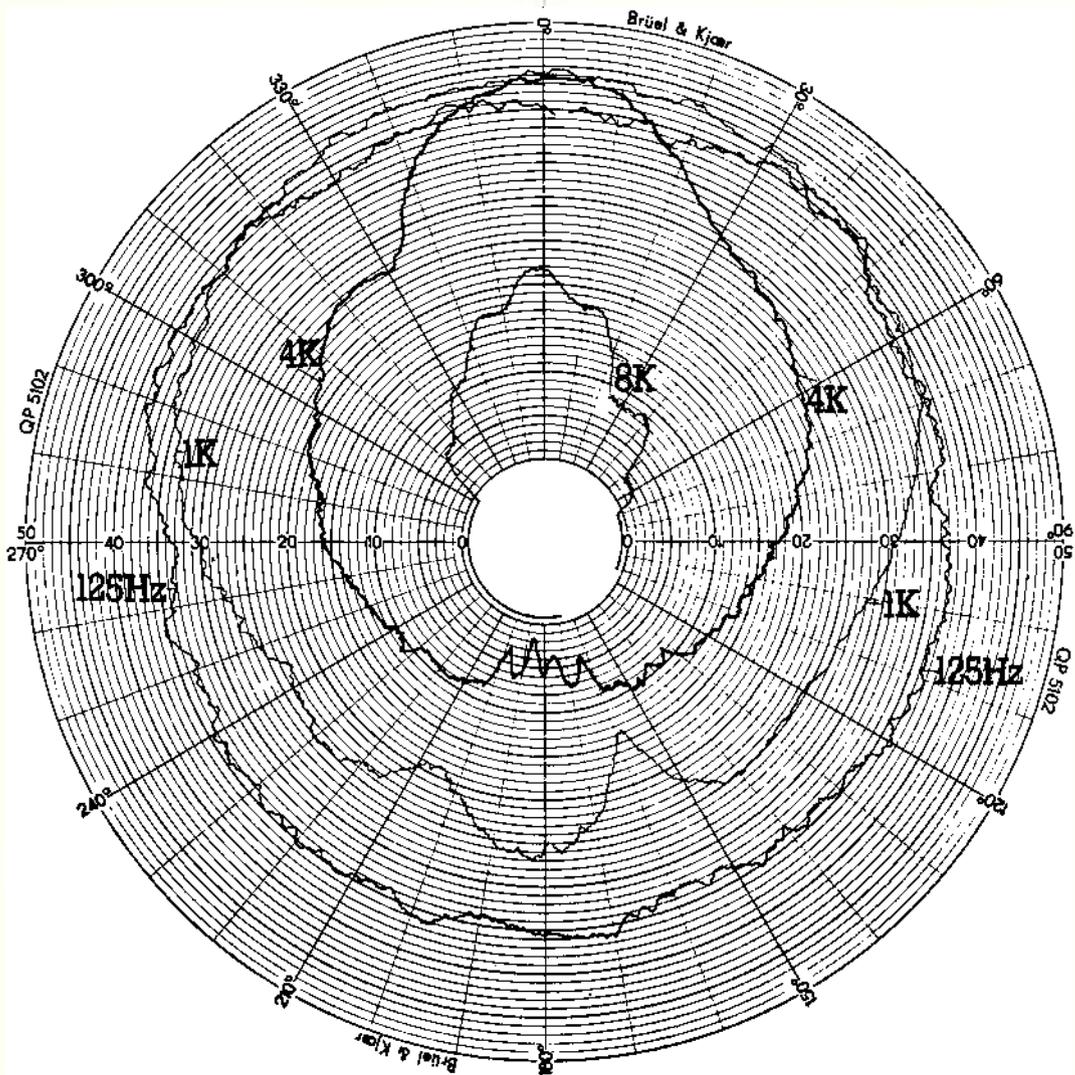


Fig. 2

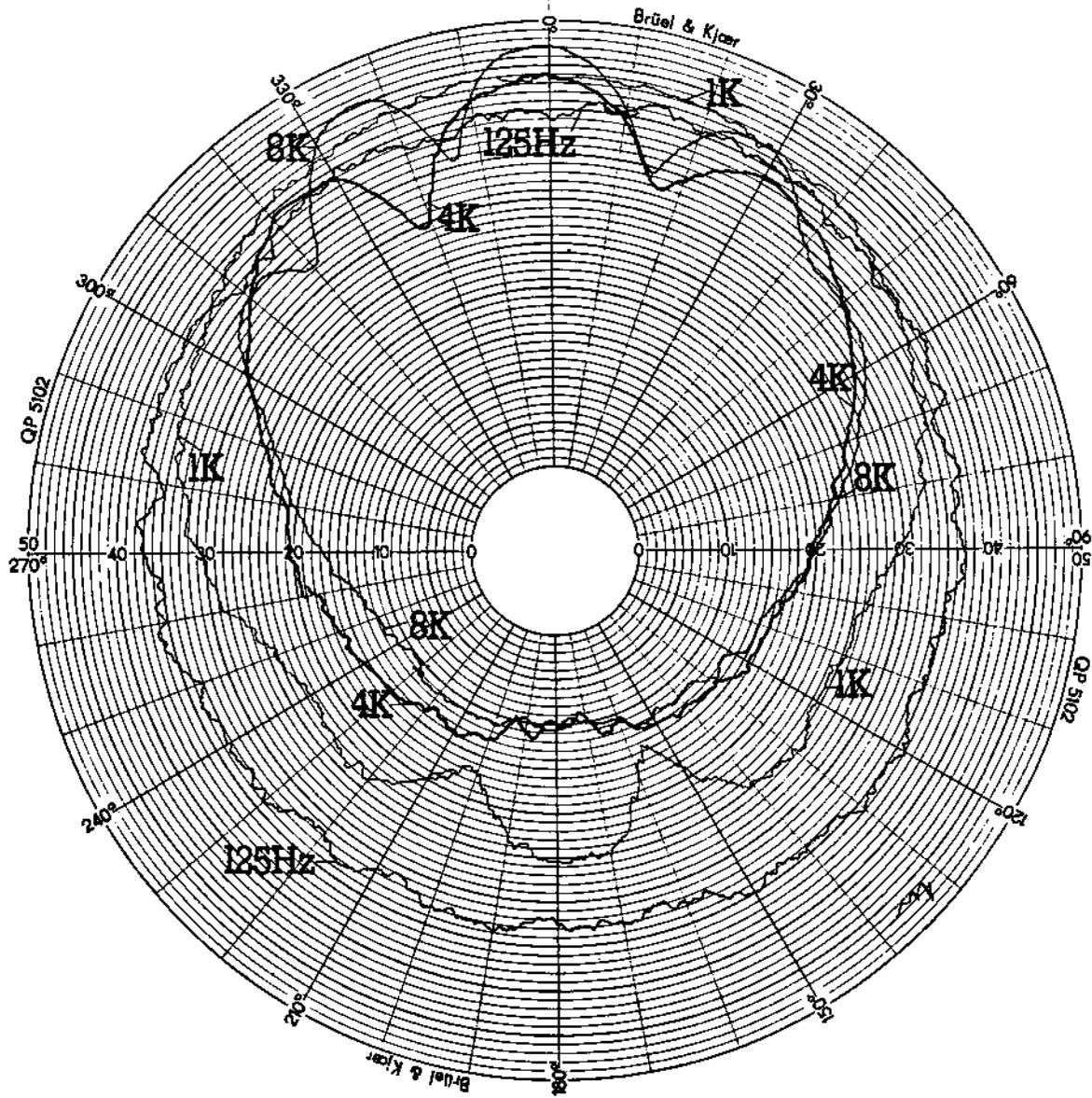
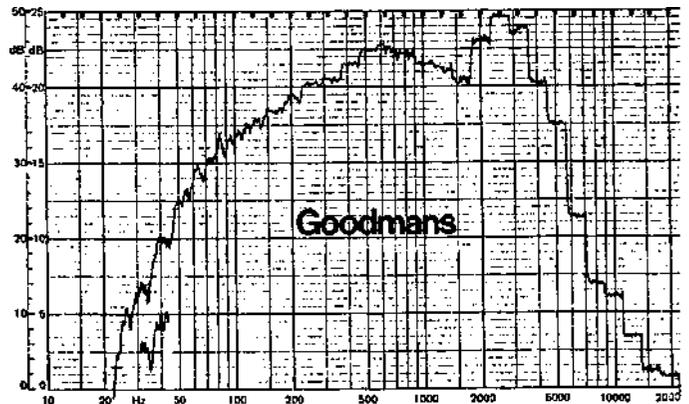


Fig. 3

**Audiom 12F/8**

Parameter	Manufacturer's Rating	Test Result
Power	60w Nominal	60w RMS Sine Wave
Distortion	Not Stated	3% @ 60w
Sensitivity	96db @ 0.4w	97db @ 1w at 1 meter
Resonance	70Hz	90Hz in 50 ltr enclosure
Impedance	8 ohm Nominal	8-25 ohms

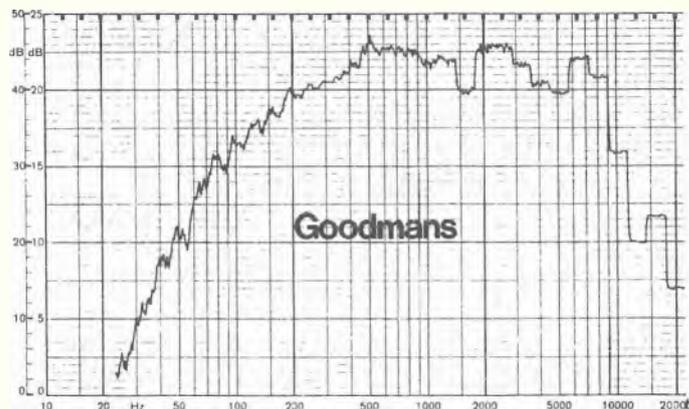
R.R.P. Inc. VAT £29



## Audiom 12P/D

Parameter	Manufacturer's Rating	Test Result
Power	60w Nominal	60w RMS Sine Wave
Distortion	Not Stated	3% @ 60w
Sensitivity	96db @ 0.6w	96db @ 1w at 1 meter
Resonance	55Hz	110Hz in 50 ltr enclosure
Impedance	8 ohm Nominal	7-28 ohms

R.R.P. Inc. VAT £31



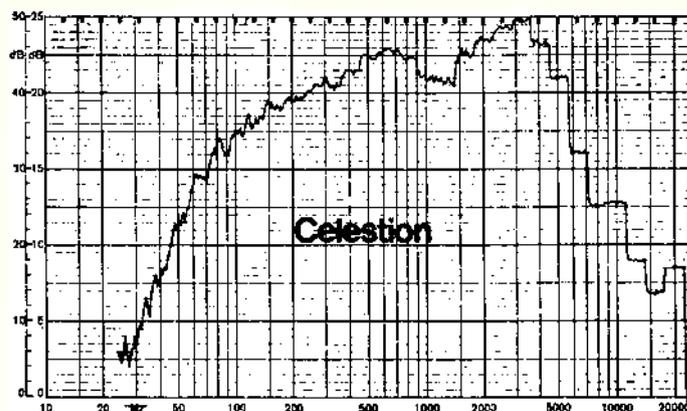
Very basic pressed 18swg steel chassis intended for rear mounting, but could easily be front mounted with additional gasket – not supplied. Simple solder tag terminals. 12P/G has a deep ribbed cone with stiff doped paper surround and dural centre dome for midrange “bite”. 12P/D has parabolic plain cone, slightly more compliant doped paper surround and is fitted with a parasitic HF radiator to extend the high frequencies and provide better dispersion characteristics (see text and polar response plot). Both performed well, manufacturer's power rating confirmed although sensitivity figures were found to be 3 – 4 db better than our tests showed and the manufacturer's frequency response plot was found to be somewhat idealised. Useful frequency response is 70Hz to 6KHz for the 12P/G and 60Hz to 11KHz for the 12P/D at –20db points according to our results. The in-cabinet resonance for the 12P/D is double the claimed free air resonance and is certainly higher than would be expected if the free air figure is in fact the 55Hz claimed.

## CELESTION

### G12/H

Parameter	Manufacturer's Rating	Test Result
Power	30w RMS	30w RMS Sine Wave
Distortion	Not Stated	5% @ 30w
Sensitivity	Not Stated	97db @ 1w at 1 meter
Resonance	75Hz	100Hz in 50 ltr enclosure
Impedance	15 ohm	15.5 – 45 ohms

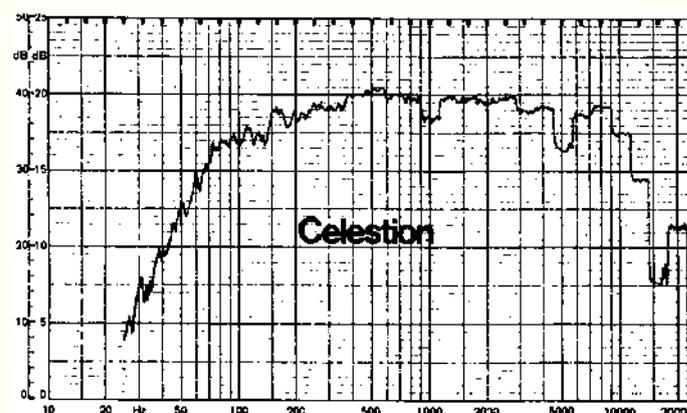
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### G12/75

Parameter	Manufacturer's Rating	Test Result
Power	75w RMS	75w RMS Sine Wave
Distortion	Not Stated	3% @ 75w
Sensitivity	Not Stated	93db @ 1w at 1 meter
Resonance	35Hz	70Hz in 50 ltr enclosure
Impedance	15 ohm	15.5 – 45 ohms

R.R.P. Inc. VAT £32.02



As pressed steel chassis go, these are probably of the best, with rolled edges for additional bracing and rigidity and nicely finished. Obviously designed before front mounting came into vogue, but this can be arranged with care and an additional gasket. Solder tag terminals. Feed wires look rather fragile and have a brittle feel – could be a source of trouble. G12/H has a heavily doped paper suspension system resulting in a particularly stiff cone with linen dust cover. Manufacturer's power rating confirmed but claimed frequency response of 40Hz to 8KHz is felt to be somewhat exaggerated. 70Hz to 7KHz would be more realistic from our tests and this is at –20db points.

It is interesting to note that this is the only unit tested that is not fitted with an aluminium type centre dome, but it has as good, if not better, mid-range response when compared with its counterparts that are fitted with domes. Also note that, at 30 watts, it generates as much sound output as say the Goodmans 12P/G at 60 watts. Little wonder that this unit is so popular at its price.

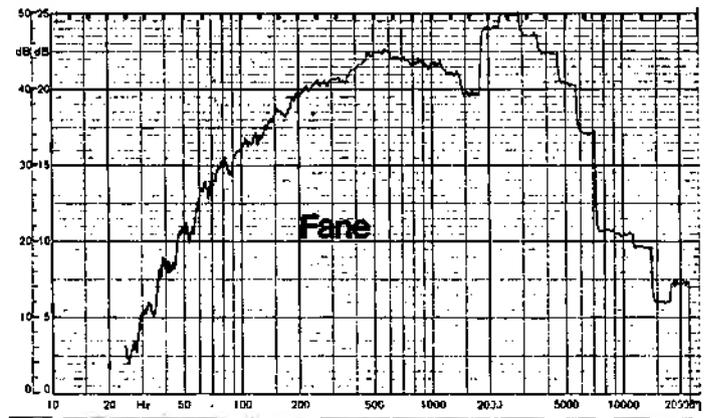
The G12/75 has a much softer, heavier cone system with a concertina-type linen suspension and parasitic HF radiator – would probably benefit from a reflex type enclosure. This unit has a nice “feel” about it and, although noticeably less sensitive than its competition, it has usefully smooth response over a range of 40Hz to 12KHz at –20db points. In view of its particularly low distortion at the rated power, we re-ran the test at 100 watts and the loudspeaker was quite happy at this level.

**FANE**

**Guitar 80/L**

Parameter	Manufacturer's Rating	Test Result
Power	80w RMS	80w RMS Sine Wave
Distortion	Not Stated	3% at 80w
Sensitivity	'Unusually High'	97db @ 1w at 1 meter
Resonance	90Hz	110Hz in 50 ltr enclosure
Impedance	8 ohm	8-22 ohms

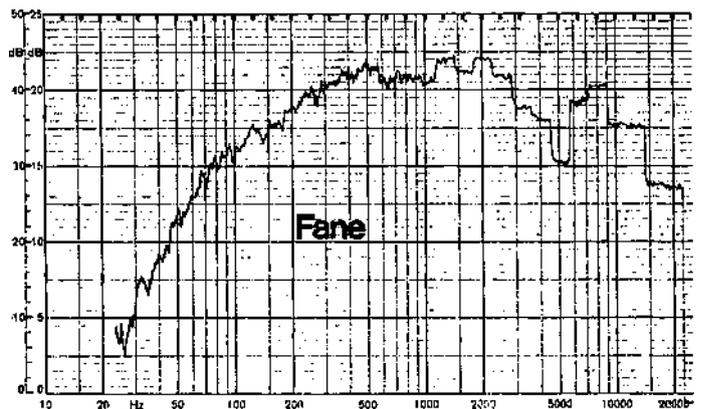
R.P. Inc. VAT £27.00



**Disco 80**

Parameter	Manufacturer's Rating	Test Result
Power	80w RMS	80w RMS Sine Wave
Distortion	Not Stated	3% @ 80w
Sensitivity	'Unusually High'	94db @ 1w at 1 meter
Resonance	55Hz	80Hz in 50 ltr enclosure
Impedance	8 ohm	9.5-40 ohms

R.P. Inc. VAT £29.00



Sensible cast chassis obviously intended for rear mounting, although front mounting would be possible with great care, using clamps instead of the bolt holes provided and with the addition of a suitable gasket. Nicely finished. Guitar 80/L has a particularly stiff cone system, the front suspension being of plastiflex treated paper and a small vented centre dome is employed. According to our tests, its useful frequency response would be about 80Hz to 7KHz at -20db points rather than the 70Hz to 9KHz claimed. Also, we cannot see how the 'Unusually High' sensitivity claimed for the units is justified as, in both cases, they are hitting the norm for similar units tested. Nevertheless, both loudspeakers performed well, both were completely at ease at their rated 80 watts input power and both seemed quite happy at 120 watts without excessive distortion.

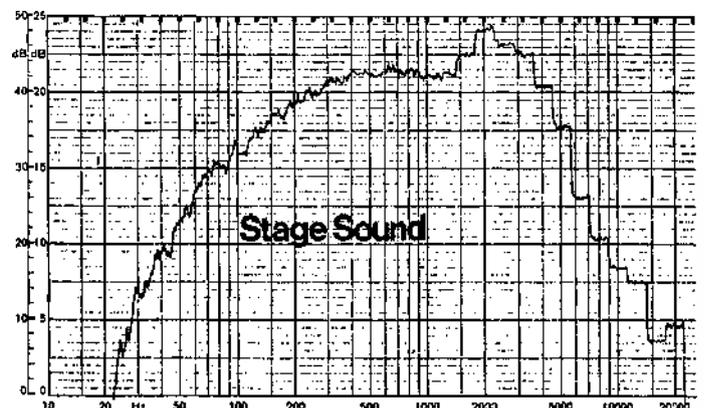
The Disco 80 is fitted with a smooth parabolic cone, a compliant linen suspension and a parasitic HF radiator. The feed wires on our sample were found to be on the short side considering the amount of cone movement to be expected from a unit of this type and could be prone to restrict cone movement and subsequently fracture. Useful frequency response 60Hz to 20KHz at -20db points compared with 50Hz to only 15KHz claimed, although somewhat ragged as the plot above shows. These loudspeakers are an unusual combination of high power handling coupled with good sensitivity and low order distortion and must be good value at the prices offered.

**STAGESOUND**

**ST1275/GP**

Parameter	Manufacturer's Rating	Test Result
Power	75w unspec.	75w RMS Sine Wave
Distortion	Not Stated	2% @ 75w
Sensitivity	Not Stated	95db @ 1w 1 meter
Resonance	Not Stated	90Hz in 50 ltr enclosure
Impedance	8 ohm	8-22.5 ohms

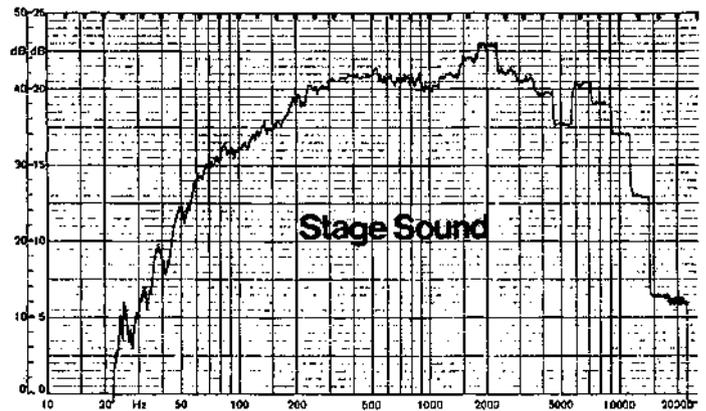
R.P. Inc. VAT £28.60



**ST1275/TC**

Parameter	Manufacturer's Rating	Test Result
Power	75w unspec	75w RMS Sine Wave
Distortion	Not Stated	2% @ 75w
Sensitivity	Not Stated	94db @ 1w @ 1 meter
Resonance	Not Stated	75Hz in 50 ltr enclosure
Impedance	8 ohm	8.5-30 ohms

**R.R.P. Inc. VAT £29.70**



Very crude pressed chassis with dangerously sharp raw edges and no attempt at bracing the structure. Suitable for front or rear mounting and gaskets fitted for both. Termination is by very small solder tags on a scrumpy paxoline panel. ST1275/GP has the usual stiff cone assembly with treated corrugated paper surround and aluminium centre dome, while the TC version has a rather nice compliant cone assembly with linen suspension and parasitic HF radiator, not unlike the Celestion G12/75 assembly. Both units performed well and met the manufacturers 75w power rating. The GP model has a claimed useful response of 40Hz to 8KHz but, according to our tests, this is somewhat exaggerated and 70Hz to 6KHz would be more realistic at -20db points.

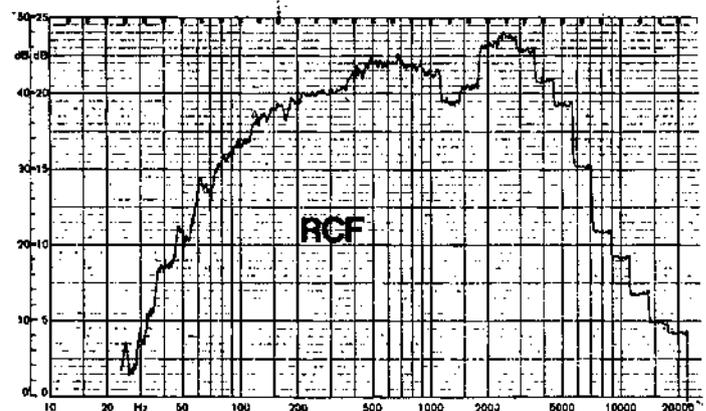
The TC, however, is rated at 40Hz to 15KHz and we found this to be about right. There is a notable absence of any useful labelling in these loudspeakers, the only information given being the impedance marked by hand with a ball point pen over the "Stagesound" label. Also, the packing was totally inadequate and one set of samples arrived damaged after transit by Securicor! We suspect that these loudspeakers are actually manufactured by McKenzie Acoustics and would strongly recommend a re-appraisal of detail if these units are to compete in the market at these prices. I actually cut my fingers on the sharp edges of the chassis during tests!

**RCF**

**L12/10**

Parameter	Manufacturer's Rating	Test Result
Power	40w Unspec	40w RMS Sine Wave
Distortion	Not Stated	6% @ 40w
Sensitivity	Not Stated	95db @ 1w @ 1 meter
Resonance	70Hz	110Hz in 50 ltr enclosure
Impedance	8 ohms	8.5-30 ohms

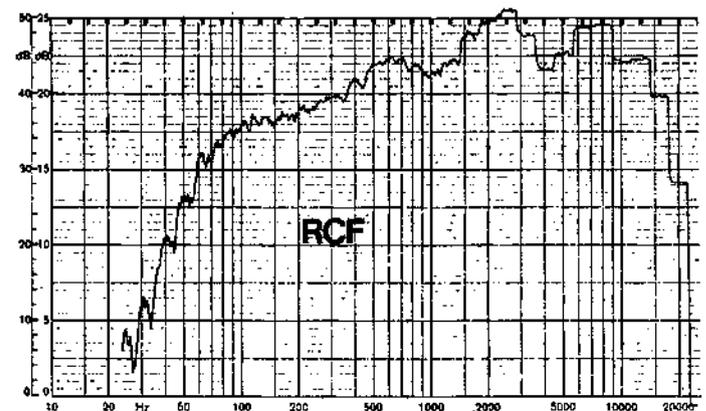
**R.R.P. Inc. VAT £32.11**



**L12/31**

Parameter	Manufacturer's Rating	Test Result
Power	30w unspec	30w RMS Sine Wave
Distortion	Not Stated	2% @ 30w
Sensitivity	Not Stated	99db @ 1w @ 1 meter
Resonance	50Hz	90Hz in 50 ltr enclosure
Impedance	8 ohm	6.5-12.5 ohms

**R.R.P. Inc. VAT £27.82**



Substantial cast aluminium spoked chassis of exceptional quality and finish for a loudspeaker in the "standard" price bracket. Suitable for front or rear mounting but gasket (unusually of felt instead of cork) only fitted for conventional mounting. Sensible solder tag terminals. The L12/10 has a light ribbed cone with stiff doped corrugated paper suspension and vented alloy dome. The unit performed well, was quite happy at its rated 40w power input and actually exceeded the manufacturer's frequency response figures by returning a respectable 60Hz to 7KHz @ -20db points instead of the 70Hz to 8KHz claimed. The L12/31 (in fact, we tested an L12/14, but are assured by the importers that this is the same unit under a new type number) is of particular interest as it is totally different from its competitors.

The cone is a very light smooth assembly with stiff doped paper suspension and an unusual type of parasitic HF radiator that I have not seen before. It has an unusually smooth frequency response for this type of loudspeaker over a range of 60Hz to 18KHz (50Hz - 15KHz claimed) and an amazing sensitivity figure of 99db at 1 watt. Also, it is virtually a constant impedance transducer, with its impedance rising to only 12.5 ohms compared to anything up to 40 ohms from other manufacturers. Whilst both units confirmed the manufacturer's power ratings, the L12/31 showed very little distortion and on a re-test at 50 watts, this particular unit still showed a lower distortion figure than most of its competitors at the normal rated power level. However, we do not recommend an uprating for the L12/10.



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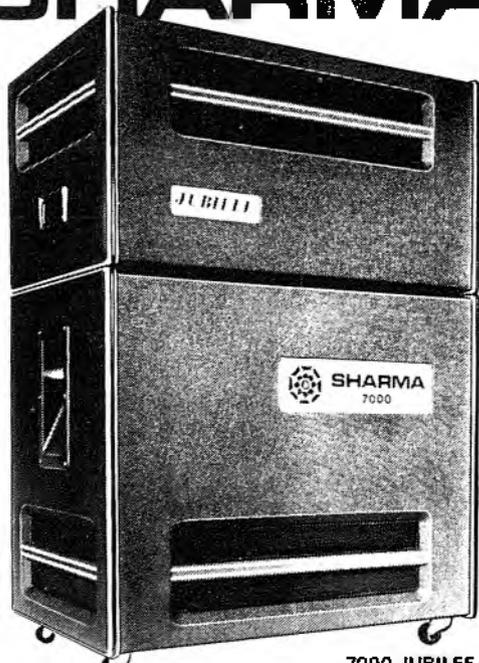
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# Build a Mixer

## PART 5

by Mark Sawicki MSc (Eng), Assoc MIEE, MAES

Continuing with our 'BUILD A MIXER' series, this month we shall be dealing with two more circuits: the Headphones driving amplifier, and the power supply. As I mentioned previously in last month's article (Fig. 1) the output pin 'G' provides the necessary drive for the headphones amplifier, it is a well-proven and extremely simple design consisting of only three active devices: IC 14 (741N) and two transistors TR2 (2N 3053) and TR3 (2N 1132).

This amplifier will drive a pair of standard 8 Ohms headphones as well as 600 Ohms impedance headphone. The required phones volume level can be adjusted by using the RV4 potentiometer and a ¼" jack socket (SK. 1 Fig. 1) which should be mounted on the front side of the mixer cabinet in such a way as to allow for convenient monitoring operation by the user.

A complete circuit diagram of the headphones amplifier is presented in Fig. 1. This amplifier will deliver an

approximate 500 mW of power to the headset with less than 0.5% T.H.D. over the entire audio frequency band.

The next circuit presented in Fig. 2 is the power supply system consisting of a basic power supply and regulator board. The specification of suitable power supplies plays an important part in the design of any circuit employing integrated circuits. Unfortunately, the cost of close tolerance supplies rises sharply with increased demands for stability, regulation, etc. however, it should be pointed out that a small inherent design of monolithic IC family with a low-power consumption will reduce the problems attached to providing high stability supplies.

Consequently, we decided it would be best to use such a universal circuit allowing the constructor a two-version power supply configuration. In order to have a simple and non-stabilised but economic power supply unit (see Fig. 2) the use of terminals marked X(+) —

positive non-stabilised, Z (—) — negative non-stabilised, and Y — Zero volts is incorporated. If deciding to use the whole circuit, the above mentioned terminals X,Y,Z, remain connected to the regulator board and your output terminals will be:

US (+) — positive stabilised, US (—) — negative stabilised and 0 Volts, these will then provide a regulated voltage output. The actual power supply regulator circuit is of a popularly known type of configuration, being reliable and using the common 2N 3053's as power transistors ( $P_T = 800\text{mW}$ ;  $I_C = 1\text{A}$ ;  $V_{CE} = 40\text{V}$ ).

The symmetrical drive for TR4 and TR8 is achieved by two pairs of BC 184's and BC 214's respectively. Zener Diodes D6 (12v) and D7 (11v) being of the popular BZX61 series or any other similar type will complete our main circuit elements, and the two large 6800 uf electrolytics will act as smoothing capacitors.

LIST OF COMPONENTS	
<b>Resistors:</b>	<b>Capacitors:</b>
R1 10 Kohms	C1 33µF 50v miniature electrolytic
R2 51 Kohms	C2 10 µf/25v electrolytic
R3 4.7 Kohms	C3 6800 µf/25v electrolytic
R4 4.7 Kohms	C4 6800 µf/25v electrolytic
R5 180 Ohms	C5 10 µf/25v electrolytic
R6 47 Ohms	C6 10 µf/25v electrolytic
R7 2.2 Ohms	C7 10 µf/25v electrolytic
R8 15 Kohms	C8 10µf/25v electrolytic
R9 15 Kohms	C9 100 nF ceramic
R10 470 Ohms	C10 100 nF ceramic
R11 2.2 Ohms	
<b>Semiconductors:</b>	<b>Miscellaneous:</b>
IC14 741N	1 ¼" PCB socket
TR2 2N3053	2 8 Pin DIL IC Holder
TR3 2N1132	3 220 — 240v/12v—0v/12v/20v/0v Mains transformer
TR4 2N3053	4 200mA/200v Anti Surge fuse and fuse holder
TR5 BC184	5 0.1 P D T Mains toggle switch
TR6 BC184	6 Two min size 250v neon indicator (Red — anti-flicker — OR)
TR7 BC214	7 Three pin rectangular (I.C.C.I) mains connector socket (tag with relevant lead)
TR8 2N3053	8 0.1" stripboard, nuts, washers, bolts, coloured wires etc.
D1 1N4148	
D2 1N4001	
D3 1N4001	
D4 1N4001	
D5 1N4001	
D6 12V Zener Diode (BZX61 series or similar)	
D7 11V Zener Diode (BZX61 series or similar)	
D8 1N4001	
D9 1N4001	

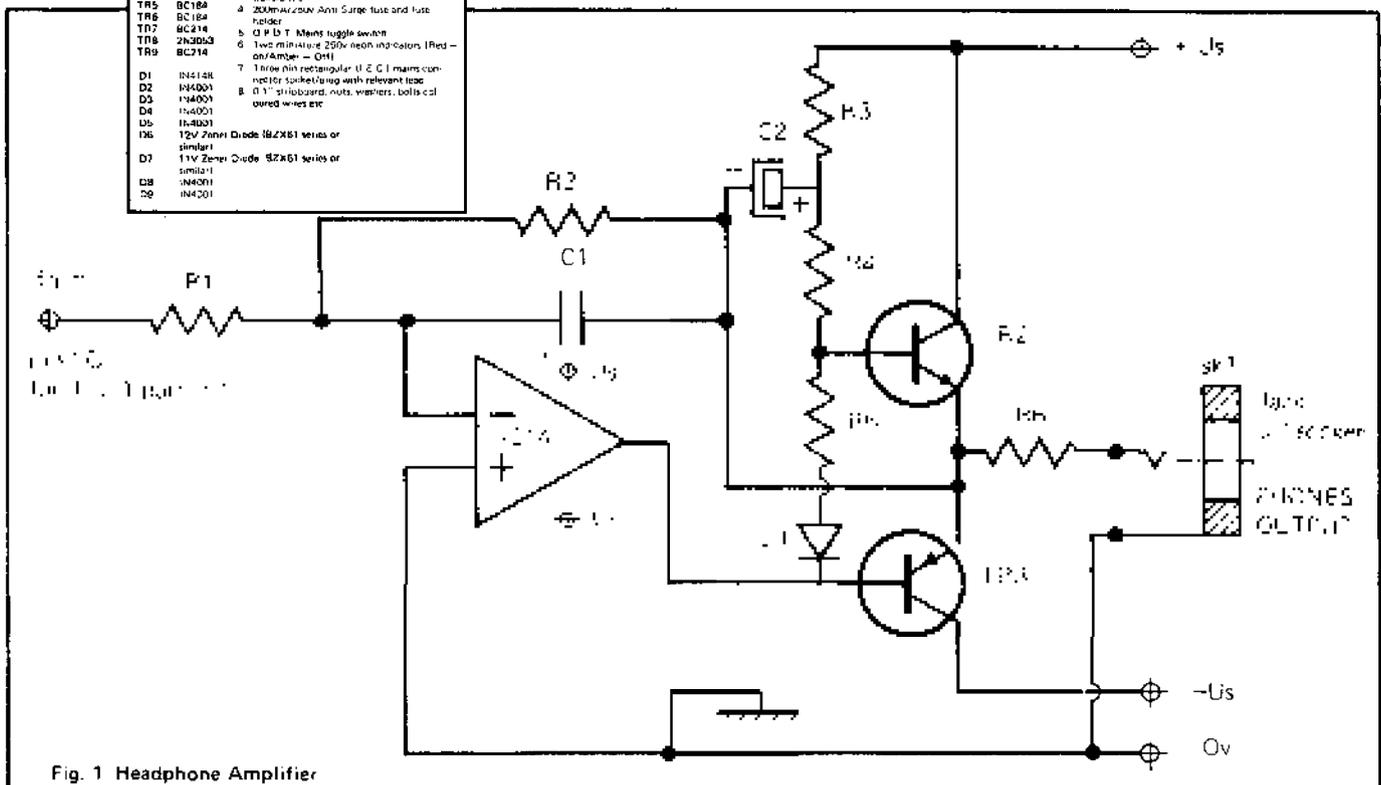


Fig. 1 Headphone Amplifier

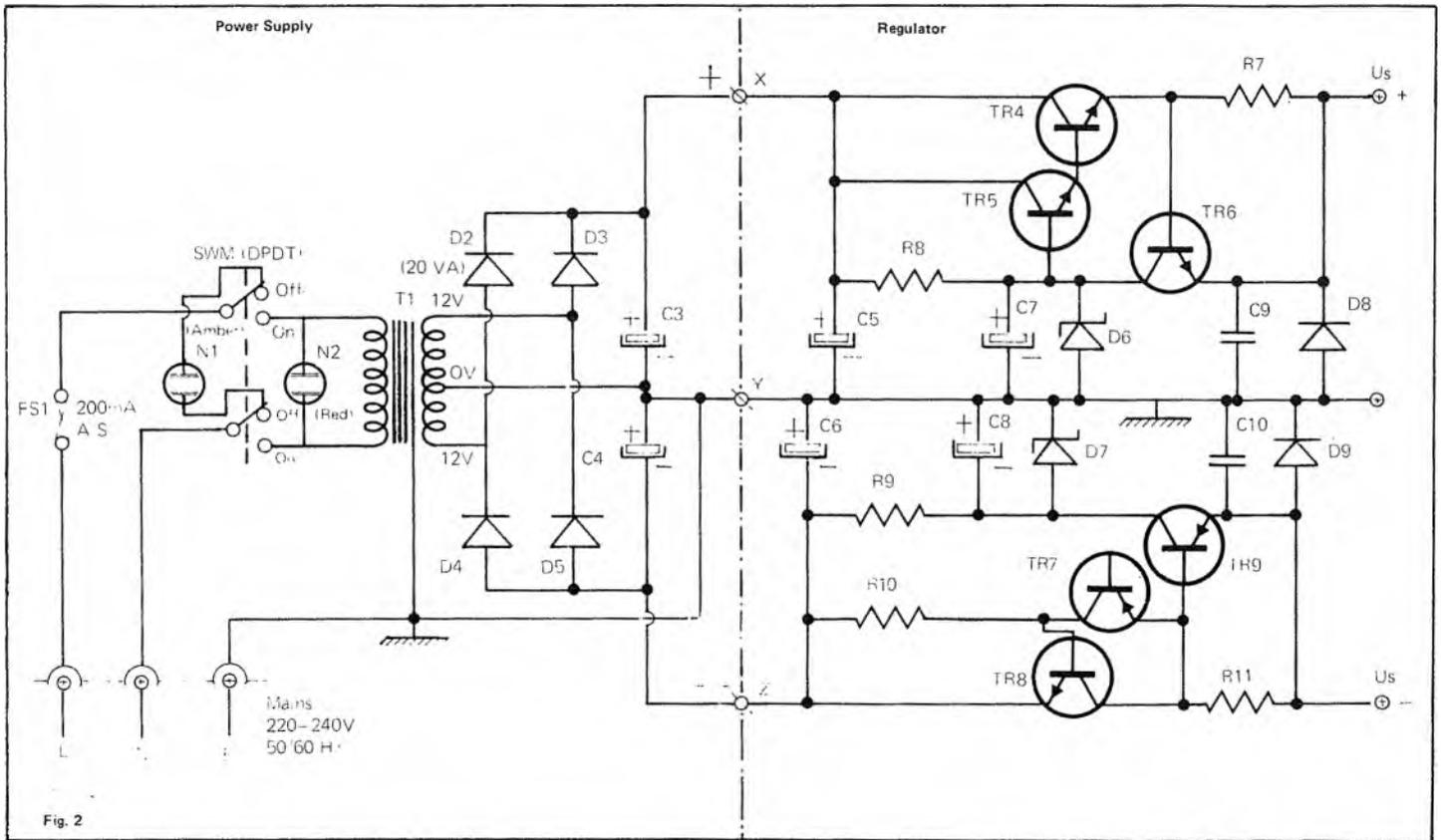


Fig. 2

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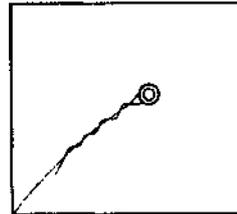
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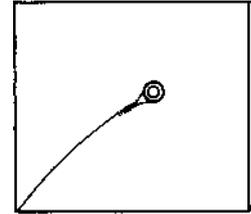
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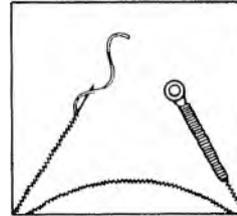
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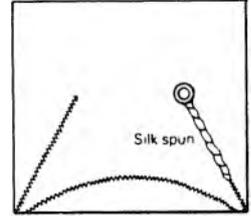
Usual method



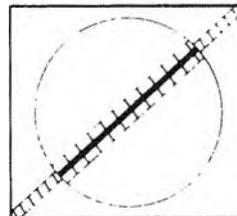
Sounder method



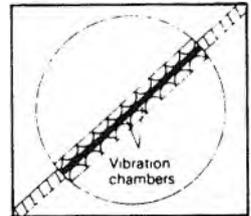
Usual method



Sounder method



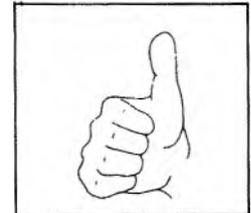
Usual method



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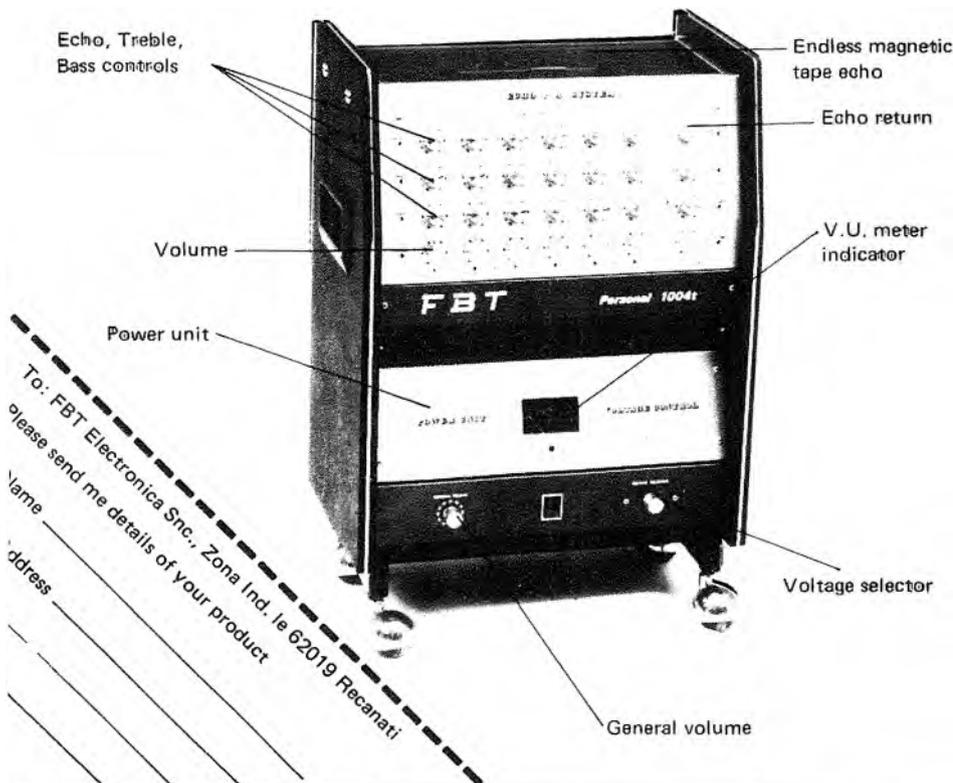
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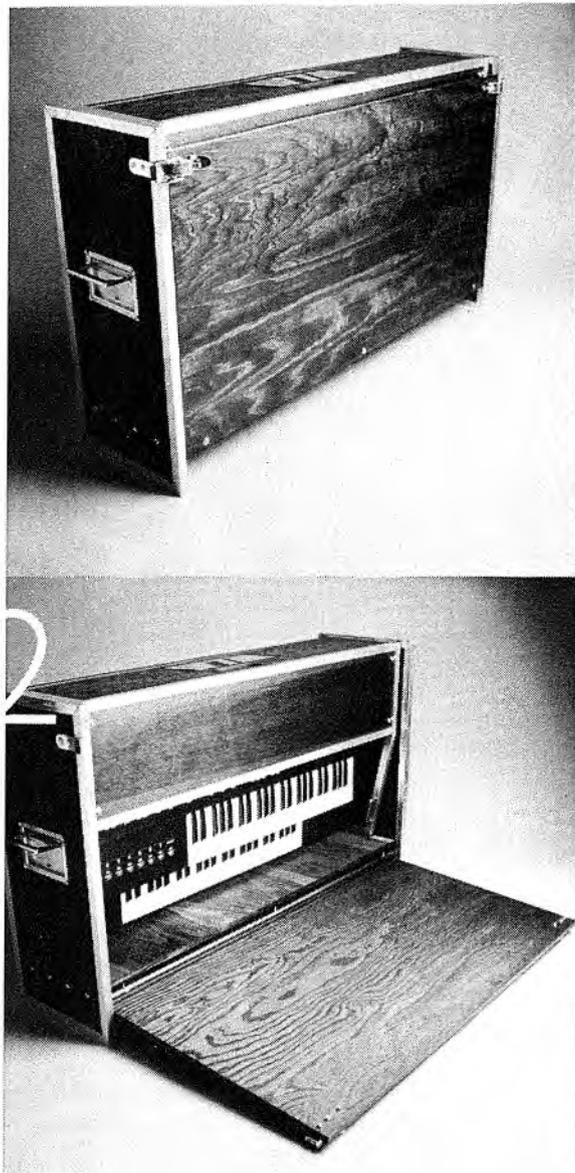
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Finland is not known internationally for producing musical instruments. The world's trade has visited the country constantly over the last ten years and Finland is known for being quite a lively, if small, market, but instruments with an international reputation have yet to be produced there.

WLM is about to change all that. The company is situated in a city called Karkkila, about 100 miles from the capital, Helsinki. The country is rugged and sparsely populated and the organs have the strong simple look that seems to pervade everything emanating from this country.

The company is three years old and, like most musical instrument companies, it was set up by skilled engineers who also happened to be keen musicians. Two models of organ are produced, the "Hit" portable and the "Beat" which is intended for home use. Neither organ owes anything to any other organ in production as far as styling is concerned.

Perhaps the major selling point of the organ (both models) is that the tone is totally draw-bar controlled. 18 drawbars give the player an extremely wide range of tones, a touch sensitive tabs beside the upper manual operate pre-set voices. There are no un-necessary frills on these instruments. You won't find any automatic chord accompaniments, any walking bass or an automatic glissandos. They are electronic organs pure and simple.

"We feel that modern organs have lost that biting sound that was so popular in rock music 15 years ago," WLM's Managing Director Matti Vanhanen told me when I visited the factory recently. "We believe that we have managed to build an organ with that bite and attack and we also feel that drawbars are the only correct method of achieving good tones."

It is obvious that any musicians agree with him. Marketing Manager of WLM is the much travelled and well-known Herbie Katz. He's been spreading the WLM word internationally for the last

year or so and in 1977 the organs were exported to Sweden, Switzerland, Germany, Austria, France, Belgium, Italy and Britain. In Britain the distribution of these instruments is handled by Mr. Rick Brown.

Because of the tremendous growth potential inherent in the WLM market the Finnish government has taken a strong interest in the company and today WLM is 59 per cent owned by a Government Sponsored organisation known as Sponsor Oy. This organisation is established to encourage growing organisation and to further the interests of Finland's exporting industries.

Production of WLM organs takes place in a converted workers' meeting hall in the small city. About 30 people are employed producing the organs and the company has taken the decision to

remain highly specialised rather than to diversify before the world portable organ market has been conquered.

The "Hit" organ is unique in many respects. The instrument is built into a folding flight case. When assembled the bottom half of the flight case acts as an attractive "console" that supports the keyboard section, but during transit the organs fold together and locks for complete protection.

As WLM states so boldly in their ads "Ears Can't Lie." The company insists that the principal sales point of WLM organs is the sound. They say that no other electronic organ available is capable of producing the "tone wheel" type of sound they have managed to build into the WLM "Hit". From the little I have heard, I think they may be right. **Ray Hammond**



L—R Matti Vanhanen and Herbie Katz demonstrate the "foldability" of the WLM hit.

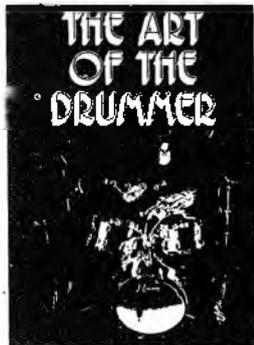


WLM hits on the production line

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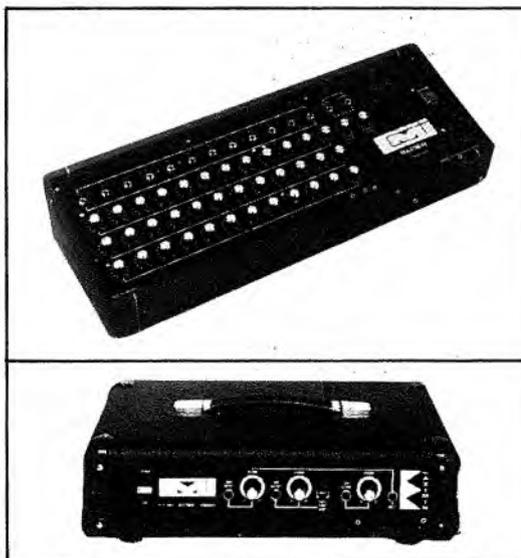
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# Sneaky Preview



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# FRANKFURT 78

than speakers from other manufacturers capable of handling similar power.

In the last year or so Bose have been busy introducing new products in their hi-fi range and it may be that there hasn't been sufficient time for the development of new professional products for this year's Spring Show.

Bose bietet einen der ungewöhnlichsten Lautsprecher in der Musikindustrie. Dr. Amar Bose ist berühmt wegen seiner Theorie über "reflektierten Schall", und seine für Berufsmusiker beabsichtigten Lautsprecher sind beträchtlich kleiner und leichter als die anderer Hersteller, obwohl sie ähnliche Leistungen haben.

Im letzten Jahr hat sich Bose damit befaßt, ihr HiFi Programm durch neue Produkte zu erweitern, und es besteht die Möglichkeit, daß die Firma bis zur diesjährigen Frühlingmesse nicht genug Zeit hatte, neue Profiprodukte zu entwickeln.

Gli altoparlanti Bose sono tra i meno convenzionali nel campo dell'industria musicale. Il Dott. Amar Bose è celebre per la sua teoria dei "suoni riflessi" e i suoi altoparlanti per uso professionale sono considerevolmente più piccoli e più leggeri di quelli realizzati da altre ditte per scopi consimili.

In quest'ultimo anno la ditta Bose ha introdotto nuovi modelli nella propria gamma di attrezzature hi-fi, e questo spiega perchè non ha avuto il tempo di sviluppare nuovi prodotti per la Fiera di Primavera di Francoforte.

Bose sont parmi les haut-parleurs les moins conventionnels dans l'industrie de la musique. Dr. Amar Bose est bien connu pour ses théories sur le "son réfléchi" et ses haut-parleurs pour utilisation professionnelle sont nettement plus petits et plus légers que des enceintes fabriquées par d'autres sociétés et pouvant traiter une puissance semblable.

Depuis un ou deux ans Bose ont lancé nombre de produits nouveaux dans la gamme hi-fi et il se pourrait qu'il n'y ait pas eu suffisamment de temps pour développer d'autres produits professionnels nouveaux pour la Foire du Printemps cette année.

ボースは楽器工業界で最も先進的のラウドスピーカーの一つです。アマール・ボース博士は、彼の「反射音響」理論で有名で、職業家のためにつくられた彼のラウドスピーカー、同じ電力が及ぶ他のメーカーのスピーカーに比べて、3割小さいと主張しています。昨年頃からボースは従来のハイファイに特化した製品を輸入し始めました。今年、春のショーに職業用製品の開発を急ぐには時間的に無理があるかもしれません。

## British Music Strings Ltd. Pontygwindy Industrial Estate, Caerphilly, Wales.

The company's range of international music strings will be on show, including Sound City under its new pack, Londoner, St. David, Cathedral showing its new range of violin, cello, viola, and double bass in metal and gut. Sound City will be introducing a new Custom Gauge Range dispenser. Summit will be on show with its tropical range.

Also from BMS will be the new range of Phoenix instrument amplification, featuring a 100 watt amp with valves and new styling with speakers to match. Two slave units, a PA unit and an additional range of speakers, none of which have been seen before, will be displayed.

A range of accessories, including guitar bags, a new tambourine with tunable head, recorders, kazoo, nylon finger and thumb picks will be shown together with a range of guitars and microphones and a new budget price practice amp.

On the stand will be George Osztreicher, Alan Marcuson, Roger Clyne, Dave Mann and the well-known international guitarist, John Verrity.

Die Firma führt auf der Messe ihr Programm an internationalen Musiksaiten vor, einschließlich Sound City in der neuen Packung, Londoner, St. David, Cathedral, und die neue Serie für Violine, Cello, Viola und Kontrabass aus Metall und Darm. Sound City stellt einen neuen Custom Gauge Range Dispenser vor, und Summit wird auf der Messe mit der Tropenserie vertreten.

BMS zeigt ebenfalls den neuen Bereich an Phoenix-Instrumentverstärkern mit 100 Watt, Röhren, neuem Stil und passenden Lautsprechern. Zwei Fremdsynchronisierungseinrichtungen, eine Beschallungseinheit und eine zusätzliche Serie von Lautsprechern, die noch nie gesehen wurden, werden auch ausgestellt.

Die Auslage umfaßt noch verschiedenes Zubehör, wie Taschen für Gitarren, eine neue Schellentrommel mit abstimmbarem Kopf, Aufnahmegeräte, Rohrflöten, Nylon-Finger- und Daumenpicks, eine Serie von Gitarren und Mikrofonen und ein neuer Übungsverstärker in niedriger Preislage.

Auf dem Stand befinden sich George Osztreicher, Alan Marcuson, Roger Clyne, Dave Mann und der bekannte internationale Gitarrist John Verrity.

Sarà esposto il campionario di corde internazionali per strumenti di corde internazionali per strumenti della compagnia, compresa la Sound City nel suo nuovo imballaggio, il Londoner, St David, Cattedrale, che mostra la nuova serie di corde per violino, violoncello, viola e contrabbasso, in metallo e in budello. La Sound City presenterà un nuovo distributore Custom Gauge Range. La Summit sarà esposta con la sua serie tropicale.

Pure di marca BMS sarà la nuova serie di amplificatori per strumenti Phoenix, con un amplificatore da 100 watt con valvole e nuova forma con altoparlanti intonati. Due unità asservite, una PA ed una serie supplementare di altoparlanti nessuno dei quali è stato mai esposto prima, saranno pure esposti. Sarà presentata una serie di accessori, compresi sacchi per chitarre, un nuovo cembalo con testa a tono regolabile, magnetofoni, kazoo, diti di nailon e ditali di protezione del pollice, assieme ad una gamma di chitarre e microfoni e ad un nuovo amplificatore da studio a basso prezzo.

Saranno presenti nello stand George Osztreicher, Alan Marcuson, Roger Clyne, Dave Mann ed il notissimo chitarrista internazionale John Verrity.

Les cordes musicales internationales fabriquées par cette société seront exposées, y compris Sound City avec le nouvel ensemble, Londoner, St David, Cathedral faisant valoir la nouvelle gamme de cordes en métal et en boyaux pour violon, violoncelle, alto et contrebasse. Sound City va introduire un nouveau dispensateur Custom Gauge Range. Summit exposera avec la série pour les tropiques.

BMS présentera aussi la nouvelle gamme d'amplis Phoenix avec un ampicateur 100 watt avec valves et un nouveau modèle d'enceintes assorties Deux unités esclaves, une unité de sonorisation et une série supplémentaire d'enceintes seront également en vue pour la première fois.

Nombre d'accessoires seront également présentés, des sacs pour guitare, une nouvelle tambourine avec tête accordable, des flageolets, des kazoo, des pincettes en nylon pour les doigts ou le pouce, ainsi que des guitares et des micros et un nouveau ampli d'étude à prix de concurrence.

George Osztreicher, Alan Marcuson, Roger Clyne, Dave Mann seront présents, ainsi que le guitariste international bien connu, John Verrity.

この会社の種々の国際的楽器が展示されます。その中には新しい種類のサウンドシティ、ロンドン、セント・デイビッド、カテドラルの弦楽器と新しいスタイルのサウンドシティの楽器があります。また、サウンドシティの楽器は、新しいパッケージ、ロンドン、セント・デイビッド、カテドラルの楽器の新しいシリーズ、金属と腸のバイオリン、チェロ、ヴィオラ、コントラバス用の弦楽器も展示されます。

ソニーは新しいカスタムゲージの弦楽器を展示します。また、サウンドシティの楽器も展示されます。また、BMSからは新しいフェニックス楽器の楽器も展示されます。これは、100ワットのチューンされたスピーカーとマッチする新しいスタイルの楽器です。今までは楽器の展示台にのみ、このスタイルのユニット（PAユニット）が展示されたことがありません。

## Canary Mixing Desks Ltd., 17 West Hill, London SW18 1RB. Tel: 01-870 7722.

Canary Mixing Desks, based in South London, have been making mixers for five years and over the last two years have moved firmly into the export market, exporting to over 30 countries.

This will be the fourth year that Canary have exhibited at the Frankfurt International Spring Fair. The popular 10/2 along with its big brother the 16/2 and the specialist Mixers 20/2 and 10/4 will be featured this year, together with the new 16/2 Plus. This is a medium priced Mixer with several special facilities not normally obtainable in this price bracket.

Mr Stacey, Mr Johnson and Mr Birthwright will be on the stand to answer visitors' enquiries.

Canary Mixing Desks in Südlondon stellt seit fünf Jahren Mischer her, die im Laufe der beiden letzten Jahre weitgehend in den Export nach ca. 30 Ländern gelangen.

Canary beteiligt sich zum viertenmal an der Frankfurter Internationalen Frühlingmesse, und dieses Jahr stellt sie besonders den populären 10/2, dessen größere Ausführung 16/2, die Sondermischer 20/2 und 10/4 und den neuen 16/2 Mischer aus. Hierbei handelt es sich um einen Mischer in mittlerer Preislage mit etlichen Sondermerkmalen, die normalerweise in dieser Preislage nicht geboten werden.

Auf dem Stand befinden sich Herr Stacey, Herr Johnson und Herr Birthwright, die gerne irgendwelche Anfragen beantworten.

La Canary Mixing Desks, con sede nei quartieri meridionali di Londra, produce mescolatori da cinque anni, e durante gli ultimi due si è saldamente orientata verso il mercato d'esportazione, vendendo in oltre 30 paesi.

E' questo il quarto anno che la Canary espone alla Fiera Internazionale di Primavera di Francoforte. Quest'anno sarà esposto il vendutissimo mescolatore 10/2 assieme al suo fratello maggiore 16/2 ed agli speciali 20/2 e 10/4, assieme anche al nuovo 16/2

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# FRANKFURT 78

Plus. Questo è un mescolatore di prezzo medio con diverse caratteristiche speciali generalmente non ottenibili a questo livello di prezzo.

Saranno presenti nello stand il Sig Johnson ed il Sig Birthwright per rispondere a tutte le domande dei visitatori.

Canary Mixing Desks, société qui se trouve au Sud de Londres, fabriques des mélangeurs depuis cinq ans et depuis deux ans maintenant pénètre le marché exportation, desservant plus de 30 pays.

Canary Mixing Desks expose pour la quatrième année de suite à la Foire Internationale du Printemps à Francfort. Le mélangeur 10/2 avec le 16/2 plus grand et les 20/2 et 10/4 plus spécialisés seront exposés cette année, avec le nouveau 16/2 Plus. Ceci est un Mélangeur d'un prix moyen avec plusieurs facilités incorporées qui ne sont pas normalement possibles pour ce prix.

Mr. Stacey, Mr. Johnson et Mr. Birthwright seront présents pour répondre à toutes les questions que les visiteurs souhaiteront poser.

カナリア ミキシング デスク社は南ロンドンに本社とし、5年間ミキサーを製造し、ここ数年の中に輸出市場に拡大し、今では30ヶ国以上の諸国に輸出しています。

この会社はフランクリン郡の尾崎谷にあり、そのほかに西側には、人員の多い10/2と16/2、そして16/2 plus、20/2と10/4、ほかの新しい16/2 plusなども今年出品します。この16/2 plusは中位の価格のミキサーといつかの将来の発展を促し、音質はこれ以上は入るべきではないのです。

お客様との御質問にお答えするため、スタッフの、ジョンソン 及びバースライト氏が係員としてスタンドに出席します。

**Carlsbro Sound Equipment, Cross Drive, Lowmoor Road Industrial Estate, Kirkby-in-Ashfield, Notts. Tel: 0623-753902**

During the past 17 years, Carlsbro have built up a world-wide distribution for the extensive range of solid state amplifiers, loud-speakers and effects units that they manufacture.

At the Fair they will be showing for the first time their new wedge shaped monitor system consisting of the powered Monitor 60/130 with volume, bass and treble controls. Another new product is the M130 Slave, a 130 watt solid state slave.

Carlsbro will also demonstrate their range of nine effects units, the Constellation 12/2 mixer desk, UDC1 microphone, Stingray bass amplifier, Flare front speaker cabinets, PA and instrument amplifiers, practice amplifiers, speaker units and the Mantis electronic echo.

On the stand will be Carlsbro's export agents, Colin and Susan

Barratt, and directors Stuart and Sheila Mercer.

Im Laufe der letzten 17 Jahre hat Carlsbro einen weltweiten Vertrieb für ihren umfangreichen Produktbereich an Festkörper-Verstärker, Lautsprecher und Effekteinheiten eingerichtet.

Auf der Messe zeigt die Firma zum erstmalig ihr neues keilförmiges Monitorsystem, d.h. der Kraftmonitor 60/130 mit Lautstärke-, Bass- und Hochtonreglern. Der M130 Slave, eine 130 Watt Festkörper-Fremdsynchronisation, ist ein weiteres, neues Produkt.

Carlsbro stellt ebenfalls ihre Auswahl an neun Effekteinheiten, das Constellation 12/2 Mischpult, UDC1 Mikrophon, Stingray Bassverstärker, Lautsprecherzargen mit Trichterfront, Beschallungs- und Instrumentenverstärker, Übungsverstärker, Lautsprecherereinheit und das Mantis Elektronikecho aus.

Aug dem Stand befinden sich Carlsbros Exportagenten, Colin und Susan Barratt, und die Direktoren Stuart und Sheila Mercer.

Negli scorsi 17 anni la Carlsbro ha creato una distribuzione in tutto il mondo di una vasta gamma di amplificatori a stato solido, altoparlanti e apparecchiature per effetti da essa prodotti.

Alla Fiera mostrerà per la prima volta il proprio sistema monitore cuneiforme consistente del Monitor 60/130 energizzato, con comandi del volume, dei suoni bassi e degli acuti. Un altro nuovo prodotto è lo Slave M130, un dispositivo asservito allo stato solido da 130 watt.

La Carlsbro inoltre dimostrerà la propria serie di nove dispositivi per effetti, il banco mescolatore Constellation 12/2, il microfono UDC1, l'amplificatore di suoni bassi Stingray, gli armadietti per altoparlante con davanti svasato Flare, i PA ed amplificatori di strumenti, gli amplificatori per studio, gli altoparlanti e l'eco elettronico Mantis.

Saranno presenti nello stand gli agenti della Carlsbro per le esportazioni, Colin e Susan Barratt, ed i dirigenti Stuart e Sheila Mercer.

Depuis 17 ans maintenant, Carlsbro a établi une distribution à échelle mondiale pour une vaste gamme d'amplificateurs, de haut-parleurs et unités à effets fabriquée par la compagnie.

Elle va exposer à la Foire pour la première fois un nouveau système de contrôle cunéiforme incorporant le Monitor 60/130 électrique avec boutons de contrôle pour volume, tons graves et tons aigus. Le M130 Slave est une autre produit nouveau.

esclave à l'état solide de 130 watt.

Carlsbro démontrera la série de neuf unités à effets, la table de mélange Constellation 12/2, le micro UDC1, l'amplificateur bass Stingray, les enceintes évasées avec haut-parleurs, les instruments de sonorisation, les amplis d'étude, des enceintes et l'écho électronique Mantis.

Les agents pour l'exportation, Colin et Susan Barratt, ainsi que les directeurs Stuart et Sheila Mercer, seront présents.

過去17年を通じて、カールスブロは、多種多様な種類のソリッドステイト増幅器、サウンドエフェクト、及び音響効果ユニットの世界的販売網を築き上げてきました。この展覧会では、社の新しいアブジエのモニター・システムを始め、展示します。それはモニター・60/130、音響、低音、高音コントロール付のもの、もう一つの新しい製品は130ワットソリッドステイトスレーブをもつ M130スレーブです。

カールスブロは、9つの効果ユニット、コンステレーション 12/2 ミキサー・デスク、UDC1 マイクロフォン、スティングレイ低音増幅器、フレア フロントスピーカー、サブネット、PA 及び音響増幅器、練習用増幅器、スピーカ・ユニット、及び マンティスエレクトロニックエコーを展示いたします。

全場スタンドには、カールスブロ輸出代理店の Colin and Susan Barratt 及び 取締役の Stuart and Sheila Mercer が出席してお客様にお答えいたします。

**CBS/Arbiter GmbH, 355 Marburg, Scheppe-Gewisse-Gasse 8, West Germany. Tel: 06421-25001**

CBS/Arbiter GmbH, and CBS/Arbiter Ltd., of Shoeburyness, Essex, are distributors in West Germany and the UK respectively for Fender/Rogers/Rhodes equipment and manufacturers and world wide distributors of Vox amplification and Autotune percussion.

At the Spring Fair, the CBS/Arbiter GmbH salesmen look forward to welcoming their German "home trade" customers on the "World of CBS" stand, which will feature all CBS musical products - Fender/Rogers/Rhodes/Leslie/Gulbransen/Steinway pianos/Gememhart flutes/Lyon-Healey harps.

The stand will incorporate a demonstration theatre which will feature regular sessions by various artists and CBS/Arbiter promotion men.

CBS/Arbiter GmbH und CBS/Arbiter Ltd. aus Shoeburyness, Essex, besitzen die Vertriebsrechte für Fender/Rogers/Rhodes-Einrichtungen in Westdeutschland bzw. im Vereinigten Königreich und sind Hersteller und weltweite Vertriebsunternehmen für Vox-Verstärker und Autotune-Schlag-systeme.

Auf der Frühlingmesse möchte das Verkaufpersonal von CBS/Arbiter GmbH auf dem "World of CBS" Stand gern ihre deutschen Binnenhandels-kunden willkommen heißen, denn dieser Stand weist alle CBS Musikprodukte auf - Fender / Rogers /

Rhodes/Leslie/Gulbransen/Steinway Klaviere/Gememhart Flöten/Lyon-Healey Harfen.

Auf dem Stand befindet sich auch ein Vorkühnungsraum für regelmäßige Darbietungen verschiedener Künstler und des CBS/Arbiter Verkaufsförderungsteams.

La CBS/Arbiter GmbH e la CBS/Arbiter Ltd di Shoeburyness nell'Essex sono distributori nella Germania Federale e nel Regno Unito rispettivamente degli equipaggiamenti Fender/Rogers/Rhodes e produttori e distributori in tutto il mondo delle apparecchiature di amplificazione Vox e degli strumenti a percussione Autotune.

Alla Fiera di Primavera, la CBS/Arbiter GmbH con i suoi addetti sarà ben lieta di accogliere i suoi clienti "di casa" tedeschi nello stand "il mondo della CBS", che conterrà tutti i prodotti musicali CBS: Fender/Rogers/Rhodes/Leslie/Gulbransen/Steinway per i pianoforti, Gememhart per i flauti e Lyon-Healey per le arpe.

Lo stand conterrà anche un teatro per dimostrazioni nel quale si terranno sessioni regolari con il contributo di vari artisti e funzionari della CBS/Arbiter addetti alla pubblicità.

CBS/Arbiter GmbH et CBS/Arbiter Ltd de Shoeburyness, Essex sont les distributeurs pour l'Allemagne de l'Ouest et le Royaume-Uni respectivement pour le matériel Fender/Rogers/Rhodes et sont fabricants et distributeurs à échelle mondiale de l'amplification Vox et de la batterie Autotune.

A la Foire de Francfort au printemps, les vendeurs de CBS/Arbiter GmbH seront heureux d'accueillir leurs clients "domestiques" allemands au stand "Le Monde de CBS" qui va faire valoir tous les produits musicaux CBS - Pianos Fender / Rogers Rhodes / Leslie/Gulbransen/Steinway/flûtes Gememhart/harpes Lyons-Healey.

Le stand incorporera un théâtre permettant de donner des démonstrations par divers artistes et l'équipe promotionnelle CBS/Arbiter.

CBS/Arbiter GmbH と英国、Essex、Shoeburyness の CBS/Arbiter Ltd は、Essex の Shoeburyness の CBS/Arbiter Ltd のドイツ西側と英国での販売代理店として、Fender/Rogers/Rhodes/Leslie/Gulbransen/Steinway の世界的な楽器の製造者として知られています。

この展覧会では CBS/Arbiter GmbH 社は、マンティスエレクトロニックエコーと Autotune システムの展示を計画するために、ドイツに特別出張いたします。このスタンドでは CBS 楽器の展示のスペースを確保いたします。Fender/Rogers/Rhodes/Leslie/Gulbransen/Steinway/flutes/Gememhart/harps Lyons-Healey の楽器を展示いたします。

このスタンドにはデモンストラシアンの場が設けられ、多くのアーティストの CBS/Arbiter のプロモーション・メンが、定期的な演奏セッションを行います。

**Cerebrum Lighting (Sales & Hire) Ltd., 168**

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## Chiltern Drive, Surbiton, Surrey KT5 8LS. Tel: 01-390 0051.

Established in 1970 and trading as a limited company since April 1977, Cerebrum Lighting (Sales & Hire) Ltd. are manufacturers, wholesalers and retailers of stage and special effects lighting equipment. The company's own specialised products are PAR 64 stage lanterns, high-power strobes and multicore mains distribution systems. They are also sole world distributors for Powerdrive lighting and equipment stands.

The Powerdrive range will be the prime product on display at the Fair. This has turned out to be the best selling line that Cerebrum have ever handled and they are looking for agents throughout the world.

The stand will be manned by John Lethbridge and Colin Whittaker.

Die im Jahre 1970 gegründete und seit April 1977 als AG auftretende Firma Cerebrum Lighting (Sales & Hire) Ltd ist Hersteller, Großhändler und Einzelhändler von Spezialeffekt-Beleuchtungen für die Bühne. Zu den firmeneigenen Spezialprodukten gehören PAR 64 Bühnenblenden, Hochleistungsstrobes und vieldrige Netzschaltensysteme. Die Firma verfügt ebenfalls über das alleinige Weltvertriebsrecht für Powerdrive Beleuchtungs- und Gerüststände.

Das Powerdrive-Programm steht auf dieser Messe im Mittelpunkt. Hierbei handelt es sich um den größten Verkaufsschlager von Cerebrum, und die Firma benötigt Vertretungen in der ganzen Welt.

Auf dem Stand befinden sich John Lethbridge und Colin Whittaker.

Fondata nel 1970 e in esercizio come compagnia a responsabilità limitata dal 1977, la Cerebrum Lighting (Sales & Hire) Ltd, fabbrica e vende all'ingrosso ed al dettaglio attrezzature per illuminazione del palcoscenico e per effetti speciali. I prodotti speciali della compagnia sono i fanali per palcoscenico PAR 64, stroboscopi ad alta potenza e sistemi di distribuzione a linea multipolare. E' inoltre esclusivista in tutto il mondo di articoli per illuminazione e sostegni per attrezzature.

La serie Powerdrive rappresenterà il prodotto principale in mostra alla Fiera. Questa infatti si è rivelata il più venduto articolo mai trattato dalla Cerebrum, che è alla ricerca di agenti in tutto il mondo.

Saranno presenti nello stand John Lethbridge e Colin Whittaker.

Etablie en 1970, exerçant comme société privée depuis avril 1977, Cerebrum Lighting (Sales & Hire) Ltd est une société qui fabrique, vend en gros et au détail du matériel de scène et d'éclairage pour effets spéciaux. Les produits spéciaux de la société sont les lanternes PAR 64 pour la scène, des impulsions haute puissance et des systèmes de distribution courant secteur à âmes multiples. La société a droit de distribution exclusive pour les stands Powerdrive éclairage et matériel dans le monde entier.

La gamme Powerdrive sera le produit par excellence exposé lors de la Foire. Elle s'est avérée être l'article qui se vend le mieux de tous les articles que Cerebrum a jamais manutentionnés et des agents sont recherchés pour nombre de pays du monde.

John Lethbridge et Colin Whittaker seront présents.

テレグラム ライティング(セルブラスライト)は 1970年に設立され、1977年4月以來 有限会社として営業してまいりました。この会社はステージ用の特殊効果照明機種のメーカー、卸し業者及び小売業者です。会社の専門特殊製品としては PAR 64 ステージ ランタン、高カストロブ、及び多心線電圧配線システムなどがあげられます。この会社はネットワーク 照明器具と装置スタンドの世界的な主要な製品を扱っています。

パワードライブのものがこの展示会での最大の売り場です。これがテレグラム ライティングの最大の売り場です。この会社は世界中に代理店を求めています。世界中にはジョン・レサブリッジとコリン・ウィッターが営業員としてご相談に伺います。

## Cleartone Musical Instruments, 27 Legge Lane, Birmingham. Tel: 021-236 6100

Established for 10 years, Cleartone Musical Instruments specialise in fairly sophisticated amplification equipment at economical prices, aimed at the semi-professional musician. Although exporting world-wide, the company's main market is in Europe.

The emphasis of Cleartone's display at the Frankfurt Fair will be on CMI amplification. On the stand will be Roger Heafield, Keith Tonks, and Steve Cameron.

Cleartone Musical Instruments wurde vor 10 Jahren gegründet und spezialisiert sich auf hochentwickelte Verstärkungsanlagen zu wirtschaftlichen Preisen, die den Semiprofi ansprechen. Obwohl die Firma in alle Welt exportiert, liegt ihr Absatzmarkt hauptsächlich in Europa.

Der Mittelpunkt von Cleartones Ausstellung auf der Frankfurter Messe ist die CMI Verstärkung. Auf dem Stand befinden sich Roger Heafield, Keith Tonks und Steve Cameron.

Fondata 10 anni fa, la Cleartone Musical Instruments è specializzata in equipaggiamenti

di amplificazione abbastanza sofisticati a basso prezzo, per il musicista semiprofessionista. Anche se esporta in tutto il mondo, la compagnia ha il suo mercato principale in Europa.

Alla Fiera di Francoforte, la Cleartone darà la massima importanza alle apparecchiature di amplificazione CMI. Saranno presenti nello stand Roger Heafield, Keith Tonks e Steve Cameron.

Etablis depuis dix ans, Cleartone Musical Instruments se spécialisent dans un matériel d'amplification assez sophistiqué pour des prix économiques, visant le musicien semi-professionnel. Bien que les exportations se fassent à destination du monde entier, le marché principal de la société se trouve en Europe.

Le matériel exposé à la Foire de Francfort par Cleartone va surtout souligner l'amplification C.M.I. Roger Heafield, Keith Tonks et Steve Cameron seront présents.

クリアートーンミュージカルインストルメントは 10年前に創設された会社で、半専門的音楽家向けの比較的安価な増幅器装置と経済的な価格で製品を供給することを専門としています。世界中に輸出してはおりますが、この会社の主なマーケットはヨーロッパです。

フランクフルト展示会でのクリアートーンの特集はCMI増幅器にあります。スタンドでロジャー・ヒーズフィールド、キース・トックス、及びスティーブ・キャメロンがご案内申し上げます。

## Colin Barratt, 8 Highfield Road, Cheadle Hulme, Cheadle, Cheshire. Tel: 061-485 1007

Colin Barratt, manufacturers' agents and wholesalers, will be showing a selection of products from Carlsbro, Colorsound, Sharma, and Sola Sound.

They will also be showing Lew Chase Strings, including new .009 electric guitar strings. A new range of 20 Royal drumsticks in maple wood will be shown, together with a high quality cymbal range manufactured by Premier under the name of Moonbeat.

Colin Barratt has acquired the export rights for the new R.J. Curlee electric guitars, which have Di Marzio pick-ups, mahogany body and gold plated machines. These will be shown at Frankfurt with a view to finding distributors for most countries outside the USA.

Colin and Susan Barratt will be on the stand, assisted by the West German rock guitarist, Jurgan Hiller.

Colin Barratt, Vertreter von Fabrikanten und Großhändler, stellt eine Produktauswahl von Carlsbro, Colorsound, Sharma und Sola Sound aus.

Zur Auslage gehört auch Lew Chase Strings und die neuen

0,009 Saiten für elektrische Gitarren, eine neue Serie von 20 Royal Trommelstöcken aus Ahornholz und eine Beckenserie erster Qualität, die von Premier mit der Bezeichnung Moonbeat hergestellt wird.

Colin Barratt hat die Exportrechte für die neuen elektrischen Gitarren von R. J. Curlee mit De Marzio Tonabnehmern, Mahagoni-Gehäuse und vergoldetem Mechanismus erworben, die in Frankfurt mit der Absicht vorgeführt werden, in den meisten Ländern mit Ausnahme der USA Vertriebsfirmen zu ernennen.

Auf dem Stand befinden sich Colin und Susan Barratt mit Unterstützung des westdeutschen Rockgitaristen Jurgan Hiller.

La Colin Barratt, produttrice agente e grossista, esporrà un campionario di prodotti Carlsbro, Colorsound, Sharma e Sola Sound.

Esporrà anche corde Lew Chase, fra le quali nuove corde per chitarra elettrica 0,009. Una nuova serie di 20 bastoni da tamburo Royal in legno di acero sarà esposta assieme ad una serie di cembali di alta qualità prodotti dalla Premier con il nome di Moonbeat.

Colin Barratt ha acquisito i diritti di esportazione delle nuove chitarre elettriche R. J. Curlee con pick-up Demarzio, corpo di mogano e macchine d'oro placcato, che saranno esposte a Francoforte nella speranza di trovare concessionari per la maggior parte dei paesi fuori dagli USA.

Saranno presenti nello stand Colin e Susan Barratt, coadiuvati dal chitarrista di rock tedesco Jurgan Hiller.

Colin Barratt, agents et grossistes de fabricants, vont exposer nombre de produits de Carlsbro, Colorsound, Sharma et Sola Sound.

Ils exposeront aussi les cordes Lew Chase, dont les nouvelles cordes pour guitare électrique 0,009. Une nouvelle gamme de baguettes de tambour 20 Royal en bois d'érable sera exposée, avec des cymbales de haute qualité fabriquées par Premier sous le nom de Moonbeat.

Colin Barratt ont obtenu les droits d'exportation pour les nouvelles guitares électriques R. J. Curlee, avec pick-ups De Marzio, en acajou avec machines plaquées or. Toute la gamme sera exposée à Francfort dans le but de trouver des distributeurs pour la plupart des pays, les Etats-Unis excepté.

Colin et Susan Barratt seront présents sur le stand, en la compagnie de Jurgan Hiller, le rock guitariste d'Allemagne de l'Ouest.

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コリン バラットはメーカーのエイジレスな製品(楽器、カールスプロ、カウヤウ、シロア、アム、ソラウランド)からの製品の代々の更新を承諾しています。

その他に新しい 0.009 のエレクトリック キター種をも含めて、エイジレスと表示します。初めて出ていた新しい種類の 20 本のロイヤルドラムスティッキを、ムーンビートという新しいブランドで製造した種々の高級シールドの製品も提供します。

コリン バラットは新しい R アーリー エレクトリック キターの輸出権を獲得しました。そのキターは、リアルグロビッドアップによる、ボディにはマホガニー材が使われており、音質には高レベルを誇ります。楽器の年々他の諸国へのエレクトリック キターを製造する目的で、このキターを展示します。

西館のロゴ キター、エレクトリック キター、コリン バラットは、コリン バラットの専任として、スタンドで作業を中止します。

## C P Cases, Pier House, Strand on the Green, London W4, Tel: 01-994 7135.

CP Cases are one of Europe's leading manufacturers of professional flight cases for musicians. The company has been established for seven years and many major rock and roll bands in Europe now transport their equipment in CP professional flight cases. The company has exclusive European rights to the JH Sessions & Son range of cases and cabinet hardware.

At the Spring Fair, CP will be concentrating on the products of two associate companies, Rainbow Cases and Mega Rainbow Cases are built to similar specifications as the professional cases but rationalised production methods allow Rainbow Cases to be offered at considerable cost savings with little reduction in quality.

Mega are manufacturers of heavy duty loudspeaker cabinets and systems for the serious musician, and the new range of Mega PA will be on show.

Peter Rose and Chris Sherwin as well as members of their staff will be on the stand at Frankfurt.

CP Cases ist ein europäischer Spitzenfabrikant von Flugkoffern für Berufsmusiker. Die Firma wurde vor sieben Jahren gegründet, und zahlreiche bekannte Rock-and-Roll-Bands in Europa transportieren ihre Geräte jetzt in CP Flugkoffern. Die Firma verfügt über die europäischen Exklusivrechte für die Serie von Koffern und Kabinenhardware von JH Sessions & Son.

Auf der Frühlingmesse konzentriert sich CP auf die Produkte zweier nahestehender Firmen, Rainbow Cases und Mega. Rainbow Cases werden entsprechend ähnlichen Spezifikationen wie die Berufskoffer gebaut, können aber wegen rationalisierter Produktionsmethoden zu einem beträchtlich günstigeren Preis ohne große Qualitätsunterschiede geboten werden.

Mega ist ein Hersteller von Hochleistungs-Lautsprecherschranken und Systemen für den ernstesten Musiker, und auf der Messe befindet sich die neue Mega Beschal-

lungsgerätereie. Peter Ross, Chris Sherwin und andere Firmenmitglieder befinden sich auf dem Stand in Frankfurt.

La CP Cases è una delle maggiori produttrici europee di bagaglio per aereo per musicisti di professione. La compagnia è stata fondata sette anni fa, e le più note bande europee di rock and roll trasportano ora i loro equipaggiamenti nel bagaglio da aereo per professionisti CP. La compagnia è esclusivista per l'Europa della gamma di bagagli e minuterie per armadietti JH Sessions & Son.

Alla Fiera di Primavera, la CP si concentrerà sui prodotti di due consociate, la Rainbow Cases e la Meg. I bagagli Rainbow sono fabbricati in base alle medesime specifiche di quelli per professionisti ma metodi di produzione razionalizzati consentono di offrire le Rainbow Cases ad un prezzo notevolmente inferiore, senza notevole differenza nella qualità.

La Meg produce armadietti per altoparlanti per alte prestazioni e sistemi di altoparlanti per i musicisti seri, e sarà esposta la nuova serie di Mega PA.

Saranno presenti nelson stand a Francoforte Peter Ross e Chris Sherwin assieme ad altri dipendenti della compagnia.

C. P. Cases sont un des principaux fabricants d'Europe de malles portatives pour musiciens. La société fut formée il y a sept ans et nombre des orchestras rock and roll en Europe transportent maintenant leur matériel dans des malles de vol CP. La société a des droits d'exclusivité en Europe pour la gamme JH Sessions & Son de malles et accessoires malles.

A la Foire du Printemps, CP vont surtout exposer les produits de deux sociétés associées, Rainbow Cases et Mega. Les Rainbow Cases sont réalisés suivant des spécifications semblables aux malles professionnelles mais des méthodes de production rationalisées permettent de les offrir pour un coût très inférieur, la réduction en qualité étant minime.

Mega sont des fabricants d'éléments haut-parleurs robustes pour le musicien sérieux, et la nouvelle gamme de sonorisation extérieure Mega sera exposée.

Peter Ross et Chris Sherwin ainsi que d'autres membres de leur personnel seront présents au stand à Francoforte.

CP ケース社は音楽家の職業的旅行ケースのヨーロッパのメーカーの一つで、創業 7 年の歴史をもち、現在ではヨーロッパの主要なプロフェッショナル・ロックバンドが楽器の旅行ケースとして選んで使っています。この会社は JH セッションズ・アンド・サンズ社の楽器のケース及びキャビネットハードウェアのヨーロッパの輸出権を獲得しています。

春の展示会で CP ケースは二つの新製品を展示する予定です。C.P. ケースは二つの新製品を展示する予定です。C.P. ケースは二つの新製品を展示する予定です。

レインボー・ケースは職業的ロックバンドと同様のスペックでつくられており、しかも堅固な製造法と採用材料により品質と耐久性の両方を確保しています。

メガは、高品質のラウドスピーカー、キャビネットと楽器運搬用のシステムのための新しい型のメガ PA を展示します。

Frankfurt のスタンドでは Peter Ross, Chris Sherwin の他の職員がお問い合わせに応じます。

## Crumar S.P.A., 60022 Castelfidardo, Italy.

Crumar are planning to show their full range of organs at the Frankfurt Fair. Among the models on display will be the well-known single manual Crumar Rapide and the recently introduced Crumar 198.

Crumar are also expecting to introduce two new models at the Fair, but details of these were not available as we went to press.

Crumar plant für die Frankfurter Messe, ihr gesamtes Orgelprogramm auszustellen, das auch die bekannte einfache Manualorgel Crumar Rapide und die vor kurzem eingeführte Crumar 198 umfasst.

Crumar beabsichtigt ebenfalls, auf der Messe zwei neue Modelle vorzustellen, obwohl am Zeitpunkt der Drucklegung keine Einzelheiten bekannt waren.

La Crumar intende esporre tutta la propria serie di organi alla Fiera di Francoforte. Fra i modelli che saranno esposti, ci sarà ben noto Crumar Rapide a manuale singolo, ed il Crumar 198, presentato recentemente.

La Crumar prevede anche di presentare alla Fiera due nuovi modelli, i cui dettagli non sono però disponibili al momento di andare in macchina.

Crumar a l'intention d'exposer toute la gamme de ses orgues à la Foire de Francoforte. Parmi les modèles il y aura le Crumar Rapide manuel bien connu et le Crumar 198 introduit récemment.

Crumar a aussi l'intention d'introduire deux nouveaux modèles à la Foire, mais des détails n'étaient pas encore disponibles lorsque ceci a été imprimé.

クルマーは Frankfort 展示会で、その全種類のオルガンとラウドスピーカーを展示することを計画しています。展示されるモデルと一層に、最近の型ではシングル・マニュアルの Crumar Rapide と最近導入された Crumar 198 が含まれます。

クルマーは二つの新しいモデルも展示することを計画しています。これらの詳細は印刷時に入手することが出来ませんでした。

## Custom Sound (Solid State Technology) Ltd., Custom House, Arthur Street, Oswestry, Salop SY11 1JN. Tel: 0691 59201

Based in Shropshire, Custom Sound are manufacturers and

distributors of musical instrument and public address amplifiers, loudspeaker enclosures, effects pedals and other equipment for the musician. Established for 3½ years, the company markets two complementary ranges — the 700 series of professional sound equipment and the Trucker range of high quality but relatively low priced products.

At the Frankfurt Fair, most of these two ranges will be exhibited, together with a new 100 watt 2 x 12" combo with specially developed new speakers, a new monitoring system with a sophisticated graphic monitor amplifier and a new bass amplifier with graphic.

On the stand will be Barry Phillips and his wife Marcia, Richard Jefferies and David Gutteridge.

Die in Shropshire ansässige Firma Custom Sound unternimmt die Herstellung und den Vertrieb von Musikinstrumenten und Beschallungsverstärkern, Lautsprechereinfassungen, Effektpedalen und anderen Geräten für Musiker. Die Firma wurde vor 3½ Jahren gegründet und bringt zweierlei Komplementärserien auf den Markt — die Serie 700 von Tonanlagen für den Profi und die Trucker-Serie erstklassiger, but relativ billiger Produkte.

Auf der Frankfurter Messe wird der größte Teil dieser beiden Serien zusammen mit einer neuen 100 Watt 2 x 12" Combo ausgestellt, die sich durch neuentwickelte Speziallautsprecher, ein neues Monitorsystem mit hochentwickeltem grafischem Monitorverstärker und durch einen neuen grafischen Bassverstärker auszeichnet.

Auf dem Stand befinden sich Barry Phillips und seine Gattin Marcia, Richard Jefferies und David Gutteridge.

Con sede nello Shropshire, la Custom Sound produce e distribuisce strumenti musicali e amplificatori per diffusione sonora, contenitori di altoparlanti, pedali per effetti ed altri equipaggiamenti musicali. Fondata da tre anni e mezzo, la compagnia mette sul mercato due serie di prodotti complementari: la serie 700 di equipaggiamenti sonori per professionisti e la gamma Trucker di prodotti di alta qualità, ma a prezzo relativamente basso.

Alla Fiera di Francoforte saranno esposti la maggior parte degli articoli di queste serie, assieme ad un nuovo combo 2 x 12" da 100 watt con altoparlanti appositamente creati, un nuovo sistema di monitoraggio con un sofisticato amplificatore monitor

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grafico ed un nuovo amplificatore di bassi con grafico.

Saranno presenti nello stand Barry Phillips con la moglie Marcia, Richard Jefferies e David Gutteridge.

Situés dans le Shropshire, Custom Sound sont fabricants et distributeurs d'amplificateurs pour instruments de musique et sonorisation extérieure, d'en ceintes haut - parleurs, de pédales 'effets' et autres accessoires pour le musicien. Etablie depuis 3½ ans, la société commercialise deux autres gammes - la série 700 de matériel sonore professionnel et la gamme Trucker de produits de haute qualité mais d'un prix relativement modique.

A la Foire de Francfort, la plupart de ces deux gammes seront exposées avec un nouveau combo 100 watts 2 x 30,4cm avec des haut-parleurs spécialement développés, un nouveau système de contrôle avec ampli graphique sophistiqué et un nouveau ampli de basse avec graphique.

Barry Phillips et sa femme, Marcia, ainsi que Richard Jefferies et David Gutteridge seront présents.

カスタムサウンドは英国 シロップシャーにベースとギター用、バグ、ドラム、アンプ、ラウドスピーカー、エレクトロニクス、音響効果、アンプ、及びその他、音楽家のための楽器用、オーディオ、オーディオセンターです。三年前に設立されたこの会社は、この分野の最も有名な製品を市場に出しています。一つは職業的音楽家達の700の型と、もう一つは高品質で、しかし比較的安価な価格のトラック用製品です。

フランクフルトの展示会で、これらの製品を、並に特別開発された新しいスピーカーの新しい100ワット2x30.4cmの新しいグラフィックエレクトロニクスと、新しい音響効果の新しいオーディオセンター及びグラフィックの新しいオーディオセンターが展示されます。

会場のスタンドでは、バリー、フィリップスと妻のマーシア、リチャード、ジェfferiesとデイヴィッド、グッターidgeがご案内申し上げます。

## Dallas Musical Ltd., Dallas House, Vanguard Way, Shoeburyness SS3 9QX. Essex. Tel: 03708-4121

Dallas Musical are a member company of the CBS/Arbiter Group, which will be exhibiting on two separate stands at the Frankfurt Fair. On this stand, in the British sector, Dallas, who are the manufacturers and worldwide distributors of Vox amplification and the "revolutionary" Autotune percussion, will be concentrating on those products.

Jon Hiseman will be demonstrating Autotune and will be supported on the stand by Ivor Arbiter, Andrew Wallace, Erik Kendrick, Helmut Koester, Martin Fredman, Holger Alker, Joachim Callm, Radja Dalimonte, Mark Goodwin, Jon Hunnisett and Jackie Phillips.

Dallas Musical ist ein Mitglied der CBS/Arbiter-Gruppe, die sich

an der Frankfurter Messe mit zwei separaten Ständen beteiligt. Auf diesem Stand konzentriert sich Barry Dallas, Hersteller und weltweite Vertnebsfirma von Vox-Verstärkern und des "revolutionären" Autotune Schlagsystems, auf diese Produkte.

Jon Hiseman führt Autotune vor mit der Unterstützung von Ivor Arbiter, Andrew Wallace, Erik Kendrick, Helmut Koester, Martin Fredman, Holger Alker, Joachim Callm, Radja Dalimonte, Mark Goodwin, Jon Hunnisett und Jackie Phillips.

La Dallas Musical è una consociata del Gruppo CBS/Arbiter, che esporrà alla Fiera di Francoforte con due stand separati. In questo stand, nel settore britannico, la Dallas, produttrice e distributrice in tutto il mondo di amplificatori Vox e dei "rivoluzionari" strumenti a percussione Autotune, si concentrerà su questi prodotti.

Jon Hiseman dimostrerà gli Autotune, e sarà coadiuvato nello stand da Ivor Arbiter, Andrew Wallace, Erik Kendrick, Helmut Koester, Martin Fredman, Holger Alker, Joachim Callm, Radja Dalimonte, Mark Goodwin, Jon Hunnisett e Jackie Phillips.

Dallas Musical est une société faisant partie du Groupe CBS/Arbiter qui va exposer sur deux stands distincts à la Foire de Francfort. Sur ce stand, dans le secteur britannique, Dallas, fabricants et distributeurs à échelle mondiale de l'amplification Vox et de la batterie Autotune "révolutionnaire", vont se concentrer sur ces produits.

Jon Hiseman démontrera Autotune avec l'aide de Ivor Arbiter, Andrew Wallace, Erik Kendrick, Helmut Koester, Martin Fredman, Holger Alker, Joachim Callm, Radja Dalimonte, Mark Goodwin, Jon Hunnisett et Jackie Phillips.

ダラスミュージカルはCBS/アービターグループのメンバー企業として、フランクフルト展示会では、この分野の最も有名な製品を市場に出します。一つは職業的音楽家達の700の型と、もう一つは高品質で、しかし比較的安価な価格のトラック用製品です。

ジョン・ヒスマンがオートチューンのデモンストレーションをいたします。また、会場スタンドには、イヴー・アービター、アンドリュー・ウォレス、エリック・ケンドリック、ヘルムート・クオスター、マーティン・フレッドマン、ホルガー・アルカー、ヨアヒム・カールム、ラジャ・ダリモンテ、マーク・グッドウィン、ジョン・ハンニセット、ジャッキー・フィリップスがご案内申し上げます。

## Electronic Manufacturing (Sales) Ltd., Devonshire House, High Street, Deritend, Birmingham B12 OLP. Tel: 021-772 3669.

Electronic Manufacturing (Sales) handle world distribution of Laney amplification which, estab-

lished in 1967, offers a range of amplifiers, combinations and speaker systems.

Visitors to the Laney stand will be welcomed by Bob Thomas and Lyndon Laney, co-founders of the company.

In addition to renewing friendships with existing export customers, Bob Thomas and Lyndon Laney extend a special invitation to retailers from Germany, where it is hoped to appoint Laney stockists in all major West German cities on a direct selling basis. Further details of the West German dealerships will be obtainable on the stand.

Electronic Manufacturing (Sales) befaßt sich mit dem Weltvertrieb von Laney Verstärkern, die seit der Gründung im Jahre 1967 eine Serie von Verstärkern, Kombinationen und Lautsprecher-Systemen umfassen.

Besucher des Laney-Stands werden von Bob Thomas und Lyndon Laney, die beiden Firmengründer, willkommen-geheißten.

Obgleich Bob Thomas und Lyndon Laney beabsichtigen, alte Verbindungen mit Exportkunden zu verstärken, bieten sie Einzelhändlern aus Deutschland eine besondere Einladung in der Hoffnung, Laney-Fachhandlungen in allen bedeutenden Städten Westdeutschlands auf Direktverkaufsbasis zu ernennen. Weitere Einzelheiten über die westdeutschen Handelsangebote werden gerne am Stand mitgeteilt.

La Electronic Manufacturing (Sales) si interessa della distribuzione in tutto il mondo delle apparecchiature di amplificazione Laney che, fondata nel 1967, offre una vasta gamma di amplificatori, combinazioni e sistemi di altoparlanti.

Chi si recherà a visitare lo stand Laney sarà accolto da Bob Thomas e Lyndon Laney, fondatori della compagnia.

Oltre a voler rinnovare i rapporti cordiali con i clienti esteri già esistenti, Bob Thomas e Lyndon Laney fanno uno speciale invito ai dettaglianti della Germania, nella speranza di poter nominare rappresentanti della Laney nelle principali città della Germania Federale su una base di vendite dirette. Chi desidera ulteriori informazioni sulle future attività in Germania, è pregato di chiederle direttamente nelson stand.

Electronic Manufacturing (Sales) s'occupe de la distribution à échelle mondiale de l'amplification Laney qui, établi en 1967, offre toute une gamme d'amplificateurs, de combinés et de

systèmes de hauts-parleurs.

Les visiteurs au stand Laney seront accueillis par Bob Thomas et Lyndon Laney, les co-fondateurs de la société.

Bob Thomas et Lyndon Laney espèrent non seulement renouveler des amitiés avec des clients actuels mais aussi souhaitent tout particulièrement rencontrer des détaillants allemands afin de pouvoir nommer des stockistes Laney dans toutes les principales villes d'Allemagne de l'Ouest sur une base de vente directe. D'autres détails sur les fournisseurs pour l'Allemagne de l'Ouest seront disponibles au stand.

1967年に創立したエレクトロニクス・マニュファクチャリング(セールス)社は、レイニー増幅器を世界的に販売し、世界的な増幅器、コンビネーション及びスピーカー・システムを販売します。

レイニーのスタンドにお立ち寄りするお客様は、この社の代表者であるボブ・トーマスとリンドン・レイニーがお案内申し上げます。

おなじみのお客様と交際をあたためる他に、ドイツとフランスの主要都市に直接販売店を開設いたします。西独の主要都市に直接販売店を開設して、レイニーの輸入販売を任命したいと望んでおられる販店様については、詳細はスタンドからご質問ください。

## Elgam, Via Brece 60025, Loreto, Italy. Tel: 071/97481-97482

Although no new models are being introduced by Elgam at the Spring Fair, many of their existing organs have undergone changes in design and specification and these will be demonstrated at the show. Altogether, 15 Elgam organs will be exhibited.

Obwohl Elgam auf der Frühlingsmesse keine neuen Modelle vorstellen wird, fanden an vielen ihrer bekannten Orgeln Konstruktions- und Spezifikationsänderung statt, die auf der Messe demonstriert werden. Die Ausstellung dieser Firma umfaßt insgesamt 15 Elgam Orgeln.

Benché l'Elgam non introduca alla Fiera di Primavera alcun nuovo modello, molti dei suoi organi hanno subito mutamenti nella forma e nelle specifiche, e questi saranno esposti. Saranno esposti complessivamente 15 organi Elgam.

La gamme complète des orgues Viscount sera exposée à Francfort, y compris le M40, le M80 et le CL4.

Un nouveau modèle, Fair Lady, sera présenté, qui a une vaste gamme de voix et effets, y compris système rythmique automatique, facilité d'accords avec un doigt, accompagnement bass et mémoire.

Bien qu'Elgam n'ait pas l'intention d'introduire des modèles nouveaux à la Foire du Printemps, nombre des orgues déjà sur le marché ont été modifiés du point de forme design et spécifications.

# FRANKFURT 78

et ces nouveautés seront démontrées à l'exposition. En tout, 15 orgues Elgam seront présentés.

この展示会でエルガムは一つも新しいモデルを披露していませんが、多くの観衆のオルガンのデザインと仕様を驚かしました。それらがこのショーで展示されます。全部で15台のエルガムオルガンが展示される予定です。

**Fane Acoustics Ltd., 286 Bradford Road, Batley WF17 5PW, Yorkshire. Tel: 0924 476431.**

Fane Acoustics specialise in the manufacture of high power chassis loudspeakers for the music industry, supplying speaker units to most of the leading UK manufacturers of disco, public address and guitar amplifying equipment.

The company also manufacture the well-established Crescendo, Specialist and Pop series for the retail and replacement market. Fane speakers are widely exported and used by many overseas manufacturers; although importers are still sought in certain areas and enquiries will be welcomed.

The company will be exhibiting a representative range of models, including the new 12" speaker Model G65E, a super efficient unit with outstanding "punch" and tonal brilliance, at a modest price, which is expected to be of particular interest to manufacturers of PA, guitar combos and discotheques.

Fane Acoustics sind Spezialisten in der Herstellung von Großchassislautsprechern für die Musikindustrie und beliefern die meisten führenden britischen Hersteller von Disco-, Beschallungs- und Gitarrenverstärkungsanlagen mit Sprechereinheiten.

Die Firma ist ebenfalls Hersteller der bekannten Crescendo-, Specialist- und Pop-Serie für den Einzelhandels- und Ersatzmarkt. Fane-Lautsprecher gelangen zum großen Teil in den Export und werden von zahlreichen Überseeherstellern benutzt, obwohl in gewissen Gebieten Importeure benötigt werden, so daß Anfragen in der Hinsicht willkommen sind.

Die Firma stellt eine repräsentative Modellserie aus, einschließlich dem neuen 12" Lautsprecher, Modell G65E, eine hochleistungsfähige Einheit mit hervorragendem "Kaliber" und erstklassiger Wiedergabe-Brillanz zu einem bescheidenen Preis, die für Fabrikanten von Beschallungsanlagen, Gitarrencombos und Diskotheken besonders anziehend sein sollte.

La Fane Acoustics è specializzata nella produzione di altoparlanti a telaio di alta potenza per l'industria musicale, e fornisce altoparlanti alla maggior parte di

fabbriche inglesi di equipaggiamenti disco, di diffusione sonora e di amplificatori per chitarra.

La compagnia produce inoltre le ben note serie Crescendo, Specialist e Pop per il mercato al dettaglio e dei ricambi. Gli altoparlanti Fame sono largamente esportati ed usati da molte fabbriche estere, anche se si è tuttora alla ricerca di importatori in certe zone, e le richieste di informazioni in merito riescono gradite.

La compagnia esporrà un campionario rappresentativo di modelli, fra i quali il nuovo altoparlante da 12 pollici Modello G65E, un apparecchio super efficiente con notevole "polso" e brillantezza tonale a prezzo modesto, che si prevede sarà di particolare interesse per i produttori di PA, di combo a chitarra e di discoteche.

Fane Acoustics est une société spécialisée dans la fabrication de haut-parleurs puissants pour l'industrie musicale, fournissant les encintes à nombre de fabricants bien connus de matériel d'amplification pour discotheques, sonorisation extérieure et guitare au Royaume-Unit.

La société fabrique aussi les séries Crescendo, Specialist et Pop pour vente au détail et pour pièces de rechange. Les haut-parleurs Fane sont exportés sur grande échelle et utilisés par bien des fabricants outre-mer, bien que des importateurs soient encore recherchés dans certains pays et toute demande sera la bienvenue.

La société va exposer une série de modèles-types, y compris le nouveau G65E 30cms, modèle super efficace avec une vitalité et une tonalité sans pareille, pour un prix modique, qui sans doute intéressera tout particulièrement les fabricants de matériel pour sonorisation extérieure, d'ensembles guitare et de matériel pour discotheques.

Fane Acoustics社は 楽器工業界のために高音圧シールドスピーカーを製造することを専門とする会社で、パワフルなサウンドと高品質の増幅装置を持つ英国の有名な音楽メーカーにスピーカーユニットを提供します。

この会社はまた小売及び卸売市場の両方向けの Crescendo, Specialist, 及び Pop の 3つの製品を製造します。Fane スピーカーは海外に広く輸出され、多くの海外メーカーに採用されています。しかし、なおまた特定の地域での輸入業者を捜している場合があります。どうもお問い合わせ下さい。

この会社は 中級の値段で、素晴らしいサウンドと明確な音色とを兼ね備えた、効果的なユニット、新しい 12インチスピーカー モデル G65E を含む、様々なタイプのモデルを展示します。これは PA, モーター コム、及び ディスコなどのメーカーには特に興味ある展示品だと考えられます。

**Fletcher Coppock & Newman Ltd., Morley Road, Tonbridge, Kent TN9 1RA. Tel: 0732-365271.**

Fletcher Coppock & Newman are wholesalers of musical instruments and accessories based in the South of England. Established for 13 years, the company have exclusive UK distribution of Aulos recorders, Hagstrom guitars, Kimbara guitars and accessories, Kent percussion and banjos, Lorenzo guitars, Columbus guitars, Satellite guitars, Miyazawa flutes, Martin Freres clarinets, Guban saxophones and Shelton musical toys.

At the Spring Fair, the principal display will be of musical instrument accessories and educational percussion, including Kimbara accessories and Kent glockenspiels.

On the stand will be Jim Weedon and James Coppock who will be able to answer visitors' enquiries.

Fletcher Coppock & Newman sind Großhändler von Musikinstrumenten und Zubehör in Südengland. Die Firma wurde vor 13 Jahren gegründet und verfügt über das britische Alleinvertriebsrecht für Aulos Aufnahmegegeräte, Hagstrom Gitarren, Kimbara Gitarren und Zubehör, Kent Schlaginstrumente und Banjos, Lorenzo Gitarren, Columbus Gitarren, Satellite Gitarren, Miyazawa Flöten, Martin Freres Klarinetten, Guban Saxophone und musikalische Spielzeuge von Shelton.

Auf der Frühlingmesse stellt die Firma hauptsächlich Zubehör für Musikinstrumente und Schlaginstrumente für Schulen aus, einschließlich Kimbara Zubehör und Kent Glockenspiele.

Auf dem Stand befinden sich Jim Weedon und James Coppock, die gerne Information erteilen.

La Fletcher Coppock & Newman e una compagnia con sede nell'Inghilterra Meridionale, per la vendita all'ingrosso di strumenti e accessori musicali. Fondata 13 anni fa, la ditta ha la distribuzione in esclusiva nel Regno Unito di apparecchi registratori Aulos, chitarre Hagstrom, chitarre e Accessori Kimbara, batterie e banjos Kent, chitarre Lorenzo, chitarre Columbus, chitarre Satellite, flauti Miyazawa, clarinetti Martin Freres, saxofoni Guban e giuochi musicali Shelton.

Alla Fiera di Primavera verranno presentati soprattutto accessori per strumenti musicali e batterie per uso didattico, tra cui gli accessori Kimbara e i glockenspiels Kent.

Saranno presenti sullo stand, e lieti di rispondere alle domande del pubblico, Jim Weedon e James Coppock.

Fletcher Coppock & Newman sont des grossistes pour instruments de musique et accessoires basés au Sud de l'Angleterre. Etablis depuis 13 ans, ils ont droit de distribution exclusive au Royaume-Uni pour flageolets Aules, guitares Hagstrom, guitares et accessoires Kimbara, batterie et banjos Kent, guitares Lorenzo, guitares Columbus, guitares Satellite, flûtes Miyazawa, clarinettes Martin Freres, saxophones Guban et jouets musicaux Shelton.

A la Foire du Printemps, les accessoires musicaux et la batterie éducative formeront les principaux articles exposés, sans oublier les accessoires Kimbara et les glockenspiels Kent.

Jim Weedon et James Coppock seront présents et pourront répondre à toutes les questions que les visiteurs souhaiteront poser.

Fletcher Coppock & Newman 社は 英国南部に所在する楽器卸のブローカーの部で営業しています。創設13年目のこの会社は オーストリア、ハグストロンギター、キンバラギター、アグロギター、アクトリウムギター、ロレンゾギター、コロムバスギター、サットライトギター、キヤマワフルート、マリンフレースクラリネット、グバンサクソフォン、及びシムルトン玩具等の英国に於ける独自代理店としての権利を有しています。この春の展示会での主な展示品は キンバラアクトリウムギター、フレットブロックギター、及び金鎖楽器アグロギターと学校用の打楽器アグロギターです。

スタンドには 各メーカーの お問い合わせのために ジム ウィードン と ジェイムズ コポック が出席しております。

**Funkshun, 158-166 Wellingborough Road, Wellingborough, Northants NN1 4DU. Tel: 0604 34100**

Funkshun are basically building amplification into flight cabinets. At Frankfurt they will be showing a range of flight amplification in vulcanised fibre wood laminate protected by fibre angle riveted to all edges.

On show for the first time will be a new 100 watt valve dual drive 2 x 9" ATC combo. Available separately, both the amplifier and the speaker cabinet will also be shown on their own.

A new 2 x 12 guitar cabinet and 4 x 12 guitar cabinet will be shown together with a new 8-channel mixer, available with or without 170 watt amplification and incorporating a noise gate to ensure silent running.

Also on show will be 2 x 12 cabinets with horn; Reflex 15" enclosure with matching twin horns; 100 watt mid-range radial flare and flight case disco console using the ICE stereo mixer and Garrard belt drive decks, available with or without a pair of 170 watt power amps.

On the stand will be Doug Marriott and Gary Tyla.

# SHERGOLD

With 15 years experience in designing electric guitars sold under a variety of trade names wood craftsmen Jack Golder and Norman Houlder now confidently introduce guitars under their own name. SHERGOLD

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**No. 3637 CUSTOM MASQUERADOR** This versatile twin pick-up instrument embodies all the refinements suggested by top players. (6 string) £170.28\*

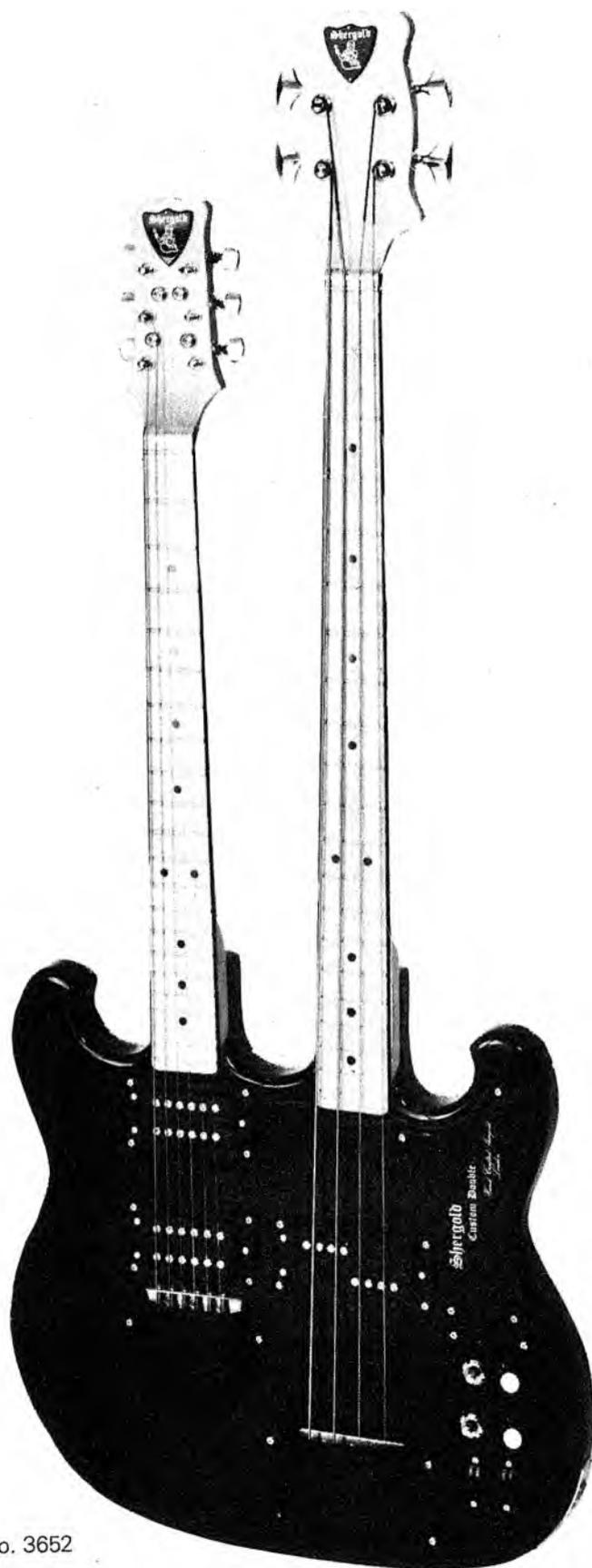
**No. 3638 CUSTOM MASQUERADOR** 12-string. Two high output pickups. A superior instrument of remarkable tonal qualities. £187.63\*

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**ALL SHERGOLD** guitars are available in five polyester finishes: Sunburst, natural, white, cherry red and black.

\*Recommended Retail prices including V.A.T.

Illustrated leaflet available showing all Shergold Models.



No. 3652

# FRANKFURT 78

Funkshun unternimmt grundsätzlich den Einbau von Verstärkern in Flugkoffern. In Frankfurt zeigt diese Firma eine Serie von Flugkofferverstärkern aus Vulkanfaserholzfolie mit Faserkantschutz.

Auf der Messe wird zum erstmal eine neue 100 Watt ATC-Röhrencombo 2 x 9" mit Doppelantrieb gezeigt. Sowohl der Verstärker als auch die Lautsprecherzarge, die separat geliefert werden können, getrennt ausgeliefert.

Ein neues 2 x 12 und ein 4 x 12 Gitarrengehäuse werden zusammen mit einem neuen Achtkanal-mischer vorgeführt, der mit oder ohne 170 Watt Verstärkung und einer eingebauten Störaustattung geliefert werden kann, um einen ruhigen Lauf zu sichern.

Auf der Messe befinden sich ebenfalls 2 x 12 Trichterzargen; 15" Reflexzargen mit passenden Doppeltrichtern; 100 Watt Radialstrahler mit mittlerer Reichweite, und Flugkoffer-Discopult mit ICE Stereomischer und Garrard Decks mit Riemenantrieb, die mit oder ohne einem 170 Watt Großverstärkerpaar geliefert werden können.

Auf dem Stand befinden sich Doug Marriott und Gary Tyla.

Fondamentalmente la Funkshun incorpora l'amplificazione in armadietti per viaggi aerei. A Francoforte esporrà una serie di amplificatori per viaggi aerei in laminato di fibra di legno vulcanizzato protetto da fibra chiodata ad angolo su tutti i bordi.

Sarà esposto per la prima volta un nuovo combo da 100 watt a doppio comando ATC 2 x 9". Disponibili separatamente, saranno anche esposti l'amplificatore e l'armadietto dell'altoparlante.

Un nuovo armadietto per chitarra 2 x 12 ed uno 4 x 12 saranno esposti assieme ad un nuovo mescolatore a 8 canali, disponibile con o senza amplificazione da 170 watt, e con incorporata una soglia di rumore per garantire la silenziosità di funzionamento.

Saranno esposti inoltre armadietti 2 x 12 con corno; contenitori Reflex 15" con due corni intonati; console disco da 100 watt di media portata con contenitore per viaggi aerei che usa mescolatore stereo ICE e piani Garrard con comando a cinghie, disponibile con o senza un paio di amplificatori di 170 watt di potenza.

Saranno presenti nello stand Doug Marriott e Gary Tyla.

Funkshun se spécialise dans l'incorporation de systèmes d'amplification dans des emballages

portatifs. Elle présentera à Francoforte une gamme d'amplificateurs en fibre de bois stratifié et vulcanisé protégé sur tous les bords.

Pour la première fois un ensemble musical ATC 2 x 9" de 100 watt à commande jumelée sera exposé. Ampli et enceinte avec haut-parleur seront en vue indépendamment, pouvant être achetés séparément.

Un nouveau ensemble guitare 2 x 12 et un ensemble 4 x 12 seront exposés avec un nouveau mixeur à 8 canaux, disponibles avec ou sans ampli 170 watt et incorporant un filtre-bruit pour assurer un fonctionnement silencieux.

Un ensemble 2 x 12 avec pavillon, un ensemble 15" Reflex avec carillons jumelés assortis, un meuble disco portatif de 100 watt avec mixeur stéréo ICE et platines Garrard disponible avec ou sans deux amplis de 170 watt seront exposés également.

Doug Marriott et Gary Tyla seront présents.

Frankshun ha in base a Frankfurt, in un container di legno vulcanizzato e protetto da fibre chiodate su tutti i bordi, una serie di amplificatori per viaggi aerei. A Francoforte esporrà una serie di amplificatori per viaggi aerei in laminato di fibra di legno vulcanizzato protetto da fibre chiodate su tutti i bordi.

## Futuristic Aids Ltd., Audio House, Henconner Lane, Leeds LS13 4LQ. Tel: Pudsey 56478

Futuristic Aids Ltd., manufacturers of amplification, speakers and discotheque equipment, will be exhibiting at Frankfurt for the second time. Export sales now constitute a substantial proportion of turnover.

Following the establishment of the company's own direct distribution warehouse in Germany, with headquarters in Berlin, it is anticipated that by the time of the Frankfurt Fair an extensive network of music shops will be handling FAL equipment.

A range of up to 20 products will be shown at the Fair, with specific emphasis on a stereo mixing console, the first of its kind in the FAL range. Production is being geared to have this available on the European market coinciding with the Fair.

On the stand will be John Hey and members of the German staff.

Futuristic Aids Ltd., Hersteller von Verstärkungs-, Lautsprecher-

und Diskotekeneinrichtungen, beteiligt sich zum zweitenmal an der Frankfurter Messe. Exportabsatz stellen mittlerweile einen beträchtlichen Anteil des Umsatzes dar.

Nachdem die Firma ihr eigenes Direktvertriebslager in Deutschland mit Hauptniederlassung in Berlin eingerichtet hat, wird erwartet, daß bis zum Zeitpunkt der Frankfurter Messe ein weitläufiges Netz von Musikgeschäften vorhanden ist, die FAL-Geräte anbieten.

Auf der Messe wird eine Auswahl von ca. 20 Produkten vorgeführt, mit besonderer Betonung eines Stereomischpults, das erste seiner Art im FAL-Programm. Die Produktion wird momentan gleichzeit, damit dieses Produkt gleichzeitig mit der Messe in Europa erhältlich ist.

Auf dem Stand befinden sich John Hey und deutsche Personalmitglieder.

La Futuristic Aids Ltd., fabricante di equipaggiamenti di amplificazione, di altoparlanti e di attrezzature per discoteche, espone a Francoforte per la seconda volta. Le esportazioni rappresentano ora una NOTEVOLE PARTE DEL SUO GIRO d'affari.

In seguito alla creazione di un magazzino per la distribuzione diretta in Germania, con sede a Berlino, si prevede che quando avrà luogo la Fiera di Francoforte, una vasta rete di negozi di musica venderà equipaggiamenti FAL.

Alla Fiera sarà esposto un campionario di una ventina di articoli, e sarà data particolare importanza ad una console mescolatrice stereofonica che è la prima del genere nella gamma FAL. La produzione viene regolata in modo da garantirne la disponibilità sul mercato europeo in coincidenza con la Fiera.

Saranno presenti nello stand John Hey e dipendenti della compagnia in Germania.

Futuristic Aids Ltd., fabricantes d'amplis, de hauts-parleurs et de matériel pour discothèque vont exposer pour la deuxième fois à Francoforte. Les exportations constituent maintenant une part importante du chiffre d'affaires.

A la suite de l'établissement de l'entrepôt de la société pour distribution directe en Allemagne, avec le siège à Berlin, il est anticipé qu'un réseau assez complet sera déjà sur pied pour traiter le matériel FAL avant la Foire de Francoforte.

Près de 20 produits vont être présentés à la Foire, mettant en vedette surtout une console-mélangeuse stéréo, le premier du genre dans la gamme des pro-

duits FAL. Il est prévu que celle-ci sera disponible pour le marché européen au moment de la Foire.

John Hey avec des membres du personnel allemand seront présents.

Futuristic Aids Ltd. Frankfurt am Main, Deutschland, hat ein Direktvertriebslager in Berlin eingerichtet. Bis zum Zeitpunkt der Frankfurter Messe ist ein weitläufiges Netz von Musikgeschäften vorhanden, die FAL-Geräte anbieten.

Die Produktion wird momentan gleichzeit, damit dieses Produkt gleichzeitig mit der Messe in Europa erhältlich ist.

Auf der Messe wird eine Auswahl von ca. 20 Produkten vorgeführt, mit besonderer Betonung eines Stereomischpults, das erste seiner Art im FAL-Programm. Die Produktion wird momentan gleichzeit, damit dieses Produkt gleichzeitig mit der Messe in Europa erhältlich ist.

## Galanti (distributed by Commercial Sound Distribution, S. Maria Del Monte, 47040 Saludecio, Italy. Tel: 0541/981568)

The entire range of Galanti electronic organs will be on show at the Spring Fair. In addition, several new models will be introduced at the Fair, but details of these are not yet available.

Galanti (Vertrieb: Commercial Sound Distribution, S. Maria Del Monte, 47040 Saludecio, Italien. Telefonnr.: 0541/981568.

Auf der Frühlingmesse wird das ganze Angebot an elektronischen Galanti Organen ausgestellt werden, als auch etliche neue Modelle, über die jedoch noch keine Einzelheiten bekannt sind.

Galanti (distribuiti dalla Commercial Sound Distribution, Santa Maria Del Monte, 47047 Saludecio, Italia Tel: 0541/981568.)

Alla Fiera di Primavera sarà esposto l'intero campionario di organi elettronici della Galanti. Saranno anche presentati diversi nuovi modelli, i cui dettagli non sono ancora disponibili.

Galanti (distribué par Commercial Sound Distribution, S. Maria Del Monte, 47040 Saludecio, Italie. Téléphone. 0541/981568.

Toute la gamme des orgues électroniques Galanti sera exposée à la Foire du Printemps. Et plusieurs modèles nouveaux seront aussi présentés lors de la Foire, mais aucun détail n'est en core disponible.

Alle Messe wird das gesamte Angebot an elektronischen Galanti Organen ausgestellt werden, als auch etliche neue Modelle, über die jedoch noch keine Einzelheiten bekannt sind.

## General Music Strings Ltd., Treforest Industrial Estate, Pontypridd, Glamorgan, Wales. Tel: Treforest 2098.

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**FRANKFURT FAIR 1978**

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# FRANKFURT 78

General Music Strings, established for over 50 years, are manufacturers of Picato and Monopole strings, which are distributed world-wide.

The principal display at the Fair will be the company's extensive range of sales aids which are available to all their distributors, together with a comprehensive display of the whole range of GMS products from electric guitar strings, bass guitar strings, bow played strings and strings for specialised instruments such as Aoud or Harp. Visitors to the stand will be able to see several new products, including phosphor bronze, acoustic guitar strings and a new half ground bass guitar set.

Alfred Stein, Dave Martin and Dick Thomas will be on the stand.

Die vor 50 Jahren gegründete Firma General Music Strings ist der Hersteller von Picato und Monopole-Saiten, die weltweit vertrieben werden.

Die Firma stellt auf der Messe hauptsächlich ihren weitläufigen Bereich an Verkaufsförderungsmitteln, die allen ihren Vertriebsfirmen geboten werden, und die gesamte Serie an GMS Produkten aus, d.h. Saiten für elektrische Gitarren, Bassgitarren, zum Bogenspielen und für besondere Instrumente wie Aoud oder Harfe. Die Besucher können am Stand viele neue Produkte sehen, einschließlich Schallsaiten für Gitarren aus Phosphorbronze und ein neues halbgeschliffenes Bassgitarrenset.

Auf dem Stand befinden sich Alfred Stein, Dave Martin und Dick Thomas.

La General Music Strings, fondata oltre 50 anni fa, produce corde Picato e Monopole, vendute in tutto il mondo.

Alla Fiera esporrà principalmente la vasta gamma della compagnia di aiuti alle vendite disponibili a tutti i suoi distributori, oltre ad un'esauriente mostra dell'intero campionario di prodotti GMS, dalle corde per chitarra elettrica e per chitarra basso, alle corde per archi e per strumenti specializzati quali l'aoud e l'arpa. Coloro che visiteranno lo stand potranno vedere parecchi nuovi prodotti fra i quali corde di bronzo al fosforo per chitarra acustica ed una nuova serie per chitarra basso.

Saranno presenti nello stand Alfred Stein, Dave Martin e Dick Thomas.

General Music Strings, établie depuis plus de 50 ans, fabrique des cordes Picato et Monopole, distribuées dans le monde entier.

La société va surtout exposer à la Foire les aides à la vente dis-

ponibles pour tous les distributeurs, avec une exposition très complète des produits GMS: cordes pour guitare électrique, cordes pour guitare bass; cordes pour instruments à archet et cordes pour des instruments spécialisés tels que l'Aoud ou la Harpe. Les visiteurs au stand pourront voir plusieurs produits nouveaux, y compris les cordes pour guitare acoustique en bronze phosphoreux et un ensemble nouveau pour guitare.

Alfred Stein, Dave Martin et Dick Thomas seront présents.

創業 50 年余の歴史をもつジェネラルミュージック・ストリングスはピカト・ドゥイ・モノポール・楽器用のメーカーで、その製品は世界に広く知られております。

展示会での主な展示品は次のとおりです。この会社のサイクリング・ギターは、それらも入手することになります。またエレキギター用の、低音部用・高音部用の弦、弓の弦、および他の楽器用の弦も、総合的に展示されます。また、ピカト・ドゥイ・モノポール・楽器用の弦も、総合的に展示されます。また、ピカト・ドゥイ・モノポール・楽器用の弦も、総合的に展示されます。

アルフレッド・STEIN、DAVE MARTIN 及び DICK THOMAS がスタンドに出張してあります。

## Hagstrom, Tessins Vag 17, Malmo, Sweden. Hagstrom,

1978 is an important year for the Swedish Hagstrom company. They are looking for a considerable increase in the export of the fine Hagstrom guitars and the Hagstrom team will be strongly represented at the Frankfurt Fair.

Of particular interest to the world's guitarists is the Hagstrom Guitar Synthesizer that the company introduced last year. The instrument has been successful in many parts of the world and an improved, Mark II version will be on show during the Fair.

Representatives from Hagstrom attending will include Roland Beronius, Torgill Hagman and James Coppock (of Fletcher, Coppock and Newman, Hagstrom's UK distributors).

Das Jahr 1978 ist für die schwedische Hagstrom-Gesellschaft von großer Bedeutung. Sie erwartet eine beträchtliche Exportsteigerung für die erstklassigen Hagstrom-Gitarren, und das Hagstrom Team wird auf der Frankfurter Messe stark vertreten.

Die Gitarrenisten aus aller Welt sind besonders an dem Hagstrom Guitar Synthesizer interessiert, der letztes Jahr eingeführt wurde. Das Instrument hatte große Erfolge in vielen Teilen der Welt, und die weiterentwickelte Ausführung Mark II wird auf der Messe vorgestellt werden.

Roland Beronius, Torgill Hagman und James Coppock (der Fa. Fletcher, Coppock and Newman; Hagstrom-Vertrieb in Großbritannien) vertreten die Firma auf der Messe.

Il 1978 sarà un anno importante

per la compagnia svedese Hagstrom. Essa persegue un notevole aumento nelle esportazioni delle belle chitarre Hagstrom, ed il gruppo della Hagstrom sarà ben rappresentato alla Fiera di Francoforte.

Di particolare interesse per i chitarristi di tutto il mondo sarà il Sintetizzatore di Chitarra Hagstrom presentato quest'anno. Lo strumento ha avuto successo in molte parti del mondo, ed alla Fiera sarà esposta una migliore versione, il Mark II.

Fra i rappresentanti della Hagstrom che saranno presenti alla Fiera, sono Roland Beronius, Torgill Hagman e James Coppock (della Fletcher, Coppock and Newman, la distributrice della Hagstrom nel Regno Unito).

1978 est une année importante pour la société Hagstrom de Suède. Elle cherche à augmenter considérablement l'exportation des guitares Hagstrom bien connues et l'équipe de chez Hagstrom sera bien représentée à la Foire de Francfort. Le Synthétiseur Guitare de Hagstrom introduit l'an dernier est particulièrement intéressant pour tous les joueurs de la guitare. L'instrument a obtenu un grand succès dans de nombreux pays du monde et un modèle Mark II amélioré sera exposé lors de la Foire.

Parmi les représentants de chez Hagstrom qui seront présents il y aura Roland Beronius, Torgill Hagman et James Coppock (de Fletcher, Coppock et Newman, les distributeurs de Hagstrom au Royaume-Uni)

1978 年はスウェーデンのハグストロム社にとって大事な年です。この会社は優秀なハグストロム・ギター類の輸出の増加を期待しており、したがってフランクフルトにハグストロムは強力なチームを送り出します。

世界のギター奏者にとって特に興味あるのは去年この会社が紹介したハグストロム・ギター・シンテサイザーです。この楽器は世界のあちこちで成功を収め、その改良型であるマークII型の展示会でも出品されます。

ハグストロムを代表してローランド・ベロニアス、トルギル・ハグマン及び（ハグストロムのUKディストリビューターである）フレッチャー、コポック・アンド・ニューマンのジェームス・コポックが会場でご案内申し上げます。

## Henri Selmer, 114 Charing Cross Road, London WC2H 0JS, Tel: 01-836 8131

Selmer London — Export Division of Norlin Music (UK) Ltd. — will be showing their new Rhythm Unit (Model HR-30) for the first time at the Frankfurt Fair. This offers a wide variation of rhythm patterns and more than 1000 patterns when used in combinations, from standard waltz to rock beats.

The recently introduced Saxon Solid guitars will be making their debut at the Fair and strongly represented will be Selmer London brass and wood-

wind with a wider range of the popular Sterling, Melody Maker and Super Pennsylvania instruments. Selmer amplification, organs, Bellini piano accordions and a comprehensive range of accessories will also be shown.

Eddie Edwards will be on the stand.

Selmer London — Export Division of Norlin Music (UK) Ltd. — stellt zum erstenmal auf der Frankfurter Messe ihre neue Rhythmus-einheit (Modell HR-30) aus. Diese bietet zahlreiche und unterschiedliche Rhythmusmodelle, und zwar mehr als 1000 bei Einsatz in Verbindungen vom normalen Walzer bis Rockbeat.

Die vor kurzem eingeführten Saxon Solid Gitarren werden ebenfalls auf der Messe vorgestellt, und Selmer London Blech- und Holzblasinstrumente sind zusammen mit einer größeren Auswahl der populären Sterling, Melody Maker und Super Pennsylvania Instruments stark vertreten. Ebenfalls gezeigt werden Selmer Verstärkung, Orgeln, Bellini-Schiffersklaviere und alles mögliche Zubehör.

Auf dem Stand befindet sich Eddie Edwards.

La Selmer London — Reparto Esportazioni della Norlin Music (UK) Ltd. — presenterà per la prima volta alla Fiera di Francoforte il proprio Rhythm Unit (modello HR-30), che offre una vasta gamma di arrangiamenti ritmistici ed oltre mille possibilità di combinazioni diverse, dal valtzer classico al rock beat.

Alla fiera faranno il loro debutto le chitarre Saxon Solid, di recente realizzazione, e gli strumenti a fiato della Selmer London saranno ampiamente rappresentati da modelli popolari quali Sterling, Melody Maker e Super Pennsylvania. Verranno anche presentati amplificatori Selmer, organi, fisarmoniche Bellini nonché una vasta scelta di accessori.

Sarà presente nello stand Eddie Edwards.

Selmer London — Division Exportation de Norlin Music (UK) Ltd. — vont exposer pour la première fois à la Foire de Francfort leur nouveau Unité Rhythmique (Modèle HR-30). Celle-ci présente une grande diversité de rythmes et plus de 1000 variantes utilisées en combinaisons, de la valse classique aux rythmes rock.

Les guitares Saxon Solide récemment introduites feront leur début à la Foire, et les instruments Selmer London, bois et cuivres, avec une gamme plus vaste des instruments si populaires Sterling, Melody Maker et Super Pennsylvania. Les amplis

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Selmer, des orgues, des accordéons pianos Bellini et toute une gamme d'accessoires seront aussi exposées.

Eddie Edwards sera présent au stand.

ノールンミュージック(UK)社が主たる輸出部門であるセルマー・ロンドン社は、このフランクフルト展示会で今回初めての新しいリズムユニット(モデルHR-30)Eを出品します。このユニットは多量のリズムパターンを提供し、スタンダード・ワルツからロック・ビートに至るまでコンピュータ・コントロールにより7000以上のパターンが出来ます。最近紹介されたサックソーン・ソリッド・キターとこの展示会にお目見えます。そしてセルマー・ロンドン社の人気のあるスターリング・メロディー・メカニカル・マン・ペンシルバニアなどの種々の楽器、本音楽器なども展示されます。そしてセルマー・増幅器、オルガン、アンプ、ピアノ・アコースティック、家庭用ステレオ・アコースティック・スピーカーなども展示されます。エディー・エドワーズが会場スタンドに案内いたします。

## H/H Electronic, Viking Way, Bar Hill, Cambridge CB3 8EL. Tel: 0954-81140

H/H Electronic claim to be the largest manufacturers of electronic group and stage equipment in the UK. Based in Cambridge, they distribute their products direct to dealers in Germany, Holland and Belgium and through wholesalers or agents in all other parts of the world.

The company will be concentrating at the Fair on the existing range of guitar amps and combos, as well as releasing an entirely new range of PA equipment. These products have many features not normally found in equipment at present on the market.

On the stand will be Mr J.M. Harrison, Mr C.R.C. Bradbury and Miss G. Burg.

On a separate stand, the associate company, H/H Acoustics, will be showing for the first time their extensive range of chassis loudspeakers and pressure units. Of special interest will be a new range of Super Speakers, designed for the musician or sound engineer who demands high standards. The new range is expected to compete, on performance, with the top quality American loudspeakers currently available but, on price, to be much more competitive. Messrs E.W. Form and W. Webb will be on the stand.

H/H Electronic macht den Anspruch, im Vereinigten Königreich der größte Hersteller von elektronischen Gruppen- und Bühnen-ausrüstungen zu sein. Von ihrem Werk in Cambridge vertreibt die Firma ihre Produkte direkt an Händler in Deutschland, Holland, Belgien und durch Großhändler oder Vertretungen in anderen Weltteilen.

Auf der Messe konzentriert sich die Firma auf ihr jetziges Angebot an Verstärkern und Combos für Gitarren und stellt ebenfalls einen gänzlich neuen Bereich an Beschallungsanlagen vor. Diese Pro-

dukte zeichnen sich durch zahlreiche Merkmale aus, die an anderen, momentan angebotenen Systemen normal nicht vorgefunden werden.

Auf dem Stand befinden sich Herr J. M. Harrison, Herr C. R. C. Bradbury und Fräulein G. Burg.

Die H/H Electronic naheste-hende Firma H/H Acoustics zeigt auf einem separaten Stand zum erstenmal ihren wertläufigen Bereich an Chassislautsprechern und Druckeinheiten. Von Besonderem Interesse ist wahrscheinlich eine neue Serie von Super-Lautsprechern für den Musiker oder Toningenieur mit hohen Ansprüchen. Man erwartet, daß diese neue Serie von der Leistung her mit der Spitzenklasse von amerikanischen Lautsprechern in den Wettbewerb treten wird, obwohl ihr Preis viel günstiger ist.

Auf diesem Stand befinden sich Herr E. W. Form und Herr W. Webb.

La H/H Electronic vanta di essere la maggiore produttrice di apparecchiature elettroniche per complessi e per teatro del Regno Unito. Con sede a Cambridge, distribuisce direttamente i propri prodotti ai rivenditori in Germania, Olanda e Belgio, e attraverso grossisti e agenti in tutto il resto del mondo.

Alla Fiera, la compagnia si concentrerà sulla gamma esistente di amplificatori e combo per chitarra, ed inoltre presenterà una serie assolutamente nuova di equipaggiamenti PA. Questi prodotti hanno numerose caratteristiche non riscontrabili in generale nei prodotti attualmente sul mercato.

Saranno presenti nello stand il Sig. J. M. Harrison, il Sig. C. R. C. Bradbury e la Signorina G. Burg.

In un altro stand la consociata H/H Acoustics esporrà per la prima volta la propria vasta serie di altoparlanti a telaio e complessi di pressione. Di particolare interesse sarà la nuova serie di Super Speakers, messa a punto per il musicista o il tecnico dei suoni che esige un altissimo standard. Si prevede che la nuova serie sarà in competizione per il rendimento, con i migliori altoparlanti americani attualmente sul mercato, mentre per il prezzo sarà molto più economica.

Saranno presenti nello stand i signori E. W. Form e W. Webb.

H/H Electronic revendique d'être le plus important fabricant de matériel électronique pour groupes et pour la scène au Royaume-Uni. Située à Cambridge, elle distribue ses produits directement aux fournisseurs en Allemagne, aux Pays-Bas et en

Belgique et ailleurs dans le monde par l'entremise de grossistes ou d'agents.

La société présentera essentiellement à la Foire la gamme actuelle des amplis et combos pour guitare, avec une gamme entièrement nouvelle de matériel de sonorisation extérieure. Ces produits ont bien des caractéristiques que l'on ne trouve pas normalement dans un matériel du même genre actuellement en vente.

Mr J. M. Harrison, Mr. C. R. C. Bradbury et Miss G. Burg seront présents sur le stand.

Sur un autre stand, la société associée, H/H Acoustics, va exposer pour la première fois une gamme étendue d'enceintes et autres accessoires. Une nouvelle gamme de Super Haut-Parleurs, conçue pour le musicien ou l'ingénieur du son qui recherche un standard élevé, sera d'un intérêt tout particulier. Il est prévu que cette nouvelle gamme fera concurrence, du point de vue performance, avec les meilleurs haut-parleurs américains disponibles actuellement mais le prix sera nettement plus compétitif.

Mr. E. W. Form et Mr. W. Webb seront présents.

H/H Electronic社は、英国のH/H Acoustics社が主たる輸出部門であるセルマー・ロンドン社が、このフランクフルト展示会で今回初めての新しいリズムユニット(モデルHR-30)Eを出品します。このユニットは多量のリズムパターンを提供し、スタンダード・ワルツからロック・ビートに至るまでコンピュータ・コントロールにより7000以上のパターンが出来ます。最近紹介されたサックソーン・ソリッド・キターとこの展示会にお目見えます。そしてセルマー・ロンドン社の人気のあるスターリング・メロディー・メカニカル・マン・ペンシルバニアなどの種々の楽器、本音楽器なども展示されます。そしてセルマー・増幅器、オルガン、アンプ、ピアノ・アコースティック、家庭用ステレオ・アコースティック・スピーカーなども展示されます。エディー・エドワーズが会場スタンドに案内いたします。

ノールンミュージック(UK)社が主たる輸出部門であるセルマー・ロンドン社は、このフランクフルト展示会で今回初めての新しいリズムユニット(モデルHR-30)Eを出品します。このユニットは多量のリズムパターンを提供し、スタンダード・ワルツからロック・ビートに至るまでコンピュータ・コントロールにより7000以上のパターンが出来ます。最近紹介されたサックソーン・ソリッド・キターとこの展示会にお目見えます。そしてセルマー・ロンドン社の人気のあるスターリング・メロディー・メカニカル・マン・ペンシルバニアなどの種々の楽器、本音楽器なども展示されます。そしてセルマー・増幅器、オルガン、アンプ、ピアノ・アコースティック、家庭用ステレオ・アコースティック・スピーカーなども展示されます。エディー・エドワーズが会場スタンドに案内いたします。

## Hiwatt Equipment Ltd, Park Works, 16 Park Road, Kingston-upon-Thames, Surrey. Tel: 01-549 0252

The high gain models of Hiwatt amplifiers that have previously been reserved for the Canadian and North American markets will be available to the European market for the first time at the Frankfurt Fair. These models incorporate extra high quality shrouded transformers specifically manufactured for Hiwatt by Partridge, and many other exclusive features.

New models include mini-combos of 50 watts and 100 watts, which are to be made available with A.T.C. speakers. All Hiwatt amplifiers are 100% valve models. Collectors items

on show will include Hiwatt amplifier 001 and number 10,000 and a new special finished in polished chrome with glass cabinet.

Die Hochverstärkungsmodelle der Hiwatt-Verstärker, die soweit nur in Kanada und in den USA erhältlich waren, werden auf dem europäischen Markt zum erstenmal auf der Frankfurter Messe angeboten. Diese Modelle zeichnen sich durch erstklassige ummantelte Umspanner aus, die von Partridge exklusiv für Hiwatt hergestellt werden, und sie bieten auch noch viele andere einmalige Vorteile.

Zu den neuen Modellen gehören Minicombo's von 50 Watt und 100 Watt, die mit Lautsprechern mit automatischer Abstimmung angeboten werden. Alle Hiwatt Verstärker werden ausschließlich mit Röhren versehen. Auf der Messe befinden sich gewisse Sammelstücke, wie der Hiwatt Verstärker 001 und Nr. 10.000 und eine neue Spezialausführung aus poliertem Chrom mit Glaszarge.

I modelli ad alto guadagno di amplificatori Hiwatt che finora erano riservati ai mercati canadese e nordamericano, saranno disponibili al mercato europeo per la prima volta alla Fiera di Francoforte. Questi modelli contengono incorporati trasformatori inscatolati di altissima qualità prodotti esclusivamente per la Hiwatt dalla Partridge, ed altre caratteristiche esclusive.

Fra i nuovi modelli sono i minicombo da 50 e 100 watt, che saranno messi in vendita con altoparlanti A.T.C. Tutti gli amplificatori Hiwatt sono modelli a valvole al 100%. Fra gli articoli da collezionisti che saranno esposti saranno l'amplificatore Hiwatt 001 e numero 10.000, ed uno speciale in cromo lucido con armadietto di vetro.

A la Foire de Francfort, pour la première fois, les amplis Hiwatt à gain élevé, précédemment réservés pour les marchés du Canada et d'Amérique du Nord, seront disponibles sur le marché européen. Ces modèles incorporent des transformateurs voilés de haute qualité spécialement fabriqués pour Hiwatt par Partridge, ainsi que nombre d'autres caractéristiques exclusives.

Les nouveaux modèles comprennent des mini-combos de 50 et de 100 watts qui seront disponibles avec des haut-parleurs A.T.C. Tous les amplis Hiwatt sont des modèles entièrement avec valves. Des pièces pour collectionneurs exposées comprendront

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l'amplificateur Hiwatt 001 et le 10 000 ainsi qu'une nouveauté en chrome poli avec meuble en verre

今またカナダと北米市場にのみ限られていた高級のハイワット音響器もこのFrankfurt展で展示される。このハイワット音響器は、その音質とデザインにより、世界中の音楽愛好家に高く評価されている。また、このハイワット音響器は、ハイワットの音質とデザインにより、世界中の音楽愛好家に高く評価されている。また、このハイワット音響器は、ハイワットの音質とデザインにより、世界中の音楽愛好家に高く評価されている。

## James How Industries Ltd., 20 Upland Road, Bexleyheath, Kent. Tel: 01-304 4711

James How Industries, the sole manufacturers of Rotosound music strings, have been established for over 17 years. Based in the South East of England, they export to over 60 countries.

At the Spring Fair the display will feature both Rotosound and the unique Superwound range of music strings. Rotosound will have its new packaging on show for the first time, while Superwound will be unveiling its new Ball and Cone adjustable ballend and the Linea surface finishing technique for both guitar and bass guitar. New point of sale material will include T shirts, badges and a comprehensive and informative pamphlet on the Rotosound music string range.

On the stand will be James How, Martyn How, Ronald How, Charles Higgs and Eddie Tuite.

James How Industries - Alleinhersteller von Rotosound Musiksaiten - ist schon seit mehr als 17 Jahren bekannt. Die Firma ist im Südosten Englands ansässig und exportiert in über 60 Länder.

Auf der Frühlingsmesse setzt sich die Auslage aus Rotosound und den einzigartigen Superwound Musiksaiten zusammen. Rotosound wird zum erstenmal in einer neuen Verpackung für Pektumsaiten für Gitarren vorgeführt, während für Superwound das neue, verstellbare Ball- und Kegel-Kugellende und die Linea-Oberflächenbehandlung für Gitarre und Bassgitarre vorgestellt wird. Zu dem neuen Werbematerial am Verkaufsort gehören T-Shirts, Abzeichen und eine umfassende und informationsreiche Broschüre über das Angebot an Rotosound Musiksaiten.

Auf dem Stand befinden sich James How, Martyn How, Ronald How, Charles Higgs und Eddie Tuite.

La James How Industries, unica produttrice delle corde

musicali Rotosound, è stata fondata oltre 17 anni fa. Con sede nell'Inghilterra sudorientale, esporta in oltre 60 paesi.

Alla Fiera di Primavera esporrà le Rotosound, ed anche la serie unica Superwound di corde musicali. La Rotosound avrà in mostra per la prima volta il suo nuovo imballaggio di corde per chitarra a plectro, mentre la Superwound presenterà per la prima volta la sua estremità regolabile al lato sfera Ball and Cone e la tecnica di finitura della superficie Linea per chitarra e per chitarra basso. Fra il nuovo materiale per punto di vendita ci saranno magliette T, distintivi ed un opuscolo esauriente ed informativo sulla serie Rotosound di corde musicali.

Saranno presenti nello stand James How, Martyn How, Ronald How, Charles Higgs e Eddie Tuite.

James How Industries, seuls fabricants des cordes Rotosound est une société qui fut créée voici 17 ans. Située dans le Sud-Est de l'Angleterre, elle exporte vers 60 pays.

A la Foire du Printemps, elle va exposer Rotosound et la gamme Superwound de cordes. Rotosound aura un emballage nouveau pour les cordes de guitare à plectre révélatrice pour la première fois, et Superwound va dévoiler nombre de caractéristiques nouvelles pour guitare et guitare de bass. Il y aura aussi des T shirts, des écussons et une brochure complète donnant tous les renseignements sur les cordes Rotosound.

James How, Martyn How, Ronald How, Charles Higgs et Eddie Tuite seront présents.

James How Industries - Alleinhersteller von Rotosound Musiksaiten - ist schon seit mehr als 17 Jahren bekannt. Die Firma ist im Südosten Englands ansässig und exportiert in über 60 Länder.

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Auf dem Stand befinden sich James How, Martyn How, Ronald How, Charles Higgs und Eddie Tuite.

## John Hornby Skewes & Co. Ltd., Salem House, Garforth, Leeds LS25 1PX. Tel: 0532-865381

John Hornby Skewes & Co. Ltd. will be showing their new range of combination amplifiers under the brand name "JHS". The four models in the range are the C3 (3 watt) and CD6T (6 watt), which are both suitable for practice use rather than live performance, CD15T (15 watt) and CD50T (50 watt), which are suitable for semi-professional and professional use. They are compact in size and particularly

suitable for groups playing in small venues.

Also on show will be the range of McKenzie speakers - model 1275 GP (75 watt), C1275 TC (75 watt) and C1275 Bass (75 watt). A wide range of smaller items will include JHS Pro-Rhythm Drum Sticks, Hornby Glockenspiels and chime bars, kazoos, flageolets, whistles and various instrument accessories.

On the stand will be John H. Skewes, David Barnett, David O'Reilly, Declan McLoughlin and David Sidebottom.

John Hornby Skewes & Co. Ltd. stellt eine neue Serie von Kombinationsverstärkern unter der Markenbezeichnung "JHS" aus. Diese Serie umfasst vier Modelle, C3 (3 Watt) und CD6T (6 Watt). -- beide vorwiegend für Übungen und weniger für Liveübertragungen, CD15T (15 Watt) und CD50T (50 Watt), die sich für den Semiprofi und Totalprofi eignen. Sei weisen eine kompakte Größe auf und eignen sich besonders für Gruppenaufführungen in kleinen Räumen.

Auf der Messe befinden sich ebenfalls die McKenzie Lautsprecher - Modell 1275 GP (75 Watt), C1275 TC (75 Watt) und C1275 Bass (75 Watt). Zu einer großen Auswahl von kleineren Gegenständen gehören die JHS Pro-Rhythm Trommelstöcke, Hornby Glockenspiele, Rohrflöten, Flageolets, Pfeifen und verschiedene Zubehörteile für Instrumente.

Auf dem Stand befinden sich John H. Skewes, David Barnett, David O'Reilly, Declan McLoughlin und David Sidebottom.

La John Hornby Skewes & Co. Ltd esporrà la sua nuova serie di amplificatori a combinazione, con il nome depositato "JHS". I quattro modelli della serie sono il C3 (3 watt) ed il CD6T (6 watt), ambedue più adatti per studio che per spettacoli musicali, il CD15T (15 watt) ed il CD50T (50 watt), adatti per uso semiprofessionale e professionale. Sono di piccole dimensioni, e particolarmente adatti per complessi che si esibiscono in sale piccole.

Sarà esposta anche la serie di altoparlanti McKenzie modello 1275 GP (75 watt), C1275 TC (75 watt) e C1275 Bass (75 watt). Un vasto campionario di articoli più piccoli comprenderà Pro-Rhythm Drum Stick JHS, Hornby Glockenspiels oltre che canne a percussione per canillon, kazoos, flageolets, fischi e vari accessori per strumenti.

Saranno presenti nello stand John H. Skewes, David Barnett, David O'Reilly, Declan McLoughlin e David Sidebottom.

John Hornby Skewes & Co. Ltd va a esporre la nouvelle gamme d'amplificateurs combinés sous le nom de marque "JHS". Les quatre modèles de la série sont le C3 (3 watt) et le CD6T (6 watt) qui conviennent surtout à l'étude plutôt qu'à une représentation sur scène, le CD15T (15 watt) et le CD50T (50 watt) pour utilisation semi professionnelle et professionnelle. De taille compacte, ils conviennent surtout pour les groupes devant jouer dans des petites salles.

La série des enceintes McKenzie sera aussi exposée - le modèle 1275 GP (75 watt), le C1275 TC (75 watt) et le C1275 Bass (75 watt). Et il y aura aussi bien des articles plus petits: bâtons pour tambours JHS Pro-Rhythm, Glockenspiels et canillons Hornby, kazoos, flageolets, sifflets et autres.

John H. Skewes, David Barnett, David O'Reilly, Declan McLoughlin et David Sidebottom seront présents.

John Hornby Skewes & Co. Ltd. stellt eine neue Serie von Kombinationsverstärkern unter der Markenbezeichnung "JHS" aus. Diese Serie umfasst vier Modelle, C3 (3 Watt) und CD6T (6 Watt). -- beide vorwiegend für Übungen und weniger für Liveübertragungen, CD15T (15 Watt) und CD50T (50 Watt), die sich für den Semiprofi und Totalprofi eignen. Sei weisen eine kompakte Größe auf und eignen sich besonders für Gruppenaufführungen in kleinen Räumen.

## Kawai Musical Instrument Manufacturing Co. Ltd., 200 Terajima-Cho, Hamamatsu, Japan.

Kawai offers a comprehensive selection of organs to meet all needs, from those of the professional musician to the home enthusiast.

All 16 organs in the Kawai range will be displayed at the Frankfurt Fair, ranging from the easy-to-master EO55 to the elaborate T-5. Each model is equipped with an impressive array of automatic and easy-play features.

Kawai bietet eine umfassende Auswahl von Organen für die meisten Wünsche, ob die eines Berufsmusikers oder einfach eines Liebhabers.

Alle 16 Orgeln der Kawai-Serie werden auf der Frankfurter Messe ausgestellt werden, von der einfach zu erlernenden EO 55 bis zur komplizierten T-5. Die Ausstattung eines jeden Modells umfasst einen eindrucksvollen Bereich von automatischen und sonstigen Merkmalen zur Spielerleichterung.

La Kawai offre un campionario

# FRANKFURT 78

esauriente di organi per soddisfare tutte le necessità, da quelle del musicista di professione a quelle dell'appassionato privato.

Tutti e 16 gli organi del campionato Kawai saranno esposti alla Fiera di Francoforte, dallo E055, di facile uso, al complesso T-5. Ogni modello è dotato di un'enorme serie di dispositivi automatici e per facilitare l'uso dello strumento.

Kawai offre un choix complet d'orgues convenant à tous les besoins depuis le musicien professionnel jusqu'à l'enthousiaste voulant jouer de l'orgue chez lui.

Les seize orgues de la gamme Kawai seront exposés à la Foire de Francfort, du E055 facile à jouer jusqu'à T-5 plus difficile. Chaque modèle est muni d'une diversité impressionnante de caractéristiques automatiques et easy-play.

カワイは本職の音楽家から家庭で楽しむにふさわしいものまで、すべてを考慮にわたる総合的な各種オルガンを提供いたします。

フランクフルト音楽会では、やさしく弾くこともできるE055型から、複雑なT-5型に至るまで、カワイのすべての機種を16のオルガンで展示します。各モデルには、おどろく程の多量にわたるオートプログラムとやさしく弾く操作性が搭載されています。

## Keynote Musical Instruments Ltd., 563 High Road, Chiswick, London W4 3AY. Tel: 01-994 2689

Keynote are planning to show at Frankfurt their new range of Vortex SP tone cabinets, comprising the 600 (60 watts RMS), 1550 (150 watts RMS), and 595, which has no internal amplification. Visually the same as the previous range, they incorporate a new electronic motor switching system which makes them interchangeable with Leslie cabinets.

Two new British made portable organs are expected to be shown for the first time. These are the Stage 2, a small portable for semi-professional use, and the Stage 5, which is a full professional portable with outstanding styling features for stage work.

A new synthesizer and a new range of mixers will also be introduced. On the stand will be Jeremy Symons with, it is hoped, guest appearances by Rick Wakeman.

Keynote sieht vor, in Frankfurt ihr neues Programm an Vortex SP Tonzargen auszustellen, die die Einheiten 600 (60 Watt Effektivwert), 1550 (150 Watt Effektivwert) und 595 ohne Innenverstärkung umfassen. Obwohl die Erscheinung der Serie unverändert ist, enthalten sie ein neues elektronisches Motorschaltssystem, so daß sie jetzt mit Leslie-Zargen austauschbar ist.

Es wird erwartet, daß zwei neue tragbare, in England hergestellte Orgeln zum erstenmal gezeigt werden. Hierbei handelt es sich um Stage 2, eine kleine, tragbare Ausführung für Semi-profis, und Stage 5, eine komplette, tragbare Profiausführung mit hervorragenden Stilmerkmalen für die Bühne.

Weiter vorgeführt werden ein neuer Synthesizer und eine neue Mischerserie. Auf dem Stand befindet sich Jeremy Symons, und man hofft auf eine Gastscheinung von Rick Wakeman.

La Keynote intende esporre a Francoforte la sua nuova serie di armadietti tonali Vortex SP, comprendenti il 600 (60 watt RMS), il 1550 (150 watt RMS) ed il 595 senza amplificazione interna. In apparenza uguali alle serie precedenti, essi contengono incorporato un nuovo sistema di interruttore elettronico del motore, che li rende intercambiabili con gli armadietti Leslie.

Si prevede che saranno esposti due nuovi organi portatili britannici, presentati per la prima volta. Trattasi dello Stage 2, piccolo e portatile per semiprofessionisti, e dello Stage 5, completamente portatile per professionisti, con uno splendido aspetto esteriore per il palcoscenico.

Saranno presentati anche un nuovo sintetizzatore ed una nuova serie di mescolatori.

Sarà presente nello stand Jeremy Symons, coadiuvato, si spera, da Rick Wakeman, invitato a prodursi come ospite.

Keynote a l'intention d'exposer à Francfort la nouvelle gamme d'enceintes Vortex SP, dont le 600 (60 watts efficace), le 1550 (150 watts efficace) et le 595 sans amplification intérieure. Visuellement semblables à la gamme précédente, elles incorporent un nouveau système de commutation électronique qui les rend interchangeables avec les enceintes Leslie.

Deux nouveaux orgues portatils de fabrication britannique seront aussi exposés pour la première fois. Soit Stage 2, petit et portatif pour utilisation semi-professionnelle, et Stage 5, portatif pour utilisation par des professionnels avec des caractéristiques sensationnelles de style pour servir sur la scène.

Un nouveau synthétiseur et une gamme nouvelle de mélangeurs seront aussi introduits.

Jeremy Symons sera présent avec, comme invité d'honneur, Rick Wakeman.

Keynoteはフランクフルトで新しい型のヴォーテックスSPトーンキャビネットを展示する計画を立てています。それは600型(60ワットRMS)、1550型(150ワットRMS)と内蔵増幅器を備えた595型です。外見は従来のものと

同じように見えますが、それらには新しい電子モータースイッチシステムが組み入れられ、レズリーキャビネットと交換可能な状態になっています。

二つの新しい英国製のポータブルオルガン(自由楽器の形)も予定して、これらは半職業的な用途の目的で設計されたステージ2と完全職業的な用途の目的で設計されたステージ5のほかにあり、ステージ5です。

新しいシンセサイザーと新しいミキサーも紹介されます。スタンドにはジェレミー・サイモンズが出演し、またリック・ウェイクマンの客演もこのスタンドで期待されています。

## Leech Manufacturing Co., Broughton Road, Salford M6 6AQ. Tel: 061-737 4466.

Leech Manufacturing Company were established five years ago and are based in Salford, Manchester.

A comprehensive range of loudspeaker enclosures is built at the Leech factory and distributed throughout Europe using the company's own fleet of trucks. The enclosures are offered either fitted with speakers or empty.

Many new additions to the range will be on show at the Fair including a flight case style of cabinet. A new, competitively priced, radial horn flare is offered in chassis form or complete with a 100 Watt driver and built into a standard cabinet or flight case.

Leech Manufacturing Company wurde vor fünf Jahren gegründet und hat ihren Sitz in Salford, Manchester.

Im Leech-Werk wird eine umfassende Serie von Lautsprecherzargen hergestellt, die mit den firmeneigenen LKW's in ganz Europa vertrieben werden. Die Zargen können mit oder ohne eingebauten Lautsprechern geliefert werden.

Auf der Frühlingmesse können zahlreiche Neuheiten in dieser Serie besichtigt werden, einschließlich einem flugkofferartigen Zargentyp. Die Firma bietet einen neuen Hornstrahler in Chassisform oder komplett mit 100 Watt Treiberstufe in einer Standard- oder in einer Flugkofferzarge zu einem wettbewerbsfähigen Preis.

La Leech Manufacturing Company è stata fondata cinque anni fa, ed ha sede a Salford presso Manchester.

Una vasta gamma di contenitori per altoparlanti è prodotta nello stabilimento Leech e venduta in tutta Europa grazie agli autocarri della compagnia medesima. I contenitori vengono offerti con il relativo altoparlante oppure vuoti.

Alla Fiera saranno esposte molte nuove aggiunte al campionato e fra esse un armadietto in forma di valigia per viaggi aerei. Viene offerta una nuova antenna svasata a corno radiale a prezzo conveniente in forma a telaio oppure completa di pilota da 100 Watt e costruita all'interno di

un armadietto o valigia per aereo di tipo standard.

Leech Manufacturing Company fut créée il y a cinq ans. Elle est basée à Salford, Manchester.

Une gamme complète d'enceintes pour haut-parleurs est fabriquée à l'usine Leech et distribuée à travers l'Europe dans une flotte de camions appartenant à la société. Les enceintes sont offertes avec ou sans haut-parleurs déjà installés.

Il y aura plusieurs nouveautés exposées à la Foire, dont un Flight Case. Un nouveau pavillon évase, d'un prix de concurrence, est offert sous forme de cadre ou avec driver 100 watt, inséré dans un caisson standard ou Flight Case.

リーチ マネファクトリーカンパニーは5年前に創業し、マンチェスターのソルフードに工場を有しています。

ありとあらゆる種類のラジアルホーン・エンコーピングのリーチ工場で作られ、会社所有のトラックでヨーロッパ中に配送されます。エンコーピング・スピーカーを組み合わせたもの、あるいはスピーカーなしのものも提供されます。

展示会にはフライトケーススタイルのスピーカーボックスを含む多くの新しい種類の製品が発表されます。特筆すべきは、最新のラジアルホーン・エンコーピング型で、角は100ワットドライバー付き、標準スピーカーのフライトケースに組み込まれた完全型で提供されます。

## Maine Electronics Ltd., Maine House, 193 Rickmansworth Road, Watford, Herts WD1 7JH. Tel: 92-45888

Although established for four years, Maine Electronics will be showing at Frankfurt for the first time. The company are solidly established in the UK and have been opening dealerships and exclusive importing agents in West Germany, Holland, Belgium, Denmark, Sweden, Finland, Norway, France, Italy, Austria and other countries. On show will be a complete range of Maine products, with particular emphasis on their big sellers: (1) The PA 170 system, which is doing well in the UK, and features a 200 watt, 3-piece, 10-channel system. The modern facilities such as graphic equalisation, Piezo horns and thermal sensors are included as standard in the system, which carries a 5-year guarantee in the UK;

(2) The Musician 120C combo, which is the No. 1 seller for Maine in the rest of Europe and features a twin reverberation specification, 120 watts RMS and a splendid reverb system; (3) The 115 Bass Bin, the best selling speaker cabinet in the Maine range, is an exponential flared horn and offers very high efficiency coupled with reasonable size and cost.

While many exclusive agencies are already established, new enquiries will be particularly welcome at the Maine stand in Hall 5a by Andy Cannon and Dave Wilson.

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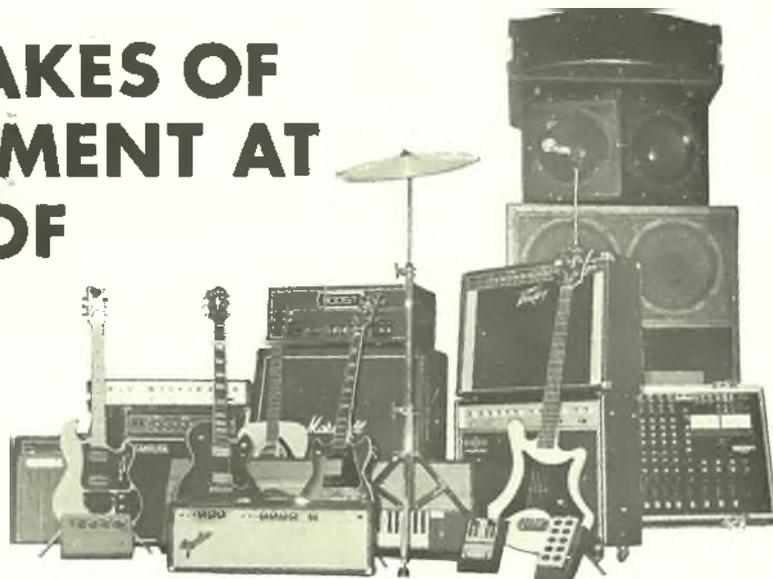
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The 3600 is modular, so you can get the system you want, just the way you want it. Your system can be fitted into a console, or into a flight case ready for the road. The dimmer packs

are remote from the console, each channel handling up to 2 kilowatts. Prices start from well under £900.00 for a complete 12 channel 24 kilowatt system, up to £3,000 or more if you want the works.

### 681

This is the complete dimming and effects system for the band or club all in one package.

The Lightmaster 681 is the total lighting control unit that handles concerts, rock bands, clubs and even discotheques with unbelievable ease. Its six channels have full dimming control, plus a master control, and there's a socket for the full range of Lightmaster effects cartridges.

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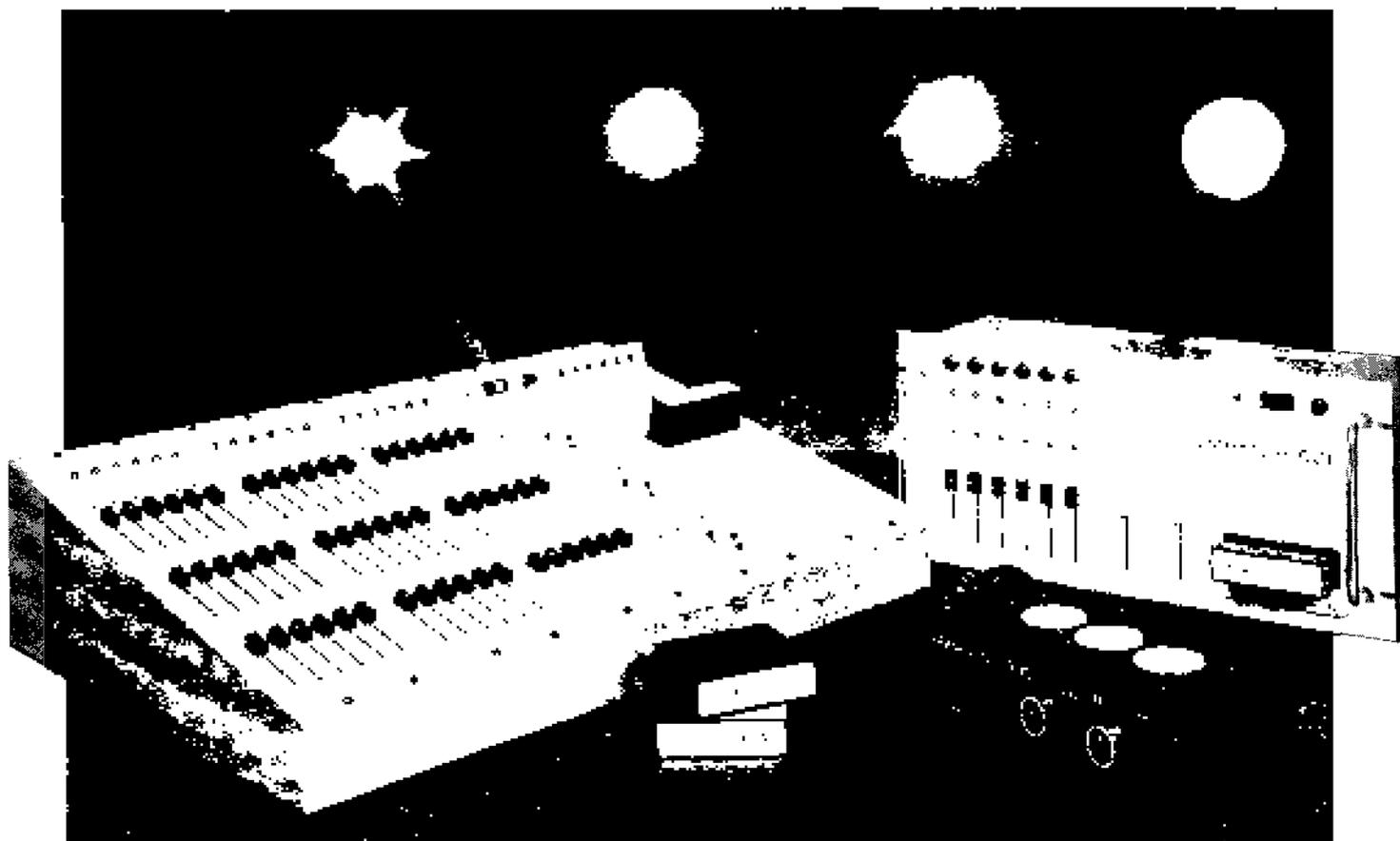
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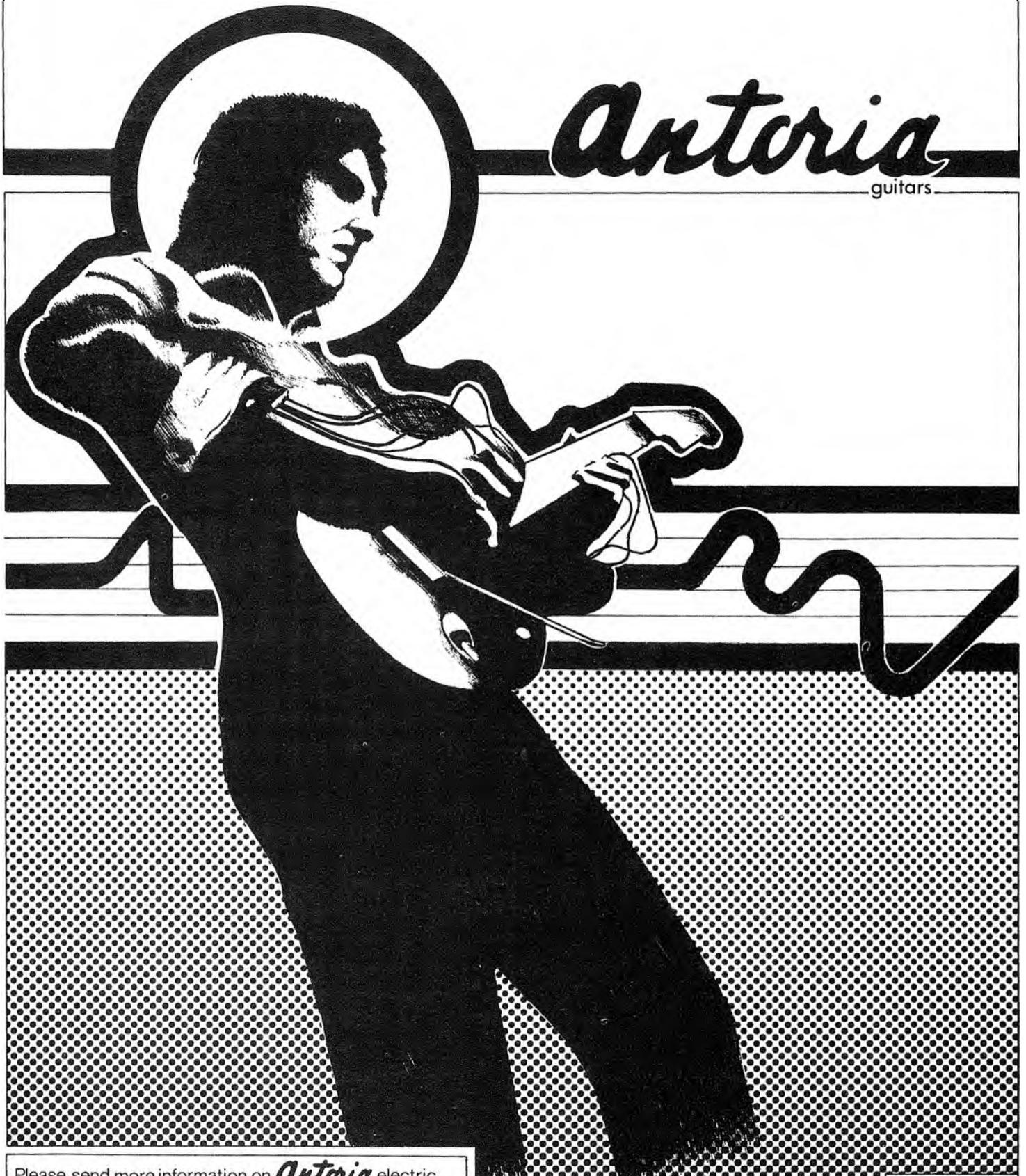


Agents: Australia: Illumination Supply, Adelaide. Belgium: Delta Equipment, Brussels. Canada: Recording Media Services, Toronto. Denmark: Tocano, Horve. Finland: Audiotron, Helsinki. France: Deltrovision, Paris. Germany: Neuphone, Aachen. Norway: Tenden Electronic, Oslo. Sweden: Intersonic, Stockholm.

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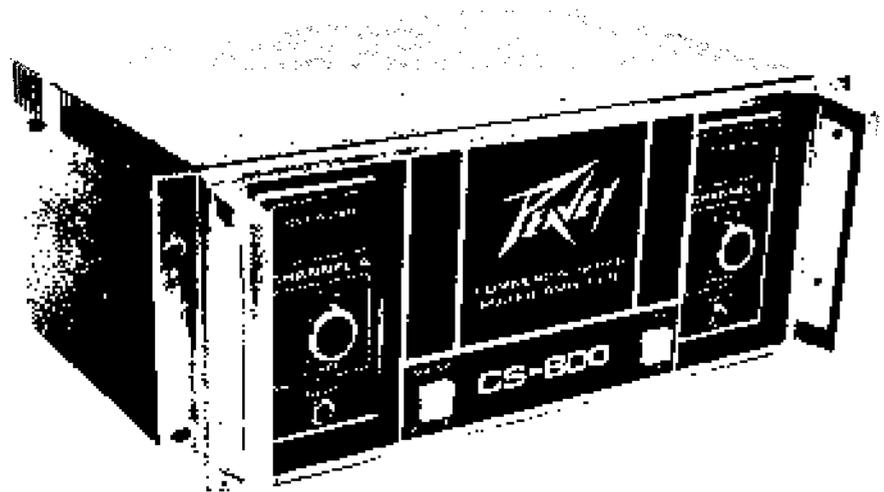
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# The Studio Tape- Recorders PART 1

In this series, we've discussed all kinds of special effects hardware, spoken about the mixing desk and its uses, and how to record varying types of instruments, as well as talking about attitudes and behaviour inside the studio. But we've left out perhaps the single most important item; the machine that puts "record" into recording studio: the multi-track tape recorder. Now I'm sure that, however much of a studio virgin you may be, you'll still know roughly what a multi-track recorder is, even if you don't know exactly how it works, and what it is capable of. Nevertheless, I'm going to start from the basics.

Multi-track recording, as a practical entity, was first pioneered and used by Les Paul, in order to record himself playing more than one guitar at a time. He evolved what to us nowadays is a very primitive system, consisting of two mono tape recorders synchronised together, which then evolved into two and then three track tape recording. Les Paul used this system rather like we use the Revox tape machine for making home demos today; i.e. by bouncing backwards and forwards between tracks, but adding a new musical line or item during each bounce.

Before the idea of overdubbing was conceived, all recording studios could do (and had done for the previous thirty years or more) was simply to mike up the performers and record their subsequent performance direct to disc, with no chance of editing out errors, or replacing them by overdubs. Indeed, whatever was played and sung in one go by the musicians was the recording that the public eventually heard. Of course, in one sense, the studio engineers had a less demanding job in that the studio equipment was technically less complex but, in another sense, they were incredible balance engineers, because they had to mike up, and balance the levels from those mikes, and then "live mix" the performance onto disc directly.

This is not the place to delineate all the influences of multi-tracking, but just think about a few of them: obviously, now a single musician could be responsible, in the extreme, for every instrument played, or in the case of a small group, tracks could be allocated to separate instruments, with the result that individual sounds became not only important, but super quality was able to be achieved. And with multitrack itself, the system demanded a new phase to record production: the mixing stage.

As you are no doubt aware, the mixing stage, which was originally an almost artificial additional step in the recording process, has become the single most important creative stage in the recording of a piece of music, short of the performance itself; marrying, as it does, technical and other machinery with musical and artistic requirements.

So what's it done with these days in the studio, you may be asking. Well, there are three types of machine in professional use today: the 8-track, the 16-track, and the 24-track machine. The type-names are self evident; each number tells of the number of separate recording tracks that the machine is capable of recording. There are still a few 4-tracks around these days, as well as a sprinkling of 48-track (but of this latest beast, more later). The number of tracks is indicative of the progress of technology surrounding the recording industry in that, every little while, the number goes up! Early Beatles and Stones albums in the early Sixties were done on 4-track (and some on a very rare animal, the 3-track), which represented the ultimate in equipment at the time. Then the 8-track arrived, and everyone said "We'll never use all of them"; but of course, they did, and did so when 16-track appeared in the early Seventies. Looking back now, as I work on the current Rod Argent album in 48-track, I wonder how we did "Peter and the Wolf" back in 1975 with just 16 tracks! You get spoilt with choice options and availability of superb sound quality, but you have to work harder all the time, as the technology creates as many problems as it solves. But these kind of problems are welcome, creative and expressive problems, and we don't mind these at all.

Most professional multi-track studios employ the 24-track system at the present, although Trident Studios, ever in the fore when it comes to constructive audio experimentation and inno-

vation, are using 48-track for those clients who want it. Lets look at the 24-track machine and its tape, and see how it operates, and is maintained in an operative condition. Most things we'll see appear as facilities on all manufactured brands of machine, but, for the sake of argument, we'll particularly examine the Studer A80 24-track machine. Now the Studer to me, and many others, is the Rolls Royce of the studio tape machine. Swiss engineered and built, its tape transport system (i.e. that machinery that causes the tape to move from one spool to the other, passing the record and reproduction heads) is extremely kind to the tape it carries; neither snatching at it, nor stretching it appreciably. This is an important factor if you imagine how many times a tape needs be played during basic track recording, overdubbing, and finally mixing, and yet still be in good shape, and not being stretched or shedding oxide by the end. You can have the benefit of Studer quality in your own home by buying the Revox tape recorder, for it is a baby Studer and even has a Studer mark number (A77).

The tape used on the 24-track machine is 2 inches wide (as opposed to  $\frac{1}{4}$  inch wide on the domestic machine) and is carried on substantial aluminium alloy reels, which are of course, totally non-magnetic, and very strong (try picking up a reel of multitrack tape sometime - it's not light). The recording speed is either 15 or 30 inches per second, which at 30 ips means that a £55 reel of tape will last for about a quarter of an hour. I prefer the additional quality by recording at 30 ips, but many studios use 15 ips as their standard speed. If you think about it, recording at 30 inches per second means that for every instant of sound recorded, the signal is scattered across twice as many particles of ferric oxide than it would be at 15 ips. And with magnetic recording tape, the more the encoding area of oxide, the better the quality.

Whatever speed you decide to use as your standard, the tape machine has now to be lined up to that speed, and whatever curve you've decided on as standard as well. "Curve"? "Lined up"? Well, if you ever become a tape-op, you'll be able to do this in your sleep (and some of them do, the hours they work). A curve is reference to the graphical picture that appears on a piece of graph paper if you plot out the standard measurements that are

laid down as "standard", either for NAB (which is one curve) or CCIR (which is another) as well as AES, IEC, etc. which are all slightly different.

These graphical curves are representative of the record and reproduce response characteristics set as standard by the boards or bodies who marked them out (eg the NAB curve is that used by North American Broadcasting) and they delineate the alignments for different frequencies at different levels of signal, so that they may play back any program exactly as it was recorded. Some of these curves differ in their standards from each other in particular areas of frequency response, and studios choose one that they adhere to throughout their recording and mixing processes. (This is not an easy point to explain, as it requires either a full page of detail, or a cursory paragraph telling very little. If you really want to know about this, then you'd better write in personally for a full explanation). Nevertheless, each of the 24 tracks on the machine must be aligned, by the use of small-screw vernier adjustment, before each session, and this is done using a pre-recorded tape that has test tones recorded on it to the standard curve required. The tape-op then lines up each track to read a pre-decided zero on a meter and this for record, as well as play back. Part Two next month will deal with further ins and outs of the 24-track, as well as 48-track and  $\frac{1}{4}$ -track machinery in use in remix rooms.



Robin Lumley is a record producer and keyboard player working mainly in London. His first major venture in the business was as keyboard man in Bowie's Spiders and he later formed a writing partnership with Jack Lancaster. He recorded the "Peter and the Wolf" album which sold over 250,000 and then met and joined Brand X. Currently producing Rod Argent, Bill Bruford, and others, as well as recording with Brand X.

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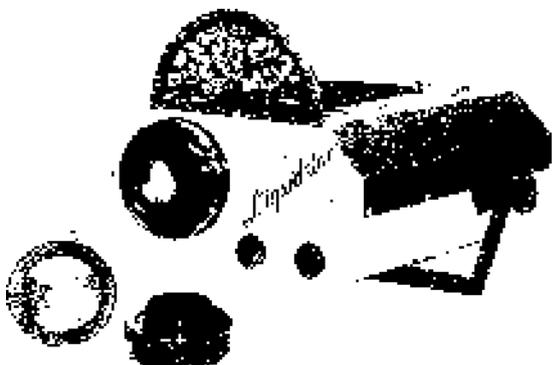
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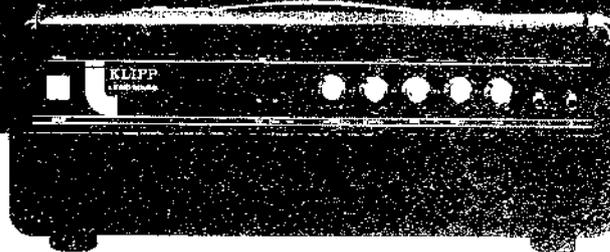
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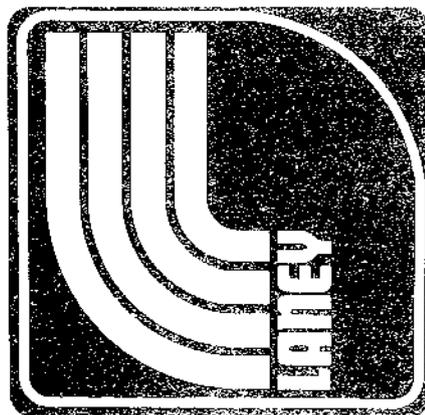
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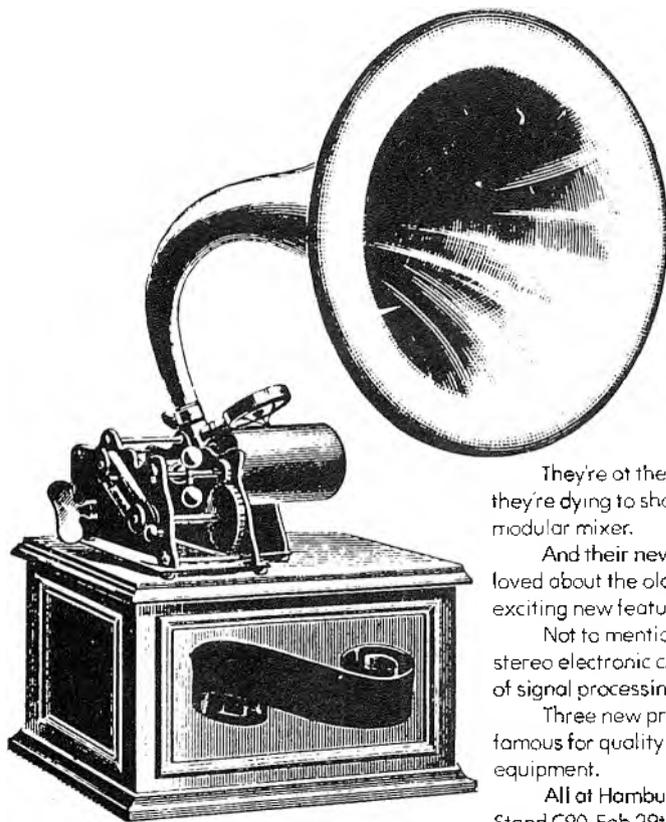
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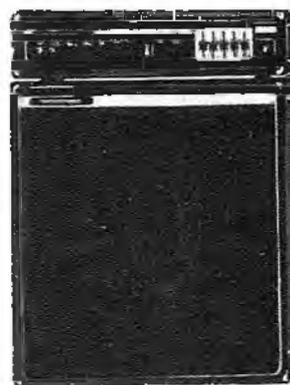
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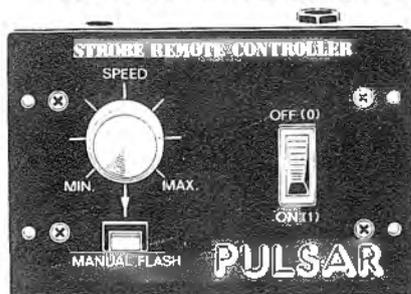
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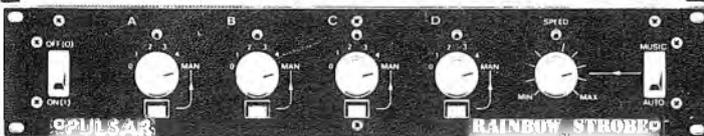


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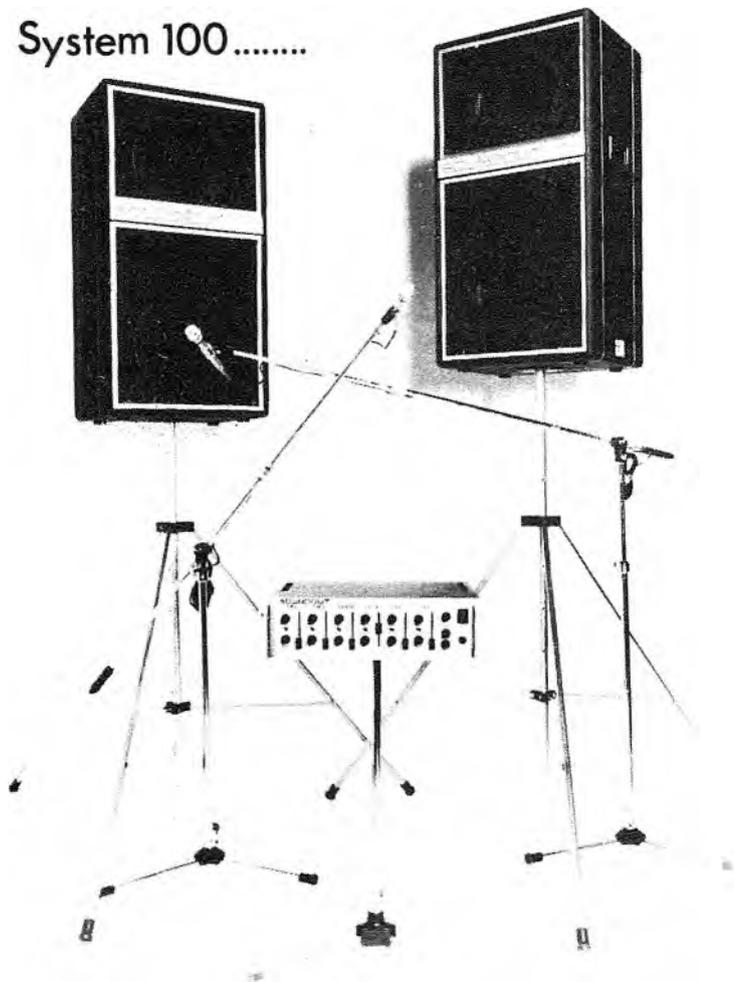
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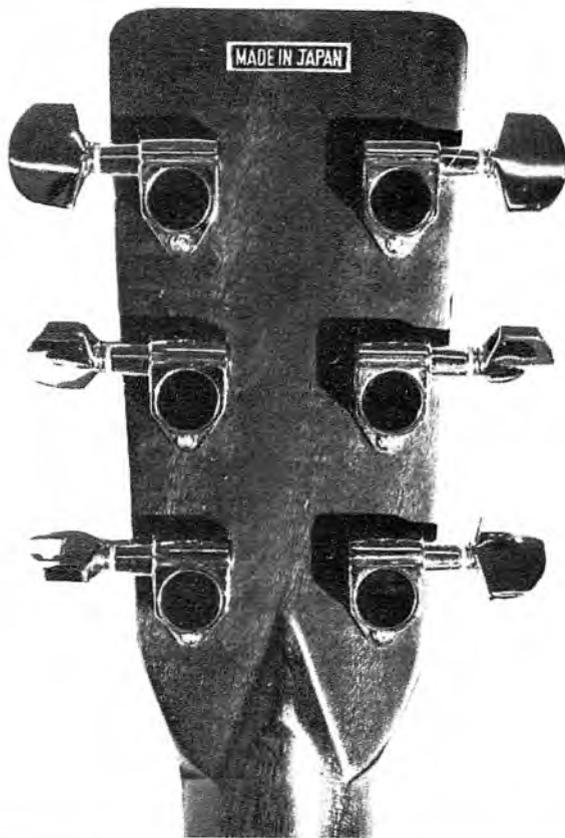


# SMALL THINGS

by Stephen Delft

someone brings me one of the cheaper "copy" guitars, purchased on the assumption that it could be made to work just like a "real one". I would refer interested readers to the "Small Things" column Page 49, Jan. '78. It is possible to make considerable improvements on some instruments, but not to work miracles. There are of course some "copies" which are of a very high standard, and which may, on occasions, surpass the poorer examples of "originals". Such instruments are not cheap, and never were: if it costs almost as much to design and make a really good "copy" guitar as it does to make the "original", it may be more sensible to produce instruments which are originals in their own right.

Certain of the larger manufacturers seem to be following this line of thought and, although their reasoning may be more on economic grounds than on aesthetic ones, the end result is to offer the player a wider choice of instruments, in different styles. As long as it is not taken to excess, this seems to be a good thing. I see no reason why some new designs should not bear certain similarities to older, well-tried designs which have proved their worth as musicians' tools, as long as they can offer a significant improvement in quality or consistency of performance over the established instruments. In some cases, this would be very difficult to achieve. In other cases, where certain standards seem to have deteriorated in recent years, it would be less difficult.



There is nothing particularly novel about other manufacturers producing guitars which look similar to the products of Fender and Gibson: some of their products have been very popular, and have influenced other designers, at least partly, because they happen to be sensible and useful designs. Fortunately, we seem to be nearing the end of the era of visually identical copies, which sound and feel quite different from the originals. Such instruments, at the lower end of the price range, have undoubtedly

been of value to young and not so well-off players. They have also undoubtedly been attractive to a section of the guitar-playing population which firmly believes one can get something for nothing in this world. It is my experience, from dealing with customers' requests, that cheap "copies", approached from the angle of "something for nothing" or, more accurately, "rather a lot for very little", are often a source of disappointment.

I find it particularly distressing when

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tonebars  
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Vibrato slow/fast  
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1 $\frac{1}{2}$   
Repeat  
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**Slider controls**

Piano volume  
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Pedal sustain  
Percussion decay  
Percussion volume  
Repeat speed  
**String section**  
Volume  
Decay  
Sustain  
**Connections**  
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Strings outlet jack  
socket  
Piano outlet jack  
socket  
Input socket

Output socket  
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socket

**Approximate**

**Dimensions**  
44" w. (110 cms.)  
27 $\frac{1}{2}$ " d. (68 cms.)  
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# FRANKFURT 78

Obwohl diese Firma schon seit vier Jahren läuft, beteiligt sich Maine Electronics dieses Jahr zum erstenmal an der Frankfurter Messe. Die Firma hat im Vereinigten Königreich eine solide Grundlage und hat Handelsvereinbarungen und Exklusivportrechte in Westdeutschland.

Holland, Belgien, Dänemark, Schweden, Finnland, Norwegen, Frankreich, Italien, Österreich und anderen Ländern verliehen. Auf der Messe befindet sich das komplette Programm an Maine Produkten, wobei die Verkaufsschlager der Firma besonders betont werden:

1. Das PA 170 Beschallungssystem, das im Vereinigten Königreich besonders erfolgreich ist und sich durch ein 200 Watt dreiteiliges Zehnkanaalsystem auszeichnet. Zu den Normalausrüstungen dieses Systems gehören solche modernen Teile wie grafische Entzerrung, Piezotrichter und Thermal-Meßwertgeber mit fünfjähriger Garantie im Vereinigten Königreich

2. Die Musican 120C Combo, die am meisten verkaufte Ausrüstung von Maine im übrigen Europa, die sich durch eine doppelte Nachhallspezifikation, 120 Watt Effektivwert und ein ausgezeichnetes Hallsystem auszeichnet

3. Der 115 Bass Bin, die beliebteste Sprechzarge des Maine-programms, mit exponential erweitertem Trichter, extrem hoher Leistungsfähigkeit in Verbindung mit angemessener Größe und Preislage.

Obwohl bereits zahlreiche Exklusivvertretungen vorhanden sind, sind neue Anfragen am Maine-Stand in Halle 5A an Andy Cannon und Dave Wilson besonders willkommen.

Sebbene creata da quattro anni, la Maine Electronics esporrà per la prima volta a Francoforte. La compagnia è saldamente affermata nel Regno Unito, ed ha creato rivendite e esclusive per l'importazione nella Germania Occidentale, Olanda, Belgio, Danimarca, Svezia, Finlandia, Norvegia, Francia, Italia, Austria ed in altri paesi. Sarà esposta una serie completa di prodotti Maine, con particolare accento sugli articoli più venduti:

1. Il sistema PA, molto venduto nel Regno Unito, con un sistema a 10 canali di 3 pezzi con 200 watt. Le apparecchiature moderne, quali l'equalizzazione grafica, i corni Piezo ed i sensori termici sono incorporati in dotazione normale nel sistema, che nel Regno Unito è garantito per 5 anni.

2. Il combo Musican 120C, lo strumento Maine più venduto nel resto d'Europa, dotato di una

specificità di doppio riverbero con un sistema splendido di riverbero e RMS di 120 watt.

3. Il 115 Bass Bin, il più venduto armadietto per altoparlante della serie Maine, è un corno esponenziale svasato ed offre grande efficienza unita a dimensioni ragionevoli e basso costo.

Sono già state create molte agenzie esclusive, ma le richieste di nuove agenzie saranno particolarmente gradite nello stand Maine nella Sala 5a, da Andy Cannon e Dave Wilson.

Bien que la société fut établie voici quatre ans, elle exposera cette année pour la première fois à Francfort. Maine Electronics est fermement établie au Royaume-Uni et elle a déjà conclu des contrats avec des traitants et des agents en Allemagne de l'Ouest, aux Pays-Bas, en Belgique, au Danemark, en Suède, en Finlande, en Norvège, en France, en Italie, en Autriche et ailleurs. Une gamme complète des Produits Maine sera exposée, mettant en vedette les produits qui se vendent le plus, soit:

(1) Le système sono 170, qui se vend bien au Royaume-Uni, avec 10 canaux, 3 pièces, 200 watt. Des facilités modernes telles que correcteurs de distorsion graphique, carillons piézo et senseurs thermiques sont incorporées dans le système qui se vend en Grande Bretagne avec une garantie de 5 ans:

(2) Le combiné Musican 120C, article de Maine qui se vend le plus en Europe et qui incorpore une reverb. jumelé, val. eff. 120 watt.

(3) La Caisse Bass 115, l'enceinte avec haut parleur qui se vend le plus dans la série Maine, et avec carillon exponentiel évasé et haute efficacité, mais d'un prix et d'une dimension raisonnables.

Bien que nombre d'agences exclusives aient déjà été déterminées, toute demande sera accueillie avec intérêt au stand Maine Salle 5a par Andy Cannon et Dave Wilson.

Mein Elektronik ist seit vier Jahren im Vereinigten Königreich tätig. Die Firma hat im Vereinigten Königreich eine solide Grundlage und hat Handelsvereinbarungen und Exklusivportrechte in Westdeutschland, Holland, Belgien, Dänemark, Schweden, Finnland, Norwegen, Frankreich, Italien, Österreich und anderen Ländern verliehen. Auf der Messe befindet sich das komplette Programm an Maine Produkten, wobei die Verkaufsschlager der Firma besonders betont werden:

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2. Die Musican 120C Combo, die am meisten verkaufte Ausrüstung von Maine im übrigen Europa, die sich durch eine doppelte Nachhallspezifikation, 120 Watt Effektivwert und ein ausgezeichnetes Hallsystem auszeichnet

## Nashville Music Strings Ltd., 203 Ystrad Road, Pentre, Rhondda. Tel: 044-348 2428

Now an established name, through distribution of their products on a world-wide basis, Nashville Music Strings, based in Wales, will be showing at the Fair a number of new lines and a range of sales aids. One of the new strings will be the Half Round Bass Guitar, available in long, medium and short scale. Also on show will be Nashville Nickels, pure nickel wound strings for electric guitar, available in full Custom range, together with traditional loop end strings for tenor banjo, banjo and mandolin.

The associated company, Valley Music Strings, will be showing their electric guitar string range. The plain strings are manufactured so as to give almost double strength at the ball end, and the wound strings can be cut anywhere along the playing length without the spinning wire slipping.

Also on show will be the Sounder nylon range. The trebles are ground and polished to a perfect roundness and are an exact gauge throughout the whole of the playing length, giving superb response, sustain and intonation.

Da die Produkte von Nashville Music Strings auf weltweiter Basis vertrieben werden, ist der Name dieser in Wales ansässigen Firma jetzt überall bekannt. Die Firma beteiligt sich an der Messe mit einer Anzahl neuer Serien und einer Auswahl an Werbungs-mitteln. Zu den neuen Produkten gehört die Half Round Bassgitarre mit langer, mittlerer oder kurzer Skala. Die Auslage umfaßt weiterhin Nashville Nickels, Wickelsaiten aus reinem Nickel für die elektrische Gitarre, die in jeder Abstufung zusammen mit traditionellen Schleifensaiten für Tenorbanjo, Banjo und Mandoline geboten werden

Valley Music Strings, eine nahestehende Gestellschaft, stellt ihren Bereich an Saiten für die elektrische Gitarre aus. Die einfachen Saiten sind eine Sonderausführung mit fast doppelter Stärke am Kugelende, und die gewickelten Saiten können überall an der Spiellänge geschritten werden, ohne ein Rutschen des Spindrahts zu verursachen.

Auf der Messe wird ebenfalls der Sounder Nylon Bereich vorgeführt. Die Hochtonsaiten werden perfekt rund geschliffen und poliert und sind entlang der gesamten Spiellänge gleich stark, so daß Ton und Intonation erstklassig erzeugt und aufrechter-

halten werden.

Un nome divenuto ormai famoso grazie alla distribuzione dei propri prodotti nel mondo intero, la Nashville Music Strings, con sede nel Galles, esporrà alla Fiera parecchie novità ed un campionario di aiuti alle vendite. Una delle nuove corde sarà la Half Round Bass Guitar, messa in commercio in misura lunga, media e corta. Saranno esposte pure le Nashville Nickels, corde avvolte fatte di puro nichel per chitarra elettrica, disponibili in una serie completa Custom, assieme alle tradizionali corde con cappio terminale per banjo tenore, banjo e mandolino.

La consociata Valley Music Strings esporrà la propria serie di corde per chitarra elettrica. Le corde lisce sono fabbricate in modo tale da garantire una robustezza quasi doppia all'estremità della sfera, e le corde avvolte possono venire tagliate in qualunque punto del tratto riservato al suono, senza che il filo spirali-forme esca dalla propria posizione.

Sarà esposta anche la serie Sounder in nylon. Gli acuti sono rettificati e lisciati in modo da garantire la perfetta rotondità, ed il loro spessore si mantiene esatto per tutta la lunghezza, garantendo una risposta, una continuità ed un intonazione perfette.

Nom maintenant bien connu du fait de la distribution de ses produits à travers le monde, Nashville Music Strings, établie au Pays de Galles, va exposer nombre de nouveautés à la Foire ainsi qu'une série d'aides à la vente. Une des nouvelles cordes sera la Half Round Bass Guitar, disponible en trois longueurs: long, moyen et court. Les cordes Nashville Nickels, en nickel pur, pour guitare électrique, seront aussi disponibles avec les cordes traditionnelles à boucées en bout pour banjo tenor, banjo et mandoline.

La société associée, Valley Music Strings, va exposer des cordes pour guitare électrique. Les cordes normales sont fabriquées pour donner une résistance presque double à l'extrémité boule, et elles peuvent être coupées n'importe où sur la longueur sans risque de se détendre.

La série Sounder sera aussi exposée. Les tons aigus sont meulés et polis pour obtenir une rondeur parfaite et ont une dimension exacte sur toute la longueur utile donnant une réponse, sustain et intonation superbes.

Wales's famous Nashville Music Strings is now showing at the Fair a number of new lines and a range of sales aids. One of the new strings will be the Half Round Bass Guitar, available in long, medium and short scale. Also on show will be Nashville Nickels, pure nickel wound strings for electric guitar, available in full Custom range, together with traditional loop end strings for tenor banjo, banjo and mandolin.



# FRANKFURT 78

En Grande Bretagne presque tous les articles fabriqués par Pearl sont distribués par Norlin (UK) Ltd et des représentants de Norlin seront présents lors de la Foire Commerciale. Lors de l'exposition l'an dernier, Pearl a surpris l'industrie en présentant des amplificateurs très petits mais de 100 watts incorporés dans des mallettes de voyage. Nous sommes certains qu'il y aura à nouveau lors de l'exposition cette année des surprises semblables.

パールはよく知られている日本の楽器商メーカーの一つで、この会社は創業20年の歴史をもつ、今ではファミリービジネス経営をしています。パールは1960年代の後半に西洋の音楽家達の注目を集め、現在ではパール社の製品は世界中で賞賛を受けるようになりました。英国では、パール社の製品のほとんどすべては、ノーリン(UK)リミテッドが代理店として、ノーリンからの代表者が展示会開催中要請に応じます。日本の音楽家達にパール社のプロダクトを知らしめるために、100ワットの増幅器を組み入れたものを展示して、楽器工業界と広く知らせました。今年もまた同じような成功を期待出来るものと見られます。

**The Peter & Nicholas Engineering Co. Ltd., Treforest Industrial Estate, Pontyprid, Glamorgan, Wales. Tel: Treforest 2098**

The Peter & Nicholas Engineering Company are the manufacturers of P & N stands, used by musicians throughout the world.

At the Fair, the complete range of P & N products will be shown, including many new lines. Of particular interest will be the new universal telescopic speaker stand which folds down for easy transport in the boot of a car but will extend to over 6' for stage use.

The P & N stand will be adjacent to that of General Music Strings, their associate company. On the stand will be Mrs Stein, Miss C. Stein and Mr. P. Stein.

Die Peter & Nicholas Engineering Company stellt die P & N Standler her, die von Musikern in der ganzen Welt benutzt werden.

Auf der Messe wird der komplette Bereich an P & N Produkten und auch zahlreiche neue Sortimente ausgestellt. Von besonderem Interesse ist der neue Universal-Teleskoplautsprecherstand, der zum leichten Transport im Kofferraum zusammengeklappt und bei Einsatz auf der Bühne auf ca. 1,83m ausgezogen werden kann.

Der P & N Stand befindet sich neben dem General Music Strings Stand, ihrer nahestehenden Gesellschaft. Auf dem Stand befinden sich Frau Stein, Fr. C. Stein und Herr P. Stein.

La Peter & Nicholas Engineering Company produce i sostegni P & N usati dai musicisti di tutto il mondo.

Alla Fiera sarà esposta tutta la serie di prodotti P & N, comprese molte novità. Sarà di particolare interesse il nuovo altoparlante telescopico universale che si può piegare per poterlo facilmente trasportare nel portabagaglio di un'auto, ma che si può allungare ad oltre m. 1,80 per uso in teatro.

Il sostegno P & N sarà accanto a quello della General Music Strings, la sua consociata. Saranno presenti nello stand la Signora Stein, la Signorina C. Stein ed il Signor P. Stein.

The Peter & Nicholas Engineering Company sont les fabricants des stands P & N que les musiciens utilisent dans le monde entier.

Toute la gamme des produits P & N sera exposée à la Foire, y compris des nouveautés. Le nouveau stand télescopique universel sera particulièrement intéressant, pouvant être plié et mis dans le coffre d'une voiture pour transport facile mais s'étendant sur plus de 2m une fois installé.

Le stand P & N sera près du stand de la General Music Strings, leur associé. Mme Stein, Mlle C. Stein et Mr. P. Stein seront présents.

ザビーターアンドニコラスエンジニアリングカンパニーは、世界中の音楽家が使っているP&Nスタンドのメーカーです。展示会では、新製品ととも、金のかつてのP&N製品も取り揃えて展示いたします。中でも興味のあるものとして、新しいユニバーサルテレスコピックスピーカースタンドがあり、これは折り畳み式に折りたたむことができ、車のトランクに収納し、簡単に持ち運ぶことができます。ステージ上で使用時には、フルに伸ばして、高さ1.83メートルまで伸ばすことができます。このP&N社のスタンドは、世界中の音楽家達に広く知られており、今後もますます注目を集めるものと見られます。

**The Premier Drum Co. Ltd., Pullman Road, Wigston, Leicester LE8 2DF. Tel: 053-76 2266**

The Premier Drum Company will be taking their usual stand on gangway K in Hall 5 at the Frankfurt Fair where they will be exhibiting a selection of their latest percussion products.

This year, Premier will be featuring more tuned percussion (vibes, xylophone, chimes and timpani) than usual. In addition, they will be showing drum kits, cymbals, drumheads, Trilok and Lokfast stands and hardware, the newly extended and beefed-up ranges of sticks and beaters, and (so they tell us) a few surprises.

On the stand will be Derek Stephenson, Gerald Della-Porta, Rex Webb, Roger Horrobin, Allan Hewitt, Simon Everitt and Eddie Haynes.

Die Premier Drum Company nimmt ihren üblichen Stand in Korridor K, Halle 5, auf der Frankfurter Messe ein und stellt eine

Auswahl ihrer neuesten Schlaginstrumente aus.

Dieses Jahr konzentriert sich Premier mehr auf melodische Schlaginstrumente (Vibraphone, Xylophone, Glockenspiele und Timpani). Weiterhin zeigt sie Trimmel-Kits, Becken, Trimmel-zubehör, Trilok- und Lokfast-Ständer und Hardware, die neuen und umfangreicheren Serien von Stöcken und Schlägern, als auch - wie uns mitgeteilt wurde - einige Überraschungen.

Auf dem Stand befinden sich Derek Stephenson, Gerald Della-Porta, Rex Webb, Roger Horrobin, Allan Hewitt, Simon Everitt und Eddie Haynes.

La Premier Drum Company occuperà il suo solito stand nel corridoio K della Sala 5 della Fiera di Francoforte, ed esporrà un campionario dei suoi più nuovi strumenti a percussione.

Quest'anno la Premier mostrerà un numero maggiore di strumenti a percussione tonali (vibes, xilofoni, campanelli e timpani) del solito. Per di più esporrà completi per tamburi, cembali, sostegni Trilok e Lokfast e minuterie, i campionari recentemente ampliati e maggiorati di bastoni e battitori, oltre che, ci informano, nuove sorprese.

Saranno presenti nello stand Derek Stephenson, Gerald Della-Porta, Rex Webb, Roger Horrobin, Allan Hewitt, Simon Everitt ed Eddie Haynes.

Le Premier Drum Company aura le même stand qu'avant, passage K, Salle 5 à la Foire de Francoforte où elle exposera un certain nombre de ses produits de batterie les plus récents.

Cette année elle exposera plus de batterie accordée (vibes, xylophone, carillons et timbales) que d'habitude. Il y aura aussi des troupes de tambours, des cymbales, des stands Trilok et Lokfast et autres accessoires, tels que bâtons et bâtonnets renforcés, sans compter (nous dit-on) quelques surprises.

Derek Stephen, Gerald Della Porta, Rex Webb, Roger Horrobin, Allan Hewitt, Simon Everitt et Eddie Haynes seront présents.

プレミアドラムカンパニーは、Frankfurt展示会のホール5に於いて、常例のスタンドに際をとり、社の最新打楽器製品を取り揃えて展示いたします。今年はいくつかの新しい打楽器 (ビブラホン、木琴、チムネ、グロッケン) と、新しい打楽器キット、スティック、シムバル、ドラムヘッド、トリロクとロクファストのスタンドと金棒、新しく強化された種々のドラムセット、ドラムヘッド、ドラムヘッドの部品 (ビバコー社のもの) などと展示いたします。

スタンドでは、デレック・スティーヴンソン、ジェラルド・デラポルタ、レックス・ウェブ、ロジャー・ホロビン、アラン・ヘウィット、サイモン・エバリット、エディ・ヘイネスがご案内申し上げます。

**Project Electronics Ltd., 1-5 The Grove, Ealing, London W5 5DX. Tel:**

## 01-567 0757

Following a year of research into the current demands of customers, three new discos will be shown - the Jupiter Mono, the Saturn Stereo, and the Atlantis Stereo. All three are built to professional specification.

The new Light Synthesizer combines the theatre light mixing requirement with a programmable effects section. The unit, which can be used from 15-30 amperes with direct lamp connections, or via a low voltage multi-way outlet to remote stage power packs, comes complete in a flight case, and is designed to appeal to bands and discos.

A new range of Simms sound systems will be shown, including the PS500 power slave amplifier.

On the stand will be Dave Simms, Paul Raymond and Jimmy St. Pier.

Nachdem die heutigen Kundenwünsche über ein Jahr lang genau erforscht wurden, werden drei neue Diskos vorgestellt - Jupiter Mono, Saturn Stereo und Atlantis Stereo. Alle drei zeichnen sich durch Spezifikation für den Berufsmusiker aus.

Der neue Light Synthesizer kombiniert Bühnenbeleuchtungs- und Mischbedingungen mit einem programmierbaren Effektabschnitt. Die Einheit, die von 15 bis 30 A mit direkten Beleuchtungsanschlüssen oder über einen Niederspannungsviel-fach-Ausgang an entfernte Bühnennetzteile eingesetzt werden kann, wird komplett im eigenen Flugkoffer geliefert und spricht Bands als auch Diskos an.

Weiterhin wird eine neue Serie von Simms Tonsystemen mit dem PS 500 Großverstärkungs-Fremdsynchronisierungssystem gezeigt.

Auf dem Stand befinden sich Dave Simms, Paul Raymond und Jimmy St. Pier.

Dopo un anno di indagini sulla domanda attuale da parte della clientela, sono stati esposti tre nuovi disco: il Jupiter Mono, il Saturn Stereo e l'Atlantis Stereo, tutti e tre costruiti in base a specifiche per professionisti.

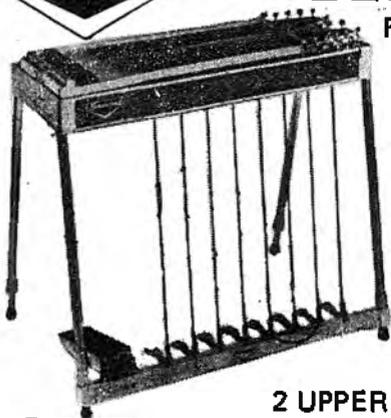
Il nuovo Light Synthetiser combina le esigenze di missaggio delle luci per il teatro con una sezione programmabile per effetti. Questo apparecchio può usarsi con 15 - 30 ampere con collegamenti diretti della lampada, oppure attraverso un'uscita a bassa tensione a più vie verso alimentatori remoti di energia del palcoscenico; viene messo in commercio completo di contenitore per viaggi aerei, ed è messo a punto per riuscire gradito alle bande ed ai disco.



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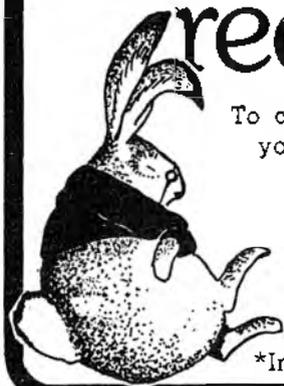
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Coloursound, 122 Charing Cross Road, London WC2. Tel: 01-836 2856

### SOLA SOUND

# COLORSOUND enters

## Meet Larry Macari

Larry Macari is probably the best known musical instrument dealer in the West End. Over the years, his shops and products have helped countless musicians along the rocky road to stardom.

His Charing Cross Road stores contain everything the modern musician could wish for, and it is still common to see many famous names from the music world popping on to check out just what is happening on the equipment scene.

Larry himself was a musician from an early age, playing accordion in a famous family music hall act. After much touring, he decided to go into the business side of the industry and in the late Fifties joined Vox.

By 1965, Larry had learned enough about the business to have a go on his own, so he set up shop in North London. Within a year he was back in the West End at the heart of the music business.

He was always alert to the ever increasing demands of musicians, and together with technician Gary Hurst, developed an improved version of a new invention called a fuzz box. Larry called it a Tone Bender, and soon everyone wanted one.

Catering for the needs of the musician and keeping an ear to the ground are the main ingredients for the success that Larry has had with his effects units.



Through sheer enterprise, the company is now exporting to nearly 50 countries, and includes South America and the Iron Curtain among its markets.

However, he keeps in close contact with his shops and his customers, and can often be seen talking to musicians who are trying out equipment and asking them what they think of it.

By knowing what musicians want, Larry has built himself a business unique in the industry. He is always willing to listen to anyone's ideas, and is constantly working on new innovations.

He said: "When we started, we really wanted to give the kids a chance to spend about a tenner and get something near a recording sound or the sound they heard on records at the time."

"We were very successful with our pedals, and we were and still are very cost conscious. Our pedals are good quality, very lightweight and extremely durable and so far we have managed to keep the stuff right down in price."

Larry's shops now stock everything for the modern musician from guitars and amplifiers through to synthesizers, mixers and electric pianos.

In keeping with his reputation as an innovator, Larry will be unveiling several new pieces of equipment at Frankfurt and there is no doubt that he will continue to be one of the most important names on the music scene for many years to come.

## Sola Sound to new plant

Sola Sound, the company set up by Larry Macari to manufacture the Colorsound products, has taken a giant step forward with the opening of their new plant in Edgware, North London.

This move to bigger and better premises will bring the whole Sola Sound operation under one roof for the first time since the company began 15 years ago. Prior to this development, the vari-

ous aspects of production had been spread over three different sites in London.

The new factory is a far cry from the 15th century building in Harrow which first gave birth to Colorsound. It was here that Larry developed the almost legendary Tonebender in the mid-Sixties which set the ball rolling for the whole effects industry.

It wasn't long before the firm were forced to quit their Harrow premises. The 15th century building was in fact listed as a structure of special architectural importance, which effectively ruled out any thoughts of expansion that the company might have had.

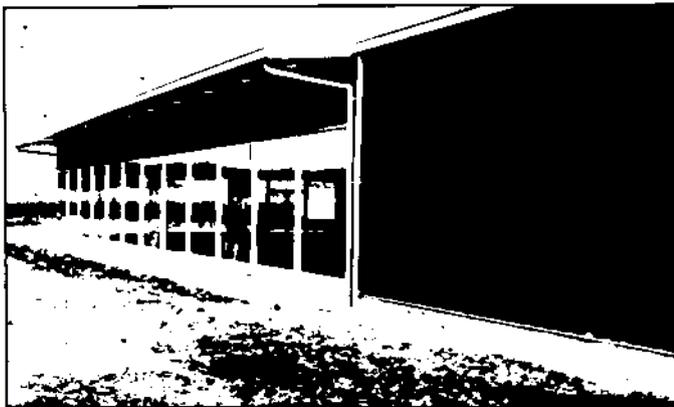
The only option left open to them was to move, so as the business expanded so Larry found separate premises to carry out the various sides of production. However, he always planned on having just one large factory where everything could be done under one roof.

It was only this year that Larry realised his ambition and was able to secure premises in Edgware, an area which suited him perfectly because of its long associations with music manufacturers.

He said: "Edgware is very famous for music with people like Boosey and Hawkes, Roland and Thomas organs all being based around there. It is also interesting to note that Handel used to play the organ in a church just down the road, so there is a real tradition of music around there".



# a brand new phaze!



The new factory is a world away from the 15th century premises in Harrow. There are two floors with 6,000 feet of space on each which will also incorporate an extensive showroom as well as a reception lounge.

Three separate divisions of the production will now be under the one roof these will be the electronics/wiring division, the metal press and turning plant, and finally the painting and chromium plating department.

Malcolm Wright is the man in charge of the production side of the business, while the firm's considerable export business is in the hands of Mike Ellis. Larry is convinced that the new set up will lead to much greater efficiency.

**Overdriver** — A popular power unit, which is actually a pre-amplifier with a treble boost and a bass boost incorporated. It has a pedal top so the unit can be used like a volume control, and it is also possible to create overdrive sustain fuzz.

**Tonebender** — Still one of the most popular effects, the legendary Tonebender has been much improved since it was first introduced in the mid-Sixties. This unit was developed with the help of leading British and American guitarists, and now includes an additional Fuzz control.

**Fuzz Phaze** — Another new unit incorporating three controls tone, volume and

fuzz. The player can obtain pure phase, phase and fuzz or fuzz which is controllable.

**Supa Tone Bender** — This is a Jumbo size unit, with improved fuzz circuit to produce a longer fuzz sustain.

**Supa Wah Swell** — New circuitry incorporating a double pot to give an improved wah and swell combination.

**Phaze Four** — A four segment phase unit. The phase effect is speeded up with the action of the pedal, and straight sounds are actuated by the footswitch.

**Overdiver** — This opens the way to entirely fresh ideas for the lead guitarist. The control settings and switches enable the normal guitar to produce simultaneously, the sound of organ and guitar, bass guitar, guitar or bass guitar only — with normal setting for straight guitar provided.

**Supa Sustain** — This gives a sustain effect which is free from distortion. Great for long legato singing sounds on the guitar with two controls one for sensitivity and the other for volume. It also has a switch through to straight sounds.

**Tremolo** — Adds exciting tremolo sounds to guitar, accordion, organ and electric piano. There are two controls on the unit to give a range of speed and depth of vibrato. A foot switch cuts to normal sound.

**Wah Fuzz Swell** — A Jumbo size com-

ination of Wah-Wah, Fuzz and Volume. Each effect can be produced separately or in a combination of sounds. The coupling of Fuzz and Swell is particularly interesting.

**Wah Swell** — A very popular unit for guitar and bass guitar giving a wide range of volume control from pp. to ff. A push switch activates the Wah Wah full frequency circuit.

**Supa Wah Wah** — A giant sized version of the regular Colorsound Wah Wah which incorporates the exclusive actuator system and a full frequency Wah Wah circuit. The large area of foot control and robust construction makes this an ideal unit for the professional musician.

**Organ Wah Swell** — Specially designed for electronic organs not fitted with wah wah. This unit can also be used with electronic accordion, Hawaiian guitar or electric piano. The pedal is simply used in place of the standard volume pedal, giving volume and wah wah effect.

**Wah Fuzz** — Wah Fuzz uses Colorsound's full frequency wah wah. With the addition of a fuzz circuit and extra switch, it is possible to obtain wah wah, fuzz-wah and "growl". This wide range of effects makes the unit one of the best sellers.

**Supa Phaze** — Five segment phase unit with a much wider range of phase than that given by the Phaze Four. The speed of phase is controlled by the angle of the pedal.



PEDAL POWER NO. 1

# 8 BIG ONES...NEW TO THE COLORSOUND COLLECTION

Introduced for the first time at the Frankfurt Trade Fair, and now available  
in the U.K., from your COLORSOUND dealer.



## WAH WAH AND V.C.F.

This is a standard Wah Swell Unit plus a Voltage Control Filter Section, which is triggered by the Guitar signal, so producing an automatic Wah Wah sound, plus a range of clipped filter effects.

## THE V.C.F. UNIT

V.C.F. voltage control filter is triggered by the signal from the Guitar, the harder you play the more the effect. A variety of interesting sounds include a staccato, a wah wah type and a funky 'shaft' tone.

## SUPA OCTIVIDER

Is an entirely new device, producing an additional note one octave lower than the guitar sound. It is also possible to play chords on this unit. The Supa Octivider will select the lowest note. Bass passages with guitar chord accompaniment can be played.

## ACCELERATOR

This unique unit (already in use with many of the top guitarists), allows the player a massive increase in volume at the slightest action of the pedal. It is possible to over ride the signal producing valve type distortion and varying degrees of Fuzz.

## SUPREMO

The First big advance on the Wah Wah pedal with four effects available.

1. Straight forward Wah Wah.
2. Two separate Wah Wah circuits slightly out of phase.
3. Two separate Wah Wah circuits in contra phase.
4. Straight Swell.

## SUPER TONE BENDER

Used by top guitarists, the Tone Bender has a sound of its own. Easy to use three control. Volume, Bass treble, amount of Fuzz.

## WAH FUZZ SWELL

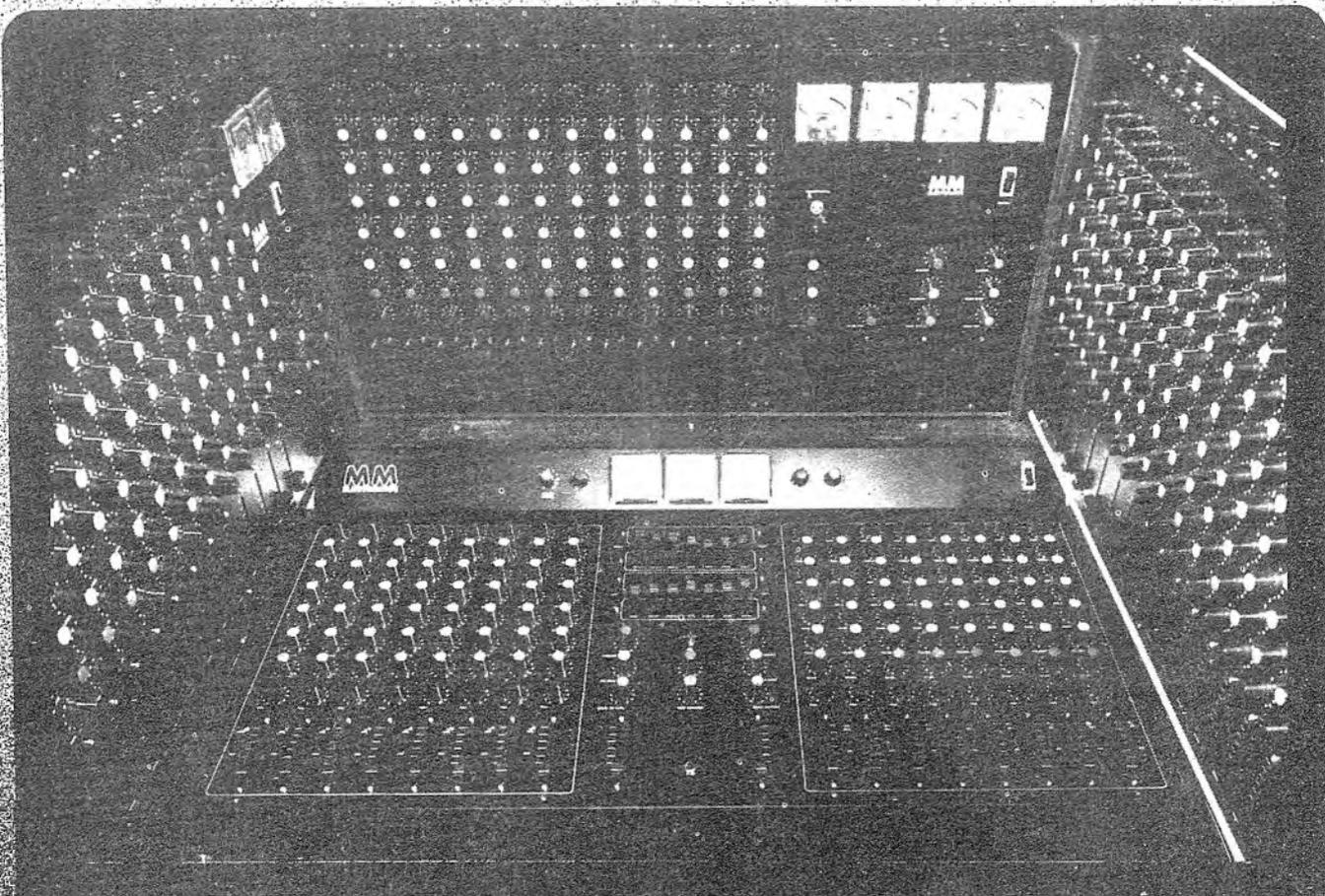
4 different effects. Wah Wah, Fuzz Swell, Wah Fuzz and swell pedal.

## THE PHASEX UNIT

Wide variety of effects including a rotating speaker type sound. A new reactance control enables the unit to scan the Phase circuit producing an arpeggio effect.

# COLORSOUND

102 CHARING CROSS ROAD  
LONDON WC2 TEL: 830 2856



## MIXING CONSOLES

MP 175	8	into 2	incl. 4 band e.q., foldback, echo send & return, hi-lo imp. switch.
MP 175	12	2	_____ *
MP 175	16	2	_____ *
MP 185	16	2	(Super 16) inc. two way 'x' over, stereo graphic, pfl, ppi.
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 _____

## OPTIONS

Cannon connectors, pfl + ppi (not ppi on 4 track desks), multi-pin connectors, talkback (via any channel), balancing transformers, flightcase.

## PERFORMANCE

### HUM & NOISE

Better than -125dBm referred to each input.

### DISTORTION

Better than 0.05%

### OVERHEAD LEVELS

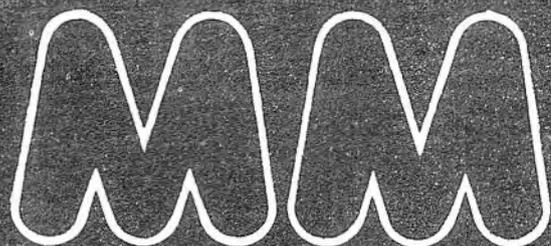
+22dBm into 2K $\Omega$  or greater impedance +19dBm into not less than 600 $\Omega$

### OUTPUT IMPEDANCE

50 unbalanced

### SENSITIVITY

At maximum gain, -74dB  
0.15mV input for 0dBm  
(75mV) output



# ELECTRONICS

KNEESWORTH STREET ROYSTON  
HERTS

Tel: ROYSTON 45214

# FRANKFURT 78

Sarà esposto un nuovo campionario di sistemi sonori Simms, comprendente anche un amplificatore di potenza asservito PS500.

Saranno presenti nello stand Dave Simms, Paul Raymond e Jimmy St. Pier.

Après une année de recherches sur les exigences actuelles des clients, trois nouveaux discos vont être montrés - le Jupiter Mono, le Saturn Stereo et le Atlantis Stereo. Tous les trois sont conformes à des spécifications professionnelles.

Le nouveau Synthétiseur Lumière combine les besoins de mélanger les lumières dans un théâtre avec une section effets programmables. Le tout forme un ensemble qui peut servir sur 15-30 amp avec raccord direct aux ampoules ou à des batteries à distance avec sorties à voies multiples basse tension dans une mallette portative, cet ensemble devrait plaire aux orchestres et aux discothèques.

Une gamme nouvelle de systèmes Simms sonores va être exposée avec ampli PS500 asservi.

Dave Simms, Paul Raymond et Jimmy St. Pier seront présents

一周年の顧客の要求調査の結果、世の新しいニーズが示されています。それらに「ジュピターモノ」、「サターンステレオ」、「アトランティスステレオ」です。これら三機種は、職業的仕様に合わせて作られたものです。新しい「照明シンセサイザー」は、劇中のライトシンセサイザーとプログラム可能な音響効果マシンとの組み合わせであるためです。直接ランダム接続の15-30アンペア又は低電圧マルチウェイプラグに接続の10から15個のLEDランプ、ステレオマイクアンプにまで使用できるこのユニットは、完全にフラットケースにあり、楽団のサウンドシステムに劇中のようにデザインされています。

シムスの音響システムの新型は、PS500パワーアンプが組み込まれています。

会場のスタンドでは、デイブ・シムス、ポール・レイモンド、ジミー・セント・ピエールがご質問にお答えします。

**Re-An Products Ltd.,  
Burnham Road, Dartford,  
Kent DA11 5BN. Tel:  
0322-21333**

Re-An Products Ltd. will be exhibiting several new products which this well-established manufacturing company has been planning over the past year.

A completely new range of jack plugs and socket will be on display together with a heavy duty loudspeaker unit which has been under development for some while. Also at the Fair will be their widely known range of cabinet fittings as used by most large equipment manufacturers in the UK together with the company's recently introduced range of mixer knobs.

Re-An say they will be looking for enquiries from manufacturers and trade distributors throughout the world and that both John Weatherley and John Jewsbury

will be on the stand to answer any sales or technical queries.

Re-An Products Ltd stellt etliche neue Produkte aus, die dieser bekannte Hersteller schon im vergangenen Jahr vorausgeplant hat

Auf der Auslage befinden sich eine vollständig neue Serie von Klinkensteckern und Buchsen und eine Hochleistungs-Lautsprecher-einheit, deren Entwicklung eine lange Zeit beanspruchte. Ebenfalls ausgestellt wird die bekannte Serie von Zerganzubehör, das von den meisten Großherstellern von Anlagen im Vereinigten Königreich verwendet wird, und die neu eingeführte Serie von Drehknöpfen für Mischer

Re-An teilt mit, daß sie gerne Anfragen von Herstellern und Vertriebsfirmen aus der ganzen Welt entgegennimmt und daß John Weatherley und John Jewsbury am Stand gerne Informationen erteilen oder technische Fragen beantworten.

La Re-An Products esporrà diversi nuovi prodotti che questa ben nota fabbrica ha in progetto dallo scorso anno.

Una serie completamente nuova di spine e prese sarà esposta assieme ad un altoparlante a grandi prestazioni in corso di sviluppo da parecchio tempo. Alla Fiera sarà presente anche la sua nota serie di finiture per armadietti usate dalla maggior parte delle grandi fabbriche di attrezzature del Regno Unito, assieme ad una serie di manopole mescolatrici presentate recentemente dalla compagnia.

La Re-An sarà lieta di rispondere alle domande di informazioni da parte di fabbriche e distributori di tutto il mondo; John Weatherley e John Jewsbury, che saranno presenti nello stand saranno in grado di rispondere a tutte le domande relative alle vendite o tecniche.

BMI compte exposer toute la gamme des orgues électroniques à la Foire de Francfort, du Festival Standard au Classica Cinq nouveaux modèles seront aussi présentés, dont les détails ne seront pas dévoilés avant le début de la Foire.

リ・アン・プロダクト・リミテッドは、以前から計画していたいくつかの新しい製品を展示します。

全く新しい種類のジャックプラグやソケットは、開発中または試験中のステレオ・ユニットと一緒に展示されています。また、この展示会で、英国内外の多くの大規模なメーカーが使用する多くの種類のキャビネット取り付け具などが、この会社が最近導入した型枠のミニキャブ・ノックと一緒に展示されます。

リ・アン社では、世界中のメーカー並に貿易・デパート・ブティックからのお問い合わせを喜んで受けたいと思います。会場のスタンドには、ジョン・ウェザーレイとジョン・ジュズベリーがご質問にお答えするための「ジョン・ウェザーレイとジョン・ジュズベリー」の名刺をお持ちください。

**Reslosound Ltd., 50A  
High Street, New**

**Romney, Kent. Tel:  
New Romney 4264**

Reslosound are based on the South Coast and are manufacturers of microphones and audio communications accessories.

On display at the Spring Fair will be the company's complete range of entertainment microphones, including the RGP71, a low cost dynamic microphone which went into production in late 1977, and new versions of the wireless microphone, including a completely battery-operated unit, using popular transistor radio batteries. Versions with dynamic or electret microphones will be shown.

Mr. G.H. Stow and Mr. D.B.K. Townsend will be on the stand.

Reslosound hat ihr Werk an der Südküste, wo Mikrophone und Zubehör für Tonkommunikationen angefertigt werden

Zur Auslage auf der Frühlingmesse gehört das komplette Firmenprogramm an Unterhaltungsmikrofonen, einschließlich RGP71, ein preiswertes dynamisches Mikrophon, dessen Produktion Ende 1977 anief, als auch neue Ausführungen des Rundfunkmikrophons, einschließlich einer gänzlich batteriebetriebenen Einheit mit allgemein erhältlichen Transistorradio-Batterien. Weiterhin werden verschiedene Ausführungen von dynamischen oder Electret-Mikrofonen gezeigt

Auf dem Stand befinden sich Herr G. H. Stow und Herr D. B. K. Townsend

La Reslosound ha sede sulla costa meridionale dell'Inghilterra e produce microfoni ed accessori per comunicazioni audio.

Alla Fiera di Primavera esporrà la serie completa di microfoni per trattenimento, compreso il RGP71, un microfono dinamico economico la cui produzione si iniziò alla fine del 1977, e nuove versioni del microfono senza fili, compreso uno interamente a batterie, che usa batterie comuni per radio a transistori. Saranno esposte anche versioni con microfoni dinamici o electret

Saranno presenti nello stand il Sig G. H. Stow ed il Sig D. B. K. Townsend.

Reslosound, fabricants de microphones et d'accessoires pour communications audibles sont basés sur la Côte Sud

Toute la gamme des micros de la société sera exposée à la Foire du Printemps, y compris le RGP71, micro dynamique bon marché qui est entré en produc-

tion fin 1977 ainsi que des modèles nouveaux du micro-radio, avec élément actionné par batterie, utilisant les batteries populaires pour transistors. Des modèles aec micros dynamiques ou electriques seront exposés.

Mr. G. H. Stow et Mr. D. B. K. Townsend seront présents

レスローサウンドは、英国の南海岸にベースをもち、マイクロホンと各種関連部品を製造するメーカーである。

春の展示会には、年々の海軍用マイクロホンのほか、新しい種類のダイナミックマイクロホンも展示いたします。その中には、RGP71型、1977年末から生産を開始した、従来のダイナミックマイクロホンより、より小型で、より高感度の電池を使用した完全電池動作のユニットを含む無線マイクロホンの新しいバージョンがあります。RGP71型ダイナミックマイクロホンも展示いたします。

G. H. Stow氏とD. B. K. Townsend氏が会場スタンドでご案内申し上げます。

**Roland Corporation, 7-13  
Shinkitajima 3-Chome,  
Suminoe-Ku, Osaka,  
Japan. Tel: (06) 681-  
5431**

Roland are one of the newer Japanese companies, but in the last five years they have captured a major share of the synthesizer market. President of the company is Ikaturo Kakehashi who designed the Ace Tone organ and worked for major Japanese musical instrument companies during the fifties and sixties. He started in business on his own and produced a range of pre-set synthesizers five years ago. Today his new products are leading the electronic music market. Two new organs from Roland - the VK6 and the VK9 - will be on show.

Brodr-Jorgensen of Copenhagen has the European distribution rights for Roland products and as well as Mr. Kakehashi and his team, Mr. A. Jorgensen and Mr. Brian Nunney (of Brodr-Jorgensen UK) will be in attendance during the fair.

Roland ist eine der jüngeren japanischen Firmen, und es ist ihr im Laufe der vergangenen fünf Jahre bereits gelungen, einen großen Teil des Synthesizer-Markts zu erobern. Ikaturo Kakehashi ist Präsident der Firma und verantwortlich für den Entwurf der Ace Tone Orgel, aufgrund von Erfahrungen, die er in den 50er und 60er Jahren durch seine Tätigkeit für bedeutende japanische Musikinstrument-Hersteller gesammelt hatte. Anschließend gründete er sein eigenes Geschäft und begann vor fünf Jahren, eine Serie von vorabgestimmten Synthesizern zu produzieren. Heutzutage liegen seine neuen Produkte an der Spitze des elektronischen Musikmarkts. Auf der Messe befinden sich zwei neue Roland-Organ-VK 6 und VK 9

Brodr-Jorgensen von Kopenhagen besitzt die europäischen Vertriebsrechte für Roland-Pro-

# FRANKFURT 78

dukte, und an der Messe beteiligen sich sowohl Herr Kakehashi und sein Team als auch Herr A. Jorgensen und Herr Brian Nunney (Fa. Brodr-Jorgensen UK).

La Roland è una delle compagnie giapponesi più recenti, ma negli scorsi cinque anni ha conquistato una parte importante del mercato dei sintetizzatori. Presidente della compagnia è Ikataro Kakehashi che progettò l'organo Ace Tone ed ha lavorato per importanti compagnie di strumenti musicali negli anni '50 e '60. Si è lanciato in affari in proprio e per cinque anni produsse una serie di sintetizzatori prerogolati. Oggi questi nuovi prodotti sono all'avanguardia nel mercato della musica elettronica. Saranno esposti due nuovi organi della Roland, il VK6 ed il VK9.

Brodr-Jorgensen di Copenhagen ha l'esclusiva della Roland per l'Europa, ed oltre al Sig Kakehashi, anche il Sig a Jorgensen ed il Sig Brian Nunney (della Brodr-Jorgensen UK) saranno presenti alla Fiera.

Roland est une des sociétés japonaises plus récente, mais elle a saisi une part importante du marché des synthétiseurs pendant ces cinq dernières années. Ikataro Kakehashi, qui a conçu l'orgue Ace Tone et a travaillé pour d'importantes sociétés japonaises fabriquant des instruments de musique dans les années '50 et '60, est Président de la société. Il travaille maintenant pour son propre compte et a fabriqué une gamme de synthétiseurs pré-réglés il y a cinq ans. Aujourd'hui ses nouveaux produits sont et vedette sur le marché de la musique électronique. Deux nouveaux orgues de chez Roland - le VK6 et le VK9 - seront exposés. Les droits de distribution pour l'Europe des produits Roland appartiennent à Brodr-Jorgensen de Copenhagen et, avec Mr. Kakehashi et son équipe, M. A. Jorgensen et M. Brian Nunney (de Brodr-Jorgensen RU) seront présents lors de la Foire.

ロランドは日本の比較的新しい会社の一つで、過去5年間の間に、シンセサイザーのマーケットの大部分を確保してまいりました。会社の社長であるカケハシイカタルは、50年代には、エレクトーン、オルガンとデカイン、また1950年代の60年代には、日本の楽器会社で働いていました。彼は5年前に自らに企業を立ち上げ、独自のブランド、シンセサイザーをつくりだしました。今日では彼の新しい製品は、エレクトーン、ミュージックセンターをリードしています。ロランドから二つの新しいオルガン、VK6とVK9が展示されます。

コペンハーゲンのブロード、ヨルゲンセンは、ロランド製品のヨーロッパでの独占販売権を保持しており、カケハシ氏と彼のチーム、M.ヨルゲンセン氏及び(B.ヨルゲンセンUK)のブライアン、ナーニー氏も本展で企業を申請し上げます。

**Roost Sound Equipment Ltd., Unit O, Starline Works, Grainger Road, Southend-on-Sea, Essex SS2 5DA.**

Roost Sound Equipment was founded five years ago by two musicians desiring to produce equipment of a higher standard than was available at that time. The company is now well established and well known throughout the world.

At the Frankfurt Fair they will display their wide range of equipment, including the popular Session Master valve combination amplifiers and their tried and tested 50 watt, 100 watt and 150 watt valve amp tops. Of special interest will be an updated version of the 300-S stereo power amplifier now boasting in excess of 200 watts per channel and a new transistorised public address amplifier.

On the stand will be Ron Bailey and Phil Jackson.

Die Firma Roost Sound Equipment wurde vor fünf Jahren von zwei Musikern mit dem spezifischen Zweck gegründet, Ausrüstungen zu produzieren, deren Qualität höher als die Norm der damals erhältlichen Anlagen war. Mittlerweile hat sich diese Firma in aller Welt einen hervorragenden Ruf erworben.

Auf der Frankfurter Messe stellt diese Firma ihr großes Angebot an Ausrüstungen und Anlagen aus, einschließlich der beliebten Röhrenkombinationsverstärker und der bewährten Röhrenverstärker-Oberstufen von 50, 100 und 150 Watt. Von besonderem Interesse ist die weiterentwickelte Ausführung des 300-S Stereoleistungsverstärkers, der sich jetzt durch eine Leistung von mehr als 200 Watt pro Kanal auszeichnet, als auch ein neuer transistorisierter Publikumslautsprecher-Verstärker.

Ron Bailey und Phil Jackson stehen am Stand bereit.

La Roost Sound Equipment fu fondata cinque anni fa da due musicisti che desideravano produrre apparecchiature di qualità migliore di quelle allora disponibili. La compagnia è ora molto salda e rinomata in tutto il mondo.

Alla Fiera di Francoforte esporrà la propria vasta gamma di apparecchiature, fra le quali i vendutissimi amplificatori a combinazione di valvola Session Master ed i propri complessi ben provati e collaudati di amplificatori a valvola da 50 watt, 100 watt e 150 watt. Di speciale interesse sarà una versione aggiornata dell'amplificatore di potenza stereofonico 300-S, che vanta attualmente oltre 200 watt per canale ed un nuovo amplificatore transistorizzato per diffusione sonora.

Saranno presenti nello stand Ron Bailey e Phil Jackson.

Roost Sound Equipment fut fondée il y a cinq ans par deux musiciens désirant obtenir du matériel de plus haute qualité que tout le matériel disponible à l'époque. La société est maintenant fermement établie et bien connue dans le monde entier.

A la Foire de Francfort elle va exposer une grande diversité de matériel, entre autres les amplificateurs populaires Session Master et divers accessoires ayant fait leurs preuves. Un modèle mis à jour de l'amplifié stéréo 300-S revendiquant plus de 200 watts par canal et un nouveau amplificateur de sonorisation transistorisé seront particulièrement intéressants.

Ron Bailey et Phil Jackson seront présents.

ローストサウンド・イクイップメントは二人の音楽家が当時入手出来る楽器装置より高品質の装置をつくりだすという理想のもとに5年前に創立された会社です。現在では全世界にもよく知られており、世界中に知られる会社となりました。

フランクフルト展示会では、人気のあるセッションマスターの真空管・トランジスタ増幅器及び試験済みの50ワット、100ワット、150ワットのバルブアンプトックなどを含む広範囲の装置を展示いたします。中でも特に興味深いものとしては、各チャンネルに200ワット以上を用いたこの最新の300-Sステレオパワー増幅器の最新型と、新しいトランジスタ・パブリックアドレス増幅器などが展示されます。

会場スタンドでは、ロン・ベイリーとフィル・ジャクソンが企業を申請し上げます。

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

Rose-Morris & Co. Ltd., are wholesalers and manufacturers of an extensive range of musical merchandise.

At the Frankfurt Fair they will be showing the full range of Marshall amplification, including the latest 50W and 100W combos. Also on display will be the Rose-Morris range of marching drums, Natal Latin American instruments, Interlok microphone stands and accessories, and Berg Larsen mouthpieces.

On the stand will be Keith Drewett, Tony Morris and other Rose-Morris personnel.

Rose-Morris & Co. Ltd. sind Großhändler und Fabrikanten eines weitläufigen Bereichs von Musikwaren.

Auf der Frankfurter Messe stellt die Firma die komplette Auswahl von Marshall Verstärkern und die neuesten 50 W und 100 W Combos aus Die Auslage umfaßt ebenfalls das Rose-Morris Angebot an Marschtrommeln, Natal Lateinamerikanischen Instrumenten, Interlok Mikrofonständer und Zubehör und Berg Larsen Mundstücke.

Auf dem Stand befinden sich Keith Drewett, Tony Morris und andere Firmenmitglieder von Rose-Morris.

La Rose-Morris & Co. Ltd. è grossista e fabbricante di una vasta

gamma di articoli musicali.

Alla Fiera di Francoforte esporrà l'intera gamma di amplificatori Marshall, compresi i più moderni combo 50W e 100W. Sarà esposta anche la gamma Rose-Morris di tamburi da marcia, di strumenti dell'America Latina, sostegni per microfoni Interlock ed accessori, e imboccature Berg Larsen.

Saranno presenti nello stand Keith Drewett, Tony Morris ed altri dipendenti della Rose-Morris.

Rose-Morris & Co. Ltd. fabrique et vend en gros une gamme très complète d'instruments de musique.

Elle va exposer à la Foire de Francfort toute la gamme des amplificateurs Marshall, les derniers combinés de 50 et 100 watt inclus, ainsi que la gamme Ross Morris de tambours militaires, d'instruments de musique Sud-américains les stands Interlok pour microphones et accessoires et les bords Berg Larsen.

Keith Drewett, Tony Morris et d'autres membres du personnel de Ross-Morris seront présents.

ローズ・モリス・アンド・カンパニー・リミテッドは広範囲の楽器用品を扱う卸売業者でありメーカーでもあります。フランクフルト展示会では、マーシャルの増幅器各種を取り扱います。中でも特に最新型の50ワットと100ワットのコンビも含まれています。また、ローズ・モリス製のマーチング・ドラム、ナタール・ラテン・アメリカン楽器、インターロック・マイクスタンドとアクセサリー、ベルグ・ラーセンのロウランドなども展示されます。会場スタンドでは、キース・ドリューエット、トニー・モリス及びその他のローズ・モリスの職員が企業を申請し上げます。

**Rosetti (EMI) Ltd., 138-140 Old Street, London EC1V 9BL. Tel: 01-253 7294**

Rosetti (EMI) Ltd., distributors of musical instruments for 57 years, will feature their complete range of Hamma drums and accessories, with special emphasis on the new de luxe 7 drum, Model 880 kit.

The full range of EMI recorders and the uniquely shaped hand-made Colt solid electric guitars will also be prominently displayed. A soundproof room will be available on the stand for the demonstration of all instruments.

Representing the company on the stand will be Michael Cowan, Michael Hunka, Alby Paynter, Gordon Oxley, Bert Taylor and Bill Slattery.

Rosetti (EMI) Ltd., seit 57 Jahren im Vertrieb von Musikinstrumenten, stellt ihr komplettes Angebot an Hamma-Trommeln und Zubehör aus, wobei die neue Deluxe-Trommel, Modell 880 Kit, besonders hervorgehoben wird.

Prominent ausgestellt werden ebenfalls das gesamte Programm an EMI Aufnahmegegeräten und die

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handgearbeiteten Cold Solid elektrischen Gitarren von einzigartiger Form. Auf dem Stand steht ein schalldichter Raum. Zur Verfügung, in dem alle Instrumente vorgeführt werden können.

Die Firma wird auf dem Stand durch Michael Cowan, Michael Hunka, Alby Paynter, Gordon Oxley, Bert Taylor und Bill Slattery vertreten.

La Rosetti (EMI) Ltd., distributrice di strumenti musicali da 57 anni, esporrà tutta la sua serie completa di tamburi e accessori Hamma, dando la massima importanza al nuovo tamburo de luxe 7, Modello 880.

Saranno molto in evidenza anche l'intera serie di registratori EMI e le chitarre elettriche Colt uniche per essere modellate a mano. Nello stand sarà disponibile una sala con isolamento fonico per dimostrare tutti gli strumenti.

Rappresenteranno la compagnia nello stand Michael Cowan, Michael Hunka, Alby Paynter, Gordon Oxley, Bert Taylor e Bill Slattery.

Rosetti (EMI) Ltd., distributeurs d'instruments de musique depuis 57 ans, vont exposer toute la gamme des tambours et accessoires Hamma en montrant en particulier le nouveau modèle 880, modèle de luxe.

Toute la gamme des flageolets EMI et les guitares électriques Colt fabriquées main et d'une forme unique seront en vue. Une salle insonorisée sera disponible sur le stand pour démontrer les instruments.

Michael Cowan, Michael Hunka, Alby Paynter, Gordon Oxley, Bert Taylor et Bill Slattery représenteront la société.

ロゼッティ (EMI) リキタッドは 57 年の歴史をもつ楽器の製造メーカーで、ハンドドラムとフジセツの完全一式を展示し、同時に新しいドラムセット、モデル 880 に重点を置きます。

EMI レコーダーの完全一式とユニークな型をした手製のコルト ソックド エレクトリックギターも大きく展示されます。楽器デモンストラーションのためにスタンドには防音装置が用意してあります。

会社を代表してスタンドには マイケル コワン、マイケル ハンカ、アルビー ペンター、ゴードン オクレー、バート テイラー、ビル スラテリー が出展し、案内申し上げます。

**Sharma Manufacturing Co., 1379 Lincoln Road, Werrington, Peterborough, Tel: 0733-71913**

Sharma Manufacturing are an all British company based in East Anglia and have been making rotary sound cabinets for more than 10 years, exporting worldwide but mainly to the Common Market countries.

The principal exhibits at this year's Fair will be the complete range of 12 cabinets coupled to Sharma's own prototype organ. All the loudspeakers used in the

Sharma range have been updated and uprated to give greater reliability. The 900 cabinet will be shown for the first time, fitted with a 15-inch speaker to improve the bass handling characteristic. Also to be shown for the first time will be a new two channel 180 watt straight cabinet, designed to give improved sound separation on multi-channel organs.

On the stand will be Keith Hitchcock, Richard Hutchinson and Mike Hall.

Sharma Manufacturing ist eine total britische Firma mit Sitz in East Anglia und stellt schon seit über zehn Jahren Drehtonkabinen her, die in alle Welt, jedoch vorwiegend in die EWG-Länder exportiert werden.

Die komplette Serie von 12 Tonkabinen zusammen mit Sharma's eigener Prototyporgel bildet den wichtigsten Teil der Ausstellung auf der diesjährigen Frühlingsmesse. Alle im Sharma-Bereich eingesetzten Lautsprecher wurden auf den neuesten Stand der Technik gebracht und mit einer höheren Leistung versehen, damit sie zuverlässiger sind. Die Tonkabine 900, die zum erstenmal gezeigt wird, wurde mit einem Lautsprecher von 15 Zoll ausgerüstet, um die Bassregelungsmerkmale zu bessern. Eine neue 2-Kanal-Geradeauskabine mit 180 Watt, die auch zum erstenmal vorgeführt wird, bezweckt eine bessere Tontrennung auf Mehrkanalorgeln.

Auf dem Stand befinden sich Keith Hitchcock, Richard Hutchinson und Mike Hall.

L Sharma Manufacturing è una compagnia interamente di proprietà britannica con sede nella East Anglia, e produce armadietti sonori ruotanti da oltre 10 anni, esportando in tutto il mondo, ma principalmente nei paesi del MEC.

Alla Fiera di quest'anno esporrà principalmente la serie completa di 12 armadietti abbinati all'organo prototipo proprio della Sharma. Tutti gli altoparlanti usati nella gamma Sharma sono stati aggiornati e maggiorati per garantire un'affidabilità anche maggiore. L'armadietto 900 sarà esposto per la prima volta, e porterà un altoparlante da 15 pollici per migliorare le caratteristiche di riproduzione dei suoni bassi. Sarà mostrato per la prima volta anche un armadietto diritto a due canali da 180 watt, messo a punto per garantire una migliore separazione del suono negli organi a canali multipli.

Saranno presenti nello stand Keith Hitchcock, Richard Hutchinson e Mike Hall.

Sharma Manufacturing est une société entièrement britannique du East Anglia qui fabrique des ensembles sonores rotatives depuis plus de dix ans, exportant dans le monde entier mais surtout vers les pays du Marché Commun.

Les principaux ensembles exposés à la Foire cette année seront les 12 unités existantes associées avec l'orgue prototype Sharma. Tous les haut-parleurs utilisés dans la gamme Sharma ont été modernisés et modifiés pour augmenter la fiabilité. La gamme 900 sera exposée pour la première fois, avec le haut-parleur 38cms pour améliorer la caractéristique traitant les sons graves. Exposé également pour la première fois il y aura un nouvel ensemble droit à deux pistes de 180 watts conçu pour donner une meilleure séparation du son sur les orgues à pistes multiples.

Keith Hitchcock, Richard Hutchinson et Mike Hall seront présents.

シヤルマ マニファクチャリング社は 10 年以上もロゼッティサウンドキャビネットを製造し、世界中、但し特にヨーロッパ共同体諸国に輸出してまわりました。

今年の特展で主な展示品はシヤルマ社の原型オルガンに組み合わせた総合的音種の 12 のキャビネットです。シヤルマの使用するサウンドシステムは、いづれも最新式のものが信頼性は確実です。低音域の扱いの性質改善もして 15 インチのスピーカーを取り付けた 900 型キャビネットも初めて登場します。またフルチャンネルオルガンに改良されたサウンドを 38 センチの高音域のためにデザインされた新しいニチャンネルの 180 ワット キャビネットも初登場します。

スタンドの担当者には ケース ヒッチコック、リチャード ハッチンソン 及び マイク ホールです。

**Sibecor, 5695 Boul, Des Grandes Prairies, Suite 136, St. Leonard, Quebec, Canada HIR 1B3. Tel: (514) 327-3810**

At last year's Frankfurt Spring Fair, Norman Guitars were showing their fine acoustic instruments to the world market for the first time.

The guitars are built in Quebec and handled by Sibecor, the well known Canadian distribution company. The instruments have a highly unusual matt appearance and they have already won much acclaim among knowledgeable players.

Robert Goudin will be in attendance.

Auf der Frankfurter Frühlingsmesse im letzten Jahr stellte Norman Guitars der Welt zum erstenmal feine akustische Instrumente vor.

Die Gitarren werden in Quebec hergestellt und von Sibecor, der bekannten kanadischen Vertriebsgesellschaft, in den Handel gebracht. Die Instrumente haben eine sehr ungewöhnliche matte Erscheinung, und werden bereits unter Fachleuten und Spielern sehr anerkannt.

Anwesend ist Robert Goudin.

L'anno scorso in occasione della Fiera di Primavera di Francoforte la ditta Norman Guitars presentò per la prima volta sul mercato internazionale i propri strumenti elettrofonic.

Le chitarre sono costruite a Quebec e distribuite dalla nota compagnia canadese Sibecor. Gli strumenti, in metallo non brunito, presentano un aspetto assai originale e sono stati accolti favorevolmente da musicisti di vaglia.

Sarà presente alla Fiera Robert Goudin.

A la Foire du Printemps à Francfort l'an dernier Norman Guitars a exposé sur le marché mondial pour la première fois ses instruments acoustiques de haute qualité.

Les guitares sont fabriquées à Quebec et distribuées par Sibecor, société canadienne bien connue. Les instruments ont un aspect mat fort nouveau que des joueurs réputés ont déjà fort loués.

Robert Goudin sera présent.

去年のフランクフルト春の展示会で、ノーマンギターは世界市場に向けて従来の優秀な音響楽器も展示した。ギターはアバクテつらね、新しい形のものが多く、この楽器は非常に稀なつや消し表面もついで、専門家達の賞賛の的でもなりました。

ロバート・グーディンが案内申し上げます。

**Sola Sound, 20 Denmark Street, London WC2. Tel: 01-836 2856.**

The companies of Macari's and Sola Sound, based in London, have exclusive UK distribution of Di Marzio pickups, Coloursound effects and Suprani accordions and world-wide distribution rights on Coloursound, Eurotec and Orbitron.

On show for the first time will be the Echo Chamber and Electric Piano which, together with the Eurotec Mixers, make up the principal display. Several new additions to the Coloursound range will include the new Flanger with A.D.T., Wah Wah V.C.F. pedal, and the new Octivider.

The availability of the new Electronic Echo Chamber in various territories will be discussed at the show.

On the stand will be Messrs Larry Macari, B. Butcher, Colin Barratt and demonstrator Moray Robertson.

Die beiden in London ansässigen Firmen Macari's und Sola Sound haben das britische Alleinvertriebsrecht für Di Marzio Tonabnehmer, Colorsound Effekte und Suprani Akkordeons und verfügen weiterhin über die globalen Vertriebsrechte für Colorsound, Eurotec und Orbitron.

Auf der Messe befinden sich zum erstenmal die Echo Chamber und das Electric Piano, die

# Precision instruments.

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# *Aria ProII* **PROTOTYPE SERIES** *PE-1000*

UK distributor: Gigsville Limited, NMT House, Phoenix Way, Cranford Lane, Heston, Middlesex.

USA distributor: Music Distributors, Inc., 3400 Darby Avenue, Charlotte, N.C. 28216.

Canada distributor: Great West Imports Ltd., 788 Beatty Street, Vancouver, B.C.

France distributor: Music Company Limited, 8660 Jeanne Mance, Montreal, Quebec.

(Send 25p for Catalogue)

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zusammen mit den Eurotec Mischgeräten den größten Teil der Ausstellung ausmachen. Zu den neuen Ergänzungen des Colorsound-Bereichs gehören der neue Flanger mit A.D.T., Wah Wah V.C.F. Pedal und der neue Octivider.

Die Liefermöglichkeiten der neuen Electronic Echo Chamber in verschiedenen Gebieten werden auf der Messe besprochen werden.

Auf dem Stand befinden sich die Herren Larry Macari, B. Butcher, Colin Barratt und Moray Robertson als Vorführer.

Le compagnie Macari e Sola Sound, con sede a Londra sono esclusive per il Regno Unito dei pickup Di Marzio, degli effetti Colorsound e delle fisarmoniche Suprani, ed hanno i diritti di distribuzione in tutto il mondo del Clorsound, Eurotec e Orbitron.

Saranno esposti per la prima volta l'Echo Chamber e l'Electric Piano, che, assieme all'Eurotec Mixers rappresentano la parte principale della mostra. Fra le diverse nuove aggiunte alla serie Clorsound ci sarà il nuovo Flanger con A.D.T., WAH WAH, pedale V.C.F. ed il nuovo Octivider.

All'esposizione si parlerà della disponibilità della nuova Electronic Echo Chamber in vari territori.

Saranno presenti nello stand i Signori Larry Macari, B. Butcher, Colin Barratt e l'addetto alle dimostrazioni Moray Robertson.

Les sociétés Macari et Sola Sound, basées à Londres, ont droits de distribution exclusifs au Royaume-Uni pour les pick-ups DiMarzio, les effets Colorsound et les accordéons Suprani, et des droits de distribution pour le monde entier pour Coloursound, Eurotec et Orbitron.

Pour la première fois seront exposés la Chambre d'Echo et le Piano Electrique qui, avec les Mélangeurs Eurotec, constituent l'affichage principal. La série Colorsound sera complétée par le nouveau Flanger avec A.D.T., la pédale V.C.F. wah-wah et le nouveau Octivider.

La disponibilité de la nouvelle Chambre d'Echo Electronique pour divers territoires pourra être discuté à la Foire même.

M. Larry Macari, M. B. Butcher, M. Colin Barratt et Moray Robertson, le démonstrateur, seront présents.

ロンドンにベースをもつマカリー及びソラ サウンドの会社は、ブイマルツィオ ピアノエレクトリック、カラーサウンド音響効果、ディマージオ、アコースティックの楽器に於ける独占的権利を有する。また、カラーサウンド、ユーロテック及びオービットロンの世界列島の権利をもつており、エコーチェンバー、エレクトリックピアノ、エレクトリックピアノの権利も有する。また、カラーサウンドの新しい追加製品には、A.D.T. ワハワハ V.C.F. ペダル、新しいオクティバイダーをもつ新しいフランジャーが有ります。この地域でエレクトリック、エコーチェンバーが入手できるかということについての詳細は本会が有ります。

会場スタッフには、ラリー、マカリー、ロバートソン、コリン、バット、及びオモニストラーとして、モレイ、ロバートソンの協力が担当として活躍いたします。

## Sonic,

You may well have seen those unusual round loudspeakers called Soundspheres. They're produced by a company called Sonic and under the direction of Carl Erca the range will be shown during the Frankfurt Spring Fair.

Sie haben vielleicht schon diese ungewöhnlichen, runden Lautsprecher mit der Bezeichnung Soundspheres gesehen. Diese werden von der Firma Sonic hergestellt, und das Programm wird unter Leitung von Carl Erca auf der Frankfurter Frühlingmesse vorgeführt.

Può darsi che vi sia capitato di vedere questi originali altoparlanti Soundspheres. Sono prodotti dalla Ditta Sonic e, sotto la direzione di Carl Erca, la loro completa gamma sarà esposta alla Fiera di Primavera di Francoforte.

Vous aurez sans doute déjà vu ces curieuses haut-parleurs appelés des Soundspheres. Fabriqués par une société intitulée Sonic sous la direction de Carl Erca la gamme sera en vue à la Foire du Printemps de Francfort.

サウンドスフィアズとははるばる有名なラウドスピーカーをごらんになった方もあるかと存じます。これは、ソニックという会社製のものです。カール、エルカが指導のもとに、フランクフルト展の展示会で、その製品が展示されます。

## Sonor, Aue, Westphalia, West Germany.

Sonor drums always have a highly successful Frankfurt Fair and as a German based company they obviously feel very strong in their home territory. Sonor are the best selling drums across Europe and no major changes in product lines are expected this year.

The company is over 100 years old, but production ceased during the second World War after which the old factory was situated in the East German sector. After a daring escape by the present Sonor President Horst Link and his father, the business was re-established in its present home of Aue, Westphalia.

Sonor Trommeln hatten schon immer große Erfolge auf der Frankfurter Messe, und als eine in Deutschland ansässige Firma genießen sie natürlich in ihrem eigenen Gebiet manche Vorteile. Sonor Trommeln werden in ganz Europa am meisten abgesetzt, und man erwartet keine großen Änderungen dieses Jahr.

Die Firma hat eine Geschichte

von über 100 Jahren, obwohl die Produktion im Zweiten Weltkrieg eingestellt wurde, wonach das alte Werk in Ostdeutschland lag. Horst Link, der heutige Sonor-Präsident und sein Vater unternahmen eine gewagte Flucht, um das Geschäft an dem heutigen Sitz in Aue, Westfalen, erneut zu gründen.

I tamburi Sonor hanno sempre grande successo alla Fiera di Francoforte, e trattandosi di una compagnia con sede in Germania, si sente naturalmente molto forte nel proprio paese. I tamburi Sonor sono i più venduti in tutta Europa, e quest'anno non si prevedono mutamenti importanti nel campionario.

La compagnia ha oltre 100 anni, ma cessò la produzione durante la seconda guerra mondiale; in seguito la vecchia fabbrica si venne a trovare nella Germania Est. Dopo una coraggiosa fuga del presidente attuale della Sonor Horst Link e di suo padre, la compagnia trovò una nuova sede ad Aue in Westphalia.

Les tambours Sonor ont toujours été fort appréciés à la Foire de Francfort, et en tant que société en Allemagne même, elle est fortement implantée dans le pays. Les tambours Sonor sont ceux qui se vendent le mieux en Europe et aucun changement important des produits n'est anticipé cette année. La société existe depuis plus de 100 ans, mais la production fut interrompue pendant la Deuxième Guerre Mondiale et il s'avéra à la fin de la guerre que l'ancienne usine se trouvait dans le secteur de l'Allemagne de l'Est. Après une évasion audacieuse par le Président actuel de Sonor Horst Link et son père, l'affaire fut re-établie à Aue, en Westphalie où elle existe toujours.

ソーナードラムは、いつもフランクフルト展で大成功を収めています。ドイツにベースをもち会社としてこの歴史を有するこの国で、行われるので、それが強固なものであるが、いふまでもなく、ソーナードラムはヨーロッパで一番売れ行きのよいドラムで、今年も製品の主な変化は見られなものと予想されます。この会社は、100年を越える古い歴史をもっています。第二次世界大戦中は、生産を一時中止しましたが、その後、古い工場は東ドイツ内に置かれたことになり、その後、現在のソーナードラムを創始したホルスト・リンクと父の二人が、東ドイツから命を懸けて逃げて、以後、ドイツ西部のフランクフルトのアウエで再出発しました。

## Soundout Laboratories Ltd., 91 Ewell Road, Surbiton KT6 6AH, Surrey. Tel: 01-399 3392

Based on the outskirts of London, at Surbiton, Soundout Laboratories have been established for four years as manufacturers of PA and discotheque sound equipment, which they now export to 25 countries.

At the Spring Fair, Soundout

will be showing a new PA range of amplifiers, mixers and loudspeakers as well as their established discotheque consoles with uprated power amplifier stages. The Soundout amplifier module now delivers 200 watts RMS into 4 ohms and has an improved specification.

Realising a need by small bands for a reliable PA system, Soundout have put together a basic 200 watt PA package, comprising their new 6 channel reverb mixer amplifier, new system 100 PA loudspeakers on adjustable stands and two AKG low impedance microphones. Initial research into the package idea has been successful with British dealers and is now to be shown to Soundout's overseas customers at Frankfurt. Dave Street will be on the stand.

Der Firmensitz von Soundout Laboratories liegt am Rande Londons in Surbiton, wo die Firma vor vier Jahren zur Herstellung von Beschaltungen - und Diskotektonenrichtungen, die jetzt in 25 Länder exportiert werden, gegründet wurde.

Auf der Frühlingmesse stellt Soundout eine neue Beschaltungsserie von Verstärkern, Mischern und Lautsprechern als auch ihre bekannten Diskotekpulte mit Hochleistungs-Großverstärkerstufen vor. Das Soundout Verstärkermodul liefert jetzt 200 Watt Effektivwert in 4 Ohm mit verbesserter Spezifikation.

Da Sound-out das Bedürfnis kleiner Gruppen nach einem zuverlässigen Beschaltungssystem erkannt hat, hat sie eine grundlegende 200 Watt Beschaltungspackung zusammengestellt, zu der ihr neuer Sechskanal-Nachhallmischer-Verstärker, Beschaltungslautsprecher aus dem neuen System 100 auf verstellbaren Ständern und zwei AKG niederohmige Mikrophone gehören. Die eingehende Nachfrage nach dieser Systemidee hat sich mit britischen Händlern als erfolgreich erwiesen, und sie wird daher den Überseekunden von Soundout in Frankfurt vorgeführt. Auf dem Stand befindet sich Dave Street.

Con sede a Surbiton, nella periferia di Londra, la Soundout Laboratories fu fondata quattro anni fa per la produzione di PA e di equipaggiamenti sonori per discoteca che vengono ora esportati in 25 paesi.

Alla Fiera di primavera la Soundout esporrà una nuova serie di amplificatori PA, di mescolatori ed altoparlanti oltre che le proprie rinomate console per discoteca con con stadi maggiorati di amplificazione di

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potenza. Il modulo amplificatore Soundout consente ora un'entrata di 200 watt RSM in 4 ohms ed ha specifiche migliorate.

Rendendosi conto della necessità da parte dei piccoli complessi di un sistema PA affidabile, la Soundout ha messo assieme un complesso autonomo di base da 200 watt PA, comprendente il suo nuovo amplificatore mescolatore a riverbero a 6 canali, nuovi altoparlanti 100 PA su sostegni regolabili e due microfoni AKG a bassa impedenza. Le ricerche iniziali sull'idea di un'apparecchiatura autonoma hanno incontrato il favore dei rivenditori britannici, ed essa viene ora mostrata ai clienti esteri della Soundout a Francoforte. Sarà presente nello stand Dave Street.

Soundout Laboratories, établis depuis quatre ans en banlieue de Londres à Surbiton, fabriquent du matériel pour sonorisation extérieure et pour discothèques, qu'ils exportent maintenant vers 25 pays.

A la Foire du Printemps, Soundout vont exposer une gamme nouvelle d'amplificateurs, de mélangeurs et de haut-parleurs pour sonorisation extérieure ainsi que les consoles pour discothèque déjà connus avec des amplis plus puissants. Le module ampli de Soundout fournit maintenant 200 watts val. eff. pour 4 ohms et a une spécification améliorée.

Se rendant compte que les petits orchestres ont besoin d'un système de sonorisation extérieure efficace, Soundout ont réalisé en ensemble de base de 200 watts, avec amplimélangeur à 6 pistes, un nouveau système d'enceintes pour sonorisation extérieure sur stands réglables et deux micros AKG à faible impédance. Les premières recherches sur l'idée d'un ensemble ont été bien accueillies par les stockistes britanniques et Soundout vont maintenant montrer cet ensemble aux clients outre-mer lors de la Foire de Francoforte. Dave Street sera présent.

サウンドアウトラボラトリーズは サーチンとロンドン郊外の郊外に ベースとし、PA 及び ラウドスピーカー等楽器のメーカーとして 営業すること 4 年間で、現在では 25 개국に輸出しています。この業務の中でサウンドアウトは、最新の PA 増幅器、ミキサー、ハイパワードスピーカー、低インピーダンスのマイク、外部用スピーカーコンソールなどを開発しています。サウンドアウトの増幅器は 200watts の 4 ohms の RSM を 入れている点も、また、改良された仕様をもち、また、小規模の楽団の人材に欠けの増幅器である PA 25watts の開発性も考慮して、サウンドアウトでは基本時の 200watts PA パッケージを基本と見なして、これに追加の新しい 6 チャンネルミキサー、ミキサー、増幅器、調整ユニットは、最新のシステム 100 PA ラウドスピーカー、AKG の AKG 145 インビデンス マイクを組み合わせています。このパッケージのアップグレードの改良は、打撃して、また、より効果を得るために、現在ではサウンドアウトの海外の各市場にフランクリン社の各所でお客様がご利用いただけます。

**Viscount Organs, Intercontinental Electronics S.p.A., P.O. Box 5,**

## 47040 Mondaino (FO), Italy. Tel: (0541) 981 700

The whole range of Viscount organs will be shown at Frankfurt, including the M40, the M80 and the CL4.

A new model, Fair Lady, will be introduced. This is a two-manual model with a wide range of voices and effects including an automatic rhythm system, a one-finger chord facility, programmed bass accompaniment and a memory unit.

Auf der Frankfurter Messe wird das gesamte Programm an Viscount Orgeln ausgestellt, einschließlich den Modellen M40, M80 und CL4.

Neu vorgestellt wird das Modell Fair Lady, eine Zwei-manualausführung mit einem großen Stimmumfang und vielen Effekten, einschließlich automatisches Rhythmussystem, Einfinger-Akkord, programmierte Baßbegleitung und Speichereinheit.

A Francoforte sarà esposto il campionario completo di organi Viscount, fra i quali lo M40 ed il CL4.

Sarà presentato un nuovo modello, il Fair Lady. Trattasi di un modello bimanuale con una vasta gamma di voci ed effetti fra i quali un sistema automatico di ritmo, un dispositivo di corde a un solo dito, accompagnamento programmato di basso e memoria.

La gamme complete des orgues Viscount sera exposée a Francoforte, y compris le M40, le M80 et le CL4.

Un nouveau modele, Fair Lady, sera presente, qui a une vaste gamme de voix et effets, y compris systeme rythmique automatique, facilite d'accords avec un doigt, accompagnement bass et memoire.

フランクリンでは M40型、M80型、CL4型などを 含む全種類のフェイスアウト オルガンが出品されます。 新型モデル、フェアレディが紹介されます。これは自動リズムシステム、一音指コードチェンジャー、プログラムされた低音伴奏、メモリーユニットなどを含む 広範囲のヴォイスと効果をもつ 2-マニュアルのモデルです。

## Vitavox, Westmoreland Road, London NW9. Tel: 01-204 4234

Vitavox have a wide variety of products available at Frankfurt. The AK156 and 157 bass loudspeakers feature highly efficient 15" bass drivers suitable for bins and bass-reflex cabinets handling up to 100 watts.

The S-3 pressure driver is rated at 100 watts, and is probably the best high power, wide range pressure driver available.

The four-cell dispersive horn is made as a single die casting of lightweight aluminium. With the wide range of adaptors, almost all drivers can be used in a single or multiple configuration.

Vitavox bietet eine große Auswahl von verschiedenen Produkten in Frankfurt. Die Baßlautsprecher AK 156 und 157 zeichnen sich durch hochleistungsfähige 15" Tieftontreiberstufen aus, die sich für Bins und Baßreflexargen bis zu 100 Watt eignen.

Die S3 Druktreiberstufe hat eine Nennleistung von 100 Watt und ist wahrscheinlich die beste Groß- und Breitband-Drucktreiberstufe, die momentan zur Verfügung steht. Der Vierzellen-Dispersionstrichter wird als einstückiges Spritzgußstück aus leichtem Aluminium hergestellt. Auf Grundlage des weiten Bereichs an Adaptern können fast alle Treiberstufen in einer einfachen oder mehrfachen Anordnung eingesetzt werden.

La Vitavox dispone a Francoforte di una grande varietà di prodotti. Gli altoparlanti a toni bassi AK156 e 157 hanno efficientissimi comandi per bassi da 15" adatti per armadietti a riflesso di bassi con potenza fino a 100 watt.

Il comando a pressione S-3 ha un valore nominale di 100 watt, ed è forse il migliore comando ad alta potenza e vasta gamma disponibile. Il corno dispersivo a quattro cellule è fatto in una pressofusione unica di alluminio leggero. Grazie alla vasta serie di adattatori, quasi tutti i comandi possono usarsi da soli o combinati.

Vitavox a une grande diversité de produits disponibles à Francoforte. Les haut-parleurs bass AK156 et AK157 ont des drivers bass 38cm très efficaces qui conviennent pour les caisses et meubles reflex-bass recevant jusqu'à 100 watts.

Le driver S-3 est évalué à 100 watts, et c'est probablement le plus puissant driver disponible pour la gamme. Le pavillon dispersif à quatre cellules est fabriqué d'un seul tenant moulé en aluminium léger. Avec une diversité d'adaptateurs, presque tous les drivers peuvent servir en configuration simple ou multiple.

ヴァイタボックスは 広範囲の製品をフランクリンに提供します。 AK156 と 157 の 低音ラウドスピーカーは、100ワットまで 対応する 15" の 4 細胞分散型ホーンキャビネットに 適合する、 効果的な 15" の 低音ドライバーをもちます。

S-3 圧力ドライバーは 100ワットが 使用可能で、現在 市場で入手し得る最高のもので、レンジの広い圧力ドライバーです。四細胞分散型ホーンは 軽量のアルミニウム製で、一音指コードチェンジャー、プログラムのアダプターと使えば、ほとんどのドライバーは 単独または複合して 使用することができます。

## Yamaha, 10-1 Nakazawa-cho, P.O. Box 1, Hamamatsu, Japan.

Yamaha are one of the world's most famous musical instrument companies. Musical instruments were the first products to bear the Yamaha name almost 100 years ago, but today the logo can be seen on motorcycles and industrial machinery.

So many new musical products were revealed at the Frankfurt trade fair last year that it's hard to imagine any further developments being on show this year. In Britain the new products — especially the new electric guitars and keyboards — have been very successful and it seems likely that this year will be a year of consolidation of this major Japanese company. Mr. Dennis Holloway from Britain will be in attendance during the show along with other directors and staff from UK agents Kemble-Yamaha and Yamaha Japan.

Yamaha gehört zu den berühmtesten Herstellern von Musikinstrumenten der Welt. Diese Instrumente wiesen als erste den Yamaha-Namen vor fast 100 Jahren auf, aber heute kann das Firmenzeichen auch auf Motorrädern und Maschinenanlagen für die Industrie erkannt werden.

Letztes Jahr wurden auf der Frankfurter Handelsmesse so viele neue Musikprodukte enthüllt, daß man sich kaum vorstellen kann, daß dieses Jahr auf der Messe weitere Neuentwicklungen gezeigt werden. In Großbritannien hatten die neuen Produkte — besonders die neuen elektrischen Gitarren und Tastaturen — einen großen Erfolg, und man erwartet, daß sich diese bedeutende japanische Gesellschaft dieses Jahr konsolidieren wird. Firmenteilnehmer an der Messe sind Herr Dennis Holloway aus Großbritannien und andere Direktoren und Personal der britischen Vertretung Kemble-Yamaha und Yamaha Japan.

La Yamaha è una delle compagnie di strumenti musicali più famose del mondo. Gli strumenti musicali furono i primi prodotti che portavano il nome Yamaha quasi un secolo fa, ma oggi il suo stemma adorna anche motociclette e macchine per l'industria.

Alla Fiera di Francoforte furono presentati l'anno scorso tanti nuovi prodotti musicali che è difficile immaginare che quest'anno vengano presentati altri nuovi sviluppi. In Gran Bretagna i nuovi prodotti — specialmente le nuove tastiere e chitarre elettriche — hanno avuto grande successo, e

# FRANKFURT 78

sembra probabile che quest'anno rappresenti per questa importante compagnia giapponese un periodo di consolidamento. L'inglese Sign Dennis Holloway sarà presente durante la Fiera, assieme ad altri dirigenti e personale dell'agenzia britannica Kemble-Yamaha e Yamaha Giappone.

Yamaha est une des sociétés les mieux connues du monde pour les instruments de musique. Voici près de cent ans que des instruments de musique portent le nom de Yamaha; aujourd'hui le sigle de Yamaha se voit aussi sur des motos et des machines industrielles.

Tant de nouveaux produits musicaux furent exposés l'an dernier à la Foire de Francfort qu'il est difficile d'imaginer que d'autres développements seront en vue cette année. Ces nouveaux produits - surtout les nouvelles guitares électroniques et les claviers - ont fort bien réussi en Grande Bretagne et il est probable que cette année sera une année de consolidation pour cette importante société japonaise.

Mr. Dennis Holloway de la Grande Bretagne sera présent à la Foire avec d'autres directeurs et du personnel des agents au Royaume-Uni, Kemble-Yamaha et Yamaha Japan.

ヤマハは、世界でも最も有名な楽器会社の一つです。ほとんど100年前からヤマハという名前の楽器が存在していました。しかし今日では、その名はモーターサイクルや工業用の機械などにも見られるようになりました。今年のフランクフルト楽器展に来て、ヤマハの新しい楽器を展示する機会を得たので、今年のショーでそれ以上に多く展示するつもりです。今年、ヤマハは新しい楽器の形に新しいエレクトロニック・ギターと新しい電子楽器を開発しました。今年、この日本の大企業は、他国の市場にも進出するつもりです。英国からのデニス・ホロウェイ氏は、UK代理店ケムブル・ヤマハとヤマハ・ジャパンからの他の取締役と、職員たちと一緒に、ショーの開催中、案内役として出席します。

Dominator 45 bass, a combo unit for bass with 15" speaker. Charlie and Sid Watkins will be in attendance in their stand.

**Banc Electronic Systems, Unit 10, Riverside Works, Hertford Road, Barking, Essex, IE11 8BL. Tel: 01-591 5557**

In addition to their range of isolated amplifiers, Banc Electronic Systems now have a range of standard amps without many of the special features of the isolated range, but at a reduced price.

Also on show will be a 300 watt RMS 4 x 12 loudspeaker cabinet and 200 watt RMS 2 x 15 loudspeaker cabinet.

## BOOSEY & HAWKES

The various divisions of Boosey and Hawkes always make a strong showing at the Frankfurt Trade Fair.

The company are world famous for their brass and woodwind lines and their educational range is equally well-known.

The new Boosey & Hawkes (Electrosonics) Ltd. company have just introduced the new Cavendish portable to the UK market and visitors to Frankfurt can expect to meet their old friends from the company including Dennis Gillard, Jacob Kahn etc.

**Electro-Voice SA, Romerstrasse 3, 2560 Nidau, Switzerland.**

One of the oldest US based manufacturers of electro acoustic products, Electro-Voice have expanded into Europe with a manufacturing facility in Nidau, Switzerland.

The origin of Electro-Voice was the obvious need for a better microphone than the then commonly employed single button carbon microphones. Through a steady progression of developments that included the development of the dynamic microphone, the company today produce hundreds of different models.

## WLM

The Finnish company, WLM, will be showing their two organs, the WLM Beat and the WLM Hit to the export market for the third time at this Frankfurt show.

Their energetic export director Herbie Katz will be on hand to set up even more overseas distributors and undoubtedly UK Distributor Rick Brown will be visiting.

**Shadow K & M, Elektroakustik GmbH & Co KG, in der Zeil 39, 8520 Erlangen, West Germany (Subsidiary of Alkro Musical Supplies Co. Inc., 22-42 Jackson Ave., Long Island City, New York 11101, USA. Tel: (212) 392-2114-5)**

This company claim to be the leading contact pickup manufacturer in West Germany and state that Shadow pickups are well-known all over Europe, Africa, Asia and Australia.

Shadow pickups need no pre-amplification, are easy to install and remove and are designed not to harm the instrument. They operate on a frequency from 1-40,000 Hz flat. According to the company, they are the best pickups for flutes, clarinets, saxophones, the violin family, and all other instruments.

**Westmill Audio, Colinton Road, Colinton, Edinburgh, Scotland. Tel: 031-441 7926**

Westmill, the Edinburgh based audio company were formed in 1975. At that time, they were mainly involved in hiring and selling professional sound reinforcement systems.

Over the last two years Westmill have rapidly expanded their services in the audio field to include a sound research workshop, the manufacturing of professional sound equipment backed by a fully equipped electronic workshop and the experience to repair and customise all currently available audio equipment. During 1978 the company will open a retail counter at their Edinburgh warehouse, specifically for the sale of professional sound equipment to the Scottish musician.

At the Frankfurt Fair Westmill will unveil their compression loaded 2 x 9 radial midhorn, which will be shown alongside a complete range of amplifiers, cabinets and flight cases.

## ELKA ORLA

Both Elka and Orla always use the Frankfurt trade fair as a main showcase and there will undoubtedly be unveilings of well-kept-secret products during the show.

We know for certain that much attention will be paid to the 707 Artiste, the Artiste 606, the Crescendo 303, The Preludio

22/L and the Fabulous X705.

A strong team of the Elka management from Britain will be at the fair including Nando Fabi, Tony Back, Pierre Crucianelli and Mimmo Orlandoni.

## BELL ELECTRONICS

Bell had a very good show at Frankfurt last year and they will undoubtedly repeat the success at this show. They'll be taking the ADT Unit and a new "Clear, clean" sustain unit which has yet to be named.

Mike Bell, Chris Mower and guitarist John Dunstie will be in attendance.

## AKG

Several important new products will be shown by AKG during the Frankfurt Fair. The company is moving further and further into the professional equipment market and of special interest will be the new range of mixers, eq units and reverb chambers.

## IBANEZ

Over 40 new original electric guitars are to be unveiled by Ibanez at this year's show. Their exhibit will be ten times bigger than usual and they are expecting both George Benson and Billy Cobham to make appearances.

The introduction of this vast new range indicates Ibanez's determination to switch their guitar production over to original models.

Visiting the show from Summerfield Bros. (Ibanez's UK distributors) will be Maurice Summerfield, Tom Nolan, Fred Waxburger and Tony Smith.

## HOFNER

Hofner's re-introduction to the UK market has been extremely successful and Barratt's Of Manchester (Hofner's UK distributors) report incredible interest amongst British musicians for the range.

Three or four new Hofner guitars are likely to be on show for the first time and on hand at the exhibition will be Adrian Barratt and Ray Grand of Barratt's.

## FARFISA

New models in both the portable and home organ range will be on show on Farfisa's exhibition stand at this year's. Details of the new organs were not available at the time we went to press.

Dickie Wren, Les Bonner, Alan Brisby, Derek Ward and John Scott of Farfisa UK will be attending the exhibition.

# STOP PRESS

**Watkins Electronic Music Ltd., 66 Offley Road, London SW9 0LU. Tel: 01-735 6568**

Apart from the inevitable Copicat echo, WEM will be showing the completely re-styled range of their Dominator and Westminster amps. Charlie The Valve, as director Charlie Watkins has been nicknamed, stresses and promises that no changes have been made in the valve circuits of these time-tested models which still sound louder than twice their weight in transistor amps.

An entirely new model is the



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**For kick drum: AKG D 12**

This mike gives a good fat sound and takes plenty of stick.

**For lo floor tom, hi floor tom, rack tom and snare: AKG D 224 E**

The lack of the proximity-effect on these two-way cardioid microphones suit Chris Stills' drum tuning, giving a hard solid sound.

**For hi hat: AKG C 451/CK 1**

This condenser microphone provides super clear definition of the super highs.

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**For keyboards: AKG 100 K**

My Moog, the Hammond C 3, the Rhodes and the omni-string synth run through the new AKG 100 K keyboard mixer which is very flexible and has great e.q. for those instruments.



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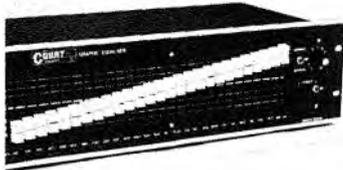


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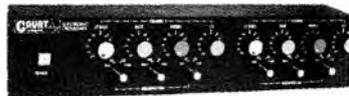


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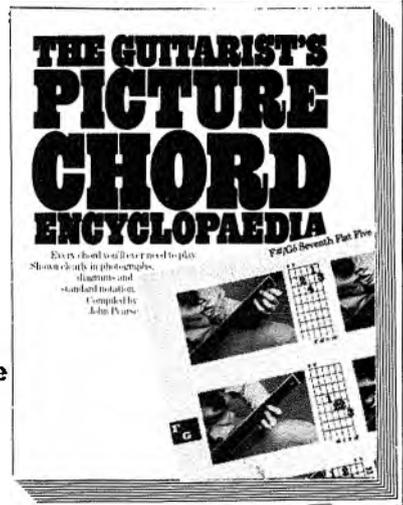
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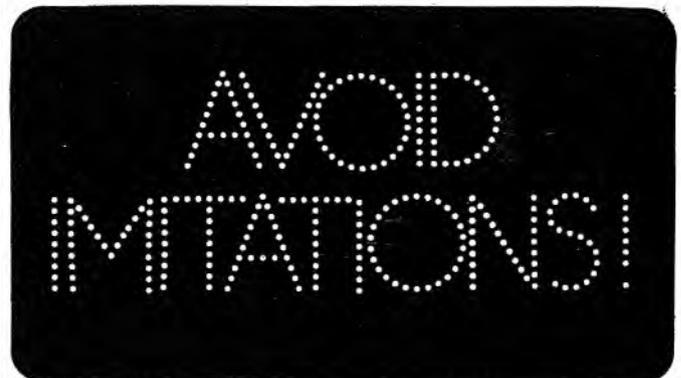
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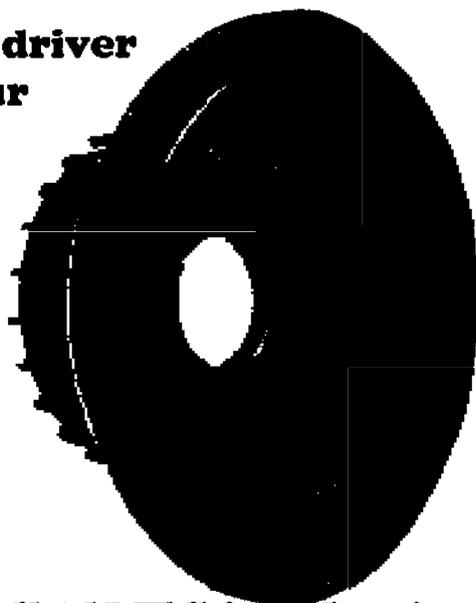
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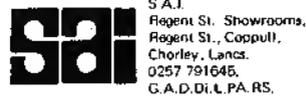
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p/h	per hour
p/d	per day
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tr	Transfer facilities
R-R	Reel to Reel
CP	Copying
tba	to be advised
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R-Cr	Reel to Cartridge
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d-t	Disc to tape
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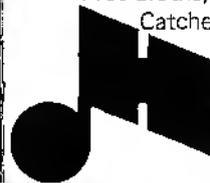
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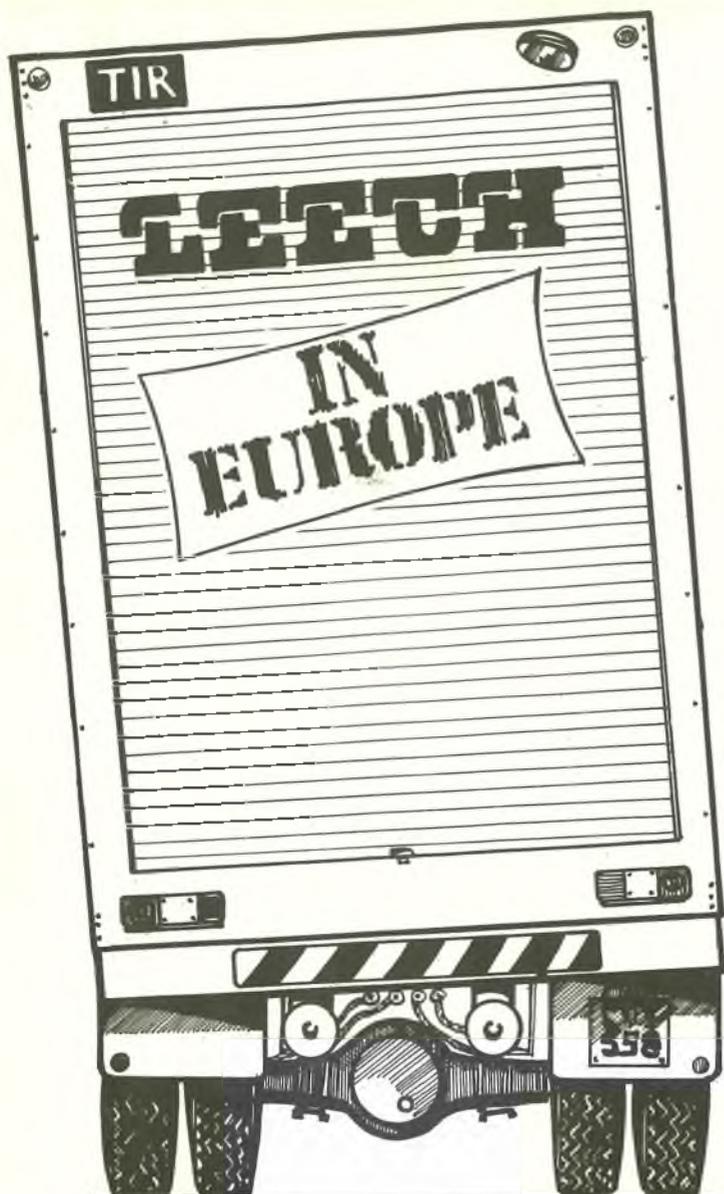
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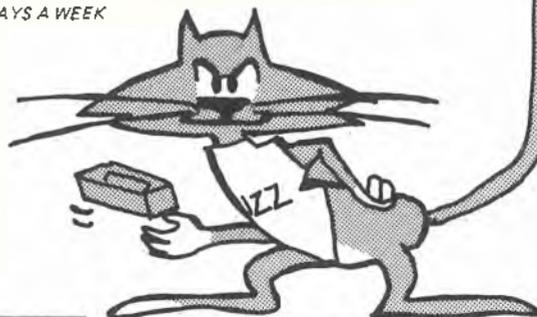
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