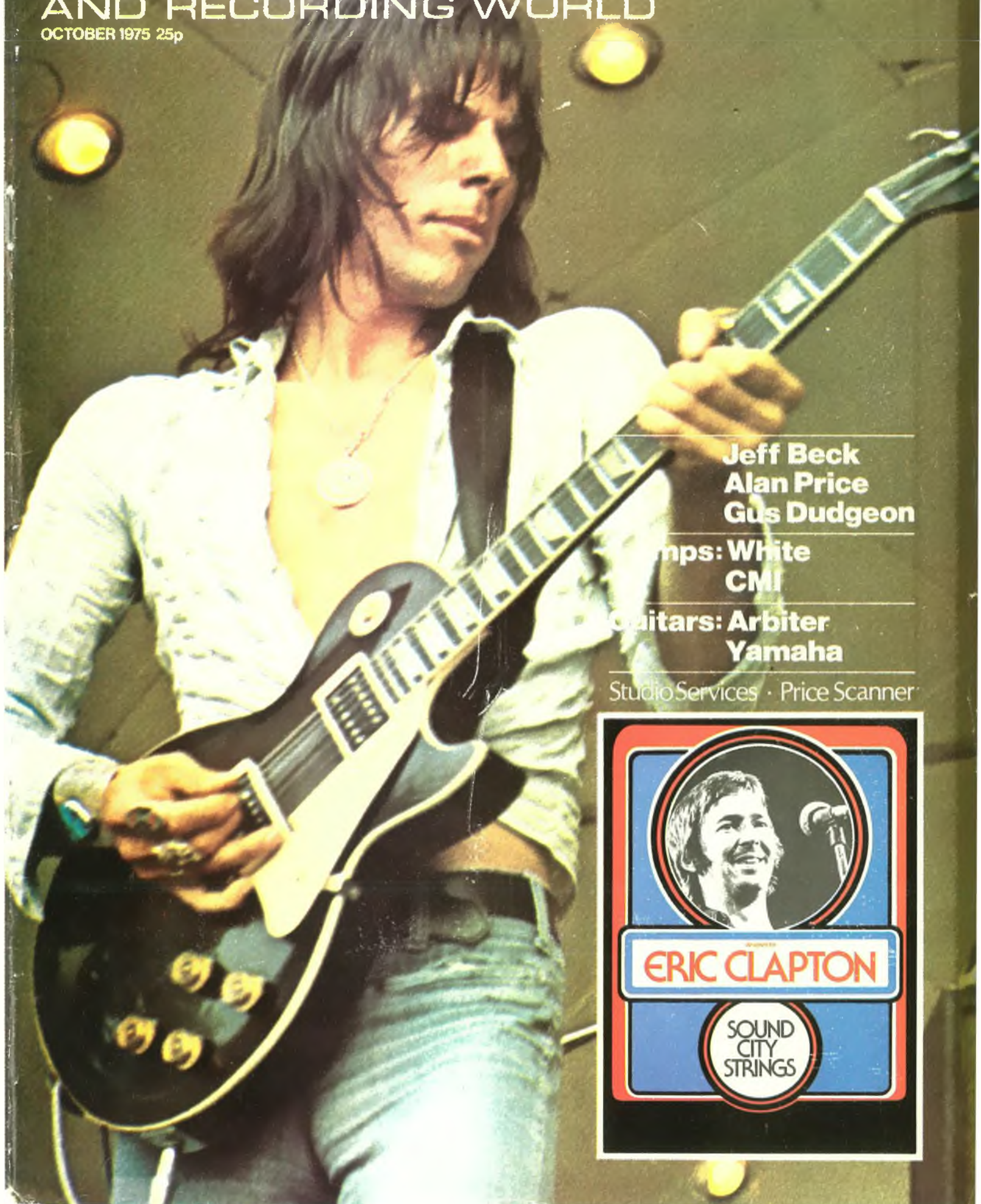


INTERNATIONAL MUSICIAN

AND RECORDING WORLD

OCTOBER 1975 25p



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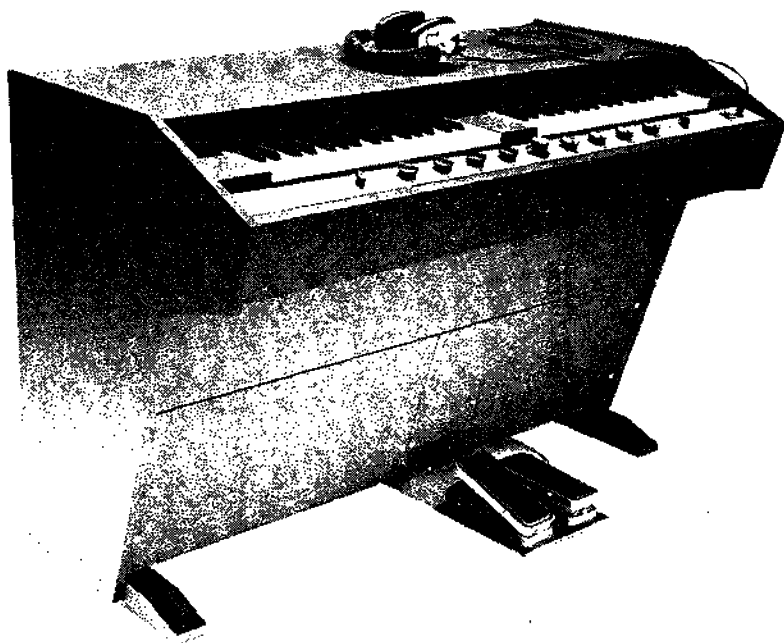


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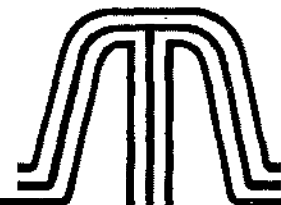


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Printed by Independent Magazines Ltd, 81-83, Queen Victoria Street, London EC4V 4DD. Tel: 01-249 3422 (10 lines). Printed by W.W. Wood-Clifford, Maidstone, Kent. Whilst every care is taken in the compilation of this magazine, the publishers cannot be held responsible for any errors arising from the contents thereof. The views expressed in this magazine are not necessarily shared by the Editor. All Rights Reserved. Copyright © 1975 Cover Publications Ltd. 1975. ABC MEMBERSHIP APPROVED. Pending certificate of circulation July-Dec 1975.

**INTERNATIONAL
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International Musician & Recording World
17 Tavistock Street, London WC2E 7PA
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Business is as bad as ever for musicians. Actors complain that 60 per cent of the profession is out of work: musicians could justifiably claim that 80 or 90 per cent are usually without work. Playing in a band today requires dedication far beyond the disciplines most professions call for, and — despite what cynics say — a musician is never happy without work.

Keeping body and soul, guitar and amp, together is getting tougher. Inflation decreases gig money and pushes up equipment and transport prices and the musician is left like a forgotten debutante, all dressed up and nowhere to go.

But for those with grit and determination, the Rainbow's end means more than a deserted Finsbury Park. The rewards the business can bring — at times of inflation and at times of prosperity — make the endurance test of being a musician worth while. They're what spurred on people like Ritchie Blackmore, Alvin Lee and Elton John. They each survived a decade of penury and deprivation — not only financial but partly spiritual — to emerge in a world of total musical freedom, financial security for life and the soft embalming warmth of fame.

In the meantime we aim to help. We can't arrange loans for a new P.A. system, but we can tell you how to get more out of the one you have (next month). We can't give you a new Marshall 4 x 12 cabinet but we can tell you how to pick up an old tatty one, completely recondition it and end up with a new cabinet at a considerable saving (shortly). We can't even lend you a Fender Stratocaster, but we can tell you about completely re-conditioning an old Fender (by Stephen Delft, coming soon).

Most important, what we CAN do is give someone a massive Carlsbro PA system (the lot) absolutely free. We're holding a giant competition next month and the first prize is one of the ultimate Carlsbro P.A. outfits. There'll be lots of other prizes as well, so make sure you enter.

In the meantime, our aim is to solve some of the problems that beset musicians and provide information to ease a little of the pain.

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Steve Rosen unravels more of the mystery surrounding Beck.

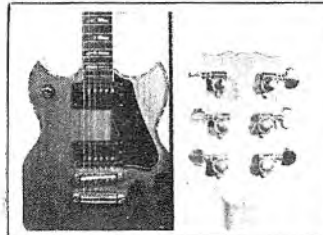
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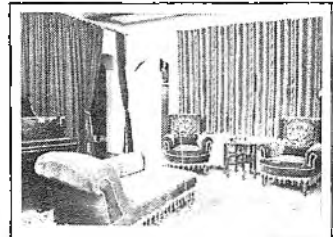
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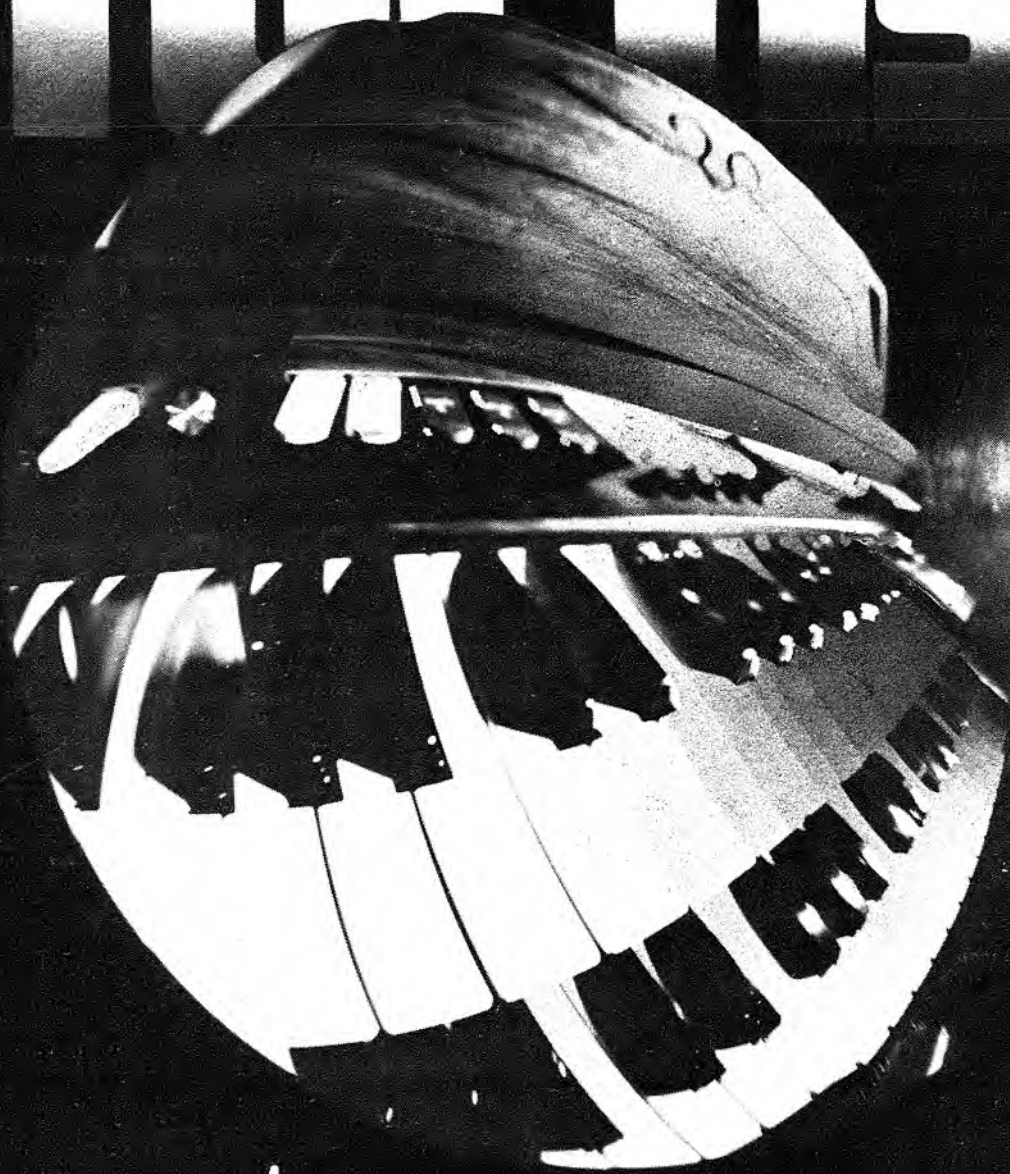


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LETTERS

edited by
Eamonn Percival

Sir: I have a Fender Precision Bass which I put through an Orange 80 watt Graphic amp and Laney 100 watt bass cabinet. Recently, whilst playing at various venues, when I alter the volume control on the guitar, I experience a very loud screaming noise — like feedback. It goes when I alter the volume, and doesn't usually do it again for the rest of the night. When I took the bridge cover off to check the earth — which was O.K. — and touched the bridge with a piece of metal, the noise produced sounded like a bad earth. However, the guitar seems O.K., unless it's the pot. Please, could you tell me the trouble and how to fix it? I have tried various leads.

Jonathan Hert.

Dalton-on-Furness.

If the problem occurs when you turn the volume on the guitar up, we feel it is probably feedback due to resonance at a certain frequency, probably activated by the tone setting on your amplifier e.g. too much treble or presence. If so, it can be usually eliminated by experimenting with and altering the tone settings on the amplifier.

However, if the trouble occurs whether you either increase or decrease the volume, it must be a problem of instability, either in the amplifier, triggered off by a change of signal level, or in the guitar — the pot itself or inadequate screening — causing instability or feedback through the amplifier and the rest of the system.

We suggest you try your guitar with a different amplifier, or try another guitar through your amplifier, and by a natural process of elimination, it should be obvious which is at fault.

Sir: I am writing to you for advice. I am one of the many people who would like to start a group and have come across the problem called money. I am unsure about the set-up I wish to use. I have thought of using a Saxon 4-channel mixer (single output) plugged into a Zenta 10 watt guitar amplifier (because it has tremelo and reverb). From the speaker terminals I want to use the "hum loop isolator" and plug into the front of a 100 watt guitar amp which is advertised in *Exchange And Mart*, the output going into two 100 watt cabinets. I also want the 100 watt amp for lead guitar — the amp has one bright and one normal channel. Alternatively, could I use the Zenta amp which has three inputs but one channel. Would this set-up work? Would I have feedback problems from the mikes?

Christopher Stevens
Surrey.

Providing it is all wired up correctly, this set-up should work. However, there is a much simpler and more reliable solution, and that is to buy a 100 watt, 5-channel mixer/power amplifier with reverb. This would cost about the same price as the four units you suggest, and would do all that you require. You would then have the advantage of only having to control one unit instead of four.

Sir: Could you please advise me on which type of cabinet you consider to be most efficient for use with bass guitar, bearing in mind that I will be using JBL D140F speakers? Also, can you suggest anywhere that I might be able to obtain construction details for such a cabinet as I wish, if possible, to build them myself.

John Bulpitt,
Surrey.

It is now possible to buy JBL Loudspeaker Enclosure Construction Kits, which cover enclosure theory, materials and assembly techniques. The kits also include complete blueprints, baffle board layouts and porting information. They are distributed by C.E. Hammond & Co. Ltd., Lamb House, Church Street, Chiswick, London W4 2PB.

Sir: After seeing the replies to some of the questions in your "Letters" section, I wondered if you could help me in the same way. I play in a showband and therefore need both a "clean" and "dirty" sound for pop and heavies. I have an Orange 120 Graphic amp and a Gibson Les Paul. With this large amp, I obviously can't get the "flat out Orange sound" at lowish volume. I don't like fuzz boxes at all. Can you tell me if there is any device made (other than fuzz) that will overload the amp at low volume thus giving me amp distortion and not fuzzed chords and mushy lead breaks?

P.R. Arnold
Newmarket

I must admit I'm very surprised you are unable to get a "dirty" sound with a 120 watt Orange amp and a Les Paul, even at low volume. The pick-ups on a Les Paul have a very high output and, providing you turn the guitar controls flat out, I would have thought you would get the sound you want. In fact, many amps have too high an input sensitivity for the Les Paul, making it sometimes necessary to turn DOWN the guitar controls in order to avoid overdriving the amplifier input. I would suggest you try using the guitar controls flat out and, if this is not successful, perhaps you could ask Orange to increase the sensitivity of the amplifier.

Sir: What advice can you give about controlling volume for organ plus additional keyboards played through an Independent system? It is not ideal pushing pianos or synthesizers through organ speakers. Many keyboards have their own controls but in the heat of playing, these are often impossible to use. What is required is some form of master control pedal. Another difficulty lies in the varying depth of action on different swells. With the wide range of extra keyboards available, I am sure this is a problem for a lot of keyboard men.

Holin Hammerton
Barnsley.

Hamiltons of Teeside market a device called the Hamilton Interface Unit A, which is essentially a three-channel pre-amp unit, and may be your answer. If you write to Hamiltons of Teeside, 26 Newport Road, Middlesborough, Cleveland or telephone them on (0642) 4731, they should be able to help you.

Sir: With reference to your September issue of *I.M.*, on page 15, you mention that the pole-screws were not adjusted. I presume that the pole-screws are the same as the six screw heads that are on each pick-up of my Les Paul copy. If so, how should they be adjusted, as the grooves in mine point all over the place. Also, the sustain that you get with expensive amps — how is this obtained? I've been trying to think how it is done and haven't come up with any feasible way. I know a bit about electronics so you don't have to keep the reply at a Jack and Jill stage.

Dave Smith
Maidenhead.

Regarding your first query, the six pole-screws or polepieces on the guitar pick-up are adjustable in height. They are raised by turning them anti-clockwise, and lowered by a clockwise turn, so obviously the way in which the slots in the screws are pointing is irrelevant. The best way to do it is to set the pick-up about 1/8th" from the closest possible position to the strings (you can find the closest position by pressing each string down at the top fret and see if it clears) and then raise or lower the screws on the quieter strings, usually the thinnest wound string and the top E.

On your second point, about sustain, there is a certain amount of natural distortion on most valve amps created by overdriving the amp with the guitar. Some transistor amplifiers have a built-in sustain circuit which gives an "overdrive" sound even when the amplifier is used at a low volume setting e.g. Custom, Carlsbro, H/JH etc. This is a normal overdrive squaring circuit which can usually be seen on the manufacturer's circuit diagram normally supplied as service information.

Sir: I am about to construct a guitar of my own, including the pick-ups. The thing is, I have a very brief idea of how pick-ups are constructed, and needing the information rather urgently, I thought that the best thing to do was to write to you. Could you tell me what type of magnet is preferable, the type of wire used, the approximate amount of turns needed, how they should be coiled and anything else relevant to this. I would be very grateful if you could help. Also, in the June issue of *International Musician*, in the guitar check column, you reviewed an Ovation electric guitar. Near the end of your description, you mentioned something as a prevention to leakage like "a pair of diodes across the output of the socket". Could you please sketch a small diagram showing this and specify the type of diodes used.

J. Harasemiw,
Huddersfield.

There is an article on pick-ups coming very soon from our very own Stephen Delft, but it needs lots of research, so be patient. Regarding the reference to preventing damage from a leaky guitar amplifier, I would try two small zener diodes connected in series anode to anode across the jack socket.

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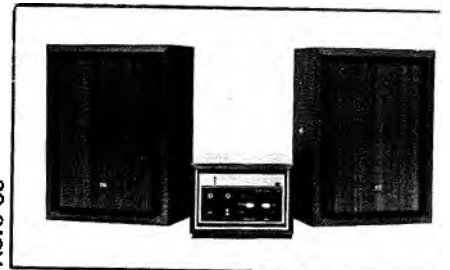
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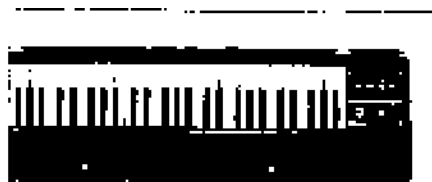
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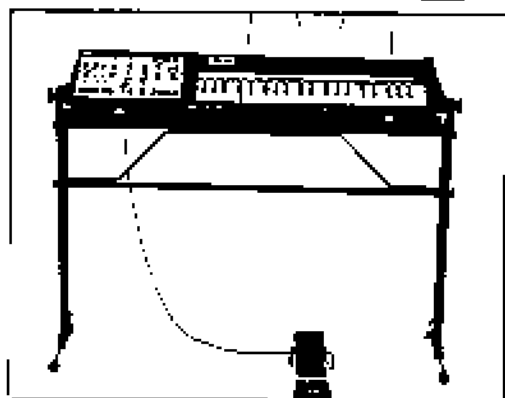
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Roland's new SH-3A synthesizer is designed for jazz, rock combo and as a keyboard accessory.

Jeff Beck, perhaps more than any other guitarist who came out of the late sixties in England, has carried on that great tradition of viable and creative guitar work. From the debut *Truth* album to the most recent *Blow By Blow*, his playing has been typified by élan and disregard for convention. Like his playing, the Beck personality is one which has created considerable dialogue over the years; moody, and never satisfied with a finished project, Jeff is a difficult man to talk with. But in this conversation he proved to be an accessible and honest character and while he may still remain a puzzle to many, at least we now have a few more pieces to work with.

Did you specifically set out to do an all-instrumental album?

I realized that another vocal album would be out of the question because there weren't any vocalists available, none that I liked, and I also wanted to go directly onto an instrumental guitar album. Max (Middleton) became available after working with different groups. He was working with Jack Bruce, and he and I got together. He came down and we put down a track in a little studio by my house and it worked, it clicked just like that.

I was fresh from BB&A and violently on top of the thing and Max was putting his lush chords behind it and it seemed to go off. I said, 'Why don't we put an album together?' He said yeah and I said 'Where we gonna get a drummer suitable for recording . . . not one of these basher stage drummers'. And he said 'I know a great guy (Richard Bailey)' and he turned up and he was great. We used a bass player who sort of cemented the three things together (Phillip Chenn) without shouting and trying to be too out-front all the time.

Which of the material came together first?

Well I had 'Scatterbrain' in the can for about two years but it was only the melody; I used to do that as an exercise and we just moved up the same figure and put different chords to it. I wanted to do it as a disco song with a really James Brown rhythm because I love the way that guy on the rhythm guitar sounds. And before we knew it, we had three tracks and they were really nice sounding and it just sort of materialised from there. It didn't look like

much was going to happen until a week had gone by and then things started to fall into shape. We didn't plan out the album at all . . . that's the way I like to work. I figure if a player's not contributing what he should be then something's wrong. I think that's the way to do it, go into the studio and play it better. *Is most of the material on Blow By Blow a first-take?*

Most of the stuff on the album is first-take. Some of the solos are; the one on 'Freeway Jam' is a total mono, boom, straight down with the exception of a piano dub on the fade because the fade got a bit messy so we cleaned it up. I did several takes on 'Scatterbrain'; the reggae one ('She's A Woman') was right off the cuff, that was a first take.

How did you like working with George Martin? Excellent, really good, a very objective person to have around. I wouldn't say he completely comprehended what I was doing but then I didn't either. He put the album in perspective and I think that's what a producer should do; he controlled any wild ideas we had and pushed them out the window if they weren't going to be conducive to what we already had down there.

Weren't you originally going to do all the parts yourself?

Yeah, I've done half of another album but I really don't want to release it. When there's players like Richard Bailey and Phil Chenn around I just don't want to scrap around on the drums. I want to wait until I get really good on the drums; I can play the bass but I can't play very good drums. I'm gonna get a drum kit when I move into my new house and spend a year practising the drums. I know what I want to do but I just can't tell the drummer. It's like Stevie Wonder, his songs are conceived and then they're executed just the way he wants them. And that's the way you should hear 'em, because if there's any breakdown of communication between the players during the cutting of the thing, it's not what he wanted, is it? You're settling for second best then.

Was 'Thelonius' the song Stevie had written for BB & A?

No, he wrote that for me when I was with the

old Jeff Beck Group with Cozy (Powell). But I put it on the shelf . . . saved it for a rainy day, a rainy day album. As a matter of fact, I'm due to go back and play some more with him on his new album. He's got a really good song for me to play on.

Were you surprised with the success of Blow By Blow?

Absolutely flabbergasted! I expected it maybe in the 30's but it went mad, it went to number four in *Billboard*. It's outsold all the other albums I've done in about six weeks. The others are taking off as well: the *Truth* album is still selling, it's still listed and marketed and *Beck Ola* is still selling.

Do you think your playing on the album is some of the best you've done?

Yeah, yeah, oh yeah. I couldn't play much better than that at the time. I'm using my Les Paul and Strat on the album; I use the Strat on 'Freeway Jam,' for the vibrato arm. And that's good on stage because you can whang it and really get things going. I like to frighten people, frighten myself with the noises coming out. But that's what it's for — the guy that designed that guitar had that in mind.

Where does all the funk and jazz and country influence come from? The album has a little bit of everything on it.

They're just past influences, I don't know. I tried to vary the album, it didn't take much to do it because I just didn't want a concept album. I didn't want to do a theme and have one side almost the same and then the other side . . . I wanted to hear a lot of different medias and textures. I just dragged out everything I could do at the time, I enjoyed making it . . . there was an air of importance about the project. But it wasn't, 'C'mon you bastard, two years we've been waiting.' I just sort of developed this nonchalance towards responsibility which is terrible but at the same time if I can work better without the pressure, then I will. Now I've got the responsibility around my shoulders, it's going to be a bit weird. I'm really looking forward to the next album if it's going to get this kind of attention.

Another instrumental album?

Yeah, oh yeah, why not? I fail to see the purpose of putting a singer on my stuff.

continued on page 12

Jeff Beck

by Steve Rosen in Los Angeles



You didn't make Blow By Blow just to prove to people you could do it?

Not at all, no, I did it because I wanted to do it. I wanted to hear something other than raw chords. Max has probably got the most comprehensive knowledge of chords that I've ever heard anywhere; he can place a note in a chord and change the whole feel of it, the whole meaning of it.



Whose idea was it to put Beck and Mahavishnu together on the same tour?

Nat Weiss handles John back in New York and he's a close friend of my manager and they're always talking about what I'm doing and what John's doing and they said, 'Would you fancy a double-bill tour?' and I just leapt at it because I was just on the verge of getting into that stuff. There's no way that the two musics are compatible but that wasn't the idea of the tour; the idea of the tour was to try in the worst way to break away from the white cop-out rock and roll licks. The audiences aren't in conflict though; he's never had a really rough time and we've had a great time. Either we've both had a sort of poor show or both had a great show. Some people leave during his thing because they enjoy it, but they hear a half-hour of it and that's enough. If you're really into it, you can stay and watch an hour. Our numbers are a lot shorter and a lot less involved, so the time seems to go a lot quicker.

How do you think people's impressions of you have changed after this album?

Well, I've been whirling around in aeroplanes most of the time, though I've had some nice vibes off it.

The band you work with on the road is different than the one on the album.

Yeah, there's Bernard Purdie on drums, Max, and Wilbur Bascombe on bass, they're just backing me up — it's purely featuring the guitar really. This is the way it's got to be for the promotion of this album; you know I couldn't get strings on the road, it's worthless to take ten strings on the road for just one number. So I think we've done a great job in picking up the licks from the arrangements in such a short time. I mean there's acres of room for improvement and I'm going to make the improvement but under these circumstances, the tour is going very well.

Is Carmine Appice on some of the original takes on the album?

Yeah, but then his manager got silly and wanted his name in bigger letters all over the front of the cover. I couldn't understand, he blew it; it was my solo album and I was asking him to play drums as a guest drummer and they just got silly.

What was the story about you joining the Stones?

Well, I got a call from Keith Richard and he acted like he had known me for twenty years. And he asked me to come over and play and I thought it just meant kill a weekend. So I thought, 'Well, it would be nice to spend a couple days in Rotterdam'. I went over there and I found out they wanted me to join. I couldn't believe that, I mean, the money was tempting, I could have made a fortune and never have to work again but I would have been half dead and my reputation would have been shot. I think things have worked out better this way... I couldn't be happier really.

How did you come to play with Billy Preston and Buddy Miles on that In Concert show?

Well, I met Billy with the Stones over in Rotterdam and I played with him for about half a minute and he just got off the synthesizer and started boogeying around and laughing. And he left and I thought, 'Perhaps I wasn't playing too well'. Apparently he was knocked out and went away to the phone and he rang up somebody and wanted to use me on the show. So he flew me and Max out here first class. And I wanted to see what this black thing was all about, I wanted to check it out.

Recently they also showed the David Bowie special on television, with you playing with him in England.

I'm suing him at the moment. They said 'We are filming but you have the right to refuse any use of the film'. And I said 'I'll see what it turns out like', and I went to the viewing and I thought, 'Oh, God'. I never saw my bit because there was about five reels before it and I said, 'Please don't use it'. They said, 'OK, if that's your attitude', boom, and I thought because they were upset and all very abrupt that they weren't going to use it. You know what I mean, they sounded like they were really pissed off because they couldn't use it. And the very next weekend it's gone out. What can you do?

I mean there's a law that says you have the right to refuse any film that's been made of you. I mean, it could be detrimental to my career. I didn't think it was *that*, but I didn't think it would be any advantage to me at all. There again I've been used. He just thought,

'Mick Ronson likes Jeff Beck's playing', and as a good gesture to Ronson, he said, 'I'll get him along'. It wasn't for my benefit, mate, no way. Ronson is potentially good but he can't make up his own things, he's always . . . he sounds a bit like me. But then anyone with a Les Paul who bends strings and plays loud . . . I've been doing it for ten years, twelve years.

Have you started work on your next album?

I've barely scratched the surface because I've been busy rehearsing this material. But I'd like to have it done by about the middle of September, or at least well underway.

What do you think of Jimmy Page's work?

I'm sorry I can't help you . . . I wouldn't be fair to myself if I made any excuse for him. I saw the show and I thought they were filthy. It sounds like somebody paralysed his arms or something but it don't matter if he plays anymore. If he's there and the occasional foot stomp come out . . .

Do you talk to Rod Stewart at all?

No, not interested. He's gone right round the bend . . . silk trousers and silly hats. It seems like they all have, the Faces, the Stones — not so much the Stones, because I have an affection for them in a funny sort of way.

Do you still remember Eel Pie Island?

Yeah, I remember that, that was good. That was my first introduction to this dreadful scene. I had a little combo from Richmond but they were good though; we had a guy who used to play the harmonica like Little Walter, an unbelievable Blues player. And a little drummer who was seventeen or eighteen or something. Every group knew every other group by name and by every sort of detail. There was a hot interest then, I suppose it's like if you invented something now and it swept the nation you'd be hot for it because it's something you were part of from the beginning.

Have you seen Eric Clapton recently?

No, not at all, I haven't seen Eric since three years ago, at the Reading Festival where he was just wandering around in the dark. I haven't seen him in concert for four or five years. I heard *461 Ocean Boulevard*, but I always seem to be involved with somebody at the time and never seem to get to listen to him.

Do you think your album will have much impact on the music scene?

Can't tell really, can you? On other players? In this country maybe, but certainly not in England; there's no channel in which I can fit into in order to elevate my music. There's just simply no outlet; you've got one programme which deals with rock and the guy's pretty well misinformed about everything. He just swats up on it immediately before the show, the usual old crap, he doesn't know anything about people's roots. And it's rather sad . . . unlike the jazz days, when everybody used to rally around, and when they'd be interviewed the interviewer would probably know as much or more about this player . . . 'Say, what about the time you played with so-and-so?'

You don't get those conversations anymore, merely because most of the groups are factory made or as good as . . . they're dreamed up over some desk in an office. The Bay City Rollers, ahh. Why do they have to play music? Why can't they just go and be idiots somewhere else and go join a circus? Because they would be just as popular with girls, but just don't drag music into it. Please.

Is there anything new that you like?

Oh, I like Stanley Clarke . . . there's just some great players around and I'm just keeping track on them. Jan Hammer from the Mahavishnu Orchestra; not that album (Hammer/Goodman album), I don't particularly like his album but the stuff he does with McLaughlin is unreal. And Billy Cobham, Kool & The Gang . . . that sort of stuff is OK on the radio but I wouldn't go see it in concert.

So you're really not into the white English rock scene at all?

No, I never have been. I had to be involved in it because they dictated that you go on the same bill and everything but I've always been leaning towards black and R & B music. Because after all, that's where most of the music comes from, most of my type of music. Trace it back about two steps and you'll find a Blues player is involved somewhere, usually Chicago blues players.

Would you like to go back and record at Chess Studios?

One day . . . not right now.

Have you been to Europe with the band?

No, I haven't yet and I'm not sure I will, I just never felt any common relationship with them. The people over here the things that knock me out seem to knock them out. What does my music have in common with Germans; or Swedes? All they are are sort of overseers; they just see what goes on in the rest of the world . . . I mean, I'm not saying they don't have any rights to enjoy it but they have no heritage in it, no roots. So how can they possibly appreciate it as much?

Do you think you're more popular in the States than you are in England?

O yeah, much, much more. I'm known but I never play there. And if you don't plug, plug, plug all the time or have a hit record, people just don't think you're any good. That's how narrow-minded they are; the working class people that buy the records and make up the numbers that make a hit would say to me, 'Yeah, you used to be big one time when you had *'Silver Lining'* out'. I mean, *'Silver Lining'* in itself was a failure to me, but that was the height of my career to them. It's absolutely ridiculous. So why am I gonna waste my life trying to convert them?

You liked working with George Martin a little more than Mickie Most?

(laughter) A little more, yeah; it's nice to work with somebody who knows a Gb from an A minor. I hear all the little things in the album because I know how it's done but on the whole it doesn't sound too bad.

Here's a candid question: do you think you're one of the more . . .

(interrupts) Oh, I don't know — if you think so then I'll be happy. I think I try as hard as anyone tries. All I want is to try and put something to the audience's attention so they can either take it or leave it. I'm not gonna cram anything down the audience's throat. It's a waste of time, it's like trying to pull a chick who ain't into ya.

*Was *Blow By Blow* your title?*

No, actually, I don't know where that came from. I think George (Martin) had something to do with it. I didn't like it at first but when you hear it over and over again it starts to make sense. □

13



ALBUMS

The Graeme Edge Band: Kick Off Your Muddy Boots. Threshold THS 15

A rather pretentious sleeve à la Roger Dean might put you off bothering to listen to this album, but don't be fooled into thinking it probably contains some more boring, cosmic, far-out drivel, as is usually found within sleeves such as this. The band's music is original, interesting and refreshing. The album cover proudly proclaims The Graeme Edge Band featuring Adrian Gurvitz, and this is the secret ingredient. Gurvitz, formerly of Gun and currently guitarist with the Baker-Gurvitz Army, wrote seven of the nine tracks on the album, as well as singing lead vocals and playing some of the tastiest guitar I've heard since Beck's *Blow By Blow*. Full credit must also go to Martyn Ford for some lavish string arrangements, decorating already excellent material. Ginger Baker makes a guest appearance on drums (what else) on "Gew Janna Woman", a big band-style blues. "Shotgun" is a Roy Rogers-meets-Led Zeppelin number, and features nice slide and a knockout acoustic guitar break. Gurvitz has obviously put a lot of thought and imagination into his songs, notably on "Have You Ever Wondered" with dramatic chord changes and a well-planned solo. The production is first-class, particularly effective on "In Dreams", where the guitar is brought so far forward that it makes you think you're playing the thing. Really, I find it difficult to fault the album, so if you get a chance, have a listen. You won't be disappointed. Recorded at Threshold Studios, London. Produced by Graeme Edge and Adrian Gurvitz. Engineered by A. Martins, D. Varnals and J. Burns. Eamonn Percival

Ralph McTell: Streets Of London. Transatlantic TRA SAM 34.

Streets Of London is a compilation album of some of McTell's best tracks. All the tracks are in their original form, as they were before they were doctored for our consumption on previous albums. The contrast between the originals and those tracks with which we had become familiar is startling. The version of the "Streets Of London" which became so popular recently is very different from the version which McTell has been singing since the middle 'sixties and which appears on the album. It's rougher, than the *Top Of The Pops* alternative, more strength is apparent and the words are harder. Despite that, all of the songs are securely familiar and yet McTell never sounds tired. He's selling nostalgic innocence. Duffel coats and Ban-The-Bomb, earnestness and honesty, exuding evangelicalism despite the threat of nuclear war and computer dating. His guitar playing is good as a result of familiarity with his instrument rather than brilliance. Not much can be said about the production, it's very right for McTell. Cynics will hate the album. The rest of us should buy it to keep warm through the winter.

Produced by Ralph McTell and Gus Dudgeon, recorded at various studios. Elaine Cooper

The Sensational Alex Harvey Band: Live. Vertigo 6360 122

The test of a live album is the extent to which it can combine an acceptable sound with the feel of a live performance: the roar of the crowd, the rapport (or lack of it) between audience and performer, and the "vibes", for want of a better word. A lot of albums have fallen between these two stools. While *Live* doesn't fall, it still doesn't succeed — for reasons peculiar to this very fine band. Supremely theatrical and a brilliant live band, a live album should go a long way towards revealing SAHB's enormous talent. Instead, partly because of bad editing and partly owing to a poor choice of songs, the *Live* album is only good. It could and should have been great. "Faith Healer" gets the album off to a good start, with the promise of more to come. "Tomahawk Kid" is a better version than the one previously recorded, with a good, raucous SAHB sound. Some of the power in Harvey's voice is lost, but Zal Cleminson's guitar work is Premier Division stuff — so bluesy in its roots, so quick, and chased all the way through it by the McKennas and Chris Glen. "Vambo" rescues the first side, unfortunately just *after* it begins to fall apart. The second side begins with a mediocre version of "Give My Compliments To The Chef", lacking the tightness that Alex usually enforces on the band. "Delilah" follows immediately and gives the truest taste of what *Live* could have been. "Framed" rounds off a second side that should have included "Gang Bang", which might have salvaged it.

Produced by David Batchelor, engineered by John Punter, recorded at the Hammersmith Odeon on the RAK Mobile, mixed at AIR. Carroll Moore



Pink Floyd: Wish You Were Here. EMI SHUL 814.

Will somebody please tell EMI there's been a packaging error with one of their albums? I've just listened to a sampler album packaged as a Pink Floyd L.P. Mind you, it was cleverly done. There's a fair bit of Floyd cunningly linking the other artistes. Side one, "Shine On You Crazy Diamond" — apparently a tribute to Syd Barrett — opens with the theme from *2001* which is maintained as a backing for most of the track, interspersed with some nostalgic Hank Marvin riffs. "(Welcome To The Machine,)" surely the best track on the whole album, almost had me fooled: at last some genuine Floyd. But no, right at the end they throw in the laughter from the Sergeant Pepper track — nice one Roger. "Have A Cigar" left me cold. The idea of boy makes good in the 'orrid world of pop is so hackneyed. Promise not to tell anyone but an up-and-coming lad called David Essex has made a full length film about it. Surely the Piece de Resistance of this false idol (with all its connotations of worship) is the title track. Commencing with the pseudo radio station, it runs straight into a riff that'll have Brian Protheroe rushing for the royalties. It's the best copy I've heard of the Pinball backing track. Enough! you cry, but no, there's more — would you believe a George Harrison lead with that beautiful wailing guitar? It nearly made me cry — with laughter. Sorry, Messrs. Waters et al, but we've come to expect great things from you and frankly this falls below par. I'm still trying to fathom out the cover graphics . . . as they say, you can fool all of the people some of the time

Produced by Pink Floyd, engineered by Brian Humphries, Recorded at Abbey Rd. Mervyn King

Mott The Hoople: Drive On CBS 69154.

So what's the band like now? It's been a traumatic year for the band who have held so much promise at various times, only to have it snatched away by the egos and eccentricities of Ian Hunter, Ariel Bender, Mick Ronson & Co. This album features new boy Nigel Benjamin on lead vocals and while he's quite good, he ain't no Hunter. Most of the album is frantic rock and Buffin's a superb driving drummer but there's not a great deal of finesse. Ray Major (who also takes the odd lead vocal — it is a little odd, actually) plays some frenetic lead guitar that is quite clean. Morgan Fisher's keyboards add considerably to the depth of sound — he also co-ordinated the music on the album. This band have shown considerable resilience in surviving and remaining successful, but the album leaves me just a little cold. There's a bit of looseness on some tracks and it's about as subtle as a flying mallet (as Dave Edmunds once said about something quite different). A point of interest is that it was recorded on Ronnie Lane's Mobile at Clearwell Castle, but it didn't do much good.

Produced by Mott, engineered by Alan Harris. Ray Hammond

Poco: Head Over Heels. ABC 5137.

When Buffalo Springfield split, one half went on to form Crosby, Stills, Nash and Young. The other half formed Poco. In the States, each half was as successful as the other but for some reason, whilst CSN & Y became enormous in Europe, Poco failed and that's sad because we've missed out on a lot. The band are the essence of tight harmony, country-rock bands and they're so terrifyingly tight, it defies description. One of the hardest things a band can try to do is to leap on stage and play hard, driving rock, with complicated four part harmonies over the top. The bands that can do it successfully can be counted on the fingers of the hand including C.S.N. & Y, and Poco is probably the best of them as anybody who's seen them live will be able to testify. This album is a masterpiece of mature recording at the spearhead of modern musical art on record. Perfectly recorded, perfectly sung, the material is varied and interesting without being particularly memorable, but Poco are a player's band. Band members will be amazed and, at the same time, disheartened to hear a band get it down on record so perfectly. Since Ritchie Furay has left, I think the band have lacked something and it's only really possible to judge this collection as part of the band's career, and with total familiarity vis a vis their progress which is virtually impossible this side of the Atlantic.

Recorded at the Record Plant, Los Angeles, engineered by Mark Harman, Michael Verdick, produced by Poco and Mark Harman.

Ray Hammond



Graham Central Station: Ain't No 'Bout-A-Doubt It. Warner Bros. K56147

Ain't No 'Bout-A-Doubt It gets off to a lively start with "Jam", a, well, a jam, I guess you could say. They sound a bit like J. Geils, with similar arrangements and driving funk, particularly on the keyboards. The pace and (I think) the quality begins to deteriorate with the second number, "Your Love", which is by and large the same old black commercial sound that various vocal groups in the States have been churning out since the early 'sixties. The arrangements are an improvement on the olden days, but some of the vocals have an uncharacteristic flatness to them which rather ruins it all. With "It's Alright", Graham, Central Station prove that you could record a dirge and get away with it, given the right rhythm section. Easily the corniest track I've heard recently is "I Can't Stand The Rain", which begins with the obvious sound effects, and progresses no further in terms of either originality or interest. Looking back at the album, its faults are not so much technical or musical: it simply lacks imagination.

Produced by Larry Graham and engineered by The Great Mallory Earl (sic), recorded at Wally Heider. Carroll Moore

Phil Upchurch/Tennyson Stephens: Kuda. Kuda Super Ku 22

The combination of Upchurch and Stephens has produced an enjoyable mixed bag. There are nine tracks, including three instrumentals, all of which are worth listening to. Phil Upchurch has been one of the most popular session guitarists in Chicago for fifteen years and he utilises all his experience to accomplish wondrous chord work on most of the tracks. There's also some vigorous drumming and an inspiring saxophone solo. The second track on the first side, "Ave Maria", has lovely keyboard noises with restrained synthesizer work. It also has some harmonising ladies who aren't credited on the album, but manage to contrast effectively with the roughness of Stephen's voice, to create a track which contains both magnificent cathedral Catholicism and real earthiness. The lyrics on the last track, "I Wanted It Too", are amusing in a very relaxed way emphasised by Stephens' voice and super cool shoulder-shrugging guitar from Upchurch. Throughout *Kuda*, the instruments are married/mixed beautifully. It's a controlled album and everything about it, even the track sequence, seems to have been co-ordinated without being contrived. No rough edges: very much a pleasurable finished product.

Produced by Creed Taylor, engineered by Rudy van Gelder recorded at Van Gelder Studios. Elaine Cooper

Ritchie Blackmore's Rainbow: Ritchie Blackmore's Rainbow Oyster OYA 2001

When Ritchie Blackmore left Deep Purple last May, his departure must have upset a lot of the greatcoat dope brigade, but they will find solace with the formation of Rainbow and the release of this, their debut album. It's easy to say the new band sounds too much like Purple, but if one listens closely, there's a world of difference. Gone are the standard guitar/bass riffs, now replaced with a healthy serving of melody. Apart from *The Man With The Strat*, the thing that impresses one most is the powerful vocal performance of Ronnie James Dio. He has a panoramic range and excellent phrasing, perfectly complementing the rest of the band, which is comprised of Gary Driscoll (drums), Micky Lee Soule (keyboards) and Craig Gruber (bass). All the material on the album has been written by Blackmore and Dio with the exception of the Yardbirds' "Still I'm Sad" and "Black Sheep Of The Family", a number by the now-defunct Quatermass. The album opens with "Man On The Silver Mountain", a powerful number showcasing the vocal gymnastics of Dio, and the powerhouse guitar of Blackmore. "Self Portrait" follows, featuring effective harmonies and jangly guitar. "Catch The Rainbow" must be a tribute to Hendrix, as the first four bars boast the same chords as "Little Wing" and the guitar sound is identical. "Snake Charmer" and "Sixteenth Century Greensleeves" are straight-down-the-line, heavy rock numbers, while "Temple Of The King" is probably the most melodic song on the album, featuring Mr. Blackmore on slide guitar. Overall, it's a very English album, well-produced and totally unpretentious. There are good heavy bands and there are band heavy bands. This is a good'un.

Recorded at Musicland Studios, Munich. Produced by Ritchie Blackmore, Martin Birch and Ronnie Dio. Eamonn Percival





SOUND CHECK

TEST ON: *White L.W100 Amp*

DATE *Sept.*

PRICE *£158.55 ExVAT*

TEST BY *Bruce Gibbs*



INTRODUCTION

The white LW100 is an "old valve" amplifier top of traditional design which is suitable for use with guitars, bass or keyboards. As is the case with most valve amplifiers, only one input channel is provided but there are two input sockets. One socket is a high sensitivity input and the other is of lower sensitivity.

The controls provided are (i) a slide switch which selects bright or normal tone, (ii) a volume control which is placed before the pre-amplifier stages, (iii) a six position switched bass cut and boost control, (iv) a normal variable bass control, (v) a treble cut and boost control (vi) presence (middle) control, (vii) master volume which is placed after the pre-amplifier and (viii) power off-on switch and a pilot light.

The fitting of a master volume control on a system with only one channel may, at first sight, seem strange. There is, however, a good reason for this. If the first volume control is set high and the master set low, a normal guitar level input will over-drive the pre-amplifier and give a fuzz effect. Setting the first volume low and the master high gives a clean sound.

The effects of the two bass controls interact so that when both controls are at maximum boost or maximum cut the overall effect is quite dramatic.

The back panel carries two speaker output sockets, a slave output jack, three fuses, speaker impedance selector and mains voltage selector. The speaker and mains fuses are designed into the centre of the appropriate selector such that the selector mains voltage or speaker impedance cannot be changed without first removing the fuse. All fuses are of the standard 20mm size.

CONSTRUCTION

The unit is constructed on a heavy steel chassis with all the valves and transformers on the top surface and controls along the front edge. This is housed in a very strongly made vinyl covered wooden case. The quality of construction and standard of finish is extremely good.

The transformers and other major components are all of adequate size and most of the small

components are of a higher quality than one normally finds in musical equipment. These small components are mounted on a single glass fibre printed circuit board.

The wiring is very tidy the soldered joints are good and there is evidence of careful attention to detail: for example, the use of jack sockets with gold plated contacts.



PERFORMANCE

	RESULT	TEST CONDITION	COMMENTS
Output	130Watts r.m.s.	at 10% total harmonic distortion	
Distortion	3.8% 2.6% 0.84% 0.2%	at 120 watts total harmonic distortion at 100 watts at 10 watts measured at at 1 watt 1 KHz.	Not bad for a valve amplifier
Sensitivity	4.8 mV. r.m.s. 9.6 mV. r.m.s.	Hi input for 100Watts output Lo input with tone controls central	Ample sensitivity for most purposes
Tone Controls	Bass Switch - 26.7dB. @ 50Hz. Bass - 25.4dB. @ 50Hz. Treble - 29.5dB. @ 10KHz. Presence - 13.2dB. @ 3.8KHz.		Good tone control range
Bright Switch		The amount of treble boost depends on the setting of the first volume control and is zero when the control is at maximum.	
Output Protection		Open circuit - OK Short circuit - blew fuse.	No spare fuse provided. The amplifier worked correctly when the fuse was replaced.
Noise	-66.1dB. below 100Watts	Volume controls at max and other controls central.	Good
Capacitive Load Test	OK	1 uF and 8 ohm load on 1KHz. and 10KHz. square wave	Good stability margin

CONCLUSION

In most sections of the electronics industry, valves are only of historical interest. However, in the music field, valve amplifiers not only survive, but new designs are continually coming on the market. This indicates that the "valve sound" has a strong following.

The two features which distinguish "valve" sound" from "transistor sound" are the large amount of second harmonic distortion and the gentle clipping characteristics of valve amplifiers. This amplifier, like most valve amplifiers, has plenty of valve sound. The clipping characteristics are surprisingly sharp and more similar to those found in transistor designs than in valve designs.

The quality of construction is excellent but the facilities are fewer than one would expect on a transistor amplifier of the same price. The performance is good compared with other valve

designs and maintenance and spare parts should present no problems. Although six valves are used, they are of only two different types and spares can therefore easily be carried. After the short circuit output test, I found myself having to do what any musician on the road would have to do if the OP fuse blew. That is, short it across with a piece of wire until I could get another fuse. Obviously, this is unsatisfactory and spare fuses should be provided, or better still, replaced with another form of cut out.

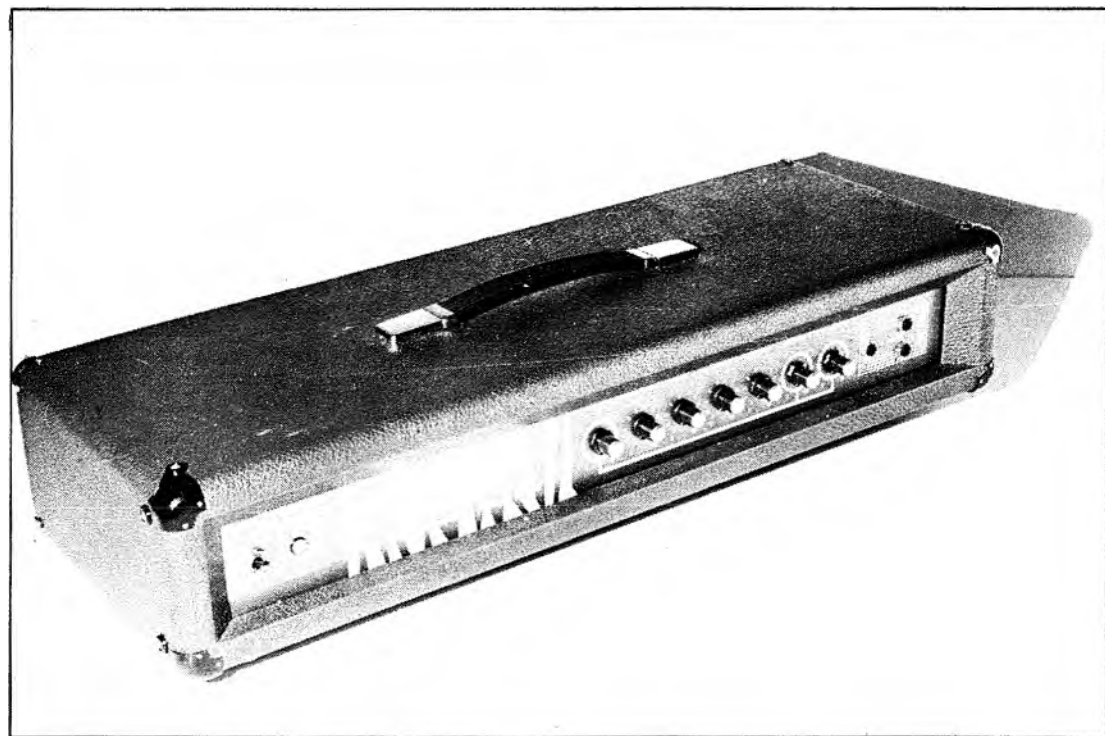
The amplifier comes in a very practical transportation case and also with a canvas cover. The true value of these I am sure will be appreciated by the time the amplifier has worked hard for a year or two.

TEST ON: *CMI 100W lead & Bass AMP*

DATE *Sept 1975*

PRICE *£127.57 Ex VAT.*

TEST BY *Bruce Gibbs B.Sc.*



INTRODUCTION

The CMI 100 watt lead and bass amplifier is one of the many competing in the popular 100 watt market. However, this solid-state amplifier is designed to simulate some of the characteristics of valve designs and consequently gives a sound which is somewhere between the undistorted transistor amplifier sound and the warmer "valve sound". This should satisfy many people who would like a "valve sound" but are not prepared to accept the reliability problems associated with valve equipment.

The facilities provided include two input channels, each with its own volume control;

one set of tone controls comprising bass, middle, treble and brightness; a master volume; on-off switch and pilot light and a speaker impedance selector. A useful extra is an effects socket which can be used to take the signal to an external effects unit, such as an echo chamber, and re-introduce the processed signal back into the amplifier.

Another useful feature is the speaker impedance selector switch, which permits full power to be driven into 4, 8 or 16 ohm speaker systems. With most amplifiers, only the lowest impedance loads receive full power and higher impedances receive reduced power.

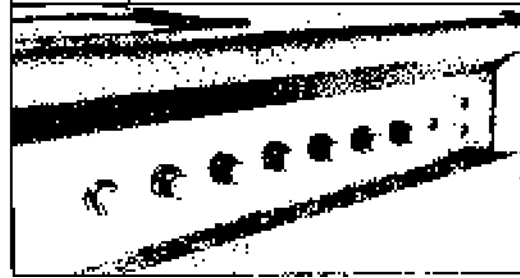
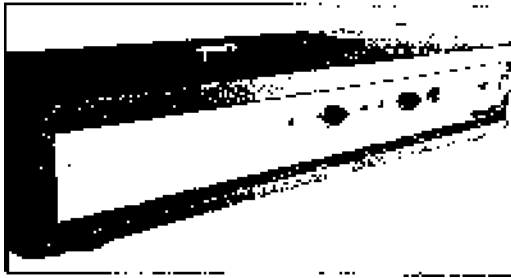
CONSTRUCTION

The unit has low profile styling with a case heavily constructed in wood and covered in dark blue rexine. All the corners are protected by moulded caps. A carrying handle is placed in the centre of the top and deep feet have been fitted, which will clear the depth of a handle, so that several amplifiers can be stacked.

The electronics are all mounted in a cadmium plated steel chassis. The front edge of this is the control panel and the back edge carries a very large heat sink for the two output transistors.

The whole chassis is very easily removed from the outer case, giving good access to the spaciouly layed-out interior.

The larger components are mounted directly to the chassis but all the small components, including the control parts, are mounted on a single glass fibre printed circuit board. The workmanship is neat; the soldered joints are good and all the components are of good quality.



PERFORMANCE

	RESULT	TEST CONDITIONS		COMMENTS
Power Output	125W	for 10% distortion at 1KHz.		
Distortion (total harmonic)	4% 0.7% 1.8%	@ 100W output @ 10W @ 1W	1 KHz.	At high outputs the distortion is mainly 2nd harmonic, rather like a valve amplifier
Sensitivity	4.4 mV. r.m.s. 7.5 mV. r.m.s. 3.5 mV. r.m.s.	input A input B input A + B	for 100W out @ 1KHz. Vols at max tone controls central	More than adequate
Tone Control Range	13.6dB. 7dB. 14dB. 7.5dB.	Bass @ 50Hz. Middle @ 500Hz. Treble @ 10KHz. Brightness @ 10KHz.		Not very wide range, particularly middle and brightness.
Noise	-64.8dB. -46dB.	Vols at min Vols at max	compared with 100 watts. Master Vol: at max and tone controls central	Fair but could be better.
Effects Socket Level	440 mV.	Equivalent to running the amplifier at 100 Watts		Approx -4dBm. level
Capactive load test	OK	28% overshoot with 2 uF and 8 ohm load.		
Open Circuit OP	OK			
Short Circuit OP	OK	2 minute short		Worked when short was removed.

CONCLUSION

This CMI product is well made, modern and does not have any obvious "bad habits". The high level of distortion compared with most transistor amplifiers is intentional, and similar in character to that from valve amplifiers; at least at high level. Another valve characteristic is that, when the output is overdriven, the peaks of the wave form become gently "flattened," rather than sharply clipped; as would normally happen in a transistor amplifier. This is all part of getting the "valve" sound. Attention has been given to practical details

such as recessing the front panel and protecting box corners. The same care has been extended to the whole mechanical design and the result of this should be good reliability.

The background noise level and the ranges of two of the tone controls can only be described as fair, but in all other aspects the desired performance is achieved.

The amplifier comes complete with a water resistant cover and represents good value for money; particularly for those who want the robustness of solid-state but a valve sound.

INTRODUCING



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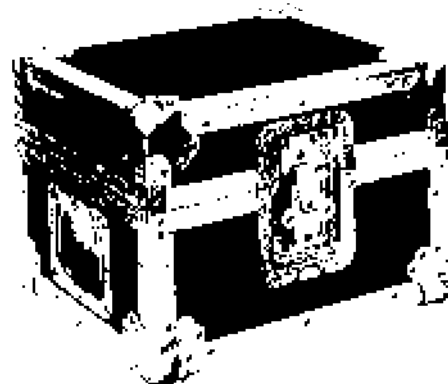
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Yamaha SG 175

Retail Price £288

This is the first Yamaha guitar on which I have ever made public comment. Some of you may have heard me express the odd uncharitable opinion about early Yamaha instruments but times and policies change. Most of the faults could be put right by an hour's work and a new set of machine heads, and would take only seconds if corrected during manufacture. The SG-175 is generally of a standard which would satisfy most one-off guitar makers, even though it appears to be largely jig and machine-made. Surprisingly, it is the machine-made and finished parts which show graceful and accurate workmanship; the instrument only falls down on the final hand-finishing operations.

I am pleased to see so much care taken on a production instrument; I am also pleased to see that, as an individual guitar-maker I am not yet obsolete. (When the nut and frets become as good as the woodwork and inlays, I may consider selling up and buying a hen farm.) I am also pleased to see that the coloured stuff around

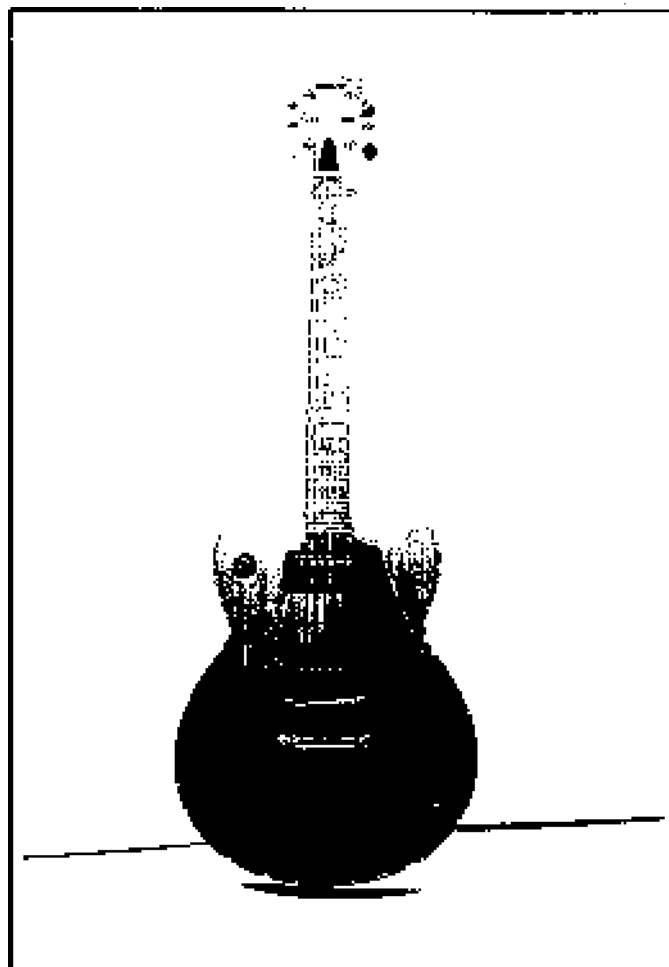
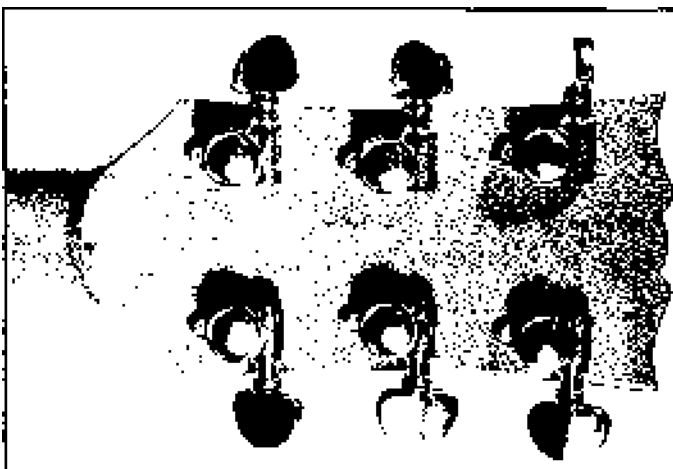
the edges is abalone, not mother-of-celluloid: anybody who is willing to drive themselves around the bend cutting dozens of identical



little pieces of abalone and then inlaying these (straight) pieces in curved slots has to care about what he's making.

There should be a photograph of this instrument somewhere nearby; it won't show the pretty details, but have a look anyway and then come back.

As the advertisements often say, you have to see the instrument in real life to appreciate the fine materials and craftsmanship. This is probably one of the very few occasions when advertising copy is strictly correct, as beautiful wood-grain and delicate inlays tend to photograph worse than cheap imitations. The printing process just can't reproduce the detail. For those of you who can't



easily see one, the neck and body are made from American mahogany with a natural colour, near-gloss finish. All the metal fittings appear to be heavily gold plated. The body and neck are bound with black and white celluloid purfling and set into this, round the front edges, is a strip of multi-coloured abalone mosaic. The body is entirely solid in three layers and carved in a gentle violin-type curve similar to Les Paul model guitars. The fingerboard is good ebony with low nickel frets and very well fitted abalone inlays. It is not absolutely straight but is well within the tolerances which can be taken up by a light fret stoning. The machine-heads are high quality Grovers, and it is hardly Yamaha's responsibility that the ones fitted to the review guitar are stiff and erratic. Personally, I have always preferred Schallers but I am less happy about even their quality control since they started manufacturing large quantities for the American market.

Like many of us, Yamaha will have to learn that one cannot take old names and old standards for granted. The frets have been levelled and polished and show no signs of sharp ends due to fingerboard shrinkage. The lowest action possible under our standard conditions is 1mm top string

by Stephen Delft
M.I.M.I.T.

and 1.6 bottom string. This is pretty good and it would not be possible to improve on it, without a two-hour perfectionist fret-stoning job and a better nut. The neck joins the body at the 18th fret, extending to 22 frets, level with the base of the cutaways. There are conventional tone and volume controls and one three-way switch.

The wiring is clean and tidy, and the insides of the body cavities are lined with conductive paint to assist screening. This is a sensible move but unfortunately, the paint does not extend up the sides of the cavities, nor does it connect to the back panel. This reduces the effectiveness of an otherwise good idea. A good point is the jack socket which has gold plated contacts and is therefore less likely to develop crackles.

The pick-ups are based closely on American humbucking designs using a metallic magnet like the original and they have silicone rubber damping on the adjustment screws. The coil and magnet assembly has been dipped in hot wax to hold down anything which might try to vibrate. There seems to be a little more wire than usual on the bobbins, and this may explain the relatively high output of the pick-ups. Yamaha seem to have gone to some trouble to reproduce the magnetic circuit of American humbuckers, instead of taking the easy way out and gluing in a large ceramic magnet. I assume they were trying to reproduce the tone of American Humbuckers, and I think they have probably succeeded.

The instrument does, however, have some minor faults. There are some signs of poor adhesion between the lacquer film and the abalone and plastic decorations. The use of a relatively slow-drying sealer coat containing a proportion of Cellulose solvents might help. While on the subject of finishing, there is a mark on the back of the head under the lacquer, the truss-rod cover is already beginning to warp, and the pretty matt black finish on most of the screw-heads wears off, leaving bright pink copper plate visible underneath. Unfortunately, the only wear resistant black plating process I know involves boiling cyanide solution, and not surprisingly, most plating firms are reluctant to use it. What's wrong with stainless steel screws? The colour goes all the way through, and they don't have to be mirror finished.

The adjustable bridge is similar to the well-known Gibson original and its innumerable copies. The original, however, depends heavily on the material used for the movable inserts: the soft plastic ones quickly deform under the string and dull the tone. Metal ones are inclined to rattle and to develop

an elliptical slot in which a string may buzz when held at certain frets, and the better fibreglass ones, which occasionally break in half, are not easily available. Yamaha have made the inserts (on which the strings rest) out of ivory, which is the material least likely to cause troubles with string buzzing or breakage, and made them almost twice the usual thickness for strength. The rest of the bridge is just as solid and well thought out, but the accuracy of the review sample is marred by uneven machining of the inside base of the bridge-block, on which the ivory inserts should rest. This looks like the sort of error which can creep in at the beginning of production and is not really serious.

In view of the care applied to the bridge and tailpiece, I am surprised to find what appears to be a moulded plastic nut! This is certainly the worst part of the whole instrument and even apart from being plastic, is wrong in almost every dimension. Its recess at the end of the fingerboard is also clumsy and I am inclined to think that this particular sample was finished in a great hurry. The S.G. 175 is a well made and well designed guitar, and the most expensive in its range: it requires an accurate nut, made from the same quality of ivory as the bridge inserts, and a few minutes spent on final adjustment.

There are two other silly things I noticed. The rubber surround to the selector switch is a loser. The principle is copied from American guitars and it never did work properly. If the jack socket can be fitted to a curved surface, why not the switch? One of the tone control marker pins was put (hammered?) in lopsided, and on closer examination, I suspect these pins are not gold plated.

Now I have listed the instrument's faults in some detail, particularly where they may affect its appearance or reliability over several years. I have done so because this is potentially a fine instrument, and because I believe its importers and makers will wish to correct these faults. I think that this instrument (and also possibly the cheaper S.C.90) represents a change in policy by the makers in two ways. First, it is built for hard use and in such a way that it can easily be repaired if damaged. Secondly, it manages to retain an American feel and sound without obviously copying well known designs. I find it very difficult to define why this guitar "feels" American and not Japanese, or even where the difference lies. It has only recently been realised that the neck and body construction and their relative weights and stiffnesses can have a significant effect on the tone of a solid guitar. In addition, few other Japanese guitars are

made from American mahogany, and choice of woods can also affect the tone. Perhaps the reasons lie somewhere here. The other unknown factor is the very slim neck. The width and string spacing are conventional (nut, 42mm wide; string spacing at nut, 35mm, string spacing at bridge, 51mm), but there seems to be rather less wood round the back. I liked this; some players said it was too thin, others that it was great. In spite of its slim dimensions, it seems rigid and stable, but only time will tell if the design is right.

If you can't afford £228, the SG 90 seems very similar, but without the gold plate and fancy inlays, and with a rosewood fingerboard.

Arbiter Les Paul Junior Copy E245 Retail Price £99

This is quite a reasonable copy of the original, the major differences being the machine heads (which are economy Schallers and a distinct improvement), and the pick-up, the tone and construction of which bear more resemblance to later American production.

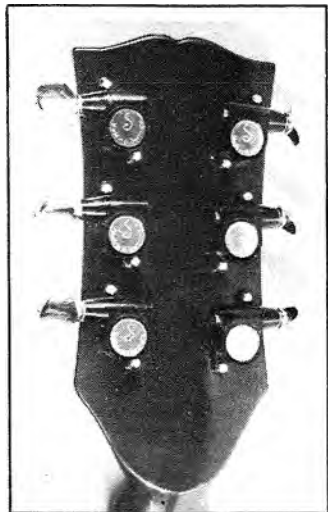
The body is very well finished in a black, brown, and yellow sunburst which is reasonably free of spray splatter at the colour boundaries, although the yellow centre could be a little more opaque.

The guitar is fitted (and is likely to be used) with a plain third string, but is compensated for a wound string; however this correctly copies the bridge used at one time on the S.G.-shaped Les Paul. There is another type of reproduction bridge used on the Arbiter "Melody Maker" copy which gives better tuning on a plain third string, but worse tuning on the second string. Both are correct reproductions, and both always had problems, but this sort of bridge — tailpiece in one piece design seems to sound different than the later two-part system as seen on most Les Pauls and copies now. One possible answer is the Badass bridge advertised on page 14 of the August issue, but I have not tried one yet.

All the body construction is solidly put together and well finished, and the neck is bound at the edges with what appears to be black fibre. The frets are not consistent with the generally high standard of the rest of the instrument and certain buzzings were apparent. This could be cured by a fret-filing job and it must be said that there are very few American makers who do not occasionally produce a guitar with similar troubles. The neck was slim, comfortable, and well finished, and I am pleased to see



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IN BRIEF

FC&N 6-String Folk Lute Retail Price £75

Most German Folk and Art songs (Lieder) since the Middle Ages were commonly accompanied by a plucked string instrument of four to six strings. That is to say a Zupfgeige if you were very poor (an old violin or Gamba, less bow and soundpost), or a guitar or lute, depending on the time and place, if you were only fairly poor. (In many parts of Germany and in the 18th century song collection "Die Zupfgeigenhansel", the guitar is still referred to as Zupfgeige.)

It is interesting that the basic word "Laute", which describes the sort of lute used by most ordinary people, refers to a six-string instrument. The recently revived bent-neck lute, which was at one time the principal domestic



that the dots are pearl and not plastic. It is also nice to see a rosewood fingerboard which has not been dyed to look like ebony: full marks for honesty.

The standard of internal wiring was at least as good as most originals, but I am going to keep complaining about inadequate screening until someone does something about it. One must realise that the level of mains and radio-frequency interference is very high on many theatre stages, and this and other copies have to withstand conditions far worse than those the originals ever faced. The most recent "solid" I have seen which was adequately screened was a Thunderbird bass, and that was made a long time ago.

My general conclusions about this guitar are that if something can be done about the frets, it is a pleasant and reliable instrument to play, a reasonably good copy, and good value for money.

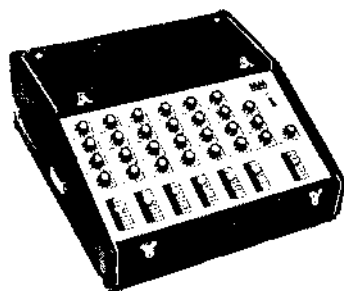
instrument of the rich, requires a qualifying adjective such as "Knickhals-Laute" or "Klassische Laute", and its period of popularity was followed by virtual extinction for nearly two centuries. The six string lute has never been extinct. Although Italian and Spanish guitars made inroads into its popularity, in many places it remained the most popular instrument, particularly in South-East Germany.

At the beginning of this century the songs of Herrmann Loens would have been accompanied on Lueneburg Heath by a virtually identical instrument. There are many more historical examples of the instrument's respectability and it does not deserve the scorn poured on it by the new enthusiasts of the newly revived bent-neck lute. It is and has been, since the beginning of European History, a true Folk instrument.

Fletcher Coppock and Newman have some of these instruments at varying prices around £70. As exports of individually made instruments from East Germany are likely to disappear soon, if you are interested in one, do something about it before it's too late. They can be played in a variety of tunings by any guitarist and use either nylon or ultra-light steel guitar strings, such as Handcraft Spanish (these are steel) or Thomastik set nos. 460 to 465 (called Plectrum guitar strings, and also very light steel). The tone quality and dynamics are halfway between a bent-neck lute and a German Classical guitar, and are well suited to song accompaniment, Bach, and six-string transcriptions of classical lute music. A French artist uses

one for instrumental blues, and I have sold one to Dr. John for — would-you-believe -Voodoo-Rock? They are made of spruce, pear, cherry, birch, maple and rosewood — and not a piece of veneer or plywood to be found. This means that they do not like central heating, dry rooms, or sudden changes of climate. If you wish to use steel strings, you should pick the model which has a continuous fingerboard extending over the body to the "Rose" (soundhole), and for steel strings or hard use with nylon strings, you should avoid the pretty scalloped fingerboards, as they wear quickly and are difficult to refret. If you have no choice however, they can be planed flat and refretted normally. If the instrument has a slightly high action and a high bridge, it can be adjusted; high action and a low bridge may mean problems.

Similar instruments are imported by Stentor Music and Summerfield Brothers. While the basic design remains the same, you will find great variations in design details, quality and price (the price given here is an average). Better instruments frequently have bridge and rose matching and are carved with some surface detail, but no carving round the edges of the soundboard. These instruments are beautiful but fragile and I am sorry to see that most importers no longer have shaped hard cases available. Such a case is necessary for professional use and the cost of having a case made here is very much higher than the additional cost of importing the lute in a case. Perhaps some could be imported in their cases and these cases then made available separately. □



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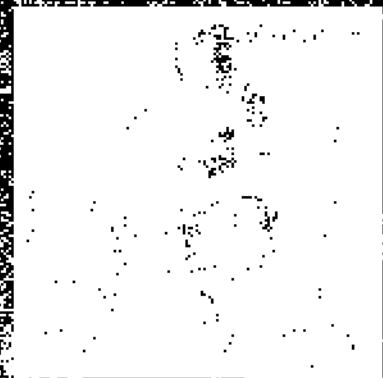
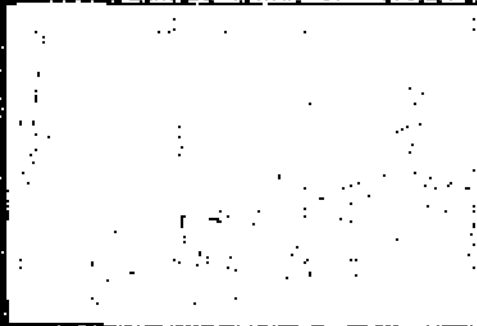
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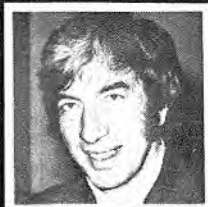
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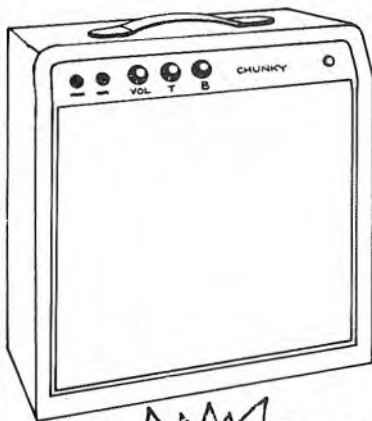
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KEYBOARDCHECK

Test Report on: *Farfisa 'Beresford' Organ*

Date: *Sept 1975* *£1200 Ex VAT*

This very fine instrument is obviously aimed at the "Solo Organist" Market. The bewildering array of "Extra-Man" facilities, which are easy to use once one has worked out which does what, why, and how, gives the most impressive imitation of a one-man orchestra I've ever heard.

Two 44 note (3½ octave) manuals and a thirteen note pedalboard gives the Beresford a "conventional" appearance.

This has five "flute" voices at 16ft., 8ft., 5 1/3ft., 4ft and 2 2/3ft respectively, plus six voiced tabs and a chimes effect which behaves exactly like a "Ring-Modulator". One of the voiced tabs is a very pleasant electric piano. All of these voices have lots of "attack" and the "flute" voices have an almost bell-like sound as a result.

In addition to the upper keyboard voices, the Beresford sports an array of percussion voices at 8ft., 4ft and 2 2/3. They can be used either in the "touch response" mode or in the "repeat" mode commonly used for banjos, marimbas and mandolin effects.

A "speed" slider controls the speed at which the percussion is re-triggered and a short-long tab controls the decay-time of the percussion when operating in the "touch-response" mode. The percussions also have their own volume slider control.

The Upper Manual also has an attack speed control marked slow-fast and two sustain tabs, the functions of which are off-on and short-long. I found that wah-wah controls to be concisely labelled and the device worked very well indeed. It has a brightness control, an off-on switch and a timer control together with a volume tab.

In addition, the Beresford can boast an unusual "synthesizer" - type feature. A Portamento (glissando) system which has both a range (interval of glissando) and a timer control. In order to make the Portamento practical to use, Farfisa have designed into it a "touch-response" mode of operation which avoids constant knob fiddling by the musician and does away with an unnecessary switch. The Portamento glides in the upward direction only.

The lower manual has five voices and its own volume control. A "brightness" slider is provided which changes the L.M.'s tone from very reedy to an almost pure sine wave (flute) tone. Unfortunately, one loses a lot of volume (about 6 dB.) when the filter is set for the softer tone.

This has a 16ft. and an 8ft. voice, an extremely aggressive "bass guitar" tab which gives lots of attack for pop styles of music. Normal bass-sustain is available on the other pedal voices. An unusual feature is the "automatic-bass" tab which gives a soft sustained buss note, with very slow attack, on the lowest note being played on the lower manual. This can be useful for playing orchestral-type passages and chords on the lower manual. This bass voice is gentle enough not to interfere with the "double-bass" parts as they are played on the pedalboard.

An overall vibrato at two speeds and a "violin" type vibrato-delay facility, plus separate Leslie-Main selection for each manual together with a pair of Leslie "Rotor" controls (off-on, slow-fast,) give pretty comprehensive control over the various vibratos and tremolos available. A spring reverberation system is built in which can be directed via either the main or the Leslie Speaker system.

This stunning "automated accompaniment" system is divisible into three separate sections.

(i) *An automatic drummer with sixteen rhythms.*

(ii) *An "EXTRA-MAN" section which gives the effects of a group of sidemen vamping along with the organ.*

It works by collecting information from the lower manual, pedal board, electronic drummer and its own memory system, playing different riffs and rhythms according to which rhythm is selected and which buttons in the "BRAVISSIMO" section are selected. The upper manual is not affected by this device, which sounds realistic.

(iii) *"SUPER PARTNER"; a device which can generate a full and complete rhythm-n-bass backing from a bass note and lower manual chord just being held down. The rhythmic part is driven by the electronic drums unit.*

It was not possible, in a dealers showroom, to rip the organ to pieces and test the circuits, but from what I could see, I'm satisfied that Farfisa have gone to a lot of trouble to ensure that their new generation of organs are reliable and trouble free.

The mains lead was correctly colour coded and a fuse was fitted to safeguard the instrument.

A slight variation in the contact point of the various voices (on any one note) gave rise to the thought that, having developed such a wondrous beast as this "Beresford", perhaps the next logical step would be for Farfisa to look at the contact-switching technique they use and try to come up with a more fool proof system.

A beautifully built, well designed organ at a very reasonable price.

Some of the "gimmick" features are clearly intended to help the beginner but others are equally clearly going to extend the technique and abilities of the skilled artist.

One thing I particularly liked was that it could create both a "pop" sound and a "theatre" sound authentically.

Upper Manual

Lower Manual

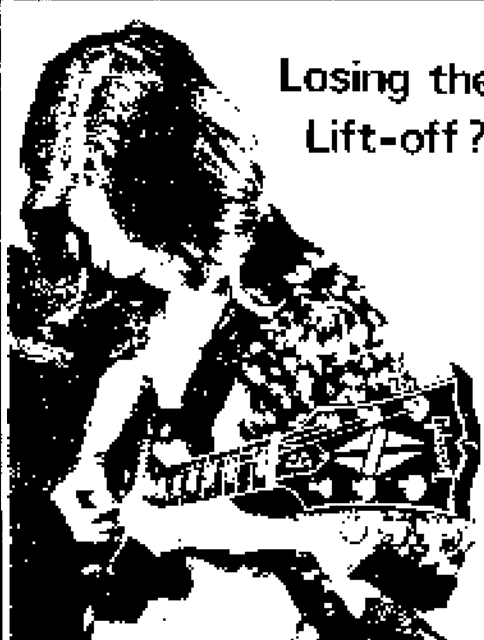
Pedalboard

Effects

Extra-Man & Bravissimo

Electrical Details

Conclusions

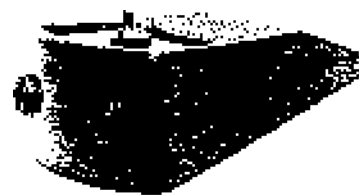


Losing the Lift-off?

Every lead guitarist knows the problem, however good your equipment you can still be defeated by the acoustics. Bad acoustics or the need to keep the volume down can prevent you from getting the sound you want, losing the bite and the ability to get the high notes lifting off into harmonics.

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GUS DUDGEON



Gus Dudgeon may well be the single most successful rock producer around today, writes Jon Tiven, but half a decade ago, he was slogging around, producing Ralph McTell, The Strawbs and the Bonzo Dog Band. Here he talks about his working relationship with Elton John and his recording track record.

You began your career working as an engineer at Olympic with Andrew Oldham and others. What was it like working with Andrew?

It was okay, though Andrew was a very strange character. In those days he stuck out like a sore thumb because there really was no one else, at least in this country, that was like him. He had a publicity company, I think it was called 'Impact' or something, so he wasn't strictly a producer. Somehow he fell into it, more by luck than by anything else.

Also, at the same time, I knew Glyn Johns. Glyn was working at IBC, which was the only other independent studio around— we're talking about twelve years ago— so naturally all the engineers at Olympic knew all the engineers at IBC, and vice-versa. And Glyn, at the time, was occasionally doing D.J. work in a church hall round the corner from where I lived. I went down with him

one week, and I remember him telling me that he'd seen a band called the Rolling Stones and that he was furious with Andrew Oldham because Andrew had stolen them from him.

Was Andrew a capable technical producer or was it necessary for him to rely on the engineers?

He relied on us totally. He had absolutely no idea how to put a sound together, or what echo was— nothing. All he knew was that there was something happening which he liked. I was something rebellious, going completely against the grain. It wasn't your normal type of session. I mean, the sessions I was doing at the time were with people like Frankie Vaughan, and Al Saxon, very straight sessions. Andrew, on the other hand, used to dance on the mixer occasionally. I think that just because Andrew was in the box dancing about, it helped the musicians to be more enthusiastic. They felt that there was somebody who maybe didn't know how to get the best out of them but at least appreciated what they were doing. The two guys that really got me going, if indirectly, were Andrew Oldham and Denny Cordell.

What was the first thing you produced? Were you mainly an engineer or did you try to guide them musically?

I tried to guide them, but I am not a musician. I don't profess to be able to play anything, and I wouldn't know a B flat from a Z blunt. I've just always been buying records and I can't even remember a time when this hasn't been so. That's very much like Andrew, I suppose. So I was more like a 'glorified engineer' and not really a producer for those sessions.

It used to really piss me off to see these idiots who set themselves up as producers trying to conduct a session and tell the musicians what to do and when to do it. I just couldn't believe the complete lack of understanding between the producers and the musicians just couldn't control their own destiny.

The way I work is, first of all, I never go out and look for acts. Never. I've never said to anyone, 'You're incredible, I want to take you into the studio.' Anyone I've ever worked with has either come to me through someone else I've worked with or they've rung me up out of the blue and asked me to take a look at them. So I know that they must have liked what I've done with somebody else, otherwise they wouldn't call me. I then try to get the artist into a position where he feels

he can tell me what he wants and feel comfortable knowing that's what he'll get. To me, nothing is worse than misrepresenting an artist on record. It's such an easy thing for a producer to do, and he can do it to the point that the artist is happy with what he's got while knowing that it's not really him or her.

Which Small Faces sessions did you do?

I did the 'Sha-La-Lee' sessions, which was actually my first number one record as an engineer. Kenny Lynch produced it. But the two people that impressed me the most as artists back then were Eric Clapton and David Bowie. The two of them just seemed so far ahead of everything else that was going on, not just in what they were doing but in how they looked and the sort of things they were interested in. They didn't seem to fit into the normal type of act that would walk through the door.

I got on with Bowie really well. He was very easy to talk to, but he was also like a fish out of water. I don't know how the hell he ever got a record contract with Decca— I mean that is so bizarre as to be ridiculous. Decca was completely the wrong label for him. Nonetheless, we did things like 'The Laughing Gnome,' if you remember that one.

Anyhow, after that Bowie got into mime and I went to see a show he was in which was called something like 'Shades Of Turquoise'. This too was a bit weird because he did sing two songs in it, which is hardly what one is supposed to do in mime. And David was a kind of roundabout, with his arts lab and all, and we sort of drifted apart gradually. When he finally got a deal with Mercury, the company in its infinite wisdom wanted David's song 'Space Oddity' as a single because the first moon shot was happening at the same time. He already had his producer, Tony Visconti, who was working for Denny Cordell at the time and we were all working in the same suite of offices. One day, David came into my office and asked me if he could play me a demo to see how I felt about it. I flipped for it and told him it was fantastic. Straight away, he asked me if I'd like to produce it. He said Tony didn't like it and thought he had better material for a single. When I rang up Tony, he said I was welcome to do the A and B sides of the single, and that he would do the rest of the album. I just couldn't believe my luck, because it was just the sort of thing I love to get my teeth into. It

was in need of production. It needed thought and it needed planning.

We sat down and spent two days planning just how we were going to do it. It came out, and instantly the BBC banned it. They said they weren't going to play any records that had anything to do with space because if the astronauts didn't come back, it would be weird for them. They thought they might get sued or something. I couldn't believe it. But then the astronauts did come back, and we started getting air-play again. I remember the record went in at number 45 and I was really happy, but the following week the bloody record dropped out again because eight other records sold better than it did. David got pushed out and I thought it was all over. Then the next week, it was back in again only a bit higher. Forty-one or forty-two, I think. From then on it was no problem. David went on *Top Of The Pops* and the record climbing until it hit number two or three.

I went on producing bits of the album that Tony was doing, but I didn't think that there was one song that either fitted with 'Space Oddity' or even sounded anything like David Bowie. 'Space Oddity' was so obviously the best thing he'd written in that collection of songs that I could never understand why Tony passed on the single. And I think in some ways he might have regretted it, although he still says he never liked it that much.

How do you feel about Bowie's later albums?

They're patchy, very patchy. I don't think David Bowie is properly produced. I've never thought so. And it's always amazed me that he produces other people because when we were doing 'Space Oddity', he got bored! And he got bored within two hours after the session started! Where he gets the energy or the interest to produce other people is totally beyond me. We probably would never have worked well together because of the enormous amounts of time I use to produce. I think three or four days of mixing the same track would drive him completely up the wall. He couldn't take that.

Let's talk about Elton. When did you first meet him?

Well, that all came about through David Bowie's 'Space Oddity'. What happened was that I had done that album, and also had about three or four other hits for various artists at that time. But it was beginning to look as if it was going to take years to find just one artist with whom I could work and

feel like it was a long term project. Not in terms of how long it would take before the artist became successful, but rather, I was looking for someone with whom I could identify and rely upon to be professional and to understand their career. I wanted someone who understood what they needed to do to be a star, because the Bonzos didn't know how to become stars, and Bowie was very flippant about the whole thing.

Elton had already been to see George Martin, and Martin agreed to do it if it was in his studios with his arrangements, the whole bit. Elton's people said they really only wanted him to produce it, so Martin passed. It was Paul Buckmaster, who they had already asked to arrange 'Your Song' and another, that suggested they go to see me. The second I heard the tape I thought, 'Shit! This is a whole different story— this is the game I want to get into!' I couldn't believe that out of the ten or fifteen songs that they played me, at least three quarters of them hit me straight off. By the third or fourth playing, I was completely hooked.

Did Elton seem confident to you at this first meeting?

He was very quiet, although he always dressed like a traffic light. Bernie was even quieter. But that first album was planned down to absolutely the last, tiniest little detail. Every string note, every drum break; we practically wrote everything down on paper in longhand. I think that week when we made the album was the most exciting week I've ever been involved in. Extraordinary. I'll be very, very lucky if a week like that ever happens again.

Were there many people in the studio during the recording of that album, or were the sessions closed?

There were quite a few people, but of course Elton didn't know many musicians. There were only a couple of people he wanted to try, one of them being Calob Quayle. I already had decided which drummer I wanted to use— Barry Morgan. Most of the musicians were people I had known for some time through previous sessions I had done as an engineer. But quite a lot of those tracks were laid down live. 'Your Song' was recorded totally live, with the exception of the vocal. When he walked in and saw an orchestra waiting to play his song I think he lost five pounds on the spot. We couldn't stop smiling when we left the studio for the day. It was ridiculous! We used to go to the pub for a drink and ask each other what the fuck was going on.

I felt as if it wasn't real. First of all, it

was exactly what I wanted it to be, which doesn't very often happen. Moreover, it didn't sound like anything else that had ever happened before. It was completely unique. Basically, the way that Paul arranged the orchestra together with the rhythm section was so extraordinary that it just seemed to be completely fresh. I really wondered how people would take it.

Was the atmosphere for the Tumbleweed Connection sessions at all different?

Well, you have to remember that the first album was not a big album in America. It got very good press, in fact I remember articles which said 'This is the year of Elton John' and that sort of thing. But it wasn't a big album as far as the public was concerned.

Tumbleweed was done in a peculiar kind of way. Elton and Bernie had already written a number of songs and together we decided that we wouldn't be so tight with the format. We opted for slightly looser tracks—sometimes doing four or five songs a day. 'Come Down In Time', for example, we did first with a rhythm section but then got Paul to write an entire string arrangement instead. It was all very haphazard. We recorded quite a few things that were never used at all.

In your role as producer, what was the extent of your involvement in the 11-17-70 L.P.?

Originally, that was never intended to be used as an album. I'm afraid what happened was a bit of panic. First of all, I didn't come over with Elton to the States. They did an FM radio broadcast which was recorded on eight-track at the same time. It went out as a stereo broadcast, but in a matter of weeks it was being bootlegged. Personally, I didn't give a fuck whether or not they bootlegged it, but the record company started freaking. Elton asked me to have a listen to the tapes and see if I thought there was an album in them somewhere. After listening, I told him I didn't think much of it but that I supposed an album could be taken from it. And in the meantime, he had already committed himself to do the film *Friends*, which was another pain in the arse, and Paramount had decided that they were going to market that as if it were an official Elton album. So suddenly, a situation which had been very well-controlled had gone out of our control totally. Record companies were suddenly making decisions that they hadn't made before, and we were facing a situation where albums were coming out about once every two months, which is ridiculous.

GUS DUDGEON

continued from page 31

By the time we got to *Madman*, it was as if he had had a two year career in about two months!

So naturally, when we went for *Madman*, I decided that we ought to go back to a formula similar to the way we'd done the first album. I wanted to make it clear to people that what had happened with *Friends* and *11-17-70* was not really an official situation. Personally, and if I'd had my way, *11-17-70* would never have come out. All we did with it was mix it, decide what was to go on it, and finish it up. It doesn't matter now, but I was really very worried at the time. And of course we were being accused of 'milking it'.

Madman Across The Water is still Elton's best-selling album. How do you feel about it in retrospect?

I've always liked *Madman*. A lot of people have knocked it, which I can't understand, because I feel it's a really good album. Last night I heard 'Indian Sunset' on the radio and it sounded very weird to me, although I don't know why it should. It sounded very contrived, and I suppose in many ways a couple of cuts on that album were sort of contrived.

I originally cut the album with Mick Ronson on guitar, but it came out very untogether. It sounded like Led Zeppelin playing Elton John. It was a bit schizophrenic. We then did it again with the orchestra. I don't know . . . I don't like the whole of that album, but I like a lot of it. Elton is always putting down 'Country Comfort' from *Tumbleweed*, saying that he hates it, but I've always liked that track. He says that is sounds contrived; I don't think that it does. I think it's really good. And yet there are other tracks which I dislike for the same reasons and Elton is quite fond of. It's strange.

And Honky Chateau?

That was probably the next most obvious high point for me. First of all, we abandoned the studio which we had gotten used to. Secondly, because Davey had joined the band, having never rehearsed with them or even ever played an electric guitar. He hardly even knew the guys in the band. Also, we were

using a new engineer.

The whole thing was we were finally using the guys in the band for recording. There had been a lot of resentment because they were playing on the road and not on the records. They did one or two tracks, but that was it. So this was like the big test to see what would happen. We took so many gambles when we made that album, and when it turned out so well, I was shocked. I would say the next high point after that didn't come until *Captain Fantastic*, the new album. It's easily the best album he's ever made. I mean, *Caribou* I don't even want to talk about. I just think *Caribou* is pure crap from every point of view. The sound on it is the worst, the songs are nowhere, even the sleeve was wrong. The original artwork was great, but it turned out wrong. The lyrics weren't that good, the singing wasn't good, the production is just lousy. It's embarrassing. And then when I got nominated for the best produced album and the best produced single of the year, I just couldn't stop laughing. I consider that record to be the worst thing I've ever done.

I'll tell you what really aggravated me about *Caribou*. Up until that point, we had never really made what I thought was a bad album. The people I like most, like the Beach Boys, the Band, Van Morrison, these people quite frequently made 'average' albums. Sometimes they make really bad albums. But, up until *Caribou*, Elton had never really sunk below a certain level. Occasionally, there would be a track on an album which wasn't too great, but generally the standards were very high. To me, there wasn't one redeeming feature on *Caribou*, not one. And fortunately, in many ways, it taught us a lesson. It was done at the wrong time; the whole band had just come off a tour and they were just about to start a whole tour of Japan.

There was a lot of tension in the band at the time, and it was the first time, in fact, that I had ever had a quarrel with Elton. Normally, we get on incredibly well—never is there a bad word between us. But on that album, we actually fell out very badly at one stage. In the end, I felt the album to be very much a salvage job. The thing that really aggravated me was that the bloody album went to number five its first week on the charts.

What are your feelings about the last few singles, 'Philadelphia Freedom', for example?

I was very happy with the way that one came out.

Is Elton ever in with you for the mixes?

Elton never comes to any mixes. He doesn't come to any orchestral sessions, backing vocal sessions, nothing that doesn't directly involve him. The backing vocals are always the last thing we do, and Elton usually leaves. When I've got three or four mixes done, I usually send him a tape. I would say ninety-five per cent of the time he says 'great!', and just occasionally he'll say the piano could be louder or there's too much echo on his voice, something like that. It's great for me because I don't have him breathing over my shoulder. Nobody comes at all, I'm strictly on my own.

Is the planning for a song done before the session or do you just cut it and talk about it later?

The only time we ever just walked in and cut a track was for a few things near the end of *Yellow Brick Road*. Elton wrote 'Danny Bailey' in the morning and we recorded it in the afternoon, put the voice on in the evening. But that's unusual.

You have to remember, Elton doesn't write anything until he gets to the studio. Not a thing. He takes a bunch of lyrics, sticks 'em up on the piano, plays a chord, and he's on his way! If he hasn't got a song out of it in twenty minutes, he just forgets it. He wrote 'Rocket Man' in a half-hour during breakfast one morning at the Chateau. I saw him do it. When I look at the lyrics afterwards, I just don't know where he gets the inspiration from to start. I mean, when he starts, what makes him choose a particular chord? I don't know. A lot of people would spend an hour and a half just deciding what the first chord will be, and how the feel and the tempo will be. Elton just bangs it out and it's there.

Many people have said that your production on 'Rocket Man' was very similar to 'Space Oddity'. Was that on your mind at the time?

Well, I think unconsciously it was, but I wasn't thinking about it then.

Do you ever find yourself working with more than one artist? Does business get very hectic for you?

This will sound terrible, like I'm blowing my own trumpet, but in the last two years I've been offered Barbara Streisand, Paul McCartney, Mary Travers, Ten Years After, only this week someone asked me if I'd be interested in Rick Nelson. I've actually been offered Jack Jones!

Rod Stewart has said he wanted to work with you.

Silly, twisted boy... I've never worked with big names. What puzzles me is if they're a big name and if they're being produced well, what the fuck difference can I make? I pass on a lot of big artists because I think they make great records anyway. I like to go into the studio with an artist no one's ever heard of and I like to see success come out of it.

I had two number three hits with a guy called John Kongos. Now, no one had ever heard of John Kongos, but it was good music and I'm proud of his records. Even if they weren't hits, they were still good. The thing is that they were hits... that's where I get my buzz.

I think one of the best records you've ever done is the Audience album.

Audience? Let me tell you. I have just done a solo album with Howard Werth of Audience. It's probably the best album I've ever made. It's so good I just don't know how to tell you. And here's something else: we have just signed him to Rocket Records in America. His album is just incredible—would you believe I spent two years on it? I imagine it'll be out within the next two or three months.

You see, I'd get more of a buzz out of Howard becoming a star than if somebody rang me up and said, 'The Beatles are re-forming tomorrow. Would you like to produce them?'

We are also in the process of signing Colin Blunstone, who's a perfect example of what I've been saying. He's not been produced properly, he's not been doing the right songs, and he's got a superb voice. Also, I've known him ever since the Zombies. I'm going to take Colin into the studio, and pull out every stop I know of to make the guy a star.

Can you elaborate on the reasons for Nigel and Dee's recent departure from the band?

The exact reasons seem to be a bit confused, but as far as I can discover, Elton's felt for some time that a change was needed. I think he felt that he had taken the Elton John Band as far as it could go. *Captain Fantastic* is really a pinnacle for the group, and I think Elton was worried that maybe that is as far as could be gotten with this band. Rather than go on another tour and do another album, and then possibly discover that he couldn't take it any further, he opted to fold it at that point.

But you better watch out for the new band—I wish I could tell you about it but nothing's confirmed yet. But

they'll be absolutely red hot. When they're announced, you'll have heard of every one of them. Davey is staying in the band. Ray Cooper too. There'll be two guitarists and two keyboards, a bass player, three vocalists... look out! Also, there are at least two Americans in the band.

How does Captain Fantastic differ from other Elton albums, in your opinion?

It's better, that's how it's different. First of all, it's the best they've ever played, and it's the best collection of songs they've ever had. There's not one song on the record that falls below incredible. From every conceivable point of view, everything that could be better is better.

Captain Fantastic, of course, is Elton, and the Brown Dirt Cowboy is Bernie, and all the songs are about them and how they got together. 'Tower Of Babel' is about Dick James Music, needless to say, and there's one song just about their feelings toward writing. It's a concept album, but then again it's not.

The whole thing is absolutely perfect. I can't fault it at all. I've even managed to get the best sound I've ever gotten in the production, and I've gotten the highest mastering level ever, despite the fact that side one is twenty-five and a half minutes long.

Unfortunately, it is also the most expensive single album ever put out in England. I think Elton feels badly about this, because he's just been saying to the press that he feels ticket and record prices are too high. But I think when you consider a double-sleeve jacket with two booklets, and the amount of material contained on the disc, plus the fact that it took a month to record and two months to mix, I feel it's worth it. I went to four cutting rooms to try to get the best cut. The amount of money and time and love that's gone into it makes it worth every penny.

Because this one seems like such a personal record, was Bernie there for all the sessions?

No, Bernie doesn't come any more because he finds that he just gets very bored sitting 'round at the ranch. He doesn't like to hear the things when they're being done, he just likes to hear the finished product. When I first played him the song about him saving Elton's life, he really couldn't take it. He'd been enjoying the album so much and when I played him a rough mix of that at the ranch, he just had to leave the room after that. You think about it. If you wrote a song about how you saved somebody's life, and it was an

event which took place quite some time ago, and then to suddenly hear this extraordinary song... he just couldn't take it.

Bernie doesn't hear Elton's songs until their finished?

I think in some cases he's never heard the songs—I think some of *Yellow Brick Road* he didn't hear them until they were more or less finished. Sometimes he hears all the songs for an album before we record them. But quite a few songs are written while we're recording, and those he doesn't hear until they're virtually finished.

Does Elton usually take a long time on his vocal tracks?

He's a bloody nuisance because he spoils me. I go into the studio, and he's got a bloody vocal done in about a half an hour or something stupid. Then you go in with another act and the vocals take three or four hours, which is quite normal. But you start to get itchy thinking these people are so fucking slow.

I know this sounds terrible because everything I've said about him has been so great that people think afterward, 'the guy just cannot be that great'. But I don't know anybody, with the exception of people who basically don't like what Elton stands for, who've been disappointed by him when they've met him. He's easy to get on with, he's no problem. I can't fault him. He is, really and genuinely, a very extraordinary person.

He also seems to be very self-disciplined.

Oh, come on. He makes all his albums when he's supposed to, he looks after himself, body and mind. He just knows what he's doing. And when you work with people that aren't quite as together, it makes you appreciate him even more.

What's your favourite aspect of recording?

I think when you're about two takes away from an incredible master. The feeling that the master is just around the corner, just wait ten minutes and it's coming. It could be a master anything—guitar track, rhythm track... out when you know it's coming and you're encouraging it... that's the most exciting point, just that feeling.

When I make a record, I make it for myself. If I was working with somebody where I was constantly going to have to make records with the public tastes in mind, I wouldn't want to do it. I make records for my own satisfaction. This isn't a job for me, it's more like a huge hobby. That's what it is, a huge hobby. □ 33

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STRING MACHINES

BY EAMONN PERCIVAL

Rock has come a long way, going through many changes since the days of AC30's, Watkins Copicats and blue suede shoes. In the early formative period of rock music, a group's basic requirements were a guitar, a drum kit, a bass and any old piano that was around. With a few exceptions, the pianist at that time literally had only to thump three or four chords, interspersed with the odd glissando, and it was usually a help if he could play with his feet as well! Over the years, the role of the keyboard player has developed into what is now again a fine art. It started in the 'sixties, with the emergence of the electric piano, followed quickly by the wide use of electric organs.

Groups like the Zombies and the Dave Clark Five popularised the Hohner Pianet and the Vox Continental during the British Beat Boom, and by the mid-'sixties, Hammond organs were being widely used by groups and bands alike. Keyboard players were no longer stuck at the side of the stage behind the ivories. Rod Argent had his hands full, with a Pianet on top of his Hammond, while Keith Emerson was leaping across his, ripping the back off, banging the reverb springs with a drumstick and plunging daggers into the keyboard! Showmanship had come to the fore with what had until then been considered a rather bulky

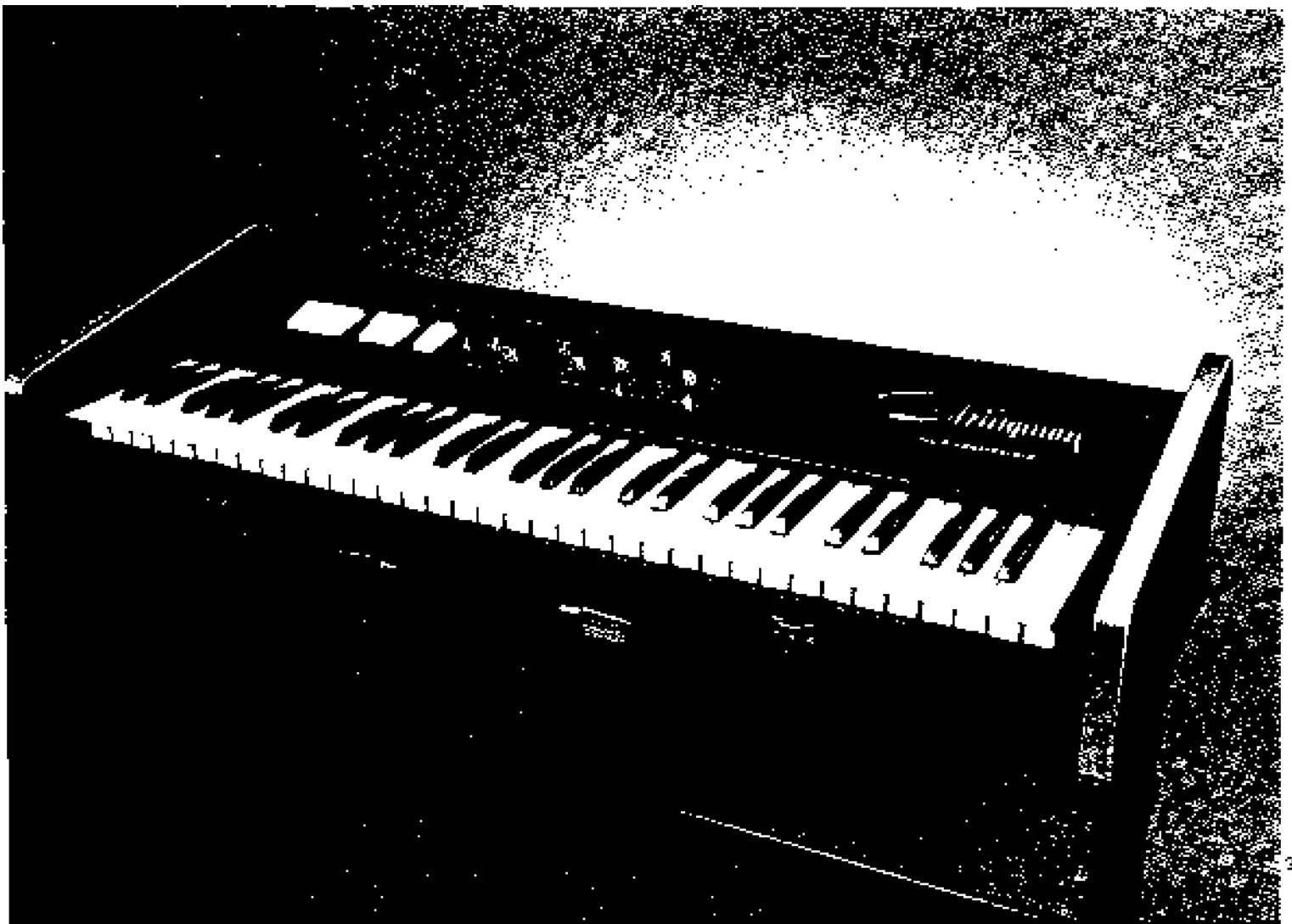
and stationary instrument. It was easy enough for Pete Townshend to throw a Stratocaster across the stage, but a Hammond organ? Emerson proved otherwise.

By the end of the 'sixties, two revolutionary new keyboard instruments had been introduced — the Moog synthesizer and the Mellotron. With the synthesizer, it was possible to obtain sounds and effects which were previously impossible to get on a single keyboard. The *Switched On Bach* album by Walter Carlos first brought the Moog synthesizer to the musician's notice. It was an album of Bach pieces performed on a Moog, recorded by laying down various parts and overdubbing them. This led a number of other musicians to realise the possibilities of using a Moog in the context of rock. The Mellotron was a completely different kettle of fish, in that the sounds produced were from tapes, rather than a series of oscillators. For each note on the keyboard, there's a tape loop of the note being played, by a violin or a cello, for instance, and these tape frames are interchangeable. In other words, the sound is authentic as opposed to simulated.

A recent innovation is the introduction of what are generally referred to as "string machines". These are electronic keyboard instruments, designed to simulate the various strings in an orchestra.

Stringman from Crumar

continued on page 37



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RHAPSODY 610

MAIN FEATURES

- 61 note keyboard from FA 43.6 Hz to FA 2793 Hz which may be divided into two: 25 keys for the accompaniment and 36 for the melody.
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X55



CHARACTERISTICS:

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Weight: kg 26
Colour: Green.

SPECIFICATION

Upper Keyboard: 49 keys from C to C. 9 Draw-bar voice registers: Flute 16' - 5 1/3' - 8' - 4' - 2 2/3' - 1 1/3' - 1 3/5' - 1' - 2'

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Presets: Clarinet, Trumpet - Full Organ - Theatre and Draw bars.

Lower Keyboard: 37 keys from C to C. 5 Draw-bar voice registers: Flute 8' - 4' - 2 2/3' - 1' - 2'

Effects:

Vibrato: Slow/Fast

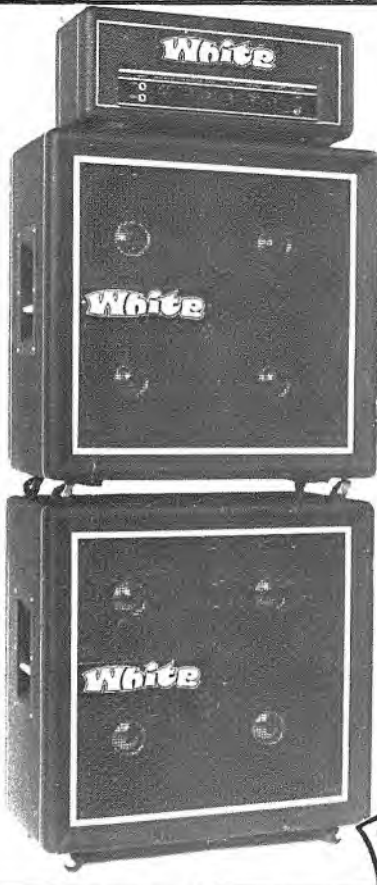
Sustain on the upper and lower keyboards

Brilliance

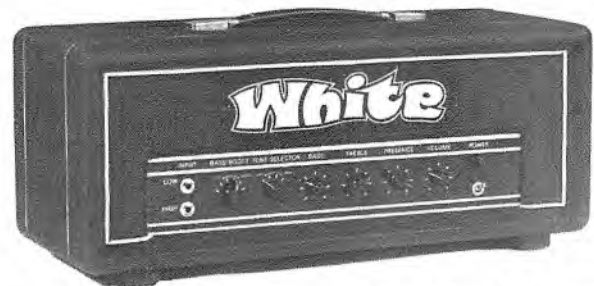
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STRING MACHINES

From page 35

We know a synthesizer can already do this, but because of the complexity of the electronics in a synthesizer, it is only possible to play one note at a time on most models, i.e. it's a monophonic instrument, although there are polyphonic models in the pipeline. On the string machines, you can play as many notes as you choose at the same time. The sounds on a Mellotron are more realistic because they are tapes, and the instrument is polyphonic, but the main disadvantage is that the tape loop lasts eight seconds before replay, so you can't hold a chord or note indefinitely.

String machines are rapidly becoming more popular with groups nowadays because of their portability and flexibility. Rick Wakeman can almost afford to do concerts with large orchestras, but a struggling new band can hardly afford to eat, let alone go on the road with twenty or thirty violins and cellos. It is now possible for the smaller band to reproduce a fairly convincing orchestra-like sound with a string machine — something that was virtually unthinkable ten years ago.

The Galanti Instastring has a

built-in phase module and violin, cello, trumpet and tuba voices, and controls are provided for attack, decay, volume and balance. It also includes pitch control, and the price is around £300.

The Elka Rhapsody features a 61-note keyboard which can be divided into two: 25 keys for accompaniment, and 36 for the melody. Violincello, strings, piano and clavichord drawbar registers

are available for each of the two sections, and a decay control allows different lengths of sustain on all four voices.

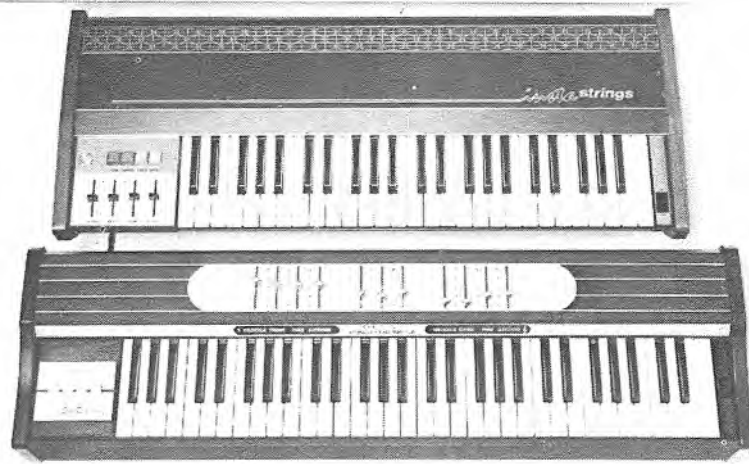
The Solina is a higher-priced keyboard, retailing at about £550, and has voices for viola, violin, trumpet and horn, and cello and contra bass on the lower notes. There's also volume, bass volume, a control for different lengths of sustain and a crescendo effect.

The Roland RS-101 features both string and brass sections. There are three tone tablets — a brass ensemble and two string ensembles of different octaves — with independent bass and treble

control. Other facilities include tone slider controls for brass and strings, an overall vibrato control, slow attack and volume balance controls for bass and treble, and a pitch control. Decay can be controlled and adjusted by the sustain controls for bass and treble respectively.

The Hohner Hi-String has a 48 note keyboard and features cello and string registers, both of which have variable independent sustain. Both registers also have an independent volume control, and there is a foot swell pedal for added dynamics, and a fine tuning adjustment control.

*continued
on page 38*



*Above:
Instastring;
Below:
Elka Rhapsody*

Hidden in this picture are 4 guitars, a harp, 2 basses, a zither, 2 harpsichords and a tuba.

And 5 different kinds of piano.

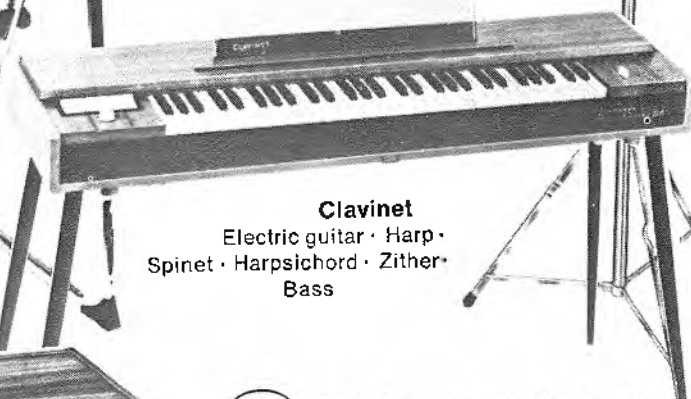


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STRING MACHINES



from page 37

Hohner Hi-String

The Crumar Stringman is a very attractive instrument featuring a 61 note keyboard, with 16, 8 and 4 foot tones. The string section boasts 4 foot violin and 8 foot cello, while the bass section has a 16 foot contrabass on the lowest seventeen keys. This instrument can be played using normal vibrato by means of the vibrato and vibrato delay controls, or with the chorus automatic phasing effect, giving a complete string section timbre. In either mode, the timbre of the footages selected can be tailor made by means of the three sliding controls — mellow,

medium and bright — and the variable sustain length slider. It also has separate bass volume and master volume controls. It's a very versatile instrument.

Some fine examples of string machines on record can be heard on albums like *Fire* by the Ohio Players, Camel's *Snow Goose*, Herbie Hancock's *Thrust* album and *Sun Goddess* by Ramsey Lewis.

There will always be a place for boogie-woogie piano in rock, but just as surely, there will definitely be a place for string machines. □

HERBIE HANCOCK ACQUIRES NEW ARP STRING ENSEMBLE

Recording Star Herbie Hancock recently introduced the new ARP String Ensemble at a concert in the USA.

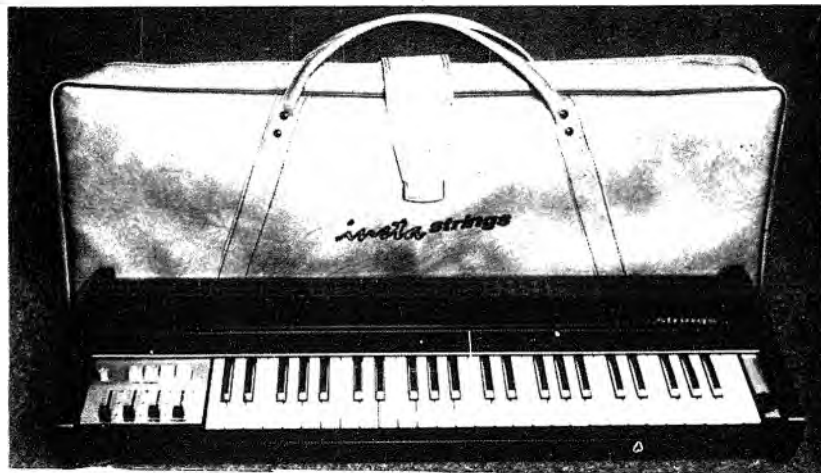


"The first time my band and audience heard it they were amazed. I mean, the first time I had the String Ensemble, that was a surprise. And the chords played on it sound more like real strings than any other instrument on the market".

Herbie also plays the ARP 2600, Soloist, Odyssey. All these ARP products plus the new Axxe, String Ensemble and "Little Brother" synthesizer are distributed by;

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Kitchens

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Think about it
Kitchens — the music people

DEALER OF THE CENTURY

Britain has every right to be proud of Leeds. It's a city that has managed to super-impose a twentieth century metropolis on a nineteenth century substructure and build a city that is good to live in and pleasant to work in. In its turn, Leeds has every reason to be proud of Kitchens — a music store that has mirrored the development of Yorkshire's West Riding by building ultra-modern musical retail stores on foundations that were laid when Leeds was building the Victorian equivalent of an urban shopping centre.

Kitchens epitomises the long established business that has managed to keep up to date without sacrificing the traditions of service and workmanship built up over 100 years. This year is the centenary year for Kitchens. In 1875, a young Yorkshire man took over a small drum and bugle business in Leeds — re-named it Kitchens — and started an empire that today includes shops throughout Yorkshire. Kitchens is the place to go to get your Marshall serviced, it's also the place to go if your forty year old cornet is getting a bit wheezy.

With Edith, his wife, Bob Kitchen built up a business that specialised in brass instruments and the repairs thereof and he evidenced his solidarity with the profession he served by playing bugle with the Leeds Artillery Band and leading the R.A.M.C. Military Band in the 1914-18 war.

At the end of the last century Bob Kitchen saw the potential of the new Leeds shopping arcade, then in the planning stages. He took over 29 Queen Victoria Street and then later 27 and 31 to form the large shop that is still the main Kitchens shop.

continued on page 42

There is a break in the Kitchen lineage, however Bob and Edith built a flourishing business that was known throughout the North as a musical centre, but they didn't produce a son to keep the name going. Their two daughters both married and their husbands, Frank Watson and George Britton, both joined the company. In 1929, a young apprentice, Ron Cooper, joined the company to undertake instrument repairs — 20 years later he was to become Managing Director.



Kitchen's original shop in 1875



Mike Cooper, today's joint Managing Director

Kitchens of Leeds

Kitchens

from page 41

The 'thirties was a period of major expansion for Kitchens. Branches were opened at Ipswich, Norwich, Hull, Newcastle, Carlisle, Manchester, Chester and Sheffield. In 1935 Ron Cooper, having displayed his many talents, was appointed manager of the Leeds shop.

World War II nearly finished Kitchens. Most of the fit men went to war and the company persevered, trying to keep things turning over on a second-hand instrument basis. Some of the men returned after the war and found that even heroes find it hard to earn a living. By 1950, the empire was on the verge of collapse. The founders had died and the son-in-laws were on or near retirement, but Ron Cooper was in his prime. He fought to keep the business alive and accepting a 12 month survival limit, became Managing Director and dragged Kitchens into a delayed start of the twentieth century.

Through sheer hard work, Ron Cooper breathed life back into Kitchens. With immense personal energy and determination, he built up Kitchens stock and good will and by the middle 'fifties Kitchens were all set to handle the boom that rock was to bring in the late 'fifties.

The guitar era exploded, and with it Kitchens re-expanded and picked up all the trading strength and diversity the company had enjoyed before the war.

"Those were incredible days," recalls present-day joint Managing Director Mike Cooper Ron's son. "I remember the early sixties, when on a single Saturday afternoon, we sold 19 Fender Stratocasters."

Kitchens went big, but Ron Cooper kept a firm hold on the traditional side of the business that supplied brass and woodwind instruments, sheet music, and undertook instrument repairs. In 1963,



Just part of Kitchen's guitar range



A corner of one amp showroom

Mike Cooper joined the business and rapidly learnt all the aspects of the trade. Today he and his father are joint Managing Directors — they acquired total control of the company in 1971 and the Cooper family is today the proud owners of the most successful provincial musical retail operation in Britain.

Plans are well under way for a giant new retail shop in Leeds, opposite the Queen Victoria shop which will specialise in group amplification and equipment alone. Obviously, the company has been deeply involved in this trade since its inception but now they are opening a highly specialised department

continued on page 47

Rock on!

Selmer congratulates Kitchens on being 100 years young... a very special 'Happy Birthday' to the music making specialists—Rock on!

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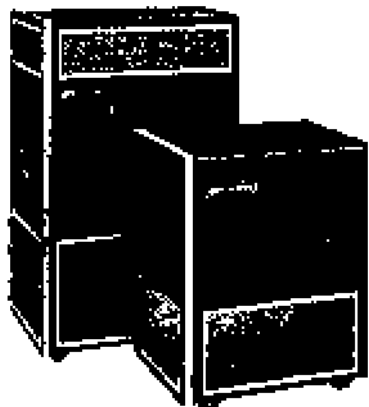
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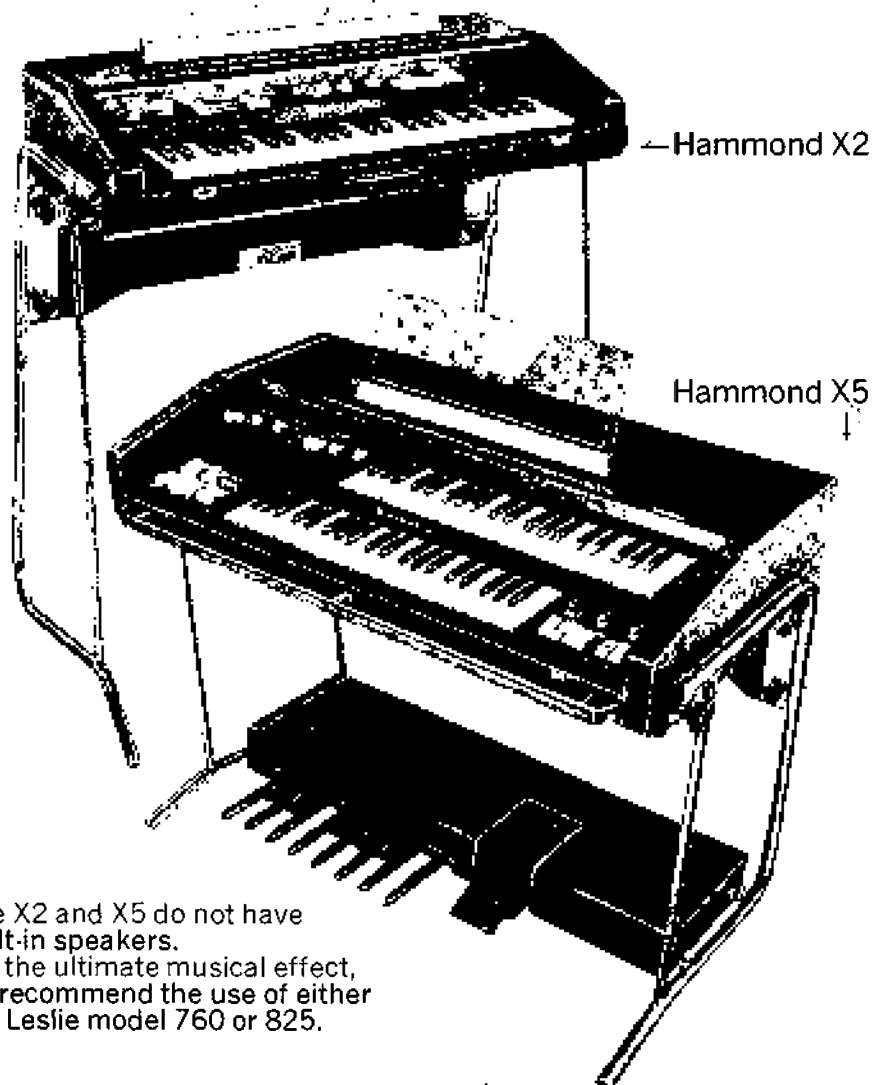
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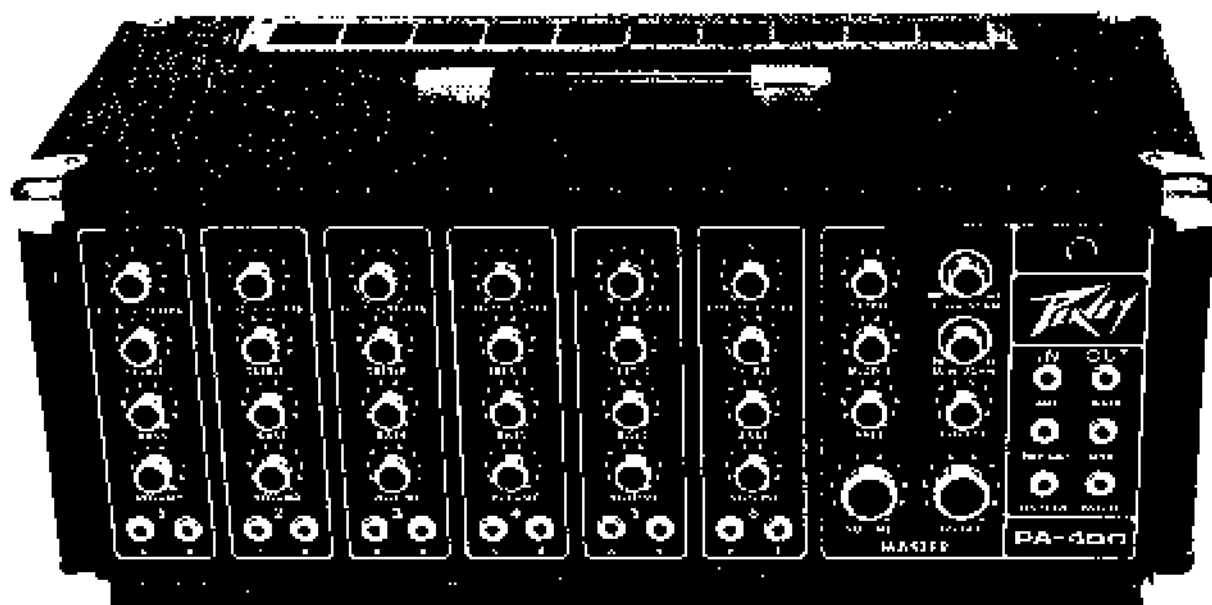


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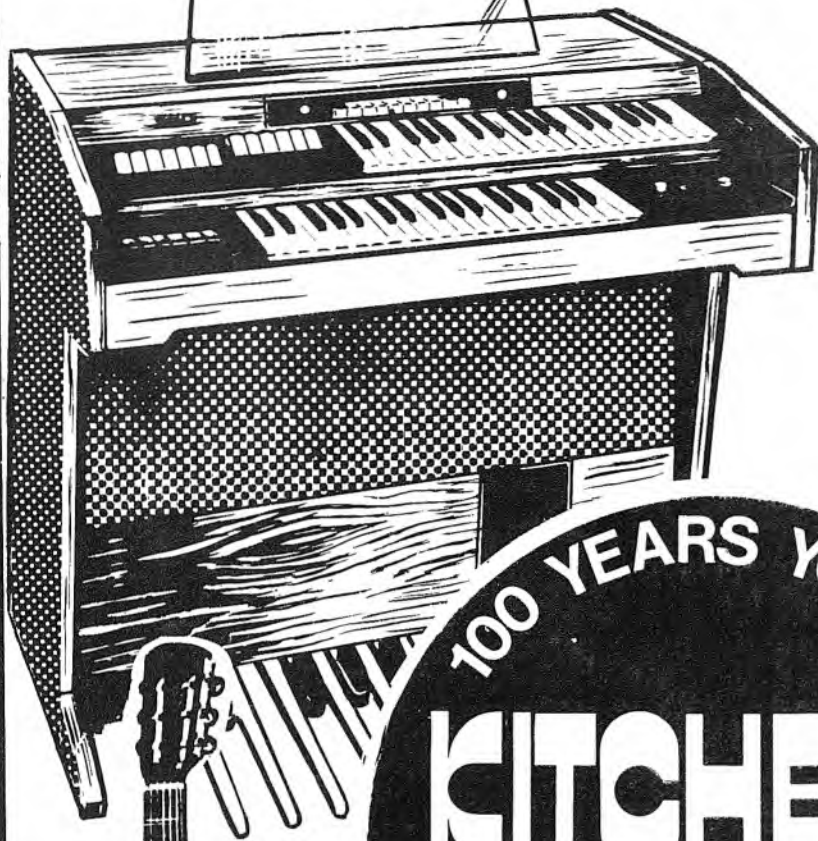
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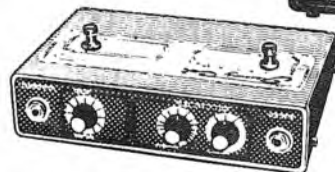


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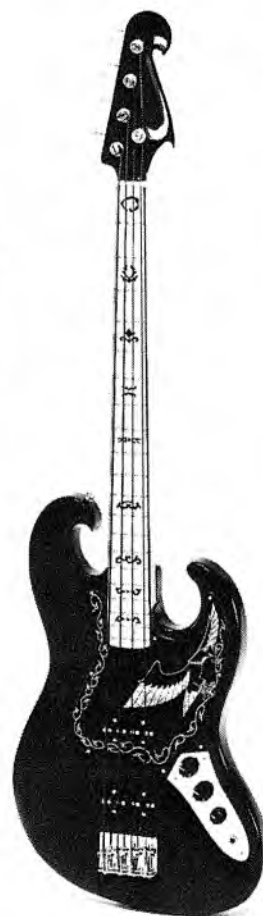
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Just part of the ELGAM and Antoria range
available at Kitchens

Kitchens from page 42



G. Cooper, General Manager, Queen Victoria St., shop

store for this section of their business.

At the same time, the master-craftsmen of a lost generation still apply themselves diligently in the upstairs rooms of Kitchens, where repairs on double basses, flugelhorns, violins, guitars and amplifiers are done. Roy Wadman is in charge of all repair operations. In his fifties, he joined the company straight from school and learned his trade the hard way. Many of the brass instruments that come in for repair are obsolete and he has to actually manufacture the part required for

the repair. Under him is a large team who are all specialists in a particular repair area.

Enter Kitchens main shop in Leeds today — Queen Victoria Street has recently become a pedestrian only precinct — and you'll be able to find a Peavey mixer, a Fender Stratocaster and a Boosey and Hawkes clarinet under the same roof. Stock is something Kitchens are proud of. In an era when lesser retailers are desperately trying to keep stock down to a minimum, Kitchens will make a point of having scores of saxophones, dozens of clarinets, hundreds of guitars, bundles

continued on page 48

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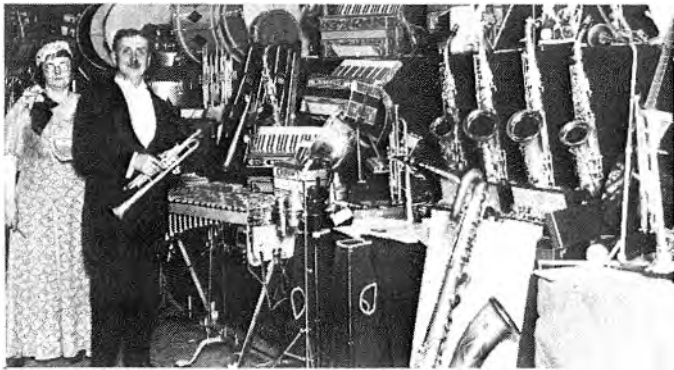
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Kitchens from page 47



Bob and Edith Kitchen at a 1929 dance band contest

efficient — sound systems to be found in Northern clubs.

At the other end of the scale, Kitchens are finding fabulous success in the more orthodox "education" side of the industry. The introduction of a rental scheme for instruments such as clarinets allows parents to let little Johnny try his talent, and then if he's OK, purchase the item. A staggering 93 per cent of rentals become sales. On a Saturday last month, 17 clarinets went out on this

scheme. They are around £70 a time.

But only part of Kitchens business takes place in Leeds. Today Kitchens dominate the musical scenes of Bradford, Newcastle-on-Tyne and Barnsley.

The range of equipment available through Kitchens shops includes almost every big (and most small) name(s) in instruments and amplification.

Group amps to be found in the Kitchen chain include Laney, Ampeg, Selmer,

continued on page 51

Wilko Johnson & Lee Brilleaux - **DR. FEELGOOD**



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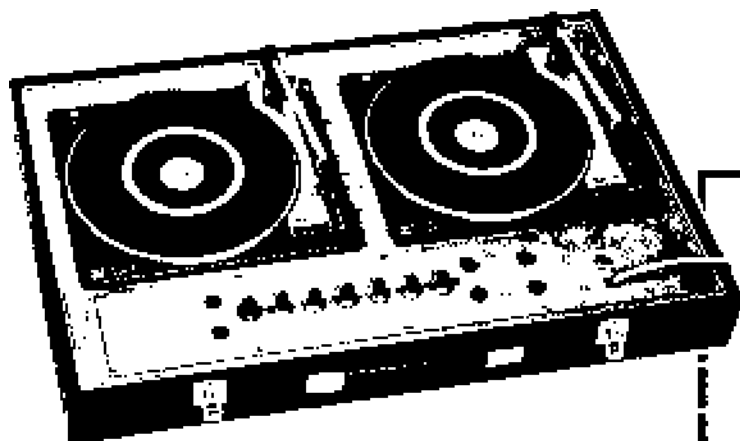
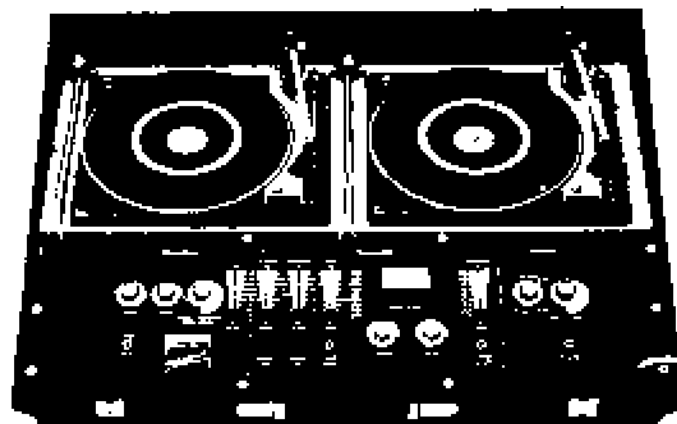


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Kitchens

from page 48

Gibson, Yamaha, Marshall, Kitchen-Marshall, Hohner, Shure, Simms-Watts, Leslie, Fender, Wem, Peavey, Color-sound and August. Guitars include Fender, Gibson, Yamaha, Barnes and Mullins, Saxon, Di Giorgio, Antoria, Columbus, Kimbara, Zenta, Kasuga, Palma, Terada, Suzuki, Eko, Shaftesbury, Epiphone, Tatra, Eros, Ibanez, Rickenbacker, Guild — the list is almost endless.

Drum names include Pearl, Rogers, Beverley, Premier, Sonor and Ludwig. Keyboards are led by exclusive Hammond agencies in all branches and other makes available include Diamond, Crumar, Kemble-Yamaha, Gem and Lowrey. On the brass and woodwind side, most famous names are represented by Scott, Champion, Dolmetsch, Regent, Lafleur, Sovereign, Selmer-Paris, Olds, and Buffet Crampon being brand leaders. The same

variety of stock applies to all the other instruments available.

The sheet music department in Queen Victoria Street is particularly worth a visit. Something of an experiment, the department was opened comparatively recently on the premise that the maximum stock should be carried and displayed (one of the fastest selling items here is undoubtedly *International Musician*). The experiment has proved a tremendous success and an incredibly wide range of sheet music, tutors, musical publications of all sorts are available.

Business has changed out of all recognition in 100 years, especially the music business. But Kitchens have performed the miracle — principally through the efforts of the Cooper family — of keeping the best of the old and blending it with the best of the new.



Club sound system installation is another major part of Kitchens business. By teaming up with fabulously successful Jim Marshall, the Coopers have managed to create an exclusive line of equipment, known as Kitchen-Marshall, which they supply to clubs, and pubs that want major sound systems installed. This side of the business has become very important and Mike Cooper spends many hours of his time in evenings and weekends talking with club committee members about system installations. Kitchen-Marshall has become one of the most popular — and most

of bugles and sheaves of sheet music in stock. The upper floors creak and groan under the weight on instruments and accessories worth hundreds of thousands of pounds. Drums of all make lie about in wild abandon and almost every conceivable musical instrument is available over the counter.

Round the corner there's a small amplification shop — the seed from which the giant new group shop will grow. Around another corner is the organ showroom — three floors, which house a prestigious range of Hammond organs and many others, as well as group tuition classes in organ and guitar. □

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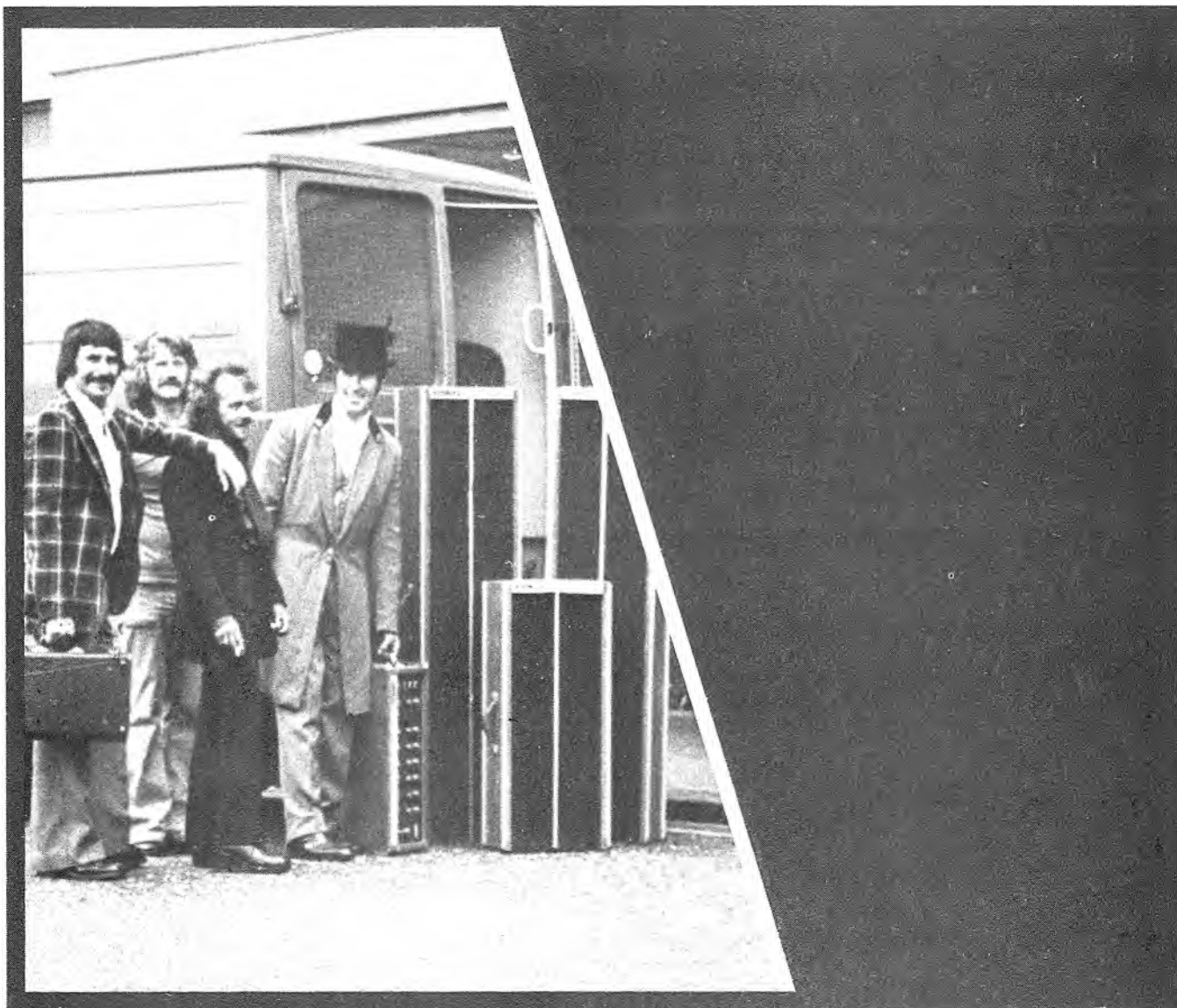


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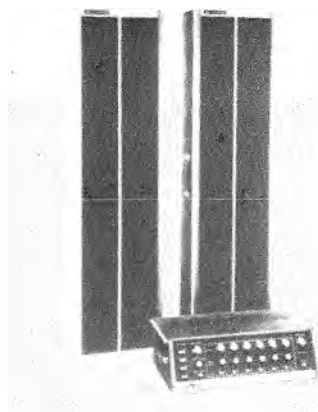
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Kenny Ball with arm on shoulder of soundman Pickstock outside London Hilton.

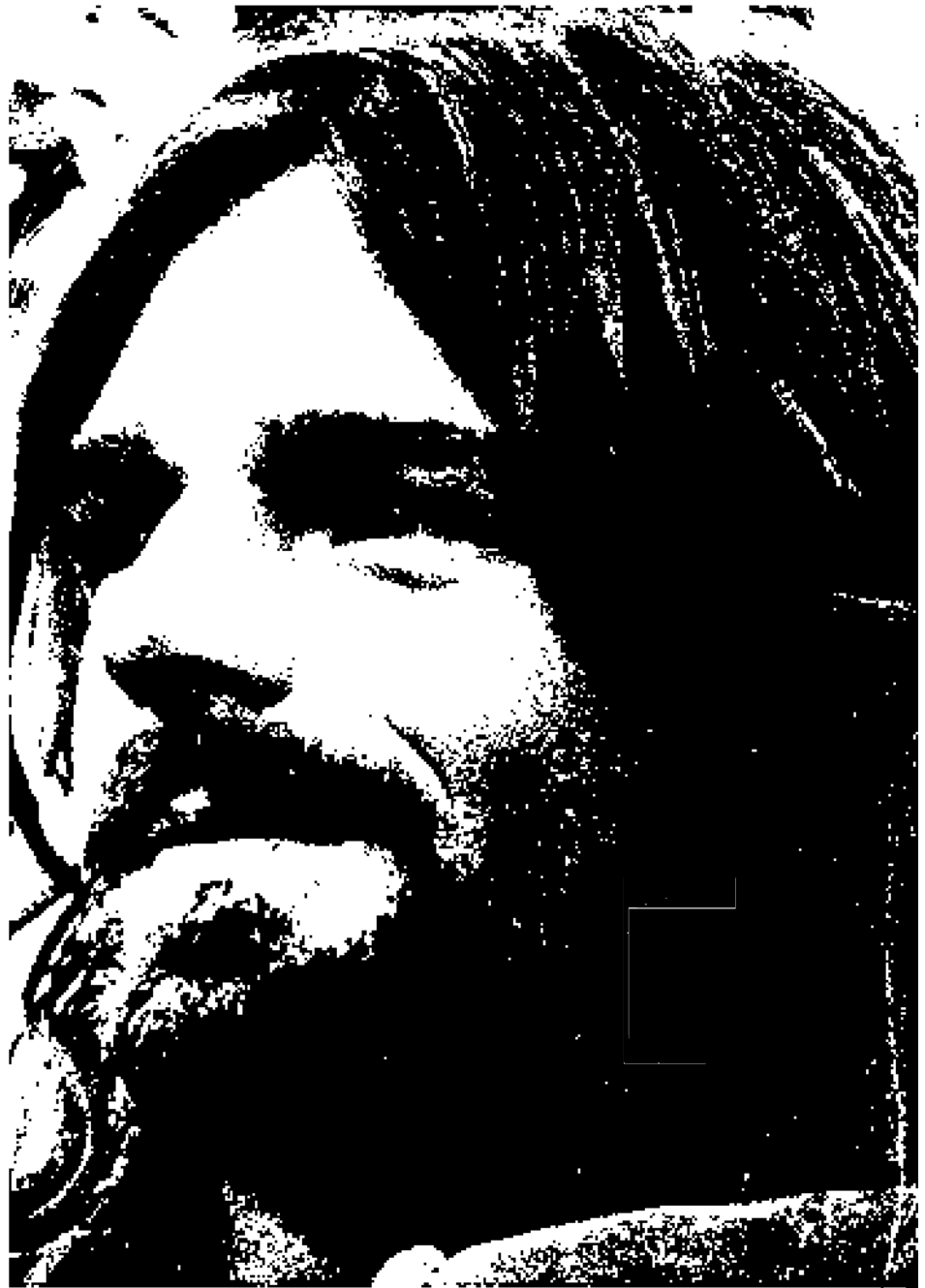
250,000 The ~~151,000~~ mile sound system.



Working with a band that's constantly on the road can give any soundman headaches, so imagine the difficulties facing Ian Pickstock, sound technician for Kenny Ball and His Jazz Men. As the United Kingdom's most widely travelled jazz band, they wore out their second sophisticated equipment van after 210,000 tortuous miles. But despite the rigors of countless one night stands, Ian's Vocal Master Sound System is still producing true-to-life sound after 250,000 miles on the road! When asked about the Vocal Master's instant adaptability, Ian says, "This system makes an expert out of me—whatever the size and shape of the hall."

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by Ray Hammond

PINK FLOYD

Rick Wright

How important to you is your actual musical ability?

In terms of playing with Pink Floyd, it's important, but there are other things a lot more important. My technique is lacking, and there are things that I would love to do that I can't do. Simple things like my fingers not moving as fast I would like them to. That's what technique is. To get to the state where I would like to be, it would mean practising six hours a day for two years. Then I might get somewhere. I think it is that far off.

But in the terms of the kind of music we're doing now, that isn't as important as what we create.

Have you ever been through a stage in your life where you actually work with your fingers to improve their technique?

There was one stage, when I was at architecture college. The only reason I did architecture was that I had nothing else to do. In fact, I wanted to play music, but at the time I couldn't see a way of doing it. I used to skip off from architecture lessons so I could go off and have private lessons on the piano at the London College of Music. Then I was trying to improve my technique rather than improve my music — it's two different things.

Occasionally I sit down and try to teach myself to sight read. I can do it, very slowly, but I do sit down and actually read music. That's the other side of it. But in terms of Pink Floyd, it's not necessary at all.

Did you go through the classic thing of having an Austrian professor standing over you and keeping time?

Yes, I went to a private school, a dreadful

Over the last 18 months or so, I've had the impression that there's a lot of tension in you, as though you were right on the edge. You seem to pass that right back to the audience.

Well, I don't like to be ignored. I feel I've spent the time to get myself together, and I put a lot of myself into those songs. I mean, people can write very well, very good, and I wouldn't call it facile, but I would call it craftsmanship. When I do it, it fuckin' creases me.

The writing or the performing?

The writing of it. I mean, you've got to like it yourself. It doesn't come easy to me. I've done three albums in three years, and the amount of work that went into them. I mean, I worked with Lindsay Anderson for about 18 months.

This year I've written six songs, I came back drunk the night before last after having a great time with John Wallace, picking all his songs. I wanted to transfer them, put them into stereo on my machine, from cassette. And I've also written a whole score for a new Lindsay Anderson play, and I wrecked the whole bloody lot, as well as those six bloody songs, and I can't remember them. I've lost six songs and a whole score for a play — I can't remember what I've done with them. I transferred the songs onto my songs and the score and lost it all, I've got nothing left.

If writing is that difficult for you, would you describe it as painful process, especially considering your response to some of your reviews?

Well, I've given up on reviews. Now they've given up criticizing my music, they're having a go at my audience, and not understanding why they're enjoying it. Writing things like 'A strange cross-section', just because I've got like six year olds, ten year olds, teen-age people, college students, middle-aged people, and old age pensioners — I get them all, and the way they write about it, there's something wrong. As though it's wrong because they can't put me in a bag, they can't say I'm this, they can't say I'm that. *Are you saying that you are no longer criticized as a musician and writer but purely as the image of Alan Price?*

I can't help it. It's not something you work towards. When I talk about 'Fool's Gold', I talk about all the young fellas who've worked and made millions for companies and since died. People who worked for Georgie Fame and died, who were in a scene and yet not part of it. Unless you're in it, you really do not know what goes on. You have to set up a discipline just to get yourself through, and some of those people fall by the wayside.

You strike me as one of the most disciplined performers.

Only because I subdue my aggression. *And yet you're one of the most aggressive performers I've ever seen.*

You're joking!

And if you're sublimating it, then that makes it all the more frightening, because I can remember you playing to the press...

Ronnie Scott's.

That's it, and I remember the aggression frightening me. Now, I hadn't come along as somebody to get a free drink or a sandwich, I came along to see you. It's very rare in that kind of atmosphere, where you are more than a dot a hundred yards away. The aggression was terrifying.

People have said that. The musicians wanted to play it, and they were talking. I did a song called 'City Lights', and it's got a quiet intro, and if you're not going to hear that you're not going to get the rest of the song. All my stuff is quite dynamic, to say the least, which I think is important, and I got annoyed.

I'm not an entertainer. I'm just a guy who's job is to sing and play, and no matter who I play for, if they're not listening, if they're not giving it back to me, then bollocks. My time is precious, I've got a lot of things to do before my time is over. If I've got the decency to get up there and play, you might have the decency to give me something back. If I don't get that, you deserve everything you get.

Just because music's music, it doesn't just have to give you pleasure all the time — it's got to make you think. I think about other artists, who don't show it like I do, and they come off and you don't know what they go through on stage, you don't know what they go

through when they're travelling and going to gigs, and getting there and playing and getting no response.

I'm not carrying a flag for anyone, but I know what I think.

There's a peculiar contradiction in your attitude that I find in people who call themselves 'performers' — you've made it clear that you aren't one of them...

Well, I'm smart: I get there, I tell them what I'm doing, I do a full show, I balance the thing, I work hard, and that's it.

A lot of artists have a desire, in addition to entertaining, to be liked — more than anything else. You obviously abandoned that very early, or did you ever have it?

All things come in time. I'm just growing up, I mean I'm 33 now. It's just a case of arrested development.

What arrested it?

Becoming successful at 21.

You're the first person I've heard admit it. When did you realise that?

Possibly only after I had my child, four years ago perhaps. It's not wanting to be liked, it's wanting to be appreciated for what you feel you are, if you know what you are.

I think, perhaps, if there were any big influences, musically there was Ray Charles, in the beginning, and all of rock and roll, but Ray Charles, because he sang like I felt, I didn't want to imitate him, I didn't want to do a Joe Cocker.

The next one was Eric Burdon, who educated me to blues music in the real sense of the word, Joe Turner, Pete Jensen, and I found I could play like these people. It's funny to find out you can actually play. I mean, when you're self-taught and you can't read, and you suddenly play and you find that you are playing what these people are playing, as well as getting the same thrill, that's a nice sense of identification.

And then there was nothing until I met Lindsay Anderson, who understood my mind — which is a different thing entirely. I'd say I owe most to those two, Eric and Lindsay.

What you're saying is that out of all the people you've met in the course of your work who wanted to extend something to you, you've only found these two people

ALAN PRICE

Alan Price has a chip on his shoulder the size of Newcastle's housing problem. Money and fame have made him more bitter rather than less and he appears to be bearing the pain of his background with only limited success. As a musician and songwriter he is superb, as an adjusted adult he is less successful.

You have become so much more than a musician recently, more than you were with the Alan Price set, for instance. How important now is the musician's side of things, the actual keyboard side of your work?

That's a coincidence, actually, because the bass player came around yesterday, Dave Markee, and said 'I really feel that you should get back to a group scene.' I have a mind that goes a thousand miles an hour — he makes a statement like that and what I do is I add up the sum total of running groups since I was 14 years old. I've always given a lot, personally, with any group I've been in, be it amateur groups in Newcastle, starting the Alan Price Combo, the Animals, on my own time, with Georgie Fame, I've always got more than I've got back. When I got on with Georgie Fame, I did I learned a lot about singing from Georgie Fame. I actually learned to sing from him and he was a very good singer. The only reason I'm still alive today is because I've never had any of those very heavy accidents and things that most musicians have. I've had a few accidents but I've never had any of those very heavy accidents.



BY RAY HAMMOND

When he said that to me, it went right through my mind — all the groups I'd ever started.

Isn't that sort of self-defeating?

I'll do it when it's desperate and necessary.

When you say 'When it's desperate and necessary,' do you mean for yourself?

Yeah. Yeah, not for anybody else would I do it. Not for anything else would I do anything for anyone again.

Do you remember getting a high which just comes out of playing, and not particularly from playing well together?

I get it with the rhythm section I always play with now — Tony Carr the drummer, Colin Green, the guitarist, and when I made the album, I had Barry Morgan on drums and Tony Carr — they work so well together because they'd worked before in CCS.

Well, we worked, but, you see, I turned into a writer — I was turned into a writer by Lindsay Anderson.

I got a thrill out of that because actually, sometimes to really write — if you know it yourself — you can write without thinking. There are lines and ideas that you come out with which aren't an assimilation of ideas — it just comes out spontaneously in the truth. The same is true of playing. It happens all the time.

But to get that high going — there are people who know they cannot recreate that first thrill you get when you play, like the first thrill of success, of organising something, of getting something you get from the audience. You can't repeat that thing. But when you've got 20,000 people out there, with a lot of bread, and they build up an idea about what you're about — no wonder the bloody guys snort coke or take drugs or whatever they do, I mean, it's a pretty terrible situation. That was basically what 'Fool's Gold' was all about. I'm proud of that song. When I played it, I played it live, I mean, we didn't do any mixing and getting advice. Barry Morgan was crying, and Dave Markee was crying.

It actually comes through on the record. Did you think that was the only way of getting that emotion across?

We tried doing it in different keys, and finally I just said 'I'm singing it to you,'

I put the headphones on, I sang it at them, and I cleared it. A couple of cuts on the organ, perhaps, but nothing anyone but an organist would understand. But, and there's a little quote against me in a song called 'Share' and I put echo on it myself to remind me of all those terrible Scottish dancehalls with the echo where you couldn't hear the sound. I mean, it's a piece of work. And I wrote that when I was in a bad state, when I came back from California last year, that's when I decided to do the film — I wanted to be a film star.

I came back and I saw the same thing, the same rip-off thing. The record company only cares what you're worth to them. A guy I knew, a former publicist of mine who later became head of a record company for awhile. He looked after me for ten years. He said 'Don't kid yourself. When you're in L.A., you're the biggest thing for that week — just for that week.'

Coming back to the musician thing, I've got limited technique, I play mostly changes. I can hear well, I don't write well. It takes a lot for me to do right, to push myself as far as I can. I need to get a feedback and ideas.

I wasn't just brought up on rock and roll, I mean, I was turned on to Chuck Berry by a pork butcher's son, and rock and roll was well away by then. Because we were all snobs, you see, we ignored rock and roll because I didn't want to be associated with the fellas who ripped up seats in cinemas when *Rock Around The Clock* came around.

So I turned a deaf ear to that. Skiffle and jazz, and there was always music around the house. There was always a piano at my granny's, and when I was ill for a long time they used to come around on Saturday night after they'd been to the boozer and cheer me up, do a show, song and dance things.

Is that where the inspiration for the playing aspects came from?

Well, playing is all I can do. Every time I stand up from the keyboard, my knees tremble. If I have to do something standing, like T.V. for instance, my legs tremble. When I'm playing the piano, I'm at one with the thing. I've done it all my life.

Can you be relaxed in front of 20,000 people?

It's a bit like a fight — I feel like Cassius Clay, I suppose. Nobody's ever booed me off stage. There have been people who have come to see me who may not have liked me, but they always knew it was me. I was talking to a young lad, the son of the producer who made the film. And he said 'It's embarrassing to sit in the audience, because it's just naked who's playing.'

Well, O.K., that's all I can do. And I want to do a bit of rock and roll, but it'll still turn out the same way. I want to get a concert together, and get some songs, not the stuff that everybody knows, and when I get it together I'll do it that way. I may not even be able to sing it, or play it that way, but something will come out. *Do you ever sit down now and say 'I'm not as good as I was', or 'I should be better'?*

Well, I have periods when I do. Not long ago I had a late night, out with the wife, and I was lying in bed afterwards and I said 'I can feel it building up, I'm going to be able to do something — I don't know where it is, but it will come.'

Then there are other times when you're completely devastated. You feel that life is not worth living — you try to write, you try to play, you do singing . . . there's just no way.

Which periods predominate?

The bad times. But usually when you get them, there's such a depression, you write your best. When you get the old 'Black Dog', Winston Churchill syndrome — which is true, I suppose — it's the best work that you do. When you're upset, at the end, with all this subdued aggression, when you really own up in the end, all the things you profess to be, you're not, and all the things you want to be are destroying you. All the things which you despise are the things which could give you some degree of happiness.

It's when you sit down and you think, and something nice comes out. I write some lovely words sometimes when I'm an ugly man. I don't know why, it's about the nearest I get to an analysis of what I do.

private school, to do theory and composition. That was while I was going to architecture school as well, and after that I went to the London College of Music. Someone used to stand there and he obviously didn't beat my hands if I went wrong, but it was a bit of a joke. I used to learn pieces off by heart, and then play them, and pretend I was sight reading. And of course, he caught me out. He said 'Right, stop and go back four bars,' and I didn't know where I was. But I think it was too much discipline for me.

What was your first chosen instrument?

The piano, only because it was the only instrument in the house.

Have you since tried any other instrument?

Only keyboards. I do have acoustic guitars at home, but the only reason I have them is either as a social thing, strumming away and singing with friends, or for writing on sometimes. I really don't have much interest in learning to play guitar properly. I know all the chords but I'm not any more interested in it than that.

In composing, do you find it difficult to write things that will finally be suitable for the band?

Well, nothing's wrong, but there is a lot of stuff that I do reject, not for myself, but for the band. There is stuff that's lying about on tapes, and eventually it's going to be us working on our own. We've been together for years and none of us have actually done any solo work. I think next year we're going to do that, and then I can use the whole backlog of solo stuff that I've got.

Just how different is your stuff?

Well, I have no idea. I hope, in a way, quite different, because there are lots of things in the Pink Floyd's music that I don't like, and I don't like them because there's four of us doing them. It's a compromise. Obviously, I do like a lot of the stuff we're doing or I wouldn't be in the band.

How do you manage to resolve the musical differences?

It depends. If someone writes a whole song and brings it in and we play it, in the end, it's down to all of us to say how it should sound. Even in the structure, if someone writes a song it's down to all of us to say how it will be changed. It is a problem, but it has a lot of advantages too. Compromise can work both ways. I can listen to our albums and think where compromise has made things weaker or stronger.

Are you happy with the stage amplification of your own equipment?

I'm happy with the stack, it comes from IES, and it's driven by Quad 303s. I'm not sure of the details of it, but it's a very good sound. What I'm not happy with, and what I hope will change, is the Leslies. They have a nice sound, but they just couldn't handle the kind of sound

that we need. They sound alright in the studio, but once you put them on stage, it's distorted and cracked. I've never been happy with them in live performances. We've used Yamaha, which isn't exactly the same as the Leslie sound, it has its own sound, and feels very, very powerful. **Essentially you're looking for something that is durable?**

It has to be more powerful, because my Leslies have never been able to handle the bass. What we've done is try to adapt Leslies. Instead of the usual amplifiers, we've put loads of quad through them, we've put SRO speakers in, and JBL high range speakers, and completely gutted the Leslies and put all these good speakers in. It really isn't a Leslie at all any more, except for the motor drive, which is Leslie, and that keeps breaking down.

Do you have a problem miking a rotary speaker?

Yeah, it is a problem. When you listen to that kind of rotary speaker, I think your ears adjust to it, whereas if you stick a microphone in front of it, you don't really hear it properly, you get a very hard sound, and it's a very real problem, particularly with the live work where the mikes are quite close. What is coming out of the P.A. doesn't really sound like a Leslie, it sounds like there's an amazing amount of phasing going on, and it's cutting in and out, which sounds dreadful.

What's the answer to that?

I don't know, but the further the mike is away, the better it sounds. In the studio, we put mikes about five feet away, and that sounds alright, but you can't do that live.

If the mikes that far away, you're going to get a lot of breakthrough from the other instruments. Putting two mikes on the rotary thing does help.

What keyboards do you take on stage with you?

I have a grand piano, a Wurlitzer electric piano, and a Farfisa organ, which I've had for years, an old Duo — it does one thing very nicely, when it's put through a Binson echo, and that's why it's there. It's only used for about two minutes in a set. An amazing string sound comes out of it if you treat it right. There's also a Hammond C3, a clavinet and two Mini-Moogs.

A couple of organists have said to me that you don't get the same sound from the new Hammond solid-state organs that you get from the older models.

It's like talking about guitars in a way. The M 102 is now the Hammond organ to have, like getting an old Gibson or something: every one says it's the best. I think it's a bit of mystique, but there may be a bit of truth in it as well. I don't really know, but I think it's basically mystique.

The model after the 102 was nothing like as good. I think the C3 is fine. The Yamaha came to the studio, and it

seemed to do everything that the Farfisa did, and quite a lot of what the Hammond can do, plus a lot of other effects. I am hoping that with this, I can get rid of some of the other keyboards.

You'll have to pound out a lot of sound then, won't you?

There's two Leslies, putting out 100 watts each — it's not a lot actually, I mean, we don't have a massive back line-up. 200 watts in the Leslies, and then 700 watts on the stack — that's big, but it's not loud, and it's a problem getting the keyboards over. You stick a guitar in that kind of amplification and it will be very loud, but with the keyboards, it's more the harmonics, the lows to the tops, that you're playing all the time. You need a hell of a lot of power just to handle it.

Isn't that a problem with the driver units, rather than with the speakers?

Well, it's both. You do need really good speakers, then you need really big amplifiers to drive them any way.

Keyboard amplification in general has been the area that has lagged behind most.

Yes. You can get a guitarist who can play through 200 watts, and he'll be incredibly loud. For a keyboard player to get to that same level, he's going to need so much more amplification. The IES stack I have seems to handle it quite well. But that took many years.

The Yamaha stack sounds really good at the moment, in fact, Dave (Gilmour) wants to use it onstage as well, because he uses Leslies for his guitar, and he has the same kind of problems that I have.

How much does music absorb your life when you're away from playing? Is it also a hobby for you?

Not now, it's not a hobby any more. It's my life — well, it's not my whole life. I do play sometimes to relax, but it's not a hobby in the true sense. Playing still relaxes me. If I'm getting really uptight about something, I have to sit down and play. I either do that in the group, or if the group is getting uptight, I'll go home and do it. I think that's why people are musicians, they have these things and that's the way they get them out.

What sort of material do you like to play most in your home?

Anything that happens. It's like Dave, it's more 'Doodling', I can't describe what I play. I'm only particularly fond of playing things that are going around in my head. What that is, I don't know.

Sometimes I do actually sit down and look at a piece of classical music and try to play it. One thing I would love to do is just to be able to play it just as an exercise, to get the technique, because I haven't needed it in this band. The lack of technique that I've had has probably changed the style of my music. I don't necessarily think it's bad that I haven't had the technique, because technique can destroy music. □

ALAN PRICE

who have given you anything?

That's too cruel, too cruel to say that. Not in terms of friendship, or in terms of trying to understand me, of trying to help me through when I'm in a bad mood, that's friendship in a sense.

What I'm talking about is a certain sense of purity. You have a bit of give and take, but you know you're after something better. You're examining things, you're pulling them apart, you're not putting up a front to other people, you're not pretending to be nice to them. *Were you as angry ten years ago as you are now, or have you calmed down in a sense?*

I think I was, yeah.

Were you regarded as difficult by your, quote, 'managers'?

You ask that, ask Mickey Most . . . yeah. I suppose it's this thing about having to have an ego to perform on stage. There must be some drive that makes you perform.

Basically I'm shy, because I suppress a lot, it's just my nature.

Most people lose this aggression early on. People who are still in the business tend to get on with it and not worry so much — what makes you different?

How do I know?

What do you think?

I wake up in the morning, I go through the day — how do I know? This is the thing — not just about interviews, but about thinking about yourself. I mean, if you've ever read Francis Bacon's essay about Truth, who's truth are we talking about?

What is language? Language is garbage. It's the only means of communication we've got, and it's whatever you want to read into it and whatever I want to. If I'm working out my aggression at the same time as I'm playing, then you know what I'm doing is as true as I am. If you take it and it upsets you, it's your problem. I'm doing the giving, you're doing the taking.

People ask me to play sometimes in clubs and restaurants, and I say bollocks, not because I'm a star, but because if I'm going to sit and play, I want people to listen. I'm not a fucking machine that you turn on, I'm a person, I'm not a bloody puppet for anyone.

Are you conscious of the pressures on you to do things?

Yes — to be good. That's all. It happened a long time ago, I heard the phrase by John Waters when the John Randall Quartet came up to the Newcastle Jazz Club. They asked him to sit in. And he did, but the unfortunate thing is, they wanted a magician, they always want to see rabbits pulled out of a hat.

Would you consider not playing, not writing or performing?

I can see no alternative. I don't think I'd be allowed to. I don't believe that I actually have complete independence. I could desert this house, wife and child, and bugger off to become one of life's gypsies. But I'm a life gypsy in my head — I don't have to do it.

Are you difficult to work with?

I won't deny it, I'm hellish to work for. But my secretary, who was a fan, who I met through Jimmy Saville in 1966, has been with me all that time, my road manager started with me in 1965, he's still with me, Colin Green has played with me for five years — that's good enough for me.

Is there anything further that you want for yourself in writing and performing, for satisfaction?

Oh yes, I'd like an honorary doctorate from Newcastle University, for music.

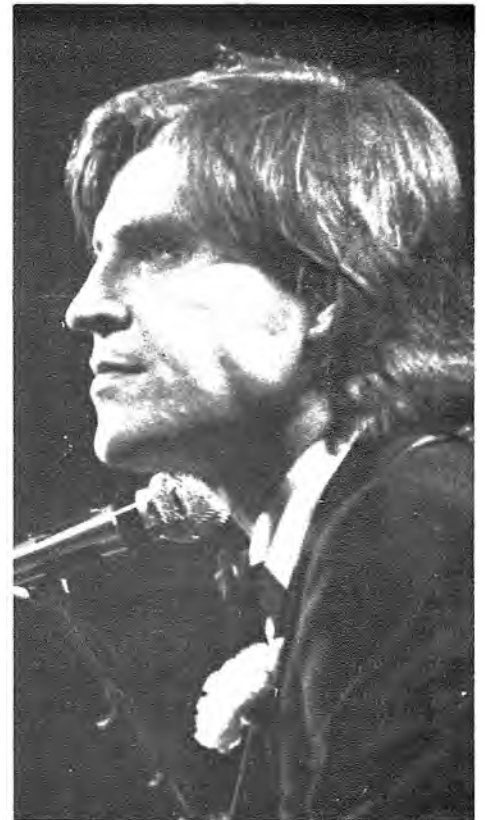
Why?

Because I feel I've done enough work. You wouldn't understand, I couldn't explain it to you.

Who would understand?

Eighty year old women from this town who wrote me letters with fucking tear drops on them about 'The Jarrow Song', which I was slagged off for writing, which I didn't want to write anyway, letters that I get from Newcastle, that I get from Sunderland, saying no matter, don't let the buggers grind you down — they all say the same, because they know what I'm doing takes so much out of me.

Like somebody said in a stupid review, 'Doctor Feelgood needs an organist, never mind making albums, you're not worth making albums, you don't understand, why don't you just play the organ'. But I write some songs that turn people on, and that's what they're there for. □



DRUMS

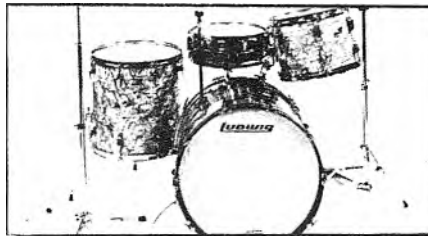
A PERSONAL VIEW OF
PERCUSSION SHOWN AT THE
AMII TRADE FAIR BY BOB HENRIT.

My main reason for being at the AMII Trade Fair this year, apart from seeing old friends among the manufacturers, was to find out if any innovations were being made as far as drums and percussion are concerned. Therefore I'll restrict this particular article to those manufacturers with something new to show. The star of the show must definitely be the "boom cymbal-stand". Everybody seemed to feature one. Pearl make one, Ludwig make one, Tama make one, Premier make one, everybody makes one. How on earth did we get along without them before?.....

Ludwig

The Ludwig stand was dominated this year by their newish Plexiglass drums called Vista-lite, which seem to come in a variety of rain-bow-colours. I won't dwell on these since I shall be reviewing them shortly in a Road Test. Bill Ludwig's son was on the stand when I was there so I had a very informative guided-tour and heard news of some developments which I couldn't possibly have learned elsewhere. Ludwig now make a boom cymbal stand which I should think was one of Carmine Appice's ideas. It's a very heavy model and comes complete with a hefty counter balance to prevent "over-reach". This stand has tubular steel legs for a change. Bill says all of their heavy-duty stands now come with tubular legs, since they give extra strength and rigidity. Their chrome-metal finish has been discontinued because the quality of the plastic they were buying had deteriorated so much. However, they are about to launch a completely solid stainless-steel line. Drums of all sizes will be available in the new material, which sounds like a very exciting if somewhat expensive concept. Ludwig now make some new centre-dot heads, either transparent or white with a silver dot to brighten the sound and response.

The parent company have recently met with one Gunter Ringer to develop some completely new pedal timpanis. Briefly, their copper bowls are suspended freely without any steel contact points, the drum being supported by struts attached to its rim. These orchestral drums are virtually hand assembled with a mechanism and alleged constraint and decayless pitch. For the future, among other things, the Ludwig's have plans for fibre glass self-hinged cases for all their drums and accessories.



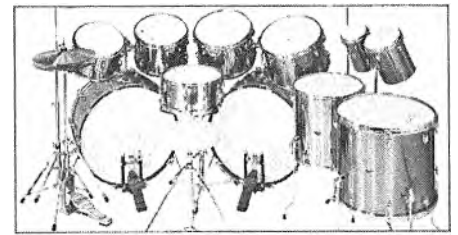
Latin Percussion

The Slingerland wholesalers are also concessionaires for the complete range of "Latin Percussion", available, I think, for the first time. All of the New Jersey based company's effects are now imported. Fibre glass congas, tuned wooden bongos, solid steel timbales, several different cow bells including a monster made from brass, three different cacasas, two wood-blocks, a vibra-slap, clackers, solid claves, Flexitones and beautiful fibreglass maracas. None of the L.P. stuff is cheap - their cow-bells go from £6 to £12 - but compared with these Latin Instruments I feel everything else is, by and large, money wasted.

Slingerland

Slingerland had perhaps the most impressive and certainly the largest kit on show. Two 24" bass drums, one row of bass drum mounted regular tom-toms 12", 13", 14", 15", 16" and 18" and in front of these a row of their stand mounted single headed Octaplus - type drums, 6", 8", 10", 12", 13", 14", 15" and 16". A thousand pounds worth at least, I would say.

Slingerland now have a new and enthusiastic wholesaler so I expect them to finally gain some ground over here. Their pedal timpanis are being imported for the first time, and so are their range of parade and marching drums. There's an improved double tom-tom holder too; this new one allows the angle between the faces of the drums to be changed. Also new to us is their 16" bass drum outfit in trendy blue denim. It comes with 12" and 14" tom-toms and a 5" wood shell snare drum.



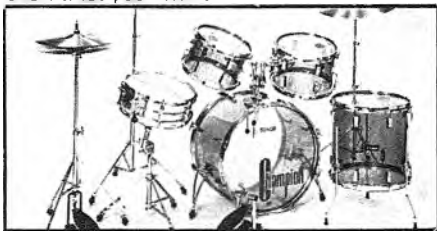
Avedis Zildjian

Avedis Zildjian are this year featuring their "rock" hi-hat cymbals for the first time. Bob Zildjian explained their development to me. "As you know, these days kids like Billy Cobham are playing the hi-hat in a new completely different way, basically alien to the techniques the instrument was designed for. Therefore, it seemed logical and necessary to re-think hi-hat cymbal technology. Our "regular" hi-hat set up was two medium matched cymbals, the "new-beat" set up had a heavy bottom and a medium top. The new "Rock" hi-hats use a heavy top and a heavy bottom". Of course, this over simplifying the explanation, because the cymbal design has been radically changed. A little more meat left in some areas and a little less in other places. Evidently because "rock/jazz" players look for a different but complementary crash and punctuation sound. Much more use is being made of their "Pang" and "Swish" cymbals. Bob Zildjian is going to send me some of their not normally available literature on cymbals and players so I should soon be in a position to tell you exactly what type of cymbals the more modern drummers of the world are using.



Sonor

Horst Link has been making superior acrylic drums sets for some time now and (as far as I know) without the stress and strain problems experienced by some other manufacturers. This year he's showing new heavy-duty stands and triple-flange counter-hoops on all drums. Sonor's heavy duty basket-type snare drum stand has a unique feature: a quick release mechanism. A lever allows the drums to be removed from the stand without laboriously unscrewing the clamping arms. Pride of place this year goes to their K182. This is a brand-new stainless-steel set, it seems to be beautifully made but at more than £665, this is probably a luxury few can afford. The new kits all boast self-centering nut box inserts — The idiosyncrasies of which were completely lost on me. Another kit on display was their Champion Six. It combines all the larger sizes being adopted by the more progressive manufacturers. The 24" bass drum, 13" and 14" tom-toms and so forth. It also includes the ubiquitous 6½" shell snare drum, with ten lugs and locking rings to maintain tension once the drum is tuned. All Herr Link's drums now come with Remo C.S. or Ambassador heads. Sonor are also into timpanis and they had a futuristic looking perspex prototype which comes complete with four wooden legs. No information seemed to be available on these but I hope to find out something soon and I'll let you know.



Premier

Premier's latest set is the Super 7. Four single headed tom-toms, a bass drum, a floor tom-tom and an improved snare drum. The kit had new American style triple-flange counter-hoops which make a big improvement. A much brighter sound altogether, especially with the Everplay, plus heads fitted. Surprise... Premier's new more robust snare drum has a 6½" shell, a centre bead and 10 nut boxes with the aforementioned new and lighter counterhoops. The drum also has a more positive, less fussy snare release which is quite a departure from their old parallel action system. They have some new solid plastic finishes, and new rigid non-disappearing spurs. Kenny Clare now deservedly has a throne to sit on courtesy of Premier. It's a large diameter, large capacity version which takes lots of accessories and comes in all their new finishes.



Yamaha

Yamaha had two sets on show: the 400 series and their cheaper 200 series. The 200 has cheaper shells but a snare thickness head underneath both tom-toms compensates adequately. The 20" bass drum is standard for this kit but the tom-tom can be either 13" and 16" or 12" and 14". The metal snare drum which comes with both sets has a 5½", eight lug shell.

The 400 series set has very thick shells of curly maple, metal counterhoops and a brand new strong-looking tom-tom holder. They make an unusual bass drum pedal with independently adjustable twin-cams. Yamaha have just begun to make cymbals too, evidently at a reasonable price.



Tama

Oddly enough, I almost missed out on Tama, which would have been a great shame because their nine ply shells are by far the most substantial I have ever seen. Their interiors are sprayed with a very hard mixture called Portofleck which looks vaguely like the preparation used by Rogers. Tama, for those of you who aren't au fait with Japanese Drum Companies, are the professional range made by the Star Drum Company of Osaka, who seem to have been making serviceable, if uninspiring drums for several years. Tama Sets now come in two versions: Imperial Star and the slightly cheaper Royal Star. All kits come with a 22" bass drum (although larger or smaller drums can be imported to order) and more conventional 12", 13" and 16" tom-toms. They have a 5½" metal shell snare drum but their 6½" shell comes in wood only. Tama too have locking nuts on their tension screws but theirs are fitted only to alternate tensioners. Their drums have the dubious advantage of lockable adjustable dampers. This means you can set up the damper tension, release it and when used again it is ready tensioned. Like everything else on modern Japanese sets, all of the hardware is heavy duty, although their absolutely mammoth cymbal stands could possibly prove to be too substantial for the gigging drummer who doesn't have the advantage of a heavy-duty road manager.



Gretsch

Gretsch drums have been a problem over the past few years in that their spares were not only difficult but nearly impossible to find. However, I understand that from now on they're turning over a new leaf and everything will be possible. This is great news since the Fred Gretsch Company have always made an excellent drum set. Their drums can now be purchased without spur fittings, tom-tom holders and sundry other fitted accessories. This gives the discerning player the opportunity to fit whatever holders he prefers. Under this new deal a basic 22" bass drum with heads, hoops and turners will sell for £122 + VAT.

The new kit from Gretsch is called the "Tri-Tom Set" which has three mounted tom-toms (as the name suggests): 12", 13" and 14"; and two floor tom-toms 16" x 16" and 18" x 16". The bass drum can be either 22" or 24" in diameter: — Oddly enough, for the same basic kit price. The company now make a 10 lug Snare Drum in either their brass 5½" or wood 6½" shell models. A very new tom-tom holder has just been introduced which has a plastic-ball mechanism. It's quite a substantial unit, completely machined and similar in operation to Cartco's. They also have a new centre-pull hi-hat, and a double spring bass drum pedal, this time without their characteristic end to my mind perfectly adequate leather strap. A new substantial cymbal stand with grooved indentations for more positive set up is also standard on their new kits. An 18" bass drum is still being made and, is now possible to buy concert tom-toms, although these are only available in the larger sizes at the moment. Some new finishes were on the stand and I especially liked their coloured wood finishes. Very professional looking, but these wood coverings are now more expensive than the plastics. Gretsch drums are unfortunately not cheap — but then as fair as I know, neither are Rolls Royces.

Pearl

Pearl drums have been the subject of an in-depth Road Test in the last months *International Musician*, so it would be superfluous to mention too much. The Japanese firm had all their different material options on show, fibreglass, wood and fibreglass, recycled paper and even common or garden wood. The Maxwin kits were also on show and I would like to do a feature on these and the often very good cheaper Japanese kits in the future.

All in all, it was a very interesting show this year with innovations from almost everybody.





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KTM-1 £8.95

Low cost, non-directional type microphone picks up sounds from all directions. Great for group or interview uses. Use where feedback and audience noise are not a factor. Sphere shaped head for natural voice sounds. Built-in wind and "pop" screen.

SPECIFICATIONS

Impedance: 50K ohms
Sensitivity: -58db/1,000 cps.
Frequency Response: 100-10,000 cps.
Dimensions: 43 dia. x 163 (mm)
1.7 dia. x 6.4 (inches)
Weight: 395 grams/14 ounces.



KTM-3 £11.99

A small style microphone built especially for the vocal performer. Parabolic-shaped head gives a close intimate sound. Its cardioid directional pattern pick-up eliminates background and audience noise up to 80%. A favourite style for TV performers due to the low profile flat-top wind screen. Brushed aluminium finish will not reflect stage lighting. Ideal for multi-mike set-ups.

SPECIFICATIONS

Impedance: 50K ohms
Sensitivity: -57db/1,000 cps.
Frequency Response: 100-10,000 cps.
Dimensions: 41 dia. x 170 (mm)
1.6 dia. x 6.7 (inches)
Weight: 370 grams/13 oz.



KTM-2 £13.99

Directional cardioid pattern pick-up. This type of pattern is especially useful when the performer must stand directly in front of speaker system as it will eliminate up to 80% of the background noise while accepting all frontal sounds. The directional characteristics make it easy to aim the KTM-2. This feature is extremely helpful in multi-mike installations and also to avoid pick-up of unwanted outside noise. Dual impedance allows use with a wide variety of sound amplifiers or with extra long cords. Sphere-shaped head for natural voice sound. Built-in wind and 'pop' screen.

SPECIFICATIONS

Impedance: High 50K ohms/Low 600 ohms
Sensitivity: -57db/1,000 cps.
Frequency Response: 100-10,000 cps.
Dimensions: 52 dia. x 230 (mm)
2 dia. x 9 (inches)
Weight: 510 grams/1 lb. 2 oz.



KTM-4 £16.99

Uni-directional, cardioid-shaped pattern. Reduces feed-back problems. A high quality, professional microphone suitable for studio, stage, TV and radio applications. Dual impedance for use with all types of tape recorders or with extra long connecting cords. Directional qualities make the KTM-4 ideal for multi-mike set-ups. Built-in wind screen, rich sound to all voices. The KTM-4 is especially suited for male vocal and 'heavy' sound groups.

SPECIFICATIONS

Impedance: High 50K ohms/Low 600 ohms
Sensitivity: -57db/1,000 cps.
Dimensions: 44 dia. x 200 (mm)
1.7 dia. x 7.8 (inches)
Weight: 510 grams/1 lb. 2 oz.

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BUZZ

MICK JUPP BAND

Southend has long been a hotbed of rock activity, producing such giants as Robin Trower and Gary Brooker, and the Mick Jupp band follow firmly in that vigorous tradition. Mick Jupp used to play with Trower in a band called Jam and together with the other two senior members of the band, drummer Bob Clouter and bassist Phil Mitchell, played in another locally acclaimed band, Legend, in the late sixties.

That band broke up in 1972, and Mick went to work as the manager of Southend's Chris Stevens Music, a position he still holds. "I still played in a band, just to keep my hand in," he told *I.M.*, "but it was mostly waltzes and fox trots". The initial impetus to form another rock band came this spring, with the success of another Southend success story, the Kursaal Flyers. The Kursaals had been doing a couple of Mick's songs, and released one, "Cross Country", on their first album.

"There was a bit of a buzz on, and the *NME* did a piece on me. People were saying 'Why not get a band together,' so we did." Bob Clouter, who first played with Mick 12 years ago in a band called

the Orioles, and Phil Mitchell were the obvious candidates for two saxophonists, John Pugh and Frank Mead, were added, and Pete Zear joined as a guitarist. In addition, the band boasts three backing singers: Bob Fish, Colin Maxwell and Pete "the hat".

Such a large line-up obviously offers both advantages and disadvantages. Despite the obvious problems of making the money go nine ways, and fitting nine on to stages often designed for four (if not less), Mick Jupp reckons that the advantages far outweigh the disadvantages.

An added bonus is the sheer confidence nine people can give each other. "With nine people," Bob Clouter told *I.M.*, "you can bring even a dead-pan audience to life.

"Cool" audiences are a problem in Southend, according to Mick and Bob, but that generally doesn't affect the Mick Jupp Band. "Our people come to hear us and have a good time. The only time we had any trouble was in June, when we first started playing. We played a local place, the Queens, and there were about 400 people there. Most of them were our people, but the others swayed

them — they were just too cool to enjoy themselves".

Quite surprisingly, the band are in no hurry for a recording contract. "We're not bothered," said Mick. "We could probably get a deal tomorrow, but there's no real hurry. We'd rather wait and get ourselves together a bit better.

Mick Jupp plays a Kay guitar with three pick-ups; Pete Zear plays a Fender Stratocaster; Phil Mitchell plays a Fender Precision bass; John Pugh and Frank Mead play Selmer Mark VI saxophones; Bob Clouter plays a Ludwig kit with Zildjian cymbals and a Paiste hi-hat; the group use HH, Hi-Watt and Roost amplification.



Mick Jupp

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BURGLAR BILL

Burglar Bill have been bouncing higher and higher, first in the Essex area and more recently around the country at large, since their formation late last year. A five-piece vocal harmony band — "We watched Capability Brown and saw their mistakes" — formed initially by Bill Starling, the band have leapt into the nervous ranks of bands who are close to really taking off. They have been negotiating a publishing contract with ATV, a recording contract with GTO, and their agents are Chrysalis.

And yet they remain semi-pro. "We rehearse three nights a week and gig three nights a week". A schedule like that has given them enough material of their own to begin to think about an album. As of yet they don't have an obvious, strong single, and that may come either from the band or from producer Brian Wade.

One of Burglar Bill's many strengths is their experience — Bill Starling describes them as "A mature band. We've all known each other for awhile. We've played together, we knew each other socially, and we knew it would work."

Gigging spots in Essex are in short supply, but Bill Starling told *I.M.* that the band had managed to slip into the London pub circuit fairly early on. "We played the Queen's Motel, and the Basildon Arts Centre, Thameside Theatre — just the local prestige gigs, really.

"We managed to work fairly often at the Nelson, the Golden Lion in Fulham, and we'll play the colleges, once they start again." The lack of gigs, generally a problem for heavier bands in all parts of the country, is a product of many things, discos among them. "They're a fact of life," Bill continued, "you can't avoid it. But there's no reason why people can do what they want, dance, sit down and listen, or anything else for that matter. Discos are just another market to conquer, as far as we're concerned".

With four writers in the band, coming up with new material is not one of the band's problems. "We usually come in with a song 85% finished and rehearse it. Of course, if everyone else hates it, out it goes!"

Gear is no problem, either. Burglar Bill are well served by Ice Cream Management, who are



guiding them carefully. "Anyone who has anything to do with us must believe in what we're doing, they have to go along with us," and Ice Cream are doing just that.

They've also supplied the band with equipment, but quite unexpectedly, equipment also turned up from another source. "Rocky Morgan of E.L.P.'s road crew used to drink in the Golden Lion, and they were looking for a P.A. with Gauss speakers. He said that ours was the best he'd ever heard of for bass response, and we loaned it to them. In return, they let us use a load of their gear.

Burglar Bill, growing (as they say) slowly but surely, represent one of the two kinds of Essex rock. "There are the Feelgoods, and the Mick Jupps, who are basically rock and roll, and there are bands like the Kursaals and us, who come more from a kind of vocal harmony tradition, which bands going back to the Symbols have come from".

Bill Starling plays a Gibson 335; Mick Newton sings; Peter Ottley plays a Rickenbacker bass; Eric Sullivan plays a Hayman drum kit; Ian Pierce plays a Gold Top Les Paul. □

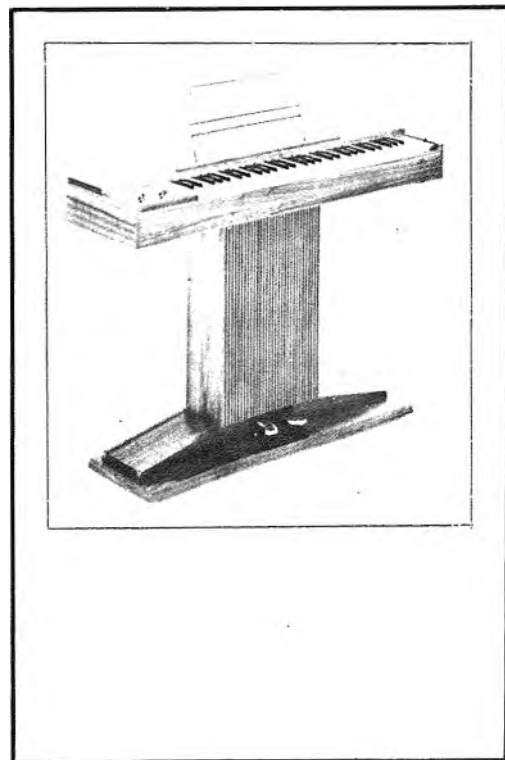
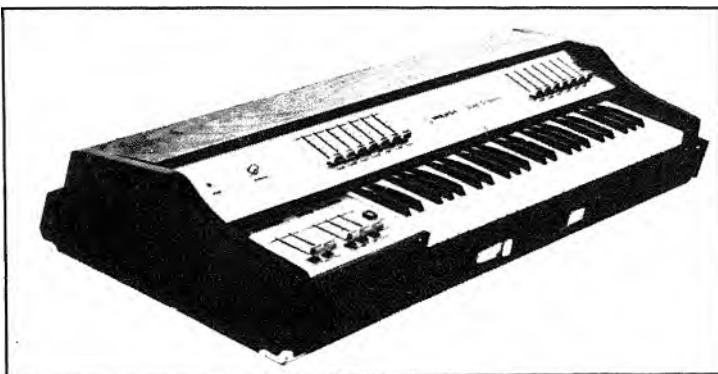
NEWMAN ORGAN STUDIOS

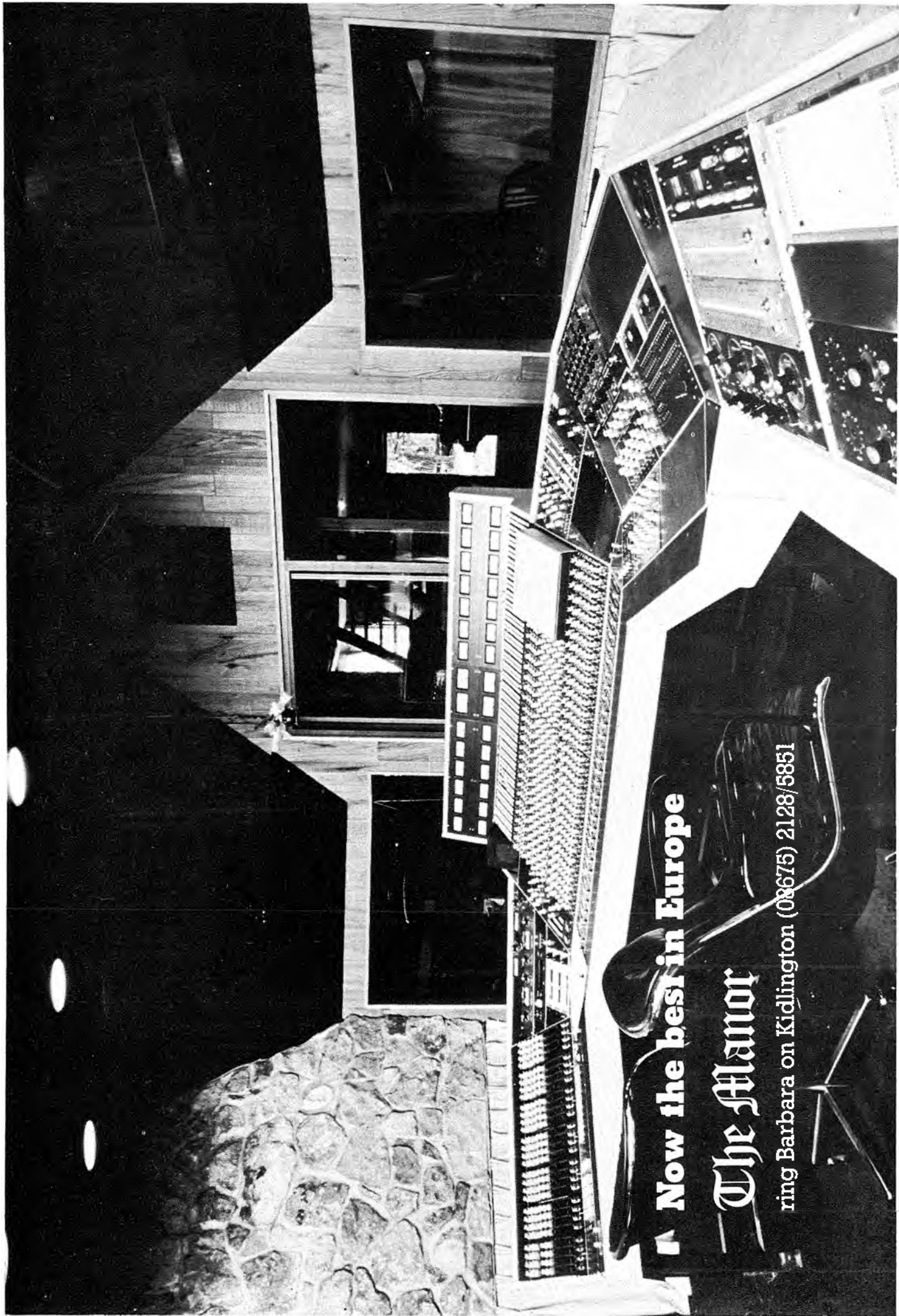
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Whatever they did, whatever it cost, it was worth it for the improvement in sound. — Richard Digby Smith, freelance engineer



Re-doing a recording studio is no easy task, particularly if the studio is well established, popular with a number of artists, and identified, even vaguely, with a particular "sound" and feel.

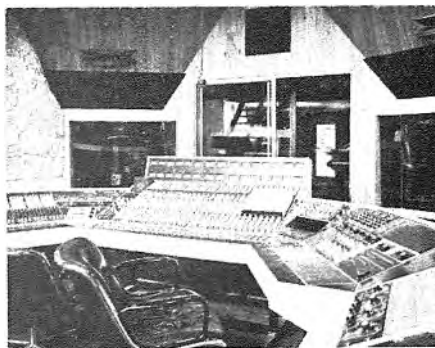
The Manor have recently overcome all the difficulties inherent in their previous status as an almost cult recording studio. The result is a studio which can accurately boast that it is the best in Europe. A combination brain and love child of Virgin Record's Managing Director Richard Branson, The Manor has been fully operational for the past three years. Closely identified with such Virgin acts as Slap-happy, Henry Cow, Robert Wyatt and Mike Oldfield, the studio also attracted a formidable selection of bands which warmed to the studio's serene setting in rural Oxfordshire.

"In the past," says Kevin Coyne, one of the first artists to use the original Manor, "there was what you could call a unique Virgin-Manor sound. It wasn't always what it should have been; it lacked bottom, depth..."

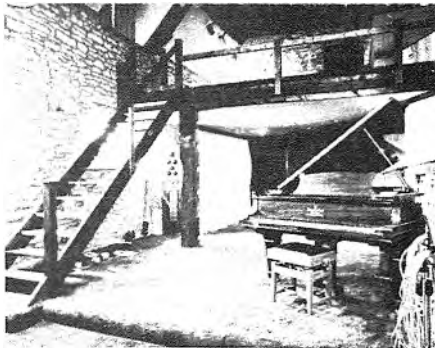
The problem underlying the reconstruction was to keep the best of the original studio's feel and to improve the technical quality.

The mixing of the latest Gong

THE MANOR



The Manor's renewal is an equal triumph for Helios, who custom built the console (above), and Westlake Audio, who rebuilt the studio (below).



album at The Westlake Room in Los Angeles provided Phil Newell, resident engineer at the Manor, a first hand opportunity to see what the American firm had to offer. The reaction was highly favourable.

Bruce Elliot, of Scenic Sound, U.K. representative of Westlake Audio: "We went out to have a look around (at The Manor), and they asked us if we could do the same thing for The Manor's studio, and we told them no, not the way it was."

"The control room was up where the gallery is now, and it was obvious to us that the control room would have to be where the studio is now, and the studio would have to be where the control room was."

That was only the beginning. Tons of sand went underneath the floor to trap the sound. One of Westlake's major tenets is that a sound should pass by a mike only once, thereby avoiding (unintentional) out of phase.

To further ensure this goal, a lot of trapping was put into the walls as well. "Essentially," Elliot added, "the trapping works as a giant acoustic vacuum cleaner. It attenuates middle and high frequencies, and the low frequencies as well, but in different ways, depending on their wave lengths."

continued on page 69



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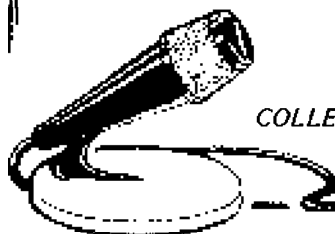
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from page 67

The right side of the redesigned studio is heavily trapped, as is the ceiling. This ensures a minimum of "leakage" from drums and piano. In addition, a drum cage in the right hand rear corner attenuates the sound.

The left-hand side of the studio is bright, offering a very live ceiling and stone-faced walls. At the very back of the studio, there is still a gallery. Heavily trapped, with a low ceiling, it is ideal for acoustic instruments.

Surprisingly, the demolition and rebuilding of the studio's interior required only 30 days. Westlake's chief designer, Tom Hidley, flew over from the States to oversee the repairs.

Mike Patto, lead singer and producer of Boxer, was among the first producers to use the new studio. "Tom Hidley showed me around the place and he pointed out the design features — the use of wood, cloth and stone, but none of it was used for decoration. It was put there for its acoustic properties.

"Ollie (Halsall, lead guitarist in Boxer) is a very loud guitarist, and he was playing right up against the stone walls without any leakage into the drums or bass."

Kevin Coyne was also among

the first artists to use the new Manor. "I found it much easier to use, more practical and more accessible for recording. In the past, recording on one level and being away from the mixing room (previously, the Manor's control area was at the rear of the room: on a gallery overlooking the studio), I felt a bit removed from the actual recording process. I think it's now the best studio I've ever worked in."

Richard Digby Smith engineered the Trevor Lucas and Sandy Denny sessions, the first ever done in The Manor. He also worked on the Boxer sessions, the first done in the rebuilt studio. "There's been an improvement, no doubt about that, but it's more than the actual 'West-laking'.

"The desk is new, and everyone's going to want one. It's the first one I've ever used which offers complete parametric equalising on every channel.

"The control room is good too -- all anyone wants is a guarantee that when you take the tape out and play it elsewhere, there won't be a difference in sound." Mike Patto agreed, "The speakers and the power are both designed to fill the playback room, but prov-

ide a very flat sound."

Much of the credit for technological improvement in the studio must go to Helios, who built the control console.

A 32-input, 24-out desk with four quad outputs, the desk boasts four section parametric equalisers on every channel. There are API/Allison computerised faders on the channels, groups and groupers. The limiters used are Tektronix LA3A, UA 1176, Neve 2254A and A & D F760X. There are four Kepex expanders, UREI graphic equalisers, a Little Dipper, a Wattrot Product Generator and an Eventide Phaser.

The Manor have continued to rely on Ampex machines, both 16 and 24 track, with search and cue. All their machines have Varispeed with digital readout on all machines.

Echo is provided by two EMT 140 ST plates, two Master Room units, and a Time Line digital delay echo effect. Dolby units on 34 channels round out the technical specifications on this, the newest and most advanced studio in Europe.

For all the modern improvements, the tranquil character of The Manor remains unchanged. A full time staff of six is headed by

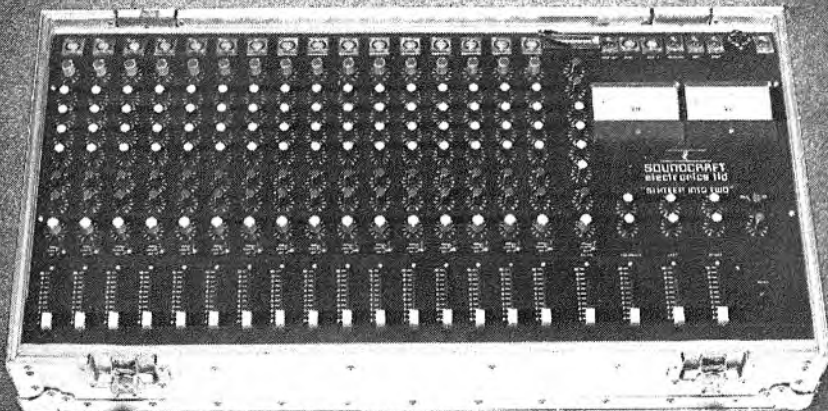


THE MANOR

Barbra Jeffries. In charge since April of last year, she previously served as studio manager for Alvin Lee's home studio.

The Manor's philosophy remains unchanged. With attractive and comfortable bedrooms sufficient to accommodate bands, wives/girlfriends, children and roadies, a cordon bleu chef who has mastered culinary masterpieces (including macrobiotic food) from every continent, and a collection of animals ranging from rescued cats to pedigree Afghans, The Manor remains a comfortable retreat for people who want a sympathetic environment in which they can get down to their work. All that has changed is the improvement in the technical quality of that work. That is indisputably a change for the better. □

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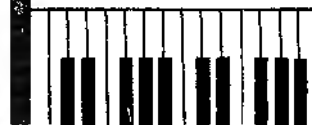
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MUSIC NEWS

BRODR OPENS UK DIVISION

SIXTY YEARS ago in Copenhagen, the name Brodr Jorgensen meant a small musical instrument shop. Today, it has grown to international stature, as a retailer, wholesaler and manufacturer. They have set up distribution companies in Denmark, Norway, Sweden, West Germany, Switzerland and now the United Kingdom. Brodr Jorgensen (U.K.) is situated at Strand House, Great West Road, Brentford, Middx, and was officially established this June

The man in charge of U.K. operations is Brian Nunney. Brian started in the music business eight years ago as general manager of J.D. Cuthbertson & Co. of Glasgow, during which time he was president of the Scottish Music Merchants Association and a member of the Music Trades Association. He stayed there for six years, before moving on to Dallas, where he took up the position of export director, which he held for two years.

CONTACT

Brian maintains that contact with the customer is of major importance. "We are in the process of having Ansafones and Robophones installed so people can talk to us at any time, he told I.M. He also regularly travels around the North to talk to dealers, while Fred Mead covers the South of England. Brodr Jorgensen (U.K.) will be handling a far wider range of the Japanese made Roland electronic equipment than has previously been available in the United Kingdom. "We will be doing six rhythm units, three synthesizers, two electronic pianos and one string and brass ensemble," said Brian. "We're also introducing the Roland Revo Sound System, and will be carrying an extended range of Roland effects units."

ROLAND

As well as the aforementioned items, Brodr Jorgensen (UK) are introducing Roland amplification, which consists of two P.A. mixers, two combo amplifiers and three new speaker units with a very high specification, never before seen in this country.

Brian is obviously very much aware of the needs of today's

musician. "I consider synthesizers to be a major growth area in the music business today," he told I.M., "and amongst these, the Roland SH2000 is unique. It's the only synthesizer available with 30 presets. The Revo system also promises to be extremely exciting, as we're already in a back-order position for them."

Another point in Brodr Jorgensen's favour is that they are ideally situated at the junctions of the North and South Circulars, and the M4 and A4. "Ultimately, we will probably be looking for new premises, but at the moment we find we are ideally placed."

Roland products are already well-established in a number of markets, including Japan, Australia, Europe and the U.S.A., and Brian now feels "The most important thing initially is to get the Roland name established in the United Kingdom, and to make people aware that they are quality products."

First Show Report

A RELATIVELY new company, Brodr Jorgensen did extremely well at their recent exhibition. Brian Nunney stated that "We were very gratified to find so many enquiries from retailers, especially since we are only six weeks old. We found the demand fairly equal all over the country. Within our range, particular interest was shown in the SH 2000 synthesizer, allied with the TR77 rhythm box. There was also considerable interest in the Rhythm Arranger, a unit which gives you riffs in addition to the basic rhythm. All in all, we took a lot of orders."



NEW HAVEN COMPANY

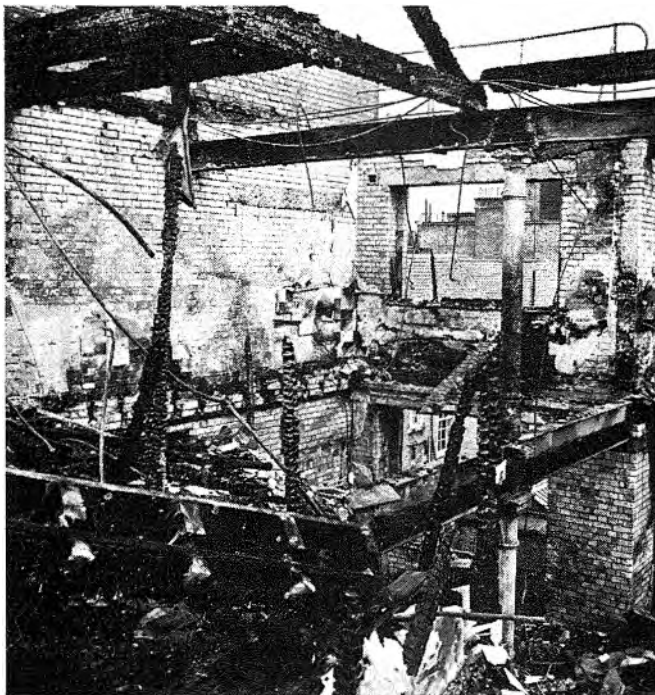
ALAN HAVEN, the organist, has set up a new company to handle the U.K. sales and distribution of Haven and Crumar organs and keyboards.

Both the Haven Organs and Crumar keyboards are manufactured in Italy and the new company, Crumar Ltd., is currently seeking Out-Of-London premises from which to operate.

Alan Haven is Managing Director of the new company and part of his task is the launch on the new Haven portable organ. This will sell at around £1,195 including VAT, and Alan Haven describes it as "a console organ that has been contained in a portable package."



CBS/ARBITER RE OPENS



CBS/ARBITER are already opening new retail premises in London's West End following the two a.m. fire which gutted the Soundhouse premises in Tottenham Court Road. Estimates at the loss through the fire vary between £2 and £3 million and little stock was saved.

The new Soundhouse is at 57-87 Hampstead Road, London NW1, and takes up the ground floor of a building with a lengthy frontage. The usual range of CBS/Arbiter products will be on show — new merchandise has been rush-imported — and it is expected that the new shop will be in full operation from the second week in October.

The future of the old Soundhouse building was still uncertain at the time of going to press; suggestions have been made that the building will be completely demolished.



WAKEMAN GOES INTO BUSINESS

A NEW group of companies trading in various aspects of the music industry has been formed in High Wycombe. The company is called Complex 7 and boasts Rick Wakeman as one of its directors.

The company name is indicative of the seven companies that comprise the group. Housed in factory Unit Two, Abercrombey Industrial Estate, Abercrombey Avenue, High Wycombe, the organisation is originally a brain-child of Rick Wakeman.

He started looking for factory premises to house his massive amount of equipment, and then decided that if he were to get slightly larger premises, he could also have a service workshop. From there, it was a natural step to an area large enough to house a rehearsal room with studio potential.

The functions that the company operates is expanding continually. At the moment, they include manufacturing and marketing the Birotron, manufacturing and selling flight cases, operating a hire service (based upon Rick's mountain of equipment), marketing Helpinstal piano pick-ups, offering rehearsal rooms, service facilities and general storage facilities.

Since Rick's idea first grew the company has grown away from him somewhat and now has a board that includes several personalities well known in the music business.

Pete Robinson looks after the whole operation of the company. He's responsible for overall development and with the other technical and administrative directors, he is working to make Complex 7 the professional's pull-in.

BIROTRON

At the same time, Rick had met an American keyboard inventor called Dave Biro and it seemed the ideal opportunity to set up an operation to market Dave's new instrument, the Birotron, in the U.K.

The complex was officially opened last month and it is really a drive-in haven for bands and their road crews. Tired, ragged bands, thrashed to bits by brutal tour schedules and underpaid one-night stands can arrive at the complex and refresh themselves, their music and equipment all under one roof.



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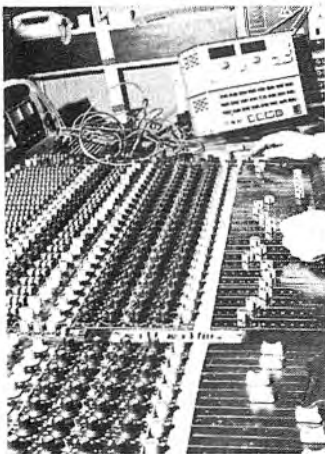
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MCI COMPANY



MCI, ALREADY an established name in professional recording equipment, have established a UK Company to distribute its products under the direction of Dag Felnar.

Formerly of Feldon Audio, Felnar is responsible for marketing the entire range of recording desks and consoles. An MCI is seen here in situ at Marquee Studios, Wardour Street London.

WREN BLAMES VAT

DICKIE WREN, Managing Director of Farfisa and President of the M.T.A. association has reported that attendance at the recent trade fair at London's Connaught Rooms had poor attendance figures.

"A questionnaire returned by our members has indicated that overall sales were about 50 per cent down on last year's show," revealed Mr. Wren.

"One of the main reasons is that there is still a high degree of uncertainty about the VAT rate

on electronic organs. A major part of the electronic organ business is involved in trade-ups — a customer will trade in his organ for a more expensive model — and the 25% that has now got to be added to new instruments means that the difference between the trade in price and the new organ is too great.

"The M.T.A. are presently in negotiation with the Customs and Excise Officers in an attempt to get a more satisfactory rate of VAT on electronic organs."

BEN PAGE

BEN PAGE have announced that the exhibition which they recently held in London's Ivanhoe Hotel was "Very successful. We had a lot of groups come in. We also had a few shopkeepers, but it was mostly bands," stated Ben Page.

Page went on to add that groups like Genesis were interested in new Sunn three channel keyboard amp, as was Noel Redding.

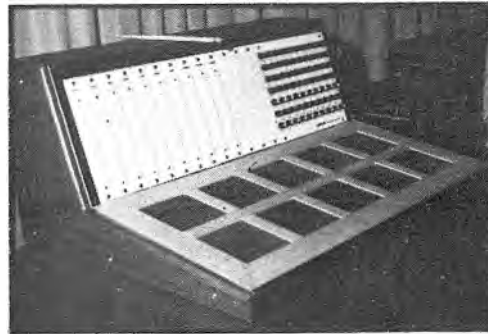
Mike Rutherford, Genesis' bassist, bought a Micro-Fret six string bass.

Also of interest was the Eminent 100A amp with echo combined.

MM Success

MM ELECTRONICS, who recently held an exhibition at the Ivanhoe Hotel in London, have reported tremendous success as a result. Tony Gipp of MM stated that "A number of bands including E.L.P., have been using our equipment for quite awhile. At the exhibition, our 12-channel mixer and the new drum synthesizer were of particular interest."

Bands and musicians visiting the stand included Patrick Moraz of Yes, Jon Hiseman and Greenslade.



MM's new drum synthesizer

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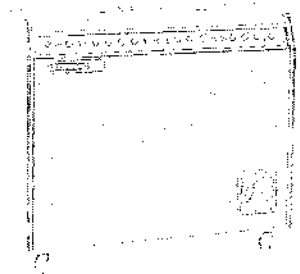
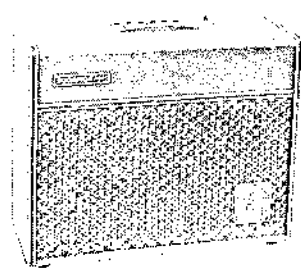
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DEALER NEWS

MXR; Music House gain SE agency

MUSIC HOUSE (also known as Southeastern Entertainments) is really three shops in one. Located on Lewisham High Street, it boasts three separate showrooms: one each for electric instruments, organs and acoustic instruments.

When I.M. spoke to Eric Lindsey of the Music House, they had just attained the London and southern region agency for Rose-Morris' recently acquired MXR range of pedals. "We have a wide variety of accessories," Lindsey told I.M., "and we hope to broaden it even further. If we can meet every need of the musician, right down to cabinet corners and feet, and switches for amps, then we can reduce the number of repairs that they'll need."

A Fender Soundhouse and a Gibson Dealer as well, the Music House also flog up-market copies such as the Antoria range. Their keyboards include Mini Korgs and Moogs (they are agents for Moog), and their amps number among them Marshall, HH, Acoustic and Fender. Percussion means Ludwig, Maxwin and Pearl at Music House, and they offer an astonishingly extensive repair service.

Recent customers have included T. Rex and Status Quo, and Eric Lindsey reckons that between the three showrooms, the Music House catches a fair cross-section of the public, with of

course a special emphasis on the needs of the pro and semi-pro. As Lindsey says, "We try to concern ourselves with the real needs of the musician—not the latest or most expensive equipment, but whatever the musician needs. Whether it's picks or gold-plated pickups for a Les Paul, we hope to provide it."



Recent customers at Music House — Status Quo

Chatfields: 100 not out

CHATFIELDS MUSIC STORE in Hanley, Stoke-On-Trent, have been a music shop for over one hundred years. Operating under their present name and owner for the past 28 years, their admirable philosophy goes a long way towards explaining their longevity. As Mr. Chatfield says, "I'm not out to make a lot of money. I can only wear one suit of clothes, eat one meal and drive one car at a time. We're out to provide everything we can for our customers, under one roof."

Chatfield's guitars include Fenders, Gibsons (they are a Star Dealer), and a selection of CSL, Antoria and other copies—right down to the cheap acoustics at £8. Their amps include HH, Ampeg and Fender, with the occasional second-hand Selmer, as well as other brands. They hold a Premier agency, and their ranges include ARP and Korg.

MUSIC CENTRE (ABERDARE) is in Cannon Street, right in the middle of an increasingly busy town in the South of Wales. Despite only having been in Aberdare since December of last year, it has a great deal of support in the form of its parent shop, Electronic Services, in Bridgend.

Music Centre is not a huge shop but it is packed full with a wide range of musical instruments and equipment displayed at the front of the shop. At the back of the shop is the office and industrious work shop area where maintenance and repairs are done. Trevor Webb, who is the manager of the shop, seems justifiably proud of the servicing department.

The basic reason for all this interest in the standard of equipment sold is obvious when it's realised that both of the electronic engineers who work on the premises, (Harold Jones and Hughes Worgan) are also partners.

New 100watt PA for PM

POWER MUSIC of Leicester specialise heavily in guitars and amplifiers, providing a specialist's selection of both for musician in the Leicester area. Shop Manager Steve Brown reckons that he stocks over 300 instruments, a third of which are second-hand. The emphasis is on the older, American made Fender Strats and Telecasters, and the Gibsons with cheaper acoustics also available.

In amplification, most of the better known makes stalk the shop — Fender, Marshall, Carlsbro and WEM — while their own P.A. bins, marketed under the Power Music name, are selling well. They have recently been joined by a 100 watt, four-channel P.A. system with reverb,

Bonus for N.S customers

NORTHERN SOUNDS of Workington, in Cumbria, are a diamond in the rough for musicians, both in the North and the country at large. Manager Brian Holmes told me that "We can offer better terms in part exchange than just about anyone, because of our small overhead."

"A shop on Shaftesbury Avenue," he continued, "must have 20 or 30 times the overhead that we have. We've had some Southern bands in who were absolutely amazed at the part exchange we could offer them, sometimes double what they would expect in London."

Northern Sounds is a group orientated shop, which offers a broad segment of the total spectrum of group gear. Both a Fender Soundhouse and a Gibson Star Dealer, they also stock Guilds and Rickenbackers, and a selection of CSL and Ibanez models, as well holding the West Cumberland Yamaha agency.

Amplification stocks include such major names as Fender, Peavey, Marshall and Carlsbro. Northern Sounds have been retailing some of their own NS cabinets for some time now.

Rogers, Ludwig and Hayman kits are all on sale, as well as a selection of Paiste, Zildjian and Zyn Cymbals.

The shop also includes an organ studio which includes keyboards from Haven, Bentley, Yamaha, and Diamond. This area of the shop is looked after by Michael Milner. An organist himself, Michael has held the residency at the Seaton British Legion Club for the past three years.

The hallmark of Northern Sounds is the careful attention they pay to after sales service. Brian Holmes reckons that no musician who has bought a piece of equipment from him in the three years the shop has been open has any complaints about the service he subsequently received. If it takes awhile to repair then Brian will always loan them equipment to complete their engagements.

the first in the P.M. amp range.

Another part of Power Music's service to guitarists is their full time repair service. In this section of the shop, guitarists can have their instruments refretted, resprayed or customised. Another aspect of Power Music's service is their willingness to lend musicians equipment while the repairs are completed on their own gear. They stock most spares for amplifiers, and their accessory department includes bits and pieces for most guitars.

The shop also stocks Fender-Rhodes, Vox, Hohner, Wurlitzer and Hohner pianos, and Pearl drums. Power Music also hire P.A. systems,

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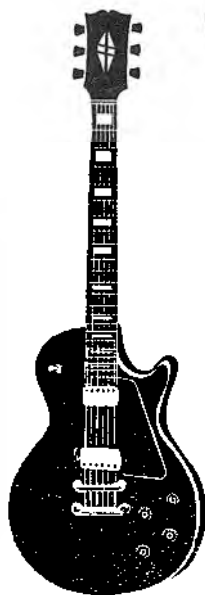
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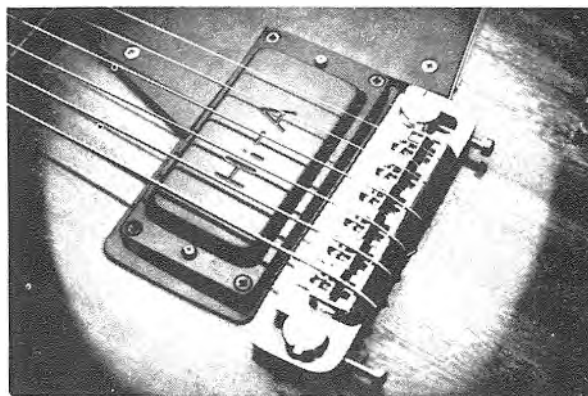
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STUDIO DIARY

ABBEY ROAD STUDIOS . . . Bobby Crush was in re-mixing an L.P., Norman Newell producing, assisted by Gil King, with Peter Bown engineering . . . Alan Parsons was producing and engineering an album called *The Project* . . . The Shadows were mixing their *Live In Paris* album which had been engineered there by Tony Clark and was being re-mixed by John Kurlander . . . Greg Lake has been overdubbing a 100 piece orchestra and choir for a solo album with John Kurlander engineering . . . Bob Barratt was working on two singles, one for Derek Austen and another for Saffron . . . James Griffin (ex-Bread) was producing some tracks with Tony Sylvester . . . Alan Parsons was producing and engineering Al Stewart . . .

ADVISION STUDIOS . . . David Essex has been producing a single for *The Real Thing* . . . Steve Howe has been working on an album with Eddie Offord engineering . . . Jeff Wayne in producing a Tony Christie single with Geoff Young engineering . . . Paul Korda is recording an album, Geoff Young engineering . . . E.L.P.'s Greg Lake was in for *Manticore*

BASING STREET STUDIOS . . . Eno has been in, producing himself with Rhett Davies engineering . . . Jim Capaldi was working on an album, Steve Smith producing and Phil Brown engineering . . . Fruupp were recording with producer Ian Macdonald and engineer Chris Kinsey . . . Jess Roden working with producer Steve Smith and engineer Phil Brown . . . Recording was done for a *Black Mikado* album, Dave Bloxham producing and Phil Ault engineering . . . Noel Redding has been in, with producer Muff Winwood and engineer Rhett Davies . . . Third World were recording an album with Chris Blackwell producing and John Burns engineering . . . Russ Ballard was recording with Muff Winwood producing and Rhett Davies engineering . . . Snafu were being produced by Bob Potter . . . Gonzales have been in . . . Ike and Tina Turner were working on a single which Ike was producing and Brian Hatt was engineering, assisted by Guy Bidmead. The Mobiles have been recording Robert Palmer with Steve Smith producing and Phil Brown engineering . . . They were with *Golden Earring in Holland* and at *Wembley* to record Alice Cooper . . .

EDEN STUDIOS . . . Tony Hazzard was in for Warner Bros with Mike Gardner engineering and Peter Swettenham producing . . . Valentine Music have done some recording . . . Jonathan Roland and Tim Rose have been producing Shepstone and Dibben . . .

GROSVENOR STUDIOS . . . Sound Purpose have been recording an album with Dave Pope producing and Richard Hobbs engineering . . . Andy MacCarroll have been working on an album with Richard Hobbs engineering and Chris Fendick producing . . . John Taylor has been engineering and producing two bands, Overstrand and Dream Street . . .

IBC STUDIOS . . . Clive Westlake has been working on an album for *Nems Records* with Bill Landis producing and Mike Claydon engineering. Lesley Duncan has been doing some vocal mixes for Gaff management with Hugh Jones engineering . . . Peter Shelley was working on an album for *Magnet Records*, Mike Claydon engineering . . . There's been some work done on sound tracks for the *International Holiday on Ice Shows* with Hugh Jones engineering . . . Marianne Faithfull was recording with Bill Landis producing and Mike Claydon engineering . . . There was also some work on disc cutting for *Mud* . . .

KINGSWAY STUDIO . . . Leo Sayer was finishing his new album *Another Year*. He's also been working on a single for Christmas, Adam Faith and Russ Ballard producing and Louis Austin engineering . . . Louis Austin is co-producing an album with Roger Glover for Straps . . . Gonzales have been doing some overdubbing . . .



Leo Sayer in Kingsway

LANDSDOWNE STUDIOS . . . The Rubettes have been recording an album and single, Wayne Bickerton producing, John Mackswith engineering . . . Gary Benson has been working on a single doing some overdubbing and mixing with David Baker engineering . . . Roger Whittaker has been working on an album and possibly a single, with John Mackswith engineering . . .

THE MANOR . . . The Mobiles have been working with Rick Wakeman at the *Rick Wakeman Factory* . . . They've been in *Hyde Park* with *Wigwam* and *Supercharge*, two *Virgin* bands . . . They were also up to *Glasgow* to record the *Scottish National Orchestra* . . . They recorded *Santana* at the *Hammersmith Odeon* . . . Meanwhile back in the studio . . . The Kevin Coyne Band has been in with Mick Glossop engineering . . . Boxer have been working with their own engineer, Digger and Mike Patto producing . . . *City Boy* have been in with Mick Glossop engineering . . .

MARQUEE STUDIOS . . . Scott Walker has been producing the *Walker Brothers* with Geoff Calver engineering . . . Dust have been recording an album for *20th Century Fox* with Tony Atkins producing and Steve Holroyd engineering . . . Tony Atkins produced Vincent Edwards for *Private Stock Records* . . . Richard Dignance has been working on an album for *Transatlantic* with Tony Atkins producing . . . The *Marquee's* new engineer, John Eden, late of *D.J.M.*, has been working on a *Pluto* single with Phil Samson producing . . .

MASTER ROOM . . . A Jack The Lad album has been cut . . . Work was done on an L.P. of the stage presentation of the *Black Mikado* . . . A George Harrison single and album have been cut . . . A Shirley Bassey album has been cut . . . A *Gryphon L.P.* has been done . . .

PHONOGRAM STUDIOS . . . Mike d'Abo has been in with Steven Lilywhite engineering . . . Nucleus have been working on an album with Steven Lilywhite engineering . . . Chautio have been recording with Peter Olive engineering . . .

ROCKFIELD STUDIOS . . . The *Flaming Groovies* flew in from *San Francisco* to start work on a new album which Dave Edmunds is producing and engineering . . . Stackridge have been in recording an album . . . Phil Ryan has been in working on an album with Dave Charles engineering . . . Ace were finishing off an album with Ted Sharp engineering and John Anthony producing . . . David Edmunds has been producing and engineering *Dr. Feelgood* . . . *Hawkind* have been in . . .

SARM STUDIOS . . . Fox have been in recording and overdubbing their album for *G.T.O. Records* . . . Barry Blue has been mixing a single . . . *Kookie* came in with producer LeRoy Wiggins . . . *Sheer Elegance* were working with producer Paul Linton . . . Flintack were recording with engineer Geoff Earley and producer Jim Edwards . . . Gonzales were working with producer Mike Finesilver and engineer Gary Langan . . . John and Mike were in for *Panache Music*, John Howard producing and Gary Lyons engineering . . . Sarm have modified their *Triad B* range to accept 40 input channels . . .

SCORPIO STUDIOS . . . Barbara Dickson is working on a single with Dennis Weinreich engineering . . . Queen have been doing some mixing for an album . . . Ken Scott has been producing and engineering some mixing for a *Supertramp* album . . .

TRIDENT STUDIOS . . . John McLaughlin has been working on an album with Dennis Mackay engineering . . . Elton John has been doing some mixing, Gus Dudgeon producing, and Phil Dunn and Nick Bradford engineering . . . Marc Bolan has been producing T. Rex, Joey Smith engineering . . . Richard John Smith has done some mixing with engineer Peter Kelsey . . . Julian has been working with producer Ivan Chandler and engineer Peter Kelsey . . .

IMPROVING DAISY: Part 3

The third of Stephen Delft's series on building a guitar routing box.

All that remains is a diagram of the pre-amp board and details of the output transformers. These are a special item, made by Sowter Transformers, Dedham Place, Ipswich, IP4 1JP. The part number is 3642, and at present, two will cost £12.36 incl post + VAT in the U.K. These transformers will remove any possibility of hum loops via the two output sockets and the switch box's own earth, and also give a small voltage gain (1.2 times) to compensate for losses in the buffer stage. They will also isolate you from any electrically

doubtful equipment connected to the output jacks.

The transformers are mounted in any convenient place away from the power supply, by pairs of 6 B.A. screws. Remove all connections from both output sockets, trace two of the wires to the link switch and disconnect them there also. Re-arrange a standard three-way tag strip to give two down and one up as shown in the photograph last month, and solder to the tags of the link switch from which you just disconnected two wires. You must now identify the leads from

the transformers. The secondary leads each have two inner wires. Blue and the braid connect to the sleeve tag of their output socket, and Red connects to the tip tag.

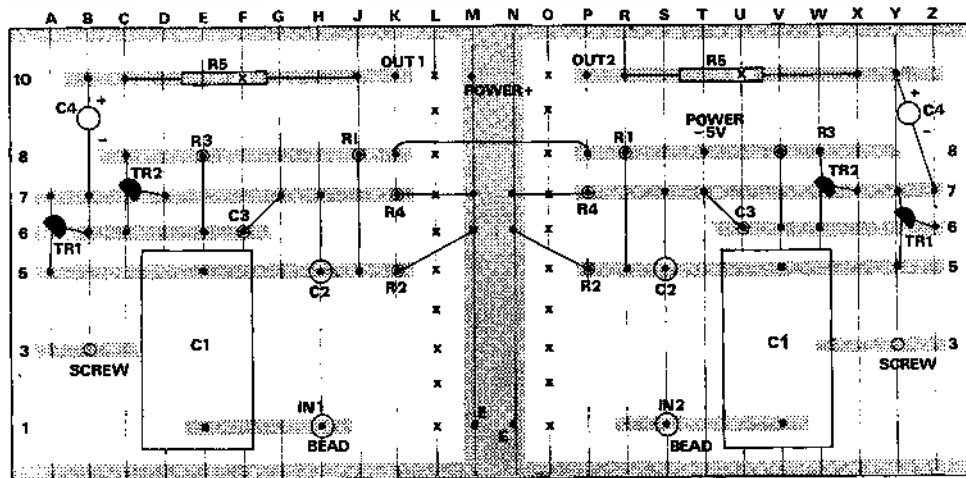
The transformer input leads have only one inner. You should still have one wire hanging around loose which comes from the sleeve tags of the input jacks and formerly connected to the sleeve tags of the output jacks, until you removed it. This wire, and the braids of both transformer input leads, connect to the turned-up tag on the three-way strip, and to nothing else. The inner wires to the transformers go to the other two tags on the three-way strip which are soldered to the link switch.

That completes the construction of DAISY. If you find that, with your preferred amp arrangement, the two amps are out of phase (see article on hum loop isolator, May, 1975) you can either reverse the loudspeaker leads of one transformer only (not the braid). If you find you need to re-arrange this frequently, you could insert a phase change switch in one transformer output lead.

The reasons for the 1k ohm padding resistors in the output of each buffer amp are: 1), to assist stability by isolating the buffer amp from an unsuitable (Capacitive) load, and 2), to define the worst loading conditions which can apply to each amp when they are linked.

Without the resistors, each amp would be trying to drive its signal back into the output impedance of the other amp and there would be severe distortion. The cost of this simple arrangement is that the total output remains roughly constant when both channels are linked; the signals are mixed, not added together. I think this is probably an advantage; if you want a full range booster, they are cheap enough to buy.

(If you have technical or career enquiries on this or any of my other articles, please send them to the magazine, not directly to me.)



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HARVEY ANDREWS

BY RAY HAMMOND

Harvey Andrews describes himself as a minority taste. With his partner, Graham Cooper, he has been travelling Europe giving concerts for the past 18 months or so and as a solo "folk singer" he trailed around British clubs and pubs for many years.

The accepted yardstick for comedians is timing, a factor which played a vital part in retarding Harvey's career. Bad timing has dogged him since his first major album *Writer Of Songs*, which was released three years ago on the Cube label. Despite the hangover from the "singer-songwriter" period of the late sixties, Harvey's work was acclaimed widely as being individual, sensitive and extremely hard hitting. From that first album a single called "Soldier" was released. It told the story of a serviceman in Ulster who committed suicide by throwing himself on a bomb to save members of the Ulster public. Harvey's unique strength was at once demonstrated by his ability to deal with a charged subject without being, on the one hand, pretentious or, on the other, effete. Following this album, the invisible pundits of the music business tipped Harvey for certain success. Something went wrong.

"Recording *Writer* was a process of getting songs out of my system. I'd been building up to recording an album for several years and the songs that finally went down were written over a considerable period before I

went into the studio. Since then people have asked me why my material has changed so much without realising that at the time I recorded *Writer*, much of the material was old."

Andrews is a literate, intelligent man of 32. Ten years ago he was a young student — "intense is how I'd describe my feelings then" — who was involved with politics on an active level. Action for the man came easiest through songs and humour. Encouraged to sing from childhood, the young college performer realised that lazing songs — "at that time I'd do a whole evening of Buddy Holly numbers" — with his dry humour enlivened his act and gained greater acceptance for his work. College culture formed his incubator and he eventually emerged when he heard Dylan and realised that it was possible to find an audience for original songs.

"Within a few days of listening to Dylan, I'd written several songs," admitted Harvey with a grin betraying his feelings about the young man.

The intensity Harvey felt in his politically conscious life not only spilled over into his songs but almost swamped them. But in music his thoughts crystallised themselves and instead of representing the hackneyed murmurings of conventional insurgent youth, they represent statements that are both timeless and about the society that Harvey saw at the time of writing, a society that was essentially urban and yet small.

His prosaicism in song was his strength. All who seek to express feelings through words struggle with the problem of size. Thousands of writers fail because they neglect to cut their subject down to size, but it seems that Andrews understands this problem intuitively and fires his arrows at the larger world through the small, mean lives of the characters that inevitably play a symbolic role in his "comment" songs.

The song about Northern Ireland is encapsulated in one soldier; "Unaccompanied" (from the same album) is an unashamed piece of socialist (communist?) propaganda about an auto worker living in a high rise block; a subject which would automatically reduce lesser writers — and men — to clichés and truisms, illustrates the subtle originality of the Andrews mind.

His lyrics are a triumph of dialectic and didactic brilliance and he is certainly more expert with words than with music.

"I learned a handful of chords on the guitar and never really bothered to improve very much", lies Harvey, as those who have seen him on stage in recent years will know. "That is why I teamed up with Graham Cooper. He's a really great musician and through him I found I could broaden the musical base I work on".

The partnership between the two men has flourished professionally although they don't mix socially. It has produced Harvey's most recent album (he's now on Transatlantic), *Fantasy From A Corner Seat* and he's a far more professional entertainer today than when he started out with *Writer Of Songs*.

But somewhere in between *Writer* and *Fantasy*, Harvey's timing went off. The big breakthrough didn't happen. Despite selling over 20,000 copies of the single "Soldier" — that was despite a BBC ban on playing it — the national acclaim (which almost everyone who has ever really listened to the man agrees is deserved) hasn't happened.

"I really don't know what I have to do to get a hit", the man admits. "I suppose it takes lowest common denominator music, and I'm only a minority music man. I've actually tried writing that kind of music, but it hasn't worked. About two years ago I suppose I should have made it but something went wrong. I get a little bitter when I look back at the way my records have been

handled. The Album *Friends Of Mine* which came out at that time didn't really get the exposure it deserved and something went drastically wrong".

It's the little things that push Harvey onwards. Because of the exposure he has received in the last few years, he now plays concerts rather than clubs and manages to make a reasonable living for his wife and three and a half year old son.

"Not so long ago Graham and I recorded an *Old Grey Whistle Test* for the BBC. On the show with us were three very well known heavy bands and Del Shannon. Two of the heavy bands went on and did their sets and then Del Shannon was interviewed. We were sitting behind him waiting to do our songs and we really enjoyed the interview; he was intelligent and articulate. After the show we were all taken into the reception room and the girls with the boobs hanging out came in and we all got drinks and we settled down to watch a playback of the show. As the bands did their sets everyone listened intently, only the occasional "really great man" and "nice riff" being exchanged. When we came on a few people started talking to gether and soon there was a real buzz of conversation going on. Del Shannon stood up and shouted 'Do you mind, I want to watch this act, they're playing fine music, certainly the best on the show this evening'.

Stories from Andrews life on the road abound. Several concern the song "Soldier".

"I arrived at a British Army base in Germany to play for the men and their wives. The information that I did this particular song had preceded me and the camp commander ordered me not to do the song. At that time it was the climax of my act — I'd even done it in an Irish club full of Sinn Fein members in Liverpool and I knew I just had to do it.

"The commander told me that the men were due to leave the next morning to take up active service in Ulster. I went on and I did the number. About half way through, the wives started disappearing to the bog crying and when I finished there was a silence that seemed to go on for ever and then there was a terrific roar of applause".

Harvey Andrews plays music of the heart. A good performance from him stays in the memory a very long time.

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AMII PHOTO REVIEW

A brief look at the highlights of this year's AMII Trade Fair

James How: A spokesman for James How proclaimed the Trade Fair "very satisfactory this year. The main thing was meeting new contacts, and this we certainly did." Interest was shown in the Rotosound guitars, a new venture for James How, as well as the RS 55 Super Bass strings. Their popular gauge selection is now available in selected sets on cards and this also drew a good response.



JAMES HOW

Rosetti: Rosetti's Pete Tulett reported a "fantastically successful" Fair, with a great deal of interest being shown in their new Sapphire range of low-priced amplifiers and disco units. This line includes a 10, 30 and 50 watt combo, a 30 watt slave or P.A. amp, and 20 or 30 watt disco system. In the Simms-Watts range, the new horn cabinets created interest, as did the new Epiphone guitars.



ROSETTI

Yamaha: "It's been a very good show," Yamaha's Rick Brown told us, "and we've taken a lot of business which is very encouraging. Our new range of Yamaha amps have created the most interest, although the Yamaha electric and folk guitars have also gone very well. We've been busy all the time."



YAMAHA

Top Gear: "Amazingly better than last year," was how Top Gear's Rod Bradley described the AMII Trade Fair this year. "We did a lot of business, and particular interest was shown in the new Top Gear TGS synthesizer, as well the Guild acoustic guitars and Peavey amplification." Among Top Gear's new lines on show this year were a new selection of Earthwood strings by Ernie Ball and two new Peavey combination amps



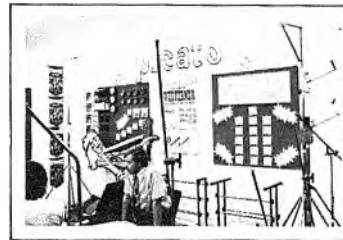
TOP GEAR

SOLA SOUND



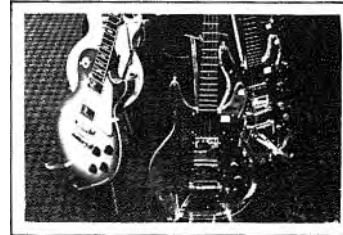
Sola Sound: "Very good. I was very pleased," was Larry Macari's reply when we asked him how the Sola Sound stand fared. "We've had a terrific boost from the VAT cuts," he added, "and we sold more effects pedals this year than we ever have. There were also a lot of foreign visitors this year. All in all, the Fair was very well attended." As well as taking a lot of orders for the new Mini-phase unit, Larry did well with the Fuzz-phase and Supa-Reverb units.

G.M.S



G.M.S: Things went well for General Music Strings, according to Peter Stein. "We've done fairly well this year," he told us. "On the export side, there have been a lot of new enquiries, as well as orders." In addition to extending their range of Monopole strings, they also introduced a new Picato line, called "Westerner" strings, wound with bronze imported from America.

SUMMERFIELDS



Summerfields: Summerfields did well this year, according to Maurice Summerfield. "We've had a tremendous reaction from the Tama Star kits," he told us. "There's also been a lot of people interested in our CSL and Ibanez guitars. I don't think there were as many people here this year as in previous years, but the ones who came were in the mood to buy."

BALDWIN



Baldwin: Baldwin had a lot of visitors at the Waldorf where they showed the full range of Sho-Bud pedal steel guitars, Gretsch guitars, drums and amplifiers, and the Baldwin range of keyboards. According to Baldwin's Helen Seward, the Gretsch Tri-Tom kits did very well, as did the Gretsch Expander amplifier. On the keyboards side, The Fun Machine caught a lot of people's attention

CARLSBRO



Carlsbro: Stuart Mercer of Carlsbro told us "We've had a very good show this year. In fact, we've had a 25% increase over last year, so we're very pleased. Our main selling lines were the new Scorpion combo amp and a new bass bin with a Stingray amp unit built in. Of course, since last year, we've restyled all our amps and cabinets and they've produced a good response as well."

PREMIER

Premier: Premier's attractive display gained a lot of interest. "An excellent Fair," said Rex Webb. "We've had a lot of visitors from both home and abroad which confirms our belief that there is still a lot of life in the percussion business." Among Premier's new lines were the 717D kit, a new snare drum, new Premier chimes and a boom arm cymbal stand.



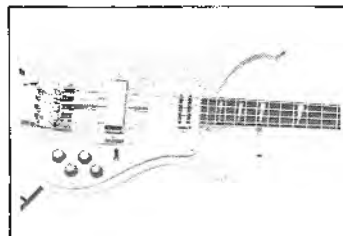
SHARMA

Sharma: "Not bad, but we didn't do it all," was Keith Hitchcock's initial comment on the Fair. "I don't think anyone did this year. But we have had a tremendous response since the show. Some lines which we were thinking about phasing out have done very well. It would be hard to say which of our products did the best."



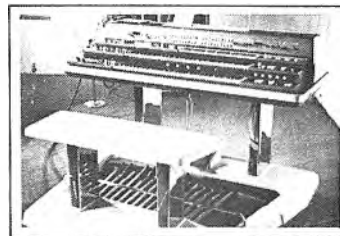
F.C.N

Fletcher Coppock and Newman: "It was a good show for us," John Newman told us. "The sales and dealer attendance were up on last year. Sales were particularly good on the Kimbara range of guitars, which includes the new basses. The Trade Fair also saw the introduction of the Kent drum kits, which were very well received and drew very good sales."



KEMBLE

Kemble Pianos: Carl Spencer was well pleased with this year's Fair. "We ran three or four shows a day, featuring our GX1 three-manual, and the audiences were always full. Our new small models, the BK2 and BK4B, and the new BK5B also did very well." A three year guarantee was also announced on all the Yamaha electric organs.



CLEARTONE

Clearitone: The Trade Fair went "Extremely well," according to Clearitone's Keith Tonks. "We had an extremely good week," he added, "and particular interest was generated in our new range of Latin Percussion instruments, and our brass and woodwind line." Slingerland drums were also very much in evidence, as was the complete range of pre-packed guitar and amplifier accessories.



ELKA-ORLA

Elka-Orla: "It was a very good Fair for us," Nando Fabi told our reporter. "It was our first time at the AMII Fair, and we had lots of visitors and substantial orders for our Rhapsody, Notturmo and X55 models."



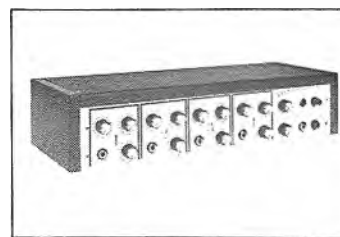
HOHNER

Hohner: "Excellent," was Laurie Westell's reaction to the Fair. "There is just no comparison with last year's Fair. It was definitely a good move back to London, as far as we're concerned. We're still getting orders now as a feedback to the Fair."



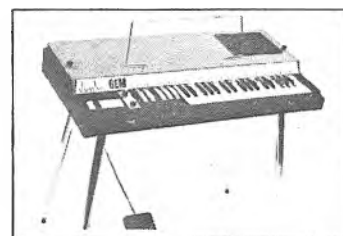
WEM

WEM: Tony Wilson from WEM was pleased with this year's Fair. "We've done much better than we expected. Perhaps there was a slight lack of attendance, but we've certainly done a lot of business," he told us. "I've noticed a general turn towards combination amps recently, and with this in mind, we've increased our Dominator range." There was also a lot of interest shown in their new Aggressor cabinet and X39 reflex bin.



G.E.M.

G.E.M.: When asked how G.E.M. fared at the A.M.I.I. Trade Fair, George Simpson replied "It went very well. Everything went well, alright?"



LESLIE

Leslie: Ray Hammond, manager of the Leslie division of Hammond, reported the Fair as "Not awfully busy, and not so many people as in previous years, but everyone who came wanted to talk business. Even though the attendance was smaller, a lot of business has been done." Ray told us there was a tremendous reaction to the new Leslie 125 home cabinet, which is a 50 watt unit replacing the old 125 model.



J.T. Coppock: "It went very well indeed," John Lomas of J.T. Coppock told us. Among new exhibits on the Coppock stand were the Snoopy electric piano which created a lot of interest, and the Talisman organ which is available in two combinations: with an amplifier for home and club use, or without an amplifier for groups.

J.T. COPPOCK



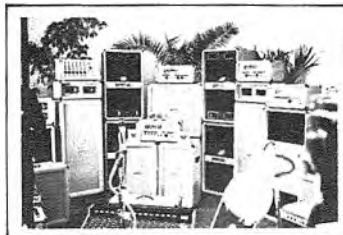
HAMMOND



Hammond: Hammond's Keith Beckingham, although not too happy with the current VAT rates on instruments, was "very satisfied with the Fair. We were in the Connaught Rooms and also had facilities at the Hilton, where about 98% of our dealers visited us." Among Hammond's new lines were the Monarch, the Phoenix 1200, and a new Hammond synthesizer.

ORANGE

Orange: This year's Trade Fair was a "colossal success," according to Orange's Cliff Cooper. "We had interest from all over the world for the new Digital Computer amp, and the Jimmy Bean amp went down extremely well." On the effects side, Orange did well with the Jimmy Bean voice-bags and the Morley range of foot-pedals.



FARFISA



Farfisa: Things were a bit quiet, according to Farfisa's Dickie Wren. "We found it a very quiet Fair," he told us. "Dealers were very cautious. It's been very disappointing."

RESLO SOUND

Reslosound: Don Underwood was extremely pleased with the results of the Fair. "It was very good indeed. We did brisk business all the week and had plenty of intelligent enquiries, most of which have borne fruit," he told us. Of particular interest on the Reslosound stand, apart from Miss Ramford, were the 1750 electronic organs and Cabaret radio microphones.



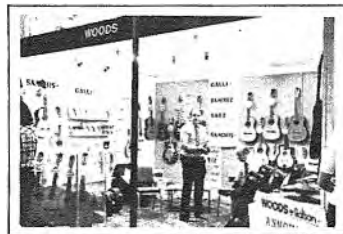
HORNBY SKEWES



Hornby Skewes: Gordon Forsyth of Hornby Skewes was very pleased with this year's Fair. "One good thing that's worth noting," he told our reporter, was that someone came up and said 'They're not copies - they're Kasugas.' I think that says a lot for the Kasuga range." Among the newer models were the hand carved SG 1800V and LG 2000V. A lot of people also went for the Neuschman old English classical guitar reproductions.

WOODS

Woods: "The Trade Fair went very well," a spokesman for Woods of Bolton told I.M. "We did quite a bit of business, notably with the Festival VB, Winner 45 and Knockout organs."



SELMER



Selmer: Selmer did extremely well at the Fair, according to Peter Putham. "We did very well" he told our reporter, "considering we were under a separate roof. The most pleasing aspect was that we were able to play live music which is what it's all about." Particular interest was shown in the Lowrie organs, Gibson guitars and Pearl drums which made their Trade Fair debut. "The Pearl drums went down very well. In fact, we can't get enough of them,"

Rose-Morris: With a well-designed and efficient stand, Rose-Morris had good reason to be proud of their performance at this year's Fair. A spokesman told us that "The lines which went especially well for us this year included a number of new products from Marshall, and particularly the 50 and 100 watt transistor combo amps, and the new monitor cabinet." Holton brass and the newly acquired MXR effects range also went well for Rose-Morris.

ROSE-MORRIS

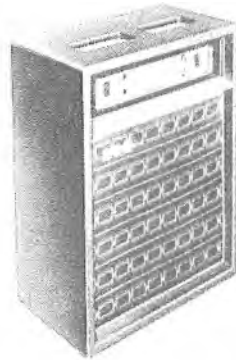


C.M.S

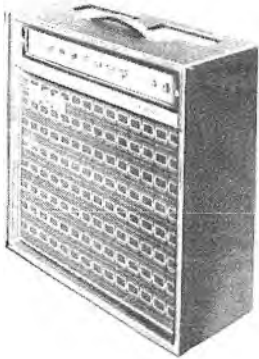


Cardiff Music Strings: Alan Marcuson of Cardiff Music Strings was very pleased with the Fair. "It was one of the best we've had," he told us. "The new launch of Sound City strings went exceptionally well, as did the Kay guitars and microphones."

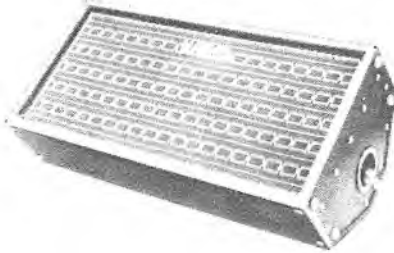
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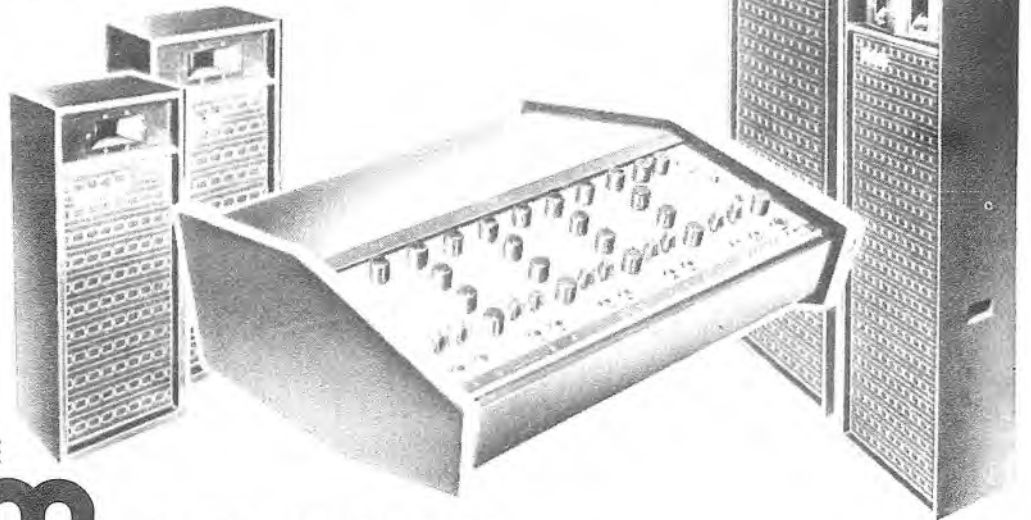


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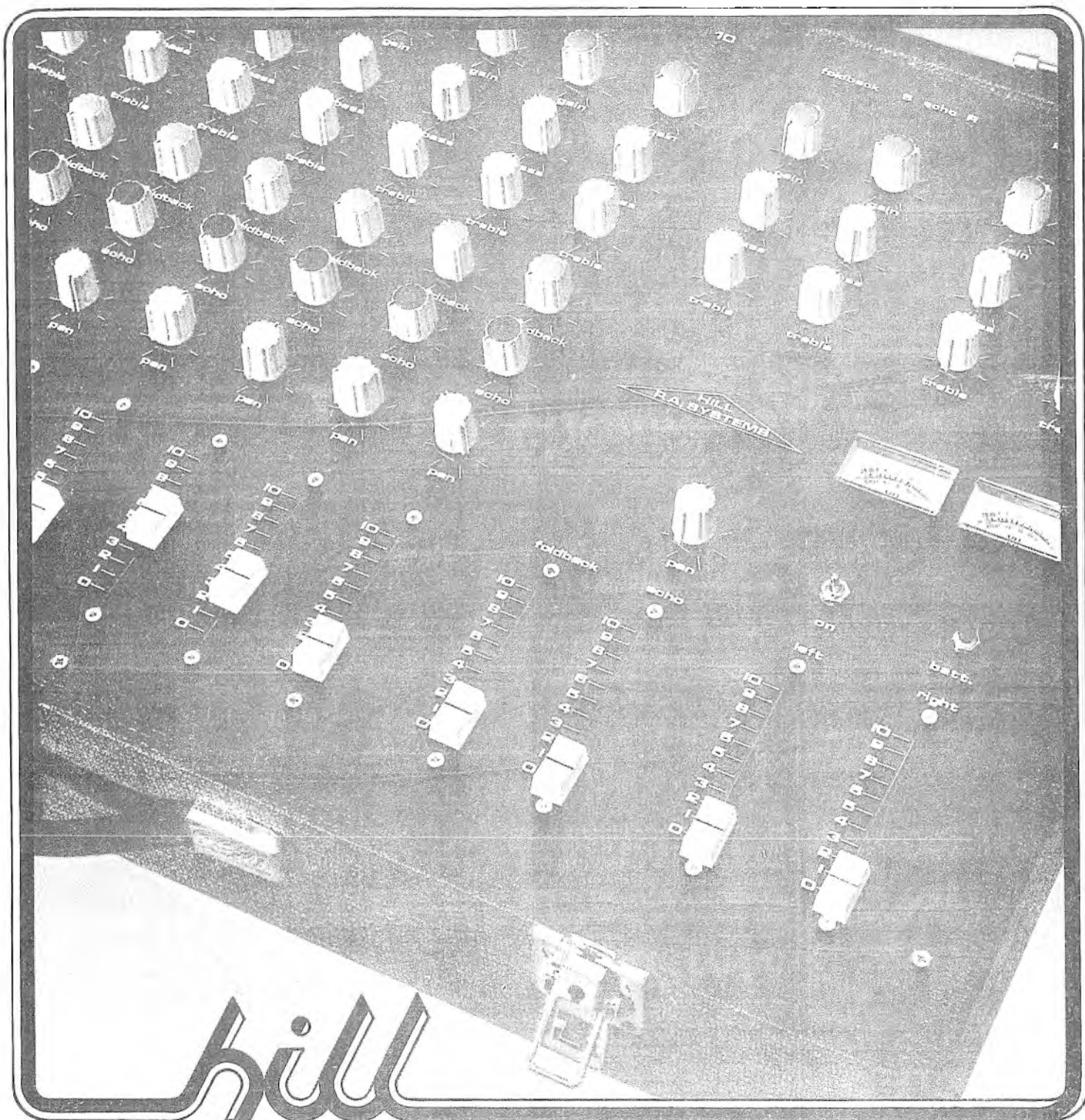
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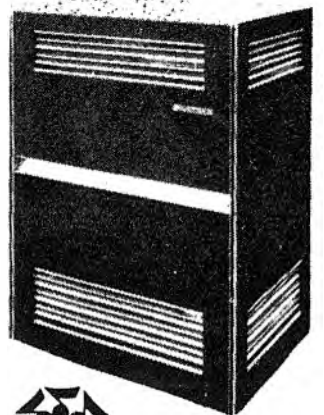
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Please send me the Sharma Catalogue and address of my local dealer.

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IM.10.75.

2:15. And all's well.

It's a quarter after closing.

The room is winding down. Tables quickly cleared. Register rung out. Bar restocked. The group is taking a few minutes to get it all together before they hit the road for home. And their ladies in waiting know they won't have too much longer to wait.

A few hours ago, things were really cooking. It was a great night. Everyone could feel it. The customers. The waitresses. The bartenders. Each playing a vital part in the magic intimacy between artist and audience that can only happen in a club.

Now, in the strange light and silence of after hours, the magic show is over. Until tomorrow.

At Altec, we know it takes a special kind of soul to play clubs—night after night. That's why we build our club systems in a special kind of way. Systems that are al-

most like listening to super hi-fi systems—the sweet-sounding 1217A columns with horns and drivers, for instance. Systems that deliver the top-end punch you need to get every note and word to every person in the room. Sound that can be warm and mellow for the slow, “touchy body” stuff—or powerful and pure for hard, boogie rock. Systems that give you a comfortable feeling—night after night.

When you're ready to hit the road for home, walk away knowing “all's well.”

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Special thanks to Tommy Ryan and the Off Broadway West in Anaheim, California.

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The JH-110 is the most technically advanced and functional recorder available to the professional today. It is not an old design salvaged through successive "face-lifts", but is an all new concept, based upon the technology which has made the JH-100 the best selling multi-track machine in the world today.

FROM £2,026

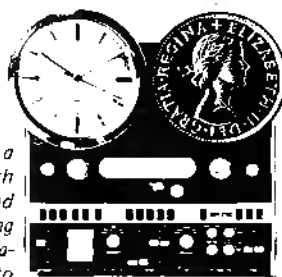


One day you will own one too

DO WRITE FOR OUR LEAFLETS. THEY WILL MAKE YOU, THE ENGINEER, PLEASANTLY SURPRISED AND DELIGHT YOUR FINANCIAL DIRECTOR BECAUSE THE JH-110 WILL NOT BUST YOUR BUDGET.

MCI (PROFESSIONAL STUDIO EQUIPMENT) LTD, 21 CLAREMONT SQUARE, LONDON N1 9JX 01-278 2288

Britain is blessed with a wealth of studios, each with its own special strengths and appeal: the problem is finding the right one for the right reason. This guide is designed to

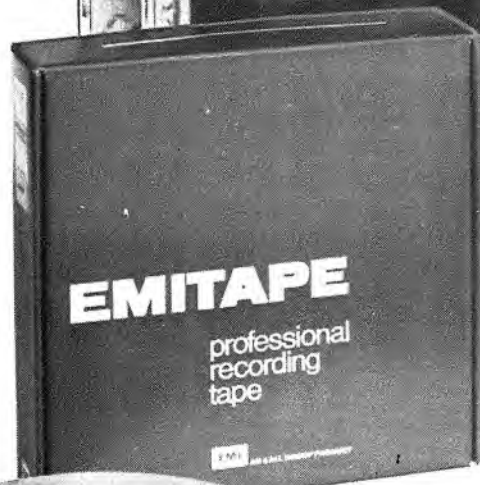


provide the "hard" data — prices, tracks and services — as well as more general comments on the aspects which can make each studio a good place to work.

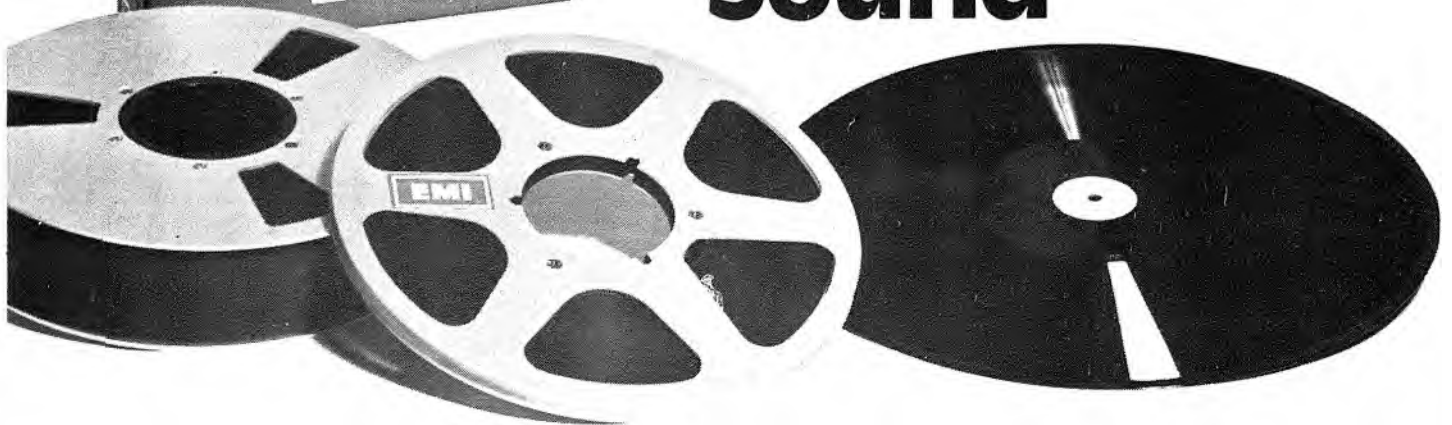
STUDIO SERVICES

Studio	Address & Tel.	Tracks & Price	Demos Cut?	Capacity	Comments
Acorn	Church Road, Stonesfield, Oxon. Tel. 099-389-444	2, 4, and 16 (all £12 per hour)	Yes	7	Small but willing; "endless free tea, coffee, and coke"; a mobile unit.
Advision	23 Gosfield St., London W1 Tel. 01-580-5707	16, 24; (£30 per hour)	No	60	Ultra-modern technology, compu-mixing and a wealth of comforts.
Air Studios	214 Oxford St., London W1 Tel. 01-637-2758	2, 4, 8, 16 and 24; £25-£40	Yes	varies, 30-70	Four studios, film facilities, one of the best studios in Britain
Basing Street	Basing St., London, W11; Tel. 01-229-1229	16, 24 (both £35 per hour)	No	2 studios, 20 & 80	Recently refitted studios; highly efficient and successful; good mobile.
Bird	King's Lane, Nr. Stratford-on-Avon Tel. 078-985-705	2, 8 (both £7 per hour)	Yes	20	Friendly atmosphere; technicalities soft peddled.
CBS	31-37 Whitfield St., London W1 Tel. 01-636-3435	4, 8, 16, (24 to come) price on application	Yes,	75 max.	3 studios and a wealth of services.
Chalk Farm	1a Belmont St., London NW1 Tel. 01-267-1542	8 (£14 per hour) and 16 (£20 per hour)	No.	10	All the comforts of home; telly and a trained cook; with all mod cons.
Countdown	104 High St., Manchester; Tel. 061-832-339	8 (£12 per hour, reductions £10)	No	15	Relaxed and efficient, session men and women arrangers and composers.
Drumbeat	233 Melton Rd., Leicester; Tel. 0533-62011	2 (£6 per hour), 8 (£8)	Yes	25	Drumbeat offer reel to reel, cassette, and cartridge facilities.
Eden	20-24 Beaumont Rd., London W4 Tel. 01-995-6432	4 (£12 per hour) and 16 (£28 per hour)	Yes	30-35	Young and hungry, Eden can arrange hotels, transportation, and session men.
EMI	3 Abbey Rd., London NWS Tel. 01-286-1161	4, 8, 16, 24; 4 and 8 (£37 per hour), 16 and 24 (£35 per hour)	Yes		EMI offer a restaurant, and parking space and their own mobile unit.
Grosvenor	16 Grosvenor Rd, Handsworth Wood, Birmingham B20 3NP Tel. 021-356-9636	16 (£22 per hour);	Yes	37	A relaxed atmosphere, free tea and coffee and the freedom of a large garden.
IBC	35 Portland Place, W1; Tel. 01-637-2111	8, 16, (£30 and £38, dep. studio A or B)	Yes	48	Studio B includes mixing suite and o/d facilities; cafeteria; good atmosphere.
Impulse	71 High St. East, Walls End, Newcastle; Tel. Newcastle 624-999	8 (£10 per hour)	No	25	Comfortable and informal atmosphere, free tea and coffee
R.G. Jones	Bethyl Rd, London SW19 Tel. 01-540-4441	16 (£25 per hour), 24 (£32 per hour)	No	30	Atmosphere conducive to good work mixing room ranks among the best in London.
Lansdowne	Lansdowne House, Lansdowne Rd., London W11; Tel. 01-727-0041	8, 16 (£34 per hour), 24 (£37)	No	25	Between 12.30 and 8.30 am, the charge for recording is £26 per hour for 4-8 hours.
Majestic	146 Clapham High St., London SW4 Tel. 01-622-1228	16 (£20 per hour), 24 (£24 per hour)	No	50	Emphasis on informality; with buffet and bar; free coffee and tea.
The Manor	Shipton-on-Cherwell, Kiddlington, Oxon.; Tel. 08-675-5851	4, 8, 16 and 24; £490 per day (see below)	No	35	"The most advanced studio in Europe", relaxed rural setting, price includes everything.

—continued on page 95



The Master Sound



Ask master sound recordists why they use EMITAPE and they'll single out the high level of magnetic remanence, good dynamic range and excellent signal-to-print ratio combined with low head wear.

This probably explains why more than half of all U.K. record releases are mastered on EMITAPE. And why new EMITAPE 152 cassette duplicating tape

has raised the sound quality of production musicassettes to rival the record.

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Ten pounds an hour shouldn't get you much of a studio. It shouldn't get you 16-track recording on Scully equipment, capacitor mics, BX20 reverbs, Dolbys, Moog & Mellotron. And certainly not our unique 24 in-16 out desk with noise reduction on every input and computer-logic patching for pushbutton setup.

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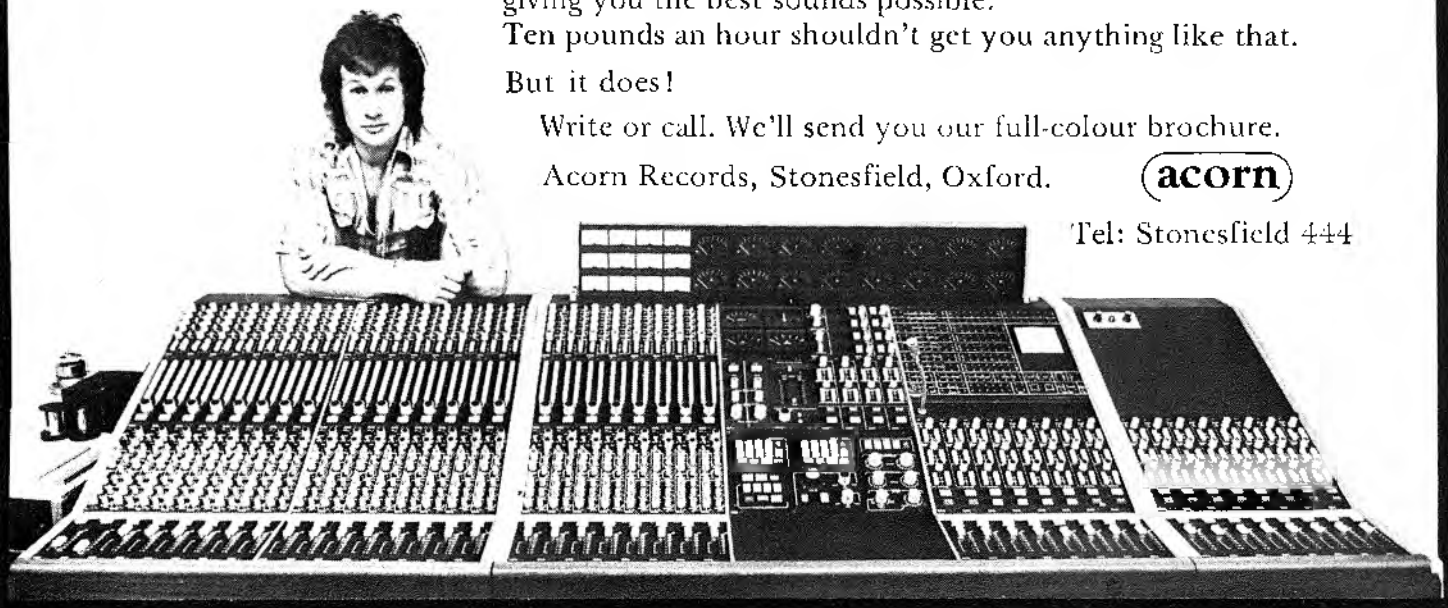
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Write or call. We'll send you our full-colour brochure.

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acorn

Tel: Stonesfield 444





Studio	Address & Tel.	Tracks & Price	Demos Cut?	Capacity	Comments
Mayfair	64 South Moulton St., London W1 Tel. 01-499-7173	8, 16 (both at £28 per hour for recording, £22 for mixing)	No	studio one, 20-25; studio two, 10	Good rhythm sound; emphasis on care and attention to detail.
Marquee	10 Richmond Mews, Dean St., London W1 Tel. 01-437-6731	16 (£28 per hour), 24 (£37 per hour)	No	35	"Not an institution", relaxed, easy going, MCI desk.
Multicord	52 Briardene Close, Sunderland SR3 3RU Tel. 0783-282353	4 (£6 per hour)	can arrange	6	Multicord have recently begun to specialise in radio work and house production.
The Music Centre	Engineer's Way, Wembley, Middx. Tel. 01-903-4611	4, 8, 16 and 24; £31 - £44 per hour	Yes		Four studios and cine-screen facilities, lounge bar, tape suite.
NAP	22 Tavistock St., London WC2 Tel. 01-836-7608	4 (£5.65 per hour) and 8 (£7 per hour)	No	4-track, 6; 8-track, 35	Well equipped technically, free tea and coffee; aiming for demo market.
Nest	78 Bristol St., Birmingham Tel. 021-622-3417	2 (£4.50 per hour), 4 (£6 per hour) and 8 (£10 per hour)	Yes	15	Free use of Fender amps and speakers, a Ludwig kit, etc.
Orange Studio	3-4 New Compton St., London W1; Tel. 01-836-7811	4 (£14 per hour), 16 (£20 per hour)	No	20	Re-decorated, with an emphasis on congeniality.
Radio Worcester	basement Russell & Dorrell, High Street, Worcester Tel. 0905 20279	8 (£8 per hour)	No	17	Technically one of the best in the Midlands, instruments for a nominal charge.
Ramport	115 Thessaly Rd, London SW8 Tel. 01-720-5066	16 and 24; (£30 per hour from 8 am-12; £35 per hour from 12-6pm; £40 per hour from 6pm-8am; no overtime)	No	40	Wide variety of musical instruments on the premises; the "usual equipment".

continued on page 97



RECORDING SERVICES

STUDIO

Sun Studios provide 4 & 8 track recording facilities to produce a very high standard production including the following equipment:-

16 INPUT 8 OUTPUT GROUP MIXING DESK, COMPRESSORS, STEREO REVERBERATION, ECHO, ADT; AKG, BEYER, SHURE, MOVING COIL AND CAPACITOR MICROPHONES, IMF MONITOR SPEAKER, EMS SYNTHESISER, UPRIGHT OVERSTRUNG GRAND PIANO A SELECTION OF INSTRUMENT AMPLIFIERS.

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The studio can provide musicians of a high calibre for songwriters who wish to develop their material onto tape.

A personal service is provided whereby professional musicians will assist in the arrangement of scores during their conception.

GROUP EQUIPMENT REPAIRS

Fully equipped workshop for fast repairs to amps and speakers etc.

RECORD PRODUCTION ON OUR MOONSHINE LABEL

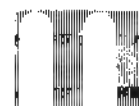
L.P.'s from 60p, singles from 25p.

8 Track £8 per hour - 4 Track £6.50 per hour.

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Peter Skellern Bay City Rollers
Kenny Hello
Alvin Stardust Peter Shelley
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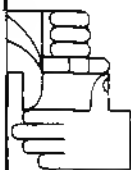
to check us out ring Alan Phillips

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8-Track Brenell-Allen and Heath 24 Channel Mixer
 Otari-Revox-ADR Autophase-Audio and Design
 Compressors, Limiters-AKG-Neumann-Calrec

8-Track.....£12.00 per hour
 8-Track reduction.....£10.00 per hour

The following facilities and services are available on request:

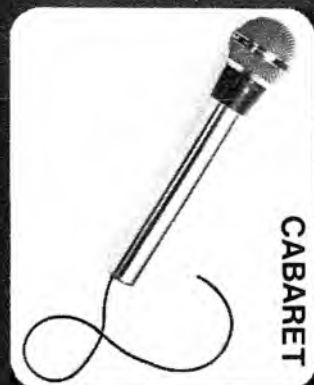
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 COMPOSERS, ARRANGERS, SCRIPT WRITERS,
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CABARET



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RESLO

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from page 95



Studio	Address & Tel.	Tracks & Price	Demos Cut?	Capacity	Comments
Radio Edinburgh	7a Atholl Place, Edinburgh EH3 8HP, Tel. 031-229-9651	2, 4 (£12 per hour), 8 (£16), 16 (£18)	No	11	New 16-track facilities with more improvements to come; good demos and masters
Rockfield	Amberley Court, Rockfield Road, Monmouth; Tel. 0600-2449	16 (£20 per hour), 24 (£24)	No	25, and 35	Idyllic rural setting; comfortable studios and accommodation; stoned recording.
Sarm	Osborn House, 9-13 Osborn St., London, E1; Tel. 01-247-1311	16 (£30 per hour), 24 (£35 per hour)	"Very rarely"	30	"Technical effects to whet the palate of the most jaded producer"; free refreshments
Scorpio	19-20 Euston Centre, London NW1 Tel. 01-388-0263	16 (£36 per hour)	Rarely	30	Free tea and coffee; fridge, cooker, telly, and two aquariums.
Strawberry	3 Waterloo Rd., Stockport, Cheshire; Tel. 061-480-9711	24 (£30 per hour)	No	35	Friendly, relaxed, easy parking, good technical facilities, home of 10cc.
Sun	34-36 Crown St., Reading, Berks; Tel. 0734-595647	2 (£4 per hour), 4 (£6.50), 8 (£8)	Yes	15	Sun can cut records by arrangement.
Theatre Projects	11-13 Neal's Yard, Monmouth St., London WC2; Tel. 01-836-1168	2 (£12 per hour), 4 (£14), 8 (£16.50)	No	15	Reel to reel and reel to cassette cutting facilities.
Trident	17 St. Anne's Court, (off Wardour St.), London, W1 Tel. 01-734-9901	16 (£35 per hour), 24 (£39 per hour)	Yes	35	Recently revamped; now offer a good cutting room with double-banked EQ.
Zodiac	59 Dean St., London W1; Tel. 01-439-1827	16 (£32 per hour)	No	25	Central, a new and eager studio; technically very good.

NEST STUDIOS

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RECORD PRESSINGS SERVICE
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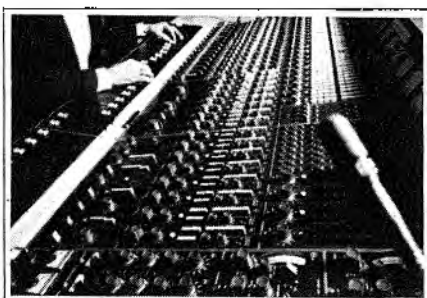
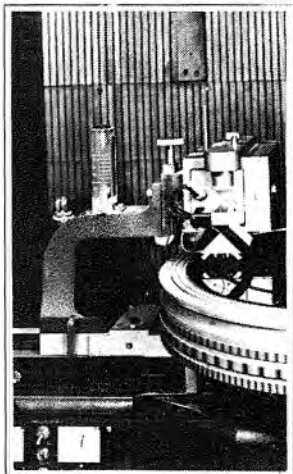
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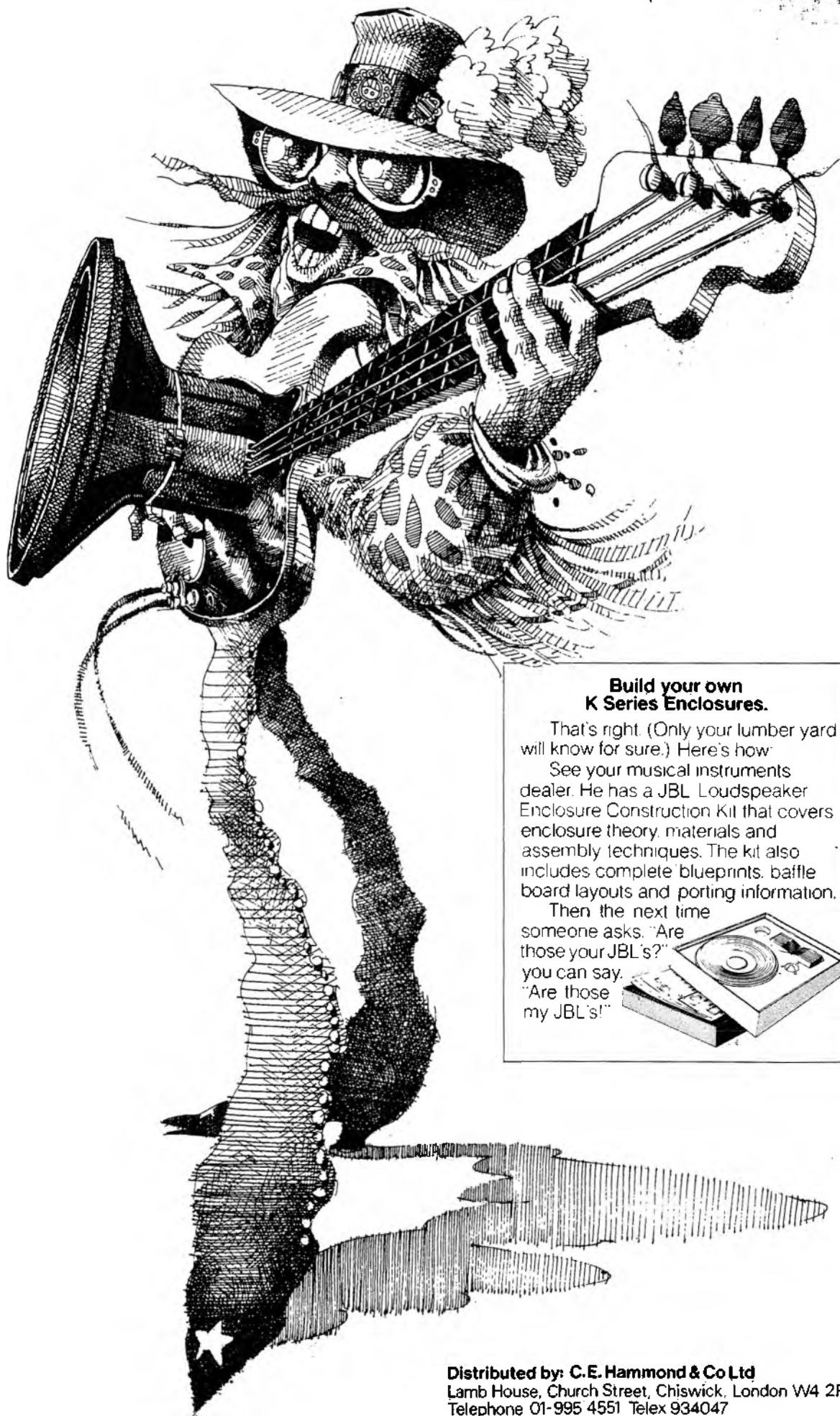
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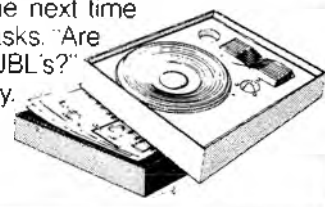
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PRICE SCANNER



Compiled by Elaine Cooper

ALL PRICES ARE WITHOUT V.A.T.

I.M.'s Price Scanner aims to be the most comprehensive guide to the retail prices of musical instruments and equipment available. All our new retail prices are exclusive of V.A.T. and while we have taken exhaustive care to ensure that the prices are correct, we'd be obliged if you could let us know of any alterations, additions or deletions necessary. Unfortunately we have to disclaim responsibility for any problems arising out of any inaccuracy in this price guide.

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(P series is now S series and vice versa)

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10/1	330.00
10/2	520.00
16/2	750.00

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'S' SERIES
Inch. format:

16/2	2054.00
18/4/2	2194.00
20/2	2386.00
20/4/2	2526.00

includes electronic X/overs

In studio format:

10/4	1656.00
16/8 (VU)	2804.00
16/8 (PPM)	2754.00
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up to 16 track

'M' SERIES

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CBS/ARBITER

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Quad (Fender)	427.00
Quad (JBL)	670.00
Spr. Six (Fender)	403.00
Spr. Six (JBL)	702.92
Tw. Rev (Fender)	358.00
Tw. Rev (JBL)	446.00
B/mstr. (Fender)	351.00
B/mstr. (JBL)	448.00
B/mstr. Top	226.98
B/mstr. Enc.	155.00
Spr. Rev. (Fender)	309.00
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Vibrolux Rev.	237.00
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Princeton	105.00
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Champ.	56.48

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PA 100	394.00
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Tempest 50 50W	130.00
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Sup. Stud. 500 50W	141.00
Sup. Stud. 1000 100W	205.00
Storm 25 25W	62.00
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S10 15W	5.49
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210 50w	65.16
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25A100 Bin	116.67
100w Combo Amp	196.91

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100w ster.	127.31
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100w PA	119.90
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50w combo w/verb	159.25
50w bs. combo	137.07
Hd. ho. cab. FH10A	194.44
Hd. ho. cab. FH100A	165.74
1x15 cab 150w	168.05
1x15 cab 100w	146.29
4x12 cab	114.81
4x12 coils. pr.	177.31
2x12 coils. pr.	113.42

CUSTOM SOUND

AMPLIFIERS

CS700A PA/Mx. 150w	160.50
CS700B Twn. Rev.	139.50
Hd. 150w CS700C Pwr. Amp	150.00
CS700C Pwr. Amp	97.50
CS700C Combo	172.50

ENCLOSURES

CS7 212 D	58.50
CS7 212 G	58.50
CS7 115 D	90.00
CS7 215 G	135.00
CS7 412 G	97.50
CS7 H	58.50
CS7 000	846.00

DAVOLI

AMPN.

50w	106.00
100w	140.00
200w	210.00

CABS.

B50 50W	59.50
B60 60W	85.00
B80 80W	92.00
B150 160W	T.B.A.

FELDON AUDIO

COMBO AMPS

18 SW	33.00
Tempest 25T 25W	67.00
Tempest 50 50W	130.00
Tempest 50 75W	134.50
Sup. Stud. 500 50W	141.00
Sup. Stud. 1000 100W	205.00
Storm 25 25W	62.00
Storm 50 50W	133.00

MIXERS

B092K 50w	85.00
Clubman 50w	160.00
Mixer 5 100w	310.00
Compact Mixer	125.00

E.S.E. S.EQUIP.

1002 N/S	224.75
1005 AP200	187.54
1006 S/L200	157.28
1007 PA200/R	204.50
1010 PA160TC	133.00
1011 PA100S	133.00
1012 PASCIC	83.03
1013 PASC5	83.03
1015 B20C	225.00
1018 FH200	225.00
1022 S12C	165.00

(BINSON SALES)

SPK R. CABS. VLT. REGS

30w Col.	97.00
60w Col.	166.00
120w Col.	253.50
60w Col.	126.00
100w Col.	215.00
50w Col.	149.00
100w Col.	162.00

AMPLIFIERS

50w ster.	185.75
100w ster.	293.50
50w ster. trans.	281.50
100w ster. trans.	318.75
6 Cha. Mx.	210.00
8 Cha. Mx.	234.00
6 Cha. Mx.	223.50
4 Cha. Mx.	187.00
4 Cha. PA Mx.	231.00
6 Cha. PA Mx.	252.00
8 Ha. PA Mx.	275.50
100w Slv.	161.00
10 Cha. PA Mx.	635.00
18 Cha. PA Mx.	761.50
100w Comb.	336.50
200w Comb.	393.87
100w Amp & Cab	427.00
200w Amp & Cab	487.50
100w6 Cha. Mx.	618.67
200w6 Cha. Mx.	659.00
100w8 Cha. Mx.	859.04
200w8 Cha. Mx.	666.50

FOHNER

AMPLIFIERS

GA2	31.81
GA3	35.83
G40R	75.97
G50R	86.06
Phase 50	71.85
G8012B	83.47
G8015B	83.47
1500B	119.44
1500R	60.19
1500b speaker	59.26
PA500	83.47
SM600 Mixer	83.47
710	498.15
SC4 10H speaker	83.47

SPEAKERS

MB 08"	3.01
M10 L10"	15.23
M10 N10"	6.81
M12 L12"	21.76
M12 N12"	15.51
M12 Q12"	8.24
M15 D15"	44.07
M15 L15"	28.56
M15 N15"	19.26
M15 Q15"	10.58
MB00 Horn	8.10
M1200 Horn	27.98

FARFISA

RSC 350 558.46

RSC 180 323.07

OR 200 487.69

TR 70 220.00

EVENTIDE CLOCKWK.

FL 20T Flanger 321.00

DDL 1745A Dgt. 2512.00

Delay Line 2512.00

2826 Omniprs. 325.00

PANDORA

A.080-180 & 9m/sec. 1450.00

di-1 o/p 232.00

Additional delay modules 261.00

Additional output modules 261.00

H.H. ELECTRONICS

POWER AMPS.

TPA100D	98.00
TPA50D	70.00
AM/B/12	46.00
TPA25D	52.00
TPA25D 19"	52.00
TPA25D-M	50.00

AMPN.

1/2C 100 lb.bs.org.	137.94
1/2C 100-S od.bs.org.	111.60

P.A. AMPS.

MA100 5 ch./rev. 100w	138.72
MA100-S 5ch.100w	119.34
S130 sl amp 120w	89.90

COMBINATION AMPS

4 x 12" 200w	206.15
1/2C100-S,Sustain 75/100w	189.10

INSTRUMENT SPKRS.

412BL kb.bs.org.	155.00
115bs compact	27.50
215BL kb.bs.org.	155.00
Twin ported reflex enclosure. 200w	165.85

LESLE SPEAKERS

110	120.00
125	256.00
107/2x12 60w	365.74
107/2x12 120w	148.25
127/2x12 120w	140.75
127/2x12 2x12	140.94
128 8x10 120w	164.25
126 6x12 180w	195.23
128 8x10 120w	164.25
114/4H 1x15	254.55

PA : CE

8ch. Mix. Amp./Graphic Equal.	200.00
F.P.R. Slave 200w.	118.00
F.P.R. Slave 350w.	132.00
Stereo S-way G/Equal.	80.00
10-way Parametric Equal.	260.00
12ch. Mix. Desk	1050.00
18ch. Mix. Desk	2250.00
Bass Bins	120.00

LIVINGSTON

SPEAKER CABINETS

2 ch.	120.00
3ch.	150.00
2 ch.	120.00
120.00	
2 ch.	150.00

MILES PLATTING

V.60	81.36
V.50-S Spkr.	65.02
V.100	100.39
C.30	118.22
C.50	139.40
PA 50	94.30
PA.50-S PA Spkr.	107.83
PA 100	111.86
PA 100S PA Spkr.	179.72

B100115	273.15
PM200B	214.81
PS75 pr.	318.17
YPA150	532.89
PS758 pr.	351.85
YPA150B	566.67
PS100 pr.	433.63
YPA100B	691.67
PM400	323.15
PM400	381.48
PS400 pr.	907.40
YPA800	1288.89
EM60A	82.59
ES60A pr.	18.51
YES600A	111.11
EM70	111.11
ES70 (ES90A)pr.	27.78
YES900A	195.18
EM130	180.55
ES130 pr.	37.03
YES1300	217.59

ROTARY AMPS.

RA.50	280.00
RA.100	434.00
RA.200	666.00

LEM

Lim Audio read po. 429.68

B12 amp 4x12 cab. 338.11

B11 bs amp 2x12 cab. 333.06

Telescopio strnd. 202.61

LG 300 PA cab. 282.64

LG 100 PA cab. 179.51

BOSE

SPEAKERS
Comp Sys./Equalizer
Bose 800, pair, 390.00
ADD-ON SYS.
Bose 800, Add-on pair 335.00
SINGLE 800/EQUALIZER
Bose 800, Part I 222.50
SINGLE 800.
Bose 800, Part II 167.50
AMPS.
Bose 1800 Prof. 550.00

BOOSEY & HAWKES

LANEY AMP'N.
L50 134.86
L100 148.79
L4 12 5120 153.47
L60 PA amp. 122.45
L120 PA amp. 151.85
L12 PA50 col. 166.68
L12 PA100 col. 295.18
LV11 reverb. un. 58.33
HAWK AMP'N.
9880 5 w. 26.80
9885 15 w. 41.66
9885 25 w. 53.47
9887 50 w. 74.02
AMPEG
VT40 60 w.vl. 311.11
VT22 100 w.vl. 364.81
G2 12 120 w. s/s 367.59
G4 12 120 w. s/s 409.25
G4 12 120 w. s/s 436.11
B1 15 120 w. s/s 326.85
B4 10 120 w. s/s bs 381.48
B15 S 60 w.vl. 417.59
B15 N 30 w.vl. 311.11
HDV4T 300 w.vl. 417.59
HDV4B 100 w. 226.67
HDV25 B 55 w.bs. 225.93
HDV4100 w. 295.37
HDV2 60 w.vl. 277.78
HDV6 B 240w 308.33
EXSVT 240w. 307.78
EX84 B 240w. 463.89
EXB25 B 120 w. 156.48
EXV4 120 w. 220.37
EXV2 120w. 217.59
EXV6B 240 w 250.93
SR6 120 w. PA. com. 637.04

CANARY MIXERS

'B SERIES MIXERS
12/1 496.00
12/2 573.00
15/2 697.00
FREIGHT CASES
12 ch. 31.00
15 ch. 39.75
'A SERIES CUSTOM MIXERS
20/6/2 2850.00
16/8 2800.00
24/2 1700.00

CANARY MIXERS

CONVERTERS
2 way stereo 68.19
3 way stereo 79.04
CARLSBRO
VALVE
60 TC 109.00
100 TC 144.00
60/5 P.A. 123.00
60/5 P.A. Raverb 137.00
100/7 P.A. 163.00

CERWIN VEGA

AMPS
A1800 400W + 400W (Led meters) 450.00
A1800/1 400W + 400W VU meters + LF/HF c/over 550.00
A3000 700W + 700W Led meters 795.00
A3000/1 700W + 700W VU meters + LF/HF c/over 895.00
A3000/RS 850W + 850W Stab. P/S T.B.A.
P.A. SYSTEMS—
COMPLETE WITH AMPS
900W 3 way system 35-1800Hz + 2 amps x 4 ch 1718.00
1800W 2 cols 3 way 35-1800Hz + 4 amps x 8 ch 3295.00
2800W 4 waysys 32-2000Hz + 2 amps x 4 ch 2795.00
5600W 2 cols 4 way 32-2000Hz + 4 amps x 8 ch 5281.00
11,200W 4 ch x 4 col array + 4 x 4 way 32-2000Hz + 4 x 16 ps ch 9942.00

CITRONIC LTD.

VOCAL REINFORCEMENT SYST
V.30A 150W 228.18
V.32B 300W 315.74
V.34 300W 325.70
VH.3B 400W 527.74
VH.4B 600W 652.14
MUSICAL INST. SYS.
G.32 200W 256.03
GB.3B 400W 453.09
BF.36 300W 305.79
B.3B 300W 285.89
B.4B 400W 405.82
B.36NF 300W 345.59
B.48NF 400W 455.05
SOUND REINFORCEMENT SYST
L.48CF 600W 418.25
L.48CFD (L.48CF with h/rm ext. opt) 517.77
L.48D 2000W 1027.84
RMH.1 100W 293.84
M.36 300W 375.00
M.4B 600W 430.69
M.HF 4 200W 413.31
HF.6 100W 244.09
MLT.4 250W 305.79
PZ.12 35W 181.87

CITRONIC LTD.

Stairline II Kansas, st. 346.00
Stairline II Iowa st. 430.00
Stairline II Texas, st. 524.00
Stairline II Delaware, mono. 230.00
MIDDLELES
SMP50S Ster. Mix Pre/Amp 117.00
MMP303 Mono Mix Pre/Amp 59.00
P50 65 w. amp 44.00
P100/100 Ster. Amp 99.00

CLEARSTONE

CM1
2x15 Ld. cab. 120w 122.21
2x15 Bs. cab. 120w 118.62
2x12 Ld. cab. 50w 97.50
1x18 Bs. cab. 100w 98.81
4x12 Ld. Cab. 100w 129.00
4x12 Bs. cab. 100w 129.00
PA CABINETS
2x10 col. 60w. Pr. 100.11
4x10 col. 120w. Pr. 142.26
Horn cab. 81.57
2x12 col. 100w. Pr. 158.57
6x10 col. 150w. Pr. 127.87
SOLID STATE
50w L&B 118.84
100w L&B 127.57
50w PA 118.84

STEREO MIXERS

Mkr. 12 Echo F 420.00
Mkr. 12 +5 592.00
SLAVES
UP100 106.00
UP200 132.00
UP100 + 100 145.00
P.A. SPKRS.
VP25 40W 44.80
VP40 40W 53.50
DK45 45W 58.80
DK75 75W 82.50
DK90 90W 115.00
DK120 120W 150.00
DK180 180W 196.00
DK200 200W 7.6 A.

STEREO MIXERS

P.A. HORNS
10 100W Bxd. Hn. 110.00
P.A. BINS
Exponential 100W 145.00
Titan 100 100W 164.00
Titan 150 150w 195.00
AC100 62.79
AR150 32.79
AR400 18.50
AR800 18.50
FC100 34.69
FR150 37.79
HC400 12.29
M253 203.00
1823M 33.50
1823 33.50
1828C 21.50
1828R 21.50
1829 21.49
1829 34.09
1829T 42.29
PA12 15.99
PA12-45 16.39
PA12F 18.50
PA30A 22.39
PA30A-45 24.00
PA30AT-1 30.39
PA30R 24.18
16/4 B series 940.00
16/2 C series 110.00
16/4 C series 1380.00
16/8 C series 1940.00
16/4 D series 1540.00
16/8 E series 2020.00
24/16 F series 5100.00

ELECTRO VOICE

MODULAR DESKS:
16/2 A series 600.00
16/4 A series 755.00
16/2 B series 780.00
16/4 B series 940.00
16/2 C series 110.00
16/4 C series 1380.00
16/8 C series 1940.00
16/4 D series 1540.00
16/8 E series 2020.00
24/16 F series 5100.00
NON-MODULAR DESKS
M-02 10/2 230.00
M-02 B 10/2 400.00
M-62 16/2 350.00
M16 B 16/2 550.00
M162 FC 16/2 700.00

ELECTRO VOICE

POWER AMPS:
IC108 S 70.00
100 W/8 ohms 70.00
100 W/16 ohms 70.00
IC204 S 110.00
200 W/4 ohms 110.00
200 W/8 ohms 110.00
IC404 S 180.00
400 W/4 ohms 180.00
IC402 S 180.00
400 W/2 ohms 180.00
IC602 S 300.00
800 W/2 ohms 300.00
WEDGE MONITORS
W12 50 W 65.00
W12 JBL 100 W 125.00
W15 100 W 280.00
W15 RH 200 W 375.00
HORN
JBL2429 190.00
H.F. radial 190.00
JBL2482 280.00
M.F. radial 280.00
BINS
B15 15" 200W GAUSS reflex 145.00
MARTIN 15" 200W GAUSS 199.00

ELECTRO VOICE

ALL ITEMS CUSTOM BUILT
ELECTRO SOUND
ALL ITEMS CUSTOM BUILT

ORTOFON

SD701 4929.63
DSS661 1765.00
DSS731 2665.00
DSS732 2820.00
STL732 850.00
CP5691 1645.00
GKS5681 370.00
LV701 292.00
SSJ701 352.00
SM721 327.00
DS681 540.00

FM ACOUSTICS

E2-E4 Network in housing 55.56
E2-E4 Network 3-way 38.89
D5 Driver 57.78
D6 Driver 52.78
D2 Multicell driver 52.78
FM C35 15 cell horn 281.48
FM C8 HF horn 28.70
FM C7 ESThn. 19.75
FM C5 EST hn. 21.30
SSH Distort. booster 37.96
SSH Phase filter 52.78
SSH VdI super pedal 82.41
SSH E-1 of pedal 56.67
HORNS
1212FX100W Fm 230.59
1212GX200W Gauss 190.74
1315F100W Fm Bs. 114.81
1318G200W Gauss Bs. 156.48
1317X200W Radial 131.48
1323X200W6 cell 173.15
1336X400W 15 cell 303.70
1345X200W H.F. 104.83

MALCOLM HILL ASSOCIATES

JENNINGS
AMPS:
V.30 30w 163.00
AP.50 50w 174.00
V.100 100w 145.00
AP.100 100w 115.00
FR.50 50w 79.00
FR.100 100w 96.00
SPEAKERS
B.1 1x18" 98.00
B.2 2x15" 115.00
B.3 1x15" 79.01
B.4 4x12" 135.00
T.50 2x12" 83.00

KEMBLE

COMBINATION AMPS.
YTA 15 89.99
YTA 25 89.09
YTA 45 129.20
YTA 95 226.26
COMBINATION BASS AMPS.
YBA 55 214.54
LD STACKS
PE 200A 126.20
TS 100 196.44
YTA 100A 322.64
PE 200A 122.72
TS 110 348.93
YTA 110A 126.20
PE 200A 309.08
YTA 200A 435.28

KEMBLE

BASS STACK
BE 200 108.50
YB 100 269.11
YBA 100 269.11
HORN SPKR
YHS 100 175.00
G and B SERIES COMBO AMPS.
G50112 156.48
G100B212 221.30
G100115 263.89
G100A10 273.14
850115 184.25

ZENTA

CD15SN 54.45
PL TK15 66.80
Z3 25.77

JASMYN ELECTRONICS

PROF POWER AMPS
IC 500 Series 600W 4 ch P.A. 239.00
Meters 59.00
Cannon connectors 27.00
IC520 SERIES
600W 2 channel P.A. Basic 245.00
Meters 39.00
Cannon connectors 19.00
GUITAR AMP
IC45 165.00
200W Tone boost + overdrive

MACINNES

AMPS
IC150 Console 208.52
D80 60w 165.00
D 150 140w 270.00
DC 300A 500W 465.00
M800 1200w 850.00
M2000 2400w 1700.00
VFX-2 160.00
OC150 240.00
SPEAKERS
ES212 75w 440.00
IMA Inter-Mod. Dist. Analyzer 495.00

MACINNES

MONITOR SPKR / AMP COM
100W 12" spkr + horn (Goodmans/Celastion) 180.00
150/200W 12"/15" spkr + pr. horns (Gauss/JBL/ATC) from 280.00
P.A. SPKRS.
100W Mini Bin (1 x 15" spkr 2 horns) 145.00
200W Mini Bin (1 x 15" Gauss + 2 horns) 240.00
200W Maxi Bass Bin (1 x 15" Gauss) 212.00
100W H.F. horn 216.00

N.B. AMPLIFICATION

Nolan 100w amp. 105.00
Nolan 50w amp. 75.00
NOLAN SESSION MSTR. Rev. Comb. 164.25
Nolan 4+12 P.A. cabs (pr.) 175.00
Nolan 2+12 P.A. cabs. 117.00
Nolan 4+12 Ld./Bs. 123.75
NOLAN DUAL C.HORN
2+12 (pr.) Cabs 162.00
Flame 50w amp. 87.50
Flame 50w 2+12 Combo. 115.25

NICHOLLS

HORN SYSTEMS
2x12 shpd. cab. 2 Middax hns 150w 132.78
4xMiddax hn. cab. 119.81
SPKR SYSTEMS
2x15 bs. ref. 154.26
1x18 100w G.Bs. cab. 92.16
2x12 100w G. shpd. cab. 91.31
2x12 100 C cab. 82.25
4x12 400w G cols.Pr. 236.96
4x12 200w C cols.Pr. 211.20
4x12 200w G cab. 134.23
4x12 100w C cab. 106.68

NICHOLLS

ITEM
6-chn. mkr. 162.67
200w slave 153.39
120w slave 115.12
6-chn. 120w PA 173.15
162.74
120w SL 120.44
NOVANEK
AVT 3 37.68
AVT 6 32.31
AVT 10 46.20
POP 15 63.68
G 25 78.70
G 30 91.86
G 30 110.18
U 30 119.44
U 50 143.51
U 60C 156.48
U 80 175.00
U 80W 184.25
U 100N 254.62
U 120 319.00
LM 20 63.88
LM 25 78.70

L.S.E.

101 pwr. amp 67.00
102 2-ch mix & pwr. amp 135.00
105 5-ch mix & pwr. amp 145.00
4000/M8-oh mix 372.00
8000/M8-oh rms 493.00
8000/Mp mix P.O.A. 94.00
5112 s.cab. 34.10
5210 s.cab. 101.50
412 s.cab. 32.85
110s cab.

MACINNES

AMPS
IC150 Console 208.52
D80 60w 165.00
D 150 140w 270.00
DC 300A 500W 465.00
M800 1200w 850.00
M2000 2400w 1700.00
VFX-2 160.00
OC150 240.00

MACINNES

SPEAKERS
ES212 75w 440.00
IMA Inter-Mod. Dist. Analyzer 495.00

MM ELECTRONICS

Sound Blender 150w. 187.50
Slave Amp. 150w 87.50

N.B. AMPLIFICATION

Nolan 100w amp. 105.00
Nolan 50w amp. 75.00
NOLAN SESSION MSTR. Rev. Comb. 164.25
Nolan 4+12 P.A. cabs (pr.) 175.00
Nolan 2+12 P.A. cabs. 117.00
Nolan 4+12 Ld./Bs. 123.75

NICHOLLS

HORN SYSTEMS
2x12 shpd. cab. 2 Middax hns 150w 132.78
4xMiddax hn. cab. 119.81
SPKR SYSTEMS
2x15 bs. ref. 154.26
1x18 100w G.Bs. cab. 92.16
2x12 100w G. shpd. cab. 91.31
2x12 100 C cab. 82.25
4x12 400w G cols.Pr. 236.96
4x12 200w C cols.Pr. 211.20
4x12 200w G cab. 134.23
4x12 100w C cab. 106.68

NICHOLLS

ITEM
6-chn. mkr. 162.67
200w slave 153.39
120w slave 115.12
6-chn. 120w PA 173.15
162.74
120w SL 120.44

NOVANEK

AVT 3 37.68
AVT 6 32.31
AVT 10 46.20
POP 15 63.68
G 25 78.70
G 30 91.86
G 30 110.18
U 30 119.44
U 50 143.51
U 60C 156.48
U 80 175.00
U 80W 184.25
U 100N 254.62
U 120 319.00
LM 20 63.88
LM 25 78.70

B.L. PAGE

DYNACORD
Eynochord Spr. 333.26
Eynochord Mini 243.00
Magic HS 84.00
D350 80w cab. 243.00
D310H 80w cab. 249.00
A1000 333.00
Gigant II 849.00
Gigant 516.00
Eminent II 269.44
Eminent 100 594.00
G2002 386.00
HiFi Favorit II 264.00
B1001 b/o amp 360.00

SUNN

CONT. AUD. CNTR. OPT
Model 82 1719.44
Model 81 1580.56
Model 80 1441.67
Model 82 1580.56
Model 81 1441.67
Model 60 1302.78
Model 42 1441.67
Model 41 1302.78
Model 40 1163.89

SUNN

SPKR ENCS:
410M 322.22
410S 144.44
212S 138.89
118MH 333.33
118M 294.44
415M 305.56
215SH 248.15
215M 518.83
215S 194.44
115M 172.22
115S 155.56
610M 466.67
415M 200.00
412S 238.89
312S 200.00

ROCK-ON

MAINS LEADS
Adapter Leds From 2.83
Distribution Boards From 5.99
Extension lds. From 3.45
Pwr. lds, amps etc 1-2 From 1.48
Pwr. lds, keyboards etc. From 1.99

ROCK-ON

LOUDSPEAKER LEADS
Jack-to-Jack From 0.99
Jack-to-Jack From 3.19
XLR-to-XLR From 3.99
Screened-Leads From 1.99
Jack-to-Jack From 1.99
Jack-to-Phono, etc From 1.35
Jackfield-Links 4-6 From 2.99
JBL Spkrs. From 3.99
XLR-Links From 3.99
Microphone-Leads From 2.88
TV-35 PA col spk. 46.20
TV-20 PA col spk. 64.35

ROCK-ON

GIBSON POWER PLAY
G-10 73.61
G-20 115.74
G-35 129.00
G-55phase 264.00
G-105, shift 343.16
G-115, 367.00
Thor Bs. 276.85
Super Thor Bs. 286.11

ROCK-ON

GIBSON SG
SG212 Gt.2+12 spkrs 412.04
SG212 A Gt.12 Altac Spkrs 489.81
SG115 J Gt.15 JBL Spkrs 452.78
SG 410 Gt.4x10 Spkrs 406.48
SG6 10 Gt.6x10 Spkrs 462.04
SG2 15 Bs.2x15 Spkrs 325.93
SG8 12 Hd PA 647.22
SG8 12 Hd PA Head only 326.70
SG8 12 Col.Half PA 2x12 Spkr. 81.94

ROCK-ON

AMPLIFICATION SPARES
Panel-Plugs/Sockets, signal From 0.23
Knobs From 0.19
Fuses and Holders From 0.09
Valves From 0.72
Panel-Plugs, mains From 0.33

ROSE-MORRIS (MARSHALL)

AMPS
1869 100w Ld. 155.28
1887 50w Ld. 109.65
2068 100w Artist Rev. 164.43
2048 50w Artist Rev. 126.48
1892 100w Bass 155.46
1866 50w Bass 109.65
1989 50w Org. 109.65

S.A.I.

AMPS
SA280S 2x80 Ster Slave 150.00
SA 150 Slave 114.00
SA 60 Slave 75.00
SA50T & B2 Channel 80.00

S.A.I.

CABS.
Mini Bass Bin 90.00
Super II 90.00
Gauss folded horn 180.00
Mini Bass Bin/horns 144.00
E.V. Eliminator 165.00
1 x 15 E.V. Horn/E.V. Spkr. 135.00
1x15 JBL/Gauss Front Loaded 190.00
2+12 + 2 Horn 96.00
2+12 63.75

SELMER

SOLID STATE
Ld. 100 91.67
Bs. 100 78.70
Power 100 55.09
100 PA Mkr. T.B.A.
Sup. Rev.30 82.41
15 SS 27.31
Futura 3 15.66
SL100 Sl. 122.22
PA100 174.07

SELMER

VALVE
Treb.N.Bs.100 SV 66.81
Treb.N.Bs.50 SV 73.98
Treb.N.Bs.50 SV Rev. 86.94
PA100/6 SV Rev. 138.43
PA100/4 SV 101.38

SELMER

SPEAKERS
Ld. 100 Spkr. 107.03
Bs. 100 Spkr. 80.09
PA80 H Col Spkr. 91.87
TV-35 PA col spk. 46.20
TV-20 PA col spk. 64.35

SELMER

GIBSON POWER PLAY
G-10 73.61
G-20 115.74
G-35 129.00
G-55phase 264.00
G-105, shift 343.16
G-115, 367.00
Thor Bs. 276.85
Super Thor Bs. 286.11

SELMER

GIBSON SG
SG212 Gt.2+12 spkrs 412.04
SG212 A Gt.12 Altac Spkrs 489.81
SG115 J Gt.15 JBL Spkrs 452.78
SG 410 Gt.4x10 Spkrs 406.48
SG6 10 Gt.6x10 Spkrs 462.04
SG2 15 Bs.2x15 Spkrs 325.93
SG8 12 Hd PA 647.22
SG8 12 Hd PA Head only 326.70
SG8 12 Col.Half PA 2x12 Spkr. 81.94

SHARMA

ORGAN SPKR. CABS.
500 111.29
500 Prof. 147.02
900 d.l. 191.25
85

Sound Equipment

Table listing various sound equipment including PA Amps, Amplification, Speakers, and various units with their respective prices.

Table listing musical instruments and accessories such as Synthesizers, Keyboards, and various electronic organs with their prices.

Table listing percussion instruments including Hi-Hats, Sonor Cymbals, and various drum sets with their prices.

Percussion

Table listing Selmer Organs, Thomas Organs, and other organ models with their prices.

Percussion

Table listing Selmer Organs, Thomas Organs, and other organ models with their prices.

Percussion

Table listing Selmer Organs, Thomas Organs, and other organ models with their prices.

Percussion

Table listing Selmer Organs, Thomas Organs, and other organ models with their prices.

Percussion/Guitars

Table listing various guitars including Fender Semi-Solids, Fender Classics, and Summerfield models with their prices.

Table listing various guitars including Fender Semi-Solids, Fender Classics, and Summerfield models with their prices.

Guitars

2375 Ls/bst./h	69.81
2375 W/Rock/mn	90.74
White	
2375 Rock/mn	86.57
Maple fl.	
2375 Rock/mn	81.02
R/wd.fb	
2366 FLB. F/les	
Bass	75.46
2366 BMK/mn	75.46
2365 B Dixie bs	76.85
2365 Dmstr.	58.33
2369 Cpr. F/bl.	64.81
2353 LDx Clpr.	
V/bz.blk.	69.91
2353 Clpr./bs.	58.33
2352 C'tom.	71.65
2352 d/lx.	63.33
2352 MCpr.d/l	56.48
2352 Clipper	50.00
2354 W/stk./bs	80.09
2354 BW/stk.bs	70.83
2394 W/stk.nat.	77.31
2347 W/stk.jn.	95.30
2339 W/stk.std.	94.00
2383 W/stk.ctm	110.19
2382 W/stk.d/l	86.11
2377 W/stk.pro	81.94
2364 SL l/h	74.54
2354 SW/stk.std.	65.28
2354 W/stk.	67.78
2350 B Mem.bs.	72.69
2405 Mem.orig.d/l	123.61
2391 N Mem.Nat.	77.31
2351 M Mem.orig.	86.11
2381 DK Mem.d/l	91.67
2351 Mem.d/l	80.09
2350 L Mem.std./h	77.31
2380 ctm.Cust.	
5 net. Bst.	75.85
2350 Mem.std.	71.76
2350 G Mem.d/l	77.31
2357 Mr. Strad.	
Via. bs.	47.22
2355 Bg./Jhn.	
S.Ac.Mpl.	112.96
2355 Bg./Jhn.	
S.Ac.S'bst.	101.85

DAVOLI

Les Paul 6 str.	90.00
mahog.gld.	
Sup. Les Paul	
mahog.gld.	101.50
S.G.Type 6 str.	
Walnut.gld.	85.00
Les Paul Bs.	
mahog.gld.	90.00
G 2 Bs/Wal.gld.	90.00
Jazz bs. Nat.Chr.	85.00

FLETCHER, COPPOCK & NEWMAN

COLUMBUS JUMBO	
N.76 Jumbo	27.20
N.197 C&W Jumbo	33.29

COLUMBUS ELECT.

N.36 Semi-Acou	39.35
N.113 S/Body	36.99
N.85 S/Body	44.40
N.85 Sunburst	44.40
N.54 S/Body	43.47
N.116 S/Body Bass	45.32
N.77 S/Body Bass	45.32
N.82 Bass	46.02

KIMBARA CLASS.

N.105	22.45
N.108	24.54
N.169	27.73
N.175	30.08
N.28	32.27
N.29	30.90
N.81	41.67
N.106	40.16
N.74 + Case	54.81
N.75 + Case	77.73
N.76 + Case	87.59

KIMBARA ACOUSTIC

N.30 Fk.	27.73
N.71 Jbo.	33.59
N.72 Jbo.12str.	35.65
N.73 Jbo.	43.98
N.107 Jbo.12str.	45.06
N.109 Jbo.	48.10
N.95 Jbo/cs.	87.64
N.96 Jbo/cs.	87.64

RESONATA		
730 class.	16.43	
731 class.	18.15	
732 class.	22.73	
MORIDAIRA		
841 class.	20.83	
842 class.	24.86	
843 class.	27.22	
845 class.	36.26	
846 class.	50.46	
847 Jbo.	41.67	
848 Jbo.d/l	54.30	
849 12 str.jbo.	53.61	
850	73.61	
855/F301 Fk.	35.42	
856/F303 Fk.	46.57	
851/W613	86.81	
852/W61030 Jbo.	46.97	

HONDA		
H190	24.95	
H150	24.95	
H155	27.13	
H160 12 str.jbo.	31.94	
H175 Jbo.	27.41	
H180 Jbo.D/L	29.35	
H200 Fok.	29.44	
H210 Jbo.	31.53	
H220 12 str. jbo	35.74	
H305 Class.	14.12	
H310 Class.	21.39	
H320 Class.	27.92	

ELECTRIC		
A12	27.92	
F21 W Bass	60.74	
FT 2T	30.03	
JB 2 Bass	54.63	
JB 200 Bass	74.50	
LE 200	48.38	
LG 200	74.49	
LP 200 G	79.77	
LS 200 C	54.77	
LS 200 YS	54.77	
MB 200 TS	33.61	
ME 20 TS	39.58	
PM 302	41.25	
PM 302 Bass	42.69	
SA 300	40.37	
SE 2 B Bass	36.81	
SE 2 T	26.81	
SG 2 S	37.36	
SG 10 B Bass	43.10	
SG 22	37.45	
SG 200	54.03	
SG 200V	54.03	
SP 1	25.74	
ST 30	51.78	
ST 300	65.19	
TF 200 N	52.31	

CONCETER		
SK 614 N	14.77	
GK 200	20.28	
WK 599 SH	30.37	
WK 599 F	30.65	
FK 599	27.15	
FK 299	26.50	

PALMA ACOUSTICS

M5309	7.26
500	9.13
11.96	11.87
ST1162	11.89
580	14.80
C109N	18.10
WFS	22.22
FW301	32.41
FW301 12	41.00

JOHN HORNBY SKEWES

FW301 1240.28	
203.7	46.25
KASUGA ACOUSTIC	
G100L	29.83
G200	39.81
F40	37.90
D200	42.59
T250	47.22
D350	71.30

TERDA		
G305	35.19	
G307	40.91	
G310	50.53	
F604	42.59	
FW650	50.93	
W624	50.93	
DW654	82.41	

AROSTEGUI		
No.2	20.00	
No.4	22.00	
No.6	24.00	
OSCAR TELLER		
74B	75.00	
77/case	105.00	
BP/case	180.00	
CALABERT		
OS	20.00	
A	22.50	
B	33.00	
C	75.00	
E	75.00	
Patosanto/case	100.00	

MIYASUMI		
JG 101	21.00	
JW 304/12	40.00	
JW 305/12	45.00	
JG 102	28.00	
JG 103	32.00	
JC 42	35.00	
JC 42	48.00	
JFC 45/case	100.00	
JC 46/case	120.00	
O3	80.75	
JF 201	19.00	
JF 202	22.50	
JF 203	27.50	
JW 303	30.00	

SAKURA		
C.136S	70.00	
C.113A	17.00	
LS2B	48.00	
LS2S/B	44.00	
LS2GD/S	55.00	
F.339H	42.50	
F.340	35.00	
MD 25	60.29	
C132S	45.00	
C136S	40.00	
TG.30	26.00	
TG.10	20.00	
TG.20	23.00	
C113A	17.00	

B.L.PAGE

MICRO-FRETS		
Thndmstr.	244.44	
Husky	195.56	
Stage II	171.11	
Sgr.Bs.	171.11	
B/in.6/s.bs.	133.33	
Huntington	304.63	
Spaceone	258.67	
Swng.Cust.	249.07	
Stage II	207.79	
Swng	195.56	
Sgr.Cust.	195.56	
Sgr.	195.56	
Calibra I	171.11	
Calibra	152.78	

ROSE-MORRIS

ELEC. GTRS.

Shaft/Ned Callan		
Cody	140.88	
Shaft,NedCallan		
Cody bs.	145.46	
Shaft,Ned Callan		
Hombra	106.94	
Shaft,Ned Callan		
Cody bs.	116.20	
Shaftesbury	72.72	
Shaft 6 str.	88.08	
Shaft.bs.	77.27	
Shaftesbury	67.83	
Overton D/wnr	209.08	
Overton D/con.	263.60	
Tap 20 6 str.	26.74	
Top 20	40.32	
Avon 2 p/u	45.47	
Avon 2 p/u	48.94	
Avon 2 p/u	55.97	
Avon 2 p/u	37.90	
Avon 2 p/u/bag	40.18	
Avon 2 p/u/cs	51.25	
Avon 1 p/u bs.	36.02	
Avon 1 p/u bs.	38.52	
Avon 1 p/u cs.	49.10	
Avon 2 p/u	51.77	
Avon 2 p/u bag	55.33	

EROS		
9578 Elec.	61.11	
9579 Elec.	42.73	
9585 bs.	66.67	
9586	61.11	
9383 lk.	27.77	
9353 E lk/elec.	32.41	
9356 12/s flk.	34.72	
9356 12/s lk/elec.	40.74	
9350 lk.	25.93	
9351 lk.	32.36	
9587 6/selec.	61.11	

EROS MK II SOLIDS		
9711 6/s	46.25	
9712 5/s	46.25	
9713 bs.	46.25	
GEISHA		
9844 Cts.	18.43	
9845 Cts.	10.18	
9846 Cts.	11.57	
KISO SUZUKI		
9802 Cts.	29.21	
9803 Cts.	32.36	
9804 Cts.	34.72	
9805 Cts.	38.43	
9583 h/md Cts.	53.84	
9651 lk.	36.81	
9582 lk.	33.80	
9653 12/s lk.	43.19	
9607 lk.	41.67	

ROSETTI		
Raver Elec.	30.23	
Raver bs.	23.15	

TATRA		
9198 Cts.	16.66	
9225 Cts.	20.36	
Hi-Spl.Nyl.	11.81	
MD 25	46.29	
C132S	45.00	
C136S	40.00	
TG.30	26.00	
TG.10	20.00	
TG.20	23.00	
C113A	17.00	

SELMER

GIBSON SOLID BASS		
Ripper bs.	249.00	
Grabber bs.	175.93	
EB-3	298.33	
Ripper Fretless	213.75	
Flying Voz/Ltd.		
Edit.	367.08	

GIBSON JUMBO FLATTOPS		
J-200 Artist	450.46	
Dove Cust.	343.52	
Huntington	304.63	
H/td.Cust.	270.37	
B/Rdg.Cust.	249.07	
SJ de/lx.	221.30	
J 50 de/lx.	200.00	
J 45 de/lx.	195.37	
J 55	242.59	
J-180 E Cust.	245.37	

GIBSON 12 STR.FLATTOPS		
B/Rdg.	295.83	
B-45 12 Nd/l	248.07	
B-25 d/l	219.63	

ELECTRO-ACOUSTIC		
Nac.1	92.59	
nwd. R/cst.	541.67	
Jhn.Sm.DN	923.15	
Jhn.Sm.D	923.15	
Jhn.Sm.N	991.67	
Jhn.Sm.p/u	991.67	
Sup. 400 CES	962.04	
Ed/Ind.	768.52	
L-6 CES	833.33	
L-6 C/s.c/wy.	894.44	
Sup.400C/s.c/wy.	793.52	
ES-175 D	359.26	
ES-150 DC	324.10	
ES-345 TD	402.78	
ES-356 TD-SV	532.41	
ES-335 TD	323.15	
ES-325 TD	263.89	

LES PAUL		
Recording	369.44	
Triumph bs.	348.15	
Custom	379.63	
De Luxe	308.33	
Avon 1 p/u	341.67	
Sgniture.bs.	330.96	
Special/td. Edit.	277.31	

HAWAIIAN		
2391	74.07	
2390	24.53	

CSL/IBANEZ ELECTRIC		
2350	98.61	
2350 DX	127.31	
FG 360 S	98.61	
2351 DX	118.05	
2351 DCXS	115.74	
Avon 2 p/u/cs	111.11	
2341 DX	140.74	
2350 W	106.48	
2451 B	138.88	
2452 B	104.16	
2343	115.74	
2337 DX	122.68	
2344	125.92	

SUMMERFIELD

IBANEZ & CIMAR CLAS.		
304	23.14	
300	25.46	
361	30.09	
352	32.87	
363	35.64	
364	38.42	
370	43.94	
375	43.94	
TAK 1	43.94	
TAK 2	41.66	
H TAMURAH/MD COND		
P35	111.11	
P45	138.88	

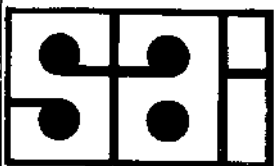
KIMBARA ELECTRIC N.114 S 83.28 N.115 S 83.28 N.116 S 83.28 N.117 S 83.28 N.118 S 73.10 N.119 S 91.11 N.120 S 91.11 N.121 98.88	KASUGA ELECTRIC (NEW MODELS) SG360 97.50 FG 70 100.80 LG380 B 100.40 SE480 S 104.90 E8750 134.40 LG770 V 139.20 SG1800 V 169.80 LG2000 V 214.40	ACOUSTICS AVANTON Std.Bal'dr.6str. 163.63 Std.Bal'dr.12str 227.28 GI(Camb)Art6str. 209.09 GI(Camb)Art.12str. 254.54 Folklore 209.09 Cis Bal'dr 163.64 Art.Elec. 235.36 Country Elec 235.36	GIBSON SOLID Cust. W/nt 350.19 Std.Cherry 249.07 Sp Cherry 227.31 L6-S w/ft.ch. 548.30 L8-S blk. 267.59 L6-S d/l blk. 193.51 Marauder 184.25 2381 171.28 2399 DX 180.55 2387 14.25 238 B 138.88 2388 B/S 148.14 2388 B/DX 162.03 2388 B/DX Ster 180.55 2388 138.88 Congress 50.92 Art. Elec. Stl. 59.49 Std. Elec. Stl. 48.11 HS-174 148.61 HS-164 V 80.09 Galaxie 124.07	MSA PEDAL STEEL CS-10 907.40 147.30 289.44 268.05 2387 14.25 238 B 138.88 2388 B/S 148.14 2388 B/DX 162.03 2388 B/DX Ster 180.55 2388 138.88 LH 2388 B/S 162.03 2613 106.48 2616 CS 144.44 2453 148.14 2455 150.46 2457 Ster 164.81 2355 120.37 2355 M 134.25 2355 DX 148.14 2352 C 88.88 2352 DX 100.00 2369 B/W 186.57 LH 2352 C 96.29 LH 2352 DX 106.94 LH 2350 104.16 LH FG 360 S 104.16 LH 2351 DX 125.00 LH 2372 148.14 LH 2380 185.18 2348 152.77 2348 B 182.03 2671 PRO 222.22 2671 Twn. 555.56	2402 185.18 2402 DX 203.70 2404 203.70 2364 111.11 2345 138.88 2372 231.48 2372 DX 152.03 2373 138.88 2374 162.03 2381 171.28 2399 DX 180.55 2387 14.25 238 B 138.88 2388 B/S 148.14 2388 B/DX 162.03 2388 B/DX Ster 180.55 2388 138.88 LH 2388 B/S 162.03 2613 106.48 2616 CS 144.44 2453 148.14 2455 150.46 2457 Ster 164.81 2355 120.37 2355 M 134.25 2355 DX 148.14 2352 C 88.88 2352 DX 100.00 2369 B/W 186.57 LH 2352 C 96.29 LH 2352 DX 106.94 LH 2350 104.16 LH FG 360 S 104.16 LH 2351 DX 125.00 LH 2372 148.14 LH 2380 185.18 2348 152.77 2348 B 182.03 2671 PRO 222.22 2671 Twn. 555.56	LITTLE BUDDY PEDAL STEEL 4141 Junior 178.25 4142 240.25 4140 Professional twin neck 568.00	RICKENBACKER SOLID BODY 430 New 2 p/u nat mahog. 192.00 450 Original 2p/u 216.00 450/12 12 str. (450) 248.00 456/12 6/12str. (450/12) 288.00 480 2p/u 400 bs sra. 232.00 6200/lx stereo. 2p/u 304.00	THIN S/ACOUST. 320 3 p/u short scale 296.00 330 2 p/u dbl.c/way 288.00 330/12 12 str. 376.00 360D/lx stereo. 2p/u dbl. c/way 344.00 370 3p/u stereo d/lx dbie c/way 376.00	BASS 4000 1 p/u solid body 296.00 4001 2 p/u/d/lx stereo solid body 344.00 4001/L Left hand (4001) 416.00 4001/8 Bstr. (4001) 496.00 4005 D/lx hollow body 2 p/u 392.00	TWIN NECK 362/12 Thin body s-scout inc. 360 & 360/12 864.00 4080 Solid body inc. 480 & 4001 736.00	W.M.I. ACOUSTIC STL. STR. K. 75 7.36 G. 101 9.21 K. 200 11.06 K. 230 12.91 K. 116 11.06 K. 230 14.30 K. 145 14.30 K. 155 15.89 K. 440 18.47 K. 450 18.47 KD. 28 25.46 K. 520 27.73 K. 520-12 31.94 K. 530 27.73 KDG. 70 31.94 KDG. 88 61.00 KDG. 812 64.76	NYLON STRINGS KC. 295 11.05 K. 112 11.05 K. 333 14.75 K. 386 16.82 KDG. 60 43.95	ELECTRIC GTRS. 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p/h	per hour	d-t	Disc to Tape
p/d	per day	Q	Quad
D	Dolby	OTC	Overtime Charge
tf	Transfer facilities	M	Mono
R-R	Reel to Reel	S	Stereo
CP	Copying	fcf	fully coated film
tba	to be advised	Vs	Video Studio
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MARCH

Blackmore-Santana-McCartney-Argent.
 Tests on:
 Ampeg G212 Amp. Marshall Lead, 100 Hayman, Fender, Epiphone,

APRIL

Rossi-Gallagher-Queen.
 Tests on:
 Carlsbro Super Stingray Combo Amp. Davoli OP100 + 100 Dual Slave Amp. Gherson, Guild guitars. Decibel Discussion.

MAY

Harvey-Cocker-Trower-10cc.
 Tests on:
 Amcron DC300M Dual Slave Amp. Yamaha YTA 15A Combo Amp. Avab FQ10G Graphic Equaliser Framus, Macaferrri Copy guitars. Improving A Copy Guitar.

JUNE

Emerson/Moog-Sullivan-Fripp-Hayward.
 Tests on:
 Canary 12 Channel Mixer D.J. Power Master Stereo 200 Ovation, Fender guitars. Build a Bass Pre-Amp.

JULY

Palmer-Beck-America
 Tests on:
 Orange
 Phase Linear 4000 Auto Correlation Pre-Amp.
 Gibson, Guild guitars. Mono To Stereo Conversion

AUGUST

Lee-Henrit-Frampton.
 Tests on:
 Hill 1C208S Power Amp. Custom 700B Twin Reverb Amp. Fender Dual Showman Reverb. Les Paul, Guild, Antoria guitars. Build an Electronic Tuning Fork

SEPTEMBER

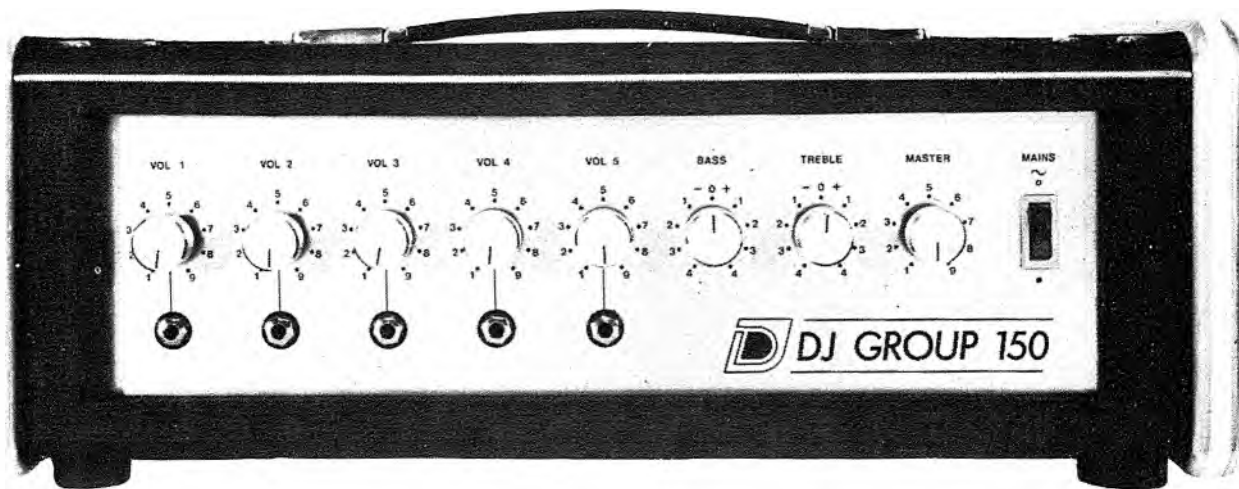
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Argent in Concert



John Verity took some care choosing his Yamaha '85. After all, he needed to be sure that his sound was equal to his needs, and he wasn't about to pick a loser. So next time you feel the need for a new instrument, be sure to take in a Yamaha.

Just two of the sixteen solids and eight semis from the Yamaha craftsmen. Below, the SG45 with

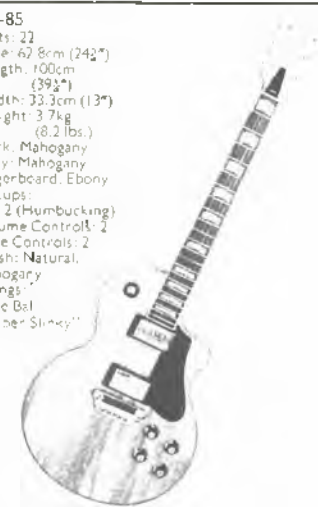
SG-45
 Frets: 22
 Scale: 62.8cm (24 3/4")
 Length: 100cm
 (39 3/8")
 Width: 35.3cm (13 7/8")
 Weight: 3.5kg
 (7.7 lbs.)
 Neck: Mahogany
 Body: "Katsura"
 Wood
 Fingerboard:
 Rosewood
 Pickups:
 2 (Humbucking)
 Volume Controls: 2
 Tone Controls: 2
 Finish: Natural,
 Mahogany
 Strings: Yamaha
 H-1020



one-piece mahogany neck, rosewood finger board and humbucking and pickups. Above, the '85 that John chose, its hand-finished ebony fingerboard and selected mahogany body are set off by gold-plated fittings.

John had many complimentary things to say about the end result of his search for a solid. About the sustaining power of the pickups: "When I changed guitars to the Yamaha I thought my amp was about to explode..."

SG-85
 Frets: 22
 Scale: 62.8cm (24 3/4")
 Length: 100cm
 (39 3/8")
 Width: 35.3cm (13 7/8")
 Weight: 3.7kg
 (8.2 lbs.)
 Neck: Mahogany
 Body: Mahogany
 Fingerboard: Ebony
 Pickups:
 2 (Humbucking)
 Volume Control: 2
 Tone Controls: 2
 Finish: Natural,
 Mahogany
 Strings:
 Fine Ball
 "Super Skinny"



Stop Press

Latest News from Argent is that John Verity has not only chosen a pair of Yamaha G100B-212 Combos for stage and studio, but also one of the new SG90 double cutaway solids. It seems his enthusiasm is infectious since his fellow Argent Axeman John Grimaldi has now ordered a GS175!

