

INTERNATIONAL MUSICIAN AND RECORDING WORLD

MAY 1976 25p \$1.50

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Competition Inside



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..What's your union doing
for YOU?

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**Tests: SW Combo
Midas Mixer
Rogers Kit
Hopf Acoustic
John Birch J1
MCH Organ**

H/H Market Report

MICROPHONES
MATTER
MOST

SHURE

SEE PAGE 11

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The only control over successful rock musicians is the Musician's Union. It is fighting a rearguard action against the onslaught of the super rich record industry because, make no mistake, the record companies reduce 1,000 musicians to poverty whilst making one a millionaire.

Partners in this exploitation are the broadcasting authorities - particularly the commercial stations. Every time a record is played, it is in place of a performance by musicians employed to broadcast.

The musicians on the record could become stars, the musicians who are not recording are done out of work: making music for broadcasting.

The record companies and the radio stations buy their right to record performances too cheaply. At the most, the performing rights fee for broadcasting a record is a few quid. You can work out how much it would be if six musicians were employed to record or broadcast the same number live. The argument is that musicians in a radio studio can't create the quality of music made by artists in proper recording studios with unlimited budgets. This is true, but the process is strangling musicians.

In America, the AFM (American Federation of Musicians) is very powerful. It's like joining a club, and musicians go along to the Union house, get gigs and play with other players. In Britain, the Union is a little stiff necked and doesn't work hard enough to get rock musicians to be members.

But the MU is right, and you should be part of it. Music must stay live. Hold back the discos, the lowest common denominator of the exploitative process, get the radio stations to allow your band to broadcast and pay you for doing so. But above all, join the Union and kick it up the arse!

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Vol 2 No 5

INTERNATIONAL
Musician
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1976
8

LETTERS

Dear Sir:

After reading your Hayman guitar review last year, I bought a Hayman 3030H which I amplify with a Rangemaster treble booster and an HH IC 100S. I am extremely happy with the sound but I get a lot of feedback. I know the treble-booster doesn't help but Fenders and Gibsons give me far more volume with the system than the Hayman. I read in your recent interview with John Birch that sealing the pick-ups in some kind of resins can help. How can this be done? I've also got a Telecaster and I'm thinking of putting a Strat pick-up in place of the rhythm pick-up. Is this easy to do, and is it a good idea?

John Steel

Christchurch, Dorset

The Range master obviously causes most of the trouble but assuming you are determined to stick with it, sealing the pick-ups in the body could be a good idea. Set them in an epoxy or similar seal and you should get a drop in feedback. Lot's of Tele owners put a Strat pick-up on because of the greater tone variation offered. It's a fairly straightforward operation.

Dear Sir:

Thank you for an informative and interesting magazine. I have always been enthusiastic about recording, the equipment and the various techniques involved. I am seriously considering trying to make this a career. However, I have no idea how to get into the recording industry, what qualifications are needed and who to contact. What kind of pay does someone starting in a studio might expect.

If it would help, I have two "A" levels and I'm currently in my second year at a college of further education.

Gary Cooke

(no address supplied)

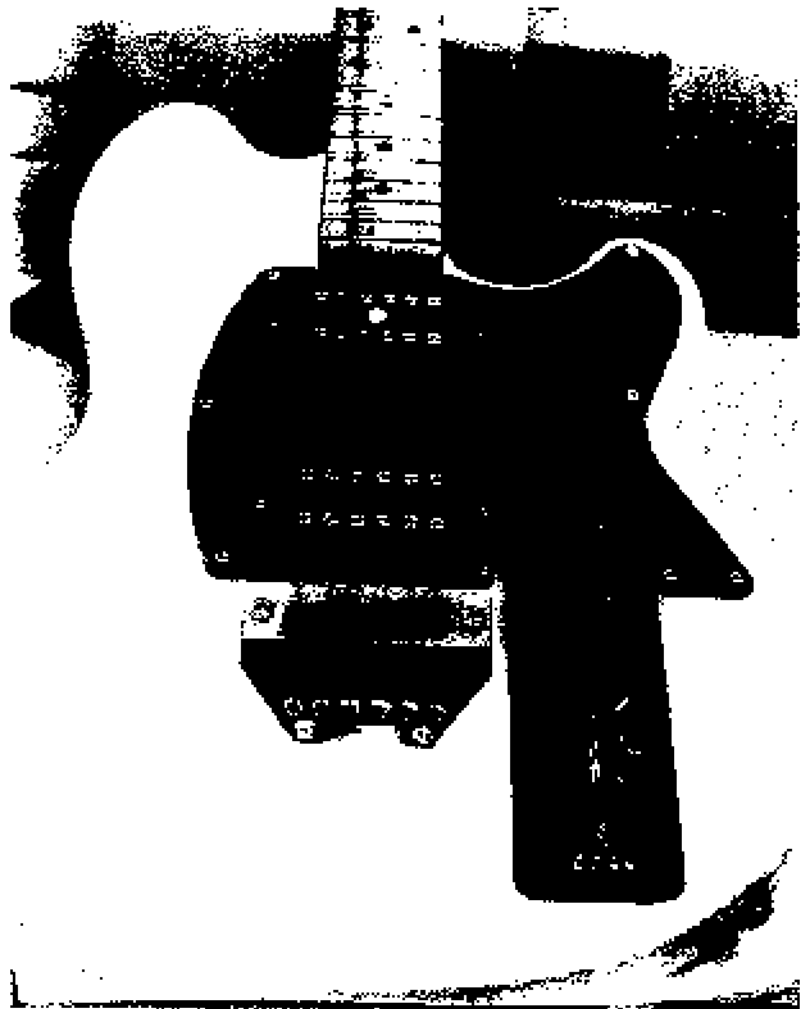
Time is not on your side. I'd guess from your letter you're at least 19 years old and if you get much older before getting a place, studios won't take you. Established studios take young, enthusiastic people and train them for quite a few years. Educational qualifications are of less importance than a real desire to work in a studio and the only way in is to compete with all the other hopefuls. Write to every studio whose address you can find - there are some addresses in the back of the magazine - and set out a clear case for yourself, stating all the relevant experience you have. Persistence may eventually land you a place, but you may have to write hundreds of letters before that happens. A trained engineer working for an established studio may earn between £2,500 and £4,000 a year and independent engineers can do considerably better.

Dear Sir:

My group and I have been wondering which union is the best to join, Equity or the Musicians Union, before attempting to appear on television. How do we contact these unions?

Mark Humbey,
Isleworth, Middx.

We've got a feature on the MU in this issue, so you'll find your answer there.



Dear Sir:

My band is just about to invest in a second-hand transit van. We've been managing by hiring vans up to now but we're beginning to get enough good gigs to be able to pay HP on our own truck. The only problems we're not sure about are insurance, tax and so on. When we hire we haven't told the van hire people what we use the van for and I rang up a local insurance broker who told me it's almost impossible to get comprehensive insurance on a group van. What do most bands do?

Rob Manswell,
Huntingdon

Most bands have similar problems, that's just one reason why hiring has become so popular. There are several ways of approaching the insurance problem. If you insure it for one member of the band and get the cover to allow him to use it in connexion with his business, provided his business is listed as musician, it might be easier than asking for a straightforward cover for group use. The key factor is to find a broker who specialises in insurance problems for musicians. Ads appear occasionally in these pages for brokers offering such services and it's a question of finding a company who doesn't take an instant dislike to musicians. Do insure the equipment separately: no ordinary vehicle insurance will cover your gear. You will need a goods vehicle road licence and that depends on the weight of the van you're buying.

Dear Sir:

I read with great interest your article on home recording and would like to ask you about a suitable mixer to go with my present equipment.

I have a Teac 3340 with suitable amp and speakers for monitoring and AKG mikes and I would like a good mixer and am prepared to spend about £300.

Billy Hygate
Redcar

Regarding the mixing, it would be hard to beat a Teac mixer in this set up. Apart from being perfectly mated to the machine, it has a really neat, efficient control layout. The Model 2 mixer is a six channel affair specially designed for multi-channel work with some tone-control filters. If you need sophisticated EQ, you might have to get a separate unit.

continued on page 8

LETTERS

Dear Sir: I would like to congratulate Mr. Stephen Delft for his excellent and informative series of articles currently appearing in International Musician on the restoring of original lacquer finishes and refinishing guitars in general.

Although I may appear to be jumping the gun (his series of articles is not yet concluded), I must confess that reading the series one gets the impression that restoring an original finish, or indeed, the entire refinishing of a guitar is something that can be done at home.

Probably this is not the intention of the author of this series but it is obvious that some amount of specialised knowledge is required even if one follows the very helpful information step by step.

Also, not every guitarist has a spare room, workshop, attic, or cellar to work in.

It would also seem that, should one decide to "have a go regardless", a second guitar would be an asset for use whilst the other guitar is being refinished or restored, this would obviate the necessity of constantly dismantling and re-assembling a guitar for a gig. It would also reduce the risk of spoiling any work which has already been started.

As to the use of amalgamator, this is probably an excellent product in the hands of Stephen Delft but all too often we have had guitars in our repair department which have had to be completely resprayed due to someone being over zealous in their attempts at restoring an original finish.

I would also add that many of today's guitars (both Japanese and American) are finished in a catalysed material which does not always react favourably to an amalgamator type substance.

Another point to remember is that many guitars have a sunburst finish and should the colours be disturbed through over softening of the top layers of lacquer, any attempt at brushing would result in what can only be described as a nasty splodge.

If I appear to be anti-amalgamator, I can only reiterate my previous statement that such a product is first class in the hands of Stephen Delft but should not be looked upon as a magic cure-all for cracked or market lacquer.

However, should someone be determined to try it out I can only suggest that they heed Stephen Delft's very wise advice and make sure they use it in a well ventilated room.

As for Stephen Delft's articles, may we have more like them.

Yours faithfully,
Eddie Smith, Manager
Repair & Service Dept.

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Stephen Delft replies: I am grateful for Eddie Smith's comments on my refinishing articles. My short answer would be that I agree with all of them, with slight reservations.

More specifically, the processes described are those which I did in fact carry out at home, long before I had a proper workshop. I am particularly aware of the difficulty in striking a balance between overestimating our reader's ability and giving too much information in too long an article. However, I had many requests for articles on this subject, and did not feel I should put them off any longer.

My grandfather taught me that when I am no longer willing to learn from

others, I should retire at once, and I feel that an exchange of information would benefit all those Retail and Importer's staff who, from choice or necessity, are doing repair work. For the benefit of our readers, I feel I should add or further emphasise the following points in my Refinishing Articles.

(1) If you want to learn, learn first on rubbish, which professional repairers have rejected as not worthwhile.

(2) Don't use amalgamator on valuable sunburst finishes, and in any case test its action first on a concealed patch of lacquer.

(3) You can respray over some old finishes, and I.C.I./Belco may still supply a very useful data sheet dealing with refinishing cellulose on cars. (Please don't use opaque or coloured primer coats on good guitars - it makes subsequent "natural" refinishing jobs very difficult - use clear basecoats and then the recommended undercoat if necessary).

(4) If you use these articles as an excuse to repair/refinish other peoples guitars less than perfectly, I will nail you to the wall above my shop as a public example. Stick to your own guitars and even then take anything valuable to a competent and well known professional repairer. Most of these will be willing to tell you what you can safely do yourself.

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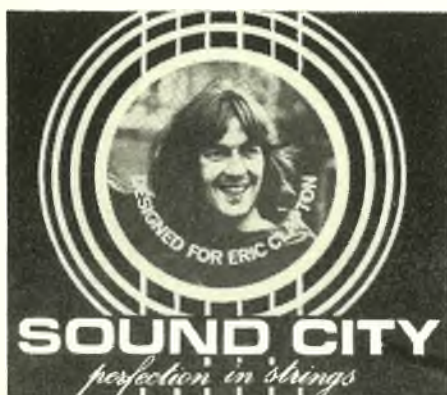
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2004	4th Wound	.033	0.46	5004	4th Wound	.028	0.55
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3004	4th Wound	.025	0.55	6004	4th Wound	.029	0.55
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3003SU	3rd Plain	.015	0.20	9003	3rd Plain		0.15
3004SU	4th Wound	0.24	0.55	9004	4th Wound		0.30
3005SU	5th Wound	.030	0.65	9005	5th Wound		0.36
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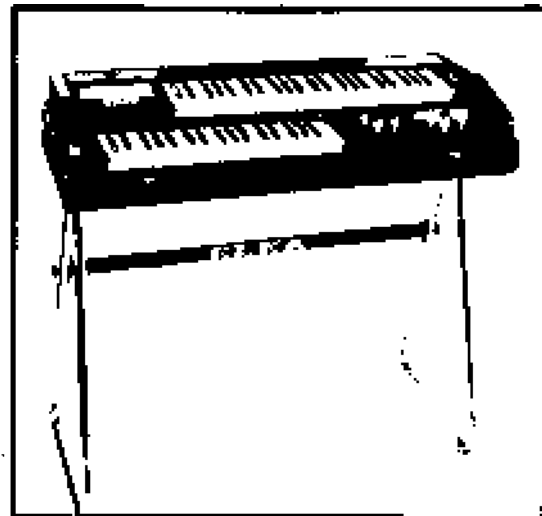
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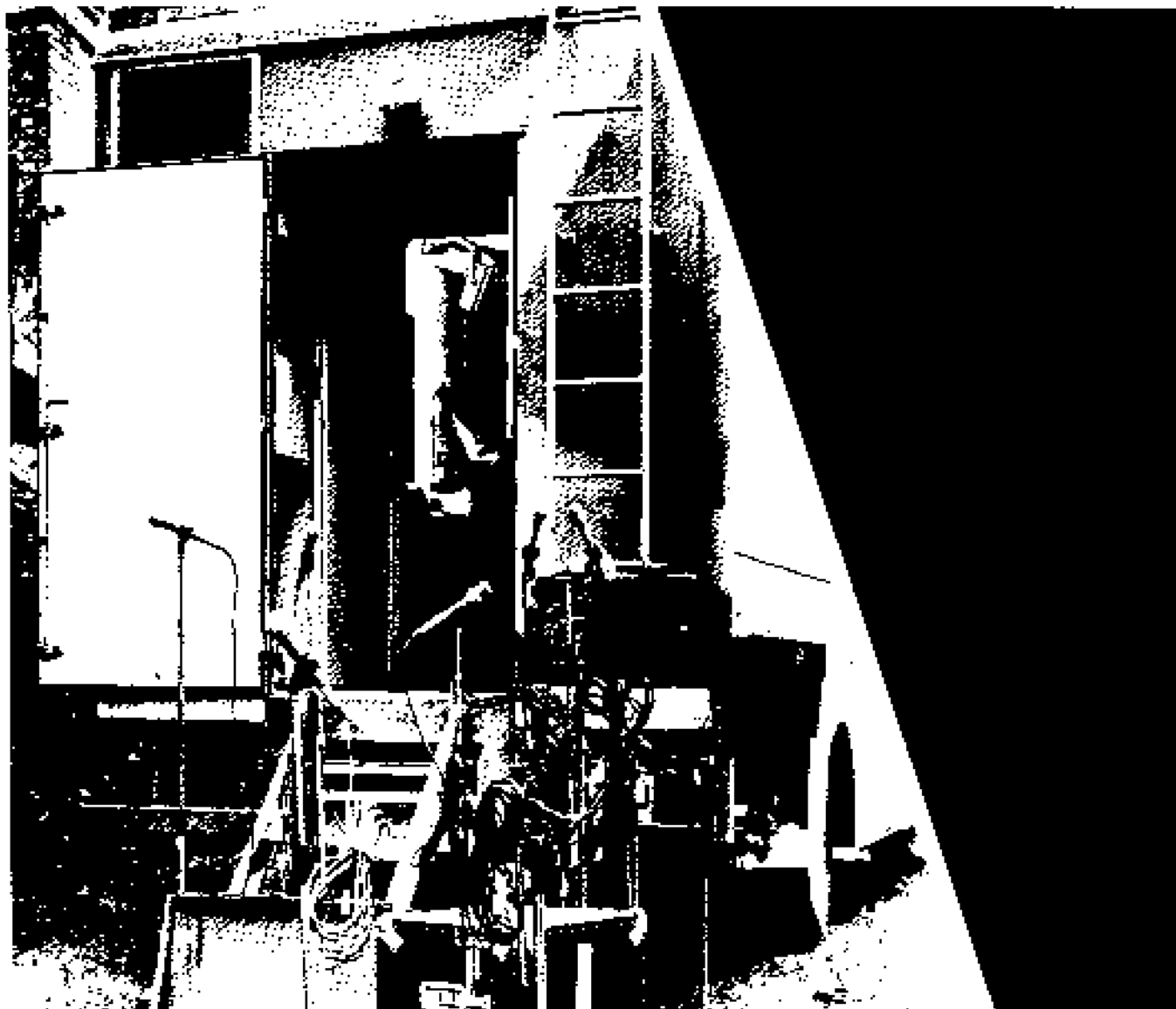
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Presets: Clarinet, Trumpet, Full Organ, Theatre and Draw bars.

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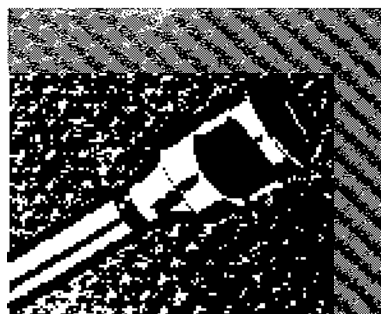
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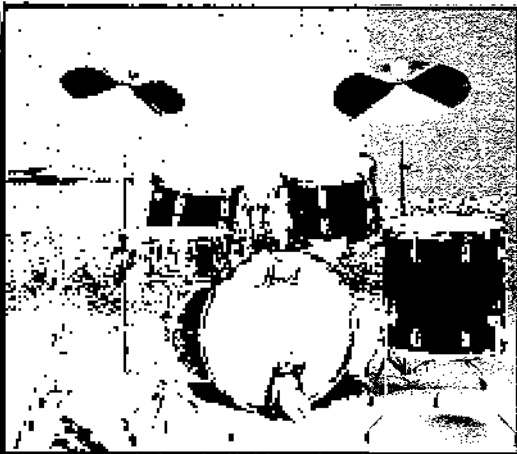


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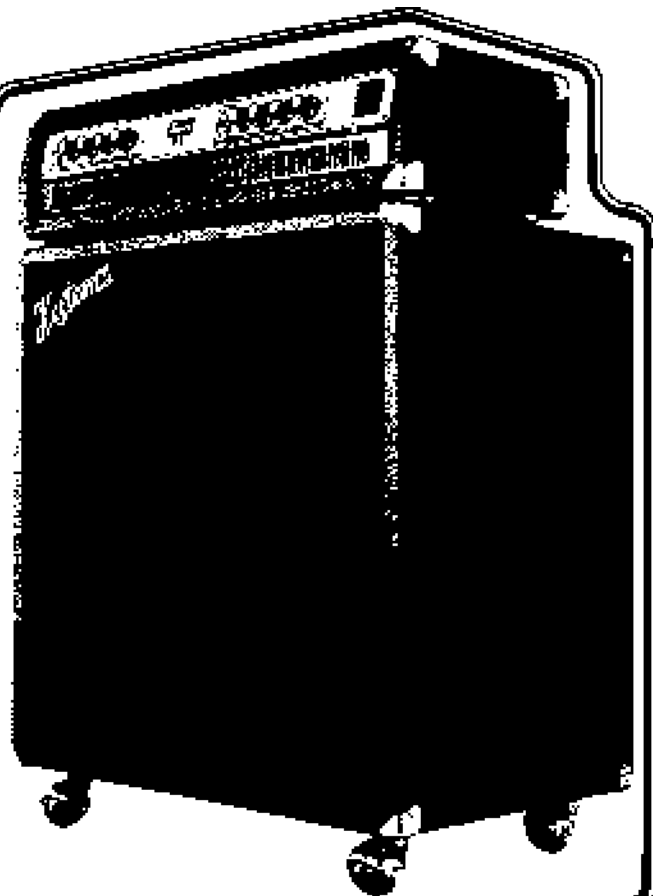
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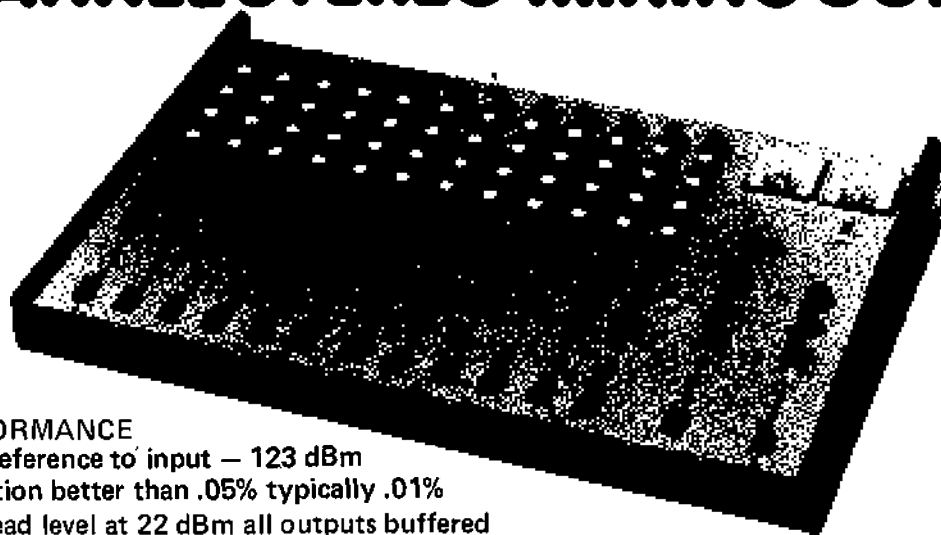
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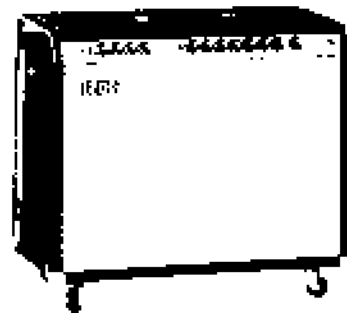
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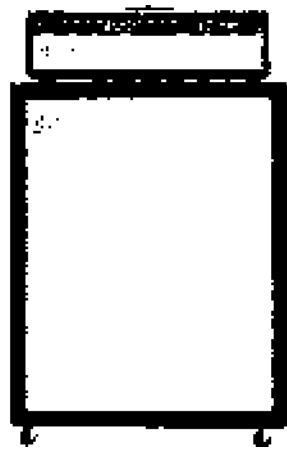
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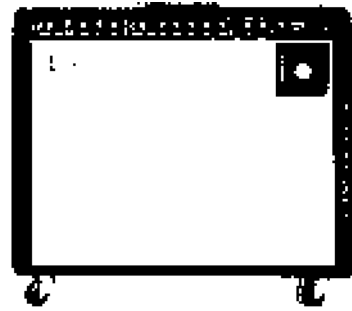
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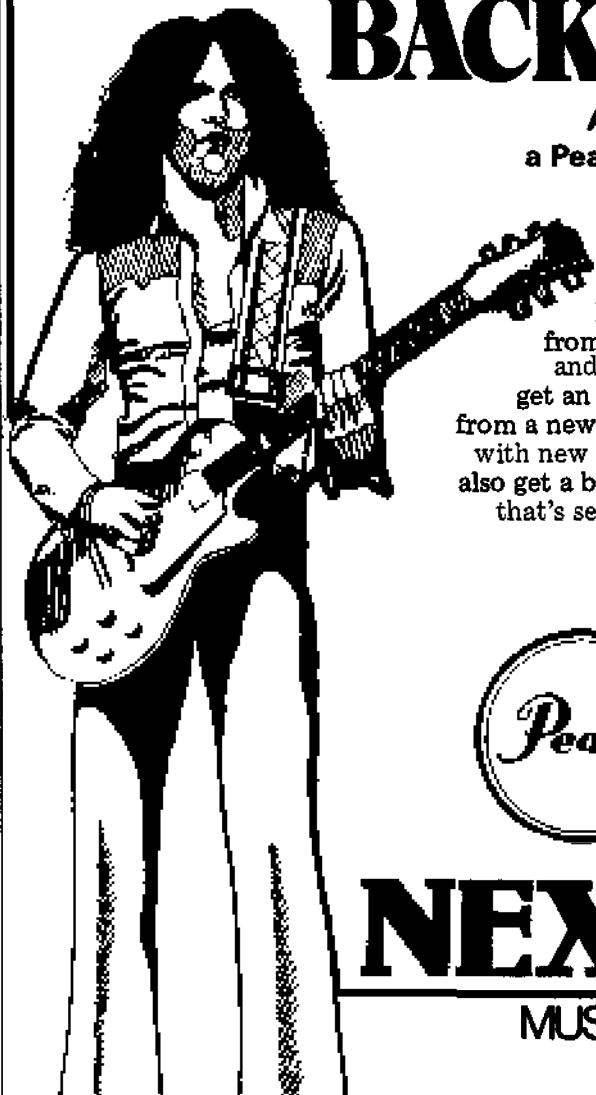


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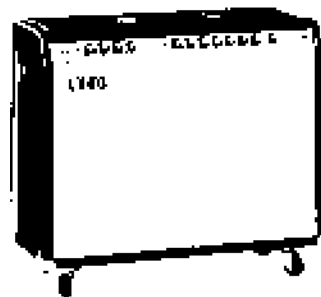


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Should you be "Part of John Morton, General Secretary of the Musicians

The Musician's Union has been in existence since the 1920's. After a decline in membership during the '30's, it reached a peak with the influx of dance band players that sprung up after World War II and today outsiders see evidence of union activity only when the needletime problem is discussed or when broadcasting or recording musicians take industrial action.

If you want to broadcast, you need to be in the MU. It is the only body which represents musicians with the broadcasting and recording companies, and it suffers from two main problems. The first is that it lacks the political convictions usually found at grass roots levels in more conventional trade unions and it lacks the ability to negotiate with the vast majority of employers.

By the very nature of the music business, the promoter is often a little shady and nearly always anti-union. Musicians themselves see unionism as being an imposition on their artistic freedom and they do not seem prepared to operate the type of closed shop and demarcation procedures that have given the industrial unions their enormous strength.

But Equity manages to represent actors, and the circumstances are often parallel. If the union fails at the local promotion to get decent wages for its members it's partly the member's own fault. Does the union do enough for rock musicians? What are the real benefits of becoming a member? Editor Ray Hammond interviews the General Secretary John Morton.

Is there a minimum status a musician has to have before he's eligible for membership?

No. The position at the moment is that we have about 35,000 members and this makes us the second largest musician's organisation in the world. We organise down to the lowest professional participation. If anybody is following the profession of music in any of its forms, doing even one night a week he's eligible for membership. We've never accepted the idea of making judgements on musicianship, we're an economic organisation basically.

Does the MU have any sort of political ideology you can recognise or identify?

We have no ideology in our general operation. That's is to say we have the same proportion of political views as the rest of society. We are affiliated to the TUC of course, but members who don't want to be part of that

affiliation can contract out.

How much has a semi-pro got to find to join the union?

Well, the membership fee is a pound and they pay a quarter's subscription in advance. The subscriptions are geared to their earnings from music. There are four grades of subscription; the top one means that a member's paying around 60p a week and the bottom one means it's around 15p a week. It relies on a combination of honour and knowledge to work fairly.

Can you spell out the most obvious benefits of joining the union?

Well, the first overriding, umbrella benefit is becoming part of the only friendly organisation. Acquiring access or advice and help and becoming part of machinery through which we can get a degree of perfection, help himself, get advice on contracts and so on. I always think that is the main thing that we should try to persuade people is the best reason for joining the union. We do also have services and they are quite tangible benefits but I don't think we offer ourselves to young musicians as solely a service organisation.

The services include free instrument insurance up to £150 — that's the limit we go up to — and the claims are interpreted, not carelessly, but with proper regard to the realities of a musician's life. As long as reasonable care has been taken there won't be any difficulty with claims. There is also a fairly small sick pay, there is legal advice on contracts and legal assistance in pursuing claims. These services are usually available through local branches.

Are you happy that enough young members are coming along to union meetings?

This is a worry to me and indeed to the executive committee of the union as well. Of course, participation in the union is exclusively through unions, it may be through being the chap in the group who contacts the branch secretary and so on, but there's no doubt that union meetings do still have a place. There's no better method really of a person becoming aware of the whole local scene. A number of factors militate against union attendance, some of them very understandable. First of all, groups are very mobile. Secondly, they're completely absorbed with their music, thirdly, they're often not — because the youngsters of today are not — so orientated towards meetings, not only unions but generally. The media has altered the relationship of people to events, so there's that barrier.

It is sometimes argued that there is a resistance to becoming involved in institutional affairs anyway. Perhaps in some people's eyes, institutions are seen as anathema and as conflicting with creative expression in music. That's a problem that's overcome by some musicians. Chamber musicians, for example, manage to combine creativity with union awareness.

And of course, there's the institutional, bureaucratic problem, which it's foolish to ignore. But in order to operate the machinery, it's necessary to acquire experience and in order to acquire experience it's necessary to live a number of years, so the basic machinery of all voluntary organisations is always in the hands

of people who are the mature side of the age spectrum. Things are not all black, these factors simply have to be taken into account, we have got quite a lot of young chaps involved in union activities. On the executive committee, we've got two or three; we have some very young branches, it's not uniformly distributed. Doncaster branch is fairly typical — it nearly died out and was then resuscitated by a group of young musicians. They've got a young branch secretary and youngish chairman and that's a very flourishing, up and coming young branch. I think the situation in the union today is not much different from when the dance band musician took over from the theatre based musician after the war.

One of the problems must be that if you have a large number of young people who do not appear at meetings and don't sit on committees, they're not faithfully represented in decision making?

We try to get over that problem in two ways. I think we're as democratic as any organisation, our rules have been described by unfriendly lawyers as quite model in the degree of democracy they afford. But having said that, in the practical world, the full time official does have considerable influence, and he should do. He spends his life acquiring expertise and studying the situation and his advice should be treated seriously.

That is one way in which the involvement is overcome because the full time official is motivated entirely towards making contact with the members. The work of full time officials is often geared towards a particular area. For example, we have Don Smith who is our session organiser who spends his entire time going around studios looking at recording, broadcasting and so on. Sometimes conflicts appear there which might be regarded as conflicts between union bureaucracy and the young player but which I believe on examination of almost all disputes is in fact a conflict between a particular individual's advantage and a number of musicians' advantage.

How do you deal with a rebel member who is a superstar and whose interests appear to conflict with the union's interests?

This is part of the problem in ensuring that the union is acting in a considered way that can be justified as being in the best interests of most members. Naturally, one always asserts that one acts in this way, but we have to be able to show this to be true. Sometimes it's not possible to prove this conclusively because many policies are based on what might happen if they didn't exist, you can't prove the negative. But with that qualification, I think most of our actions are based on careful analysis of the long and medium term interests of our members.

Another way in which we try to get through to the players . . . we had a group seminar two or three weeks ago. We invited top group members to attend and tell us some of their problems. Again the commercial and contractual position of the groups is very much more complicated than it used to be in the old dance band days. There you had usually the mass of musicians working for the employers who were the band leaders. You had a straight forward relationship to deal with.

The Union? "

Union puts the case for membership.

Now you have this whole network of relationship where the group may become the publishing company, may become the record company and so on. Therefore it acquires a direct and much more immediate interest in the success of its records. There conflicts can occur because the group or the star will naturally have at the top of his priority the promotion of his latest record. In order to achieve that, he'll want to get maximum exposure, he'll not want any impediment. If, for instance, he wants to use the master tape of the records on a TV show, he won't want any suggestion of making it all again, or something. Here the union has to balance interests. It has to say to itself well, admittedly this chap or this group has a legitimate interest in promoting itself, we must interfere with that as little as possible, but if that promotion conflicts with the keeping open of doorways for other musicians, so that for instance it means virtually eliminating broadcasting, or because they have achieved a good position dominating the profession in some way, then the union's responsibility is wider than to that particular artist or group.

But the most successful artists are also the most vulnerable to heavy exploitation. What can the union do to help prevent this?

It is precisely in tackling this problem that we sometimes incur the annoyance of some of the musicians involved. The position is far more complex than is generally imagined. For instance, if you get a top group, it doesn't necessarily follow that they are all equal partners in a group, so actions we take to get payment for a broadcast for individual group members might be greeted with 'Oh we don't want all this, lets get it on' by one or two members in the band . . .

Yes, I've heard about the deal you've done with Supersonic to get payments sent direct to group members rather than managers or agents . . .



"...my fondest hope is that everybody benefits by being in the union."

~ John Morton

It's on the effects of that, that I'm now commenting really. We get the most pleased reaction from some of the musicians and it is a very welcome addition to the quite modest sums that members of very prominent groups earn on a £50 a week wage. This is part of the objective of the union, to set up a fair system to avoid the need to take up particular cases because you've prevented the arrangements from becoming absolutely unfair. This enormous economic power of the industry, it's a multi-million pound industry. You've got guys going round picking up lads with pretty faces and signing them up for the next five years; admittedly there's been some amelioration because of the well known Schroeder case which has slowed a few of the Eagles down a bit because they can't be too exploitative in their contracts.

We know very well . . . we're sometimes caricature'd as being blinkered but I don't know what people think we spend our time doing. We listen to problems, we know all the difficulties about the enormous economic pressure, you've got to have the equipment to get into the game. Someone comes along and says I'll get you the equipment but he's not daft so there you are with a tight contract. We know all the problems with management and agency contracts.

Do young musicians turn to the MU for advice when they're offered contracts?

Not sufficiently, and again one has to recognise that even having given the advice it may be rejected because what we're talking about is the showbiz scramble. It's all very alluring and you come along and see some sober old chap with a beard, like me, and I say it's a diabolical contract and then he goes away and thinks 'Oh well it might be OK. . . .'

A lot of our time we spend sadly explaining to guys that it's not as easy to get out of contracts as it is to get into them. We're always being asked 'How can I get out of this contract?' Unfortunately, for them, things don't work that way and contracts are far easier to get into than get out of.

Do you feel there is one section of musicians who benefit more from being in the MU than another. Session men for example?

I should find it difficult to generalise on that. In principal, my fondest hope is that everybody benefits by being in the union; one doesn't want to get too glib about it, but sometimes you should measure it by what they put into it as well as what they get out of it. They become part of a community and a lot of our work — this is a bit of an interpolation — for instance, in submissions we make to the committee on copyrights, in submissions we make to the Allen committee on broadcasting, in dealing with the government and the arts council on interpreting the arts law widely, and not being satisfied with the general view that pop and jazz can pay for itself, winning the basis for subsidies and widening the scope for employment, trying to make sure that legislation doesn't impinge unfairly on the self-employed, trying to make sure local changes are modified to suit the particular employment for musicians. A lot of this is particular service for particular members but it is to the benefit of all involved in music. So it's possible to speak to all types of musicians who will say they've never had anything indirectly out of it, just as you will meet people who say they've

paid their National Insurance and never had a major operation.

I mentioned session men in particular as benefiting from union activity, because to an outsider it would seem that it is possible for the union to negotiate directly with the major employers such as recording companies and broadcasting authorities. But what about younger, less experienced musicians; isn't it difficult for the union to have any real power over the individual promoter or agent?

Well, of course the broadcasting and recording situation covers all types of musicians but it doesn't affect musicians at different success levels. However, part of our activities was to see that the commercial radio stations offered some employment in the locality to young musicians. But broadcasting, recording; OK, what we do helps all types of musicians but only when they get to that stage. For the guys working in clubs, our activities have to be different. There's a multiplicity of employers; we tried, in the past to get some co-ordination of clubs by finding responsible central bodies — say the Club and Institutes Union, whatever — I can't pretend we've done very well there. Those bodies have not been prepared to accept any responsibility for the particular arrangement in clubs, so in the past few years we've concentrated more on local solutions to those problems and we give advice from this office to branches on how to organise collective relations with clubs in their area. Many branches do this and there are agreements between the club and the branch.

We also work through the TUC and have had several resolutions passed in recent years calling on all trade unionists to ensure that the club committees recognise the union and so on and all this is to do with making conditions to see that they give proper notice and don't stop people halfway through the show and cancel out, and those kind of things. So we're working through the TUC, we work through the branches as far as local collective agreements are concerned.

But surely you're not able to use the ultimate sanction of a strike in a live music situation?

There's no contingency in which it would be valuable to stop everybody performing. One has to say where it is that the pressure has to be exerted. There, sometimes, we're in a very strong position. In theatres we're always having a few disputes. In a couple of clubs in London recently we had a big picket out and the guys from the Opera house came out and this was for a club band that had been sacked and replaced by records. We got a picket with about 80 musicians outside and eventually the dispute was settled after about three weeks. With other clubs, this is part of being a trade union, it may be that our organised strength wouldn't be quite sufficient to bring about a speedy result, we should then involve other unions, Equity being the nearest, but not them alone, the Transport and General Workers Union for example. We have been involved in disputes for their benefit and they would be involved for our benefit. So one uses whatever weapons are at hand to take action. I think we've got a pretty good armoury of weapons.

A young musician is conned in his local dance hall, it's the very nature of the business. His own ability to respond to the situation is very limited indeed. Is there anything you can do?

This is happening all the time, not at

national level but at branch level. We are doing something about these cases all the time. Not winning them all, but winning a higher proportion than most humans do with their problems. Somebody gets sacked, an organist for example, a group gets sacked or they're double booked, action is taken. Sometimes it's a matter of legal action, suing for damages or whatever. Sometimes it's a matter of putting a club on a black list. This is an ongoing thing, it's never important enough to make the nationals, but it's happening all the time. This is what I meant earlier when I talked about belonging to a friendly organisation.

Are you happy with the amount of live music there is in the broadcasting system?

Well, I think you've got to separate the two systems, commercial and non commercial. We're not happy at all with the commercial radio situation. We came to the arrangement that we did for this three per cent of advertising revenue and, what is more important, the secondary rental scheme.

Can you explain them for me?

Commercial radio was introduced by a Conservative government. We had talks about the basis on which we would acquiesce, not agree, to its introduction. Our bargaining lever was through the record industry and the licence to play records. The political background was that the government was determined to introduce it and we were under quite a lot of pressure and coercion because the government had the capacity to change the law and so on and so we were not in the best bargaining position by a long way. But out of it we got three per cent of advertising revenue to be spent on the employment of musicians and what was called secondary rental. This was an invention of mine and it said that when profitability rose beyond a certain point, — there's a formula for defining that — then part of the profits would be syphoned off as a levy, called the secondary rental, and the purpose of that money would be for improving the system, including the employment of musicians.

So, if the commercial radio system becomes extremely profitable, then the amount increases fairly rapidly. No radio station has yet triggered off the secondary rental. We reached that agreement under great pressure and we don't think that represents anything like the amount of employment there should be. What we say is that you can't look at broadcasting in isolation. As a medium it has a dominant nature, it's got certain responsibilities as well as capacities and one of those is to offer another channel to a mass audience other than the record companies so you haven't always got to get a recording contract before you've got an audience. The only way you can do that is by actually commissioning new performances. The word 'live' hardly comes into it and we're not saying they've got to be out at the dance, but it should be new and different opportunities to get before a mass audience.

So, we've tried to spell out our philosophy in principal and then to say 'How does commercial radio measure up against this?' and the answer is 'Not at all.' BBC Radio, because of its position, measures up much more closely to the type of obligations we're trying to spell out. The Director General's conception of the responsibility to the arts is more profound and it shows, because it's not a commercial operation, an awareness of having to seek some

other justification that mere profit. One of the reasons for our opposition to commercial radio was that we believe Greasham's law applies in broadcasting and bad broadcasting drives out good. One detects in BBC operations now the idea that you can abandon these obligations and still somehow preserve your purity. I think that's nonsense. I mean the most recent and dangerous manifestation of this was a speech by the new Managing Director of Radio, Howard Newby, where he talks about abandoning the house orchestras. It's not so much that the house orchestras are sacred cows as the reasons he gave for their abandonment. He said they represent an obligation beyond the needs of broadcasting. That's patently rubbish; the needs of broadcasting depends on what broadcasting is. Of course 12 house orchestras is beyond the needs of Capital Radio, but it's not beyond the needs of an organisation that is going to produce a good proportion of its own music. Really what he means is that they're going to be producing less music, and they're going to produce more music made by somebody else. *Is there any way you can force the commercial stations to use more musicians?*

We're having continuing discussion with the IBA, who are the responsible authority and with the Association of Independent Radio Contractors, but those discussions have been admittedly more about pay and conditions. But

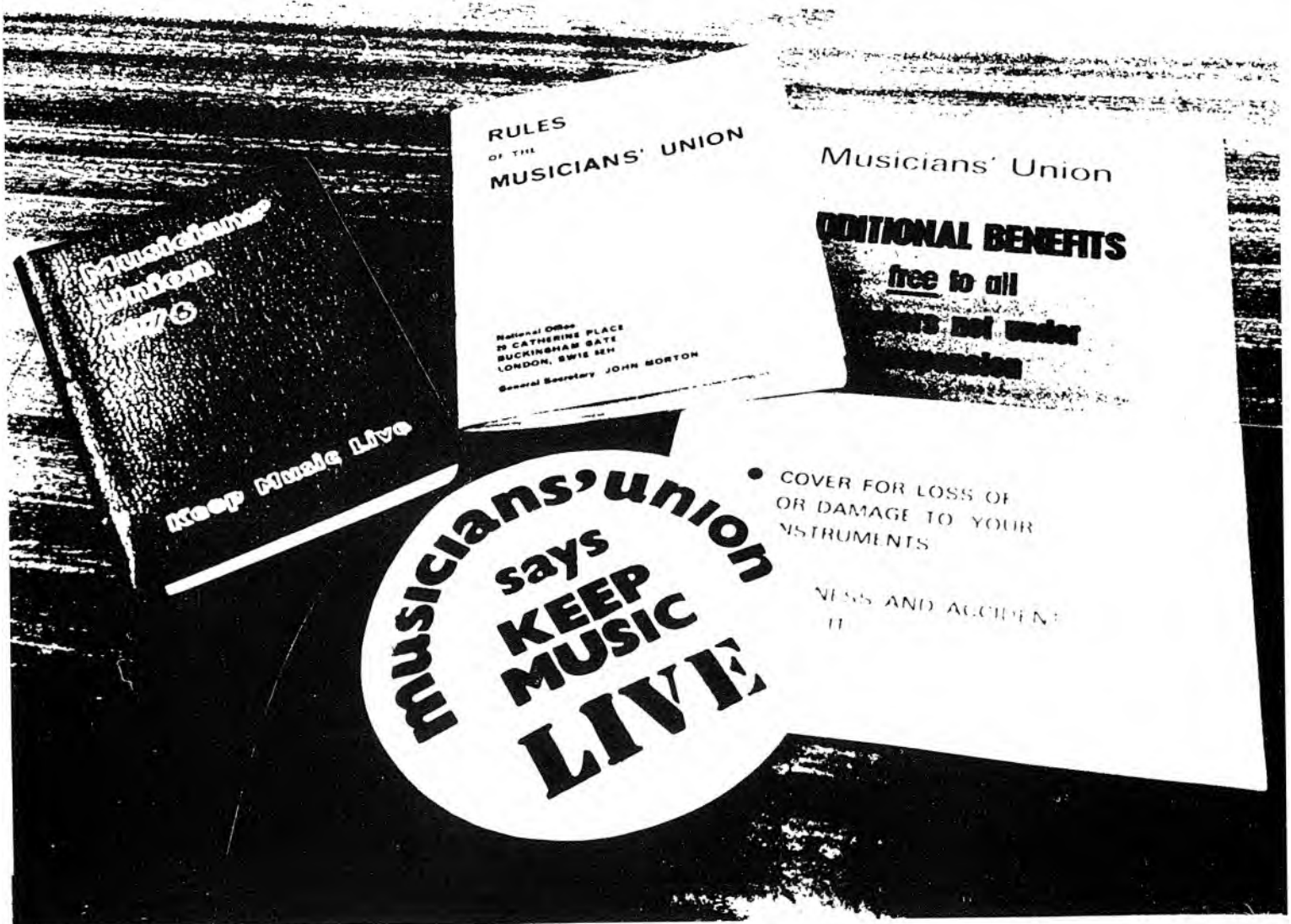
the response of the IBA has so far been, 'Oh well, give it time to get off the ground,' and so forth. I could register with you what, perhaps, we haven't registered clearly elsewhere. We do intend to press for improved employment in commercial radio. We do not accept that the present employment situation is satisfactory. *Direct Contact: Branch organisers, going along to local Programme Controllers and telling them they're going to have some unhappy MU members unless . . . Does that happen?*

Not quite in that way. How we feel at the moment, these are tactics and therefore variable, we conduct the relationship centrally because there are minimum obligations on the IBA and BBC about pay and conditions. But we are putting out to branches the suggestion that they ought to take up the challenge that the commercial radio operators actually flung down. When the commercial radio operators had their lobby, nobody ever said it was about making money; Lady Plowden has the vapours if you call it commercial radio — she calls it independent radio — what they said was that the idea was to cement the community together and to illustrate facets of community life. Their way of doing that has been singularly modest. It's been confined to a very stereotyped stream of programming from all the different stations; the only local connection is when they give local information or speak to people on the

phone-ins, or whatever. This isn't really what it's all about. So we are saying to their branches that they ought to take up with their stations any dissatisfaction they feel about the way in which the station is reflecting the local music scene. This is going to be one of the things we're going to be doing this year. *In the light against discotheques and similar, is there anything the M.U. can do?*

Yes. There again this is a continuing activity which we believe benefits all musicians. We have in this office a chap whose full time job is dealing with the public use of gramophone records and when the use occurs, making sure that it is (a) licensed and (b) that the licenses that are issued by the PPL are accompanied by the employment of musicians. Many hundreds of jobs are being created in that way, by an enforced obligation on discos. *What's the percentage of time a disco has to give to live music?*

We haven't got a fixed formula on this; naturally, on this we would want more than we are able to persuade the clubs to sue. It's on an ad hoc basis really, we always get some employment, it's a matter of getting the best deal we can and quite often it's a matter of preventing employment disappearing in a hotel or similar establishment who have used a trio or quartet and now want to use records.





To find out what working musicians thought about the M.U., International Musician spoke to members of six bands who reflect a broad range of musical interests and professional experience.



Billy of Silk:

I joined the union about five months ago because we started doing a lot of recording and TV work. About the best thing the union does for us is their insuring of equipment, which is very reasonable - we've had a few guitars stolen recently, so this is a very real problem for us.

I could see the Union becoming involved with me, in as much as I play a string machine on stage and I could see this becoming a point of conflict between myself and the Union.

I hope also that if I become a session player, I get treated in the same way as session players do now, which I think is largely due to the M.U.'s efforts.



Alan Powell of Hawkwind:

I joined about seven years ago; I had to join to do this Blackpool Tower gig! Now, though, I've really grown indifferent to the Union. I don't think that Rock and Roll bands are paid enough attention - when you're out of work and on the dole the rates seem really high, too. I've never been to a meeting and the only way in which the Union helps me now is when I have to get visas to work in the States.

I remember in Manchester in 1972, I helped to set up this thing called The Manchester Music Force, which was virtually a musicians Co-operative; they organised gigs at colleges and Liverpool Stadium and things like that - this is the sort of thing the M.U. should be doing.



Ian Carr of Nucleus:

Most of what I have to say about the Union appeared in a dialogue in Melody Maker in January of 1973. I was very angry about it at that time, and I was very vociferous about my complaints. I said at that time that the Union did a good job for classical musicians, because of a class thing, and also for session musicians, who are big business.

The people who are suffering are the creative people, if you will, the musicians who are also composing as well as performing, because that's what creativity is. There's no problem getting broadcasting time for Provir, or for Boulez or any other baton waver, but there is for jazz players and for rock. This is not a problem in other countries; I have a composition call "Labrynth" which runs for 45 minutes, and Radio 3 asked me to cut it to fit the news in! Radio Cologne played the whole piece and someone flew over here to do a 15 minute interview with me.

The British and the BBC in particular tend to believe that they're the monitors of good taste and judgement of what the public want to hear judgement, which is a very parochial view.

Since that time, I think the Union is more aware of the problem, but I don't believe that they've done anything about it. I met the Comptrollers of the BBC with Brian Blain and John Morton, who's the General Secretary of the Musician's Union, and some other musicians in January of 1973, but not much seems to have come from it.



Bob Henrit, Argent's drummer, and International Musician's Percussion Consultant has been in the M.U. for 16 years. He thinks a young musician should join:

There's a general sense of belonging and a young musician can look at someone like Clem Cattini, for example, and think, 'I'm in the same union as him, if I can get that good, I can do the same work.' The M.U. is very unlike ordinary trade unions. I don't think it should be a closed shop, otherwise I'd never had got in and I wouldn't be commenting now. There have been several disadvantages about belonging that have affected me personally.

When I was with the Roulettes, we wanted to tour South Africa and after we'd arranged the whole thing we told the M.U. out of courtesy. They stopped us going because they said it was strict union policy that musicians shouldn't play to segregated audiences.

I also fell out with the Union over Top Of The Pops. I don't think a musician who spends 24 hours recording a track should have to re-record it all over again in three hours before it can be played on TOTP.

I don't think the Union is doing enough at grass roots levels to get young musician to join. They should make the fee 50p a year or something and guarantee young musicians a place to play and people to play with. It's not dance bands any more, it's rock musicians and I think the Union's realising that 10 years to late. Membership should offer more than fraternity; if you want that, you should join the Boy Scouts.



Henry Marsh of Sailor:

The first thing I thought was, Am I paid up! – but I'm OK. I first joined the union back in 1965 in Bath when I was in a local band playing bad versions of Beatle numbers and getting told to turn down every five minutes. I suppose the main reason for joining then was because it gave you some air of grandeur – you know, I'm in the M.U. so therefore I'm a musician. In a way, the M.U. proved to be a happy medium; the first management contract we signed we took to the West Country M.U. who were really helpful and said not to sign. Then we took it to a solicitor and he said well, you've just got to accept these things.

That was a long time ago though; nowadays in Sailor, I suppose the main reason I'm in the union is because you have to be, to do certain TV programmes (which shall remain nameless.) I think the musicians who need to be in the union are the 9-5 session musician to whom music really is a job, who is employed for his talent – it's really essential that he/she is in the union. I mean, I've never attended a union meeting or anything like that; I get these agendas of meetings and suchlike sent along all the time, but nothing ever happens.

To sum up, I think the M.U. is really there to protect the less fortunate musician, and by fortunate I mean in terms of financial fortune.



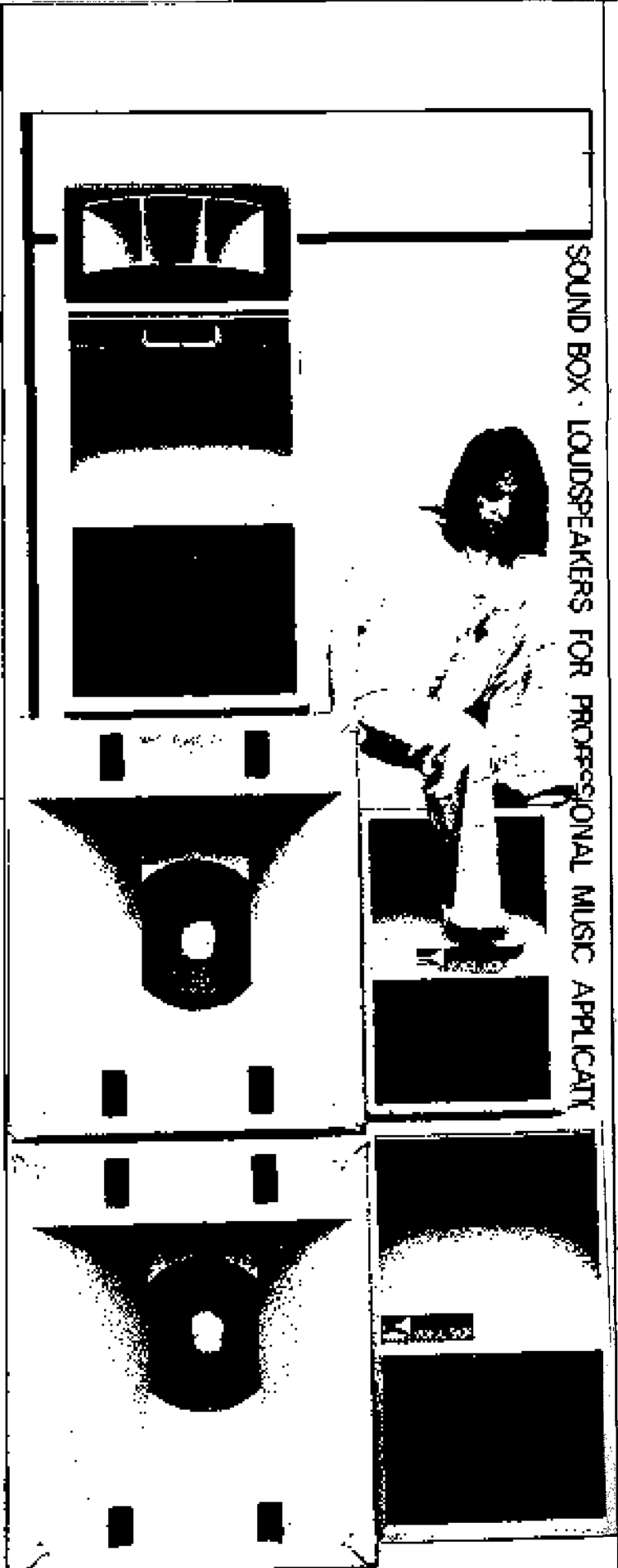
Pat Travers of the Pat Travers Band, is a Canadian who now belongs to the M.U. For most of his life, he has been a member of the American Federation of Musicians:

I don't have too many good words to say about the A.F.M. Most of the work in the States and Canada for young musicians is in clubs, and weekly High School and college gigs, and they're practically impossible to play unless you're in the union.

To book acts (in North America), you have to have a booker's license, and the union get's on to them. A friend of mine in Ottawa was in the union, and he was working in a non-union club during the summer, which is like the bad season, and his local found out. They fined him 200 dollars, and passed it on to the head office in New York, and they fined him another 300 dollars.

Also, if you change your local branch, like from Ottawa to Toronto, you can't work for three months. They don't offer equipment insurance or unemployment benefits – unless you pay extra on your dues. The fees are like 2% of scale, 2% of your contract.

As far as broadcasting, and sessions, it seems about the same as the M.U. The advantage is that you can make a pretty good living, where as here, the agencies aren't as well organised, and any 16 year old kid who has been jamming in his basement for six months can play in a pub for £5 and free beer – how can musicians make decent bread that way?



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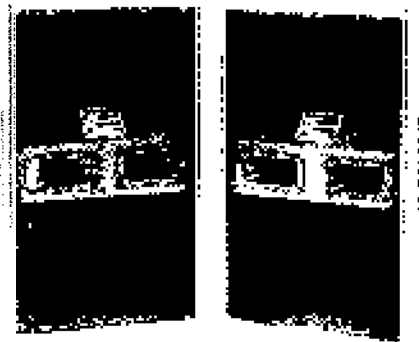
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Mobile Stones

For rock musicians who can afford it, there are three recording choices open. One, major studios such as Advision, CBS, Abbey Road, Morgan and countless others. The advantage with this method is that these studios have good engineers and good equipment. However, atmosphere, while being intangible by definition, plays a very important part in the success or failure of a session.

The second choice is a "home studio". These can range from a basement with a Teac and a six-channel mixer to a large converted barn with a 24-track Studer and a Neve desk, depending on the size of the musician's bank account.

The third choice is using a mobile studio. The obvious advantage here is that, providing the "mobile" is well-equipped, satisfactory results can be obtained in any chosen location. Ronnie Lane's Mobile, The Manor Mobile, Island's Mobile, The Rolling Stone's Mobile — all are working regularly, emphasizing the popularity of such a concept. We spoke to Mick McKenna, who is in charge of The Stones' mobile to see what mobile studios had to offer.

What equipment are you using in the mobile?

The monitor speakers are Altec 6048G units in 620 cabinets, driven by Crown 300A power amps. Between the cabinets, there is a TV monitor, and underneath is a rack which houses the Dolbys, monitor amps and speaker EQ. The desk itself is a Helios which, during the course of its life, has been extensively modified. It is now a 32 in 24 out. In front of the operator are 25 straight channels plus all the monitoring, and to the right is a side frame containing "outboard" equipment, seven basic channels and the jackfield.

The machine complement is a 3M M56 16-track, M79 24-track, M79 2-track, two Revox's and a cassette machine. The 24-track has a rather nice feature in that the spool spacing is such that it is able to carry 14" spools, meaning that one has an hour's playing time at 15 i.p.s. which is good for live gigs because one can cut down on the number of breaks. We accept that we have to spool the tape from the 14" reels on to the 10 1/2" reels so the tapes can be played in any studio.

What mikes do you use?

Well, the truck is lucky enough to carry something in the excess of 80 mikes. These vary in manufacture — Neumann, AKG, Electrovoice and Shure. We tend to use Shure mikes a great deal



Mick McKenna

Mobile Stones



because we find that each mike seems suitable for different applications and thus, one can usually find the right mike for the right job. For instance, the SM58 is becoming a very standard vocal mike. The other advantage is that they are very reliable which, for live work, is a premium. On the '73 tour with the Stones, Jagger used an SM58 and at one point, he swung it on the lead, it smashed into the stage and he picked it up and it was still working. Reliability is a reason why we tend to try and steer clear of valve condenser mikes because, although they produce a really nice sound, they can be very up-

set if kicked around. *Do you work a lot with the Stones?*

Yes, we do a fair amount. We did the '73 European tour with them and the first few tracks of the new "Black And Blue" album were laid down using the truck in Rotterdam. We'll also be doing the forthcoming tour with a view to making a live album. *What other work have you been doing recently?*

We did the Animals album and the new Bad Company album. We also did an album with Alan Price at the Farmyard in Little Chalfont, which is a really pleasant place to work in. It has a nice atmosphere and is close enough to and far enough away from London to be an ideal location.

What are the main differences between recording in a mobile and a normal studio?

Well, the idea is to make the differences as few as possible. This can be helped by ensuring the truck has all the facilities of a normal studio, and choosing one's location in such a way that the sound will be good and the clients will be comfortable, and also to be sensible in parking the truck so one doesn't have to step through a three foot puddle to get into the control room. If one works reasonably hard with a mobile, one can usually complete

a project significantly cheaper than in a normal studio, which might be a particular 'plus' for small bands with a limited budget. The other difference is in the equipment. The fact that a mobile trundles round at about 50 m.p.h. makes it necessary to ensure everything is solidly built.

Doesn't it feel strange having to monitor visually on a T.V. screen?

Well, we started out with a small Sony monitor on the left of the desk, and, in the process of changing speakers from four Lockwoods to the two Altecs, we obtained more space and were able to install a larger set in front of the operator. It depends what you're doing, really. Visual monitoring is something that you don't need to pay a lot of attention to unless, for instance, you're recording a percussive band, where you have to watch for them changing mikes around. However, it would be psychologically a bit disturbing if you have no visual link at all with the artiste, particularly on album work:

Are you happy with the equipment as it stands now, or is there anything else you would like to see in the mobile?

The equipment we have for most of our work is quite sufficient. If, for the occasional gig, a particular piece of equipment, e.g. a flanger is required,

then it can be hired. The problem with installing banks of "out-board" equipment is that it would probably only occasionally be used, but would continually take up space that could be used by people. However, we have a parametric equaliser and a digital delay line on order.

Do you direct inject anything on a live gig, or is it all straight miked?

We D.I. bass as a rule and keyboards where possible. It's not standard practice to D.I. guitars. However, with Keith Richard, we invariably use an amp offstage playing at a fairly low level, miking both that and the stage amp in order to have a reasonably clean feed because the stage amp is incredibly loud. On location work, it's not uncommon for guitarists or bass players to D.I. direct into the board, and actually play in the truck. *Apart from the vocal and instrument mikes, do you use an overall mike for the band?*

Not as a rule, it's something that was suggested the other day, actually, but it shouldn't really be necessary if the rest of your mikes are in good shape. We use at least two audience mikes — if possible four — and one tends to find a certain amount of band pick-up on these anyway, and that is usually quite suitable for any ambience that is required.

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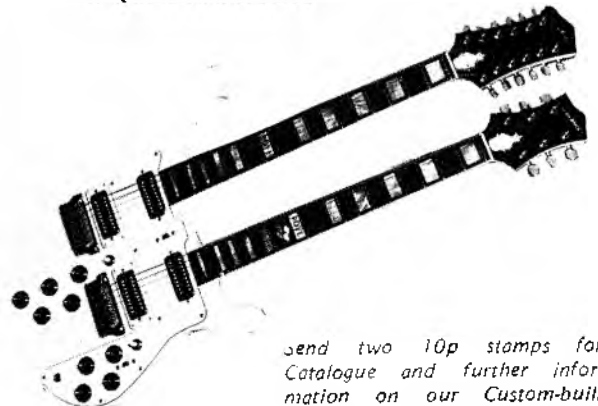
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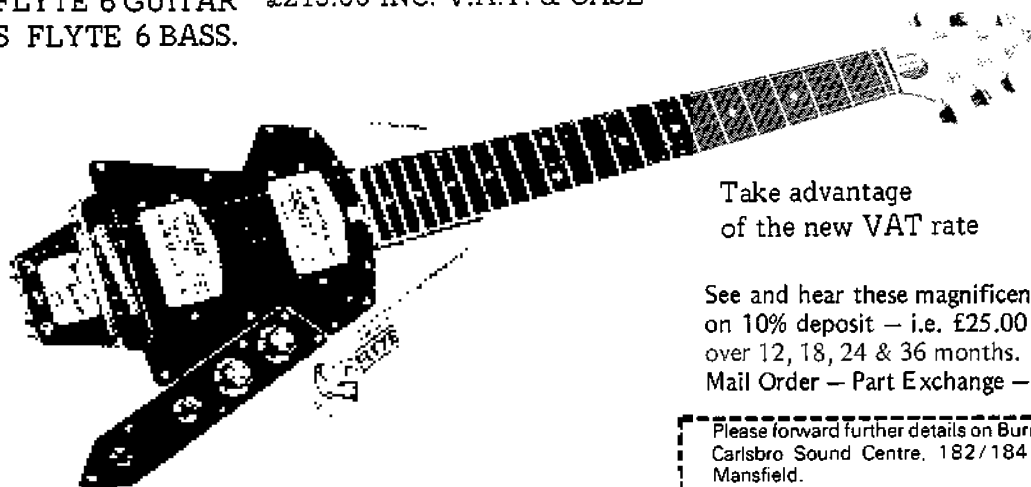
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ALBUMS

Roy Wood: The Roy Wood Story. Harvest SHDW 408

Along with Pete Townshend, Ray Davies and Paul McCartney, Roy Wood must rate as one of Britain's greatest song-writers. He is also a fine singer and instrumentalist, and so it's nice to see Harvest releasing this double album featuring some of his best work from The Move to his own solo work taking in ELO and Wizzard along the way. They have even included an old single he recorded with Mike Sheridan's Night-riders in pre-Move days. Apart from this track, the whole of the first side is given over to Move tracks — most of their singles from "Night Of Fear" to "California Man". The first side of Record Two includes two ELO tracks — Wood was only with them for the first album — and four Wizzard singles. This, I'm afraid, is where Roy's credibility comes into doubt. I can't pretend to have liked anything Wizzard have yet recorded, but the inclusion of these tracks is valid if only from a catalogue point of view. Side Four, which features two tracks from his solo "Boulders" album, two singles and their "B" sides, is outstanding. "When Gran'ma Plays The Banjo" was, in fact, a single which never took off and I'm pleased to see it included here. An excellent tongue-in-cheek country number, it features Roy playing some nifty bluegrass banjo. N.B. Harvest: it might be a good idea to re-release it now. The amazing "Forever" is also included here, on which Wood demonstrates his vocal agility by mimicking Neil Sedaka and The Beach Boys among others. A nicely packaged double-set, the inside cover of which features some historic Move photos. *Various producers and Studios.* Eamonn Percival.

Barbara Dickson: Answer Me. RSO Super 2394 167

Barbara Dickson found immediate success with her single "Answer Me" and this album proves that success was no fluke. The songs on Answer Me are half Dickson's work and half a mixture of familiar numbers by Curtis Mayfield, Bill Withers and Mentor Williams. The combination is just about right to dem-

onstrate Dickson's talents and to display the full range of her myriad vocal qualities, which offer reflections of Maddy Prior, Maria Muldaur, and Linda Lewis, while also bringing something fresh to the scene. I wouldn't call Barbara Dickson an astonishing new talent; as she points out in one of her own songs ("Boys From The Men"), "It takes so long to be wise": that might equally be true about innovation. What Barbara Dickson really owes to other and earlier female vocalists is the opportunity they've given her to exercise her style. Innovation and uniqueness can and may come later. For now, it's enough that Dickson can establish her style. That she has done, with considerable grace and I can hardly wait for the next album.

Recorded at Eden, Scorpio and Morgan Studios, mixed at Scorpio, engineered by Denis Weinrich, produced by Junior Campbell.

Carroll Moore

Judas Priest: Sad Wings Of Destiny. Gull 1015

Priest are your archetypal "heavy" band. Hard riffs of fuzz guitar, straight 4/4 rhythm and solos which allow excesses. That catalogue isn't a criticism, although I do mean it to suggest limitations. My main feeling is that others have been there before and no matter how polished the band becomes, musical acclaim can never be theirs. By hard touring it may be that the lads can build up a strong following; rightly so, I am led to believe their live show is a storm, but in quiet analysis, away from the crowd, the music has much youth, much energy and only limited skill. The lead singer, Robert Halford, has an excellent range, a bit like Arthur Brown's and drummer Alan Moore holds the band together with Swiss precision. Much development needed.

Recorded at Rockfield and Morgan, Produced by Priest and Jeff Calvert and Max West.

Ray Hammond

Man: The Welsh Connection. MCA 2753.

Man have gone through a lot of changes to finally arrive at this line-up, (Mickey Jones, guitar, Deke Leonard, guitar; Terry Williams, drums; Phil Ryan, keyboards; John McKenzie, bass; plus all on vocals) and this one is still not as tight as it might be, though one would think that their recent tour will have changed that. The Sheiks of R & B have a brand new bass player in McKenzie who plays bass like no Man before him. For this reason the band is a lot more funky in places, while the rhythm section has lost some of its unique "Man sound", its nice to get a Man album that's song oriented rather than the more usual "we've-got-this-great-riff-so-lets-see-how-long-we-can-play-it-for" type. That's not to say that the record's stunningly concise — it's STILL overlong in places, for example, "Love Can Find A Way", easily the limpest track on the album, is a very weak song sung in a very ordinary way and dragged out to inordinate length. The best songs on the album seem to be the two Deke Leonard songs, which appear as the first two tracks on Side One. First track is standard Man stuff with Deke in fine voice and at his best, longing for the "Ride And The View". This is followed by "Out Of Your Mind", a bleak song which opens with a vaguely Eastern sounding guitar line over a jarring repeated fuzz-guitar chord, leading to a very nicely arranged multi-tracked chorus. Next best is a Ryan-Jones composition, the title track, "The Welsh Connection". It opens with a really nice tune, reminiscent of Zappa in his "Peaches en Regalia" or "King Kong" mood, over which a throaty phased guitar plays away, leading via the song to some well-constructed keyboard solos and superb guitar effects. Side Two illustrates well the fact that the tracks are still overlong, there are only three tracks on this side, of which one, "Car Toon", could easily have been the best track, had it been tailored a bit. It starts as an up-tempo "good-time" sounding tune with the band really cooking. Then come a lot of time changes that completely ruin the feel created so far, and really do sound as if they've just been put in for the sake of it — they certainly

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do nothing for the song, in fact they detract from it. The section does finally pay off when it moves into a slow, lilting riff stated by guitar and acoustic piano. This is then beautifully built up, with a second guitar added, the piano becoming more melodic, the guitars moving into unison, the bass becoming more melodic, the whole thing builds proving the band's arrangement skills. I was hoping for an album to eclipse Rhinos, but on balance The Welsh Connection still isn't THE Man album. The standouts are Leonard's song-writing and Ryan's keyboard work. I wish the band would make a whole album of three-minute singles, the next one, perhaps?

Recorded at Olympic Sound Studios, December 75 to February 76. Engineer, Doug Bennett. Produced by the Man Band.

Tony Bacon

Dory Previn: Children Of Coincidence. Warner Brothers K56213

Dory Previn is one of the most original song writers to emerge this decade. Public recognition in the States has spurred critical acclaim in the U.K., but the general public have still to discover the ingenuity and honesty of her work. She writes as one stripped of pretence and coyness, speaks of fundamentals like sex and love and puts her poetry to melody lines that are tantalising by virtue of their unpredictability. As an academic study of writing technique, a listen to this album reveals a writer maturing in a style and putting the techniques of her art behind her as she brings music under total control and breaks down the barriers that unconfident music making can build. Musically, the album is impeccable, employing arrangements and performances as delightful as the weaving melody lines and the recording and production is so good as to be unnoticeable. This magazine is not the platform for an investigation into the content of Ms Previn's subjects, only one forlornsome praise for superb writing and excellent recording.

Recorded at Regent Sound, N.Y., Robert Liftin engineering.
Ray Hammond

Roy Buchanan: Roy Buchanan. Polydor Special 12482 275.

The latest in the very excellent Polydor Special series — Taste, Rory Gallagher, Cream, Hendrix and a lot more have been featured in this series — "Roy Buchanan" is a compilation album, featuring some of the best of Buchanan's record work. There's no denying Roy's capabilities on the guitar — Beck dedicated a track to him on Blow By Blow — and this set is a fair representation of his talent, a talent which covers a lot of different styles ranging from country picking on "Cajun" to fast blues on "Tribute to Elmore James". My favourite track is the opener "Sweet Dream" which was almost a hit for him three years ago. Well worth a re-release, it's an instrumental version of the old Don Gibson country standard, on which

Roy plays a standard Telecaster and sounds more like a pedal steel than a pedal steel does. And he does it without a second string bender! "After Hours" is a great slow blues with one of the best guitar sounds I've heard in a long time. This track really brings home Buchanan's gift for playing blues — he plays from the soul, never repeats himself and steers clear from hackneyed cliches. "The Messiah Will Come Again" is another standout cut. It's a slow tune on which Buchanan narrates a short story before bringing in the guitar which, by his clever use of the volume control, literally "cries" the melody and can't fail to move even the mighty.

Recording Studios unknown. Producers include Peter K. Siegel, Jay Reich Jr. and Ed Freeman.

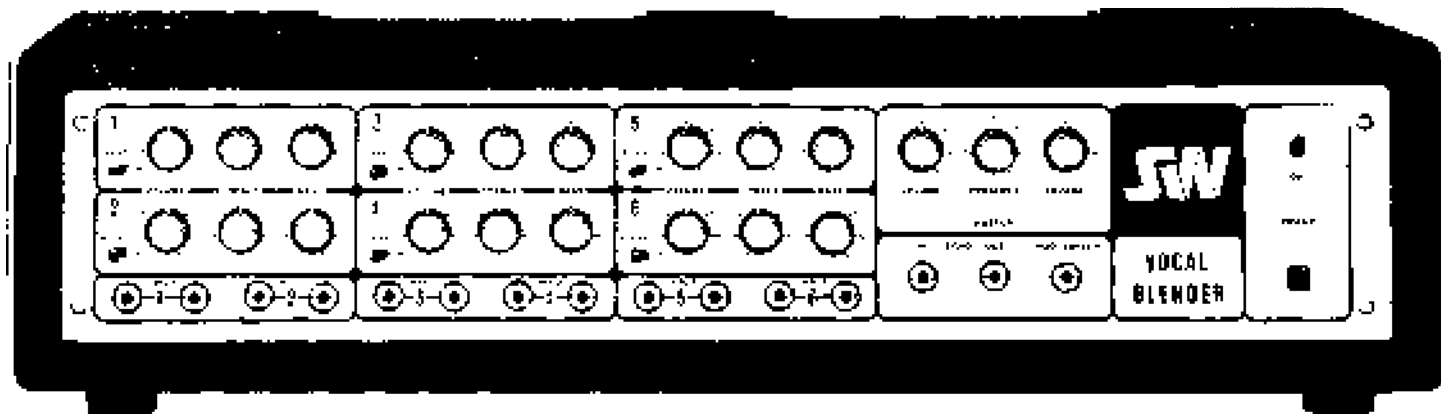
Eamonn Percival

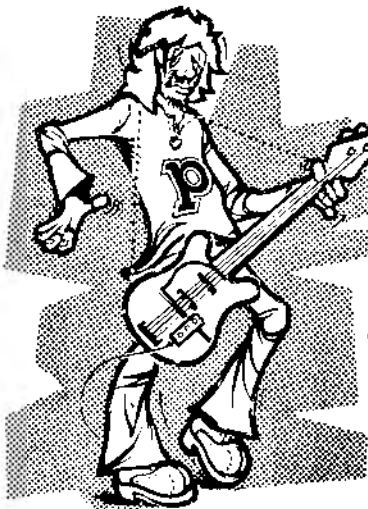


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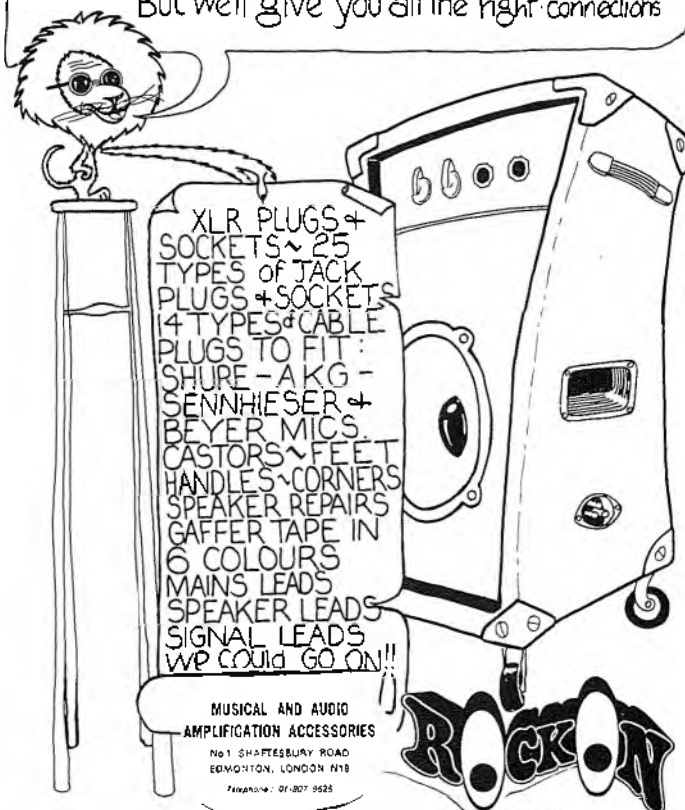
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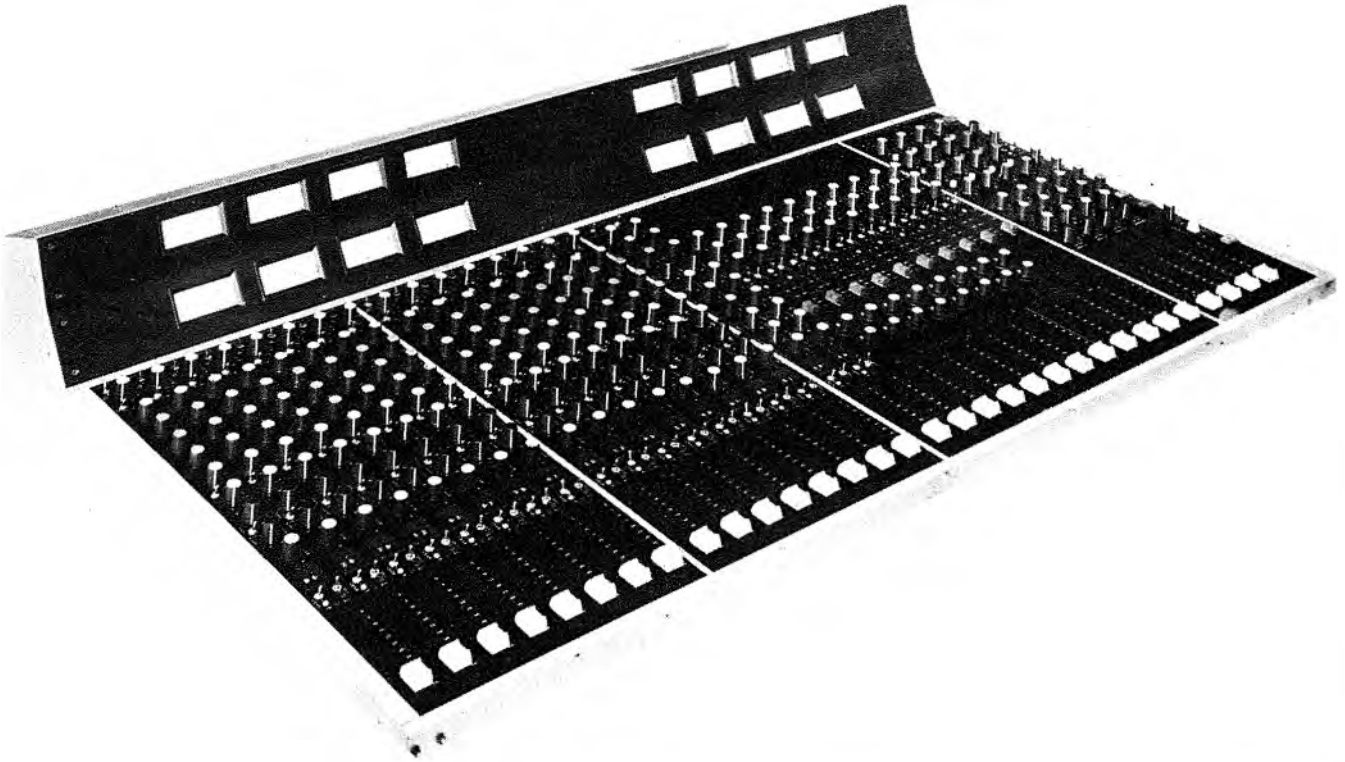
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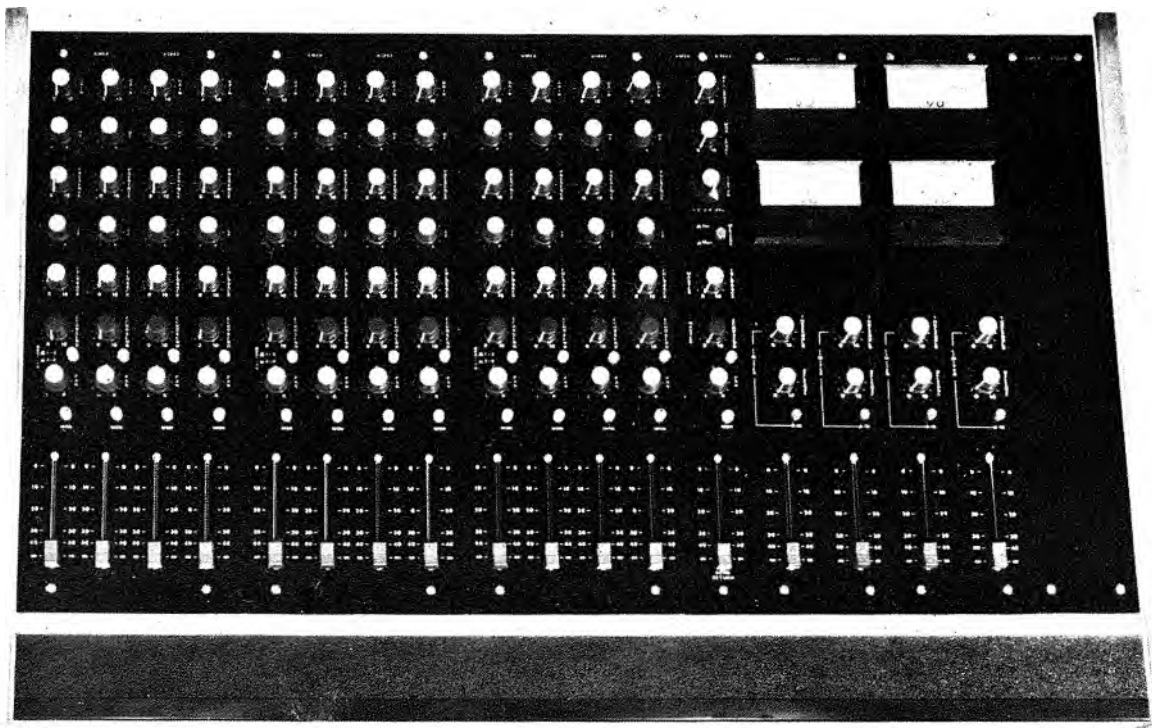
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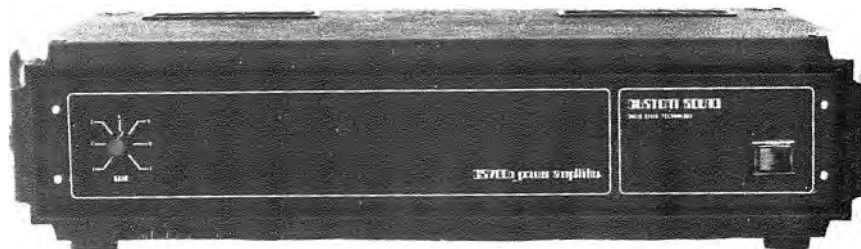
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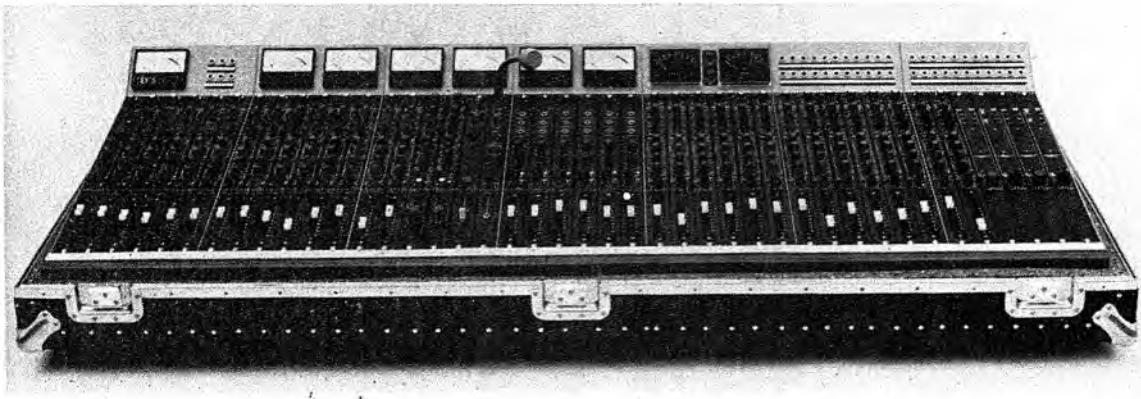
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TEST ON: *Midas Portable Modular Mixing System*

DATE: *Approx £2,000 Ex Works*

PRICE: *April '76*

TEST BY: *Mark Sawicki M.Sc. (Eng)*



INTRODUCTION

Midas Amplification manufacture Modular Mixing Systems ranging in use from portable models to those suitable for studio application. All are designed to achieve professional sound reinforcement at a moderate cost.

The construction of the portable modular system consists of the following high quality professional modules:-

Input Module (type PR 001, 002, 003)

Output Module (type PR 010, 011)

Foldback and Echo Send Return Master Module (type PR 008, 009)

Talkback and PFL Module (type PR 020)

Monitor and Oscillator Module (type PR 021)

Cross-Over and Limiter Module (type PR 030)

It also incorporates a professional Jack Field and Power Supply Unit.

The choice of each module type is quite difficult since all of them represent a very high level of performance. The construction is of a universal nature, the number of channels being practically unlimited (within a reasonable range) for all portable vocal and line purposes.

CONSTRUCTION

The construction of the input/output modules contain all the individual controls and electronics. The fibre-glass printed circuits mounted with each of the channel's components are connected with the rest of the system through 33-way self-aligning connectors (hard gold contacts). The quality of components and workmanship is excellent; only metaloxide resistors and high quality capacitors are used. All the main controls - made by Penny and Giles, with special dust protection - are among the best on the market.

Each sector of the main frame contains a section of six modules. The light illuminated SIFAM meters and Jack Field are fixed on the sloping top level. The main frame is finished in a dark, high quality enamel, but hardwood cabinets are also available on request. Professional quality V.U. meters, specially selected and modified, have an extended range (-20 to +6) dB and faster ballistics (low inertia mechanism). The "sandwich" build of this system allows easy access for all maintenance, which is, in certain other mixer constructions, rather difficult.

Input module: type PR 001 contains 3 I.C., a matching transformer, sensitivity control, attenuator switch (0 or 30dB), equaliser (bass, treble presence), two independent fold back controls, two independent echo controls, Fader, Pan Pot, the PFL switch with push button momentary action.

Input module type PR 002 contains 4 I.C., with an extra three position toggle switch for the frequency selections on the presence (1.5KHz, 3.5KHz, 7.0KHz). Sub-group routing controls can also be fitted.

Input module type PR 003 contains a discreet four transistor pre-amplifier. The specifications and characteristics are similar to the PR 002, with an added lever key switch (channel mute and track recording selector). All the input sockets are XLR cannon connectors.

Output module PR 010 consists of a low noise summing amplifier, Fader - type 1820, line output amplifier, V.U. meter, and jack sockets (post fader insert, input to mixing bus).

Output module PR 011 has the same facilities as PR 010, with an extra monitoring amplifier, A/B switching and playback input.

Foldback and Echo send/return master module is type PR 008, with a summing amplifier, equaliser (bass, treble, presence), output amplifier, echo send/return controls, PFL switches and Pan Pot.

PR 009 is similar to PR 008, - with extra lever key and routing switches.

Talkback and PFL module type PR 020 has an AKG (DS8) microphone and amplifier, PFL - summing amplifier, a headphone monitoring amplifier, T.B. Level control and lever key switch.

The monitor and oscillator module type PR 021 is for recording use with the PR 011. The Oscillator frequencies are: 50Hz, 150Hz, 1KHz, 10KHz. The output leads direct to the jack field or to the mixing bus. Two amplifiers for summing, the L.H.S. and R.H.S., are also provided with a master control and lever key switch.

Cross-Over and Limiter module type PR 030 contains two active filters (low/high pass frequency division) and an L.E.D. indicator. The cross-over frequency is 800Hz (other frequencies are available if required).

Power Supply unit is fully stabilised + 16V., recommended for use 115/240V. + 20%; 50Hz.

CONCLUSION

The Midas portable range modular mixing system has very good performance and can be fully recommended as an excellent and reliable mixing system.

Most of the components have been specially selected - not very popular in this day and age of mass production. The high quality of the final effect is a direct result of the good co-operation between the design and technical people.

The system has a professional finish, and the high quality of engineering makes it a good buy in my opinion.

TEST EQUIPMENT

(Supplied by Midas Amplification)

1. Distortion Meter Type TF 2331 (Marconi Instruments Ltd).
2. MF - Attenuator Type 2162 (Marconi Instruments Ltd).
3. Low Distortion LF Oscillator Type SG 68A (Advance Instruments Ltd).
4. Tektronix Type 468 2 Beam Oscilloscope.

A. INPUT MODULES

Parameter	Type: PR001			Type: PR002			Type: PR003		
	Parameter value or Result	Test Condition	Comment	Parameter value or Result	Test Condition	Comment	Parameter value or Result	Test Condition	Comment
Maximum Input Level	0dBm. +20dBm.	Mic. Line	Very good	0dBm. +20dBm.	Mic. Line	Very good	0dBm. +20dBm.	Mic. Line	Very good
Maximum Gain	70dB. 50dB.	Mic. Line	Good	80dB. 50dB.	Mic. Line	Very good	80dB. 60dB.	Mic. Line	Very good
Input Impedance	600 ohm 10 Kohm.		Standard	600 ohm. 10 Kohm.		Standard	600 ohm 10 Kohm.		Standard
Equaliser Bass	+16dB.	f1 = 50Hz. ret. 1.0KHz.	Vari Q symmetrical	+16dB.	f1 = 50Hz.	Excellent	+16dB.	f1 = 50Hz.	Excellent
Presence	+14dB.	f2 = 3.5KHz.	Excellent	+16dB.	f2 = 1.5KHz. f3 = 3.5KHz. f4 = 7.0KHz.	Excellent	+16dB.	f2 = 1.5KHz. f3 = 3.5KHz. f4 = 7.0KHz.	Excellent
Treble	+16dB.	f3 = 15KHz. ret. 1.0KHz.		+16dB.	f5 = 15.KHz.	Excellent	+16dB.	f5 = 15.0KHz.	Excellent
T.H.D. (%): Distortion	Less than 0.05%	f = 1.0KHz.	Excellent	Less than 0.05%	f = 1.0KHz.	Excellent	Less than 0.04	f = 1.0KHz.	Excellent
Input Noise Figure	4.0dB -126dBm.	200 ohm mic source	Very good		200 ohm mic source		2.0dB. -128dBm.	200 ohm mic source 20Hz. f 20Hz.	Very good

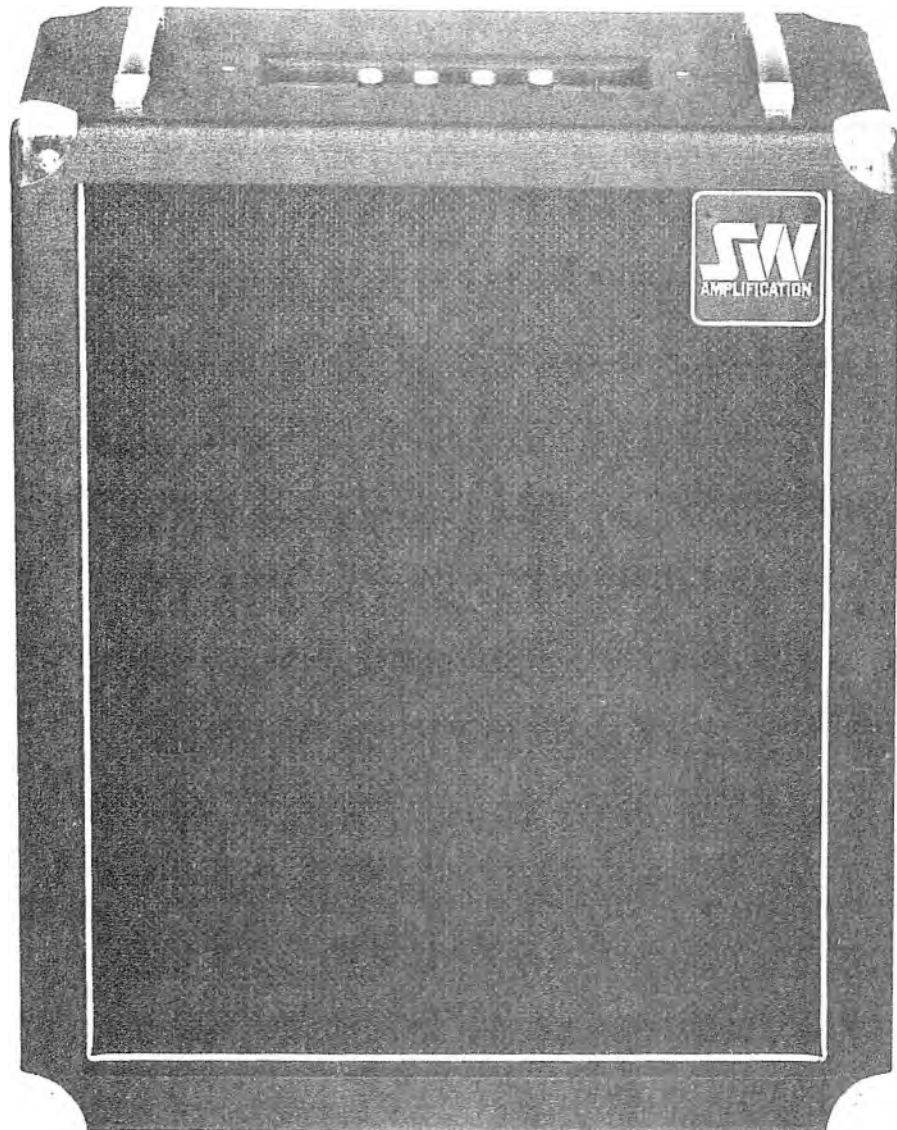
B. OUTPUT MODULES

Parameter	Type: PR010, 011			Cross-Over + Limiter Module Type: PR030			
	Parameter value or Result	Test Condition	Comment	Parameter value or Result	Test Condition	Comment	
Output Level	20dBm.	600 ohm.	Very good	Output Level	20dBm.	600 ohm.	Very good
T.H.D. (%): Distortion	0.05% 0.02%	20dBm. at 1.0KHz. 15dBm.	Excellent	T.H.D. (%): Distortion	0.05%	f = 1KHz.	Excellent
The Residual Noise *)	80dB. 90dB.	Below 0 V.U. fader fully up Fader fully down	Very good	Noise Level	-80dBm.	Below 0 V.U. level	Good
The Group Gain	30dB.	Fader fully up before clipping level	Good	Cross-Over Filter Frequency	800Hz.	-3dB. H.P. + L.P.	Very good
				Active Filters (a) Low Pass (b) High Pass	18dB. 18dB 18dB. octave	with nipple in press bend +0.3dB.	Very good Very good

*) One channel selected

SOUND CHECK

TEST ON: *Prototype 1500/2 SW Combo Amp*
DATE: *April '76*
PRICE: *£125.83 Ex VAT*
TEST BY: *Mark Sawicki M.Sc. (Eng)*



INTRODUCTION

The 1500/2 S.W. Combination Amplifier was designed to deliver in excess of 50 watt R.M.S. into an 8 ohm load. It is designed for low cost and will suit small groups, used in conjunction with an electric piano/organ or a guitar. The 1500/2 S.W. Amplifier can also be successfully used for professional monitoring, as it has a high level of power output.

CONSTRUCTION

The prototype 1500/2 S.W. combination amplifier consists of four 10" (15 watt) Goodmans Speakers in the speaker cabinet with a 50 watts solid state amplifier. The control panel and chassis is fitted in the top of the cabinet above the speakers and contains volume, treble, bass and tremelo speed potentiometers as well as two hi/low input sockets, on/off power switch and control light. The actual amplifier unit has been designed in three fundamental parts.

Preamplifier and Tremelo Generator; This is built on P.C.B. and, contains a 4 transistor circuit, all the controls, two input sockets and slave output, a standard class preamplifier and Tremelo generator with a frequency control allowing the possibility of changing the tremelo speed effect.

Power Amplifier; built on P.C.B., contains 11 transistors. The two 2N3055 power transistors are

each mounted onto the black anodised rear panel of the chassis unit, which acts as a very effective heat sink. The output stage of the power amplifier possesses an elaborate protection against short and open circuit whilst under full drive conditions.

Power Supply: Unstabilised – but sufficient to drive the above units. A stabilised power supply on a particular level of power consumption wouldn't make much difference as the amplifier has a very good linear design. Operating from 240v/50Hz it contains the mains fuse also, 5B2/3J Bridge Rectifier and a professional class mains transformer.

The speaker cabinet has been constructed from chipboard and finished in a black P.V.C. Rexine. Two handles have been fitted to the top of the cabinet and heavy duty chromed metal corner caps provided for protection in transit. The speaker grill design is attractively finished in a black acoustic material.

PERFORMANCE

	RESULT	TEST CONDITION	COMMENT
Specific Power Output	45.5 W.	8 ohm; @ 10% T.H.D. at onset of clipping.	Quite good but could be better, Specification claimed 50 W. (r.m.s.)
	30.0 W.	3.75%	
Total Harmonic Distortion T.H.D.	2.35%	20.0 W.	Rather high at 50% of power for transistor amplifier, but mostly second harmonic. Despite this the sound is pleasant and clear when used in conjunction with a guitar.
	1.32%	10.0 W. T.H.D. of	
	0.52%	5.0 W. 1KHz.	
	0.31%	1.0 W. into 8 ohm.	
	0.15%	0.5 W.	
Tone Range Control	17.5dB. (Swing)	f bass = 100Hz.	Good Good
	13.2dB. (Swing)	f treble = 10KHz.	
Tremelo Speed	Min. 2.2Hz. Max. 8.7Hz.	Foot control switch ON, tremelo speed potentiometer on min. and max value.	Very good
Tremelo Depth	0-90%	@ 22Hz and 1KHz.	
	0-80%	@ 8.7Hz. and 1KHz.	
Signal/Noise Ratio	-60dB.	All gain – zero tone control – mid position tremelo switch – off.	Fair
Output Protection	Satisfactory	Tested into short – circuit current less than normal peak current.	
Square Wave Test	Good	Clean response in practical range of frequency band	
Open Circuitry Stability Test	OK	Gain controls max., tone control, mid position load removed.	

CONCLUSION

The external appearance of the 1500/2 S.W. Combination Amplifier is attractively finished and the general quality of engineering is good.

Several suggestions about hum 50Hz noise (better filtrations) and the power amplifier section have been made and discussed with the manufacturer's representative.

Bearing in mind that the test was on the prototype, the amplifier's performance forecasts well for the workmanship and quality of the final product.

In these inflationary times, this amplifier represents a good buy for those who have to be budget conscious.



GUITARCHECK

Stephen Delfr

John Birch J.1

£350 Ex VAT

This instrument is obviously intended for hard-working professional musicians, and, unless intentionally broken in half, it should last a lifetime, with only regular maintenance and minor repairs. Its design avoids most of the structural weaknesses present in the better known American solids, and it is likely that it would even survive if dropped on its head. This is the direct result of sound design, good workmanship, and the use of what appears to be tough Canadian maple for the entire instrument.

I must disagree with Mr. Birch on the question of whether the wood used for a solid can affect the overall "tone". The neck construction, and the hard, dense wood used combine to make the neck not only strong, but also more rigid than usual. This is in theory a very good idea, but it does appear to affect the vibration of the strings in a different or lesser way from the necks of some of the more valuable "Vintage" American solids. I am willing to be converted, but so far, I still prefer the sounds I am used to. There appears to be a relation between the mechanical impedance characteristics of the neck/body, and the rate of vibration decay on different strings. While this phenomenon seems to be ill-researched, it may explain why I prefer mahogany solids to maple ones, and why it can be difficult to obtain clean lower notes on certain recently made bass guitars.

It can certainly be shown that different solid guitars have very different sorts of sustain, and that while musicians may not have suitable words, some of them can recognise these differences. Perhaps my reactions are not entirely subjective.

While Birch guitars are available in an amazing variety of shapes and configurations, this one seems to be designed to obtain the maximum versatility from two twin-coil pick-ups (short of installing a battery and electronics). The transparent back panel shows that the internal wiring is about as complicated as one would expect from the NINE controls on the front of the body, and involves several yards of wire and about 100 solder joints.

With so many joints involved, I would be happier if they were all up to Military Inspection standards, but to be realistic, all the joints are adequate.

There are several features of this guitar which deserve some explanation: perhaps I had better start with the nine controls. Closest to the bridge is a master volume control which operates independently of the settings of the other controls, and next to this is a conventional 3-way pick-up selector switch. Between these two controls and nearer the body edge is a knob controlling a 3-way rotary switch. This selects (a) "Stereo" two-channel operation, (b) Mono



operation with one pick-up reversed in phase against the other or (c) Mono operation with both pick-ups in phase. The difference between (b) and (c) is only apparent when the selector switch is in the central position.

Below the selector switch are tone and volume controls for each pick-up. Even here, things are a little unusual — the tone controls give a little bass cut at one end, and rather more treble cut at the other end, and cause less apparent change in volume than the usual sort. The two remaining controls behind the bridge are 3-way switches controlling the internal circuitry of each pick-up, giving a further variety of tones available. The first two settings are usefully different, but I find little difference between the second and third, and I would prefer two-way lever switches for this purpose. Personally, I find all these rotary controls rather confusing, even off-stage; I imagine there is a similar but less complicated guitar available from the same maker.

The bridge is a sort of hybrid between Fender adjustable bridge saddles and the Les Paul Junior "two-forks-on-two-pillars" bridge mounting. The mechanics of this device are not entirely satisfactory, but I have yet to see an adjustable bridge which is. However, it does work, and has some subtle advantages which are not at first apparent. Its value as a bridge is reduced by the poor and irregular cutting of the string grooves within the adjustable saddles.

The fingerboard is maple with a hard satin lacquer finish, and all the frets are well rounded and free of sharp ends and edges. Unfortunately, it is not possible in one week to assess the durability of the fingerboard lacquer, but I have not heard of any complaints about this. I hope this fingerboard presents fewer refretting problems than some American maple fingerboards.

It is almost superfluous to make

comment on the quality and reliability of John Birch pick-ups, particularly when playing at high volume. They are indeed well made and like the rest of the guitar, probably everlasting. I do, however, find nine screws for six strings a little puzzling; six screws or 11 would be easier to adjust. I also find the tone of these units rather dull, but I am aware that there are many varieties of Birch pick-ups and it would be unfair to judge them all by one model only.

Finally, the last distinctive feature of this guitar is made possible by the "straight-through" neck construction. As there is no neck joint, and the neck is blended into the body between the 18th and 22nd frets, the usual heel which gets in the way of your thumb when playing on the top frets is much smaller and less of an obstruction.

Apart from the bridge, some paint on the nut, and about three solder joints, it is difficult to find any significant deficiencies of accuracy or workmanship. I am puzzled, however, about the intended purpose of this instrument. It seems too complicated for stage use, and less versatile for recording than the Birch guitar with plug-in, interchangeable pick-ups.

Given a choice, I would prefer one of Mr. Birch's less complex guitars.

Here are some detailed measurements: scale length, 625 mm; string spacing at bridge, 51 mm. (about average); string spacing at nut, 34 mm; fingerboard width at nut, 41 mm. (a little narrower than usual); action as supplied, 1.7 mm. treble, 1.7 mm. bass; lowest action possible under our standard conditions. (The action is already so low, any further possible reduction would depend on playing technique and strings.): 1.3 mm. treble and 1.6 mm. bass seems to be possible.

The neck is quite remarkably straight.

Hopf J.P. Pro.

£264.06 Ex VAT

I first discovered Hopf guitars about five years ago at the London Trade Show, where one importer was exhibiting a beautiful reproduction of a Renaissance guitar, and I was particularly impressed by the quality of woods used and the standard of workmanship. Unfortunately, something seemed amiss with the distribution, and I don't think any ever reached the shops.

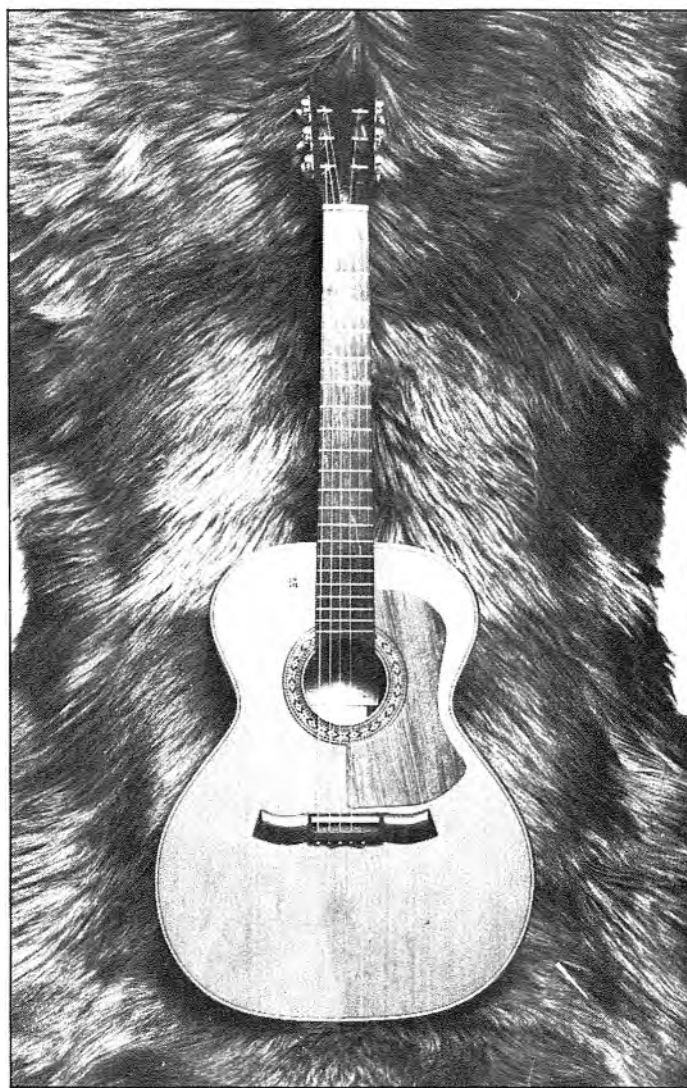
The next Hopf guitar I saw was a very strange "student" guitar with a bolt-on neck and rather crude design and construction. Its apparent age suggested that it was made about the same time as the beautiful reproduction model. From this and what I have subsequently learned, it appears that Hopf make a very wide range of instruments, from top quality professional models to the "Cheap-and-nasties". (They also make the "Foky-Gruber" flute which many consider to be the ultimate instrument for Tin Whistle players).

This guitar is definitely one of their top quality instruments, as its price would suggest. It is a middle-sized, 14-fret, folk and blues guitar, with a wide fingerboard, and quite a few unconventional design features. I will deal with the most obvious of these first.

The head is slotted, as on a Classical guitar (in fact the whole guitar is styled rather like a big Classic), and fitted with excellent machine heads suitable for steel strings. Again, like the rest of the guitar, these machines are rather stiff, but after some use, are likely to become as good as Schallers.

Unlike most Japanese, (and some American) guitars, this one does not sound very impressive when brand new. This is typical of some of the better hand-made guitars, and unlike most Japanese, and certain American ones, it rapidly improves with a few hours hard playing, and will probably continue to improve over several years, when the tone will more or less stabilise. If you are willing to have patience with this sort of guitar, it is likely to end up sounding rather better than the "instant-play" variety ever can.

The truss rod adjustment appears in the usual place, behind the nut, and has no cover plate. It looks a little unusual, but the "capstan" and the recess in the head are neatly finished and are not objectionable. This truss rod appears to work backwards, like the Hagstrom ones, by stretching the fingerboard side of the neck, instead of compressing the back. The system is more logical, but also more dependent on good workmanship. If the truss rod is made like the rest of the guitar, it should give no trouble. I can't tell without damaging it whether the nut is superb ivory, or one of the better plastics, but from the slight ten-



dency for the strings to stick. I would suspect some sort of acrylic. The nut is well made on the outside, but either the material, or the method of cutting the slots, needs attention to stop this "creaking".

The fingerboard is wide, slightly rounded, and it would be difficult to find fault with the fretting or the straightness of the neck. It is not a very slim neck, but I find it comfortable.

The bridge is an unusual hybrid between Jumbo and Classical types and has a system of reversible saddle inserts, which permits some degree of octave adjustment. As supplied for review, the setting was rather unusual in order to accommodate an unorthodox set of strings fitted by the maker. The importers intend to supply the guitar with more conventional strings, and the bridge adjusted to suit. Intonation can be brought to acceptable standards simply by reversing one of the saddle inserts to lengthen the top three strings. This still does not properly compensate the second string, but then very few bridge systems on acoustics do, and "Adjustomatic" - type bridges are often more trouble than they are worth.

I am not crazy about the looks of the bridge, but others disagree with me, and in any case it is up to you. Mechanically, the bridge is quite satisfactory for the intended strings, and this brings me to the subject of strings. This sort of large,

steel-strung, classic is well known in other parts of Europe, but in England and America, Folk guitars tend to be built much more heavily, to suit heavier strings. Many sets of American light gauge strings are much too heavy for this guitar, and in any case quite unnecessary for a full and loud tone. Suitable continental strings are imported by various specialised companies, and they are not necessarily expensive. I would suggest Handcraft Spanish, which are steel strings, Maxima No. 1727, and Tomastik Light polished bronze Plectrum Guitar strings.

The bridge, fingerboard, and body are made of good rosewood, (I suspect from a variety of sources,) the neck from an African mahogany and the top from brown cedar. Although the decorative soundhole inlay is unusual for a folk guitar of this quality, it is made from pleasing muted colours, and manages to avoid pink and bright green. The front and back edges and the centre of the back are lined with very tasteful inlays (I would prefer some of the same around the soundhole). The scratchplate is also unusual, in that it's made of solid matching rosewood. I like this; some people can't cope with a folk guitar which doesn't have a large black blob on the front.

Finally, it makes a pleasant change to find an instrument made in the old German tradition of having the inside workmanship as good as the outside.

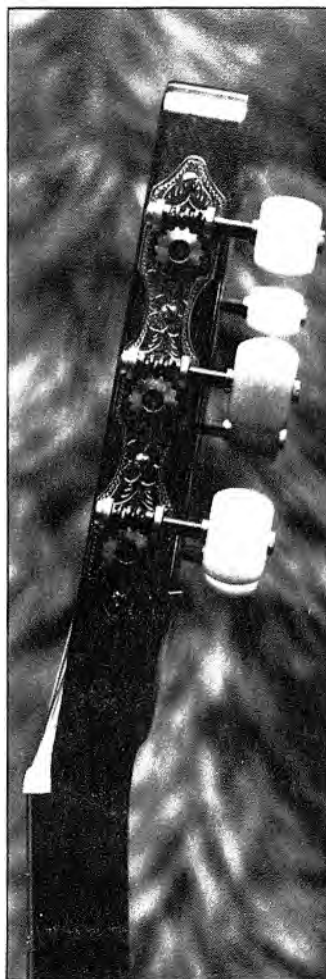
The measurements are as follows: String spacing at bridge, 58 mm; string spacing at nut, 41 mm; fingerboard width at nut, 50 mm; scale length, 653 mm; action as supplied 2.5 mm treble, 2.8 mm bass.

The fingerboard and string spacing is intentionally wider than usual to allow for more precise single string playing (for instance in Classical or Ragtime pieces) and may also be of interest to those who, like me, have wide fingertips, and maintain a constant fight with the "standard width" American folk guitar fingerboards. This wide fingerboard, combined with the rather "classical" tone and dynamics of the instrument, could also be rather useful to any classical guitarist who is looking for new tone colours, or who wants a louder or more robust instrument for restaurant or folk club gigs. A sensitive instrument like this, fitted with light and smoothly polished strings, can be played with virtually standard Classical technique, and will not cause excessive wear to your fingernails.

An unusual Folk and Blues guitar, some way between Jumbo and Classic. Expensive, but no more than many American instruments employing inferior woods and workmanship.

Unusual tone, - you will probably love it or ignore it, but please try to hear a played-in one before you judge it. (Retailers would be well advised to have an assistant play each one of these guitars for a couple of hours.)

Nice one Hopf.



pop ~ mixer

16 CHANNEL STEREO PA MIXER

INPUT CHANNEL:

Gain control, treble middle bass, monitor 1 and 2, echo, pan, solo, slider fader.

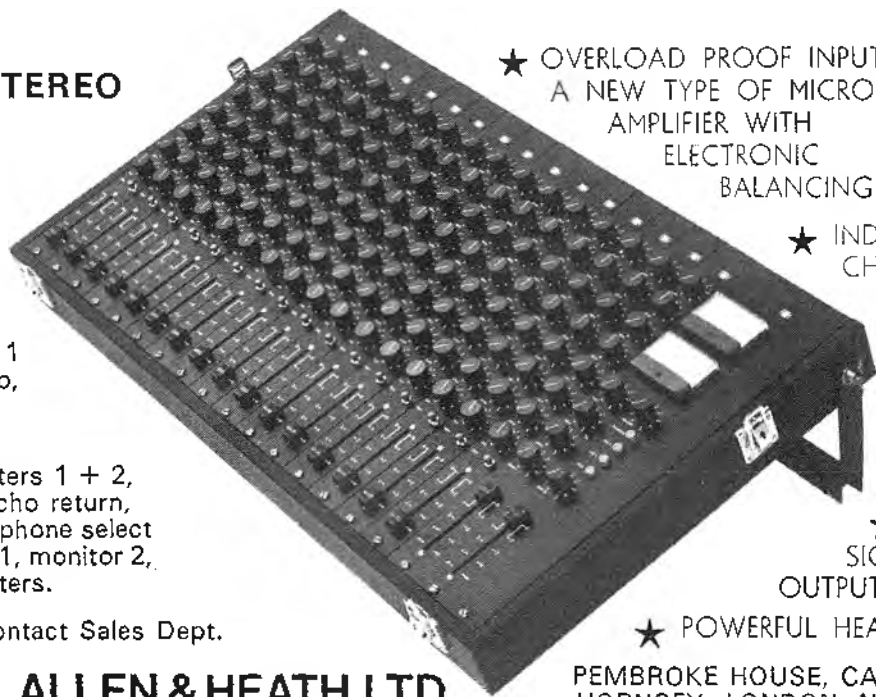
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IN BRIEF

System Pedals

Envelope Follower £57

Phase Shifter £87

Overdriver £47

Harmonic Energiser £62

We checked out four of the pedals made by Systems and Technology in Music Ltd., (Systech) of Kalamazoo USA. They were: (1) Systech Envelope Follower, (2) Systech Overdrive, (3) Systech Harmonic Energiser, (4) Systech Phase Shifter.

If you buy a pedal like these, you will obviously need some guidance in their operation — the thing to do would seem to be to look at the leaflet you get with the pedals. Unfortunately they're not very helpful; perhaps 200 words giving a very vague run-down of what the pedals do, including such gems as "When the Systech Envelope Follower is not in use, the exclusive Systech buffer system does not allow the circuitry to affect the straight-through signal in either level or tone colour". In other words, you can turn it off.

And so to the actual design of the pedals. A large 9" x 6 1/2" alloy case sloping down the length has a recess near the top housing the controls, usually three rotary switches. To the left of these controls is a sliding cover over the battery holder. Below this is the usual footswitch for on-off operation.

(1) SYSTECH ENVELOPE FOLLOWER "The Systech Envelope Follower is a harmonic shaping device with flexibility and control superior to conventional devices" To describe the way a certain effect sounds is always difficult — I would describe the Envelope Follower as sounding like a very efficient wah-wah pedal. It's very difficult to control what the pedal actually does for

you after you've chosen a setting on the two controls, envelope decay and envelope drive. The envelope drive control is extremely sensitive between 0 and 1 1/2 gives a very bassy, quiet, slightly distorted sound — as you rotate the control clockwise from 1 1/2 there's suddenly a big jump in sound to something very biting and trebly. The envelope decay seems merely to have the effect of a tone control.

"Effective on both chords and also lines" says our helpful leaflet; I tried it with guitar and organ and it was not at all effective on chords. Solo lines can pose problems in that certain notes in a run will be modified to a lesser or greater degree, sometimes giving a very uneven overall effect. This seems to be a very expensive pedal considering how little it does, and how difficult it is to control what it actually does.

(2) SYSTECH OVERDRIVE "The Systech Overdrive is the most versatile distortion unit available." Basically, I found this to be very ordinary fuzz-box/distortion-unit controlled by three rotary switches — EQ, Distortion and Gain. The EQ switch has the effect of a tone control, distortion does what it says and the gain control affects these two together.

Choosing a pedal is naturally a very personal process and you should always try out as many as you possibly can, so if you're thinking of buying a distortion unit soon give this one a going over.

(3) SYSTECH HARMONIC ENERGIZER. "The Systech Harmonic Energizer . . . uses synthesizer technique to create punch or bite or colour or depth where it is needed with pinpoint accuracy . . . and the gain section drives the amplifier for energy previously available only at much higher volume levels."

The controls on this pedal consist of a bandwidth and a centre frequency rotary switch making up the "energizer" section (whatever that means), and, as usual, a separate gain control. The bandwidth control appears to have the effect of a conventional bass boost, while the centre frequency control acts like a treble boost. The gain control acts independently of these controls,

although this can be a disadvantage. For example, if the bandwidth and centre frequency controls are both on a high setting there is a tendency to feedback, although the gain control will have no effect on this. Quite a wide variation of sounds can in fact be obtained from the pedal if you are prepared to experiment with different combinations of settings.

SYSTECH PHASE SHIFTER Easily the best of the four Systech units we tried, the Phase Shifter gives one of the most realistic phasing effects we have yet to hear. The controls consist of two Sweep Rate regulators, one Emphasis control and two on/off switches.

The Sweep Rates govern the speed of the "phase" and each are linked to an on/off switch, so you can pre-set two different speeds and switch over during the same number if necessary. A small criticism regarding accessibility to these controls: like the rest of the Systech range, the controls are housed in a small recess at the top of the unit. However, we found the recess a bit too small, and it's very easy to get your finger trapped at the top of the recess area.

The Emphasis control does just that. It emphasises the "amount" of phase, and, as such, is very useful. Distortion units have Fuzz controls, reverb units have Depth controls — why can't more phasers have Emphasis controls? EP/TB

However, you may be interested in some newly-imported strings from the Italian company Galli: Their G.20 long scale bass set are flat wound strings of suitable length and gauge to fit Fender and similar bass guitars, but they do not suffer from the characteristic "dull thud" of most flat-wound strings.

Most British bass players associate the characteristic Round-wound twangy sound with one particular make of strings. For this sound, these strings have no equal, but they are unfortunately abrasive. If you consider present re-fretting costs, you may find rapid fret wear a high price to pay for a slight increase in brightness over the Galli strings, which also have the advantage of a smooth polished surface. Their tone, while not quite the sound of round-wound strings, is bright and rich, and rather like the bass of a very bassy acoustic jumbo. They are also very good value.

Galli make many other types of strings, some of which are unsuitable and/or unbelievable, but some other sets are excellent and also offer remarkable value for money, for example No. 1240 Silk and Steel low tension Folk guitar strings and No. 1220 "Super high tension" Classical Guitar strings. Galli also make Rock and Roll, and other electric guitar strings and Mandoline strings.

I have given the numbers of sets and I would advise you to ignore whatever else is printed on the packets. Galli's English translations are confusing and, but for the strenuous efforts of the Dogal string company, would probably hold the European Record for Inappropriate English. Don't let the packets mislead you the strings are good, but I would be happier if more of the Galli strings were supplied in the new, and correctly labelled, "view-packs" SD

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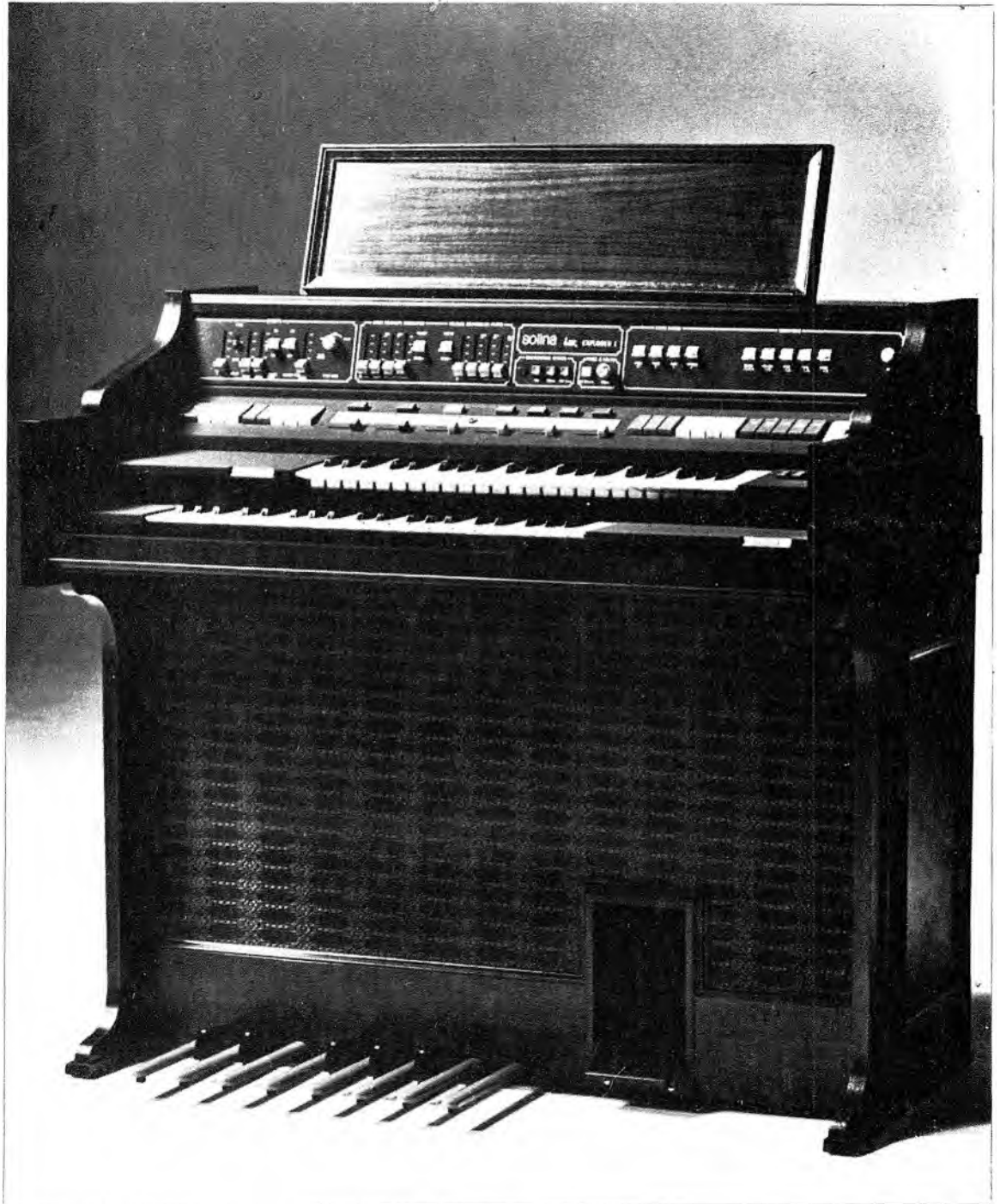
KEYBOARDCHECK

TEST ON: MCH Solina C112/ARP Explorer 1

DATE April 76

PRICE £1596 Ex VAT

TEST BY George Gibbs



INTRODUCTION

The Solina and Eminent ranges of organs are now being imported into the U.K. by a newly formed company called M.C.H. (Holland) Ltd. The Managing Director, Mr. Jack Robertson, told me recently that "the company are going through a year of change and not only have we re-designed all our organ cabinets, but we've also introduced a number of completely new models, one of which is the Solina C112/ARP Explorer 1. The exciting thing for me, as M.C.H.'s Managing Director, is that this takes us into another world of music... a new dimension".

Even allowing for the fact that organ company executives are always "wildly enthusiastic" about their latest product line, Mr. Robertson was obviously well pleased with his new Solina with a built in ARP synthesizer.

THE SYSTEM

The Solina C112 is a very up-to-date organ incorporating many recent innovations in its electronic design. The use of a single Integrated Circuit to generate all 12 pitches from a single master oscillator means that one can modify the pitch of the organ with one control and that the organ will stay in tune with itself at all times.

In various parts of the instrument, other recent developments have been used to create a "Chorus" effect (called Multi-Voice) which works by generating phase-shift and slight frequency shift to create the illusion that one is hearing more than one "voice".

Another application of the same basic circuit is used to create a fairly realistic simulation of a "Leslie" speaker sound. They have called this their "Orbitone" effect. All this adds up a very sophisticated piece of electronic engineering.

UPPER MANUAL

A 44 note, overhanging (3½ Octave) Keyboard with a pleasant, light touch.

U.M. Voices

Apart from the ARP Explorer 1 Synthesizer, which will be looked at separately, the Solina C112 has three other groups of U.M. voices:

Tibias (Flutes): voiced at 16ft., 8ft. and 4ft.

Principal Registers: 4ft Salicet, 4ft Octave 8ft Principal and 8ft string.

Solo Registers: Cello, Bass Clarinet, Oboe, French Horn and Trumpet.

The grouping of these voices does not form a traditional "Organ" pattern but, as there are not many to remember, this is no great problem.

The Solo register voices can be used as percussions, as can the Principle voices, but the Tibias go direct to the output end where the Orbitone and MultiVoice effects can be added if desired.

Percussion Effects

The percussion circuit is used to envelope the voices directed through it. It can be triggered manually by the keyboard or automatically by a repeat-percussion reiteration oscillator and is variable for length of decay, and, in the auto mode, for repeat speed.

LOWER MANUAL

Also a 44 note (3½ Octave) keyboard.

L.M. Voices

8ft Salicional, Diapason, Tibia; 4ft Octave, Tibia. The lower manual has its own volume balance control to enable one to achieve a correct inter-manual balance.

PEDALBOARD

The Solina C112 has a 13 note short pedalboard.

Pedal Voices

Four. They are: 16ft Sub-Bass, 8ft String Bass, 8ft Bourdon, and 4ft Octave.

Pedal Sustain

A very pleasant sustain enables one to create a really nice bass sound.

Special Bass Pedal Effects

The C112 is unusual in that the built in ARP synthesizer can be controlled by either the U.M. or the pedalboard, making the advent of bass solos a distinct possibility.

ORGAN EFFECTS

Tuning Control

One master oscillator drives the "12th root of 2" 1 C. which creates the whole 12-note scale. By changing the master oscillators frequency, the whole organ can be sharpened or flattened. The different octaves are all derived by a system of "divide by 2" 1 C.'s which generate all eight octaves.

The voltage controlled oscillator in the synthesizer is in no way connected with the organ's generators, so it has to be tuned separately.

Reverberation

A 12 inch "Gibbs" (Hammond-type) reverberation necklace is installed and it works beautifully directly into the main 50 watt amplifier.

Multi-Voice

This effect is designed to make one voice sound like three or four; all in tune and in perfect unison, but in chorus. This is normally achieved by creating a fixed phase-shift so that the original sound appears to be near the listener, whilst the chorus voices sound different distances away.

Orbitone

By creating the above effect and then varying the degree

of phase shift, one can, in effect, move the sound around the room in one direction. By then adding some stereophonic movement between left and right, one can create the illusion that the sound is moving not just backwards and forwards, but around the room in a circle.

If one then adds some real-time delay, a slightly out of tune signal can be created. By going from zero delay to maximum and back again, the out-of-tune effect can be synchronized to simulate the effect a rotating "Leslie" speaker paddle has on an unmodified (straight) organ signal. This "Doppler" effect, together with the phase-shifting and stereo-panning, makes quite a good Leslie sound. The Orbitone can be set for tremelo, chorus or switched off when not required.

Rhythmix

This built-in electronic drummer has the following rhythms available: Waltz, March, Swing, Rock, Slow Rock (in 12/8 time), Cha-Cha, Samba and Bossa-Nova.

Apart from its rhythm selectors, it has a tempo and volume slider pot, and the usual stop/start and pedal-start facilities.

Inputs & Outputs

The C112 has an earphone socket for rehearsal purposes and an input socket for use with any other instrument. In addition, it has facilities to drive an external Orbitone sound cabinet.

SYNTHESIZER

Very little needs to be said about something as well known as the ARP Explorer 1 synthesizer. In this application, it is built right into the organ and reads the highest U.M. note played or the pedal played, when so directed.

It has a full ADSR set-up as well as some presets. It is, in all respects, identical to the synth of the same model name available as a separate unit in your local music store. It contains all the normal synthesizer units; they are: a Voltage Controlled Oscillator, a Voltage Controlled Tone Filter, a Voltage Controlled Enveloping Amp and a Low Frequency "Effects" Oscillator.

Electrical Construction

The method used to mount the C112's printed circuit boards is certainly note worthy. They have built a square sectional steel frame into the main console to hold all the main P.C.B.'s and the associates wire-looms. The bottom of the steel frame is pivoted so that it can be released and lowered out of the back of the cabinet on two string. By tying a loose knot into these strings, one can set the frame to hold the P.C.B.s at whatever angle is most convenient. Full marks for this very good idea.

The printed circuit boards each have a well defined, individual function and are used throughout the whole range, so that the service engineers can become experts on a few versatile panels and less stock needs stocking.

There are three circuit panels in the area directly behind the control panel and keyboards. These carry the tone filter and one acts as the inter-connecting wiring for the keyboards contacts. I found the controls to be very straightforward and no obvious shortcomings in that area.

CONCLUSION

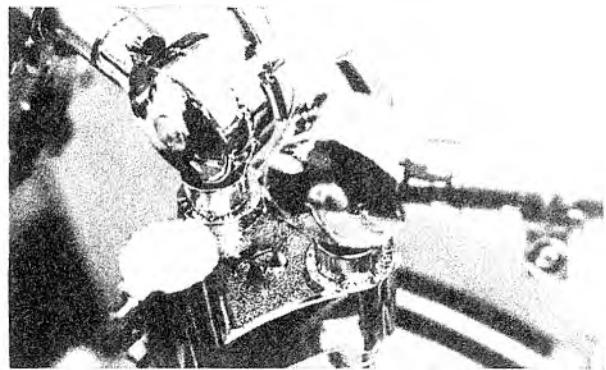
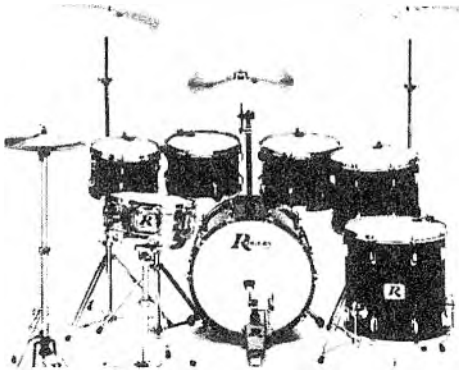
The ARP Explorer was the best bit of this package. I was not over impressed with the organs stringy voicing, though this may appeal to some readers tastes.

The pedals worked well, but I thought the pedal contacts (inside the organ console) looked a bit flimsy. I'm told that they give very little trouble, so this could be interpreted as being my personal preference for dust-proof enclosures on organ contacts making me too critical.

When I tested the C112 ARP, I did so at the importer's new factory and had some difficulty due to a recurring hum which, Mr. Robert tells me, is the result of one of his neighbours using too much power from the local Electricity Company distribution transformer, leading to dramatic drop in voltage. I would be very surprised if such a large maker sent out a product with such an obvious short-coming, so I take Mr. Robertson at his word, but I thought I would mention it, just to be on the safe side.

All in all, I think the Solina C112 ARP Explorer 1 will perform well for a long time without breakdowns. The cabinet work is just about the best I've seen on an organ in this price range and it does look very smart indeed.

TEST ON: *Rogers MemriLoc Kit*
 DATE: *April '76*
 PRICE: *Approx £ 500 Ex VAT*
 TEST BY: *Bob Henrit*



Rogers drums are built in Los Angeles and have been legally imported into England for about 15 years. Up until the 'seventies they were handled by Boosey and Hawkes who even went so far as to make an English version of them under license from the American Corporation. These English Rogers were good but mainly because of their American-copied Swivo-matic fittings.

CBS acquired Rogers name and patterns in the 'sixties and moved the factory from Chicago to Los Angeles. To my mind, the drums, are better made since because C.B.S. are much more conscious of quality control than their original owners.

For the past couple of years or so I have been aware that some big new drum developments have been going on in California at the Rogers drum factory. Recently I was able to inspect the fruits of their labours. Coincidentally, I chose to examine C.B.S. new drum product at the C.B.S. recording studios in London. I was booked for a session and since my normal recording kit is Rogers, I decided to throw caution to the wind and do both a session and a Drum Check at the same time.

The set in question was a "Londoner Five" which according to Rogers is their most popular set up for basic rock. They boast - "it is not a traditional five piece drum outfit, but part of a whole new way of thinking about drums and drum equipment". I for one agree with them wholeheartedly.

The drums themselves I'm sure have not changed recently.

Bass Drum:

Rogers 22" five ply hardwood bass drum has an absolutely magnificent sound. It was so good with both the heads on that it broke my heart to remove the front head for the recording. The drum has a tube in the middle extending all the way down its diameter which I shall explain later. This tube proved very convenient for stuffing padding behind to over-dampen the drum for single headed play and doesn't

Tom-Toms:

The "Londoner Five" set comes with 12 x 8, 13 x 9, and 16 x 16 tom-toms. I'm rather surprised that this "rock" set doesn't have the more up to date sizes 13 x 9, 14 x 10 and 18 x 16. Still, the tom-toms supplied sounded big enough for any application which just goes to show that it's not how big

Snare Drum:

Rogers very famous Ten lug brass-shell Dyna-Sonic is supplied with this five drum outfit. For those of you unfamiliar with the well accepted Dyna-Sonic system it was introduced in 1962 and it uses a special and unique cast-aluminium frame built completely around its snare which keeps the snare unit itself taut at all times even when the snare is not in the on position and not touching the head. The result of this innovation is an "unchoke" snare drum sound with clear definition and very little distortion. The brass shell is strengthened with five thin "beads" in its centre (to prevent "buckling"), Rogers original triple-flange hoops and a substantial internal damper. The snare-strainer is a

What is new about this outfit is MemriLoc. This is a completely new system for adjusting height, angle and positioning on the drum kit. Gone is the old Swivo-matic tom-tom holder and cymbal tilter, gone is the adjustable - basket type snare drum stand, gone too are the Rogers collets and disappearing hexagonal cymbal arm and spurs.

All of these original 'sixties developments seem to have been bequeathed to the Japanese. (Rumour has it that "tooling-up" for "MemriLoc" cost Rogers 200,000 dollars which on this evidence I would consider to be money well spent.) Instead we have much more substantial cast aluminium fittings. Basically, the height adjustment on all the stands is held by a cast aluminium clamp (rather like a glorified "jubilee-clip") which is locked in position with your American style drum key. This clamp fits on to any of the extra large diameter tubing used on all stands and fittings. Once set, this clamp fits into a cast aluminium block which is actually the shell-mouth receiver. (One of these blocks is fitted at the top of all the tubes on cymbal, hi-hat and snare drum stands and also on the stool). The jubilee/MemriLoc clamp once in position (flush) in its receiver is locked with a new style wing-bolt. These diamond-shaped wing-bolts were the only part on the whole set which I didn't like the feel of. Irrationally, they didn't fill me with confidence. The aforementioned cast aluminium receiver-block is interchangeable for a bass drum mounted tom-tom holder, or tom-tom receiver or spur mounting.

seem to affect the overall sound at all with two heads working in sympathy. Like most manufacturers, Rogers fit twenty nut-boxes and tympani type tuning handles with claws. The shell is coated with Rogers patented flecked paint which for me is one of the reasons for their unique sound. The ubiquitous felt-strip muffler is supplied in duplicate for this set and does its usual inimitable job.

you are. These drums had a really deep-throated sound, very powerful. Rogers no longer fit internal dampers onto their tom-toms but have instead devised a spring steel external damper which clips in any position to the rim of the drum and acts on the top of the head.

swivo-matic which is acknowledged as the most sturdy and positive model around. By the way, the Swivo-matic drum was the first snare drum to feature a really wide snare bed.

I got the drum out of its cardboard box, put it on its stand, fitted one of the Super X external mufflers and immediately produced the sound they were looking for in the control room. To set up a real A-B test I put my favourite Ludwig 400 on its stand to compare. I've use this old metal drum exclusively for sessions over the past six or seven years and have always been pleased with its sound. I'm afraid it met its match at this encounter because the Dyna-Sonic sounded much more modern somehow.

Accessories:

The hi-hat is an updated version of Rogers Supreme model. This one has a two-piece cast aluminium footplate and saddle with two replaceable joining straps to its adjustable spring nylon sleeved centre pull mechanism. This model naturally enough has MemriLoc height adjustment and in this case its bottom cymbal support tube is from 1" diameter, satin-chrome finish steel. (This satin chrome finish is applied to all tubes in the areas where locking and adjustment are needed and gives added holding power). This top tube had an extra large and agreeable locking angle-adjustable, nylon bottom cymbal seating unit which contributed greatly to the over all stability of the hi-hat.

This stand at its normal maximum wouldn't extend high enough for comfortable playing with a multi tom-tom set up but on looking through the '76 catalogue I notice Rogers now offer a 7" extension rod which would definitely be the answer to that problem.

The action of this pedal was as smooth as silk and really silent. Absolutely the "bees knees".

The 'Supreme' bass drum pedal is basically the same as the old Swivo-matic but like the new hi-hat is almost completely made from cast-aluminium. It also has a two-piece footplate and a new more positive way of clamping itself to the hoop. It's a cam-activated clamp which tightens with an "L" shaped bar. The pedal is adjustable in every possible way: the spring tension, the stroke (for more or less power and volume), the beater weight for larger or smaller bass drums (while the striking arc remains the same), and the angle of the footplate in relation to the drum head. All these variables can be self-customized to your exact playing style requirements. The nicest feature for me of the 'Supreme' pedal was its new beater. It's a double sided affair futuristic and aerodynamic in shape and made from some sort of synthetic fibre which is lighter than wood. A small piece of felt is stuck to one side and the shaft is 5/16" in diameter (much thicker than usual) and less prone to bending and whipping than normal. The sound from this "black jack" beater was amazing.

I have owned an old style Swivo-matic pedal for some years and have never been really happy with it, however, this new one I attached to the drum, tested, adjusted the spring tension down a little and Eureka! It was so comfortable and smooth. Unfortunately, with heavy playing I managed to make the footplate swivel on its horizontal axis. I just didn't seem to be able to tighten the bolt enough to cure this problem. To be honest, I was scared to put too much torque on the test model (which after all was only on loan to me) in case it sheered off. The feet of the pedal which go under the hoop have small ribbed pads glued to them to eliminate movement.

The MemriLoc cymbal stand also doubles as the bass part of a floor standing double or triple tom-tom stand. One just removes the unit from the bass drum and inserts it straight into the cymbal stand which is impossible with the old double tom-tom unit. As a cymbal stand, it is at six feet the highest and sturdiest model I have ever seen. It is made from four lengths of tube and so has three MemriLoc fittings. It can be bought in two different types. There's a flush base type and a tripod base type which used to be called the Samson. The latter is allegedly useful for fitting around spurs and all those other fittings which invariably get in the way. Rogers have designed a new style tilter which uses a spring model ratchet clutch. It doesn't look as good as the old Swivo-matic tilter but I suppose it will work just as well.

Rogers have come up with a completely new sort of snare drum stand and I should think Buck Rogers would turn in his grave if he could see it. It's so unlike anything Rogers have made before. It's not an adjustable basket type but instead has two fixed holding arms and one diametrically moveable one. These arms no longer have rubber tips on them but right angled aluminium brackets which locate into the middle recess of the triple-flange rim itself. They appeared to be coated in Teflon. For safety reasons, the moveable retaining arm didn't adjust too far so to accommodate different size snare drums or tom-toms, Rogers have thoughtfully provided several alternative holes for the right angled brackets to

locate and screw into. The playing angle is adjustable on a sprung saw toothed ratchet like the tom-tom arm and cymbal tilter. Like all the other new stands the height adjustment on the 1" diameter is by MemriLoc.

The multiple tom-tom stand mounted on the bass drum has a large support tube inside which extends to and is fixed to the bottom of the drum and very successfully stabilises the whole unit. This new holder is very like the original Trixon or Sonor models which utilised an adjustable 1" shaped tube which in this case is made from 1" diameter satin-chrome non-slip tubular-steel. The improved fitting is moveable vertically like its German predecessors on a fine-toothed, spring-loaded ratchet. (I hope this ratchet doesn't suffer from the casting weakness which plagued the Trixon one. The German castings were from Mezac: could Rogers cast aluminium be one and the same substance?) The ratchet is secured by a wing-nut ingeniously shaped like their bass drum hand tuner. If the tom-tom holder block is turned backwards 180 degrees so that the apex is towards the player it's ideally possible to have the shells of the two drums touching. The cast ratchet arm has three grooves cast into it to facilitate more positive and safe vertical tom-tom position.

The triple configuration tom-tom holder block is fitted as standard even to the double tom-tom kit and has three ratchet arm receiving holes bored into it. These holes are ingeniously engraved around their circumference with numbers like a clock. This is to help us to duplicate the "exact horizontal axis setting each time."

The ingenious little dampers I mentioned earlier are called 'Super X' and are I believe sold separately. Either singly or in multiples, they are ideal for recording and from my own experience the answer to a recording engineer's prayer. (I've never used dampers on my tom-toms or snare drum for live playing but I welcome these clip-on no-nonsense dampers.) The damper pressure is adjustable by a fine threaded wing-nut and bolt and apart from catching my finger underneath the spring unit whilst fitting it to the drum (in the easiest way, which is completely opposite to the one Rogers advocate) I have few criticisms. The Super X muffler has a built in swivel to enable the damper to be taken off the head without removing it from the drum. This is fine but alas the one I was using on my snare drum swivelled slightly as the drum was struck which changed the sound a little and aggravated the recording engineer no end. However, after the session I experimented with one of the other dampers supplied with the set and this one worked perfectly. It would be much more positive if the damper swivelled on a nut and bolt instead of on a rivet.

The MemriLoc spurs are made of 1" tube with a very shallow working angle which can be used with or without a rubber tip. These tubes have semi-circular diametric section cut out of them at their ends which means the edges so formed work like double spurs, which effectively stop the drum from creeping. The spurs were a bad case of over-kill, they worked well but looked terrible.

The "beaver tail" nut boxes look the same as they used to but now they are supplied without springs. I couldn't make sure because there's no quick way of taking off a nut box but I suspect they have a piece of polythene tube inside which effectively eliminates any extraneous rattles or buzzes, particularly crucial in recording.

The test kit was supplied in a new colour called Spanish Gold, which looked really tasteful and professional yet modern. They now produce ten finishes of which five seem to me to be completely new colours. Rogers have produced a futuristic new 'R' badge to go with their new developments. It's much larger than any other, about three inches by two, and once I got used to it I thought it fitted very well. It certainly gives a new but very tasteful image. After leafing through the catalogue it appears that Rogers don't make a right handed tom-tom. The test kit had two left-handed drums, that is to say that when the 13 x 9 was mounted on the bass drum its badge was the right way up but facing backwards. I would have thought that Rogers would have worked out a way to remedy this. If the worst came to the worst, they could have fitted two badges, one upside down to the 13 x 9.

Conclusion:

Hair-splitting aside, it would appear that Rogers have consulted not only drummers to help in the production of this set, but also equipment managers, because this set seems to me to be the only one in general production built specifically to stand up to the trials of one night stands and more especially the rigours of American touring. The new MemriLoc fittings were absolutely wonderful; they really showed up my suddenly "flimsy" looking swivo-matics.

I can honestly say this is the most stimulating drum set I have ever played (at least since my first American kit in the early 'sixties). The sound of the drums was not unique, it simply has Rogers' very strong, very good, ballsy sound - but combine this sound with these immovable, rock-steady MemriLoc fittings and you have a very unique drumming experience indeed.



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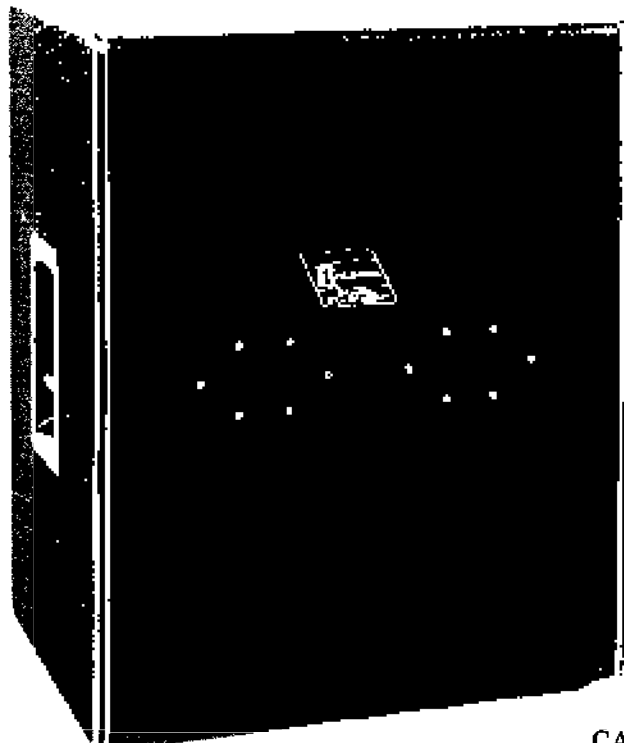
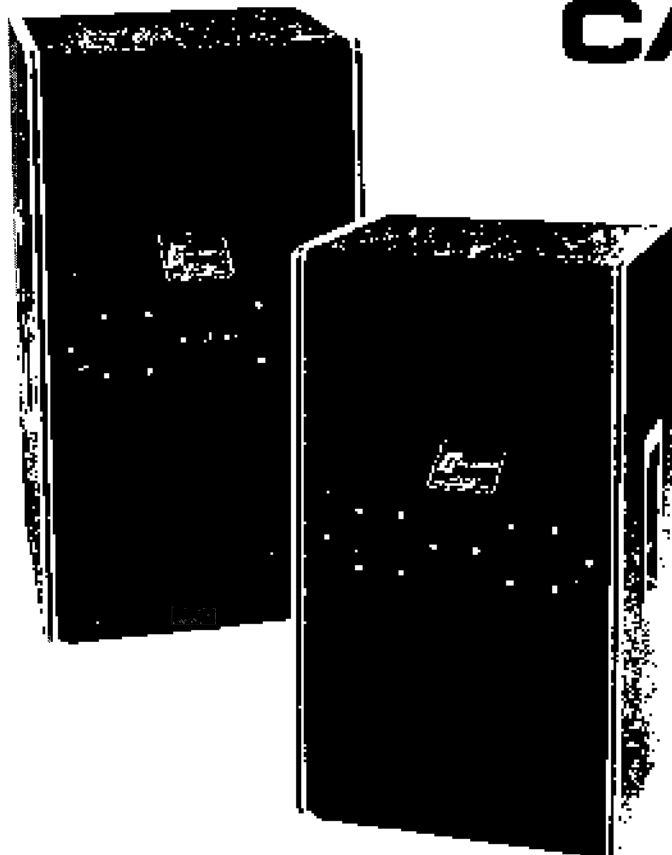
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STUDIO DIARY

ADVISION... Gentle Giant completed their new album *Interview* with engineer Paul Northfield, for release on the Chrysalis label... Druid were recording and mixing for a new album called *Fluid*, co-produced by Murray Westland and Paul Hardiman... Keith Emerson was in mixing tracks for a Manticore solo project...

AIR... Kenji Sawada was overdubbing with engineer Mike Sparrow... America were doing some quad remixing... John Burgess was remixing a Philip Goodhand-Tait LP originally produced by Lloyd Grossman... DJM newie Joanna Carlin was recording a single with producer Ivan Chandler... Julie Covington was doing some demos for Tim Rice... Alberto Y Lost Trios Paranoias were recording with producer Phil McDonald... Marmalade were doing some overdubbing with engineer Tony Macaulay... Andrew Powell produced a new album for Leonard Whiting... The Walker Brothers recorded some new material for a single with Scott producing and engineers Jeff Calver and John Kelly...

CBS... The Meters were recording with Tom Wilson producing and Bernie O'Gorman engineering... David Hitchcock produced a session for CBS Germany with Improved Sound Limited... The voice parts for a new animated film of *Waterhip Down* were being recorded by engineer Mike Ross with producer John Hubley... Sailor continued work with engineer Dick Palmer on various backing tracks and remixes... Mike Leander produced a session by the Glitter Band... UA artist Slim Whitman was recording with producer Ken Barnes and engineer Steve Taylor... Tony Macaulay produced Marmalade who were busy with some vocal overdubs... Classical guitarist John Williams was recording with producer Paul Myers and engineer Mike Ross... Neil Young took some time off his European tour to record some new material...

EMI... Soft Machine were in with Sean Murphy producing and John Leckie engineering... The Shermann Brothers were recording an album of their film music produced by Norman Newell... Norman Newell was also producing an album of Big Band Dixieland for Geoff Love... Fivepenny Piece recorded with producer Harry Robinson and engineer Tony Clarke... Cliff Richard was remixing an album with Bruce Welch producing... Wings were recording their new album with Peter Henderson engineering... Tony Clarke engineered a single for Steve Harley... Byzantium recorded with Denis Mackay producing and John Leckie engineering... Babe Ruth were recording a single; Steve Roland produced and Tony Clarke engineered...

IBC... Ralph McTell continued work on a new LP with producer Shel Talmy and engineer Hugh Jones... Some work was in progress for Barclay Records International of Brussels... Keith Potger was mixing some Seekers material... The IBC cutting room was kept busy with work for Yes and some compiling and cutting for Neil Sedaka...

KINGSWAY... New band Strapps have been recording an album for release on the Harvest label with Roger Glover and Louis Austin producing... Stretch have been in putting down a single with Louis Austin engineering and Clifford Davis producing... John Aycock engineered for Eddie Hardin who was recording some original material... Chosen Few were recording a single with George Sloan engineering and Tony Ashfield producing... Another new artist Tony Austin recorded a single, also with George Sloan and Tony Ashfield... Ian Gillan had some mastering done for his new solo album produced by Roger Glover...

THE MANOR... Mott had Eddie Kramer producing a new album... Dutch band Alquin recorded an album with Vic Smith producing and engineering... Pip Williams produced and John Eden engineered a single for Chris Andrews... Procol Harum recorded a single with the Manor Mobile... The Mobile will also be busy recording Monty Python at Her Majesty's Theatre with Alan Williams engineering...

MASTER ROOM... LP's were cut for Streetwalkers... Mighty Diamonds... Slade... Gong... Supercharge... Shirley Bassey... Julie Tippett... Jethro Tull... Procol Harum... Maddy Prior... Horslips... Singles cut included those for Slade... Splinter... Hudson-Ford... Keith Emerson...

ORANGE... An album was completed by the Realistics with producer Mark Arthur-Worrey... The Daily Mirror's pop club "Convoy" single was recorded with producer Chris Sandford and engineer Steve Churchyard... Guitarist Jimmy Haynes finished his first solo album produced by Mark Arthur-Worrey and engineered by Steve Churchyard...

PHONOGRAM... Singer David Lewis was doing some recording for Polydor with Chris Rainbow producing and engineer Steve Lillywhite... John Stevens was creating some free music with his band "Away" - Steve Lillywhite engineered... Steve Brown was producing some work by Eddie Grant and the Equals... Rod McKuen recorded a new LP produced by Peter Offiss... Status Quo's drummer John Coughlan was in with his band Diesel laying down some tracks...

RADIO WORCESTER... The M & O Band were having a single produced by Muff Murfin and Colin Owen... Bronco recorded a new single with engineer Colin Owen... New artist Alyson recorded a single called "I Do Do Do", produced by Murfin and Owen...

ROCKFIELD... Budgie have been resident for a month recording a new album with Pat Moran engineering... Van Der Graaf Generator recorded an album with Pat Moran engineering... Irish band Nightbus were recording with engineer Dave Charles... Pat Moran produced and engineered *Hobo*... New Zealander Dennis Neal was recording with engineer Dave Charles and producer Hugh Murphy... Arthur Brown was compiling a double album of *Kingdom Come* material with engineer Dave Charles... Kingsley Ward engineered and produced a single by Bobby McGhee for E.M.I... Tim Rose recorded with Dave Charles engineering and Jonathan Rowlands producing... Fritz Fryer engineered and produced *Motorhead*... Eric Sikel was recording with engineer Dave Charles and producer Robin Miller...

ROUNDHOUSE STUDIO... DJM artist Bob Wright did a final mix with producer Steve Roland and engineer Ashley Howe... Mud were recording with Pip Williams producing and Mark Dearnley engineering... A new single was being recorded by Osibisa produced by Gerry Bron... Hawkwind finished an album with Mark Dearnley engineering **SCORPIO**... Streetwalkers were just completing their new album with Ray Hendriksen engineering... Ian Samuel was producing and Dennis Weinreich engineering for Hummingbird... Carl Palmer was in doing some work on his new LP... Barbara Dickson had finished an album produced by Junior Campbell and engineered by Dennis Weinreich...

SUN STUDIO... Jane Broadribb was in putting down some cover versions of various tracks with producer Mike Deekes and engineered, as are all the sessions, by Martin Maynard and Rob Boughton... John Kazatsas recorded some tracks for a new album... Dick Jones was recording a version of "Albatross"... Paul Griffiths of Opportunity Knocks fame recorded some demos... Terry Clarke put down some tracks with Rob Boughton producing.

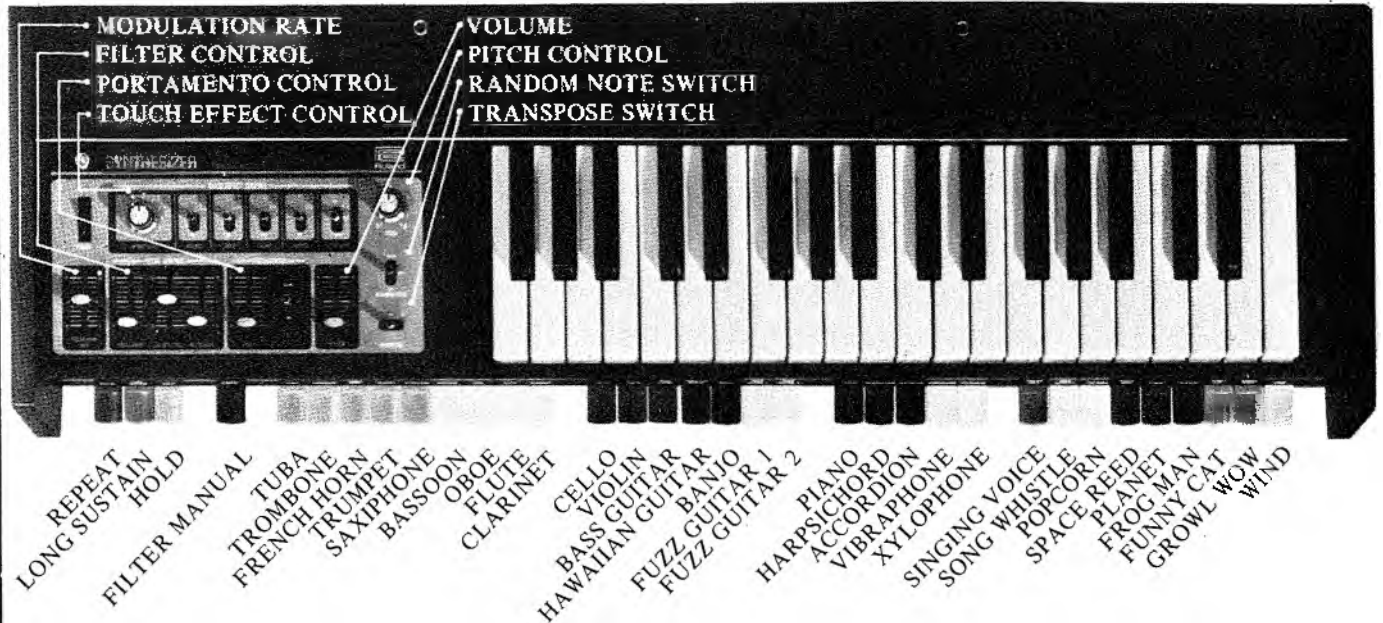


Sailor were among recent visitors to CBS

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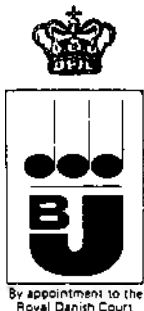
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Just around the corner from the International Musician offices, Freerange Studios have been operating in eight-track format for just over a year. The studios are part of Nick Abson Productions, a company with their fingers in many pies.

Director Neville Wills explained the growth of N.A.P. "It started in about 1963 when Nick (Abson) and I got together. Nick had been involved in the film industry and I had been working in sound for TV and film commercials. With the advent of video disc and cassette, the two industries are becoming more and more closely related anyway. We thought we'd see if we could use each other's experience to make a company work. The problem was at the time this "recession" was just starting to get a hold on the country's economy, so it was a bit of an uphill struggle."

It was a struggle that finally paid off. N.A.P. began making various documentary films and promotional films and eventually opened a small, four-track recording studio in High Holborn. "The studio was basically for film soundtracks and voiceovers," Neville explained: "It wasn't just set up for groups. A few years later, we had a lot of bands and artists using the studio for demos and it really started to build up from there. We were giving a good service — the equipment was old but very strong and we kept prices down. Consequently, we got a lot of business."

The four-track studio in High Holborn is still there, under the name of Budget Studios. Last year, however, saw the opening of Freerange Studios.

Since then, names like Thin Lizzy, Al Stewart, Chick Churchill and Tim Hardin have all been using the studio to lay down demos. For the past year, the equipment has consisted of an eight-track 3M machine, an early Sound Techniques desk (18 in 8 out), 15" Tannoy monitors driven by Quad 303 amp-

lifiers and a selection of AKG and Neumann mikes. There is also a Mellotron, drum kit, two amplifiers, Fender-Rhodes, Bechstein Grand piano and guitar available in the studio free of charge.

However, such is the expansion of Freerange that they have just installed a 24 in 16 out Sound Techniques desk along with a specially built 16-track machine. Neville explained the move to 16-track: "We're going 16-track because as the upper end of the market increases the number of tracks, studios like us are directly affected by it. The production of records is becoming more and more intricate, so demos are getting more intricate. We've found there is a demand for more tracks, provided we keep the price down to a reasonable level. Another reason is that we've got an awful lot of space for just an eight-track. The studio space available here really warrants 16-track."

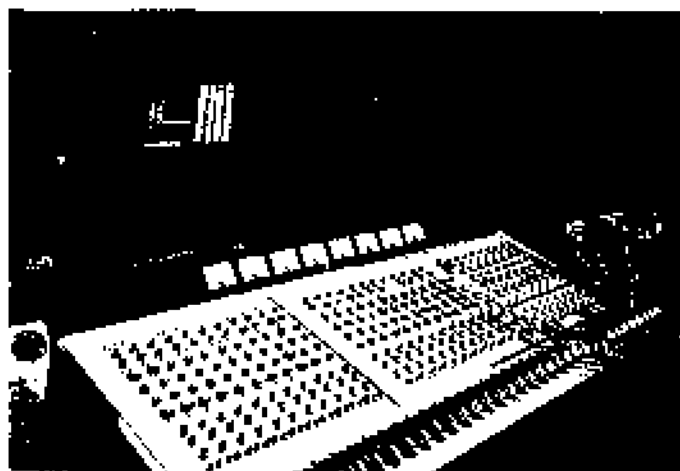
Although Freerange's work is mainly demos, they have made some masters. "Most of the masters we've done are allied to films and things like radio commercials. The quality has to be really good. Eventually, film music finds its way onto an optical track which is not as frequency responsive as normal magnetic tape. By the time the track gets onto optical, it's easy to lose all the top and all the bottom."

Freerange Studios have been so busy recently that they have encountered difficulty in finding time to have the new desk and machine installed. "It's a difficult thing to do, when we're this busy", said Neville. "because you never know how long installing a new desk is going to take."

Freerange also offer a package deal for songwriters, which consists of organising backing musicians, arranging the song, recording it and therefore taking a lot of weight off a writer's shoulders. "With a lot of writers, they come along and

continued on page 53

FREERANGE STUDIO



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from page 51

they have a song and nothing else — no arrangement, no idea of how to go about recording it, so we offer this songwriters service. We're actually recommended by the Songwriters Guild because we do a good job and we use very good session men. It's not one of those "get it all together in a back room" affairs. I think a writer needs to understand the recording and production side of the business. If he doesn't, it can be a very hit and miss affair. He will have more of a chance if he understands some of this side of things. I think a writer will learn more in a day's recording than he would in a hundred years."

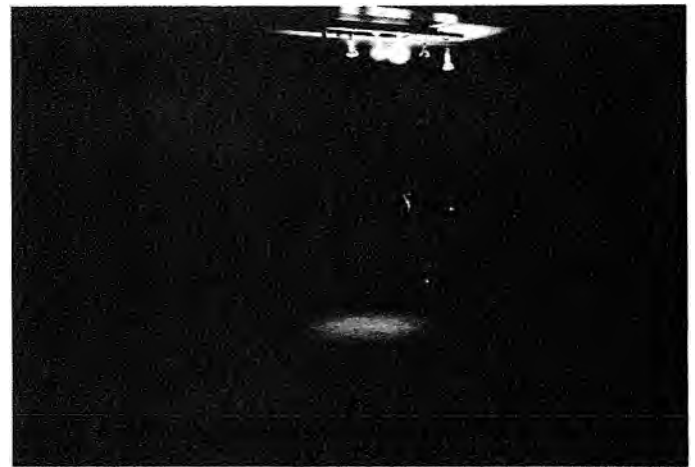
There are four engineers on hand at Freerange — Laurie Dipple, Simon Tassano, Fred Cole and Tim Blennerhassett. All are themselves musicians. "We find that a very useful element," observes Neville. "It gives them a rapport with clients. It saves a lot of time in the studio if the engineer has an

understanding of music. If a guitar is slightly out of tune and the engineer can tell, then he can stop the take and start again and save a lot of wasted time."

Neville doesn't get involved with engineering or producing, although he professes a keen interest in the studio. "As a director, I try and look at the company as a whole. It's the same with Nick — we lay down studio policy, we look at the market and plan future developments. Basically, we make sure the studio is pulling its weight."

Of future plans for Freerange, Neville says: "We want to wait and see how the studio develops with the 16-track facility. We haven't expanded in the studio as quickly as some of our competitors, mainly because we aren't just a studio, but we do have plans for Freerange. Whether they happen depends on how the country performs."

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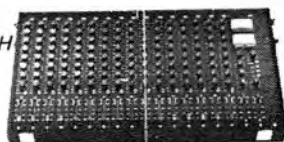


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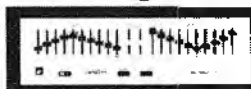
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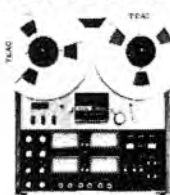
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Echo — or reverb, in recording the differences are slight — of a mechanical variety has revolutionised recordings made in small studios. Until the invention of mechanical echo in the 1950's, echo was produced by the use of a proper chamber. A vast reflective cavern was constructed and a loudspeaker at one end of the chamber reproduced the sound requiring echo and a high quality microphone picked up the echo and returned it to the control room. To get the required amount of echo, the engineer blended the original "dry" sound with the echo "return" as the echoed sound is called.

The invention of the echo plate did away with the need for echo chambers. Some classical recording studios still retain their chambers — EMI Studio in Abbey Road still keeps its vast vaulted cellar opened as a chamber — as some classical music engineers insist on chamber echo. For all practical purposes, however, the plate and the tape have taken over.

The plate echo exploits the natural echo effect of sheet metal. Sending a signal across a plate causes an echo and previously there had been no effective way of amplifying this sound without losing quality. As technology improved, the means of amplifying the signal arrived.

The two other main means of producing an echo are springs and

tapé loops. Springs are basically compact plates and the only criticism is that the echo duration is short and poor springs can add sharpness or harshness to the sound. Springs are usually used in compact reverb units, the most famous example being the Hammond reverb spring made for the Hammond organ. In addition to providing the reverb that helped to make the Hammond sound, the springs have long been available separately and well — known amplifier manufacturers like H/H fit Hammond reverb springs.

Plenty of reverb "boxes" which contain a spring and a tiny pre-amp are available, a prime example being the battery-powered Colorsound Reverb. The tape echo system is exemplified by the ubiquitous Wem Copicat. This little machine has been on the market for 15 years and has provided guitarists with a variety of echo effects on stage. In the context of recordings, it presents problems of tape noise and limited effects but I will deal with this problem more fully at a later date. The tape type echo works on the principal of recording the signal to be echoed ON the first head and then re-playing it from a replay head placed just an inch or so after the record head. Usually several record heads and the unit returns the original "dry" signal plus the later signal to form an echo. The best known unit of this type used in demo recording is the Binson Echolette. This has a wide variety of effects available and has the maximum life for the tape loops.

The large professional echo

plates are usually too bulky and expensive for domestic recording. The costs of these plates — mono and stereo versions are available — includes special housings and they have to be properly installed. It's hard to believe that one — new or secondhand — could be fully operative including power amps for under £1,000. If your studio is getting that ambitious, then you'd better talk with a company like F.W.O. Bauch in Borehamwood, Herts about installations. Incidentally, a good tip for all second-hand recording gear is to go to Malcolm Jackson at Jackson Recorders in Rickmansworth, Herts. His prices are a little on the high side, but you can usually be sure the gear works well.

The most usual choice for home recording echo and reverb is either a spring or reverb device. With a spring, you get reverb of different duration but no other effects. With a tape unit, you get echo effects as well but sometimes it's very hard to get pure reverb without a faint repeating echo. Ideally, the small studio should have both echo and reverb facilities and if you're prepared to take a little care and a little extra time over your recordings, great things can be achieved for a small outlay.

Professional studios win because they have money; musicians at home can put in their own capital — their time. Time to mess about with wires and to control awkward pieces of equipment is the one thing pro studios haven't got. If you're prepared to take time over your recordings, there are many areas in which care can take the place of money — echo and reverb is one example.

The biggest problem you'll have to face is noise from the unit. Reverb springs often usually have a small battery-powered pre-amp as part of the circuit and if the battery power drops you can start to get an intrusive hiss on tape. Keep the batteries in top shape and if you're buying a unit especially for recording, listen to the noise levels of the unit on an open circuit carefully before choosing which one to buy. Similar units vary on noise levels, so it's worth shopping round. If there's a gain control incorporated on the reverb box, experiment with the control to keep the hiss down, often keeping the gain down and turning the record sensitivity up will lose a lot of hiss. A poor tape deck can get a lot of its own hiss that way, so it's swings and roundabouts.

With a tape loop unit like a Carlsbro, HH or Wem the noise problem is doubled. We tested an HH echo unit on this magazine recently and found it to be particularly quiet but there is still the added problem of tape noise. By its very nature, the tape echo need to re-record the signal you want to be affected by echo and the end product can only be as good as the recording system in the echo unit. But realising the economic facts of life for

musicians recording at home, it's important to stress that acceptable results can be achieved with even the worst units.

Presuming that the echo or reverb unit has arrived in the studio set-up after the mixer, it's necessary to set one channel aside for echo return. Ideally, the signal requiring echo (a vocal mike, for example) should be fed into the mixer, and the channel governing that mike should then be switched to send the signal to the echo unit. The signal from the echo unit can be returned to the board on the echo pot on the same channel or on another fader. Either way, the amount of echo in relationship to the original "dry" signal can be carefully controlled.

At this stage, a noise of poor echo effect can be kept well in the background adding just a touch of echo without letting its noise intrude on the signal out from the mixer to the tape machine.

Small mixers often don't have an echo send and return facility. In this case, it's necessary to plug the mike direct into the unit — provided the impedances match — and then plug the unit directly into the mixer channel. Cheaper tape echoes and reverb boxes are usually high impedance and if you're using a lot of stage gear in your home studio, it's likely that most of your mikes and the mixer will fall into this category. However, low impedance is the only professional approach to recording so if you have a small amount of high impedance equipment that won't convert to low and you're thinking of increasing your studio facilities seriously, consider changing over to a low impedance set-up now.

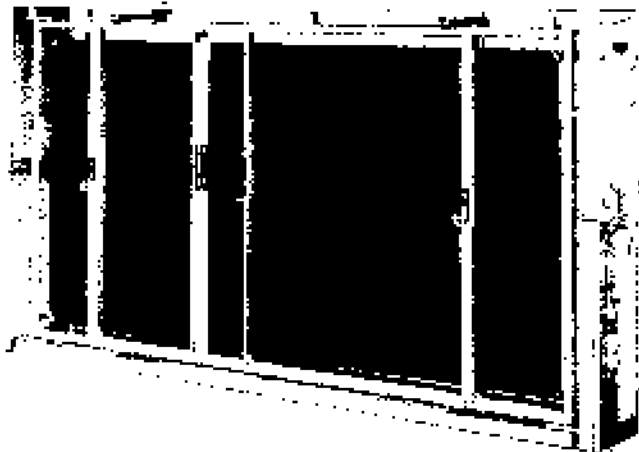
Plugging the echo unit directly into the mixer causes several problems. First, there's no separate way of controlling the amount of noise against the dry signal because no dry signal is available. Sometimes it's possible to split a mike lead and take one offshoot to the echo unit, which is then plugged into one channel and one directly fed from the mike which is plugged into another to provide a dry signal source. This can cause problems with interrelated levels when one channel fader controls the other, but it can be an answer.

A new type of echo device just coming onto the market is the electronic delay. Usually, these are digital, and Carlsbro are launching a unit of this type shortly. There's a great advantage here, in that there's no tape noise problem and little space is required for the unit, but they tend to be a little expensive.

If you have a choice of tape echoes, opt for one which gives you echo rather than repeat echo and effects. H/H offer a choice of units and the H/H Echo Unit is suitable for recording whilst the Multi-Echo is a little less usable.

Use less echo rather than more is the golden rule.

Home Recording: Echo & Reverb



Front view of the Stereo Reverberation Unit EMT 140 TS.

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The 3340 has undoubtedly helped more people make more demos and masters than any other tape recorder. Our new model, A-3340S, has extended high end frequency response in the sync mode, plus manual cueing. The Model 2 is about the best value going in small mixers – 6-in, 4-out with full panning and multiple patch points. Plug in a few high quality TEAC ME-Series electret condenser mics, and you could be quite literally in business.

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Destined to be one of the most popular echo units, the recently introduced HH MULTI-ECHO is a sophisticated solid-state tape loop electromagnetic delay line system. It has four separate playback heads in addition to a record and erase head, and offers a wide variety of effects. Each of the heads is controlled by a push-button switch, while another four switches control the Repeat section. It is claimed a total of 240 different effects are available, depending on the combination of push buttons selected.

The front panel of the unit houses two input sockets, each with its own Volume control and a common Treble control. There are two independent outputs — Echo Out (echo signal only) and Output (clean feed signal). Each of these Outputs can be connected to different power amps, separating "clean" and "echo" signals. When the Output socket only is used, echo signal plus clean feed are provided. Echo equalisation is provided by bass and treble controls, which only affect the echo signal. In addition to this, there is an Echo Volume Control and a Repeat Volume Control, adding further combinations of effects. The Multi-Echo also has a built-in compressor/limiter which prevents tape overload distortion.

The HH ECHO UNIT has a single playback along the tape's length to vary the echo delay time. It is identical in appearance to the Multi-Echo, but has a slider Echo Delay control in place of the eight push buttons. The manufacturers claim a tape life of 300 hours; we found this to be an extremely conservative rating. The unit was reviewed in a soundcheck in the March issue at IM.

The Supa-Reverb is only one of the wide range of COLORSOUND effects units. It is a battery-operated Reverb unit, specifically designed for use with P.A., guitar or organ, although it can be applied to studio use. It has two jack inputs and

one output. In addition, there is a Reverb control which varies the depth of reverberation and a volume control.

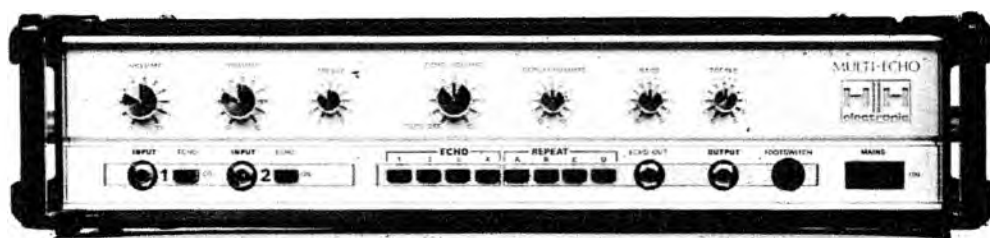
EAGLE INTERNATIONAL manufacture two inexpensive reverb units. The RA 856 is a mono-only unit with Volume and Reverb Depth controls, and is battery operated. The RA 859 is a Stereo reverb unit with two microphone inputs and two instrument inputs together

with mixing controls (mic and instrument). It is mains operated and has a footswitch facility.

Although a little expensive for most "Home Studios" (at £2,000 plus), EMT plate reverb units are worth checking out. They are used by many leading recording studios the world over. The basic principle is a steel plate suspended in a (usually) steel frame. Parallel to this plate is a damping plate suspended to permit it to swing towards or away from the reverb plate, thereby shortening or lengthening the reverberation time. This movement of the damping plate is controlled by a hand wheel, although, with some models like the 140 TS, it is possible to vary this movement by a special remote control unit.

A long established favourite among echo machines is the WEM COPICAT. It features a fairly short tape loop, of which replacements are always readily available in most music shops. The usual depth and gain controls are provided, together with three push button switches for different delay times. These effects can also be mixed to give different combinations of echo repeat and reverb. Still relatively inexpensive, it is well worth trying out.

ECHO AND REVERB UNITS



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This reward is offered for the return of the first COPICAT echo machine built 21 years ago in Balham — London by WATKINS GUITARS LTD.

SECONDARY REWARD of £50 paid to any person giving information leading to the recovery of this machine.

DESCRIPTION: — Gold control deck with white printing. Two colour box — grey and light blue. Words "WATKINS — LONDON" on top right hand corner of deck. Jockey bar is flat type and finished black. Erase magnet mounted on bracket to left of motor spindle.

Known to have been in HAMBURG — Germany 1968 and LIVERPOOL — England 1970.

CLAIMS to

C. Watkins, 66, Offley Road, London SW9.



Peacock surprise ! This amazing bush guards the A48 just a few miles outside Cardiff.



Although Wilks Music Stores Ltd of Swansea specialise in violins, cellos and violas, they are also Premier agents, and carry a fair range of Premier percussion. They also offer extensive repair facilities.



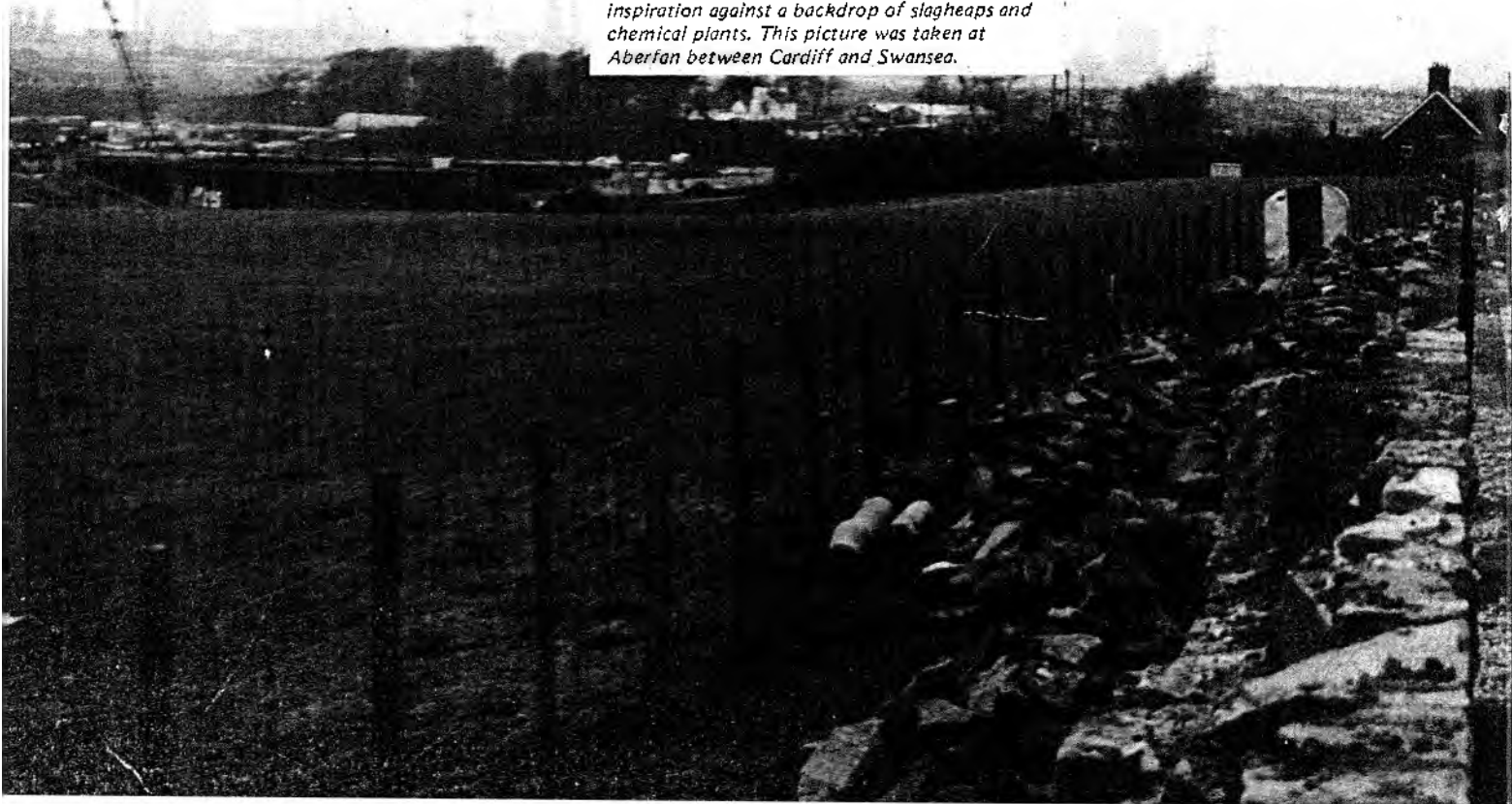
One of the main music shops in Newport is the Music Centre. The shop's thinking about changing its name in the near future.



Inside the Music Centre there's a massive display of amps, drums and guitars. Brand names on show include Premier, Paiste, Novanex, Selmer, Corlsbro, Gibson and Fender.

BUZZ: SOUTH WALES

This is South Wales. Musicians have to find inspiration against a backdrop of slagheaps and chemical plants. This picture was taken at Aberfan between Cardiff and Swansea.

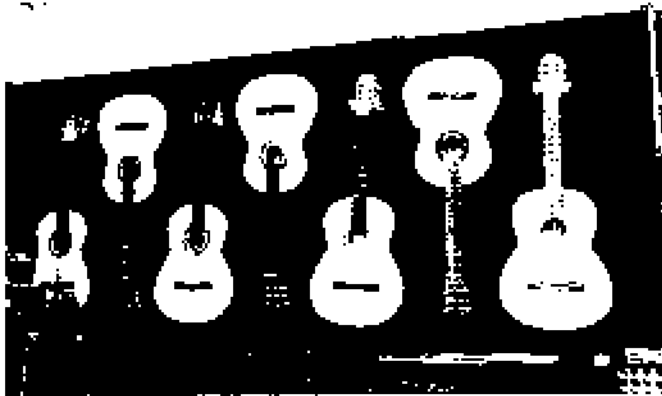




Bridgend's just North of the A48 Cardiff to Swansea Road and the little town manages to support two music shops. A third went out of business recently. This is Soundwave and although there's a good cross section of instruments available here, there's a strong accent on percussion.



A little further down the same road, Electronic Services offers a surprisingly wide selection of instruments considering the small size of the shop.



Inside Electronic Services there's a really comprehensive range of classical guitars, despite the shop name.

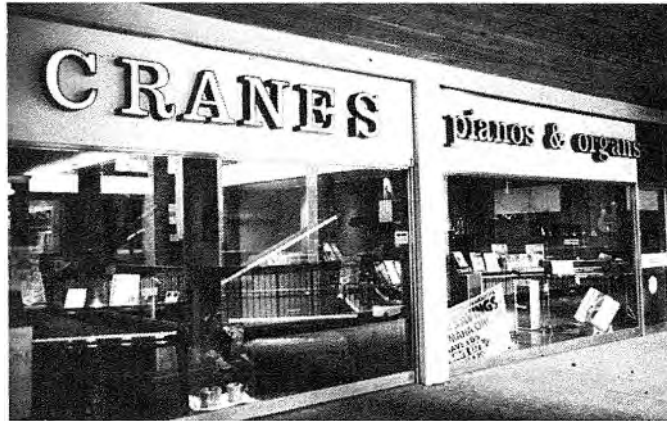
Sound Centre Newport. The Sound Centres were started some years ago by Roger Jenkins in Cardiff. Today there's branches in Cardiff, Newport, Tredegar and Pontypridd. HH stockists, all the shops carry a wide range of guitars, amps and drums and are undoubtedly top of the Welsh Music Scene. The Swansea counterpart is John Ham Sound Studio.



BUZZ: SOUTH WALES



Roger Jenkins is something of a personality in South Wales. In addition to running the Sound Centre's he's also an offshore powerboat racing champion.



For the serious keyboard player Newport has Crane's. This is one of a chain of shops and as well as console and portable organs the shop also stocks concert grands. A special offer on Yamaha organs was running while we were there. The shop also carries some small amplification and rarer instruments like piano accordions.



Hi-fi, sheet music, guitars, amplifiers, keyboards and all the rest can be found in Duck Son and Pinker's of Swansea.



Gwynn Pianos is a huge music store taking in four floors of an impressive building in the centre of Cardiff.



A popular port of call for many local and visiting musicians to Swansea must be Picton Music. It's a large shop with instrument, record and organ departments. They've been there for nine years and, with their impressive range of instruments, look like they are there to stay.

SOUND CENTRE CARDIFF

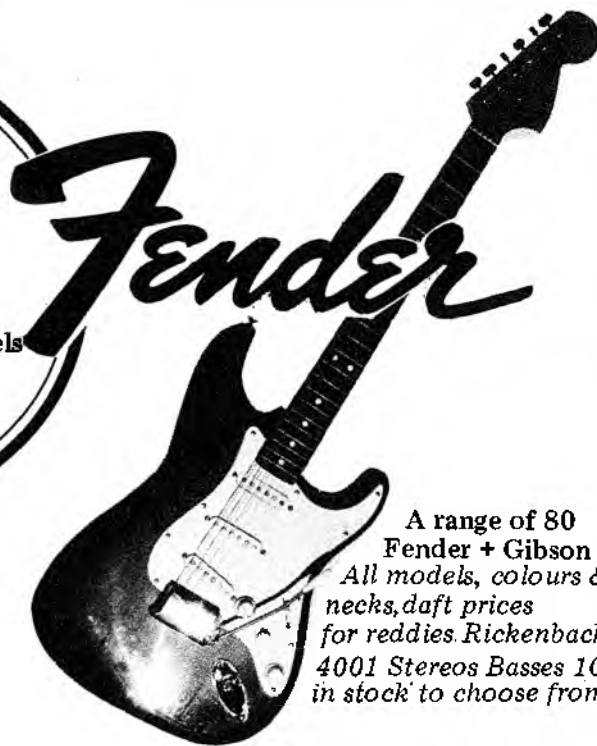
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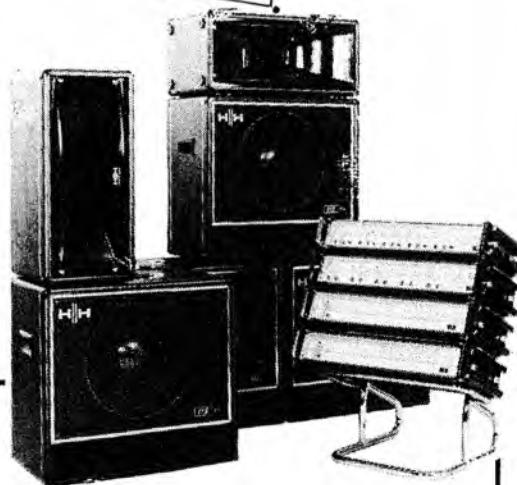
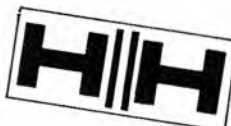
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Just to prove we're taken seriously; this poster was displayed in the John Ham Sound Studio.



An old Hofner and a Jap Les Paul displayed in a Swansea antique shop.

Swales are a long-established instrument shop in Haverfordwest. With 14 years trading behind them, Swales are something of a tradition in South Wales. Instruments, accessories, sheet music, records and tapes are what Swales offer, plus tuition on most instruments.

Eiler Davies runs The Music Studio in Carmarthen, where musicians of all sorts shop around for organs, pianos, records, sheet music and acoustic guitars. They also offer piano tuning, reconditioning and tuition on the premises.

Peter Noble (Llanishen) Ltd has been there for ten years, but it's only in the past few years they have been dealing in musical instruments. They now cover most instruments from acoustic guitars to Moog synthesizers, and also have a wholesale company called Bear Amplification (Wholesale) Ltd. This side of the business distributes Novanex sound equipment throughout the U.K.

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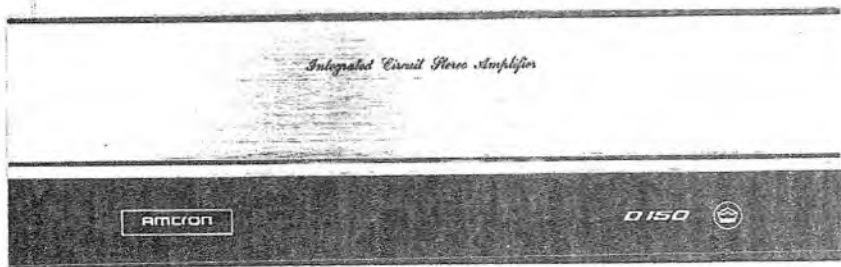
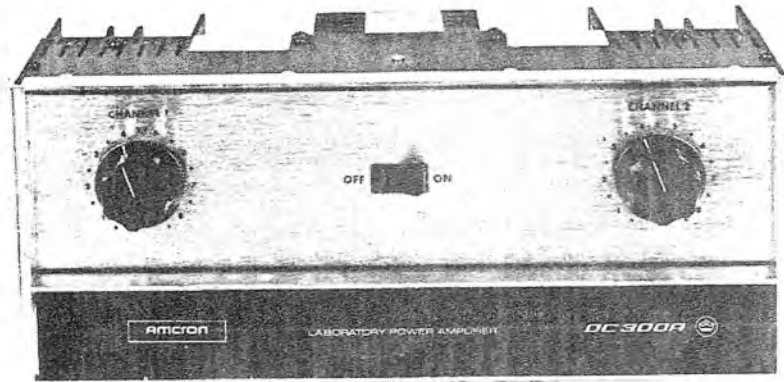
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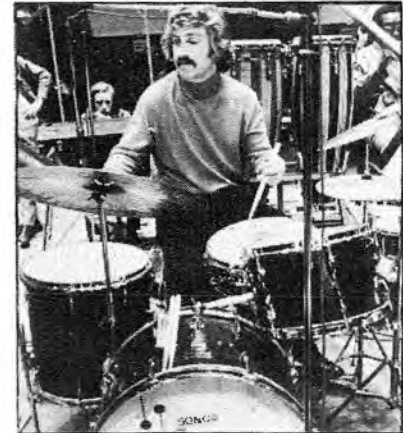
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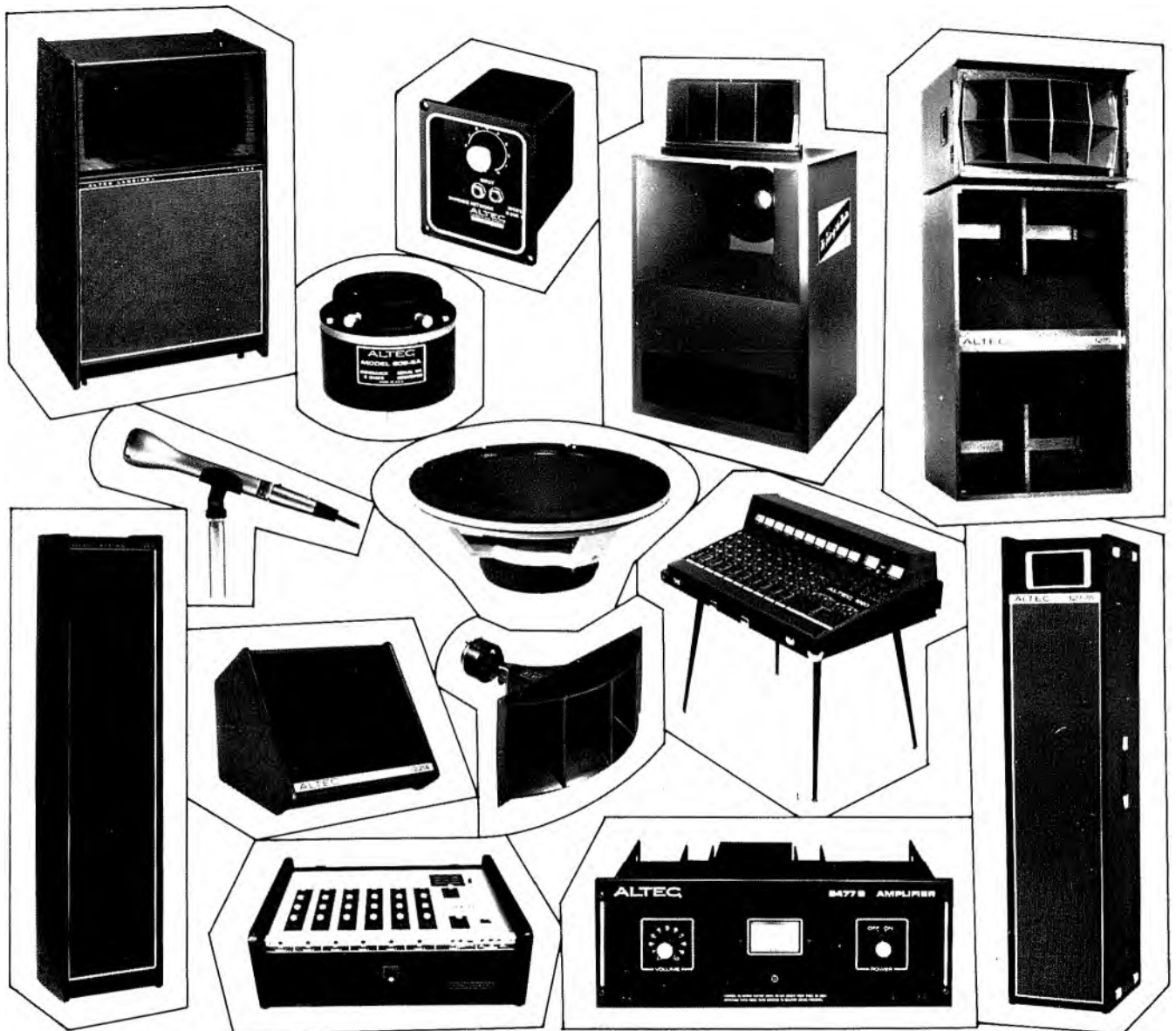
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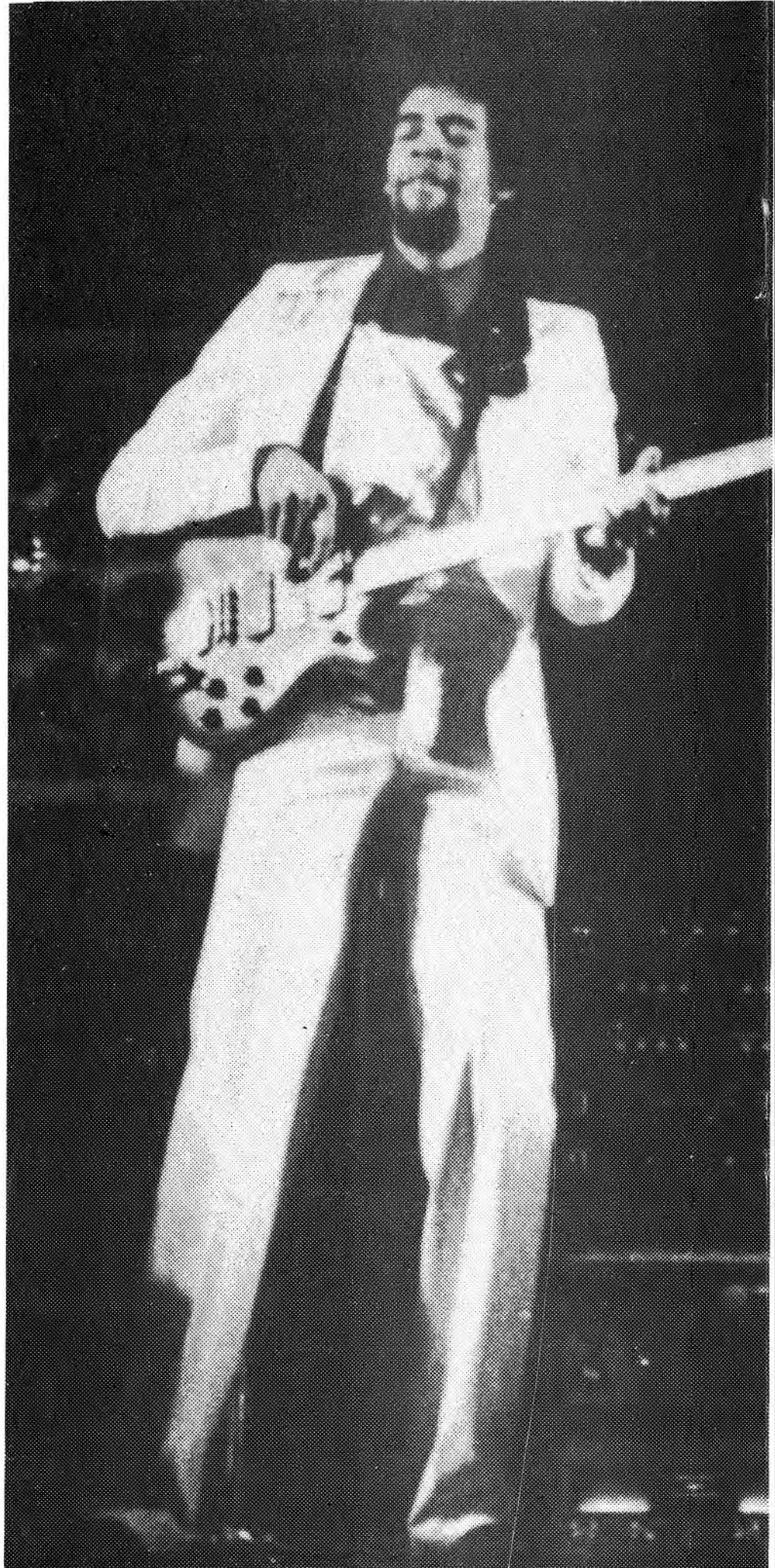
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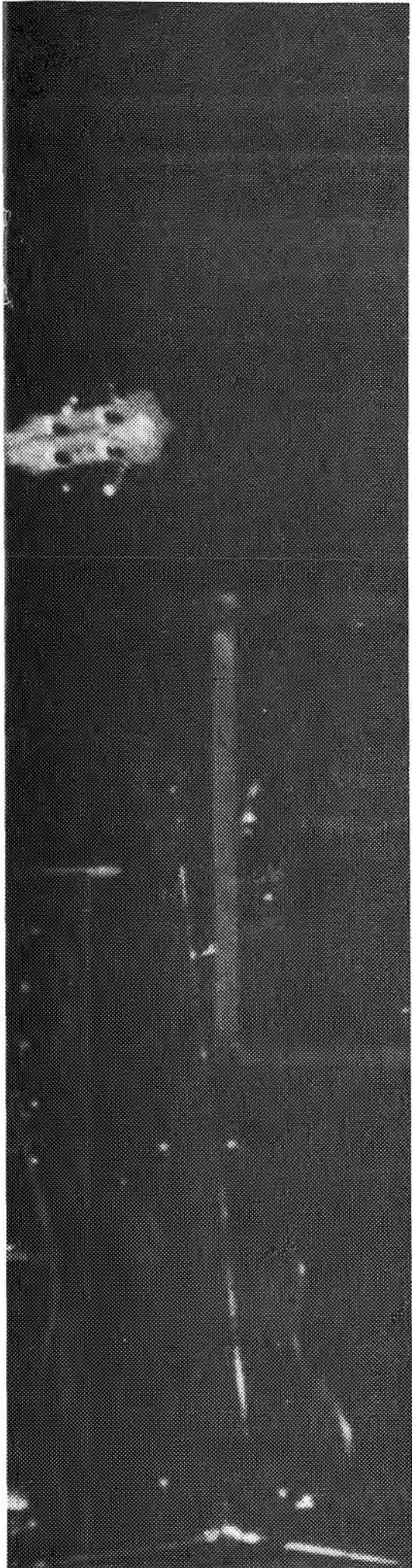
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A half interesting person was talking recently about the height of American working class children. In Britain, the higher social orders benefited from plenteous orange juice as children, whilst American affluence ensured that even welfare waifs got sufficient vitamins to grow as tall as their immigrant genes allowed.

Height was the deciding factor in Stanley Clarke's musical development. A poor Black, he learnt cello and violin as a child and his rapid growth promoted his switch to double bass.

Today he's well over six feet tall, 25, and in the front rank of musicians pushing back the borders of music towards infinity.

Return to Forever, his main occupation, Chick Corea and his solo recording projects have been his principal occupations in the last few years.

"About 15, I realised you could improvise, you know, play things that weren't actually written down. Since then, I've been playing music that isn't written down."

To play this music, Stanley first had to re-learn how to write music down. The album released in the U.K. in November 1975 contained several almost free-form musical works written and scored by Stanley in collaboration with such musical luminaries as Mike Gibbs and John McLaughlin.

Stanley's first success came as a bass guitarist. He followed the predictable pattern of small group participation and ended up playing sessions on New York recording dates. He was fortunate to hit a fruitful period in New York music and played beside Billy Cobham — who's agreed to play on his next solo album.

The education was intense. Over a long period of time (in the music world's terms) Stanley earned a reputation. He toured the world, more or less as a pick up bass player, finding the limits of conventional contemporary music before falling under the influence of musicians like Chick Corea.

Stanley stepped outside of the 12 bar, outside of patterned music and into the world that's called "free-form" or "jazz" and Return to Forever have picked up a large minority following in the U.S.A. and the musical elite of Europe are currently feting the band following their European tour.

It's hard to see why a band like Return To Forever have received attention when similar and perhaps more interesting bands like Soft Machine have had to concentrate on France and Europe to make a living.

There's a stone cult around Corea and the band, and heads do get stoned to the albums, but when all that shit is cast aside, the records have to be assessed on the basis of making a valid musical contribution.

Stanley Clarke is offering new music of worth. Because it's not easy to get into and lacks the common guide lines of repetitive melody or rhythmic patterns, it takes a little investigating. Does he feel conscious of the danger of stepping on stage and failing to communicate?

"I feel really confident of my music, so I don't really worry when I'm on stage. When I'm making records I've got the audience in mind and they're controlling how far forward I can go; if I lose them, I'm not communicating and that would make it all pointless."

To control his art form, Stanley has had to understand the nuts and bolts. He now can express pure feeling through the musical experience only by learning the boring mechanics of the art form.

"When I started scoring for the recent album, I had to re-learn how to score for different instruments. I write mainly on the piano — not many people know that I played keyboard professionally for a while — but on one occasion I was writing parts for piccolo in a hotel room. I just wrote down the notes I could hear in my head and when I came to check them out on a piano later on, I only had to make minor adjustments. I was really lucky."

Having total control over the music he writes and exhibiting mastery of the section has brought him to the attention of many important names. As a top session player, he was used to gigging with John McLaughlin and Billy Cobham and the mutual respect from these master musicians has resulted in several interesting team efforts. But people outside of the musicians union have also been attracted to this new flame on the musical horizon.

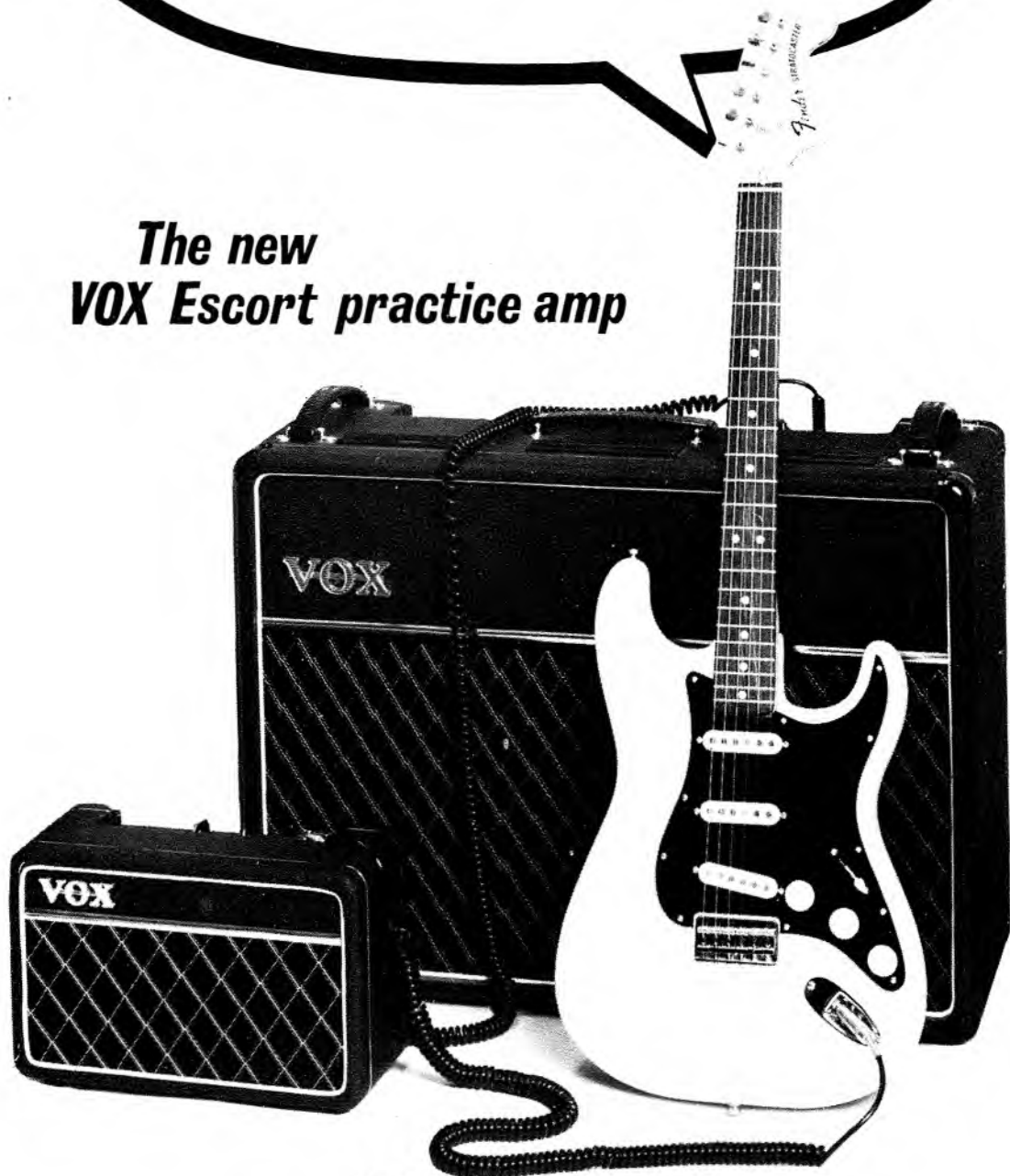
Free form pioneer Mike Gibbs — regarded by Stanley and many others as a master "total" musician — scored a large section on Stanley's album and fashionable engineer Ken Scott laid the tracks onto tape for the select group. Fashionable is not, in this instance, meant as a derogatory term, because Ken's popularity has come from years of engineering and his proven mastery of the technical barriers that lie between the musician and the communication of his music.

On the Stanley Clarke album, the barrier is reduced to a shadow and only short playing times and domestic replay equipment limit full translation of the music created in the studio. Scott is the technical equal of the musical leaders.

Life for pioneers is the same as for entertainers — like Status Quo. Gigs have to be played, tour schedules adhered to and tiresome, ignorant journalists courted. The fact that Stanley Clarke manages all these things in a relaxed, easy manner is a comment on his freedom, which he gains through truthful musical expression. He might suggest Scientology is a contribution.

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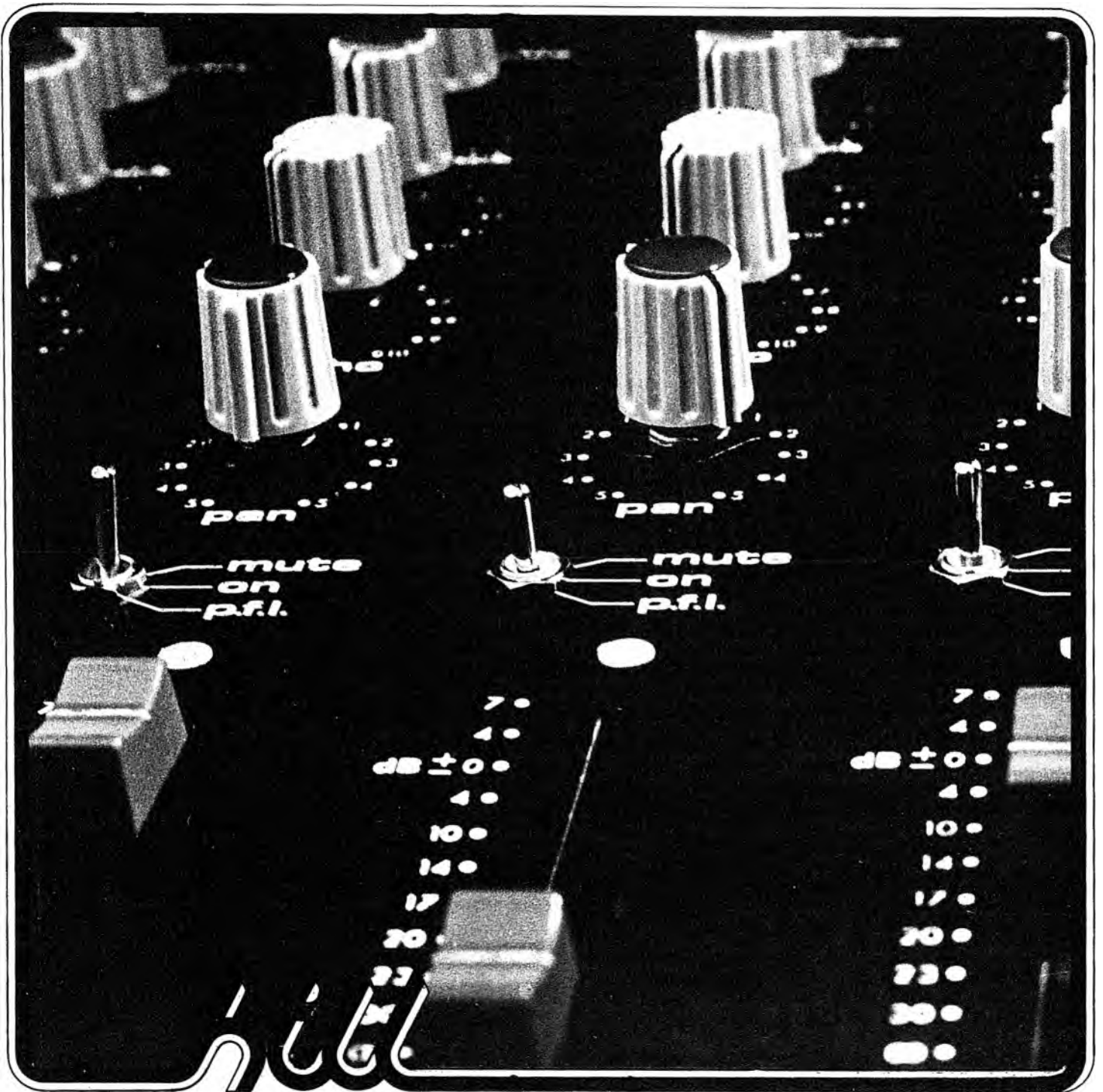


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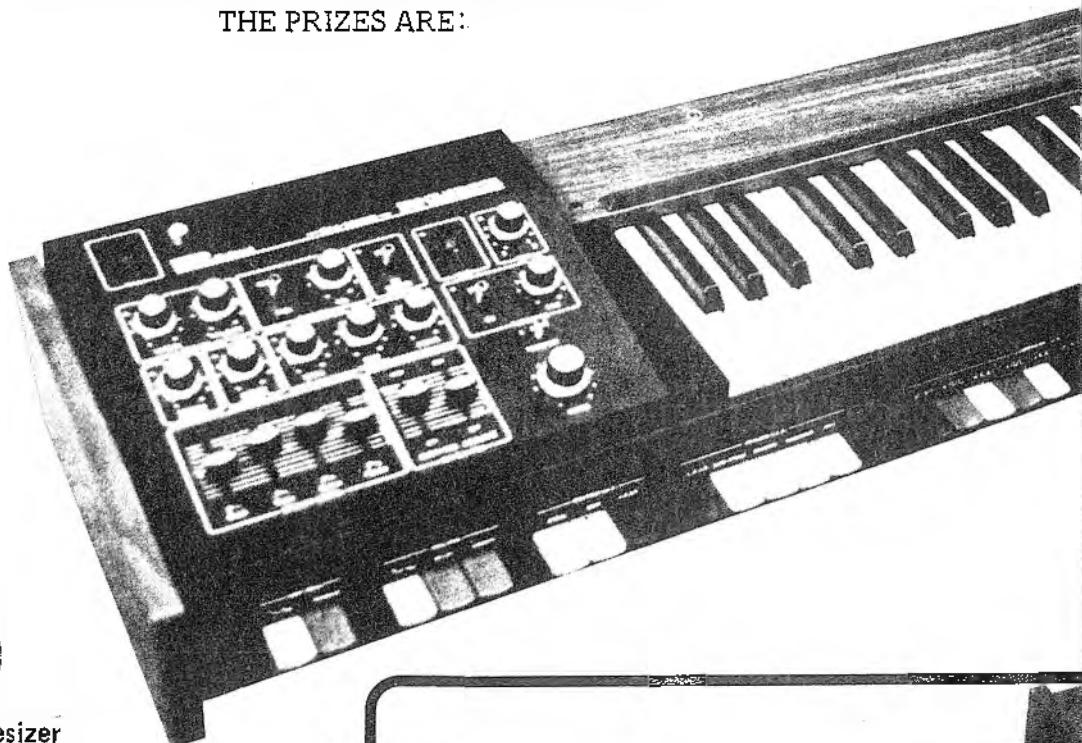
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THE PRIZES ARE:



1st Prize

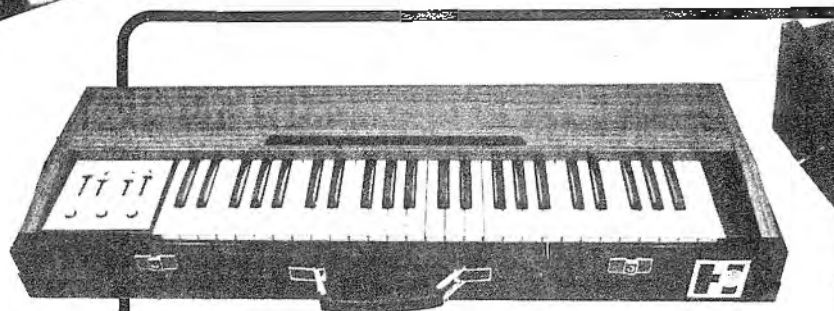
Roland SH-1000 Synthesizer

An absolutely superb instrument capable of producing an amazing range of sounds. There is a 37 note Keyboard (F to F) and a Transpose Changeover switch can vary the musical interval by one octave up or down. The specification includes:

10 Presets — Tuba, Trumpet, Saxophone, Flute, Clarinet, Oboe, Violin, Bass, Guitar, Harpischord, and Piano.

The voice generation process which enables an immensely wide range of unconventional sounds to be produced is comprised of the V.C.O. (Voltage Controlled Oscillator), the V.C.F. (Voltage Controlled Filter), and the V.C.A. (Voltage Controlled Amplifier). Two Envelope Generators modify the V.C.O., V.C.F. and V.C.A. circuits with voltage control over the Attack, Decay, Sustain and Release characteristic of the wave form. The range of special effects combined into the assembly of each section is truly remarkable.

The synthesizer is attractively designed into a teak console and comes complete with waterproof carrying case.



2nd Prize

Hohner K4 String Machine

A fine string synthesizer with a 49 note keyboard (C to C). The control panel is neatly and ergonomically designed with four fader controls linked to three push buttons on/off controls. The cello and strings voices each have a decay and volume fader control. Two push-button controls switch the voices independently and the third acts as an ensemble switch. The unit is housed in an attractive case and comes complete with a power supply swell footswitch unit, together with all connecting cables packed in a waterproof bag.

COMPETITION

boards must be won!

ANSWER THE FOLLOWING FOUR QUESTIONS ABOUT KEYBOARDS AND KEYBOARD PLAYERS AND TELL US IN NOT MORE THAN 30 WORDS WHY YOU THINK KEYBOARDS ARE IMPORTANT IN A SMALL GROUP LINE-UP. THE QUESTIONS ARE PRINTED HERE FOR YOUR CONVENIENCE, THE ACTUAL ENTRY FORM IS ON PAGE 134

Questions

1. WHO WAS THE KEYBOARD PLAYER IN YES BEFORE RICK WAKEMAN ?
 2. WHICH PARTICULAR MAKE OF SYNTHESIZER IS KEITH EMERSON ASSOCIATED WITH ?
 3. WHAT INSTRUMENT FIRST USED PRE-RECORDED TAPES TO SIMULATE STRING SOUNDS ?
 4. WHICH KEYBOARD PLAYER WAS CLOSELY ASSOCIATED WITH BEATLE RECORDINGS AT THE END OF THE '60s ?
- I THINK KEYBOARDS ARE IMPORTANT IN SMALL GROUP LINE-UPS BECAUSE.

DO NOT USE THIS AS AN ENTRY FORM: THE CORRECT FORM APPEARS ON PAGE 134. You'll also find a Reader Service form and a Reader Survey enquiry on that page. If you'd like catalogues or brochures from any of our advertisers, just put a tick against their names and if you can spare the time give us a little information in the reader survey which will help us make this magazine even better!

Please make sure we have your entry before August 1st.

The decision will be announced in the September issue.

The Editor's decision about the winners of this competition will be final and legally binding and no correspondence can be entered into.



3rd Prize

Crucianelli CEP72B Electronic Piano and Clavichord.

An interesting and versatile keyboard instrument with a 4½ octave manual.

The specification includes four effects: walking bass, piano, honky tonk and clavichord operated by four rocker switches. The manual walking bass operates on the lower one and a half octaves. There is a built in sustain operated by a remote on/off switch and the instrument comes, complete with a tubular steel stand. There is a Hi-Lo Bass rotary control and a Master volume control.



4th Prize

9924 Diamond 70 Organ

A completely new organ from Boosey & Hawkes. This is a fine instrument with a 49 note keyboard (from C to C).

The specification includes:

Voices — Melodia, Trumpet, Violin, Bass.

Vibrato — On/Off Tab.

Bass — First 17 Keys Bass/Treble convertible.

There are two controls (overall volume and bass volume), and a built in 7 watt amplifier with 4 ohm speaker. The unit comes complete with a removable support, and waterproof bags for both the organ and the support stand.

DEALER NEWS

CENTRAL MUSIC, Leicester

Local band Jinx purchased some second-hand Carlsbro cabinets from part of Central Music's extensive range . . . The High Vibrations were in checking out various instruments . . . Good sellers in the second-hand amplifier range have been Marshall, Wern and Carlsbro

CHRIS STEVENS MUSIC CENTRE, Southend

Doctor Feelgood's drummer The Figure had just bought his son a drum kit for his (the son's) third birthday . . . Business was very good, with HH amplifiers selling particularly well . . . A couple of Hohner clavinetts went, one to local music teacher Mike Beecher, bringing his keyboard total to seven . . . New Faces successes Whisky Mac have been in for spares . . . Brass and woodwind sales have been good, with Norman Langford's local under 16 swing big-band heading the front . . .

CRYMBLES Belfast

Have unfortunately been bombed out of business but moved to temporary premises . . . Business was predictably slow, although copy guitars have been selling very well with Gibsons and Fenders beyond most people . . . Strong sellers have been Premier Kenny Clare kits and Carlsbro Marlin and Stingray amplifiers . . .

KINGFISHER MUSIC CO., Fleet, Hants.

The Nashville Teens were in for an Acoustic 134 Combo . . . Radio stars and ace country band the Original Shades sent bass-player Nick Holden in for a Telecaster Bass; guitarist Tony Aston had a Telecaster . . . Maine amps are selling very well to all and sundry . . . Caravan were proud purchasers of an MM 12 channel mixer . . . Steel guitarist Jerry Hogan bought a Fender Vibra-sonic . . . Axis came in for a nice new Hill PA, with Gauss speakers put into the band's own cabinets, plus Hill mixer and slaves . . . Bass player Bernie Hagley bought an Acoustic 301 . . . Local band Bullitt had an MM 12 channel mixer and a stage-box and multi-core custom built by Colin Fisher

Kingfisher have announced that they now have a resident drum salesman, Eddie Allen; Bob Bigg is now in evidence as the shop's steel guitar expert and player . . . Big Jim Sullivan's recent Fender demo at the shop went down very well with the 650 people present, especially as Rod Argent turned up to play Fender Rhodes on the night . . .

MOSS MUSIC, Kent

9 piece jazz-rock outfit Extension had new Fender guitars, Roland effects pedals plus a new Baldwin electric piano . . . A complete new range of brass instrumentation was supplied to the Medway Taxi-drivers Silver Band . . . Sailor popped in to have their Pianomate fixed just before a gig . . . An experimental organ set-up was made for Matlin, Miller and Feast . . . Unit 5 acquired a Carlsbro PA, a Fender-Rhodes piano and a Showboat Pedal steel guitar

MUSICAL SOUNDS, Sheffield

MS are probably one of the biggest movers of Pearl drums in the country; several of the big Dynafamily kits have gone recently, to Virgin band Supercharge, Birmingham band City Boys and one to Sheffield's big nightclub The Fiesta, where drummer Terry Clayton will now be using this kit with the houseband there . . . The Fiesta have also expressed an interest in the new Pearl 22 channel mixer to replace their Allen and Heath mixer. The club added a large number of mike stands to their stock which they need to have in reserve for visiting orchestras . . .

ULTRA SONIC, Pudsey

Bands up here are only just beginning to change over to bins and horns from columns, and as PA specialists, Ultra Sonic are well aware of this trend . . . Bastille are a heavy band working the college circuit; guitarist Pete Russell has bought a Les Paul and the band as a whole had some Wing PA bins . . . A Custom Sound 5 channel mixer and 150 slave went to Jobe St. Day . . . Nova recently acquired a Command PA system with 2 x 12 cabs and add on horns . . . Solo Artist Paul Hartley had a new automatic drummer custom built by Stefan Shearer . . .

BOTTLENECK Salisbury

Country band CC4 have been in for quite a lot of equipment, including a Precision Bass, a custom Telecaster and a Rhodes stage piano for Ricky Pickett; Stan the drummer had a Rogers kit and some Paiste cymbals and Pete the singer had a nice new Peavey 200 watt PA set-up . . . Flintlock had an Ampeg G212 combo for steel guitarist Jimmy Pritchard and a Rickenbacker stereo bass for Morry Pitman . . . Mason bought a custom built 2000 watt PA system with a 20 channel mixer . . . The Sounds Blue Showband purchased an Ampeg SR 6 PA system and also numerous Paiste cymbals . . . Tich (yes ! THAT Tich) of Tracker bought a custom Fender Stratocaster and a Fender Super Twin, and Beaky (yes ! THAT Beaky) had some Paiste cymbals . . . The Theodore Watkins Band had a Stratocaster, a Jazz Bass and a 200 watt PA system with an 8 channel mixer . . . Si Reed of Jeep had a new Traynor monitor system . . .

YARDLEYS, Birmingham

The trend in PA now seems to be towards full range cabinets, rather than the usual separate units — Yardley's make custom bins to any specifications using high quality drivers, going well are Gauss, JBL and Altec . . . A complete Altec system was recently sold to Moonlight, who were doing a residency at the Nightout Theatre . . . Locals Stress also had an Altec system and their drummer was in regularly for spares . . . Tom Fisher of local band Baroque bought a new Tama kit . . .

CASCADE Tooting, London

Bandy's bass player Jim came in for an Acoustic 150 top . . . Doctors of Madness have some relatively sane roadies who've been in recently for all kinds of spares . . . Tony Stanley of Stanley and Livingstone acquired a Yamaha FG 200 acoustic and a Custom Sound 150 watt mixer amplifier . . . Arthur J. have a reggae single out soon and bought a specially imported Slingerland kit to celebrate . . . Matumbi, recently number one in the ever-popular reggae charts, had some Paiste and Zildjian cymbals for drummer Lenny Fagin . . . Eruptions, a local soul band bought some Gauss bins



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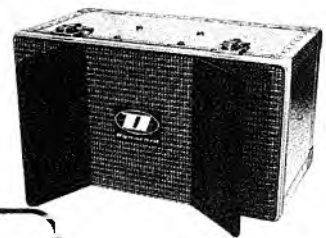
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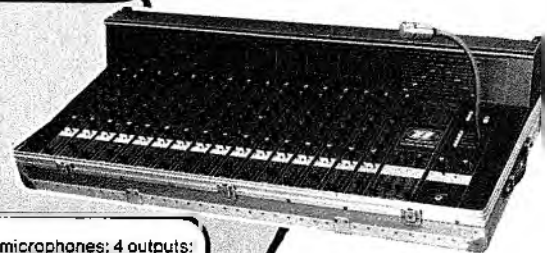
EMINENT 200
Self-powered, 220/150 watts;
multi-head echo/reverb unit;
8-channel mixer; 7-stage equalizer;
20 watts monitor amplifier.



MOSQUITO-BOX
120/80 watts PA cabinet, two adjust-
able flaps allow sound waves to
be channelled in every direction,
compact aluminum flight case (DBGM).



ECHOCORD-MINI
Echo/reverb unit with
slide control for professional
and amateur use.



MC1640
16-channel mixer for microphones; 4 outputs:
right, left, mono and monitor; 4 VU-meters;
2 equalizers in master channels; built in micro-
phone to stage; connector for multi-core
control cable; mounted in aluminum flight case.



DC 200R
Organ cabinet with
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160 watts (2 x 80 watt RMS).
Built in reverb.



THE GREATEST P.A. SYSTEMS

A CASE FOR DRUMS



by Bob Henrit

This month's article is about drum cases which to all intents and purposes may sound a little mundane; however, all drummers have need of cases so I thought I'd do a little research on your behalf. All hard cases are made from compressed fibre which if treated with respect, should last the normal gigging drummer several years. However, if they don't last for ever it's important to accept the fact that the case is doing its job and sacrificing itself to protect the instrument inside it. Professional drummers who can work a hundred or so gigs a year are a different kettle of fish since their cases can not possibly be expected to stand hasty loading and unloading into vans and trucks or whatever, but on the other hand these fortunates are in a position to change their cases frequently.

There is another type of drum case which has emerged since British bands began to tour America. This is the flight case; made from wood covered with fibre, fibre-glass or aluminium, these cases invariably take three or four different sized drums and are the only way to tour America whilst getting on and off one or two planes every day. (Argent's average was fifty five planes in fifty five days!)

At the moment I have five flight cases for my touring set but like everything else, these all cost money so I find myself in the position of having a set of cases worth roughly the same as the drums inside them.

There are basically four manufacturers of fibre drum cases in Britain, but the material for all the VULCANISED cases is produced by a single Manchester based company. They are a jointly owned American and English organisation called SPAULDING RUSSELL who also make their own blue cases.

As far as I can ascertain, Spaulding Russell cases are the best sellers outside of London and the home counties but in my experience are virtually impossible to find in London shops, which is a pity since they are well made, traditional-shaped drum cases. They sport a few innovations which make them a little longer lived than some of their competitors.

Vulcanised fibre is an American invention which first came to England at the turn of the century and has been used ever since for making suitcases and industrial storage containers. The homogenous material starts life as a reel of paper which is soaked in a solution of Zinc Oxide, then wrapped several times around a large cylinder which vulcanises or laminates the layers together. The acid must then be neutralised and washed out com-

pletely, cared and pressed under heat. This produces a light and durable material which at the price is best for case making applications. Spaulding Russell's own cases are made from 55 to 60 gauge material whereas their competitors make do with slightly thinner material. Some of the cases which they make for industrial and Audio/Visual applications can be made of up to 80 gauge material. The main colour their cases are made in is blue although if you had a penchant and a little extra money you could have them in red, black grey or mahogany.

All of our manufacturers make their cases in roughly the same way. The characteristic "tongues" are first cut into the sides and then heated and bent just prior to rivetting. Everyone these days uses bifurcated (split) rivets, although solid or tubed rivets are better but really need a thicker material to work well. The top or bottom has been previously cold stamped to shape and is then joined to the sides with a rivet through its "tongue". If it's a square case three sided fibre corners are attached together with locks, hinges and straps.

Spaulding Russell make single tom-tom cases from 12 to 16 inches diameter, also double cases to take a 16" or a 14", and a 12" or 13", and bass drum cases from 18" to 28" diameter. All of their cases have flat bottoms and unlike the other manufacturers, have no joints at the bottom which is the area which takes most wear. They make several cymbal cases one of which is 22" square with a fixing bolt in its centre. This one has a webbing strap where as the others have leather straps which I am very much against. When a case is new it works fine but as the case gets older the leather strap stretches and in my experience invariably breaks where it was weakened. Since a leather strap is normally rivetted to the case it always makes replacement difficult. A webbing strap is not fixed directly to the case and if it fails it can be replaced in no time.

There are two types of accessory case on the market at the moment. The suitcase type of which Spaulding Russell make two depths (one to accommodate a 6 1/2" snare drum) and the American style PAK-N-ROLL also with a snare drum compartment plus an accessory plus wheels and heavy duty handles.

Their ordinary accessory case has fibre corners with all exposed edges bound in metal including the drum compartment. Three heavish hinges are fitted which arrest the lid when it reaches the vertical and hold it in that position. It has Cheney locks and handle with a fibre patch underneath and a single pivot at each end.

I have two of S.R.'s pak-n-roll cases and have never been happy with them because although they are substantial this is partly their weakness because they will take a lot of equipment and then become too heavy to be easily manageable. One of mine was dropped on to its wheels and because there wasn't a really substantial block behind them the two wheels forced themselves up inside the case. Nowadays, they fit two inch battens underneath and along the length of the case and the rubber wheels are bolted to these which should cure that problem. Again all the exposed edges are clad in metal and the case has a substantial portex metal chest type handle fixed to each end. A deepish tray with webbing handles is fitted inside which takes sticks and anything which you can't fit into the case itself. I must say that I have never been in a position to put cymbals into the compartment designed for them because once my bass drum pedal was in the accessory compartment my hi-hat, stool, snare drum and cymbal stands had nowhere to go other than the space where the cymbals were supposed to go.

None of the edges of the round cases are strengthened with anything and when I mentioned this I don't think they realised that putting a large drum into a case could in time ruin its edges. It turns out that no one had ever suggested this but it could be done with suitably shaped fibre but not metal strip since it wouldn't bend round the corners too well.

S.R. did make some prototype square cases but decided not to manufacture them since they felt they would be unwieldy and there wouldn't be much of a market for them.

My final question was an enquiry about whether they could make drum cases from moulded A.B.S. (ACRYLO NITRILE, BUTADIENE, STYRENE) since they already make guitar cases from this wonder substance. Evidently it would be possible to do it but to tool up for these much larger shapes would be terrifically expensive and only worth a manufacturer's investment if he was 100% sure of his market.

LE BLOND: Wally Le Blond makes his vulcanised fibre cases in Redbourne, Herts and has the market sewn up in the London and Home counties area. Le Blond have more stock sizes than any other manufacturer with bass drum cases from 30" to 18" and singles or double tom-tom cases to fit any size drum presently in production. They also do a whole range of cymbal cases from 16 up to 28".

Their suitcase type accessory case is made without hinges or catches and the top merely fits over the bottom like a tubular drum case, the whole is then held together with a leather strap. It uniquely has its two top edges rounded to take the snare drum in a compartment. This case is deceptively roomy and would reasonably contain hi-hat and bass drum pedals, snare drum stand, stool, and a couple of cymbal stands as well as sticks and other bits and pieces, and is good value at £11.29 V.A.T. Unfortunately, the edges are not finished off which would seriously effect the longevity of the case with all those heavy stands bashing against them on their way in.

Le Blond's trap case on wheels is fitted out inside with a snare drum compartment, cymbal compartment, a bass drum pedal/accessory compartment plus a largish stick tray. The lid has a plastic handle but there are also two more handles on the ends all strengthened with a subsidiary piece of fibre underneath. The top is held on very securely by four leather straps and the whole thing sits on four plastic castors each with a unique double independent rotating action. Unfortunately, these wheels have no bottom reinforcement under them and the result would be disaster if the case were dropped or even abused.

Cases for our set from Le Blond would be roughly: 10.07, 9.69, 13.17, + 10.46 or (19.37) + 6.97 = £50.26 + V.A.T. or with a trap case on wheels: £59.17 + VAT

ARBITER: Arbiter's 747 drum cases are made for them from resin bonded paper by Henry Glass specifically for their Auto-Tune drums. Resin bonded fibre is nowhere near as strong as vulcanised fibre since its laminations are only stuck together and can therefore become unglued and the edges will split with wear. However, to go a little way forwards solving the problem the 747 cases have double edges where a strip of fibre is rivetted to the outside around the circumference. The cylindrical cases all have flat bottoms, Cheney heavy duty plastic handles and a fitted lid held in place with a webbing strap.

Since these cases are for Auto-tune and a 16" tom-tom has an 18" shell, it is possible to buy these sizes for a normal set and have

ample room to fit them out with foam rubber to protect your instrument.

No English manufacturer seems to fit heavy duty stands to the bottoms or sides of his cases to take the wear which is a pity because it couldn't cost them more than a few pence. However, you could fit furniture leg type protectors if you wanted.

Every manufacturer these days fits plastic handles some of which are better than others but none of which are better than the old style metal variety. I am more wary of the ones with only two pivot fixing points because these can pull out.

These 747 cases could have done with an extra strengthening piece of fibre underneath their handles because without this I'm sure the handle would eventually pull out. Arbiter's cases are made for all the Auto-tune sizes but only make single tom-tom cases. Their largest case is 24" and their smallest 12" in diameter. They too make a suitcase type accessory container and at the moment no trap case or wheels. However, they do make a stick bag which no one else seems to. It's a good American copy with a zip and strings to hang it on your floor tom-tom.

The price I was quoted for cases for a large set plus a 22" cymbal case are: 11.50, 13.56, 15.75, 22.47, 17.00 + 12.00 total £92.28.

FLIGHT CASES:- Flight cases for musical instruments are a direct off-shoot of an industry which sprang up in the states in the early fifties and is flourishing still, which makes containers to carry all sorts of diverse material for the U.S. forces, — first for the Korean and subsequently for the Vietnam wars. The most luxurious cases ever saw were repatriated from Vietnam and were khaki coloured with all the normal flight case features except they had red crosses all over and the legend — Blood Plasma handle with care. These cases must have cost thousands of dollars to make and were owned by a fellow from Columbus called Freaky Steve (who incidentally wore trousers made from Holiday Inn towels) who used them to house his lights and paid something like 20 dollars each for them.

Several case companies are now busy at work in America the most famous and possibly the first being ANVIL in Los Angeles.

PACKHORSE:- Rick Wakeman's company Complex 7 build flight cases called "Packhorse" and their philosophy has been to look at the competition and make theirs a little better in every area and at a more reasonable price where possible. Their cases have some small but unique refinements which seem to make them stronger and also less likely to let you down in the middle of a tour. For instance, their butterfly locks which are imported from America do not have springs like everybody else because they found that once the spring is broken the lock becomes completely useless and has to be replaced, a none to easy job while you're on the road.

They also felt that the lid edges left something to be desired so designed their own extruded aluminium lid location strips with fluting inside to crimp better to the laminated fibreglass and wood sides. Other manufacturers merely bend this location at right angles to form the corners of their cases but Peter Robinson thought this did not make a satisfactory and long lasting corner so they devised some simple steel "L" shaped corner pieces which effectively stop the corners inside the lid from springing apart. The company also felt the top and bottom edges could be "breathed on" a little and designed a double skinned "L" shaped section extruded aluminium strip to locate the side panels of the case.

Packhorse cases are fitted with wheels which they consider are the right size for the job. A case to take a lot of weight will have wheels of up to 6" in diameter, and a case

which doesn't have an awful lot to carry will have smaller wheels, say 3". (The three inch wheels do not shed their tyres as easily as the larger ones do.) Obviously, its more convenient for the manufacturer to fit the same size wheels to every case since he can buy in bulk and therefore get a better deal.

When the company, started they experimented with several different kinds of materials to "skin" their cases with. Fibre was a no-no because once laminated to wood it could bubble in extremes of temperature, sheet aluminium was out because although it was strong, if it was damaged by a fork lift or some other sharp object it became very dangerous for road managers hands, polypropylene was perfect in every way but unfortunately, it made the case twice as heavy. Finally they decided to use leather finish sheet fibre-glass which was perfect once laminated to 6 mm. or for some applications 12 mm. plywood.

All present all case corners and locks are made by Sessions in Connecticut which of course means additional expense for the manufacturer and consequently for the consumer but I understand there is a move afoot to have these costly items made here which might well result in a slight drop in price. All cases are padded inside with foam and the ones with piano-type hinges have their weight taken off them when the lid is open by very strong yet thin wire which would otherwise be operating the ailerons on an aeroplane. Like their competitors Packhorse would rather send someone to the customer to inspect the equipment to be packaged and work out the best way to do it. This is by far the safest and in the long run cheapest method. One problem which all manufacturers try to steer their prospective customers away from is cases which are too big to go through doors. Argent owns one of these white elephants which is more trouble than its worth, or so the road crew tell me.

Packhorse do not make a trap case as such but given the details they could make one to order at roughly £60 which I consider a real bargain. They could not really quote me prices for a single tom-tom case but thought that a 12 x 8 case with catches and corners but no wheels would be about £20, but then so would one for a 13 x 9 or a 14 x 10 since the only difference would be a few square inches of material whilst the hardware would remain the same.

Two cases to take our single bass drum, triple tom-tom kit plus snare drum, cymbals and lots of stands would work out at £65 and £75, which ain't that bad considering.

C.P. CASES: C.P. cases have a factory in what used to be a laundry down by the river at Kew bridge. Its run by Chris Sherwin and Pete Ross, Chris worked 12 years for Jim Marshall and so must know from hard experience exactly what protection a musical instrument needs from its case.

They now make two different qualities of case. C.P., which is sold direct from the factory, and the lighter-weight less-robust and cheaper Rainbow cases which are sold mainly through retail shops. The C.P. cases are covered with fibre and the Rainbow covered with textured P.V.C. laminated to 6 mm plywood.

The C.P. cases do not have aluminium edging strips because they say quite wisely that once the metal edges begin to scuff they become lethal to hands, so they fit ready-bent edges made from the same fibre as their case lamination. They fit steel lid locating strips imported from Bristol, Connecticut to their C.P. cases and aluminium strip to their Rainbow cases. They say that for a heavy duty case it's important for it to not be too rigid and to spring out of an back into shape a little when subjected to any stress. Thus the case acts as a shock absorber to effectively "spring" the object inside which its built to protect. Since

their Rainbow cases are neither built nor recommended for really heavy duty treatment this facility is not quite such a critical factor.

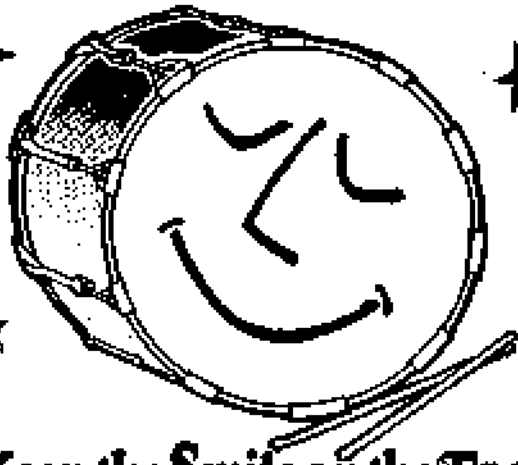
Whilst I was there they were building the biggest and most substantial flight case I have ever witnessed for Keith Emerson's new Yamaha synthesizer. Normally C.P. cases are built from 30 gauge fibre laminated to 9 mm plywood with 12 mm bottoms to take the wheels etc., but Emerson's monster was being constructed from 18 mm laminated ply. C.P. have a very logical way of making their cases. First of all they cut holes for the handles and fittings and then make a six sided cabinet pinned, glued and left to dry; they then cut off the top, this of course is standard cabinet making practice and ensures a perfect lid-fit. The corners and edges are then fitted to protect the cabinet instead of to secure the edges and keep the case together. Rainbow cases like all other manufacturers are assembled at the rivetting machine. You take two pieces of wood and some edging strip and then join the case together with some bifurcated rivets, one every three inches. This isn't the best way to case make, the six sided pinned and glued cabinet is, but its fine for these correspondingly cheaper cases.

All of C.P.'s hardware, butterfly catches, male and female locating strips, heavy duty corners, piano hinges and sprung loaded handles are supplied by the American firm Sessions. This of course is a considerable factor in the price of their cases because of import duty etc. They used to import the castors too but found they were paying £8 each for them whereas they now have their own rubber-tired, roller-bearing, self-swivelling, castors made at a quarter the price and fit 100 mm models to their C.P. cases and 75 mm to their rainbow models. These wheels are bolted to the cases with pronged nuts which hammer into a hole and very substantial 5/16" bolts.

The C.P. cases are lined with high density reconstituted chip foam while the Rainbows use cheaper but perfectly serviceable polyester foam.

I asked C.P. how much they would charge for cases for our mythical large size five drum set plus fittings. They told me they could fit everything into one large C.P. case with partitions for roughly £150 + V.A.T., or two smaller more manageable cases at roughly £125 + V.A.T. each. If we were to want Rainbow cases which they would emphatically not recommended for heavy touring, it would work out to roughly 2/3rd of the price. They could if you twisted their arms make a Rainbow trap case with partitions and a tray for roughly £60 + V.A.T. Indeed some years ago they used to make a very, very good and amazingly well designed heavy-duty fibre case which retailed at about £30 — but alas they don't make them anymore. They could make you individual Rainbow cases for tom-toms etc but their price might be somewhat restrictive at about £160 + V.A.T., plus the trap case at £60 + V.A.T. C.P. do have an associate company which makes fibre cases although so far mainly for the electronics and film industry. These are really well made and look to me like they would last for ever with metal frames bound with leather and lined with some sort of velvet material. They do not make cases especially for drums although they could if you ordered them. However, they are not cheap by drum cases standards with a medium sized 20" suit type case selling for £45.

C.P. now have a new foolproof 'binding machine which hot-laminates their fibre to the plywood and uses a completely new damp resisting adhesive. This will eliminate the bubbling problem which they admit beset their cases late last year which was aggravated by the unusually long dry summer which dried out the fibre more than ever before.



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Whatever a good drum kit's worth £200.... £400.... £600.... it's worth protecting.
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RAINBOW

by 



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BLACK BOX by Eurotec

The black box conception was developed in response to a growing demand from Musicians and Roadies for a professional modular effect system. The system had to be mains powered and enable the player to have several units inter-connected; all switchable with pre-set controls. The effects are selected at the touch of a switch and the preset controls enable the player to contour the sound to his own requirements. Black box units are housed in a robust pressed steel case and as they are battery powered they can be used singly.

The mains unit can be purchased at a later date, into which up to four units may be plugged. In this way "In" and "Out" sockets are automatically connected, battery power is disconnected and mains voltage supplies the units. At the present time black boxes are available in the following modules, Fuzz unit, Phase unit, Sustain unit and V.C.F. *Special feature for studio use: The energiser incorporates a noise gate for a perfect clean sound. Try the system at MACARI'S 20 Denmark Street, or 122 Charing Cross Road or Details from Eurotec 20 Denmark Street, London W.C.2.*

SID BISHOP Top Gear

Top Gear is a "client's shop" rather than a "punter's shop" according to Sales Manager Sid Bishop. Situated in the heart of London's West End — Denmark Street to be precise — Top Gear's regular customers number amongst them The Who, Bad Company, The Shadows and Humble Pie and, from the States, Country Joe and Dr. Hook. The shop is, in fact, only part of the whole Top Gear organisation, whose headquarters are in Shoreham By Sea, Sussex. Brighton and Worthing also boast Top Gear retail outlets.

The Denmark Street shop was opened eight years ago and Sid Bishop joined a year later, moving up to the position of Sales Manager 18 months ago. Sid has a fairly extensive musical background, including a stint as lead guitarist with The Social Deviants. "In fact, all the staff here are fairly competent musicians" he revealed.

Assistant Manager Guy Mason plays bass guitar, "Mac" McErlane is a drummer, Stan Smith a guitarist, Bernie Goodfellow plays steel, guitar and bass, John Sutton-McLaren is another guitarist and "Jude" plays both bass and guitar.

Of the staff, Sid adds "We're very choosy when it comes to picking people to work here. We pay good money, and expect hard work and, above all, honesty."

Honesty is an important word in Sid's vocabulary. "You've got to be honest to exist in this business for any amount of time. We have a reputation for honesty, together with fair deals and good prices. It's a reputation which we've built up very carefully. We've never done anybody — we always honour guarantees, for instance. A guy bought an S.G. Standard a while back and the neck

split soon after, so we gave him another one.

"It obviously hadn't been dropped — there was a weakness in the joint, so we just gave him another one. We lost out on that, because we were landed with a broken guitar, but in a case like that, even though we lose, we honour the guarantee. It's a retailer's responsibility to give the customer a fair deal, and decent after-sales service."

The main Top Gear repair department is in Brighton and Sid has two vans a week going back and forth with various repair jobs. "We also subcontract repairs to anyone who's good at a particular job — people like Dick Knight for guitars, for instance. We pride ourselves on being able to repair almost anything. Edgar Broughton brought a Melody Maker in to us which was virtually smashed to pieces, but we managed to repair it."

Top Gear's repair facilities have to be versatile because of the extensive range of equipment they stock. The front of the shop is given over to new and second-hand Fenders, Gibsons, Rickenbackers, Guilds and other guitars of similar calibre "We tend to specialise in the more professional type of gear" says Sid, "rather than get into the Jap copy market. Being in a side street, we have no passing trade. The customers we have been here before and they know it's worth looking for us. We aim for the professionals. We get them and we therefore cater for them. That's what I mean when I say we're a client's shop rather than a punter's shop. Other shops in the main road (Charing Cross Road) have got the Jap market — if we did it, we'd trip over ourselves.

"Our biggest single problem here is space. Every square foot must be working.

continued on page 83

DEALER OF THE MONTH



JOHN ENTWISTLE



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AMERICAN GUITARS

AMPLIFICATION

by Peavey, Fender,
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JBL, etc.

DRUM BASEMENT

Featuring Ludwig, Gretsch, Pearl,
Asba, Hayman, Maxwin, Rogers,
Beverley, Natal, Tama, Paiste,
K and Avedis Zildjian, Toso, Remo,
Le Blond, Evans, etc, etc.

Gibson, Fender, Guild and other
scarce guitar spares

EFFECTS and ACCESSORIES

by:
Barcus-Berry, Bigsby, MXR, Badass,
Schaller, Grover, Kluson, Maestro,
Electro-Harmonix, Top Gear,
Dearmond, Ibanez, etc, etc.

Strings & Things by Ernie Ball,
Earthwood, Gibson, Guild,
Rickenbacker, Rotosound,
D'Angelico, Darco, Picato, Martin,
Fender, D'Aquisto, Labelca,
Savarez, Concertiste, etc. etc.

Part-Exchange/Hire Purchase/
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Guild Gibson Rickenbacker Fender

Plus Martin, Ovation, Mosrite,
Mossman, Gretsch, Harptone,
C.S.L., Harmony, Yamaha,
Epiphone, Etc.,

TOP GEAR

from page 81

On pro gear like Gibsons and things, we have a higher turnover than any shop in London; therefore our stock level must be high"

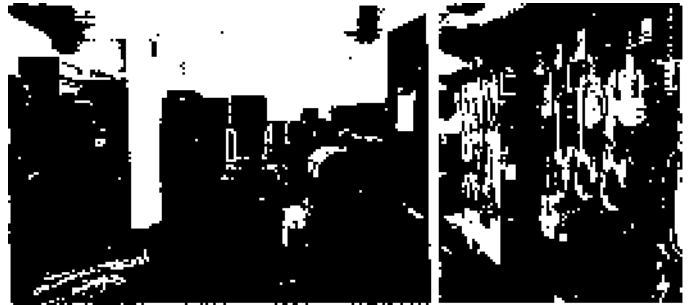
There is a drum department in the basement, housing percussion by Maxwin, Pearl, Ludwig, Gretsch and Natal among others, together with a wide selection of heads, beaters, stands and other accessories. "It's only recently that we've been doing drums," explained Sid. "When Drum City closed, Mac came to work for us, and, as there wasn't a drum shop in the West End, we decided to open a drum department. Mac's a good drummer and knows a lot about percussion, and it's been improving all the while."

Keyboards are noteworthy by their absence in the shop at the moment, again due to a lack of space. "Keyboards tend to be bulky instruments and take up a lot of room. We do them in the Brighton

shop, but with the limited space we have here, guitars must take precedence. We are basically known as a specialist guitar shop, so most of the space is devoted to guitars."

As with most "specialist" shops, spares play an important role in the Top Gear story. At the front of the shop, there is a large counter area literally overflowing with spares of all kinds. "We try and keep a good selection of spares for Gibsons and Fenders and guitars like that, according to availability. We've got machine heads, pick-ups, necks, bridges — you name it. We also have a wide selection of strings by Ernie Ball, Gibson, Fender, Picato, D'Arco, Rotosound, Martin and Guild to name but a few." Other "smalls" include various effects pedals by Electro Harmonix, MXR and their own Top Gear range.

As old Les Pauls and vintage AC 30's have developed their own special kind of appeal recently, Top Gear usually have a fair selection of second-hand equipment. "We used to go out looking



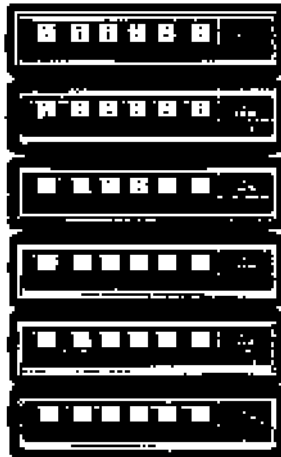
for good second-hand gear, but find we don't need to now. One of us travels over to the States once a year and usually pick up a few things over there, but prices have gone up so much now. What with 11.3% import duty and VAT, it's pretty difficult now. If the pound goes up, then we'll probably do it again."

Top Gear's Mail Order business is currently doing well, particularly overseas. Sid explained. "We take a lot of orders from both England

and overseas, but at the moment, with the pound so low, most of this side of the business comes from foreign customers. With the Mail Order service, we can supply almost anything anywhere."

Such is the success that Top Gear are enjoying, that they are soon to open another West End instrument shop. Called Music City, it will be managed by Guy Mason and will be situated in Shaftesbury Avenue, just a stone's throw from Denmark Street.

maine



STANDARD 100W AMP: £124.23 + VAT
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MATTHEWS, Maidstone
TOP GEAR, London WC2
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PLACQUETS, London W12
ASSEMBLY MUSIC, Bath
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YARDLEYS, Birmingham
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FUNKSHUN, Northampton
CORNELLS, Hull
MUSIC UNLIMITED, W'hampton
KITCHENS, Leeds

Congratulations Top Gear from Carlsbro Sound Equipment



The above photograph shows the Marlin MkII P.A. amplifier. The Marlin is part of a new range of professional solid state amps from CARLSBRO SOUND EQUIPMENT. Go to SOUND PAD MUSIC and check out the range.

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Tel: Mansfield (0623) 753902.

MUSIC NEWS

INDIGO REFIT



Dave Rohl of Indigo

INDIGO STUDIOS in Manchester has recently had a £10,000 refit. Included in the refit is the installation of a Technik variable speed

stereo recorder, new noise expanders, phasing units and eq systems.

OOPS!

DUE TO a production error, several incorrect items appeared in our feature on Advision studios last month. The studio has been recording the new Gentle Giant album and has also been recording Druid, but Roger Cameron was not personally engineering the sessions. Keith Emerson has been mixing in Advision but not recording the London Philharmonic Orchestra.

Chingford TV Success

GENE ASHWORTH of Chingford Organs has reported great success from the TV advertising campaign the company mounted last month. The campaign was run in conjunction with Elka Orla and the pilot area chosen was Anglia TV.

Commenting on the campaign Gene Ashworth said: "We are probably going to see a good deal more TV advertising for easy-play products."

SKEWES NEWS

DAVID SIDEBOTTOM was recently appointed Purchasing Manager for John Hornby Skewes & Co. Ltd. Still in his mid-twenties, Mr. Sidebottom travelled to both Frankfurt and Leipzig Fairs to represent the company recently. At university, he studied music and mathematics, and graduated with honours in music.

His interest in music dates back to his grandfather, Nathan Sidebottom, who was a respected cornet player and conductor, and David's father, Alick, who is a percussionist and has been in the music trade for 37 years, the last ten of which as Northern Sales Representative for a leading drum company.

KITCHENS GROUP SHOP

KITCHENS OF LEEDS have opened a group shop. The new premises is directly opposite Kitchen's main Leeds shop on Queen Victoria Street, and is the culmination of a long term effort by Kitchens to offer a specialised shop for groups.

Mike Cooper, Managing Director of Kitchens, told I.M. that the new shop would give Kitchens an opportunity to expand their service. "We'll be moving virtually all the group gear across to the new shop. The ground floor is quite large (roughly 60ft. long and 25ft deep) and will give us ample space for all the top ranges of guitars, as well as the best copies."

This of course means that the ground floor of the old shop will be able to house an expanded display of classical and jumbo guitars.

"We're also going to expand the amplification side of our business in a big way. We'll carry complete ranges of Marshall, Fender, Simms-Watts, and Dynacord, and we'll be adding Maine Amplification and both Kustom and Custom, as well as Roland, Meazzi, Lem, and Peavey. We also have taken delivery of a Canary mixer, which I think is among the first stereo mixers available in this area."

The basement of the new will be given over to disco equipment, an Dave Simms has built a light show especially for the shop. In addition, all the portable keyboards — but not the standard uprights: these and the larger keyboard instruments will remain at the King Edward Street showroom — will be on show at the new shop.

The direct management of the shop will be done by Howard Franklin-Smith, but Mike Cooper added that he will be there often as well. The staff will consist of at least three at all times, and Kitchens are determined to maintain the same high standard of general service, while increasing their specialist emphasis.

Take Over

ALLEN & HEATH, the mixer manufacturers have announced their take over of Brennell Engineering.

REW Colour

REW, the highly successful audio/video company situated in London's West End, has opened a fully professional colour TV studio above in Charing Cross Road. The studio represents a further investment in the visual arts by the company and this section of the operation is under the control of Ian and Richard Murray.

The studio has already been used by advertising agencies and record companies keen to make video tapes of the product and an exciting feature of the studio is that REW are pioneering the UK use of video by the rock music industry.

Richard Murray said at the opening: "Many UK record companies are beginning to realise that a video cassette is the perfect way of promoting an act both overseas and in this country. Agents and managers are also finding that making a video tape of an act can demonstrate potential to record companies far better than anything else."

REW are offering the studio out to bands who want to record their own video tape. The cost is expected to be just a few hundred pounds, for which the band walk away with a video tape of their act.

AMEK Grow

AMEK HAVE recently won a contract for supplying the main mixing console at the giant Wembley conference centre. The installation will be completed in mid-summer. Two further expansion moves for the company have been the appointment of Ian Jones of 16 Wallisey Crescent, Ickenham, Middlesex as their London PA representative and the formation of their company into Amek Systems and Controls Limited.

Hohner Week

After a very successful "Hohner week" at Macari's Musical Exchange in Charing Cross Road, the new Korg Polyphonic Ensemble became the centre of attraction. At a recommended retail price of £740 including VAT, it features a pre-set section of voices which include Strings, Pipe Organ, Brass, Electric Piano, Piano, Harpischord and Clavichord. These presets can be "switched out" and the five-octave keyboard brought into manual operation.

There is also an Envelope Generator control section with Attack, Decay and Sustain facilities, which can all be used in conjunction with two sliding, High and Low peak Traveller controls. In addition to this, there is a Tune control which raises or lowers the overall pitch by a semi-tone either way. To the right of the presets there is an Octave Coupler control together with Vibrato Depth, Vibrato Speed, Pitch Expand and Glide controls. At the moment, Macari's have the only one in the country, although they should be generally available by Mid-May. An in-depth review of the Korg Polyphonic Ensemble will appear in a future issue of International Musician.

BATH NIGHT

A WILD night occurred in Bath recently when Assembly Music opened their new retail shop. Many friends and customers turned up and as the picture above shows, the spirit was extremely festive. Included in the picture are Dick Rebel of Carlsbro Sound Equipment, Steve Gardner of Assembly, Michael Booth of J.T. Coppock, Tony Taylor of Carlsbro and 'Dirk' Kommer, Hohner's Managing Director.



GOOD NEWS

THE BUDGET'S reduction of the 25 per cent VAT rate to 12½ immediately stimulated sales of certain musical instruments and electronics products. First to heave a sigh of relief were the electronic organ dealers who have been labouring under ridiculously heavy taxation and it is expected that much of the old organ bouyancy will return.

It is thus expected that the classifications about which instruments and items are 8 per cent and which 12½ per cent will remain similar to the existing situation.

KITCHENS PROMOTE

KITCHENS OF LEEDS have announced two new senior appointments within their company. Miss Gladys Paul has been appointed to the board of directors. She has been with the company for 27 years and has been both personal secretary to Ron Cooper and Company Secretary and Cashier.

Colin Hardy has been appointed an executive responsible for the whole of the brass band operation with Kitchens. A member of the Black Dyke Mills Band, Colin has had to resign from the band to concentrate on his extended duties. He has been with the company for four years.



STOLEN!

MANY BRAND new guitars were stolen from J. Reno of Manchester on the night of March 19. A substantial reward for information leading to the recovery of the instrument is being offered.

Anyone having any knowledge should contact either the police or J. Reno, 64 Oxford St. Manchester 1. Phone 061-236 6273. The instruments stolen include:

Gibson Left Handed	S.G. Special Cherry,	No 400075;
" " "	S.G. Special Walnut,	553035;
" " "	S.G. Standard Chrome P/ups Cherry,	398922;
" " "	S.G. Standard " "	398913;
" " "	Les Paul Custom Ebony,	430162;
" " "	Les Paul Custom Gold,	395826;
" " "	Les Paul de Luxe Cherry Sunburst,	403808;
" " "	Les Paul de Luxe Sunburst,	395846;
" Right "	Les Paul Signature Gold,	120946;
" " "	Les Paul Signature Gold,	177255;
" " "	Les Paul Signature Bass Gold,	509076;
" " "	S.G. Custom Walnut,	397087;
" " "	S.G. Special,	395995;
" " "	S.G. Special Unpolished Walnut,	409596;
" " "	Bass E.B.O. Cherry,	512096;
" " "	Semi Acoustic Sunburst,	67358;
Epiphone Bass	Rickenbacker Bass Cherry,	04 or 093470;
" " "	" Stereo,	OG 4047;
" " "	Six String 2 P/up. Solid Black,	NH 5018;
Fender Precision Bass,		504016;
" Telecaster Custom. Walnut,		529933;
" Stratocaster Custom Black with Tremelo,		552021;
" Telecaster White,		500440;
Reynolds Trombone. Gold,		240277;
Reynown. Cornet Gold		
Yamaha Amplifier with Auto Rhythm and 6 channel mixing.		

INDYLANTIC '76

INDYLANTIC...FANTASTIC!

**"It's fantastic"
— Rick Wakeman**



MAKING a guest appearance at Brands was pop musician Rick Wakeman, who was full of enthusiasm for the new Indylantic format. "I think they really ought to do one of these once a month. These sort of meetings bring along people who wouldn't normally be involved. I think it's a good promotional thing. It's fun and it gives a lot of people a lot of enjoyment. You maybe get 5000 people who would be here anyway and 7000 who wouldn't normally come. Even if only 1000 come next time it's 1000 you wouldn't have got otherwise."

Although keyboard virtuoso Wakeman is a keen racing enthusiast he wasn't able to join in the Pro-Am Superstar action as no insurance company will risk letting him go racing — they'd need to insure his hands for two million pounds! Rick's latest album, *No Earthly Connection*, comes out tomorrow.

MOTORING NEWS,
THURSDAY, APRIL 8, 1976

They had watched incredible Jon Marshall, blindfolded under medical and RAC supervision, drive an Escort RS2000 at high speed round the track, avoiding obstacles, and coming to a halt within two feet of a pre-arranged point. They had seen the amazing aerial antics of phyl Meeson, in his Jaeger — Pitts special bi-plane. They had enjoyed the races between the ShellSport Superstar cars of Rick Wakeman, Kenny, Babe Ruth, Screaming Lord Sutch, Tony Prince and Peter Powell of Radio Luxembourg, Anne Challis and Gerald Harper of Capital Radio, Marmalade, Andrew Bailey of the Old Grey Whistle Test, 5000 volts, Mud, Family Dogg and Knave Magazine.

On April 4th, 1976 over 12,000 people watched ace driver Tony Trimmer drive the Capital "95.8" racing car to victory in the first meeting of Indylantic '76.

They had already watched an extremely exciting couple of races: the Clubman's supersports race, and the Kent Messenger Trophy for 1 litre saloons.

They had visited the Capital Bus and the funfair, been given trips round the circuit with racing drivers, gone for rides in the two Bell-Jet Ranger helicopters, they had seen the stars, Stirling Moss, Adrian Love, Graham Dene, and Nicky Horne.

DON'T MISS THE NEXT ONE!

There'll be a whole lot of good racing on Sunday May 9th. Apart from the fantastic 150 mph + Indylantic race, and the fun for fans of the SuperstarRace, there will be:

The MCD Formula Ford 1600 Championship, The BRSCC Renault 5 Elf Challenge and The Euro-Burgess Southern League Production Sports Car Championship Race.

All of which makes a day full of thrills skills and spills on the racing circuit. And that's not all: Funfairs will be going all day. The Capital Bus will be there with "All the hits and More!" There'll be bands, stunts and plenty of fun for all the family. All day —

except during the big race, when they have to stand by for emergencies — the beautiful Bell Jet Rangers of the Alan Mann Helicopter company will be giving trips.

Brands will be packed with stars. Adrian Love, Michael Aspel, Graham Dene and Nicky Horne of Capital Radio will be there. Tony Prince and Peter Powell of Radio Luxembourg will be there. Among the heroes of disc and screen who have said they want to be in the Framus Superstar Series race in aid of the National Deaf Children's Society are Mud, Rick Wakeman, Kenny, Showaddy-waddy, Family Dogg, and Savages.

Who will win the International Musician's Trophy?



BRANDS HATCH MAY 9TH ...COMING?

Indylantic at Brands Hatch

Pro Am Superstar victor wins International Musician Cup

INTERNATIONAL MUSICIAN staff were in the pits at Brands Hatch on April 4th to witness the first event in a new and exciting racing series. Sponsored by Formula Atlantic Promotions Ltd., London SW1, the Indylantic 76 racing series is a new concept in motor car racing, which combines top class racing cars which boast speeds of 150 mph and BHP figures of 215 competing in Indianapolis style races, (paced by racing drivers John Surtees and Stirling Moss), with a host of other events, including Pro Am Superstar Saloon Car Races between a variety of top celebrities, including representatives from the Entertainment, Sports and Broadcasting worlds.

Competitors in these races will include Status Quo, Paul McCartney, Lynsey De Paul, Slade, Alvin Stardust, Rick Wakeman and 10cc.

The Pro Am Superstar Races are jointly sponsored by International Musician and Framus guitars, and the winner of each of the races throughout the season will win the International Musician Trophy, while the overall winner at the end of the ten meeting series will receive a gold plated guitar from Framus of Nashville.

International Musician staff were not alone on this, the first

occasion at Brands Hatch; the pits were literally teeming with pop stars, musicians, footballers, television and radio personalities, many of whom will be competing in the event in the future. The first winner in the series was Barry Andrews of Framus guitars.

A champagne and cold buffet lunch was served in the Capitol Radio Grovewood Suite before the first event, and privileged guests included Rick Wakeman, Rick Desmond and members of the International Musician staff.

Future dates of the Pro Am Superstar Races are as follows:

9 May 1976	Brands Hatch
31 May 1976	Croft
6 June 1976	Brands Hatch
11 July 1976	Mallory Park
8 August 1976	Thruxton
5 September 1976	Silverstone
26 September 1976	Brands Hatch
3 October 1976	Brands Hatch
16 October 1976	Dulton Park



I. M.'s Rick Desmond with Pro Am Superstar winner Barry Andrews.



Pro Am Superstars line up for the first heat



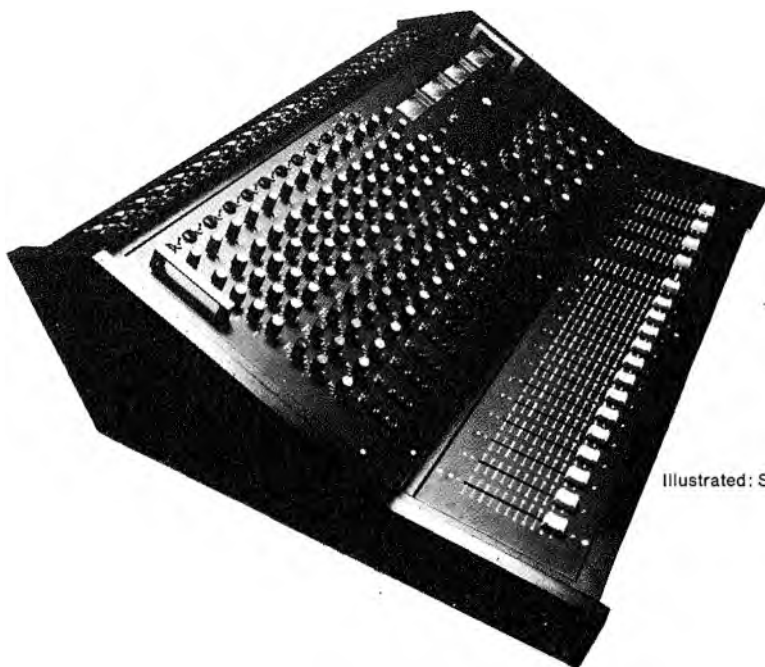
A close up of one of the other Indylantic competitors



Rick Wakeman, of the many Superstars in attendance

Soundcraft-Series II

revised specification.



Illustrated: Series II original format

The Series II range of recording consoles are now available with many more facilities as standard, enabling the engineer to record four and eight-track with the four-group output mixers, eight & sixteen-track with the eight group mixers. Input modules are available in groups of four channels. All connections between the channels are by multipin connectors and a mother board system. Two types of equalisation:- the standard module features the Soundcraft four-band E/Q with the addition of a high pass filter (bass cut), 12dB/octave below cut-off frequency, continuously

variable between 20Hz and 350Hz. The special module features sweepable frequency of the two mid-frequency peaking and dipping equalisers, addition of a low pass filter to the HF shelving equaliser, and the same 50Hz shelving equaliser and high pass filter as supplied on the standard module. There are four cue sends from each input and monitor channel.

Write for complete details direct to Soundcraft Electronics Ltd., or to the local agent or distributor if listed below.

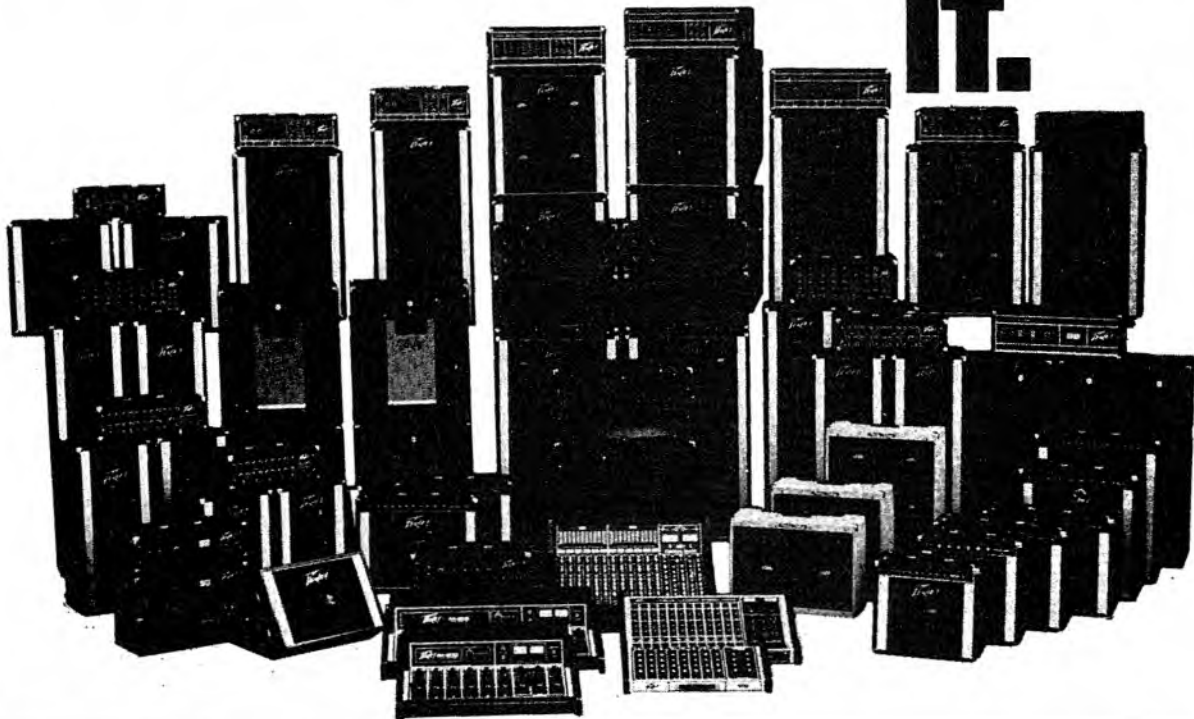
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- CANADA.** Franchised dealer network – write for your local dealer.
- NETHERLANDS.** Selectronic B.V., Sluisplein 3-4, Ouderkerk aan de Amstel. Tel: (02963) 3838/3966.
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ZAL

A paradox common to all musicians is that while they must never cease to develop their individual talent, they must at the same time subordinate that talent to the needs of the band they play in. There is just as great a need for flexibility in rock as for genius. The first watershed comes for most guitarists at about the age of 20, when they discover they won't be the new Alvin Lee.

The alternatives are always there: working in music shops, or a host of other trades, skilled and semi-skilled. It's only the great and the real pros who last; the tough and the single minded, yes, but more important, the flexible.

At the age of 20, Zal Cleminson was at that first critical point. A professional since he left school, he was, in 1970, struggling in Teargas. "The Scottish circuit is pretty small, and we'd moved down to England, but things were going badly. There wasn't enough money, our albums hadn't really got us off, and we were struggling".

Teargas had tried to catch the last big wave of heavy rock and failed. The reasons are unimportant now; Zal sees the explanation of that failure in the light of his success with Alex Harvey, and he's probably right. "We tried to be very heavy, very progressive, a bit like Led Zeppelin. We were using a Sound City 300 watt P.A. system in venues about the size of the Marquee or the Cavern in Liverpool."

And no one was listening. Teargas was about to fold, there was "no money, no support, nothing."

For all but the tough, the single minded and the flexible, that point is the second watershed and the beginning of the end. The tough and the single minded starve, and the flexible end up as semi-pros or badly paid pros. The people who can live with the paradox grow up.

"I had never thought of being a musician as a long term proposition or as a profession. If it packed in, I thought I would just do something else. But you eventually realise that you can't do anything else."

That is where the growing up begins. And just as Zal and Teargas (Hugh and Ted McKenna, and Chris Glenn) began to realise that, they met Alex Harvey. Eddie Tobin, who managed Teargas, went to work for Mountain. Alex Harvey was and still is managed by Bill Fehilly, head of Mountain. Harvey was looking for a band, and Tobin suggested Teargas.

"Alex had heard the albums, he came up to Glasgow to hear us, and we went out for a drink. He thought we were very loud, irate . . . and uncouth." He didn't,

of course, say that at the time. "He's told us that since then."

"It started with us doing some Teargas gigs, and then Alex would come on in the second set and do some songs like 'Midnight Moses'."

The strong story lines of even Harvey's earliest songs, coupled with his vocal style, wrought immediate changes in the band. "The first thing you'd notice is that rather than have Teargas in the middle, listening to what you were playing, Alex impressed on you to listen to the song, to how he was projecting it listening to how you could fit in." The alternative would have been for Alex to modify his vocal style. "That would have been impossible."

Alex Harvey's Soul Band had had its own distinctive style, "like James Brown or Sam and Dave, something like that. Great. Since that time, he'd been trying to get rid of that soul singer type of approach. He'd picked up the kind of approach he has now, telling stories and expressing, rather than singing."

The music was in a way being subordinated to the story and to the vocal.

"At first we thought it was too simple; we were musicians who liked to play, to prove that we could play, prove that we could do technical things with keyboards or guitars. It was difficult for the band to cut off, to leave a lot of space, because we tended to overplay a lot.

"A lot of it's maturity, when you're young and you want to prove that you're a great player, you play it fast. It takes a lot of maturity to learn where to play the fast notes, and where to play the slow notes."

There were spaces for Alex to fill, but Zal and the rest of the band found other contributions to make. "At first, Alex told us not to wear anything special when we went on stage, but the whole thing, with the make-up and acting out the songs, slowly evolved. I started out by mimicking Alex a lot, behind his back almost.

"I think a lot of the time, people can take Alex the wrong way. They may think he's being aggressive, heavy, the way he sings and maybe he starts to shout. I think it frightened people a bit, therefore I would try to be funny, to compensate for Alex's frightening people. I would leap in to try and soften that side of the band.

"I didn't even really know I was doing it, I just did it because of Alex's kind of approach and attack."

All of which is fine: The Sensational Alex Harvey Band are perhaps the most exciting and theatrical stage show in this country. They have worked with David Toguri, the noted choreographer whose triumphs include Rock Follies, and they can be counted on to sell out the largest halls even as they play the smaller provincial ones.

None of which sells records. The band seem always on the brink of success, and the forthcoming album, Zal reckons, may go some way in changing that. "We started this time working in a very small rehearsal room, using much smaller amps and less volume, and you hear it differently in a situation like that. It's more melodic." But it is difficult, Zal admits, to take what the band have on stage into the studio.

"The music is there first. When we go into the studio, there's no lights, no make up, there's no crowd, it's just me and my guitar, you and your drums, you and your bass. It's awfully difficult for us to take what we have on stage and put it on record, with the same amount of humour, the same excitement, and communication.

"The stuff that we're doing now, we've stopped worrying about how it will look live. We're saying forget about it, just record it and don't worry about doing it on stage. In the past, we've tended to think about how it'll look on stage."

Even as the band are concentrating on improving their music, and their record sales, they are also toying with the idea of stepping the other way, in the direction of the stage: the legitimate stage, that is.

"Alex has this idea about Vibrania, a mythical country with Vambo (a recurring character in Harvey's songs, Vambo is a kind of moralistic gang leader, mixing philosophy and street savvy) as a roving ambassador. All the band would be characters, and we'd have actors as well."

At the moment though, most of Vibrania's story line rests in Alex Harvey's head. "Occasionally, he spins out a bit of the story to us. We'd like to do it in the West End, and then go around the country, doing, say, two weeks in Glasgow, two weeks in Manchester, Newcastle, that sort of thing."

The Sensational Alex Harvey Band are poised to succeed in either of two directions, or to balance well, if less affluently, in the middle. If their next album (after *The Penthouse Tapes*) sells well, it's likely they'll stay within the conventional framework of working bands. If it doesn't, it's likely that they'll move even further towards theatre. The musical stage is ready to accept rock now that Hair, Jesus Christ Superstar and Rocky Horror have broken the ground.

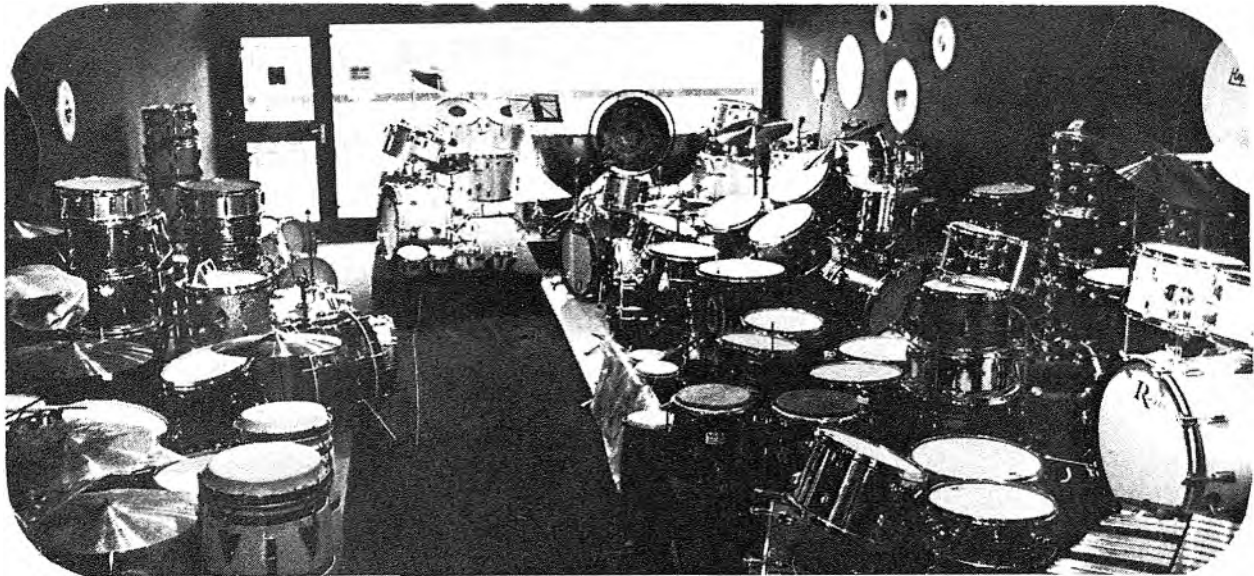
Mountain management would then be the only stumbling block, and that is unlikely: Bill Fehilly flew the band to Paris to see Alcazar, which Zal described as a combination of "Vaudeville and French theatre."

In the end, then, flexibility seems to have worked out pretty well. The future is a long time for musicians, especially when, like Zal Cleminson, they can't do anything else. Fortunately, it doesn't look like he'll have to.



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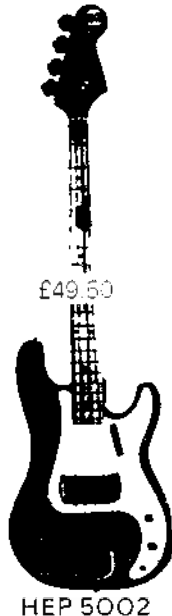
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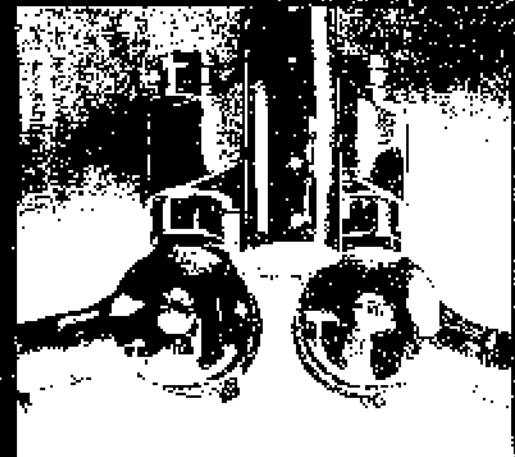
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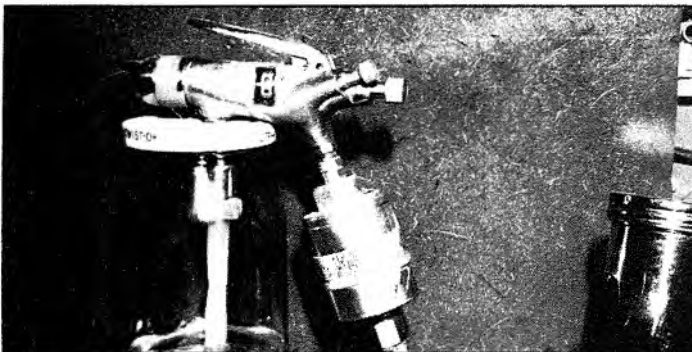
Guitar Renovation Part 4



Front of finished Tele



De Vilbiss MP Gun. The support fork is set at an angle to the wall to keep the cup upright when not in use. Note the filter attached between the airline and the gun.



De Vilbiss EGA502, with interchangeable lacquer cup made from a screw top jam jar.



Back of finished Tele

Grain-filling, sometimes called pore-filling is not essential to any normal guitar finishing or re-finishing process, but in most cases, it will save you about one third of your time and lacquer, and more than half your wet and dry paper, in achieving a smooth and glossy finish.

The basic problem is that wood has holes in it — a lot of very small holes, called pores, which range from needle-sized to microscopic. If you want a smooth lacquer surface on this wood, then the lacquer coats will have to fill up, or bridge over these holes. Obviously, you will need fewer coats of lacquer, if you first pack the holes with a mixture of varnish and microscopic-sized gravel, and let it dry. Varnish and fine stone dust is roughly what goes into a tin of wood-filler.

A warning: Polyfilla and Spachtel are very good products in their own fields, and could be used for filling pores, holes and minor blemishes before using household or spray-can paint. They are not generally suitable for such use under clear finishes or Cellulose (or similar) lacquers. Not even all proper grain fillers are suitable for use under Cellulose, and some of those which are have serious disadvantages. I would recommend Thixotropic fillers from either Morrells or Hill, Son and Wallace.

For most purposes, filler (when dry and lacquered) should be one or two shades darker than the (lacquered) wood. Dark walnut or a dark, warm mahogany will be adequate for most jobs, and can be mixed thoroughly with a little "earth colour" to adjust its tint. (For instance, carbon black, to produce a darker filler for dark rosewood). Pale woods need an

exact match filler.

It is always wise to apply a coat of sealer before filling, as described last month. I always follow the makers' advice about filler application, thinning, and drying time to the letter, and I suggest you do the same. After the filler is dry, I sand off all of the coloured surface film on the wood, leaving filler only in the pores. The surface film may give a very pleasant effect, but I have found that leaving it can later cause the lacquer to blister. It is possible that certain lacquers may adhere to certain fillers without sanding, but I have sometimes found manufacturers' advice about this to be unreliable.

If you want the base colour of the wood changed overall, then it should be done with separate colouring material. (Either water-stain before sealer and filler, or with spray colour during the lacquering process.) There are some faster drying stains which may be used in place of water — soluble ones, but the most commonly found types can also affect adhesion, and you should take the advice of a specialist manufacturer. For information on the use of water-based and other stains, see *Wood Finishing* by J.W. Collier (Pergamon Press) and *Furniture Finishing, Decorating and Patching* by Patton and Vaughan (Publ. Drake — From the Art Veneers Co., Mildenhall Indust. Estate, Mildenhall, Suffolk — about £5 and worth it).

After cleaning up the filler, apply a coat of thinned lacquer on top, preferably by spray (but a soft brush is possible) and allow it to dry overnight.

Fancy wood inlays can easily be spoiled by

the darker shades of grain filler. I usually paint several coats of 50/50 lacquer directly onto these inlays and/or purflings with a fine brush, at least 12 hours before filling. Any larger area which should not be filled (for instance the soundboard on an acoustic) should be masked with polythene and well rubbed down tape. Soundboards should have several thinned coats of lacquer, and a day to dry, before sticking tape to them. It minimises the chances of the tape pulling off fine slivers of wood; this sort of damage is almost impossible to hide, but sealing well, and pulling tape off SLOWLY and bent back on itself, instead of away from the wood surface, will reduce the risk. You do need the masking or filler will get everywhere.

There are two main exceptions to filling: close-grained woods such as maple, which don't need it and often look better without, and acoustic guitar soundboards which should never be treated with wood filler of the sort I describe here.

There is another sort of filler, basically a thick lacquer, loaded with something like Talc to make it easier to sand level, and called Sanding Sealer. Exactly what is put in it as a lubricant, and in what quantity, can be rather critical if the subsequent lacquer film needs to take hard wear, and I don't recommend its use.

Spray painting can be very satisfying work: it can also chew up your nerves and cost you a lot of time and money until you know what you are doing. It can also be very dangerous unless you act sensibly. Here are a few hints. A spray-gun is rather like an Army flame thrower. All it needs is a spark or a light. *Don't*

give it one ! Any spray equipment maker will advise you on safety precautions. Ensure adequate ventilation when spraying (see above).

Don't try to spray brushing lacquer.

Don't waste time with a compressor which is underpowered for your gun. Its displacement should be at least 50% more than the gun needs.

Read the books mentioned earlier for information on spraying technique.

Forget about electric sprayers which buzz, guns which fit to your vacuum cleaner, and package — deal spray outfits with 'internal mix' guns. If necessary, buy the right gun and hire a decent sized compressor when you need it.

Use the best quality of Cellulose lacquer you can obtain. For thinning it to spraying consistency, you will need to work out some sort of compromise between the spray-gun maker's suggestions and those of the lacquer maker.

You will need a small, sensitive, suction or gravity feed, EXTERNAL MIX gun. I use a De Vilbiss type E G A 502 gun, with 390/F cap and tip, for major work, and an M.P. gun with the largest cap and tip, for repair patches. The E.G.A. is good, but you have to decide at the beginning whether you are going to nurse it, or fight it all the way !

Also essential is a small air line filter, fitted directly to the gun. I use a Hydrovane compressor, but they are now a fabulous price and I have had problems with oil in the air line.

The best value in small compressors, seems to be the "Portaspray Plus" unit made by Dawson, McDonald and Dawson, Ashbourne, Derby. (Their guns are also good value, but not sophisticated enough for work on guitars).

The Completion of the Fender

After initial problems with stripping, everything went much better. The soft parts of the body absorbed rather a lot of lacquer even after filling, and I had to spend too much time sanding excess lacquer off the harder areas, to make the surface level, but this was only a problem of time.

I masked the fingerboard and the holes in the body and gave the neck and body each three light coats per day for a week. Each morning before spraying I levelled the surface lightly with at first 400, and later 600 grade wet-and-dry paper. I allowed another week for drying and then flatted the surfaces with 600 paper and soapy water, and finally burnished with a fine rubbing compound. Metal parts did not really need re-plating and were cleaned up with SOLVOL AUTOSOL chrome cleaner.

Re-assembling the fittings and electrics presented no problems and the finished guitar was finally adjusted and had a bit of cleaning up work done on the frets and fingerboard to improve action and general feel. (See *Improve A Copy Guitar* in May and June 1976).

Once you have a little experience, most re-finishing jobs are quite simple: the real skill, as you have seen, lies in careful preparation, and in knowing what you should not attempt.

Incidentally, the guitar shown in the photographs was actually finished with Acrylic lacquer, as I am allergic to Cellulose compounds, but the processes are all the same.

Acrylic Lacquer is available in clear and in fancy colours, from Custom Car shops. Compared with good Cellulose, it can be tricky to spray, but both materials can produce an equal standard of finish.

If you want a clear, uncoloured finish, and you are not re-finishing a vintage instrument, then the obvious material to use is Speedthane, made by Marrable and Co., Delamare Road, Cheshunt, Herts. Some clever people have learned to apply this by brush or pad, but I suggest you spray it. Speedthane is a 2-pack polyurethane lacquer, mixed in equal quantities: it dries quickly and produces a glossy and durable film. It appears expensive, but remember that most of the contents of a tin of Cellulose will evaporate and be wasted, whereas most of the Speedthane is used to make up the lacquer film. Speedthane should not be applied over other types of material, and is not available as a coloured finish.

Suppliers: Marrables: Cellulose, Nitrofiller, Nitro stain, Speedthane, Wet and dry paper, tape, gloves etc.

Hill, Son and Wallace: Thixotropic Filler, Cellulose, Spray colour, wood stains.

Morrell & Co (London and Manchester) Thixo filler, Cellulose, N.G.R. stains.

(214, Acton Lane, London N.W.10)

Gedge and Co. Cellulose brushing lacquer.

(88 St. John St. London E.C.1.)

For providing technical assistance, advice, and samples, I should like to thank: Dennis Jones, Mr. Tompkins of Marrables, Mr. Flack of Portaspray, and Bela, who is my friend and a very fine French polisher.

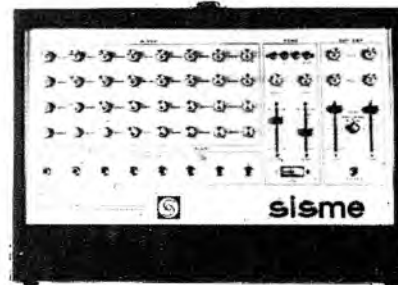
Our particular thanks to Messrs. Rose-Morris of Shaftesbury Avenue who lent us the Telecaster on which these articles were based.

For another opinion on re-finishing, please see this month's LETTERS page.

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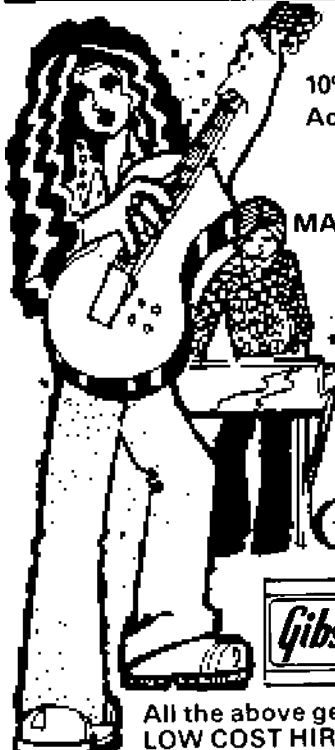
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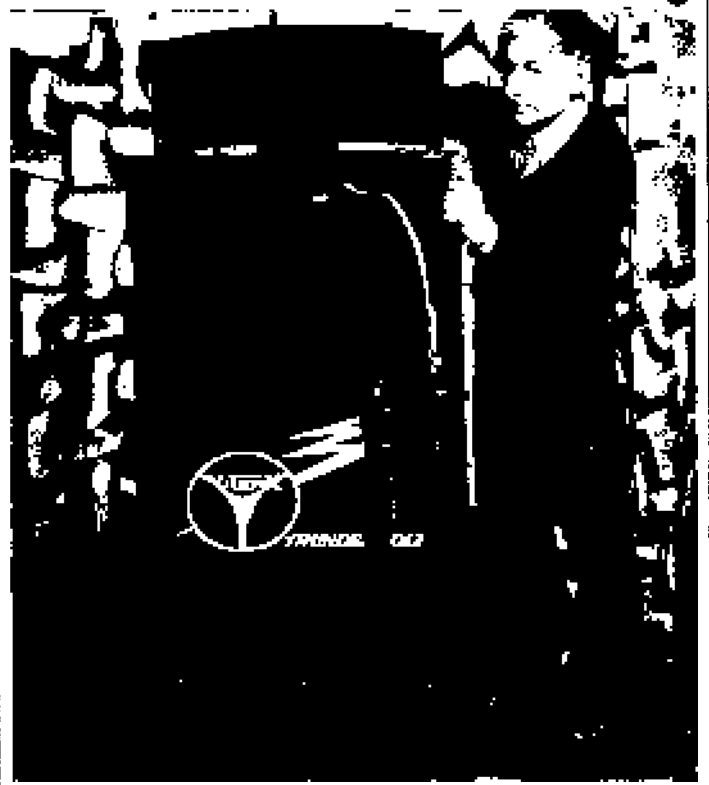
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The Thunderbolt Research Story



The anechoic chamber at the Vitavox Westmoreland Road factory

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Although these are early days in the Thunderbolt sales story, considerable international interest was shown at the 1976 Frankfurt International Trade Fair, when all the Thunderbolt systems on display were sold on the spot to Germany. Over sixty enquiries were received from eighteen different countries during the exhibition and once again orders were placed. It is interesting to note that no business at all was done in Germany in 1971. In 1972 the Company exhibited for the first time and now in 1976 is confident of achieving figures twenty times better than those of the first year. Vitavox believes that perfecting a product is a continuous process and further improvements to Thunderbolt are already in the pipeline.

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PA SYSTEMS

BY KEN DIBBLE

After last month's discussion about the suitability and safety of jack plugs and various types of mains connectors in general use, we shall now return to matters more directly related to P.A., and consider the types of connector likely to be encountered on a professional quality P.A. rig.

It is most unlikely that jack plugs will be found connecting up microphones or linking separate pieces of electronics together. Instead, a rather more sophisticated system of connectors will be used in accordance with an internationally agreed practice. These are generally known as XLR connectors and have now been almost universally accepted by equipment manufacturers and broadcasting organisations as the standard input and equipment interface connector.

The system comprises four main components: a chassis plug with its mating cable-end socket, and a chassis socket with its mating cable-end plug. The cable-end socket also inter-mates with the cable-end plug. There are two main manufacturers of these connectors, IFT-Cannon and Switchcraft and both are to be found in wide use in the music industry. For the purposes of this article, the Cannon part numbers will be used as they are probably better known, and to use both would lead to confusion. Both feature a heavy cast alloy body shell, a substantial cable clamping arrangement incorporating a rubber sleeve to prevent cable fracture at the point of entry into the alloy housing, a mechanical latching arrangement to prevent accidental withdrawal of the mating connector and three large well-spaced pins or sockets as appropriate. Fig A shows some typical connectors for identification purposes.

The confusion that was evident when XLR connectors first came into general use has now largely disappeared, and apart from its electrical and mechanical superiority, one of its prime advantages is quite simply that its application and wiring configuration has to a large extent been standardised so that any XLR connecting lead or piece of equipment will be fully com-

patible with any other using the XLR system in its standard form.

The standard XLR-3 system is used as follows:

Microphone connector, a special plug built into the body shell of the microphone itself.

Microphone lead, XLR-3-11C cable-end socket at microphone end, XLR-3-12C cable-end plug at mixer end;

Mixer input, XLR-3-31 or XLR-3-13 chassis socket mounted either on the back panel of the mixer or on the stage box.

Mixer output, XLR-3-32 or XLR-3-14 chassis plug mounted as for mixer input; connections, Pin 1, Screen or Earth; Pin 2, Signal feed (pos); Pin 3, Signal return (neg).

The input to a power amplifier would be the same as the input to the mixer, so that any standard XLR-3 lead can be used as a microphone lead, as an extension lead, or as an equipment interconnecting lead, thereby providing a very flexible system based on component parts that are both electrically and mechanically reliable. In fact, these connectors can be thrown on the floor, trampled on, crushed under heavy cabinets, have beer poured over them or be subjected to a host of other abuses, and still come out in one piece and working.

It is important to realise that several quite different and incompatible types of connector are available in the same basic XLR type housings, including the XLR-4, XLR-5, XLR-7 and XLR-LNE mains connectors. Some of these variations will be mentioned later in this article, but it must be emphasised that it is only the XLR-3 series of connectors that are used for low level interconnection purposes on professional P.A., studio and broadcasting equipment in a standard form. The others are sometimes used for special purposes, but it is not proposed to deal with these here.

When loudspeaker connectors are considered, things are not so clear cut. There would appear to be two basic schools of opinion. The Association of Public Address Engineers recommend that its members use the

XLR-4 series, and the music trade at large, the broadcasting companies and many studios use the XLR-3 types (the same ones used for microphone and interconnecting leads.) Before going further into this, let's consider the basics of any plug and socket system.

It is the usual practice to use a socket whenever volts are present on a live connector, and to use the plug to make contact. If you think about it, this is common sense, as the socket members of almost any family of connectors are usually shrouded in insulating material, while the pins on the plug are usually exposed (consider jacks, P73 or CEE-22 type mains connectors, 13A power sockets and so forth, and you will see that this is so). The obvious reason for this is to prevent any possibility of shock, and to prevent live circuits from being shorted out and damaging the equipment, as would almost certainly be the case if live circuits were connected to the exposed pins of a connector.

This is one of the many reasons that I do not advocate the use of jack plugs for loudspeaker circuits, (see last month's article) as on a jack to jack speaker lead, it is too simple to plug in the amp end and leave the exposed plug at the cabinet and dangling on the floor to short to earth on any nearby metal pipe or stage trap. A properly designed connector system should then look like this:

If we now return to loudspeaker connectors, and relate this to amplifier outputs, it is obvious that the amplifier output should be fitted with a socket, that the loudspeaker cabinet should be fitted with a plug, and that a plug-to-socket lead should interconnect the two. This is just the system that is recommended by the APAE using XLR-4 series: four pin connectors, wired with two pairs of parallel connected pins to increase the current carrying capacity of the connector so that it is suitable for use on really high-power amplifiers. A similar arrangement is also widely in use, but uses the XLR-3 series and this is also OK for high power use because the pins on

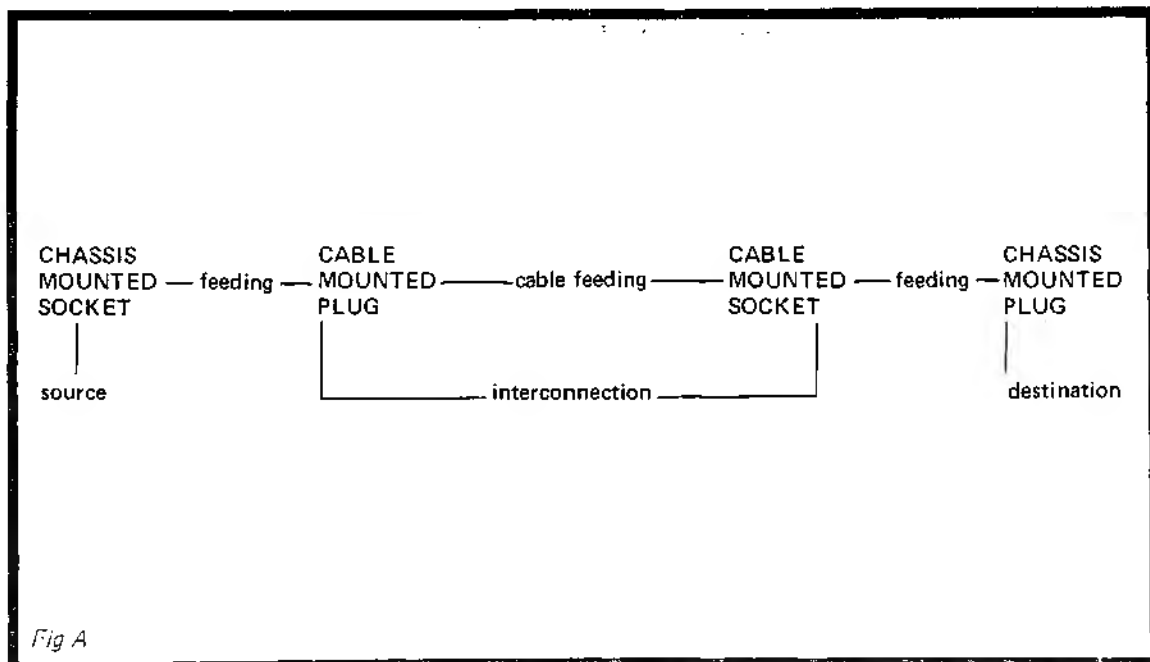


Fig A

the XLR-3 series are much fatter than on the rest of the XLR system, and are also capable of carrying sufficient current for the purpose.

Further confusion creeps in when we find some manufacturers actually using the system the wrong way round altogether, with volts coming out of plugs, some fitting sockets to both amps and cabinets, so we have leads with plugs on both ends, while others fit plugs to the equipment, necessitating leads with sockets on each end! At least one P.A. hire company is using both XLR-3 and XLR-4 connectors on the same system, to differentiate between feeds to bass bins and horn cabinets on their bi-amplified systems. At first thought, this probably seems absurd. While some misuse is due to ignorance, in most cases, there are very valid reasons for using the XLR system the wrong way round and in odd configurations. There are two basic schools of thought on cabling systems.

- (a) If one assumes that a P.A. rig is to be plugged up and operated by idiots, then there is a very good case for using a different type of connector for each different type of use, and this to design the system so that it is virtually impossible to plug microphones into amplifier outputs, treble horns into amplifiers intended to drive the bass bins, mixer power supplies into amplifier outputs, and so forth.
- (b) If one assumes that intelligent and experienced people are to look after the gear, then a totally different approach can be made, based instead on convenience, compatibility and general suitability for the job in hand.

Whatever the school of thought, there can be no excuse for ignorance or dangerous practices, like using mains connectors for any purpose other than for mains, or exposing dangerous voltages on unshrouded pins of connectors, or the like.

I think that enough has been said about the problems involved, and so we will now very briefly consider the cables themselves. As

shown in the table published last month, the two criteria for cable selection are electrical rating and mechanical suitability to its task. For loudspeaker circuits, a cable should be selected that is rated at about double the maximum current it is likely to carry, but the insulation of anything other than bell flex should be adequate for the voltage it will have to deal with. A particularly flexible type of cable should be selected, and as a general guide, the larger the number of wire strands to each conductor, the more flexible it will be, and the less prone to fracturing. The quality of the PVC insulation will also affect its flexibility. The outer sheath should be particularly thick and durable so that it can protect the inner conductors when run over by the castors of a heavy cabinet. Further, it is desirable that the two conductors are twisted together, as this will significantly reduce the radiation from the cables when under load, and will also improve amplifier stability.

A basically similar specification will hold good for microphone cables as well, except that the considerations of current carrying capacity obviously do not apply, although it is still advised that a fairly thick cable be used simply for mechanical strength. The main additional consideration for microphone cables is the electrical screening properties of the outer braid, and the electrical capacitance between either conductor and earth. A cable screened with a properly plated braid will invariably be found to have far better screening properties than those types with a simple wrapped screen.

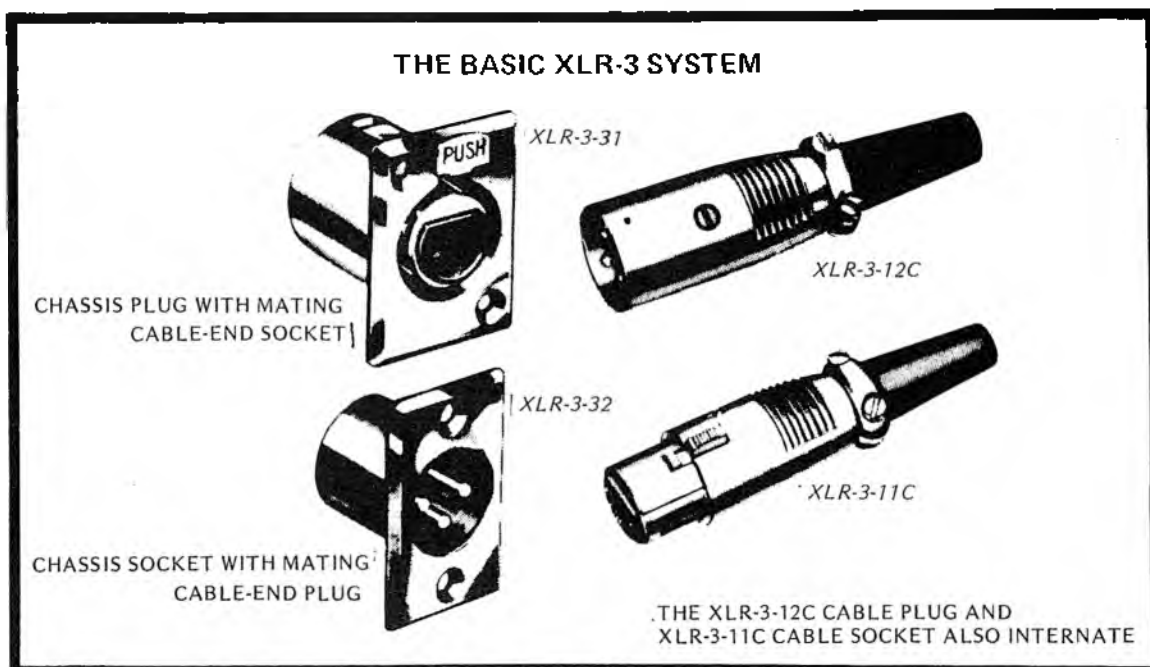
Another very useful feature of some heavy duty cables for both screened and unscreened types is the inclusion of a core of cotton or string interwoven with the two conductors within the cable. This adds considerably to the mechanical strength of the cable and renders it less prone to fracture. Good cables are not always easy to find, as most retailers stock whatever the wholesaler happened to have in stock at the time it was ordered, rather than identifying a particular cable and keeping it as

a specific stock item.

A frequently overlooked aspect of cables is colour coding the various types of leads used for ease of identification. One possible coding, and one which I try to stick to where possible, is grey cables for all signal and mic leads, white cables for loudspeaker feeds, and orange cables for all mains leads. With the advent of multi-coloured screened cables, it is often quite useful to use a different colour cable for each microphone, in order that a particular microphone lead or plug can be quickly identified when a fault develops, or for re-plugging purposes, or even for identifying the channels on a mixer. Future Film Developments, for example, carry ten different colours in stock.

A multiway cable system is really no more than an extension of the back panel of the mixer onto the stage, to facilitate the connexion of microphone and amplifier lines to the mixer. It usually consists of a really thick cable, often up to an inch in diameter containing anything between 15 and 40 separately screened twin cables. Some of these cores will be used for the microphone inputs, and other for the mixer outputs. At each end of the cable there should be one or more really heavy duty multi-pin connectors and, at the stage end, a box housing all the necessary XLR-3 connectors. On some of the larger systems, two or even three multiways may be used, some for inputs and a separate one for outputs. The cables used for this purpose must be of the highest quality and the necessity of having all cores separately screened cannot be overstressed if breakthrough between circuits and/self-oscillation of the P.A. system is to be avoided. Such cables, and the multi-pin connectors that go with them, are very expensive, and not easy to obtain, except through dealers specialising in high power P.A. systems, or direct from companies undertaking custom building of equipment.

This concludes Ken Dibble's series on P.A.

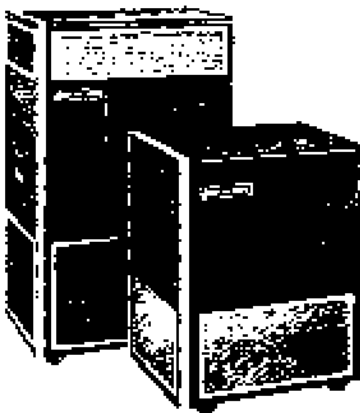
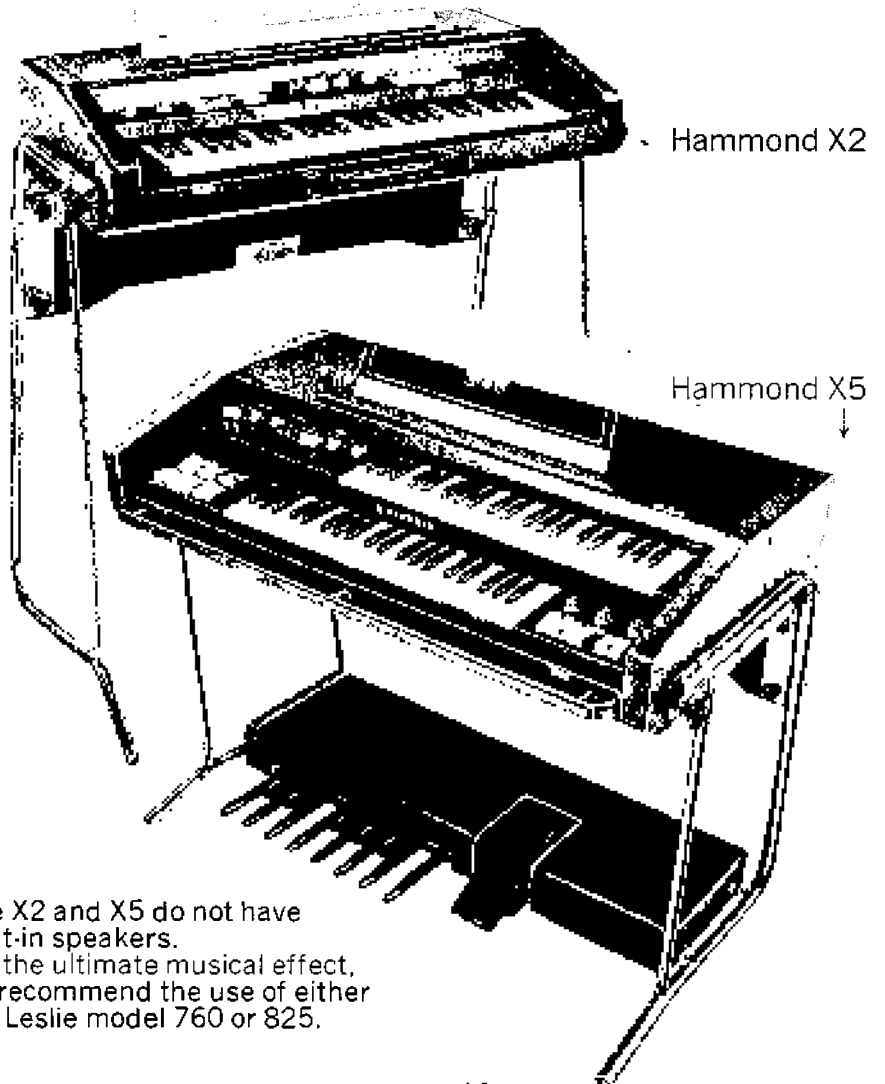


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RITCHIE GOLD

A record producer who feels for music (and there are some) has the difficult task of reconciling his interest in the art form with commercial consideration.

Ritchie Gold is lucky. He works for Transatlantic, the company who have pioneered the ethnic and minority in records and despite their recent take-over by Granada they still consider music to have a worth of its own. Ritchie is American and steeped in the business. His father was a pro musician with the Glenn Miller band at one time, his uncle's a record producer with artists like Blood, Sweat and Tears to his track record. Despite an early commitment to music, brass and woodwind, Ritchie started vocational training to be a lawyer. Involvement in a local radio station in Indiana during his term at law school finally provoked him into abandoning two years of law studies and returning to New York to hang around his uncle and get into the record industry.

He wanted to produce all along. A bare-foot hitch-hiking trip to England as a student had forced him to see the value of the music coming out of London and he found his break into the U.K. business through working as a balance engineer in Livingstone Studios, Hertfordshire.

"I was only working as an engineer as a way of becoming a producer," he recalls. "People become producers a hundred different ways, as managers and as agents, but I felt that engineering was best."

Taking the advantage of some studio time a friend had to offer, Ritchie produced some tapes by unknown artists and hawked them around the record companies. Every company turned them down but Transatlantic liked the production and said they might be able to put some freelance work his way.

After a couple of months they came up with a band called Randy and asked Ritchie to produce the album. "That was quite difficult. I liked the band but they were all new to it and in fact they split up a couple of weeks after we made the album. It's wasn't their fault they were ripped of, but the album came out and sold a couple of thousand."

A little later another album was put Ritchie's way. The relationship between him and Transatlantic developed gradually and he was finally invited to join the company as house producer.

In the last few years, the term "house" producer has been suffering and the idea of one man committed to working within a single label has died.



"I'm lucky because although I have an office in this building and work full time for Transatlantic, I'm also free to place material elsewhere after I've completed so many albums for this group of labels. The result is that I feel morally obliged to bring the best acts here but at the same time a rejection doesn't automatically mean that I won't be able to record the artist."

One act in which the conflict between the artistic and commercial considerations exists is with Harvey Andrews. Andrews is one of the most powerful and compelling writers working in Britain today. His strength of imagery and ability to communicate feeling has been perfectly displayed on his last three albums, the last release being "Fantasy From A Corner Seat", which Ritchie produced. Despite a production that is superb and which won great critical acclaim, the record failed to sell and Ritchie is now working on a follow up. "We want to sell records now. I'm working with some fine musicians who've played on hits before, I'm arranging Harvey's stuff and I'm frankly trying to get him a hit. The feeling here is singles, singles. It takes maybe £8,000 or £10,000 to make an album, considerably less for a single so you can see why people are anxious to get singles away. We've always been an album company, but economics are forcing that to change. It's not hard to understand."

The solid central group of Harvey Andrews fans may be horrified at what Ritchie is planning to do with his material. Questioned closely on the validity of commercialising his material he admits that perhaps Harvey

shouldn't be recording. His strength is in his imagery and despite the fact that the melodic vehicle communicates those images perfectly in a pub or club, the record and media system of exposure require adulteration of Harvey's main strength.

But Ritchie lives with the compromises happily. He feels that at certain times it's possible to combine both artistic satisfaction and commercial attitudes and when that happens he's a happy man.

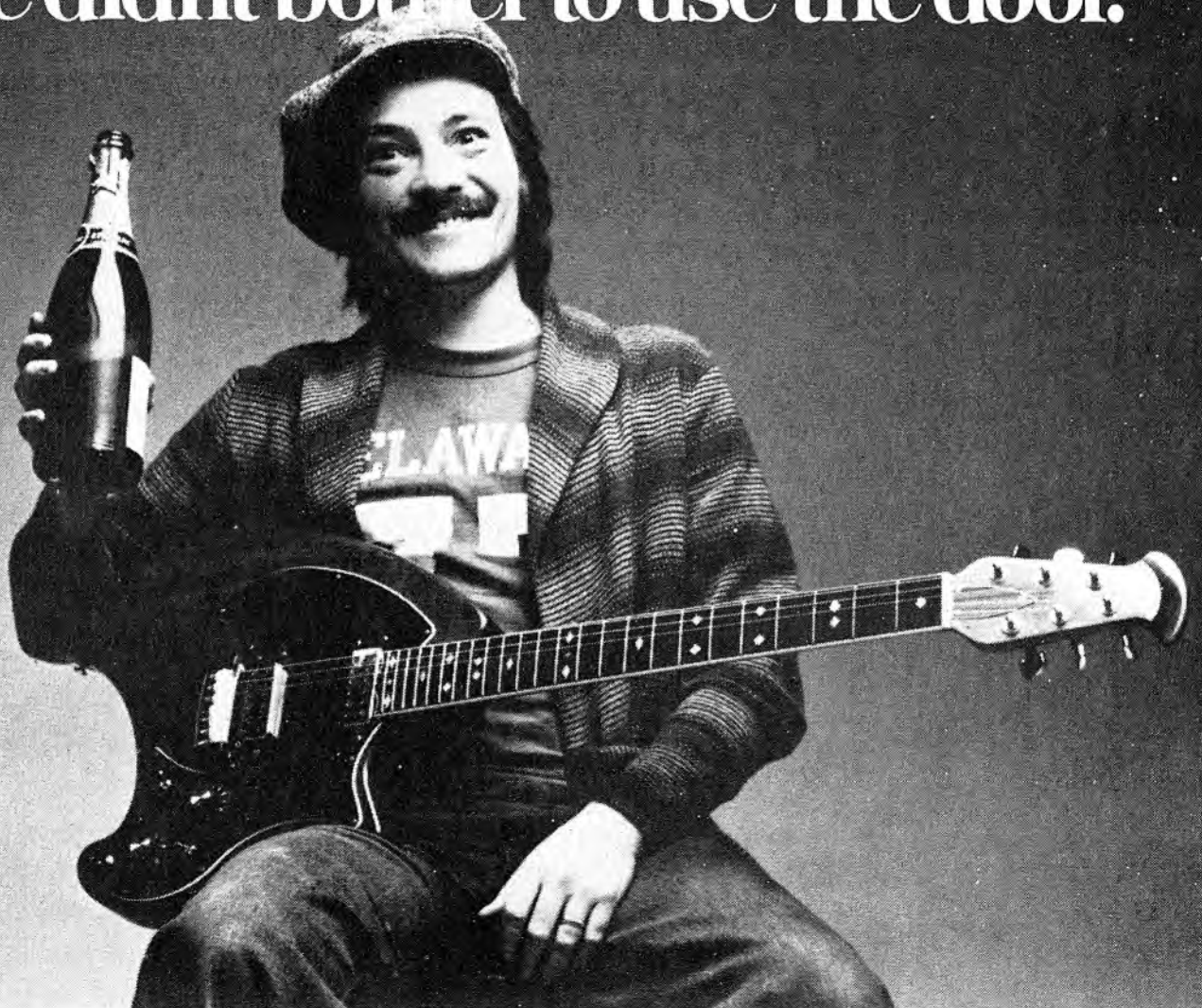
He's a kind of hack producer dealing with anything that's thrown at him. He's done the Pasadena Road Orchestra "I know they're not as good as the originals", he does Roger Stanley and Peter Knowles "purely artistic, no commercial considerations", and he's just finished a Mae McKenna album.

"Recording this album was a real challenge. I had to feed Mae with over 200 songs before we got an 11 track album. We recorded at Chipping Norton studios and unfortunately Mae got a touch of flu or something and we had a real problem getting the vocals."

The future holds some exciting prospects for Ritchie. He's going to produce a couple of acts with whom contracts still have to be signed and he's listening hard to the hundreds of tapes that arrive in his office each week.

"Until a few weeks ago, we were still seeing people off the street, something no other record company was doing. In the end we had to stop it because it was just getting ridiculous. Maybe I hear two or three things a year that really excite me."

On my 21st. Keith Moon came into my room to help me celebrate. He didn't bother to use the door.



"Keith never was one to go through accepted channels.

So when he came through the wall of my hotel room in Wellington, New Zealand, I didn't bat an eyelid.

Of course, he's come on a lot since then. Now he ditches Rolls Royces into swimming pools.

And me? Well, I admit I used to get fired up and knock the speakers around, but not too often nowadays. I mean, you get rather attached to your gear.

Like my Ovation here. I was an Ovation fan before I had an Ovation electric. I've had the Ovation twelve string for years. That's how I knew the electric was going to be good.

And in fact, I've found it's one of the most versatile electric guitars I've ever played. With the tone controls and the phased pick-ups you can get any guitar sound you want.

Then there's the bridge - it's great for har-

monics. And the Schaller machine heads, the pick-ups, the cut-away, the adjustable string-heights - well, all those things speak for themselves.

The whole shape and weight of the guitar is well thought out and very comfortable to play.

It's so comfortable you hardly know it's there. (Know what I mean?)

And I think I could safely put it through a stack and it'd still be in one piece.

Not that I would of course.

It'd be like putting your best mate through a wall!"

Steve Marriott has been with us in one form or another since 1965, with the Small Faces, Humble Pie, and now Steve Marriott's All Stars. Albums such as 'Nut Gone Flake', 'Rocking the Fillmore', and 'Smoking' have increased Steve's stature from a compact 5' 6" to that of a Giant of Rock Music.

He is pictured holding an Ovation Deacon Sunburst guitar.

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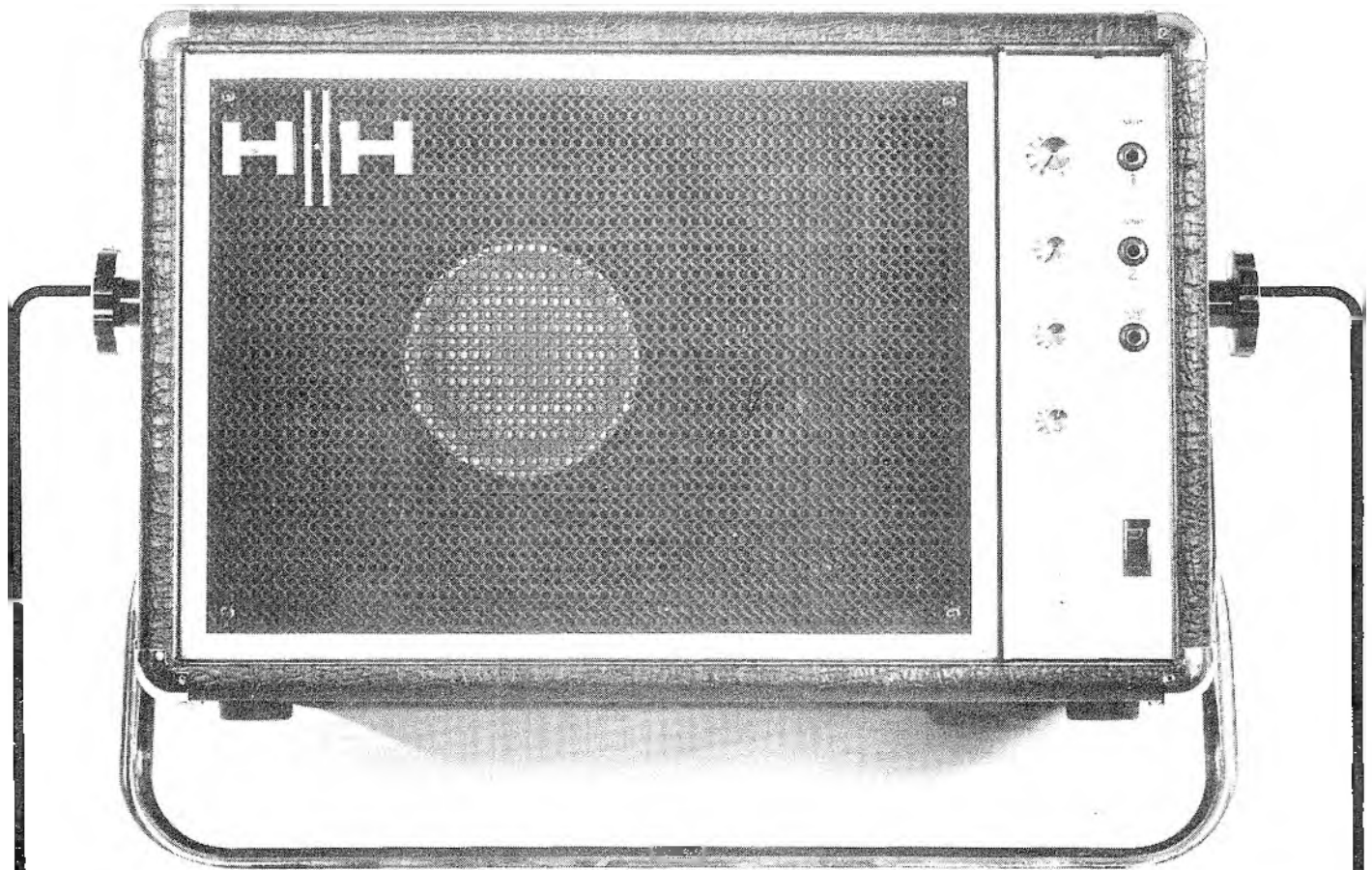
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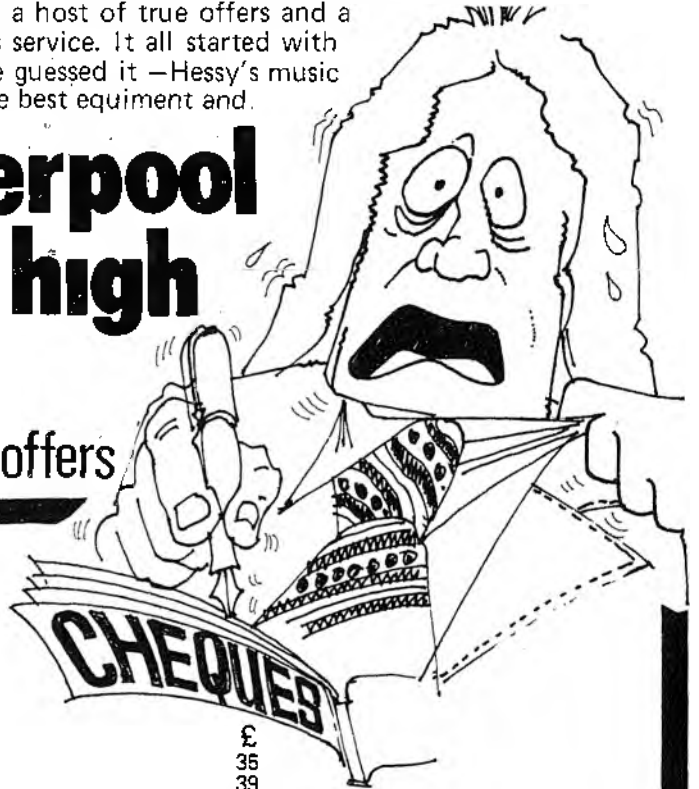
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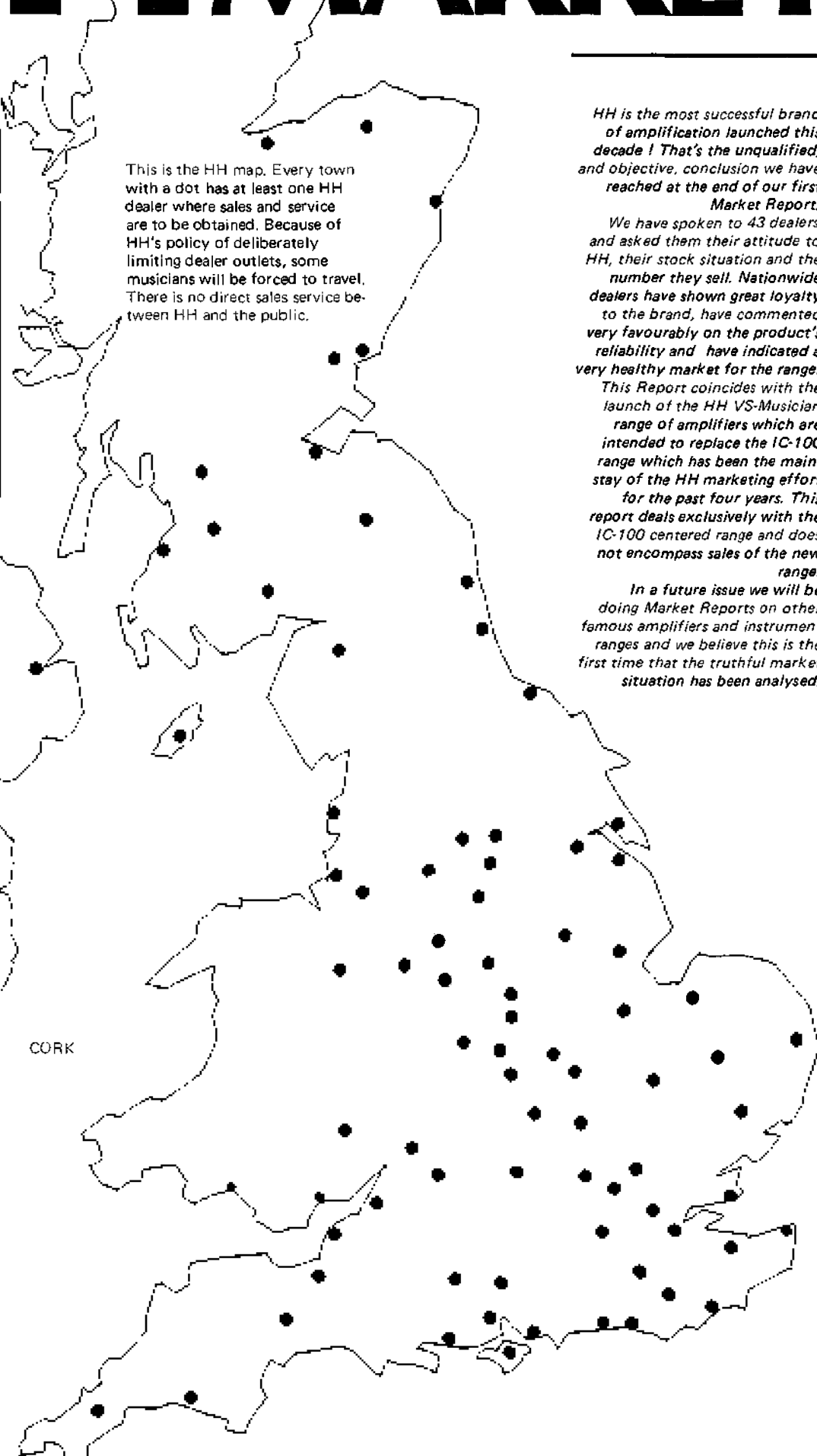
Just to name a few.

*They all came together in Cambridge
Albiet some went for a rest
They jested and talked of our copy
But our lyrics we think are the best.*

*We're not the world's greatest poets
But musicians, amateurs and pro's
All focus their attention on HESSY'S
We've got the best as everyone knows*

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7. Bennett Musical Instruments, Partzmouth
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14. Cooke Band Instruments, Norwich
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This is the HH map. Every town with a dot has at least one HH dealer where sales and service are to be obtained. Because of HH's policy of deliberately limiting dealer outlets, some musicians will be forced to travel. There is no direct sales service between HH and the public.

HH is the most successful brand of amplification launched this decade! That's the unqualified, and objective, conclusion we have reached at the end of our first Market Report.

We have spoken to 43 dealers and asked them their attitude to HH, their stock situation and the number they sell. Nationwide dealers have shown great loyalty to the brand, have commented very favourably on the product's reliability and have indicated a very healthy market for the range.

This Report coincides with the launch of the HH VS-Musician range of amplifiers which are intended to replace the IC-100 range which has been the mainstay of the HH marketing effort for the past four years. This report deals exclusively with the IC-100 centered range and does not encompass sales of the new range.

In a future issue we will be doing Market Reports on other famous amplifiers and instrument ranges and we believe this is the first time that the truthful market situation has been analysed.

REPORT



H/H MA 100 P.A. Amplifier

HH started eight years ago. In the beginning the company made and sold electronic equipment for industrial applications — high powered amps for studio use, that type of thing. But the prime movers of the company, Mike Harrison and Malcolm Green, were children of the rock generation, having grown up with '50s rock and '60s beat, and they fancied making something a little more creative. Mike, the design wizard, came up with the IC-100 instrument amplifier and Malcolm Green had the job of converting the musical instrument trade away from the traditional valve Marshall and Fenders and onto the solid state sound of the IC.

The fact that the amp succeeded in a massive way is a tribute to the hard work of the individuals concerned, as well as to a superb amp design. Plastic handles which formed chassis ends, and ABS covers rather than the traditional wooden case were the most obvious signs of the professional thinking that carried throughout the design.

Today big changes have taken place at HH. Malcolm Green has bowed out of the operation, and Mike Harrison remains in total charge. The company is busy building a giant new factory on a three and a half acre site and a new range of amplifiers comes onto the market this summer.

HH has always been Cambridge based. The present factory is at Milton a few miles outside of the city but by the end of June, the address will be Bar Hill, Cambridge.

Some people have criticised the timing of the launch when sales of the IC-100 have

been going so well, Mike Harrison:

"We felt desperate to get the new amp onto the market. We've been working on it for quite some time, and now that we've finally got the true valve sound in the VS-Musician and we've thoroughly patented it, we were very anxious to get it onto the market. It was a case of being too excited to delay the launch really."

HH have gone to great lengths to protect their design which, they claim, produces valve sound from solid-state circuitry for the first time. In addition to exhaustive patent protection, the company have also encased the main circuit module in an epoxy resin that is X-Ray proof and acid proof. No one, it is claimed, can gain access to the circuit without destroying it first.

Mike Harrison is convinced that musicians want to retain the valve sounds in instrument amplifiers. The HH sound which has become so familiar in recent years is a clean, clear sound, HH have now added the facility of the valve sound.

Whilst great activity has been going on in the music field, the company has also been developing its industrial market. Sales of industrial power amplifiers get better each year and the company has moved into the electronic security systems market as well.

Later this year further musical products from HH will be launched and plans have been laid for other launches next year. Effects units are one area in which the company is intent on exploring. The future looks good.

The MA100 is an excellent P.A. amplifier from the point of view of design and performance. It has a power rating of 100 watts RMS into 4 ohms and, as such, is one of the most noise-free amps we have yet to see. It is a five channel mixer amplifier with Reverb on each channel. Each channel has two inputs (with a 60dB degree of isolation between each input) and individual Volume, Bass and Treble controls. There is also a push-button (on/off) switch which brings reverb into or out of operation on each channel. A Master Reverb control varies the amount of reverberation added to the signal, in conjunction with the individual channel push-buttons. Master Presence and Master Volume controls are also provided on the right hand side of the front panel. The Master Volume is particularly useful as individual channel "mixes" can be left and the overall volume taken up or down. A mains on/off switch is also provided and, like the rest of the controls, is illuminated.

The rear panel houses two speaker sockets, one slave output

socket, a reverb footswitch socket (the S1 footswitch is an optional extra), Echo send and return sockets and an auxiliary input socket. By connecting the slave output socket of one MA100 to the auxiliary input socket of a second MA100, ten channel operation is possible. Naturally, the slave output can also be used for driving a further power (slave) amplifier. Thus, when linking amplifier channels together like this, the slave output on the second MA100 can be utilised either for further "channel linking" to a third amplifier or for driving a power stage.

The design of the MA100 can hardly be faulted. Like the rest of the H/H range of amplifiers, it is solid-state, very compact (670 (L) x 108(H) x 292(D) (mm) and extremely lightweight (11Kg.). The unit is covered in black "Heavy Bison" grained ABS (a new, military-standard plastic substitute for steel) and the end panels (which also form the carrying handles) are injected moulded ABS.

The New Range

HH dealers travelled to Cambridge from all over the UK last month for the revelation of a well-kept secret. The VS-Musician range of amplifiers was launched at a particularly professional presentation which included a slide show, lunch and a forum type presentation with musicians on hand to demonstrate.

The VS-Musician looks very similar to the existing IC range. It's had a design facelift, like this year's Ford, but there are two main circuit differences. The amp is provided with a Voice switch which offers three main "tones," light, medium, and heavy. The valve sound control is a simple rotary on/off switch but a floor switch is also available. The on position brings in distortion of the 2nd, and 4th harmonic and HH claim that the sound exactly reproduces the valve amp sound.

The footswitch for the valve sound is the forerunner of a complete range of H/H effects pedals. The switch is unique in several respects. It draws its power from the amplifier down a special lead which carries the signal and provides the juice — no batteries or separate mains connection are needed — and it lights up. One of the big selling points of the original HH amps were the illuminated front panels. The foot-

switch lights up when the switch is "on" to give a clear indication about the condition and the switch has been designed to allow other effects pedal to be plugged into it, module fashion. Eventually it will be possible for an HH equipped musician to have three or four pedals locked together to form an automatic pedal board, all pedals drawing their power from the amp — through the lead supplying the first in the chain. HH pedals will not work with any other amplifier. HH admit to being a little aggressive in this marketing policy, but they're convinced they've got a winner.

The new amp was demonstrated at the launch. It can sound quite like a valve amplifier, but without a chance to sit down and experiment for half an hour, it's unfair to offer any criticism or praise. In the near future we're hoping to run one of our highly technical soundchecks on the amp and reveal the truth about it.

The bass amp, which is also new, is easier to assess. On demonstration it had a particularly full and clear sound and, in this worst served of all areas, offered hope to despairing bass players. I feel this amp could be particularly successful.

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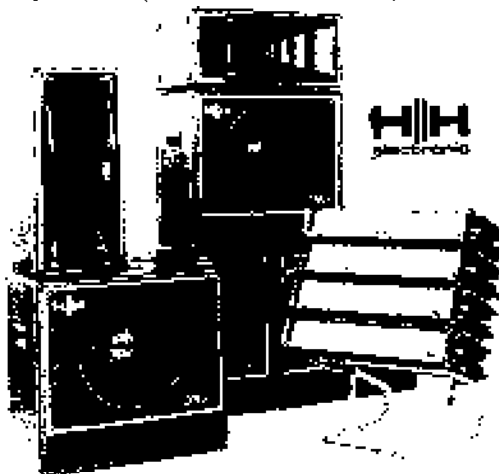
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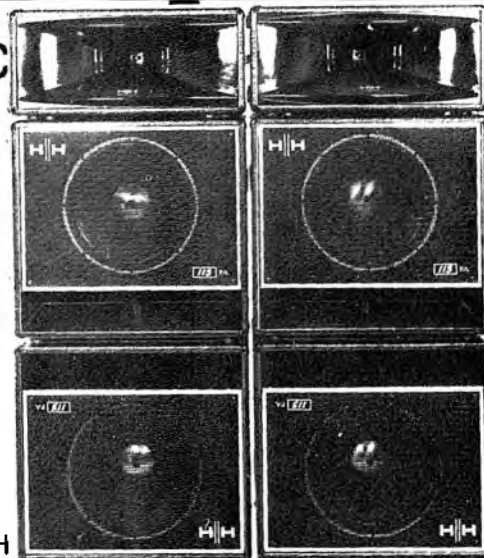
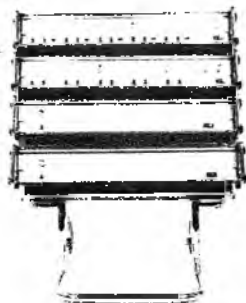
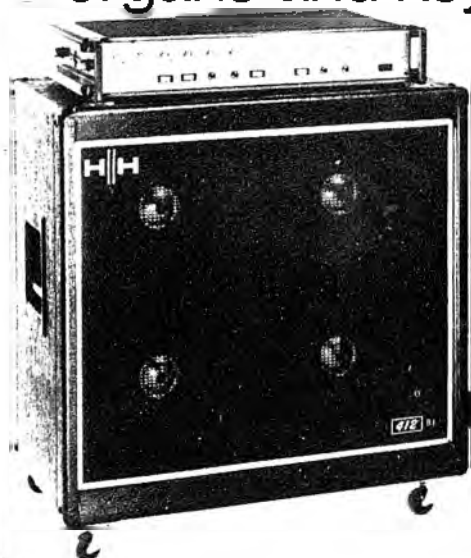
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HH DEALERS

	How Long HH dealer ¹	UNITS IN STOCK		Echo Units	PA Amps	Dual Concentric PA Spks.
		100w combo	Monitors			
A1 Music, 88 Oxford St., Manchester	4 Years	6	3	0	20	4 Pairs
Andertons, 5 Stoke Fields, Guildford, Surrey	From Beginning	8	2-3	As many as possible	10,20 max	6-8
Band Centre 9 Harcourt Rd., Dublin	2 Years	5+	2	5	10	12 Pairs
Becketts 2-3 Gibbs Rd., Above Bar, Southampton	3 Years	2	1	1 Each	3-4	1 Pair
Bedford Musical Instruments 58 Midland Rd., Bedford	2 Years	4 (2 each)	1	2	5	1 Pair
Clements 17-23 Derby Rd., Notts	1 Year	2	1 System	2 Each	4	4
A.E. Cook, Lincoln Road, Peterborough	4 Years	VARIES, UNPREDICTABLE				
Cooks Band Instruments, 34 St. Benedicts St., Norwich	4 Years	6-10	1	6	10	4 Pairs
Coventry Music Centre, 3/4 Whitfriars St., Coventry	3 Years	6-10	6	6	6	6
Cass Music, 29 South St., Eastbourne, Essex	3 Years	VARIES, UNPREDICTABLE				
Dandelion, 97 King Street, Huddersfield	4 Years	2	2	Pre Sold	15-16	6, 30
Matthews Music, 20, The Broadway, Maidstone	3-4 Yrs.	6	1 Pair	3 or 4	6	4 Pairs
J.T. Forbes 89, Nethergate, Dundee	3-4 Yrs.	15	1 Pair	5	2	2
Freedmans, 629 High Road, London, E. 11	4 Years	10	6-10	6-10	6-10	6-10
Bill Greenhalgh, 125-7 Fore Street, Exeter	4 Years	3 or 4	2	2 or 3	5	2 Pairs
Mr. Kaye, 153 Cleethorpe Road, Grimsby	3 Years	1	-	2	4	-
Hamiltons of Teesside, 26 Newport Rd., Middlesborough	4 Years	6-10	2 Each	No stocks	25	8-16
Hastings Sound, 37 Kings Rd, St. Leonards on Sea.	2 Years	3	1 Each	1	4	1 Pair
John Holmes Music Centre, 219 Cheltenham Rd, Bristol	2 Years	6	3	3	8 or 9	5 Pairs
Hessys, 62 Stanley St., Liverpool	Beginning	VARIES, UNPREDICTABLE				
C.E. Hudsons & Son, 40 Burlington Rd., Sheffield	4 Years	6	2	0	6	0
B. Miller, 2 Queensgate, Inverness	2 Years	6-10	2 Each	6	10	2 Pairs
Jeavons, 33-35 Percy St., Newcastle	Beginning	9	2	On order	5	4

This is the Market Report. We asked musical instrument dealers about their stock of HH equipment and their opinions about it. The dealers are listed down the left; the questions they answered range from left to right across the top of the page.

Items Sold Per Month	Service Personnel	Average repair time	Factory repair time	H/H reliability	Stock Delivery order	Bands Supp- lied with H/H	Discount Advertised	Sale service
Considerable	Staff	Same day	—	Good	Pre-order	King & I	No	Good
Impossible	Freelance	24 Hrs.	3 Wks.	Average	Varies on Unit	Camel	No	Good
5 - 6 (P.A. Amps)	Staff	24 Hrs.	Never	Good	—	Chateau	No	Good
4	Freelance	Not Long	Poor	Excellent	6 Weeks	—	No	Average
Not Sure	Freelance		1 Week	Good	6-8 Wks.	Swag	No	Good
4 - 5	Freelance	Very Quick	Good	Long Time	System	Never	Good	
8	—	To factory	2-3 Days	Good	18 Weeks	—	No	Good
10 - 12	Staff	Same Day	None	Good	8-10 Weeks	—	No	Good
	Staff	Wait While	1 Week	Good	15 Weeks	Las Vegas Showband	No	Good
15	Staff	24-48 Hrs.	Quick	Average	3-12 Weeks	Fat Max	No	Good
	Freelance	6-24 Hrs.	None	Good	6-8 Weeks	Be Bop De-Luxe	No	Good
15-20	Staff	Same Day	2 Days	Average	15 Weeks	White Heat	No	Good
Not Sure	Staff	Depends	Never have	Good	8-10 Weeks	Local bands	No	Good
40-50	Staff	½ Hour	None	V. Good	3 Mths	—	No	Indifferent
20 +	Staff	Same Day	Don't Know	Good	3-4 Mths	Morris Price	No	Good
6	Staff	Same Day	1 Week	Good	8 Weeks	Linc's	No	Good
12-15	Staff (4)	24 Hrs.	—	Good	2-16 Weeks	Panthers	No	Good
10	Staff	Same Day	—	Good	8 Weeks	Jinx	No	Good
Not Sure	Staff	1-2 Days	—	Fairly good	4-4 Mths	Tickle(local)	No	V. Good
—	Staff	24 Hrs.	—	Good	Pre-order	Top Groups	No	Good
10	Shop (3)	24-48 Jrs:	—	Good	Varies	Suger Beet	No	Good
—	Staff	20 minutes	—	Good	6-8 Weeks	Canada	No	Good
"roaring business"	Staff/Freelance	1 Hour	—	Good	Very Long	—	No	Good

continued on pages 116 and 117

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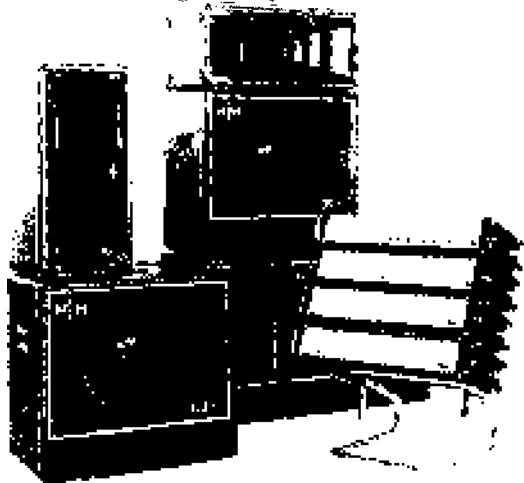
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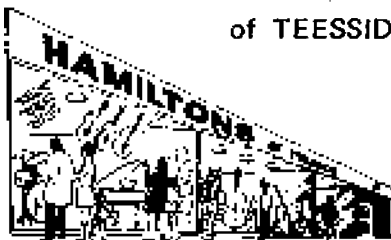


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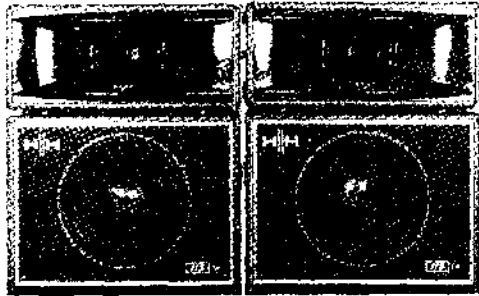
HH DEALERS

from pages 110 and 111

	How Long HH Dealer	UNITS IN STOCK				Dual Concentric PA Spks.
		100w combo	Monitors	Echo Units	PA Amps	
Johnsons Sound Around, 227 London Rd, Sheffield	Beginning	6-8	3 Each	12	26	5-12 Prs.
John King Sounds, 6 Richmond Rd, Kingston-on- Thames	4-5 Yrs.	6-7	1	3	4-5	2 Pairs
John's Music, 142 High St., Scunthorpe	3½ Yrs.	3-4	3	2	2, 3	2 Pairs
Luton Music Centre, 114, Leagrave Rd., Luton	3½ Yrs.	5	2 or 3	Constantly going out	5	4
Marcus Musical Instruments	2 Years	4	1	4	6	Await Delivery
McCormacks, 33 Bath St., Glasgow	6 Mths.	10-12	10-12	5	-	5 Prs.
MSL 55/7 Albert St., Rugby	5 Years	3-5	2	2	2-6	2 Pairs
Mr. Music, 7 St. John's Bedford	18 Mths.	2	1	3	3 or 4	2-3
Music Box, 56 Strand St., Douglas, I.O.M.	2-3 Yrs.	0	0	2	4	2 Pairs
Nat Berry, 48 Grand Pde., Green Lanes, N.4.	6 Years	6-8	-	2 or 3	Impossible To Say	
Normans, 1 Lichfield St., Burton-on-Trent	4 Years	3	2	5	3	4
Pepper Music, 86 Northdown Road, Cliftonville, Margate	4 Years	2-3	0	1	6	1
REW, 146 Charing Cross Road, London WC2	6 Mths.	3	15	20	20	10
Rumbellows, Coronation Bldgs Wallasey Rd., Wallasey.	1 Year	6	2	6	6	2 or 3
Scheerers, Merrion Centre Leeds	4 Years	12	2	6	12	4 Pairs
Sound Centre Cardiff, 9 St. John's Square, Cardiff	4 Years	6-8	6	8	25	4 pair
Chris Stevens Music Centre, 11 Queens Rd, Southend	2½-3 Yrs.	3	1	3	6	1
Telecoms, 73 Twyford Ave., Stamshaw, Portsmouth.	6 Mths.	4	1	6	12	9 Pairs
Yardleys, 87-89 Old Snow Hill, Birmingham 4	4 Years	6	2-3	3	6	2-3 Prs.
Salop Electronics, 23 Wyle Cop, Shrewsbury	12 Mths	1	0	1	1 Each	1
Chatfields, 2 Hope St., Stoke on Trent	3½ Years	12	6	9	12-20	12

Items Sold Per Month	Service Personnel	Average repair time	Factory repair time	H/H Reliability	Stock Delivery order	Bands Supplied with H/H	Discount Advertised	Sale service
15-20	Staff	1 Day	-	Good	Poor	Mei Davies	No	Good
12	Freelance	Don't do it	1 Week	Good	2 Mths.	Not Sure	No	Good
20-30	Staff	V. Good	-	Good	10-14 Wks	Seagull	No	Good
20	Staff	24 Hrs.	Average	Good	Varies	August Rain	No	Good
Varies	Staff	1 Day	-	Good	2 Mths	-	No	Good
55-60% of all sales	Staff	1-2 Days	-	Good	4-5 Weeks	Downtown Flyers	No	Good
10		varies	2 Days	Good	12-30 Weeks	Voyage	-	Average
8	Freelance	-	2 Hours	Good	2 Mths	Oasis	No	Good
-	Freelance	Hours	-	Good	12 Weeks	-	No	Average
20-30	-	-	24 Hrs.	Good	3 Mths	-	No	Good
7 or 8	Freelance	2-4 Days	3 Weeks	Good	6-10 Weeks	-	No	Good
15-20	-	-	3 Days	Good	12 Weeks	Hollywood	No	Good
Not Sure	Staff	None so far	-	Good	12 Weeks	Emp. Rosko	No	Good
20-25	Staff	Average	2-3 Days	Good	6 Weeks	Local bands	No	Average
30	Freelance	24 Hours	-	Good	4-5 Days	Country Craze	No	Good
30-35	Staff	24-36 Hrs.	-	Good	3 Mths.	Grumble-weeds	No	Average
10	Freelance	Next Day	1 Week	Excellent	10-12 Weeks	Local bands	No	Good
30	Staff	Same Day	7-10-Days	Good	6-12 Weeks	Threshold	No	V. Good
18-20	Staff	1 Day	-	Good	6-8 Weeks	Jinda	No	Good
-	Staff	Immediate	-	Good	4-12 Weeks	-	No	Good
6-8	Freelance	Same day	-	Good	6 Weeks	Blister	No	Good

H|H
electronic



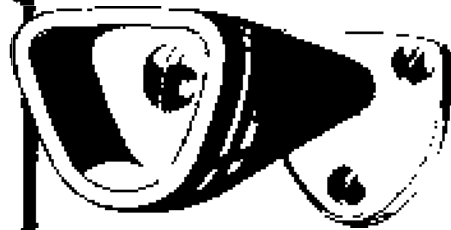
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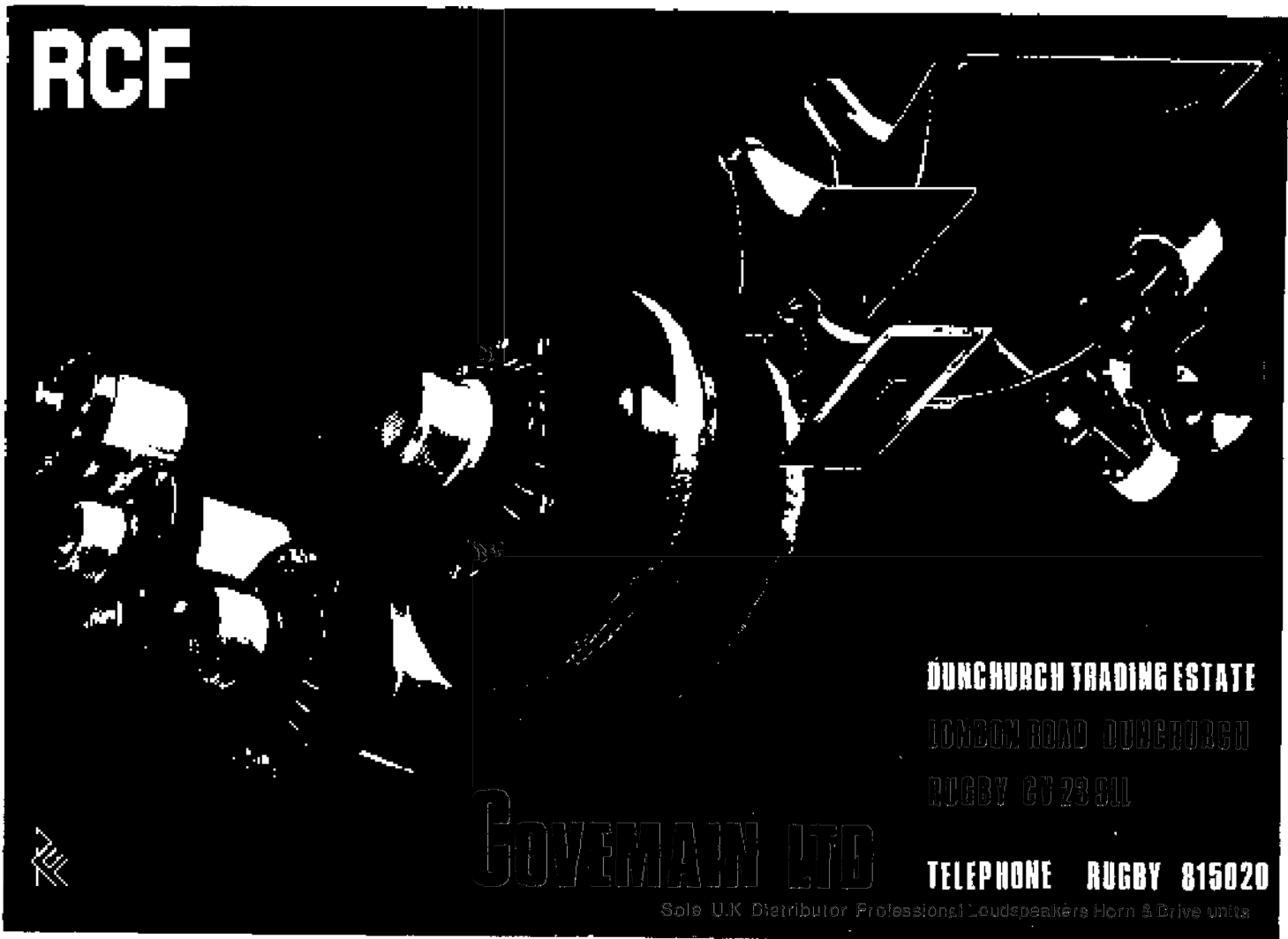
makes of guitars, including their own, add Pearl, Ludwig and Rogers Percussion, mix in a selection of SAI decks and lighting units with Shure microphones for good measure with a sprinkling of second-hand swag and left-hand guitars and serve with H.H., Hi-Watt, Marshall, Carlsbro, Peavey and other leading makes of amplification. There you have it, the perfect recipe - PIE A LA PLUG INN

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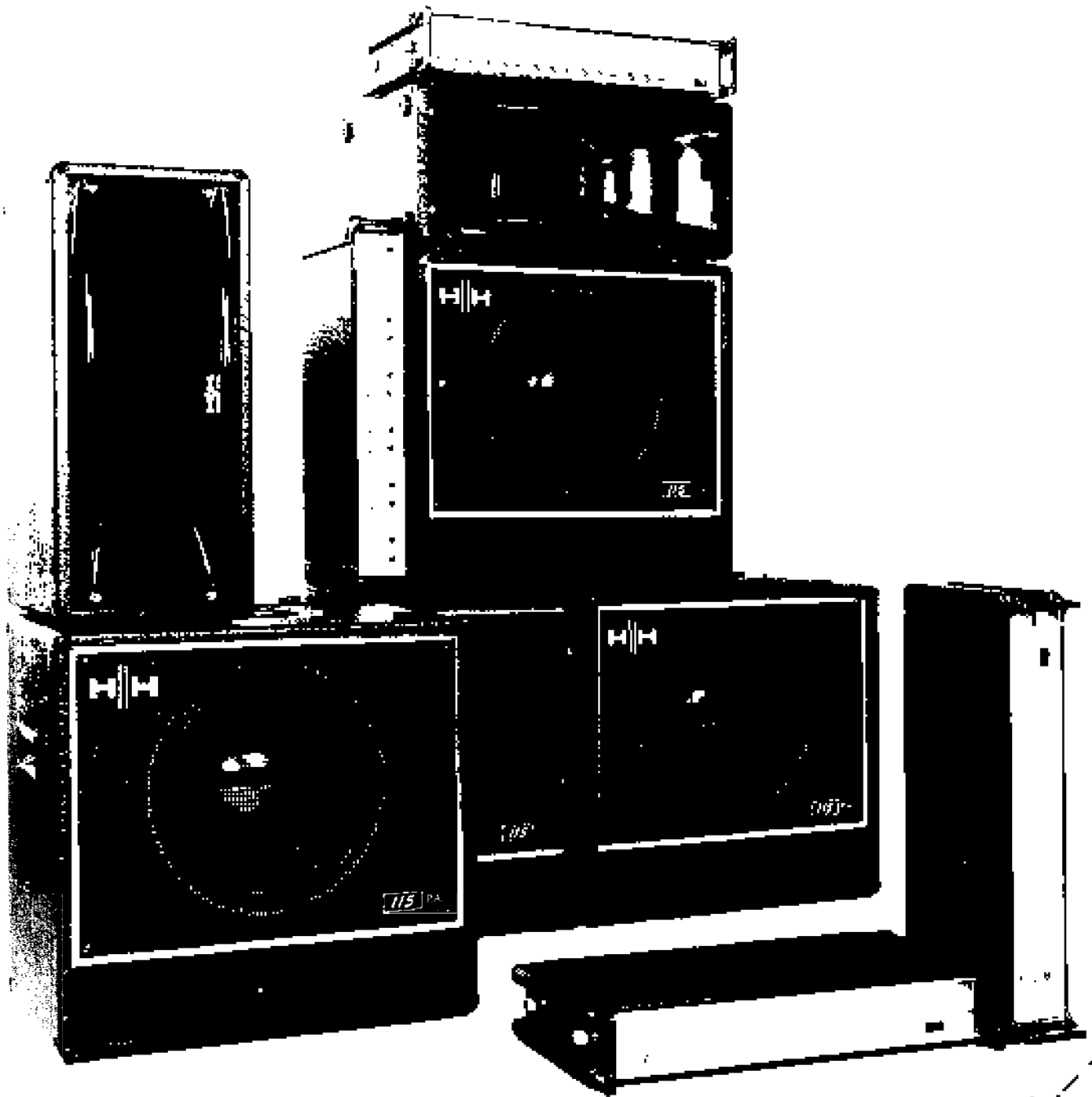
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Sole U.K. Distributor Professional Loudspeakers Horn & Drive units

H||H UNIT P.A. SYSTEMS



We started a revolution when we introduced our unit P.A. Users now number in thousands so we won't bore you with one of those endless lists of famous groups. But we would like to tell you why they chose H/H

Performance — Portability — Reliability.
Why not write for details now ?

H||H Electronic Co. Bridge Road Milton Keynes
please write for details of P.A. SYSTEMS
NAME
ADDRESS
.....
.....

PRICE SCANNER

Compiled by
Tony Bacon

ALL PRICES ARE WITHOUT V.A.T.

L.M.'s Price Scanner
aims to be the most
comprehensive guide to
the retail prices of
musical instruments
and equipment avail-
able.
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 al-
terations, additions or
deletions necessary.
Unfortunately we have
to disclaim responsi-
bility for any problems
arising out of any in-
accuracy in this price
guide.

SOUND EQUIPMENT

AMEK

X SFRIES
B 2 550.00

AMPEG

GUITAR COMB
VT40 60w valve 4 x 10" spkrs 342.59
VT27 100w valve 2 x 12" spkrs (Alicar-Lansing) 401.85
G212 120w 2 x 12" spkrs s/st 404.63
G410 120w 4 x 10" spkrs s/st 449.07
G412 120w 4 x 12" spkrs s/st 478.70
BASS COMB
R115 120w 1 x 15" spkrs s/st 359.26
R410 120w 4 x 10" spkrs s/st 420.37
P'IGGYBACKS
B 155 60w valve 1 x 15" spkr 423.15
B 15N 30w valve 1 x 15" spkr 342.59
AMPLIFIERS
HD5VT 300w valve 459.26
HDV4B 100w bass Valve B 292.59
HDZ5B 55w bass valve B 250.00
HDV4 100w g valve G 375.93
HDV2 60w g valve G 305.56
HDV6B 240w solid state s/s 339.81
SPEAKER ENCLOSURES
FXSVT 240w 8 x 10" spkrs 333.33
FXBAR 240w 2 x 15" Alicar-Lansing Double folded horn 510.19

ROLAND REVO SOUND

SYST
Revo 30 209.00
Revo 120 439.83
Revo 250 645.54

ROLAND EFFECTS UNITS

RE201 237.58
AU50 37.08
AF60 22.20
AF100 20.37
AG5 26.78
AP2 32.41
AP5 67.70
AP7 50.45

ROLAND AMPLIFICATION

PA60 180.56
PA170 276.85
JC60 233.74
JC170 317.44
C2030 105.90
C2036 111.10
C2538B 121.34

CANARY MIXERS

B SLIMLINE MIXERS
L2 1 496.00
L2 2 673.00
L5 2 697.00
L8 2 856.05
FREIGHT CASES
12 ch 31.00
15 ch 38.75
18ch 44.00

A: SERLES CUSTOM MIXERS

20 6 2 2860.00
16 8 2500.00
24 2 1700.00

CROSSOVERS

2 way stereo 68.19
1 way stereo 79.04

CARLSBRO

AMPS
Martin Mk II 155.00
Slave Mk II 95.00
Scorpion 105.00
Stingray Mk II 120.00
Stingray Super Mk II 148.00
Stingray Combo Mk II 190.00
Stingray Super Combo Mk II 219.00
Bass Combo (Stingray Amp) 257.00
Bass Combo (Stingray Super amp) 285.00
SPEAKER UNITS
4 x 12 B L 120w 153.00
1 x 18 100w 117.00
Bass Bin 1 x 15 100w 144.00
Bass Bin 2 x 12 100w 158.00
Mini bin 100w 139.00
2 x 12 PA 80w Pr 139.00
2 x 12 PA 120w Pr 160.00
3 x 12 1 horn 175.00
80w Pr 175.00
2 x 12 1 horn 196.00
120w Pr
2 x 12 1 horn 220.00

SPEAKER UNITS

4 x 12 B L 120w 153.00
1 x 18 100w 117.00
Bass Bin 1 x 15 100w 144.00
Bass Bin 2 x 12 100w 158.00
Mini bin 100w 139.00
2 x 12 PA 80w Pr 139.00
2 x 12 PA 120w Pr 160.00
3 x 12 1 horn 175.00
80w Pr 175.00
2 x 12 1 horn 196.00
120w Pr
2 x 12 1 horn 220.00

CBS/ARBITER

GUITAR AMPS
Dual Showman Rev. 2 x JBL B 130F 674.00
Dual Showman Rev. 2 x JBL 0 140F 695.75
Dual Showman Rev. Amp Top 393.25
Dual Showman Rev. Enc 2 x JBL 1-130F 321.90
Quad Rev 4 x Fender 12" 505.80

VOCAL REINFORCEMENT SYSTEMS

V 30 150w 226.18
V 32B 300w 415.74
V 34 300w 325.70
VH 36 400w 527.74
VH 48 600w 652.14

MUSICAL INST SYS

G 32 200w 256.03
GP 38 400w 293.84
BF 36 300w 305.79
B 36 300w 285.89
B 48 400w 405.82
B 36MF 300w 345.59
B 48MF 400w 455.05

SOUND REINFORCEMENT SYSTEMS

L 48CF 500w 418.25
L 48CFD II 48CF with lrm ext on 517.77
L 48DU 2000w 1027.84
RMH 1 100w 793.84
M 36 300w 375.00
M 48 600w 430.69
MM 4 200w 413.31
HF 6 100w 744.09
ML 4 250w 305.79
PZ 12 35w 161.87

CHINGFORD ORGAN STUDIOS

Solton Cabinet 425.00

CITRONIC LTD.

Stardisc II
Kansas 31 346.00
Stardisc II
lawa st 430.00
Stardisc II
lwas st 524.00
Stardisc II
Delaware mono 230.00

MODULLS

SMP505 Ster Mx Pre Amp 117.00
MMP303 Mono Mx Pre Amp 59.00
P50 65 w amp 44.00
P100 100 Ster Amp 99.00

CLEARTONE

CM1
2-15 Lt cab 120w 132.21
2-15 Bc cab 120w 118.62
2-12 Lt cab 50w 37.50
1-18 Bc cab 100w 98.81
4-12 Lt Cab 100w 129.00
4-12 Bc cab 100w 129.00

PA CARRIAGES

PA 100 11
4 x 10 cut 60w Pr 100.11
4 x 10 cut 120w Pr 142.26

HORN CAB

2-12 cut 100w Pr 158.57
6-10 cut 150w Pr 127.87

SOLID STATE

60w L&R 116.84
127.57
100w L&R 118.84
100w Mist PA 153.50
100w Sil 111.36
250w Sil 191.60
8 Ch Mx 287.41
50w Combo Amp 173.05
CELESTATION SPEAKER
S12 M75W 15.33
S12 H30W 18.28
S15 M50W 22.96
S15 C100W 41.23
S10 15W 5.48
G15 Twin Cone 50W 25.07

DAVOLI

MIXERS
Mixer 12 x 5 12 into 5 995.00
Mixer 12 Echo F 12 into 3 450.00
Compact Mixer G Ch pre amp 150.00
Mixer 6 100echo Gch 100w 380.00
Mixer 12 100Rev 12ch 100w 630.00
Mixer 12 100echo 12ch 100w 630.00
Mixer 6 100compact 8ch 100 w 300.00

AMPLIFIERS

Lead Organ-Bass 50w 75.00
Lead Organ-Bass 100w 220.00
UP100 100w slave 120.00
UP200 200w slave 158.00
UP100 100 2 x 100w slave 177.00
UP200 100 200w x 100w slave 330.00

COMBOS

T35 revcr 35w 2 x 10 125.00
T35 Phase revb 35w 2 x 10 145.00
T35 bass 35w 1 x 15 140.00
T30S 30w 1 x 12 140.00
160S 60w 1 x 12 170.00
SS500 60w 1 x 12 165.00
SS1000 120w 1 x 15 275.00

CABINETS

Exp Box 50w 95.00
1 x 12 150.00
2 x 12 155.00
Trian 100 bin 100w 1 x 15 165.00
Trian 150 bin 150w 1 x 15 (Allic) 225.00
TW 100 1 Horn 1 x 100w Horn unit 120.00
TW 100 2 Horn 2 x 50w Horn unit 110.00
VP25 1 x 12 25w 50.00
VP40 1 x 12 50w 60.00
DK45 1 x 12 50w 70.00
DK75 2 x 12 75w 99.00
DK80 2 x 12 Tweeters 100w 135.00
BK1201 1 x 15 x 2 25w Horns 120w 160.00
PAB 100B 6 Full range 100w 125.00
Wedge 1 x 12 50w omnidir 65.00
Wedge 1 x 15 x horn 120w monitor 125.00
B112 1 x 12 50w 75.00
B112 2 x 15 100w 107.00
B212 2 x 12 100w 110.00
B412 4 x 12 200w 150.00
B215 2 x 15 200w 175.00

ELECTRO VOICE

AC100 62.79
AR150 32.79
AR200 18.50
AR500 18.50
FC100 34.69
FR150 37.79
HC400 12.79
M253 203.00
R823M 33.50
R823 33.50
R828C 21.50
R828P 21.50
R879 29.49
R879 34.09
R8291 42.29
PA12 15.59
PA12-45 16.39
PA12T 18.50

E.S.E. S.EQUIP.

1002 N-S 274.75
1005 AP200 187.54
1006 S L200 157.28
1007 PA200 R 204.50
1010 PA100TC 133.00
1011 PA100S 133.00
1012 PA60TC 83.03
1013 PA60S 83.03
1015 B200 225.00
1018 FH200 225.00
1022 S120 155.00

(BINSON SALES)

SPKR CABS VLT REGS
30w Col 97.00
60w Col 166.00
120w Col 283.50
60w Col 126.00
100w Col 215.00
60w Col 149.00
100w Col 162.00

AMPLIFIERS

50w ster 185.75
100w ster 293.50
50w ster trans 781.50
100w ster trans 318.75
6 Ch Mx 210.00
8 Ch Mx 234.00
6 Ch Mx 223.50
4 Ch Mx 187.00
4 Ch PA Mx 231.00
6 Ch PA Mx 262.00
8 Ha PA Mx 275.50
100w Slv 161.00
10 Ch PA Mx 686.00
16 Ch PA Mx 781.50
100w Comb 336.50
200w Comb 393.87
100w Amp & Cab 427.00
200w Amp & Cab 487.50
100w6 Ch Mx 618.67
200w6 Ch Mx 689.00
100w6 Ch Mx 650.04
200w6 Ch Mx 686.50

F.A.L.

Minstrel 24.75
Minstrel 45.00
Bass Ficta 55.00
Phase 50 45.00
Super 50 63.00
Phase 100 2 72.00
Super 100 76.80
Model 120-6 89.80
P100 Slave 42.00
P200 Slave 53.00
FAL 50 38.00
FAL 100 55.00
PA 200 Cols pr 136.00

FARFISA

RSC 350 558.46
RSC 180 323.07
OR 200 487.69
TR 76 770.00

FELDON AUDIO

All prices subject to currency adjustment
EVENTIDE CL OCKWV FL 201 Flanger 321.00
ODL 175A Dgr 100w 12.79
delay Line 2400.00
2B26 Omnipus 375.00
PANDORA
A 080 1 80 & 9 m. sc. dl 1 o p 1450.00
S 4125 100w 4 x 12col 141.00
modules 732.00
Additional output modules 566.67
modules 261.00
The above equipments are available for hire
S2124 75w 2 x 12 monitor 90.00

H.H. ELECTRONICS

POWER AMPS
TPA100D 107.80
TPA50D 77.00
AM 8 12 55.00
TPA25D 67.20
TPA25D B 57.20
TPA25D 19 55.00
AMPS
1 C 100 id bs.org 137.94
1 C 100-5 dd bs.org 111.60

VS-Musician

R.1 100 W 150.97
VS-Musician 1 100 W 130.97
VS-Bassamp 100 W 124.23
PA AMPS
MA100 5 ch rev 138.72
MA100 S 5ch 100w 119.34
S130 sl amp 120w 89.90
PA SPKRS
212DC 2x12" 100w 92.54
4120C 4x12" col 160w 139.50

UNIT P.A. SYSTEMS

100w laked ltr 99.20
115bs compact 1-15 100w 100.75
COMBINATION AMPS
1 C100, twin Rev. 115bs compact
1 C100 Sustain 206.15
1 C100 S.Sustain 189.10
VS-Musician
R.1 100 W 121.25
VS-Musician 100 W 196.85

INSTRUMENT SPKRS

417RL kd bs.org 4 x 12", 200w 155.00
215SL id bs.org twin ported reflex enclosure 200w 169.85
Mini Horn 62.77

MONITOR SYSTEMS

Combo 134.46
Extension 68.98
ECHO UNITS
Single Sliding Ht 134.85
Multi Head 145.70

HIWATT

AMPLIFIERS
DH504 AP 50w 115.00
DR103 AP 100w 149.00
DR201 AP 200w 189.00
DR112 PA 100w 6ch 158.00
DR1203 PA 200w 6ch 214.00
STA100 slave 100w 118.00
STA200 slave 200w 174.00
NAC108 solid state 200w 178.00
COMBOS
SA212 50w 2 x 12 168.00
SA212R 100w 2 x 12 217.00
CABINETS
SE4121 50w 4 x 12 123.00
SE4123 100w 4 x 12 138.00
SE4125 150w 4 x 12 157.00
SE4129 200w 4 x 12 189.00
SE4124 50w 4 x 12col 118.00
SE4125 100w 4 x 12col 141.00
SE4126 150w 4 x 12col 158.00
SL2123 30w 2 x 12 monitor 71.00
SE2124 75w 2 x 12 monitor 90.00

STAGE MONITOR AMPS

IC110M spkr amp/combo 150w amp 12" spkr + horn 159.00

GUITAR AMPS

IC210G 200w Tone boost + overdrive 159.00

SPEAKERS

1 x 15" - 1 horn 145.00
THE MAXIPA SPEAKER SYSTEM
Maxi bass bin (200w) 1 x 15" Gauss 185.00
Maxi midrange Bin (200w) 1 x 12" Gauss 169.00
Maxi HF-Horn (100w) 95.00
Variable Active Crossover unit Stereo 168.00

JENNINGS

AMPLIFIERS
V 30 30w 163.00
AP 50 50w 174.00
V103 100w 145.00
AP 100 100w 115.00
FR 50 50w 79.00
FR 100 100w 96.00
SPEAKERS
B 1 1-18" 95.00
B 2 2-15" 115.00
B 3 3-15" 78.01
B 4 4-12" 135.00
T 50 2-12" 83.00
PA
P A 100 148.00
2-12 col-horn 109.00
2-12 col 90.00

KEMBLE

COMBINATION AMPS.
YTA 15 88.98
YTA 100 95.08
YTA 45 171.81
YTA 95 226.26
COMBINATION BASS AMPS
YRA 45 126.36
YBA 65 214.54
14 STACKS
PS 200A 126.20
PS 100 196.44
Y1A 100A 322.64
PE 200A 126.20
IS 110 222.77
YFA 110A 348.93
PF 200A 126.20
YS 200 309.08
YTA 200A 435.28

BASS STACK

BE 200 108.50
PS 100 261.17
YRA 100 269.61

HORN SPKR

YHS 100 175.00
COMBOS
G300 8 SFRIES COMBO AMPS
G511 155.46
G100 212 221.30
G100115 263.89
G100410 273.14
B50115 184.25
B100115 273.15
PM200R 214.81
PS 100 318.17
YPA 100 532.99
P575B pr 351.85
YPA150B 566.67
PS100 pr 433.63
YPA100B 691.67
PM300 323.15

LESLIE SPEAKERS

110 192.00
130 397.95
145 407.40
147 435.18
147 RV 523.14
172 435.18
172 RV 523.14
251 604.62
700 453.70
710 550.92
770 523.14
18 232.00
60 386.26
825 370.37
760 523.14
910 675.92
9420 Pre-amp 85.18
9370 Pre-amp 77.77
9340 Pre-amp 47.92
9875 60.80

LIVINGSTON

SPEAKER CABINETS
2 ch 120.00
3 ch 150.00
2 ch 120.00
3 ch 150.00
S.L.S.E.
101 pwr amp 87.00
102 2 ch mix & pwr amp 135.00
105 5 ch mix 145.00
106 8 pwr amp 372.00
8000 MB-ch mix 493.00
8000 Mp mix P.O.A. 94.00
5210 s cab 34.10
417 s cab 101.50
110s cab 32.85

MATAMP (RADIOCRAFT)

Mark I trans P.A. amp 172.50
Mark II trans P.A. amp 202.50
100w trans slave 135.00
Disc console 232.50
14 STACKS
PE 200A 126.20
PS 100 196.44
Y1A 100A 322.64
PE 200A 126.20
IS 110 222.77
YFA 110A 348.93
PF 200A 126.20
YS 200 309.08
YTA 200A 435.28

MACINNIS

AMPLIFIERS
IC150 Console 209.00
D60 60w 160.00
D 150 140w 285.00
DC 300A 500w 465.00
M300 1350w 950.00
M2000 270w 1900.00
VFX 2 190.00
OC150 240.00

SPEAKERS

ES212 75w IMV Inter Med. Dist. Analyser 495.00
MAC LAB HIGH POWER
LOUDSPEAKERS
MISC 15" 100w 28.15
MISC 15" 100w 29.15
MISA 18" 200w 88.00
MISC 12" 50w 17.60
MIZA 12" 50w 17.60
MIOC 10" 40w 12.00

ORANGE

SELF-CONT MIXERS
101 R 15ch ster 946.65
104 A 6ch pre 181.06
P.A. AMPS
104 8ch 120w 285.75
105 6ch 25w 472.94
102 120w 147.30
102-80 80w 4ch 139.60
SLAVE AMPS
103 250w 327.44
111 120w 134.69
111-80 80w RMS 174.80
103T 200w Trns 196.94
AMPLIFIERS
115 80w 203.84
115 R 80w rev 244.65
115-120 120w 214.19
112-120R 120w rev 300.30
125 50w twin 264.75
CABINETS
114 1x15 60w 152.25
114 110 1x15 100w 214.19
113 200 2x15 200w 285.44
109 4x12 mini 120w 145.04
109-200 4x12 200w 180.19
109-4x12 mini 120w 144.95
109-200 4x12 mini 200w 180.00
107 2-12 minir 60w 89.25
107 2H 2-12 148.25
126 6H 1-15 140.75

EXB25B 120w 2x 15" spkrs
 Bass reflex 170.37
 EXV4 120w 2x 12" spkrs
 Infinite baffle 241.67
 EXV2 120w 4x 12" spkrs
 Ducted reflex 238.89
 EXV6B 240w 2x 15" spkrs
 Active ducted port 275.93

OUTFITS
 SVT 300w amp/two
 8x 10" encl. 1124.07
 V-4B 100w bass amp/folded
 horn encl 302.78
 V-25B 50w bass amp/2x 4.5"
 bass reflex encl 446.30
 V-4 100w/two 4x 12"
 encl 811.11
 V-2 60w/guy 4x 12"
 ducted reflex encl 545.37
 V-6B 240w amp/2x 15"
 ducted port encl 615.74

PA EQUIPMENT
 SR6 120w 5x 6 ch mix
 amp & 2 spkr cols. 700.93
 CSR6 Mixer 373.15
 A120 Slave 202.78
 S48 Columns 163.89

JOHN BIRCH
 PENEHATON
 12" Cruscendo 95.00
 2" Gauss 108.00
 15" Cruscendo 140.00
 15" Gauss 170.00

BOSE
 Bose 1800 AMP 550.00
 A. 800 spkr/eq. 420.00
 A. 800 spkr add-on 360.00
 Bose 800 eq. 60.00

BOOSEY & HAWKES
 AMPEG
 VT40 60 w.v.l. 311.11
 VT22 100 w.v.l. 364.81
 G2 12 120 w. s/s 367.59
 G4 10 120 w. s/s 409.26
 G4 12 120 w. s/s 436.11
 G4 12 120 w. s/s 436.85
 B4 10 120 w. s/s 381.48
 B15 S 60 w.v.l. 417.59
 B15 N 30 w.v.l. 317.11
 HD5VT 300 w.v.l. 417.59
 HDV4R 100 w.v.l. 226.67
 HDV2S B 55 w.bs. 225.93
 HDV4100 w.v.l. 295.37
 HDV2 60 w.v.l. 277.78
 HDV6 B 240w 308.33
 EKSVT 240w 302.78
 EXB4 B 240w 463.89
 EXB25 B 120 w. 2x15 156.48
 EXV4 120 w. 4x12 220.37
 ERV2 120w. 4x12 217.59
 EXV6B 240 w 2x15 250.93
 SR6 120 w. PA. cont. 637.04
 CSR6 Mixer 338.69
 A120 Slave 184.26
 S48Chs. 149.07
 S84S 15w 98.90
 S87S 30w 73.62
 S977 50w 110.12

CERWIN VEGA
 AMPS
 A1800 400W + 400W
 (Led meters) 450.00
 A1800/1400W + 400W
 VU meters + LF/HF
 c/over 550.00
 A3000 700W + 700W
 Led meters 795.00
 A3000/1700W + 700W
 VU meters + LF/HF
 c/over 895.00
 A3000/RS 850W + 850W
 Strab. P/s 1095.00

PA SYSTEMS — COMPLETE WITH AMPS
 900W 3 way system
 35-1800 Hz
 + 2 amps x 4 ch 1718.00
 1800W 2 coils 3 way
 35-1800 Hz 3295.00
 2800W 4 way Sys
 2-20000 Hz
 + 2 amps x 4 ch 2796.00
 5600W 2 coils 4 way
 32-20000 Hz
 + 4 amps x 8ch 5281.00
 11,200W 4 ch + 4 col array
 4-4 way/32-20000 Hz
 + 8 amps 16 ch 9942.00

BRODR JØRGENSEN
 ROLAND RHYTHM UNITS
 RHYTHM BOXES
 TR33 106.48
 TR33D c/w + amp 106.78
 TR65 port 110.84
 TR66 auto arranger 114.82
 TR77 comb selector
 and variation 194.45

Quad Rev. 4x JBL 726.00
 D-120F
 Super Six Rev. 6x Fender 487.65
 10"
 Super Six Rev. 6x JBL 849.45
 D-110F
 V-Kicker Rev. 1x JBL
 K-130F 461.00
 Super Twin 180W 517.00
 Twin Rev. 2x Fender 433.20
 D-120F
 Bandmaster Rev. 2x Fender 539.70
 D-120F 424.75
 Bandmaster Rev. 2x JBL
 D-120F 542.10
 Bandmaster Rev. Amp
 Top 254.70
 Bandmaster Rev. Enc 2x
 Fender 187.55
 Super Rev. 4x Fender 373.90
 10"
 Super Rev. 4x JBL 559.05
 D-110F
 Prog. Rev. 2x Fender 373.90
 10"
 Voltlux Rev 2x Fender 286.80
 10"
 Deluxe Rev 1x Fender 228.70
 10"
 Princeton Rev. 1x Fender 171.85
 10"

ELGEN
 100w Id. 115.27
 100w Bs. 115.27
 100w ster. 127.31
 100w ster. slv. 104.62
 100w PA. 119.90
 100w PA. slv. 80.09
 80w G/P 80.09
 80w comb w/reverb 159.25
 50w bs. comb 137.07
 fld. hn. cab. FH10A 194.44
 LR48 190.00
 LR48A 37.79
 LRASAT 111.69
 EVM12 L 61.00
 EVM15B 69.00
 EVM15L 69.00
 EVM18B 79.50
 LS8 19.89
 LS12A 24.99
 LS15 29.09
 LS18 35.18
 LT12 37.52
 MCR 17.09
 MC12 21.50
 SPhB 27.50
 SP12B 35.00
 SP12 59.00
 SP15B 45.00
 SP15 77.00
 12TRXB 62.50
 15TRXB 84.00
 15TRX 104.00
 T25A 40.00
 T40 15.39
 T35 21.50
 T350 46.50
 30W 193.00

AMPERS
 CS700MKR 12ch. st. 360.00
 CS700A 150w 160.50
 Solo PA 160.50
 CS700B 150w
 w/reverb 133.50
 CS700BM 150w
 bassmaster 123.00
 CS700C 150w slave 97.50
 CS700CV 150w slave
 + v 112.50

CASCADES
 CS700D 75w
 Twin reverb 183.00
 CS700DB 75w
 Bassmaster 2ch
 CS700DS 100/150w
 twin reverb + Altac
 CS Truckler 30w twin
 input POA
 LOUDSPEAKER ENC
 CS7212 100w 2x 12 66.00
 CS7212 100w 2x 12
 w/wo cone 75.00
 CS7212 H 100 w
 2x 12 + Horn 84.00
 LS7115 100w 1x15
 bm 93.00
 CS7115R 100w 1x15
 bm for bass 117.00
 CS7115R 100w 1x15
 bm for bass 120.00
 CS7120H 75w 1x12
 + horns 129.00
 CS7215 150w 2x15 120.00
 All purpose 180.00
 CS7215S 200w 2x15 180.00
 CS7215B 200w 2x15
 bass 186.00
 CS7015FH 100w 1x15
 folded horn 165.00
 CS7412 200w 4x 12
 V-baffle 135.00
 CS7DH Double HF horn
 box 51.00

PUBLIC ADDRESS SYSTEM
 PA 160Vocal Amp/8x 476.75
 PA 100Amp Top 317.05
 PA 100S4-8 Sound Col 4x Fender 204.50
 High Frequency Horn
 PA 160 Vocal Sound
 System with 4x SC-10 Col 858.00
 PA 160 Vocal Amp Top 517.00
 PA 160 SC3-10 Col 102.30

MONITORING
 CS7WMM 50w wedge
 monitor 45.00
 CS7WMS 60w wedge
 monitor 54.00

DALLAS
 AMPLIFIERS
 Portable 17.00
 5w 42.00
 10w 40.00
 15w 52.00
 25w 74.00
 50w 100.00

MODULAR SYSTEM
 S small bass horn 154.38
 D demountable bass
 horn 190.00
 Horn mouth extension
 Reflex bn 41.56
 Lower mid horn 207.81
 Upper mid + hf. horns 184.06
 Acoustic lens 261.25
 Bass inst. reflex 142.50
 Empty module 50.00

PA30A 22.38
 PA30A-45 24.00
 PA30AT 2 30.39
 PA30AT 7 30.39
 PA30R 24.19
 PA30RT-2 34.09
 PA30RT-7 34.09
 PA30R-45 24.00
 844A 30.98
 847A 37.79
 848A 56.19
 Musicaster IA 72.50
 Musicaster IIA 83.50
 Supercaster 89.00
 Ekiminator I 259.33
 Ekiminator II 220.00
 Sentry IA 194.44
 Sentry IIA 194.44
 Sentry III 450.00
 Sentry IV AH 414.81
 LR2 SA 53.69
 G5w bs. comb 63.79
 LR48 190.00
 LR48A 37.79
 LRASAT 111.69
 EVM12 L 61.00
 EVM15B 69.00
 EVM15L 69.00
 EVM18B 79.50
 LS8 19.89
 LS12A 24.99
 LS15 29.09
 LS18 35.18
 LT12 37.52
 MCR 17.09
 MC12 21.50
 SPhB 27.50
 SP12B 35.00
 SP12 59.00
 SP15B 45.00
 SP15 77.00
 12TRXB 62.50
 15TRXB 84.00
 15TRX 104.00
 T25A 40.00
 T40 15.39
 T35 21.50
 T350 46.50
 30W 193.00

ORTOFON
 SO741 7785.00
 DS731 3695.00
 DS732 3160.00
 STL732 965.00
 CPS741 2750.00
 SM721 440.00

FM ACOUSTICS
 E2-E4 Network
 in housing 55.56
 E2-E4 Network 3-way
 D5 Driver 38.89
 D4 Driver 57.41
 D4 Driver 52.78
 D2 Multicell driver 52.78
 FM C35 15 cell horn 281.48
 M4 C8 HF horn 78.70
 FM C7 EST horn 19.75
 FM C5 EST bn 21.30
 SSH Distort. booster 37.96
 SSH Phase-filter 52.78
 SSH Vt super pedal 82.41
 SSH E-1 di pedal 66.67

HORNS
 1212FX100w FM 230.59
 1212GX200w Gauss 190.74
 1315F100w FM Bs 104.81
 1315G200w Gauss Bs. 156.48
 1317X200w Radial 131.28
 1322X200w cell 173.15
 1336X400w 15 cell 303.70
 1345X200w H.F. 104.63

MALCOLM HILL ASSOCIATES
 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 1100.00
 16/4 C series 1380.00
 16/8 C series 1940.00
 16/4 D series 1540.00
 16/8 D series 2020.00
 24/16 F series 5100.00

NON-MODULAR DESKS
 M102 10/2 230.00
 M102 R 10/2 400.00
 M162 16/2 350.00
 M162 FC 16/2 700.00
 M162 R 16/2 550.00

POWER AMPS.
 IC108 5 70.00
 100 w/8 ohms 70.00
 IC116 5 70.00
 200 w/8 ohms 110.00
 IC204 S 110.00
 IC208 B 110.00
 IC404 S 180.00
 400 w/4 ohms 180.00
 IC402 S 180.00
 400 w/2 ohms 180.00
 IC802 S 300.00
 800 w/2 ohms

WEDGE MONITORS
 W12 50 W 65.00
 W12JHL 100 W 22.41
 W15CH 100 W 280.00
 JBL
 W15 RH 200 W 375.00

HORNS
 JBL2420 190.00
 H.F. radial 190.00
 JBL2482 280.00
 M.F. radial

BINS
 B15 15" 200W
 Mars Gauss reflex 145.00
 MARTIN 15" 200W GAUSS 190.00

SE2125 100w 2x 12
 inductor 116.00
 SE2120 100w mini-bin
 2x 12 143.00
 SE320 200w Horn-bin
 2x 12 189.00
 SE2150 150w bass reflex
 bin 2x 15 155.00

MIXERS
 Type 'B' st. Bch. 419.00
 DRD001 Hawaii sound
 mixer 233.00
 Type 'C' st. 16 into 4 1200.00

HÖHNER
 AMPLIFIERS 31.81
 GA2 35.83
 GA3 75.87
 GA4 75.87
 G50R 88.06
 GBO12B 71.85
 GBO15B 83.47
 1500B 119.44
 1500B 60 19.19
 1500B speaker 59.26
 PA500 83.47
 SM600 Mixer 83.47
 SC4 10H speaker 83.47

SPEAKERS
 M8 OB" 3.01
 M10 L10" 15.23
 M10 N10" 6.81
 M17 L12" 21.76
 M12 N12" 15.51
 M12 O12" 8.74
 M15 D15" 44.07
 M15 L15" 26.56
 M15 M15" 19.26
 M15 Q15" 10.56
 M600 Horn 8.10
 M1200 Horn 27.96

MILES PLATING
 V 50 89.53
 V 100 71.30
 C400 199.57
 C 50 149.47
 PA 50 103.48
 PA 50-S PA Spkr 120.37
 PA100 123.15
 PA 100S PA Spkr 199.07

JASMYN ELECTRONICS
 PROFESSIONAL POWER
 AMPS
 IC840 series 800w Act. P.A.
 standard 295.00
 4 meters 64.00
 4 peak-reading LED
 arrays 44.00
 Cannon connectors 34.00

IC 420 SERIES
 800w 2ch. P.A.
 Standard 275.00
 2 meters 36.00
 Telescopic stand 22.41
 LG 300 PA cab 262.64
 LG 100 PA cab 179.51
 LG 60 PA cab. 104.97
 Flight cs. 27.50
 Vtg. reg. 56.53
 180w amp 145.14
 100w amp 103.12
 Rack 53.47
 Swivel Lem Mix. 381.94
 Baby Lem mixer/amp 279.17
 Pro Lem mixer 190.97
 Saturn GR50 tp. 91.67
 Saturn B50 tp. 76.38
 Mars GR30 combo 99.31
 Mars B30 combo 84.03
 Venus G20 combo 61.11

IC 110 SERIES
 150w single ch. P.A.
 Standard 86.00

PM400 381.48
 PS400 pr. 907.40
 YPA300 1288.89
 EMB6A 32.59
 ES60A pr. 18.51
 YES600A 111.11
 EM70 111.11
 ES70 (ES90A)pr 27.78
 YES900A 185.18
 EM130 180.55
 ES130 pr 37.03
 YES1300 217.59

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

KINGFISHER ACOUSTIC
 Acoustic gear all P.O.A.

KEYNOTE MUSICAL INSTRUMENTS
 Consort 637.96
 Vortex 600 P.O.A.
 Vortex 601 T.B.A.
 Vortex 595 T.B.A.
 Vortex ATC special T.B.A.
 Vortex BC 125 T.B.A.

LANEY
 AMPLIFIERS 114.66
 A500 135.47
 A540PA PA amp 122.76
 A560PA 97.65
 Ab70 Slave

COMBOS
 K20 48.04
 K40L 120.13
 K40B 120.13
 K70 167.40
 K120 253.12

CABINETS
 125.56
 142.60
 142.60
 142.60

LEM
 Lem Audio road po
 912 amp 4x12 cab 429.68
 336.11

PROFESSIONAL POWER AMPS
 IC840 series 800w Act. P.A.
 standard 295.00
 4 meters 64.00
 4 peak-reading LED
 arrays 44.00
 Cannon connectors 34.00

LEM
 Lem Audio road po
 912 amp 4x12 cab 429.68
 911 bs. amp 2x12 cab. 333.06
 Telescopic stand 22.41
 LG 300 PA cab 262.64
 LG 100 PA cab 179.51
 LG 60 PA cab. 104.97
 Flight cs. 27.50
 Vtg. reg. 56.53
 180w amp 145.14
 100w amp 103.12
 Rack 53.47
 Swivel Lem Mix. 381.94
 Baby Lem mixer/amp 279.17
 Pro Lem mixer 190.97
 Saturn GR50 tp. 91.67
 Saturn B50 tp. 76.38
 Mars GR30 combo 99.31
 Mars B30 combo 84.03
 Venus G20 combo 61.11

POWER GENERATORS, MIXERS
 L/LM30 91.67
 LM40 110.19
 L50 134.26
 L60 219.48
 L75 188.57
 L100 254.37
 L125 276.85
 L175 317.96
 X61 180.56
 X81 223.15
 X82E 350.93
 X102E 402.78
 X125E 452.78
 X162E 554.63
 X124S 824.07
 X164S 1009.26

SPKR ENCS
 410M 322.22
 410S 144.44
 1185H 333.43
 212S 294.44
 415M 305.56
 215SH 248.15
 215S 519.83
 115M 172.22
 115S 195.56
 610M 466.67
 610S 200.00
 412S 238.89
 312S 200.00

ROCK-ON
 MAINS-LEADS
 Adaptor lds. From 2.63
 Distribution Boards From 5.99
 Extension lds. From 3.45
 Pwr. lds. amps etc From 1.48
 1 2
 Pwr. lds. keyboards etc From 1.99

GYGOTT II 549.00
 GYGOTT 516.00
 Element II 263.44
 Element 100 594.00
 G2002 396.00
 HiFi Favorit II 264.00
 B1001 b/o amp 360.00

SUNN
 CMT AUTO-CNTR OPT
 Model 82 1719.44
 Model 81 1580.56
 Model 80 1441.67
 Model 62 1580.56
 Model 61 1441.67
 Model 60 1302.79
 Model 42 1441.67
 Model 41 1302.78
 Model 40 1163.99

NOLAN SESSION MSTR.
 Rev Comb. 164.25
 Nolan 4x12 P.A. cabs (pr.) 175.00
 Nolan 2x12 P.A. cabs (pr.) 117.00
 Nolan 4x12 Ld/Bs 123.75

NOLAN DUAL C HORN
 2x12 (pr.) Cabs 162.00
 Flame 50w amp 67.50
 Flame 50w 2x12 Combo 115.25

NICHOLLS
 HORN SYSTEMS
 2x12 shhd. cab. 2 Midax
 hns 150w 132.78
 4xMidax hn. cab. 119.81

ROCK-ON
 MAINS-LEADS
 Adaptor lds. From 2.63
 Distribution Boards From 5.99
 Extension lds. From 3.45
 Pwr. lds. amps etc From 1.48
 1 2
 Pwr. lds. keyboards etc From 1.99

LOUDSPEAKER-LEADS
 Jack-to-Jack From 0.99
 Jack-to-Jack From 3.19
 XLN-to-XLN From 3.93

SCREENED LEADS
 Jack-to-Jack From 1.99
 Jack-to-Jack From 1.99
 Jack-to-Phone From 1.35
 Jackfield Links
 4-6 From 2.89
 Microphone-Leads From 3.99
 Heavy Duty Types From 2.98
 Coiled-Types From 1.39

ACCESSORIES FOR LEADS
 Adaptors, etc From 1.43
 Gaffer-Tape 6 From 2.85
 Testers, etc From 3.69

AMPLIFICATION SPARES
 Panel-Plugs/Sockets, signal From 0.23
 Knobs From 0.19
 Switches 7-8 From 1.15
 Fuses and Holders From 0.09
 Valves From 0.72
 Panel-Plugs, mains From 0.33

ROOST
 AMPLIFICATION
 SR20 50w 2ch 82.14
 SR20R 50w 2ch./rev 106.95
 SR22 100w 2ch 99.20
 SR33R 100w 2ch/rev 124.00
 SR25 150w 2ch 108.50
 SR25 150w 2ch/rev 133.29
 SR30E 150w PA 6ch 1 ind Echo controls 147.75
 SSR8 8ch mix 139.50
 SR40 150w slave 89.90

SESSION MASTERS
 SM50 50w comb. 2x12" 144.15
 SM50R/rev. 167.40
 SM504 50w comb. 4-12" 198.40
 SM504R/rev 221.65
 SM50 50w Bs. Comb. 156.55

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 4x12 P.A. cabs (pr.) 175.00
 Nolan 2x12 P.A. cabs (pr.) 117.00
 Nolan 4x12 Ld/Bs 123.75

NOLAN DUAL C HORN
 2x12 (pr.) Cabs 162.00
 Flame 50w amp 67.50
 Flame 50w 2x12 Combo 115.25

NICHOLLS
 HORN SYSTEMS
 2x12 sh

SM100 100w comb
2 x 12"
SM100R /rev.
SM101 100w comb
4x12"
SM102R /rev.
SM307/30w trans
1x12"
CABINETS
CSR100 2x12" 100w
CSR120 2x12" 120w
CSR200 4x12" 200w
CSR240 4x12" 240w
WITH COLUMN
CSM100 2x12" 100w
CSM120 2x12" 200w
RPA12 2x12" (120w)
+ 50w htn. driver
RPA15 1x15" (100w)
+ 50w htn. driver
CSB200 2x15" 200w
55 cab
CSR100 1x15" 100w
Fld. htn. bs.
ROSE-MORRIS (MARSHALL)
1959 100w Ld.
1982 100w B.S.
2095 Trans. 100w Ld.
2099 Trans. 100w B.S.
1986 50w B.S.
1987 50w Ld.
2989 50w K-brd.
2048 50w Artist rev.
2088 100w Artist rev.
2203 100w Master
vol.
2204 50w Master vol
2205 Trans. 100w st.
o/p T/x
INSTRUMENT CABS
1982-1982B 4x12 G12H Cabs.
All purpose
1960-1960B 4x12 G12H
Ld. Organs
1935-1935B 4x12 G12M (B)
Bass organs
1979-1979B 4x15 H/D
Bass organs
2095-2095B 2x12 Bass
Reflex Horn
2064 2064B 1x 12
Purcel
2085-2085B 1x 15
Purcel
2045 2x 12 G12H
All purpose
19951 + Disco
1990 B + 10 Lead
2049 2x 12 Arhca
2069 4x 12 Artist
2052 4x 15 Powercel
Reflex
2055 2x 15 Powercel
Reflex
COMBINATION AMPS
2200 Trans. 100w
2x12 Ld./org
2201 Trans.
120w x 12 B.S.
2040 50w 2x12 Artist
2077 Trans. 100w
4x12 B.S.
2078 Trans. 100w
4x12 Ld.
2041 50w Artist stack
2059 100w Artist
stack
P.A. AMPS
1985 50w Pa Top
2003 100w Pa
Top 6ch
2071 Trans mini-mixer
6ch
1994 Trans. Mixer 9ch
mono
2050 Trans. Mixer 12ch
stereo
2051 Trans.
350w Slave
2205 Trans. 100w Slave
O/P T/X
P.A. CABS.
1995 2x 12 + 2
Discor/P.A. cabs
2097 B + 6 PA

SHARMA
ORGAN SPKR. CABS.
500
500 Professional
500 de luxe
650 Combo
650 Combo
Siarrnette
900
2200
2000 Professional
2000 Combo
2000 de luxe
2100
2300
5000
5000 Combo
5000 GT
5000 GT Combo
5200
5300
P.A.
Combo IV
Combo de luxe
Reverb.
DAVE SIMMS MUSIC PRODUCTS
AUGUST AMPS
PA 100w 4ch./echo/
slave.
2x12" PA/Cols.
prs.
1x12" PA/Cols
prs.
2x12" Cab.
prs.
4x12" Cab.
prs.
4x12" Cab.
prs.
1x15" Horn Bin
Add on Horn Units.
2x12" Horn Pa/
Cols prs.
SW AMPLIFICATION
12067 AP50
12070 PA100 Rev.
12071 AP100
12072 PA100
12082 100 Slave
20001 Vocal blender
15001 30w combo
12028 Add on horn
12032 R100 cab
12064 2x12 cab. pr
12055 2x12 cab.
12057 Tri-tone
12063 1x12 horn pr
20021 4x12 mini-cab.
12085 1x16 ported cab.
SISME /GODWIN
126 PA 200w
126 100w
182 PA spkr.
226 PA spkr.
186 Monitor box
182/S sl amp spkr
226/S sl amp spkr
186/S sl amp monitor
SM300 Leslie
SM3000 Leslie
SM100 Leslie
SOLA SOUND
Duckaroo 7w
Molly Atom
Colt/Snd. Compact
Power Pack 10
Power Pack 30
Bass 30
SOUND CRAFT ELECTRONICS
MIXER CONSOLES
16/2 (MK.2)
1000.00

200w 4 x 12
300w 6 x 12 + horn
150w 2 x 15 + horn
100w 1 x 18 bass
PEAVEY SLAVES
260 Booster 130w
800 Booster 400w
PEAVEY PA AMPS.
PA120 100w 8in
Standard 130w 8in
PA400 200w 12in
PAG00 200w 18in
PA900 400w 27in
Monitor amp 130w
PEAVEY MIXERS
800 M 8 x HL
8 x LO in
PEAVEY PA CABS
2 x 10 34w col.
4 x 10 66w col.
1 x 12, 1 x 10 3 tweeters
4 x 12 150w col.
2 x 12, 2 x 10
3 tweeters
1 x 12, 2Tw. wedge
2 x 15 + horn
2 x 15, 2 x 10 2Tw.
HF rad horn
119HT voc. proj
219HT voc. proj
12 17 Tweeters
1x15 + rad ln
bin
TYAS
AMPLIFICATION
L.C. 80 Slave
L.C. 60 Slave
P.S. 12S Slave
T 12S
SPEAKERS
Single 12"
Twin 12" disco pr
Twin 12" PA pr
Single 15" bs bin
Twin Horn box
VITAVOX
PRESSURE UNITS
Type S3
Type GP1
Type GP2
Type GP2 T
LOUDSPEAKERS
AK 123 15 ohms
AK 124 15 ohms
AK 156 15 ohms
AK 157 7.5 ohms
WN 350 15 ohms
VOX
VOX AMPS
AC 30 Top Boost
AC 50
SPEAKERS
FB 118 Cab.
FB 215 Cab.
W.E.M.
Copical echo
Halle cat echo
Chibman echo
Westminster
Westminster K-brd
Westminster bs.
Dominator Mini
Pip musette
Dominator 30w.
v amp
Dominator 30 bs.
Dominator 50 Id.
Dominator 50 1-brd
Dominator 50 amp Inp
Dominator 100 rev.
transistor
Dominator 100 stan.
GX40
GX100
AX40

200w 4 x 12
300w 6 x 12 + horn
150w 2 x 15 + horn
100w 1 x 18 bass
PEAVEY SLAVES
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800 Booster 400w
PEAVEY PA AMPS.
PA120 100w 8in
Standard 130w 8in
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PAG00 200w 18in
PA900 400w 27in
Monitor amp 130w
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4 x 10 66w col.
1 x 12, 1 x 10 3 tweeters
4 x 12 150w col.
2 x 12, 2 x 10
3 tweeters
1 x 12, 2Tw. wedge
2 x 15 + horn
2 x 15, 2 x 10 2Tw.
HF rad horn
119HT voc. proj
219HT voc. proj
12 17 Tweeters
1x15 + rad ln
bin
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L.C. 80 Slave
L.C. 60 Slave
P.S. 12S Slave
T 12S
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Twin 12" disco pr
Twin 12" PA pr
Single 15" bs bin
Twin Horn box
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PRESSURE UNITS
Type S3
Type GP1
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Type GP2 T
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AK 124 15 ohms
AK 156 15 ohms
AK 157 7.5 ohms
WN 350 15 ohms
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VOX AMPS
AC 30 Top Boost
AC 50
SPEAKERS
FB 118 Cab.
FB 215 Cab.
W.E.M.
Copical echo
Halle cat echo
Chibman echo
Westminster
Westminster K-brd
Westminster bs.
Dominator Mini
Pip musette
Dominator 30w.
v amp
Dominator 30 bs.
Dominator 50 Id.
Dominator 50 1-brd
Dominator 50 amp Inp
Dominator 100 rev.
transistor
Dominator 100 stan.
GX40
GX100
AX40

300w 6 x 12 + horn
150w 2 x 15 + horn
100w 1 x 18 bass
PEAVEY SLAVES
260 Booster 130w
800 Booster 400w
PEAVEY PA AMPS.
PA120 100w 8in
Standard 130w 8in
PA400 200w 12in
PAG00 200w 18in
PA900 400w 27in
Monitor amp 130w
PEAVEY MIXERS
800 M 8 x HL
8 x LO in
PEAVEY PA CABS
2 x 10 34w col.
4 x 10 66w col.
1 x 12, 1 x 10 3 tweeters
4 x 12 150w col.
2 x 12, 2 x 10
3 tweeters
1 x 12, 2Tw. wedge
2 x 15 + horn
2 x 15, 2 x 10 2Tw.
HF rad horn
119HT voc. proj
219HT voc. proj
12 17 Tweeters
1x15 + rad ln
bin
TYAS
AMPLIFICATION
L.C. 80 Slave
L.C. 60 Slave
P.S. 12S Slave
T 12S
SPEAKERS
Single 12"
Twin 12" disco pr
Twin 12" PA pr
Single 15" bs bin
Twin Horn box
VITAVOX
PRESSURE UNITS
Type S3
Type GP1
Type GP2
Type GP2 T
LOUDSPEAKERS
AK 123 15 ohms
AK 124 15 ohms
AK 156 15 ohms
AK 157 7.5 ohms
WN 350 15 ohms
VOX
VOX AMPS
AC 30 Top Boost
AC 50
SPEAKERS
FB 118 Cab.
FB 215 Cab.
W.E.M.
Copical echo
Halle cat echo
Chibman echo
Westminster
Westminster K-brd
Westminster bs.
Dominator Mini
Pip musette
Dominator 30w.
v amp
Dominator 30 bs.
Dominator 50 Id.
Dominator 50 1-brd
Dominator 50 amp Inp
Dominator 100 rev.
transistor
Dominator 100 stan.
GX40
GX100
AX40

DAVOLI
ORGANS & SYNTHS.
K249
K217
K205
Davolimit
ELECTRIC PIANOS
Group
Baby Grand
ELKA-ORLA
CHICAGO
37/12
Chicago 49
Tiffany 3/6 rly
Tiffany 4/6 rly
Companion P37/12
6 rly
Companion P21/6 rly
Companion P37/12/6 rly &
auto bc acc.
Companion L5/6 rly
CONSOLES
Fantasy 20 3/12/
6 rly
Fantasy 20/6 rly
Fantasy 27/10 rly
ELKA PORT. ORGANS
Tornado 4
T.L. 48
Cap Junior
Cap Junior /rev.
X-55
Concord 400
ELKA CONSOLE ORGANS
Minute 99
Minnette 99/MT
Capriccio 11
Capriccio 11/MT
Capriccio 11/O
Capriccio 33
Capriccio 33/MT
Capriccio 33/O
Capriccio 33/OL
Notturmo 44/L
Notturmo 44/MTL
Notturmo 44/OL
Notturmo 44/LCL
Notturmo 66/L
Notturmo 66/MTL
Eka Elec. K-brd
Elkarpady 88/csigs
Elkarpady 490
Elkarpady 610/csigs
As above, amplified
Elkarpady 98/A
Elkarpady 610/A
MODULAR MIXERS (PA)
10 into 2
15 into 2
24 into 2
3XF 3-WAY ELECTRONIC
X/over
STUDIO MIXING CONSOLES
Custom built.
KEYBOARDS
BOOSEY & HAWKES
Diamond 70
Diamond 70H
Diamond 70H /rhy. unit
Diamond 70H /Piano
Diamond 70H /rhy. unit
Diamond 70R
Diamond 70T
Diamond 701
Diamond 701 /amps x spkr.
Diamond 701
Diamond 702
Diamond 70B
Diamond 708
Diamond 7100 50w
Space sounder

3034 Domus 44(A)
3002 Majestic Auto
CT
9003T Coliseum e.p
3003R Coliseum
3003R Coliseum/
Rhy + Trans.
LOGAN CONSOLE ELECTRONIC ORGANS
10.022 Weekend
10.050 Holiday
10.061 Holiday
400
ADD-ON ELECTRONIC KEYBOARDS
10.023 Logan
String Melody
ELECTRONIC PIANOS
CEP 2 Crumar
Piano
CEP 3 S Crumar
Piano
CEP 4 Crumar
Piano
JENNINGS ORGANS
J.70 2 Man Port.
J.71 3 Man Port.
KEMBLE
YAMAHA K'BOBS
B2R
BK2
B4CR
BK4B
B5CR
BK5
B20B
B30R
CSY
CSY2
BK20B
D3R
D3R (white)
DK40A
E10AR
ESAR
EX42
COMBO ORGANS
YC.25D
YC.45D
PORTABLE SYNTHESIZER
SY1. cped x Exp.
ped
SY2. stand x pedal
PORTABLE ORGANS
YC.25D
YC.45D
LIVINGSTON
Chorister 81 MB
Mandrel
Abbey Chapel
Abbey Chapel/13
Nl pdlbr.
Abbey Chapel/
spkr.cab.
Choral 30/30 nr.
pdlbr.
Chorale 30/30 nr.pdlbr
+ spkr. cab.
Chorister 2-69 'B' /32
nt pdlbr.
Chorister 2-69 'B' /32
nr pdlbr+spkr.cab.
M.C.H.
A100 Solinat Rhy.
G110 Solina + Rhy.
A104 Solina + Rhy.
A104 Solina + Rhy.
A104 Solina + Rhy.
B206 Solina /Rith-O-Matic
Multivoice
C116 Solina Straight
Rith-O-Matic, Multivoice,
Orbitone
C116 Solina, Semi-horshoe,
Rith-O-Matic, Multivoice,
Orbitone

CBS / ARBITER
ROGERS DRUM OUTFITS
(with MEMBRUC STANDS)
Headliner IV
Studio X
Londoner V
Londoner VI
Londoner VII
Ultrapower VIII
Ultrapower VIII
Starlighter IV
Starlighter IV (Superint.)
ROGERS DRUMS
Dynamonic Snare 5 x 14
Dynamonic Snare 6 1/2 x 14
SuperTen Snare 5 x 14
SuperTen Snare 6 1/2 x 14
Powertone 14 x 22 Bass
Powertone 14 x 22 Bass
Powertone 9 x 13 T-T
Powertone 9 x 13 T-T
Powertone 10 x 14 T-T
Powertone 12 x 15 T-T
Powertone 16 x 16 T-T
Powertone 18 x 20 T-T
Powertone Bongos
Powertone Timbales,
Brass
Powertone Tomtoms,
Cymbal.
Accusonic Timbales, 20"
Accusonic Tompani, 20"
Accusonic Tompani, 25"
CONCERT TOMS
6" x 8"
7" x 10"
8" x 12"
9" x 13"
10" x 14"
12" x 15"
PAISTE CYMBALS
AND GONGS
2002
13"
14"
15"
13" Hi-Hat
14" Hi-Hat
15" Hi-Hat
16" Crash, Medium or
Ride
16" Crash, Medium or
Ride
20" Crash, Medium or
Ride
22" Crash, Medium or
Ride
24" Crash, Medium or
Ride
18" China type
20" China type
8" Bell Cymbal
11" Splash Cymbal
FORMULA 602
13" Hi-Hat Sound
Edge
14" Hi-Hat Sound
Edge
15" Hi-Hat Sound
Edge
13" Hi-Hat
14" Hi-Hat
15" Hi-Hat
16" T.C.M. Mr.
17" T.C.M. Mr.
18" T.C.M. Mr.
19" T.C.M. Mr.
20" T.C.M. Mr.
22" T.C.M. Mr.
24" T.C.M. Mr.
18" Flat Ride
Medium
20" Flat Ride Med
18" China
20" China
No 1 7 Sound
No. 2 7 Sound
No. 3 7 Sound
No 4 7 Sound
No 5 7 Sound
No 6 7 Sound
No 7 7 Sound
14" Joe Morella
Ho-Ho
17" Joe Morella
18" Joe Morella
20" Joe Morella

HAYMAN DRUMS
Vibrosonic snare
12" x 9 1/2"
13" x 9 1/2" T.T.
16" x 16" T-T (igs)
22" Bass
HAYMAN CYMBALS (SWISS)
14" High Hat
18" Cymbal
20" Cymbal
DAVOLI
UFIP CYMBALS
RTMD
10"
11"
12"
13"
14"
15"
16"
17"
18"
19"
20"
21"
22"
TAM-TAMS
20"
24"
28"
32"
36"
39"
RedSound
12"
13"
14"
15"
16"
18"
20"
HEAVY BAND CYMBALS
INCHES
11" pr
13" pr
15" pr
16" pr
17" pr
18" pr
20" pr
16" Crash, Medium or
Ride
20" Crash, Medium or
Ride
22" Crash, Medium or
Ride
24" Crash, Medium or
Ride
18" China type
20" China type
8" Bell Cymbal
11" Splash Cymbal
FORMULA 602
13" Hi-Hat Sound
Edge
14" Hi-Hat Sound
Edge
15" Hi-Hat Sound
Edge
13" Hi-Hat
14" Hi-Hat
15" Hi-Hat
16" T.C.M. Mr.
17" T.C.M. Mr.
18" T.C.M. Mr.
19" T.C.M. Mr.
20" T.C.M. Mr.
22" T.C.M. Mr.
24" T.C.M. Mr.
18" Flat Ride
Medium
20" Flat Ride Med
18" China
20" China
No 1 7 Sound
No. 2 7 Sound
No. 3 7 Sound
No 4 7 Sound
No 5 7 Sound
No 6 7 Sound
No 7 7 Sound
14" Joe Morella
Ho-Ho
17" Joe Morella
18" Joe Morella
20" Joe Morella
CONGAS
L823 29"
L824 25"
BONGOS
L840
L841
L842
OUTFITS
K120 4 dr
K130 4 dr
K132 5 dr.

SM100 100w comb
2 x 12"
SM100R /rev.
SM101 100w comb
4x12"
SM102R /rev.
SM307/30w trans
1x12"
CABINETS
CSR100 2x12" 100w
CSR120 2x12" 120w
CSR200 4x12" 200w
CSR240 4x12" 240w
WITH COLUMN
CSM100 2x12" 100w
CSM120 2x12" 200w
RPA12 2x12" (120w)
+ 50w htn. driver
RPA15 1x15" (100w)
+ 50w htn. driver
CSB200 2x15" 200w
55 cab
CSR100 1x15" 100w
Fld. htn. bs.
ROSE-MORRIS (MARSHALL)
1959 100w Ld.
1982 100w B.S.
2095 Trans. 100w Ld.
2099 Trans. 100w B.S.
1986 50w B.S.
1987 50w Ld.
2989 50w K-brd.
2048 50w Artist rev.
2088 100w Artist rev.
2203 100w Master
vol.
2204 50w Master vol
2205 Trans. 100w st.
o/p T/x
INSTRUMENT CABS
1982-1982B 4x12 G12H Cabs.
All purpose
1960-1960B 4x12 G12H
Ld. Organs
1935-1935B 4x12 G12M (B)
Bass organs
1979-1979B 4x15 H/D
Bass organs
2095-2095B 2x12 Bass
Reflex Horn
2064 2064B 1x 12
Purcel
2085-2085B 1x 15
Purcel
2045 2x 12 G12H
All purpose
19951 + Disco
1990 B + 10 Lead
2049 2x 12 Arhca
2069 4x 12 Artist
2052 4x 15 Powercel
Reflex
2055 2x 15 Powercel
Reflex
COMBINATION AMPS
2200 Trans. 100w
2x12 Ld./org
2201 Trans.
120w x 12 B.S.
2040 50w 2x12 Artist
2077 Trans. 100w
4x12 B.S.
2078 Trans. 100w
4x12 Ld.
2041 50w Artist stack
2059 100w Artist
stack
P.A. AMPS
1985 50w Pa Top
2003 100w Pa
Top 6ch
2071 Trans mini-mixer
6ch
1994 Trans. Mixer 9ch
mono
2050 Trans. Mixer 12ch
stereo
2051 Trans.
350w Slave
2205 Trans. 100w Slave
O/P T/X
P.A. CABS.
1995 2x 12 + 2
Discor/P.A. cabs
2097 B + 6 PA

SHARMA
ORGAN SPKR. CABS.
500
500 Professional
500 de luxe
650 Combo
650 Combo
Siarrnette
900
2200
2000 Professional
2000 Combo
2000 de luxe
2100
2300
5000
5000 Combo
5000 GT
5000 GT Combo
5200
5300
P.A.
Combo IV
Combo de luxe
Reverb.
DAVE SIMMS MUSIC PRODUCTS
AUGUST AMPS
PA 100w 4ch./echo/
slave.
2x12" PA/Cols.
prs.
1x12" PA/Cols
prs.
2x12" Cab.
prs.
4x12" Cab.
prs.
4x12" Cab.
prs.
1x15" Horn Bin
Add on Horn Units.
2x12" Horn Pa/
Cols prs.
SW AMPLIFICATION
12067 AP50
12070 PA100 Rev.
12071 AP100
12072 PA100
12082 100 Slave
20001 Vocal blender
15001 30w combo
12028 Add on horn
12032 R100 cab
12064 2x12 cab. pr
12055 2x12 cab.
12057 Tri-tone
12063 1x12 horn pr
20021 4x12 mini-cab.
12085 1x16 ported cab.
SISME /GODWIN
126 PA 200w
126 100w
182 PA spkr.
226 PA spkr.
186 Monitor box
182/S sl amp spkr
226/S sl amp spkr
186/S sl amp monitor
SM300 Leslie
SM3000 Leslie
SM100 Leslie
SOLA SOUND
Duckaroo 7w
Molly Atom
Colt/Snd. Compact
Power Pack 10
Power Pack 30
Bass 30
SOUND CRAFT ELECTRONICS
MIXER CONSOLES
16/2 (MK.2)
1000.00

200w 4 x 12
300w 6 x 12 + horn
150w 2 x 15 + horn
100w 1 x 18 bass
PEAVEY SLAVES
260 Booster 130w
800 Booster 400w
PEAVEY PA AMPS.
PA120 100w 8in
Standard 130w 8in
PA400 200w 12in
PAG00 200w 18in
PA900 400w 27in
Monitor amp 130w
PEAVEY MIXERS
800 M 8 x HL
8 x LO in
PEAVEY PA CABS
2 x 10 34w col.
4 x 10 66w col.
1 x 12, 1 x 10 3 tweeters
4 x 12 150w col.
2 x 12, 2 x 10
3 tweeters
1 x 12, 2Tw. wedge
2 x 15 + horn
2 x 15, 2 x 10 2Tw.
HF rad horn
119HT voc. proj
219HT voc. proj
12 17 Tweeters
1x15 + rad ln
bin
TYAS
AMPLIFICATION
L.C. 80 Slave
L.C. 60 Slave
P.S. 12S Slave
T 12S
SPEAKERS
Single 12"
Twin 12" disco pr
Twin 12" PA pr
Single 15" bs bin
Twin Horn box
VITAVOX
PRESSURE UNITS
Type S3
Type GP1
Type GP2
Type GP2 T
LOUDSPEAKERS
AK 123 15 ohms
AK 124 15 ohms
AK 156 15 ohms
AK 157 7.5 ohms
WN 350 15 ohms
VOX
VOX AMPS
AC 30 Top Boost
AC 50
SPEAKERS
FB 118 Cab.
FB 215 Cab.
W.E.M.
Copical echo
Halle cat echo
Chibman echo
Westminster
Westminster K-brd
Westminster bs.
Dominator Mini
Pip musette
Dominator 30w.
v amp
Dominator 30 bs.
Dominator 50 Id.
Dominator 50 1-brd
Dominator 50 amp Inp
Dominator 100 rev.
transistor
Dominator 100 stan.
GX40
GX100
AX40

200w 4 x 12
300w 6 x 12 + horn
150w 2 x 15 + horn
100w 1 x 18 bass
PEAVEY SLAVES
260 Booster 130w
800 Booster 400w
PEAVEY PA AMPS.
PA120 100w 8in
Standard 130w 8in
PA400 200w 12in
PAG00 200w 18in
PA900 400w 27in
Monitor amp 130w
PEAVEY MIXERS
800 M 8 x HL
8 x LO in
PEAVEY PA CABS
2 x 10 34w col.
4 x 10 66w col.
1 x 12, 1 x 10 3 tweeters
4 x 12 150w col.
2 x 12, 2 x 10
3 tweeters
1 x 12, 2Tw. wedge
2 x 15 + horn
2 x 15, 2 x 10 2Tw.
HF rad horn
119HT voc. proj
219HT voc. proj
12 17 Tweeters
1x15 + rad ln
bin
TYAS
AMPLIFICATION
L.C. 80 Slave
L.C. 60 Slave
P.S. 12S Slave
T 12S
SPEAKERS
Single 12"
Twin 12" disco pr
Twin 12" PA pr
Single 15" bs bin
Twin Horn box
VITAVOX
PRESSURE UNITS
Type S3
Type GP1
Type GP2
Type GP2 T
LOUDSPEAKERS
AK 123 15 ohms
AK 124 15 ohms
AK 156 15 ohms
AK 157 7.5 ohms
WN 350 15 ohms
VOX
VOX AMPS
AC 30 Top Boost
AC 50
SPEAKERS
FB 118 Cab.
FB 215 Cab.
W.E.M.
Copical echo
Halle cat echo
Chibman echo
Westminster
Westminster K-brd
Westminster bs.
Dominator Mini
Pip musette
Dominator 30w.
v amp
Dominator 30 bs.
Dominator 50 Id.
Dominator 50 1-brd
Dominator 50 amp Inp
Dominator 100 rev.
transistor
Dominator 100 stan.
GX40
GX100
AX40

300w 6 x 12 + horn
150w 2 x 15 + horn
100w 1 x 18 bass
PEAVEY SLAVES
260 Booster 130w
800 Booster 400w
PEAVEY PA AMPS.
PA120 100w 8in
Standard 130w 8in
PA400 200w 12in
PAG00 200w 18in
PA900 400w 27in
Monitor amp 130w
PEAVEY MIXERS
800 M 8 x HL
8 x LO in
PEAVEY PA CABS
2 x 10 34w col.
4 x 10 66w col.
1 x 12, 1 x 10 3 tweeters
4 x 12 150w col.
2 x 12, 2 x 10
3 tweeters
1 x 12, 2Tw. wedge
2 x 15 + horn
2 x 15, 2 x 10 2Tw.
HF rad horn
119HT voc. proj
219HT voc. proj
12 17 Tweeters
1x15 + rad ln
bin
TYAS
AMPLIFICATION
L.C. 80 Slave
L.C. 60 Slave
P.S. 12S Slave
T 12S
SPEAKERS
Single 12"
Twin 12" disco pr
Twin 12" PA pr
Single 15" bs bin
Twin Horn box
VITAVOX
PRESSURE UNITS
Type S3
Type GP1
Type GP2
Type GP2 T
LOUDSPEAKERS
AK 123 15 ohms
AK 124 15 ohms
AK 156 15 ohms
AK 157 7.5 ohms
WN 350 15 ohms
VOX
VOX AMPS
AC 30 Top Boost
AC 50
SPEAKERS
FB 118 Cab.
FB 215 Cab.
W.E.M.
Copical echo
Halle cat echo
Chibman echo
Westminster
Westminster K-brd
Westminster bs.
Dominator Mini
Pip musette
Dominator 30w.
v amp
Dominator 30 bs.
Dominator 50 Id.
Dominator 50 1-brd
Dominator 50 amp Inp
Dominator 100 rev.
transistor
Dominator 100 stan.
GX40
GX100
AX40

DAVOLI
ORGANS & SYNTHS.
K249
K217
K205
Davolimit
ELECTRIC PIANOS
Group
Baby Grand
ELKA-ORLA
CHICAGO
37/12
Chicago 49
Tiffany 3/6 rly
Tiffany 4/6 rly
Companion P37/12
6 rly
Companion P21/6 rly
Companion P37/12/6 rly &
auto bc acc.
Companion L5/6 rly
CONSOLES
Fantasy 20 3/12/
6 rly
Fantasy 20/6 rly
Fantasy 27/10 rly
ELKA PORT. ORGANS
Tornado 4
T.L. 48
Cap Junior
Cap Junior /rev.
X-55
Concord 400
ELKA CONSOLE ORGANS
Minute 99
Minnette 99/MT
Capriccio 11
Capriccio 11/MT
Capriccio 11/O
Capriccio 33
Capriccio 33/MT
Capriccio 33/O
Capriccio 33/OL
Notturmo 44/L
Notturmo 44/MTL
Notturmo 44/OL
Notturmo 44/LCL
Notturmo 66/L
Notturmo 66/MTL
Eka Elec. K-brd
Elkarpady 88/csigs
Elkarpady 490
Elkarpady 610/csigs
As above, amplified
Elkarpady 98/A
Elkarpady 610/A
MODULAR MIXERS (PA)
10 into 2
15 into 2
24 into 2
3XF 3-WAY ELECTRONIC
X/over
STUDIO MIXING CONSOLES
Custom built.
KEYBOARDS
BOOSEY & HAWKES
Diamond 70
Diamond 70H
Diamond 70H /rhy. unit
Diamond 70H /Piano
Diamond 70H /rhy. unit
Diamond 70R
Diamond 70T
Diamond 701
Diamond 701 /amps x spkr.
Diamond 701
Diamond 702
Diamond 70B
Diamond 708
Diamond 7100 50w
Space sounder

3034 Domus 44(A)
3002 Majestic Auto
CT
9003T Coliseum e.p
3003R Coliseum
3003R Coliseum/
Rhy + Trans.
LOGAN CONSOLE ELECTRONIC ORGANS
10.022 Weekend
10.050 Holiday
10.061 Holiday
400
ADD-ON ELECTRONIC KEYBOARDS
10.023 Logan
String Melody
ELECTRONIC PIANOS
CEP 2 Crumar
Piano
CEP 3 S Crumar
Piano
CEP 4 Crumar
Piano
JENNINGS ORGANS
J.70 2 Man Port.
J.71 3 Man Port.
KEMBLE
YAMAHA K'BOBS
B2R
BK2
B4CR
BK4B
B5CR
BK5
B20B
B30R
CSY
CSY2
BK20B
D3R
D3R (white)
DK40A
E10AR
ESAR
EX42
COMBO ORGANS
YC.25D
YC.45D
PORTABLE SYNTHESIZER
SY1. cped x Exp.
ped
SY2. stand x pedal
PORTABLE ORGANS
YC.25D
YC.45D
LIVINGSTON
Chorister 81 MB
Mandrel
Abbey Chapel
Abbey Chapel/13
Nl pdlbr.
Abbey Chapel/
spkr.cab.
Choral 30/30 nr.
pdlbr.
Chorale 30/30 nr.pdlbr
+ spkr. cab.
Chorister 2-69 'B' /32
nt pdlbr.
Chorister 2-69 'B' /32
nr pdlbr+spkr.cab.
M.C.H.
A100 Solinat Rhy.
G110 Solina + Rhy.
A104 Solina + Rhy.
A104 Solina + Rhy.
A104 Solina + Rhy.
B206 Solina /Rith-O-Matic
Multivoice
C116 Solina Straight
Rith-O-Matic, Multivoice,
Orbitone
C116 Solina, Semi-horshoe,
Rith-O-Matic, Multivoice,
Orbitone

CBS / ARBITER
ROGERS DRUM OUTFITS
(with MEMBRUC STANDS)
Headliner IV
Studio X
Londoner V
Londoner VI
Londoner VII
Ultrapower VIII
Ultrapower VIII
Starlighter IV
Starlighter IV (Superint.)
ROGERS DRUMS
Dynamonic Snare 5 x 14
Dynamonic Snare 6 1/2 x 14
SuperTen Snare 5 x 14
SuperTen Snare 6 1/2 x 14
Powertone 14 x 22 Bass
Powertone 14 x 22 Bass
Powertone 9 x 13 T-T
Powertone 9 x 13 T-T
Powertone 10 x 14 T-T
Powertone 12 x 15 T-T
Powertone 16 x 16 T-T
Powertone 18 x 20 T-T
Powertone Bongos
Powertone Timbales,
Brass
Powertone Tomtoms,
Cymbal.
Accusonic Timbales, 20"
Accusonic Tompani, 20"
Accusonic Tompani, 25"
CONCERT TOMS
6" x 8"
7" x 10"
8" x 12"
9" x 13"
10" x 14"
12" x 15"
PAISTE CYMBALS
AND GONGS
2002
13"
14"
15"
13" Hi-Hat
14" Hi-Hat
15" Hi-Hat
16" Crash, Medium or
Ride
16" Crash, Medium or
Ride
20" Crash, Medium or
Ride
22" Crash, Medium or
Ride
24" Crash, Medium or
Ride
18" China type
20" China type
8" Bell Cymbal
11" Splash Cymbal
FORMULA 602
13" Hi-Hat Sound
Edge
14" Hi-Hat Sound
Edge
15" Hi-Hat Sound
Edge
13" Hi-Hat
14" Hi-Hat
15" Hi-Hat
16" T.C.M. Mr.
17" T.C.M. Mr.
18" T.C.M. Mr.
19" T.C.M. Mr.
20" T.C.M. Mr.
22" T.C.M. Mr.
24" T.C.M. Mr.
18" Flat Ride
Medium
20" Flat Ride Med
18" China
20" China
No 1 7 Sound
No. 2 7 Sound
No. 3 7 Sound
No 4 7 Sound
No 5 7 Sound
No 6 7 Sound
No 7 7 Sound
14" Joe Morella
Ho-Ho
17" Joe Morella
18" Joe Morella
20" Joe Morella

HAYMAN DRUMS
Vibrosonic snare
12" x 9 1/2"
13" x 9 1/2" T.T.
16" x 16" T-T (igs)
22" Bass
HAYMAN CYMBALS (SWISS)
14" High Hat
18" Cymbal
20" Cymbal
DAVOLI
UFIP CYMBALS
RTMD
10"
11"
12"
13"
14"
15"
16"
17"
18"
19"
20"
21"
22"
TAM-TAMS
20"
24"
2

2043 2 x 12 + 2 x 10 PA	235.45
2047 1 x 12 + 1 x 10 PA	155.05
2056 2 x 15 Reflex Bins	318.40
2057 HF Horn Unit	187.52
2120 Spr bins (horns)	277.76
2121 100w slave monitor	173.60
2122 30w slave monitor	119.35
2173 50w monitor	65.10
MXR 2890 Phase 100	85.65
2891 Phase 90	69.00
2892 Phase 45	37.18
2896 Distortion I	34.72
2893 Blue Box	63.43
2894 Dyno comp	45.83
2895 Noise Gate Line Driver	45.83

1/2 x 4 (MK 2)	975.00
16/4 (MK 2)	1120.00
Mod. Cons. P.O.A.	
Cour/JBL Spkr Systems	P.O.A.

SOUNDOUT

HE1c, 50w	54.00
HE2c, 100w	84.00
DL3, 100w	177.00
DL6, 100w	102.00

SPERRIN

AMPS: 100w 4V	73.15
100w 2ch.	82.41
100w 2ch. + rev.	105.68

CARS.

PA200 2 x 12 cols. PAW	72.00
PA100 1 x 12 cols. PAW	67.00
2 x 12	39.00
PA 2 x 12 empty Pair	36.00

S.A.I.

AMPS 50w T & B twin ch.	85.00
50w slave	81.00
150w FC150 slave	96.00

CABS.

Eliminator + Gauss/Altec + EV horn	264.00
Eliminator + standard driver + EV horn	168.00
Mini Elim. + standard dr. + EV horn	164.00
Mini Elim. + standard dr. + MF1000 horns	144.00
Front loaded 15 + Gauss/Altec	168.00
Direct loaded + Gauss + EV horn	264.00
Front loaded 2 x 12	120.00
2 x 12, 2H ported design	237.00
2 x 12	144.00
Folded horn 18 + Gauss	252.00
Mini bass bin	102.00
Super lead	96.00

SELMER

SOLID STATE 15SS combo	34.00
SR3S combo	15.74
Lead 100	119.44
Bass 100	95.37
Slave 100	78.70
PA 100	152.78
Futura 3 combo	18.20

VALVE AMPS

Tn'B 100 SV	118.52
Tn'B 50 SV	104.63
Tn'B 50 SV reverb	125.00
PA100/6 SV reverb	162.04
PA 100/4 SV	137.04

CABS.

S412 4 x 12	134.26
S212H 2 x 12 + horn	109.26
S115 1 x 15 var.	105.55
S2H Obl. horn	68.52
S115A 1 x 15 Altec var.	171.30
T25 column	50.92
TV 20 column (pair)	69.44

SEPTEMBER

10/2	170.00
12/2	199.00
14/2	230.00
16/2	255.00
18/2	289.00
20/2	326.00

SERIES 2

10/2	206.00
12/2	240.00
14/2	275.00
16/2	308.00
18/2	343.00
20/2	380.00
200w Slave	T.B.A.
Custom built amps	P.O.A.

AX100 Slave pwr. stage	101.85
Bandmaster	87.96
Reverb/str.	125.83
Audiomisc.	194.44
Pre-mix IV	275.83
Super dual 12	48.80
Super 40	74.07
Starfinder bs	74.07
Starfinder twin 15	87.96
Super starfinder 200	106.48
Starfinder super80	148.15
Aggressor	115.74
1x12" /vol. con.	120.37
2x10"	40.40
2x10" /horn	49.60
4x10"	41.60
6x10" diffuser	48.60
Club 2x12"	60.19
Band 2x12"	92.59
Club system	60.19
Band system	75.93
Foot monitor	74.07
Intrudex reflex bin	87.92
Vundatrix sys.MKII	134.26
4x12" A paper	143.52
X39 reflex bin	90.74
	263.89

BRØDR JØRGENSEN

SH1000 Synth	396.00
SH3A Synth	415.74
SH2000 Synth.	452.00
EP20 Elect. piano	310.37
EP30 Elect. piano	393.82
RS101	386.92

CBS/ARBITER

Rhodes Suitcase Piano 88	1191.30
Rhodes Suitcase Piano, 73	1038.40
Rhodes Stage Piano, 88	811.80
Rhodes Stage Piano, 73	691.90
Super Satellite Power Spkr.	731.50
Rhodes Piano Bass	399.30

WHITE

LW50 G/B/k-b amp 70w	139.50
LW100 G/B/K-b amp 120w	158.55
CM30 G. combo 30w/60w spks	196.65
CM50 Combo/rev.	213.80
PA100 6ch. 100w	142.22
PA150 6ch. 150w	168.19
PA200 6ch. 200w	189.00

POWER SLAVE AMPS

PS100 100w	106.92
PS150 150w	119.43
PS250 250w	165.00
PS300 Stereo	185.22

ENCLOSURES

A200	157.68
A150	216.63
A150H	269.73
A250	277.50

PA ENCLOSURES

S50 1x12" 60w	59.85
S100 2 x 12" 120w	84.82
S150 1 x 15" 100w	174.21
S200 4 x 12" 240w	157.65
M50 1 x 12" 60w	81.74
H50 HI 50w	66.45

CONC. RANGE PA ENCLOSURES

B12	196.20
B15	240.12
B30	396.58
H100E	128.23
H100V	187.23
I70	171.48
L100	314.85

MIXING DESKS

D8 Stan. mono 8ch.	185.79
D8 D/k mono 8ch.	229.80
D16 stereo 16 ch.	870.00
D24 stereo 24ch	1275.00

MONITOR ENCLOSURES

M100/12 100w	130.77
M100/15 100w	127.86
M200/15 200w	184.58

MIXING

YGM-3, 30	90.00
YGM-4, 40	111.00
YGL-3, 90w	198.00
YGA-2B, Bass 30w	90.00
YGA-4, 50w	141.00

AMPS

YBA-1, 50w Bass	89.00
YRM-1, 50w	111.00
YBA-1 A, 100w Bass	120.00
YGL-3 A, 100w	141.00
Monoblock 325	275.00

AMP SYNTH. AXKE	359.45
Pro-soloist	560.00
Explorer	369.45
Odyssey	736.00
2600	1620.00

GALANTI

X300 D/L	305.24
X300 R/G	347.20

F.RANGE

F.1	351.40
F.2	425.74
F.2 D/L	518.23
F.3	639.67
F.5	740.46

INSTA-STR. x LEGS/CS

Insta-str. x legs/cs	276.86
Insta-piano x lgs/cs sustain pedal	184.47

HAMMOND

SPINET	
Dolphin 9622K	540.00
Dolphin d/k 9422K	700.00
Cougar 712J	1020.00
Phoenix 1222	1395.00

CONSOL.

Monarch 1612	3196.00
Grandux 11122	3996.00
Regent 4172	3996.00
Concorde 2107	4797.00

PORTABLE

X-2	412.00
X-5	1088.00

Auto-Vari 64

rhythm unit	182.00
Hammond Synthesizer SY-100	380.00

SYNTHESIZER SH 1000

SH 1000	348.80
SH 3A	386.40
TR.330	88.80
RHYTHM UNIT TR 55	95.37

HÖHNER

KEYBOARDS Mini KORG 700	300.93
Mini KORG 705	356.48
Clavinet D6	323.56
Pianet N1	221.39
Combo Pianet	173.98
Hi Piano	212.27
Bass 2	125.93
Electra	462.04

J.T. COPPOCK

ELGAM ELECTRONIC ORGANS	
244	445.37
244C	504.62
237	300.00
237C	361.11
2049C	152.77
245	281.48
249R	328.00
610	249.00
610K	298.14
3049 DL	189.81
3049 DLR	238.88
2049	143.37
1049	112.86
1037	87.96

ELGAM ELECTRONIC PIANO

Elgama 41	223.89
Organet 40	286.33
Organet 240 RA	539.95
Organet 440 S	735.46
Consul	328.43
Weekend	432.96
President 3	488.70
Organetta 1	66.44
Organeta 2 D/L	123.44
Organeta 249K	190.88
Organeta 354	236.34
Organeta Stool	10.88

THOMAS ORGANS

1129 Cavalier	319.20
1129 Cavalier D/L	340.00
1130 European	423.80
Royale	479.80
1167 Majestic Royale	492.80
1180 Le Grande	649.00
Royale	679.60
183 Troubadour	786.76
184 Troubadour	879.20
1263 Cameo Royale	930.56
1265 Cameo	1199.20
Supreme	1299.00
266 Californian	1299.00
267 Californian	1399.60
Quat	1399.60
371 Monticello/moop.	1895.50
372 Monticello Theatre moop.	1995.00
606 Trion	2517.71
871 Celebrity Royale	3193.97
1050 Mong Saatchie Synthesizer	350.48

EKO PORTABLE ELECTRONIC ORGANS

EKO PORTABLE ELECTRONIC ORGANS	
3208 Tiger	228.00
3205 Tiger	280.00
3206 Tiger 61	280.00
3207 Tiger 61 R	319.20
3202 Tiger Duo	340.00
3204 Tiger Duo R	380.00
3212 Tiger Duo A	399.20

EKO CONSOLE ELECTRONIC ORGANS

EKO CONSOLE ELECTRONIC ORGANS	
3032 Domus 37(A)	424.00

DALLAS

ORGANS (ELECTRIC REED and ELECTRONIC)	
Chord	30.00
Lurelle Duchy	44.00
Chiffre	47.00
Electronic Chord	123.00
Electronic Chord	148.00
Electronic (rhythm box)	229.00
New Chord (Pet)	26.00
Organon I	24.00
New Chord (Pet)	22.50

310 Eminent Theatre/Rhy	179.89
Obrione String Ensemble	1420.00
2000 Eminent Grand Theatre. Rih-O-Matic, Obrione	
String Ensemble, Arpeggio Drawbars and tabs	3516.00
SE4 Solina String Ensemble/ pedal tone cabs.	536.00
70w, 3ch.	

ROSE-MORRIS

GEM ELECTRONIC KEYBOARDS	
297 International	
Equal Manual organ	726.85
TBA Dakota Synth	726.85
Dual Manual organ	550.95
291 Caravan 5/8 octave 4 octave	104.00
290 Europa 5/8 octave	3.00
3 octave	79.20
282 Jumbo 6/8 Oct	140.00
port 4 oct	164.00
293 Jumbo 61 5/8 Oct	236.00
198 Jumbo 61 1/2 Oct	184.50
199 Combo piano	184.50

MINI-KORG SYNTH.

280 Model 700	300.90
281 700S	349.95
279 800	547.25

LOWMEYER

LG-44-1	599.20
920.00	
1589-1	1199.20
1439-20	1439.20
TG-10	1768.00
IGS-1	2136.00
TLOKS-25	2388.00
GAK-H-1	3465.00
GAK-25H-1	3465.00
H25-3	6360.00

MOOG SYNTHESIZERS

Mini-moog	856.48
Sonic sax	841.67
Taurus pedal synth	480.55
Micro-Moog	480.55

PIANO ACCORDIONS

Bellini Multi-grade	205.55
Bellini '80'	129.83
Bellini 40'	88.89
Bellini 24	62.04

SOLO SOUND

Compact Piano	181.50
Synthi A	649.00
Synthi DK2 K'bd.	220.00
Synthi AKS	669.00
Synthi DK2 K'bd.	220.00
Hi-Fi Synthi	429.00

THOMAS ORGANS

PERCUSSION/GUITARS

SELMER

PEARL

DYNATAM family 22 plwn 601.85
 Dynatam family 22 satin 643.52
 Dynatam family 24 plwn 619.44
 Dynatam family 24 satin 665.74
Full Dimension 22 pl. 412.04
 W/fgls.
Full Dimension 22 sat. 439.81
 W/fgls.
Full Dimension 22 pl. 449.07
Full Dimension 22 sat. 486.11
Full Dimension 22 pl. 430.55
Full Dimension 22 sat. 462.04
Full Dimension 24 pl. 421.30
 W/fgls.
Full Dimension 24 sat. 450.00
 W/fgls.
Full Dimension 24 pl. 458.33
Full Dimension 24 sat. 486.11
Full Dimension 24 pl. 434.26
Full Dimension 24 sat. 463.89
Soundventure 22 pl. 398.15
 W/fgls.
Soundventure 22 sat. 423.15
 W/fgls.
Soundventure 22 pl. 452.78
Soundventure 22 sat. 471.30
Soundventure 22 pl. 431.48
Soundventure 22 sat. 456.48
Soundventure 24 pl. 409.26
 W/fgls.
Soundventure 24 sat. 434.26
 W/fgls.
Soundventure 24 pl. 452.78
Soundventure 24 sat. 480.55
Soundventure 24 pl. 436.11
Soundventure 24 sat. 462.04
Rack kit 24 pl. 366.67
Rack kit 24 sat. 387.04
Rack kit 24 pl. 369.44
Rack kit 24 sat. 388.89
Rack kit 24 pl. 407.41
Rack kit 24 sat. 430.55
Rack kit 24 pl. 383.33
Rack kit 24 sat. 421.30
Powermate 22 pl. 332.41
 W/fgls.
Powermate 22 sat. 350.00
 W/fgls.
Powermate 22 pl. 369.44
 W/fgls.
Powermate 22 sat. 369.44
 W/fgls.
Powermate 22 pl. 387.63
Powermate 22 sat. 355.55
Powermate 22 pl. 373.15
Powermate 22 sat. 293.52
Imagecreator 22 pl. 293.52
 Wood
Imagecreator 22 sat. 310.18
 Wood
Imagecreator 22 pl. 293.52
 W/fgls.
Imagecreator 22 sat. 310.11
 W/fgls.
Imagecreator 22 pl. 325.00
 W/fgls.
Imagecreator 22 sat. 340.74
 W/fgls.
R Brothers conc. 304.63
 toms pl.
R Brothers conc. 330.55
 toms sat.

BASS DRUMS

124 28" 73.48
 126 26" 70.25
 126 26" 72.97
 127 18" 53.70
 130 20" 60.36
 132 22" 61.38
 142 22" 68.56
 144 24" 76.72
 166 36" 56.94
 1161 20" 50.47
 1163 22" 52.52
 1170 20" 45.01
 1171 20" 45.35
 1172 22" 48.43
 1173 22" 48.94
 1175 24" 52.85

SNARE DRUMS

13 14 x 5 1/2" 44.84
 13 14 x 5 1/2" + 53.19
 15 14 x 5 1/2" 55.93
 16 14 x 5 1/2" 58.14
 17 14 x 5 1/2" 59.66
 1001 14 x 5 1/2" 31.20
 1005 14 x 5 1/2" 31.71
 1180 14 x 4" 27.62
 1182 14 x 5 1/2" 28.81
 2000 14 x 5 1/2" 60.36
 2001 14 x 5 1/2" 57.83
 2003 14 x 6 1/2" 71.78
 2004 14 x 6 1/2" 70.25
 2011 14 x 4" 58.65
 2020 14 x 5 1/2" 63.59

TIMBALES

5313 13,14 x 6" 78.94
 531C 13,14 x 6" 80.65
 532 13,14 x 6" 72.97
 532C 13,14 x 6" 74.88

TOM-TOMS

112 12 x 8 3/8 H 24.56
 113 13 x 9 SH 26.77
 114 14 x 10 SH 32.22

GUITARS

ARC

ELECT.SLD.BDY

Sweden 166.80
 Swede bs. 176.36
 F.200W 101.83
 F.400 Nbs 101.83
 F.100B 65.78

SEMI-ACOUSTIC

V.I.N. 122.20
 Jimmy D'Aguiro P.O.A.

COUNTRY & WESTERN

H.45-6str.jbo 72.06
 H.33-12str.jbo. 77.57

CLASSIC

H.C.4 43.10
 H.C.5 32.64

DYNELECTRON

273 161.67
 274 bs. 151.67
 285 bs./f./ls. 151.67

PEARL

PF 200 Iik. 41.31
 PF 250/6 jbo. 49.26
 PF 250/12 lb. 49.26
 FT 155 jbo. 54.19

DANA

R.30 T/p. 8.23
 H.105 10.67
 F 33 Iik. 19.58

SCOB

SCDRR 200.06
 L/scr.lbs. 250.00
 S/scr.lbs. 225.00

JOHN BIRCH

SCDJD. 240.00
 SCDR 230.00
 SCDL 220.00
 SCSL 203.70
 SCDL.DUD 350.00
 SCDL.DUB 268.98
 SCDL 220.00
 SVL 200.00
 SVL ah.sig. 220.00
 SNCL 200.06
 SCDLX 230.00

BOOSEY & HAWKES

DI GIORGIO

No 16 Signorina Classic 36.25
 No 28 Classico Classic 43.52
 No 36 Belmont Classic 66.22
 No 30 Amazon Classic 50.92

TAKEHARA

GT230A small 49.00
 GT 30B small 49.00
 GT 86 32.30
 GT 120 37.00
 GT 190 49.00
 W/100 jumbo 36.35
 WT 200 jumbo 50.90

VITTORO

570 small 11.80
 575 Full size 18.45
 2851 Full size 14.60

CBS/ARBITER

FENDER SOLID BODY ELECTRIC

Jazzmaster 263.00
 Jaguar 290.00
 Stratoaster/irem 232.00
 Stratoaster 200.00
 Telecaster d-lk 251.00
 Telecaster d-lk/irem 271.00
 Telecaster custom 196.00
 Telecaster custom/Bigsby 196.00
 Trem. 234.00
 Telecaster stan. 180.00
 Telecaster stan./Bigsby 225.00
 Bronco. 112.00

HAWAIIAN

2390 Gt. 21.75
 2391 O/Iik. 42.61

ANTORIA CLASSICAL

361 30.09
 RA2 31.02

ANTORIA CLASSICAL

2839 39.35
 2840 45.37
 2841 47.22
 2860 39.61
 2855 53.70
 2858 sfo.grd. 94.44
 F2871 Flawo. 94.44

TAMA

3561 S 120.83
 3560 S 133.33
 3558 S Jbo. 119.91
 3560 P Grd. 86.11
 3560 S Grd. concert 88.89

YAMAHA

225 12 str.jbo. 93.51
 220 12 str.jbo. 83.80
 215 12 str.jbo. 75.36
 120 6 str.jbo. 81.02
 115 6 str.jbo. 62.96
 112 6 str.ik. 43.51

ANTORIA

75 Herald 74.54
 757 G/Wstn Sid. 58.33
 758 G/Wstn Sid. 58.33
 Art Jbo. 103.70
 695 N stwal 6 40.28
 687 D'ngt 69.44
 357 Fk. 37.96
 62 B/cu Fk 32.87
 627 B co jbo. 47.74
 627/12 B'cupbo. 48.15
 79 Calif.ik. 34.72
 628 Calif jbo. 47.22
 628/12 Calif.jbo. 53.70
 684/6 L I/h 53.70
 684/6 Sup.jbo. 50.70
 648/12 Sup.jbo. 56.34
 693 Gnt.Jm.d/I 52.78
 696 Gnt.Jm. 50.00
 698 MGt Wst.lbs 71.76
 698 Gt.Wst.jbo. 61.57
 684 E Sup Etc. 56.48
 2374 sem-Ac.lk 72.58
 2371 sem-Ac.lk 75.46
 2370 sem-Ac.lk 79.17
 1752/45/mstr.bs. 39.35
 1755 S/mstr ll 48.15
 1917 Twncstr.bs 47.22
 1912 Wncstr. 45.37
 2385 Clpr./l/body.bs. 107.41
 2384 Chr.d/ll 109.26
 N84 Bass 127.31
 2386 Memphis.ctr.d/l 98.15
 2376 Dixie f./hs.bs. 118.98
 2375 Ash 118.98
 2375 N Rock'mn Natural 97.22
 2375 Ls l/h. 89.81
 2375 W Rock'mn White 90.74
 2375 Rock'mn Maple lh. 86.57
 2375 Rock'mn R.w.d./h. 81.02
 2366 FLB. F./les Bass 75.46
 2366 BMksmn. 75.46
 2365 B Dixie bs. 76.85
 2365 Dxmstr. 58.33
 2368 Cpr. F./bl. 64.81
 2353 LDX Clpr 89.91
 2353 Clpr I./hs. 56.33
 2352 C'om. 71.66
 2352 d./b. 83.33
 2352 MC'pr.d/l 56.48
 2352 Clmper 50.00
 2354 W/sik./l/bs 80.39
 2354 B/W/sik.bs 70.83
 2354 W/sik.nat. 70.83
 2347 W/sik.in 96.30
 2338 W/sik.sid 94.00
 2383 W/sik.c/dl 110.19
 2382 W/sik.c/dl 86.11
 2377 W/sik.pro. 81.94
 2354 SL I/h. 74.54
 2354 SW/sik.std. 65.28
 2354 W/sik. 67.78
 2350 B Mem.hs. 72.60

FLETCHER, COPPOCK & NEWMAN

KIMBARA ACOUSTICS

N105 Cts. 26.39
 N106 Cts. 27.73
 N169 Cts. 28.66
 N176 Cts. 35.09
 N25 Cts. 43.06
 N108 Cts. 45.51
 N75 Cts. w/cs 76.20
 N76 Cts. w/cs 96.30
 N30 Fik. 30.70
 N71 Jmb. 35.68
 N72 12 str. 40.69
 N78 Jmb. 49.95
 N107 12 str. 52.31
 N95 Cust. c/w blond w/c/s 92.55
 N95 Cust. c/w sw. w/c/s 92.55

ELECTRICS

N114 Solid Bk w/cs 90.80
 N115 gold 90.80
 N116 sun 90.80
 N117 nat. 90.80
 N118 mahog. 78.40
 N120 white 105.60
 N121 nat. 114.80
 N123 Bass sun 105.60
 N124 Nat. 114.80
 N125 stereo bass nat w/cs 171.20
 N126 Bass nat w/cs 111.20
 N128 Solid nat w/cs 107.20

RESONATA

N87 classic 17.58
 N89 Classic 23.15

VICTOR GARCIA

N188 Spanish 22.92
 N189 23.04
 N127 26.76

LORENZO

N98 Student 12.92
 N11 Cts 14.12
 N99 Cts 17.56
 N110 Fik. 13.84
 N102 Fik. 22.64
 N103 Jmb. 27.41
 N104 12 str. 28.06

COLUMBUS

N119 Jumbo sun 31.96
 N122 12 str 34.36
 N36 s/ac. 6 str 45.20
 N83 solid 32.76
 N84 Bass 38.04
 N113 39.68
 N85 Bk 50.36
 N85 S 50.36
 N82 3 p/u 52.76
 N84 mahog. 43.80
 N66 Bass 46.04
 N77 sun 51.15

FRAMUS

CLASSIC

O1010 50.92
 O1210 69.44
 O1510 137.96

WESTERN 6 STRING

O610 Dix 6 66.66
 O610 Falcon D'nght 118.51
 O6550 Falcon Jumbo 147.22
 O5710 Masv D'nght 180.55
 O5910 Masv Jumbo 205.00

WESTERN 12 STRING

O6011 Dix 12 76.38
 O6810 Falcon D'nght 128.70

SOLID BODY

O1070 FS/74 78.70
 O1020 S/155 127.77
 O1010 Nashv. Stan. 165.74

LE 250

-big 239.77
 LP 200 G 72.36
 LS 200 C 54.77
 LS 200 FS 54.77
 MB 200 Bass 35.81
 ME 20 TS 39.58
 PM 302 41.25
 PM 302 Bass 42.69
 SA 200 40.37
 SE 2 B Bass 36.81
 SE 2 T 26.81
 Super 400 C/E 37.36
 SG 10 B Bass 43.10
 SG 12 37.45
 SG 220 V 54.03
 SG 2000 54.03
 SP 1 25.74
 ST 300 51.76
 ST 300 65.19
 F 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 25.50

JOHN HORNBY SKEWES

PALMA ACOUSTICS

500 10.14
 300 N 11.57
 C103N 18.10
 WFS 22.68
 WFS 30.00
 FW301.12 35.65

NEUTSCHMANN CLASSIC

Z03.7 53.33

KASUGA ACOUSTIC

G10C 33.33
 G200 40.74
 F140 40.74
 D200 44.44
 T250 49.07
 D350 71.30

TERADA ACOUSTICS

G10C 45.37
 G307 48.15
 G310 54.63
 F604 47.22
 FW650 67.59
 W624 56.48
 FW645 90.74

KASUGA ELECTRIC (NEW MODELS)

SG360 97.60
 PB420 100.80
 LG380 D 102.40
 SE480 S 104.80
 EB750 136.80
 LG770 V 142.40
 SG1800 V 169.60
 LG2000 V 214.40

ZENTA ELECTRICS (NEW MODELS)

ECS501 23.96
 EG502 27.16
 EB511 27.56
 HEG5006 30.40
 HEG5004 38.40
 HET5001 37.20
 HES5000 29.56
 HEP5002 42.40

KEMBLE

CLASSICS

G 55 33.33
 G 65 37.03
 G 90 40.99
 G 120 45.61
 G 150 50.92
 G 180 54.48
 G 220 72.52
 G 280 89.81
 G 3 H/made 111.11
 G 4 H/made 157.40
 G 10 H/made 212.96

FOLK

FG 75 39.30
 FG 11 ON 43.57

LS2GDS

F.339R 48.00
 F.341 39.36
 F.342 32.41
 MD.25 27.78
 C132S 41.67
 TG.10 25.00
 TG.20 27.78
 TG.30 30.56

B.L.PAGE

MICRON-FRETS

Thindistr. 244.44
 Husky 195.56
 Stage II 171.11
 Supr. 171.11
 B/In 6/s.bs. 183.33
 Huntington 305.56
 Soapstone 256.67
 Swng.Cust. 226.11
 Stage II 207.78
 Swng 195.56
 Sgr.Cust. 195.56
 Calbra I 171.11
 Calbra II 152.78

ROSE-MORRIS

ELEC. GTRS.

Shat.Ned Callan Cody 99.20
 Shat.Ned Callan Cody bs. 99.20
 Shat.Ned Callan Hombre 99.24
 Shat.Ned Callan Cody bs. 99.20
 Shafesbury 2 p/u 72.73
 Shat. Gold Top Shat.bs 69.09
 Shafesbury 3 p/u 68.17
 West 1 B str 32.41
 Top 20 6 sl. 26.78
 Top 20 4 sl.bs 40.33
 Avon 2 p/u 47.69
 Avon 2 p/u 1753 cov 50.45
 Avon 2 p/u 49.48
 Avon 2 p/u 1754 cov 52.24
 Avon 1 p/u bs. 46.67
 Avon 1 p/u bs. 49.43
 Avon 2 p/u bs. 54.36
 Avon 2 p/u bag 1744 cov 61.33

ACOUSTICS

Ovation

Std Bal'd 6str 163.63
 Std Bal'd 12str. 227.28
 Gl Cambl Ar.6str. 209.09
 Folklore 209.09
 Cts Bal'd. 163.64
 Art.Elec. 236.36
 Country Elec. 236.36

SHAFTS, WESTERNS

Jbo. 97.26
 Jbo. 114.57
 Jbo. 130.03
 Jbo. 147.30
 Jbo. 163.67
 6 str. Jbo. 29.44
 12 str. Jbo. 36.82

Ovation

Breadwinner sol. 279.70
 Deacon sol. 332.92
 Glen Cambl Ar.6str. 302.51
 Glen Cambl Ar.12str 370.99
 Ar. 12sl. 241.58
 Balladeer 6 str. 241.58
 Pacemaker 12 str. 332.97
 Clas. Balladeer Nly.st. 241.65
 Folklore Steel st. 272.06
 Cust. Balladeer 6st 256.62
 Clas. Nylon strings 325.30
 Conc. of nyl string 37.20
 Legend 6st. steel 313.15
 Arist 6st. steel 266.35
 Country Art. Nyl 268.35
 Electric Art. steel 348.15
 Electric country art Nyl 348.15
 Electric Clas. Nyl 409.01
 Electric Folklore Steel 395.76
 Electric Pacemaker 12 st. 416.56

GIBSON

CUSTOM ORDER/ELEC. ACOUSTIC

Citation outfit 2691.20
 Super 400C outfit 887.96
 L-5C outfit 789.81
 Johnny Smith JSD 1025.60
 Johnny Smith JS 992.00
 Super 400 C/E O/F 1066.00
 Howard Roberts O/F 596.00
 Byrdland O/F 890.40
 ES 175D 432.80
 L-5 CES O/F 925.60

THINLEAF ACOUSTIC

ES355 TD-SV 617.60
 ES346 TD s.burst 492.80
 ES345 TD chery/ walnut 474.70
 ES335 TD s.burst 392.00
 ES335 TD Chery/ walnut 373.60
 ES325 TD 314.40

LES PAUL SERIES

Signature - tobacco 404.00
 Signature - gold 385.60
 Signature bass 392.00
 Signature bass tobacco 373.60
 Recording-nat 415.20
 Recording - white 433.60
 Triumph bass Nat. 403.20
 Triumph bass white 421.60
 De Luxe - gold 356.00
 De Luxe chery/tobacco 374.40
 De Luxe - wine red 356.00
 Custom O/F - white 479.20
 Custom - ebony/wine red 439.20
 Custom - chery/tobacco 457.60

SOLID BODY SERIES

L-5 O/F 623.20
 L6-S custom nat / B1 300.00
 L6-S custom tobacco 315.20
 L6-S De Luxe Nat. 213.60
 L6-S De Luxe Wine Red 236.00
 Wine 415.20
 SG Custom White 433.60
 SG Custom & bigsby Walnut/White 421.60
 SG Custom & bigsby White 440.80
 SG Standard Walnut chery 274.40
 SG Standard/White 234.14
 SG Standard & Bigsby Walnut/chery 281.60
 SG Standard & Bigsby Tobacco 300.00
 S-1 Natural 237.60
 S-1 Ebony 266.40
 S-1 Sycamore 284.00
 Marauder-Natural 207.20
 Marauder Wine 238.80
 Marauder Custom - s/b 296.00
 SG Special 269.20

LEFT-HANDED SOLIDS

Les Paul Deluxe Gold 366.00
 Les Paul Deluxe 2671
 Chery 2402
 Les Paul Custom 2402DX
 Chery 2404
 SG Special Cherry 239.20
 SG Standard Cherry 274.40
 SG Standard & Bigsby Cherry 281.60
 2372DX 232.00
 2373 232.00
 2380 156.00
 2381 168.00
 2382 180.00
 2387C 140.00
 2387B 156.00
 2388R 136.00
 2388B/DX 152.00
 2388B/DX ster. 176.00
 1288 128.00
 2387BBS/S 152.00
 7613 100.00

GUITARS

MITSURU TAMURA

P700 217.59
 P800 254.62
 10P1200 379.62

MASARU KOHNO

M.K. 10 370.37
 M.K. 15 550.93
 M.K. 20 736.11
 M.K. 30 902.78

IBANEZ + CIMAR

WESTERN - FOLK

60 Iik. 39.35
 610 jmb. 45.83
 65 Iik. 44.90
 615 jmb. 50.92
 615/12 12sl. 56.01
 620 jmb. 56.01
 647 jmb. 56.01
 647/12 12sl. 61.11
 684BK jmb. 58.79
 755/12 jmb. 61.11
 369 jmb. 45.83
 370C jmb. 40.28
 370/12 12sl. 43.29
 377 jmb. 37.03
 365 jmb. 39.36
 55/12 12sl. 39.36
 LH620 mb.LH 56.78
 LH647 jmb.LH 60.64
 LH647/12 12sl. LH 62.96
 LH615 jmb.LH 56.61
 LH615/12 12 sl LH 60.64
 LH648 jmb. LH 64.35
 2846 60.18
 752 64.35

CSL WESTERN D/NRHH

101 101.85
 140 152.77
 D60 166.07
 D90 194.44

LEVIN

W32 138.89
 W37 144.44
 WR34 148.15
 W12-36 166.67
 LG17 92.59
 LG19 111.11

CSL MACCAFERRI

Mac. 2 101.85
 Mac. 2/0 106.48
 Mac. 3 125.00

CSL + IBANEZ ELEC.

2350 88.00
 2350OX 120.00
 FG350 98.00
 2351DX 110.40
 2351DXCS 108.00
 2341 104.00
 2341DX 136.00
 2350W 97.60
 2451 132.00
 2452B 128.00
 2342 96.00
 2344 120.00
 2343 108.00
 2337DX 116.00
 2663 160.00
 2464S 200.00
 2453 150.00
 2630DX 124.00
 2390 100.60
 2671PRO 220.00
 2671 566.00
 2402 176.00
 2402DX 192.00
 2404 176.00
 2404X 180.00
 2364B 132.00
 2372 132.00
 2372DX 156.00
 2373 232.00
 2380 156.00
 2381 168.00
 2382 180.00
 2387C 140.00
 2387B 156.00
 2388R 136.00
 2388B/DX 152.00
 2388B/DX ster. 176.00
 1288 128.00
 2387BBS/S 152.00
 7613 100.00

115 15" x 12 SH	37.17	PEARL PRO. SNARES		MuscMaster	103.00	2405 Mem.org/d/I	123.61	11110 Nashv		FG 160 Jumbo	53.9b	SIGMA		FBJ Cherry/Walnut	278.40	2616CS	132.00
118 16" x 16 SH	39.39	Metal 5" x 14	31.48	Mustang	182.00	2391 N Mem/Tat	77.31	Ston/D/bk	230.55	FG 170	55.12	Grd. Con. Fk. 6 st.		EB3 White	297.60	2453	137.60
118 18" x 16 SH	41.50	Brass 5" x 14	48.15	FENDER SEMI-SOLID		2351 MMemo.org	86.11	11210 Nashv.		FG 200 N Jumbo	67.22	GCS6	55.55			2455	140.00
333 13" x 9 D/H	39.30	Brass 6 1/2" x 14	54.63	Telecaster (thinline)	234.00	2351 DX Mem.d/I	91.67	Super D/bk	368.61	FG 260 Jumbo, 12 st.	76.57	Grd Con. Fk. 6 st		FLATTOPS		2457ST	158.00
340 14" x 10 D/H	43.81			Telecaster (thinline/		2351 Mem.d/I	80.09	10980 Jan Akkerman	508.33	FG 300 Jumbo	101.85	GR7	79.41	J200 s/r/b	545.37	2355	108.00
342 12" x 6 D/H	37.17			Bigby trem.	258.00	2350 L Mem sid./h	77.31	SOLID BODY BASSES		FG 300 H Jumbo	99.07	Dradnought 6 st DR7	88.60	J200 o/f	545.37	2355DX	136.00
346 16" x 16 D/H	56.44	PEARL PRO. ACCESSORIES		Starcaster Semi-acoustic	372.00	2350 cm Cust.	76.85	12002 J/156.2	85.18	FG 580 Jumbo	123.79	Jumbo 6st DM5	66.92	Dove Cherry	418.52	2355M	120.00
433 13" x 9	35.64	#10 Brass cr. pedal	18.29	electric		Snd. Bst.		12510 Nashv.	165.74	FG 1500 H/made	336.11	Sigma Classic CR7	73.75	Dove Nat.	436.11	2461	212.00
435 14" x 14	46.55	800 Hi-hat stand	22.22	FENDER F SERIES ACOUSTIC		2350 G Mem. Custom	77.31	Stan.		FG 2000 H/made	379.62	Sigma Dradnought 12 st.		Hummingbird cherry	328.70	2460	200.00
436 16" x 12	55.93	803 Cymbal fl. st	13.11	CLASSIC		235/ M Strad.		12610 Nashv.		FG 285	80.00	OR 12.7	90.75	Hummingbird Nat.	346.74	2368F	80.00
440 10" x 14	39.39	300D Cymbal boom st.	21.75	FC-10%	33.00	Vio. bs.	47.22	12980 Triumph Bass	239.81	FG 200 With Handmade	179.00	Jumbo 12 st DM 12.5	73.75	Heritage Nat.	376.85	2369B/W	128.00
442 8" x 12	32.74	850 Steel	28.70	FC-10	38.55	2355 Bg. Jhn		Case		FG 1000 With Handmade	259.00			J-55 Nat.	292.59	2392D	80.00
444 8" x 14	37.17			FC-20	47.70	S Ac.Mpl.	112.96	Case		FG 1200 With Handmade	289.00			J-50 Nat.	256.48	2392C	92.00
446 16" x 16	50.96	PEARL MAXWIN	175.00	FC-30	57.25	2355 Bg. Jhn.		Case						J-45 s/b	238.89	LH235ZDX	100.00
1433 B x 13	25.57	Stage 706 22	155.48	FC-40	65.25	Sac.S/bst.	101.85							B-45-12N 12 str.	326.40	LH2350	96.00
1435 14" x 14	36.82	Studio 704 22	139.81	STEEL STRUNG				JAZZ		FOLK & PICK UP		EKO		Natural	311.11	LHFG360S	96.00
1441 8" x 12	13.09	Wood 5 1/2" x 14 8 tens.	19.81	F-15	42.85			03302 5/60	137.03	FG 110 E	53.05	Rio Bravo 6 st.	56.73			LH2351DX	120.00
1442 8" x 12	24.21	Wood 5 1/2" x 14 6 tens.	16.67	F-25	49.90	DALLAS		13503 A2/10	362.95	FG 160 E	64.53	Rio Bravo 12 st.	62.70	BANJO SERIES		LH2372	145.00
1445 16" x 16	31.03			F-35	54.80	CLASSIC				SA 30	78.18	Ranger 6 st. elec.	39.76	All American banjo		2348	176.00
1446 16" x 16	38.36			F-45	55.95	Torre Student	13.50			SA 60	176.60	Ranger 12 st. elec.	46.66	Forentine banjo o/f		2348B	152.00
1448 16" x 18	39.90			F-55-12	68.10	Torre Chica %	20.10	CLASSIC		SA 90	221.21	Ranger 12 st. elec.	46.44	Florentine banjo o/f			
		CYMBALS—ZYN.	8.60	F-65	68.20	Torre Chica %	20.10	2405 Mem.org/d/I	123.61	SEMI ACOUSTIC		Colorado 6 st. flk.	16.63	RB800 Mastertone	1094.44		
232 12" pair	10.07	232 12" pair	10.07	F-75	87.1b	Torre Classse	25.50	14470 0/4	69.44	SA 120	221.21	Sombro 12 st flk	46.90	RB250 Mastertone	597.22		
234 14" pair	12.01	234 14" pair	12.01	F-85	115.55	Torre Classse	25.50	14670 FS/1000		SA 60	176.60	Studio L 6st flk	16.83	RB100 5-string	417.59		
235 15" pair	13.48	235 15" pair	13.48	F-95	148.15	Torre Spagnola	35.70	Single	703.70	SA 90	221.21	Navajo 6 st.	28.81	TB800 Mastertone	1048.15		
236 16" pair	14.88	236 16" pair	14.88	FENDER SOLID BASS		Torre Granada	54.75	Double	924.07	SA 75 Bass	183.84	El Dorado 6st	33.79	TB250 Mastertone	600.00		
268S 18" sizzle	12.48	268S 18" sizzle	12.48	Precision	180.00	JUMBO		G.M.S. PICATO		SOLIDS		El Dorado 12st.	88.23	TB100 banjo o/f	611.59		
273 12" pair	3.95	273 12" pair	3.95	Precision narrow		Arbiter	33.50	ELECTRIC		SG 30	77.26	El Guacho cutaway		PR800 Mastertone	1094.63		
273 13" pair	5.04	273 13" pair	5.04	neck	198.00	Arbiter	35.10	E577 Fine gau.	2.32	SG 35	93.64	Acoustic 6st	88.72	FB250 Mastertone	597.22		
273P 13" pair	10.07	273P 13" pair	10.07	Precision Fretless	188.00	Arbiter Xb	47.50	UL77 R.N.R.G.	.247	SG 45	103.10	El Paso Jumbo 6st	67.39	GE1			
274 14" pair	6.05	274 14" pair	6.05	Jazz	223.00	Arbiter	49.50	77 J. G	2.47	SG 85 Bass	93.64	STUDENT GUITARS		SC6M	52.80		
274P 14" pair	12.09	274P 14" pair	12.09	Telecaster	19.00	Arbiter	49.50	P750 Med G.	2.78	SBL 55	136.03	Dulcei Nyl. St.	12.60	SG42M	58.80		
275 15" pair	7.20	275 15" pair	7.20	Mustang	152.00	Arbiter	89.50			SBL 75	159.09	Kansas 6 st. steel	8.28	LP2G	58.80		
275P 15" pair	14.41	275P 15" pair	14.41	MuscMaster	92.00	Martin Collett —	10.00	ELECT. BASS.				Kansas 6st. steel Fxd	8.80	PLC	62.80		
278 18"	12.17	278 18"	12.17	MusciMaster		Small Body	10.00	735 L Rnd Long	6.97	ACOUSTIC ELEC.		Bridge	6.73	PSG	62.80		
280 20"	13.87	280 20"	13.87	MELODY		ARBITER ELECTRIC		735 M Rnd Med.	6.97	AE 12	200.33	Kapok 6 st. steel 1/2	6.73	S200	68.00		
282 22"	16.58	282 22"	16.58	1200	34.65	E250 T P/U	28.60	736 L Ny Long	6.97	AE 18	253.01	Dulcei II class.	16.10	SC36W	60.80		
		CYMBALS—SUPER ZYN.	20.31	1500	43.71	Solid		736 M Ny Long	6.97	LAUNAY-KING		TEXAN 6 st. Jumbo	19.45	SC36DN	66.00		
354 L/T 14"	40.81	354 L/T 14"	40.81	E255 2 P/U	32.35	Solid		738 L Fl. Long	6.97	SW string custom/		Django 6 st.	19.86	SC3	58.00		
354P 14" pair	40.81	354P 14" pair	40.81	E260 Solid Bass	41.75	ACOUSIC		738 L Fl. Med.	6.97	electronic central				J8200	80.00		
355 15"	22.17	355 15"	22.17	E265 L P. S/B	90.75	727 flk.	2.37	Solid		P127 C & W	2.37	STUDENT GUITARS		JAWAIIAN			
355P 15" pair	44.33	355P 15" pair	44.33	E275 L P. S/B	101.65	P12 12 str.	3.89	E225 P/U				Constantia Nyl. St.	8.28	2391	54.80		
356 16"	24.33	356 16"	24.33	E225 P/U	101.65	Long scale bass/		E225 Hying "V"	117.40	INTEGRAL PROCESSOR	250.00	Kansas 6 st. steel	8.80	2390	24.80		
358 18"	28.21	358 18"	28.21	490	21.61	integral processor	250.00	E225 Hying "V"	117.40			Bridge	6.73	2390B	80.00		
358S "B" sizzle	28.21	358S "B" sizzle	28.21	460	25.84	Classic		E230 S.G. 3 Gold P/Ups				Kapok 6 st. steel 1/2	6.73	4G118 C	100.00		
360 20"	32.40	360 20"	32.40	350	15.33	Classic — Nylon	25.85	Trem	105.30	EPHPHONE		Texas 6 st. Jumbo	19.45				
360S 20" sizzle	32.40	360S 20" sizzle	32.40	600	34.47	Classic — Nylon	42.35	E235 TV	124.00	FT200	87.92	Django 6 st.	19.86				
362 22"	40.45	362 22"	40.45	1300	39.38	E240 Double Neck 8	170.50	E240 Double Neck 8	170.50	FT15	46.25			SAXON CLASSIC RANGE			
374P 14" pair	44.64	374P 14" pair	44.64	MIAMI		& 12 String	170.50	E245 L.P. Jun	124.00	FT15	46.25			B13	30.09		
375P 15" pair	48.62	375P 15" pair	48.62	FT1	25.35	E245 L.P. Jun	124.00	E265 Stereo Bass	146.50	FT550	148.10			B14	33.56		
376P 16" pair	53.47	376P 16" pair	53.47	FT2	29.83	E265 Stereo Bass	146.50	E270 Deluxe	187.00	FT365	100.00			B15	42.59		
		ROSE-MORRIS		FT B.	32.89	E275 4ble Neck 6 String	170.50	E275 4ble Neck 6 String	170.50	FT565	129.63			B16	47.22		
LUDWIG		Outfits	365.74	KLRA		+ Bass	170.50	4445 Jodson Jet Bass	82.50	FT 5 10 BL	146.48			B18	41.67		
Vistalite B.B. OF	525.23	7925	296.30	Westbury	84.79		82.50			FT140	69.40						
Vistalite Pro B OF	635.97	7524	261.11	310 Elec.	59.93			RESONATA		FT145	69.40						
Octo-Plus OF	975.04	7955	284.25	360 Bs.	68.19			730 class.	16.43	FT150	106.46						
Quadra-Plug OF	646.37	7954	272.22	310 Elec.	59.93	GIANNINI GUITARS		E245 L.P. Jun	124.00	FT160	170.32						
Pro-Beat OF	636.97	7905	384.25	360 Bs.	68.19	Classical — Nylon	25.85	E265 Stereo Bass	146.50	FT130	87.92						
Mach 5 OF	609.04	7606	384.25	Blue Hill 12	82.17	Classical — Nylon	42.35	E270 Deluxe	187.00	FT165	106.46						
Deluxe Classic OF	536.39	7604	332.40	SM8 Solid	80.13	Classical — Nylon	42.35	E275 4ble Neck 6 String	170.50	FT160	106.46						
Big Beat OF	525.23	7904	217.59	SM9 Solid	90.57	Classical — Nylon	64.35	+ Bass	170.50	FT165	170.32						
Super Classic OF	440.01			355 Bs	75.86	Classical — Nylon	64.35			FT130	87.92						
Hollywood OF	504.26			143 Classic	27.61	12 String Jumbo	84.35			FT160	106.46						
Rock Duo OF	669.04			GUYATONESTEEL		6 String Jumbo	44.50			FT165	170.32						
Jazzette OF	402.30			HG100	20.66	6 String Jumbo	53.35			FT160	87.92						
5 x 14" Sup.-sens.	110.34			HG306	58.52	6 String Jumbo	44.50			FT165	170.32						
6 1/2" x 14" Sup.phon	113.12			HG188 C	85.71	6 String Jumbo	65.00			FT165	170.32						
8" x 14" Sup.phon	72.63			CMI		6 String Jumbo	65.00			FT160	87.92						
6 1/2" x 14" Sup.phon	75.44			Custom 6	109.96					FT165	170.32						
5 x 14" Acrolite snare	54.48			Custom 4	122.76					FT160	87.92						
3 x 13" Piccolo snare	67.07			Safsbury	109.95					FT165	170.32						
Modern Snare Drum				SG 2 1/2 D	74.07					FT165	170.32						
Quartet	392.54			SS10 B	41.06					FT160	87.92						
				ST300	64.42					FT165	170.32						
				HASHIMOTO CLASSIC						FT165	170.32						
				G100	38.72					FT165	170.32						
				G130	44.19					FT165	170.32						
				G160	57.41					FT165	170.32						
				G200	49.79					FT165	170.32						

GUITARS/MICROPHONES

ALL PRICES ARE WITHOUT V.A.T.

MICROPHONES

GUILD GASSES	
SFB2	304.25
J501	197.02
J501LS	197.02
J5B2	243.88
J5B2 L.H.	267.73
J5B2LS	243.88
J5B2S	269.45
J5B2CS	296.55
J5B2F	243.88

LHIN BODY ELECTRIC	
Caravel	84.60
DS/2 T	100.34
DS/Artist	110.85

BASS ELECTRIC	
Special	113.85
Bulck	98.85
DS/	96.90
Starfire	70.05
Red	97.70

WOODS (BOLTON) WELSON	
ACOUSTIC	
Serenata I	17.05
Serenata II	19.26
R/Jazz	29.70

CLASSIC	
Cordoba	22.50
Valencia	35.21
Navarra	40.71
Granada	49.50
Castilla	56.10
Sevilla	74.81

FOLK	
FT/25	30.26
FT/27	36.30
FT/29	45.66
FT/zsuper Luxe	52.31

WESTERN	
Serenata VI	33.00
Serenata VII	34.65
Fantom 20	36.30
Fantom 30	42.90
Fantom 33	48.41
Fantom 36	53.36
Fantom 39	58.31

12 STRING	
Fantom 112	55.71
Fantom 212	67.73
Fantom 312	74.69
J/12 N Electric	64.55

BODY ELECTRIC	
Dyno II	70.95
Vedette	81.41
Super Jazz	95.70
Red Flame	75.36
Black Pearl	81.41

RICKENBACKER SOLIDS	
430	194.97
430W	214.50
450	221.98
450/12	251.38
455/12	298.76
480	236.98
620	311.38

RICKENBACKER SEMIS	
320	302.35
330	292.75
330/12	385.94
360	360.00
360/12	408.52
370	383.36

RICKENBACKER BASSES	
4000	308.36
4001	352.75
4001 LH	416.00
4001 B	609.93
4005	400.17

REICKENBACKER TWIN NECKS	
362/12 (6/12)	899.88
4080 (6/Bs.)	754.91

W.M.I.	
ACOUSTIC STL. STL. STR.	
K. 230	15.69
K410	25.87
K. 440	19.90
K. 450	20.83
K. 520	27.73
K. 590	30.09
KDG 70	31.94
K. 590	27.73
KDG. 88	61.00
K. 475	20.83

NYLON STRINGS	
KC. 333	13.84
KDG. 50	16.62
KDG. 50	22.17

LHIN BODY ELECTRIC	
Caravel	74.25
DS/21	88.01
DS/Artist	97.91

BASS	
Special Bass	107.81
Black Bass	81.41
DS/Bass	95.26
Starfire Bass	61.05
Red Bass	76.46

WOODS (BOLTON) WELSON	
WELSON CLASSIC	
Cordoba	49.34
Valencia	51.90
Navarra	54.90
Granada	52.84
Castilla	70.34
Sevilla	90.15
Andorra	106.34

MICROPHONES

AKG	
CONDENSER	
C414E/Comb.	176.00
C481E/Comb.	63.00
C451C/Comb.	63.00
C451EB/Comb.	75.00
C451CB/Comb.	75.00
C452E/Comb.	63.00
C452C/Comb.	63.00

DYNAMIC	
DS11/41	26.00
DS11/43	30.00
D12	48.50
D14S	14.00
D90C	14.50
D90E	15.50
D109	13.80
D180C	34.00
D160E	35.50
D190C	29.00
D190C/Hi	31.50
D190CS	29.90
D190CS/Hi	32.40
D190E	29.90
D190E/Hi	32.40
D190ES	32.00
D190ES/Hi	34.50
D200C	40.00
D200E	42.00
D202CS	50.50
D202ES	50.50
D401	13.00
D510B	20.00
D590	28.50
D591	24.50
D707C	23.50
D707C/Hi	26.00
D1200C	37.00
D1200C/HL	39.00
D1200E	39.00
D1200E/Hi	41.00
D2000C	39.90
D2000C/Hi	46.90
D2000E	39.90
D2000E/Hi	46.90

CALREC AUDIO	
ENTERTAINMENT DYNAMICS	
CM4500	45.00

CONDENSOR	
CM602D	27.89
CM652D	27.89
CM654D	27.89
CM655DD	34.32
CM656D	34.32
CB7D	33.25

CAPSULES	
CC02	11.58
CC54	11.58
CC56	18.02

STUDIO SERIES	
CM1001	51.48
CM1003	51.48
CM1050	51.48
CM1051	51.48
CB20C	34.96

CAPSULES	
CC01	23.38
CC03	23.38
CC50	23.28
CC51	23.28

COMBINATION	
Battery powered pre/amp/caps	44.83
Phantom powered pre/amp/caps	58.24

MICROPHONES

CARLSBRO	
ENTERTAINMENT DYNAMICS	
CM4500	45.00

CONDENSOR	
CM602D	27.89
CM652D	27.89
CM654D	27.89
CM655DD	34.32
CM656D	34.32
CB7D	33.25

CAPSULES	
CC02	11.58
CC54	11.58
CC56	18.02

STUDIO SERIES	
CM1001	51.48
CM1003	51.48
CM1050	51.48
CM1051	51.48
CB20C	34.96

CAPSULES	
CC01	23.38
CC03	23.38
CC50	23.28
CC51	23.28

COMBINATION	
Battery powered pre/amp/caps	44.83
Phantom powered pre/amp/caps	58.24

CARLSBRO	
Sennheiser MD413N	40.95
Sennheiser MD416N	51.45

DAVOLI	
MICROPHONES	
K 700	36.00
K 695	35.00

MICROPHONES

MICROPHONES	
444	54.00
647 L	34.00
649 B	42.60
647 H	34.00
651	54.00
660	40.00
667 A	125.00
670	37.50
670 V	41.25
C451EB/Comb.	75.00
671	36.50
674	36.00
M 550 L.M.	12.75
M 550 LMS	14.85
M 810 N	26.75
M 818 L.M.	38.79
X I N	30.35
X I N (C)	31.84
X I H L.M.	35.98
X I H L (C)	37.44

CALREC AUDIO	
ENTERTAINMENT DYNAMICS	
CM4500	45.00

CONDENSOR	
CM602D	27.89
CM652D	27.89
CM654D	27.89
CM655DD	34.32
CM656D	34.32
CB7D	33.25

CAPSULES	
CC02	11.58
CC54	11.58
CC56	18.02

STUDIO SERIES	
CM1001	51.48
CM1003	51.48
CM1050	51.48
CM1051	51.48
CB20C	34.96

CAPSULES	
CC01	23.38
CC03	23.38
CC50	23.28
CC51	23.28

COMBINATION	
Battery powered pre/amp/caps	44.83
Phantom powered pre/amp/caps	58.24

CARLSBRO	
Sennheiser MD413N	40.95
Sennheiser MD416N	51.45

MICROPHONES

MICROPHONES	
684	54.00
647 L	34.00
649 B	42.60
647 H	34.00
651	54.00
660	40.00
667 A	125.00
670	37.50
670 V	41.25
C451EB/Comb.	75.00
671	36.50
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p/d	per day	O	Overtime charge
D	Dolby	M	Mono
S	Transfer facilities	S	Stereo
R	Reel to Reel	fcf	fully coated film
CP	Copying	V5	Video Studio
tba	to be advised	Ac	Accommodation
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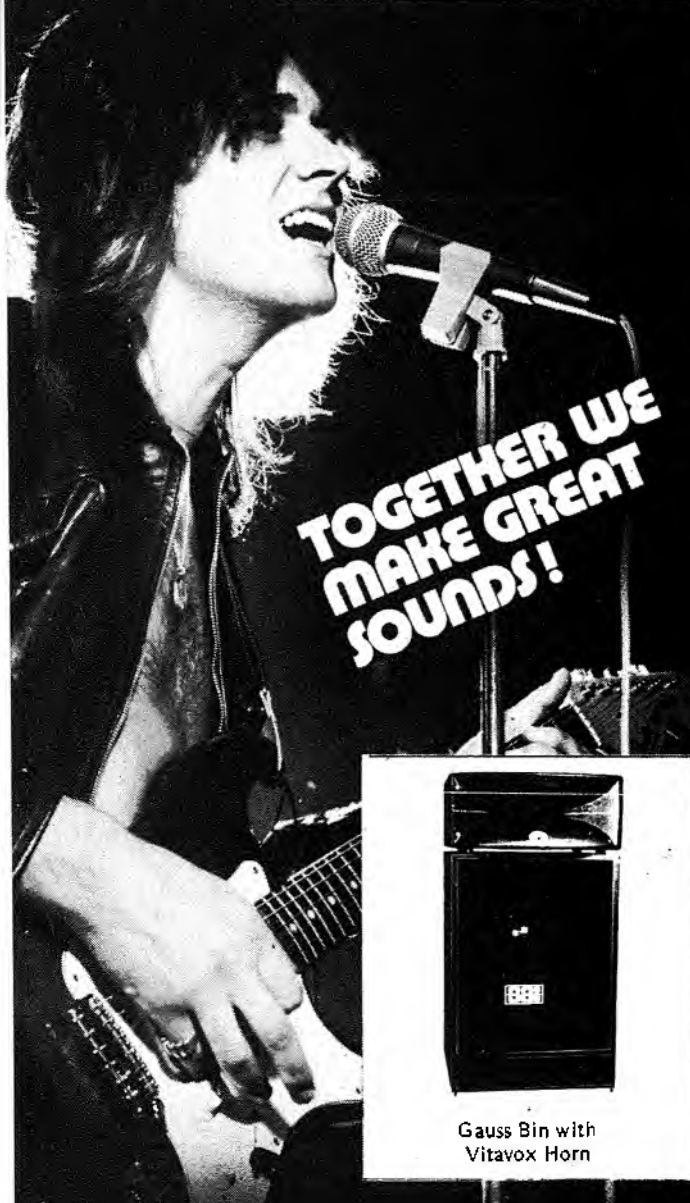
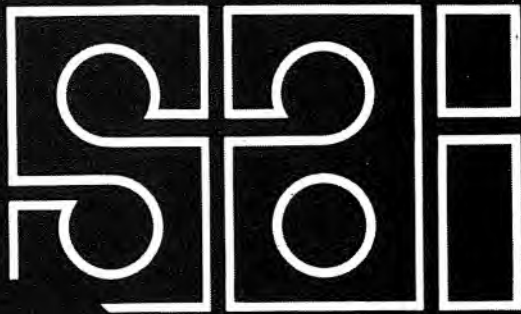
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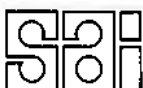


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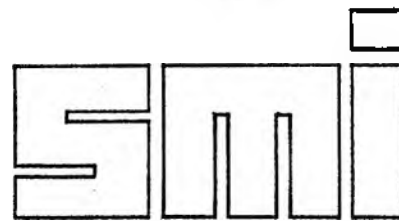


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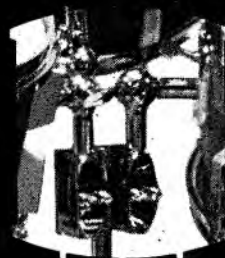
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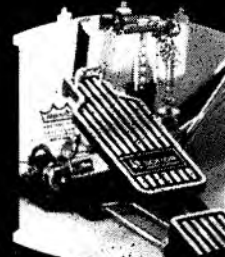
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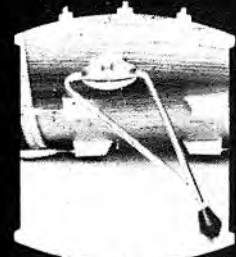
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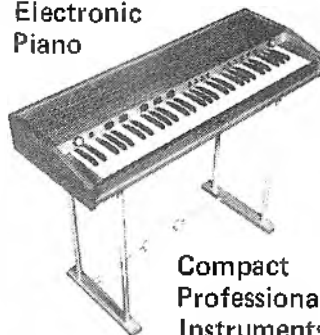
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This survey is designed to help us improve this magazine. Only by learning about our readers can we ensure that we write about what you want to read. This survey is entirely separate to the competition and the survey forms will be detached from the competition entry coupons before judging takes place and the survey will in no way affect your chances in the competition. We designed the survey questions to tell us about our readers and if you feel inclined to enter the details asked for we'd be very grateful for the information. If you don't want to bother we understand completely.

Please place a tick against the relevant boxes.

How long have you been reading International Musician:

- 14 months
 One year
 Six months
 Less

Do you buy it:

- Regularly
 Occasionally

Did you buy this issue or did you get it from a friend:

- Buy
 Friend

Are you:

- Professional
 Semi-pro
 Amateur

Which of the following newspapers and magazines do you read (place a tick against the ones you read):

- Melody Maker
 New Musical Express
 Sounds
 Street Life
 Record Mirror
 Beat Instrumental
 Studio Sound
 Zig-Zag
 Black Music

How much did you spend on instruments and equipment in the last 12 months:

- Nothing
 Less than £100
 Between £100 and £300
 £300 - £500
 Over £500

Are you a member of the Musicians Union:

- Yes
 No

Which type of instrument do you play:

- Guitar
 Bass
 Drums
 Keyboards
 Brass/Woodwind
 Vocals
 Others

How old are you:

- Under 16
 16-20
 20-25
 25-30
 30-40
 Over 40

Which musician do you feel has influenced you most?

How much did you earn personally from music last year (if you choose to answer this question you may be sure of complete and absolute confidence):

- Less than £100
 £100-£250
 £250-£500
 £500-£1,000
 £1,000-£2,000
 Over £2,000

If you have a day job what do you do:

Do you classify your knowledge of technical aspects as:

- Non-existent
 Slight
 Fair
 Good
 Excellent

Have you ever built your own equipment:

- Yes
 No

What kind of features would you like to see more of in this magazine (please tick two choices):

- Musical tuition articles
 How to build equipment
 News about new equipment
 Studio reports
 Equipment tests
 Interviews with artists
 Interviews with people in the trade (guitar makers, producers etc.).

Competition Coupon

1. Who was the keyboard player in Yes before Rick Wakeman? _____
2. Which particular make of synthesizer is Keith Emerson associated with? _____
3. Which instrument first used pre-recorded tapes to simulate strings? _____
4. Which keyboard player was closely associated with Beatle recordings at the end of the 60s.? _____

I think keyboards are important in a small group line-ups because _____

Name _____ Address _____

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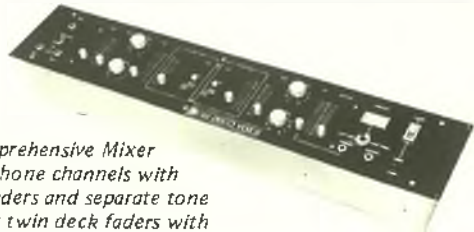
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