

INTERNATIONAL MUSICIAN

AND RECORDING WORLD JUNE 1976 26p \$1.50

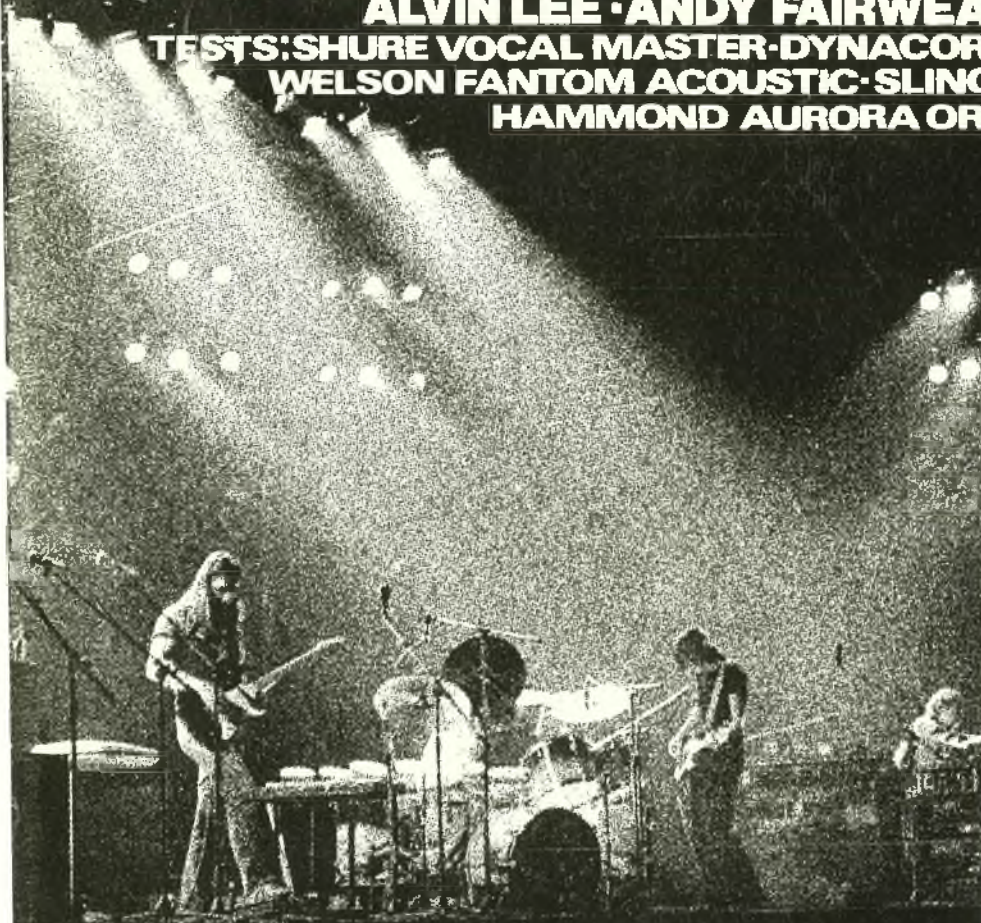
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Issue 192 pages



BRITISH MUSIC IN AMERICA

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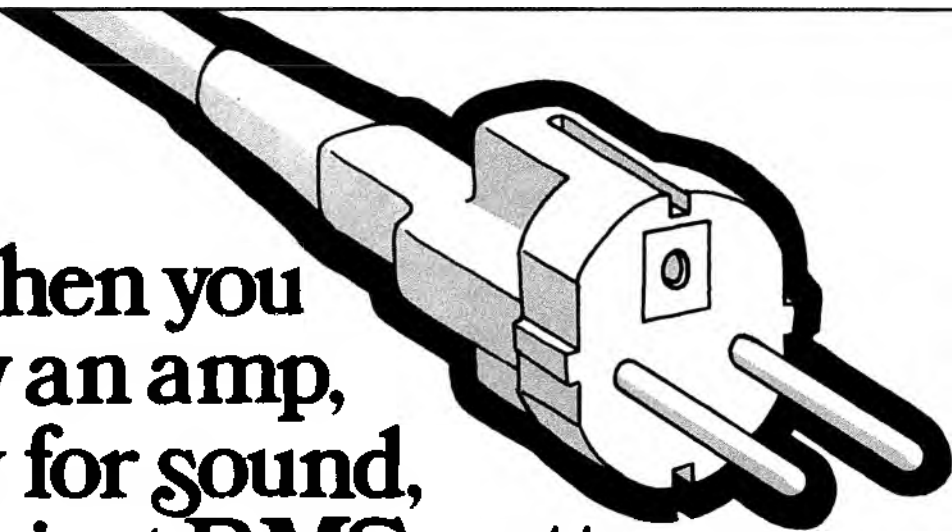
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International Musician & Recording World is published monthly by Cover Publications Ltd., 17 Tinkers St., London WC2E 7PA. Tel: 01-828-5061. Distributed in Great Britain by Independent Magazines, Ltd., Bridge House, 181 Queen Victoria Street, London EC4V 4DD. Tel: 01-248-3482 (10 lines). United States Distribution Representative: Julius Graifman, 15 Columbus Circle, New York, N.Y. 10023. Tel: 212-696-5417. Printed by Cellulose Web Offset, Carlisle, Cumbria, England. International Musician & Recording World is a trademark of Cover Publications, Ltd. All rights reserved. © Cover Publications Ltd., 1976. Whilst every care is taken in the publication of this magazine, the publishers cannot be held responsible for any misstatements from the contents thereof. Subscriptions: 12 months only: U.K. £4.50, Europe (surface mail) £5.50, U.S. (includes 12 issues, shipping charges to New York, and mailing costs from N.Y.) \$ 29.

ABC Membership Approved Pending Certification Of Circulation January - June 76.

British rock music is the best in the world! The success of the Stones, Zeppelin, The Who, Uriah Heep, in America, the Far East and Europe prove it. British musical instruments and equipment play a vital role in creating that music.

In this issue we've investigated British Music In America. We've looked at some of the most successful bands and some of the most successful items of equipment and the conclusion is that British equipment is poised to follow the groups in dominating the American instrument market. As a truly international magazine, International Musician is exhibiting at the NAMM Musical Instrument show in Chicago and we are looking forward to meeting American musicians and trade members during the show. This is an AN OPEN INVITATION to all musicians who can make it to Chicago between June 25 and 29 to visit our stand at the show (No. 116, aisle 100) talk to us about their music, and give us any suggestions on how to improve the magazine's coverage. That invitation is also extended to any members of the music industry in the U.S., we'd like to meet you and we look forward to exchanging news and views of the international music scene. See you there!

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BRITISH MUSIC IN AMERICA



America is the biggest market in the world. There's no doubt that if you can make it there, you can make it anywhere and it's likely that the financial rewards will make earnings from other territories seem like peanuts.

Until 1963, the traffic in rock music was all one way.

Britain was a massive importer and British record buyers lapped up everything that came from the U.S. Almost nothing musical produced in Britain sold in the USA. The Beatles provided the oil boom of rock: they took America's music back to the Americans and stuffed it down their throats!

From that moment, the rock trade gap vanished and Britain sold more rock music than she bought. America couldn't get enough of the real English music and in the wake of the Beatles, musicians and musical equipment from Britain took the US by storm.

Today it's hard to say who the most successful group in the world is. The only thing that's certain is that it's British. And so is number two, three, four, and five! Perhaps it's the Stones on top, perhaps it's Led Zeppelin; The Who contend and Deep Purple are enormous, but the fact is that if Lennon, McCartney, Harrison and Starr choose to do another tour together, they would instantly make the present top earners embarrassed at the tawdryness of their fees.

After America fell under the spell of British music, American musicians began investigating the constituent parts that make up British musicians. They came up with answers like "The War," "Slums," "Liverpool," "The Baby Bulge," "Marshall amplification" and "Premier drums".

From the mid-'sixties on, it wasn't just British music that America swallowed greedily, but British instruments and equipment took the same root. A peak was reached around the time of Woodstock. Jimi Hendrix used Marshall amps, so did Ten Years After, and the stage was set for the next ten years.

Today America is a picking ground for good English music and good English musical products. If your band plays good music, you'll be listened to in the USA far harder than in the U.K. There's no mobile discotheque to erode the gig scene — the American Federation of Musicians has ensured that — and most touring group members say that musically, it's the healthiest scene in the world.

This is a brief report on who's doing well in the States.

It's appropriate we look at this now, International Musician is getting a really amazing reaction in the USA and we look forward to a healthy growth period.



Midas are just beginning to look for business in the States and are negotiating at present for a West Coast distribution deal. Supertramp, having just moved to L.A. are instrumental in these negotiations, inasmuch as they have a large Midas system consisting of a 32 input custom built main mixer, a 20 input foldback mixer and a 10 input echo mixer, and it is this system which is being used to demonstrate Midas' capabilities in the States. Midas desks are also operational in the States by way of Claire Brothers Audio Inc., probably one of the largest hire companies of amplification equipment in the U.S. who have hired, and do hire Midas equipment to such artists as Elvis Presley, Bob Dylan and Yes when they tour the States.

Midas are currently deciding whether to exhibit at some of the U.S. shows next year, while this year Midas will be making sure their products reach their complete satisfaction. At present there are two studios in America using Midas desks; Vanguard Recording, New York who use a Midas 18B studio mixer, and Auris Sound in Boulder, Colorado who use a four track Midas studio mixer — this situation will soon become even better when the distribution deal is settled.



Elton John's first tour of the States was in 1970 and lasted six weeks. Since then, his popularity has increased exponentially in America and he's done about ten tours since then, the more recent ones lasting about two and a half months each and spanning the States from coast to coast. Elton always sells out everywhere now, although Los Angeles is probably a special place for him, as it was his first gig on that first tour back in 1970. He also lives there for part of the year. The biggest hall he ever played was the Dodger Stadium in Los Angeles, which he sold out last October to 52,000 people and was the first rock artist to play there since the Beatles.

Colorsound products have been available in America for five years. Famous for effects pedals, the company enjoys a number one position in Europe and Australasia, and have found success in recent years in the U.S. Its been said that Colorsound, under the leadership of Larry Macari, invented the effects pedal and it's certainly true that the original fuzz box which pushed the electric guitar into the space age was developed under Macari's patronage.

Scanlan Musical Sales of Chicago are the main agents for Colorsound in the U.S. and at this year's NAMM exhibition Larry intends to appoint selected agents across the States and to set up regional service centres for Colorsound products.

"We started selling Colorsound in the North West, Chicago and New York, about five years ago."

Larry Macari told International Musician. "It spread rapidly and today I think our sales are spread out all around the States. It's such a vast area that we are intending to set up service centres right across the country and selected agents will be supplied with a special Colorsound spares box which enables them to offer full service for the products.

This year sees the introduction of the more sophisticated Eurotec range of effects pedals to the USA for the first time. Despite their sophisticated design, the prices are competitive and Macari is confident of their American success. Asked why he feels his products sell so well in the U.S., he said: "I think we're better, cheaper and the vast production runs we do for European demand means that we have a product that has been really well tested."

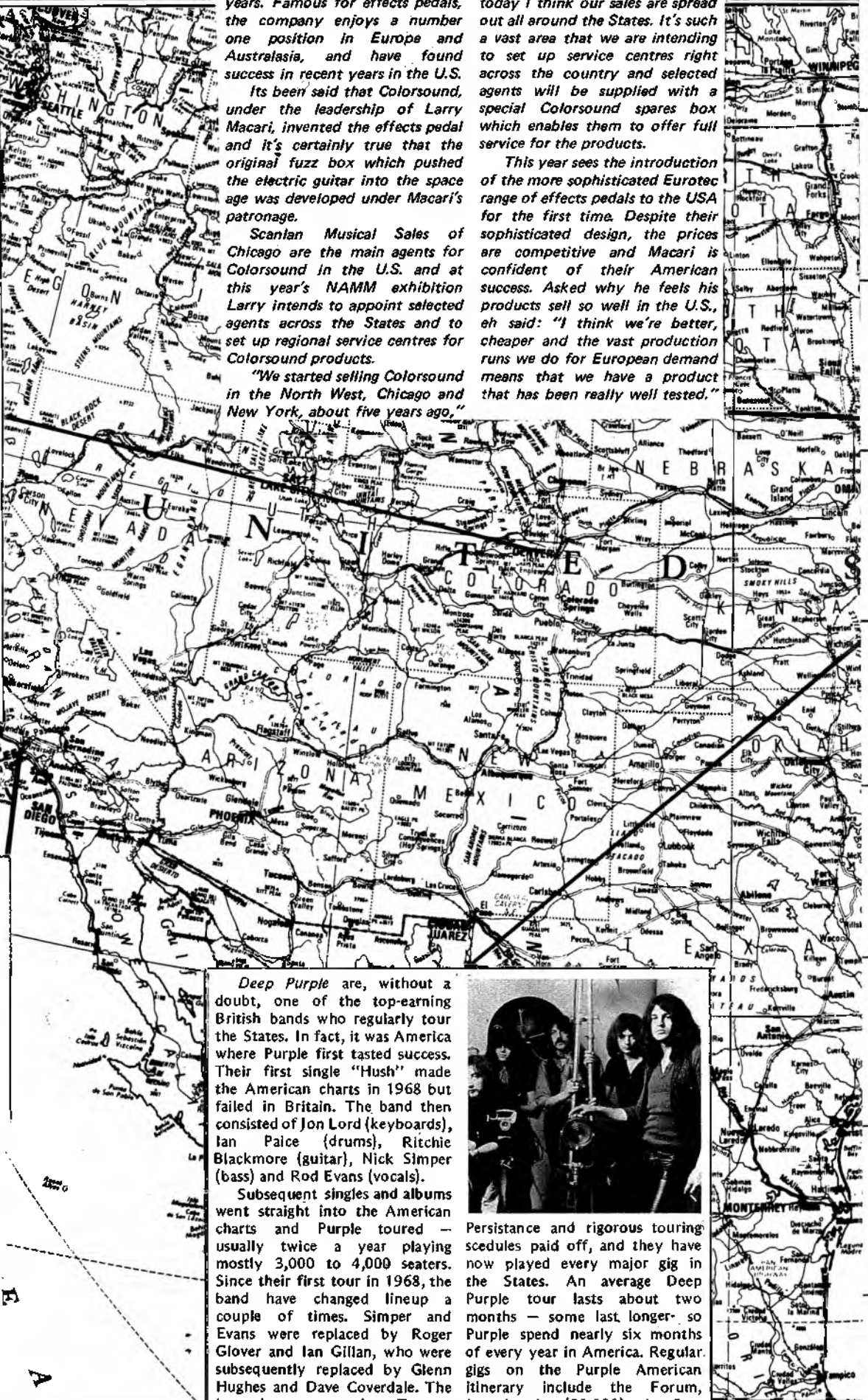
Deep Purple are, without a doubt, one of the top-earning British bands who regularly tour the States. In fact, it was America where Purple first tasted success. Their first single "Hush" made the American charts in 1968 but failed in Britain. The band then consisted of Jon Lord (keyboards), Ian Paice (drums), Ritchie Blackmore (guitar), Nick Simper (bass) and Rod Evans (vocals).

Subsequent singles and albums went straight into the American charts and Purple toured — usually twice a year playing mostly 3,000 to 4,000 seaters. Since their first tour in 1968, the band have changed lineup a couple of times. Simper and Evans were replaced by Roger Glover and Ian Gillan, who were subsequently replaced by Glenn Hughes and Dave Coverdale. The last change was when Tommy Bolin was brought in after Ritchie Blackmore's departure.

Throughout these changes, Purple never lost any ground.



Persistence and rigorous touring schedules paid off, and they have now played every major gig in the States. An average Deep Purple tour lasts about two months — some last longer — so Purple spend nearly six months of every year in America. Regular gigs on the Purple American itinerary include the Forum, Los Angeles (22,000), the Cow Palace, San Francisco (20,000), Madison Square Garden (16,000) and the Arrowhead Stadium, Kansas City (60,000).



Cardiff Music Strings have been selling their products, which include Sound City, Senate and Cathedral strings, for six years in the United States and their biggest distributor is the WMI Corporation of Chicago. CMS will be showing a range of their fine strings to the U.S. — total string imports in 1976 amounted to \$1,260,827, and CMS accounted for well over a fifth of that figure. CMS think their popularity in the States is due to competitive pricing, excellent quality and good distribution of their strings.

Arguably one of the most British rock bands, The Who have toured the States consistently since their first tour in 1967. Together since 1964, Townshend, Moon, Daltrey and Entwistle have never lost any of the energy and charisma that is The Who, and have taken that energy all over America.

Last year, during the 1975 Who tour, they played four nights at Madison Square Garden, all of which sold out in eight hours — no mean feat as the Garden holds 16,000 plus. Although their British tours usually only include six or seven major cities, the

American trips average two months. They can be tough, too. When asked if The Who were going to split up on their last U.S. tour, Townshend was heard to replay "If we survive this lot, we'll stay together forever."



Marshall has been a big seller in the U.S. since the mid-'sixties and it is distributed there by Unicord, Merson Musical Products of New York. The best year ever for Marshall in the U.S. was 1974 and it was only the general economic recession in '75 that stopped the amplifier's performance from exceeding previous records. The first part of 1976 revealed that Marshall's U.S. growth is back on the climb curve and it is estimated that the products will be worth a gross of \$1.5 million dollars this year.

Marshall have always been one of the biggest selling musical products in the United States. In the U.K. and Europe The Who spearheaded the endorsement appeal of the products and as the group went from success to success in the early 'sixties the equipment kept pace and Jim Marshall invented some amplification styles that have come to dominate the entire amplification market. The 4 x 12 speaker cabinet was developed by Jim especially for the band and the early Marshall P.A. systems pioneered the use of columns for sound dispersion. But it was Jimi Hendrix who really sold the amp in the States. Eventually Jimi returned to his home land as a super hero and guitarists all over the world recognised a genius of particular merit and his exclusive choice of Marshall amplification lead to a revolution in amp buying that swept Marshall up to an unequalled position of superiority. Since then Marshall has been the most famous amplification range in the world.

Ken Hensley (keyboards), Mick Box (guitar), David Byron (vocals), Lee Kerlake (drums) and John Wetton (bass), collectively known as Uriah Heep are a giant British band in the States. Their own unique brand of high-energy rock has taken them through no less than 15 tours of America. Their first trip over there was in 1971, supporting Three Dog Night, Deep Purple and Buddy Miles.

Since then, of course, they have gone out under their own steam, headlining all subsequent tours. Stadium capacities in Heep's American itinerary range from 6,000 to 19,000, apart from the exceptional festivals and large



outdoor gigs such as the Football Stadium in Cleveland, where they played with The Faces, Blue Oyster Cult and Aerosmith to a crowd of over 50,000. They work for a percentage of the gate on all gigs, and, while they go down well all over the States, they are particularly well received in the Midwest.

Premier have been exporting percussion instruments to the United States for 15 years and they estimate that their export sales have increased by 300% in the last five years. The company has been inclined towards exports since the war, and their record in the field has been excellent: they applied for and received the Queen's Award for Export Achievement in Industry in 1966, the year of its inception. The Queen's Award is not granted lightly; out of 1,008 applicants in 1966, the award went to 115.

Premier's distribution is handled in the U.S. by The Selmer Co. of Elkhart, Indiana. They have found their earliest and greatest success with parade band gear, but their rock kits have done especially well in recent years, with drummers of the calibre of Irv Coughlin, who backs Frank Sinatra, and Bobby Colomby of Blood Sweat and Tears, using Premier kits.



It would seem as though Led Zeppelin have been giants in America right from the start. Zeppelin — Jimmy Page (guitar), Robert Plant (vocals), John Bonham (drums) and John Paul Jones (bass/keyboards) — formed in early 1969 and recorded their first album together — "Led Zeppelin I".

A few London club dates and they were ready to take the States by storm. Their first U.S. tour was in the Winter of 1969, followed later by tours in Spring 1970, Summer 1970, Spring 1971, Summer 1971, Summer 1972 and Summer 1973. The latter tour was split into two parts, the first part undertaken during the month of May and the second part during July, followed by a Winter tour in 1975.



PROBLEM: How can you launch a new LP to all the music press of Europe, at exactly the same moment, with the maximum impact?

SOLUTION: Fly the press in to one of the most fantastic locations in Europe. Give them lunch and fly them home again with a copy of the album under their arm.

SNAGS: It could cost a lot of money.

Uriah Heep took Europe's press to the top of the Schilthorn on the Eiger in Switzerland for lunch. 10,000 feet above sea level, Alan Freeman presented the band with gold discs to mark the passing of seven million albums (yes 7,000,000) and the band (who you might mistakenly place in the second league) hosted a lunch in the revolving Piz Gloria restaurant on top of the mountain. That was the restaurant blown to pieces in the James Bond Film, "On Her Majesty's Secret Service."

I was privileged to be among the party and I was awed at the amount of promotion energy spent on the new album, "High And Mighty." The album is the first that the band have produced themselves and Manager and record label boss Gerry Bron considered — rightly, I believe — that it was the album capable of

thrusting the band up to the elevated pinnacle of acclaim in the U.K. that they enjoy in the U.S.

Another factor in the decision to fix the adventurous Alpine junket was that it wasn't nearly as expensive and extravagant as might at first be thought. Usually, a new album from a band such as Heep is greeted by small scale press receptions in each separate territory. That probably means five or six receptions, which merely go into a journalist's diary alongside all the others. In staging one spectacular and inviting 50 members of the European media, Bronze Records killed a million birds with a single mountain.

The British contingent — around 30 — was flown over on a Friday morning in a specially chartered executive aircraft fitted with sofas, hi-fi and a bar. The band travelled with the guests and because they're essentially easy-going and not ego-tripping, they rapidly made friends with the few fellow passengers they didn't know. After arriving in Bern, the party travelled to the foot of the Alps in luxury coaches meeting up with the European contingent around the lake at Interlaken. At the Schilthorn, the party transferred to cable cars beside Europe's highest waterfall and in the midst of Europe's breath-

taking scenery, we were hauled 10,000 feet up by a series of four cable cars. This stage sorted out those who were pretending to enjoy the trip and those who actually were, and eventually, as the last stage cable car swayed over a ridge, the circular Piz Gloria restaurant came into view. It's the highest restaurant in the world and it changed its name to the Piz Gloria after it was chosen as the main location for the Bond film.

On the helicopter pad, a champagne buffet was laid out and Alpine musicians serenaded the revellers until lunch was ready. At this stage another of the snags occurred. The majority of the party began to develop bad headaches and even Alan Freeman was spotted sleeping face down on the table during the main course.

The altitude had been gained far too quickly, Gatwick at 10.45, Piz Gloria at 14.00, and most of the travellers were keen to get down. The effort of rising from the table was exhausting and one drink had the effect of ten with the drinkers perched that high.

The trip down was received gratefully by most and the U.K. party saw Gatwick again at around 22.00. Clutching their gold discs and each other, a happy band returned home and

journalists went away with their albums, tee-shirts, caps, pocket knives and other memorabilia.

Someone within the organising camp estimated the cost of the promotion at around £13,000 — just under £300 for each guest, but it's only when measured against the alternatives that it makes commercial sense. The Swiss tourist office were extremely interested in the press arriving in their little tax exile and they provided a rock band to greet us at the airport — they didn't have time to play — and a bear arrived to shake hands. Only drummer Lee Kerslake mistook it for the real thing and the elderly Swiss gentleman filling the skin left the airport with the impression that British rock musicians are part time wrestlers.

Island records, who distribute Bronze records in the U.K., have an interest in the album's success and the European licensees naturally encourage a successful launch.

Against these considerations, the launch makes good common sense. It was an amazing way to launch an album — the major dailies like the Sun, Mirror and Mail all reported the event — and undoubtedly it made the media much more aware of the band, and of Bronze. It's useful that the record's quite good as well.

HEEP AT THE PEAK *by Ray Hammond*



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1003	3rd Plain	.025	0.17	4003	3rd Plain	.015	0.17
1004	4th Wound	.032	0.19	4004	4th Wound	.028	0.50
1005	5th Wound	0.40	0.22	4005	5th Wound	.032	0.60
1006	6th Wound	.053	0.24	4006	6th Wound	.040	0.64
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2002	2nd Plain	.016	0.17	5002	2nd Plain	.014	0.17
2003	3rd Plain	.026	0.36	5003	3rd Plain	.017	0.17
2004	4th Wound	.033	0.46	5004	4th Wound	.028	0.50
2005	5th Wound	.041	0.49	5005	5th Wound	.035	0.60
2006	6th Wound	.057	0.60	5006	6th Wound	.043	0.64
2000	Set of 6 Strings		2.25	5000	Set of 6 Strings		2.25
ERIC CLAPTON ULTRA LIGHT GAUGE — SET 3000 (Nickle)				MEDIUM GAUGE -- SET 6000 (Nickle)			
3001	1st Plain	.0095	0.17	6001	1st Plain	.021	0.17
3002	2nd Plain	.012	0.17	6002	2nd Plain	.015	0.17
3003	3rd Plain	.015	0.17	6003	3rd Wound	.023	0.37
3004	4th Wound	.025	0.50	6004	4th Wound	.029	0.50
3005	5th Wound	.030	0.60	6005	5th Wound	.037	0.60
3006	6th Wound	.038	0.64	6006	6th Wound	.045	0.64
3000	Set of 6 Strings		2.25	6000	Set of 6 Strings		2.45
SUPER ULTRA LIGHT GAUGE — SET 3000SU (Nickle)				CLASSIC NYLON — SET 9000 (Silvered Copper)			
3001SU	1st Plain	.0085	0.17	9001	1st Plain		0.12
3002SU	2nd Plain	.011	0.17	9002	2nd Plain		0.13
3003SU	3rd Plain	.015	0.17	9003	3rd Plain		0.15
3004SU	4th Wound	0.24	0.50	9004	4th Wound		0.30
3005SU	5th Wound	.030	0.60	9005	5th Wound		0.36
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LETTERS

Edited by
Eamonn Percival

Sir:

Please could you answer the following questions on your letters page. For P.A. use, we have two 4 x 12 columns - 200 watts each. They are too big and we would like to cut them in half, fitting a new top and bottom to each half, therefore making them into four 2 x 12 100 watt cabs for easier transportation. Will doing this affect their sound for the worse? The columns are fitted with Goodmans 12P speakers.

I am building two monitor cabs - 1 x 12 (50 watts each). At the moment, we have a CMI 5-channel 100 watt P.A. amp and would like to buy a 200 watt amp to drive the monitors. Will this work? How about a section on cabinet building and theory in the near future?

G.A. Meigh,
Staffs.

Providing your columns are of the infinite baffle type, cutting them in half should not affect the sound noticeably. However, the sound distribution will alter according to the way you position them on stage. You could "hinge them together" so that they will be easy to transport, but will still make a 4 x 12 column when stacked.

It is possible to drive your monitors from the 100 watt P.A. amp. Connect the slave to the Slave Output on the back of the amp to drive the columns, and connect the monitors to the normal speaker outputs on the amp. However, with this method, you will not be able to have a separate monitor mix - the mix will be the same as on the main columns. Alternatively, you could purchase a mixer and use it with the slave to drive the columns leaving the 100 watt P.A. amp free to drive the monitors, enabling you to have two separate mixes.

Sir:

Worlds fail me! I cannot praise too highly your editorial on the Musicians Union. But how about putting your magazine where your mouth is. Stop the record reviews, and start some on live bands instead, especially the younger and smaller and less well known ones. Record reviews and big band reviews we can read in the music press, but surely your mag focuses primarily on instrument playing, and as such, should give every encouragement to same, not to the superstar syndrome.

The article on M.U. I found very useful and interesting, but how disappointing to read the musician's comments afterwards! Disillusionment, apathy and personal greed was what they conveyed. A question to John Morton, though. Why don't M.U. make direct approaches to the big breweries to get some sort of agreement for more pubs to use live bands instead of discos, or as well as discos.

I am pleased to see something intelligent being written on this subject for a change. Your magazine improves all the time; keep up the good work.

Michael Cowell,
London, E.1.

Words fail us: your letter says it all. We agree with everything you say. Watch this space over the next four months for the beginning of a campaign which will bring joy back to the hearts of weary musicians.

Sir:

This will be a short letter as my problem is very small and clear cut. It is that I have heard that the correct ratio on a P.A. speaker set-up between Bass-Mid Range-Treble is 6-2-1 respectively. Could you tell me whether this ratio is correct and if not, then advise me on the correct one. I found your P.A. system series most informative so far, but it did not answer this query for me. I would be grateful for any help you can offer. Thanks for the best music mag around. Paul Fitcomb,
Manchester.

This depends entirely on the efficiency of all three units. The impedance of the speakers control the energy dissipated in each unit. We would imagine a ratio of 4-2-2 would be reasonable. Generally speaking, the bass section should have twice the power of the horn and/or Mid Range section e.g. Bass (8 ohms) at 100 watts; Horn (16 ohms) at 50 watts. A ratio of 6-2-1 can work on a very high-power set-up using very efficient horns.

Sir:

A while ago, I read that Jeff Beck used a Fender Esquire when he was with the Yardbirds. He got some amazing sounds so I was wondering if you could tell me anything about Esquires. I've been to a couple of music shops but nobody had heard of them. What were they? Are they still available (perhaps to special order)? How much do they cost? Hope you can help me, and thanks for a brilliant magazine!

A. White,
Yorkshire.

The Fender Esquire was discontinued several years ago, unfortunately. They were basically Telecasters with one pickup - a Tele Junior if you like. There aren't too many around - most of them were probably converted into Telecasters over the years, and those then find their way into music shops usually sell for the price of a second-hand Tele anyway.

Sir:

Regarding your requests for comments, I found the Rory Gallagher interview pleasing. However, I consider the other pages on the Frankfurt Fair a bit of a waste. I suppose it did bring in advertising, but why the Japanese? Is your circulation that good? Keep on Truckin'!

John Stanley,
London.

Thanks for your comments. Regarding the Frankfurt Fair section, we find a lot of readers, - musicians, dealers and manufacturers alike, - are very interested in what goes on at Trade Fairs. Obviously, a lot of people couldn't get to the Frankfurt Fair and so these articles are important. 5,000 copies of International Musician also went over to the Frankfurt Fair and the Japanese, German, Italian and French translations were for the benefit of foreign visitors to the Fair.

P.S. Our circulation is pretty good.

Sir:

I have recently become the owner of a Jedson Les Paul Custom copy for which I have nothing but the greatest praise. The standard of finish and the performance of the guitar compared to its price is fantastic. And I say this having played the real thing on several occasions. The one comment I have (and this applies to all Les Paul Custom copies) is that the gold plating, if it is that, comes off. Could you advise me as to how to deal with this, as my guitar is second-hand and is showing signs of the gold wearing off. I don't want to ruin the finish but I would like to bring it back to its original condition. I would appreciate help in this matter. Please accept my congratulations on an absolutely superb magazine. I have all the issues and often refer to old magazines for interest's sake. Could you sometime if possible, do an interview with Roy Buchanan, who I really rate and perhaps in future articles, find out exactly what gauge of strings different guitarists use. I think this would be most useful. Congratulations again on a great magazine.

C. Howell,
Stourbridge.

Unfortunately, almost any gold plating is dissolved rapidly by acids present in the skin. Some Fancy gold plating processes are less sensitive, but it is unlikely you will see them on Japanese copies as they are too expensive. A company which replaces gold plating on jewellery may be willing to replace some, or all, of the plating on your guitar. If so, the finish will probably be better than the original.

Sir:

I hope you could help me out with a few questions. Firstly, at the moment I am playing an Epiphone solid bass through a Marshall JTM 45 Mk.II and a 4 x 12 cab (Celestion, total 120 watts). Could you please tell me if the Marshall amp is okay to play electric guitar through (six-string). Also, when our group expands and buys a P.A., I would like to mike the cab up. Could you please recommend a couple of mikes which would handle the bass frequencies (while playing bass) and lastly, could you tell me if it is okay to play electric bass through a normal fuzz or wah-wah pedal. If not, could you please recommend a suitable bass wah-wah and bass fuzz pedal. Thank you for your trouble.

R. Garnham,
Colchester.

Your present set-up will certainly handle a six-string guitar, with power to spare. Regarding miking up a bass cab, nearly any reasonable dynamic microphone will do the job. Try for a uni-directional model as they will only pick up the sound directly in front of the mike - an omni-directional could pick up other instruments from the side. The American hire company Showco mainly use Shure 548's for miking up bass cabs with bands like Led Zeppelin, while Marshall Equipment Hire tend to use Shure SM58's with bands like The Who. Regarding your last point, most effects pedals are suitable for bass, guitar or keyboards - we don't know anyone who manufactures effects units specifically for bass.

Sir:

The theory with electric guitars is that the body and neck is as rigid a unit as possible in order to let the strings vibrate freely, without anything to soak in and damp their resonance, isn't it? I have a 1966 Fender Strat and I keep thinking that the floating tremelo bridge unit must be a hindrance and not a help to the tone and sustain of the guitar, because a lot of the sound must get lost in the springs at the back and in the general "floating" rather than being held by a firm rigid unit. Is this right, and if so, what is the best replacement to use to get the results I'm looking for? Otherwise, I think it's a great guitar. James Bisset, Edinburgh.

If your Strat has its original tremelo and string holding block (which should be iron or steel), very little is lost because the mass of the block is much greater than the mass of the strings, and could almost be considered "unmoveable." There is a slight inter-action between strings, which contributes to the characteristic sound of an old Strat. I suspect that the lighter, die-cast block used in later models (and copies) may not work as well because of the reduced mass, but in your case, this shouldn't apply.



The Strat: the floating tremelo bridge unit shouldn't effect tone or sustain

Sir:

Firstly, I would like to say that your magazine is great and that it has admirably filled a noticeable gap in the magazine market — a mag for musicians. I like especially the interviews, the Guitar Checks and the recent Guitar Makers series, but I would like to make this suggestion: you should review some of the more famous name guitars such as Les Pauls, S.G.'s, Firebirds, Teles etc., as well as the new models. You reviewed a Strat a few months ago, and I think that you ought to make this type of review fairly regular. I cannot be the only young guitarist who wants to buy a good guitar in the not too distant future, and it's always useful to have a professional and experienced opinion on such matters.

Also, what do the initials after Stephen Delft's name stand for? Many thanks and keep up the good work.

James Rawlings, Sussex.

Thanks for your comments and suggestion. In fact, we have, in past issues, reviewed a Strat, a Telecaster, a Gibson Switchmaster, a Gibson Les Paul Deluxe, and a Gretsch Country Gentleman, among others. There will be more "established" guitars reviewed in the future. M.I.M.I.T. stands for Member of the Institute of Musical Instrument Technology.

LETTERS

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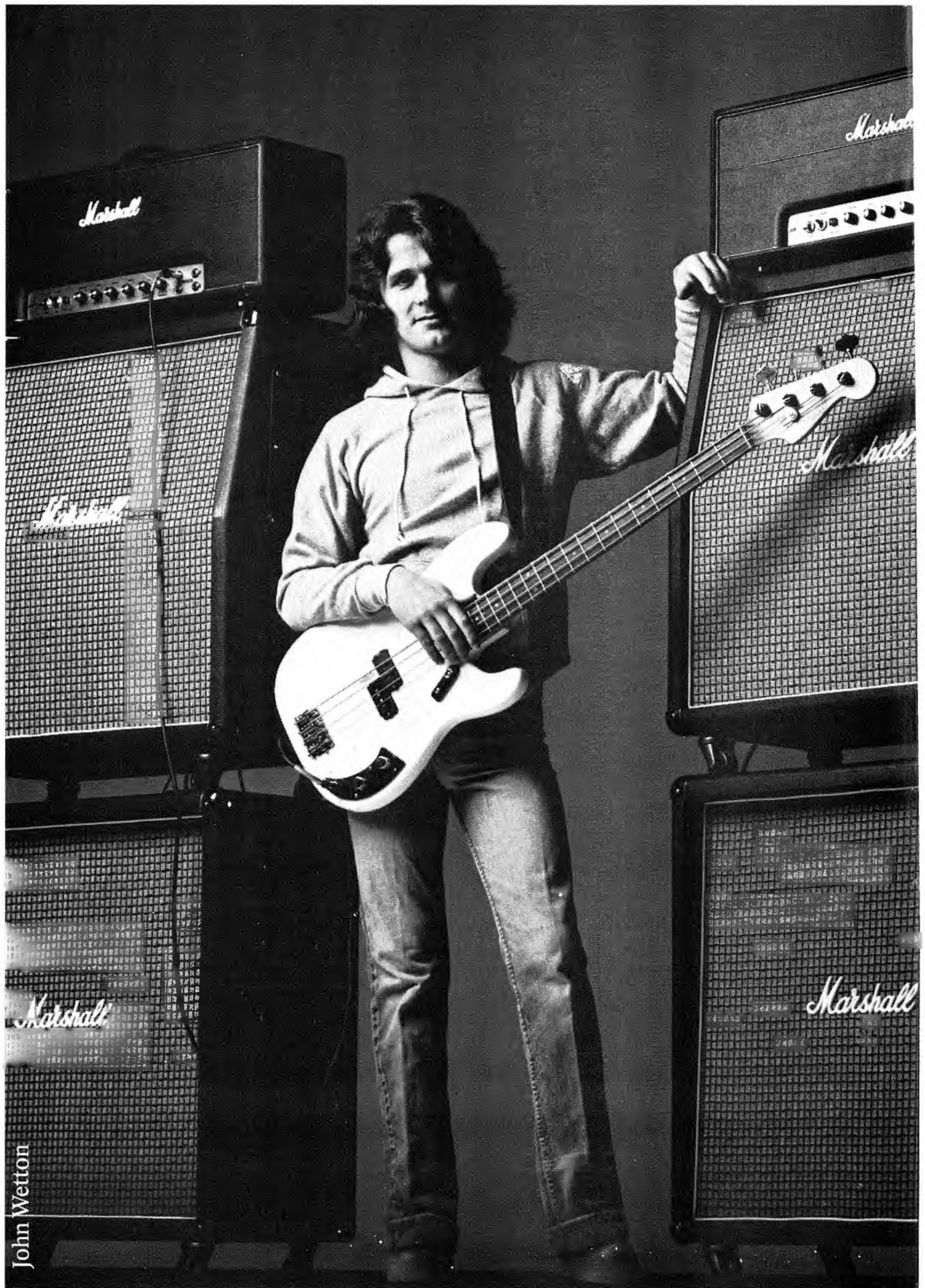
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John Wetton

Sometimes people in the front row complained they couldn't hear me. I sympathise. I couldn't hear me either.

"A lot of sound-gear works on an on-off principle. What turns one guy on, turns another guy off.

So while some speakers are great for getting your music out to the back of the hall, they often leave the people in front wondering what all the fuss is about.

And the problem doesn't stop there. What the people in front don't hear, I don't hear too well either.

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So, the next time you land yourself a front row seat in a Heep concert, you won't spend the evening admiring my miming.

You'll hear me. My god, will you hear me?"

Over the past ten years John Wetton and his 1961 Precision bass have been the driving force behind such groups as Family, Roxy Music, King Crimson, and lately Uriah Heep.

He can be heard at his best on Family's Bandstand, King Crimson's USA and Larks Tongues in Aspice, Uriah Heep's High and Mighty and his forthcoming solo album.

I am interested in knowing more about Marshall. I would like to know more about other Rose-Morris products.

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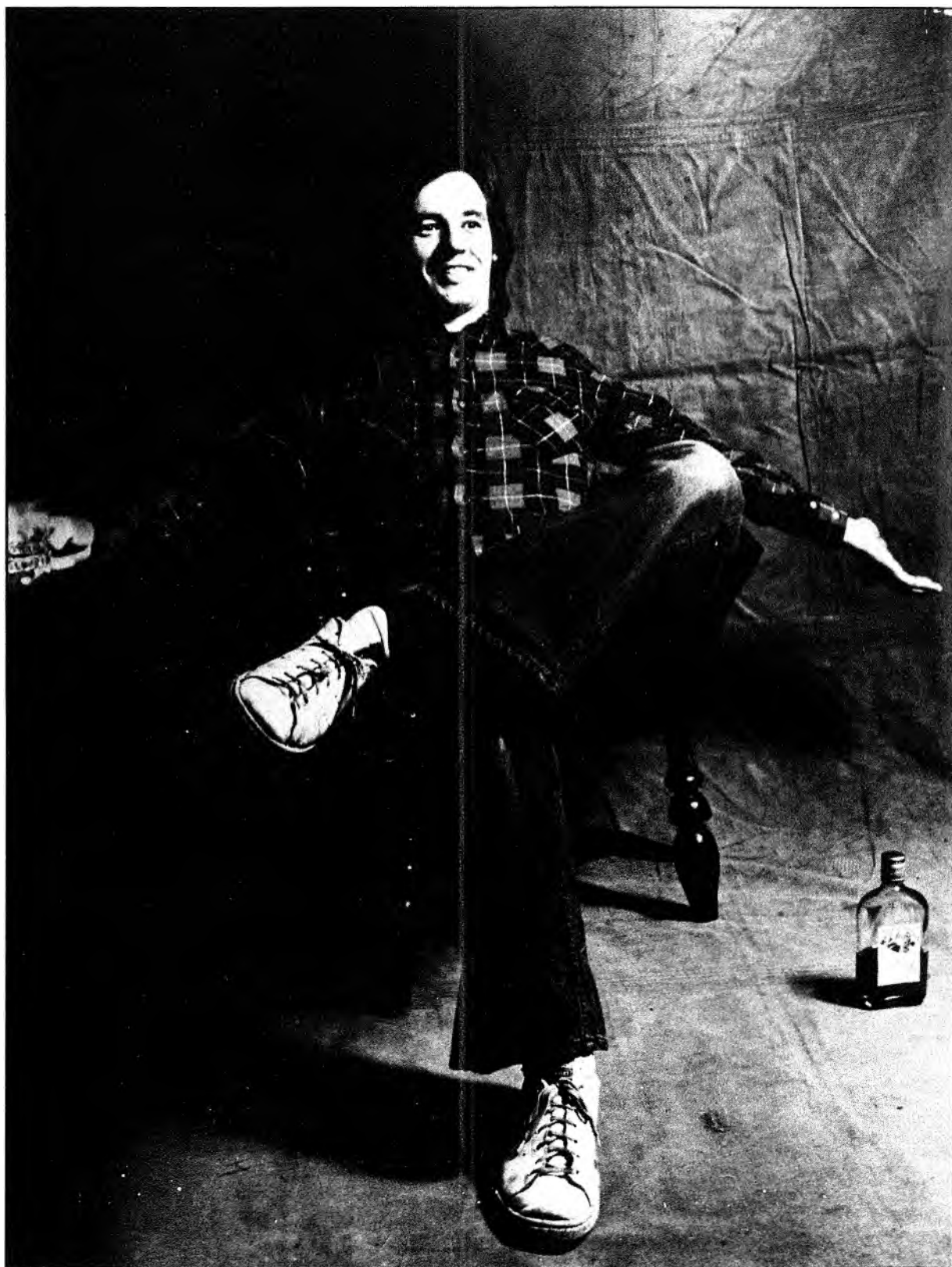
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FAIRWEATHER LOW

ANDY



by Eamonn Percival

In Andy Fairweather Low's song "La Booga Rooga", there's a line that goes "some you win and some you lose". It's not too difficult to guess where the idea for those lyrics came from, bearing Andy's history in mind. He found commercial success in the mid 'sixties as lead vocalist with Amen Corner. A very tight and very capable band, Amen Corner scored numerous chart successes with singles like "Bend Me, Shape Me", "If Paradise Was Half As Nice" and "Gin House Blues". Playing to packed houses all over the British Isles, it was a regular thing for Andy to be pulled offstage by half-hysterical girls.

For various reasons, the band split up after a couple of very successful years. The mods had started to grow their hair long, and were swopping their Otis Redding albums for John Mayall and Cream. Andy had grown up too, and decided to break away from a formula which would inevitably lead to the chicken-in-a-basket cabaret circuit. He formed Fairweather from the remnants of Amen Corner, and started to play guitar — he had already learned to play the instrument before Amen Corner — in addition to singing.

Perhaps more important was the fact that with this new band, he started to write his own material. One of his songs, "Natural Sinner", was a modest hit, but other singles failed. As a band, Fairweather was short-lived. Lack of good management and commercial success prompted Andy to split the band. "We'd gone as far as we could, I think. We all knew each other too well. It just wasn't getting anywhere, and our records weren't selling too well. They weren't particularly good, some of them."

He then spent the next three years at home in Cardiff, playing guitar and writing songs. Eventually landing a deal with A & M, he released *Spider Jiving*, a knockout album, which was well-received in most circles. This album re-established Andy's credibility with the masses — it's generally not very trendy to speak highly of a former member of a pop band. At the same time, a single culled from the album, "Reggae Tune", raced up the charts. Apart from the material, the album was of particular interest as it was

recorded in San Francisco and was produced by Elliott Mazer. Musicians involved included Henry McCullough, Mick Weaver, Denny Seiwell, The Memphis Horns and most of Area Code 615. Another single, "Mellow Down", was taken from this album and followed "Reggae Tune" into the charts.

Andy's next L.P. *La Booga Rooga*, was produced by Glyn Johns and recorded at Rampport Studios. This album boasted equally fine musicians playing on various tracks: Georgie Fame, Dave Mattacks, Gallagher and Lyle, Kenney Jones, John David and B.J. Cole were among those present. The last two were "carried over" to Andy's road band. A track called "Wide Eyed And Legless" was released as a single and, after a slow start, went to Number One in the charts.

Andy's recent tour fortunately coincided with the single's rise to Number One and, with the exception of a couple of missed dates — Andy generously shared an attack of flu with the band — it was a very successful tour. I met him at his publicist's office soon after the completion of his tour and, although exhausted after a night's recording at Rampport Studios, he spoke enthusiastically of the tour.

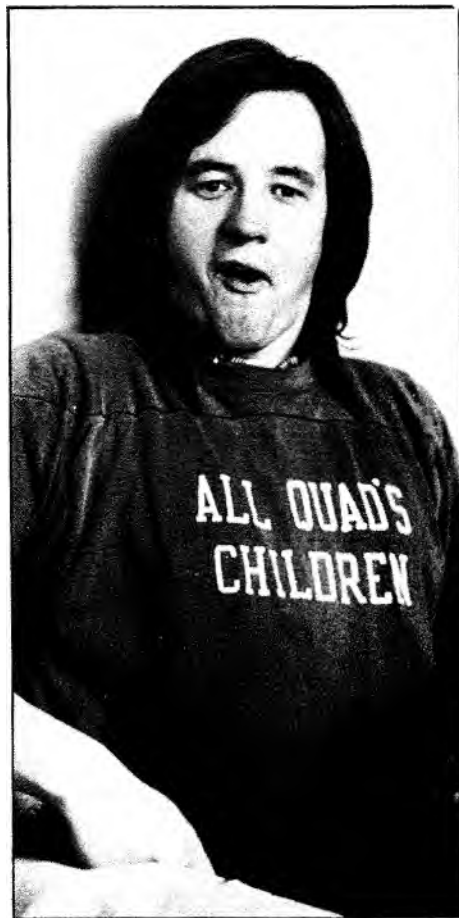
"It was a great tour. I'm glad it's over, because it was pretty exhausting, but it was good. There were a couple of things that got me down — like having to get to a soundcheck at four o'clock and then hanging around until we went on — but overall, it was really enjoyable." Andy's support on the tour was a new signing to R.C.A. called Limey, a band which impressed him. "I was knocked out with the drummer", he said. "He was the best thing about the band. He got a good sound over the P.A. and he had a nice kit."

I asked him if he was pleased with the sound of the P.A. during his own set. "Well, we had a guy called Phil who did the mix and he was really good. I'm told the sound was good, but obviously I wasn't out front to hear it. I think it varied a bit from place to place. I wasn't too pleased with the Fairfield Halls at Croydon. That was like playing at school. That's one place we won't be doing again.

The thing is, it makes a difference if you've got somebody doing the sound who knows the material and who knows what to bring in when. The last tour we did, we had a different guy every night. It was just impossible doing it like that."

Throughout the tour, Andy used a Fender Strat and a 12-string Ovation through a small Fender amp. Surprisingly, he has reservations about his own guitar playing. "I'm not a good guitarist," he insists. "I play it just as a rhythm instrument. I don't pretend to be a great guitarist. I use the Strat because it's a nice clean sound and cuts through. You don't have to turn it up to get a good sound. I've got a Gibby, but I don't use it. It doesn't have the cut that a Strat's got."

Andy's band consists of B.J. Cole (pedal steel), Mick Weaver (keyboards), Henry Spinetti (drums) and John David (bass), and it is the same outfit that will go to the States with Andy at the end of April. As the musicians are mainly





ANDY FAIRWEATHER LOW

known for session work, I wondered just how permanent the band was. "They're as permanent as they want to be," he replied. "As far as I'm concerned they're a permanent band. We get on really well together and they've made themselves available for the States tour."

With the success of the albums, singles and tours, Andy doesn't get a lot of time to himself. When he does, he listens to a wide range of music — he's got a vast record collection and names The Crusaders, Van Dyke Parks and Ry Cooder as favourite listening. "I still listen to a lot of blues players as well," he added. "Some of them use very strange chords and strange tunings and you have to know where they fit or you can waste days trying to work something out in the wrong tuning."

Andy uses a Revox and a cassette player for writing songs at home — "I use the cassette so I can watch the telly at the same time." — but never writes complete songs. "I just put down basic ideas for songs. The Revox I use really for trying out harmonies. Just to see if a certain harmony will work for a chorus. I usually start off with very basic chords, then put a million more in, and then end up with the basic chords again. The initial idea will usually come from a simple riff. It all stems from the guitar. The lyrics are always the very last to come. I spend the most ridiculous length of time on lyrics, and the drag is that the first ones I write are never the ones I end up with."

Like a lot of writers, Andy finds he works well under pressure. He admits to leaving things until the last moment and then "panicking". "I've only got two songs written for the new album, and we're supposed to be doing it in six weeks time. I've got all the ideas ready for about ten songs, but it's just a matter of putting them all together. What I usually end up doing is sitting up all hours of the night doing nothing but writing. That's the most comfortable time for me — when the T.V. finishes. It's pretty quiet where I live, so that's really when I get most of the work done . . . because there's nothing else to do."

Glyn Johns produced *La Booga Rooga* and will be producing the next AFL

album. Consequently, Andy doesn't get too involved in studio technology. He relies totally on his ears, and doesn't particularly want to get too deeply involved with the board. "Unfortunately, each time I go into the studio, I find myself learning more about what does what, but I try to keep that side of things down, because I've got enough to do playing and writing. Glyn works the board anyway, and my ears can't really tell the difference between 6dB treble either way.

"Glyn is great to work with because he comes up with a lot of ideas. He gets involved with the arrangements, too. And the man's tolerance and patience level — really! He just gets totally involved all the way. I just come in to the studio with a tape of one of my songs and play it to him, and he comes up with some great ideas."

When Andy has finished a number of songs, he books a couple of hours in a studio and cuts demo versions of them, with just voice, acoustic guitar and possibly some harmonies. With the basic idea down on tape, he can then start to think about arrangement.

"The difference now is that I've got a band. What will most probably happen now is that we'll book rehearsal time and work on them. We'll also have played a couple of new numbers in front of an audience as well, which really helps, because a lot of numbers on the album, I don't play onstage and I don't want that to happen on the next one. I'm trying to work it so the numbers are fitted round the band or round rhythms that we don't do at the moment. There are certain gaps that we haven't filled yet."

Andy obviously takes the band and the business very seriously. He's learnt a lot from past experiences and is determined not to let anything slip this time. "You have to get involved in the business side of things to a certain degree, or you find it hitting you over the head with a big hammer, but I try not to get that involved. I'm not a very good businessman. My main function is a 'Yes' or 'No'. I can ponder a subject and then say 'Yes' or 'No', but I don't get too involved with dealings with people businesswise."

Businessman or not, Andy has quite a few strings to his bow, and I wondered which he placed most importance on — his singing, writing or playing.

"I think my main selling point is my voice, even though it's not a very good voice. It's a distinctive voice, but not a good voice. I structure my songs so that they're within my range and capabilities. That's why it's much easier to write my own songs. I spent so many years early on in my life trying to sing like other people, and play like other people. Now, it's so much more comfortable to sing your own stuff. Like 'Wide Eyed And Legless' — I really liked it. I found it very strange to like a song that much. The solos were superb and the production was really good, all of which I had nothing to do with. I wrote the song, but it was taken so much further."

From this last statement, one might surmise that Andy's songs are very loose, and "knocked into shape" in the studio. Was this always the case? "With half of it, yeah. As soon as you start using people like B.J. or whoever, their influences get into it and it's best not to start tugging it back unless it needs to be pulled back. I start off with an idea and if it looks as if it's gonna sound better in another direction, then I'll just let it go."

Undoubtedly, Low has consolidated his position in Britain. Usually, the next port of call for artists and bands alike is the States. AFL is no exception, although he wants to do it "at a leisurely pace." When I spoke to him, he was due to leave for the States at the end of April for a short tour, and he explained the logic of a low-key approach. "It has to be comfortable. It's got to be, to be able to keep the band together 3,000 miles away — hopping on planes and cars for thousands of miles. At this stage in the band's career, where they're not really known in the States, it's very important that they all enjoy it, first time round." □



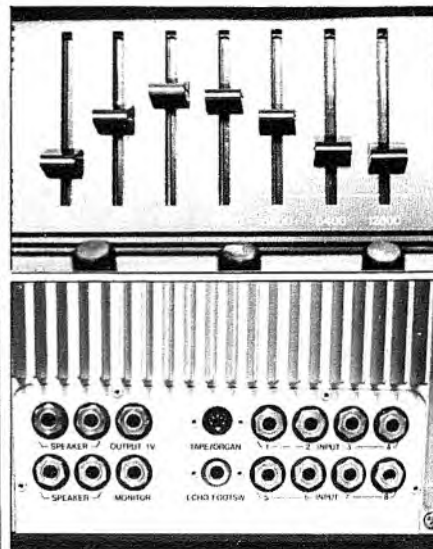
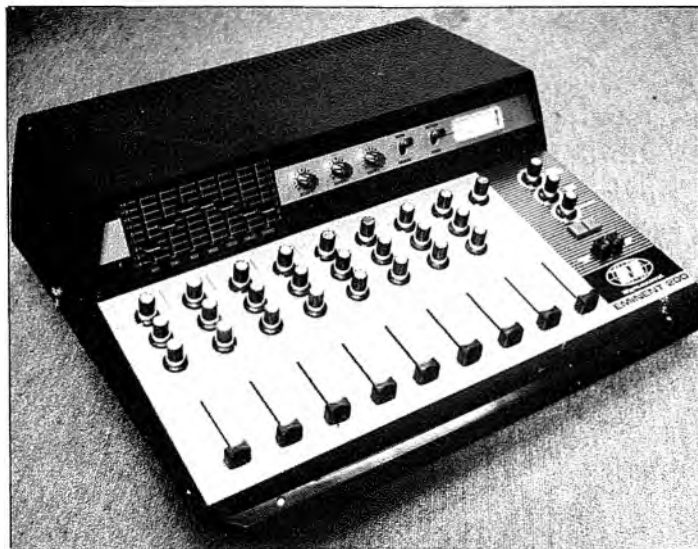
SOUND CHECK

TEST ON: *Dynacord Eminent 200 Vocal System*

DATE: *May 1976*

PRICE: *£390 Ex VAT*

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



INTRODUCTION

The German Company Dynacord Orchester Electronic manufacture a range of mixers, amplifiers, reverb/echo units and speaker systems. The Eminent series represents an example of professional class systems which are and have been for sometime extremely popular on the Continental market, thanks to their advanced design and durability which has proved itself manifoldly. The Dynacord Eminent 200 Vocal System comprises the following:- an 8 Channel Mixer; a 7 Step Graphic Equaliser; an Echo/Reverb Unit; a 25W R.M.S. solid state monitoring amplifier; and a 120 W R.M.S. solid state power amplifier.

The front panel consists of all the channel controls: slide volume potentiometers, rotary bass, treble, echo levels and a graphic equaliser which allows for frequency correction at 100, 200, 400, 1600, 3200, 6400, and 12,800 Hz. The overshooting and distortion control is provided with an illuminated V.U. meter scaled in percentages and the system is completed by an echo/reverb unit with three different echo level controls. Although "echo duration," "echo tone" and "echo return" controls

are present, the "echo-reverb" control switch allows operation with preset reverberation or short and long echoes. The total volume level can be controlled by a master fader potentiometer. Both power and motor (driving the echo) switches have control light indicators.

The rear panel contains four speaker output jack sockets, a special connector socket providing stage monitoring of 25W R.M.S. output which can be individually adjusted by a separate level control. In the event of having to increase the overall power output of the system, Dynacord have incorporated a special 1 volt/1 Kohm socket for this purpose, and a tape deck connector socket has also been fitted for recording and playback. All the input jack sockets used here have the D.I.N. standard sensitivity of 2.5 mV and 260K ohm input impedance, this value being recommended by the manufacturer, who has also built in an echo footswitch socket for more convenient control. The power lead (earthing contact type) supplied with the above unit conforms to the present I.E.E. regulations governing safe work conditions.

CONSTRUCTION

The mechanical and electronic construction of the Eminent 200 Sound System is well thought out and clear. Most of the components are of professional quality, the wiring is tidy and the standard of workmanship is good. Each channel's electronic construction consists of three cascaded stages, all of them being on a PCB constructed feedback amplifier. The tone controls are of the standard Baxandall type and the master volume output module is driven by an 8 (separate) channel signal fed into the power amplifier section. The driver stage built in PCB provides the necessary voltage/current drive for the output stage, and also produces a large linear

voltage gain. The power amplifier contains four pairs of modified Darlington output stages (one BD 241/242B and three BD245B/246B). The power transistors mounted in pairs on a large aluminium heat sink which has a thermal resistance of 2 degrees C/W, and silicone grease has been applied to improve the thermal conductivity between transistors and heat sink. The manufacturers state that the overall impedance of all the connected speakers must in no case be lower than 2 ohms. For safety the power output is provided with a special electronic protection against a no-load operation, short circuiting or overheating.

Turning to the echo system, we find a solid state tape loop (DES 299) delay line which contains a family of five magnetic sound heads, and again all the electronics are built on PCB containing nine transistors and four linear I.C. All the mechanical parts are made of high quality material and the bearings are self-lubricating which simplifies maintenance of the unit.

The Eminent 200 also has a monitoring amplifier constructed on PCB and containing 8 transistors designed for a professional standard level with an output of 25W R.M.S. into 4 ohms. The PCB built 7 step graphic equaliser contains a 2 stage RCL filter system and all the inductance ferrite pot cores are

specially designed using high quality elements supplied by Siemens.

The unit supplying power for all the above modules is fully stabilised and protected with mains fuses 16.3/3.15A, respectively for 110-130/220-240 V. Inside the unit there are additional 0.2A and 0.63A fuses for voltage stabilisation and 0.16A for the echo motor protection.

The Eminent 200 is suitable for connection to AC mains only with voltage selectors operating on 110, 130, 220, 240V: 50/60Hz. Specific power consumption during a no-load operation is approximately 12 VA, and at rated power operation approximately 353 VA.

PERFORMANCE

	RESULT	TEST CONDITION	COMMENTS
Specific Power Output	220.5W. 182.5W.	@ 10% T.H.D. @ 2 ohm load @ onset of clipping @ 2 ohm load.	Very good for rated power better than the manufactured specification.
Total Harmonic Distortion @ 1KHz. 2 ohms load Sensitivity	0.27% 0.27% 0.085% 0.05 2.5 mV.	@ 140W. r.m.s. @ 1KHz. @ 100W. r.m.s. @ 1KHz. @ 10W. r.m.s. @ 1KHz. @ 1.0W. r.m.s. @ 1KHz. 260K ohm.	Very good, better than 0.5% T.H.D. — specified by manufacturers.
Multi Input Priority	Satisfactory on actual experiments	Input required for 135W. r.m.s. into 2 ohm output. 8-channel test + variations	Satisfactory Very good
Signal to Noise Ratio	Better than 77dB.	Related to full output condition + flat E.Q.	Very good
Tone Controls	+ 16dB./- 18dB. + 12dB./- 18dB.	Treble control @ 16KHz. Bass control @ 30Hz.	Good
Graphic Equaliser Control	- 16.2dB. + 14.5dB. - 14.5dB. + 14.5dB. - 13.5dB. + 12.0dB. - 15.0dB. + 15.0dB. - 13.0dB. + 15.0dB. - 15.0dB. + 16.0dB. - 15.0dB. + 16.5dB.	100Hz. 200Hz. 400Hz. 1600Hz. 3200Hz. 6,400Hz. 12,800Hz.	Very good frequency response flat with all controls in central portion.
Recording/Playback Output Signal	2.0/5.0 mV. 2.0/400.0 mV.	Ra 10 ohm. Re 10 ohm.	
Echo Delay Time Parameter	111 m sec. 223 m sec. 337 m sec.	Echo No I Echo No II Echo No III	
Tape Speed (v= const.)	31.2 cm/sec.	Tape loop type: DES 299 length 51 cm.	
Open Circuit Stability Test	OK	Master gain controls — max. par. E.Q. — mid. par; dummy load removed	Very good
Short Circuit Output Stage Test	OK	2 min. short circuit	No ill effects.

CONCLUSION

The Dynacord Eminent 200 Vocal System is a typical example of the high class workmanship for which Germany is well-known. I have no reservations about this particular model, except for one small point which is that, bearing in mind the unit's weight, nearly 16 Kilos, the manufacturer should

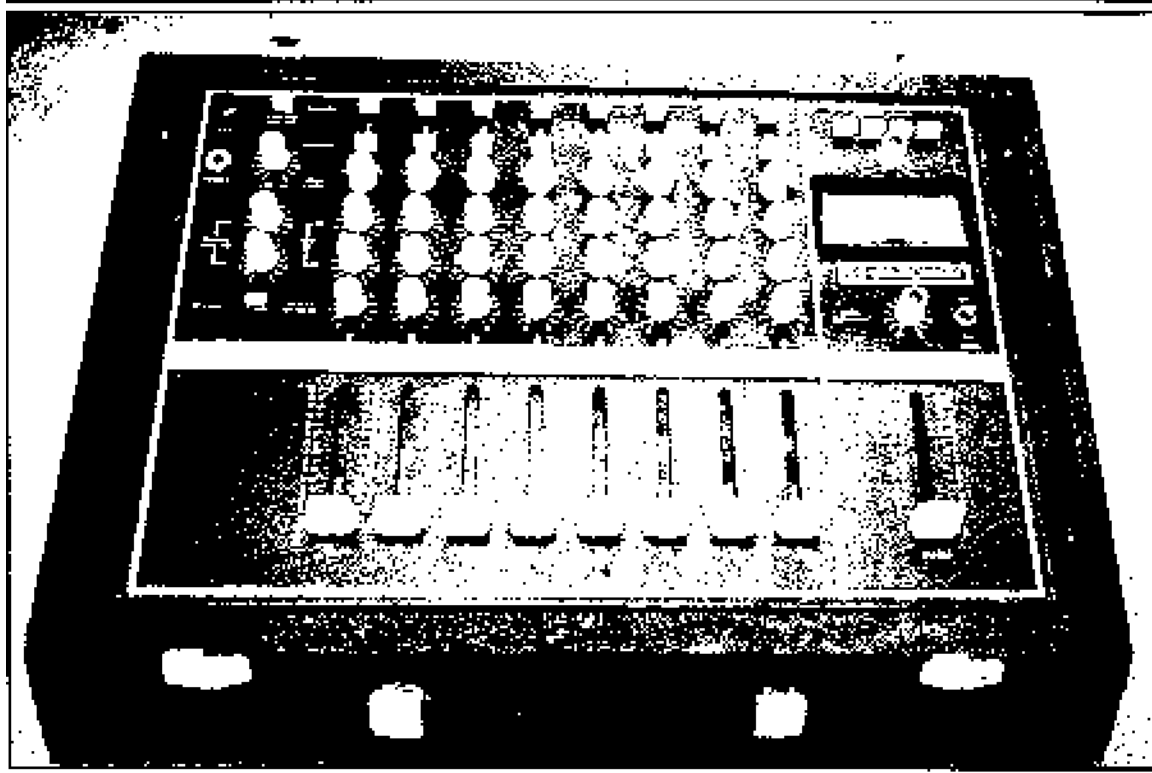
have provided a more substantial handle (handles) for transportation. The present one, made from plastic, seems too fragile for this load, but this point would certainly not deter me from recommending the system to any prospective buyers.

TEST ON: *Shure SR 101/2E Audio Console*

DATE: *May 1976*

PRICE: *£ 800 Ex VAT*

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



INTRODUCTION

The Shure Model SR 101/2E Audio Console is a solid-state eight channel microphone mixer-pre-amplifier which gives individual control over volume, reverberation and high and low frequency equalisation. As far back as I can recall, I have always had a great respect for equipment manufactured by Shure, thanks to the excellent quality

and high level of reliability that the company consistently maintain. The model SR 101, although portable, contains a variety of controls not usually present in a portable system, and an additional feature is the ergonomical design of the front panel controls. The Console is listed by the Canadian Standards Association as certified.

CONSTRUCTION

The basic construction of the Shure SR 101/2E Audio Console is straightforward and uncomplicated, consisting of a metal frame containing all the relevant elements. It can be operated in a standard 19" (483mm) audio equipment rack, a Shure A101A carrying case, or a custom-built mixing table/desk type control centre. The hinged rear panel opens up to allow access to the electronics and contains all the XLR connection sockets as well as the power lead.

Each input channel has the following controls: individual volume slide control (calibrated 0 to 14), reverb intensity (calibrated 0 to 12), frequency EQ — high and low (calibrated — 6 to + 6), input attenuator rotary switch (calibrated —30, —20, —10, and 0dB), and programme/monitor push button. A special panel lamp accessory connector provides a connection for an optional lamp to illuminate the front panel.

Turning our attention to the electronics of each channel, we find a low impedance input matching transformer, which provides a gain increase of 23dB fed to a 0 to 30dB input attenuator control that drives the preamplifier, and the amount of gain provided by the preamplifier (6 to 30dB) is fully controlled by a volume slider which gives an increase in the input clipping level as the gain is reduced. The individual channel EQ (high and low) decreases the signal approximately 2dB when the zero position is set, with the E.Q. output circuit driving both the programme and monitoring systems, enabling an operator to use 4 to 16 ohms headphones to monitor the total program, or to select individual channels determining microphones in action. The monitor system can also be used for on-stage monitoring and for foldback with partial mixing.

The console contains an electro-mechanical

spring type reverb device, utilising four coil springs in the two transmission paths. For ease of transportation, an on/off reverb lock switch is built in and the reverb intensity can be increased without increasing the overall gain. If the reverb signal is increased, the special circuit provides the minimisation of possible acoustic feedback as reverb is added. The output of the Master Volume Control, adjusting the level of total programme output, is sent through the anti-feedback filter system, where attenuation is provided at 130; 800; 2,000; and 5,000Hz. This filter system is specially added to the console in order to minimise the microphone feedback which may occur with certain combinations of room acoustics speaker placement and so forth.

Link jacks provided in the rear panel of the console are for interconnection of additional inputs or for extra external equipment such as equalisers, compressors and so on.

The console also incorporates a professional-class VU meter with a sensitivity level control. In addition, a 1KHz tone generator is supplied for all set-ups and general checkout purposes, and the power supply, being stabilised, can operate from 90 - 132 volts AC 50/60Hz, and is protected by a 3/16A and 3/10A fuse. The total consumption of power varies at around 20VA. The manufacturers have supplied a special 110/240 volt heavy duty transformer to enable its use in this country.

PERFORMANCE

	RESULT	TEST CONDITION	COMMENT
Maximum Voltage Gain (a) Program Circuit (b) Monitor Circuit (c) Link Circuit	+73.2dB +49.5dB +23.8dB +78.3dB +65.5dB +87.5dB +38.5dB +31.2dB	Mic inputs to line level out Aux inputs to line level out. Mic. inputs to mic level out Mic. input via program monitors/line level out. Mic input via program monitor/phones out. Mic Input via one channel monitor/line level out. Mic input to link out. Link input to line level out	Better than manufacturers specifications
Maximum Output	+19.5dBm.	Program line level	
Frequency Response	20Hz. - 20KHz.	+3dB. 150 ohms. source - 600 ohms. load	Fair
Total Harmonic Distortion	0.05%	1KHz.	Good
Residual Noise	-78.0dBm. -53.0dBm.	Master volume fully down - Master - + channel vol. turned fully up	Good but could be improved
Low Frequency E.Q. High Frequency E.Q.	+13dB. - +13dB.	100Hz. with respect to 0 setting. 10KHz.	Good
Input Clipping Level at 1KHz. (a) Mic. Input (b) Aux Input	315 mV. input Z 17.5 mV. 1.2K ohm 3.15 V. input Z 0.18 V. 170K ohms	Input attenuator at 0 channel volume at 2 Input attenuator at 0 channel volume at 14 Input attenuator at 0 channel volume at 2 Input attenuator at 0 channel volume at 14	Satisfactory
Microphones Anti-Feedback Filters System	Frequency response flat in all positions	130, 800, 2000 and 5000Hz.	More than 2 filters used at one time will reduce overall gain, and affect the quality of sound (tonal quality)
V.U. Meter Calibration Test	0. VU = 40dBm. (1.23 V. r.m.s.)	1KHz. @ 600 ohms. Meter in calibration position	
Multi Input Priority Test	Satisfactory on actual experiments	8-channel test + variations	Very good
Headphones Driver: Amp	0.5 W. Approx	3 ohms. Reccomend (4 - 16 ohms)	

CONCLUSION

The general quality of workmanship and components is of an acceptable standard and the Shure SR101 Audio Console is a first class portable mixer, which can also double for studio use.

The unit we tested came supplied with an integral power supply designed for the American standard and a separate transformer was used for voltage conversion to the U.K. standard range.

However, the SR101/2E coming into this country shortly will be equipped with the correct mains transformer.

As far as the electro-acoustic parameters of the Shure SR101 Audio Console go, those given in the manufacturers specification tally with my own test findings and thus provide a basis for recommending it as a durable and reliable acoustic system.



The Happy Sound of Labi & Shure.

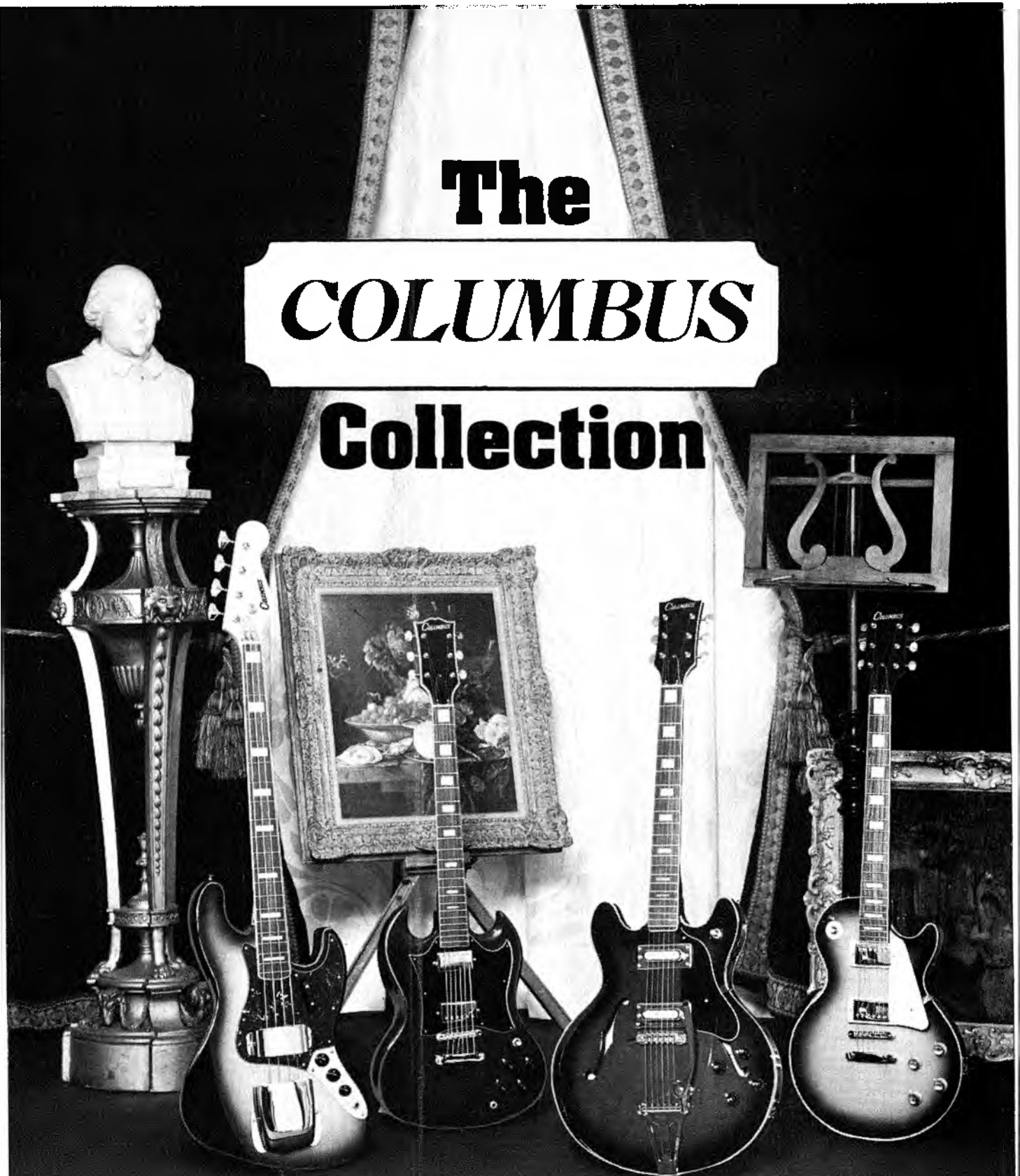


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GUITARCHECK

Stephen Delfo

Welson Fantom 20

£47.85 ex. VAT

I think the Fantom 20, under one name or another, has been around for some years.

It doesn't have quite the flashy finish of Japanese instruments at a similar price, and there is no attempt at all to disguise the laminated "Mahogany" sides and back as rosewood. The soundboard is laminated from three layers of spruce and at least the top and bottom layers are of quite good quality. While a solid spruce top made from the same quality of wood could obviously produce a better instrument, this is a purpose made laminated soundboard and not spruce veneered plywood, and I suppose one should not complain, considering the price.



My enquiries, some time ago, about the possibility of fitting solid soundboards, produced the usual reply that laminated soundboards are generally superior, and that any tonal difference is marginal. This is a pity, since the design and most of the workmanship is of a much higher standard than one finds in better known Italian guitars on sale in England. Most of its internal construction would be acceptable in an American guitar at three times the price. If the designer could fit a solid top, or perhaps reduce the stiffness of the main struts a little, to lower the main top resonance and add a bit of bass, the tone would be approaching the same standard. As it is, if you don't want a lot of bass, the rest of the tonal range is quite good, and certainly remarkable if one considers the price of the instrument.

The lacquer is rather thick overall and certainly too thick on the soundboard. Italian guitars on sale here seem to be finished either with thick (and unsuitable) polyester, or with some sort of cellulose or natural varnish, which is much

more likely to encourage a good tone. It is almost certainly pressure from dealers which has caused the swing to higher gloss lacquers at the expense of tone quality, and as long as amateurs and beginners demand shiny guitars, I see no hope of reversing this trend.

The bridge, fretting and accuracy of intonation (tuning), are not up to the standard of the woodwork and design, and the heel and head, while perfectly adequate, would benefit were they a little less massive. This is not to say that these features represent bad value; simply that many other aspects of the guitar are better than I would expect for the price.

More specifically, the frets are probably the worst feature of this instrument: they are poorly finished at the ends, and the end bevel extends right under the first string, so that it tends to slide off the fingerboard. Also, the octaves on my sample are a little sharp. Both these production faults could be corrected at virtually no cost to the maker, and should be dealt with at once. It is quite possible that some of these instruments are perfectly correct in fretting and intonation and you should have no difficulty checking this before purchase.

This is definitely a Jumbo guitar: if you prefer a steel string guitar with a smaller body, one is available from the same maker called Fantom 25. It has a non-adjustable bridge, and its greater sensitivity suggests a lighter internal construction. On the other hand the Fantom 20 is louder, and you can more easily adjust the action at the bridge. Otherwise my comments apply equally to both models.

Rather good value, but check frets and tuning before purchase. Here are some measurements: Scale Length, 650 mm; String spacing at bridge, 54 mm; String spacing at nut, 35 mm; Width of nut, 42 mm; Action as supplied, 2.8 mm treble/4 mm bass; Lowest action possible under standard conditions, 2 mm treble /3 mm bass (at this point the bridge adjustment reached its lower limit).

Eros 12-string Jumbo

£41.62 ex. VAT

This instrument is made in the general style of Eros, Eko, and Melody guitars. Whatever the respective importers may say, it must be obvious that the products of these different makers are visually rather similar. They also seem to have roughly the same order of design priorities — outside appearance, neck fittings, and internal construction, in that order. For the moment I can only make comment on this Eros guitar, but I will try at a later date, to review similar models from the other two



companies. It is not difficult to defend making "appearance" a first priority for a low priced guitar, but where this instrument really scores is by making the next priority a good solid neck and fingerboard.

I am not exactly knocked out with the tone of this guitar, and if more money had been spent on the body, and less on neck stability, the tone could have been improved, but what use is a great sounding 12-string with a warped neck and consequently an unplayable action? For £44.95, I don't think you can expect too much from a 12-string and I think Eros have got their priorities right. (If you really want a good sounding, but unplayable 12-string, the second-hand shops are full of them!)

I do not think it appropriate to discuss the workmanship of this guitar in great detail. Its internal construction is crude, clumsy, and contains potential weaknesses and the general standard of assembly and tidiness inside is pretty dreadful. However, it works, the action can be got down low enough to please most people without any buzzing, and the octaves are not far off correct. I would like to see the bridge design altered to put the pin holes more in line with the strings as at present, some strings tend to jump out of their slots in the adjustable bridge saddle. I should also like to see the bridge moved a little to improve the octaves. Apart from this, the bridge is efficient, well made and well fitted.

I cannot think of any improvements to this guitar, which would not immediately increase the price, and it is a remarkable achievement to produce a 12-string for this price which works fairly accurately.

If a slight increase in production cost could be accepted, the playability would be much improved by lowering the nut fret, to reduce the open string action. At present, low position chords are more difficult than necessary, and the second string pair does pull out of tune a bit.

(Our first sample of this guitar was unplayable, and seems to have been a reject which slipped its ball and chain and got out. I reviewed a second sample which I felt was typical of this model.) □

IN BRIEF

Revo 250

£645.54 ex. VAT.

The latest new product to arrive into the U.K. from the Roland Corporation of Japan is the Revo 250 Organ Sound Cabinet. The Revo system is an alternative to the rotating baffle/speaker sound cabinets commonly in use today with many organs. Roland have replaced the mechanical rotor with a purely electronic system using digital techniques designed to exactly simulate the tone and behaviour of a traditional rotary sound cabinet.

When the first batch of the largest size of Revo, the 250, arrived here, I went along with ace organist Alan Haven to inspect

created by the built in electronics; the Revo 250 does give a lovely chorale sound which, in my opinion, is actually better than the original Leslie chorale. The tremulant is not quite authentic because it is not quite as deep, but it is the right basic sound, the sound they get is much cleaner and less "mushy" than a Leslie sound which could make it actually better for pop or jazz music.

The feature that most people seem to comment on is its tremendous dynamic range. The 18 inch loudspeaker has a handling capacity of up to 250 watts (r.m.s.) and the built-in amplifiers give a nice, clean, distortion free sound that compares well with any organ sound cabinet and, together with the loudspeaker, attracts lots of comments and, in a subjective test, it appeared to perform as well as any Altec or Gauss unit. The speakers are available as separate chassis units, should any one want to build their

aplicated for the average non-technical organist to find convenient.

RK1: The RK1 is a connection chassis unit designed to be fitted inside a console type organ cabinet. It takes its signal from the organ's loudspeaker and connects directly into the mains power supply. One then plugs the organ's mains lead into the chassis, thus avoiding the need to interfere with the organ's wiring and evading the earth-loop problem into the bargain.

CS10: There is a jack socket on it for the CS10 control switch which fits to the front edge of the organ and controls the Revo's modulation speed.

RC1: The third accessory is a floor standing unit designed for use with portable models of organ or electronic pianos. Designated RC1, the combo organ connector has four push switches and an LED indicator array to show which speed was last selected. This unit can also be used to control the volume of signal being sent to the cabinet and to balance the separate input signals. In addition, it has a mains power switch, a piano/organ switch and a sensitivity switch for one channel.

RK2: The fourth accessory is a joint-box (nothing to do with marijuana) which enables one to connect up to four Revo cabinets into one organ and to control them all from one controller unit.

I think that most gigging organists will go for the Revo 120 because it is still loud enough (120 watts) but is quite a lot smaller and lighter than the 250. I hope Roland do simplify the connection system, as this could be a cause of lost sales. It will be interesting to see whether or not they are pressured into making the tremulant deeper and slower, like a Leslie, or whether the Revo sound will catch on as a sound of its own.

(Since the Revo was tested by George Gibbs, the tremulant speed has been reduced, and it now sounds much more like a Leslie.)

GG

Korg Polyphonic Ensemble

£687.45 ex. VAT

As reported in last month's International Musician, the centre of attraction at Macari's Musical Exchange in Charing Cross Road recently was the new Korg Polyphonic Ensemble. It features a five-octave (62-note) keyboard with a multitude of effects and tone ranges. It's almost a string machine, synthesizer and electric piano all in one — there is a pre-set section with voicings for Strings, Pipe Organ, Brass, Electric Piano, Piano, Harpichord and Clavichord. Pipe Organ might seem a little too ambitious a name for a pre-set voice, but it is in fact fairly realistic. The Harpichord button is effective, and it's nice to see someone differentiate

between Piano and Electric Piano. This pre-set section can be "switched out" bringing the keyboard into "manual" operation.

There is an Envelope Generator Control section with Sustain, Attack and Decay facilities, and these controls can be used in conjunction with two (High and Low peak) "Traveller" sliding controls situated on the left of the control panel. A "Tune" or pitch control raises or lowers the overall pitch by a semi-tone. A subtle tremelo effect can be produced using this control, or the keyboard can be tuned to an instrument that may not be quite in concert pitch.

An Octave Coupler is located to the right of the pre-set section. This is supposed to bring in an extra octave of the note or notes being played, but, on the model we tried, this wasn't entirely audible, although there may have been a fault on that particular instrument.

Vibrato controls are also provided in the form of Depth and Speed and these can also be used in conjunction with the Pitch Expand and Glide controls also located on the right of the control panel. All in all, a very versatile keyboard at a competitive price. EP

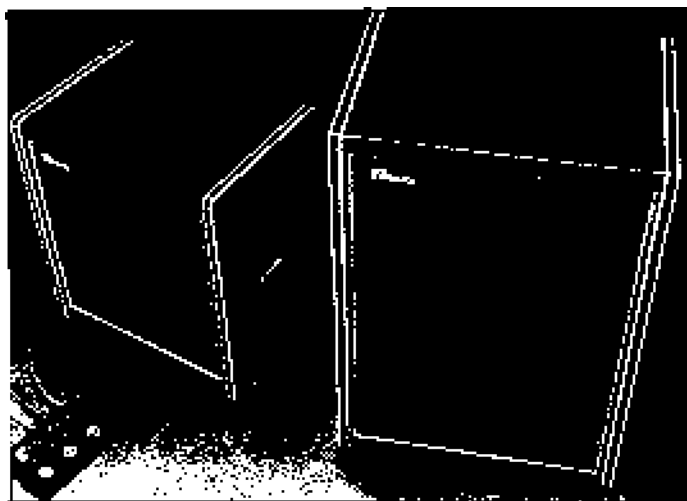
Vox Escort

£43.40 ex. VAT

At last, a practice amp that doesn't distort — well, not too much anyway. Full marks for design — the Escort looks like a miniature AC30, complete with the familiar red, green and white criss-cross speaker cloth. The controls too, are the same black, pointed AC30-type knobs. These consist of Volume, Tone and a Power Supply Selector. This Selector switches the amp onto Mains or Battery operation. (There is also a Battery-only version of the Escort available). An on/off switch and light are also located on the panel, although they do not apply to battery operation. The amplifier uses two PP9 batteries, which are housed in a small compartment at the base of the unit. Access to this is gained by removing two small screws and removing the bottom back panel.

There are two inputs — one normal and one bright, although this is not specified on the control panel — they are simply marked 1 and 2. The amplifier is a transistorised 10 watt unit, which is more than ample for practicing at home or tuning up. The sound is clean and undistorted until you get to near full volume, when you suddenly change from Bert Weedon to Jeff Beck. Perhaps the best feature of the Escort is the output socket located on the left side of the case. This enables the signal to be fed into a main amplifier, if you want to keep the same tone but boost the volume.

The Escort is extremely compact, measuring only 32cms x 13cms x 21 cms, and a carrying strap is provided, which can be attached to two small buttons on either side of the unit. EP □



them. The cabinets are much larger and more powerful than any organ sound cabinet I'd ever heard before. It has a very efficient 18 inch loudspeaker to handle the full range output of the "Straight" channel and six 8 inch loudspeakers laid out in a 120 degree spread to simulate the well loved Leslie tremulant effect. By using a combined straight and electronically rotated sound together, the Revo creates an "All-Around" organ sound.

When the effects section of its electronics are set into operation, the gradual pick-up of modulation speed is created much as one encounters with the traditional system. If one switches to "Chorale", a gradual slowing down occurs just like an un-braked Leslie. Apart from the Revo effect, the unit has a built-in reverberation system with a reverb level control on the rear control panel.

The most remarkable thing about this new system is the really fantastic 18 inch loudspeaker Roland have used. It is not just a bass speaker but successfully handles the middles and treble as well. When it is reproducing a chord, melody voice and bass simultaneously, there is no audible distortion or interaction at all — even at loud volume.

The six 8 inch speakers are used to handle "sidebands," Doppler pitch variations and rotating effects

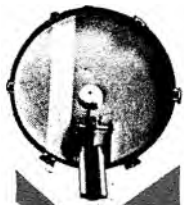
own boxes, at about £85.00, but I think the Revo electronics would be much too complicated for the home constructor to attempt.

The Revo 250 has a three position tone control switch and a bass balance control which, together, enable one to customize the final sound to suit one's own personal taste. In addition to this tonal flexibility, the system allows one to vary the modulation speed.

The two built in amplifiers are rated at 90 watts (r.m.s.) and 120 watts (r.m.s.) for the "straight" and "Revo" channels respectively. The reverberation effect is mixed back into the straight channel at an adjustable level so now separate "reverb" amp or speaker is required. The reverb control is on the units rear control panel.

One of the nice things about this cabinet is that one can introduce the organ bass, or an extra instrument, directly into the "straight" channel, thus no modulation is added to this voice and a nice clean bass (or synth) comes out alongside the tremelo'd organ.

My one reservation about the Revo does not relate to the main unit at all, but to its connection facilities. There are four separate connection units, each of which has a different function and this could add up to quite a fiddly job when setting up for a gig. The connectors all work well but seem too com-



DRUMCHECK

TEST ON: *Slingerland "SuperRock" Outfit 51N*

DATE: *May 1976*

PRICE: *£637.54 Ex VAT*

TEST BY: *Bob Henrit*



The Slingerland drum company was founded in 1916 by H.H. Slingerland who started in a small factory in Niles, Illinois which is just outside Chicago. Almost everybody has in the past used and endorsed these drums and one of their celebrated "Radio King" sets, which had their heyday in the 'thirties and 'forties, can still be seen in positive condition at Frank Ippolito's New York shop. This particular set had belonged to Gene Krupa but at that time many drummers of note played them. Buddy Rich started off with Slingerland and ever since has enjoyed a love-hate relationship with them, leaving and returning every now and again. Sonny Greer used to have the mammoth sets which he used with the Ellington band specially made at the Chicago factory and one of his sets with wheels on the bass drum and numerous Cuban tom-toms has also been permanently retired to the Pro Percussion Centre N.Y. city.

It's only within the past five years that Slingerland have acquired a modern, funky image. Up until the seventies they were a very good drum set, perfect for all styles of jazz, but the sound was somehow too tight for Rock 'n' Roll. However, with the inception of modern "rock" in the

'seventies, the music demanded this tighter, more contained drum sound and Slingerland have cheerfully capitalised on the demand. Lots of young drummers are now using their drums - Danny Seraphine of Chicago has had a set with calf skins for the past four years, and Bev Bevan of E.L.O. has a set, as does Bill Ward with Sabbath. As far as I am aware, Nigel Olsen was the first of the newer funky players to endorse them in 1970.

I bought my Slingerland set in 1969 at the start of Argent's career and at the time, wasn't particularly looking for that make, all I really wanted was an American set be it Gretsch, Rogers, Ludwig or whatever with one stipulation; it had to have been manufactured before the beat boom when quality control was not such a nasty word. After much searching, the only set I could find was the Slingerland one built in 1960. I was pleasantly surprised when I bought it because its sound had pin point definition which I felt Argent's music demanded. The only problems I had in those days was finding spare parts. When I stripped a tom-tom leg holder, I had to exchange all three of them completely for the Rogers knobby fittings because it was impossible to obtain a screw. It was rather a drastic alternative.

This was back in the bad old days but now Cleartone in Birmingham are the concessionaries and do their best to make sure that any dealer who sells Slingerland buys two of their parts kits. These are housed in two smallish plastic boxes, one containing bits and pieces for the drums and the other spares for the accessories. To ensure that the customer is really satisfied, anything but anything can be ordered direct from Cleartone, who have very large stocks and their proud boast is that if it means cannibalising a kit to get you operational again they will happily do so. By the way, Slingerland are (according to their catalogue) not only the largest drum manufacturers but the only company to manufacture and process all of its own parts.

Bass Drum:

The 24" bass drum has a three ply shell with solid maple reinforcing rings, 20 large nut boxes and two pairs of forward facing telescopic spurs which work really well. The wooden counterhoops are tastefully inlaid with a thin strip of chrome and hold Slingerland's own 10mm shiny plastic heads, which have a strip of felt fitted behind to dampen them. Slingerland have kept the design of their claws the same but for some obtuse reason have changed their tympan

type tuners. They now feature very sharp pointed handles to inflict untold damage to the unwary whilst tuning the drum. Come to think of it, they could also louse up your trousers too if you caught them on the T-rod.

The drum sounded very good with a big 24" sound which was reasonably contained and didn't spread too much. This for my money is the sound to look for in a bass drum.

Tom-Toms:

The "super rock" outfit has 13 x 9, 14 x 10 and 18 x 16 tom-toms with three ply shells and solid reinforcing rings. Slingerland's shells are all thoughtfully made with the veneers and the maple rings all glued together at the same time. This ensures a perfectly round drum and eliminates the stresses inherent when a shell is made from flat plywood subsequently bent into a circle.

The forged metal hoops come in two optional variations, both triple flanged. One has a small inward radius at the top and the other a straight edge finished off with a slight bead to strengthen it. These rims are guaranteed for life and have been designed really well, with proper right angles at each bend to give the flesh hoop more support and allow the head to fit more uniformly and comfortably.

Slingerland were the first manufacturers to produce tuneable tom-toms and the three on this set sounded very modern and had an almost timbale-like sound which I have always liked because it's so unique. I think with Remo

heads, the sound of the drums could be made more traditional but I'm personally very fond of their original Latin type sound. The ball and socket tom-tom holder made everything very accessible and comfortable because the playing angles were very good. The heads Slingerland make seem to dent very easily although in no way does this mar their tone.

All the drums have adjustable spring-steel dampers fitted to their batter heads. The floor tom-tom has four wide angled legs with a fairly new holder to me which no longer has a spring inside. This is a welcome change since their old blocks used a terribly complicated system using an "L" shaped sprung pressure plate which held the height adjustment with a very unsubstantial 4 BA screw which was prone to stripping. The new holder has a largish screw tapped directly into a block which of course means you take your chance of it eventually stripping. However, anything is an improvement on the old example.

Snare Drum: Recently the engineers at Trident recording studios were discussing drums and they told me they consider the 6½" Slingerland metal shell drum which comes with all the "Super Rock" outfits the perfect drum for recording. I'd seen these in America but never played one, so was glad of the chance to put one through its paces. I can now see what these engineers mean because this drum has a very contained sound without too much over-response from the snares and with lots of depth but without too much ring. All of these characteristics would indeed make the perfect recording drum although I feel you would need to be in a more specialised band which "miked" up most of the instruments separately, including the snare drum, to really appreciate its worth in live applications. This is not to denigrate it because it's a bloody good drum but if you aren't in a band with the drums amplified and wanted the snare drum to cut through more with a brighter sound you would be better off buying the thinner Buddy Rich model metal shell drum which I also tried out at Cleartone.

Anyway, the supplied 6½" shell "Sound King" snare drum is beautifully finished and has a chromed brass shell without a centre bead flanged hoops, ten lugs, an internal damper, 20 strand snare with a plastic strap attached to a "Zoomatic" snare strainer. This strainer has intrigued me for some time because its modus operandi is not obvious without dismantling the unit. However, having now done so I know that it's basically a cam action on/off mechanism with a horizontal action snare tensioner which seems to work with a thick bevelled washer which spring locates into a slightly graduated slot and lifts the carriage vertically when the tension is applied horizontally.

Accessories: "Super-Rock" comes with two Buddy Rich type cymbal stands, a Dynamo hi-hat, double Set-o-Matic tom-tom holder, Tempo King bass drum pedal, and a Rocket snare drum stand. The American catalogue lists a pair of sticks and a pair of brushes so I suppose you get those too.

The cymbal stands are very substantial four section models which extend to five feet which must be high enough for anybody. They have heavy gauge wide spread metal tripod legs, and sensible, heavy duty wing bolts to hold the height adjustment but for some strange reason, they have fitted a very large plastic wing nut with a brass insert to take care of the very bottom section. My experience with these on microphone stands has not been good since they invariably sheer or split. Still, I suppose they're replaceable. The cymbal tilter is a very substantial die cast affair with a rubber ferrule, thick felt washer and a large wing nut.

The Rocket snare drum stand is an adjustable-basket Buck Rogers type stand with tripod legs and a large four cornered locking nut to tighten the grip of the rubber tipped basket arms on the snare drum. Unfortunately, this stand too has its height adjustment held by a large plastic wing nut.

This set uses a double Set-o-Matic tom-tom holder for its two mounted drums which holds and keeps them in a perfect playing position. The holder works on the well known ball and socket principle, with a nylon ball sandwiched and held in position with a drum key activated screw. This holder fits into a solid locking socket plate mounted on the bass drum and shaped to stop the height adjustment tube from twisting. This same "D" shaped hole is formed in the tom-tom mounted plate to keep the drum in its lateral position and stop it from twisting. This position is not adjustable horizontally but fixed solidly with another drum key activated screw. A jubilee type clip enables the height adjustment to remain vertically consistent every time. This very good tom-tom holder has been superseded recently by the "Super Set-O-Matic", which now allows more lateral adjustment and, if necessary, the two tom-toms can now be angled vertically towards each other as well as horizontally pivoted towards the player.

Conclusion: Slingerland offer by far the largest selection of finishes with by my calculations 35 different ones. For my taste they do some very strange ones, somehow inconsistent with the superior quality of the drums themselves. The set I inspected was finished in Blue Denim which I personally hate and can't understand anybody buying. I spoke to Cleartone who said that to be honest people don't clamour to buy sets in this finish (they've sold two denim sets since last August) and are more conservatively impressed by the

The Buddy Rich snare drum has a new innovation, three sound holes. I presume the promise is that acoustically, with drums as with loudspeakers, it's important to dissipate efficiently the moving column of air. However, with a drum it may be that the air moving inside and causing the bottom head to resonate in sympathy characteristically colours, deepens and enhances the sound because it is held inside momentarily whilst searching for the quickest way out (which is probably not only through the sound hole but through any other available exit like the nutbox, snare strainer, or damper holes and even dare I say-through the snare bed). Slingerland have taken a logical step and are to be congratulated upon having an experimental department which appears capable of lateral thinking and re-evaluating the design of the drums themselves, rather than just making bigger and stronger stands. The drum is fitted with the new T.D.R. (Total Dynamic Response) cast snare mechanism which is a very positive cam-activated strainer attached by a plastic strap to a twenty strand snare.

All Slingerland nutboxes are cast from ferrous alloy and are spring loaded with their shell fixing points set further apart than other manufacturers, which means that the lug will better resist the turning force which threatens to lift it off the drum when enough tension is applied to the drum head.

All Slingerland metal parts are "triple chrome plated." This is an ambiguous term much used by drum manufacturers. The long and the short of it is that Electroplating is a three stage process, therefore all chrome finishes are triple plated.

Although in some ways the "Super Set-o-Matic" is an improvement, I'm not sure that it's a particularly valid one, since for me the best position for playing double tom-toms is the one with both drums close together at exactly the same vertical and horizontal angle and this is done perfectly adequately by the much cheaper and less fussy double Set-o-Matic supplied with the "Super-Rock" set.

Slingerland's Dynamo hi-hat has a very smooth action with adjustable spurs inside the rubber feet on the tripod legs. It has an adjustable compression spring with a heavy cast two piece footplate and a metal strap attached to its centre pull mechanism. It's a very sturdy stand which extends to a very reasonable height which can be locked with a jubilee clip. It has a unique hexagonal centre rod which ensures the new style turned top cymbal clutch a secure non-slip operating position. The bottom cymbal has a tiltable nylon seating cap.

The company now make two completely different bass drum footpedals but "Super Rock" is only available with the "Tempo King" so I'll talk about this first and then about the more expensive "Super Speed", which I also tried.

The "Tempo King" is a twin post, twin bearing cam action pedal with an adjustable expansion spring, a leather pull-strap and a two piece cast footplate. It has three stroke variations: hard, medium and soft, activated by changing the radius of the cam. This pedal, although not at all what I'm used to, was immediately very comfortable and playable — it really is a fast smooth pedal and I had no problem playing odd pairs of semi-quaver triplets on it.

The "Super Speed" seems to be Slingerland's answer to the Ludwig "Speed King" with its adjustable expansion springs and its metal strap. Although it is more expensive than Ludwig's, its action can be adjusted from the top when the pedal is in the playing position. It has two spurs and once attached to the bass drum hoop it can be removed very quickly with a cam action release lever. Needless to say, it has a different sort of feel to the "Tempo King" since it has compression springs but all in all it did not thrill me or surprise me half as much as its cheaper, less stylish, no nonsense stable mate.

solid colours like black and white and the more esoteric wooden finishes.

All in all, this is a very good drum set whose sound has changed little over the years and whose fittings have change unmeasurably for the better. It seems you can now buy a Slingerland kit with considerable confidence, providing you don't mind the price rising just a little every time the pound devalues.

TEST ON: | *Hammond Aurora*

DATE: | *May 76*

PRICE: | *£2,586.70 Ex VAT*

TEST BY: | *Rod Argent*



The Hammond organ company may not have been quite the first to market an electronic organ, but it was certainly the first to capture the imagination of the public. The principle on which the organ was based — the production of tone by means of rotating wheels — held good for a very long time, as indeed did the basic design which, with minor modifications, remained virtually unchanged for perhaps thirty years. I know, certainly, that the two which I own — between them spanning some twenty years of production — are amazingly similar considering the difference in their ages. The older of the two dates from around 1950, and was rescued — dusty, battered and complete with Gothic cabinet — from a church in East Finchley.

It's still a beautiful sounding organ, and, in fact, when I wanted a really big churchy sound for the long organ piece on Argent's *All Together Now* album, it was this one which produced the goods — so much so that we dragged the E.M.I. outside recording unit all the way to my flat in Finchley one sunny afternoon in the summer of '71 and delighted (?) the neighbours with the strains of "Pure Love" as they thundered their way out into the street and into the recording van. The younger instrument is a standard C3 circa 1970 and bears a few marks of advanced technology, such as electronic instead of mechanical vibrato and chorus, but is basically the same — the old organist who used to play in the East Finchley church would be able to sit at my C3 and play it immediately.

Not so the present range of Hammonds. The old system has been superseded and while the present range contains what has always been the essential sound of the Hammond organ, it boasts a tremendous variety of added effects. The tone wheel method has been entirely superseded by more

sophisticated electronic sound production over the last few years, and the Aurora, top of the spinet range, which I sat down to test today, is a very different organ to its counterpart of the 'sixties — the L or M 100 — probably more different than my C3 is to those first instruments that trundled out of the Hammond factories back in 1935.

One thing has remained the same. Hammond has always orientated its product towards the home market, and the great organ sounds of modern music, in the rock or jazz field, have consistently been those of the Hammond organ — used in ways, I should imagine, that the company never thought of — sometimes almost in spite of it! How many rock organists, inspired by the historic combination of Hammond and Leslie, have frustratedly had those lovely wooden cabinets chopped in half in an attempt at portability, and teamed up with hosts of Leslies in order to gain enough volume without losing that characteristic tone? How many sweating roadies have cursed the cabinets and layouts that have, in general, been meant to be placed and left in one position for years, rather than be uprooted once, maybe twice a night?

The sounds have been great, though. I can still remember the excitement I felt on first hearing those early Jimmy Smith records, and the sound of those walling vibrato chorus; — and who could dispute that one of the biggest records of its time — "Whiter Shade Of Pale" — owed much of its success to the lovely combination of Hammond organ and slow Leslie chorale, inexplicably featured heavily for the first time in a rock single (as far as I can recall). I remember taking that record to a party the day it was released and hearing it played non-stop for five or six hours! Not least because of its ancestry, each new Hammond demands close consideration.

Upper Manual

As with all present models, the tone of the organ is electronically produced. However, Hammond have matched the wave forms of the old tone wheel generators exactly and the sound of the 44 note keyboard is excellent. There are nine upper keyboard tone bars voiced at 16', 5-1/3', 8', 4', 2-2/3', 2', 1-3/5', 1-1/3' and 1'. The presets are in piston form, located under the upper manual, and consist of 8' clarinet, 8' strings, 16' full-tibias and 16' Theatre brass. The sounds are very good, and I personally find four presets ample — in my experience it's the drawbars that bear the brunt of the work, in rock music, anyway.

Upper Manual Percussion

Much of the versatility of this organ lies in the percussion unit, which is tremendously comprehensive. Given the name "Polysynthesis percussion," it is this feature more than any other which increases the scope of the type of sound available from the instrument. First you have standard harmonic percussion — in this case 2nd, 3rd and 5th harmonics, along with the usual percussion fast/normal choice.

I liked the 5th harmonic — on my C3 there's only 2nd and 3rd — but apart from these standard effects, you have a wealth of different attacks from which to choose — glockenspiel, twin mallet xylophone, twin mallet marimba, pizzicato oboe, pizzicato sax, banjo, harpischord and piano. There is also a repeat rate control which enables you to reiterate, at any tempo, the percussion on any note. There is an intriguing "2nd voice" feature whereby at the press of a tab the initial attack of the percussion is extended into a full note — pizzicato oboe becomes full oboe, etc., so that, just as the "attack" sound is added to your normal drawbar setting, so can the extended sound be, and you have the effect of a double layer. This effect is particularly intriguing when the built-in Leslie — a great idea for the home or pub organist — is brought into use, as the percussion sound is always "straight through" — it's not affected by the Leslie. Add the percussion, say the piano, to the "Leslie" drawbar setting and flip on the useful sustain tab and the possibilities really start to open up...

Effects

As I've just mentioned, the built-in Leslie is very useful. To my ears, the Hammond organ really only sounds its best through a Leslie. The effect is controlled separately by tabs for both upper and lower manuals. There are two degrees of vibrato available, plus an extremely effective delay vibrato tab. When this is down, the vibrato comes into effect after perhaps 1/4 or 1/2 of a second. I personally usually dislike organ vibrato; — although I know to many it's the essential sound of the organ, to me it conjures images of Sooty and Reg Dixon (not necessarily in that order). The delay vibrato I do like; it's much more musical. Next time you hear a good singer, listen to how he (or she) will bring in the vibrato only at the end of a straight note. In passing, a comment; — I wish Hammond's would include their chorus vibrato on all models. It can really add excitement to a note, and is certainly the only vibrato I use on stage. There is an arpeggiator effect in the form of a metal ribbon

located under the upper manual. Draw your thumb along it whilst holding a chord (not with the same hand, please) and you get an arpeggio the easy way! Reverb is obtained in two degrees by the usual tabs.

Lower Manual

The lower manual is operated by tone bars voiced at 8', 8', 4', 4', 2', 2', and 1'. They alternate between yellow and green, yellow indicating a reedy sound, green a basic flute sound. I personally found the sound much less pleasing than that of the upper keyboard, the tones not being matched to the old "tone wheel" wave forms. The keyboard is 44 note, the same as the upper.

Auto-Vari 64'

This rhythm unit must be a boon to the one man organist, and certainly had me fascinated for ages. Basically there are about 16 rhythms from which to choose — ranging from waltz to African, tango to something called Liverpool (!) and four varieties of each rhythm operated by buttons marked A, B, C and D. A represents the basic form of the rhythm, B, C and D the gradually more complex variations. There is also a control which continuously changes the pattern between the four forms every 1/2, 1, 2, 4, 8 or 16 bars. One feature I liked was the possibility of combining any or all of the rhythm patterns — bring Santana into your front room! The automatic rhythm section will obviously never replace a sympathetic drummer, but it's still very useful in some situations, and the system is made less mechanical by the possibility of introducing snare and brush accents by touching the lower manual, and bass drum and cymbal in conjunction with pedal notes. There is a system called Auto-accompaniment whereby the organ adds a selected rhythm to what would otherwise be a sustained pedal and left hand chord.

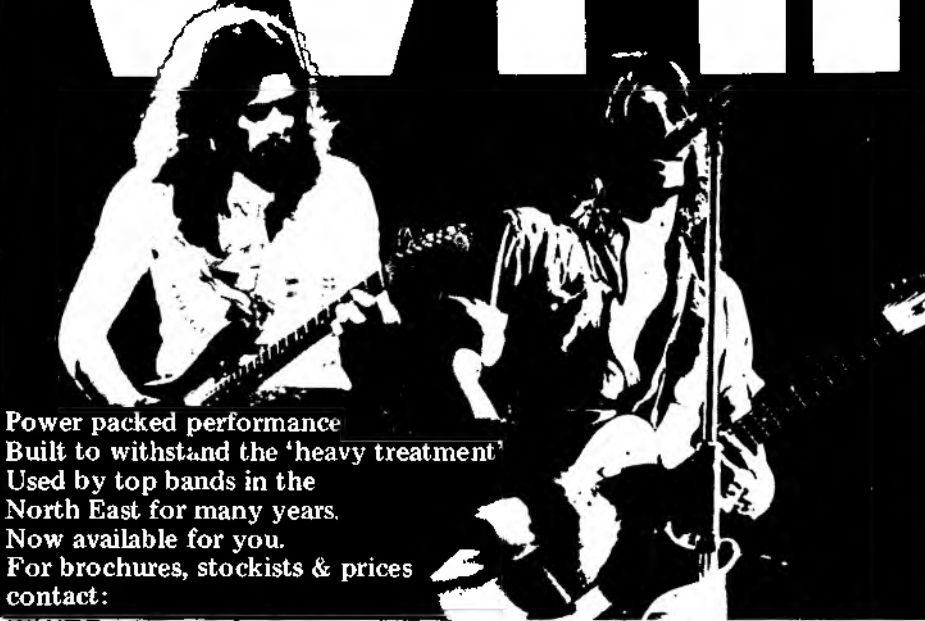
Pedal Board

The pedal board is a standard 13 note board with two effects tabs—pedal sustain and pedal mute.

Conclusion

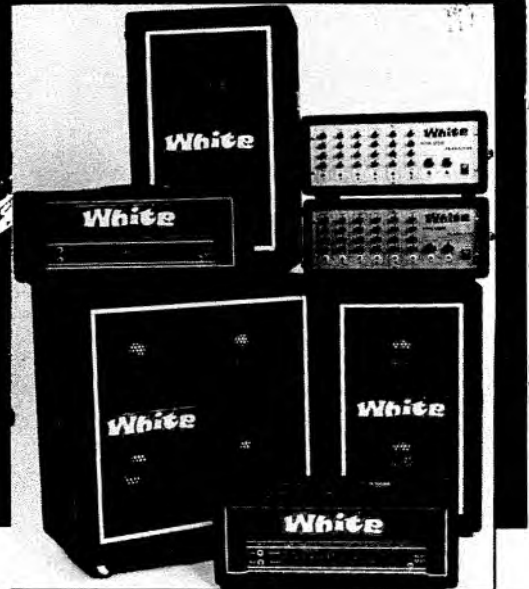
The organ is a nice looking, electronically advanced instrument offering infinite combinations of sounds and effects. I should think it would find its main market in the home or in the club or pub, where one man can produce interesting and entertaining sounds without the need for a rhythm section. Its use in rock would be limited, as on stage the expensive auto-rhythm unit and internal Leslie would be redundant. What the organ set out to do, it did very well. The percussion effects were excellent and the delay vibrato really musical. The rhythm unit could be used in an exciting way and didn't sound too mechanical. My only criticism would be that so much attention was lavished on the upper manual that the lower manual lost out a little — the sound wasn't quite as good, and the bewildering range of percussion and other effects possible on the top keyboard really reduced the left hand to a purely sustaining chordal role. However, I know that many organists prefer to play like that anyway, and within the context the organ is likely to be used, the bottom manual is probably quite adequate.

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Alvin Lee has got a problem. He may not be aware of it (although I suspect he is), but he really has to get off his arse and rock and roll, if he is going to sustain his position in the ranks of rock's elite. He's worked hard to get there, but he will have to work just as hard to stay there. Over the last couple of years, he has lost a lot of ground and every week sees a new "guitar super-hero". Not that he particularly wants to be a "guitar super-hero" — he had enough of that with Ten Years After — but his forte is undoubtedly six-string dexterity.

Ten Years After was the band that elevated the name of Alvin Lee to superstar status. In the early 'sixties blues boom, it was a case of the faster you play, the better you are. Alvin learnt to play fast. From "a good band with a fair guitarist," TYA became "a great guitarist with a fair band." The band did particularly well in the States — always thirsty for boogie, America took Alvin Lee into their hearts and he came out a superstar. The film Woodstock put the seal on it. Alvin's red-hot solo on "Going Home" was, for many, the highlight of the film. TYA were now Big Business, but it was the beginning of the end for the band. Alvin became disillusioned — everywhere they played, the audience wanted to re-live the film. Cries of "Going Home!" eventually provoked Lee into returning home. The band split and he retired to his modest £100,000 mansion near Reading, presumably to "get himself together." 1973 saw an album called *On The Road To Freedom* which Alvin recorded with Mylon LeFevre, a very powerful gospel singer. It was a complete change of direction for Alvin Lee, and his new-found independence and renewed enthusiasm culminated in a new road band — Alvin Lee & Co — consisting of Mel Collins (sax), Ian Wallace (drums), Tim Hinkley (keyboards), Alan Spenner (bass) and Neil Hubbard (guitar).

With a minimum of rehearsals, the band performed one outstanding gig at London's Rainbow, from which the "In Flight" double album was taken. After the phenomenal success of that gig, Alvin went on to do a world tour with a slightly different line-up — Ronnie Leahy had replaced Hinkley and Spenner's place was taken by Steve Thompson.

In the summer of 1975, Alvin dug up Ten Years After for another American tour. Unfortunately, the tour coincided with the release of another solo outing "Pump Iron" It was a fair album, but not strong enough to sell on its own. With Alvin in the States, "Pump Iron" didn't really live up to expected sales. He returned home and set about looking for members for yet another band.

His old pal Tim Hinkley was brought in on keyboards, along with Bryson Graham and Andy Pyle playing drums and bass respectively. Together, they recorded an album which should be released in the near future and are now busy rehearsing in preparation for the road. A trip down the M4 to Reading was the order of the day. Four in the afternoon found Alvin only just surfacing — he had been in the studio until eleven that morning — and, after a reviving coffee, we retired to the T.V. room to conduct the interview. A video recorder, countless cassettes, a T.V. camera and other playthings littered the floor while our hero relaxed in an antique armchair and lit up the first in a long chain of cigarettes.

Perhaps Alvin's lifestyle has something to do with his Problem. Tucked away for most of the year in this gigantic house, next door to an enormous converted barn, housing a professional 16-track recording studio. It's a comfortable life for a humble Nottingham lad — perhaps a little *too* comfortable. There is always the temptation to hibernate for most of the year, occasionally

popping across the Atlantic for a short tour with Ten Years & Co or whoever, eventually returning to Hook-end Manor to recuperate. Of course, there is always the studio to keep him occupied at home, but I couldn't help wondering if his sojourns into the studio are borne out of a desire to create . . . or a desire to relieve the boredom.

With the new band, however, he seems to have found a new enthusiasm. There is a definite change in direction as he explains. "With the music I'd been doing in the past, I was influenced, like a lot of people, by funk and soul. The Rainbow gig we did, had very funky leanings, and the second Alvin Lee & Co was sort of jazz funk. When I went out on the road with them, I thought that instead of being a sort of copy of Cornell Dupree, I should really get down to doing what I do best. It's a musician's trip — trying to play above yourself. Playing jazz and things with more taste that would be appreciated by other musicians but that's about it. All said and done, we did have a good funky band but it was nothing like The Meters or Kool And The Gang, so it's all down to getting back to the R & B roots now. What's good about it now is that, previously I got the best musicians I could find, whereas now I've got a **band**. The four of us are a unit, which is really nice. It's like the first three years of Ten Years After. Everybody's really into what we're doing — it's a very communal thing."

Ten Years After stopped being "fun" then? "Ten Years After went through that but then lost it. It's like the early days again now. Sometimes we sort of sit around talking about what we'd like to do for about three hours. Discussing various records and new directions and things."

The friendship that exists within the band is very important to Alvin. For the first time in quite a few years,

ALVIN LEE

by Eamonn Percival

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ALVIN LEE

from page 39

he is working with friends as well as musicians. "It really is important to a band, and it shows in the music as well. Like, we'll be doing a take and it might not be quite right, so we come in here and sit around and get our heads together. It's a whole different thing and it just gells."

When asked how permanent the band is, Alvin was a trifle hesitant in replying. "Well, it's as permanent as . . . well, it could well be permanent. I'm quite optimistic. It's just a really nice unit to work with."

Before they started recording the album, the band had only been together a matter of weeks. They rehearsed the numbers for a week, cut rough versions in the studio and then took them away for a weekend to "live with the songs." When they came back, arrangements were ironed out and the songs re-recorded. "It was like the equivalent of three months on the road. That's the reason the whole thing is coming together so quick. It's like, when you're on the road and you're doing a number — you think to yourself 'Oh, I'd like to put this in here' and by the end of the set, you've forgotten. When you've got it down on tape, you can analyse it in different moods. And when you record it and listen to it afterwards, everyone is very critical — it's an amazing facility really, having a studio to rehearse and record in."

In keeping with Alvin's principle of "getting back to the roots", most of the tracks on the album will be very basic. He is insistent on not doing too many overdubs. "Most of the stuff I really used to get off on didn't have eight overdubbed voices or anything like that. The old Elvis and Jerry Lee and Little Richard stuff was all

one take, usually. They might have had to do it a load of times, but when they got it, they really got it. I think overdubbing really only helps if your basic track is weak. What we found is with the tracks we've done, overdubbing just doesn't fit because the basic tracks are good. Unless you're super-careful, you tend to cross whatever is already happening. You can go too far, and it can happen a lot with multi-tracking."

Alvin is co-producing the new album with Chris Kimsey. The partnership goes back a long time, to the days when Chris was engineer at Olympic and worked on three Ten Years After albums. It is the first time Alvin has used another producer, and he is pleased with the results. "He's really good, and it really helps. It's like having a really attentive ear in the studio. It sounds very different up there in the control room. You can get too close if you're producing yourself. Like, I might play a part on the guitar and think 'Yeah, that's the one' and Chris will say 'No, that's not right' — then sometimes I'll do a bit and think to myself: 'No, that wasn't right' and Chris will like it. A mistake you might try to bluff out of sometimes turn out to be the best licks. It's just because if you didn't do what you intended to do, you think it's wrong."

On most of the basic tracks, Alvin sticks to his old 335, although he sometimes uses a Tele, a Strat and various acoustics. He also finds that when he changes a guitar, his playing style alters accordingly. "I picked up a really old Strat in Texas. It's a beautiful guitar — one of those that seems to play itself. The notes sound so nice, you don't have to play a lot. With my stage Gibson, I use a very heavy bottom E

string so that if I'm playing up high, I can whang down on the bottom string and it sounds like a grand piano. Whereas if you do that with a Les Paul or a Strat, it just doesn't happen because the note just bends away. Also, on the Gibson, I've got heavy gauge Gibson strings for the E, A and D and then the top three are light gauge Fender Rock and Rolls, because they're the ones I bend. That came about by accident really. I was in the States, and I used to use fairly heavy strings but I cut my finger once and decided to put light gauge strings on the top, so they were easier to bend. Since then, I've just got used to that set-up."

Apart from his own band, Alvin recently became involved with an outfit called FBI. Just over a year ago, he was watching TV, when he spotted them on a children's show. At the time, the band had been slogging round the London pub circuit getting nowhere fast, but Alvin liked them and offered to lend a hand. He invited them over to his studio and, with Chris Kimsey, helped them to get their sound down on tape. Their first album was recently completed at the studio, and Alvin is still very much involved with them.

"We've been having a bit of trouble getting them the right set-up. They're going to go with me on the tour, and it will be a bit different for them having to play to a seated audience. They're basically a club band. They're great at somewhere like Dingwalls, but they need experience playing concerts. The trouble with looking after a band like that is the business angle. I'm not a great businessman. Warners wanted the band right from the off. They heard the demos we did and they said 'Great,' so we worked out a



deal and everything. Then with my lack of business knowledge, I told everyone else who were interested in them that it was off and that we were going with Warner Brothers.

"A few days before it was all signed up, Warners called it off — they had cut back and closed some of their offices and even dropped some of their own artists. By that time, I'd blown it with everyone else. Now, we've got Polydor really raving about the band in Europe, and the guy in England doesn't like it. We almost had a deal in England tied up, but the guy wanted the option for America, which was totally ludicrous, because they were going to see if it sold in England and then release it in America six months later. Well, ideally I wanted it out at the same time. So I've given up trying to be a businessman. It started to affect me. I wasn't playing any music. Some people can get into all that, but I'm not that way inclined. I mean, I'd get stoned and go into a meeting and tell them exactly what I thought and what I wanted to do, and that's not the sort of thing to do in business!"

After a month long British tour, Alvin will go to the States in late August, although it's doubtful that FBI will support on the American jaunt. "I'd like to take them with me, but it could cost a lot of money. They're a nine-piece and, with hotels and plane fares, it could be quite expensive." Naturally, after his problems with TYA in the States, Alvin hasn't set his sights firmly on the USA. Where, then, does he see the band's future?

"Well, I don't look at it like that. It's really seated in the music. If the music's good, we'll go anywhere." □

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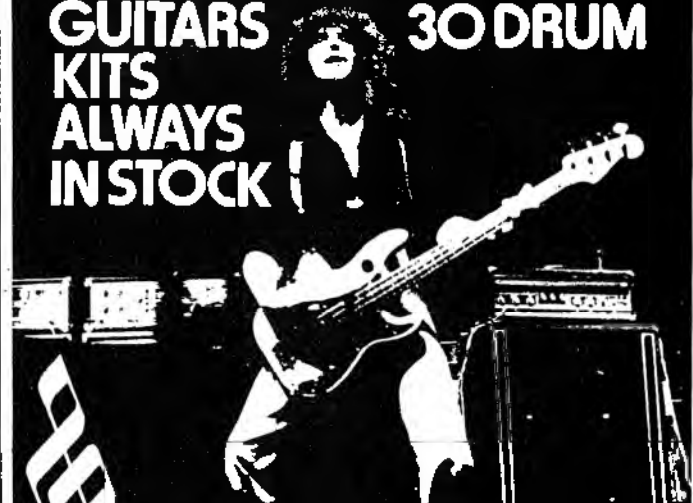
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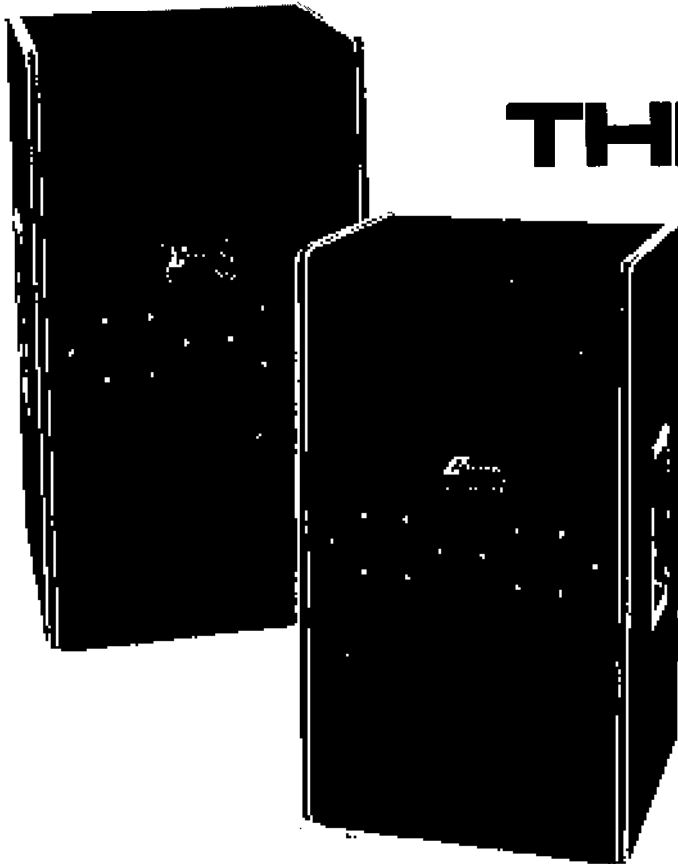
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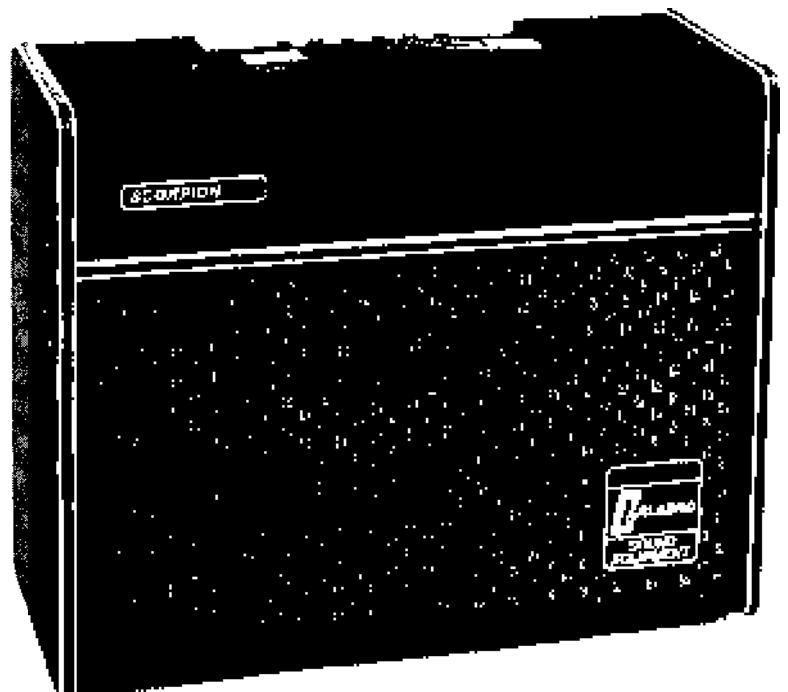
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CHRIS SQUIRE



Talks to Jon Tiven



Why did you decide to record a solo album?

The reason was not only because it had been expected from me for the past couple of years anyway but that the time was right. I had a lot of songs and ideas which couldn't be absorbed in Yes and I had the right facilities and right time in which to get into the making of an album. It still took me six or seven months to complete as we were touring in between. It wasn't a big "release from frustration" for me. I've gained a lot from doing it, as well.

Does your current opinion of Yes differ from your opinion of the group several years ago?

My musical satisfaction with Yes doesn't really change that much. We've been doing some things for the past couple of albums where we've been channeling ourselves in other ways; the Topographic concept thing, for instance. And that was more of an exercise for Yes to do a thing like that, and I wasn't concentrating so much on what we were doing in terms of songs at that time, as opposed to looking at the whole thing. It was experimental, as was Relayer to a lesser degree, as Patrick Moraz had just come into the band. Overall, the knowledge we've gained through those albums has benefitted us, and now I feel that the next Yes album will be a real goodie. I've learned from doing my own album as well. The next album isn't a straight-out challenge so much as we've all got the feeling that we're going to put down something that really works. We've had more time to think about the next album, we've had time to sit around and toss ideas around before steaming into a definite procedure.

While the Yes album and Fragile were fairly heartfelt records, on your later albums it seemed as if the compositions were serving the idea of Yes rather than the compositions standing on their own.

You're not entirely wrong there. The concept became more important than the music, but that's not necessarily anything to knock. Perhaps we weren't very good at that, but we did try to do something from that point of view. Now Yes has done quite a few things and we're still together, in fact more together as a band than we've been and I think a lot of the things we've gained from those experiences are going to let us be able to concentrate on making a couple of solid albums, now that we know nobody's going to leave the band next week.

How much have you been concentrating on your bass playing lately?

During the Yes album, Fragile, and Close To The Edge, I was writing a lot, and just after that I began to get more into my bass playing. I virtually stopped writing, both for myself and the band — this lasted a couple of years. There's less of my music on the past three albums because I was into checking out myself as a bass player. I'd gained quite a bit of recognition for one thing, "Roundabout," at one stage of my career but I didn't want that to be the one thing Chris Squire was known for. I was going for different styles and different sounds during the past few records; it was a learning period for me.

Aside from maybe Paul McCartney, you're probably the best advertisement for the Rickenbacker bass around.

So they keep telling me at Rickenbacker's. I'm going to

California to check them out, the new instruments just aren't up to snuff. It's no use having a quality instrument and then trying to cut your costs. They're selling a whole lot now. I'm known for the Rickenbacker thing, but I can get the same sound out of a Fender or a Gibson; I happen to prefer the Rickenbacker because it's the one that I grew up with. It's a very easy instrument for me to play, the neck has never warped a thousandth of an inch, but it's a very old instrument and the wood was better and properly dried.

What bass players do you like? Stanley Clarke...

I like Stanley, but I like a whole range of bassists. Stanley is someone who's had a whole lot of schooling and was originally an upright bass player. I've got a videotape of him playing at the Montreux Jazz Festival and he was really fantastic on the upright, and when he picked up the electric bass he obviously carried that through with him. He's doing a lot for the bass in America. On the other hand, I like people like Larry Graham who isn't like Stanley at all, he's really not the technician but he can do it just as good, he doesn't have to play more than one note and he does it the same for me inside.

There are a lot of people picking up the bass guitar now for different reasons. At first, it was an excuse for anyone who couldn't play guitar properly. What musician inspired you to pick up the bass?

Not really any one, but if I'd pick one it'd be McCartney. I was always into music but I didn't play an instrument until I was 16, that was about the time of the "rock boom" and the Liverpool thing. I took up bass mainly because I was tall

and had big hands . . . eventually picked up on people like Jack Bruce and John Entwistle, but that was later on.

What groups do you like?

Once again, I have a very wide range of tastes. I like solo performers like Joni Mitchell and Paul Simon as songwriters. I like Larry Graham and Sly and Motown music . . . maybe it seems strange that a member of Yes should be saying that. There's a lot of groups doing good things, I enjoy Led Zeppelin.

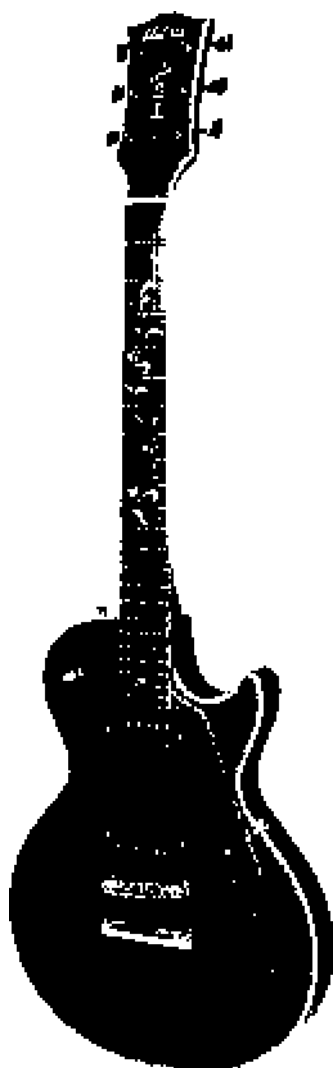
What about the newer bands?

I like Queen. They really stand a chance of doing something in America, more than any other English band, because essentially they are good musicians, apart from their image. He's a very good singer, and when he plays piano there's actually more magic going for the group than when he's doing his rockstar bit. I think they'll do well here. The only possible thing lacking in them is some of their music is a bit tuneless in that it keeps going on and on without a hook line. Their singles are very good.

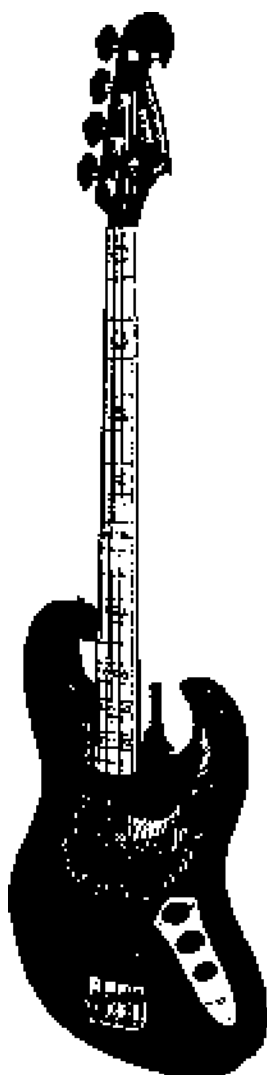
Did you ever make any records before you joined/formed Yes?

I had a group called Syn which was together about 2½ years and we did two singles for Decca; they're not really worth trying to find. Andrew Jackman, the keyboard player, played some of the keyboards on my album. When he left the band he became a musical arranger, and that's what he usually does. Peter Banks joined the band in its later days. That band finished in about 1967, and I didn't do anything musically really for about a year except practice my bass.

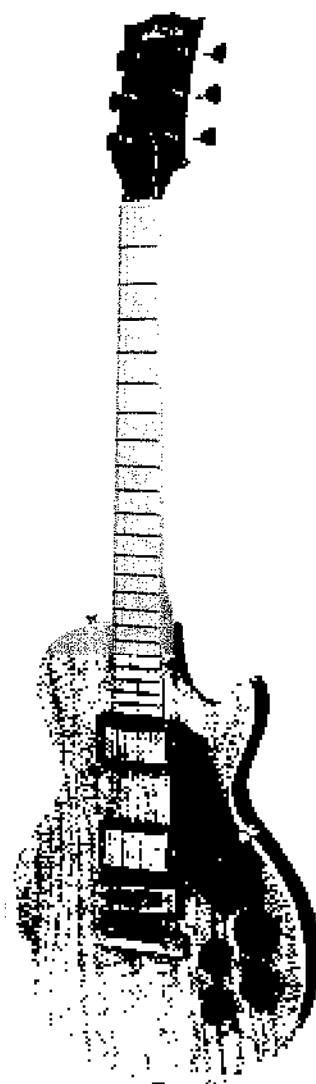
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DAVE HOLLAND

Thinking about it, I suppose using brushes on Bluejay's semi-acoustic stage version of "I Dreamed Last Night" is a bit of a far cry from songs such as "Medusa" and "Jury" with Trapeze, and even further removed from my days with Pinkertons Assorted Colours.

I was seventeen when Pinkertons had their one and only hit record, and although my time spent with them was an invaluable experience, I don't think I could really say that I started to develop my own style of drumming until the formation in February 1969 of Trapeze.

It was this that really made me start to think about what playing the drums was all about. For the first time, I was playing original material in a band with real professionals. I found that when performing music mostly written by the same songwriters, I began to develop a style that was sympathetic towards their particular style of writing. Mel Galley and Glenn Hughes were, even in the original five piece Trapeze, the main songwriting influence, so I think that the "roots" of my style of playing were firmly set with the five piece band. However, when the band split to continue as a three piece (Mel, Glenn and myself), it gave me even more encouragement to continue and develop my playing to suit their music. It was, in fact, this band that really set me in my style more than anything else. I also found that the single kit I was using, comprising snare, bass drum, one shell tom-tom and one floor tom-tom, Hi-hat and a couple of cymbals, although adequate for the five piece, was no longer enough to allow me to play exactly what I felt was right for the three piece band. It was then that I changed to a double bass drum kit, with an extra shell tom-tom and a couple more cymbals.

I really found that playing in a three piece band is without doubt an experience I shall never forget, and one that I think should not be missed, if at all possible, by any creative musician playing in the field of contemporary music. I think that when using just the basic instrumentation in a band, everyone, especially the drummer, soon finds out, within his own personal style and limitations of course, just what to play and what not to play. I very often found that I was having to play a piece of music with a different approach, or having to put extra into a song than I would normally have done with a bigger band to compensate for the lack of instrumentation.

Often people would come up to us on seeing Trapeze for the first time, with comments such as "I can't believe that sound only comes from three people" or "Who have you got hiding in the wings then?". Of course, these were great compliments to the band, but I think the most important thing to come out of that whole situation was the realisation by us all that you can take this vital lesson learned by playing in a three piece band, and apply it to a bigger band with the greatest of effect, as I think Glenn Hughes has done with Deep Purple and Mel Galley and myself have done with Bluejays. I think a lot of people often confuse a musician who drifts from one piece of music to another for either purely financial gain or because he is somewhat lacking in musical direction or even loyalty to his own beliefs, with the musician who can and does adapt himself to various types of music without actually changing his style or losing his own musical identity simply because he believes and feels that what he is doing is the right thing for him to do.

Bluejays has, in fact, turned out to be a great personal achievement for me in more ways than one. My admiration for the Moody Blues goes back long before my association with them as part of Trapeze, but I have always had a special kind of respect and admiration for the musical talents of Justin Hayward, and it has always been a personal ambition of mine to be able to work with him. I know that the Bluejays album was an enormous step forward for Justin Hayward and John Lodge to take, but it was also quite a venture for me personally. Apart from being involved with the obvious problems of getting a new band on the road, I think I was worried more than anything else as to whether or not my basically rock style of playing would fit in with Justin and John's ideas of how things should be. However, as rehearsals progressed, I became less and less concerned about that situation as I found that instead, the music of Bluejays was an ideal opportunity for me to elaborate on my style somewhat more than was possible with the comparative basic rock lines of Trapeze. Although working with an eight piece band is quite an experience in itself, it is also the first time ever that I have worked with a string section.

I.M. asked two very different drummers to write briefly about their careers and their thoughts about music, both as an art and as a profession. Dave Holland, of Trapeze and most recently of Bluejays recording and touring fame, has been a pro since the mid-'sixties. He has found a good deal of satisfaction working within a conventional framework.

Although John Stevens has an equally distinguished history, it has taken a completely different form, with an emphasis on free expression and improvisation. He is currently with Away, a band which consciously seeks to defy description.



JOHN STEVENS

The term "free" applied to music implies that previously it wasn't, whereas music is free, there are no limitations, sound is infinite, it's only us in relationship to it that is limited. Music that exists and is accepted as being valid, is often limited by the ear of the listener who cannot comprehend it, and worse, is not willing to forsake their own ego and apply the little effort required to feel comfortable in its presence, which is the key to possible enjoyment.

Improvising is natural, improvising is creating free. Improvising is unlimited creativity which must be beautiful, a human being at one with his instrument. The better the musician, the more profound the statement.

Free group improvisation is something else again; it is limited, relatively speaking, by the fact that people are playing together. We limit each other's freedom, but the group experience has its own beauty: again, the better the musician, the more empathy within the group, the more profound the statement are the more heightened the experience for the listener. The basic discipline required within a free group improvisation is the art of playing together, so self-expression is secondary to the requirement of playing well together, which starts from hearing each other completely and playing at the same time. This is obvious and simple but requires endless learning and experiencing. The more it's practised the better the results. This is so much so that there are a number of musicians who do, (and have done for a number of years) specialise in this approach to music. They function in the same way as any other dedicated musicians do, and have done since sound became music through the involvement of human beings.

Free group improvisation enables anybody to play with anybody: for instance, an Indian star player, a Japanese koto player, an American blues guitarist, a European classical violinist can all play, and sing together in wordless improvisation with their instruments. It's a bit like four diverse musicians (Diverse, as far as society is concerned anyway!) being stranded together on a desert island and just starting to play together. Imagine what this group would produce after just a few days?

The thing is, we don't have to wait till we are stranded together. We can accept it as valid and natural and beautiful now. I don't mean make a big deal but just allow as the first step and let it blossom freely and realise itself and full potential with encouragement instead of fighting for acceptance, because it is going on and will do increasingly so.

Up to now the main energy for this approach has come from jazz, naturally enough as jazz re-instated improvisation in the west, and improvisation is freedom in relationship to the discipline you might choose to play within.

One the newer developments is that rock musicians who didn't deal with improvisation to any great extent now do. More and more, a coming together within the land of improvisation of those who are interested is taking place; so we are getting fusions and fusions are healthy, and must be encouraged regardless of the critics' love of categorisation, i.e. jazz rock. This limits immediately because it becomes fashionable and then the opposite. Already the phrase "free jazz rock" has been coined for my group Away. Using my group as an example and the fact that I've been involved in free group improvisation for a number of years till recently the musicians I improvised with, came from jazz backgrounds or occasionally classical, which produced a certain kind of sound and feel to the music, and a certain type of response from critics and public alike. Since improvising in the context of Away, which up to now comprises two jazz musicians and two rock musicians and produces a different sound, feel, public and critical response. We have communicated easier and been accepted more readily, which must be to do with the public's familiarity with the sound and feel of the rock element, even though the highest percentage of what we do is group improvisation, which must prove something!

The act of playing for me is the same, the demand is the same, application identical, experience exhilarating. Freedom in music means to be able to accept the existence and validity of all past, present and future developments.

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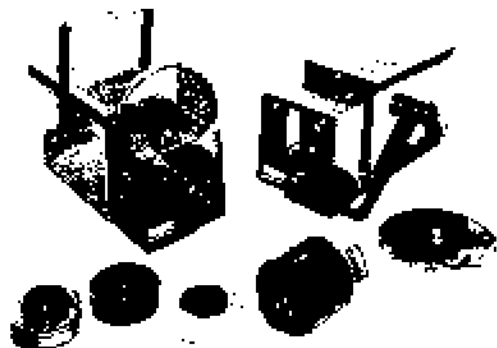
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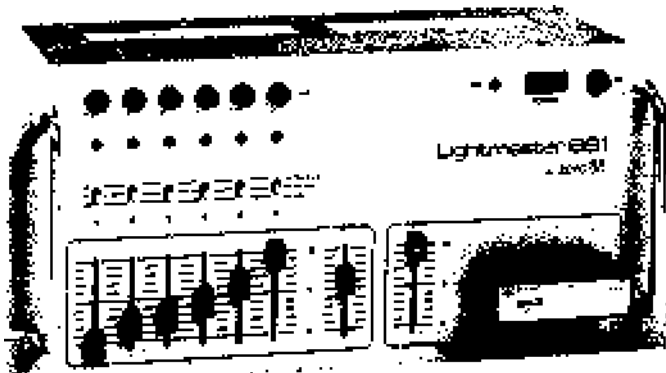
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GENESIS POST GABRIEL

Over the past few years, Genesis has been one of the most important bands in the development of "theatre-rock", writes Jim Farber. With the help of lead singer Peter Gabriel's sinister costumes and versatile on-stage thesbian talents, the group's classical-rock sound has been brought to its ultimate visual realisation.

Yet, last May, just when Genesis popularity was reaching a level equal to their artistic abilities, Gabriel quit, leaving the band without a major focal point. Resisting panic, the group went on to record a new album on their own titled *A Trick Of The Tail*, with drummer Phil Collins handling the vocals. Recruiting ex-Yes and King Crimson drummer Bill Bruford to temporarily fill Collins' old position, the band embarked on a North American tour. Genesis are now focusing all their energies on establishing themselves in their re-vamped form. Here bassist Mike Rutherford offers the story behind their struggles.

Why, exactly, did Peter Gabriel leave the band?

Well, the main reason was that he got a little bit bored and thought it was time for a change. He'd considered leaving the whole music business for a bit — but it looks now as though he's going to do more recording and stuff. I guess he could've done a solo thing within the band, but he got tired of playing the role he had to play in the band. But it was an amicable split. In fact, Phil Collins and I have just done some sessions with Pete to put down some demos for an album Pete's gonna do soon.

Will you play on his next album?

I don't think so — that would bring Pete back to Genesis again, and that's the last thing he wants.

What do you think is the biggest loss to the group with Pete's departure?

I think the biggest problem is with our stage show. We felt confident that without Pete we could do a good album because Pete was really only one fifth of the writing team. We've all always worked together on the songs. So in song writing, each person is as important as the other. Musically, when one person leaves you to try to cover up his areas. Lyrically, Pete used to give us a lot of the humorous elements, so we've all made an effort to put in some funny things on the new album. But Pete was strongest and most original on stage, so losing him has to hurt us most there. Consequently, we haven't really tried to replace Pete. I mean, Phil doesn't try to do what Pete did — as an actor, that is. So now we've tried to limit the theatrics to the visuals around us. We use films and lasers but no acting as such.

So the band now centres more on the instrumental aspects of things in the live show, right?

Well, yes — now "the band" is all there is, though the extra-musical things — the movies, do help.

Also about your live show — except for King Crimson's Robert Fripp, I can't think of any other guitarist who sits down on stage. Why do you and Steve Hackett take that position?

Well, I don't really think it's good to stand up and bad to sit down, as most people seem to think. — But actually I sit down because I play the bass pedals as well as the guitar and that's hard to do standing up.

Another strange thing about your live show is that even though you're all obviously skilled musicians, in your concerts there's very little spontaneous soloing. Why do you use this very set, arranged format?

Well, we liked to keep down the improvisation on stage because to solo in that format you've either got to be so exceptional that you're always great or you've got to be able to accept the fact that half the time it's excessive rubbish. And also because I see myself primarily as a writer, not a player. The most creative stage for me is the composition and recording. So actually we're more concerned with our songs than our playing.

Is it at all possible that in the future you'll be getting a new vocalist — since Phil seems like sort of a quick replacement singer?

No, I'm sure now that we're going to keep Phil as our singer. We went through a whole scene with that — I'll give you the history of how it happened. We had just finished a tour and Pete was definitely leaving. The band was due for a serious writing period to get the new direction for us and we were a bit shaky for a while, but the first week of writing, the material came out so good that we knew the album would work out well. First we said that Phil would sing just the acoustic songs, since his softer voice is good for the mellow things anyway and then we went out to audition singers. Well, we got 400 through tapes and about twenty to thirty in the flesh, and all the time Phil would try them out by him singing a line and then they'd sing a line, and Phil always sounded better. But we were still looking for a singer when we went in to record the album — but after doing the acoustic things we said to Phil, "why don't you have a go at one of the heavier songs", for example "Squonk," and Phil did that well too, so we finished the album with him. But even then we were still looking for a singer 'cause we

figured singing drummers don't make it, and then we considered not going on the road at all ('cause we've been together so long and no one was quite suited to just pick up with us). But then we got the idea to use another drummer — so we got Bill Bruford (who'd once done some jamming with Phil). Phil plays drums on stage a bit too, though. He sings the vocal sections and then plays alongside Bill during the instrumental parts.

When you were looking for a vocalist, did you want another actor-singer along the lines of Pete?

No. It was really funny, though — people started sending us these pictures of costumes they wanted to use in our show. There was a great guy who was wearing this incredible red dress. He looked like some sort of hooker. It was really hysterical. But we didn't want to do a carbon copy of what we'd been. The band has to go with our new, less theatrical approach.

Does Phil still consider himself the band's drummer?

Yeah, I think so, because he still plays drums a bit on stage — as I said before. And as far as the studio goes, the four of us without Bill are a perfect unit and consequently Phil is the real drummer. Bill's just helping for this tour — how it works out in the future, who knows?

It could work out like Roxy Music's bassists — they have a new one for each tour.

Yeah, it may work like that.

You know, Phil's voice is incredibly similar to Peter Gabriel's; does Phil find himself imitating Pete?

No. I know people have criticised him for that but actually, you may not realise it, but Phil sang along with Pete on a lot of the old things. But the interesting thing is that a lot of singers we auditioned, who had very different voices than Pete, wound up sounding like him when singing our songs only because our note melodies make them sound that way. It's amazing. I think it has to do with the material — it pushes the voice in a certain direction. The songs are so different, melodically, that any voices that sing them somehow sound similar to each other.

About the new album — why did you suddenly start splitting up the song writing credits, since previously all the material was credited uniformly to Genesis?

Two reasons: (a) the songs were written more by individuals this time. It was different on the *Trespass* album, for instance. On that album we all added our own bits. Someone would lead with an idea and the rest would blend in; (b) because in the past the rest of the group got a bit overlooked. I think if on the



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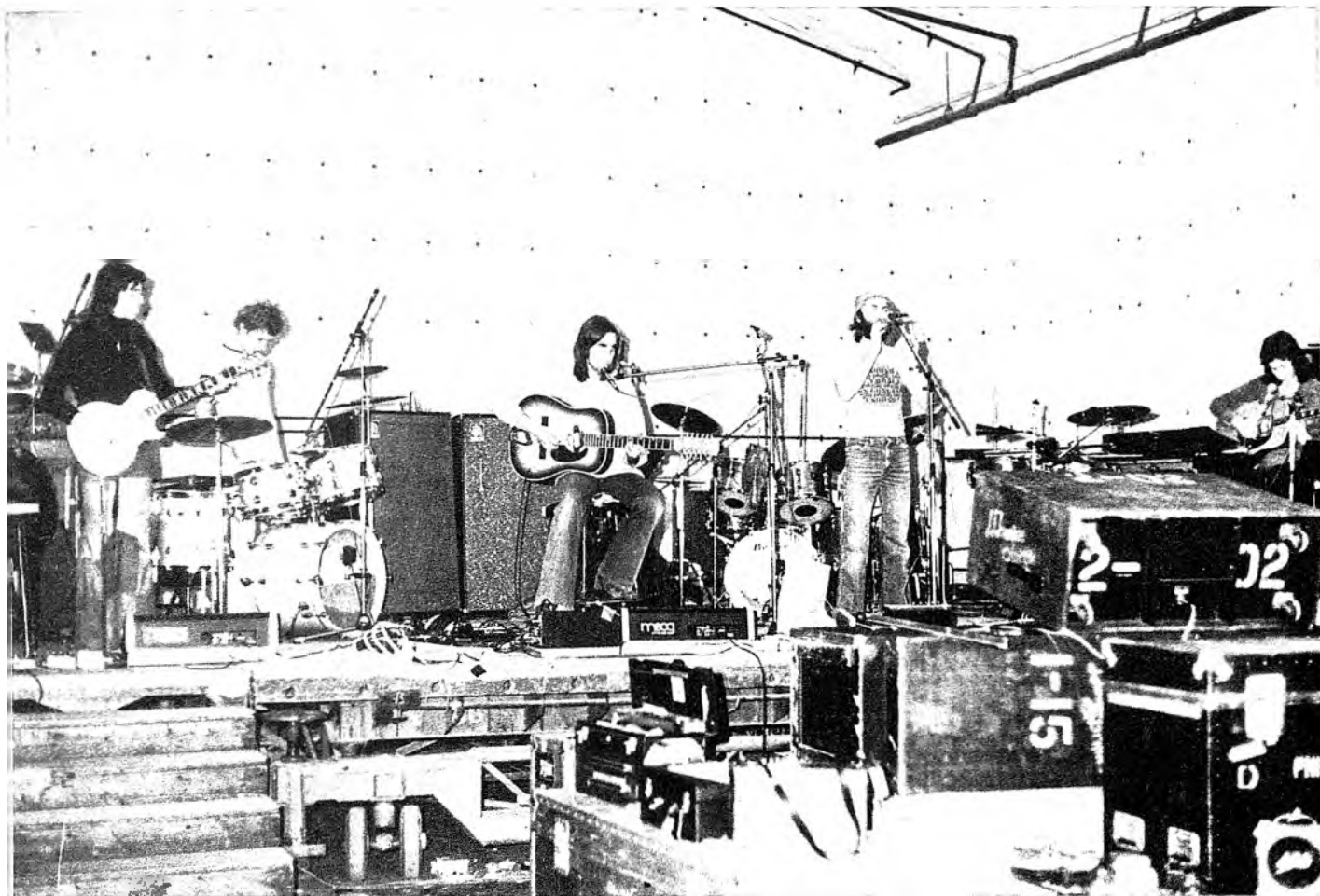


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GENESIS POST GABRIEL



from page 51

older albums people could have seen who wrote what and seen that most of the writing was done by us and not Pete, then when Pete split people wouldn't have thought that the remainder of the group would be in a bind, 'cause creatively we're not. So I guess we learned our lesson.

Was this breakdown of the group's song-writing credits reflected in the way you recorded the album — that's to say, did you work as much as a unit as before?

Yes. More, actually. I'd say the new album is more a "band" album than anything we've ever done mainly because we worked very closely on the recording of the vocals and that brought us together. In the past, Pete used to record the vocals on his own. But I didn't like that because when he did a lyric I had written, I thought as the songwriter I could have helped in getting the final product more focused in terms of what I originally intended. On the new album we all had much more of a say. That's why we're so satisfied with it. Also, the production is a big step forward for us. I think we got more "attack" on this album. It has more bite — a bit more aggressive than Genesis has been in the past.

Another interesting thing about the new album (and all of your albums, in fact) is that they're all exceptionally long, like fifty to sixty minutes. Are you trying to

give us our money's worth?

Yeah, I'm glad you mentioned that. Like, for instance, *Selling England By The Pound* has about half an hour on each side. And then I always think of a band like Lindesfarne who did an album, *Fog On The Tyne*, with sixteen minutes a side. To me, length is important because I think people are cheating a bit to do a short one.

As far as your individual talents go — besides bass you also play cello. Did you have any classical training in that?

No, none. A friend's grandmother donated a cello to me and so I started to play it — all by ear — all self-taught — which means in the first few months you go along great and think you've got it but then you hit some barriers because you don't know the correct fingerings. So I don't do much cello now.

Have any of the other members of the band had any classical training?

Tony (Banks) has taken piano all throughout school. It wasn't a music school but he had weekly lessons. The rest of us are all self-taught.

Do any of you, besides Tony, read music?

No. As for me, I'm completely untechnical in my playing. I tried learning to read about three years ago but I was so occupied in the band that I really didn't have time for it. Yet in a funny way, that's helped my songwriting. I mean,

when I approach my guitar to write a song it's completely unorthodox and so the things I write are in very weird tunings, so I'm uninhibited that way. So my ignorance has been a strength to me. *What type of bass guitar do you use now?*

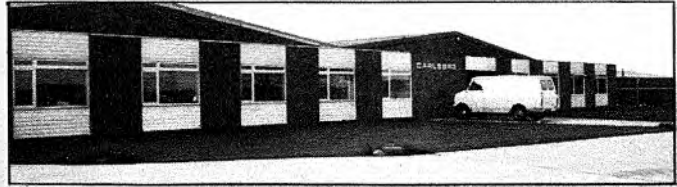
I'm in the middle of changing over now. I use an older double-neck — with a bass and guitar, a Microfret — the company's out of business now. It's a great recording bass but not so good on stage — but recently I've had a new custom double-neck built. At the moment I'm attached to the old one so I can only write on that. I have to break the new one in — I can't write on an instrument that I don't know well. But the main thing is I like the double-neck because I've never quite decided if I'm a bass guitarist or a rhythm guitarist because my favourite things are chordal things on the guitar to drive the band along.

As for the future — since Steve just did a solo album (Voyage Of The Acolyte) might the rest of you be doing your own?

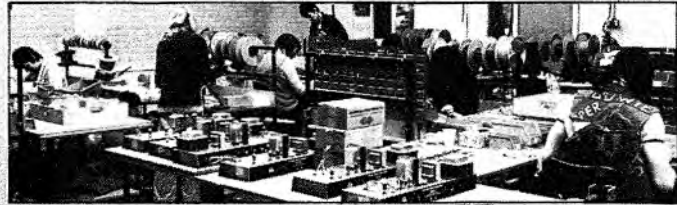
Eventually, yes. I've started one with Anthony Phillips (the first Genesis guitarist) but we've had to postpone that because it's very important that I work in Genesis now. Now's the important time to re-establish ourselves.



The famous Blue Boar service area on the M1 is a popular port of call for many musicians on the way North. Sadly, the days are gone when you could call in and see the Small Faces, The Who and Geno Washington all having a meal after a gig. Now, it's truck drivers and reps.



The Carlsbro Sound Equipment factory in Kirby-In-Ashfield, Nottinghamshire. The factory has been there for five years, after a ten year stay in Mansfield. This is where Carlsbro's extensive range of amps and cabs are built. The range includes the popular Mini-Bins, Bass Bins and Scorpion and Stingray combos, and new items in the pipeline include a Reverb/Echo unit and a 1 x 12 monitor cabinet with an RCF horn.



Some of the Carlsbro staff in the wiring department. With a total of over 50 staff in the factory, Carlsbro are enjoying considerable success — so much so that they are currently building a new extension to the factory.



One of three Carlsbro Sound Centres. This branch is in Station Street, Mansfield, and houses an impressive array of brass, guitars and amplification.



Just around the corner from the Sound Centre, Maurice Ward runs a shop called Music Scene. The shop has been there for nearly two years and specialises in sheet music, portable and home organs and various copies.

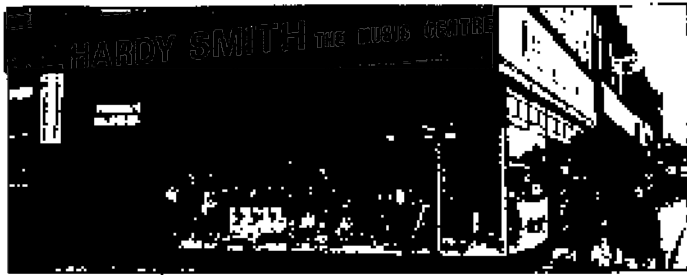


The Chesterfield Road North branch of the Carlsbro Sound Centre. Situated just outside the centre of Mansfield, it is only a couple of miles from the Chesterfield exit off the M1 and, as the picture shows, there's plenty of room to park.



Inside the Sound Centre, double-tier "scaffolding" is used to display a very large amount of gear. The basement has recently been converted into a disco department with decks, amps, cabs and lighting effects.

BUZZ:
NOTTS., NORTHANTS., LEICS.,



Just a few miles from Mansfield, the small town of Sutton-In-Ashfield supports one main music shop – Hardy Smith.



Inside Hardy Smith's, you can find anything from a £1.90 ukelele to a new maple-neck Strat. The shop opened over 50 years ago in Mansfield, and moved to Sutton-In-Ashfield three years ago.



This amazingly grand fountain stands in the middle of Nottingham's indoor Centre shopping area. Emmerdale has a lot to answer for.



On the balcony level of the Victoria Centre – Fox's Music Centre. The shop is divided into two – a record department and an instrument department. The accent is on jazz and home o...



Located just west of Nottingham, Percussion Sounds is run by Mike Jackson, with considerable help from his wife Pauline. Their aim is personal service, with an attention to the small details, like stocking wing nuts and washers, that can be vital to percussionists. Pearl drums are their main sellers, and offer a wide range of tuned percussion.



Music Inn at Alfreton Road, Nottingham. Again, this shop is divided between records and instruments. A long established business, the instrument department concentrates on small combos, acoustic and classical guitars, and accessories. The record department is of particular interest to jazz fans – Music Inn are the U.K. agents for Stan Kenton's "Creative World" record label.

continued on page 57





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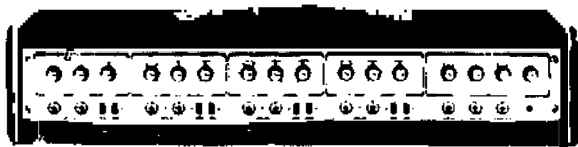
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Clements Pianos Ltd. are in Derby Road, Nottingham. There is a large area of the shop given over to pianos, while Mick Gorman manages the instrument department, which houses a multitude of gear including Gibson, Fender and Yamaha guitars, and HH, Marshall and Carlsbro amps.



Mick Gorman and Assistant Manager Vaughan George of Clements Pianos. Vaughan plays bass for local band Sidewinder.



Only one copy of the April issue of International Musician remained in the display stand in Clements!



Ken Neil Music in Mansfield Road stock a large range of Brass, Woodwind, percussion, guitars, mandolines and ukeleles.



Definitely the centre for musicians in Leicester: the Sound Pad. Managed by jovial Graham Pell, the shop is approaching its first anniversary in their present premises. Formerly in King Richards Road, they moved to London Road last July.



Inside the Sound Pad, there is an immense range of guitars, drums and amps. Carlsbro, Orange, Fender, Peavey, Altec – you name it, Sound Pad sell it. There is an equally enormous Disco Den in the basement.



Drumbeat and Guitar Inn are two shops in one. The Guitar Inn concentrates on guitars and amplification, while Drumbeat is virtually a drummer's paradise. Every inch of space is used to display drums of all makes and sizes. The same company manufacture the new stainless-steel Leeman drums.



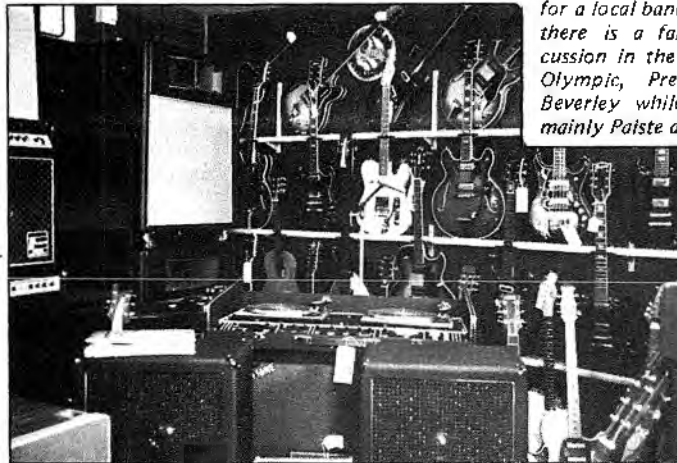
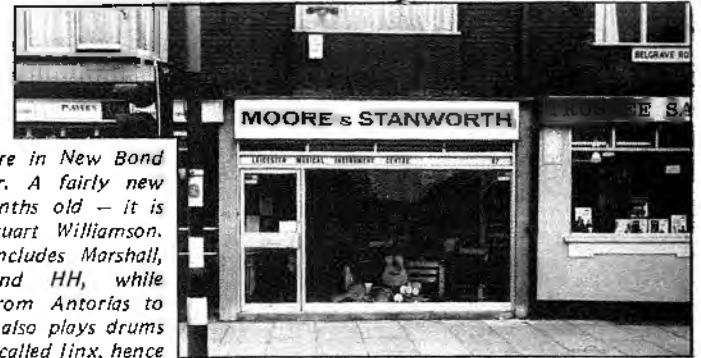
Just behind Drumbeat and Guitar Inn – Drumbeat Recording Studios.

Very competitively priced, Drumbeat Studio's equipment includes an ITA 20 in 8 out desk, ITAM 805 eight-track and Tandy monitors. Their work comes from groups, bands and radio and TV commercials, and the studios are constantly in use.



Central Music are in New Bond Street, Leicester. A fairly new shop - 18 months old - it is managed by Stuart Williamson. Amplification includes Marshall, Simms-Watts and HH, while guitars range from Antorrias to Fenders. Stuart also plays drums for a local band called Jinx, hence there is a fair amount of percussion in the shop. Kits include Olympic, Premier, Sonor and Beverley while the cymbals are mainly Paiste and Zildjian.

Moore and Stanworth are in Belgrave Road, Leicester, and have been trading since 1913, when they began selling pianos and sheet music. They evolved gradually over the years, entering into the amplification market during the beat boom of the 'sixties. Although only classical and flat-top guitars are stocked, HH and Yamaha amplification is much in evidence.



The staff of Funkshun - Manager Doug Marriott is second from the right. Doug, an ex-DJ, started the shop four years ago with his brother Loz, who is now a professional pianist working in Hong Kong. Very friendly and very sociable, the staff of Funkshun always have time for musicians, even if it's only for a coffee and a chat. They are also taking on the agency for John Birch guitars in Northamptonshire and Mr. Birch will be doing their guitar repairs. Funkshun also manufacture and wholesale a range of cabinets.

Further South, Funkshun is the name of a shop where many musicians from Northampton and the surrounding areas gather amidst stacks of Carlsbra, Fender, Marshall, Simms-Watts and Funkshun amplification. There's also a wide range of guitars and a percussion department.



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The accent is on keyboards in the Midland Music Centre. Pianos and organs take up most of the shop, although acoustic, classical and Japanese electric guitars are also featured.

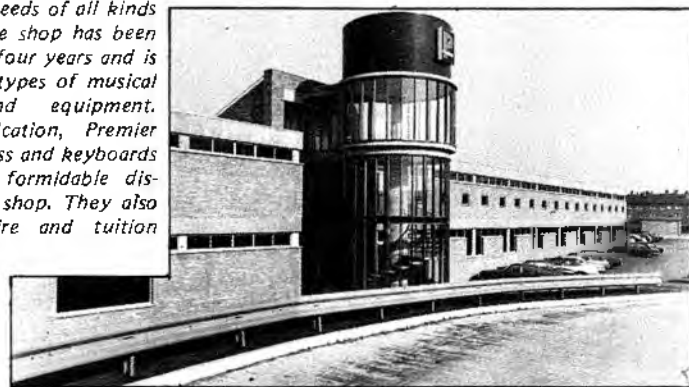


Equidistant from Derby, Nottingham and Leicester, the Loughborough Music Centre looks after the needs of all kinds of musicians. The shop has been there for nearly four years and is packed with all types of musical instruments and equipment. Traynor amplification, Premier drums, Conn brass and keyboards are among the formidable displays inside the shop. They also offer repair, hire and tuition facilities.



Apart from an enormous range of portable and home organs, pianos and other keyboard instruments, Chingford in Northampton also stock guitars, percussion and amplification.

The latest in the chain of Chingford Organ Studios, this one is in Horseshoe Street, Northampton. They also have two branches in Chingford and one in Finchley.



On the outskirts of Leicester — the new Premier factory in Blaby Road. This is the latest of Premier's three factories. Built at a cost of over a million pounds, this is where final assembly of all Premier items takes place. It is also the headquarters of Premier's spare parts service, operated through a world-wide network of dealers. A large part of the factory is, in fact, a warehouse and despatch department. There are also factories in Pullman Road and Canal Street. The Pullman Road factory is the centre of Premier's tuned percussion range and drum heads, while Canal Street houses their stick section, woodwork, metal work and Design and Development departments.

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AR lent us a pair of the 12s. These speakers, despite being compact (354 x 635mm x 273mm), have a power handling capability which makes them suitable for monitoring applications, providing certain compromises are made.

To test these speakers, we decided that subjective listening, under a variety of conditions, using a variety of source material and amplifiers was more appropriate than bench measurements. Acoustic Research in Dunstable possess one of the finest Anechoic chambers in Europe and we could not expect to rival their test capabilities. For that reason, we are prepared to publish their specifications for this speaker but would add that we have not verified them independently. It's also wise to add, however, that AR guarantee their speakers for five years, not only against total failure, but against deviation from published specifications and for that reason it would not be wrong to accept the figures offered by this manufacturer.

The drive units contained in this unit are a 254 (10in.) Acoustic suspension woofer, a 65 (2½in.) mid-range unit and a 19mm (¾in.) dome midrange. Crossover frequencies are 700Hz, and 4000Hz and the impedance of the speaker is 8ohms. Two three-position switches are provided for putting in pads to reduce the high and mid range response. The speakers have an efficiency which will produce 86dB SPL (Sound Pressure Level) on axis at one metre.

AR advise a minimum of 15 watts per channel to drive these speakers satisfactorily in an average size room, but in the fairly large room in which the speakers spent most of their time on test, I found between 40 and 50 watts was needed to offer around 100dB SPL and even more power could usefully be applied. In the light of this inefficiency (which is usually regarded as being a good feature of a loudspeaker system) it's important to realise that the highest quality amp is needed to do justice to the system.

The amps used to test these speakers range from an HH TPA, a Quad, an Hitachi and a variety of valve amps and the signal

sources used include tapes (both at 15i.p.s. and 7½ i.p.s.), records (from a Thorens deck) and an Hitachi radio tuner.

It must be said straight away these speakers are not at the very top of the AR range. The woofers are 10in. not 12in. and AR claim that the loss is as small as it can be and that only the very deepest bass notes suffer a reduction in volume—perhaps below 40 c.p.s. The rest of the frequency range is unaffected by this compromise but the price saving between the AR11 and the 12 is considerable.

It must be said that if you're using the speakers to monitor a naked source, such as a bass guitar direct injecting into a desk and being monitored via line out, it is possible to get a signal break up if you're not careful. This is directly due to the unwillingness of the woofer to handle the ridiculous frequencies put out by a bass guitar, and it's only with this instrument or with the lowest notes on a fully voiced organ that trouble is going to occur. Accepting this as a minor drawback, it is pleasing to report that the speaker is completely free of vices over the rest of the frequency spectrum. At the point of crossover, there's a smooth climb until signal disappears out the audible range.

Domestic users have been accepting colouration in speakers systems for years. Except for the few who have been able to afford the ultimate in speakers, most of us have been forced to accept speaker colouration—particularly the 'boxed bass' sound—and unfortunately we have been conditioned into

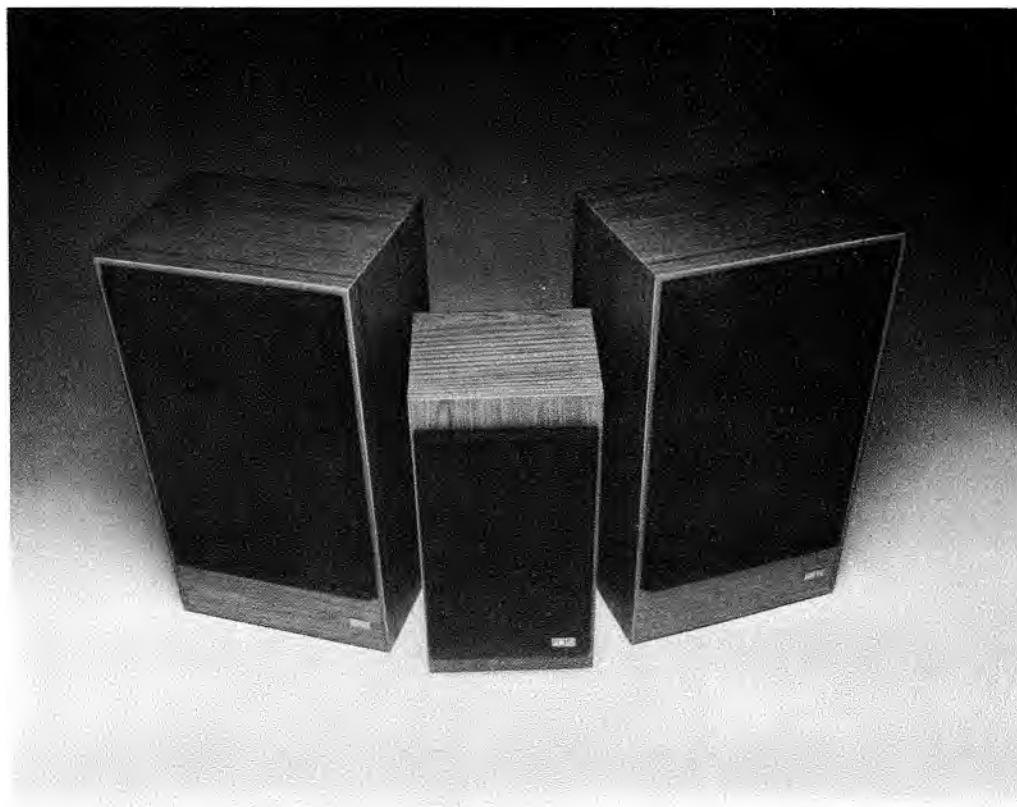
accepting 'hi-fi sound' as good sound. Quite the reverse is true. The tight, closed bass sound that dominates the showrooms of London's Tottenham Court Road and other sound centres in the country is representative of the mid-range hi-fi market that's offered as something to aspire to, but in fact the true, flat response speaker has an open bass sound that doesn't over-emphasise any particular bass frequency and for that reason, the hi-fi addict weaned on package systems, might feel it was bass light. It is that type of thinking that has resulted in a loudness control being fitted to some hi-fi amplifiers. It is a physical fact that when volume is reduced, the bass content appears to drop disproportionately to the rest of the frequency range. To counteract this, a control called a loudness switch boosts the bass end so that at low volumes the bass is still the dominating part of the signal. This makes a mockery of hi-fidelity; in real life listening, the quieter the musicians are playing, the less bass is audible. It may reasonably be argued that an overall volume control is unnatural in itself and their bass boost may be justified—perhaps in the light that a bass player may himself compensate when a band plays a sotto passage—but nevertheless, it is a clear indication of the bass-orientated thinking that exists in the hi-fi market.

AR don't pander to this fad at all. They build speakers to give a response as flat as possible and the units report what exists on the programme material.

I deliberately chose recorded material of a wide variety to try through AR 12s and listened over several days hitching up different amps and trying a bit of each programme through them. The material used included much Rolling Stones material, the complete set of Mozart's string quintets, the Oscar Peterson trio and a version of Elgar's enigma variations.

I was absolutely delighted with the way the speakers performed on each. The depth and clarity was exceptional and I can honestly say that I heard things in the recordings I had not heard before, despite many previous listenings. I was happier with the speakers on classical material however, and I suspect that was because the recordings were less bass orientated than some of the rock programme material I used. As well as the Stones, I tried snatches of Led Zeppelin, the Doobie Brothers and the Allman Brothers and I had the feeling that the deliberate reductions which offered out of proportion bass ends found a chance of expression usually denied (which is why the producers over-emphasise this area) and for that reason, it made the bottom end a little muddy.

These comments shouldn't be interpreted as a criticism of the speakers, but rather as a suggestion that perhaps the reproduction system (at least in the loudspeaker area) has developed to a point where the fidelity ball has been bounced back into the studio's court and the actual recordings are lagging behind the ability to reproduce them.



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Yet, in the final analysis, it isn't what it's called but what it does that counts. You'll have to determine for yourself whether or not it meets your specific needs, and you can do that only by examining and operating it for yourself.

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MACHINE

Dokorder 1140 £675.64 ex VAT

Giving me the Dokorder 1140 to test was like throwing a case of champagne at a man dying of thirst in the Kalahari desert. I was overcome with gratitude and the taste nearly choked me.

I've been trying to assemble a small home studio for the past few years now and I've enjoyed the usual headaches of buying each little bit agonisingly slowly and patching things together, but as usual, the main problem has been one of overdubbing without losing too much quality. Over the years, I must have spent a great deal of money on mono and stereo tape machines, interlinking them and trying to make a pig's ear into a silk purse. REW, of Charing Cross Road, loaned me the perfect answer to all my problems and the Dokorder's pleased me so much I'm counting my pennies and thinking about it seriously.

This is not a bench test of the machine. I have taken the printed specifications completely on trust — although I didn't hear anything that would cause me to question them anyway — and I'm hoping to pass this test machine onto the International Musician laboratory for evaluation on scopes, distortion factor meters and similar equipment. This test, then, is intended to reveal the "functionability" of the 1140, provide a subjective view of how it performs under a variety of conditions and answer the question "Is it the machine for a home studio?"

By the time you're ready to graduate to an 1140 and spend £700 (UK price) on a four channel machine, you're likely to have been playing around with tape machines for some time. Assuming that, I'm not going to explain some of the terms used in this review. If people write in and tell us the terms are hard to understand, we may print a glossary of recording and technical terms in a future issue.

Initially I evaluated this machine as a stereo playback vehicle. The first problem is the adaptors used to fit 10½ in. metal spools to the machine. These are in a plastic coated metal and fit directly over the standard centre spool spindles, filling the centre hole of the metal spool, rather like the plastic disc that's supplied with record players to use with ex-jukebox records.

There isn't a moveable flange to hold the 10½ in. spool under the centre, so the centre has been made with a lip larger than the spool hole. This means that every-

time you change a 10½ in. spool, the adaptor has to come off the centre spindle and it's a tricky job to locate. That's a small aggravation and it really doesn't affect the performance of the machine in any way. I'm sure that better spool adaptors are available — metal Studers for example — and that would solve the problem for semi-professional studios who are continually changing spools.

The main tape transport is tight and positive. You're instantly aware of the sophisticated braking circuitry and there's almost no spillage, even when spooling with different sized spools. If you're ever going to use very small spools on this type of machine, the braking system can be a little over powerful and there is some tape snatch that could damage a tape unless care is taken on spooling.

The transport governing system is sophisticated, almost in the very big league. The principal controls are record, left spool, stop, play, and right spool, and they work much the same as on all tape recorders. This machine has a logic control which enables one to go from spooling (in either direction) to play instantly without going via stop. This is standard today on professional machines and is a clear indication of the Dokorder's worth.

Even more impressive is the memory circuit. This has obviously been designed for the musician working at home and is the greatest novelty on the machine. When using the memory, you switch the memory control to off and set the forward tape counter to zero. Record your first track and at the end, set the other tape counter button to zero. This means you've got a track on tape with zero on one counter at the start and zero on the other counter at the end. The memory circuit then offers two options. It can be set to either Repeat or Auto-Stop: Repeat is the perfect condition for the musician who is recording himself. Under this condition, the machine returns the tape to the start of the track, automatically plays it through to the end and then automatically re-winds it to the start and starts the cycle all over again. This facility even offered me the chance to make some reasonable tracks because I had the chance to rehearse the overdubs again and again without the usual leaping up and down to the tape machine that has always punctuated and irritated my home recording. The Auto stop facility returns the tape to the front of the track when it stops and awaits your instructions.

Also provided on the tape

transport deck are buttons for power on/off, a reel size selector, a tape speed selector (15 ips and 7½ips), a pause switch, a cue switch (useful for editing) and a bias switch. The bias controls coupled with the built in pink noise generator allow the machine to be aligned for whatever type of tape is used and this system allows the home engineer to make tapes of master quality. When the machine arrived it had been used for a wide variety of demonstrations and wasn't really aligned for the Maxell UD-35 tape I was using, but the bias control system allowed me to line things up in about ten minutes.

The design of this tape machine is very flexible. If space isn't a problem, the machine can sit with the amplifier support sticking up looking for all the world like a mini Ampex or Studer. If it is, it can be easily rack mounted and Dokorder offer accessories such as patch boards and cables to facilitate these ideas.

Another particularly useful feature on the 1140 is the Multi-synch facility. How often have you sat down to record, only to realise you're going on out of synch? The problem is usually that you're listening to the tape of your first track and listening to the source of your own instrument for the track you're laying down. The result is that everything is terribly out of time. Once upon a time, studio engineers had to switch every track into line or tape listening condition before and after each track, but on the Dokorder four Multi-synch buttons exist and as soon as one channel is pre-selected for record, the automatic synch control is available and can be punched in to assure that

you're always in synch. This is achieved by temporarily using the record head on one channel as a replay head.

These are the fundamental features of the Dokorder, which makes it perfect for the musician at home. The worries about alignment, synching and mastering are completely removed by one of the best user manuals I've ever read for any piece of equipment — it's simple and easy to follow.

One of the most delightful things in the reference book is the circuit diagram for mixing without a mixer. Dokorder have realised that some users may get a 1140 before a mixer and for that reason they give a diagram for building a simple resistance type link circuit which allows three tracks to be mixed down onto one track.

In practice, great care has to be taken to get the maximum level of signal onto tape. This is always the main concern of recording engineers, but in using a four channel machine utilising ¼ in. tape particular care has to be taken. The reduced area of tape — the same as on a conventional quarter track machine — means that the leeway for poor levels is reduced and it's worth taking time to get the needle up to the maximum without distortion.

The Dokorder 1140 is extremely well made. The amplifier support which bolts to the back of the tape transport is an enormously heavy piece of casting and all exposed parts are of metal. The machine gives the impression of being tough enough to stand a lifetime of semi-professional use and to combat the rigours of professional use with real spirit.



STUDIO DIARY

BASING STREET . . . A single from "The Man who fell to Earth" was recorded for British Lion Films, produced by John Phillips and engineered by Frank Owen . . . Savoy Brown were recording with producers Harry Simmons and Barry Murray . . . Alex Harvey and his band were being sensational all over the studio with engineer Phil Brown and producer Dave Batchelor . . . The Mobile was busy at the Lyceum recording Toots and the Maytals, engineered by John Burns and Robert Ash . . . The Bay City Rollers' recent smasharoonie single was recorded under the guidance of producer Muff Winwood and engineered by Rhett Davies . . . Eddie Quasah was recording with engineer John Burns . . . The Wheel-tappers and Shunters of Granada TV fame were in with engineer Frank Owen . . . The Mobile recorded Procol Harum at Bournemouth Winter Gardens for the American King Biscuit Hour programme, produced by Muff Winwood and engineered by Frank Owen . . . The mobile was also recording A Band Called "O" at the Marquee for United Artists with Doug Bennett and Robin Ash engineering . . . Yet more fascinating work for the Mobile; a week at The Palladium recording John Denver's stint there; the engineer was Micky Crofford and the producer Milt Okaun . . . Deaf School recorded an album with producer Muff Winwood and engineer Phil Ault . . . Sandy Denny was laying down tracks for her new album with hubby Trevor Lucas producing and John Wood engineering . . .

EDEN . . . The studio's been booked solidly since January through to mid-May, so Eden have regretfully had to turn away a few old customers . . . Barbara Dickson's album was partly recorded with producer Junior Campbell . . . Alan Carvell recorded a single for United Artists with Mike Gardner engineering and producer Ian Stevenson . . . An LP was recorded by Maxine Nightingale with producer Pierre Tubbs . . . Easy Street were in recording for Polydor with engineer Piers Ford-Crush . . . Charmingly titled Leg Over were recording a new album with producer Pierre Tubbs . . . The Twentieth Century Steel Band were recording with engineer Roger Bechir and producer Alan David . . .

FREERANGE . . . Out to Lunch were demoing some album tracks with engineers Simon Tassano and Laurie Dipple . . . Some ex-members of Quintessence came in for some musical experimentation . . . Freerange spent some time recently putting in a new 16 track desk . . . Coco demoed a version of the song which made them runners up to the Brotherhood of Man in the recent Eurovision extravaganza . . . Ethnic Records did some overdubbing with producer Larry Laurence . . . Alcatraz recorded with engineer Laurie Dipple . . .

IMPULSE . . . Alan Hull recorded some demos with engineer Micky Sweeney . . . Impulse spent some time recently changing the studio around . . . Pete Scott recorded his new album for



Alan Hull, recording recently at Newcastle's Impulse Studio

Rubber Records with producer Geoff Heslop . . . An album of songs from a musical called Ride Ride was recorded . . .

INDIGO . . . Dustin Gee recently recorded a new LP with Dave Kent Watson engineering . . . Solomon King was in to lay down some demo tracks with Steve Smith engineering the session . . . The Vic Lazell Professionals recorded a single version of "Chatanooga Choo Choo" produced by Vic Lazell himself and engineered by Dave Rohl . . . Another single recording of a guitar concerto was made, this time the Bacariss Guitar Concerto, played by the Halle Strings and produced and engineered by Dave Kent Watson . . .

LANSDOWNE . . . Penny Farthing Records recorded two new singles, one by Billy Howard, the other by a group called Rainbow Cottage, both engineered by David Baker and produced by Larry Page . . . Jonathan King was in to do some overdubbing on a couple of tracks he had laid down in February; engineer was Robert Butterworth . . . Mike D'Abo got together with Mike Smith of Dave Clark Five fame to record an album engineered by John Mackswith . . . Mike Batt was in with his group The Mad Hatters recording with engineer Robert Butterworth . . . State Records were recording Mac and Katie with producer Wayne Bickerton and engineer David Baker . . .

ROUNDHOUSE STUDIO . . . The Real Thing recorded a new single with Ashley Howe engineering and producer Ken Gold . . . Paul Curtiss did some final mixes on a future album with Mark Dearnley engineering and Bill Landers producing . . . Moon Williams was in the studio to record a new single. Kaplan Kaye produced the session with engineer Ashley Howe . . .

SCORPIO . . . Bill Lyall was mixing an album with Robin Cable producing and engineering . . . Barbara Dickson has been in doing various bits of recording and mixing with producer Junior Campbell and Denis Weinreich engineering . . . Nazareth were in straight after their recent tour to do some mixing with engineer Ray Hendrikson . . .

TRIDENT . . . Curved Air were recording with Nick Bradford engineering and producer Denis Mackay . . . John Verity produced some sessions with Phoenix, engineered by Peter Kelsey . . . Rob Lumley and Jack Lancaster were recording some new original material with engineer Gerry Smith . . . Genesis did some recording with engineer Nick Bradford . . . Max Merritt and the Meteors continued work with Peter Kelsey engineering . . .

REL (Radio Edinburgh) . . . The 7/84 Theatre Company finished mixing an album with John McGrath producing and Chris Giles as engineer . . . The Kings Singers did some jingles for EMI with Neil Ross at the desk . . . Kathy Kaye recorded the title track for her new album with writers Gerry O'Regan and Eric Wells producing . . . Lyndon Williams laid down four tracks with Neil Ross engineering . . . Matt McGinn was recorded at East Kilbride by the Mobile for Pye, with engineers Chris Giles and Neil Ross . . . The Mobile was also kept busy when they recorded some 16 track material for Sailor which will probably be used for promotional purposes. It was recorded at Kelvin Hall, Glasgow and included "Glass of Champagne" and "Girls, Girls, Girls"; engineers were Neil Ross and Chris Giles . . .

THE MANOR . . . Geoff Appleby recorded a single with Mutt Lange producing . . . Anthony Moore was in recording a single for Blackhill Enterprises with Peter Jenner overseeing the proceedings . . . Mataya Clifford was working on some album tracks with Manor engineer Mick Glossop . . . Boxer came in to record a new single before embarking on their U.S. tour with Cyrano engineering . . . Decca had a band called Force Ten in to record various tracks with Barry Guard producing . . . The Manor Mobile has been recording Kevin Coyne on his promotion tour at various venues up and down the country, and Manfred Mann at the Marquee. Carla Bley has also been using the mobile to record some new tracks . . .



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Tape Decks: Stereo

Revox A700

The "Big Revox" featuring three speeds and a host of operational conveniences. A major innovation is the crystal controlled capstan motor drive, giving extreme accuracy of a kind normally found only in studio recorders. Tape tension is electronically monitored and optimised regardless of reel size. Motion sensing is used to further prevent damage to the tape. Tape transport functions are under digital control with logic interlock making operation



of the recorder simple and fool-proof. All functions are remote-controllable. Similar controls are provided to enable the unit to be set into an automatic rewind repeat cycle.



Teac A7300 2T

Top of the line stereo deck from Teac, featuring DC servo controlled direct drive motor, eliminating linkage problems. Full logic IC circuits are used for the

tape transport controls, allowing for ease of use and ending problems of tape spillage. Four separate inputs may be mixed together; these are switchable microphone or line. The tape counter indicates elapsed time in minutes and seconds, with reference to a tape speed of 15 ips. Speed is variable +/- 8%, and cueing is facilitated by the provision of a cue lever and adjustable pinch roller settings. The 7300 2T is a 1/2 track machine offering 15 ips and 7 1/2 ips; also available is the 7300, which is a 1/4 track standard speed version.

Revox A77 Mk. 4

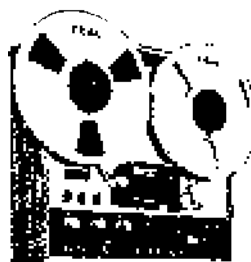
Two speed high quality, stereo tape deck/recorder. Available in 1/2 or 1/4 track versions, with or



without built in amplifiers, in either high or standard speed versions. All transport functions are solenoid operated, controlled by a simple relay logic. Tape movement is achieved by a three motor, electronically controlled, direct drive system, which is largely independent of the power line frequency. This contributes to the accuracy and long life of the A77.

Teac 3300S 2T

Professional two speed tape deck, with 10 1/2" reel capability. Three motors ensure smooth drive and



three heads allow off-tape monitoring. Finger touch controls operate all tape movements; logic circuitry prevents the possibility of tape spillage and damage. For ease of editing, the 3300S can be switched from play to record, by passing the stop position. To enable best performance to be obtained from all tapes, front panel bias and equalisation switches are provided. The 2T is a high speed, 1/2 track deck; also available is the standard speed 1/4 track 3300S.

Sony TC 880

Sony's professional stereo tape deck, suitable for use in studios and as a home recording facility by musicians. The 880 features a direct drive three motor transport system, in conjunction with a dual capstan tape drive. A three head 1/2 track recorder, the 880 can be switched to replay 1/4 track tapes. Unusually for a two track machine, a sync facility is provided, as well as the capability for sound on sound.

Vari-speed control, elapsed time tape indicator, switchable bias

and equalisation, and motion sensing are amongst the other features which make this deck one of the most versatile on the market today.



Sony 756

Superb performance at a realistic price. This semi pro deck has a three motor servo controlled transport system. The closed loop dual capstan leads to the excellent wow and flutter figures. Solenoid operation is used for the tape functions, backed by fast acting logic. The speed of 15 ips is provided together with a capacity for 10 1/2" spools, thus enabling studio standard tapes to be recorded. The 756 also features mic/line mixing, large illuminated meters, front panel bias and eq switching and



switchable microphone attenuation. The 756, for best performance, is a 1/2 track deck; for economy of tape, the 755 is available, this being a 1/4 track, standard speed version.

Tandberg 10 x D

Three motor professional tape deck, featuring cross field recording system and Dolby B. noise

reduction. The combination of these two systems ensures that noise and distortion are kept to a minimum. The 10 x D is available in half-track and quarter-track versions, both featuring 15, 7 1/2 and 3 3/4 i.p.s. Full logic solenoid operation is used for tape transport functions. Tape tensioning is electronically controlled, maintains a constant value, regardless of how much tape is on the supply reel. Speed control is also electronically regulated, and the machine may be purchased with vari-pitch facility.



Ferrograph Series Super 7.

Robust, high quality stereo tape machines suitable for a wide variety of uses in schools, and industrial applications as well as for top quality domestic use. Altogether, sixteen versions are available, in 1/2 or 1/4 track, standard or high speed, with or without built in amplifiers and with or without the Dolby B noise reduction system. Common to all machines is the capacity for 10 1/2" spools and three motor tape system.

All controls are solenoid assisted



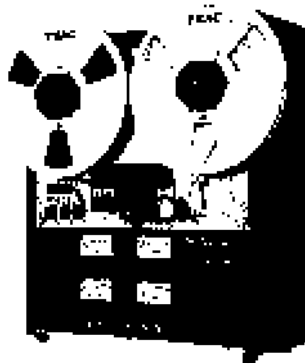
and can be remotely operated. Mic/line input mixing is provided. Various outputs may be used; on the deck only version, provision is made for low level, low level adjustable and 600 ohm outputs while on the recorder, there is no low level adjustable, the front volume knob being used to control the amplifier gain.

Multi-channel



Teac A 3340 S

The accepted standard for semi pro multi-track recording, the A 3340 S allows you to lay down up to nine individual tracks at different times, with no track beyond second generation. This is made possible by the use of Simulsync, a technique long used in recording studios, which permits simultaneous monitoring of any or all of three tracks while recording onto the fourth. The 3340 S combines the use of 10½" spools with 15 ips and 7½ ips tape speeds. There is the facility also for mixing up to eight inputs. All functions are solenoid operated and remote controllable. There are front panel switches to enable the best results to be obtained from different tape types. Other features include



punch-in record ability, for ease of editing, and large, easy to read VU meters. The latest model, now in stock, gives improved sync response and has a manual cue lever.

Teac Tascam Model 80-8

This machine has been designed to allow a greater number of people access to multi-track facilities. The 80-8 records and re-plays at one speed 15 i.p.s. therefore only needing to provide adjustment controls from the one speed facilitating economical maintenance. Full ic logic transport with motion sensing ensures smooth tape handling, all models of transport can be remote controlled with the optional unit RC170.

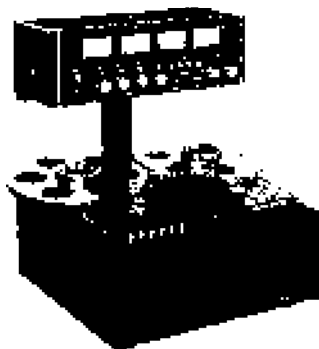
All presets are accessible from behind a drop down front panel and each channel has its own removable circuit board.

VU meters are augmented with peak LED's reading at +10 VU.



8 Track

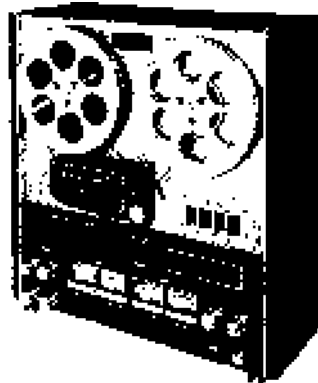
S/N ratio 65dB weighted. Also available model DX8 8 channel DBX to interface with the 80-8, to minimise noise generation.



Dokorder 1140

User simplicity combined with studio quality are the keynotes of this four channel multi sync tape deck. For instance, the sync on this deck thinks, automatically

switching to source for recording and switching out for normal playback. The three motor tape transport system is electronically controlled for minimum wow and flutter. All functions are logically controlled, with motion sensing to prevent tape damage. To enable the best performance to be gained from every tape, the 1140, as well as bias and equalisation switching for normal and special tapes, offers front panel bias control to be used in conjunction with the built-in pink noise generator. The large VU meters are backed up with peak level indicators. Other features include Molybdenum heads, combining super long life with wide frequency response; a solenoid operated cue button and automatic rewind replay.

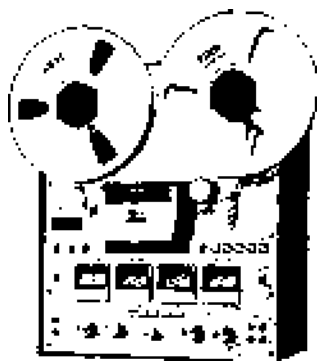


Dokorder 8140

Economy 4 channel tape deck, with no compromise to quality. As international Musician magazine reported, "We found the Dokorder 8140 a very good machine at a very realistic price. Features 4 track multi-sync adjustable tape equalizer original owner lifetime guarantee on the heads. Built-in electronic s.o.s. and echo. Three motor, solenoid controlled transport. Mic/line mixing. Large illuminated meters.

Akai GX 630DSS

REW's lowest priced four channel recorder with 10½" NAB reel capability. Main features include sync facility on all channels for multi tracking. Three motors. All solenoid operation with optional remote control available. Unique "Vari-Pitch" control gives fine-speed adjustment. Very useful for special effects including phasing. Four large VU meters are provided for easy monitoring. The 630DSS has 3 heads and operates at 7½ and 3¾ i.p.s.

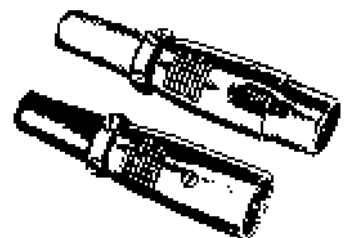


Teac 2340

Smaller version of the 3340 with simul-sync. Operates at 7½ and 3¾ i.p.s. with maximum spool size of 7".



REW keep large stock of XLR plugs, sockets, and cables.



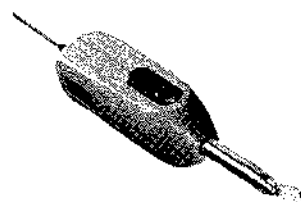
Tapes

Largest range of professional tapes in London; including Scotch 207, 250, Classic, B.A.S.F., LPR., LH Super, Agfa Pem 368, PE 36, Maxell UD 35B, Ampex Professional, Tdk, Audua, Revox 601.

Splicing Blocks

Always in stock: the EMI Splicing Block. We also stock the Big ¼" ½" and 1" blocks.

REW always keep supplies of Leader Tape and Splicing Tape.



REW stock demagnetizers from Teac, Nakamichi, Ferrograph etc.

Mixers

A4H Mini Mix

A system of interlinking units which can be used together or separately to provide low cost mixing facilities for varied applications.

Consisting Mini Mixer, Monmix and Aux Box.

Mini Mixer

A unique 6/2 mixer with many facilities I/P gain variable high Z input 3 band equalisation

cue send, echo send, pan, channel fader, output via 2 output groups with echo return + 2 band EQ and O/P VU's power req.irements 22V. 140mA. Monmix

This is a 5 channel stereo line mixer with cue and pan facilities



Aux Box

Auxiliary unit providing talk-back, line up oscillator and monitor/cue link facility.

A&H Production Mixer

The mixer enables one to mix two stereo record player decks, two stereo tape recorders and two microphones.

Facilities are: automatic ducking circuit, this is triggered by the mike channels and also can be triggered by the tape channels by the use of a switch; there is equalisation on all channels; pre-fade listen and stereo headphone amplifier; remote starts on both gram channels and tape channels:

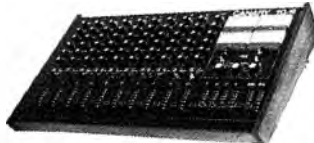


on-off switch on mike one with an on air indicator. Both VU meters are back illuminated and the unit is packaged in robust case with vinyl front buffer.

Canary 10/4

This is a desk suitable for the 4 track mini studio with 10 input channels with mic or line in, 3 band eq foldback and echo send pan is on a slider fader and channel fader, the output groups feature full monitoring of fold-back, PFL, Echo or mix with variable level and 4 echo returns

and 4 output meters all connectors are of the Jack type, an auxiliary unit may be purchased to extend this desk to 20/4.



Teac Model 2

This model is a 6/4 mixer designed for use with for channel machines each input channel incorporates I/P selector for mic & line HF & LF EQ SWITCHED channel assignment buttons to O/P groups 1-4 or any combination pan and channel fader. I ganged master fader controls the o/p group levels, the rear panel carries corrections for mic/line in, cue out, an I/P channels and buss in, Aux and line out



Mic sensitivity -60dB mic Z 50K ohms line in -10dB line out -10dB max a/p + 10dB S/N overall I/P to O/P six ip's -65dB

Alice AD62

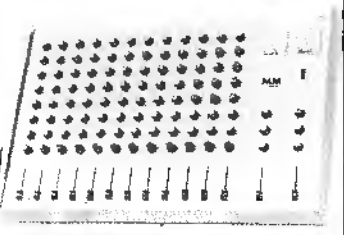
A 6/2 mixer from Alice with jack inputs and switchable mic/line inputs 3 band EQ pan and echo send output groups include limiters as well as echo return controls on VU meters the mixer comes finished in aluminium and teak case and is mains powered. The semi modular construction

provides reliability and strength to the unit for use with most tape machines e.g. Revox, Tandberg, Ferrograph, Teac, Dokorder and Sony.



MM PA:CE MR175

One of the most successful small mixers launched in recent years, the MM PACE MR175 12 channel mixer represents exceptionally good value for money. Each channel has full equalisation control (two mid range controls are featured) and typical boost and cut figures are + - 10dB.



A/H Pop Mixer

An all modular stereo mixer available with up to 16 input channels maximum. Each input channel consists of XLR input termination feeding a revolutionary overload proof input preamp utilising electronic balancing, 3 band equalisation 2 completely separate cue (foldback) full monitoring of cue 142 4 sends, Pan, solo button, and channel fader.



The output section incorporates solo switchable, 4 echo returns, talkback, VU's 4 o/p faders.

Teac Tascam Model 5

The mixer consists of 4 basic modules in the 8/4 format

Input Module,

XLR Connector Attenuation Switch with 0,20, 40dB padding. Trim variable 0-20dB gain, input selector mike or line or test (with built in oscillator on master module), cue (foldback) echo send, 2 band eq both can be by passed in the centre position, channel routing buttons, pan, a channel overload led, a channel fader.

Sub Master Module

Consist of buss tape monitor, tape cue, monitor pan and gain, echo



receive with routing button, and channel fader.

Master Module

Consists test tone on/off, e channel monitor, studio monitor, control room monitor, solo level channel fader.

Talkback Module

Consists slate tone TB levels and TB routing.

Sony MX8-MX510-MX650

3 mixers economically priced for the budget studio.

MX8 6/2 passive mixer mic or line it needs to be connected to mic in on tape machine channels 5/6 can be routed L/R or centre 1&3 are in 2&4 are fixed.



MX510

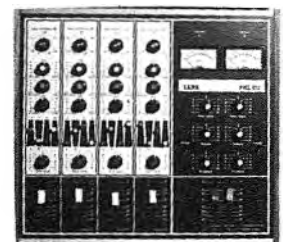
This is a battery operated 5/2 mixer 2 channels provide phono I/P's all other channels give mic and line I/P's channels 5 also has pan can be externally powered from 12vdc also has VU meters and battery check

MX650

Similar to MX510 but is 6/2 all channels have mic/line or phono channels 1-4 can be routed L/R or centre channels 5/6 can be panned headphone monitoring is provided as is VU meters (illuminated) battery check and for ease of lining up a tone generator.

Lamb Mixer

this Lamb Mixer has several features that the discerning engineer would find attractive. Stereo limiting is included and the mixture is designed in such a way that further Lamb units can be added in a modular system to either quadrophonic or stereo systems.



Processors



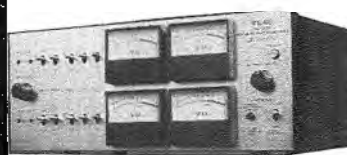
Amcron VFX-2 Electronic Crossover

Versatile, continuously variable 2 way crossover. May also be used as a band-pass filter. Both channels may be cascaded together to provide a three way crossover or a combined 2 way crossover and filter.



DBX 160 Series

Full range studio quality compressor/limiter, available with balanced or unbalanced inputs and outputs.



Teac Dolby B Units

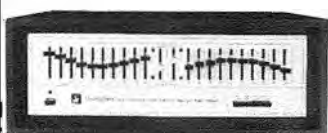
Shown is the Teac AN-300, the most versatile Dolby B noise reduction system available. May be used as four channel switchable encode/decode, also two channel simultaneous encode/decode. REW also carry stocks of the AN-80 and AN-180

Technics SH-9090 Universal Frequency Equaliser

Single channel equaliser, with 12 active filters covering the range from 10Hz to 32KHz. Full plus or minus one octave swing about the nominal frequency, rack mounting, heavy duty cabinet.

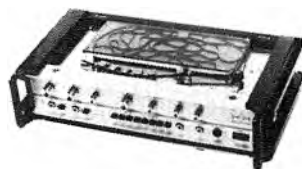


Variable bandwidth and completely inductorless circuitry



Soundcraftsmen 2012A Equaliser

10 frequency audio equaliser for use in small studio or PA work. May also be used to equalise out room defects in domestic settings.



H.H. Echo Units

Multi-Echo has 4 replay heads with fixed delay, which can be used to produce echo, fast reverb echo-on-echo, multiple echo and reverb echo.

Slider Echo

Variable time delay using horizontal slider control, effects from fast reverb to very slow echo repeat. Built-in compressor-limiter presents overload distortion. Over 300 hours life from each tape.

MXR

Auto Phaser

A compact unit providing a studio quality phasing effect.

Auto Flanger

Similar in design to the phaser but using a delayed signal to obtain true flanging.

Mini Limiter

Many uses e.g. maintaining a ceiling on peaks to record at a constant level, increasing the decay time of echo and reverb effects.



JBL Electronic Crossovers

Low level active frequency dividing networks for use in studio monitor or sound reinforcement applications in which bi-amplification is necessary.



DBX 150 Series

Professional noise reduction systems for small recording studios. Offering 30dB noise reduction and 10dB more headroom. Stereo and 4-channel versions available. compatible with all DBX pro systems.

DBX 120 Series

Semi professional DBX noise reduction systems, for in recording and decoding DBX processed discs. Although incompatible with the professional DBX units, the 120 series offers the same advantages of 30dB extra signal to noise ratio and 10dB extra headroom.



DBX 117 and 119

Low priced dynamic range expanders. May be used to enhance the dynamics of any recorded material. May also be used as an encode/decode noise reduction system for recording.

New A/H Units

A.D.T.
FEED FORWARD LIMITER
FLANGER

New price breakthrough for these effects





Microphones



- AKG** D224E studio quality dual capsule mike
 D202E Recording mike renowned the world over
 D1200E The PA vocalists mics will bass roll off with or without pop shield
 D2000E
 D190E General purpose recording mike
- D160E Any interviewers mics
 D140E Recording mike of high quality
 D401 Contact mike for guitars
 D12 As seen on many groups bass drums



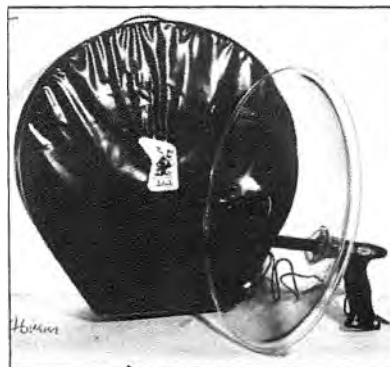
- Shure** SM58 High quality PA mike pop shield
 SM57 Simil to SM58 without pop shield
 565 Good quality dual impedance mike
 548 Heavy duty mic less prone to feedback
- 545 General purpose dual impedance PA mic
 5888A Economical PA mic with pop shield
 5158A Start your PA with this robust mic.



- Beyer** M88 Studio quality cardioid
 M201 Studio quality Hyser cardioid
 M101 Omni mic for varied uses
 M671 Good quality vocal PA mics
- M69 Good quality LF Mic.
 M500
 M2602 Ribbon mics ideal for recording
 M160 Double ribbon giving better sensitivity

Lustraphone

Exclusive to REW. Large range of electric condenser, and dynamic microphones. Shown are model EMU.4520 electret, which has ultra wide response and excellent transient characteristics, making suitable for live recording use. 10dB pad, LF rolloff switch, omni or directional characteristics and model UD-959 pro quality vocal dynamic microphone with pop shield and rugged construction for stage use.



Dan Gibson EPM Parabolic

Microphone; ideal for use in wildlife recording.

Microphones



Sennheiser

A respected name in the world of mikes with a wide range of products.



Calrec

A large selection of condenser mikes for mini studio use to broadcast use.



Neumann & Co.

Georg Neumann is known for his condenser mics as used by top recording studios. R.E.W. can obtain these to order.

MONITORS

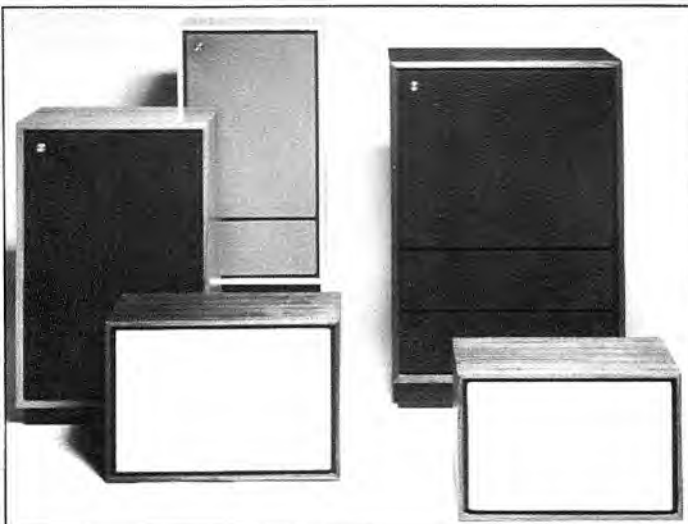
AR 10 π

New AR speaker, adjustable to best response for any positioning within a room. May be used with amplifier up to 100 watts r.m.s.



J.B.L. 4350 4 Way Studio Monitor

High output broad bandwidth and definition for applications in recording studios and disc mastering. Designed for bi-amplification of the low frequency crossover, passive network provided for the other transitions of the system.



Tannoy

Latest models of these famous studio monitors always in stock at R.E.W. 50 watt, 65 watt and 85 watt versions available. In new style cabinets or chassis for mounting in custom-built cabinets.

Spendor BC.1

Designed and built to BBC specification for use in broadcast application. Also highly suited to small studio recording work. Also available BC.2, similar to BC.1 but with increased power handling and BC.3, which offers wider frequency response and higher power handling.



J.B.L.

4311 J.B.L.'s mini-studio monitor with the big sound.

PA Components



J.B.L. P.A. Drivers

R.E.W. keep large stocks of J.B.L. components for a wide range of P.A. and sound reinforcement applications. Please write for information giving details of requirements.



Celestion

These power horns by Celestion are perfect for inclusion in high-power enclosures and handle frequencies between 500 and 10,000 Hz. The power rating (for the twin entry horn) is 100 watts and the literature published by Celestion gives full details for cabinet construction.

Goodmans

The Audiomax 18P is a specialist loudspeaker and because of its massive size it's perfect for bass guitar response and can easily handle heavy bass loads from organs and similar instruments. The Hifax 750P is a high power high frequency unit with an integral filter that operate over the upper octaves of a 50 watt systems when used with Goodmans Power Range of speakers. The Audiomax 12AX is the 12 in. speaker in the Goodman's range designed for heavy duty work. It's rated at 100 watts and has a fundamental response of 55 Hertz. A 15 in. unit designed for handling extra bass in the unit for bass guitar or organist.



Altec

For the musician thinking of building his own enclosure, Altec-Lansing produce specially matched component kits to make the job as easy as possible. One of the most famous names in PA's, REW stock the entire range of drivers, horns, pressure units and crossovers which come from this celebrated manufacturer.



ATC

ATC only produce 12 in speakers. The company specialises in the design of this type of unit and their drivers have found wide acceptance among PA hire companies and specialist builders. The drivers are ruggedly constructed and contain some interesting design innovations which the manufacturers claim offer some real advantages over other 12 in. speakers. Power handling of the units is between 75 and 100 watts and they conform to conventional cabinet mountings.



Gauss.

Gauss loudspeakers by Cetec represent the state of the art by a leading American manufacturer. The loudspeakers are available in usual 12 in, 15 in. diameters and are suitable for use in professional PA and instrument amplification rigs where reliability and ruggedness are essential. The design of the speaker places over 12,000 gauss of magnetic flux in the voice coil gap, and this, along with other important design features has made Gauss speakers extremely popular.

Amplifiers



Amcron DC300A

The original super amp, total stability into any load. Full power 2 x 150 watts into 8 ohms, 2 x 350 @ 4 ohms 2 x 500 watts into 2½ ohms. Can be converted to give 70V. balanced line output. Output protection circuitry protects the unit against shorted, mismatched or open loads. Totally separate direct coupled amplifier circuits, exhibiting flat frequency and phase response down to D.C. Each unit delivered



with individual test sheet. Now supplied with larger heat sinks for better dissipation of heat without external fans. R.E.W. can supply the 300A rack mounted for professional use or with wooden case for home use.

Quad 405

New current dumping amplifier from Quad. Utilising a very high quality low power amplifier to control the output of the main power amp. This leads to the extremely low distortion figures exhibited by the amplifier. Intended for use with loudspeakers of nominal impedance of 4-16 ohms, the Quad delivers 100 watts per channel into 8 ohms.



For use with lower powered speakers is electronically protected by current limiters and is unconditionally stable with any load or signal.



Amcron D150A

Improved version of the Renowned D150 amplifier, complete stability into any impedance down to 1 ohm. 2 x 90 watts into 8 ohms. Rear switch converts the amp to mono, to give 180

watts into 16 ohms. Now with front panel on-off switching and gain controls. Completely flat response from D.C. to 20KHz. Hum and noise at least 110dB below rated output. Suitable for rack mounting. Thermal switch removes the power if the unit overheats due to insufficient ventilation. Instantaneous switch on with minimum thump and no program delay. R.E.W. carry large stocks of Amcron.

Sansui BA5000

New versatile power amp from Sansui, suitable for studio, PA, or the ultimate in home hi-fi. Transformer coupled design eliminates the possibility of D.C. offset, and gives 300 watts per channel into 2, 4 or 8 ohm loads, over a bandwidth of 20-20,000Hz. Rear switch converts the unit to 600 watts mono. Large heatsinks dissipate heat efficiently, while the built-in fan switches on if the temperature of the unit reaches 70 degrees Centigrade. Three protection circuits are built in to



monitor current flow, temperature and overload. Accurate meters are provided to read -50 to +5dB and also 0.01 to 300 watts. R.E.W. also keep in stock the smaller BA 3,000, 2 x 170 watts at 8 ohms.

SAE. MK. XXV/2500

Exclusive to R.E.W. The top of the line SAE power amp. 2 x 300 watts into 8 ohms full band width at less than 0.05% distortion. Available in 2 versions, black for rack mounting or traditional satin & gold to be mounted in wooden case for domestic use. Full protection against open or short circuit, or abnormal heat-sink temperature. Direct power reading meters. Full complementary



output stages. Feedback level controls assure a constant input of 50K ohms and reduce the noise figure to more than 100dB below rated output. Output to loudspeakers automatically muted in case of D.C. outputs.

Bose 1801

The giant from Bose, 250 watts per channel into 8 ohms. Designed to drive today's low efficiency speaker systems to their greatest advantage. Massive heat sinks disperse any generated

heat, and the 48 pound transformer assures regulation of power supply. The front panel features 2 display, V.U. meters to give average power readings plus 2 L.E.D. displays to give instantaneous peak indication. Each amplifier channel is contained on one photo-etched circuit board, making for easy servicing. Front panel controls for on/off, left and right channel gain, meter selection and speaker selection. R.E.W. also stock the professional 1800 amplifier.



SAE. Mark IIIC.M.

Utilising SAE's unique series-connected Darlington output transistors and fully complementary circuit design, may be used with virtually any speaker-load demand, with 200 watts per channel into 8 ohms. Relay activated loudspeaker protection circuit, amplifier protection circuit, feedback level controls,



forced air cooling and direct power reading meters. Classic design combined with classic performance.

Citation Sixteen

The Harmon/Kardon Citation Sixteen represents the ultimate in ultra-high power amps intended for domestic use. A startling design feature of this amp is a series of coloured LED's which light up to indicate the output volume. With all LED's lit output is around 160 watts.



HH. S.130

Power slave amplifier, 100 watts r.m.s. mono. Based on H/H electronic professional amplifiers



used in recording and broadcasting studios. Distortion less than 0.05% at 1KHz. At full power, noise better than -100dB. Soon available HH S500D stereo power amplifier, 500 watts per channel into 2½ ohms.

Phase Linear 400 & 700B

Professional power amplifiers, offering 2 x 200 watts for the 400, and 2 x 350 watts for the 700B. Extremely low distortion and extended frequency response. Electronic protection circuitry protects the amplifier against short circuit, open or mismatched

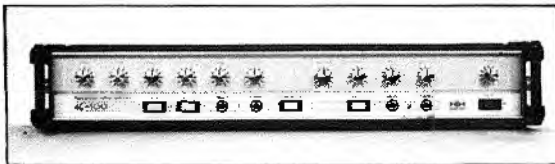
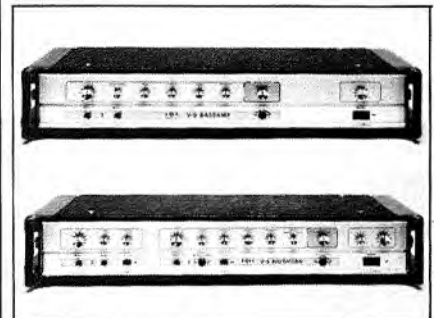
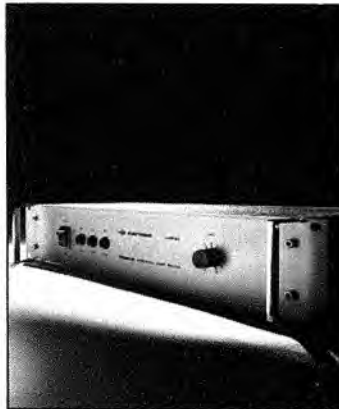
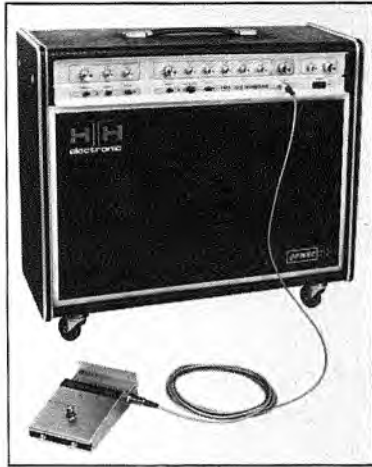


loads. speaker in-line fuses recommended! Three year warranty.



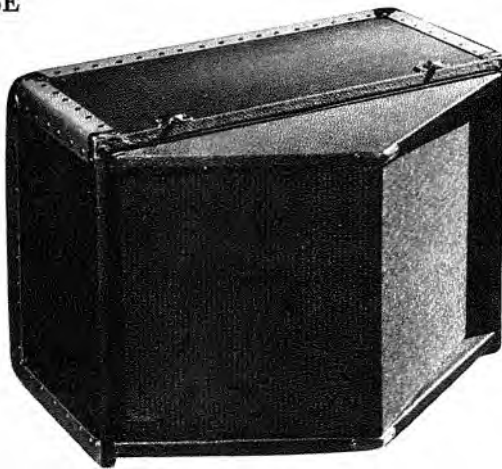
Stage Equipment

H/H



H/H a large range of equipment known throughout the world for its sound and reliability whether just a combo or a complete PA system, and now the new valve sound range including lead amps and the new bass amp.

BOSE



Bose is becoming known as the portable system with the big clean sound used by Viki Leandros, Bruce Springstein and many others come and hear this system and judge for yourself.



SHURE VOCALMASTER

The Shure Vocal Master system is a PA outfit that has become world famous. It offers six channels with full mixing facilities and utilises separate pre-amp and power-amp stages.

SR series also available.





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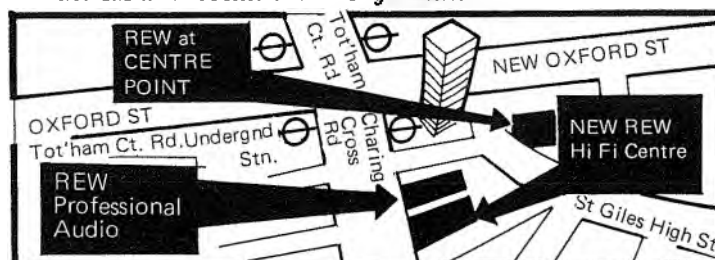
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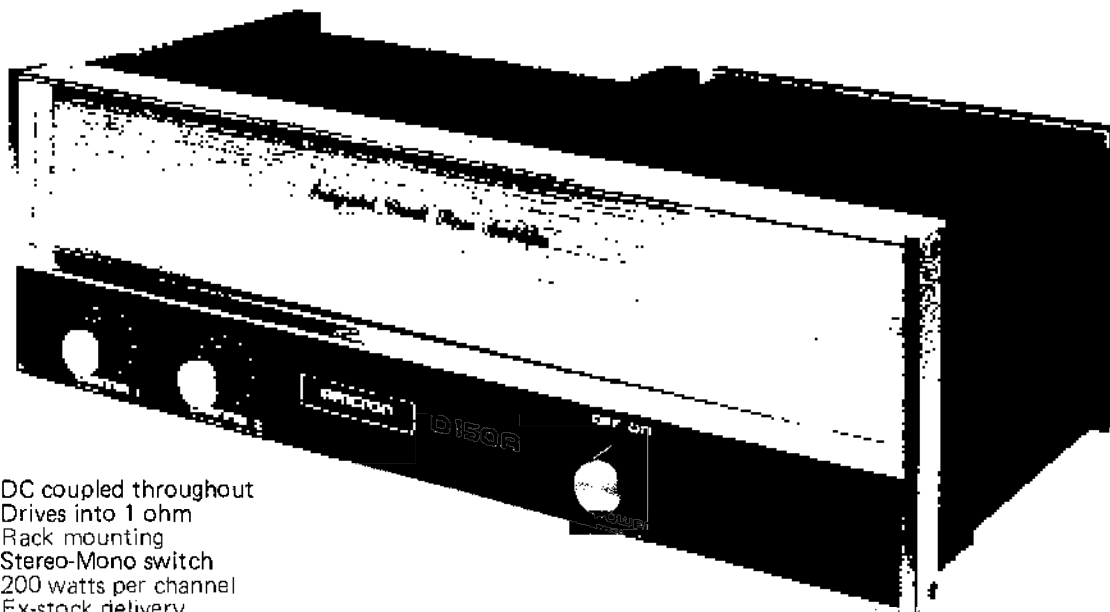
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West End Showrooms, 146 Charing Cross Road, London, WC2. Tel 01-240 3064/5.

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NOW AMCRON INTRODUCE THE D150A!



- * DC coupled throughout
- * Drives into 1 ohm
- * Rack mounting
- * Stereo-Mono switch
- * 200 watts per channel
- * Ex-stock delivery

As a logical follow-up to the world-beating DC300A, AMCRON have introduced the D150A power amplifier to replace the old D150. This superb new amplifier will operate into load, down to 1 ohm, is DC coupled throughout, provides up to 200 watts rms from one channel, and has newly designed heatsinks to handle the extra power. Other features include level controls on the front panel as well as a mains power switch, and mains warning lamp. On the rear of the D150A is a switch which allows the user to select either a Mono or Stereo operating mode. As a monitoring, or PA amplifier, the D150A is really a delight, and is said to be a 'Baby' DC300A! Certainly where the higher power of the DC300A is not required, the D150A is the obvious choice.

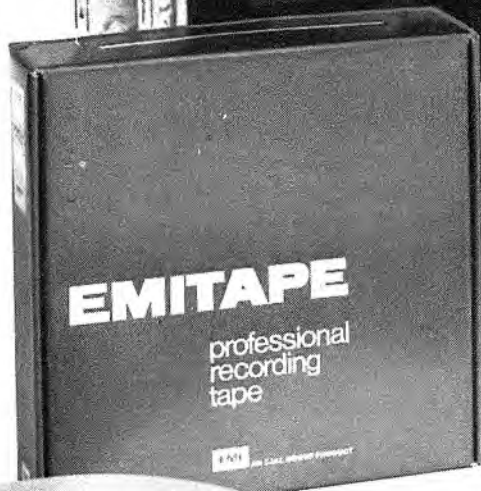
Our London stockists for all AMCRON equipment are REW (Audio Visual) Ltd., 146 Charing Cross Road, London WC2. Tel. 01-240 3064, and also at 10-12 High Street, Colliers Wood, London SW19. Tel 01-540 9684, and K.J. Leisure Sound, 48 Wigmore Street, London W1. Telephone 01-486 8263.



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Ask master sound recordists why they use EMITAPE and they'll single out the high level of magnetic remanence, good dynamic range and excellent signal-to-print ratio combined with low head wear. This probably explains why more than half of all U.K. record releases are mastered on EMITAPE. And why new EMITAPE 152 cassette duplicating tape has raised the sound quality of production musicassettes to rival the record.

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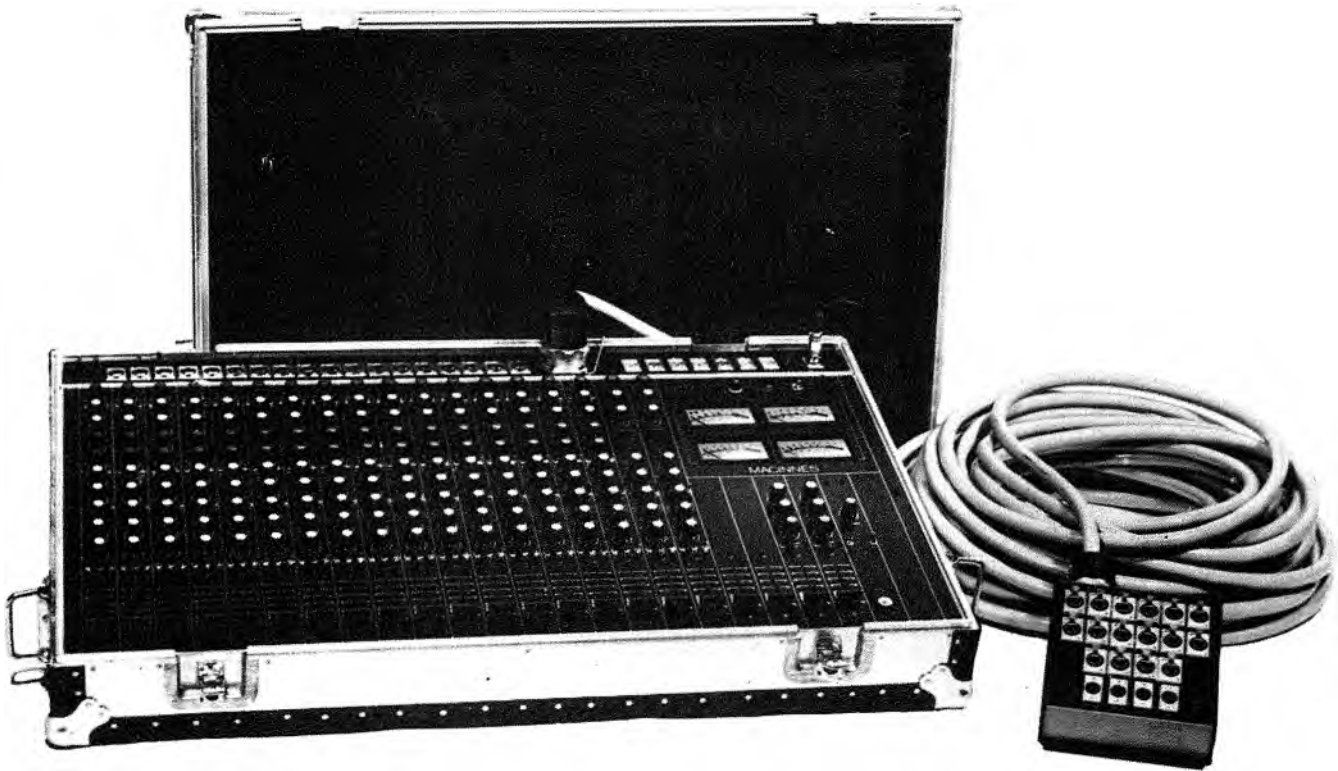
EMI **EMITAPE**

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NEW SOUND MIXER

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MACINNES



This new mixer unit has been designed for use in high quality P.A. systems, and is particularly suitable for use in conjunction with AMCRON power amplifiers. Offered as a 16/2 or 16/4 the mixer is built into a strong aluminium flight case.

It is on show at the APRS '76 Exhibition at the Connaught Rooms, from June 17th – 18th.

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APRS 76

June 17th and 18th

AKG

Will be exhibiting their professional two channel reverb unit BX15, which is ideal for mobile recording units and all applications where a small, efficient unit of this type is required. Two mechanically and electrically isolated channels can be used to independently add reverb to two audio signals with different settings for decay times, EQ for the high and low frequency end, and the reverb intensity. Also on show will be the new AKG K240 headphones, which employs a unique multi-diaphragm system incorporating (on each channel) a main system and six additional diaphragms to stabilise the frequency response and thereby enhance the sound image. Another exhibit will be a new microphone, the C414EB, a worthy successor to the renowned C414 variable pattern studio condenser mike.

Alice (Stancoil)

Alice will be showing a variety of their products, including the SPM6, or Baby Broadcast Mixer, which is a six channel stereo broadcast mixer weighing around 12lbs — "so small you can tuck it under your arm." Also shown will be the 6/2 Baby Mixer, and Alice are hoping to be able to show their new Quality Reference Monitor Speaker, with its own built-in power amp.

Allen & Heath

A & H will be exhibiting their complete range of sound mixing consoles and will also be launching some brand new products. First, a ten channel production mixer which is aimed at the semi-professional and professional broadcasting studio where the mixing of pre-recorded material and live material is necessary, and tries to bring the fully professional broadcast mixer to a market which normally cannot afford such expensive equipment. Also two limiter compressors, one of which has a very simple unit for use with their minimix system; the other will be a fully professional feed forward limiter/compressor, with the facility of sensing a signal to be compressed before it reaches the compressor, totally eliminating any transient peaks allowed through the limiter/compressor. Finally, there will be an effects unit incorporating an automatic double tracking and phaser unit in one having proper phasing characteristics, and being designed around a digital delay system.

Amek

Amek will be showing their 16/8 M series modular mixing console with two types of input module, incorporating full re-mixing facilities with individual channel line-outs. Also the 12/4 X series mixing console, built in a semi-modular format (4 channels to a module), incorporating a wide range of facilities usable for both recording and live performance work.

Amity Schroeder

AS will be showing "at least three" cartridge machines and one tape transport. The cartridge machines will include one stereo record machine, one stereo replay only machine and one mono only machine, and will include all TTL logic systems, quiet operation push buttons and general improvements on the previous models. A 2" tape transport will be shown, again an updated version of last year's model — now including DC servo capstans.

Audio Developments

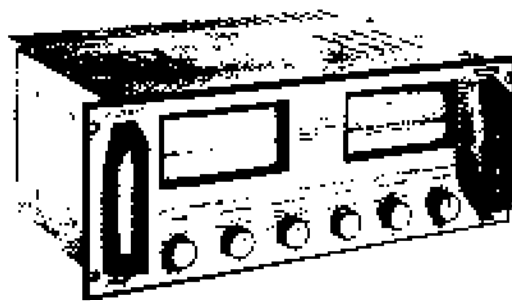
AD will be showing the AD 007 Portable mixer, specially designed for "any application where fully professional performance is required away from normal power supplies," providing 8 inputs (extendable to 20), full EQ facilities, auxiliary Send Control, Channel on/off switches to conserve batteries, direct output for multi-track mastering and a panpot operating between two of the four possible output groups. A smaller version of this is the AD 031 Micromixer, a professional quality portable mixer ideal for all location sound recording, providing 8 inputs (extendable to 18) equipped with Microphone or Line switching. Both mixers use XLR connectors.

B & K

At the APRS this year, most of Bruel & Kjaer's new audio developments will be shown.

Of special interest to the recording industry is the new Distortion Measurement Control Unit 1902 which together with the Heterodyne Analyzer 2010 can perform swept measurements of harmonic difference, frequency and intermodulation distortion (2Hz — 200Hz, 0.01% dist.).

Another new instrument is the Psophometer 2429, especially developed for noise measurements. It has a balanced input and includes the "telephone filter", the "Lin filter (25Hz — 22KHz)", the "radio 1" and radio 2" filters (CCIR, CCITT and DIN). The special rectifiers required, the so called quasi-peak and quasi-RMS, are built in.



Altec's 9940A "super amp"

The Digital Frequency Analyser 2131 is a new octave and 1/3 octave analyser, which is almost entirely digital in operation since it uses digital filtering, detection and averaging techniques. The results are displayed on an 11" screen and may be read out in analogue or digital form, and the frequency range is 1.6Hz — 20KHz.

Bauch

New items to be shown by Bauch this year include the following: Studer — New items which will be shown by Bauch's include 169 Portable mixing unit, Stereo power amplifier A68 and the Unisetite tape deck for broadcast systems; EMT — Electronic reverberator EMT250, Electronic crystal time display QZD60, Small Wow & Flutter meter EMT422, Micro-impedance meter EMT328; United Recordings Electronics Industries (UREI) — Response plotting system 2000, Compressor/Limiter LA-4 and Leveller LA-5; Mono and stereo variable band pass filters 555 and 556; Transco disc recording blanks — Sontec parametric equalisers; and Varispeech 2 compressor/expander.

Bose

A relative newcomer on the British P.A. scene, Bose UK Ltd will be exhibiting, among other items, their 800 loudspeaker system and their 1800 power amplifier. The 800 departs from traditional design with its eight identical drive units housed in a single cabinet — the whole unit weighing only 43 lbs. The 1800 Power Amplifier has an output of 250 watts rms per channel into 8 ohms and 400 per channel into 4 ohms. It is also equipped with twin LED's which monitor instantaneous power level being supplied.

Cetec

Cetec will be showing the Gauss high speed tape duplicating equipment which is used in the mass-production of pre-recorded cassettes and cartridges, the Model 1200 series together with the 1259B Quality Control Machine. In addition, the full

range of Gauss Professional (Instrumental) Loudspeakers will be on show.

Dolby

Dolby Laboratories will be exhibiting their full range of noise reduction equipment designed to achieve the highest standards in a variety of professional applications. On show for the first time at the APRS exhibition are the two units in the 330 series. Both are professional quality stereo units with Dolby B-type (consumer) noise reduction characteristics. The 330 Tape Duplication unit is used in the preparation of master tapes for high speed duplication of pre-recorded Dolbyized cassettes, cartridges and open reel tapes. The 334 FM Broadcast Units allows broadcast stations to encode FM broadcasts with the Dolby B-type characteristic, at the same time reducing the effective high frequency pre-emphasis to 25 micro seconds. More than 130 FM stations in the U.S. are now Dolbyized, and the Model 334 is now in use or on trial in a dozen other countries. Both 330 series units can be used in encode or decode function.

Drake

Philip Drake Electronics Ltd., will be exhibiting the Digital Audio 'Universal' Delay Line, a general purpose effects unit for production work and for live performance, giving control over time delay up to 100 milliseconds, phase advance or retard over 3 milliseconds, frequency shift of plus or minus 40% and octave shifting up or down. The unit has been designed to be simple to use and will accept low-level or line-level inputs.

Also on show will be a basic rack-mounted talkback system for up to 8 sources and 8 destinations, microphone or line input options, and line out with low power loudspeaker amplifier option.

EMI Tape

EMI Tape Ltd of Hayes, Middlesex, has introduced a new range of professional audio recording tape — the EMI Tape 830 series. The new range is based

BOSE

800/1800

The International Sound of Success

James Last, Vicki Leandros, Peter
Alexandre, The Tymes and many many
other top international musicians choose
the true sound of international success -
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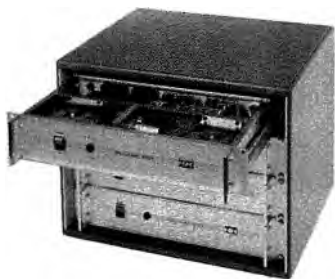
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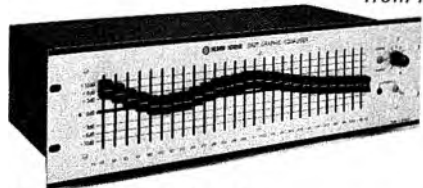


from page 81

on a high-output, low-noise tape developed specifically for high-quality reproduction in studio mastering and broadcast applications. It is available in two versions:- EMI Tape 831 meets the general purpose requirements of recording studios, and is available in ¼", ½", 1" and 2" widths. The 832 version offers the alternative of a matt-back polyester base, making it suitable for high-speed spooling.



The new Voice Alarm System from HH



Helios Electronics Ltd

The principal exhibit at this year's exhibition is a music recording and re-mixing console designed and built for Release Records Ltd., Dublin. The console has 28 input channels, 16 main output groups, 24 track monitoring and its comprehensive specification includes parametric equalisation on all input channels, 4 echo sends with 8 returns, full control room bantam patch bay etc. Particular attention has been given to the design to make the console compact and easy to operate as is apparent by the overall length (less than 2m) and the uncluttered controls.

Other exhibits include the new Helios rack mounting parametric equaliser, which has two independent channels, each with a 4 section sweep equaliser, bypass switch and overload indicator, built-in mains power supply and input and output balancing transformers, plus The Countryman phase shifter, type 968, triangle wave oscillator type 969 and the Parasound 106CX echo unit.

Hayden

Hayden will be showing various products which will include the Isophon individual loudspeaker drive units featuring the well known KK10 and series of tweeters, also number of dome mid-range and bass units together with the Orchester 2000 full range unit, the well known Nagra range of tape recorders featuring the model IV-S stereo machine together with a number of new additions to the range such as the new model E mono recorder and the DSM combined loudspeaker/amplifier unit which can be driven from both mains and batteries, a complete range of professional microphones and headphones will be shown including the new MKE Electret range of microphones and the new Studio Infra-red transmission system, the Libra 16mm Sprocketed Magnetic Film Recorder, the new M15A Studio Tape Recorder and also the new equipment for adjusting the

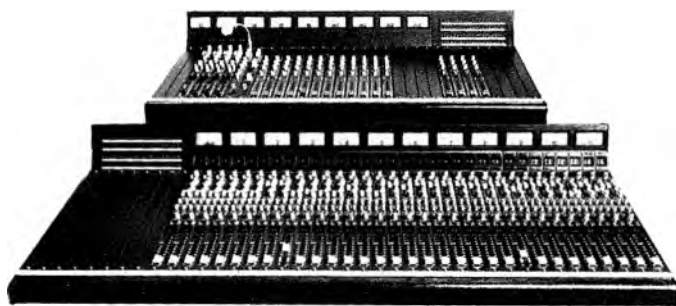
record level and frequency response of high speed tape duplicating equipment and the new IPS F2000 Integral Parametric Sweep Filter, a new type of audio effects filter for incorporating into multi-channel mixing desks.

HH

HH have a number of new models which have already attracted a great deal of attention. Studios will find the new range V.S. Instrument Amplifiers of great interest as they have the ability of producing a large range of sounds at low volume levels. The rich overload sound often produced by valve amps, but only at high volume, can now be reproduced at a level convenient for the sound engineer.

Also on show this year: The S.500, an entirely new stereo power amplifier with a maximum power output of 500 watts per channel into 2.5 ohms. The T.H.D. at 300 watts is typically 0.05% at 1KHz. Forced Cooled Dissipators (F.C.D.) with a dissipation capability of no less than 3,000 watts, are an integral part of the construction. The TPA Series D range of Studio Amplifiers, which includes the TPA.100D with a maximum power output of 250 watts in 4 ohms, the TPA.50D at 100 watts into 4 ohms and the TPA.25D at 75 watts in 4 ohms. The AM8/12 Amplifier designed for the BBC local radio stations. The DM12 Audio Distribution Amplifier is housed in a 19" sub-frame and utilises the TPA.25DM modular power amplifier. Twelve balanced outputs for each amplifier or a total of 36 outputs for a complete sub frame can be provided.

The Multi Echo Unit and Echo Unit are made to studio standards and are capable of single or multiple echo repeats. This unit has already proved popular with studios because of its portability and low noise levels. Also appearing will be a new Voice Alarm System designed by HH and supplied to the Department of the Environment.



A Midas Mixing Console of the type supplied to Cat Stevens

Klark-Teknik

Klark-Teknik will be showing their range of Graphic Equalisers and their new ¼" Master Recorder, now in full production. The SM2 Recorder features 2 models. One for typical studio use and one for broadcasting which has been designed for the BBC. The broadcast version is available with individual audio requirements which have already proved popular with several of the major buyers. Features include phase locked DC varispeed from 15-80 cms/second, which can also be externally controlled, a unique tape tension system using a digital comparator keeping tape tension constant in all modes and speeds, dual DC Servo-controlled capstans, NAB/DIN switching and variable speed spooling.

Four new Graphic Equalisers will be shown, the DN27, DN22, DN11 and the DN15. The 27, 22 and the 11 supercede previous models, but the 15 is entirely new, with a Dual 11 way equaliser with the addition of a pre-amp filters which are featured in the DN22.

Lee Engineering

For the first time in the U.K. Lee will be exhibiting a range of audio magnetic head re-working equipment and recorder care products from Nortronics, in addition to some of the most successful equipment in broadcasting and the R.F. and communications industries currently available in the United Kingdom.

Nortronics. Replacement magnetic heads for all leading tape machines and recorder care products.

Scully/Metrotech. The 280 series tape recorders are truly professional machines with all solid state circuitry, new Optac Motion sensing system, and, on the 284B, full DC Servo Capstan and 14" reels. Lee Engineering will be showing the 284B-8 machine and Scully's new Master recorder/reproducer.

International Tapetronics Corporation. The I.T.C. range of cartridge machines are used almost exclusively by I.L.R. contractors and the B.B.C. The RP, 3D and SP series will be shown.

Leevers-Rich

The main feature on Leevers-Rich stand will be the Proline 1000 professional recorder, a new model incorporating a host of features which ensure excellent tape handling, negligible routine maintenance and consistently high performance.

An improved version of the E200 professional recorder will also be shown. The E200 is now equipped with electronic servo tape tension, improved bias oscillator circuitry and more efficient erase head.

The new Ampro NAB Broadcast Cartridge recorder will be given its first European Premier appearance at the APRS.

Lennard Developments

Lennard Developments Ltd will be showing the range of Wow and Flutter Meters manufactured by Woelke Magnetbandtechnik, Schweitenkirchen near Munich, Germany, namely the ME102C, ME104C and ME105, together with the complementary Low Frequency Wave Analyser, the ME301.

A new unit on display will be the ME102/CE. This retains previous ME102 characteristics but additionally has an "NAB/JIS" facility for measuring flutter according to NAB and JIS standards, both "weighted" and "unweighted."

It is also hoped to show a representative range of Woelke's professional recording heads which in spite of the adverse Pound Sterling/DM rate of exchange are now beginning to find wider acceptance in the U.K.

Lockwood

All the existing models of Lockwood High Quality Monitoring Loudspeakers will be exhibited. New to the Lockwood range will be three models of Professional Disc Reproducing Equipment, and the well known Lockwood Speaker Protection Device will also be shown.

Macinnes

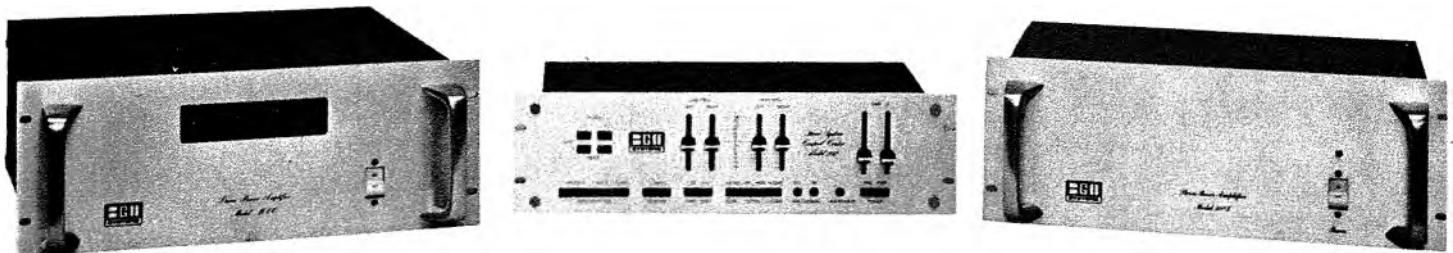
Macinnes will be showing their new mixers, either a 16/2, or a 16/4 if nor both. They'll both come in flight cases and are available with multicore cables. Features include phase reversal on

PROBLEM SOLVERS

The new BGW range offers standards of performance, reliability and safety without precedence. Whether used in the most critical studio work, the highest powered PA system, or simply driving domestic stereo, it guarantees the clearest and most accurate sounds attainable. BGW's state-of-the-art professional line of audio amplifiers is the result of fundamental rethinking of the traditional design parameters, solving the inherent problems of conventional models.

Instability Problem – BGWs safely drive continuously into loads as low as 2 ohms. Highly reactive loads, such as electrostatic loudspeakers are no longer a factor. **Distortion Problem** – voltage and current limiting circuits often causing annoying distortion in conventional designs have been eliminated. **Safety Problem** – to protect the amplifier and loudspeakers a 'fail-safe' SCR crowbar circuit is incorporated, which discharges all energy stored in the massive power supplies and turns the unit off via magnetic circuit breakers, without relying on fuses or relays. **Thermal Problem** – exceptional thermal stability is ensured by mounting all signal carrying transistors on to massive totally enclosed heat sinks. Additionally, except for the 250B, all models have a forced air cooling system employing a thermostatically controlled dual speed fan. **Service Problem** – each channel's circuitry is on a separate 'plug-in' module enabling quick replacement. **Reliability Problem** – only industrial grade precision components are used, for example, all resistors are low-noise types, all harness wiring is Teflon insulated, all circuit boards are flame retardant epoxy glass and all signal transistors are in hermetically sealed metal cases.

Durability Problem – All units feature welded steel chassis for maximum strength and rigidity. Other features include 19" rack-notched heavy gauge front panels. A rear panel switch converts the two channel amplifier to a higher power bridge connected single channel amplifier. Also from BGW is the model 202 preamplifier. Outstanding features include: * An advanced phono preamplifier design using two discrete component operational amplifiers per channel. The high and low frequency signals are separately equalised to the RIAA playback curve, achieving exceptional accuracy in the phono stage (within ± 0.25 dB from the RIAA curve). * A new active tone control system with ultra low distortion and precision calibrated step switches. * Active high and low pass filter systems with 18 dB per octave slope. * Special line amplifier output stage capable of driving 50 ohm lines. * High/low gain switch for optimal signal to noise ratio. * Fully stabilised dual rail power supplies. * Plug-in moving coil pre-preamplifier. * Independently switched pre and power amp power supplies. * Tape monitor and tape dubbing facilities. * Matrix input selection.



	POWER AMPLIFIERS			PREAMPLIFIER
	BGW 250B	BGW 500D	BGW 750A	BGW 202
INPUT SENSITIVITY	1.5 volts	2 volts	2 volts	—
INPUT IMPEDANCE				
Phono	—	—	—	47K ohms
High Level	47K ohms	47K ohms	47K ohms	90K ohms
INPUT OVERLOAD				
Phono	—	—	—	100mv @ 1KHz
High Level	—	—	—	10 v
FREQUENCY RESPONSE	2Hz - 65KHz +0, -3dB	1Hz - 65KHz +0, -3dB	1Hz - 65KHz +0, -3dB	20Hz - 20KHz ± 0.2 dB
POWER BANDWIDTH +0, -0.25dB	20Hz - 20KHz	20Hz - 20KHz	5Hz - 15KHz	—
● POWER OUTPUT				
2 Channel	2 x 90w RMS	2 x 200w RMS	2 x 200w RMS	—
Bridged	200w RMS	501w RMS	600w RMS	—
OUTPUT VOLTAGE	30 volts	40 volts	40 volts	4 v into 5K ohms
SIGNAL TO NOISE				
Phono	—	—	—	> 82dB
High Level	> 110dB	> 105dB	> 110dB	> 90dB
DAMPING FACTOR	> 500	> 500	> 1000	—
TOTAL HARMONIC DISTORTION				
@ Full Output 20Hz - 20KHz	< 0.1%	< 0.1%	< 0.2%	< 0.01%
POWER REQUIREMENT	240v @ 4 Amps	240v @ 7½ Amps	240v @ 7½ Amps	240v @ 1 Amp
DIMENSIONS	19" x 5.25" x 11.75"	19" x 7" x 12"	19" x 7" x 12"	19" x 5.25" x 10.75"
WEIGHT	30 lbs	49 lbs	49 lbs	18 lbs

● MINIMUM RMS output power with all channels driving 8 ohms loads over full rated bandwidth. Guaranteed specifications are in accordance with the NEW FTC RATINGS

Webland
Electronics

MIRABEL HOUSE 117/121 WANDSWORTH BRIDGE ROAD LONDON SW6. TELEPHONE 01-736 0987 TELEX: 25570





The 3M Sonaplan Auto-Locator

mike and line inputs, seven band switchable equalisation, two echo sends, and two foldback sends.

Amcron products on show will include the normal range of power amps, the DC300A, D150A and the D60, all of which will have had their external styling changed.

Also, the Amcron CX844 four track in line professional tape machine will be on show, plus the new Amcron IC150A pre-amp, which will include improved signal/noise and distortion figures and additional input and output facilities.

MCI

MCI will be showing the JH110, a professional four track recorder which can be remote controlled, the JH16, a one and two inch master tape recorder including a real-time tachometer, a phased-locked capstan motor and automatic tape-lifters and shields, the JH-428/440 series of professional recording consoles with optional MCI Spectra-vue which provides a large, readable display of the audio spectrum in 18 half-octave bands from 45Hz to 16.5KHz and the JH528/542 Audio Mixing Desk.

Midas

Midas work in close association with Martin Audio Limited to provide complete high quality P.A. and monitoring systems. They will be exhibiting three systems of modular mixing consoles to cater for recording and P.A. requirements. The portable range modular system includes 6 standard input modules with equalisers of varying complexity plus 4 auxiliary send controls. Four track routing is standard with optional 8 track and sub group routing. Penny and Giles type 1820 faders are standard.

Illuminated VU or PPM metering and LED level indicators are available together with A/B tape monitoring and jack field facilities. Specialised modules are available including precision X-over with limiters, control room monitor and oscillator and input modules for stage monitor mixing.

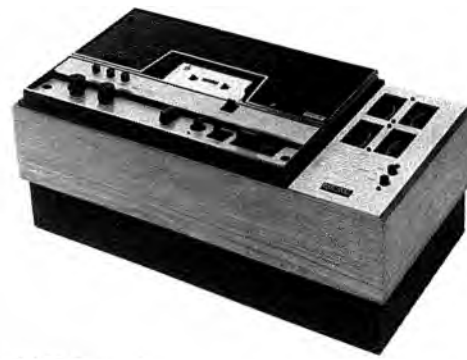
3M

Making its debut on the 3M United Kingdom Limited stand (Cornwall Room) is the Sonaplan XT-14 Autolocator, designed for rapid location and selection of material recorded with 3M M79 series professional studio recorders. The Autolocator, which features a calculator-style control box and is designed to operate without overshoot, will be handled exclusively in the UK and Europe by 3M United Kingdom Limited — as will the Sonaplan Tape Timer, a device compatible with all 3M professional audio recorders.

Also shown will be two M79 series recorders (a 24-track and a 4-track), API MagLink and Mini-Mag synchronisers — the latter shown coupled with an IVC helical scan video machine and a Nagra audio recorder and several examples of Mincom test equipment, including the versatile Model 6110 recorder test set and wow and flutter meters.

Neal

Most particularly of interest will be the new 102AV and 103 AV audio-visual cassette recorders and the new 140 series of 4 track machines. The 102AV and 103AV will enable stereo A/V programmes to be produced with all the inherent advantage of the cassette format, and the machines are fitted with Dolby and Neal systems. The 140 series of four-track cassette machines utilises a four-track, in line, full tape width



A Neal 140 Series 4-channel Recorder

record/playback head with various options available, Dolby noise reduction, and provision for line or microphone input features of each channel.

Neve

Rupert Neve and Co. will be showing their new series of standard consoles, known as the Compact Range. The range consists of three types of models that offer innovative concepts of styling and design, greater operational convenience and traditional Neve performance at competitive prices. Model 8068 is a 28 + 3 channel 16 main bus 30 track sound recording and quad mixdown console with 28 microphone and line inputs with type 1102 channel amp. There are four channels with identical routing and Eq facilities. The console has 30 track monitor and mixdown to 4 track outputs with quad positioning, independent levels to auxiliary groups 5-8, solo and cut facilities. Model 8058 is a 24 channel 16 main bus 24 track recording and quad mix-down console. It has 24 track monitor and mixdown to 4 track outputs. Model 8056 is an 18 channel 8 main bus 16 track recording and mixdown console.

Penny & Giles

Penny & Giles Conductive Plastics Ltd will be shortly The Quad Pan potentiometer which accepts a single channel input signal and divides it into four outputs each representing the sound level needed in each speaker of a quadraphonic system. By moving the joystick, the operator can position the effective source of the sound in any part of the room that he chooses. The lever moves very smoothly and, together with the infinite resolution available from

the Penny & Giles conductive plastic tracks, the operator can make very fine settings.

The special law of these conductive plastic tracks has been developed to provide a balanced sound effect with sensitive adjustment possible in the central position. This is particularly important in the forward right to left direction.

Also on display will be Penny & Giles range of solid state peak programme meters which offer the industry significant advantages in reliability and readability.

These two products will be exhibited in addition to Penny & Giles comprehensive range of studio faders, a product already well known in the audio world for its outstanding performance.

Pyral Magnetics

Pyral, who have factories in Nagis and Cretell in France and at Eastbourne were the originators of the mastereo lacquer discs. They will be showing a range of products including cassettes, cassette duplicating machine, lacquer discs, the CJ87 studio mastering tape, their ¼" tape for most recording applications and Video tape.

Quad

The full range of Quad sound equipment will be on show at this year's APRS show. The range includes Quad Electrostatic Loudspeakers, which use closely coupled moving elements, two hundred times lighter than the diaphragms of moving coil loudspeakers and are entirely free of cabinet resonances and colouration. The Quad 33 is the control unit which selects and controls the radio tuners, gramophone pick-up and tape recorder connected to it and feeds the loudspeakers via the power amplifier.

continued on page 89



The Quad 405.

CANARY 10/4 Mini Studio Mixer

17 West Hill Wandsworth, London SW18 1RB
England. 01-870 7722



INPUTS

MIC, 200 ohms balanced
Sensitivity — 39 dBm
ECHO, 600 ohms unbalanced
Sensitivity — 20 dBm

OUTPUTS

4 LINES & FOLDBACK
+ 10 dBm at 600 ohms balanced
and unbalanced
ECHO, + 2 dBm at 600 ohms
unbalanced

SIGNAL TO NOISE

— 79 dBm (below zero level)
equivalent input noise — 120 dBm

DISTORTION

0.07% at 500 Hz

TONE CONTROLS

(Channel & Master Foldback)
TREBLE ± 12 dB at 10 kHz
MIDDLE ± 7 dB at 500 Hz
BASS ± 12 dB at 30 Hz

MAXIMUM GAIN

60 dB

TERMINATIONS

JACKS

£531 plus V.A.T.

Now available from,
R.E.W. 146 Charing Cross Road, London.

The International Microphone



For over 40 years Beyer Dynamic microphones and headphones have served the needs of professional 'Sound Men' throughout the world.

The M500 (illustrated) is only one of a range of microphones now serving thousands of users who still demand high quality performance and reliability.

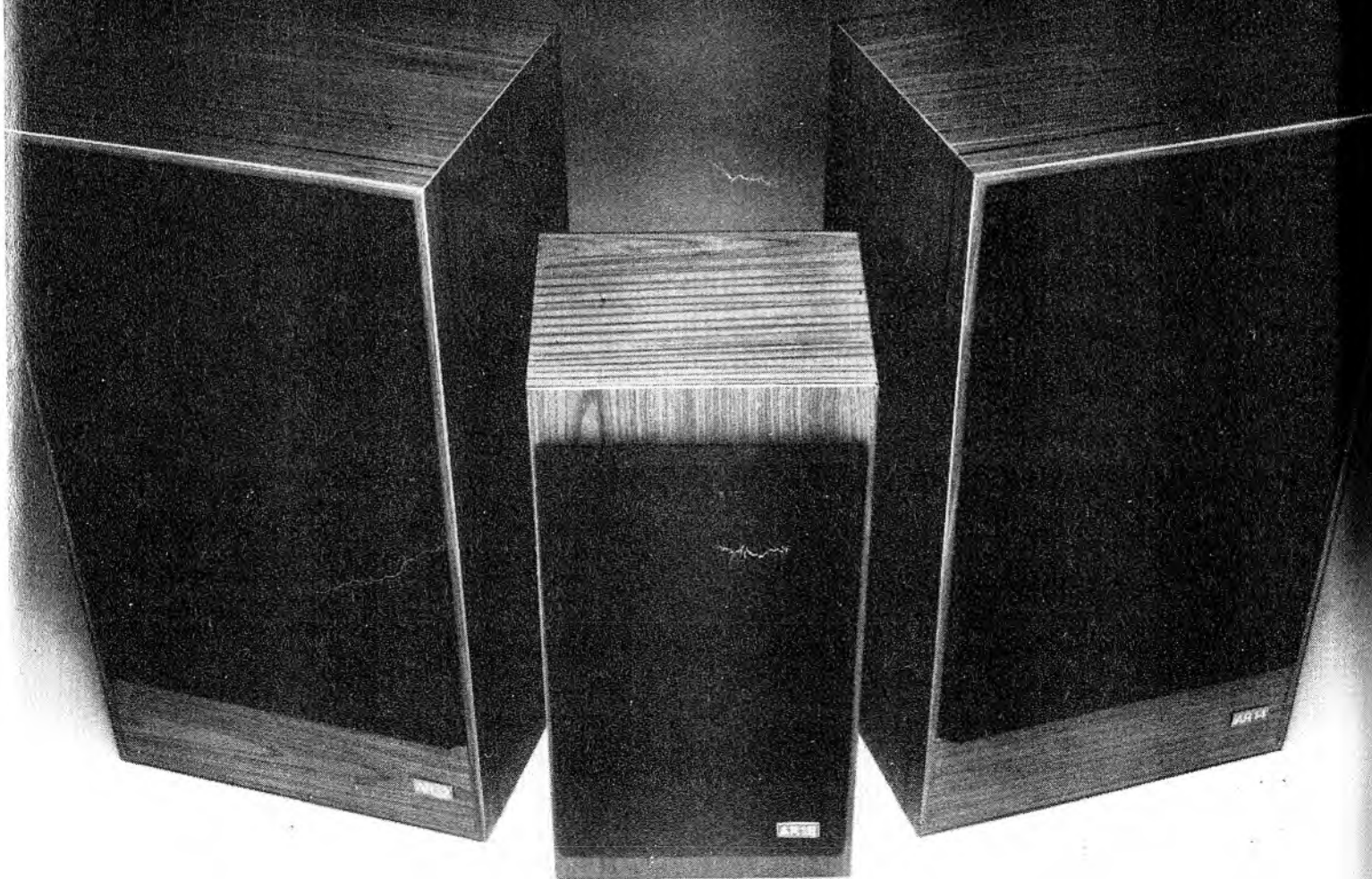
Send for full colour brochure showing the full range of microphones, headphones and accessories.

BEYER DYNAMIC

BEYER DYNAMIC (GB) LTD

1 Clair Road, Haywards Heath, Sussex. Tel: 51003

Three new faces from AR.



A new standard of accuracy. That was the objective of AR's Advanced Development Division. The first of these new generation of speakers, the AR 10 pi and AR 11, were released last year and have become

a by-word in the industry. Three new A.D.D. speakers have joined the range—the AR 12, AR 14 and AR 16—all in stylish new cabinets. Visually they are pleasing. Acoustically they are outstanding.

BRIEF SPECIFICATION:

AR 12

Size: 25" x 14" x 10³/₄"
Drive units: 10" bass—2¹/₂" mid-range—³/₄" tweeter.
Impedance: 8 ohms.
Power handling: Up to 150 watts r.m.s. per channel.

AR 14

Size: 25" x 14" x 10³/₄"
Drive units: 10" bass—1" tweeter.
Impedance: 8 ohms.
Power handling: Up to 100 watts r.m.s. per channel.


AR 16

Size: 20" x 10" x 8¹/₂".
Drive units: 8" bass—1" tweeter.
Impedance: 8 ohms
Power handling: Up to 100 watts r.m.s. per channel.

Please send me details of your new generation of A.D.D. speakers.

NAME _____

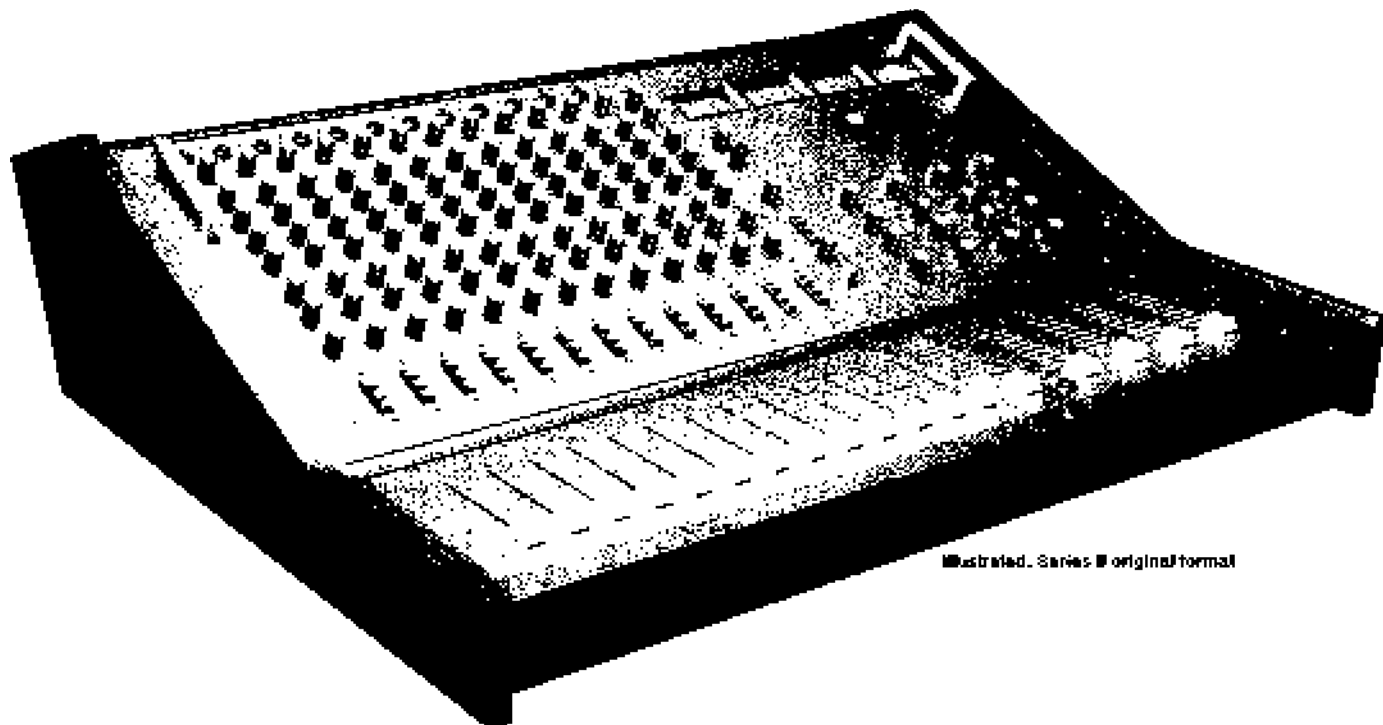
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AR

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.

SOUNDCRAFT – Mixing Consoles to the World of Music

- U.S.A.** Systems & Technology in Music, Inc., 2025 Factory Street, Kalamazoo, Michigan 49001. Tel: (616) 382 6300. (Mr. Verne Wandell)
- CANADA.** Franchised dealer network – write for your local dealer.
- NETHERLANDS.** Selectronic B.V., Sluisplein 3-4, Ouderkerk aan de Amstel. Tel: (02963) 3838/3966.
- SWEDEN.** Ing. Jan Setterberg, Forstavsgatan 1, S-431 36 Molndal. Tel: (031) 13 02 16 87 58 93.
- GERMANY.** Franchised dealer network – write for your local dealer.
- BELGIUM.** Delta Equipment, Rue de Calevoet 112, 1180 Bruxelles. (02) 376 60 34.
Calevoet Straat 112, 1180 Brussel. (02) 376 60 34.
- SWITZERLAND.** Professional Audio Systems, 4132 Muttenz, Kappeliweg 41. Tel: 061/41 51 56.
- AUSTRALIA.** Klarion Enterprises (Pty) Ltd., P.O. Box 379, South Melbourne, Victoria 3205. Tel: 61 3801. Cables: Klarionmelb.
- SOUTH AFRICA.** Tru-Fi Electronics S.A. (Pty) Ltd., P.O. Box 31801, Braamfontein, TVL 2017. Tel: Johannesburg 838 4930.
- JAPAN.** C.M.C. Inc., Kasumi Building No. 503, 21-20 Nishi-Azabu, 3-Chome, Minato-ku, Tokyo 104.



5-8 Gt Sutton Street London EC1V 0BX Tel: 01-251 3631/2/3 Telegrams: Soundcraft LDN EC1

Rac Mixers

Each mixer is built to customer's requirements, but RAC will be showing their range of audio modules, including low impedance balanced mike amps., mixers, high level output amps, limiters, oscillators etc., and their 50 and 100 watt power amplifiers.

Radford

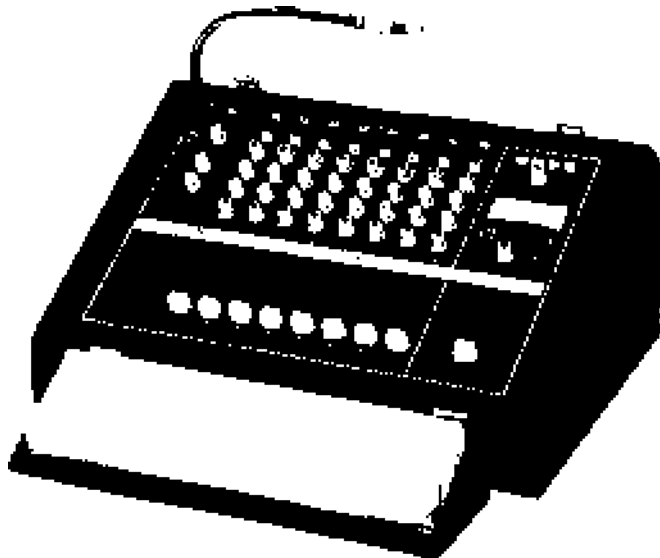
Radford will be showing its range of products which include audio amplifiers, audio measuring equipment and loudspeaker components.

Of special interest to the studio engineer are the ZD100 and ZD200 amplifiers which have been designed for continuous 24-hour duty at full power output featuring high power parallel transistors in a complementary symmetry circuit providing virtually zero distortion power into loads down to 2.5 ohms before operation of protection circuits and will drive loudspeakers with

poor impedance/phase characteristic without distortion. The ZD100 has been extensively field tested for a year before production commenced and is a worthy replacement for the STA 100 valve amplifier which found extensive use in studios all over the world.

Shure

Shure will be showing their products which are designed for professional use in broadcasting, recording, motion picture and high quality sound reinforcement applications. Focal point of the Shure display will be the recently introduced SR range of Professional Sound Reinforcement equipment, including the SR 101 Mixing Console which, when used with the SR106 Electronic Cross-over, SR105 Power Amplifiers and SR108 Two-way horn-loaded loudspeaker units, forms a compact full range sound system of the highest quality.



The Shure SR 101 Mixing Console

Also on display will be the full range of Shure studio microphones, including the models SM7, SM54, SM57 and SM58.

Sonaplan

Sonaplan will be showing their range of acoustic screens. They employ multiple stiffeners, in addition to a special membrane at the core of the acoustic mould, and damp out any mechanical resonances detrimental to the attenuation characteristic. A 15mm clearance is allowed at the base of the screen for carpet pile thicknesses, cables and door thresholds.

Soundcraft

Soundcraft Electronics Ltd. will be revealing the new specification Series Two range of recording mixers at APRS '76.

The revised specification for 1976 embodies all the features of the original, plus many new facilities and a new modular form of construction. All connections to the circuit boards are by a series of motherboards, allowing ease of servicing comparable with a fully modular construction. The mixer has been divided into a number of panel sections which can be put together in various combinations with any number of input channels, in multiples of four, and either 4 or 8 groups out, routable to 8 and 16 tracks respectively. Standard frame sizes accommodate 12, 16 and 24 input channels. The power supply is fully regulated and provided in an external unit.

The input facilities have been extended to include two equalisation options, four cue sends, direct line out pre & post fade, and 45v. phantom powering. The monitoring and remix facilities have been considerably improved and have independent controls. All mixer functions can be read on PPM or VU meters.

SSE

Scenic Sounds Equipment will be showing a comprehensive range of mainly American equipment for recording and allied fields. The range of DBX products, include the 150 series of noise

reduction units for the smaller recording studio and the new DBX 192 noise reduction unit for the Nagra IVS Recorder and the DBX 160 compressor/limiter will be shown.

Demonstrations of the Orban/Parasound range of Parametric Equalisers and signal processing units and the Mic Mix Master-Room Reverberation units will be given. Tom Hidley, former founder-president of Westlake Audio Inc. and now President of Eastlake Audio S.A. of Montreux, Switzerland, will be on hand to discuss the studio design and construction services of Eastlake which Scenic Sounds also represents in the U.K.

Surrey Electronics

Surrey Electronics will be showing a variety of, their products, including the Stereo Coder, the latest Stabilizer with electronic floating input and balanced output, designed to withstand mains or static voltages on its input or output lines while having an output source impedance of 15 ohms, the Stereo Disc Amplifier, the Spectrum Shifter, which gives frequency shifts from 0.1 - 1000Hz for special effects on speech or music, the UHF Stereo Outside Broadcast Link, the Ten Outlet Distribution Amplifier, a low distortion amplifier driving a massive output transformer with ten separate secondaries, and, lastly, their Peak Programme Meters.

Theatre Projects

Theatre Projects will be showing the full range of Altec Studio Monitor Speakers. These will include the 9849, an extremely compact unit handling 60 watts and available in a choice of utility grey or oiled oak. The 604-8G, successor to the 604E, will also be on show, together with the newly designed 620. Also on show will be the world famous Voice of the Theatre system, the new 9440A super amp, and the 9860 active equaliser, which features 26 active band rejection filters centred at 1/3 (one third) octave points.

continued on page 91

LOCKWOOD

SOUND TO REMEMBER

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HA1 3AW ENGLAND
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LOCKWOOD

STAND N°81



ACADEMY MONITORING
LOUDSPEAKER
POWERFUL COMPACT MONITORING

APRS

76

9th Annual International
Exhibition of professional
recording equipment

THURSDAY 17 JUNE
09.00 - 19.00

FRIDAY 18 JUNE
09.00 - 18.00

CONNAUGHT ROOMS

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ALLEN & HEATH will be pleased to see all their old friends at the APRS Exhibition (Stand No 73)

pop ~ mixer

16 CHANNEL STEREO PA MIXER

INPUT CHANNEL:

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

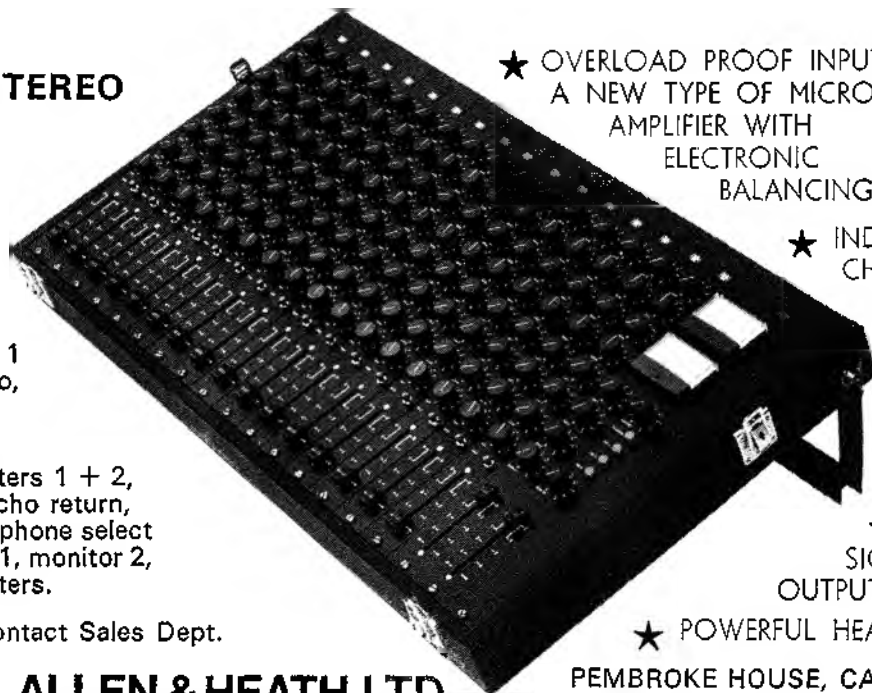
OUTPUT CHANNEL:

Stage monitors, masters 1 + 2,
echo master send, echo return,
headphone gain, headphone select
to talk back, monitor 1, monitor 2,
solo, stereo, VU meters.

For further details contact Sales Dept.



ALLEN & HEATH LTD



★ OVERLOAD PROOF INPUTS FEATURING
A NEW TYPE OF MICROPHONE
AMPLIFIER WITH
ELECTRONIC
BALANCING

★ INDIVIDUAL
CHANNEL
MONITORING
AND METERING

★ TWO SEPARATE
CUE OR STAGE
MONITOR
CIRCUITS

★ HIGH LEVEL
SIGNAL ON ALL
OUTPUTS

★ POWERFUL HEADPHONE AMP

PEMBROKE HOUSE, CAMPSBOURNE ROAD,
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If you want a REAL guitar

The first name you should think of is

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Showaddywaddy
The Kursaal Flyers
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Horslips
Rob Davis
Ray Styles

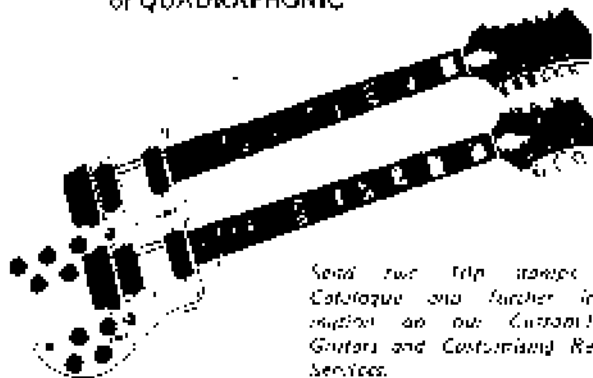
Pilot
The Glitter Band
Sparrow
Nazareth
City Boys
Tony Iommi
Geezer Butler
Jim Lea
Dave Hill
Noddy Holder
Dai Shell
Wigans Ovation
Paper Lace

Smokey
Brian May
Design
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APRS 76

From page 89

Trident

The main item on show at the Trident stand will be the new Fleximix system, a desk designed for PA or mini-studio use and is portable and expandable. It's basically a 15 and an 8 module main frame which allows the user to start with, say, a small 6 channel console and then at any time expand beyond this by bolting another main frame on and adding another module.

Also on show will be the "B" series of studio desks which have been in production a little while and are comprehensive desks designed for the multi-channel recording studio allowing for up to a 24 track monitor, 16 group output, 40 input channel system.

Tweed Audio

Tweed Audio will be showing a variety of equipment this year. The Standard 24-8/16; a 24 channel input, 8 output track console adopted for 16 track monitoring and metering uses narrow width modules which have been recently designed for television industry and mobile music recording. The 24 channel console can now fit a small control room. The Roxburgh 128; The Roxburgh range of consoles economically designed without sacrifice of performance, quality or reliability will be exhibited for the first time. The console will be convenient for smaller studios who are unable to order a big console due to shortage of cash. Standard 12/2 Portable; this new portable mixing desk has been designed to meet portable requirements as well as Studio requirements with balanced insertion points.

Edward J. Veale

To reflect the concern in the professional recording industry over possible hearing damage resulting from high monitoring levels, the company will be offering free hearing tests to any interested attendees. The tests will be carried out using an automatic recording audiometer, kindly provided by courtesy of Amplivox Limited. This machine is capable of demonstrating the temporary threshold shift (which occurs after prolonged exposure to high noise levels) by doing pre- and post-session audiograms.

Although the tests administered will of necessity be short and simple, it is hoped that the exercise will focus attention on the importance of such tests being performed regularly.

Edward J. Veale & Associates is best known for its work in studio design and construction, and Eddie Veale, David Dearden and Jeff Forbes will be at the stand to discuss any aspects of this work.

Vitavox

Thunderbolt, the highly successful loudspeaker system, introduced by Vitavox Limited to the trade for the first time at the 1975 APRS Exhibition, will again be the centrepiece of the Company's display in 1976.

Now finalised, the system's performance and portability are proving quite exceptional. Its popularity is underlined by the large number of orders for the system from European countries and from the African continent, in addition to a substantial demand from within the United Kingdom.

Wilmot Breeden Electronics

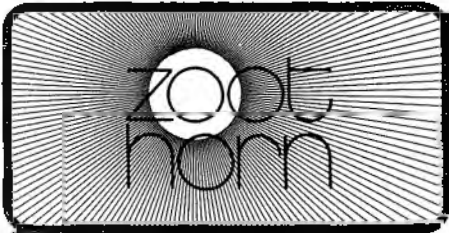
W.B.E. will be showing the new Ferrograph Professional ARA 1 Audio Test Equipment, which gives an automatic display of frequency response on a cathode ray tube, suitable for use with a pre-recorded test tape having a circuit included which senses the incoming signal in both frequency and amplitude. Also shown will be the Studio 8 Range of Tape Recorders and the RTS 2 Audio Test Set which includes wow, flutter and distortion meters all in one box.

Zoot Horn

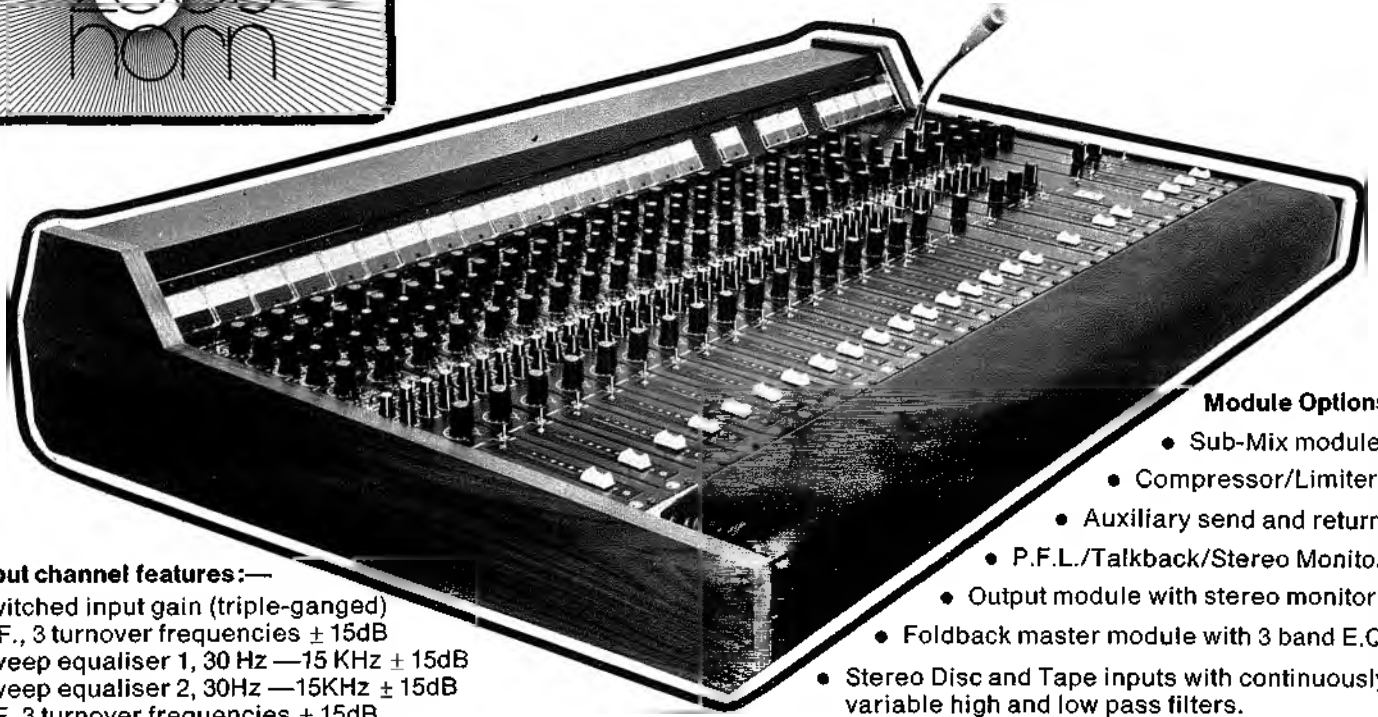
Zoot Horn will be displaying two series of mixing modules at the APRS. The PMR Series 11 is intended for studios up to 8-track, broadcasts and portable applications. The chassis size is optional and can be supplied in a flight case. Input modules include mic/line, auxilliary, stereo tape and stereo disc. The mic/line and auxilliary modules have various routing and equalisation options, the most comprehensive equaliser consisting of three frequency HF and LF, two continuously variable sweep equalisers - 30Hz to 15KHz high and low pass filters. Output groups can be supplied for P.A. use with three band equaliser and additional tape send for simultaneous recording. For recording use, output modules have full monitoring facilities - VU or PPM metering.

The SMR Series 1 is intended for studios requiring more complex and flexible facilities. Available in 4, 8, 16 or 24 track versions. The console on display has been designed for quadrophonic use and features include 24 mic/line inputs, 6 echo returns, sweep equalisers, VU metering, two quadrophonic sub-mixers, routing from all inputs and returns to any one of four quadrophonic pan pots, eight group outputs.

Catalogues will be available setting out typical console options and the various modules. Information will be on hand for the range of high power loud-speaker enclosures and systems manufactured by Zoot Horn.



PMR Series 2 studio and portable mixing consoles



Input channel features:—

Switched input gain (triple-ganged)
H.F., 3 turnover frequencies $\pm 15\text{dB}$
Sweep equaliser 1, 30 Hz — 15 KHz $\pm 15\text{dB}$
Sweep equaliser 2, 30Hz — 15KHz $\pm 15\text{dB}$
L.F. 3 turnover frequencies $\pm 15\text{dB}$
High and Low pass filters 12dB/Octave

Other Features include:—

- 1,2,4 or 8 track routing.
- Illuminated v.u. (or P.P.M.) per channel.
- Modular construction.

Module Options

- Sub-Mix module.
- Compressor/Limiter.
- Auxiliary send and return
- P.F.L./Talkback/Stereo Monitor
- Output module with stereo monitor
- Foldback master module with 3 band E.Q.
- Stereo Disc and Tape inputs with continuously variable high and low pass filters.

Overall Specification of System

Output Clip Point +28dBm balanced +22dBm unbalanced
Noise:— For -50dBm input, +4dBm output -75dBm.
Frequency Response: within $\pm \frac{1}{2}\text{dB}$ 20Hz — 20KHz.
T.H.D. Typically .01% for +4dBm output.

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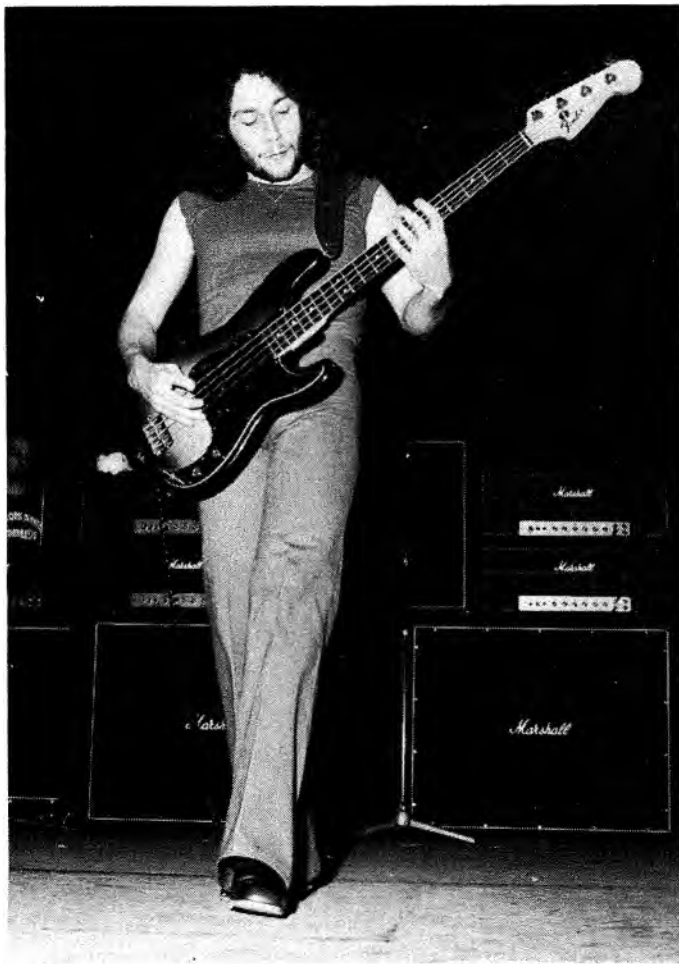
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TULL TOUR WITH MARSHALL!



JETHRO TULL have chosen Marshall amplification to broadcast their music to the world!

Now on their first world tour for four years, the band have re-equipped with a complete set of Marshall amplification for the back line sources and a Marshall Equipment Hire P.A. rig. In the centre spread of this issue of R-M International we publish an **EXCLUSIVE INTERVIEW** by our editor **Bob Wilson**.

The opening night of the world tour by the band was acclaimed internationally as a triumph and one newspaper carried the comment "an inspiring set, delivered with a clarity and perfection of sound that left me breathless."

The Marshall amplification was specially selected by the band when they visited Jim Marshall's spacious plant in Britain's newest city, Milton Keynes. It's an indication of the faith that the band has in the products handled by Rose-Morris that the

entire back line amps came from Marshall and drummer Barriemore Barlow is playing a new Ludwig Vistalite drum kit. Barrie has been a Ludwig player since his earliest days with Tull when he bought his first Ludwig kit from the Rose-Morris Shaftesbury Avenue showroom. Today he keeps his original Ludwig kit for recording and uses a see-thru Ludwig kit on stage. During this summer Tull played dates across the USA, taking their Marshalls with them, flying the flag for British music and British musical products!

MXR INNOVATES

MXR is typical of the success stories America is famous for. From nothing to everything in three years is damn good going and under the direction of Ron Wilkerson the effects units marketed by the company have gained a dominance in North America and an aggressive marketing position in the UK and Europe.

Ron attributes the range's success to the fact that many of the MXR team, including himself, are ex-professional musicians and for

that reason MXR understands exactly what the musician needs.

Calling the company MXR Innovations Inc. is a clear indication about the company's attitude. A deep and thorough research and development programme produced the Phase 90 and Blue Box as the corporation's first products.

The first year saw a really substantial growth which allowed the introduction of the Phase 100 box for the professional musician. In the second year the corp.

moved heavily into the professional market producing rack mounted systems such as Auto Flangers, Limiters and Auto Phasers and now they've completed their market coverage with cheaper units aimed at the semi-pro such as the Phase 45 pedal.

At this year's NAMM show there was the announcement of a Digital Delay unit that is about the same size as a Marshall amp top and hopes are high for this unit to join the whole of the MXR range at the peak of the market.



OVATION FOR MARRIOTT

One glance at Steve Marriott's Tudor thatched cottage is enough to convince you that its owner would have been comfortably at home in Tudor England. His spry 5' 6" frame fits snugly through the tiny lop-sided doorways. He leads you through the kitchen into the lounge where the low beams pose an extra Elizabethan threat to twentieth century craniums. In an alcove beyond the living room stands Steve's collection of 14 guitars. Most of them are old. Some are custom-built. But the most striking are the two round-back Ovation acoustics and the strangely shaped Ovation electric.

'I was an Ovation fan long before I had an electric Ovation,' he explains, lifting the guitar over his shoulder. His strap is a heavy leather and brass affair that he describes as 'what I use for smacking geezers.'

'I had an Ovation twelve string for a long time,' he continues. He plucks out a bar or two of swamp boogie. Even behind this unfamiliar instrument Steve Marriott looks at home. 'I'm using this guitar for recording more than any other guitar. Certain guitars have certain tones for certain things. But you can get any tone you want from an Ovation. With me on stage there's a certain stage guitar I always use, because I love it. But for recording I've never found a guitar quite so versatile.'

'But a warning about pre-amp batteries. You must never leave the guitar plugged in, even if the amp's off or on stand-by. Because then you run the battery down

It's not a bad point - it's just something you've got to remember.

'But the phased pick-ups - that's what really makes the guitar.

They give more variation in sounds than any of these other guitars.'

The conversation turns to the guitar on the floor. 'I've flown Ovations to and from Nassau, to and from America. And those Ovation cases are the only one I'd trust in the hold of a plane.

No flight cases - nothing. I just throw the thing on the plane!' And what about the shape? After all that's what makes the guitar so obviously unique. 'Well, if the guitar is balanced, it's automatically comfortable. The shape on this thing doesn't look as if it's balanced - but it is. It's balanced at the back and so all the weight is distributed over one end of your shoulder. You don't feel it at all.'

He pauses for a moment, and smiles. 'The guitar is so comfortable to play, you hardly know it's there.'

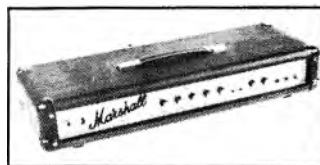
He chuckles that infectious high laugh, and picks up the riff again, plucking at the dead strings with his fingers. He sits there, the ageless rock'n'roll "greaser" who put the "Small" into the Small Faces. He's come a long way from the Union Jack blazers and Vespa Scooter of the mod explosion of 1965. His career is littered with some of the greatest British Rock hits of the 'sixties - Itchy-coo Park, Afterglow, Lazy Sunday, Tin Soldier. Plus the Humble Pie classics Smoking and Rocking the Fillmore.

Today he and Pam live quietly in Essex, with their sheltie dog, and assorted cats and geese. He has just finished his solo album, 'Marriott' and has tried his hand at some freelance producing. Anyday now as the weather warms up, his feet will start itching. And when that happens Steve Marriott and his Allstars will be back on the road.



R-M AT NAMM

Rose-Morris consider the NAMM musical instrument fair in Chicago to be one of the most important musical instrument shows in the world. Traders in musical equipment gather from all over the world each June and Rose-Morris, as usual, mounted the most enormous effort to make the show a winner for British goods and British marketing.



A completely new force made the trip to Chicago this year. It's the first time that the company's been represented at the fair with Peter Clarke in the Executive Chair of the company. The new Export Sales Manager Tony Morris was anxious to repeat the success he enjoyed at the trade fair in Frankfurt which was held during February.

It was shortly before R-M's tremendous effort at Frankfurt that Tony Morris - grandson of one of the company's founders Victor Morris - was appointed Export Sales Manager and naturally the team went to Chicago expecting similar success from their American distributors, Unicorn Inc. At NAMM, as usual was the fantastically



popular Marshall range of amplification. Over the last year several new products have come out of the Marshall stable and these had great impact on the U.S. market. Of particular importance in the range are the new compact combo amps. Jim Marshall's team of designers have deliberately compressed the dimensions of the new amp and despite offering reduced power ratings such as 30 watts and 50 watts, have retained the Marshall sound so that musicians working in the studio or on small gigs can control their volume without losing any of the fantastic effects normally associated with a Marshall amp when it's wound up. Natal percussion is also an important Rose-Morris line and the Chicago show had boasted the full range on display.



Behind the Scenes

This year's NAMM exhibition in Chicago was seen as being of vital importance to the Rose-Morris International marketing effort. A giant stand for the exhibition was planned some months ago and R-M designer John Thurman built an exact scale model of the stand so that the contingent could study the layout before greeting US visitors at the show. The picture to the right shows John putting the finishing touches to his design which magically grew to full-scale life in Chicago. In the right hand corner can be seen a miniature Marshall stack.



VERSATILE LUDWIG



The really successful musicians are the versatile ones — the ones who will be around when their contemporaries are long gone. Drums are a bit like that, and it's the instruments capable of producing a wide range of sounds that become the long staying stars.

Ludwig drums have been stars of the percussion scene for over 50 years. When the Beatles played Shea Stadium Ludwig provided the beat and when the army marches through Kenya a Ludwig parade drum is providing the rhythm. In the twin worlds of rock and pop Ludwig fills a multiplicity of roles. Heavy rock drummer Ginger Baker — an erratic genius some say, others are less kind — the force behind The Cream and now percussive leader of Baker Gurvitz

Army plays Ludwig. He wouldn't play anything else. In an exclusive interview in I.M. last year he talked about the drums.

Today he can take his pick of the Ludwig range. He's pictured here with the startlingly designed see-thru kit, but whatever kit he plays, it must be a Ludwig! Providing the versatility of Ludwig — even within the narrow confines of the terms rock and pop — Don Powell of Slade also relies on Ludwig to lay down the punishing, hypnotic beat that has rocketed Slade into the pschye of a whole generation. He's a drummer who understands the word commercial and understands "professional" and for this reason he chooses Ludwig for every performance. He's had a special tom-tom holder built for his kit and he's confident that Ludwig will continue to keep him ahead.



FROM THE CHAIR



Rose-Morris is changing. We are changing in many ways. Those of you who read our last edition I am sure noticed the change in format and now will see we are publishing a wider variety of information and features to interest you, our international customers.

Rose-Morris is becoming a large international company and our expansion is based on one principle — our purpose in life is to make available for the musicians of the world the best instruments of the world.

This year Rose-Morris people will travel many hundreds of thousands of miles searching for the best in musical instruments for their agents and dealers and in turn for you the customer. As well as our famous Marshall amplification range, in this edition of Rose-Morris International you will begin to read about some of

the other exciting instruments and accessories that we are marketing in many countries of the world. We shall be in Chicago this year, and throughout 1976 there will be more Rose-Morris Clinics and Seminars in more countries than ever before. Come and see us. You will be most welcome. If there is any information you require or any comments you wish to make, either with regard to "Rose-Morris International" or the Rose-Morris international range of products, I know that we shall all be pleased to hear from you.

ROSE-MORRIS HITS THE HIGH NOTES WITH HOLTON

Electric is a word that could describe the new Rose-Morris revitalisation programme. But it's much more than that.

The company last year was awarded the agency for Holton and Leblanc brass and further enhanced its reputation for supplying the best equipment to the top professionals. The complete range of brass instruments is compatible with the R-M philosophy that the

expansion of the company's operation should be paralysed by continuous growth of its product ranges.

Amongst the confirmed advocates of Holton brass is Maynard Ferguson, a hero amongst horn players. He is just one of the dynamic roster of musicians who have been touring the US demonstrating brass musicianship to young and eager audiences.

Marshall in Japan

One of Rose-Morris' biggest customers in the world is Yamaha in Japan. The company distribute Marshall exclusively on the highly populated little island and these

shots were taken at a recent demonstration of Marshall equipment and Ludwig drums given for Yamaha dealers.



JETHRO TULL

The band talk to Bob Wilson

Tull re-opened the "live" chapter in their history recently when their world tour opened in Brussels. For the lengthy itinerary, the band have chosen a P.A. system from Marshall Equipment Hire and the back line source amplification is by Marshall.

On the opening night Rose-Morris International's Editor, Bob Wilson, visited the concert, talked with the band and offers all R-M International readers this EXCLUSIVE report and interview.

Barriemore Barlow leaned back in his chair, staring at the beer can in his hand. Outside in the Avenue du Globe the kids were still streaming out through the traffic from Brussels' Forest National. It had been Tull's first night on the road for 1976.

'I can't remember when we've had so long a spell off the road', he said, 'Last year we toured for nine months of the year and I got down to about 8½ stone. It proved a little too much for me...'

The current European tour was the shortest the band had ever undertaken, lasting just three weeks. Then they faced a long summer slog across the States. The tour represented a new direction for Jethro Tull. It was the debut appearance of John Glascock, the band's new bass guitarist. In addition Tull were airing a new album 'Too Old To Rock 'n Roll' and testing their new Marshall Equipment Hire P.A. System.

'Everyday is different now', explained guitarist Martin Barre. 'We're taking old songs off into new directions... developing them from one day to another. I think Ian's songs are getting very strong — very concise.'

Theatrics, he explained, are being kept to a minimum. 'We were the first group to do the weird visual things on stage. But people aren't surprised anymore, that's why we're getting away from it now. It's the music really that they're paying to hear — so it's got to come down to the music — and you've got to have a quality sound.'

Which brought the conversation around to the new P.A. 'When we bought our old one,' continued Martin, 'it was the best money could buy. Now this new M.E.H. system is the best — and in a couple of years everyone will be buying one — or hiring one if they can't afford to buy it.' Barriemore looked up. 'Actually, there are very few halls designed to accommodate rock music. We find ourselves in America playing in ICE RINKS! Personally, I think you have to be in a hall for more than one day so you can work at the sound. But it's economically not viable. So we have to do the best we can under the circumstances. I personally look forward to the day when the public realise that and the poor guy sitting at the back of a 20,000 seat hall no longer thinks — 'Christ, this is no good. I've paid my \$8 and it's not bloody worth it. I can see five figures about 2" high and the sound is nothing like the album.'

'I would like to see the day when bands decide to play at a maximum capacity auditorium — say 5,000 seats — and play four nights.'

For Martin Barre, Tull's guitarist since the halcyon days of Stand Up, the tour was an opportunity to test run the two new Marshall 100 stacks he had recently bought from Rose-Morris. 'Actually, I used my old 50 watt amp on 'Too Old To Rock 'n Roll' simply because the 100 watt was too loud. The 50 watt has a good studio sound — really thick — but the 100's will work out good too, once I get used to them.'

'It's really strange because I still feel that tendency to play flat out, to use everything I've got and have it completely wide open — to use all the top, take all the bottom out, put all the





middle in, and have the volume flat out. It's psychologically difficult for me to accept that you don't need all that; that you've got some to spare. My main problem is I've never had anything in reserve — I've always had to utilise everything the amp had to offer — and more — because I've had to boost it with pedals. But now I don't have to do this. I've got enough top and good response from all frequencies.'

Also new to the group was the bassist John Glascock. Up till the end of last year he worked with Carmen, the flamenco rock group, and before that with Chickenshack. He brought his considerable experience as a bassist to Tull as well as an entirely new asset — a second voice.

'I believe I am the first extra singer that Jethro Tull has ever had. Up till now Ian did all the harmonies on the albums.'

Martin agreed. 'It's good for the group because it brings Tull closer as a band. Up till now it's always been Ian. But now it'll be so much better for us having two guys singing — especially on T.V. things. It's going to be very good for us.'

John's bass set-up was anything but usual. 'I've got two Marshall stacks. I can use four 100 watt lead tops and three 100 watt bass tops with two 2 x 15 Powercel reflex bins and two 4 x 12 Powercel cabinets. I use the four Powercels in the one cabinet. I was going to use two separate cabinets for the lead part of the sound but one is plenty for the volume I'm playing at. The two bass bins give it the bottom part.

'I'm driving the whole thing about three on each amp. On stage it sounds very good to me — and the guy on the board says it's giving a good sound out front through the P.A.'

Barrie went on to explain that Ian was still the main creative spring in Tull. 'He still writes most of the stuff, and any writing we do is the instrumental pieces. We write those pieces for the simple reason that Ian needs to get off stage and have a beer, cigarette, and go to the bathroom. When we do something like that we write it completely as a group.'

Barrie was then also breaking in new equipment, in the shape and sound of a new Ludwig Vistalite kit. 'It's an experiment really — in visuals and sound — and I'm liking it so far. But my old Ludwig kit is the one I use in the studio. I consider it too precious to take about on the road, to be perfectly honest.

'I've had a Ludwig kit since my earliest days with Tull. When I joined it was the first time I'd had any decent money, and my first thought was to buy a set of Ludwig drums. So I went out and purchased a second hand kit from the Rose-Morris shop in Shaftesbury Avenue and I was very happy with it. But it was getting a bit smashed up, and I must admit I changed to a stronger shelled drum but the sound wasn't as good.'

What attracts drummers to Ludwig? Is it good looks, the prestige, or workmanship? 'The hardware,' replied Barrie, 'without a doubt, it's the hardware. Take the snares for instance — I think they're the best in the world. You can go around and watch every drummer and you can guarantee nine times out of ten they'll be playing a Ludwig snare. That's what brought me back to Ludwig — the hardware and the good looks.' He paused for a moment, with a twinkle in his eye. 'I think it's at the back of every drummer's mind, it was with mine — it's nice to be playing Ludwig.'

DEALING IN GERMANY



Gotthold Meyer represents many Rose-Morris handled products in Germany. His family has been in the music industry for generations and today he leads a vigorous sales campaign for Marshall, Ludwig, MXR, Korg and Ovation. Bob Wilson talked with him about the past . . . and the future.

'My father learned as a boy to make clarinets when he came back from World War One' . . . remarked Gotthold Meyer, obviously proud of the long musical tradition in his family. His son Matthias is already running much of the company, and behind Gotthold's head a picture of his father dominated the wall of the office.

'My grandfather has been a clarinet maker without electricity . . . you know what I mean . . . he was making them by hand, with a footpedal, and my great grandfather did it the same way.'

Initially the Meyer family business restricted itself to clarinet and saxophone reeds and mouthpieces. They exported to the the States, the Far East and the rest of Europa.

'My father was born in a little town in East Germany, where everyone who is related to the German music industry has come from.' He smiled. 'I still have a lot of relatives there.'

In 1947 he could see the situation in the EDR was deteriorating under the

Russians, so he and his wife, with two suitcases and a rucksack, fled to the West. 'We had some trouble getting out of East Germany in 1947. Although there was then none of what your Winston Churchill called the 'Iron Curtain.' At that time they had a fence. But you could slip through. If you were careful . . .'

Eventually he and his wife settled in Marburg in the West. 'It would not be right to say we had money. German money wasn't worth very much then . . . Like English money now? 'We had money but you could scarcely get anything with it. You couldn't import any musical instruments because the only foreign exchange we could get had to be re-used for importing food first, then special raw materials for producing export products,' By 1950 Gotthold Meyer was the first music company in post-war Germany importing instruments and accessories. The first product was an 18" calf drum head which sold for 14 D. Marks. 'Nowadays you would get a plastic head in the same size for the same price' he added shaking his head.

That year his father joined him. The export side of the business flourished since German manufacturers were still finding their feet or had not yet reopened negotiations with buyers outside the country.

'Our first contacts were in Holland and then in England. We came to Rose-Morris in 1950 when we sold some pads

and double reeds to them . . . ' By 1953 the trend had reversed and Gotthold Meyer was buying from Rose-Morris. Today the entrance to their new and extremely well-organised offices is decorated with an imposing display of the instruments they distribute throughout West Germany. It includes familiar lines such as Ludwig, MXR Ovation, Korg and Marshall.

'Marshall has continuous world-wide acceptance as the world amplifier for group music. It is the premier amplifier for that kind of music . . .'

In what ways do the musicians in Germany differ from the musicians in England? He gazed sagely at the wall for a moment. 'I think, towards their music, there is no difference.'

He had no doubts about where the main impetus in music was coming from 'I am no sociologist so I cannot tell you why, but England has come to be the leading country in beat music. Before it was America. It could have something to do with civilisation . . . with 'reich' – how do you say – 'wealth?'

Gotthold Meyer was unreservedly optimistic about the future of his company in West Germany.

'We will keep on expanding. We have to stay in business. But we have experienced enough in 30 years to know how much you can expand. And, I am happy to say, Rose-Morris will have played a big part in that expansion . . .'

Dear Sir,

Thanks very much for your answer to my letter about hum with my treble boost unit in your last issue of Rose-Morris International. I tried the foil screening method you advised and it has considerably reduced the noise from the unit. The only thing is that because the set-up is reasonably quiet I hear little pops and clicks from my guitar as I touch the strings or the bridge and there's a slight hum present all the time. Is this because of the screen?

Jim Oggantue,
Nairobi,
Kenya.

Glad we've cured the hiss, but I don't think we've caused the hum. It's likely that making your set-up quieter has revealed a fault you weren't aware of before you used the treble-boost continuously. You didn't say what type of guitar you have but our guess is that the guitar isn't self-earthed. In addition to the usual electrical earths necessary on your amplifier, the metal parts connected to the strings also need to be earthed. Most guitars have this, but if you try running a wire from the bridge to the casing of the pick-up, it should cure the problem.

Dear Sir,

I've got an old Marshall 100 watt valve amp top which has served me faithfully for over seven years. Last night I was playing a gig in London with my band Armarda and my ex-roadie emptied a pint of beer into the back through the grill. Luckily the amp was off at the time.

I haven't yet turned the amp on. Should I turn it on or take it straight to a service agent for him to check over?

Alan Robertson,
Armarda,
Fulham,
London.

The strict answer is to take it along to a repair man but we'd probably advise you to take a chance and switch on. If the amp has dried out properly it's unlikely to have suffered permanent damage. You

might get some odd smells for a while, but with luck nothing should blow. If it does it should be caught by the fuse circuitry so make sure they're correctly rated before trying it out. We had a letter similar to yours shortly after North London had a freak rain storm last summer. A band stowed their gear in the basement and it was under two feet of water for six hours. One of the new Marshall transistor amps was included and after being left to dry out for a week it worked perfectly.

Dear Sir,

My songwriting partner has been using an Eko Ranger 6 guitar for a couple of years and now I'm thinking of buying one. The only problem is that I find it a little quiet. It doesn't bother him as he only uses his guitar for writing at home, but now and again I play gigs in folk clubs and I'd like something a little louder. Will different strings help?

Glyn Thomas,
Aberfan,
S. Wales.

Probably, but only marginally. Did you know there's a version of the Ranger available with pick up and built in volume control for another £6. This is the best bet for someone who occasionally needs extra stage volume.

Dear Sir,

I've got two MXR effects pedals which I value greatly plus a few other effects units I've picked up along the way and I've had the idea of mounting them on an effects board and powering them all by a mains supply. I presume I'd need a mains transformer and the separate plug ins for all the units. Would the MXR run happily from transformed mains?

Guy Jackson,
Willowdale,
Toronto, Canada.

This isn't the easiest job and we wouldn't really recommend it to an amateur technician. It's certainly a good idea to mount the units on a board, but the mains supply is a little difficult. You're going to have to get a 9

volt DC line out of 240V, or 110V, as applicable via a transformer and for safety the whole thing must be really well insulated. Providing they get the correct power supply, the MXRs will continue to give their incredible performance, but get a pro to do the conversion.

Dear Sir,

Having bought a 100 watt Marshall valve amp to use with my Fender Strat I've noticed that when I'm using the two bottom inputs the amp's only giving out about half power against the volume I can get from the top inputs. Has something gone wrong with these inputs?

A. M. Dartford,
Middlesboro, Cleveland,
England.

The amp is specially designed to suit different kinds of guitars and the two bottom inputs are deliberately made to be less sensitive than the top pair. The amp still amplifies the same way but the bottom two inputs reduce the signal fed to the amp. Thus if you were using a Gibson guitar which has a particularly high output you would use the bottom two inputs, but your Fender with a lower output needs high sensitivity inputs so you can use the top two.

TECH TALK

Volume is the most common yardstick used when discussing the merits of amplifiers. We've had hundreds of letters asking about volume — usually how to increase it — and we're going to try and clear up a few misunderstandings on the subject.

Marshall amps have never been short of volume, in fact that quality coupled to the amazing sound has been the reason behind Marshall's world beating success. But we still get letters asking whether adding extra speaker cabinets makes an amp louder or whether changing speakers has any effect. The answer is that volume is subjective — it depends on the surroundings the amp is in and the level of noise in the background. There are two accepted ways of measuring volume. An amp is usually rated on its electrical power — its wattage. This is a measurement of current but after this reaches the loudspeakers and is converted back to an acoustic signal, the efficiency can vary according to conditions. The only measurement that is generally accepted for volume is the Sound Pressure Level (SPL). This is a figure expressing the pressure

Dear Sir,

I play cruise boats that sail from this town and at this moment I've got a well known British drum kit that I've had for three years. Because more and more of the music on the boats is going electric I need more volume and I can get my hands on a new Ludwig snare drum. Unfortunately, I can't afford to buy a completely new Ludwig kit for another few trips, do you think it would be a good idea if I bought a Ludwig snare and added it to my present kit until I could completely change over?

Carey Thomas,
Cape Town, S.A.

The only problem is that you'll have to face two changes in your style. When you add the snare you'll have to watch your left hand (assuming you're a right handed player) because the snare will seem out of proportion to the rest of the kit — a Ludwig snare can be particularly loud — although this will certainly get the beat through for the electric numbers. When you finally manage to get a complete Ludwig kit, you'll have to re-adjust your left hand again to bring it back to full strength. It's up to you really.

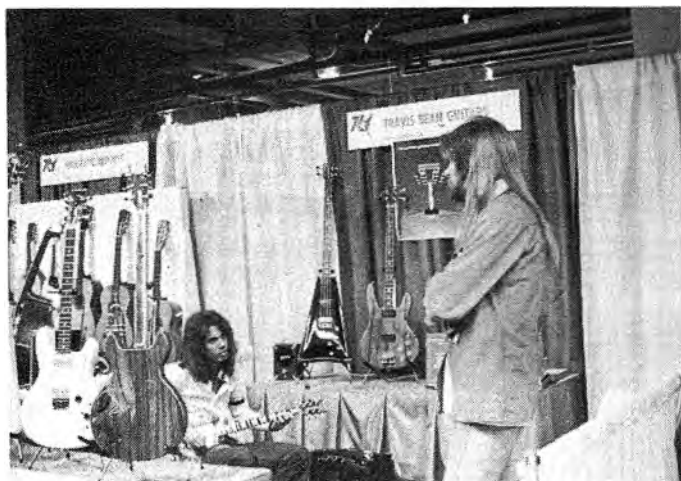
of the sound and it's the only way to really say how loud things are.

Adding another speaker cabinet to an amplifier will not usually provide an increase in the SPL, but it may certainly produce a better distribution of sound and make the amp sound louder. The most important consideration here is the impedance loading to the power amplifier. When adding an extra speaker cabinet, it's often true that the impedance becomes changed and this can actually lead to a loss of volume rather than an increase. Of course Marshall build in more than one speaker output on their amp tops, so that the problem is solved before it appears, but if you're thinking about doctoring a combo amp or some other type, beware how you wire the cabinet in: you can change the load the amplifier is driving. If in doubt get professional help.



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A Heep of Marshall

'I fell down a drain, and came up smelling of roses,' smiles John Wetton, wrapping his laughing gear around a warm glass of white wine. He leans back against the bench and thinks for a moment. 'And looking back, I've learnt never to regret anything — all the sleeping on people's floors when I first came to London, and not eating for days — all those times I was never paid for work — it's all an essential part of a musician's career.'

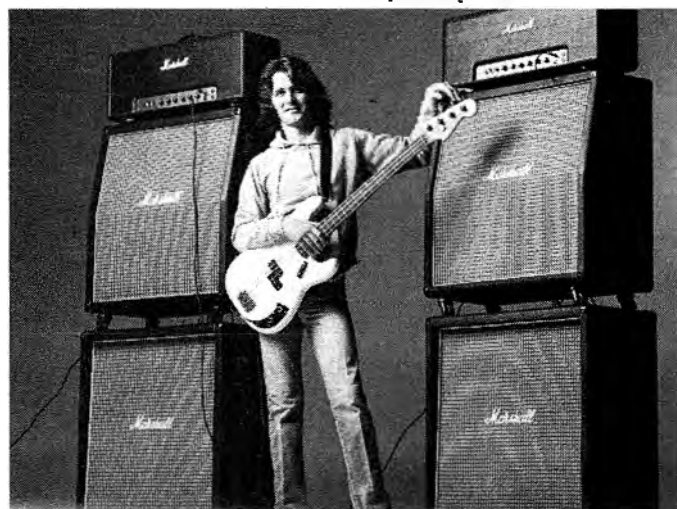
John's manner is quiet, confident, and full of cheery reminiscences. Talking to him is like talking to a walking encyclopedia of English rock. Over the past decade he's played behind a wide variety of big bands—Family, Roxy Music, King Crimson and lately Uriah Heep. He's just completed his twelfth tour of the States, with his fourth band.

He feels a particular affinity with young players. 'I like talking to the kids who hang around after the concert for autographs. You notice them on the way out. They say 'Great solo tonight — really enjoyed it. I'm a bass player myself, and what bass is yours?' — that sort of thing. I like talking to those kids because they're the guys who'll be doing it next year . . .' It's partly because John remembers his own tender beginnings all too vividly. 'When I started playing guitar I bought a Colorama. A guy down the road had a band at school, and he said — 'You can join my group but you'll have to play bass.' So I tuned the guitar down to virtually a six string bass — the strings were slopping all over the place — and I progressed from there.

'Then I went to the States to seek my fame and fortune. It was just after the flower power period, and after six weeks of living in L.A. — seeing why L.A. ISN'T the music capital of the world, and just how much DOESN'T happen there — I came back to London and discovered that Family had been trying to get hold of me. After that I was laughing.'

Anyone with as long an innings in music as John must have plenty to say about stage gear, and the workmanship of new instruments. 'Well, your gear changes over the years, as you develop. Now I'm using Marshall 100 watt tops and 4 x 12 cabinets. I've reached the point now where I'm combining the entertainment thing — the leaping about and showmanship side — with the serious part of concentrating on the music. And for that you need a different amp — an amp that gets a clear sound on stage and a good low bass across to the audience. And Marshall will do that.

'When I do a solo, most of the time it involves some very fast playing at the top of the neck. On stage you have to hear every note — otherwise it makes a mockery of it. And if you have delay on it — like with a reflex cabinet — it's impossible to hear a thing you're playing. The other thing about gear — is the workmanship and the way they're put together. Most of the manufacturers these days have tended to forget about quality — compared with ten years ago. You can't say that about Marshall. They've maintained their standard, and if anything, I think they've improved.'



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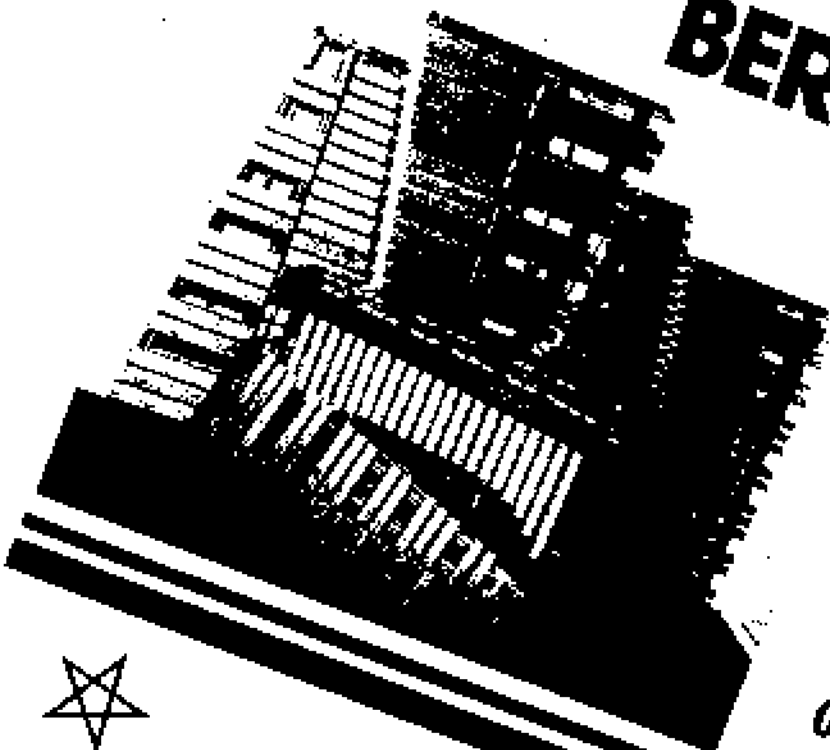
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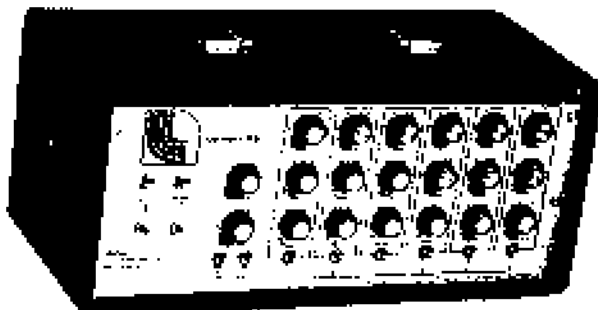
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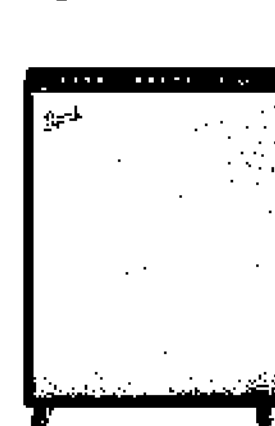
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ELECTROCUTION

A Musician's Nightmare

by Carroll Moore

The Death of Neil Hughes

On the 24th of last April, Jenny's House, a semi-pro band from Horsham, were scheduled to play a benefit concert at Fittleworth Village Hall in West Sussex.

At 7.00 pm, they arrived and started to set up.

By 7.30, they had started their soundcheck.

At 7.50, Neil Hughes, the bass guitarist and one of the three vocalists, stepped up to the microphone to adjust the level.

He touched the mike. Alan Piggott, lead guitarist, saw what happened. Or rather, as he put it, "I saw what happened, but I didn't see, if you know what I mean. Neil doubled up, and began to stagger backward." "Chris (Clifford), the keyboard player, ran over to the mains plug and pulled it, and Neil fell over backwards."

An ambulance arrived by 8.00, but the doctor in attendance told Alan Piggott to be prepared for the worst.

Neil Hughes was dead on arrival.

Alan Piggott told me how the accident happened. The earth on Hughes' lead wasn't connected — the clamp was intact, but it wasn't in use at the time of the accident. The earth wire had tripped over, and made contact with live. When Hughes touched the mike, he completed a circuit, and found earth through the P.A. system, via the microphone.

They had been doing well. They worked because they wanted to, and if they didn't get off at a venue, they wouldn't do it again; the money was welcome. Jenny's House are trying to get it together again, but it isn't easy.

They're rehearsing two new members now. A bass player, of course, but one of the other members of the band has left. He can't face playing again after watching someone die on stage.

They have taken some precautions — their leads are soldered into the plugs now — and they've always had junction boxes, and Alan reckons on getting a Fail-safe.

But as he says, "It's up to the individuals to check their own gear. Bands are pretty insular little things, and even when you hear about someone being killed, you don't think it will happen to you."

"All you can say to people is to check their gear. If they won't

...."

The most ironic aspect in the death of Neil Hughes is that Fittleworth Village Hall is arguably the safest village hall in Britain. An inspection of the wiring after the fatality proved it to be faultless, a qualification few halls in the country could claim with such tragic certainty.

The hall was built in 1963, by Public Subscription, and, as is always the case with new buildings, the electricians were inspected by a member of the Institute of Electrical Engineers.

Because Fittleworth Village Hall holds a Theatre License, issued by the Environmental Health Office, the District of Chichester, West Sussex, their wiring is also inspected annually, again by a member of the I.E.E. The last inspection was carried out in January of this year, by Allfrey of Pulborough.

Fittleworth Village Hall doesn't, however, hold a license for music or dancing — nor does any Village Hall in the Chichester District or, for that matter, in most of the districts of West Sussex.

Music and Dancing Licenses are, however, issued by the Licensing Magistrate of the Chichester District . . . for urban areas. Under the provisions of this

act, premises which seek to provide live music or dancing must give notice to the police and fire brigade, who then conduct inspections of the building. They also need to provide a certificate of inspection by a reputable electrical engineer or firm of engineers, attesting to the suitability of the premises for the performance of live music or the conduct of dancing. The licenses are renewable annually. Chichester District Council in fact are about to extend these provisions to rural areas. A spokesman for the Licensing Magistrates stated that the provisions would come into effect by the end of the year, at the latest.

Neil Hughes was electrocuted because of a fault in his own equipment. Fittleworth Village Hall, because it has a license to put on plays or public theatrical performances, is a certifiably safe venue.

But the question which ought to be in every musician's mind after the Fittleworth tragedy is this: when you plug into your next venue, while you may not know for certain if the hall is safe, does the owner, proprietor or the booking secretary know? More important, does anyone?

Horror Stories

Shocks are not exactly news to musicians. Most musicians have had a good belt sometime in their career and, if anything, they accept the possibility as an occupational hazard.

Billy Mitchell of Jack the Lad was playing a concert in Norway in a hall without an earth. The roadies had fixed an earth to a cold water pipe, but someone removed it. When Mitch went on, he touched the mike and because the current was DC, the shock caused his muscles to contract (AC tends to throw you), and he held on to the mike while his hand sizzled. After he was disconnected, he buttered his hands, had a couple of brandies, and finished the gig. He considered wearing wellies on stage, but gave it up.

continued on page 105



The band Jenny's House: left to right, Chris Clifford, the late Neil Hughes, Jenny Page, Lester Hall, and Alan Piggott. Alan Piggott, spokesman for the band, said: "Every band has someone who goes out to see other bands and becomes friendly with other musicians. Neil was like that; he was a good friend and a good player."

May 18
AS INTERNATIONAL
MUSICIAN went to press, the
results of a post mortem exami-
nation on Keith Reif: indicated
that the cause of death was elect-
rocution.

No date had been set for the
coroner's inquest, but Reif, 33,
a founder member of the Yard-
birds, was found dead at his home
in Hanworth Road, Whitton,
Middlesex.

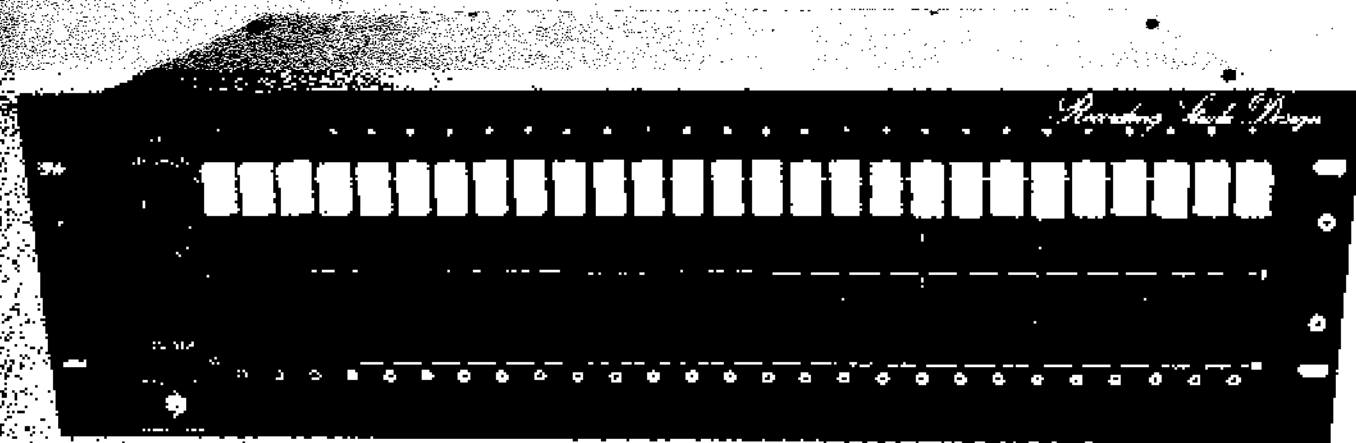
The national daily papers
printed conflicting reports, but
the police confirmed that an
electric guitar was found near the
body, and that "other electrical
equipment" was found near the
body.

The equipment was switched on
when Reif was discovered.

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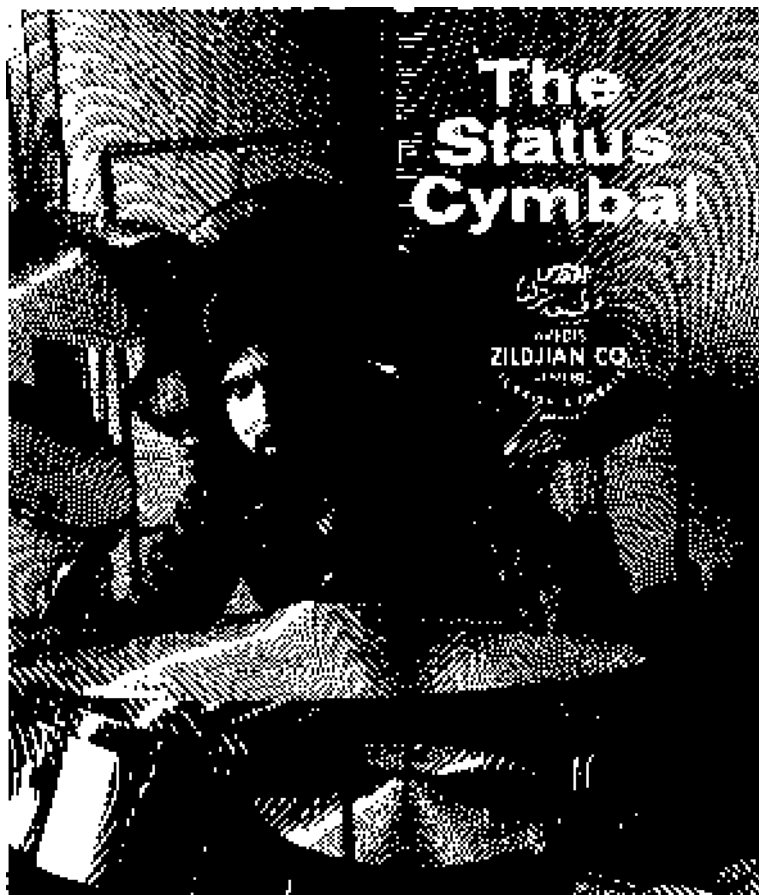
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ELECTROCUTION

from page 103

Kevin Armstrong of Fiver was playing a gig at the Eltham Hill Social Club in Orpington, Kent. The earth in the hall's wiring was inadequate (it has since been corrected). As he was singing, he touched the mike with his lips. The current was AC, and he was thrown clear, but he does remember a flash of light and a rainbow-like effect going across the back of his head.

Pat Travers of the Pat Travers Band always checks for trouble by putting the machine heads of the guitar near the mike. He claims that if it's out of phase, he can see a spark jump.

Burke Shelley of Budgie witnessed a nasty shock at the Marquee not long ago. One of their roadies was holding a jack plug on an unearthed mixer. As he touched some scaffolding, he began to jiggle, fell backwards, and was knocked unconscious. His arms were bruised, his fingers burned.

Shelley also made an excellent point. Despite all the caution and all the precautions, the country is still full of venues with bad wiring, which bands can't refuse to play if they're going to work. Until promoters can be held responsible for the standards of the halls they book people into, no one's safe.

Gary Thain left Uriah Heep in 1975, after a severe shock. The impact was great enough to convince him to leave music altogether. His replacement, John Wetton, got a particularly nasty belt on the last American tour, which he describes as "Just like being hit in the mouth." He got too close to a mike and was thrown back onto the drums, tearing a ligament in his leg as he landed. A check on all the gear afterwards didn't reveal a fault.

Heep don't take chances any more; they have an isolation transformer backstage to eliminate earth loops, and all the leads and plugs are checked frequently.

Wetton, however, doesn't feel 100% safe, and never has. "When I was with Family, and the roadie would tell me all the gear was safe, I'd still make him go up and hold a guitar and touch the mike at the same time."

The M.U.

Quite by coincidence, *The Musician's Union* are publishing a pamphlet next month, entitled *Plug-Into The Shocking Facts About Electrical Safety*.

Despite the appalling title, the pamphlet is reasonably good. The M.U. plan to send it free to all their members, and to give it away free in music shops around the country.

It contains a useful glossary of terms and expressions, and sets out brief and accurate explanations of phasing, the purpose of fuses, and diagrams of plugs, and makes some points which are often forgotten — for instance, that the sweat you build up in a long set is an excellent conductor.

The pamphlet is designed for musicians, not for scientists, and the simple list of Do's and Don'ts at the end is perhaps the most valuable thing in it.

These include all the basics: — fitting correct fuses, checking the tightness and continuity of all the connectors, and renewing frayed cables — as well as raising an interesting point.

Musicians can't really do very much about the venues they play. It is an accepted fact that the wiring in some halls, is, if not lethal, bordering on the hazardous. The pamphlet points out that one of the M.U.'s standard contracts has a clause which holds the promoter responsible for the state of the wiring in the hall.

The pamphlet advises Union members to inform their Branch Secretary if they believe that a venue's wiring is dangerous, and that he will then arrange an inspection.

When asked if requests of that nature were frequent, Brian Blaine of the M.U. stated: "It just depends. Some branches are lively, young and aware of the safety problems that come with electrical equipment. Others just can't be bothered."

Once again, the M.U. is only as strong as its members. As long as musicians will accept bad conditions, conditions which no engineer, or machinist, would accept in their shops, regardless of how careful they are, the chance of being burned, blinded or killed is still there.

The Physical Effects of Electrical Shock and What To Do

The physical effects of shock are familiar to everyone. They range in severity from mild discomfort and temporary disorientation to death.

Serious charges, where thousands of volts are involved, are almost indistinguishable from burns, and there have been some ghastly cases of severe burns on the face and hands which have scarred performers for life.

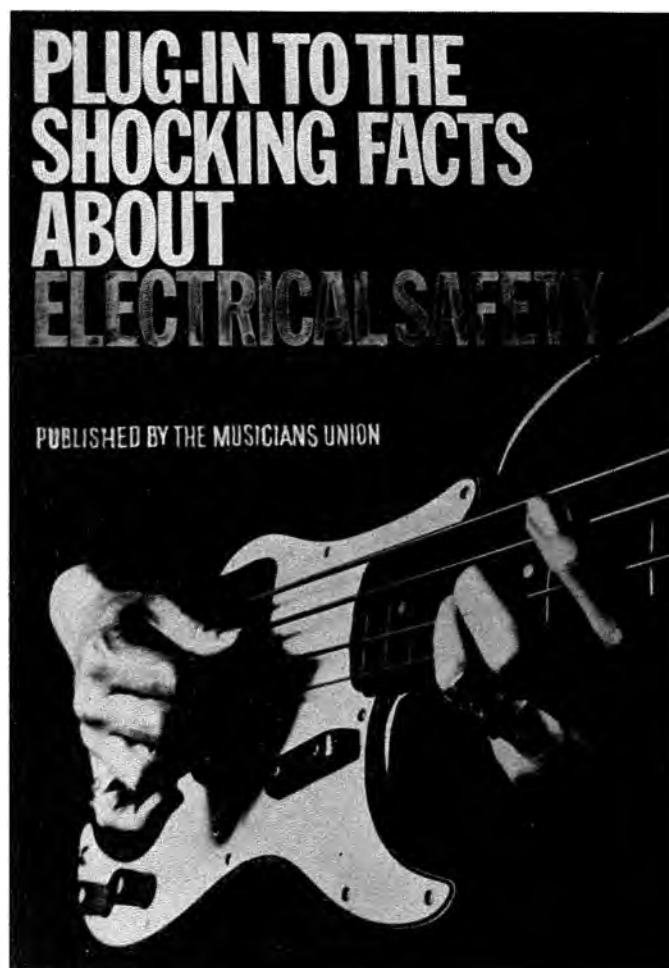
Most deaths among performers, come as a result of the effect of high voltages on the curious electrical system inside the human body. The human heart pumps blood, and the co-ordination and energy source for this sophisticated activity is found in the sinu-atrial node which despatches electrical impulses to the heart, alternatively de-polarising and re-polarising it via the nervous system to cause the contractions that pump blood.

When an electric shock enters the body, it tends to follow the nervous system, and if its path to earth is through the heart, that shock affects the sinu-atrial node.

Fatalities can then result for two reasons. The shock can either stop the heart completely (cardiac arrest) or it can throw the sinu-atrial node completely out of whack, which results in ventricular fibrillation.

Put simply, the sophisticated system loses its co-ordination, and the muscles in the region work against each other. If someone has had a severe shock, the first thing to do (after pulling the plug) is to put them on their back, and give them a sharp punch in the centre of the chest. That can often be enough to either start the heart or to get the co-ordination going again.

If that fails, massage the chest area deeply while simultaneously applying the kiss of life. The massage is again aimed at coaxing the heart to work. The kiss of life is also vital: once the heart stops, the brain must be kept oxygenated, or death is certain.



ELECTRICAL SAFETY:

by Ken Dibble

There are three main areas of concern under the general umbrella of electrical safety:

(a) Faults in the electrical installation of the building in which a band may be playing.

(b) Faults in the amplification, lighting or other electrically operated equipment used.

(c) Accidents.

There are many steps that can be taken to minimise the likelihood of any of these situations developing, and further precautions still that can minimise the danger to musicians, stage crews and audiences in the event of a fault developing. Many of these safeguards are basic and straightforward, while others are not so obvious. In this article as many problem areas as possible will be spotlighted, and remedies suggested.

The one that stands out a mile must be the mains lead on your own amplifiers and other equipment, and although this was covered in part 6 of the series on PA systems (page 72 of the April 1976 issue), it is probably as well to briefly recap here. The basic Bulgin P73 type mains connector fitted to most makes of amplifier needs a lot of maintenance if it is not to become lethal. Even if moulded bakelite shell does not shatter, the chances are that at least one of the many screws that hold the connector together will come adrift, resulting in either a blown fuse, equipment not working or a missing vital earth connection.

A much better fully compatible connector is the Bulgin SA/2111 shown in *Figure 1*, as this is not likely to drop apart, and is fitted with an adequate cable clamp to relieve mechanical stress on the actual cable terminations. It is however, still made of bakelite and likely to shatter if abused.

A better solution is to discard the P73 type connector altogether and have the new internationally approved CEE/22 type connectors shown in *Figure 2* fitted instead. This is moulded from a resilient smashproof plastic, and is

generally supplied with the mains lead moulded into the connector itself. There are no screws at all in its construction to come adrift and it complies with the new British and continental safety regulations relating to portable mains powered equipment. Some British manufacturers such as HH, Carlsbro, and Quad are now fitting this connector to all their products as standard and this is a practice that should be encouraged. From a purely safety angle, an even better solution would be to fit an attached heavy duty mains cable to the equipment, although this is not so convenient to the user.

The importance of using good quality 13 amp mains plugs cannot be overstressed. It is advised that the rubber versions be used, and that a product with an adequate cable clamp and good quality terminations be used. In particular, the plugs made by Duraplug, Permaplug and MK Electric are to be recommended, and the same attention should be paid to the selection of "fish-tails" or cable mounted sockets used for mains extensions. Mains cables should be wired with care, making sure that all terminal screws are tight, that the cable is properly anchored at the cable clamp and that there are not stray strands of wire about. Always adhere to the standard colour code for mains wiring.

A good practice is to use orange coloured cables for all mains cables for identification purposes, as such cable is now readily obtainable from many suppliers, particularly from power tool dealers. Orange is the standard colour for mains cables in the building industry. If a mains lead fails, replace or repair it *at once*. Always carry a spare lead and do not "bodge" mains connections.

A problem frequently encountered at gigs, particularly in small village halls is the inadequacy of the mains power supply in the hall itself, and even these days, it is not uncommon to find that a band is expected to

run its gear from a cracked or broken 5A round pin socket, probably wired up with 2A flex or something equally unsuitable.

Under these circumstances, there is really only one possible course of action open. Locate the main fuseboard for the building, take the 13A plug off your mains extension lead and connect it directly to a suitably fused circuit at the fuseboard and run your own supply back to the stage. You must take great care that an adequate earth connection is made, and if no acceptable earthing facility exists, connect your earth wire to a cold water pipe or some other earthed metalwork. If you do not feel competent to undertake this yourself, write your electrical power requirements into your contract of employment, so that the onus is on the gig organiser to ensure that these requirements are met. If they are not, you can either refuse to go on, or pay an electrician to connect your supply and charge his account to the organiser. It really is asking for trouble to run your gear under these conditions, and it is not reasonable for any promoter to ask you to do so — your life may depend on it.

Often, even when there is a new 13A ring main at your disposal, the earth potential is not zero. If upon switch-on, you find an uncharacteristic buzz coming from your amps, or if a slight tingling sensation is felt when touching the metalwork of your gear, suspect a faulty earth. Your remedy is to switch off and connect a separate earth wire to an adequate earthing point. One more point on setting up: Always set up and interconnect all your gear *except* the actual mains supply. When you are satisfied that everything is ready to switch on, plug in the mains — last of all.

It is often not realised that the mains power supply to many public buildings consists of what is known as a three phase supply. The entire supply from the electricity sub-station to the

building in fact consists of four wires, three "phase" or "live" supplies and a common neutral. Under these conditions, there are 440 volts between any two phases, and 240 volts between any phase and neutral. 440 volts is absolutely lethal, and for this reason, the regulations that govern the installation of electrical services in buildings require that certain minimum distances exist between power sockets wired on different phases.

In most instances this is fine, but beware! If you plug your amps into power sockets on stage, but power your mixing desk from a convenient socket at the back of the hall, you are quite likely to find that your sound system is wired across two phases, with a possible potential difference of 440 volts across the mains circuits.

Similarly, because of the heavy load presented to the mains supply by stage lighting equipment, almost all lighting installations are run from three phase supplies. Plugging amplifiers into stage sockets intended to run stage lighting equipment is asking for trouble, as you are almost certain to find that amplifiers are running on different phases with 440 volts between their respective live mains feeds. This is actively courting disaster.

There is only one acceptable way of feeding mains power to your gear. Make up a distribution box having an adequate number of 13A switched sockets, wire them all together and feed them all from a common mains feed. All equipment is then fed from the same point, including the running of an extension lead to the back of the hall for the desk, echo unit etc. Care must be taken to ensure that the total load of all equipment so connected *does not* exceed 13A or 3KW, and that the cable used to feed and to interconnect the distribution board is also capable of carrying 13 amps; this includes the earth wiring. Remember that under fault conditions, it is the earth wire that will carry away the dangerous voltage that would

A working musician's guide to staying alive

otherwise pass through your body, and save your life. It is a good idea, as well, to include two neon warning lamps in your mains board, a red one connected across the live and neutral wires to indicate that the circuits are live, and a green one connected between live and earth, to indicate that earth continuity exists or otherwise. If the green light does not come on at any time, you do not switch your gear on until you have found out why, as it will mean that none of your equipment is earthed. If equipment is connected up in this way, and if all mains leads and boards are regularly checked, there should be little likelihood of serious injury due to electrocution. In these days of solid state electronics, the mains is the highest voltage present on the stage, whilst with valve amplification, voltages as high as 650 volts exist within the amplifier themselves, and care must be taken to ensure that such amplifiers are properly serviced and maintained. Do not, under any circumstances be tempted to replace a blown fuse with one of a higher rating, or worse still, to wrap silver paper around the blown fuse to make it work. If a fuse blows, replace it with the correct type once only, and if it blows again, a fault has developed and the amplifier or whatever must be repaired before use. Fuses do not blow for the fun of it, nor are they fitted to cause annoyance to the user. They are there to protect your equipment, and to protect you when faults develop, and it is in your own interest to realise that this is so.

If, after all this, stage safety

is really bothering you, there is a further positive precaution that can be taken, and which will form the basis of a constructional article in the near future. It is a practice that is now obligatory on most building sites in this country, and one found increasingly in the entertainment business. It consists quite simply of the introduction of an isolating transformer between the stage power supply and your gear, and its sole purpose is to isolate your equipment from the rest of the electrical installation in the building. You can still get a nasty electric shock if you put your fingers across the mains, but the likelihood of a fatality is remote.

This can be taken one stage further, by using a 2 to 1 step down isolating transformer, and setting all the amplification equipment to work from a 110 volt supply, thereby totally eliminating any possibility of a dangerous shock. This however, would necessitate the use of a non-standard type of mains plug on all the gear to prevent it being accidentally plugged into the normal 240 volt mains elsewhere. As stated earlier, on most building sites, and in certain industries, the use of 110 volt equipment on fully isolated circuits is obligatory, and 240 volt appliances just will not be permitted.

The constructional article mentioned above will cover the making of a mains distribution board that can be built with or without isolating transformers, voltmeters, interference suppressors etc., depending upon your own needs, and the degree of safety you are prepared to pay for.



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The Zombies: Rock Roots. Decca Roots 2.

An album a lot of people have been waiting for, this is part of Decca's new Roots series which also includes Genesis, Them and Procol Harum. Always one of Britain's more progressive groups, The Zombies still retain a hard-core following, particularly in the States — even though they split up over six years ago. The material on this album ranges from 1964 to 1967 and includes singles long since deleted along with B-sides and a couple of album tracks. Their first single "She's Not There" and the B-side "You Make Me Feel Good" open the album and, although I didn't have the originals for comparison, the piano on both is slightly out of time. They could be remixes, although I am assured they are the original cuts — very puzzling. Colin Blunstone's breathy vocals are impressive on the echo-laden "Leave Me Be" and Gershwin's "Summertime." Blunstone's and Argent's two-part harmony on "Woman" owes a lot to The Beatles' "I Saw Her Standing There," but features a great Vox Continental solo from Rod Argent. "Remember You" from the film "Bunny Lake Is Missing" is also included — I think it was only previously available on the soundtrack album. "Tell Her No" and my favourite Zombie track "Whenever You're Ready" are also included and these two, in particular, show why they were one of our best groups. Sixteen tracks and a total playing time of 38 minutes make it excellent value and indispensable to any collection. *Producers and studios unspecified.* Eamonn Percival.

Cliff Richard: I'm Nearly Famous. EMI EMC 3122

It's been very "uncool" to talk about Cliff Richard in glowing terms. His whiter-than-Whitehouse image hasn't done a lot for his credibility, although he has made some excellent singles in his time — remember "Throw Down A Line," "Silvery Rain" and "The Joy Of Living." His entertaining (for entertaining, read "silly") T.V. shows didn't help matters either, although it did bring to light the talents of Marvin, Welch and Farrar (part of his ex-backing group The Shadows). I had a suspicion that there was some decent music within the Richard makeup and this new album proves my suspicion correct. "I'm Nearly Famous" heralds a new lease of life, as far as contemporary music is concerned, for Cliff Richard. It is, quite simply, superb. He's used some of his old pals — Brian Bennett (drums) and Alan Tarney (bass) are both ex-Shadows while Bruce Welch arranged and produced the album. Side One opens with "I Can't Ask For Anything More Than You." One of two Ken Gold/Michael Denne songs on the album, it hearkens back to early Tamla Motown, with Cliff leaping into falsetto over a very tight, funky backing. "It's No Use Pretending" follows, with Cliff sounding more like Elton John in front of a thick backdrop of harmonies. Vocal harmonies are arranged by Tony Rivers (remember The Castaways?) throughout the album to tremendous effect. The title track is



The very nearly famous Cliff Richard

next, opened by a nice Chuck Berry guitar break. It's a tale of the long climb to the top, in an early rock'n'roll style, complete with short-delay echo on the vocals. Mickey Newbury's "Lovers" is a beautiful, countryish ballad with a moving 'cello intro, joined later by a full string section, arranged by Richard Hewson. This is followed by "Junior Cowboy" — sentiments of lost youth over a bouncy tempo laced with a bright, twelve-string. Side One closes with his last single "Miss You Nights" — a beautiful ballad by Dave Townshend. Tony Rivers' vocal arrangements are particularly impressive, especially on the third verse which is sung acapella. A classic song and a standout track. The second side opens with "I Wish You'd Change Your Mind." Written by featured guitarist Terry Britten, it's a country-sounding song very much in a Graham Nash vein, complete with Crosby, Stills and Nash three-part harmonies. "Devil Woman" is, of course, his new single — if anything typifies Cliff's change of direction, it's this one. A very gutsy guitar riff forms the basis of the melody line, with Cliff singing in an unusually high register. "Such Is The Mystery" also features an excellent Hewson string score, which is brought in after the acoustic guitar intro, and climaxes in an epic cello and violin arrangement. "You've Got To Give Me All Your Lovin'" is the second Gold/Denne song and, again, has definite Tamla leanings. "If You Walked Away" is a slow, melodic number with absolutely faultless harmonies and unobtrusive strings in the background. The album closes with "Alright, It's Alright", a funky number with nice guitar, on which Cliff reverses the usual formula and uses two-part harmony on the verse and a single vocal for the chorus. A great album from a very under-rated artist, it bodes well for the future.

Produced by Bruce Welch. Studio not specified. Eamonn Percival.

Bo Diddley: The 20th Anniversary Of Rock 'N' Roll. RCA RS1042

A.J.P. Taylor was 70 last April. One of Britain's foremost historians, he was accorded a not unheard of but very great honour on that occasion. A selection of historians, some lesser and others not yet as great, wrote a collection of essays, and presented them to the Master on his birthday. It was a well deserved reward for a career of sustained excellence, an acknowledgement by his peers of his particular genius, and, best of all, Taylor will get at least a share of the royalties from the book's sales. Bo Diddley has been exercising his genius and demonstrating his own sustained excellence for twenty years. One of the seminal geniuses of rock, he has done as much to shape its early directions as anyone. Anyone who would deny his influence would do well to consider the number of bands who have done cover versions of "Who Do You Love." On the occasion of his 20th year in rock and roll, "Bo's Pals," a selection of musicians, (some lesser and others not yet as great) including Carmine Appice, Elvin Bishop, Tim Bogert, Joe Cocker, Billy Joel, Albert Lee, Corky Laing, Roger McGuinn, Keith Moon, Daniel and Matthew Moore, Ted Neeley and Leslie West have joined Bo in Studios across the United States, from Seattle to Miami, and cut one of the more brilliant albums of the year. The first side is a collection of more modern stuff, "Ride The Water," written by producer Ron Terry, and a rendition of "Not Fade Away" that captures all the sleazy sexuality of the roadhouse that so intrigued Jim Morrison and others of the second generation of rock. "Kill My Body" follows, with reminders of the gospel background which underpins so much Black music. The whole of the second side is a Bo Diddley Jam, which starts with "I'm A Man," as indeed did Bo's career. This runs into "Hey Bo Diddley," "Who Do You Love," "Bo Diddley's A Gunslinger," and finishes with "I'm A Man," a point which the quality of the previous tracks has already established.

Produced by Ron Terry, engineered by Buzz Richmond, recorded at various studios. Carroll Moore

Steely Dan: The Royal Scam. ABC 5161.

Trouble is you really need to live with a Steely Dan album a while before it becomes evident how brilliant the whole thing is. Those really odd-sounding melodies have a delightful habit, over a period of time, of becoming unforgettably beautiful. There are parts of this record now that sound really uncomfortable — for example, in the first verse of the title track, the words sound really hurried into the tune; but then so did a section of, say, Doctor Wu from Katy Lied when that first arrived, just over a year ago — now it's one of my most played and favourite albums; I expect The Royal Scam will become so too. In that respect, though, Steely Dan don't really surprise any more — never again the sheer amazement at hearing a "Do It Again" or a "Bodhisatva" for the first time. Stylistic differences between The Royal Scam and previous albums are few, an example perhaps being the use of brass on The Caves of Altamira, maybe a little like Tom Scott's arrangements on Joni Mitchell's Court and Spark. Otherwise, all the usual Steely Dan traits remain intact: the curious harmonies, the strong multi-tracked vocal lines, the superlative playing, the unusual instrumental lead lines, the bizarre lyrics — you could go on. Kid Charlemagne opens the album to underline this strange feeling of *deja vu*; in general the structure of the song, and in particular the strong chorus line with the girlsingers backing Fagen, are very reminiscent of the earlier albums. The track also happens to be a very strong opener in its own right, with fine keyboard and guitar cross-chording, and bulbous bass-playing, plus a meaty guitar solo that sounds like Denny Dias' playing, although the details on the sleeve are somewhat unpecific, leaving us to choose between Dias, Walter Becker, Larry Carlton, Dean Parks and Elliot Randall — familiar names all, but then anyone can become difficult to identify when part of the Steely Dan scenario. Initial favourite tracks are Sign in Stranger, Haitian Divorce and Don't Take me Alive. Sign in Stranger is the more laid-back variety of Becker-Fagen song with lyrics referring to typical obscurities: the "boom on Mizar-5," the qualified Zombie collecting "Turkish union dues" and "you'll enjoy the Cafe d'Escargot" when she does the "Conch-con-Jacques." All of which means a lot, or nothing. The track also boasts a beautiful acoustic piano solo; again we can choose between Fagen, Victor Feldman, Paul Griffin and Don Grolnick as players. Haitian Divorce (that's Asian with an H) starts with the fashionable off-beat reggae up-stroke guitar chording, but quickly lopes into the first verse of a song that is probably amongst the more easily accessible of the tracks, a nicely put together song with neat middle eight and excellent guitar solo to round it all off. My favourite track, though, has to be "Don't Take Me Alive," a fine piece of work with all the usual Dan instrumental attributes perfectly tailored round a gem of a song about one of those (usually American) guys who hole themselves up in a building and start shooting people — "I'm a book-keeper's son/I don't wanna shoot no-one/Well I crossed my old man back in Oregon/Don't take me alive." The other tracks are "The Caves Of Altamira," "The Fez," "Green Earrings," "Everything You Did," and "The Royal Scam." The only weak track

seems to be "The Fez," which probably would have made an average instrumental filler, but has had some pretty pointless words tacked over. Now let's hope that Messrs. Becker and Fagen put together a little Rock'n'Roll orchestra for a second Atlantic leap.

Recorded at ABC Studios, Los Angeles and A & R Studios, New York. Produced by Gary Katz. Engineers Roger Nichols in L.A. and Elliot Shiner in N.Y. Mix-Down engineers Roger Nichols and Barney Perkins.

Tony Bacon



Streetwalkers

Streetwalkers: Red Card. Vertigo 9102 010.

Family were probably one of the best and most unusual of the late 'sixties — early 'seventies breed of English "progressive" bands, although it's generally agreed that the reason they never quite "made it" was due, as much as anything else, to their somewhat independent, unco-operative, "we'll do-what-we-want" stance, and also to their inability to sell records, despite the excellence of albums like Fearless and Bandstand. So now we have Streetwalkers, the phoenix risen from the Family ashes, and a very hot band they are too. In effect, this is their third album, although the first one, Streetwalkers (on Reprise), was really only a collection of old mates and sessionmen getting together for a work-out on some Chapman-Whitney ditties, never really a convincing band. The second, their first on Vertigo, Downtown Flyers was a mixed bag which, if you managed to get past the appalling cover, was a very worthwhile debut of the now constant Streetwalkers line-up: Chapman vocalising, Whitney on various guitars, Bob Tench on guitars and vocals, Jon Plotel on bass, and Nicko on drums. Best songs on the new album include "Run for Cover," a perfect start with Chapman's voice at its dirtiest over a band as tight as, er, that — tight guitar melody lines, a nice slide guitar break and powerful throbbing bass. Jon Plotel's bass playing is certainly one of the strong points in this straight ahead rhythm section, and "Crazy Charade" illustrates this well with some very black-sounding bass lines opening the track, leading to a twin-guitar tune. Tench's voice sounds a little strained on the chorus, but it must be difficult work trying to match Chapman's range. Rhythm guitar, a somewhat neglected art, is excellent on this track as it is throughout the album. Among the best of the second side is "Roll Up, Roll Up" — a typically good Chapman-Whitney song with superb melody and structure. There's also a great guitar solo which makes it sound so easy, and Tench's singing behind Chapman is much better

than before. Standout track, though, is "Decadence Code," which closes the set. It starts with quiet, atmospheric strings and drumming which build to a first verse with Chapman up on a roof looking down on the city, people shouting, trying to get to a phone. The string arrangement is unobtrusive but really adds to the atmosphere of this song, not unlike some tracks on Family's 'Bandstand'. Red Card, then, presents a fine collection of Chapman-Whitney songs played by a band that have now had a lot of experience playing together, and in this respect, along with the stronger material, it beats the previous effort hands down as the work of a tight, together, working unit giving their all. *Recorded at Scorpio Sound, Produced by Streetwalkers. Engineer Ray Hendriksen*

Tony Bacon

Maneige: Les Porches (Capitol ST6438)

This is an extremely rare release, as it offers to the U.K. public an album by a French-Canadian band yet to make any International Impact. Largely an instrumental album, it reveals a band of accomplished musicians who play well together and who are creating some very unusual sounds. Having said that, it is unfortunately necessary to add that the album doesn't really stand up to comparison with contemporary instrumental albums by such bands as Solution whose excellent "Cordon Bleu" album was released only a month or so ago. There are definite tuning criticisms to be made with the flute playing of Alain Bergeron but a strong plus point is the controlled percussion of Vincent Langlois. I think this represents some very good elements of French-Canadian contemporary music and it should be heard for that reason, but it's not quite good enough.

Recorded at Manta Sound, Toronto, produced and engineered by Lee De Carlo.

Ray Hammond

Procol Harum. Rock Roots. Roots 4

After making "Whiter Shade Of Pale," one of the biggest U.K. hits of all time, the British public have virtually ignored the force that is Procol Harum. America has taken the band to its bosom and they have continued to be a band offering a great deal of imaginative rock material. This album is from a series of Roots albums put out by the Decca record company and for once there seems to be a valid peg for hanging the re-release of old tracks on. All the classics from the early years are here: "Whiter Shade Of Pale," "Homburg," "Conquistador," "Shine On Brightly" and "Salty Dog" and surprisingly they sound totally undated and reveal just how much of a classic band the Procols are. "Whiter Shade Of Pale" still dominates this album, as it does the band, but it's an album that should be found in the collection of those who care about the development of melodic British rock music.

No recording information supplied.

Ray Hammond



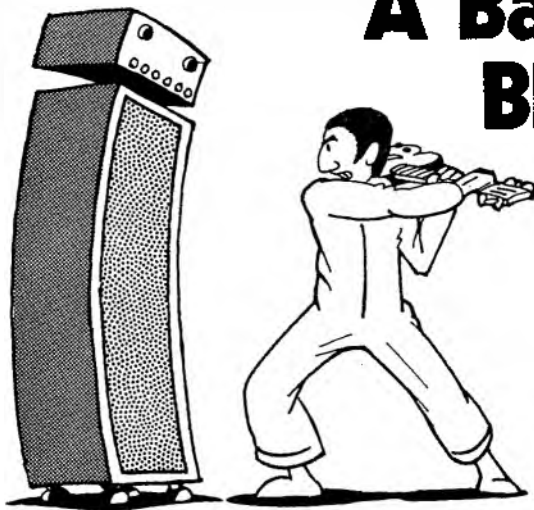
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Electronic Arts Foundation

Dave Vankoevering talks to Gary Graffman

After three years of active development, one of the most revolutionary and exciting musical education centers to emerge in this modern era is about to open its doors. The Electronic Arts Foundation in Pinellas Park, Florida, has taken the first step in introducing itself to the music public. The Foundation has consented to allow International Musician access to its extensive information and document files. Subsequently, in this issue, International Musician will begin serialization of the amazing story behind "The History of Electronic Music". In addition to this, the Foundation will debut its resources at the National Association of Music Merchandisers (NAMM) Trade Show set for June in Chicago, Ill., U.S.A. After the trade show, the Foundation will open to the public. The following is a brief interview with the Foundation's Vice President, and one of its initial founders, David Vankoevering. Mr. Vankoevering, a musicologist and a musician to the tune of some twenty-seven instruments, is a former Vice President of the Moog Synthesizer Corporation and is currently President of Vako Synthesizers Incorporated.

Before anything else, we should start by having you explain what the EAF actually is.

The Electronic Arts Foundation is a non-profit educational institution set up to preserve and document the history of electronic music, and to continue ongoing research of electronic music. Over the past few years, thousands of dollars have been expended to collect historically valuable instruments, many of them the forerunners of today's synthesizers, and to collect the necessary information. Located at the center are a large collection of early electronic instruments, a library of schematics and historical data, experimental prototypes and software. The purpose, in part, is to make these resources available at one educational centre where anyone can make a comprehensive study of electronic music. The purpose of the center is also to dispel much of the mystery and misunderstanding surrounding the electronic instrument field and to document the true facts.

What kinds of activities do you

envision taking place at the centre?

There will be instruction as well as free experimentation. The files will be open, including all schematics and historical data. We encourage musicians to come to the centre and go through the files and microfilm, experiment with the instruments, physically build the instruments as well as help restore many of the older ones; and that's just the start, it will go on and on, and only time will tell what directions it will lead us to.

Will all the activity take place at the centre in Florida?

In addition to the activities engaged in at the center, there will be educational films available and a road show touring colleges, universities and trade shows.

You spoke of misunderstanding with respect to electronic music: what would you say are some of these misconceptions?

For one, many people are under the impression electronic music is a recent development, of the last ten years. The fact is that the story goes back to the beginning of electronics. As far back as 1889, you had an attempt to develop a photo-electronic instrument which converted light into sound. In the early 1900's there was an attempt to build an electronic instrument utilizing vacuum tubes — the only problem was it was a little too bulky; it filled up 38 railroad boxcars with equipment — and there are hundreds of instruments and experiments like this, some successful, some not so successful. Many of them are now located at the center and all of them are documented and analyzed. Perhaps the most exciting thing is that we now possess the technological potential to develop to perfection many of the ingenious ideas that were dropped in these early stages of electronic technology as unsalvageable.

Another misconception is that many people believe that the synthesizer is essentially a keyboard activated instrument, yet now we see the Lyricon, a wind synthesizer, and Emmett Chapman's Stick, a guitar synthesizer, appearing on the scene. Nobody knows the ultimate potential of synthesizer technology.

Who are the other founders of EAF?

The President of the Foundation is Dr. Tom Rhea from Nashville, Tennessee.

He compiled much of the research. In fact, his doctoral thesis consisted of documenting the development of electronic music. The third founder is Secretary/Treasurer Lester Trubey.

Electronic music has meant the development of a close relationship: would you say that electronic music in its complexity has created a dependency in that the musician must look to the engineer to define the products he will use?

I would say definitely not. While it sometimes may appear that it is the engineer who dictates to the musician, in actuality it is the other way around. The musician dictates to the engineer what products to produce. It is true that many times the engineer will take the initiative in design, but in the final analysis, it is how musicians respond to the product which will determine its ultimate success or failure.

Would Bob Moog be a case in point?

That would be a good example. Here was Herb Deutsch, a musician, coming to an electrical engineer and explaining to him the type of machine he wanted. Bob Moog then responded by utilizing his extensive background in electronics to build a synthesizer. But it was built according to the specific needs of the musicians. This story is repeated time and again throughout the history of this relationship.

What would you say has been the prime motivation behind the time and money invested in this project?

If I had to state my purpose, and I believe this would go for Tom Rhea as well, I would say we, as innovators and manufacturers of electronic instruments, have a responsibility to use every means available to supply historical information and a growth center for the development of this field. It is our debt of posterity, so to speak, to the young musicians who responded so positively to the new developments in electronic music, because of the desire to experiment, because of the desire to reach new musical horizons. I think we owe them that much at least and I do it myself rather than entrust it to someone who didn't have that debt to pay.

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MARKET REPORT



Pearl

This is our second Market Report. We have spoken to 44 Pearl dealers and asked them very particular questions about Pearl drums and their position in the market. What they had to say is listed in the next few pages.

Our conclusion is that Pearl drums are indeed a very popular range of drums and that one of the main reasons for this is the price, coupled with a high reliability factor.

The stock situation seemed to be very good, with supplies from Selmer's only taking a few weeks to reach the shops and spares being generally available. For the full Pearl picture, turn to page

118.

The Pearl story is a short but happy one. The drums have only been available in the U.K. for a few years but they have rapidly climbed to a premier position in the U.K. drum market — the ascent accelerating in the last 18 months, since Henri Selmer and Co. took over the distribution. Good marketing, excellent promotion and imaginative advertising have helped hoist the product to this position, but the drums themselves have had the most to do with the success. They're common sense drums, competitively priced with very solid fittings and they came in at a price that was considerably below the North American made imports.

Pearl drums belong to a family of instruments that are produced from the Pearl factory in Japan. Only now are the other lines beginning to arrive in the U.K., such as Pearl amps, which are distributed by the Nexus organisation.

Pearl drums are available in a wide variety of materials; fibreglass, wood and fibre, wood and re-cycled paper (compressed into a bakelite type material). This is unique and no other manufacturer offers such a variety of shell materials. This option has meant that drummers in different fields are happy to use Pearl, selecting the appropriate shell for the particular sound they need.

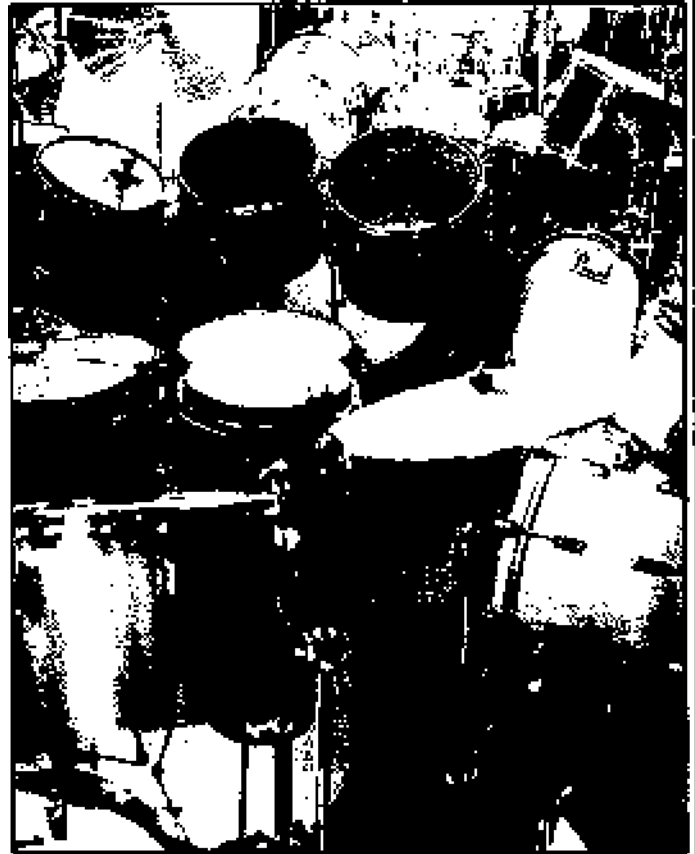
Pearl drums have been very successful in the USA. Many top name drummers are using the kits including Ed Shaughnessey and Frank Zappa's drummer, Ralph Humphrey. Our own drum consultant Bob Henrit has a Pearl kit and increasingly British drummers are adding Pearl kits to their collections.

Pearl has a two-pronged marketing attack within the United Kingdom. Down at Selmer's in Braintree, Essex, Dennis Holloway, the company's Sales Director, pursues

the dealer-orientated sales campaign, adding Pearl Percussion Centres to the select list of those appointed to sell the kits. The product makes his job a relatively easy one: it has a good reputation for reliability and dealers are clamouring to be allowed to sell the drums. By being selective about the dealers franchised to sell Pearl, Selmer are able to retain some control over the quality of service offered the Pearl customers.

Promotions for Pearl are headed by Gerry Evans and Glyn Thomas. Gerry has been a percussion marketing expert for a number of years, and has been associated with many successful drum brands. He's been working on promoting Pearl since it arrived in the U.K., and today he's head of the Pearl European marketing operation. Glyn Thomas joined Selmer a month or so ago as Percussion Promotions Manager and he's setting up drum clinics, talking with drummers, and generally dealing with Pearl's public image. He wants any Pearl drummer to be able to reach him day or night to discuss any problems. His phone number at Selmer's is 0376-21911, and his home number is 08956-32891.

Glyn's been a professional drummer for 10 years or so. He was with the Bo Street Runners, who won the Ready Steady Go group competition in the 'sixties. That was a band destined for the top and featured the very excellent Mike Patto, but something went wrong, and Glyn moved over to session playing, working on numerous hits and playing endless broadcasts. He's still a working drummer, fitting sessions in around his exhaustive Pearl duties. He's brought the same kind of enthusiasm to Pearl that Gerry Evans has made synonymous with the mark and it seems certain that Pearl's success will continue.



Gerry Evans



Stephens of Leeds

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You name it, we've got it – and if we haven't got it – FORGET IT !

If you have any enquiries or require advice on anything Drumwise, please call in or phone – Always pleased to talk Drums !!!
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MARKET REPORT



Pearl

	How Long Pearl dealer	Kits In stock	Drum repairs undertaken?	Stock Spares	Competitively priced	Selmer's sales service...
Abbey Music, 4-5-6 Market Place Burton-on-Trent	2½ Yrs.	2-3	No	Stands	Yes	V. good
Andertons, 5 Stokefields, Guildford	1 Yr.	5-6	Yes	Stands Pedals	Yes	Could be better
Barratts, 72-74 Oxford Street, Manchester	3-4 Yrs.	2	—	Stands Pedals	Yes	No
Bradley's, 69a West Regent St., Glasgow	3 Yrs.	3	Yes	All spares	V. good	Bitty
Broadway Music, 27 York Place, Brighton	2 mths.	3-4	No	Stands Pedals	Yes	Fine except spares
Broadway Music, 9 The Broadway, Worthing.	8 mths.	2-3	Minor	Stands Pedals Nut-boxes	Yes	Not good
Carlsbro Sound Centre, 182-184 Chesterfield Road North, Mansfield	3 Yrs	6-8	Certain amount	Stands Pedals	Yes	Difficulty in supplying odd drums
George Clay, 285/6 Broad St., Birmingham	2 Yrs.	1	No	Stands Pedals	Yes	No complaints
Custom Amplification, 45 Nantwich Rd, Crewe	8 mths	5-6	Yes	All spares	The best	Yes
Drum Centre, 79 Percy St., Newcastle upon Tyne	6 mths.	6	Yes	Stands, pedals, nut-box, spurs springs	Yes	"Do their best"
Drumland Percussion, 75 Lowfield St., Dartford	3 Yrs.	8	Yes	"Shipment coming"	Good	—
The Gig Shop, 66 Gloucester Rd., Bristol 7	7 mths.	9	renewing snares not re-finishing	Stands Pedals Nut-boxes	Yes	Difficult to say
Bill Greenhalgh, 125/7 Fore Street, Exter	1 Yr.	7	Yes	The lot	Yes	"If you chase them"
Gwent Music, 54 Sovereign Mal, Kingsway Centre, Newport	1 Yr.	6	Yes	The lot	Yes	Not bad
John Ham (Sound Studios), 75/6 Mansel St., Swansea	2 Yrs.	4-5	Yes	Stands, Pedals	Yes	Excellent
C.A. Hare, 221 London Road, Bedford	1 Yr.	4	Yes	The lot	Yes	Yes
Harker & Howarth, 26, 28-32 Churchgate, Bolton	1 Yr.	3	Yes	No call for spares	Yes	Improving
Frank Hessy, 62 Stanley St., Liverpool	6 mths.	3-4	Small	Bass pedals	Yes	V. Good
J. Holmes Music & Organ Centre, 21-23 Farringdon Road, Swindon	—	3	Not major ones	Stands Spurs Beaters	Too expensive	Don't know
Huddersfield Music Centre, 55 King St., Huddersfield	1 Yr.	6	Yes	The lot	Yes	Could be better
Jones & Crossland Ltd., 6 Smallbrook, Queensway, Birmingham	6 mths.	3-4	If necessary	Stands Pedals	Definitely	V. Good
Kingfisher, 20 Kings Rd., Fleet	As long as available	6	Yes	The lot	Yes	Yes

Stock de- livery time	Quality disre- garding price	Do you discount	Bands supplied with Pearl	Kits sold per mth.	Most popular sizes of			Good points	Weak points	What extra could be done?
					Top tom	Bass drum	Floor tom			
1 week	Good	Yes	—	3-4	14x5½	VARIES		Hardware good	Odds & ends	Extra ads
1-6 wks.	Good	No	Local bands	1-2	14x5½	Full Dimension		Finish OK excellent	Plating on fittings	Extra ads.
1-10 wks.	Good	Some- times	—	1-2	14x5½			Finish, tone volume	Chrome not so good	Drum clinics, extra ads.
2 weeks	V. Good	Cash	—	—	13x9 14x10	22"	16x16 18x16	Finish good presentation	Tom-Tom holder some- time snaps.	Drum clinics, extra ads.
Varies	Good	Cash	—	Can't say	DIFFICULT TO SAY			Quality good	None	—
2 weeks	Good	Cash	—	3-4	13"	24"	18"	Fittings, stand excellent finish good	None	Extra ads.
1-8 wks.	V. Good	No	Our Way Of Life	4		24"	Varies	Sturdy kits well made	Confusing amount of finishes	No
Quick	Good	Educa- tional authorities	—	Slow	— VARIES —			Strongly made and loud	None	No
2 weeks	Good	Occasion not policy	Wheels	3-5	13x9 14x10	22"	18x18	Tom-Tom holders	Bass drum pedal	No
1 week 2-3 mths.	Good	10%	—	2-3	—	—	—	None	Tom-Tom holders (too many screws)	Drum clinics Extra ads
1 week — 4 mths.	Good	Yes	—	4	13x9 12x8	22"	all 16's	Trouble- free	No	—
Fairly quickly	V. Good	No	Semi-pros	3-4	VARIES			Tom-Tom holders, finishes	None	Adequate
10 days 2-6 mths.	Not v. good	No	Peter Smart' Four	2-3	14x10	24"	16x16 18x16	Sound/price	Finish not fantastic	No
1 week	V. Good	Some- times	—	4	— VARIES —			Fittings	No	No
1 week	V. Good	Depends	—	—	— VARIES —			Excellent value	None	Extra ads.
7-14 days	V. Good	No	—	3-4	—	22" or 24"	—	Quality and right price	None	Extra ads.
3-4 weeks	Good	No	—	3 in 12 months	— VARIES —			Finish & sound	Fittings	Drum clinics
Within a week	Good	Never	—	4-5	13x9	24"	16x16	Stands	No	Drum clinics
Not too bad	Good	On Cash if asked for	—	Can't say	14x8	22" or 24"	—	Stands Hi- hat & cymbal	Snare drum sound	—
2-3 weeks	V. Good	Cash	S&N Sound	8 ish	— VARIES —			Fittings, tom-tom bracket.	No	No
3-4 days	V. Good	Yes	—	6	14"	24"	18"	Fittings	Hi-Hat pedal	No
1 week or 2-6 weeks	Good	No	Freight Express	3-4	13x9 12x8	22"	16x16	Finish and fittings	None	Drum clinics Extra ads.

continued on pages 124 and 125

"YOU CAN'T BEAT PEARL DRUMS"



says Barry Ford

Barry Ford plays Pearl for Clancy.

"My Pearl set is nice and warm" says Barry. "I like the nice crispy tone of the snare and get a good deep rock sound with two tom toms like the husky voice of a woman. It's good to have two spur settings and the pedals have a real nice bounce.

Our music is Reggae based with some Afro funk—which is just what you'd expect from a group whose nationalities include African, Jamaican, Irish, English and Liverpudlian!"

Whatever sound you want, you'll find the equipment you need in the range of nine different Pearl kits. They come in a choice of three different shell materials and a wide selection of finishes. There's a full range of hardware, too.

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Pearl

DRUMS

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This five piece Rock kit, made exclusively by Pearl for Selmer to enable the rock drummer to be heard above the loudest of amplification! This Outfit comprises the largest sizes available, previously only obtainable to special order.

The Outfit features a Custom Brass Snare Drum 14" x 6 1/2", a 24" x 14" Bass Drum, 13" x 9" and 14" x 10" Mounted Tom-toms and 18" x 16" Floor Tom-tom. A heavy duty snare stand, two floor cymbal stands, a hi-hat stand and drum pedal.

Cat. No. 6324/PW. 24" Bass Drum, Wood Shells, Plain Finish.

Cat. No. 6324/SW. 24" Bass Drum, Wood Shells, Satin Finish.

Cat. No. 6324/PFW. 24" Bass Drum, Wood-Fibreglass, Plain Finish.

Cat. No. 6324/SFW. 24" Bass Drum, Wood/Fibreglass, Satin Finish.

Cat. No. 6324/PF. 24" Bass Drum, Fibreglass, Plain Finish.

Cat. No. 6324/SF. 24" Bass Drum, Fibreglass, Satin Finish.

Cat. No. 6324/PNP. 24" Bass Drum, NP Phenolic, Plain Finish.

Cat. No. 6324/SNP. 24" Bass Drum, NP Phenolic, Satin Finish.

Here's the ideal outfit for stage or studio use, handsomely styled and craftsman built. The Powermate outfit includes a Pearl Custom Model Metal Snare Drum, a 22" x 14" Bass Drum with pedal, 12" x 8" and 13" x 9" mounted Tom-toms, a 16" x 16" Floor Tom-tom, heavy duty snare drum stand, two cymbal floor stands and a hi-hat stand. A good looking kit that will get you a lot of attention.

Cat. No. 6332/PFW. 22" Bass Drum, Wood/Fibreglass, Plain Finish.

Cat. No. 6332/SFW. 22" Bass Drum, Wood/Fibreglass, Satin Finish.

Cat. No. 6332/PF. 22" Bass Drum, Fibreglass, Plain Finish.

Cat. No. 6332/SF. 22" Bass Drum, Fibreglass, Satin Finish.

Cat. No. 6332/PNP. 22" Bass Drum, NP Phenolic, Plain Finish.

Cat. No. 6332/SNP. 22" Bass Drum, NP Phenolic, Satin Finish.

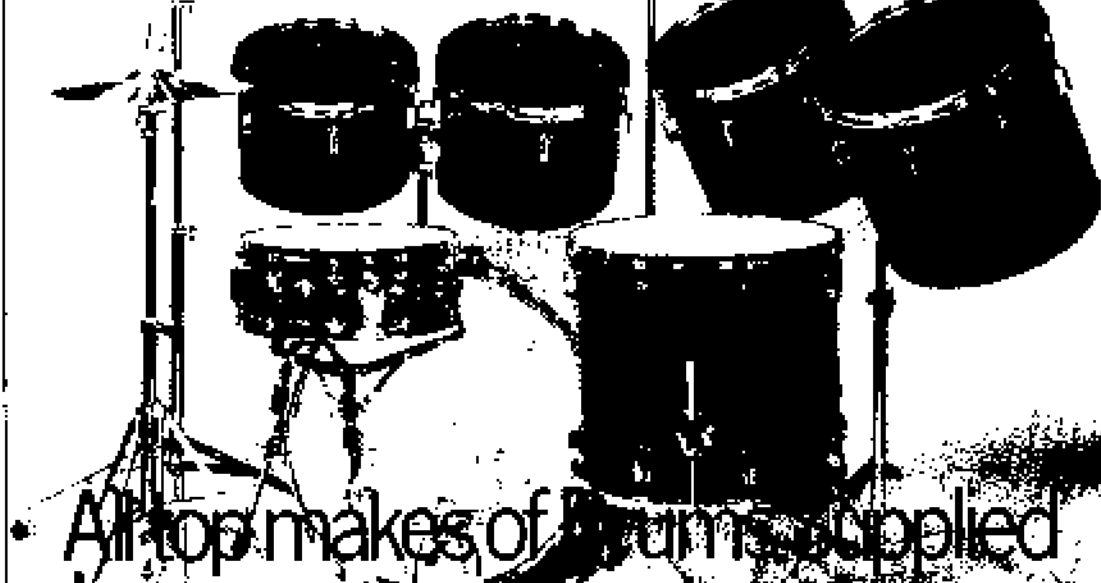


Pearl POWERMATE OUTFIT



CARLSBRO SOUND CENTRES


PEARL PERCUSSION CENTRES




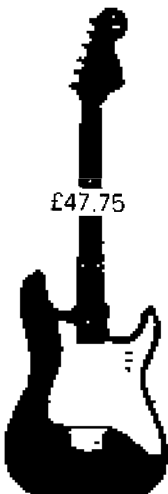





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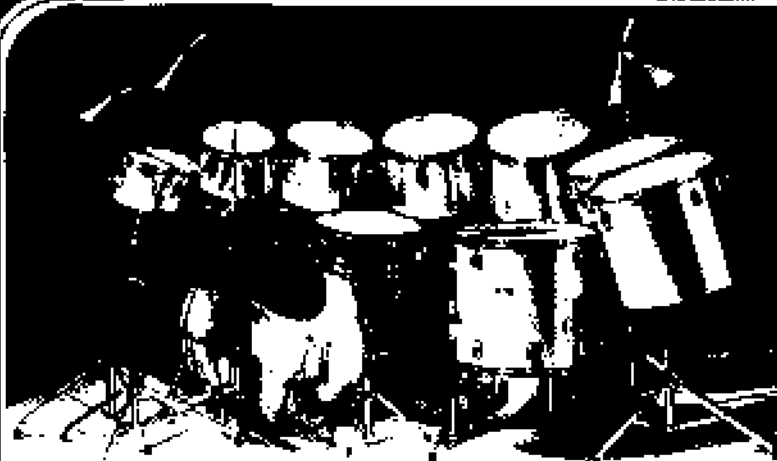
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COMBOS

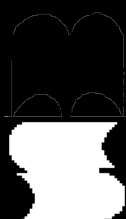
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MARKET REPORT



Pearl

from pages 118 and 119

	How Long Pearl dealer	Kits In stock	Drum repairs undertaken?	Stock Spares	Competitively priced	Selmer's sales service
Larg & Sons, 18-24 Whitehall St., Dundee	2 Yrs.	3	Yes	Stands Pedals	Yes	O.K.
Leisure Music, 56, Sedlescombe Rd. North, St. Leonards-on-Sea	5 mths.	3	No	No	Yes	Excellent
Luton Music, 114 Leagrave Rd., Luton	1 Yr.	2	Yes	Stands Pedals	Yes	Yes
Matthews Music, 20 The Broadway, Maidstone	9 mths.	2-3	Yes	When available	Very	Yes
Musicland, 86-90 Linacre Rd., Litherland, Liverpool	1 Yr.	2	Yes	Stands Pedals	Yes	Don't know
Musical Sounds, 274 London Rd., Sheffield	3 Yrs.	30	Yes	The lot	Good	Excellent
Music Unlimited, 1 Broad St., Wolverhampton	3 Yrs.	3	Yes	Stands Pedals Spurs	Yes	Good
Peter Noble, 11 Station Rd., Llanishen, Cardiff	1 Yr.	3-4	Can do	Stands Pedals	Yes	Good
Percussion Sounds, 405 David Walk, David Lane, Basford, Nottingham	15 mths.	Full range	Yes	The lot	Very	First class
Plug Inn, 74 Picton Rd., Wavertree, Liverpool	6 mths.	3	Yes	Can't get them	Very well priced	Very helpful a bit hayw
Ross Sound House, 17 Gloucester Rd., Ross-on-Wye.	6 mths.	1	Yes	No	Yes	Average
Sound Centre, 98-100 Clay Lane, Coventry	18 mths.	2	Yes	Stands Pedals	Yes	Yes
Sound Centre, 9 St. John's Sq., Cardiff	4 Yrs.	8	Yes	Most	Fairly	Slow
Sounds International, 5 Bath Street, Frome.	6 mths.	5	No	The lot	Yes	V. Good
Sound Pad, 64 London Rd., Leicester	6 mths.	6-10	Yes (shell repairs)	The Lot	Yes	Yes
South Eastern Entertainment Agency Ltd., 375 Lewisham High St., SE13.	Since going	6	Simple repairs yes	The Lot	Yes	Yes
Stephens, 70 New Briggate, Leeds	1 mth.	6	Minor repairs	Stands Pedals	Yes	Yes
Sun Music, 110/111 Oxford Rd., High Wycombe, Bucks	9 mths.	5-6	Not on premises	The Lot	Yes	Yes
Swans Of Manchester, 69 Mardol, Shrewsbury	10 mths.	3	No	Most	Yes	Yes
Take Five, Musical Instruments, 437-440 Shaftesbury Ave., W1	1 Yr.	6	No	The lot	Yes	Good
Top Gear, 5 Denmark St., WC2	8 mths.	6	Minor repairs	The Lot	Yes	O.K.
Ron Vardy Music Centre 25 Burgess Rd., Bassett, Southampton	2 Yrs.	3	Yes	Stands Pedals	Yes	Good

Stock delivery time	Quality disregarding price	Do You discount	Bands supplied with Pearl	Kits Sold per mth.	Most popular sizes of			Good points	Weak points	What extra could be done?
					Tom Tom	Bass drum	Floor Tom			
5-8 weeks	V. Good	For cash Yes	None	1	STANDARD			Value for money	Tom-Tom holder	Drum clinics extra ads.
1-4 weeks	Good	Yes	Mosaic Damaris	1	12"	22"	14"	Fittings, finish	No	—
1 week	Above average	Yes	—	1 every 3 mths.	— VARIES —			Shells, finish	Spurs	Drum clinics extra ads
2-3 mths.	Good	No	—	2-3	14x10	22"	16x16	Bass/pedal	No	Drum clinics extra ads.
v Pretty good	V. Good	Depends	—	Hard to say	13x9	22"	16x16	Good all round	No	No
1 week	Good	No	City Boys	4	— VARIES —			Bass pedal Fittings	—	Extra ads.
3-6 weeks	Good	Cash 10%	Freddie & The Dreamers	2 average	13x9	22"	16x16	Bass drum pedal, sound	No	Drum clinics extra ads.
1-2 weeks	V. Good	Occasionally	Mostly clubs	—	— VARIES —			Quality	None	No
1-4 weeks	Good	Cash	Charisma Graphic	Varies	FULL DIMENSION			Bass drum spurs, tom-tom holder	—	Drum clinics
ul 1 week re	Good	Yes	Champagne Quicksilver	About 2	13x9	22"	16x16	Fittings, finishes good	No	Extra ads
2-3 mths	Average	Yes	Too Slow	1 maybe	— VARIES —			Fittings	No	No
6 weeks	Good	Yes cash 10%	Silverside	2	13x9 14x10	24"	16x16 or 18's	Good design points	No	No
1-8 weeks	V. Good	No	—	1-2	— VARIES —			Metal bass drum rims	No	No
1 mth.	Excellent	No	Rockin' Horse	2-4	— VARIES —			Good price	No	No
Varies	V. Good	Yes	Nightlife	6-8	—	24"	18x18	Fittings V. good	Bush—too short	Extra ads.
1-4 weeks	Good	No	—	Not saying	—	22"	Varies	Stands	Tom-Tom holders	Extra ads
1-4 weeks	V. Good	Yes	Chappaqua	—	— VARIES —			Good quality	No	No
3-4 weeks	V. Good	Rarely	Ardzell	1-2	13x9	22"	16x16	Fittings good	No	No
10 days	V. Good	5% cash	—	4 in 10 months	13x9 14x10	22"	16x16 18x16	Finish tom-tom holders	No	Drum clinics Extra ads
6-8 weeks	Average	No	Ted Heath Band	3 every 2 mths.	13x9	22"	—	Value for money	Hi-hat could have 2 spurs	Extra ads
2-8 weeks	V. Good	No	Arrows, NYJO	2-3	—	22"	16"	Nylon bush on stand joint	Spurs sheared off on bass drum.	No
—	V. Good	No	Corky	Varies	Varies	24"	Varies	Fittings all stands	No	Extra ads (posters)

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On stage there's lots of room, out front seating for over 1450 and the acoustics are first class.

And Leith Theatre is available now at very competitive rates.

Drop me a line and I'll tell you exactly how competitive they can be. Or call me on 031 225 2424. Hope to see you soon.

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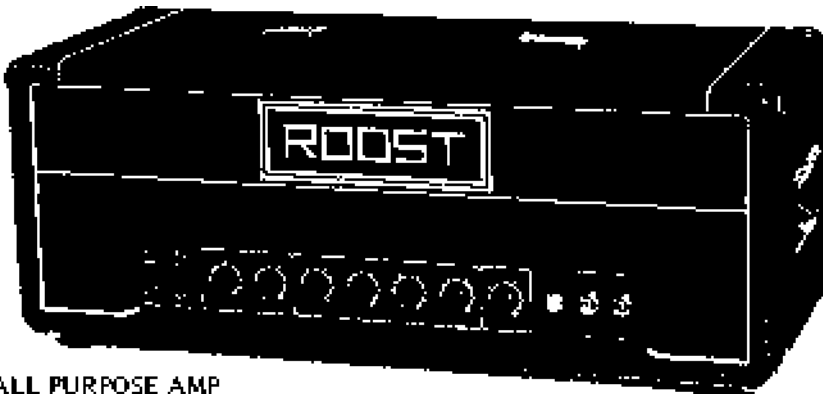
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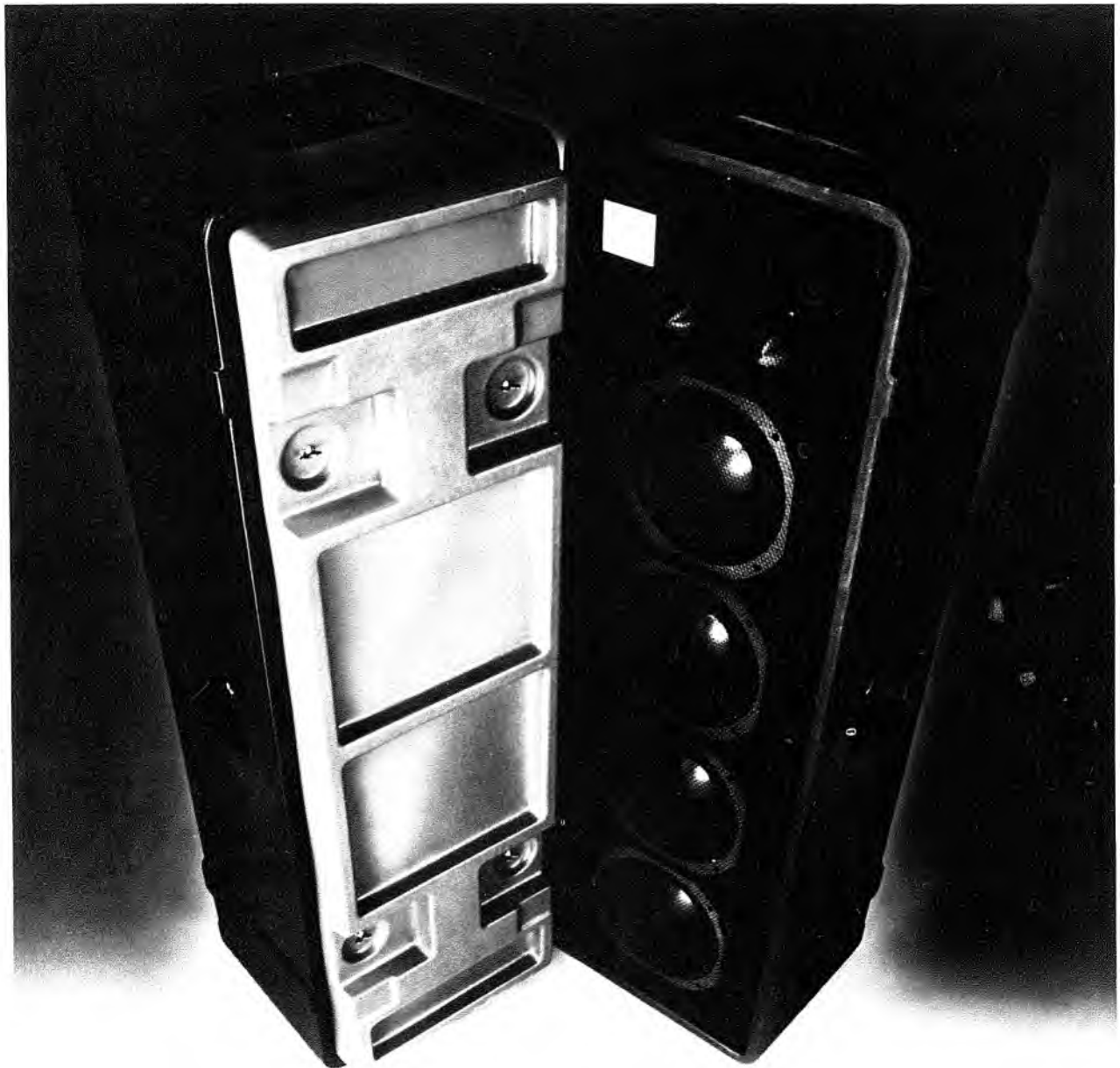
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Rick Derringer



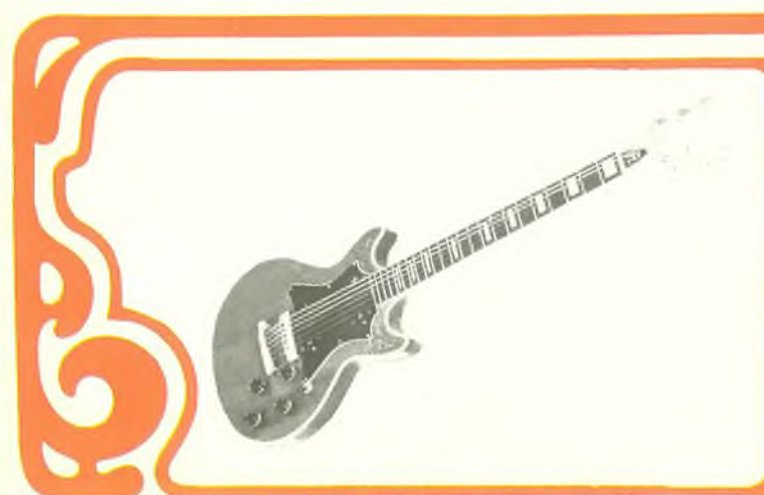
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NAMM EASTERN MARKET PHOTO REVIEW (Washington)

Music Merchandisers Exhibit Newest Equipment at Washington NAMM Show by Gary Graifman

The regional NAMM show, held in Washington, D.C. on April 2-4, may have been to many only a prelude to the upcoming June show in Chicago, but in its own way, the show held something special. This was the first East Coast gathering of Musical Merchandisers — 280 exhibitors in all. From phasers to flutes the musical inventory was massive, a musician's playground.

A tumult of conversation and musical sounds permeated the hall, building by the third (and busiest) day to a controlled form of pleasant disorder. The convention had its problems to deal with — At times the acoustic instrument exhibitors were overpowered by their electric neighbors. The majority of people attending, however, left feeling quite satisfied with the results and avidly looking forward to the next show.

It appeared that sound modification devices (i.e. Phasers and Phalangers) and synthesizers and related equipment were predominant among the newest instruments exhibited. The following is a synopsis of some of the exhibits and the most recent instrument developments.

Kustom Electronics, Inc. Chanute, Kansas

New to the Kustom line of amplifiers and P.A. equipment is the Kustom XXSRM. The unit is 24-in, 8-out, available in 12, 16 and 20 channel configurations.

Selmer Co. Elkhart, Indiana

As well as their range of brass and woodwind, Selmer showed the Lyricon. This is the first totally expressive electronic wind instrument. It is a hand-held, breath actuated, musical instrument (approximately the size and weight of a standard B-flat clarinet) played in the same manner as a conventional wind instrument. The Lyricon is entirely electronic and is actually a wind synthesizer.

Peavey Electronics Corp Meridan, Miss.

Peavey exhibited their latest mixing console. The 1200 mixer has 12 channels with line and mike input capabilities on each channel and a combination input attenuator/select switch for input assignment and padding of either input. All electronic chassis and speaker enclosure pieces for Peavey units are fabricated at Peavey's plant in Mississippi.



Peters Percussion Boynton Beach, Fla.

Peters has now developed a completely nylon stick. The advantages are elimination of warping, elimination of the "breaking in" period, and more control over the weight of each stick during the manufacturing process, resulting in an identical pair each time. The stick is literally unbreakable.

Roland Corp. Los Angeles, Cal.

Roland's Piano Plus is an electric Piano set in an acoustic upright console; the aim is to combine an electronic piano with the feel and dynamics of an acoustic piano. The keyboard range, available in both 88 and 75 note configurations, is roughly equivalent to the range of an acoustic upright. The voicing of the Piano Plus includes three basic presets; a standard electro-mechanical piano sound; a preset which reduces the sustain and creates a brighter sound; and a harpsichord preset. The Piano Plus contains a Revo Sound System allowing for a tremolo when desired.



Guild Musical Instruments
Elizabeth, N.J.

Guild introduced its acoustic experiment in bass guitars. A four-string bass guitar, it uses the same design as a standard six-string acoustic guitar. The box is substantially larger than a standard acoustic box, and the guitar is designed for players who want a totally acoustic sound.

International Musical Instruments
Tinley Park, Ill.

International Musical Instruments exhibited its own experimental electric bass. The guitar uses a Dan Armstrong pickup which slides on a track up and down the guitar body, offering the option of changing the timbre of the bass sound. International Musical Instruments are the U.S. distributors of Orange Amps.

Ludwig Industries
Chicago, Ill.

A pair of metal base "Ringer" timpani drums were exhibited. Each drum had the standard timpani foot pedal control to pull taut the skin and change the pitch. In addition to this, there is an indicator attached to each foot pedal which moves with the pedal and actually shows the drummer which note he is playing. Also exhibited were the Big Beat Stainless Steel Drums and a Bicentennial drum exhibit, featuring authentic drums from the Revolutionary War, the Civil War and from the Pueblo Indians.



Dallas Music Industries
Mahwah, N.J.

The Dallas exhibit featured Sound City Amps, pianos, Mellotron and Kelsey Mixing Consoles. The newest equipment included a Kelsey 20-channel stereo mixing console and 4-channel mini mixer.

Nashville Products Co.
Mt Prospect, Ill.

Nashville Products Co has introduced a line of guitar strings which come straight rather than coiled Nashville Straights. "Coiling," say the Nashville people, "can impair the intonation and cause early loss of tonal brilliance." The strings are made straight and packed straight in long rigid boxes. They are made in Bronze Wound Acoustic and Nickel Wound Electric.

Elger Co.
Cornwells Heights, Penn.

The exhibit featured Ibanez and Tama Guitars and accessories and Tama Drums. Newest equipment includes the Ibanez Artist, and Pro Series, electric guitars. The Ibanez Concorde acoustic six-string guitar in particular was found to have an extremely clear sound, a very comfortable feel and a sturdy construction. The box is one of the larger in the Ibanez line.



Slingerland Drum Co.
Niles, Ill.

Slingerland featured its fine array of durable, handsome drums. Slingerland now offer a Cordova Drum Finish made of a leatherette material and available in eight colors.



Seamoon Ltd.
Berkley, Cal.

Seamoon is a young California Company manufacturing sound modifying devices. The "Funk Machine" produces an effect similar to a Wa-Wa except the sound is controlled by the emphasis of the players attack. The frequency shift control dial can lower the bass response by at least two octaves. Seamoon also manufactures a "studio phasor" and a "Controlled Tone Pre-Amp".

Remo Inc.
Hollywood, Cal.

The Remo exhibit featured the unique Roto Tom Drums. By rotating the heads of these drums, the skin tightens and thus raises the pitch. The range easily covers an octave. This allows the drums to be precisely tuned. The drums can be rotated while struck, producing a ping or a glissando effect. Remo CS or Fiber Skyn batter heads can be utilized to produce a multitude of tom tom effects. The Timpani RotoTom head gives a distinctive timpani-like sound.

Herco Products
N.Y., N.Y.

Herco, manufacturer of musical instrument accessories, now offers instrument maintenance kits for various brass, reed, wind and stringed instruments. The flute cleaning kit contains two flute cleaning rod cloths, flannel cleaning cloth, cork grease, slide grease, Wilwerk Key Oil, cleaning brush and duster and polishing cloth. Kits are also available for Trumpet-Cornet, Guitar, Wood Clarinet, Composition Clarinet, Sax and Trombone.

Vako Synthesizer Corp
Pinellas Park, Fla.

In addition to the Polyphonic Orchestron Synthesizer, Vako now produces heavy duty instrument cases with a lifetime guarantee against breakage.

D'Addario and Co.
Lindenhurst, N.Y.

Added to the line of fine strings are the newest additions for 1976; D series, Heritage, Bass Gauge Selection Kits and Bass Guitar.



Earth Sound Research
Huntington, N.Y.

Earth Sound exhibited its newest line of high quality, durable amplifiers, P.A. equipment and mixing consoles. The Producer amp provides a 240 RMS and 440 power supply. All special effects can be controlled in the Producer at full distortion. The musician is offered two separate channels. One channel contains volume, bass, tremelo and mid-range. The second contains special effects. Included is a fuzz effect, in addition to the vibrato, reverb and slave output features.

Norman Guitars
Montreal, Quebec

A concern de la Province de Quebec, Norman has been supplying Canadian Guitarists with hand-made acoustic guitars for nine years now. This however, is its first venture across the border. Norman produces eight models varying in size and construction. One model in particular has a unique dark grain finish giving a distinctive appearance.

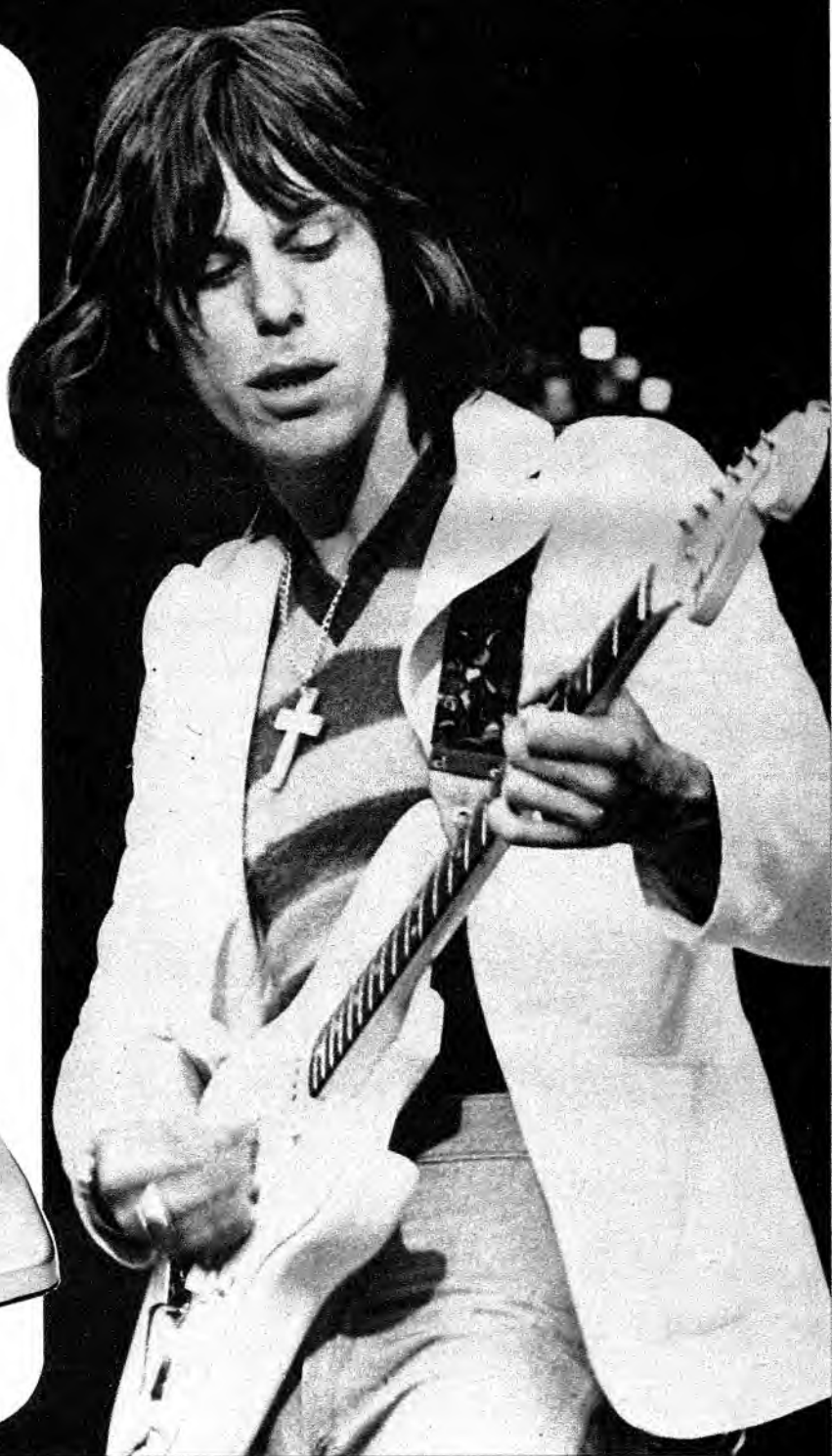


continued on page 133

JEFF BECK AND THE JUMBOS

Jeff Beck, one of the first to use a Tone-Bender, still uses **COLORSOUND** effects on tour, and in the recording studio. And now with the development of the jumbo pedals, he takes them with him all over the world! **COLORSOUND** have the greatest range of effects imaginable — now all in jumbo size units.

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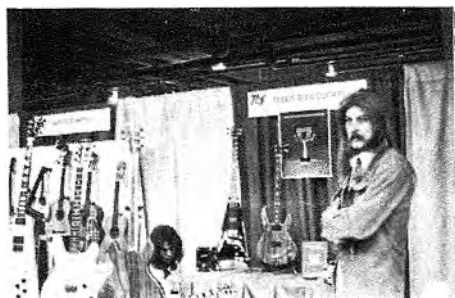
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from page 131
 Travis Bean Guitars
 Sun Valley, Cal.

This relatively new company in the guitar field offers an innovative electric solid body guitar which will never warp: the neck is constructed of aluminium. Some things to check — How well can your hand glide up and down an aluminium neck when you work up a sweat; and what does chrome polish go for these days?



Barcus-Berry
 Long Beach Cal.

Barcus-Berry, manufacturers of musical instrument transducers and amplifiers, introduced a series of three control units and three power amp and speaker units offered as interchangeable modular sound system components. The system is designed for use with both electric and amplified acoustic instruments.

Oberheim
 Santa Monica, Cal.

The Four Voice Synthesizer is the first commercially available synthesizer on which four notes can be played simultaneously. The unit is actually four complete synthesizers controlled through a single keyboard. The keyboard range is 49 notes.

Musitronics
 Rosemount, N.J.

With the recent growth of the effects market, it has become impossible to identify many products with the sound they produce. The Mu-tron exhibit helped clear the air a bit. The exhibit offered a demonstration record narrated by George Duke (Billy Cobham Band) which described each device and demonstrated its capabilities. The Mu-tron III is a phasor which, when hooked to a clavinet, will produce the sound Stevie Wonder gets on "Higher Ground" and "Superstition". The Mu-tron Bi-phase is a dual phasor in which the A and B phasors can be played and controlled individually or together in mono or stereo. In addition to Mu-tron effects devices, Musitronics distributes the line of Dan Armstrong Sound Modifiers.



Electro-Harmonix
 N.Y., N.Y.

New in the line of effects pedals and distortion devices are the Doctor Q Envelope Follower and the Y-Triggered Filter. The Y-Triggered Filter is an accessory which gives an amplified instrument polyphonic synthesizer potential.

Norlin Music, Inc.
 Lincolnwood, Ill.

Norlin, an impressive conglomerate of musical quality, now supplies Gibson and Epiphone Guitars, Moog Synthesizers, Pearl Drums, Armstrong and Reynolds brass and wind instruments. Moog exhibited the Mini-Moog and the Taurus Pedal Synthesizer.



Solitec
 Temple, Ariz

Solitec first began as an audio company in 1970. At one time, the company supplied precision parts to Gretsch. Presently Solitec is offering P.A. equipment, amp equipment and concert lighting equipment. Exhibited was the Solitec 4125, a four channel amp which is extremely compact (6" High, 12 1/2" Deep, and 17 1/2" Wide).

Farfisa Musical Instrument Co.
 Elk Grove Village, Ill.

The Syntorchestra is a synthesizer which is simple in design and uncomplicated to learn. The range covers 37 keys. There is a sliding pitch control and two portamento (gliding) options. One can have a constant portamento or control the effect from note to note. The Syntorchestra has two independent generators: one monophonic for the solo... and synthesizer effects, and the other one polyphonic for the orchestral timbre. This gives one fantastic options. For example, with the violin portamento in the melody and a grand piano texture in the accompaniment, one can actually play violin and piano at the same time with two hands.



Oscar Schmidt, Inc.
 Union, N.J.

The recent merger of various instrument manufacturers has left Oscar Schmidt with a healthy array of instruments. Israeli-made "Gill" recorders are now distributed through Oscar Schmidt under the name "Consort" recorders. OS also manufacture a wood marimba with moveable bars to change the pitch. In addition to this OS manufactures guitars, mandolins, autoharps and dulcimers.



Lo Prinzi Guitars, Inc.
 Plainsboro, N.J.

Lo Prinzi Guitars are handmade. The demand for this fine guitar is great, but Mr. Lo Prinzi says the output will remain the same and the guitars will remain handcrafted.

Sunn Musical Instruments
 Tualatin, Ore

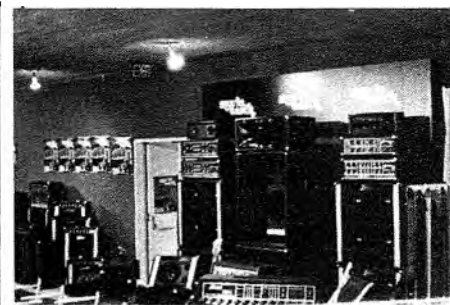
Sunn displayed its massive array of quality amplification systems, including the Model 15 sound reinforcement enclosure which it has begun shipping. The Model 15 features two 15" special design speakers in a front loading exponential horn for uniform bass projection, a Sunn Magna high frequency compression driver coupled to a unique wooden radial horn for mid-range reinforcement, plus a pair of high frequency piezoelectric tweeters to insure extended treble response. The 15 is considered extremely useful for keyboard reinforcement.

Morley Electronics
 Burbank, Cal.

Morley, a division of Tel-ray Electronics, offers a complete line of pedal effects. Newest products include the Pro-Phasor, Dobbler-Phasor and Auto-Wah Pedals. All Morley Pedals feature AC power sources to eliminate batteries and "light-controlled" circuitry to eliminate noisy pots and worn out gears.

Bose Professional Products
 Framington, Mass.

Bose has been a leader in the audio equipment field since its inception in 1964. Bose offers a five year warranty on its equipment; any defect occurring in normal usage will be repaired without charge for parts or labor. Exhibited were the Bose 800 loudspeaker system and the Bose 1800 Solid State Dual-Channel Power Amplifier.





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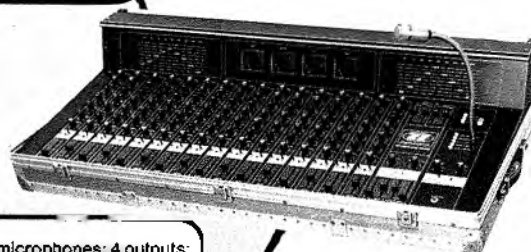
EMINENT 200
Self-powered, 220/150 watts;
multi-head echo/reverb unit;
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MOSQUITO-BOX
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able flaps allow sound waves to
be channelled in every direction,
compact aluminum flight case (DBGM).



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.



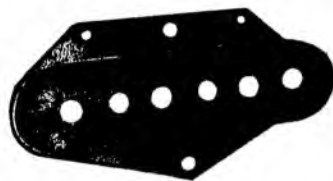
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Organ cabinet with
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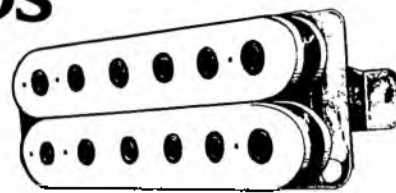
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Exact size replacement for Telecaster Bridge (treble) Pickup.



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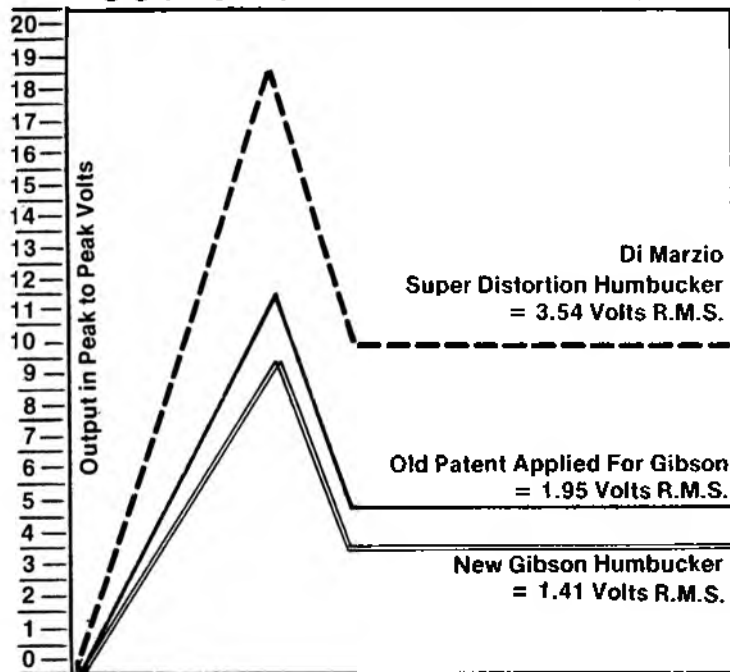
Exact size replacement for Fender Stratocaster Bridge Pickup.



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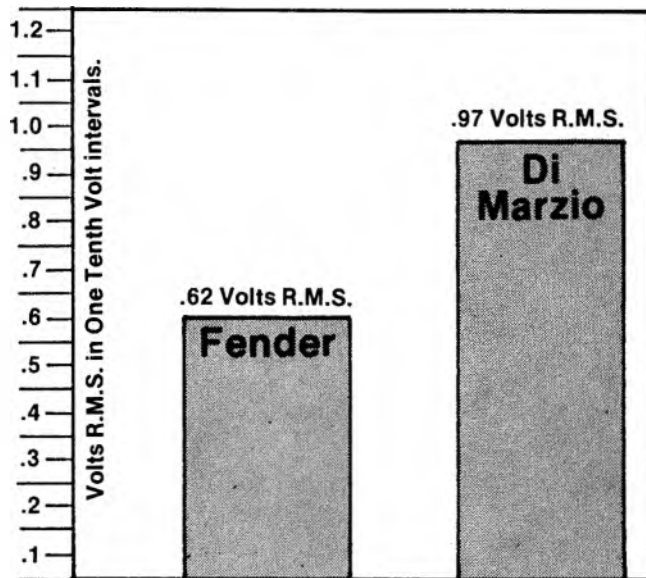
Two cream coils; exact size and hardware replacements for large Gibson humbucker. Individual string adjustments in both coils.

OUTPUT COMPARISON CHART



*Highest figure represents initial pick attack. Straight horizontal line represents average output when pickups are struck with an Open E Chord in the treble position of a new Les Paul.

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Di Marzio pickups do not sound like any plug-in accessory device. The sound you want comes straight from your guitar; when you want more power and sustain, just turn up your guitar volume control.

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Carol Kaye
Kiss
Bob Mann (session man)

Nazareth
Mick Ronson
David Sancious
Earl Slick

Wishbone Ash

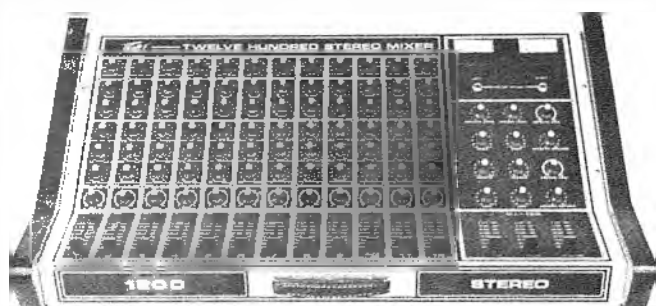
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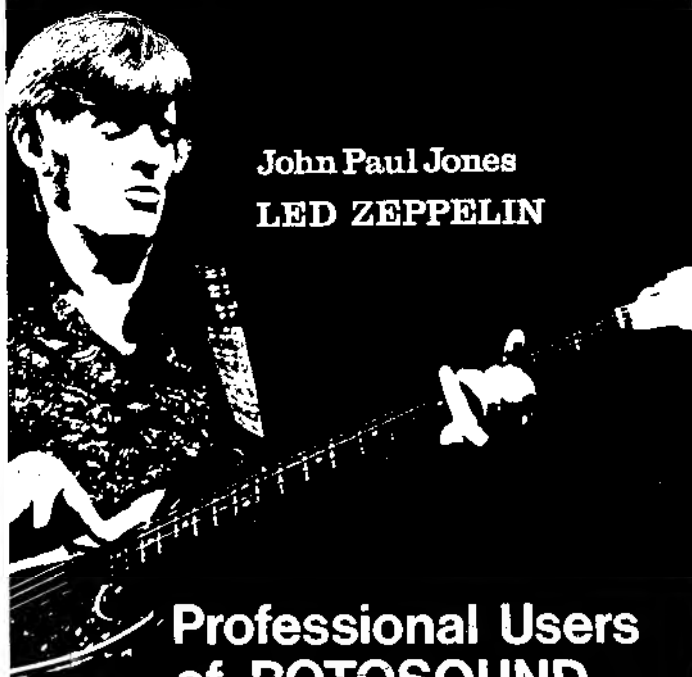
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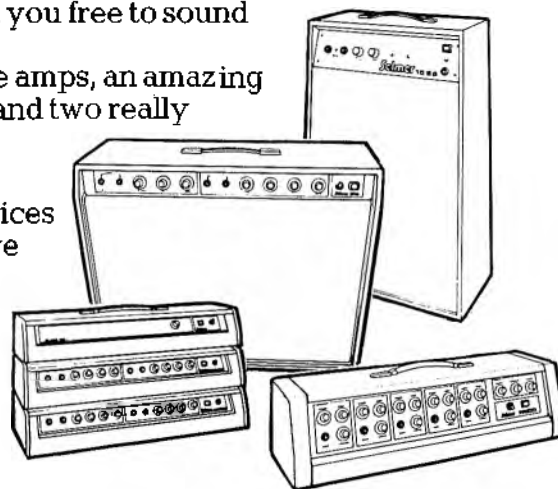


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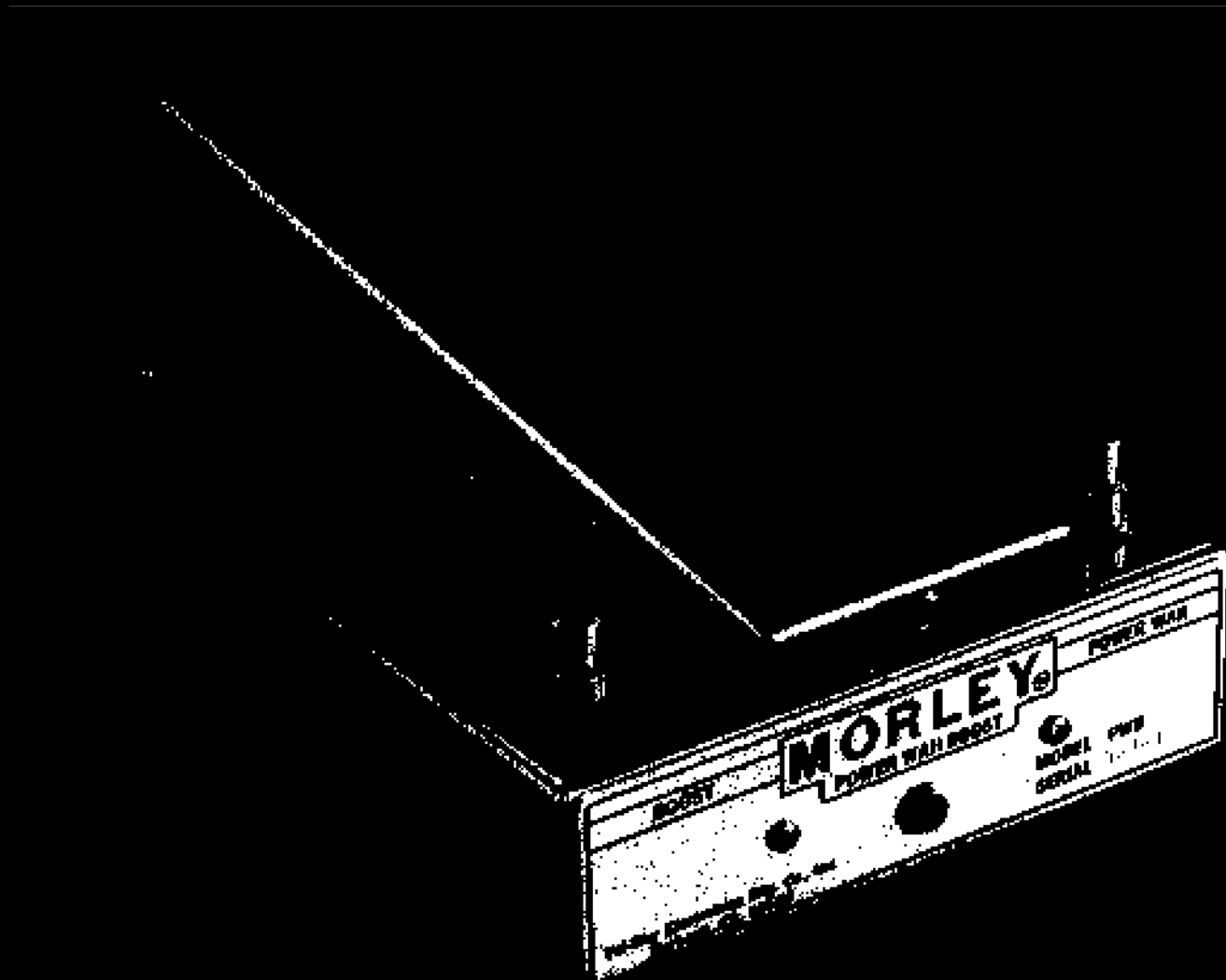
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11/76

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

British Music Strings, which has been part of Cardiff Music Strings since 1975, will be out in force at Chicago. Their range of strings include something for virtually every player, and the names involved are Sound City, Cathedral, Londoner, Summit and St. David.

They are represented in the U.S. by the WMI Corporation of Chicago, and the strings have found favour in the U.S. (they believe) because of their competitive pricing, quality and wide distribution.



**Electronic Music Studios, 277
Putney Bridge Road, London SW15**

EMS will be exhibiting for the first time in three years. Their products include The Synthi E, a battery powered educational synthesizer "in a briefcase," the Synthi Vocoder, which produces speech-like effects for radio, television and theatre, and a Phase Frequency Shifter, as well as the more familiar Synthi A and (at the time I.M. was going to press) the QEG quadraphonic effects generator, which can automatically twist or spiral a signal, as well as offering explosions and a variety of doppler sounds.

EMS will be represented by Managing Director Peter Zinovieff and Robin Wood. Everett Hafner, the agent of Electronic Music Studios of America (EMSA), Inc., will also be in attendance.

**General Music Strings, Treforest,
Glamorgan, South Wales.**

The popular range of Picato strings will once again be exhibited at the NAMM show, but with a difference. GMS are pleased to announce that at this year's show, Picato will boast new packaging, designed specifically for the U.S. market.

GMS have been attending the exhibition for more than ten years, and have been frequent exhibitors. They will be represented in this Bi-centennial year by their joint Managing Directors, Mr. Alfred Stein and Mr. Derek Morris. The P & N range of microphone stands will also be on display.

**HH Electronic, Industrial Site,
Cambridge Road, Milton Cambridge
CB4 4AZ**

Spearheaded by their new VS Musician Instrument Amplifiers, HH will exhibit their full range of equipment. The VS range was designed to recapture the so-called "valve" (tube) sound found in the first generation of amplifiers, while maintaining quality circuitry. These amps include the V-S Musician, with a voice control which can modify the basic sound spectrum, permitting the player to choose sounds ranging from country and western to the heavy sounds demanded by Rock. Like all the HH range, the new V-S amps have Electroluminescent front panels. The other V-S models include the Musician Combo, and the HH Electronic V-S Bassamp.

HH will of course display their more familiar products including the Echo and Multi Echo units, and their Monitor Cabinets.

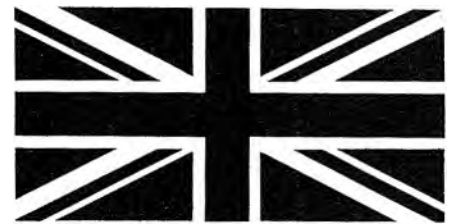
This is the second year that HH have had a booth. They will be represented by Managing Director Mike Harrison, Sales Manager Clive Bradbury, and Ms. Gisela Burg.



EXPO

NAMM International Music Expo
JUNE 25-29
McCormick Place/Chicago

THE BRITISH



continued on page 141

SOUND CITY STRINGS

Designed for Eric Clapton & used by International musicians & groups too numerous to mention.

		Rec. Retail incl. VAT				Rec. Retail incl. VAT	
		Gauge(ins)	each			Gauge(ins)	each
STANDARD--SET 1000 (semi Acoustic)				EXTRA LIGHT GAUGE--SET 4000 (Nickle)			
1001	1st Plain	.010	0.09	4001	1st Plain	.010	0.17
1002	2nd Plain	.13	0.09	4002	2nd Plain	.013	0.17
1003	3rd Plain	.025	0.17	4003	3rd Plain	.015	0.17
1004	4th Wound	.032	0.19	4004	4th Wound	.028	0.50
1005	5th Wound	0.40	0.22	4005	5th Wound	.032	0.60
1006	6th Wound	.053	0.24	4006	6th Wound	.040	0.64
1000	Set of 6 Strings		1.00	4000	Set of 6 Strings		2.25
COUNTRY AND WESTERN--SET 200 (Bronze)				LIGHT GAUGE -- SET 5000 (Nickle)			
2001	1st Plain	.013	0.17	5001	1st Plain	.011	0.17
2002	2nd Plain	.016	0.17	5002	2nd Plain	.014	0.17
2003	3rd Plain	.026	0.36	5003	3rd Plain	.017	0.17
2004	4th Wound	.033	0.46	5004	4th Wound	.028	0.50
2005	5th Wound	.041	0.49	5005	5th Wound	.035	0.60
2006	6th Wound	.057	0.60	5006	6th Wound	.043	0.64
2000	Set of 6 Strings		2.25	5000	Set of 6 Strings		2.25
ERIC CLAPTON ULTRA LIGHT GAUGE -- SET 3000 (Nickle)				MEDIUM GAUGE -- SET 6000 (Nickle)			
3001	1st Plain	.0095	0.17	6001	1st Plain	.021	0.17
3002	2nd Plain	.012	0.17	6002	2nd Plain	.015	0.17
3003	3rd Plain	.015	0.17	6003	3rd Wound	.023	0.37
3004	4th Wound	.025	0.50	6004	4th Wound	.029	0.50
3005	5th Wound	.030	0.60	6005	5th Wound	.037	0.60
3006	6th Wound	.038	0.64	6006	6th Wound	.045	0.64
3000	Set of 6 Strings		2.25	6000	Set of 6 Strings		2.45
SUPER ULTRA LIGHT GAUGE -- SET 3000SU (Nickle)				CLASSIC NYLON -- SET 9000 (Silvered Copper)			
3001SU	1st Plain	.0085	0.17	9001	1st Plain		0.12
3002SU	2nd Plain	.011	0.17	9002	2nd Plain		0.13
3003SU	3rd Plain	.015	0.17	9003	3rd Plain		0.15
3004SU	4th Wound	0.24	0.50	9004	4th Wound		0.30
3005SU	5th Wound	.030	0.60	9005	5th Wound		0.36
3006SU	6th Wound	.038	0.64	9006	6th Wound		0.39
3000SU	Set of 6 Strings		2.25	9000	Set of 6 Strings		1.45
BASS GUITAR WIREWOUND -- SET 7000 (Nickle)				SOUND CITY TAPEWOUND -- SET 8000 (Nickle)			
7001	1st		1.10	8001	1st		1.26
7001	2nd		1.31	8002	2nd		1.55
7002	3rd		1.68	8003	3rd		1.96
7004	4th		1.86	8004	4th		2.18
7000	Set of 4 Strings		5.95	8000	Set of 4 Strings		6.95



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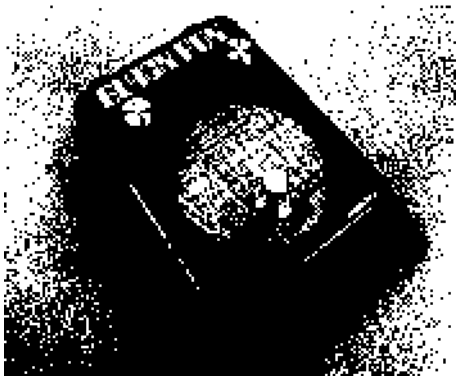
Ask your dealer

from page 139

Orange Musical Industries, 3/4 New Compton Street, London W.C.2.

Orange have made considerable progress in the American market, with Stevie Wonder and the Osmonds using the gear. Orange products cover a broad range, and although Managing Director Cliff Cooper was unavailable for comment as I.M. went to press, the Orange exhibition must surely include their proven Graphic Valve Amplifier, which is available in either 80w or 120w rms models.

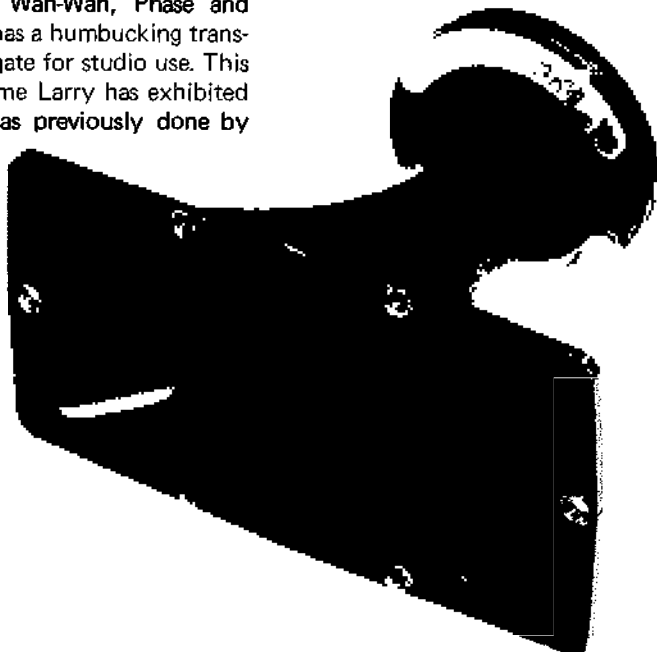
Orange also make cabinets, P.A. systems, mixers, monitors and disco equipment.



Sola Sound Ltd., 20 Denmark Street, London W.C.2.

Larry Macari is a name most British musicians know very well. He's the brains behind the excellent Colorsound range of effects units, and these will be the prime exhibit at NAMM. The whole range of pedals will be on show, including the new look jumbo type units. A new Fuzzphase will be previewed along with an updated Octivider pedal, on which it is possible to play an octave bass, while the treble chords go through "clean."

Of particular interest will be the Eurotec modular system. This consists of a main energiser which acts as a control centre for up to four different effects units, e.g. Fuzz, Wah-Wah, Phase and Octivider. It also has a humbucking transformer and noise gate for studio use. This will be the first time Larry has exhibited on his own; it was previously done by their agents.



Rose-Morris & Co. Ltd., 32 Gordon House Road, London NW5 1NE

The diversified range of musical instruments and equipment identified with Rose-Morris will be displayed in abundance at their stand in Chicago. The broad range of Marshall equipment, including amps, cabinets and horns, will of course attract considerable attention. The Natal congos, the Clansman Marching Drum, and Shaftesbury stands and drum hardware will fill out the percussion exhibition.

Also on display will be the Berg Larsen range of saxophone accessories, which includes mouthpieces, mouthpiece caps, and mouthpiece ligatures.



Rola Celestion Ltd., Ditton Works, Foxhall Road, Ipswich, Suffolk IP3 8JP

Rola Celestion's proven range of loudspeakers are used in a host of fine speaker cabinets; and they will be exhibiting their Power-Range Speakers at this year's exhibition.

The well known MH500 single horn and MH500 Twin Horn will be displayed, along with the Powercel and Celestion ranges, which are Rola Celestion's best known contribution to the speaker market.

EXPO

NAMM International Music Expo

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THE BRITISH

continued on page 143

BLACK BOX by Eurotec

Modules

are available in Fuzz, Phase, Sustain, Octivider, Wah Wah, Swell, V.C.F.

The modules are battery powered, they can be bought and used independantly or in conjunction with the energiser

The Energiser

accommodates up to four modules, has an in-built hum eliminator and noise gate, especially valuable for studio use. When units are plugged into the energiser the batteries are automatically disconnected and mains power is supplied. Combinations of four sounds are then possible.



A single module, battery operated the first step towards a system.



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Slot in a wha-wha for extra variable effects !

Black Box System demonstrated by Andy Sherwood.

Try the system at Macari's in Charing Cross Road London, or write for details.

Eurotec 20 DENMARK STREET, LONDON W.C.2.

from page 141

Soundcraft Electronics Ltd., 5-8 Great Sutton Street, London EC1

Soundcraft Electronics will be exhibiting their range of sound mixing consoles. The principals among these are their 16 into 2, and its "little brother," the 12 into 2. Soundcraft's new multi core cable system will also be shown. It was developed for use with the Soundcraft 12 into 2, 12 into 4, 16 into 2 and 16 into 4 mixers.

The new Series II range of four and eight-track recording mixers, which include sound reinforcement potential. Each of the channels features the following standard facilities: four cue sends, four band Eq, with sweepable high pass filter, at 12dB per octave between 20 and 350Hz, mic-line inputs, insert send and return jacks, and mic/line switching.

This will be the third year that Soundcraft have had their own booth at the exhibition. They are represented in the

U.S. by Systems and Technology, Inc., of Kalamazoo, Michigan.

Sound Advice Installations Co. Ltd., Regent Street Warehouse, Regent Street, Coppull, Nr. Chorley, Lancs.

In this, their first year at America's largest musical exhibition, S.A.I. will place a lot of emphasis on disco units. Represented in the States by Disco Entertainment Ltd. of Des Plaines, Illinois, S.A.I. will share some of the 400 square feet occupied by their agents.

The Maverick Disco Unit, the Professional Stereo Mobile Disco, the S.A.I. four channel sequential light control will all be displayed.

In addition to their disco gear, the FC 150 Slave amp will also be shown. S.A.I. have especially developed a turquoise covering material for the export market, and the gear they exhibit will be clad in this.



Terry Gould Music The Old Crown Inn, Grand Union Canal, Bugbrooke, Northants.

Terry Gould is a former professional guitarist who found gaps in a market and plugged them neatly, with a number of diverse and useful products. His greatest success has come from Tuff-Nail, a fingernail strengthener for guitarists.

Most recently, he has found continued success with String-Glide, a lubricant for metal and nylon strings which reduces

friction without excessive grease or oil.

Terry Gould's full range of accessories, including his English Saddler's Leather guitar straps, will also be on display.

Terry Gould Music first exhibited at the NAMM show in Houston two years ago. That was essentially an intelligence operation, and this year, Terry Gould will be in Chicago, a site which they feel will prove busier and more profitable, to do serious business.

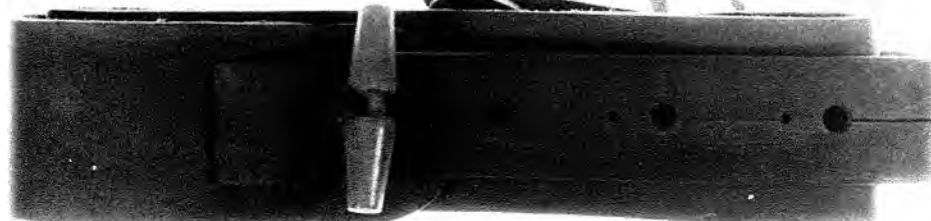
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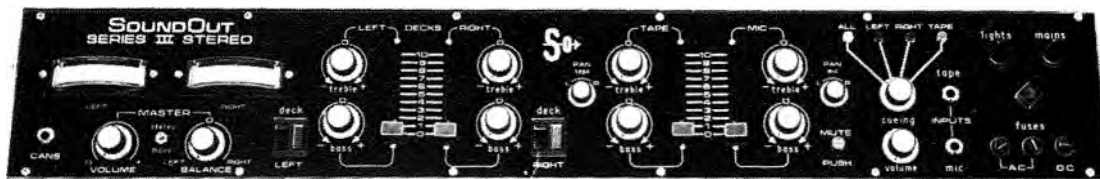


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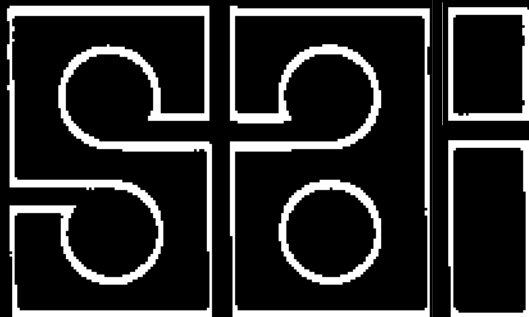
ELECTROMATIC
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BASS GUITAR

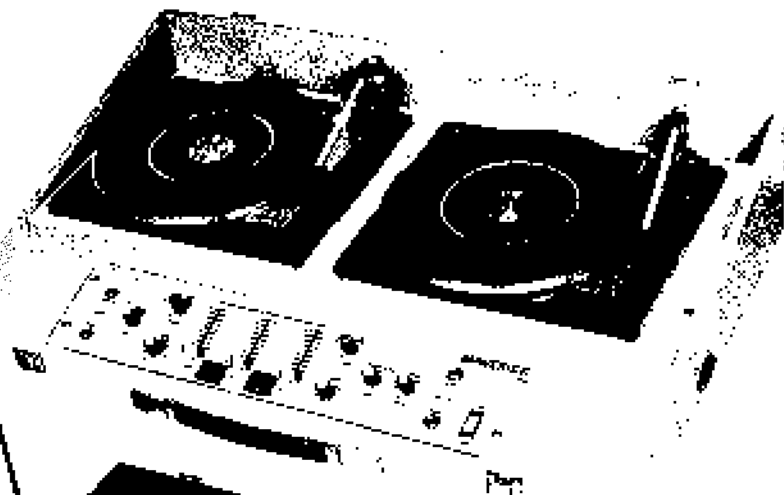


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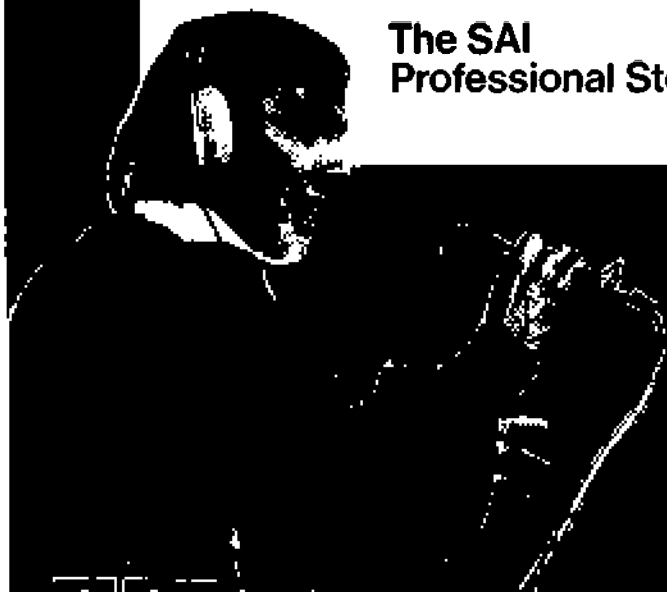
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Model Double C



Model C

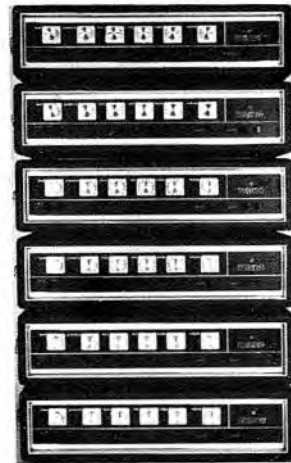
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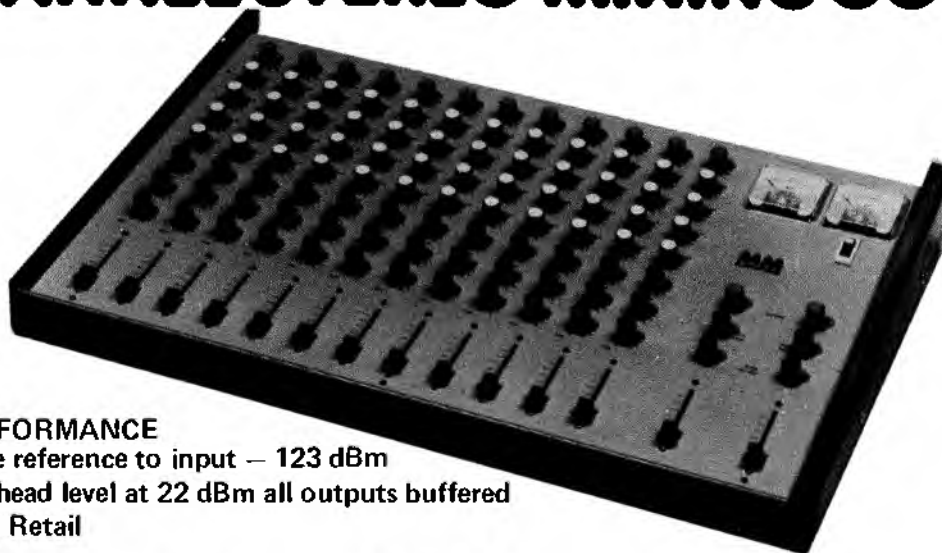
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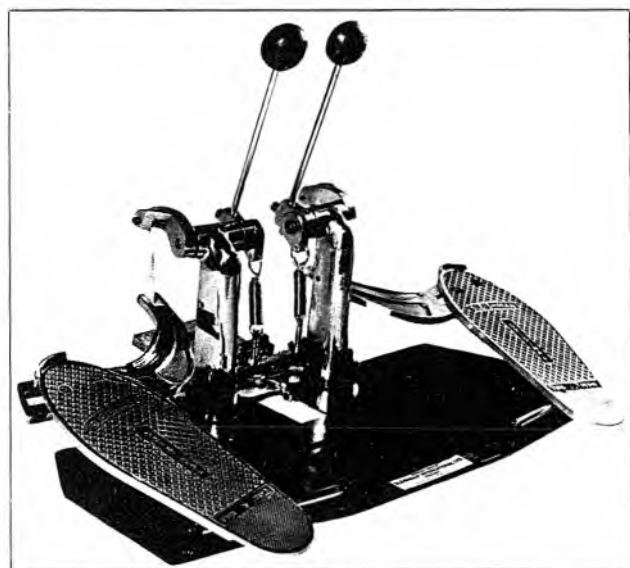
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PEDALLING WITH HENRIT

Sleishman Twin Bass Pedal

When I was at the Frankfurt Fair I spotted a double bass drum pedal on the Sonor stand and commented on it in my April article. I mentioned how it seemed to come from England but appeared to have some Australian connection. Anyway, some weeks later my phone rang with a real blast from the past which made the whole situation crystal clear. It turns out that the pedal is actually completely made in England but is an Australian design which has been bought lock, stock and barrel by, wait for it . . . The Barron Knights.

Since Argent don't operate in the same waters as the "Knights," I hadn't seen them since my Roulettes days so it was really turning back the clock to talk with their manager, Toni Avern, and their drummer, Dave Ballinger, again.

It seems that Dave spotted this pedal some years ago on a BarronKnights tour of Australia and saw a reasonable future for it and managed to persuade the others in the group to think so too.

After a reasonable amount of time, their company, Sleishman International, has finally got into production and is now in a position to go. I presume they had to do a lot of tooling up for the operation, so obviously they must have ploughed lots of money into the venture.

The twin bass pedal was delivered to me in a large plush case. I was astonished but it turns out this case is only for the samples, although if you wanted one the company could supply one. Of necessity any double pedal is a bulky unit and doesn't fit easily into an ordinary sized trap case, so you would probably have to budget for buying a case as well.

It's a very interesting design which basically (to over simplify) consists of two single post pedals, one for the left foot and one for the right, attached to a large metal floor-plate which in turn is attached to the bass drum hoop in an ingenious way. The bottom of the hoop actually sits inside a clamp hinged to the bass plate with both jaws adjustable. It has two wooden beaters which contact the centre area of the drum about three inches apart. The movements have a cam action with adjustable nylon pulls and adjustable expansion springs. The beater rods seem to be somehow longer than normal but this could be an optical illusion because the beaters are so small — they're roughly 1/4" in diameter and as I said, made of wood.

I've never been much of an admirer of wooden beaters since I used them in the 'sixties and couldn't understand why I broke so many bass drum heads — I now know that a wooden beater literally wears away the plastic on impact. Mind you, these mahogany balls do at least have a flat on them at their impact point.

Of course you could always replace them with a normal felt pair.

These beaters do not hit the drum head face at right angles but instead strike a glancing blow. This is intentional and the one-armed Australian inventor had his idea tested and approved by the Sydney Symphony Orchestra who agreed that since a glancing blow to an orchestral bass drum produced a purer, more audible note, then this rule of thumb should hold good for any bass drum, even if played by a foot pedal.

All of the adjustments like footpedal position, beater length and stroke are taken care of with two different sized Allen keys which of course have the added disadvantage of a built-in loss capacity. Still, if you were shrewd enough to own one of these pedals I feel sure you'd be shrewd enough to own a couple of spare keys too. Footplate travel is a very important adjustment on the Sleishman because in some positions (depending on the length of the strap-pull) the footplates foul the left and right hand sides of the counter-hoops at about one third of the way up.

The whole unit with the exception of the base plate seems to be cast from some sort of aluminium compound and is exceptionally well

finished. Once adjusted, set up of the unit is child's play and all you have to do is lift the unit on its pedal hinges away from its base plate with two large wing bolts. No problem.

Unfortunately, the design is such that when packed in its case, the expansion springs are being stretched all the time which is not good as it weakens them. Still, you could always take the tension off the springs before packing the pedal away.

The two footplates have two inches of lateral adjustment to make the playing position really comfortable. This playing position is tricky to get used to because it puts the drummers feet on each side of the bass drum instead of the right foot in the middle as per normal. This disorientates the player at first but with a reasonable amount of practice, it didn't present any problems — the problem for me came when I had to give the pedal back and switched back to my normal single and double bass drum kits.

The unit took a lot of setting up initially because the whole pedal could be moved and locked in different positions either nearer or further from the drum head but once set up was eminently playable. (I spent several entertaining hours one afternoon playing with all the



continued on page 151

The Sleishman Twin Bass drum pedal

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Guitarists

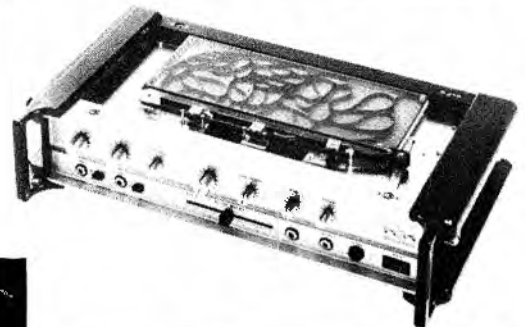
O.K. guys, now is the time for some really good deals on ELECTRIC GUITARS & BASSES. Cash buys, trade-ins and credit purchases. We have all the best American Models and all the Top Grade Japanese Guitars too! If you're fed up with the standard of new guitars then buy one of our 'pro-grade' instruments for just the regular price. We guarantee your satisfaction. You must try the new all BRITISH 'SHERGOLD' RANGE too. Come and see us - we really know about guitars!! We haven't forgotten you FOLK & COUNTRY PICKERS either! a superb choice of excellent Acoustic instruments always here. The hand made TAMA GUITARS are definitely worth a try. Come on.



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PEDALLING WITH HENRIT

from page 151

different adjustments to get what I considered the optimum performance from the pedal.) The playing position is something of a problem because it necessitates the snare drum being right in the centre of the bass drums between the pedals and also near the mounted tom-toms which are not in their normal position but situated left and right of the snare. The floor tom-toms need to be moved over an inch or so to stop the right knee from bashing against them. Its peculiar, this set up, but I'm not too sure if all in all it isn't more logical.

The pedals had a very nice feel to them with the toe down and the heel up which normally sorts the wheat from the chaff as far as I'm concerned, and fast too, considering the five inches or so linking distance from the footplate to the cam-bearing unit. From my own experimentation I found it essential to tune the bass drum completely differently because the two beaters keep the head resonating much more than usual — a ringy sound would result in a form of thunder as you used the two pedals. The best way to use the Fleishman is on a single headed well dampened drum or if you want to use a two headed drum you could either use a damping strip on each side of the batter head or maybe one on each head (Batter and sympathy).

If you have a yen to play double bass drum but do not have the inclination to cart around another bass drum complete with spurs and a foot pedal, the Sleishman could be the answer to your prayers. All that you need is the motivation and an open mind to change your style and approach a little plus a reasonable but not excessive amount of money. I don't know if it was wishful thinking on my part or what but the Sleishman seemed to have a somehow more funky feel than a two bass drum set up. See what you think. It might change your way of life and your set-up.

Premier 252 Pedal

I first saw this foot pedal on the Premier stand in Frankfurt and was very impressed. From first looking at it, I knew it would be good. So unlike the old 250S that it was difficult to believe it was made in England. It really is revolutionary and I managed to badger Premier into sending me one down since I felt so excited about its future prospects and couldn't wait to get my hands and feet on one. I've had the pedal for four weeks or so now and have used it in one way or another every day. So I probably know as much about its working as anybody.

The pedal has a single post which is unusual for Premier and a big first, and a one piece cast foot-plate with one adjustable and one fixed toe stop. This footplate's angle can be adjusted to the left or right of the beater unit to accommodate the foot more comfortably. The whole unit fits to the bass drum hoop with a clamp which is tightened sensibly at the top of the single post. This means the drummer doesn't have to get down on his knees to attach the pedal, which is of course very undignified. There are rubber feet under this clamp and under the heel portion of the foot plate. Two sharp pointed forward angled spurs adjustable with a Premier key do a good job of stabilising the bass drum. The accelerator cam-action pedal has needle-bearings, an expansion spring

adjustable sensibly from the playing position, a felt beater with notches for half a dozen slightly different heights and a plasticised industrial fibre pull which attaches to the cam and is clamped to it with a shaped metal saddle. The stroke is quickly adjustable on a radial splined ratchet with a large knurled knob.

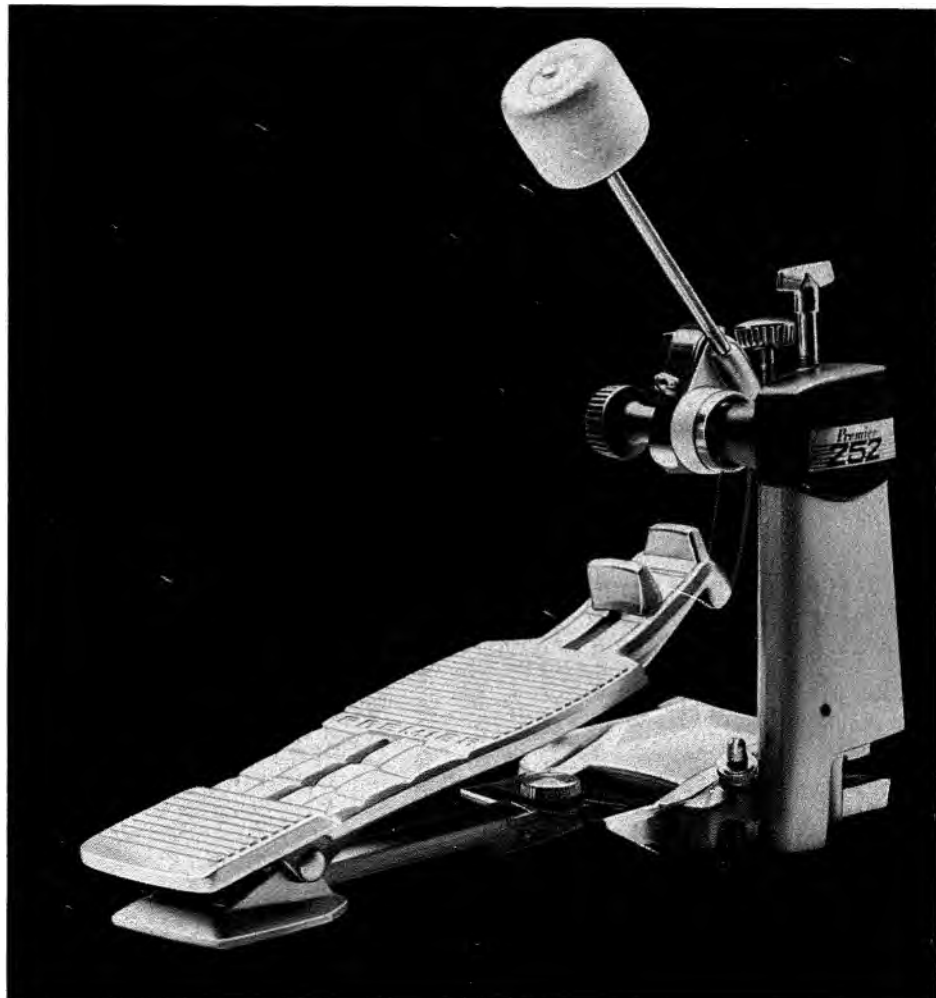
The 252 has a speedy, positive action and didn't take me more than an hour or so to get really used to it. It's a long time since I owned a Premier pedal and this new one has something about it which I disliked about the old one. The small notches cut into the beater rod to locate the height adjustment screws have always had a tendency to rattle as and when the screw loosens a little with movement. This doesn't cause the beater to slip but results in a strange unpositive and inexplicable feel. I feel the height adjustment should be somehow sprung to alleviate this.

While they were making such a revolutionary new pedal I think Premier should

have made the beater rod from slightly thicker material less likely to whip and bend.

I found that the large coin operated screw which adjusts the footplate angle in relation to the drum head needed an awful lot of pressure on it to keep the plate stable. An ordinary amount of torque allowed the footplate to move. The whole unit looks very professional if a little futuristic with a polished aluminium footplate and the remainder stove enamel black and silver. All in all the 252 is very unfussy, works well and has just the right amount of adjustment to enable the pedal to fit any player and not vice versa. The footplate stretcher is articulated so the pedal can be easily collapsed and fit snugly into any trap case.

Summing up, it's an excellent pedal from Premier but wouldn't it have been great to have seen it on the market a few years ago when it was first imported. It would have ruled the world.



The Premier 252 Pedal

MUSIC NEWS

HAMMOND REORGANISE

"High noon at the Hilton" is the way that Hammond Organ (U.K.) Ltd. described the event held at the Hilton Hotel on April 22nd. Hammond's objectives, to inform their principal dealers about the new company structure now within the Boosey and Hawkes organisation and to present their impressive array of new products, were carried out in a most cordial and impressive way.

After registration, coffee and a brief interlude with Bryan Rodwell at the Hammond Aurora the dealers were presented with a statement by Mr. A.G. Kilby, Chairman and Managing Director of Hammond Organ (U.K.) Ltd. Mr. Kilby informed the dealers about the acquisition by Boosey and Hawkes of the Hammond company in the U.K. and announced to the trade the new appointments within the company. Mr. Keith Beckingham was promoted to Marketing Executive for Europe, based in Chicago; Mr. Bryan Rodwell was appointed Field Sales Manager for product and promotions.

Dealers were assured by Mr. Kilby that franchises would remain intact and that the company was looking forward to a new period of prosperity with its new products and service structure.

Following Mr. Kilby's statement, Mr. Keith Beckingham assisted by Mr. Bryan Rodwell on the keyboards conducted a new product presentation. Two of the new Hammond products demonstrated were the Sounder 3 developed from the famous Sounder 1 and the Super Dolphin Premier De Luxe. "The Sounder 3 was developed to appeal to the vast 97% non-playing sector of the market", explained Keith Beckingham, "and offers 48 chord buttons, built-in memory, a wide range of solo voices at different pitches and many special effects to enable beginners to achieve instant playing success." The retail (recommended) price was given as £695.

The Super Dolphin Premier De Luxe (9922K) is identical to the very popular Spinnet model of the same nomenclature, but includes a "Polyphonic Simulator" located on the lower left-hand end block which dramatically expands the tonal potential of the instrument. The "Polyphonic Simulator" has four pitches which are additive and slider controls permit the player to introduce a wide range of authentic orchestral and organ

tones. The recommended retail price given was £1,360.

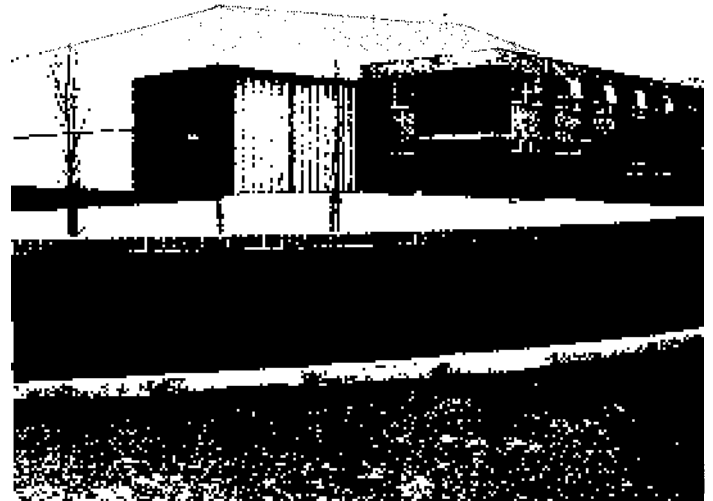
After the new products presentation, dealers were informed about Hammond's move to new premises at Brick Knoll Park, Ashley Road, St. Albans, Herts., Tel. No. St. Albans 60191. The new facilities comprising a large warehouse and a two-storey office block opened on Tuesday 4th May. Maps were provided for dealers showing the location of the new premises.

The meeting then concluded, and dealers were invited to cocktails and lunch which turned out to be absolutely first class and very Hilton a la francaise. After lunch Mr. Kilby introduced Mr. D.A. Sauvey, an executive director of the Hammond Corporation in Chicago, who gave a very positive speech on the marketing situation past and present of the company and went on to discuss the quality control problems, new inspection methods and development plans for the future.

Mr. Sauvey defined the Hammond company's role for the future as one of concerted effort in the manufacturing and development field and not one of expansion with new sales companies. Hammond will rely on its established agents and distributors such as Boosey and Hawkes, to whom Hammond would give its full marketing support.

Mr. Barker, Chairman of Boosey and Hawkes, later spoke about the take-over of the Hammond company operation in the U.K. and assured dealers of a fine sales and service back up in the new premises at St. Albans.

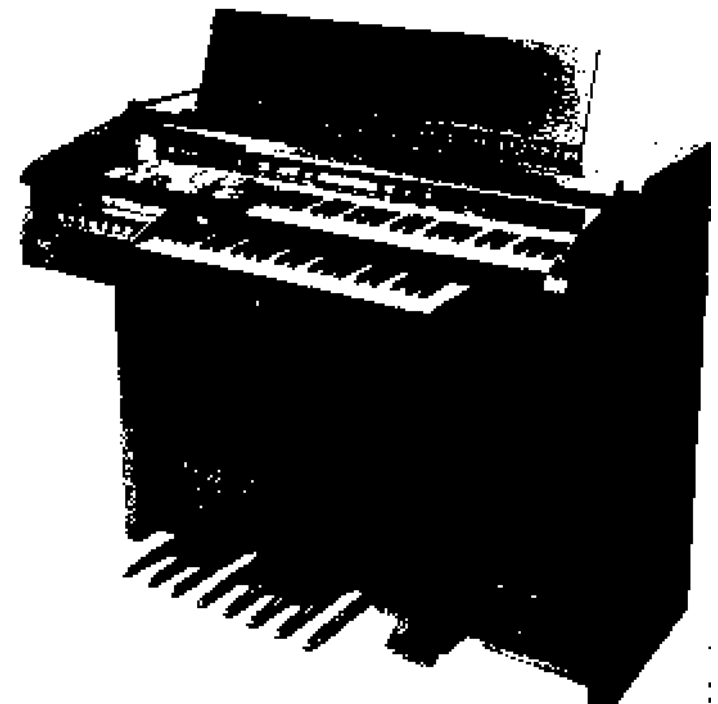
Finally, at the conclusion of all the speeches, dealers were invited to a preview of all the new products and accordingly the luncheon was concluded with dealers heading in the direction of the preview room carrying their order forms and presentation folders distributed during the speeches after lunch.



Hammond's new premises in St. Albans



Mr. Kilby addresses the assembled workforce



The Super Dolphin Premier De Luxe

AUTO-TUNE

"FANTASTIC" WAS how CBS Arbiter's Mark Goodwin described their first London drum clinic for Arbiter Auto-tune drums. Over 80 people turned out to see ace percussionist Dave Mattacks and friends explaining about all aspects of drumming. Mark Goodwin opened the show, explaining why, how and where Auto-Tune drums came about. This was followed by Dave Mattacks, in his first clinic, talking to the audience and answering questions on tuning, replacing heads, rudiments etc. The last part of the clinic featured Dave and Mark performing a drum duet.

RADIO FOR MUSICIANS

IT IS not often that radio covers the contemporary music industry from the musician's point of view. The BBC World Service is now beaming worldwide a new 30 minute weekly programme called "Matthew On Music," introduced by Brian Matthew.

Recent items in the programme included a rock guitar lesson from Jeff Beck and a look at The Who's sound system. Forthcoming programmes feature Ginger Baker and Stone's bassist Bill Wyman, and Mel Bush on the problems of international concert

promotion. The producer of the programmes is Humphrey Walwin.

The BBC World Service on the air round the clock to an audience of 40 million — can be picked up on short-waves in the 25, 31, 41 and 49 metre bands. Times for "Matthew On Music" are 23.30 Wednesday, 14.30 Thursday and 10.30 Friday, G.M.T. Listeners in Western Europe, including Britain, can hear the Wednesday night programme at midnight thirty British Summer Time or Central European Time on 276 medium wave.

ROSETTI ECHO

ROSETTI HAVE pointed out that we left the SW Echodek out of our Echo and Reverb feature last month. We're sorry for the omission. SW tell us that the unit features a recording and play back facility and an illuminated VU and sells for £85 including VAT. We haven't had any experience of the unit, but bearing in mind Simms-Watts long reputation for quality, the unit obviously deserves attention.

MCH OPENING



MCH ORGANS opened their doors to dealers, the press and guests last month with Managing Director Jock Robertson and Mr. B.P. Hofstede, a director of MCH Holland, acting as hosts.

The full range of organs were on show and during the delightful cocktail party, visitors were able to see the professional sophisticated marketing centre that is the base for all British MCH operations. Left to right in

the front row of the picture are Bill Sanders (advertising agent for MCH), M.D. Jock Robertson, Mr. Hofstede of MCH Holland and Rick Desmond of International Musician.

S&T SALES MANAGER

IAN BARNES has been appointed National Sales Manager for Strings & Things, the new distribution company set up by Craig and Rod Bradley and Ken Achard.

Ian was previously with Henri Selmer and is now concerned with the setting up of the new sales force.

Strings and Things have announced the securing of the agency for Bigsby Products.



Ian Barnes

AMEK MOVE

AMEK SYSTEMS & Controls Ltd. have moved to a new plant of 10,000 square feet in Salford. The new address and phone number: Amek Systems and Controls Ltd., 2nd Floor, Islington Mill, James Street, Salford, Manchester M3 5HW, Lancs. Phone 061-834/6747.

APOLOGY

IN LAST month's HH Market Survey, the reference to Sales Service in the table was, of course, pertaining to the Sales Service offered by HH.

We apologise particularly to Freedman's of Leytonstone. Their comment, "indifferent", referred not to their own sales service, but to that offered by HH.

JBL COMPONENT

JBL ARE attracting the home constructor market by launching a JBL Component Series featuring a wide range of PA and instrument loudspeaker components available for the home constructor.

Recognising that many musicians build their own speaker cabinets, C.E. Hammond the company who distribute JBL in the U.K. are aggressively marketing the range with plexi-

glass displays of the components which will be on view in major stores, advertisements encouraging home-builders and literature giving full information of enclosure building.

The range of components going on sale includes a three-foot wide acoustic lens, horn combination, a full line of low, mid and high frequency units and driving networks.

continued on page 157

Barriemore Barlow of JETHRO TULL

On stage using **EVANS**
OIL FILLED 'BLUE X' HEADS



Sole Distributors for the U.K.

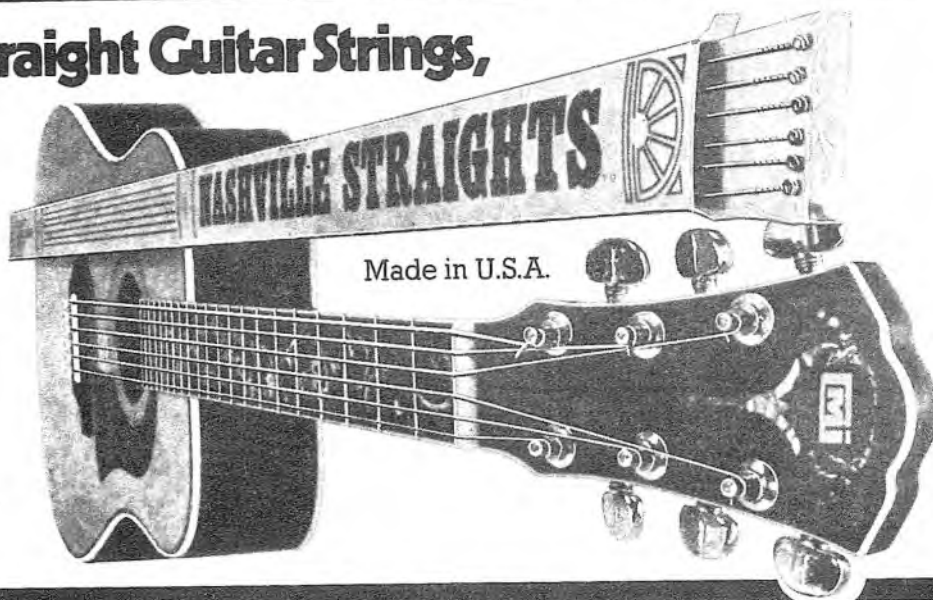
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I.M. 6/76

GMS MAKE BOARD CHANGES



L-R: Trevor Meredith, Stewart Caro, Derek Morris, Dave Martin and (seated) Alfred Stein

CHANGES HAVE been made in the board of General Music Strings Ltd. Alfred Stein moves from Managing Director to Chairman and Joint Managing Director, Derek Morris joins the company as Joint Managing

Director and Dave Martin is promoted from Sales Manager to Sales Director. Trevor Meredith remains in control of production and Stewart Caro continues as Financial Controller and Secretary.

SOUNDOUT ~ PIEZO

SOUNDOUT LABORATORIES are now importing drive units made by the Piezo Ceramic Products Group in Illinois.

The units are horn drivers and they have been produced by the

consumer products division of the parent company, Motorola. The Piezo-Electric tweeters have several unique design features and Soundout Labs are expecting great interest in the units.

MACARI MANAGER

ANDY SHERWOOD has been appointed manager of Larry Macari's shop at 122 Charing Cross Road. Andy — who is a guitarist — has been with the organisation for three years and was formerly at Macari's Musical Exchange which is also in Charing Cross Road.

PRO-HIRE

DUNCAN KINNEL, proprietor of Professional Percussion, the Ilford based percussion hiring, importing and supplying concern, recently completed a six week tour with Diana Ross and a similar tour with Gladys Knight and the Pips.

A skilled percussionist, Mr. Kinnell's interests are reflected by the wide range of percussion equipment which Professional Percussion stock. Their boast is that they stock everything from five foot gongs to tuned wood blocks. Their stock includes the entire range of Bergerault tuned percussion.

Mr. Kinnell told I.M. that most of Professional Percussion's hiring is done to studios.

"All of the kits we have are specially tuned for studio use. One of the things we place a lot of emphasis on is that our kits arrive completely intact — nothing is ever damaged in transit. We have four vehicles for transportation and we deliver or collect anywhere."

SAI SHOW

SOUND ADVICE {Installations the P.A. and Discotheque manufacturers are holding a dealer show at Annabelles Suite, Mecca, Ferranway, Hull, on June 1st. Managing Director Bob Dewhurst is also flying to Chicago to exhibit SAI products at the NAMM exhibition at the end of June.

SOUTHERN MAN

JIMMY PAGE'S gardener came into Southern Music (Exchange Co.) of Hove recently to sell a couple of speaker cabinets. This is the most recent episode in the first six months of Southern Music's curious history. Previously a junk shop, Southern opened in January of this year under the direction of Melvyn Taylor.

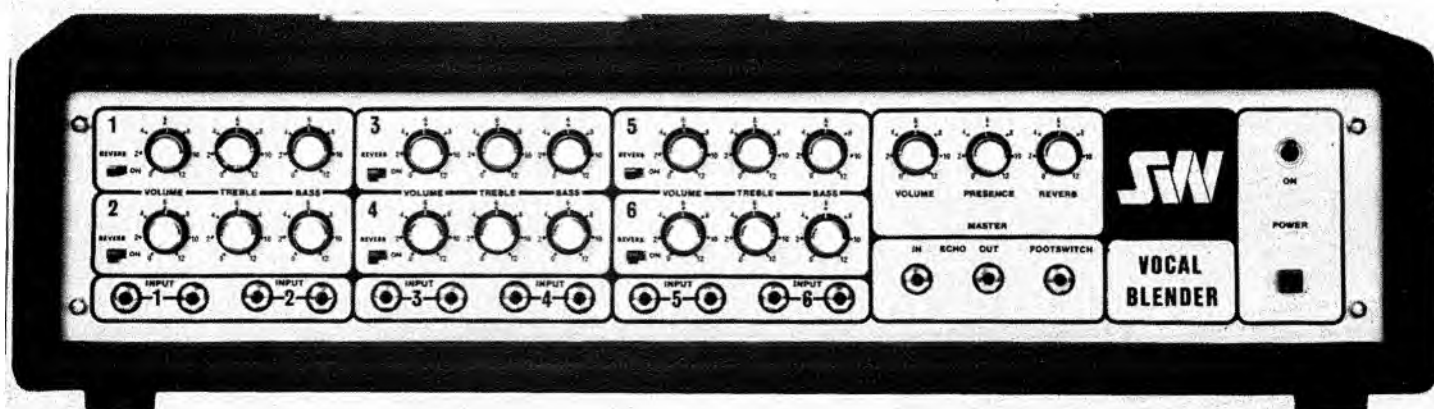
Taylor is a former pro himself — having played in Tonge who in their time have supported Budgie, Supertramp and Be-Bop De Luxe. He is sympathetic to the problems of bands, and stocks a varied selection of second-hand gear.

Running the shop single-handedly, Taylor still finds time to shut down the shop and buzz about the area in his brightly coloured van, making deliveries and, in his spare time, transporting local bands to engagements they might otherwise miss.

continued on page 159



Keeping amps sensitive while you make them tough is a bit like breeding a Derby winner. You need lots and lots and lots of work plus a little bit of luck. And we think we've done it with SW — by manufacturing in modules, rethinking every circuit. Result: sensational performance and stamina like Stracey's. Don't just believe it. Hear it. The full range. Of mixers and amplifiers, columns and cabinets, combos and discos. At most good stores. Or send the coupon now for all the specifications.





Marshall Amps



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Guitars



C.M.I.
S.W. Amps
Fender Amps



Paiste
Zildjian



MXR. Pedals
Black Box



Latin Percussion



C.M.I. Guitars



Yamaha
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MARSHALL MUSIC RE-OPEN

SATURDAY SHOPPERS in Milton Keynes stopped to get Joe Brown's autograph and see Jim Marshall's new music shop last month, when the star officially reopened the Jim Marshall music centre in Queensway, Bletchley.

The shop has been completely re-designed and re-stocked and naturally there's a large stock of drums as well as the usual guitars and amplification — Jim was once a professional drummer.

At the same time, Jim announced the opening of the Jim Marshall Drum School which will operate from the shop. Before Marshall amplification became a household word with musicians, Jim used to run a drum school at his small musical instrument shop in Hanwell, Middlesex. He's re-opening the school because of a demand from young drummers in the Milton Keynes area and he will personally instruct advanced students whilst other teachers will guide beginners.

Jim Marshall moved his factory to the Milton Keynes area of Buckinghamshire a few years ago and opened several music

shops in the Bletchley area. Marshall Music has grown to be a meeting point for local musicians and it naturally carries a large stock of Marshall amplification. Other lines featured particularly prominently in the shop are Slingerland drums and Cleartone amps and among the guitars hung on the peg board walls are Fenders, Gibsons and Rickenbackers.

Extensive drum racks have been put in, as Jim believes drums should be racked for examination rather than set up in kits and a very full accessories bar occupies one side of the shop.



Marshall's newest shop, on the Queensway, Bletchley, Bucks

DEALER DIES

MANCHESTER MUSIC dealer Tony Saville was killed over the Easter Bank holiday while he was competing in a Go-Kart race. It was Mr. Saville's first race for over two years — he had temporarily given up the sport to concentrate on building up the Tony Saville Music Centre in Deansgate, Manchester.

Some mystery still surrounded the death at the time of the accident but it was on a straight and there was no apparent reason why it left the track and collided with a crash barrier. Tony Saville leaves a wife and one child.

MANTIS

CARLSBRO SOUND Equipment have announced that their new echo unit, the Mantis, will be available in the shops in July.

Employing the latest concepts in solid-state digital technology, the Mantis has no moving parts, and allows 240 different combinations of echo delay and swell. It can be used in stereo or mono applications, and boasts a built-in sound effect called the Rotafaze, which Carlsbro describe as "being between the Leslie rotary sound and a phaser. Its retail price is estimated at £150, plus VAT.

ATR-100

A MAJOR new tape recorder has been announced by the Ampex Corporation. The ATR-100 is a professional stereo recorder and the company claims its performance specs. are as much as 10dB better than conventional recorders already on the market.

At the heart of the new machine is a new tape transport system (originally developed by Ampex for computer tape handling) which eliminates the use of pinch rollers and advanced signal electronics.



The ATR-100. Ampex's newest tape recorder.

The company introduced a new multi-track machine — the MM-1200 — three months ago, and the new machine completes the new generation of recording machines from Ampex.

BLOWING OUR OWN...

MAY 31, 1976

DEAR MR. RAY HAMMOND,

THIS IS TO EXPRESS MY APPRECIATION FOR THE WONDERFUL ARTICLE PUBLISHED IN YOUR MAGAZINE IN THE FEBRUARY '76 ISSUE, WRITTEN BY BOB HENRIT. I AM GRATEFUL AND PLEASED ABOUT THE ACCURACY AND CARE WITH WHICH IT WAS WRITTEN. WE ARE HAPPY TO SAY THAT WE CARRY YOUR MAGAZINE FOR CUSTOMERS TO BUY IN THE SHOP... AND IT'S THE ONLY ONE WE HAVE IN THE SHOP.

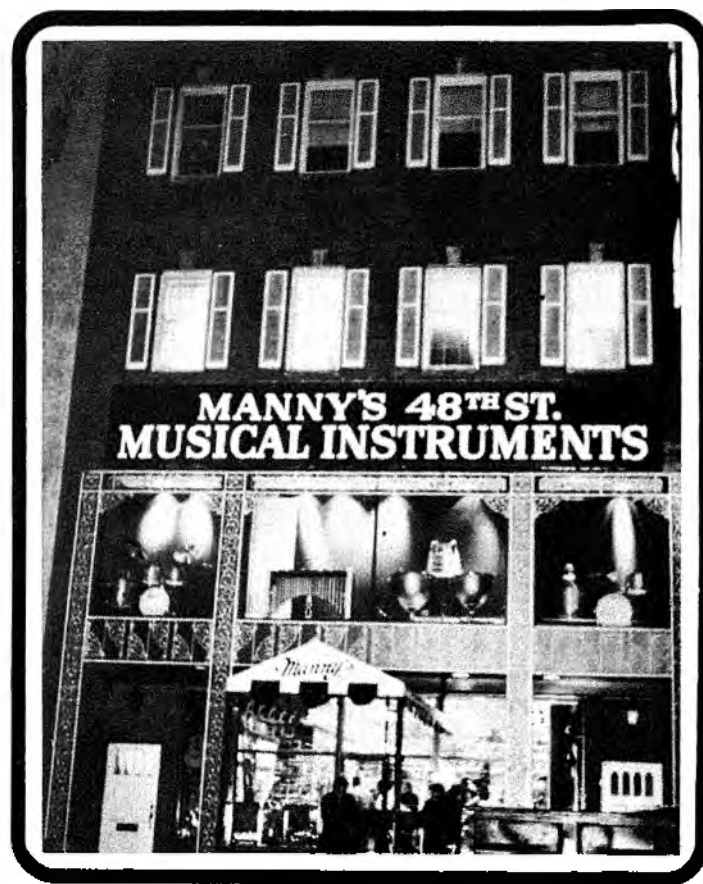
LOOKING FORWARD TO MANY MORE ISSUES.

RESPECTFULLY YOURS,

Frank Ippolito
FRANK IPPOLITO

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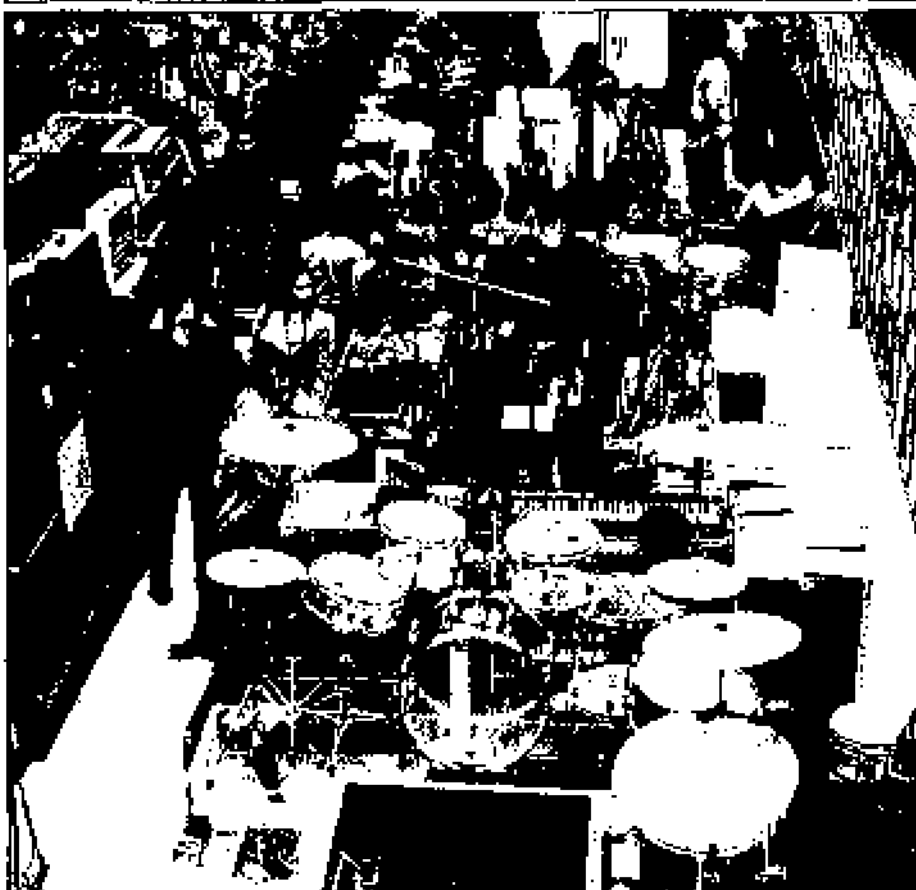
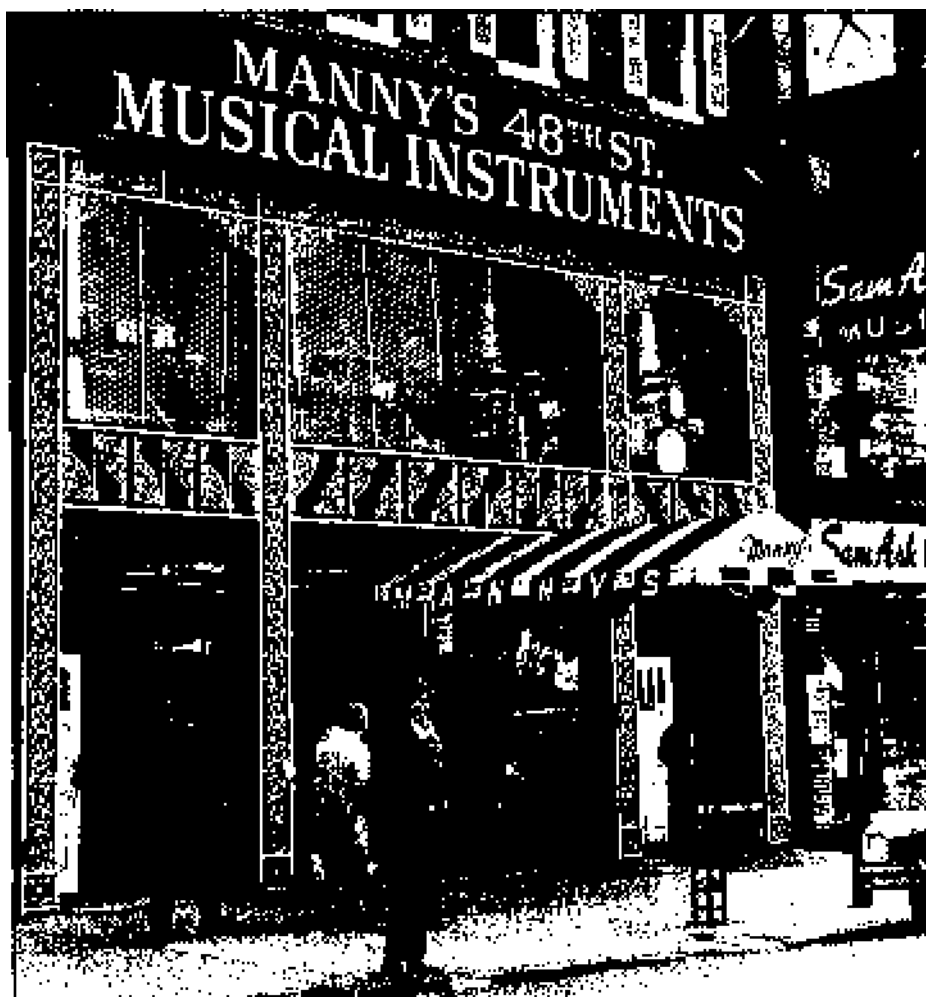
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MANNY'S 48TH STREET, N.Y., N.Y.

by Gary Graifman in New York



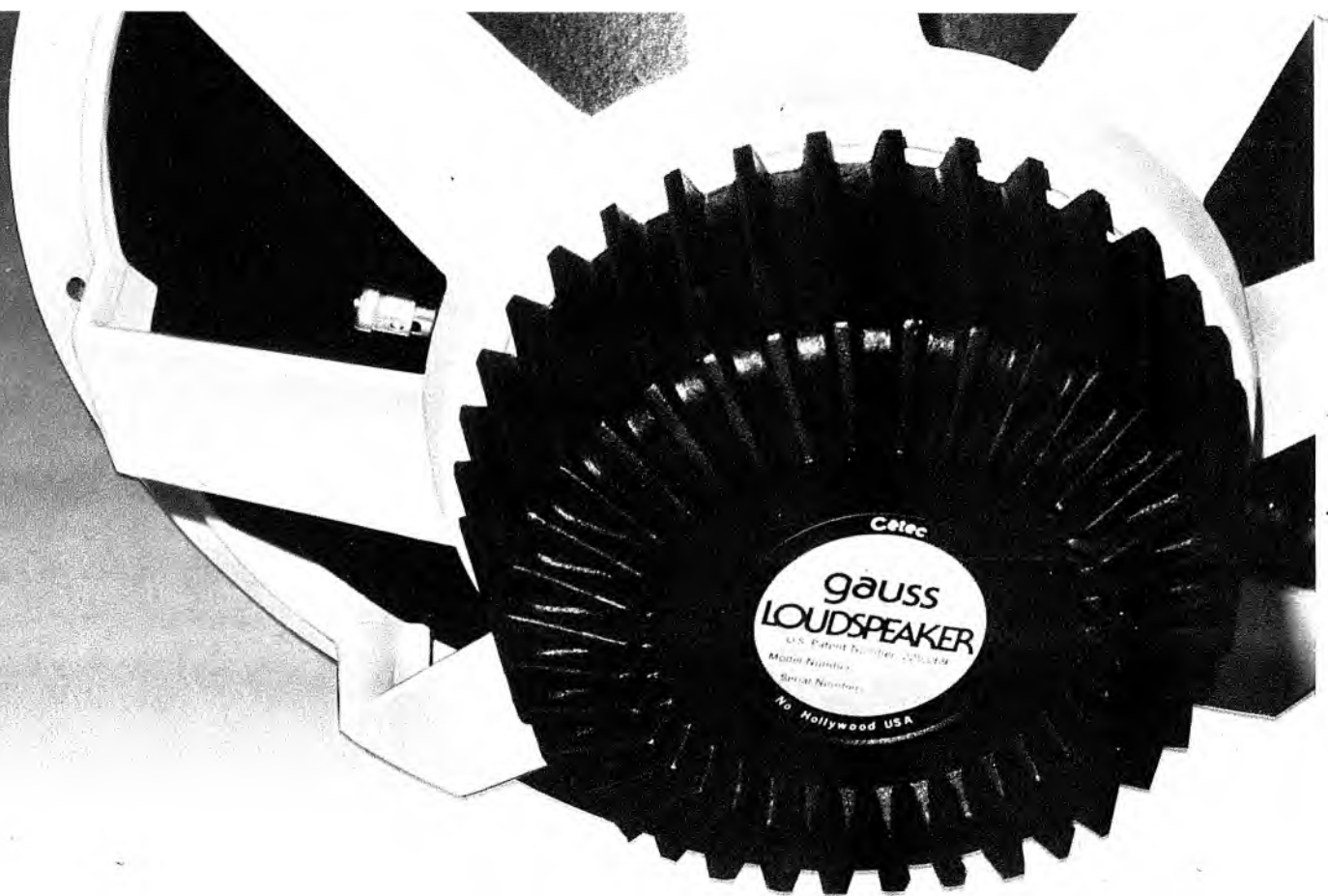
Walking down West 48th Street just off Seventh Avenue, it is easy to see why this block was once known as "Music Row." Despite the exodus or demise of many shops the tradition still lingers on, Terminal Music, Sam Ash Music Shop, Alex's, Stuyvesant Music. While there are many excellent shops still here, there is one store in particular which has long been the Mecca of the professional musician. This store is Manny's.

Under Manny's roof is one of the largest musical instrument inventories in the U.S. Every prominent brand is represented here — Ludwig, Gibson, Guild, Conn, King, Selmer, Ovation, Fender, Marshall, ad infinitum. Simply put, any instrument that a musician might need can be found at Manny's.

Established in 1935 by Manny Goldrich, a salesman for Conn-Selmer, the store quickly became a centre for the professional and amateur musician. Those drawn to the action of Broadway or just passing through New York on tour would stop in to buy new instruments, exchange news with colleagues or have needed repairs made. It was in the 30's that Manny started the unique tradition of collecting autographed pictures from his clientele. Today the walls of Manny's are covered with thousands of pictures from the "Swing Era" greats up to Rock's present performers. The tradition is still continuing and Henry Goldrich (Manny's son) quips "There are still hundreds in the drawers we haven't got to yet." One cannot help but gaze in awe at the surrounding walls; Benny Goodman, Miles Davis, Charles Aznavour, Led Zeppelin, Cat Stevens. The list of names goes on and on. One can be sure that any major performer who has been through New York has his picture somewhere on that wall.

In 1968, after a career dedicated to serving the musician and music, Manny passed away. Today, the business is still very much a family enterprise. Manny's son Henry and son-in-law Danny Burgaur are principals in the store. In addition, there is a staff of approximately thirty people, half consisting of sales staff and half business staff.

continued on page 163



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MANNY'S

from page 161

Most of the action at Manny's takes place on the main selling floor. Though Manny's began under the influence of the big bands, the store has always changed with the times and today's stock reflects today's musical trends. Lining the wall on the left side of the store are the many electric and acoustic guitars Manny's offers (well over fifty are displayed). Below the guitars, in well lit display cases are many smaller or more exotic instruments (dulcimers, thumb pianos, stringed harps, brass instruments). The left side of the store contains the large drum and percussion selection. The centre of the floor holds the vast supply of amplifiers and keyboard instruments. Another section of Manny's five-storey establishment contains six fully soundproofed practice rooms where musicians can sample instruments in comfort and seclusion. There are special storage facilities located on the premises as well.

The repair departments at Manny's are located at separate locations: One on 51st Street which handles amplifier repairs and another directly across the street from the main store. Manny's will repair only merchandise bought at the store, but anything bought there is sure to be fully guaranteed. Altogether, there are six full time repair men, specialists in brass, wind, stringed and electrical instruments. Minor repairs are done by the floor salesmen, each of whom is a musician.

Aside from the business done at the store, Manny's does a high volume mail order business. As Henry explains, "We ship all over the world to musicians and dealers alike. Excluded are only a few hard-core communist countries, Russia, Rumania, Bulgaria, Albania and Red China." To prove his point, Henry flips through the morning mail — an order for drums from Yugoslavia, Two King Trombones for Zurich, other instrument orders from Mexico, Frankfurt, St. Croix. All in a day's work. Occasionally, a desperate musician will reach the store through a long distance phone call in immediate need of a part or instrument. Many groups such as the Who, will write down needed equipment and call periodically while on tour. Jimi Hendrix, during his heyday frequently did his musical shopping at Manny's. When preparing for a world tour, he would often arrange to have a room full of equipment from Manny's shipped ahead. When home in New York, Hendrix would buy three or four guitars every other week as well as spend hours in the store experimenting with the newest in instruments, distortion devices and accessories.



A store which carries such a plethora selection of instruments is in a position to comment with authority on which instruments are moving more vigorously on today's market and in Henry's opinion that instrument would be the synthesizer. "Synthesizers are the biggest item we sell today, bar none. On a one to one ratio we sell more synthesizers than guitars. Five years ago nobody had even heard of the instrument. We brought the first one in from England, I think it was at Putney. Today we sell a synthesizer anywhere from \$300. to \$30,000. The hard part is trying to explain the instrument to prospective buyers." Recent customers who have purchased synthesizers are John Entwistle and Barry Manilow.

Although musicians of all ages and all fields patronize Manny's, Henry maintains it is the younger rock musicians who are primarily drawn there. "The Broadway musician will more often buy one horn and he's set for life. It is the younger musicians who experiment with different sounds, different ideas, they're always looking for something better. Even with the picks — Paul McCartney was in here recently to order picks of a special size and shape." With such orders, and others from prominent musicians the world over, it becomes obvious that Manny's is a bit more than just another music store off Seventh Avenue. □



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BARRY MITCHELL WING MUSIC

About the middle of June, Wing Music are opening a new shop at 15-15a London Road, Bromley, in South East London.

Wing have been one of the most progressive music dealers in Britain, springing to an unusually brilliant prominence in just four years. The powerhouse behind this rise to fame has been Barry Mitchell, a dynamic ex-group member whose career began in the pro and semi-pro London group scene of the 'early 'sixties.

Today he's 27, wildly successful, but nice with it. His fortune is founded on straight dealing and careful marketing and groups from all over the country buy gear the Wing way because of the service they get, both at the point of the sale and for long afterwards.

Four years ago, Barry started in a tiny shop beside Bromley railway station with just £400. Today he's opening a shop half a mile away which has an enormous frontage, off street parking, and will have "1500 square feet of musical joy," plus an additional 1,000 square feet of office space.

The high-flying Wing shop by the Station has long been a source of amusement to local residents, as the gear overflows onto the pavement from the moment the shop opens its doors in the morning.

For those musicians keen on a bargain, and perhaps more important, keen on seeing the highest quality instruments and equipment displayed in spacious surroundings, the Wing opening has special attractions. Barry's celebrating the long overdue move by offering some very special bargains for limited periods and regular customers of Wing will realise that when he says that he means it.

"We've been trying to move to new premises for well over a year," the jovial Barry told me. "The problem has been getting the right place. We were originally looking for warehousing for the hire side of the business; then we decided that we ought to be able to combine warehousing with the retail shop."

Hire is an important word in the Wing flying manual. Barry took a trip to Canada to study the rental system that Traynor operate. The result is a hire business unlike any other operating in the U.K.

"We want to make equipment hire as cheap and as easy as T.V. rental," says Barry. "The aim of the exercise is to rent out equipment of all sorts as easily and as cheaply as possible. We're not concerned with making fortunes quickly, we want to build a long term rental business that goes hand in hand with the retail side of things."

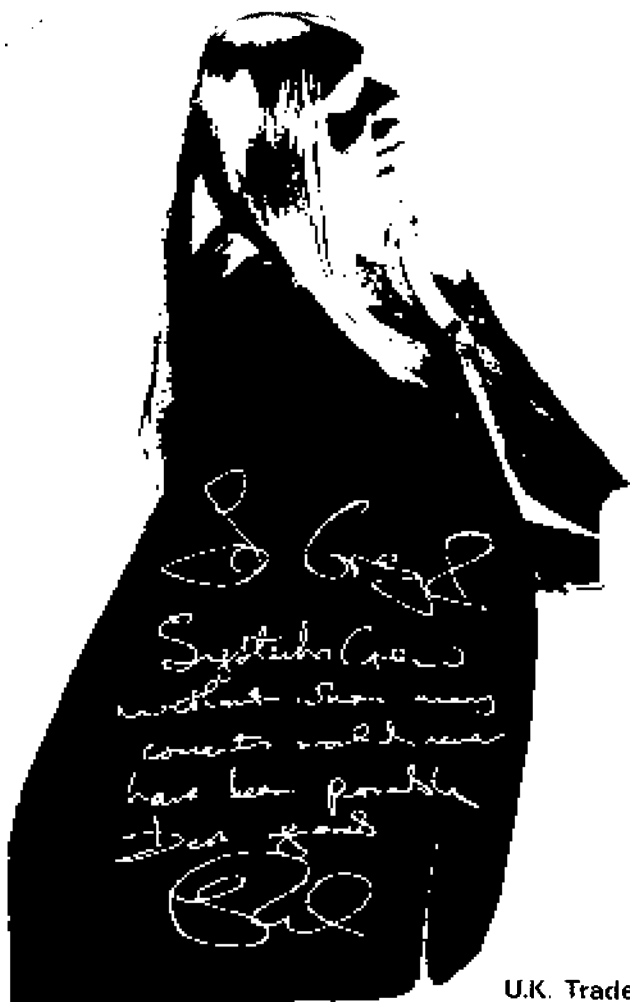
For that reason, Wing have a lot of gear out on hire. They manufacture Wing P.A. items which are in great demand for hire (and for sale, obviously) and generally, Wing also offer Traynor and HH amps as their mainstay hire amps.

Concentrating on the best lines has helped Wing greatly. As an ex-band player, Barry is instantly able to recognise the real thing when he sees it and for that reason, the shop has put its full retail weight behind lines like HH, Traynor and Premier. Carrying large stocks and doing sensible deals with really good after sales service has resulted in a mail order business for the shop that's as important as the business done on the shop floor.

The original shop beside the station in Bromley is being retained as a retail

DEALER OF THE MONTH

continued on page 167



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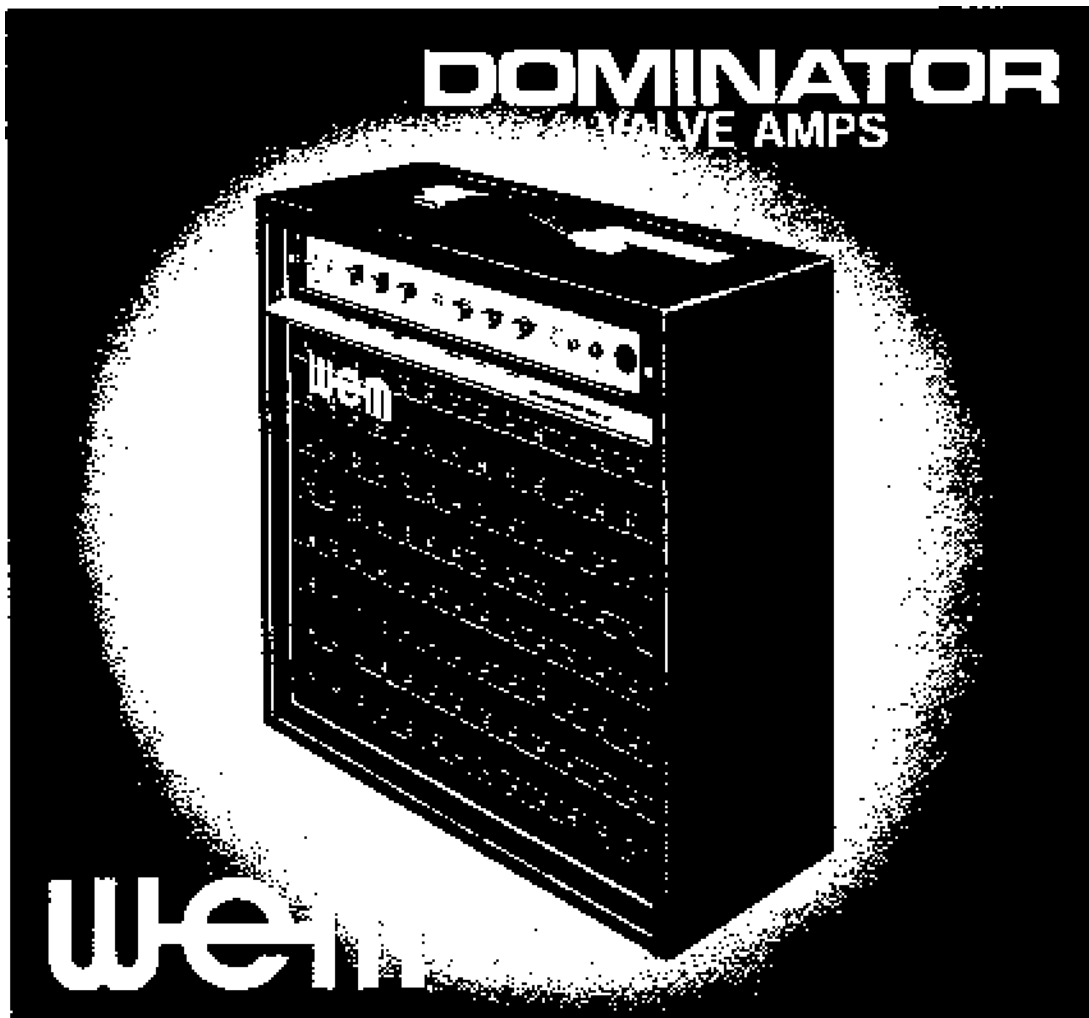
DOMINATOR 50 COMBO.

This unit is louder than a 100 watt transistor amplifier. A professional amplifier of superb quality and response. Full range handling for Lead Guitar or Organ. Two 12" (30cm) speakers with handling capacity of over 100 watts. £160:00.

DOMINATOR 50 TOP.

The piggy-back version of the Dominator 50 Combo. Because of the un-usual thrust of this amplifier it is recommended that the speaker box be of at least 80 to 100 watts handling capacity. £100:00.

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Wen

WING MUSIC

from page 165

outlet although its likely to specialise in light and disco units. The main musicians shop will be in the London road and here the talk is of split level interiors and some very daring sales floor layouts.

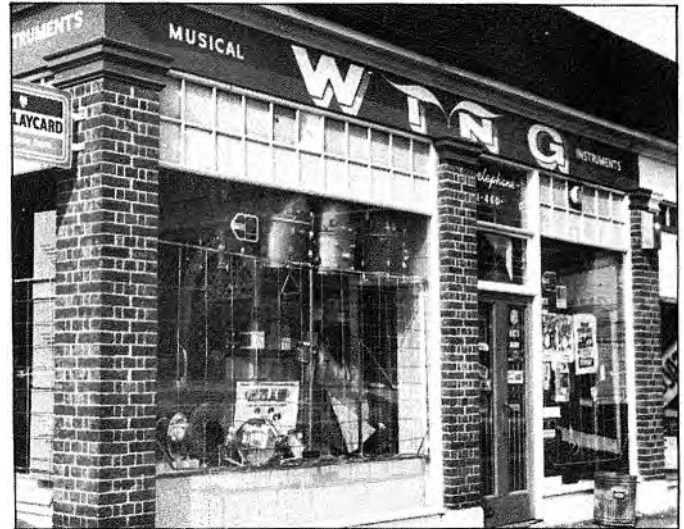
The success story of Barry Mitchell is the kind of hard work and common sense saga that gives heart to all struggling people in the music industry.

When he left school Barry trained as a structural engineer. He wasn't made that shape however, and almost every night he'd be playing organ with one local band or another. After switching his career to computers and discovering they too fell short of the joy to be found in music, he decided he ought to follow his instincts and plunge into the business properly.

When he started, he put all his own group's gear into the shop to make it seem as

though he had a little stock. He combed the area looking for second-hand equipment, and with agonising slowness built up a business. The first trade company to offer him credit was Dallas/Arbiter — something he's never forgotten — and for that reason he was incredibly loyal to the products of that wholesaler for the first couple of years. Fender, Hayman, Sound City, all went through the shop and slowly other suppliers started to offer equipment to the shop on the usual trade arrangements. Things began picking up for the business after about nine months and after a year, the fantastic pace that has since become the shop's feel built up.

Call into the old cramped shop on a sleepy Monday afternoon in Bromley and whilst the haberdasher is discussing lace with an old lady and the chemist is outside in the sun, looking up an empty street for customers, the floor space in Wing is buzzing with group news, filled with tobacco smoke and ringing to the sound of a



guitar going out through an HH, Traynor, Wing, or second-hand number that only came in a quarter of an hour ago.

The shop manager is John Pickett who was the original manager of the Fender Soundhouse. He's assisted by John Warnett, who's a drum freak and Ray Wilkins, an electronics specialist. An addition to the new shop is assistant Dave Roffey.

The Wing manufacturing empire is due to enter its next period of growth as the retail

outfit moves into the new shop. Wing effects pedals are being launched and included in the range is a digital delay electronic echo. The price for the effects is hoped to be under £70.

"We've been developing the effects units for well over a year now and we've taken a lot of time to get particularly good effects sounds. We're just at the presentation stage now and we're taking a lot of trouble to get them looking right." □

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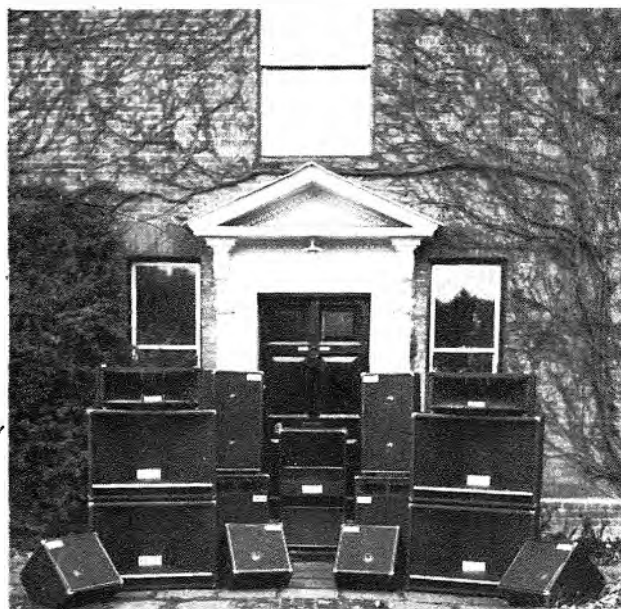
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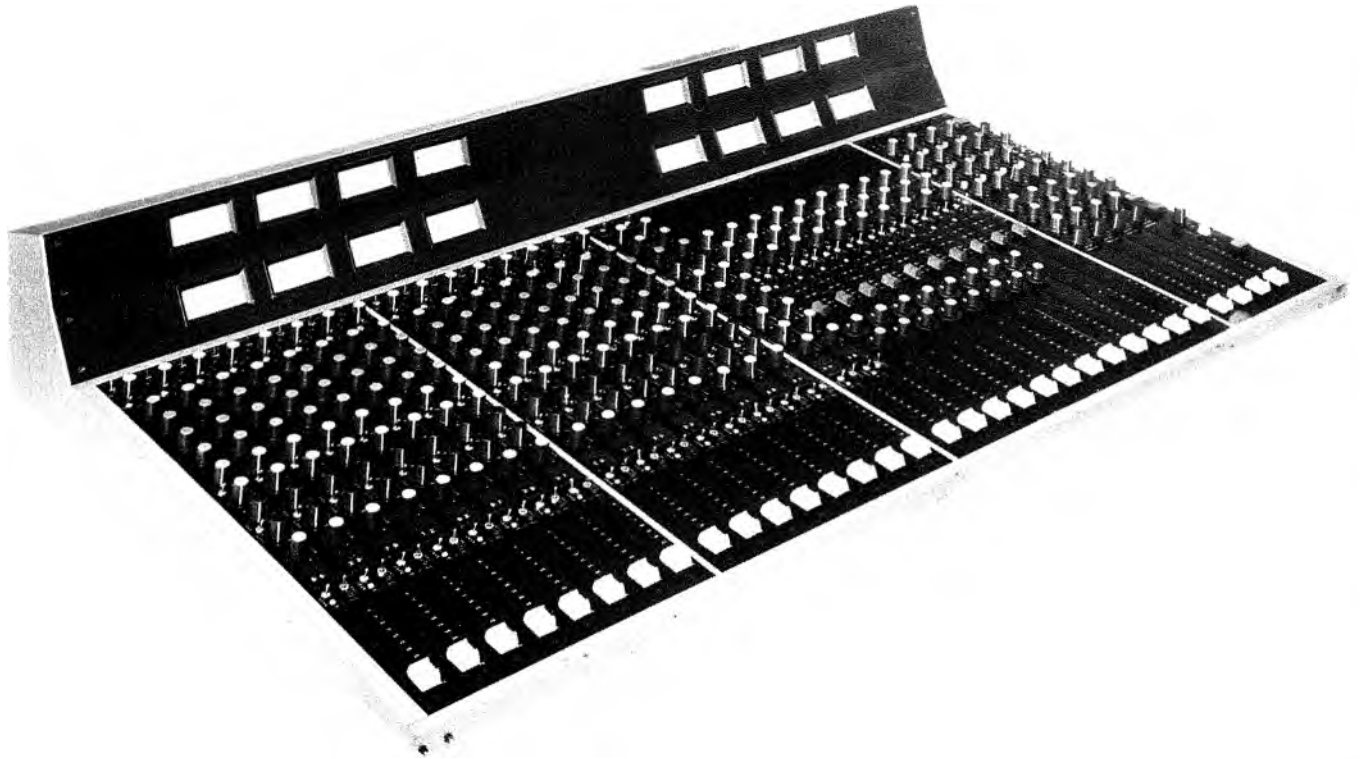
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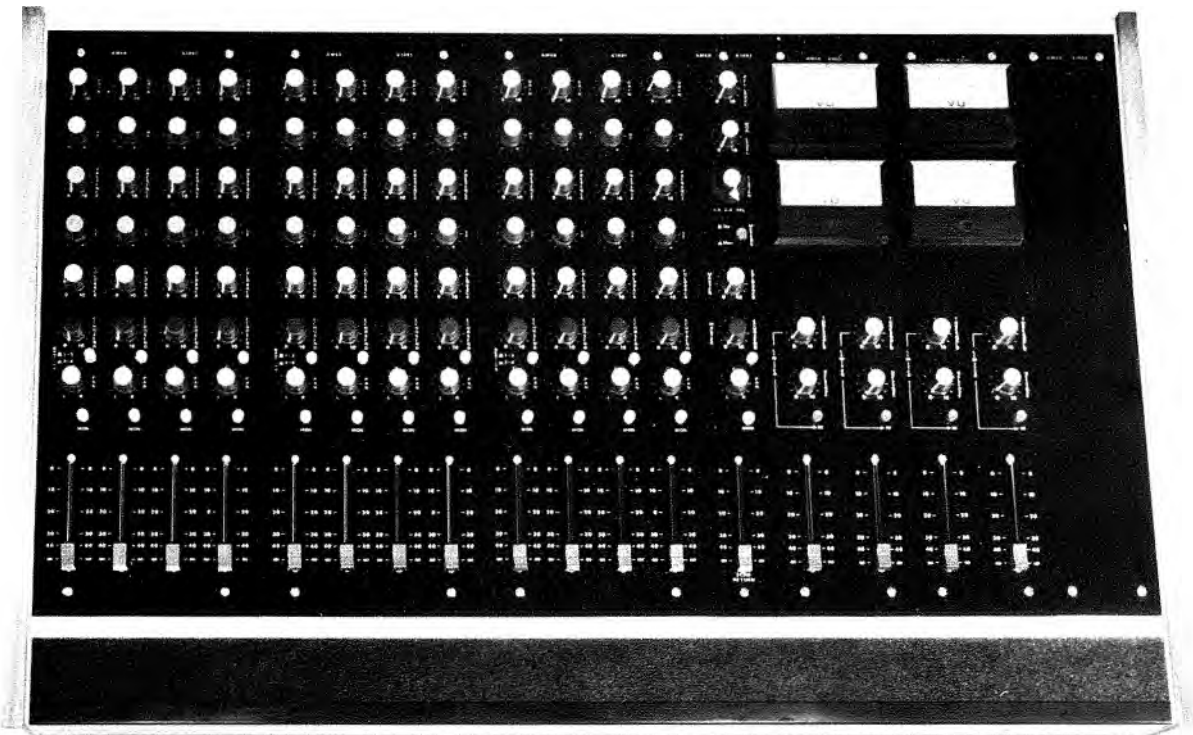
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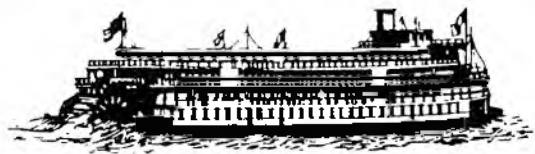
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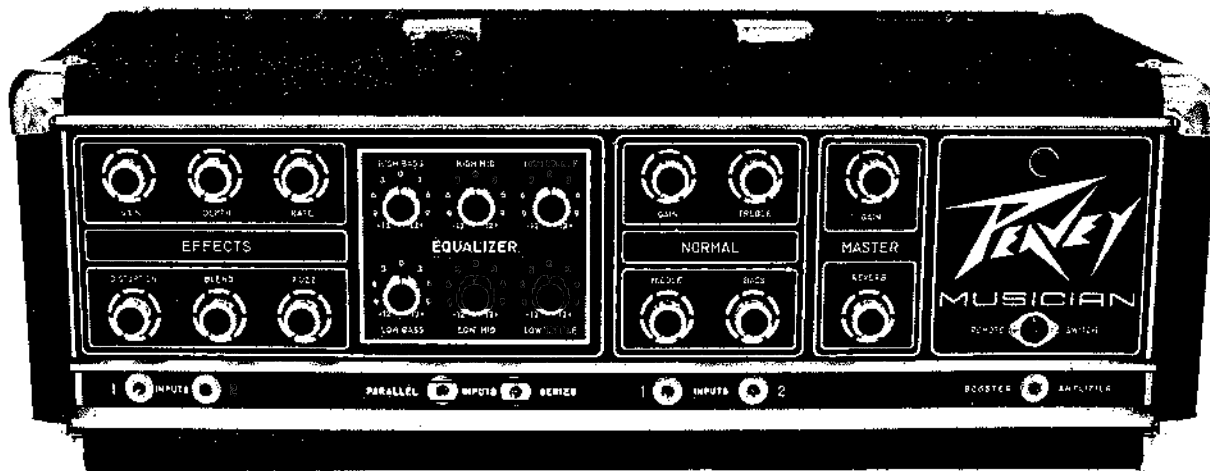
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A conventional Fuzz circuit has been included that features extremely long sustain and velvet smooth response. The Fuzz effect is variable and may be controlled from the remote footswitch. Tremolo is standard

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The unique six channel equalizer was developed to give the Musician complete control over the entire tonal spectrum by providing incremental controls for each frequency range. Proper adjustment of the equalizer enables new and different tonal blends to be created.

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CUSTOM SOUND, Crewe

The Swinging Blue Jeans had a Les Paul . . . Local cabaret band Jasper improved singer Dave Kinsella's sound with a Traynor P.A., and guitarist Paul Pedley had a Gibson 335 . . . Strife's bass player Gordon Rowley bought a Traynor bass set-up comprising an 8 x 10 and 1 x 18 cabinet while drummer Paul Ellson had some Paiste cymbals . . . Dry Cane's guitarist Reg Bloor was lucky enough to get an old three pick-up Firebird re-finished by Custom's guitar repairer Gordon Smith of Manchester . . . Wheels, a local pro cabaret band, had some new P.A. bins fitted with a Gauss 15" speakers, a Traynor power amp. and some Crumar keyboards . . .

DOWN UNDER, Redhill

Sparrow, recent winners of New Faces, were in for some Traynor P.A. equipment . . . A band called Rivendell had an Epiphone acoustic and some Shure mikes . . . Why Worry hired some Altec gear which Down Under are now stocking in large quantities . . . Colin Farley, bass player with the Jack Hawkins Band, bought some Marshall bass gear . . . The Lee Marie Determination bought some Orange bass bins and graphic amps . . . Down Under wish it to be known that their hire service is booming and there are plans for a recording studio . . .

INK MUSIC, Dunfermline

Nazareth had loads of gear, including three Strats, a Precision, a Fender Twin, Combo and a Bronco, a Peavey Musician System, two HH IC 100S combos, a Rogers Dynasonic snare, two Ludwig Speedking pedals and a Crumar Stringman . . . Sierra-Blonde had a pair of Wing JBL loaded bins with Vitavox horn tops and a Hill 16 channel mixer driven by a DJ Electronics 200 watt Powermaster . . . First Offence did not offend when they came in for a pair of Wing bins and an HH P.A. amp . . . Mentor bought two Bose 800's driven by a Custom Sound 150 watt slave . . . Grass Roots had a pair of CMI 151 horn loaded bins driven by a 200 watt Laney P.A. system . . . Paton & Company were in for a pair of ElectroSound W loaded bins with the big Vitavox HMV horns on top



Nazareth, Dunfermline's own, called at Ink Music for "loads of gear".

plus a Hill 10 channel mixer driven by a Hill 150 watt slave . . . Halan bought a pair of Davoli exponential bins driven by a Custom Sound 150 watt slave with an 8 channel Hiwatt valve mixer . . .

JSG, Bingley

New drum kits were going extremely well, especially Maxwinkits . . . Azel had a full stereo P.A. with an MM mixer, MM slaves and a JSG speaker system with Crescendo speakers . . . Local band VSB had a Hill stereo slave and Terry the guitarist had a Gibson 330 . . . Pub band Sunset had one of the previously mentioned Maxwin kits. Jeff Allen, guitarist with 8-piece jazz-rock band EMS had a pair of 2 x 15 Crescendos . . . Equinox had a Marshall P.A. set-up, guitarist Phil King had a Les Paul and a Nolan Sessionmaster, Phil Hogan had a Sound City stack, Martin the drummer had an Olympic kit and bass player Dave Fenton had a Marshall bass stack . . .

MUSIC GROUND, Doncaster

Monkey Business sent in bass player Peter for a Rickenbacker stereo bass . . . Griffin Harmony had an Altec system with an MM mixer . . . Jimmy James and the Vagabonds purchased four Carlsbro Mini Bins and slaves . . . Local UK artistes 53 1/3 had some Altec 816 bins and horns . . . Back Door added some Paiste cymbals and a Gretsch kit to their percussion section . . . Captain Hornblower had a Rhodes piano, some Fender guitars, two Wem Audiomasters and some Altec bins and horns . . .

POWER MUSIC, Leicester

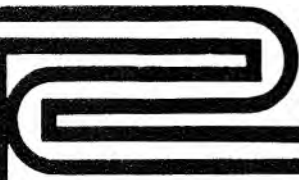
A recording studio opened in Power Music, and a 4-track Teac and a 12 channel stereo mixer were installed . . . Kipper had a Roland synthesizer SH 2000 and some Peavey equipment for guitar and bass . . . Power Music now have a guitar repairer on the premises . . . Hard Load had a Hill mixer with their new P.A. . . . The Lentone Showband had a complete new P.A. system with a four channel Mood P.A. amp and a pair of Mood bins; guitarist Alan Sampson had a custom Telecaster and bass player John Guzack had a Fender Precision . . .

SUN MUSIC, High Wycombe

Shucks bought a Custom Sound P.A. amp and Elgin P.A. columns to give them two P.A. systems, one for vocals and one for acoustic instruments . . . Rick Wakeman's guitarist John Dunsterville had an Ampeg VT22 combo . . . Farm added a Wem Copicat to their P.A. . . . Country and Western man Lee Montana had an HH combo . . . Flail bought some Elgin columns . . . Fruupp renewed most of their instrument: amps before going on tour and guitarist Vince McCusker had a new Gibson L6 . . . Ardazell's drummer Phil Cutler had a new Pearl kit . . . In for odds and sods have been the Kirby Band and pop band The Big Ones . . . Pete Barlow, bass player from Stag, had an ESE bin fitted with a Gauss 18" driver . . . Local band Country Rhythm acquired a Gretsch kit and an HH combo . . .

WHITE SOUND, Sunderland

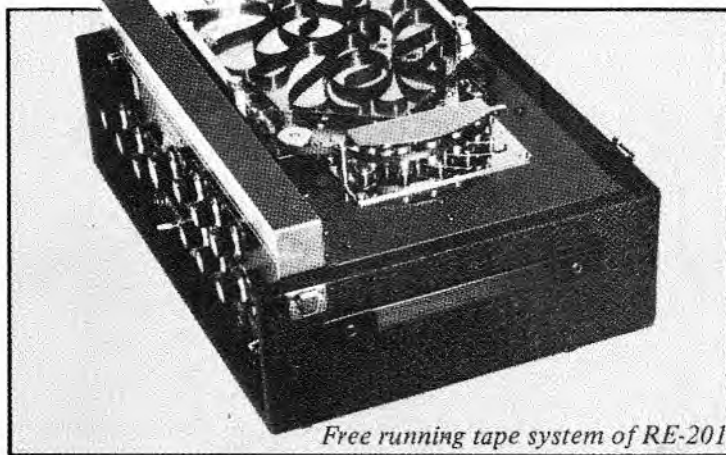
Peavey and Carlsbro amps were selling very well . . . Hedgehog Pie acquired a new 6000 watt White P.A. system . . . Freight had a couple of Gibbos — a Les Paul and a Ripper bass . . . Rocky bought an MM desk and a White bin and horn system . . . Sunshine are now audible after coming in for some Shure microphones and new mike stands . . . Charity Jones' brilliant lead guitarist Willy Newton had a nice new Les Paul . . . White Sound point out that their new shop, Rock City Music Co., is now open and booming in Newcastle . . .



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Crossing the George Washington Bridge out of New York City and travelling due north for twenty miles brings one into the suburban community of Blauvelt, New York. It is a quiet, unassuming community, and not one which would appear to be a centre of musical excellence. But the Ultima Sound Studio in Blauvelt has been doing its part to change that recently and has apparently marked success.

Built in 1971 by A & R Records, the studio was originally conceived as a place for Brooks Arthur to produce his recordings. In 1975 when the prominent producer moved his operation to the West Coast, Morty Jay and Lawrence O'Neill took over the Blauvelt operation and in the process changed the name of the studio from 914 Sound Studio, its original appellation, to Ultima Sound Studio, its present name. Jay, a pianist-arranger whose 30 years of musical experience covers careers with Tommy

Dorsey, Sammy Kaye and a 1950's group known as the Crewcuts, directs the actual studio operation while partner Larry, an opera singer, directs the business aspects of the studio.

Though only five years old, Ultima has seen an impressive array of musicians pass through its doors. It was here that Bruce Springsteen recorded his first album, "Greetings From Asbury Park" and "Born To Run", the title cut of his most successful album to date. Melanie, Melissa Manchester, Blood, Sweat & Tears, Loudon Wainwright III and Janis Ian have all recorded here.

The studio itself is a brick red, one storey building directly off the main throughfare, Route 303. In keeping with its rural setting, there is plenty of room to move at Ultima. Parking is never a problem, no matter how many vehicles show up, and in the back yard Ultima boasts a full size football field.

There is one A studio at Ultima. The room is 40ft x 50ft; large enough to hold more than 35 musicians. "We recently did a television special in here with a live audience of over one hundred people, so the room is quite adequate in terms of size," explains Morty. In the large studio are three enclosed booths: a comfortable vocal booth measuring 12ft x 9ft, a drum booth and a moveable booth, used primarily for reference vocals. Presently there are plans to add a fourth booth to the studio for stringed instruments. The height of the room is 18 feet. The ceiling is lined with Celitex acoustical tile. To set the appropriate mood at a recording session, musicians have the option of white lights, dimmed to any degree, or an assortment of colored lights.

The floor in Studio A is intentionally left bare. Chief engineer Larry Alexander maintains that the hard cement affords just the right

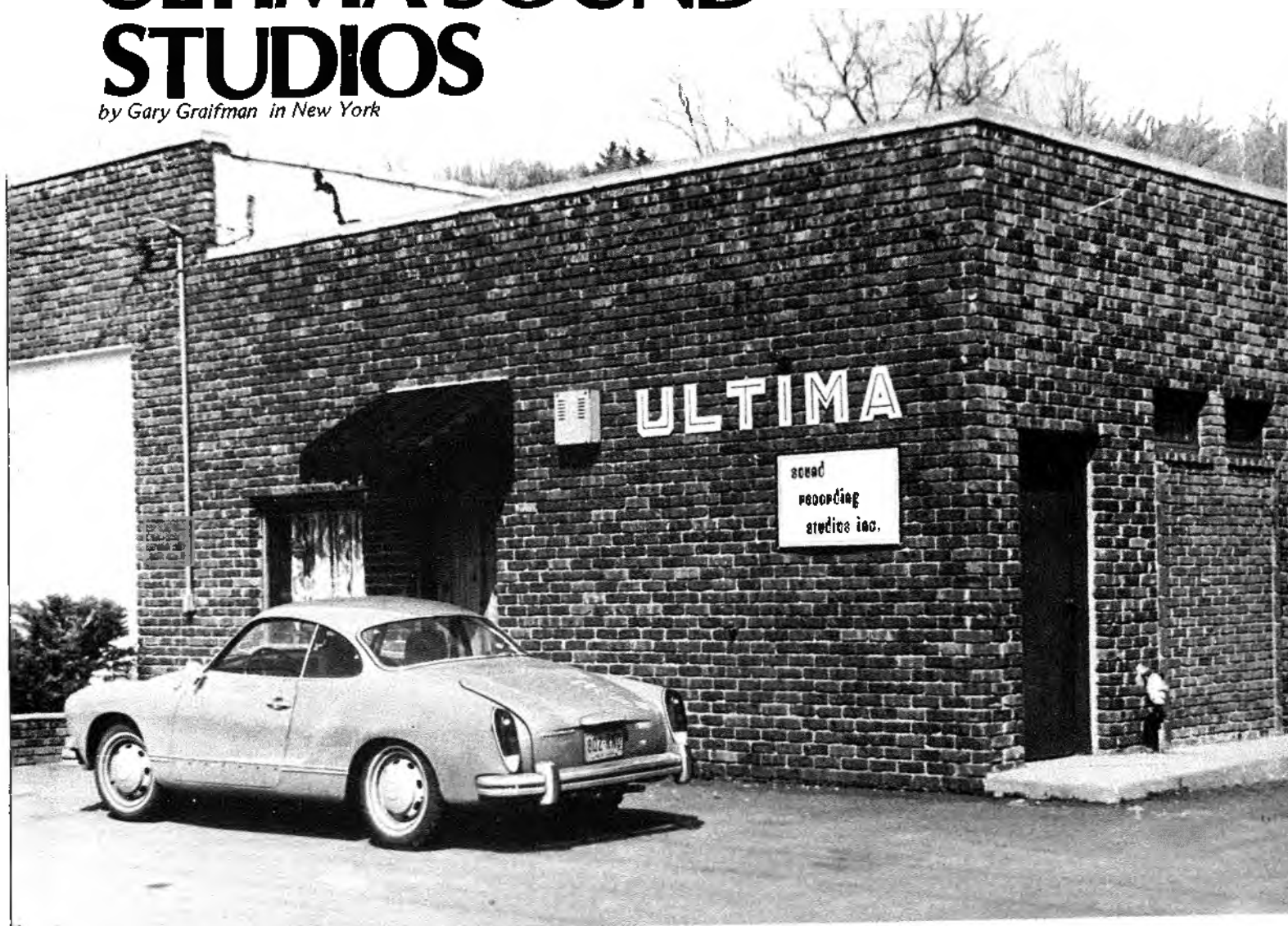
amount of reverberation. "Every time I suggest carpeting," comments Morty, "Larry emphatically replies — 'forget it!'"

A good engineer who knows what he's talking about is apt to have his way in a recording studio and Larry Alexander is such an engineer. For his work on the Janis Ian "Between The Lines" album last year, Larry received the Grammy Award for the "Best Engineered Non Classical Recording." The album consumed well over three hundred hours in recording and mixing time alone. Competition in that category was in excess of two hundred engineers, with the voting being done by the various unions, organizations and performers of the recording industry. As Larry explains it, his interest in recording began at the New York State University at Buffalo.

"I originally got involved when a friend dragged me
continued on page 175

ULTIMA SOUND STUDIOS

by Gary Graifman in New York



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IM 6/76

down to the student radio station. I began by helping out here and there and soon found myself completely involved." After graduating from Buffalo in 1972, Larry began looking for work at recording studios in New York City. A chance meeting with Ultima's owner resulted in a job offer for Larry. Originally responsible for setting up and breaking down equipment during sessions, he quickly advanced to the seat behind the controls.

"When A & R designed the control room they wanted a board specifically constructed to the acoustics of the room," comments Morty. Consequently, the board in Ultima's control room was custom built by SSI. Augmenting the 16 in-16 out

desk are 20 microphone channels which feed into any of the sixteen tracks. There is echo return, echo feed and full equalization on each channel.

At the far end of the control room stands the 16-track Scully, the machine originally installed at the studio. Helping carry the load are three additional tape decks; an Ampex 4-track and two Ampex 2-tracks. The monitor system in the control room is identical to the A studio monitor system. Four Altec 98-44 speakers with total frequency response line the wall, allowing for cross channel panning and phasing. Each speaker cabinet actually contains two speakers geared to hold the high and low frequencies together. Each

speaker is powered by a MacIntosh MI-75 amplifier.

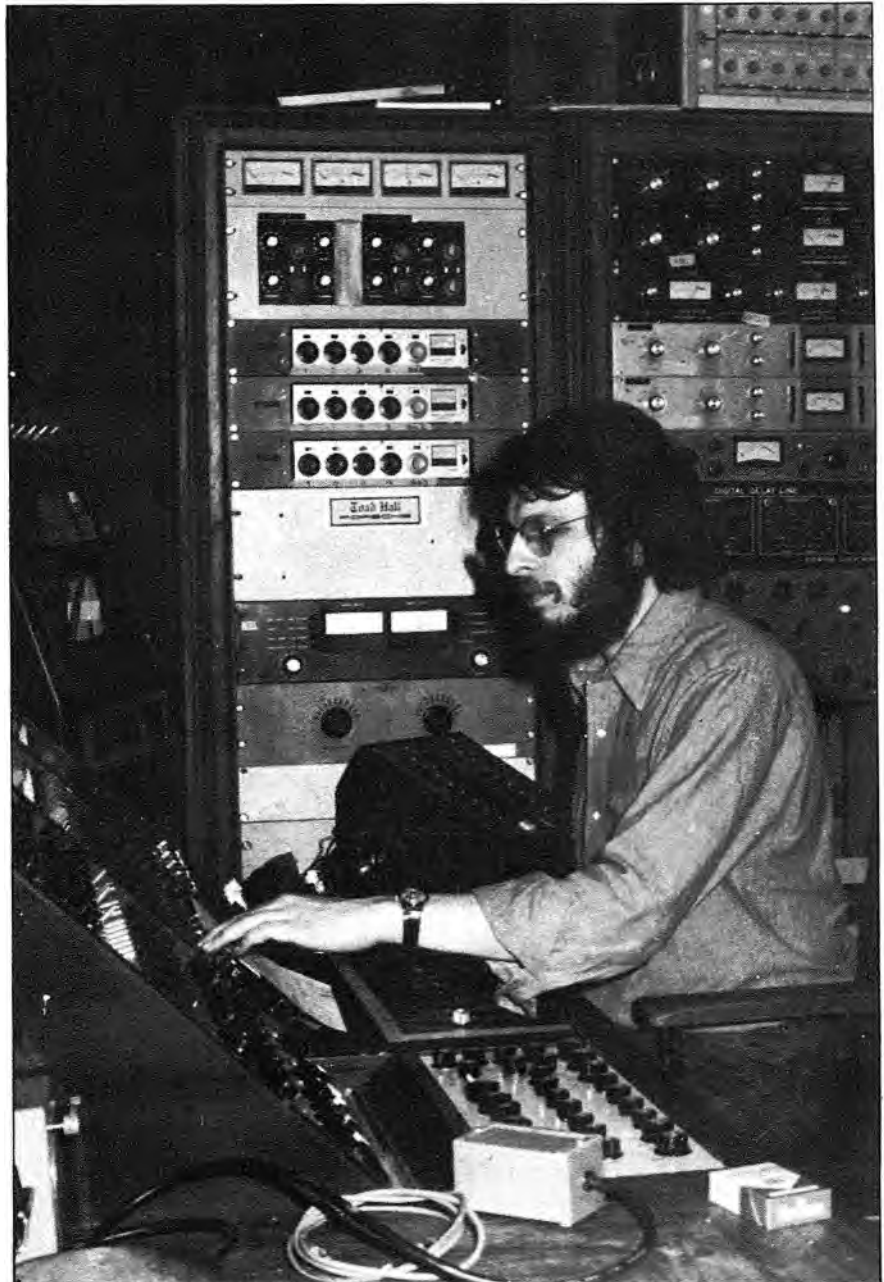
There are many reasons why musicians and producers opt to travel out of New York City to record at Ultima, comments Morty. "Of course, we feel our results are at least as good as any major studio in the city. In addition to this, many people feel the casual rural atmosphere is more conducive to their work than anything New York City offers. Our rates are also approximately half of what the city studios charge" Rates run between \$100-\$70 depending on the size of the project. Morty hastens to add that the excise tax is also 4% less than that of New York City. On a long session that can be a considerable saving.

At Ultima there is a large selection of instruments on hand: a Steinway Grand Piano, a honky tonk piano, Hammond C-3 organ with Leslie, a complete drum set, Musser Vibes, Wurlitzer electric piano and three ARP synthesizers of various sizes and capabilities. "In addition, we prefer to use our own guitar and bass amps which are matched to the room."

Aside from Morty Jay, Larry O'Neill and Larry Alexander, the only other member of Ultima's staff is Morty's wife Joanne who acts as bookkeeper. Though small in comparison to the staffs at other major studios, Ultima continues to produce music which sets standards in the recording world.

ULTIMA SOUND STUDIO

Right: Larry Alexander, Ultima's Grammy Award winning chief engineer; Below: Alexander with producer Art Kaplan; Bottom Left: The 16-track Scully and the 4-track and 2-track Ampex machines.



Hammond portables movable assets

No more need to put up with 'Second best'. Here are two portable organs with genuine 'Hammond Sound' which means good news for the organist 'on-the-move'.

Both the X2 and X5 offer the 'big organ' performance benefits of Hammond tonebars and touch response percussion yet can be easily dismantled for transportation.

Whether you are just starting out 'on-the-road' or already topping the charts, here are the models tailor-made for you.



The X2 and X5 do not have built-in speakers. For the ultimate musical effect, we recommend the use of either the Leslie model 760 or 825.

**HAMMOND
ORGAN**

★ For illustrated brochure and address of your nearest Appointed Dealer, write to:-
Hammond Organ (UK) Limited.,
Deansbrook Road, Edgware,
Middlesex HA8 9BB.

PRICE SCANNER

Compiled by Tony Bacon

ALL PRICES ARE WITHOUT VAT

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

SOUND EQUIPMENT

AMEK

X SERIES	640.00
9/4	790.00
12/4	840.00
16/4	1036.00
16/4/2	1036.00
8/2	575.00
12/2	730.00
18/5	880.00
20/2	1036.00

JOHN BIRCH

PENETRATOR	95.00
12" Crescendo	108.00
12" Gauss	140.00
15" Crescendo	170.00
15" Gauss	170.00

BOOSEY & HAWKES

AMPEG COMBOS	
VT40 60w v/v 4 x 10	357.40
VT22 100w v/v 2 x 12	419.44
G212 120w tran.	
2 x 12	432.41
G410 120w tran.	
4 x 10	465.74
G412 120w tran.	
4 x 12	494.44
BASS COMBOS	
8115 120w tran.	
1 x 15	389.89
B410 120w tran.	
4 x 10	450.93
PHGGYBACKS	
B155 60w v/v 1 x 15	450.93
B15N 30w v/v 1 x 15	370.37

AMPES	
HDV2 300w valve	518.52
HDV4 100w bs. v/v	323.15

HDB25B 55w valve	263.89
HDV4 100w valve	356.48
HDV2 60w valve	323.15
HDV6B 240w tran.	341.67

SPEAKERS	
EXSVT 240w 8 x 10	325.93
EXB4B 240w 2 x 15	483.33
Altec	
EX25B 120w 2 x 15	186.11
Reflex	
EXV4 120w 4 x 12	238.89
Inf.	
EXV2 120w 4 x 12	236.11
Ducted	
EXV6B 240w 2 x 15	266.67
a.d.p.	
EXVT2 100w 2 x 12	159.26

OUTFITS	
SVT 300w + 2 (8 x 10)	1170.37
V-4B 100w bs.	
+ 1 horn	806.48
B-25B 55w bs +	
2 x 15 reflex	450.00
V-4 100w + 2 (4 x 12)	834.26
a.d.p.	
V-2 60w + 4 x 12	559.26
d.ref.	
V-8 240w + 2	
+ 15 d.p.	608.33

PAEQUIPMENT	
CSR6 Mixer	719.44
A120 Stage	390.74
S48 Columns	211.11

BOSE

Rose 1800 Amp	570.00
1800 Spkr. pr. + eq.	440.00
1800 Spkr. add-on	375.00
Bose 800 eq.	65.00

BRODR JØRGENSEN

ROLAND RHYTHM UNITS	
RHYTHM BOXES	
TR33	129.64
TR330	106.76
TR65	154.01
TR66	144.85
TR77	246.37

ROLAND AMPS.

PA80	206.57
PA120	312.82
PA120S	151.20
JC60	258.15
JC90	292.39
JC120	350.76
JC160	393.14
VX55	214.46
CA40	187.83

ROLAND REVO SOUND SYSTEMS

REVO120	223.90
REVO120	486.00
REVO250	713.28

EFFECTS UNITS

RE201	262.23
AD50	41.71
AF60	25.22
AF100	26.50
AG5	34.10
AP2	36.07
AP5	77.06
AP7	60.17
AS1	24.30
AW10	31.85
DP1	5.07
FS1	3.80
FV1	21.42

CABINETS

C203B	120.33
C203R	126.68

C2538B	138.51
RB120 (S & DS)	299.57
SR120 (S & DS)	283.09

CANARY MIXERS

'B' SERIES MIXERS	
12/1	498.00
12/2	573.00
15/2	697.00
18/2	856.06
10/4 mini studio	531.00
FREIGHT CASES	
12 ch.	31.00
15 ch.	38.75
18ch.	44.00

'A' SERIES CUSTOM MIXERS	
20/6/2	2850.00
16/6	2800.00
24/2	1700.00

CROSSOVERS	
2 way stereo	66.19
3 way stereo	79.04

CARLSBRO

AMPS	
Martin Mk. II	155.00
Steve Mk. II	95.00
Scorpio	105.00
Stringray Mk. II	120.00
Stringray Super Mk. II	148.00
Stringray Combo Mk. II	190.00
Mk. II	219.00
Bass Combo (Stringray Amp.)	257.00
Bass Combo (Stringray 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
60w Pr.	175.00
2 x 12 1 horn	196.00
120w Pr.	220.00
2 x 12 1 horn	220.00

CBS/ARBITER

GUITAR AMPS	
Dual Showman Rvb.	719.00
2 x JBLD 130F	
Dual Showman Rvb.	747.10
2 x JBLD 140F	
Dual Showman Rvb.	424.70
Top only	
Dual Showman Rvb. cab	346.76
2 x JBLD 130F	
Quad Rvb. 4 x Fender	539.00
12" 120F	768.50
Quad Rvb. 4 x JBLD	
120F	539.00
Super Six Rvb. 5 x	
Fender 12"	517.70
Vibrononic, 1 x JBL	
D130F	488.25
Super Twin, 180watts	533.20
Twins Rvb. 2 x	
Fender 12"	467.25
Twin Rvb. 2 x	
JBL D120F	596.90
Bandmaster, 2 x	
Fender 12"	449.50
Bandmaster, 2 x	
JBL D120F	564.20
Bandmaster, Top only	291.40

Bandmaster, cab.	198.40
2 x Fender 12"	
Super Rvb.	395.25
4 x Fender 10"	
Super Rvb.	610.70
4 x JBL D110F	
Pro Rvb.	367.35
2 x Fender 12"	
Vibrononic, 2 x	305.35
Fender 10"	
Deluxa Rvb.	251.10
1 x Fender 12"	
Princeton Rvb.	193.75
1 x Fender 10"	
Princeton,	141.05
3 x Fender 10"	
Vibro Chassis,	83.70
1 x Fender 8"	75.95
Champ, 1 x Fender 8"	

BASS AMPS.

Bassman 100,	496.00
4 x Fender 12"	277.45
Bassman 100, Top	263.50
Bassman 100, cab.	413.85
2 x Fender 15"	
Bassman 50, 2 x JBL	550.25
D140F	215.45
Bassman 50, Top	316.20
Bassman 50, Cab.	122.45
2 x Fender 15"	
Bassman 10,	492.90
PA100 Top	322.40
PA100 S4-B Col, 4 x 8	212.36
High freq. horn	65.10
PA160 + 4 x	905.20
SC3-10 cols.	547.15
PA160 SC3-10 Col	108.50

P.A. SYSTEM

PA100 + 8 x Fender 8"	492.90
PA100 Top	322.40
PA100 S4-B Col, 4 x 8	212.36
High freq. horn	65.10
PA160 + 4 x	905.20
SC3-10 cols.	547.15
PA160 SC3-10 Col	108.50

MUSICIAN INST. SYS.

G.32 200W	256.03
GB.38 400W	453.09
BF.36 300W	305.79
B.36 300W	285.89
B.48 400W	405.82
B.36MF 300W	345.59
B.48MF 400W	465.05

CERWIN VEGA

AMP5	
A1800 400W + 400W	450.00
(Led meters)	
A1800/1400W + 400W	550.00
VU meters + LF/HF	
c/over	795.00
A3000 700W + 700W	895.00
VU meters + LF/HF	
c/over	1095.00
A3000/RS 850W + 850W	
Sub. P/s	

P.A. SYSTEMS - COMPLETE WITH AMPS

900W 3 way system	1718.00
3 x 1800 Hz	
+ 2 amps x 4 ch	
1800W 2 cols 3 way	3295.00
35-1800 Hz	
+ 4 amps x 8 ch	
2800W 4 way sys	2796.00
32-20000 Hz	
+ 2 amps x 4 ch	
5600W 2 cols 4 way	5281.00
32-20000 Hz	
+ 4 amps x 8ch	
11,200W 4 ch x 4 col array	9942.00
4 x 4 way 32-20000Hz	
+ 8 amps 16 ch	

VOCAL REINFORCEMENT SYSTEMS

V.30A 150W	228.18
V.32B 300W	315.74
V.34 300W	325.70
VH.36 400W	527.74
VH.48 600W	662.14

212 100w	105.82
162 100w Bin	116.87
100w Combo Amp	196.91

J.T. COPPOCK

ELGEN	
100w kd.	115.27
100w bs.	115.27
100w ster.	127.31
100w ster. slv.	104.62
100w PA.	119.90
100w PA. slv.	80.09
50w G/P	80.09
50w combo w/reverb	159.25
50w bs. combo	137.07
Ref. hns. cab. FH10A	194.44
100w	630.00
hd. hns. cab. FH100A	165.74
100w	168.05
1x15 cab 100w	148.29
4x12 cab	114.81
4x12 cols. pr.	177.31
2x12 cols. pr.	113.42

CHINGFORD ORGAN STUDIOS

Solton Cabinet	425.00
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CITRONIC LTD.

Stataline II	346.00
Kansas, st.	430.00
Stataline II	524.00
lows st.	
Texas, st.	230.00
Stataline II	230.00
Delaware, mono.	

MODULES

SMP505 Ster. Mix	117.00
Pre/Amp	59.00
AMP505 Mono Mix	44.00
Pre/Amp	99.00

CLEAR TONE

CM	
2x15 Ld. cab.120w	122.21
2x15 Bs. cab.120w	118.62
2x12 Ld. cab. 50w	97.50
1x18 Bs. cab. 100w	98.61
1x12 Ld. Cab. 100w	129.00
4x12 Bs. cab 100w	129.00

PA CABINETS

2x10 col. 60w. Pr.	100.11
4x10 col. 120w. Pr.	142.26
Horn cab	81.57
2x12 col.100w. Pr.	158.57
6x10 col. 150w Pr.	127.87
SOLID STATE	
90W L&B	118.84
100W L&B	127.57
50W PA	118.84
100W Mst. PA	153.50
100W Stv.	111.36
250W Stv.	191.80
8 Ch. Mixr.	267.41
50W Combo Amp	173.05

CELESTION SPEAKER

G12 M25W	15.33
G12 H30W	18.28
G15 M50W	22.98
G18 C100W	41.23
S10 15W	5.49
G15 Twin Cone 50W	25.07

MAXIMM CABS

210 50w	65.16
410 100w	85.39

10w	40.00
15w	52.00
25w	74.00
50w	100.00

DAVOLI

MIXERS	
Mixer 12/5 12 into 5	985.00
Mixer 12 12 into 3	450.00
Compact Mixer 6 ch.	
pre-amp	150.00
Mixer 6/100 echo 8ch.	
100w	380.00
Mixer 12/100 Rev. 12ch	
100w	630.00
Mixer 12/100 echo 12ch.	
100w	630.00
Mixer 8/100 compact 8ch.	
100w	300.00

LEADS

Lead/Organ/Bass	75.00
50w	
Lead/Organ/Bass	220.00
100w	
UP100 100w slave	120.00
UP200 200w slave	158.00
UP100 + 100 2x100w	
slave	172.00
UP200 + 100 200w + 100w	
slave	330.00

COMBOS

T35 reverb 35w 2 x 10	125.00
T35 Phase/reverb.	
35w 2 x 10	145.00
T35 bass 35w 1 x 15	140.00
T305 30w 1 x 12	110.00
T605 60w 1 x 12	170.00
SS50	

SOUND EQUIPMENT/KEYBOARDS

FAL 100	55.00	DR112 PA 100w 6ch.	158.00	G and B SERIES COMBO AMPS	
PA 200 Cols.pr	136.00	DR203 PA 200w 6ch.	214.00	G50112	156.48
FARFISA		STA100 slave 100w	118.00	G100B212	221.30
RSC 350	556.46	STA200 slave 200w	174.00	G100115	263.89
RSC 180	323.07	WCA108 solid state 200w	178.00	G100410	273.14
OR 200	487.69				BS0115
TR 70	220.00				BS100115
FELDON AUDIO					COMBOS
All prices subject to currency adjustment.		SA212 50w 2 x 12	168.00	SA212R 100w 2 x 12	217.00
EVENTIDE CLOCKWK.					CABINETS
FL 201 Flanger	321.00	SE4121 50w 4 x 12	123.00	SE4122 150w 4 x 12	152.00
DDL 1746M Dgrl. delay line	2400.00	SE4122 100w 4 x 12	135.00	SE4129 200w 4 x 12	189.00
2826 Omnipr.	325.00	SE4124 50w 4 x 12col.	118.00	SE4125 100w 4 x 12col.	141.00
FAMORA		SE2126 150w 4 x 12col.	158.00	SE2123 30w 2 x 12	71.00
A-080-180 & 9 m./ac. dl-1 o/p.t.	1460.00	SE2126 100w 2 x 12	116.00	SE2126 100w mini-bin	143.00
Additional delay modules	232.00	SE320 200w Horn-bin	189.00	SE2150 150w bass reflex bin 2 x 15	155.00
Additional output modules	261.00				MIXERS
(The above equipment is also available for hire)		Type 'B' st. 8ch.	419.00	DRD001 Hiwatt sound mbr	233.00
CORTOFON		Type 'C' st. 16 imo 4	1200.00		
GC741	7285.00				HOHNER
DSS731	3695.00	MARLBORO AMPS.		GA2	31.81
DSS732	3160.00	GA3	35.83	GA3R	75.97
STL732	956.00	GSOR	88.06	GBO12B	71.85
CP5741	2750.00	GBO15B	83.47	1500B	119.44
SM721	440.00	1500B	60.19	1500B speaker	59.26
FM ACOUSTICS		PA500	83.47	SM400 Mixer	83.47
E2-E4 Network in housing	55.56	SC4 10H speaker	83.47		
E2-E4 Network 3-way	38.89				SPEAKERS
D4 Driver	57.41	M8 Q8"	3.01	M10 L10"	15.23
D4 Driver	52.78	M10 W10"	6.81	M12 L12"	21.76
D2 Multicell driver	82.78	M12 N12"	15.51	M12 Q12"	6.24
FM C35 15 cell horn	281.48	M15 D15"	44.07	M15 L15"	28.56
FM C9 HF horn	28.70	M15 N15"	19.26	M15 W15"	10.56
FM C7 ESThm.	19.75	M600 Horn	8.10	M1200 Horn	27.96
FM C5 EST hn.	21.30				HORNBY-SKEWES
SSH Distort. booster	37.96				MILES PLATTING
SSH Phase-filter	62.78	V.60	89.71	V.60-S Spkr.	71.30
SSH Vdr super pedal	82.41	V.100	109.80	V.100	109.80
SSH E-1 di pedal	66.67	C.60	148.47	PA.60	103.90
HORNS		PA.60-S PA Spkr.	120.37	PA100	123.15
1212FX100w FM	230.59	PA 100S PA Spkr.	199.07	ZENTH	
1212GX200w Guss	180.74				CD6DSD
1315F100w FM Bs.	114.81				Z3
1315G200w Guss Bs.	156.48				JASMYN ELECTRONICS
1317K200w Radial	131.48				PROFESSIONAL POWER AMPS
1323K200w cell	173.16				IC840 series
1336K400w 15 cell	303.70				60w 4ch. P.A. standard
1348K200w H.F.	104.63				4 meters
MALCOLM HILL ASSOCIATES					4 peak-reading LED arrays
MODULAR DESKS:					Cannon connectors
16/2 A series	800.00				IC 820 SERIES 80W 2ch. P.A. Standard
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				
16/2 D series	1940.00				
16/4 D series	1640.00				
16/8 E series	2020.00				
24/16 F series	5100.00				
NON-MODULAR DESKS:					
M102 10/2	230.00				
M102 B 10/2	400.00				
M182 16/2	360.00				
M182 FC 16/2	700.00				
M182 B 16/2	550.00				
POWER AMPS:					
IC108 S					
100 W/8 ohms	70.00				
IC116 S					

ALL PRICES ARE WITHOUT VAT

MAC LAB HIGH POWER LOUDSPEAKERS		MIA 15" 100w	29.15	MIA 15" 100w	29.15
MISC 15" 100w	29.15	MIR 18" 200w	89.00	MIR 18" 200w	89.00
MISC 15" 100w	29.15	MIR 12" 50w	17.60	MIR 12" 50w	17.60
MIR 18" 200w	89.00	MIR 12" 50w	17.60	MIR 12" 50w	17.60
MIR 12" 50w	17.60	MIR 10" 40w	12.00	MIR 10" 40w	12.00
MIR 10" 40w	12.00				MATAMP (RADIOCRAFT)
MAC LAB HIGH POWER LOUDSPEAKERS					Mark I trans.
MISC 15" 100w	29.15	P.A. amp	172.50	Mark II trans	202.50
MIR 18" 200w	89.00	100w tran slave	135.00	Diaco console	232.50
MIR 12" 50w	17.60	120w guitar valve amp	129.60	Dual concentric speaker	97.50
MIR 10" 40w	12.00				MM ELECTRONICS
MATAMP (RADIOCRAFT)					SUNN
Mark I trans.	172.50	Model B2	1719.44	Model B1	1580.56
P.A. amp	202.50	Model 30	1441.67	Model 30	1441.67
100w tran slave	135.00	Model 62	1550.56	Model 61	1441.67
Diaco console	232.50	Model 60	1402.78	Model 42	1441.67
120w guitar valve amp	129.60	Model 41	1302.78	Model 40	1163.89
Dual concentric speaker	97.50				N.B. AMPLIFICATION
ROTARY AMPS.					Nolan 100w amp.
RA50	329.63	Nolan 50w amp.	75.00	Nolan 4x12 P.A. cabs	175.00
RA100	509.26				(pr.)
RA200	769.52				Nolan 2x12 P.A. cabs.
KINGFISHER ACOUSTIC					(pr.)
ACQUSTIC COMBOS					Nolan 4x12 Ld/Bs
134 125w 4 x 10	299.50				118AH
135 125w 2 x 12	299.50				118M
271 275w 2 x 15	744.50				118N
Altec + hn.					118S
ACQUSTIC AMPS.					118T
150 125w twin channel	225.00				118U
270 375 wmts	399.50				118V
450 170w standard	312.50				118W
470 170w twin channel	367.50				118X
ACQUSTIC BASS COMBOS					118Y
136 125w 1 x 15	274.50				118Z
146 125w 2 x 15	402.50				119A
371 275w 1 x 18 ft. hn.	724.50				119B
486 170w 2 x 15	652.00				119C
476 170w 2 x 15 deluxe	637.00				119D
ACQUSTIC BASS AMPS.					119E
140 125w twin channel	197.50				119F
370 375watts	344.50				119G
ACQUSTIC CABINETS					119H
104 6 x 10	187.00				119I
106 4 x 12	187.00				119J
201 2 x 15 Altec + hn.	350.00				119K
404 6 x 12	249.50				119L
406 4 x 12 + hn.	274.50				119M
ACQUSTIC BASS CABS.					119N
108 2 x 15	205.00				119O
301 1 x 18	380.00				119P
408 2 x 15	249.50				119Q
ACQUSTIC P.A.					119R
Prices on application					119S
KEYNOTE MUSICAL INSTRUMENTS					119T
Consort	637.96				119U
Vortex 800	P.O.A.				119V
Vortex 801	T.B.A.				119W
Vortex 896	T.B.A.				119X
Vortex ATC special	T.B.A.				119Y
Vortex BC 125	T.B.A.				119Z
LANEY					120A
AMPLIFIERS					120B
A500	114.86				120C
A510R	135.47				120D
A510P	122.76				120E
A510S					120F
A510T					120G
A510U					120H
A510V					120I
A510W					120J
A510X					120K
A510Y					120L
A510Z					120M
A510AA					120N
A510AB					120O
A510AC					120P
A510AD					120Q
A510AE					120R
A510AF					120S
A510AG					120T
A510AH					120U
A510AI					120V
A510AJ					120W
A510AK					120X
A510AL					120Y
A510AM					120Z
A510AN					121A
A510AO					121B
A510AP					121C
A510AQ					121D
A510AR					121E
A510AS					121F
A510AT					121G
A510AU					121H
A510AV					121I
A510AW					121J
A510AX					121K
A510AY					121L
A510AZ					121M
A510BA					121N
A510BB					121O
A510BC					121P
A510BD					121Q
A510BE					121R
A510BF					121S
A510BG					121T
A510BH					121U
A510BI					121V
A510BJ					121W
A510BK					121X
A510BL					121Y
A510BM					121Z
A510BN					122A
A510BO					122B
A510BP					122C
A510BQ					122D
A510BR					122E
A510BS					122F
A510BT					122G
A510BU					122H
A510BV					122I
A510BW					122J
A510BX					122K
A510BY					122L
A510BZ					122M
A510CA					122N
A510CB					122O
A510CC					122P
A510CD					122Q
A510CE					122R
A510CF					122S
A510CG					122T
A510CH					122U
A510CI					122V
A510CJ					122W
A510CK					122X
A510CL					122Y
A510CM					122Z
A510CN					123A
A510CO					123B
A510CP					123C
A510CQ					123D
A510CR					123E
A510CS					123F
A510CT					123G
A510CU					123H
A510CV					123I
A510CW					123J
A510CX					123K
A510CY					123L
A510CZ					123M
A510DA					123N
A510DB					123O
A510DC					123P
A510DD					123Q
A510DE					123R
A510DF					123S
A510DG					123T
A510DH					123U
A510DI					123V
A510DJ					123W
A510DK					123X
A510DL					123Y
A510DM					123Z
A510DN					124A
A510DO					124B
A510DP					124C
A510DQ					124D
A510DR					124E
A510DS					124F
A					

100W/16 ohms	70.00
IC204 S	
200W/4 ohms	110.00
IC208 S	
200W/8 ohms	110.00
IC404 S	
400W/4 ohms	180.00
IC402 S	
400W/2 ohms	180.00
IC602 S	
800W/2 ohms	300.00
WEDGE MONITORS	
W12 50W	65.00
W12BL 100W	125.00
W15CH 100W	130.00
JBL	
W16 RH 200W	280.00
JBL	
W16 RH 200W	375.00
HORNS	
JBL2420	
H.F. radial	190.00
JBL2482	
M.F. radial	280.00
BINS	
B15 15" 200W	
GAUSS reflex	145.00
MARTIN 15"	
200W GAUSS	199.00

H.H. ELECTRONICS

POWER AMPS.	
TPA100D	107.90
TPA60D	77.00
AM7B/12	55.00
TPA25D	57.20
TPA25D-1B	57.20
TPA25D-M	56.00
AMPS.	
1/C 100 lbs.org.	
rw/rw 100w	137.94
1/C 100-S o.d.s.org.	
100w	111.60
VS Musician R 100w	150.97
VS Musician 100w	130.97
VS Bass Amp 100w	124.23
P.A. AMPS.	
MA100 5 ch./rev.	
100w	136.72
MA100-S 5ch.100w	119.34
S130 sl.amp 120w	89.90
P.A. SPKRS.	
212DC 2x12"100w	92.54
412DC 4x12"col.	
160w	139.50
UNIT P.A. SYSTEMS	
100w radial hn.	99.20
115bs compact	
1x15" 100w	100.75
COMBINATION AMPS	
1/C100.Twin Rev.	
Tremelo + Sustain	
76/100w	206.15
1/C100-S Sustain	
175/100w	189.10
VS Musician R 100w	212.36
VS Musician 100w	196.85
INSTRUMENT SPKRS.	
412BL.kd.bs.org.	
4x12" 200w	155.00
215BL.kd.bs.org.	
Twin ported reflex	
enclosure, 200w	165.85
Mini Horn	62.77
MONITOR SYSTEMS	
Combo	134.46
Extension	66.98
ECHO UNITS	
Single Sliding Hd.	134.85
Multi Head	146.70
HIWATT	
AMPLIFIERS	
DR504 AP 50w	115.00
DR103 AP 100w	149.00
DR201 AP 200w	169.00

2 meters	36.00
2 peak-reading LED	
arrays	24.00
Canon connectors	22.00
IC420SERIES	
400w 2ch. P.A.	
Standard	219.00
2 meters	36.00
2 peak-reading LED	
arrays	24.00
Canon connectors	24.00
IC320SERIES	
300w 2ch. P.A.	
Standard	139.00
IC110SERIES	
150w single ch. P.A.	
Standard	86.00
STAGE MONITOR AMPS	
IC110M spkr/amp/Combo	
150w amp 12" spkr	
+ horn	159.00
GUITAR AMPS	
IC210G 200w Toneboost	
+ overdrive	159.00
SPEAKERS	
Mini bin (100w)	
1x15" + 1 horns	145.00
THE MAXI P.A. SPEAKER	
SYSTEM	
Maxi bass bin (200w)	
1x15" Gauss	195.00
Maxi-midrange bin (200w)	
1x12" Gauss	169.00
Maxi-Horn (100w)	85.00
Variable Active Crossover	
unk. Stereo	168.00

JENNINGS

AMPS.	
V.30 30w	163.00
AP.50 50w	174.00
V.100 100w	145.00
AP.100 100w	118.00
FR.50 50w	79.00
FR.100 100w	95.00
SPEAKERS	
B.1. 1x18"	95.00
B.2. 2x15"	116.00
B.3. 1x18"	78.01
B.4. 4x12"	135.00
T.50 2x12"	83.00
P.A.	
P.A.100	148.00
2x12 col./horn	109.00
2x12 col.	90.00
COMBINATION AMPS.	
YTA 15	89.99
YTA 25	99.09
YTA 45	171.81
YTA 95	226.28
COMBINATION BASS AMPS.	
YBA 45	126.36
YBA 65	214.54
Ld STACKS	
PE 200A	126.20
TS 100	196.44
YTA 100A	322.64
PE 200A	126.20
TS 110	222.72
YTA 110A	348.93
PE 200A	126.20
TS 200	309.09
YTA 200A	436.28
BASS STACK	
BE 200	108.50
BS 100	261.11
YBA 100	269.61
HORN SPKR.	
YHS 100	175.00

1/0	167.40
K120	253.12
CABINETS	
C400	125.55
C420	142.60
C440	142.60
C460PA pair cols.	131.92
C470PA pair cols.	252.64
LEM	
Lem Audio road po.	429.68
S12 amp 4x12 cab.	336.11
S11 bs amp 2x12 cab.	333.06
Telescopic std.	22.41
LG 300 PA cab.	282.64
LG 100 PA cab.	179.51
LG 60 PA cab.	104.97
Flight cs.	27.50
17m. req.	58.53
180w amp	145.14
100w amp	103.12
Rack	63.47
Studio Lem Mxr.	361.94
Baby Lem mxr/amp	228.17
Pro. Lem mxr.	193.97
Saturn GR50 tp.	91.67
Saturn 850 tp.	76.39
Mars GR30 combo	99.31
Mars 830 combo	84.03
Venus G20 combo	61.11

LESLIE SPEAKERS

110	192.00
130	337.96
145	407.40
147	435.18
147 RV	193.14
122	436.18
122 RV	523.14
251	504.62
700	453.79
710	550.92
770	523.14
60	384.26
625	370.37
760	523.14
910	676.92
9430 Pre-amp	85.15
9370 Pre-amp	77.77
9340 Pre-amp	47.92
9875	60.80
LIVINGSTON	
SPEAKER CABINETS	
2 ch.	120.00
3ch.	150.00
2 ch.	120.00
2 ch.	120.00
2x12 col./horn	109.00
2x12 col.	90.00
L.S.E.	
101 pwr. amp.	87.00
102 2-ch mix	
8 pwr. amp.	135.00
105 5-ch mix	
6 pwr. amp.	145.00
4000/M8-ch mix	372.00
8000/M8-ch mix	493.00
P.O.A.	
5112 s cab.	84.00
5210 s cab.	34.10
412 s cab.	101.50
110s cab.	32.86
MACINNES	
AMPS	
IC150 Console	209.00
D60 80w	190.00
D 150 140w	295.00
DC 300A 500w	485.00
M600 1350w	950.00
M2000 2700w	1900.00
VFX-2	190.00
OC150	240.00
SPEAKERS	
ES212 75w	440.00

UBON	244.45
RC80	243.52
POWER GENERATORS	
& MIXERS	
L30	100.93
LM30	201.85
LM40	121.30
SR25 150w 2ch.	147.69
L50	162.98
L60	182.41
L70	189.35
L100	269.91
L125	304.63
X41	151.85
X61	184.26
X81	227.32
X82E	386.12
X102E	443.06
X122E	498.16
X162E	806.48
X124S	905.49
X184S	1109.26
ECHO REVERB UNITS	
E300	90.74
E500	149.15
Snake multicore	176.00
ORANGE	
SELF-CONT. MIXERS	
101 R 15ch.ster.	946.65
104 A 6ch.pro.	181.06
P.A. AMPS.	
104 B6ch.120w	285.75
105 6ch.25w	472.94
102 120w	147.90
102/80 80w4ch.	139.80
SLAVE AMPS	
103 250w	327.44
111 120w.	134.69
111/80 80w RMS	124.80
103T 200w.trns.	196.94
AMPLIFIERS	
110/250w	364.80
112/120 120w	141.42
112/80 80w	134.69
COMBINATION AMPS	
115 80w	203.64
115 R 60w/rev.	244.85
115/120 120w	259.50
115/120R 120w/rev.	300.30
125 50w tw. n.	264.75
CABINETS	
114 1x15 60w	152.25
114/110 1x15 100w	214.19
113 2x15 120w	214.19
113/200 2x15 200w	285.44
109 4x12 mini 120w	145.04
109/200 4x12 200w	180.19
109 4x12 mini 120w	144.98
109/200 4x12	180.00
mini 200w	89.25
107 2x12 mnt. 60w	148.25
107/2H 2x12	140.75
126 6x12 180w	195.23
128 8x10 120w	184.25
114/4H 1x15	254.55
P.A. SYSTEMS	
107/2x12 60w	89.25
107/2H 2x12	148.44
127/2H 2x12	140.94
2064 2064B 1x12	134.82
Purcel	132.06
2065 2065B 1x15	154.07
Purcel	80.41
2045 2x12 G12H	80.41
All purpose	62.93
19951 + Disc	134.82
1990 8 x 10 Lead	134.82
2049 2x12 Artist	113.94
2069 4 x 12 Artist	136.73
2052 1x15 Powercel	184.34
Reflex	316.40
2064 6x15 Powercel	316.40
Reflex	316.40
COMBINATION AMPS	
2200 Trans 100w	217.00
2x12 Ld/org	217.00
2x12 Trans	108.50
30w x 12 Bs	108.50

ROOST

AMPLIFICATION	
SR20 50w 2ch.	82.14
SR2DR 50w 2ch./rev	106.96
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 8ch ind.	147.25
Echo controls	147.25
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.	
4x12"	199.40
SM504R/rev.	221.65
SMB50 50w Bs.	
Comb.	156.55
SM100 100w comb.	
2x12"	168.95
SM100R/rev.	192.20
SM104 100w comb.	
4x12"	233.20
SM100R/rev.	246.45
SM307/30w trans.	
1x12"	84.84
CABINETS	
CSR120 2x12" 100w	75.96
CSR120 2x12" 120w	79.92
CSR120 2x12" 200w	122.45
CSR240 4x12" 240w	130.20
WITH COLUMN	
CSM100 2x12" 100w	78.96
CSM120 2x12" 200w	79.82
RS12 12x12" (120w)	
+ 50w hn. driver	209.25
RPA15 1x15" (100w)	
+ 50w hn. driver	209.25
CSB200 2x15" 200w	
gs cab.	151.13
CSR100 1x15" 100w	
Fld. trn. bs	151.13
ROSE-MORRIS	
(MARSHALL)	
1959 100w Ld.	171.04
1982 100w Bs.	171.04
2098 Trans.100w Ld.	145.61
2099 Trans.100w Bs.	145.61
1986 60w Bs.	133.46
1987 50w Ld.	133.46
2089 50w K-brd.	133.46
2048 60w Artist rev.	139.14
2068 100w Artist rev	180.87
2203 100w Master	
vol.	171.04
2204 50w Master vol.	133.46
2205 Trans. 100w sl.	
o/p T/H	113.80
INSTRUMENT CABS.	
1982-1982B 4x12 G12H Cabs	147.25
All purpose	147.25
1980-1980B 4x12 G12H	
Ld. Organs	134.82
1935-1935B 4x12 G12M(B)	
Bass organs	134.82
1979-1979B 4x15 H/D	
Bass organs	190.65
2095-2095B 2x12 Bass	
Reflex Horn	134.82
2064 2064B 1x12	132.06
Purcel	154.07
2045 2x12 G12H	80.41
All purpose	62.93
19951 + Disc	134.82
1990 8 x 10 Lead	134.82
2049 2x12 Artist	113.94
2069 4 x 12 Artist	136.73
2052 1x15 Powercel	184.34
Reflex	316.40
2064 6x15 Powercel	316.40
Reflex	316.40
COMBINATION AMPS	
2200 Trans 100w	217.00
2x12 Ld/org	217.00
2x12 Trans	108.50
30w x 12 Bs	108.50

Mini Elm. + standard dr.	
+ MF1000 horns	144.00
Front loaded 15" +	
Gauss/Atec	188.00
Dirac horn + Gauss +	
EV horn	264.00
Front loaded 2 x 12	120.00
2 x 12 + 2H ported	
design	237.00
2 x 12 + 1H	144.00
Folded horn 15" +	
Gauss	252.00
Mini bass bin	102.00
Super lead	95.00
SELMER	
SOLID STATE	
1555 combo	34.00
SR30 combo	115.74
Lead 100	119.44
Bass 100	95.37
Steve 100	78.70
PA 100	152.78
Futurama 3 combo	18.20
VALVE AMPS.	
T'n B 100 SV	118.52
T'n B 50 SV	104.63
T'n B 50 SV reverb	125.00
PA100/6 SV reverb	182.04
PA 100/4 SV	137.04
CABS.	
S412 4 x 12	134.26
S212H 2x12	
+ horn	109.26
S115 1x15 var.	105.55
S2H Obj. horn	69.62
S115A 1x15	
171.30	
TV20 column	50.82
TV15 column (pair)	69.44
SEPTEMBER	
10/2	170.00
12/2	189.00
14/2	230.00
16/2	255.00
18/2	289.00
20/2	326.00
SERIES 2	
10/2	20

KEYBOARD/PERCUSSION

Table listing various keyboard and percussion instruments such as New Chord (Pet), Davoli, Organs & Synths, Electric Pianos, Elka-Orla, Elka Console Organs, Elka Electronic Keyboards, Elka Amplified Keyboards, Elka Electronic Accordions, Elka Rhythm Box, Orla Portable Organs, Orla Console Organs, Orla 2-Manual Models, Farfisa, and Combo Organs.

SOLA SOUND

Table listing instruments under the SOLA SOUND brand, including Compact Piano, Synths, and various models like 1129 Cavalier and 1130 European.

BOOSEY & HAWKES

Table listing instruments under the BOOSEY & HAWKES brand, including Avedis Zildjian Cymbals, Rogers Drum Outfits, and various models like 7386 8" and 7387 10".

THOMAS ORGANS

Table listing instruments under the THOMAS ORGANS brand, including 1129 Cavalier, 1130 European, and 1157 Majestic Royale.

FLETCHER COPPOCK & NEWMAN

Table listing instruments under the FLETCHER COPPOCK & NEWMAN brand, including Kent Drum Kits, Superstar Outfit, and Apollo 5 Outfit.

HOHNER

Table listing instruments under the HOHNER brand, including Congas, Bongos, and various models like L640 and L841.

CLEAR TONE

Table listing instruments under the CLEAR TONE brand, including Slingerland Joe Cusatis 4N 20", Avante 22", and Jazz Rock 2x24".

WELSON

Table listing instruments under the WELSON brand, including Portable Organs, Manual Keyboards, and various models like 288 Condor T and 435 Personal Duo.

CBS/ARBITER

Table listing instruments under the CBS/ARBITER brand, including Rogers Drum Outfits, Snare, and various models like 120 Super Sound King and 121 Super Sound King.

ALL PRICES ARE WITHOUT VAT

PERCUSSION/GUITARS

Table listing various snare drums, including models like 31 14 x 5 1/2, 33 14 x 5, and 35 14 x 5 1/2.

Table listing various tom-toms, including models like 112 12 x 8 SHH, 113 13 x 9 SH, and 114 14 x 10 SH.

Table listing various cymbals, including models like 22002 12", 22003 13", and 22005 14".

Table listing various guitars, including Rock kit 24" sat, W.M.I., and various acoustic and electric guitar models.

Belgrave	700.00
Balmoral	780.00
Berkley	1037.69
Beverford	1240.00
Buckingham	1618.46
Super Piano	743.07
VIP200 Amp	44.61
VIP200	395.38
Synorchestra	389.20
RC360	803.07
RSC180	316.92
TR70	220.00
OR200	467.68
Pro. Duo	973.84
VIP800	758.48
VIP500	564.61
Pedalboard	101.93
VIP233	428.15
VIP370	458.46
Pedalboard	41.63
Pro. Piano	441.63
CH25	960.00
Transbox P	960.00
Transbox TX2M	960.00
Transbox TX10M	972.30
137	316.92
XIV	396.92
S.I.V	407.68
S.VI	543.07
Poliphonica XIV	408.16
A261 Cordovox	3098.45

KEYBOARD/PERCUSSION

LIVINGSTON

Chorister 61 MB	380.00
Minutrel	T.B.A.
Abbey Chapel	590.00
Abbey Chapel/13	809.00
Nt. pdbrd.	648.00
Abbey Chapel/ spkr. cab.	890.00
Choral 30/30 nt. pdbrd.	960.00
Chorale 30/30 nt.pdbrd. + spkr. cab.	1080.00
Chorister 2-69 "B"/32 nt.pdbrd.	1350.00
Chorister 2-69 "B"/32 nt. pdbrd+spkr.cab.	1470.00

M.C.H.

A100 Solina+ Rhy.	528.80
G110 Solina + Rhy.	820.00
A104 Solina + Rhy.	1240.00
/lge Rith-Matic	752.00
B206 Solina /Rith-O-Matic Multivoice	1000.00
C116 Solina Straight, Rith-O-Matic, Multivoice, Orbitone	1240.00
C116 Solina, Semi-horshoe, Rith-O-Matic, Multivoice, Orbitone	1276.00
310 Eminent Theatre/Rhy. Orbitone, String Ensemble	1420.00
2000 Eminent Grand Theatre, Rith-O-Matic, Orbitone, String Ensemble, Orbitson, Drawbars and tabs	2576.00
SE4 Solina String Ensemble/ pedal tone cabs. 70w. 3ch.	536.00

ROSE-MORRIS

GEM ELECTRONIC KEYBOARDS

297 Intercontinental Dual Manual organ	726.85
TBA Dakota Synth Dual Manual organ	560.95
291 Caravan sgle man 4 octave	104.00
290 Europa sgle man 3 octave	79.20
282 Jumbo Gam port. 4 oct.	140.00
293 Jumbo 61 5 oct	164.00
198 Jumbo 61/fr un	236.00
199 Combo piano	184.50

LORENZO ORGANS

296 12bs	67.42
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MINI-KORG SYNTH.

280 Model 700	300.90
281 700s	349.95
279 800	542.25

SELMER

LOWREY

TG-1	599.20
TG-2	920.00
TG88-1	1189.20
TG98-1	1433.20
TG0-1	1768.00
TGS-1	2136.00
TLOKS-25	2388.00
GAK-H-1	3468.00
GAK-25H-1	3468.00
H2S-3	6360.00

MOOG SYNTHESIZERS

Mini-moog	856.48
Sonic six	841.67
Taurus pedal synth.	480.55
Micro-Moog	480.55

PIANO ACCORDIONS

Bellini Multi-grade	205.58
Bellini '90'	129.63
Bellini '48'	88.89
Bellini '24'	62.04

WURLITZER

305 Sprite	359.00
320 Sprite, Fwd	554.00
390 Sprite, Fwd	595.00
375 Sprite, Fwd	887.00
400 Sprite, Fwd	809.00
415 Sprite, Fwd	1098.00
542 Chapel Spinnet Wal	1284.00
545 Chapel Spinnet Wal	1900.00
66 Chapel Spinnet, Mah/Wal	1548.00
605 Centura, Wal.	2025.00
800 Centura, Wal.	2221.00
802 Chancel, Wal.	2221.00
805 Centura, Wal.	2823.00
4700 Concert, Wal	3574.00

PIANOS

200 Elect. Black	467.00
2109 Fwd.	549.00
2126 It.Prov/Fwd	62.19
2850 Wal.	810.00

PERCUSSION

ASBA

24 x 14 bass	236.11
22 x 14 bass	203.70
20 x 14 bass	194.44
14 x 9 tom	115.74
13 x 9 tom	111.11
16 x 16 tom	175.88
12 x 8 tom	107.41

ASBA ALTOGLASS

24 x 14 bass	236.11
22 x 14 bass	203.70
20 x 14 bass	194.44
14 x 9 tom	115.74
13 x 9 tom	111.11
16 x 16 tom	175.88

SNARES

14 x 5 wood	148.10
14 x 5 metal	148.10
14 x 5 glass	148.10

STANDS

Hi-Hat	53.70
Snare	34.21

CONGA-BONGO

Tumbador	156.48
Twin congas	263.89
Quinto	138.84
Bongos	63.70
Metal bongos	40.28

K. ZILDJIAN

10" crash	17.55
12" crash	22.68
13" Hi-hat	25.88
14" Hi-hat	29.63
15" crash/ride	33.79
16" Hi-hat	35.85
17" crash/ride	37.73
18" crash/ride	43.98
19" crash/ride	46.84
20" crash/ride	54.63
22" crash/ride	64.77

ZZMAR

12"	11.06
13"	12.92
14"	18.47
15"	19.40
16"	22.17
18"	28.66
20"	35.14
22"	50.88

PIANO ACCORDIONS

Bellini Multi-grade	205.58
Bellini '90'	129.63
Bellini '48'	88.89
Bellini '24'	62.04

POWERTONE 18 x 20

Tom	179.80
Powertone Bongos	75.95
Powertone Timbales, Brass	195.30
Powertone Timbales, Chrom.	195.30
Accusonic Timpani 20"	469.65
Accusonic Timpani, 23"	496.00
Accusonic Timpani, 26"	598.30
Accusonic Timpani, 29"	820.00

CONCERT TOM-TOMS

6" x 8"	43.40
7" x 10"	48.05
8" x 12"	51.15
12" x 8 1/2"	64.25
9" x 13"	62.00
10" x 14"	62.00
12" x 15"	71.30

PAISTE CYMBALS & GONGS

13" Sound edge	81.54
Hi-hat pr.	
14" Sound edge	88.97
Hi-hat pr.	
15" Sound edge	94.48
Hi-hat pr.	56.46
13" Hi-hat pr.	58.06
15" Hi-hat pr.	64.96
16" Crash, Medium or Ride	37.21
18" Crash, Medium or Ride	44.70
20" Crash, Medium or Ride	55.39
22" Crash, Medium or Ride	70.89
18" China type	85.34
20" China type	59.02
8" Bell Cymbal	29.07
11" Splash Cymbal	34.53

FORMULA 602

13" Sound edge	81.54
Hi-hat pr.	
14" Sound edge	88.97
Hi-hat pr.	
15" Sound edge	94.48
Hi-hat pr.	56.46
13" Hi-hat pr.	58.06
15" Hi-hat pr.	64.96
16" Crash, Medium or Ride	37.21
18" Crash, Medium or Ride	44.70
20" Crash, Medium or Ride	55.39
22" Crash, Medium or Ride	70.89
18" China type	85.34
20" China type	59.02
8" Bell Cymbal	29.07
11" Splash Cymbal	34.53

TAM-TAMS

20"	65.00
24"	90.00
28"	125.00
32"	295.00
36"	350.00
40"	390.00

REDSOUND

5.50	5.50
9.00	9.00
8.50	8.50
11.00	11.00
12.00	12.00
16.50	16.50
20.00	20.00

HEAVY BAND CYMBALS

INCHES

12" pr.	17.81
13" pr.	19.18
14" pr.	23.90
15" pr.	30.37
16" pr.	32.81
17" pr.	37.50
18" pr.	56.25
20" pr.	67.87

EMI HAMMA

Kil 770	277.73
Kil W770	277.73
Kil 660	237.04
Kil W660	237.04
22" bass	55.32
22" bass	58.70
13 x 9 tom	29.30
14 x 10 tom	30.92
13 x 9 tom (SH)	23.15
14 x 10 tom (SH)	27.73
16 x 16	42.87
14 x 5 1/2 snare (metal)	40.69
14 x 5 1/2 snare (wood)	40.69
Bass drum pedal	13.06
Hi-Hat stand	16.43
Joe Morello	88.97
Joe Morello	51.81

ALL PRICES ARE WITHOUT VAT

CONCERT TOMS (inc. stands)

90 Low Pitch	227.39
81 High Pitch	141.02

LATIN AMERICAN PERCUSSION

Prices to be announced.

DALLAS

Arbiter Autotune	842.40
Arbiter Autotune/ stands	477.30

HAYMAN OUTFIT

Showman 22" Outfit	367.40
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HAYMAN DRUMS

Vibrasonic snare	64.90
12" x 8 1/2	90.05
13" x 9 T-T	51.70
16" x 16" T-T (lge)	71.50
22" Bass	101.20

HAYMAN CYMBALS (SWISS)

14" High Hat	10.00
18" Cymbal	19.00
20" Cymbal	25.00

DAVOLI

LUFF CYMBALS

RITMO

9.50	9.50
10.50	10.50
11.50	11.50
13.50	13.50
15.00	15.00
16.00	16.00
21.00	21.00
28.50	28.50
36.00	36.00
44.00	44.00
50.00	50.00

TAM-TAMS

20"	65.00
24"	90.00
28"	125.00
32"	295.00
36"	350.00
40"	390.00

DRUM OUTFITS/STANDS

201	320.49
B201 22"	321.52
C201 18"	313.94
202 20"	395.34
B202 22"	396.37
D202 24"	405.23
B203 22"	400.90
D203 24"	496.06
B204 22"	562.02
D204 24"	559.18
304 20"	465.30
B304 22"	466.31
D304 24"	475.19
306 20"	495.81
B306 22"	496.83
308 20"	523.78
B308 22"	524.80
D308 24"	533.67
604 20"	447.75
B604 22"	446.79
D604 24"	457.66
605 20"	516.79
B605 22"	517.89
D605 24"	526.88
806 20"	679.66
B806 22"	681.70
D806 24"	699.44
717 20"	600.63
B717 22"	601.65
D717 24"	610.52
808 20"	81.234
B808 22"	814.39
D808 24"	832.12
1031 20"	223.31
B1031 22"	226.89
1033 20"	270.28
B1033 22"	273.85

BASS DRUMS

73.48	73.48
70.26	70.26
72.97	72.97
53.70	53.70
60.36	60.36
61.38	61.38
69.56	69.56
76.72	76.72
92.24	92.24
166.36"	166.36"
1161 20"	50.47
1163 22"	52.52
1170 20"	45.01
1172 22"	45.35
1175 22"	48.43
1175 24"	52.88

PREMIER

DRUM OUTFITS

B201 22"	282.36
B201 18"	283.39
C201 18"	275.71
202 20"	294.13
B202 22"	295.15
D202 24"	304.02
B203 22"	361.47
D203 24"	368.64
B204 22"	422.58
D204 24"	429.76
304 20"	360.30
B304 22"	361.38
D304 24"	370.25
306 20"	390.88
B306 22"	391.90
D306 24"	400.77
308 20"	418.84
B308 22"	419.86
D308 24"	428.73
604 20"	346.55
B604 22"	347.57
D604 24"	356.44
605 20"	411.85
B605 22"	412.87
D605 24"	421.74
806 20"	622.18
B806 22"	623.20
D806 24"	641.95
717 20"	471.35
B717 22"	472.38
D717 24"	481.24
808 20"	646.80
B808 22"	648.84
D808 24"	656.57
1031 20"	119.06
B1031 22"	202.63
1033 20"	237.49
B1033 22"	241.07

DRUM OUTFITS/STANDS

201	320.49
B201 22"	321.52
C201 18"	313.94
202 20"	395.34
B202 22"	396.37
D202 24"	405.23
B203 22"	400.90
D203 24"	496.06
B204 22"	562.02
D204 24"	559.18
304 20"	465.30
B304 22"	466.31
D304 24"	475.19
306 20"	495.81
B306 22"	496.83
308 20"	523.78
B308 22"	524.80
D308 24"	533.67
604 20"	447.75
B604 22"	446.79
D604 24"	457.66
605 20"	516.79
B605 22"	517.89
D605 24"	526.88
806 20"	679.66
B806 22"	681.70
D806 24"	699.44
717 20"	600.63
B717 22"	601.65
D717 24"	610.52
808 20"	81.234
B808 22"	814.39
D808 24"	832.12
1031 20"	223.31
B1031 22"	226.89
1033 20"	270.28
B1033 22"	273.85

Super Classic OF

Hollywood OF	440.01
Rock Duo OF	504.26
Jazzette OF	669.04
6 x 14" Sup.-sens.	402.30

110.34

6 1/2 x 14" Sup.phon	110.34
Snare	
6 1/2 x 14" Sup.phon	113.12
Snare	
6 1/2 x 14" Sup.phon	72.63
Snare	
6 1/2 x 14" Sup.phon	75.44
Snare	
5 x 14" Acrolite snare	54.48
3 x 13" Piccolo snare	67.07
Modern Snare Drum Quartet	392.54

SNARES

14x5 Wood	116.25
14x5 Metal	116.25
14x5 Glass	116.25

STANDS

Hi-Hat	35.84
Snare	24.07

CONGA / BONGO

Tumbador	101.85
Twin Congas	162.04
Quinto	91.67

3560 S	133.33
3560 B Jbo.	119.91
3560 P Grd.	
concert	86.11
3560 S Grd.	
concert	88.89
YAMAHA	
225 12 str.jbo.	93.51
220 12 str.jbo.	83.80
218 12 str.jbo.	78.46
120 6 str. jbo.	81.02
115 6 str. jbo.	82.98
112 6 str. lk.	43.61
ANTORIA	
756 Herald	74.54
757 Gt.Wstr.Shd.	58.33
758 Gt.Wstr.	
Art.Jbo.	103.70
695 H/wstr. 6	40.28
697 D'ngt.	89.44
357 Fk.	37.98
62 B/co Flk.	32.87
827 L/h	47.22
627 B/co Jbo.	40.74
627/12 B/co Jbo.	49.15
79 Calif. h.	34.72
628 Calif. h.	47.22
628/12 Calif. h.	53.70
684/6 L/h	53.70
684/6 Sup. jbo.	50.00
684/12 Sup. jbo.	66.94
693 Gnt.Jm.d/1	50.00
695 Gnt.Jm.	71.78
696 Gt.Wstr.jbo.	61.57
684 E.Sup.Elec.	58.48
698 E.Gt.Wstr.Elec.	72.88
2374 sem-Ac. Id	87.04
2371 sem-Ac. Id	78.46
2370 sem-Ac. Id	79.17
1752/45/mstr.bs.	39.35
1755 S/mstr.ll	48.15
1917 Twncstr.bs.	47.22
1912 Twncstr.	48.37
2385 C/pr.T/boy bs.	107.41
2384 C/pr.d/ll	108.26
2386 L/h	127.31
2386 Memphis ctm.d/1	
2376 Dixie f./bs.bs.	96.15
2375 Ash	118.98
2375 N Rock/mn	
Natural	97.22
2375 Ls/bst.l/h	89.81
2375 W Rock/mn	90.74
White	
2375 Rock/mn	86.57
Maple fb.	
2375 Rock/mn	81.02
R.wd.bs.	
2386 FLB. F/lee	
Bass	76.46
2386 B/Mkmm.	75.46
2386 B Dixie bs.	76.85
2386 Demstr.	58.33
2388 Cpr. F/b.	64.81
2383 LDK C/pr.	
f./bs.blk.	89.91
2383 C/pr.l/bs.	58.33
2382 C/om.	71.66
2382 d/h.	83.33
2382 MClpr.d/1	58.48
2382 Chopper	50.00
2384 W/str.l/h	80.09
2384 BW/str.bs.	70.83
2394 W/str.nat.	77.31
2347 W/str.jn.	96.30
2338 W/str.std.	94.00
2383 W/str.ctm	110.19
2382 W/str.d/1	82.11
2377 W/str.pr.	81.94
2364 SL l/h	74.54
2364 SW/str.std.	68.26
2364 W/str.	67.78
2360 B Mem.bs.	72.89
2405 Mem.orig.d/1	123.61
2391 N Mem.Nat.	77.31
2351 M Mem.orig.	96.11
2351 DX Mem.d/1	91.67
2361 Mem.d/1	80.09
2351 L Mem.std.l/h	77.31
2350 ctm.Cust.	
Snd. Bst.	78.86
2350 Mem.std.	71.78
2350 G Mem.Custom	77.31
2357 Mk. Strad.	
Vis. bs.	47.22
2356 Bg.Jhn.	
S.Ac.Mpl.	112.96

N73 Jmb.	49.95
N107 12 str.	62.31
N95 Cust. e/w	
Blond w c/s	82.55
N95 Cust. c/w	
swm. w c/s	92.55
ELECTRICS	
N114 Solid Blk	
w/cs	90.80
N116 gold	90.80
N116 sun	90.80
N117 nat.	90.80
N118 mahog.	105.90
N120 white	114.40
N121 nat.	114.40
N123 Bass. sun	105.80
N124 Nat.	114.80
N128 stereo Bass	
nat w/cs	171.20
N128 Bass nat	
w/cs	111.20
N128 Solid nm	
w/cs	107.20
RESONATA	
N87 classic	17.58
N89 Classic	23.15
VICTOR GARCIA	
N188 Spanish	22.92
N189	23.04
N127	28.78
LORENZO	
N98 Student	12.92
N111 Cls.	14.12
N99 Cls.	17.56
N110 Fk.	13.84
N102 Fk.	22.84
N103 Jmb.	27.41
N104 12 str.	28.08
COLUMBUS	
N197 Jumbo sun	31.96
N122 12 str.	34.36
N38 s/wc. 6 str.	45.20
N83 solid	32.76
N84 Bass	38.04
N113	39.68
N85 B.R.	50.38
N85 S sun	50.36
N82 3 p/h.	62.78
N84 mahog.	46.04
N68 Bass	61.15
N77 sun	61.15
FRAMUS	
CLASSIC	
01010	50.92
01210	69.44
01510	137.96
WESTERN 6 STRING	
06011 Dix 6	68.86
06810 Falcon	
D/night	118.51
06560 Falcon	
Jumbo	147.22
06710 Nasv.	180.56
D/night	
06910 Nashv.	206.00
Jumbo	
WESTERN 12 STRING	
06011 Dix 12	76.38
06810 Falcon	
D/night	128.70
SOLID BODY	
10170 F5	78.70
10200 S/165	127.77
11010 Nashv.	157.40
Stan.	185.74
11110 Nashv.	
Stan D/h	230.55
11210 Nashv.	
Super D/h	368.51
10980 Jan Akterman	508.33
FG.170	
FG.200 N Jumbo	67.22
FG.260 Jumbo, 12 st.	76.57
FG.280 Jumbo	78.98
FG.300 N Jumbo	99.07
FG.360 Jumbo	101.85
FG.580 Jumbo	123.79
FG.1500 H/made	336.11
FG.2000 H/made	379.62

SE 2 B Bass	36.81
SG 12 str.	26.81
SG 2 S	37.36
SG 10 B Bass	43.10
SG 22	37.45
SG 200 V	54.03
SG 220 V	54.03
SG 1	26.74
SG 30	51.78
ST 300	95.19
TF 200 N	52.31
CONCERTER	
SK 614 N	14.77
SK 20	20.28
WK 589 SH	30.37
WK 599 F	30.85
FK 299	27.15
FK 599	28.50
HORNBY-SKEWES	
PALMA ACOUSTICS	
500	10.14
300N	11.57
CI30N	18.10
WFS	23.81
FW301	30.09
FW301-12	35.85
NEUTSCHMANN CLASSIC	
203.7	53.33
KASJUGA ACOUSTICS	
G100L	36.57
G200	49.07
F140	48.30
D200	50.93
T250	56.02
0360	78.70
TERADA ACOUSTICS	
G306	45.37
G307	48.15
G310	54.63
F604	47.22
FW650	67.59
FW645	66.48
FW645	90.74
KASJUGA ELECTNCS	
SG360	111.60
PR420	100.80
LG3808	102.40
W524	104.80
EB750	136.80
LG770V	142.40
SG1800V	189.80
LG200V	214.40
ZENTA ELECTRICS	
EGS01	26.62
EGS02	31.56
EB511	31.56
HEG5006	32.44
HEG5004	38.67
HET5001	39.56
HEG5000	42.45
HEP5002	44.00
KEMBLE	
CLASSICS	
G.55	33.33
G.65	37.03
G.80	40.09
G.120	46.61
G.150	50.92
G.180	61.44
G.220	72.52
G.280	89.81
GC 3 H/made	111.11
GC 6 H/made	157.40
GC 10 H/made	212.96
FOLK	
FG.75	39.30
FG.100 ON	43.57
FG.180 Jumbo	53.95
FG.170	55.12
FG.200 N Jumbo	67.22
FG.260 Jumbo, 12 st.	76.57
FG.280 Jumbo	78.98
FG.300 N Jumbo	99.07
FG.360 Jumbo	101.85
FG.580 Jumbo	123.79
FG.1500 H/made	336.11
FG.2000 H/made	379.62

ROSE-MORRIS	
ELEC.GTRS.	
Shaft.Ned Callan	
Cody	99.20
Shaft.NedCallan	
Cody bs.	99.20
Shaft.Ned Callan	
Hembra	94.24
Shaft. Ned Callan	
Cody bs.	99.20
Shaftesbury 2 p/u	88.09
Shaft. Gold Top	88.09
Shaft bs.	77.27
Shaftesbury 3 p/u	85.17
West-1 6 str	32.41
Top 20 6 str	26.74
Top 20 4 st ba	40.33
Avon 2 p/u	47.69
Avon 2 p/u 1763 cov	50.46
Avon 2 p/u	49.48
Avon 2 p/u 1754 cov	52.24
Avon 1 p/u ba	46.67
Avon 1 p/u bs.	49.43
1756 cov	54.38
Avon 2 p/u bs.	54.38
Avon 2 p/u bag	
1744 cov	61.33
ACOUSTICS	
AVATON	
Sid.Bal'dr.6str.	163.63
5td.Bal'dr.12str.	227.28
GI.CambI.Art6str.	208.09
GI.CambI.Art.12str.	208.09
Folklore	
Cl.Bal'dr.	163.64
Ar.Elec.	236.36
Country Elec.	236.36
SHAFTES WESTERNS	
Jbo.	97.28
Jbo.	114.57
Jbo.	130.03
Jbo.	147.30
Jbo.	163.67
B str. Jbo.	28.44
12 str. Jbo.	36.82
OVATION	
Breedwinner sol.	279.70
Deacon sol.	332.82
Glen Cambel Ar.6st.	302.51
Ar. 12st.	370.99
Balldover 6 st.	241.58
Pacemaker 12 st.	332.97
Clas. Balldover Nly.st.	241.85
Folklore Steel st.	272.06
Cust. Balldover 6st.	258.82
Clas. Nylon string	325.30
Conc. cl. nyl. string	258.82
Legend 6st. steel	313.15
Artist 6st. steel	268.35
Country Art. Nyl	258.35
Electric Art. steel	348.15
Electric country art	
Nyl.	348.15
Electric Clas. Nyl.	408.01
Electric Folklore	
Steel	356.76
Electric Pacemaker	
12 st.	418.56
SIGMA	
Grd. Con. Fk. 6 st.	56.55
GCS8	
Grd Con. Fk. 6 st.	56.55
GCR7	79.41
Dreadnought 6 st DR7	88.86
Jumbo 6st DMS	86.82
Sigma Classic CR6	53.98
Sigma Classic CR7	73.75
Sigma Dreadnought 12 st.	
DR.12-7	90.75
Jumbo 12 st. DM 12-5	73.75
EKO	
Rio Bravo 6 st.	56.73
Rio Bravo 12 st.	62.70
Ranger 6 st.	39.76
Ranger 6 st. Elec.	46.68
Ranger 12 st.	46.44
Ranger 12 st. elec.	51.94
Studio RM 6st lk	29.59
Colorado 6 st. &	16.83
Sombrero 6st	46.90
Sombrero 12 st	54.16
Studio L 6st lk	16.83
Navajo 6 st.	28.81

ES335 TD s.burst	392.00
ES335 TD Cherry/walnut	373.60
ES325 TD	314.40
LES PAUL SERIES	
Signature - tobacco	404.00
Signature - gold	395.80
Signature bass	392.00
tobacco	264.66
Signature bass	
gold	373.60
Recording - nat.	415.20
Recording - white	433.80
Triumph bass	
Nat.	403.20
Triumph bass	
white	421.60
Avon 2 p/u	47.69
De luxe - gold	356.00
De luxe - cherry/tobacco	374.40
De Luxe - wine red	356.00
Custom D/F - white	479.20
Custom - ebony/wine red	439.20
Custom - cherry/tobacco	457.80
SOLID BODY SERIES	
L6-S D/F	623.20
L6-S custom nat./bl.	300.00
L6-S custom tobacco	315.20
L6-S De Luxe Nat.	213.60
Sat.	
LG-S De Luxe Wine	236.00
SG Custom Walnut/Wine	415.20
SG Custom White	433.80
SG Custom & Bigsby Walnut/White	421.80
SG Custom & Bigsby White	440.80
SG Standard Walnut cherry	274.40
SG Standard Red	292.00
Tobacco/white	281.60
SG Standard + Bigsby Walnut/cherry	268.60
SG Standard + Bigsby Tobacco	300.00
S-1 Natural	237.60
S-1 Ebony	265.40
S-1 Sunburst	284.00
Marasuder - Natural	207.20
Marasuder - Wine	236.80
Marasuder Custom - s/b	298.00
SG Special	239.20
LEFT-HANDED SOLIDS	
Les Paul Deluxe Gold	366.00
Les Paul Deluxe Cherry	374.70
Les Paul Custom	336.00
Cherry	457.80
SG Special Cherry	239.20
SG Standard Cherry	274.40
SG Standard + Bigsby Cherry	281.60
ELECTRIC BASSES	
Ripper (L9-S)	278.40
Ripper fretless	278.40
ebony	296.80
Ripper fretless	231.20
Grabber 3 (G-3)Nat.	245.5
Grabber 3 (G-3)ebony	260.80
Grabber 3 (G-3)umb.	278.40
Grabber Natural	195.20
Grabber Ebony/Wine	218.00
EB3 Cherry/Walnut	278.40
EB3 White	297.60
FLATTOPS	
J200 o/i s/b	545.37
Dove o/i Nat	554.83
Dove Cherry	418.52
Rio Bravo 12 st.	436.11
Huntingbird cherry	328.70
Huntingbird Nat.	340.74
Heritage Nat.	376.85
J-55 Nat.	282.59
J-50 Nat.	258.48
J-45 s/b	238.89
J-160E custom s/b	326.40
B-45-12N 12 str. Natural	311.11

356 jmb.	39.35
365/12 12str.	39.35
LH620 jmb.LH	88.78
360/12	408.82
370	80.64
LH447/12 12str	
LH	62.86
LH615 jmb.LH	56.81
LH615/12 12 st	
LH	80.64
LH848K jmb.	
LH	64.35
752	80.18
84.36	
CSL WESTERN	
D/NIGHT	
D30	101.86
D40	162.77
D80	186.07
D80	194.44
LEVIN	
W36	138.99
W32	194.44
W34	148.15
W12-36	164.67
LG17	92.59
LG19	111.11
CSL MACCAFERRI	
Mac. 2	101.85
Mac. 1	101.85
Mac. 2/0	106.48
Mac. 3	125.00
CSL + IBANEZ ELEC.	
2350	88.00
2350DX	120.00
FG30S	98.00
2351DX	110.40
2351DXCS	106.00
2341	104.00
2341DX	136.00
2350W	97.80
2451	132.00
2452B	128.00
2342	96.00

WOOLWICH TRADING POST
21 Plumstead Rd., Woolwich, SE18
01 854 7911
G.A.D.K.B.W.S.D.I.L.P.Ac.PSG.S/Hnd.

MANCHESTER

A1 MUSIC CENTRE (GM SERVICES)
88 Oxford Street, Manchester 1
061 235 0340
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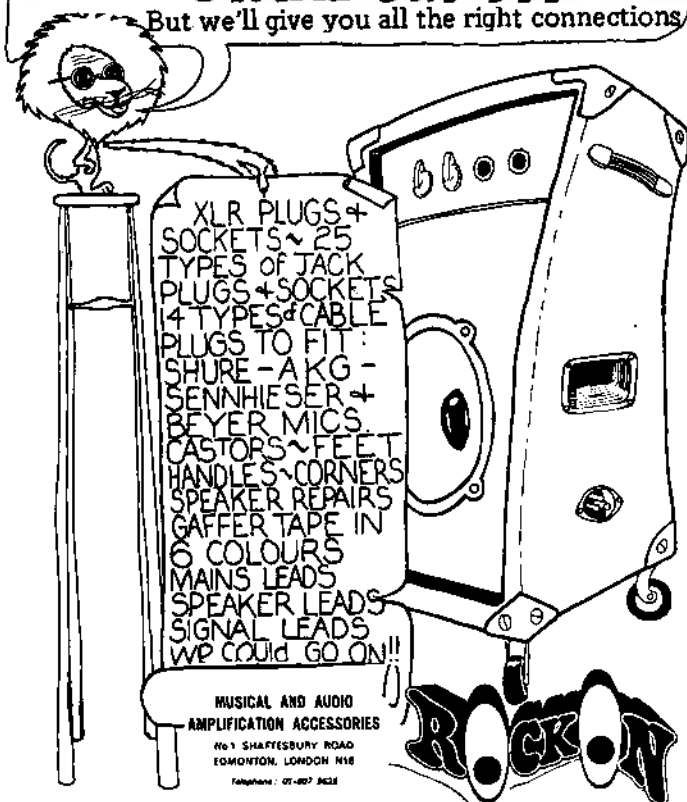


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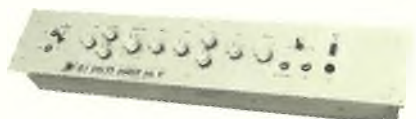
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