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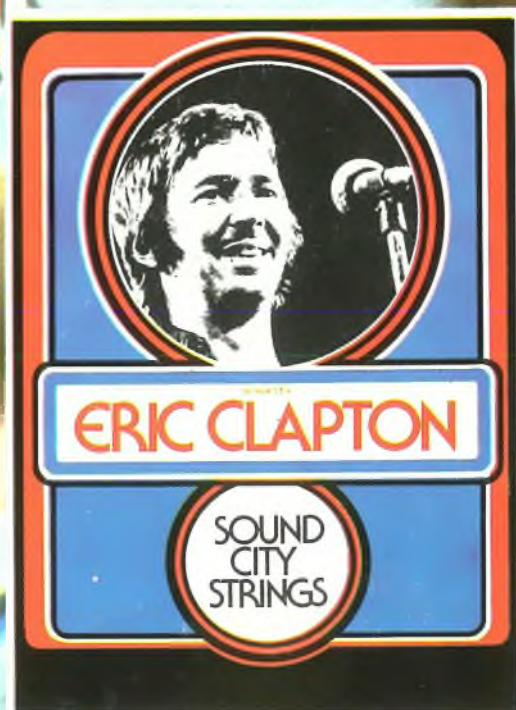
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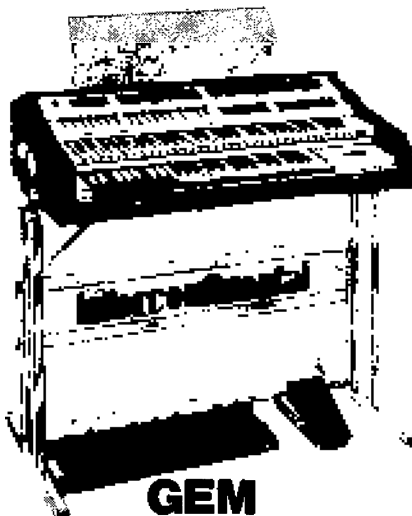
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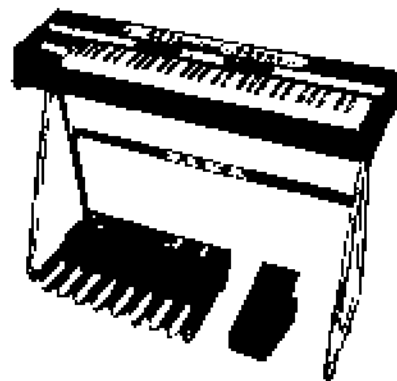


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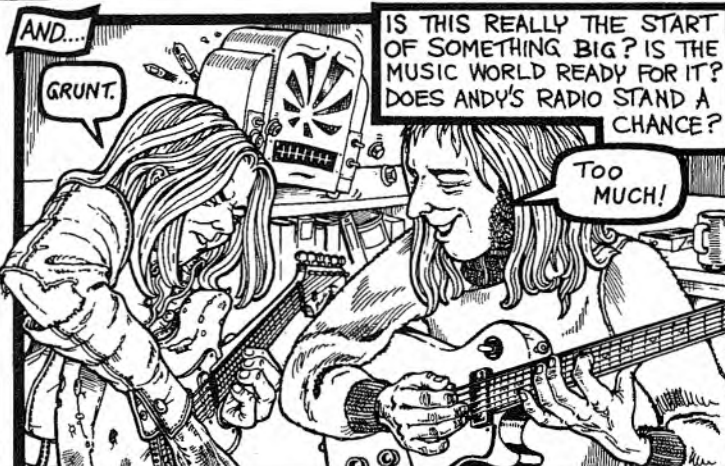


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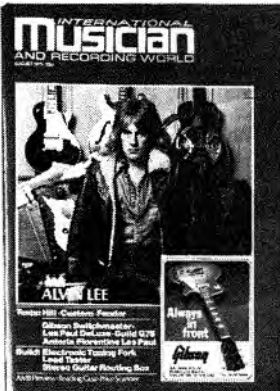
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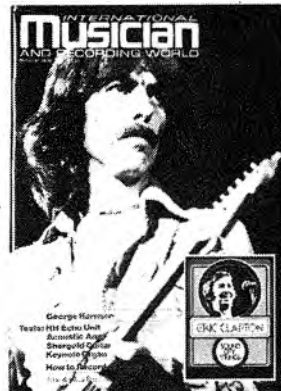
SOME BACK ISSUES



AUGUST 1975
Interviews: Alvin Lee, Peter Frampton, Bob Henrit, Golden Earring.
Equipment Tests: Fender Dual Showman Reverb, Custom 700B Twin Reverb, Hill IC208S Power Amplifier
Guitar Tests: Gibson Switchmaster, Gibson Les Paul Deluxe, Guild D75, Antoria Florentine Les Paul



DECEMBER 1975
Interviews: Ginger Baker, Tony Zemaits.
Equipment Tests: Matamp RCGT100 amp., PA:CE MP175 12 channel Mixer.
Guitar Tests: Zenta HES 5000 Strat Copy, Fender Stratocaster, John Levoi 12S Deluxe.
Drumcheck: Arbiter Auto-Tune kit.
Keyboard Check: Roland SH-3A Synthesizer.



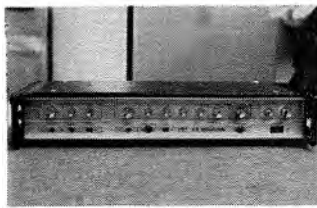
MARCH 1976
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Guitar Tests: Antoria 345 model 2457, Shergold Masquerader.
Drumcheck: Gretsch Blackhawk kit.
Keyboard Check: Keynote Consort Portable.



APRIL 1976
Interviews: Keith Moon, Dave Lambert, Streetwalkers, Mick Box.
Equipment Tests: Yamaha P.M. 1000 Mixer, Fender 160 PS Vocal Amp.
Guitar Tests: Eko El Gaucho Jumbo, Cleartone 6/12 twin-neck, Kasuga IG 2000V, Fender Telecaster.
Drumcheck: Leeman kit.
Keyboard Check: Welson Prestige 350L.

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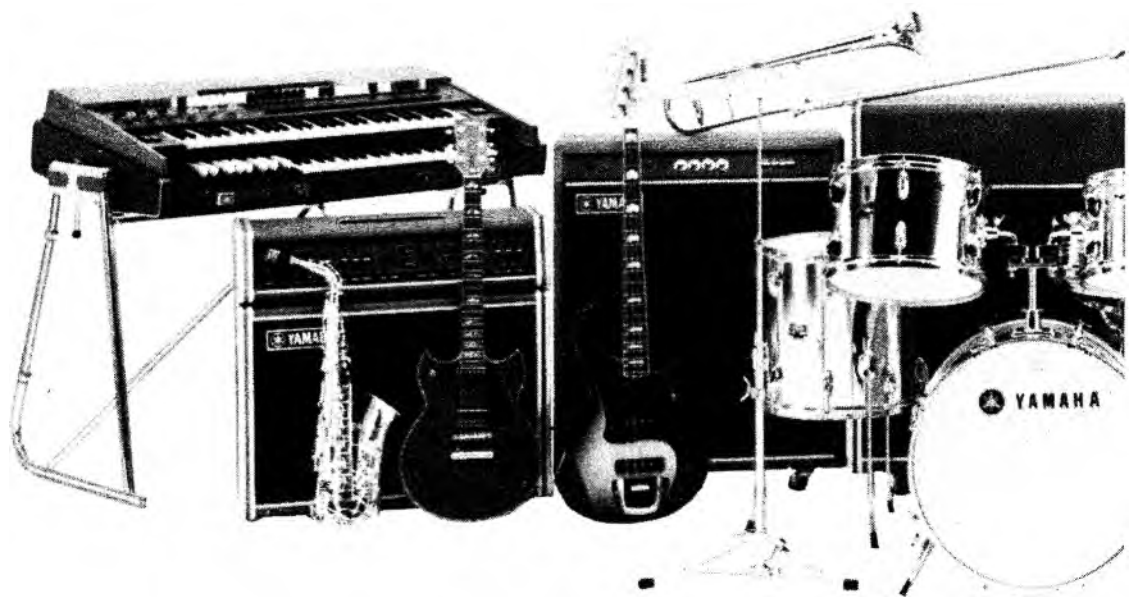
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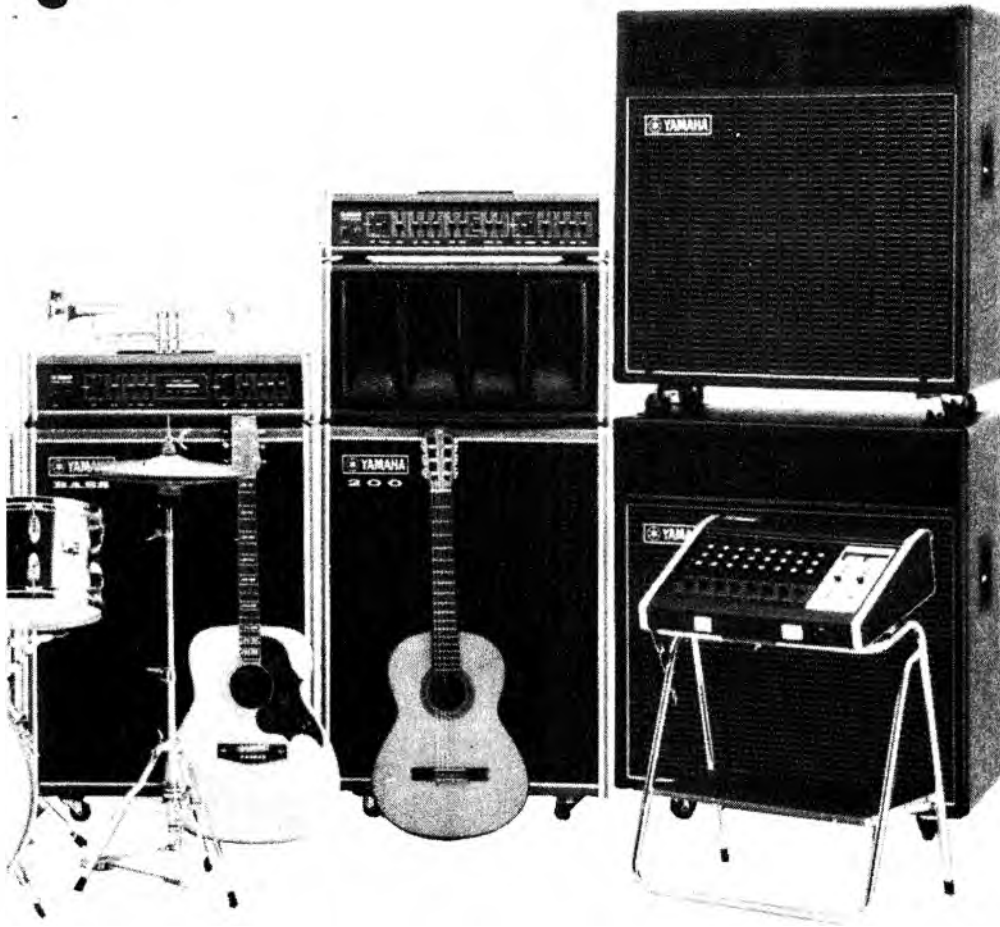
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Letters

Letters

Edited by Eamonn Percival

Dear Sir: I have just recently bought a new Fender Telecaster and although my criticisms of it are many, it will suffice for the time being (it'll just have to). Unfortunately, I am on the road and will be unable to return this guitar to the shop where I bought it for several weeks yet, but I should appreciate your advice on a stop-gap repair. The nut has been cut just too fine (too deep) at the top E string and therefore fails to give a clean open top E. Rather than filing the first fret, which I would prefer not to risk, perhaps you could recommend a suitable material for "packing" the nut which will raise it slightly without interfering with the resonance. I find paper deadens the string. Looking forward to your reply.

Dave Ballantyne (Ram Jam Band) London.

The most important thing is not to try and remove the nut yourself, as it tends to come away in bits, leaving a mess. However unlikely it sounds, aluminium milk bottle tops might be your answer. Alternatively, you could try heavy-gauge aluminium foil. Either of these should do the trick if you cut off a strip and fold it underneath the string, making sure it doesn't protrude out under fingerboard end. If it doesn't work first time, try again. As you bought the guitar new, you should have also received an inspection label, one section of which refers to strings and/or action. Whoever inspected it obviously left insufficient margin for wear and tear, so we suggest you also present the label to the shop when you do eventually return the instrument for repair.

Dear Sir: I own a Fender Precision bass, about 5 years old, and I was wondering if any of your readers have experienced the same problems as I have. Firstly, the top string (I use Rotosound flatwounds) sounds muted, and lacks that "punch" of the same note on the second string. I've tried adjusting string height and have tried raising and lowering the pick-up, but with negligible results. Secondly, the volume pot when turned, produces a crackling sound through the speakers. I have tried different strings and different set-ups, but still the problem arises. Have you any remedies? Also, I am thinking of changing my sunburst finish for a mahogany finish. Is there any information on this subject? Valdis Muncis Southampton

Regarding your first query: is it possible you have a bum string? Try another string or perhaps a different make. If this makes no difference, have the nut and bridge assembly checked by a repairman. If you get the same crackle through different equipment, it is possible that dust has

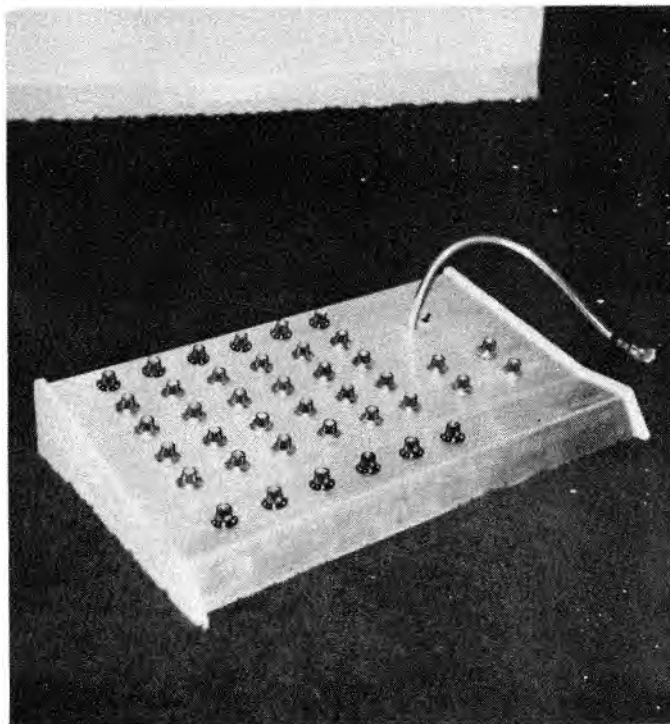
accumulated in the control. If not you need a new volume control pot.

Refinishing a guitar can be a tricky operation. Whatever your Fender is made of, it is certainly not mahogany, nor is it mahogany coloured. If you strip the sunburst finish, you are likely to leave enough old finish in the pores of the wood that a wood dye will not "take" evenly. Under these circumstances, a mahogany colour is usually obtained by spraying tinting colour underneath a clear finish. However, unless you feel you are a competent sprayman, we recommend you leave it to a good repair department. The only other possibility, if you will accept an uneven colour, is to use coloured Ronseal or, preferably, coloured Joy polyurethane glaze. In either case, find some similarly coloured scrap wood and try the entire finishing schedule on this first.

than buying multi-channel equipment. Apart from the decks, most of my equipment is home-made and seems, so far, to be both reliable and consistent in good quality reproduction. The mixer is home-made, incorporating all the usual facilities except echo (which could easily be added) and cost less than £60 to build. Other items such as reverb, phase etc. are also cheap and easy to build. If any fellow readers would like information on the building of these projects or on this system of recording, I would be very happy to oblige.

N.A. Clark
Birmingham

Many thanks for your letter and congratulations on building a successful recording system. We're sure you will get a deluge of replies, so our apologies to your postman. Any readers who would like information on this system



N.A. Clark's home-built mixing console

Dear Sir: I would first like to take this opportunity to thank you for producing a first class magazine covering such a wide variety of aspects of the music world. Having read your articles on home recording and noticed the response in your letter pages, I thought my experience in this field may be of benefit to others equally short of cash. My system basically consists of two Akai stereo decks and a small stereo mixer. I find, with this system, up to five cuts can be made without too much distortion or noise. Of course, there are limitations — remix is virtually impossible, meaning after two cuts, someone must be recruited to mix for you. On the whole, though, excellent results can be obtained in this way and it is far cheaper

write to N.A. Clark, 1 Arden Court, Church Road, Perry Barr, Birmingham.

Dear Sir: I have recently rebuilt a Hofner Verithin. It's an oldish one (No. 445) and the original pick-ups were pretty puny so I screwed on a humbucker, but it now feeds back like hell. With the old pick-ups, the feedback level was only slight. I have been told that the best way to cure this is to stuff it with old rags but this seems a bit crude to me. Is there anything else I can do? L. Harper Northampton.
Unfortunately, semi-acoustic guitars such as yours are much more prone to feeding back than solids, and a pick-up with a much higher output could possibly have

made the situation worse. Before you attempt the following suggested remedy, decide if you think you are capable of doing it without ruining the guitar. Working through the pick-up holes, glue in blocks of wood between the back and front of the guitar to make up a solid "bar" running from neck joint to tailpiece, "bracing" the front to the back, leaving spaces for the pick-ups. This "bricklaying" process will probably take you about a week. You may find that bracing the guitar from the tailpiece to just past the bridge is sufficient. The pieces, however, must fit properly and not be hammered in any old way. If you have any doubts, try fitting the pieces without glueing them in. If they fit nicely, then glue them. If you decide you can't cope with this, take it to a good repairman.

Dear Sir: I am thinking of equipping my violin with an acoustic pick-up and a friend has recommended using the new Ashworth transducer. He says that it sounds so good on his nylon-strung classical guitar that it should be O.K. for my fiddle. Is he right? In his review, Stephen Delft seemed to think these sort of pick-ups worked best on steel-strung instruments.

B. Farqhar
Surrey.

Stephen Delft replies: I have not succeeded in getting good results on a violin, but this doesn't mean you won't. The simplest solution is the Schaller electric violin bridge which fits in place of your wooden bridge and plugs into the amplifier.

Sir: I wonder if I might seek some information from you? I am contemplating building a 'cello guitar and while I have access to a well-equipped workshop and experience in building solid electric guitars, I am trying to find a reference book dealing with the construction of 'cello guitars, and wonder if you could advise me of one.

Barry A. Reeves
Herne Bay.

Stephen Delft strongly recommends "Die Gitarre Und Ihr Bau" by Jahnel. It is published by Verlag Das Musikinstrument, Klüberstrasse, Frankfurt. The one problem is it is printed entirely in German, although it contains excellent diagrams which are, after all, universal and relatively simple to understand. If you have a German dictionary handy or a German-speaking friend, you will find the book well worthwhile. You can expect to pay around £20 but you should also be able to obtain a copy through your library. Failing that, try Foyles of Charing Cross Road, WC2. If you don't have any luck, Stephen Delft has one copy left.



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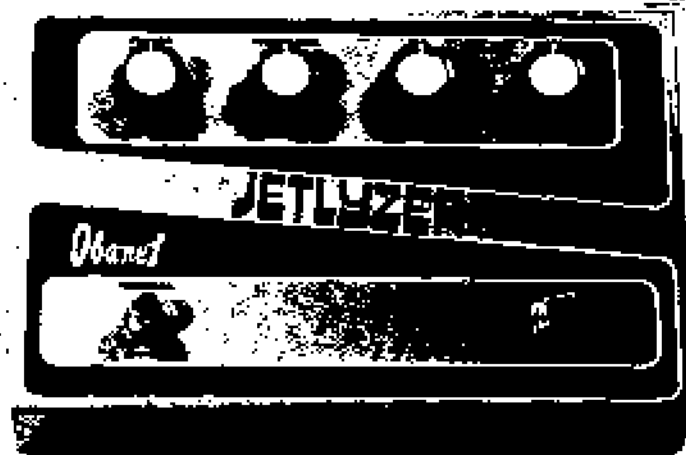
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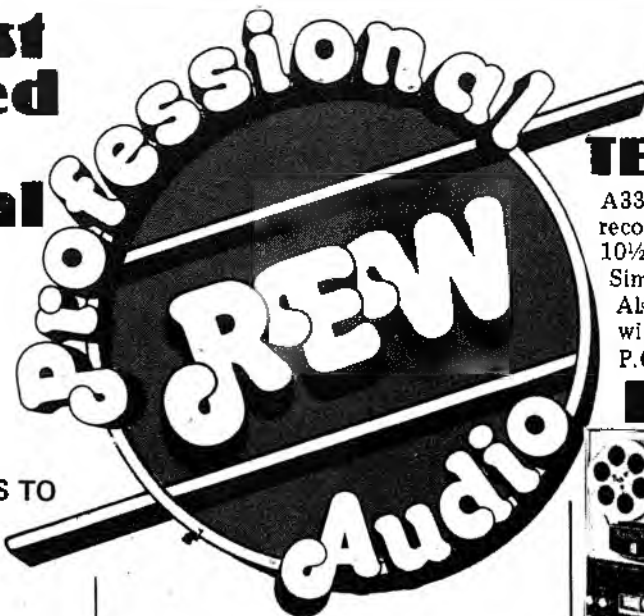


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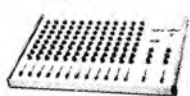
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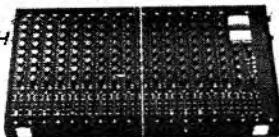
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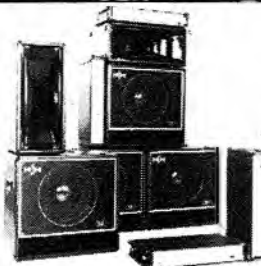


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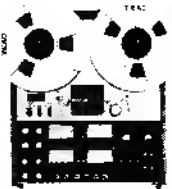
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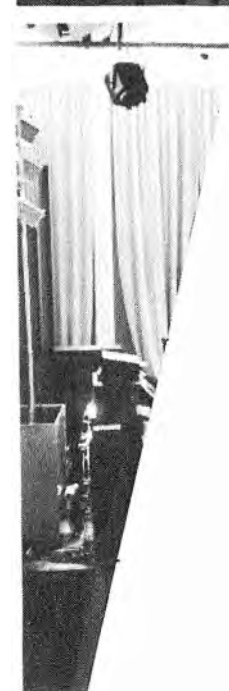
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Shortly before the doors are opened a silence descends in a concert hall. The soundcheck has been done, the artists have locked themselves in the dressing rooms. The soundcrew check and re-check all the connections. There's a natural feeling of tension in the air. Only this night it's so strong it's electric.

Clapton is backstage; outside, the crowd, not yet an audience, have assembled, waiting to see him start his first British tour in years. There's been almost no publicity for this pilot gig in the British provincial town of Hemel Hempstead but the word has spread and the followers are outside to give every-

thing Eric needs to be able to play on stage again. On the surface, the soundcheck is conducted casually, but the eyes tell all — here can be read all the hope and good will in the world. Everyone wants Clapton to play again. But can he stand playing in front of an audience that's unconsciously demanding the music he played eight years ago?

The sensitivity that gave Clapton the ability to ring more emotion out of a lazy third and fourth string run than most can get out of an album also gave him the awareness to sense his public demanding him to stand still in time. British fans are notoriously fickle. Could

Clapton, after the renaissance, still hold the audience?

The story of Clapton's Second Coming began to unfold at the soundcheck, when the broad base of equipment on which his fragile talent must balance began to take shape.

6,000 watts of sound reinforcement and a road crew arrived at the hall at 11 a.m. to set it all in motion. The P.A. system was provided by Marshall Equipment Hire and it's here that Clapton's association with the Who becomes apparent; Bob Pridden, who handles the monitor mix for The Who, was to mix the main P.A. for Clapton's first two gigs. At the back of the auditorium, Bob's mixer complement was assembled atop banks of wooden rostrums. With The Who, Bob uses a Mavis desk for monitors and, true to form, had three for Clapton's mix.

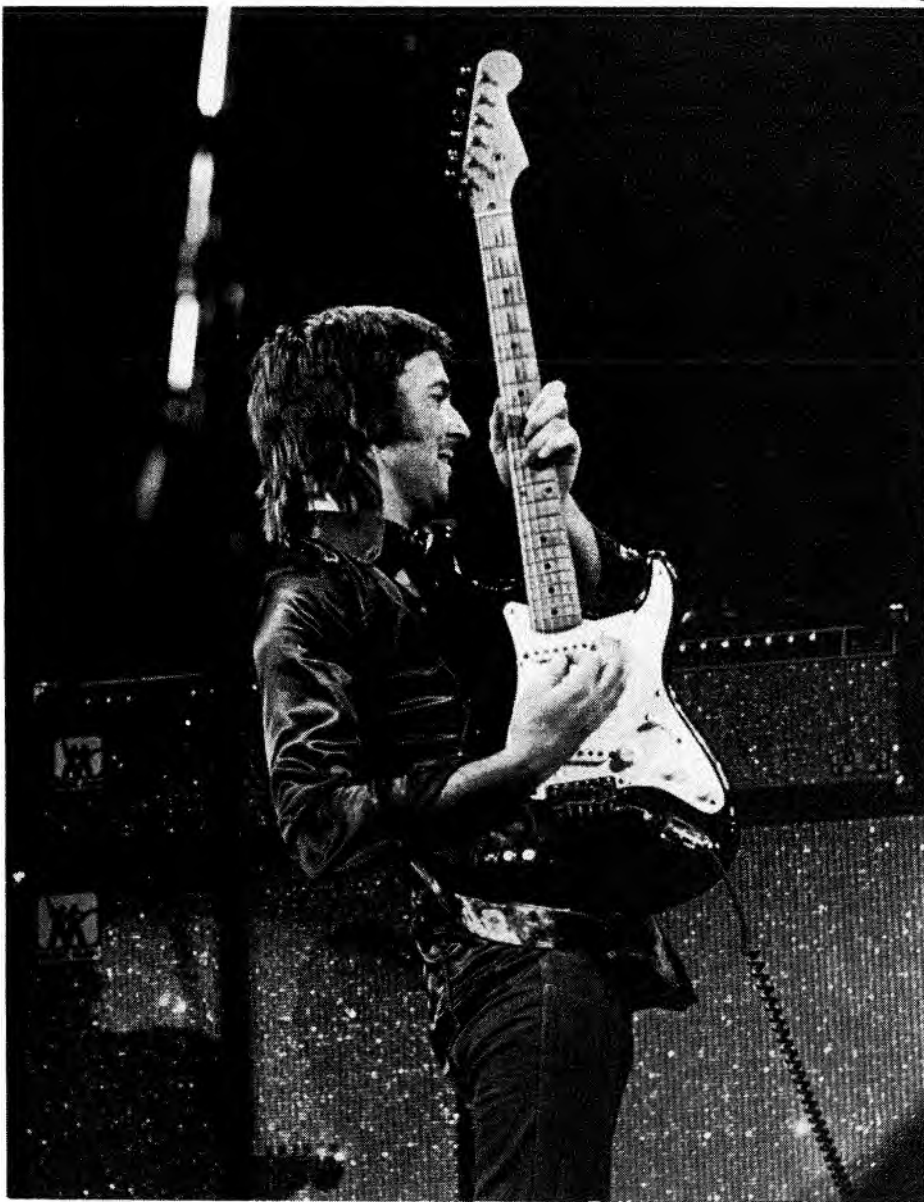
"Yeah, I do prefer working with Mavis mixers," he assured me. "They are excellent desks and I always use one for The Who's monitor mix. They're very rugged and very reliable. The layout is good and there is such a lot of variation."

Bob was doing the mix for the first two gigs and then handing over to MEH's Keith Bradley as he had to fly out to the States for an upcoming Who tour. "It's great working with Eric. It's obviously a lot different from The Who — it's a lot quieter overall, but it's a bigger line-up and there's so much going on. There's a lot more flexibility with the mixing. The percussion and general rhythm section in particular takes a lot of working on — there are so many mikes on Jamie's kit and Sergio's drums." "The first mixer I'm using mainly for the vocals and guitars. The last three channels are returns for the effects. The second mixer is for the keyboards and the drums, and the third is for the congas and the rest of the percussion."

Bob only came across one real problem at the soundcheck. As he spoke to the roadies onstage, he detected a "phasing" sound between the desk and the stage. He checked the effects rack beside the desks — the phaser wasn't switched on. He finally realised it was the onstage monitor system interacting with the main P.A. causing an out-of-phase sound, a small problem easily overcome.

Various figures appeared on stage to try out microphones, acoustic guitar pick-ups and "electric" harmonicas.

continued on page 14



Virtually all checks went without a hitch. At six o'clock, George Terry appeared and plugged in his Strat, Jamie Oldaker sat down behind his kit and Clapton picked up an acoustic guitar and sauntered up to the mike. It didn't take long to get the sound and level right, by which time the rest of the band had appeared onstage.

A final check over the meters on the desks and Bob was ready for the sound check. The band went through what was to be their opening number, "Hello Old Friend," featuring Clapton on acoustic guitar and amazing harmonies from Levy and Elliman. The sound was refreshingly clear, the playing tight, and one was tempted to break into applause after the last chord.

Clapton smiled approvingly at the band, obviously happy with the result. Two more numbers from the set followed after which Clapton asked Bob over the mike "Is there anything else you want us to go through?"

One of the crew suggested "Knocking On Heaven's Door" to which Eric retorted "Knocking On Heaven's Door?" I'll come and knock on your fuckin'

door! No, seriously, I'm not sure if we're going to do that tonight."

"How about doing 'Tell The Truth,' Eric?" asks Bob. "It's ideal for the soundcheck, it's got all those changes and things."

"Yeah, that's alright, but the trouble is it's so fuckin' tiring," Clapton replies.

"Alright, that'll do it then," and the soundcheck is finished.

The band disappear to their dressing rooms and the sound crew make last minute alterations. Various permutations of lighting effects are tried, until finally everyone is satisfied.

Anyone who has witnessed a soundcheck prior to a gig will have noticed the strange, almost apprehensive, atmosphere. It was even more noticeable at this particular gig. A hundred VU meters flicker off, thousands of watts of life drain out of the spotlights and a foreboding silence settles over the hall. Roadies, lighting technicians and sound engineers drift off in small groups, hardly talking. Two or three cleaners appear out of nowhere to clear up the ashtrays, thoughtfully left on the floor for the convenience of the crew, and Bob Pridden ambles over

to me to ask if I could lend him a pair of headphones for monitoring a cassette which was recording the gig. As I live only a mile or two from the gig, there's no problem.

Clapton began his rise to fame with a small-time band called The Roosters and eventually landed the job as axeman with The Yardbirds. When the Yardbirds decided to aim for the charts and released the pop-orientated "For Your Love," Clapton quit and joined the purist John Mayall and his Bluesbreakers.

With Ginger Baker and Jack Bruce, Clapton formed Cream, a band which was to take him to the top. Improvisation was both their forte and the staple diet of the rock fan of the day.

A thousand reasons were behind the break-up of the band after three years and Clapton disappeared, later to re-surface in the short-lived Blind Faith. Blind Faith for Clapton was the first of many attempts to "just be part of a group." He resented being pushed into the spotlight all the time. Again the band split and Clapton joined the good-time Delaney and Bonnie, who had supported Blind Faith on their American tour. Clapton was happy in the shadows, although many promoters would bill the band "Delaney and Bonnie FEATURING ERIC CLAPTON."

When they split, Eric took the nucleus of the band and formed Derek and The Dominoes. Together, they recorded the excellent "Layla" album and, again, Clapton seemed to be enjoying himself. An excellent unit, it was with The Dominoes that Clapton first really began to concentrate on his vocals. (He was writing the material as well as taking lead vocals. A couple of "solo" albums followed. The music was a mixture of the good-time feel of Delaney and Bonnie and the funk of the Dominoes. With these, things took a down-hill turn. The albums were fairly well received by the critics but did not prove outstanding sellers. Clapton had experienced an unhappy love affair which he chronicled in "Layla" and subsequently retreated into a heroin haze. It is said he didn't touch a guitar for over two years, sinking deeper and deeper into depression.

Enter Pete Townshend, a close friend of Clapton. Almost single-handedly, he pulled Clapton out of his expensive and grim habit. He organised a "comeback" concert at the Rainbow in London for Clapton with the help of Stevie Winwood, Ron Wood, Jim Capaldi and others. Suddenly, after a silence of nearly three years, Eric Clapton was onstage again, playing and singing brilliantly.

It's worth noting that Townshend's stage appearances outside The Who can be counted on three fingers. Such was his admiration and concern for Clapton that, Townshend not only organised the

rehearsals and the gig, but also played rhythm guitar with the band.

Shortly after, Clapton put together a touring band which included Jamie Oldaker (drums), George Terry (guitar), Carl Radle (bass), Dick Sims (keyboards) and Yvonne Elliman, later joined by Marcy Levy on vocals. This line-up toured America for the best part of a year. reports and photographs suggested Clapton had, at last, found a band he was happy with. Two albums were released — "461 Ocean Boulevard" and "There's One In Every Crowd," shortly followed by the live "E.C. Was Here" set.

Amid understandably great excitement, it was announced in July that Clapton and his band, which now also included percussionist Sergio Rodriguez, were to undertake a British tour starting at the Crystal Palace Garden Party on July 31st. Guitar heroes come and go with amazing speed and it had been a long time since Clapton had set foot on a British stage. Did he still have the magic to send shivers down the spine during a workout on a slow 12-bar?

The Hemel Hempstead gig was basically a warm-up for the tour. Virtually unannounced, the word spread quickly and the hall was sold out. By eight o'clock, it was packed.

The band arrived onstage shortly before nine to thunderous applause. Armed with an acoustic guitar, Clapton walked up to the mike and strummed a chord of 'G' — the first chord to "Hello Old Friend." At the sound of this, large sections of the crowd shouted and cheered, as though unable to believe Clapton could actually play a G chord after all this time.

The number was an excellent choice for an opener, showing the improvement in Clapton's vocals and the togetherness of Levy and Elliman. The next number was to be "All Our Past Times," again from the new album, and again featuring Clapton on acoustic guitar. Before the start of the song, he asked the audience "Is it alright if I do one more number on acoustic?" typical of his dry sense of humour. After "Past Times," another cheer resounded as Eric strapped on an old maple-necked Strat, which he was to use throughout the rest of the set.

The rest of the set went without a hitch. That is, if you don't count the long pauses between numbers as EC and the band confer about which number to do next. Clearly, no list had been worked out beforehand. In fact, during the soundcheck, one of the sound crew was heard to remark "You'd better try and get a list from him or we won't know where we are."

List or not, the set continued and included gems like "Layla," "Blues Power," "Tell The Truth," "I Shot The Sheriff" and "Knockin' On Heaven's Door." Clapton shined brightly on two

slow blues numbers — "Goin' Down Slow" and "Double Trouble" — although the sustain of a Gibson would have improved the songs even more. On "Double Trouble" in particular, his vocals were excellent, with all the pain and feeling required to complement the performance. Although Clapton seemed at ease throughout the show — a can of Carlsberg Special Brew sitting on top of the slant-back monitor obviously helped — he still felt the need to chain smoke. During the numbers, he jammed the cigarette between the strings on the head of the Strat — a habit he's kept since the Bluesbreakers day (check the back cover of the "Bluesbreakers" album).

Clapton also has the unfortunate knack of saying the wrong thing at the wrong time. Not only that, but his quotes can often be misinterpreted. After one number, he asked the audience if they were enjoying themselves. A unanimous yell of "yeah!" came back to which EC replied "Well, I don't know about you, but I'm boring myself silly." Not quite the comment that wins an audience, even if he was joking.

As I mentioned earlier, Clapton's humour is best described as "dry." During a particularly long pause between songs, one joker in the audience yelled out; "What's your name again, mate?" Clapton paused, walked up to the mike and replied "Robin Trower!" much laughter in the audience followed and, turning to the band, Clapton added "The plumber's mate!" This aside cause the band to break up laughing.

The band left the stage at around 10.20 but, a barrage of clapping hands and stamping feet, brought them back for an encore. They returned and went straight into "Key To The Highway" — a stomping blues, with Clapton looking more at home with this kind of material. He certainly sounded more at home.

EC is at his best on a blues number. This is where he seems to fall between two stools — on one hand, he shines on blues standards, as he always has, while on the other hand, his newer material lays the emphasis on the melody and the lyrics. To his credit, he's not the type of musician to stand in one place for long. He could go on stage and blow through a dozen blues standards and knock the audience out. It would all be too easy but hardly satisfying.

The audience that night was divided — the die-hard blues fans who insisted on shouting for "Crossroads" during the set, and the more country-orientated fans who saw the goodness in less-familiar material. Add to these the younger pop fans who first heard Clapton when "I Shot The Sheriff" entered the charts, and you have quite a mixed audience. To his credit, Clapton won them all over. He certainly hasn't lost his touch. Judging from this performance, he isn't likely to.

Eric Clapton: No Reason To Cry. RSO 2479179.

I get the impression that Eric Clapton is at last happy with his band and their direction. The playing is tight and controlled, but with just the right amount of "looseness" required. Since the last album "EC Was Here," the band have a new addition in the form of Sergio Rodriguez on a variety of percussion instruments, bringing the total to seven. Add to this various guests like Georgie Fame, Ron Wood, Dylan, Rick Danko, Robbie Robertson and Richard Manuel, and there's quite a line-up of talent on the album. Side One opens with "Beautiful Thing" — a slow number in 3/4 with lazy vocals from EC and excellent back-up harmonies from Levy and Elliman. I don't particularly care for Clapton's obsession with slide guitar solos. Most of the tracks on the album feature slide solos which tend to sound a little repetitive. A shout of "Oi!" leads into "Carnival," and a very tight rhythm section lay a solid foundation for Clapton and George Terry to weave a mesh of jangly guitars behind those consistently brilliant harmonies. Dylan's "Sign Language" follows with Mr. Zimmerman singing (almost) in unison with Clapton, with Dylan, taking the second verse alone. There's also a tasty guitar solo in the middle which, although not credited on the sleeve, is probably Robbie Robertson. Clapton's arrangement of "County Jail Blues" is next, and features EC singing in an unusually low register over piano and Dobro-dominated backing. Penned by Rick Danko, "All Our Past Times" closes Side One. A slow number with both Clapton and Danko each taking verses, it's also part of Clapton's set on the recent tour.

The first three tracks on Side Two are also being featured on the tour. Their opening number "Hello Old Friend" also opens the second side of the album. One of my favourite tracks, it includes some electrifying vocals from Levy and Elliman and good fills from keyboardman Dick Simms. Otis Rush's "Double Trouble" is next — a slow twelve-bar all in minors. The guitar sound on this track is similar to the raunchy tone he had on the Bluesbreakers album so many years ago. Apart from the fact that it includes his best vocal performance yet, this track in particular shows that, after all Clapton's excursions into differing styles, when it comes to a slow blues, he is unequalled.

The third track is "Innocent Times," written by Clapton and Marcy Levy. It's a slow country-flavoured song — Marcy's solo spot in the live show — on which she pulls a terrifyingly good vocal performance. At the end of the last verse, she jumps into such a high octave, it's hard to believe it's a human voice — absolutely frightening.

"Hungry" follows, written by Levy and Simms — a knockout track. The backing is riff rify and solid with Carl Radle supplying magnificent bass work, and there's a great wall of harmonies on the choruses. The last track is Clapton's "Black Summer Rain" — a slow, melodic number with suitably anguished vocals from Clapton and a nice guitar solo.

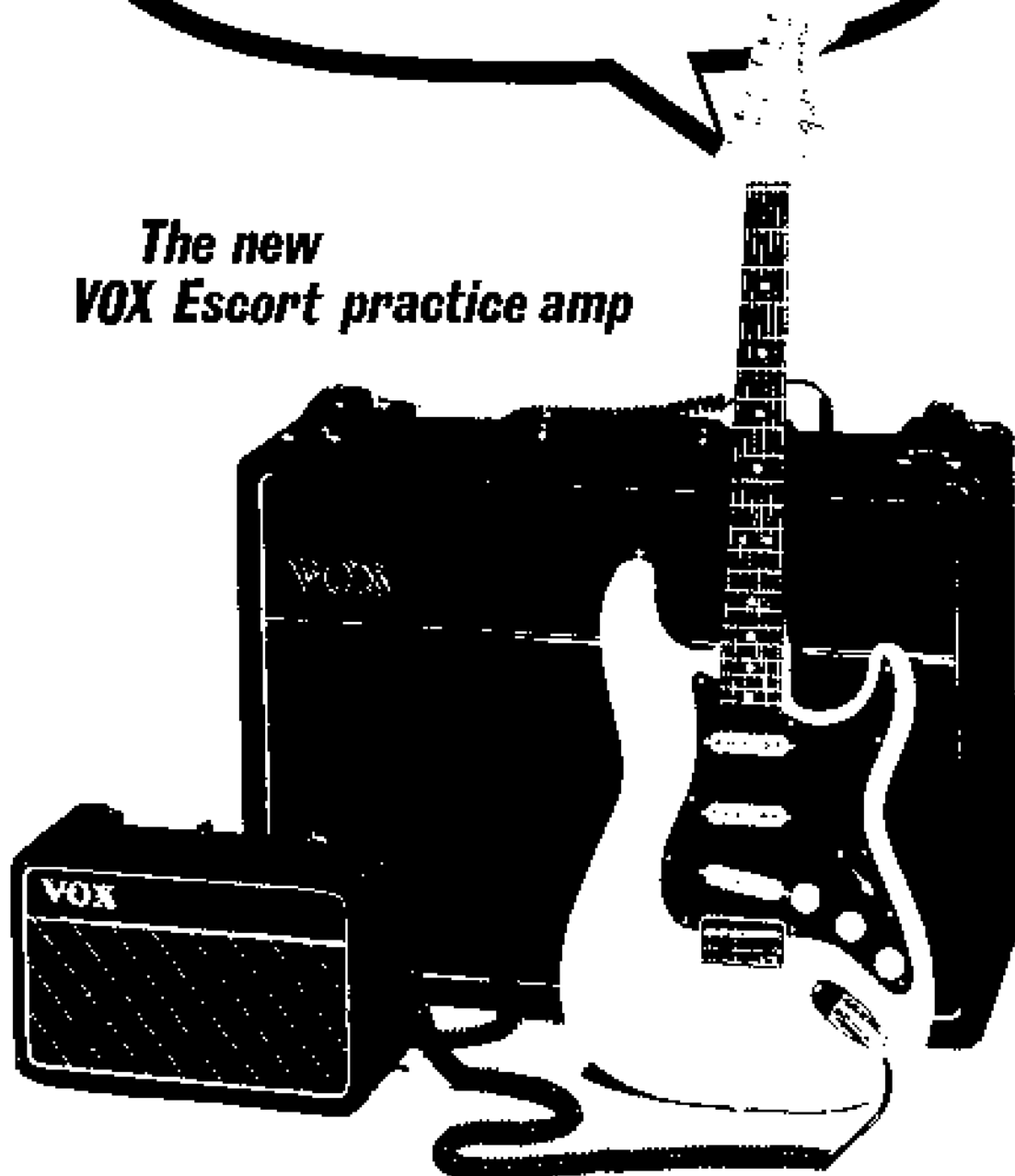
In general, two things stand out on the album. Clapton's vocals have improved almost beyond recognition. His phrasing and timing are excellent and he now has a rough edge to his voice. One other thing comes across. Although the album is credited to "Eric Clapton," it is more of a band album than previous outings. Clapton still seems to be holding himself back on guitar. In fact, it's hard to distinguish between Clapton, George Terry, Ron Wood and Robbie Robertson, all who appear on the album.

One final word about the production — it's faultless. The sound is much clearer than the rather muddy-sounding "One In Every Crowd" and "Ocean Boulevard" sets.

Produced by Rob Fraboni in association with Eric Clapton and Carl Radle.
Eamonn Percival.

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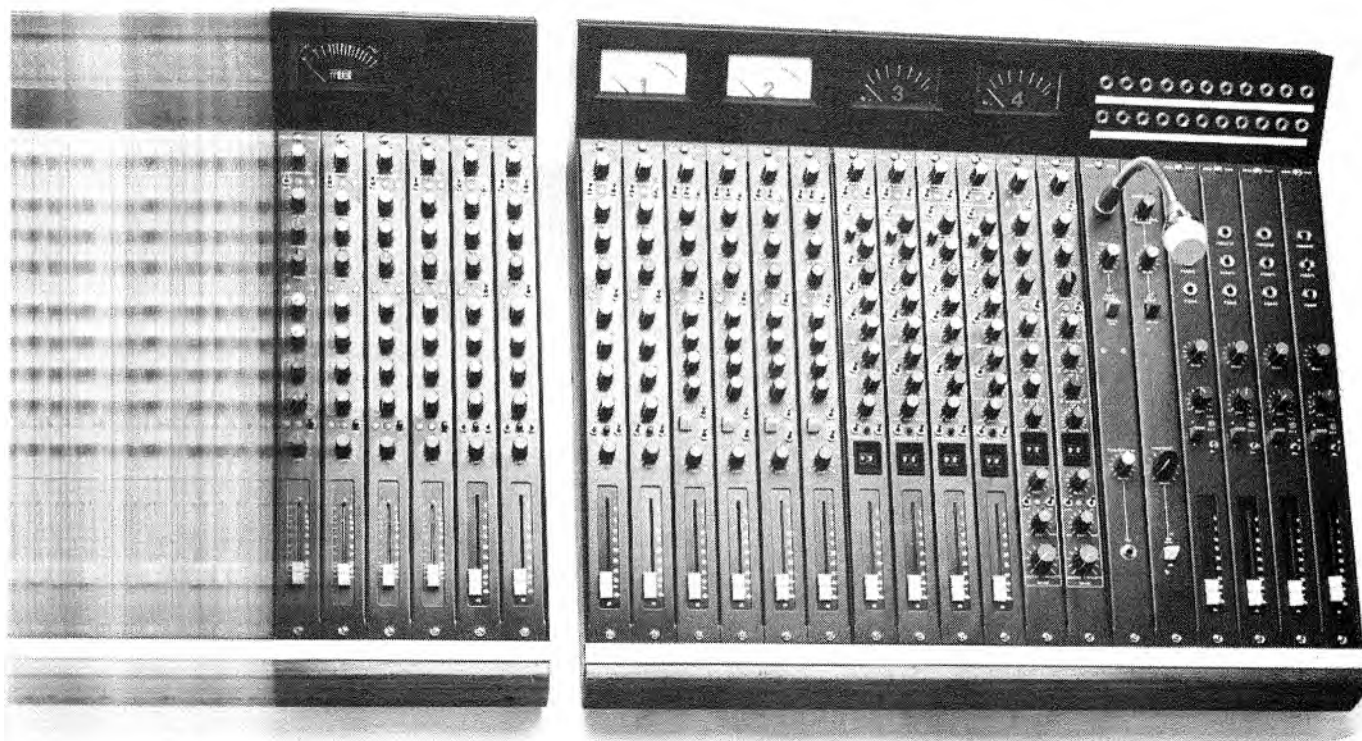
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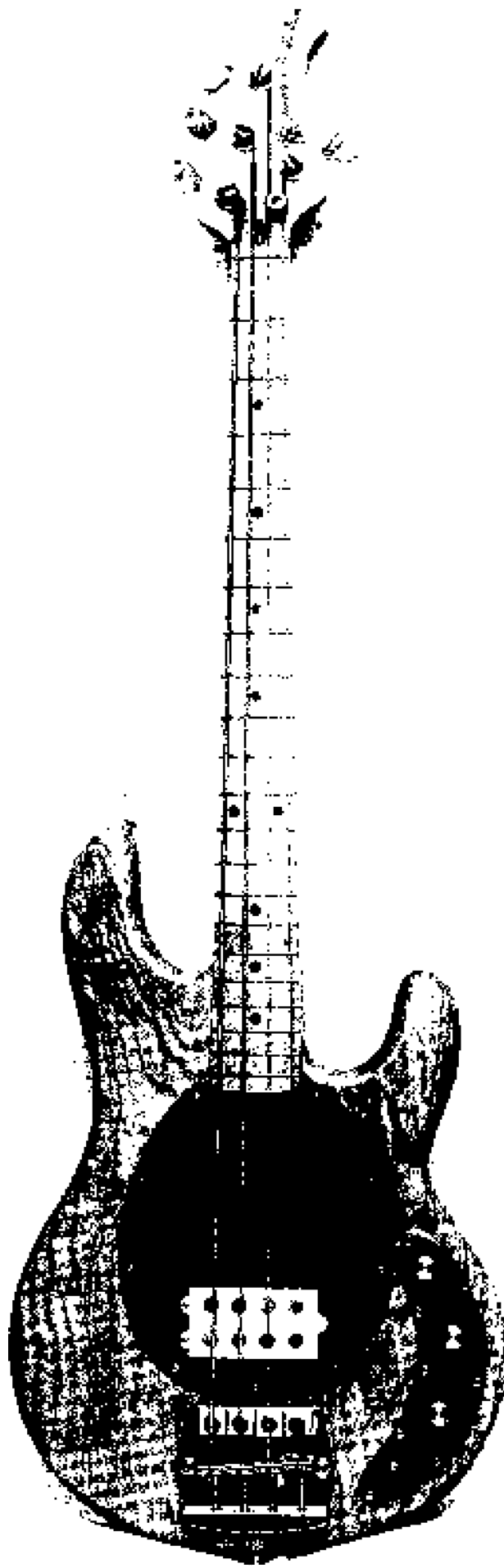
Music Man Stingray 1 Bass, £348.53 ex V.A.T., and Stingray 1 Guitar, £348.53 ex V.A.T.

For some time now, I have heard rumours from the States, concerning Leo Fender's recent activities. Readers of *International Musician* and *American guitar* magazines may also have noticed prestigious full-page ads for a new range of amplifiers called Music Man, but more of this later. The connection between the two is that Leo Fender, is now an independent guitar designer again, has a factory of his own, and is beginning to produce amps, guitars and basses under the Music Man banner.

It would be very easy, but not entirely appropriate, to draw comparisons between his original and current Fender guitars and the new Music Man guitars. I do not intend to draw such comparisons.

If there is to be some sort of contest, of authenticity it is my opinion that, whatever the technological improvements on either side, a major deciding factor will be long-term quality control. As the instruments I have for review are prototypes, any direct comparison of quality control at the moment would be of little value. Incidentally, please don't rush to your local music shop demanding one of these instruments: our review samples each bear the serial number 2. Leo Fender owns the first pair off the line, and that's about it at the moment. The date set for release of these instruments to the shops is January 1977. However, in keeping with our policy of letting you know what is happening, I managed to borrow these two for just long enough to review them and take some pictures: many thanks to the owner, and my compliments on the best bass in town!

It is my personal opinion that the Music Man bass is potentially one of the finest instruments available to the professional, at any price. My sample had a marvellously light action without any trace of buzzing, balanced well when standing or sitting, and was minutely adjustable in almost every way. In particular, each string had its own adjustable damping pad, and the tone controls, (treble and bass) did exactly what I



The MUSIC MAN Stingray Bass Guitar

required of them. Each operated smoothly, but with a wide overall range – and every tone control setting was a useful one! The whole instrument is full of little improvements which cost only pennies, but make the player's life easier or more comfortable. One cannot help wondering why it has taken so long for them to appear on a production instrument.

As a further example, the bridge screws which adjust the height of each string, are *inside* the individual string bearers. You cannot cut your hand on them, and sweat cannot get into the screw threads and cause them to seize. The string bearers, which are most liable to corrosion for the same reason, are made of stainless steel so there is no chance of rusty chrome-plating there.

The bridge assembly provides all normal adjustments in a reliable manner and is fastened in place with two large cap-screws which thread into brass inserts in the body. The instrument is fitted with only one pick-up; this is a plastic-cased humbucking type, with four pairs of large cylindrical magnets. There is no provision for adjustment of individual string sensitivity, but the magnets for the central pair of strings are a little higher, and I found no need to make further adjustment. However, there could be string balance problems with some strings. Some adjustment is provided by the pick-up mounting, which allows the pick-up to be moved up and down and tilted in both planes. As I mentioned earlier, the tone controls are so good that one does not feel a need for a second pick-up. This instrument will produce almost as great a variety of sounds as the sliding pick-up Dan Armstrong basses.

The tone controls are built around a battery-powered pre-amp within the guitar body, which also provides a fairly low impedance output, and thus allows the use of very long leads to the amp without trouble. Normally, internally fitted pre-amps require new batteries fairly frequently, but the battery drain from this unit is so low that the claim of one to three years' life is believable (as long as you use a Duracell type battery). There is no on/off switch – none is needed, as the power consumed is so small. The pre-amp is well constructed on a small

Guitarcheck Guitarcheck

printed circuit board, around what can only be some sort of Programmable Op-Amp; these are quite easily available, but finding one with such a low noise-level is another matter altogether. The device, carries a manufacturer's "special application" code and is obviously not going to be available to casual enquirers. (A circuit having similar properties is planned for a future do-it-yourself article, but the component count is two or three times higher). This Music Man pre-amp has a hiss and noise level so low that it is almost undetectable in any normal use.

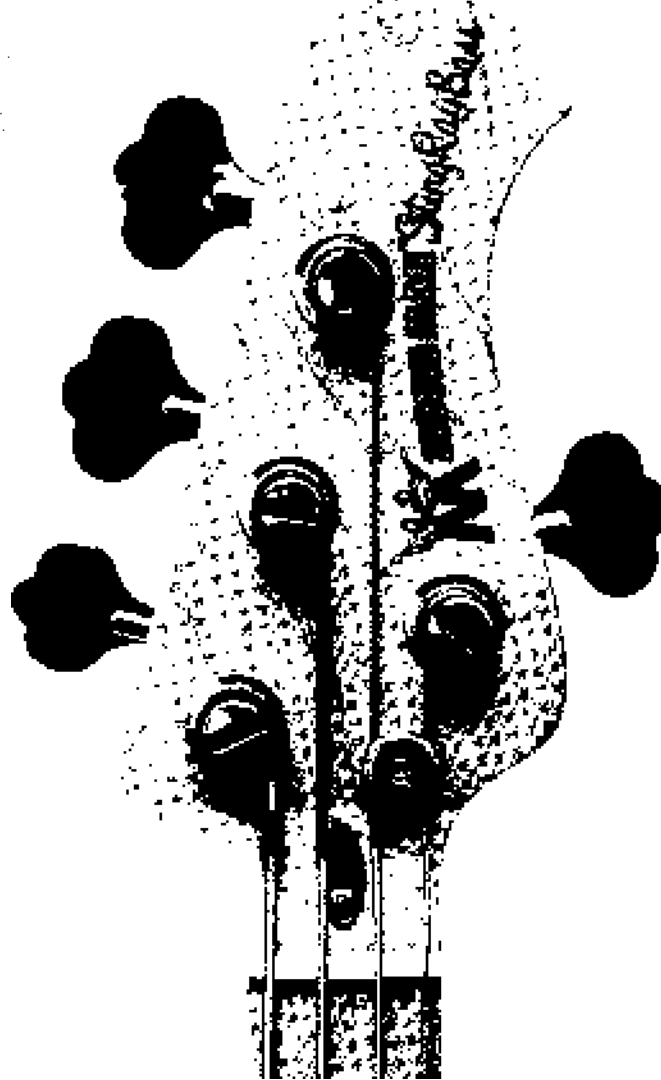
The neck feels very nice and appears to be acceptably straight, but it is rather flexible, and long-term stability is going to depend very much on the exact internal design. As I am not permitted to cut the neck apart, we shall have to wait and see.

I could find no significant fault with the fretting, or with the lacquering on the fingerboard - or for that matter, on any part of the instrument.

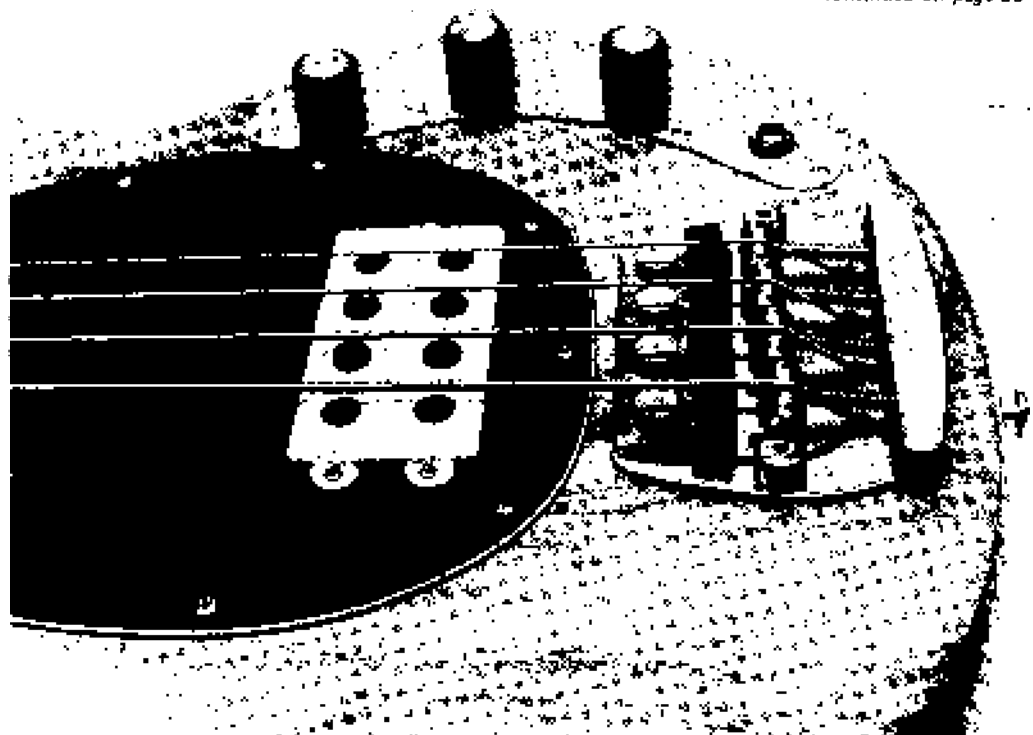
The head, like some other parts of the instrument, has a vague resemblance to something you may have seen before, but has the G-string machine on the treble side of the head. This may seem a small point, but it carries two advantages: the head is shorter and you don't need to find a specially-long case, and more important, the instrument is no longer neck-heavy, and balances properly from a shoulder strap.

I find it interesting that this guitar and the wooden-bodied Dan Armstrongs, while having very different design approaches, both manage to give clear notes, right down to the bottom of the lowest string, whereas many samples of other basses fail to do this. (I suggest you apply this test to any bass guitar before purchase).

I wasn't quite so enthralled with the guitar. It possesses the same sort of advanced features as the bass, and the same high standard of workmanship, but it does not seem to have the bass's superb combination of simplicity, and fitness for the job in hand. I find the pick-up selector switch confusing, and I would prefer the more usual toggle, or lever switch. I would also prefer to find the four available tone settings in a sequence which made more sense to my ears.



The bass: Note the G-string on the treble side, to improve balance



The Bass: stainless steel string bearers with recessed screws and adjustable dampers

One is accustomed to instruments of similar appearance with a three-position, (or if you are careful, five-position) switch which is set up for maximum treble to the right, maximum bass to the left, and in-between tones in the middle.

I was at first tempted to say that I didn't like the sounds produced by these pick-ups, but I feel this may be a subjective reaction, linked to two things. First, after one has overcome the obvious trap of identifying this guitar with a Fender Stratocaster, and hoping for humbucking pick-ups which sound like a '62 Strat, I still find a certain resistance to most recent humbucking designs. In general, I find that they have neither the sparkle of old single-coil pick-ups, nor the mellowness of old humbuckers. Secondly, bearing in mind how good the similar pick-up appears to be on the Music Man bass, I wonder whether my dislike is actually of the tone controls on this guitar. I find them as infuriating as the bass controls are excellent. The guitar tone controls are built around the same type of low-power-consumption /low-noise pre-amp, as found in the bass, but a different form of control circuit is used. My experiments suggest that controls similar to those in the bass, but with all break points moved up one octave, would be worth trying. Although not shown in the

continued on page 23

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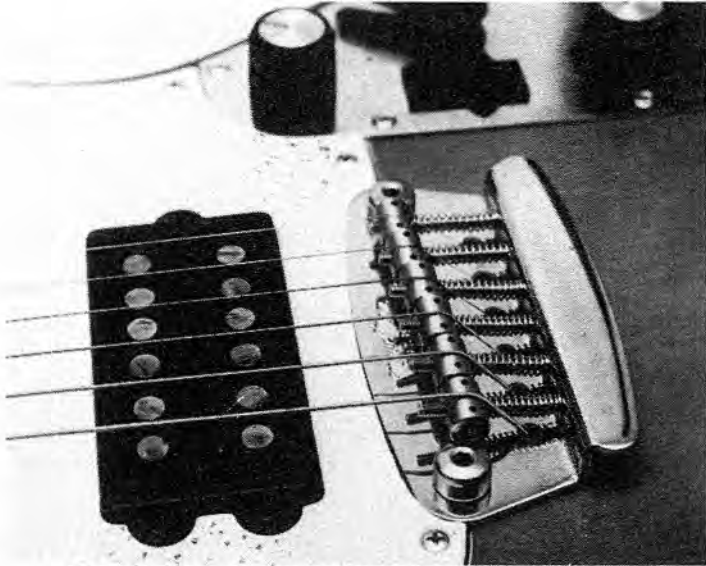
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The lead guitar: stainless steel string bearers with recessed screws



"A great little amp".— Stephen Delft, 1976



The Music Man Stingray Lead Guitar

catalogue illustration, my review instrument had an additional small switch to provide some treble boost, which it did in a pleasing and noise-free manner.

For those of you who are bound to ask; with this boost switched in, and within a limited range of tone control settings, the guitar could be made to sound like one of the tone settings of a Fender Stratocaster.

I tested both these guitars with a Music Man 2 x 10 combo which arrived with them. Obviously, there was no opportunity to do a thorough test on the amp in such a limited time, but I was very impressed with the solid construction, and with the volume and quality of tone available. This amp incorporates as many bright ideas as the guitar and bass and I look forward to seeing it in a future Soundcheck.

Overall, I think the bass is marvellous, and that the amp (on my limited experience of it,) is very impressive. I think that the guitar either has been very carefully designed for a particular market, (and I have completely missed the point,) or it needs a re-think about tone quality and control functions.

On both instruments, the quality of finish and fittings varied between good and very good, and both instruments seemed to have been assembled with care, and attention to the player's needs.

Measurements for Guitar and Bass.

Guitar: scale length, 647mm; string spacing at bridge, 55mm; string spacing at nut, 33.5mm; fingerboard width at nut 41mm. This leaves rather a large margin at the edge of the finger-

board. Action as supplied, 1.5mm treble/2.1mm bass. (The neck is not perfectly straight and it would be difficult to lower the action much further. However, at this setting, there were no fret buzz problems).

Bass: scale length, 870mm; string spacing at bridge, 57mm; string spacing at nut, 34mm; fingerboard width at nut, 42mm; action as supplied, 2mm treble/2.9mm bass. This was so easy to play, I made no attempt to lower it, but a lower action would be possible. S.D.

WE APOLOGISE for some inaccuracies in last month's Guitarcheck review of the Dobro Due to errors at the printing stage, references were subtly altered to the extent that they did not fully or accurately represent the views of Stephen Delft or guest reviewer Sammy Mitchell. The validity of praise or criticism was not altered, but by inaccurate reference, it is possible that readers might be misled.

For readers interested in Dobros, you can hear various styles of Dobro guitar on the following records:

"Definitive Slide Guitar," by Sammy Mitchell on Kicking Mule Records; "The Art of the Hawaiian Guitar," on Arhoolie Records; "Dobro" by Mike Aubridge, on Takoma Records. There may be instruction books and/or tablature, for the Mitchell and Aubridge records.

Also look out for Sammy Mitchell's band, "Three Piece Suite," gigging around the U.K., where he can also be heard, making quite terrifying sounds on Electric Slide Guitar.

Soundcheck Soundcheck

TEST ON *H.H. VS Musician Reverb. 100 Watt Amplifier.*

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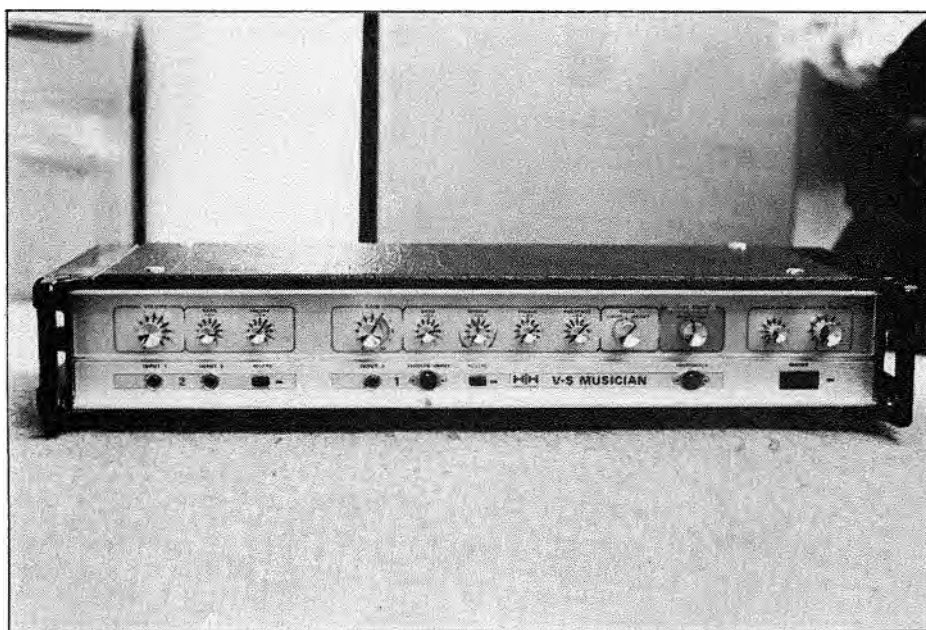
TEST BY *Mark Sawicki M.Sc.*

INTRODUCTION

H.H. Electronic of Cambridge presented a new series of electro-acoustical equipment to the market some months ago and one of their market leaders is a solid-state V.S. (valve sound) Amplifier — 'The Musician 100w amplifier.' The results of consequent research on the production of 'valve sound' transistor amplifiers have led H.H. Electronic to produce this current model as their answer to this problem. The performance of this amplifier is achieved by circuit elements developed to generate an overtone character identical to a penthode valve output stage, and in this case to emphasize the second harmonic character of harmonic distortion.

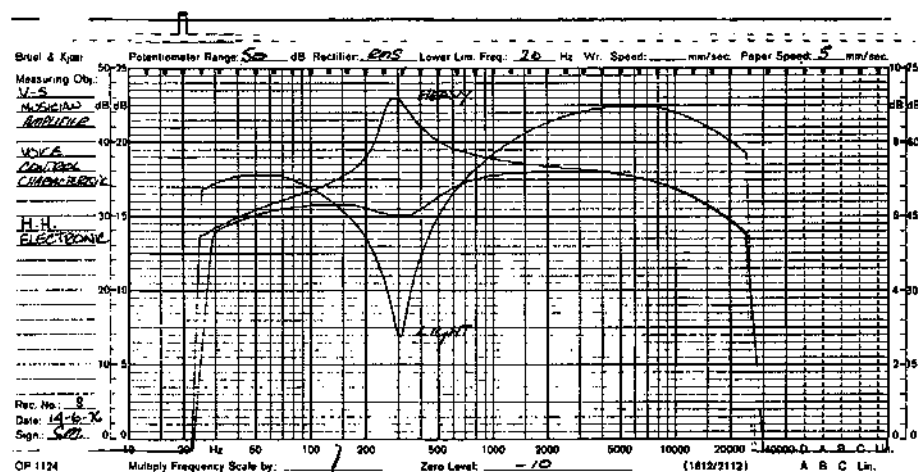
The front panel of the V.S. Musician Amplifier has been designed according to modern ergonomical trends and contains two independent channel controls, nicely illuminated with a luminescent green light — a very practical and useful feature in stage conditions, at the same time enhancing the appearance of the front panel.

The number one channel controls are: gain, bass, middle, treble, presence, the voice switch (light, neutral or heavy) and the reverberation push button, a standard ¼" jack socket instrument input as well as an Effect input DIN (7 pin) V.S. footswitch socket. The second channel has two jack socket inputs and a special sensitivity and frequency response for microphone applications which may sometimes be required. Bass and treble controls and a special push button for the reverberation effect are also provided. The overall volume of the amplifier can be controlled by the Master Volume and the level of the reverb signal which is mixed with the original sound can be adjusted by the Master Reverb Control. Finally there is a red illuminated mains power rocker on/off switch which controls the A.C. mains supply.



The rear panel of the V.S. Musician

3 pin mains socket, supplied with a 2 metre length of a mains cable provides the energy supply with $\pm 6\%$ of varying tolerance.



CONSTRUCTION

The H.H. V.S. Musician Amplifier construction consists of the main rectangular metal chassis with an extruded aluminium front panel. The black anodised rear panel design acts as a heat-sink for the pair of power transistors. The electronic design of the above amplifier contains two independent channel PCB's,

an electromechanical type reverb system, a power amplifier section and an unbalanced power supply. The first channel's electronics are constructed on a good quality fibre glass PCB measuring 187mm by 67mm and contains two IC's (741 type), two silicone transistors, two diodes, Baxandall type Bass/Treble

corrector and the Tone Correction. The AS000 15/A Module — the anatomical heart of the valve sound — has a three position Voice switch and presence/middle controls. The second double input channel's electronics layout is designed onto a small PCB measuring 67mm by 74mm with two active devices

(also 741 type) and standard bass/treble Baxandall type tone controls.

Coming to the reverberation section we find 355mm length spring device (in two transmission paths) and a PCB for the reverb measuring 67mm by 57mm containing two 741 type IC's. The reverb unit is built into the main chassis with four suspension springs, and looks extremely practical.

The power amplifier section with an output Drive PCB measuring 147mm by 87mm contains 9 transistors, one IC (741 type) and 11 diodes. H.H. have chosen two 2N3773 HG as the output power

stage transistors, and the amplifier is electronically protected against short/open circuit conditions. The power supply is housed below the reverb section of the rear part of the chassis and can be a model sample for others of how a simple design can be built into this important part of the system. It comprises a large 120mm by 55mm toroidal mains transformer, KBH 04 bridge rectifier, mains fuse socket with 2A/4A – anti surge for respectively 220 – 240v/115v, 50/60Hz and four Minican 4700 uf/50v electrolytic capacitors. All the PCBs are annotated which solves the

components identification problem and saves time on maintenance and service.

The carrying handles are made of professional quality black ABS plastic material for convenient transportation and the covering material is an exclusive black crocodile grained vinyl. The V.S. Musician Amplifier is supplied with a professionally edited handbook and a vinyl waterproof cover as standard accessories. A VS footswitch is an extra.

H.H. Electronics guarantee to repair this amplifier at their company premises, free of all labour charges for 18 months from the date of purchase.

PERFORMANCE

	RESULT	TEST CONDITION	COMMENT
Specific Power Output	144.03 W.r.m.s. 91.52 W.r.m.s.	@ onset of clipping at 4 ohm load ret. @ onset of clipping at 7.5ohm load 1KHz.	Very good as rated power level is 100 W.r.m.s.
Total Harmonic Distortion T.H.D. Values in bracket, when "valve sound" – On	0.04% (20.5%) 0.06% (19.9%) 0.06% (19.8%) 0.08% (14.5%) 0.1 % (13.2%) 0.14% (9.8%) 0.24% (3.3%)	100 W.r.m.s. 80 W.r.m.s. 60 W.r.m.s. at 1KHz. 40 W.r.m.s. into 4 ohms. 20 W.r.m.s. 10 W.r.m.s. 1 W.r.m.s.	The "transistor" T.H.D. distortion – very low by any standard. The "valve" sound and T.H.D. distortion character with predominance at 2nd harmonics very similar to good quality valve amp construction. The relative setting of gain and master volume controls determine the amount and degree of distortion in the sound. Valve sound measurements ref - master at 8, gain varying.
Sensitivity (a) channel 1 (b) channel 2 input 1/2	14 mV. 25 mV.	@ 100 Kohm. ref. 1KHz. @ 100 Kohm. ref. 1KHz. For rated p.o. into 7.5 ohm.	Providing also at + 35dB – overload margin.
Signal/Noise Ratio	80.00dB. 78.06dB	Channel 1; gain on max. tone controls set (0) Channel 2; volume max. tone controls set (0) Ref. 100 W.r.m.s. into 4 ohm load.	Very good
Tone Controls	+ 20dB. – 12dB. + 10dB. – 10dB. + 12dB. – 12dB. + 13dB. – 13dB. + 6dB. – 10dB. + 18dB. – 18dB.	Bass at 50Hz. Middle at 630Hz. Ref. channel 1 Treble at 10KHz. Presence at 2.4KHz. Bass at 50Hz. Ref. channel 2 Treble at 10KHz.	Good
Voice Switch (Tone shape selection) (a) "Light" (b) "Voice" (c) "Heavy"	Treble Boost Middle Lift Restricted Frequency Response		A new feature, hope to see in other equipment very effective. (also see the voice control characteristics) 300Hz. seems to be the critical area !
Reverb, Effect Echo Send Output Signal Echo Return Input Level Mixer Output Level Slave Amp Output Signal Open Circuit Stability Test	300 mV. 300 mV. 300 mV. 300 mV. OK	@ 1Kohm, master vol. – max. @ 10Kohm. @ 2Kohm, master vol. – max. @ 1Kohm, master vol. – max. Master, gain controls – max. Tone controls at "0". "Voice" set in "heavy" position, dummy load removed.	Good Very good
Short Circuit Test Power Requirements	10 VA 180 VA	Quiescent at rated power output	

CONCLUSION

The quality of all components, soldering joints, general workmanship and design (lightweight portability) is of a high professional standard. On subjective tests with a Kasuga IG2000V electric guitar, the V.S. Musician produced an interesting and wide range of dynamic sounds.

The mains transformer is pre-wired for either 110v or 220v and 240v., 50 – 60Hz and no mains voltage selector is

provided. We feel that this could cause considerable inconvenience to musicians travelling around the world who require immediate and convenient access to the power supply on a piece of electronic equipment in order to adjust for the different mains voltage levels from country to country, although H.H. inform us they have now added a footnote to their (supplied) handbook,

relating to adapting the wiring of the mains transformer for alternative voltages.

The "Valve Sound" – a benefit for many musicians – is achieved in this amplifier with a high performance rating and the electronic design including protection suggests a really reliable system at a value for money price.

ALL THE BEST

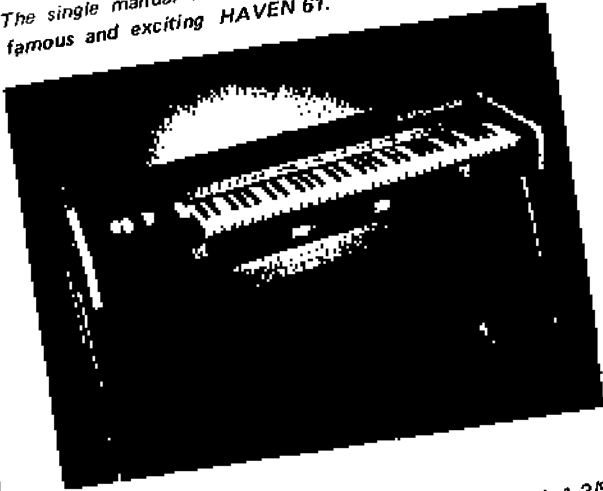


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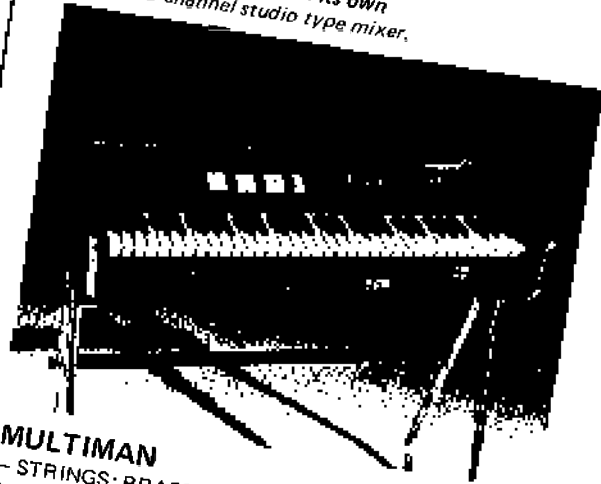
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61 note keyboard C-C: 16, 5-1/3', 8', 4', 2-2/3', 1-3/5', 1' footages, controlled by drawbars: 4, 2-2/3', 2', 1-3/5, Percussion with separate Decay and Percussion Volume sliding controls plus special PIK tab which gives an extra fast attack to the notes played: Vibrato with variable speed and depth sliding controls: Preset 1, 2, 3, 4: 1 (variable setting by means of drawbars), 2 (16' - 5-1/3' - 8'), 3 (16' - 1'), (Full Organ: Volume control Pedal with own output socket.

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TEST ON *Carlsbro Mantis Digital Effects Unit.*

DATE *August 1976*

PRICE *£150.00 Ex. V.A.T.*

TEST BY *Mark Sawicki. M.Sc.*

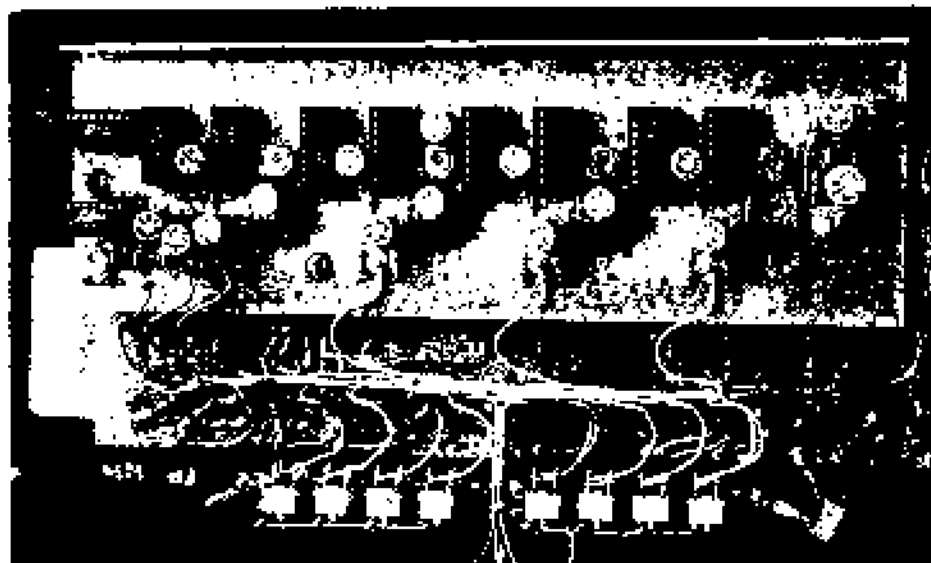
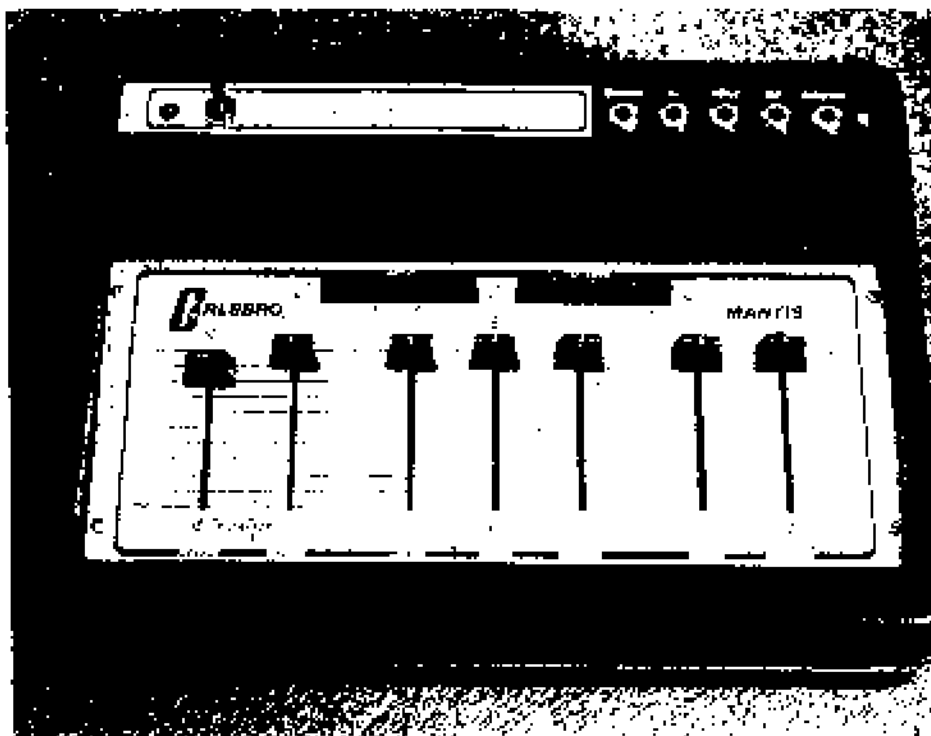
INTRODUCTION

The basic idea and concept of generating an echo effect on an electronic delay line is not new and of course the reduction of some of the hardware and complete elimination of all the moving mechanical parts from the system makes this project very interesting in terms of design. Some practical constructions have been attempted before but were not successful or marketable products as they did not combine professional quality with a sensible price.

Carlsbro Sound Equipment's Mantis was designed to suit a variety of musical purposes and to create an artificial echo effect in conjunction with vibrato, and phase/rotary sounds and also combines "Swell" facilities. The logical permutations from this range of consequent effect variations enables a wide range of obtainable effects in the Mantis echo unit in quite a simple way, as the unit is relatively small and has simple controls.

The front control panel contains a group of seven following slide controls: speed/depth Rotafaze, Echo/tone/swell and finally the input/output level controls. In addition, two sections of eight push button switches control the four different echoes and separate four "Swells". This section is located at the top of the control board.

The mode of operation is very similar to a standard tape loop system and the operational methods are virtually identical. The Mantis may be inserted between microphones, organs, guitars, electric pianos and power amplifiers. A professional class footswitch is also provided. Other effects such as Wah-Wah and Fuzz can also be successfully inserted between the Mantis and any amplifier on either channel and the unit possesses a stereo effect. This unit is set to operate from mains 220-250v/100-125v; 50/60Hz nominal voltage only and some practical precautions are given in a rather small instruction brochure — which doesn't include any circuit diagram except for the block layout, which is good enough to clarify the basic design concept but not sufficient for servicing or maintenance.



CONSTRUCTION

The basic construction of the Mantis Echo unit consists of a moulded black ABS plastic case measuring 330mm x 242mm x 72mm, which houses five 1/4" jack sockets, the power supply, eight

controls mounted directly onto the ABS case. Two anodised aluminium fascia panels are recessed into the front of the ABS case and a robust instrument-style carrying handle, which also acts as a support, is fixed securely by two recessed

2BA chromed screws. The ABS case can be simply opened for servicing purposes by removing six 6BA posidrive screws from the rear of the case.

There are two main PCBs fixed on two sides of a simple aluminium chassis plate. The first PCB measuring 253mm x 111mm contains four 8 pin ICs, type 741; one 16 pin IC, type 4049; eight 16 pin ICs, type TDA 1022P; one 14 pin IC, type 4007; 15 electrolytic capacitors,

type 4.7 uF/63v; one decoupling capacitor, type 47 uF/40v (Siemens); and five miniature carbon preset potentiometers.

The second PCB, measuring 71mm x 234mm, contains nine 8 pin ICs, type 741; four electrolytic capacitors, type 10 uF/63v (Siemens); three electrolytic capacitors, type 4.7 uF/63v (Siemens); and a section of seven 85mm, long-slide potentiometers.

The power supply section is fully stabilised and built into a 117mm x 50mm PCB consisting of: a power transformer; four silicon diodes; 4.7 uF/35v smoothing electrolytic; a pair of 220 uF/10v capacitors; one small glass Zener Diode; two ICs, type 741/LM7 23CM; an earthed type moulded power lead socket; one red LED indicator and one 315 mA anti-surge fuse for circuit protection.

PERFORMANCE

	RESULT	TEST CONDITION	COMMENT
Sensitivity Input Figure	100 mV.	770 mV. — output signal ref. 47Kohm.	Constantly varying swing in wide range as the max input voltage is 1. (V)
Input Impedance	47Kohm.	1KHz.	
Output Level	0 : 770 mV.	Ref. 2.5Kohm.	Very good
Delay Output Signal	770 mV.	1KHz.	Very Good
Signal/Noise Ratio	74.20dB.	Ref. full o/p voltage figure + delay line — off	Acceptable
Total Harmonic Distortion (T.H.D. %)	Less than 0.035%	THD @ 1KHz, with 0.77 V. o/p; delay line — off	Very good
Tone Controls Range	+ 7.8dB.	@ 3KHz.	Could be better
Frequency Response Range	+ 3dB.	Ref. 20Hz — 20KHz.	Fair, but on "delay" the range is limited up to 3KHz. only
Delay Time	64 m sec. 128 m sec. 192 m sec. 256 m sec.	Echo I Echo II Echo III Echo IV	Almost identical with manufacturer's specification
Power Consumption	About 3 Watts	240 V. AC. 50Hz — line	Very low, comparing with electro — mechanical traditional type unit.

CONCLUSION

The basic concept and electronic circuit design of this unit consists of four electronic analogue time delay sections which are connected in series and provide the circuit time delay. These four sections provide the following delays: 64, 128, 192, and 256 m. secs., (according to the manufacturer's specification), and can be selected by using four Isostat push button switches. Another section of "Isostat" switches called "Swell" will select any of the four basic echoes and feed them back to the beginning of the delay circuits, where they pass through the system again and as a result produce the effect of multiple echoes. Determination of the number of repeat effects depends on the location of the "Swell" slider control or, in other words, on the amount of echo which is fed back to the system.

The above construction possesses "Rotafaze" facilities also, which basically depends on the effect produced by a voltage controlled oscillator that varies the pitch of the delayed signal and gives the opportunity of obtaining a vibrato effect as well as the phase and rotary sound.

The Mantis is a very good piece of equipment. While some attention should be paid to the individual set up of the Echo input level sliders, which can in certain positions slightly affect the THD and signal/noise figures, the manufacturer's leaflet does explain this phenomenon clearly.

The electronic design, quality of components and workmanship is of a high professional standard. The ABS case is smart and extremely functional,

extremely durable and lightweight. However, although we appreciate the engineering philosophy behind the ABS casing, we are a little concerned that the consumer reaction may be one of uncertainty and that they may consider that it is fragile. The properties of ABS plastic will have to be publicised by Carlsbro in order to clear up any doubts that might arise.

Finally the price of £150 excluding VAT and including illuminated effects footswitch, moulded mains lead and stereo/mono lead, represents excellent value for such an advanced electronic product.

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Other features.

Bass, middle, and high equalization controls for bright and normal channels offer complete tonal flexibility for tailoring the sound of your axe.

A master volume control for overdrive and distortion at low volume levels and/or low noise studio applications.

Reverb for both channels and a standby switch have also been included with the Artist.

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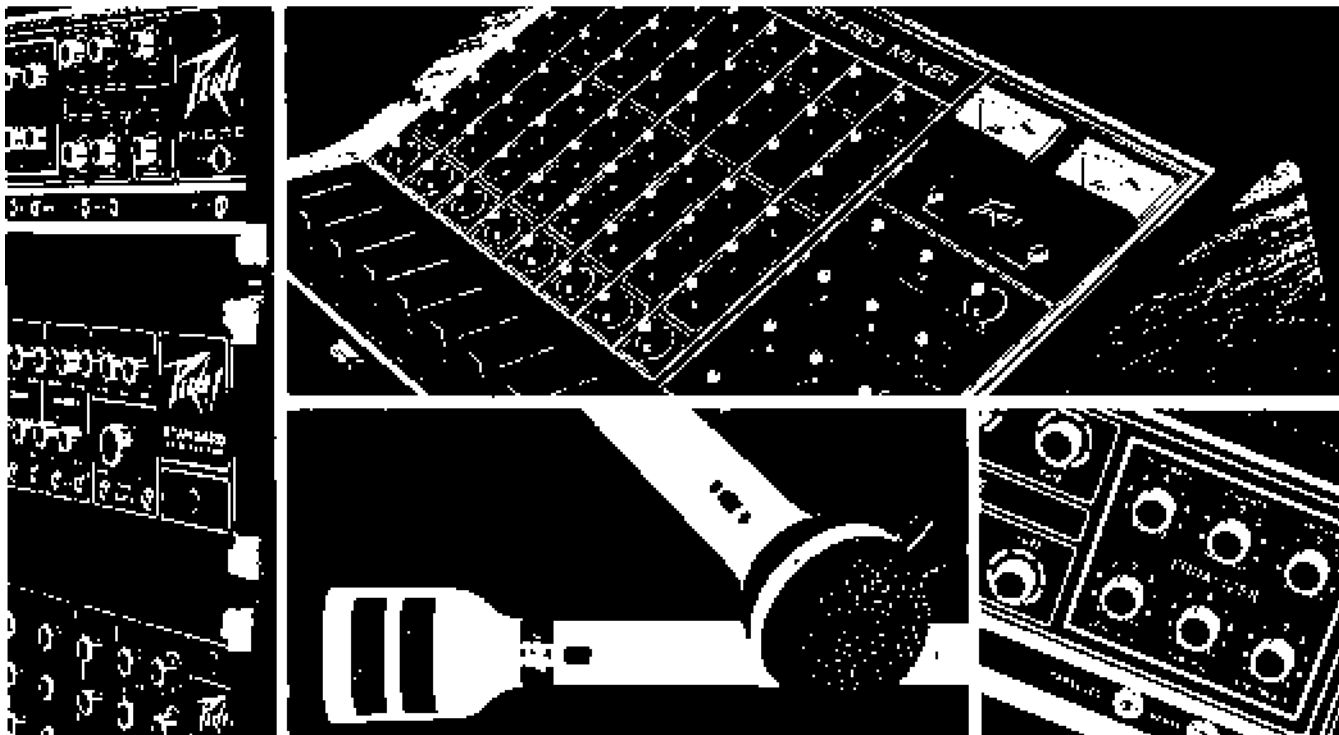
The Artist is available with either a 12 or 15 inch super heavy duty professional grade speaker.

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TEST ON *Shure A15 Series - Plug In Microphones.*

DATE *August 1976*

PRICE *£89.20 Ex. V.A.T.*

TEST BY *Mark Sawicki. M.Sc.*

INTRODUCTION

There were many interesting things at this year's APRS '76 exhibition, but one piece of equipment which caught my eye was an excellent microphone accessory, made by Shure. The Shure representative had no need to sell the idea to me as I was fully convinced of its usefulness and adaptability after having read the promotion material.

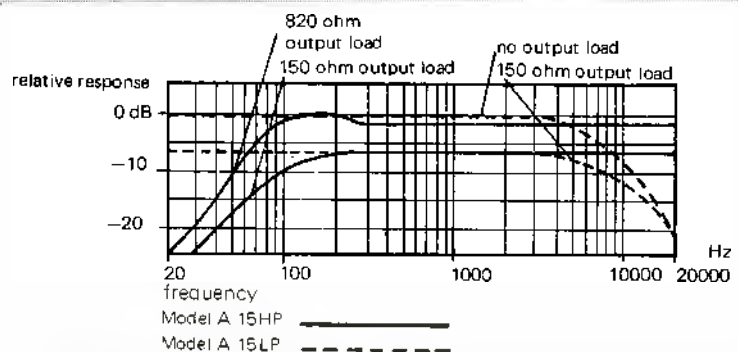
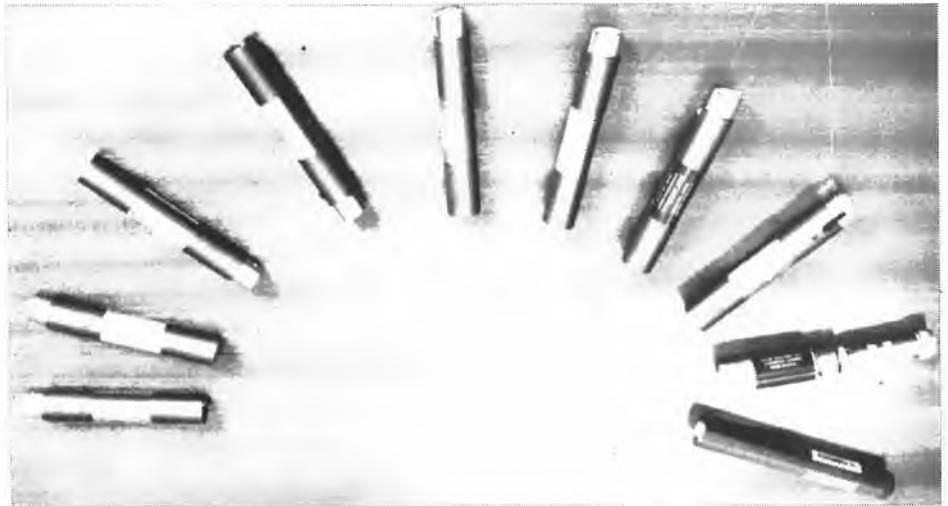
The Shure A15 Series 'Plug-In' Microphone accessories consist of: A15A - Microphone attenuator, A15LA - Line Input Adaptor, A15HP - High Pass Filter, A15LP - Low Pass Filter, A15PA - Presence Adaptor, A15RS - Response Shaper, A15PR - Phase Reverser, A15BT - Bridging Transformer, and finally A15TG - Audio Tone Generator. The cost of Shure 'Plug-In' problem solvers is relatively low and in my own opinion all sound engineers should invest in one, taking into account the type of situation they may be likely to encounter.

CONSTRUCTION & APPLICATION

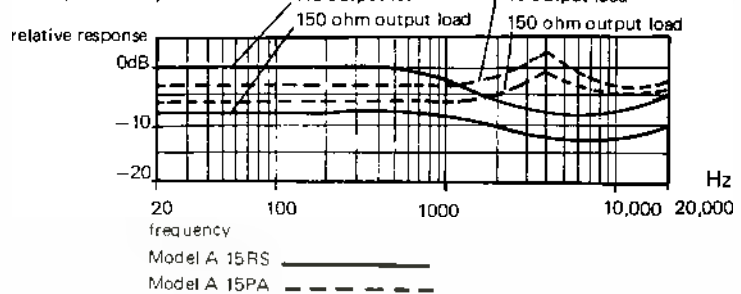
The first of the above series, the A15A microphone attenuator, was specially designed for the prevention of input overload. In the case when very strong signals are applied to the microphone input of mixers, consoles, or recorders, the A15A, with an insertion of 15dB loss and output impedance of 150 ohms, can attenuate the signal against the result of the overload effect. The unit is fully symmetrical and works well in both directions.

The next unit, the A15LA - Line Output Adaptor is useful when we are forced to use an existing microphone input for high level signals. With the attenuation of 50dB, the balanced input is 100 Kohm. The unit converts balanced or low impedance microphone inputs to the standard line level.

Both the following A15HP and A15LP units comprise the high/low pass filter systems which cut off the above frequencies with a slope of 12dB per octave, and can be extremely useful in decreasing the low frequency noises, (hum noise, floor rumble etc.) and high frequency unwanted noises (whistling and crackling sounds, hiss etc.). Naturally, there is nothing stopping you from using the above to create special sound effects.



The characteristics of high/low pass filters, above, and below, of presence and response shaper



To add extra brilliance and improve voice range and intelligibility in the rather high 3 to 5 KHz region, the Shure A15PA Presence Adaptor is recommended. The next of the described accessories the A15RS Response Shaper is specifically constructed for use with microphones which need a flattened characteristic in the 6KHz region with a 4dB dip in response.

Next in line, the A15PR - Phase Reverser incorporates the ability of reversing the phase of the balanced line without modifications. Although a basically simple construction, it can save many a 'hot' situation.

The A15BT - Bridging Transformer

realises balanced and unbalanced devices of differing impedances. The secondary coil of the transformer is wound in 600 ohm and 7.5 Kohm versions.

Last but certainly not least is the A15TG - 700 Hz Tone Generator powered by a miniature mercury battery for trouble-shooting and simple checks in audio equipment.

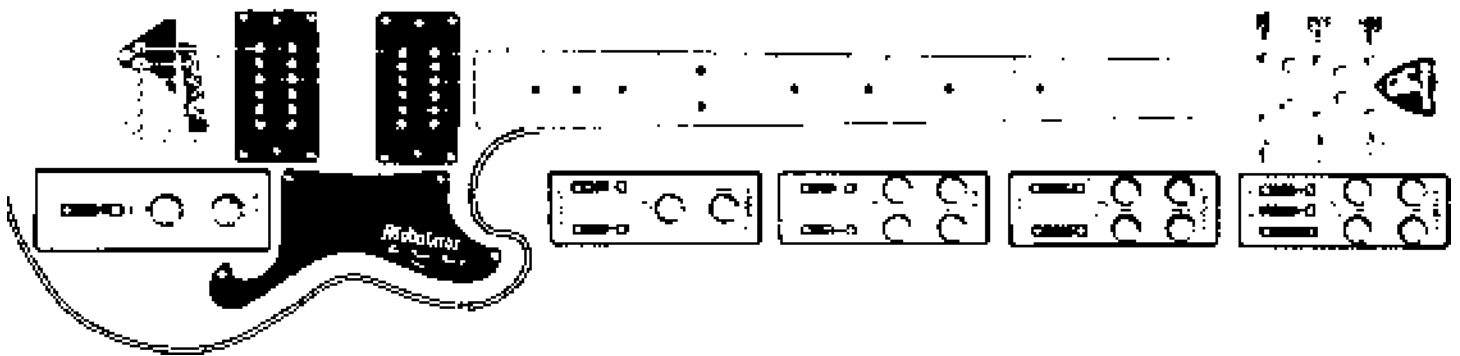
CONCLUSION

Shure products need no recommendation as the name itself stands for reliability and good quality and this series of products is certainly no exception.

PERFORMANCE

	Identification Colour	Impedance		Attenuation	SPECIFIC Frequency Equalisation	DATA Frequency Response on response rise	Matching Sensitivity	Audio Signal	Distortion T.H.D. (%)	Input/Output Symmetry	Connections		Case Material	External Dimensions	Total Weight	Pin Connections	Temperature Range	Battery Type	Guarantee
		input	output								Input	output							
Microphone Attenuator	A15A Yellow	150 ohm.	150 ohm.	15dB. loss	-	-	-	-	-	Symmetrical	XLR female	XLR male	Steel with prof. grey finish (1/4")	114mm (4 1/2") by 18.1mm	80 gram (3.25oz)	Pin 1-shield + case Pin 2,3 - "hot"	-	-	one year
Line Input Adaptor	A15LA Blue	100 Kohm.	150 ohm.	50dB.	-	-	-	-	-	Not symmetrical	"	"	"	"	100 gram (3.5oz)	"	-	-	"
High Pass Filter	A15HP Grey	150 ohm.	150 ohm.	-	Slope 12dB. octave down 3dB. @ 100Hz. ref. 150 ohm. 1KHz. loss is 0.5dB. max.	-	-	-	-	"	"	"	"	"	105 gram (3.75oz)	"	-	-	"
Low Pass Filter	A15LP Green	150 ohm.	150 ohm.	-	Slope 12dB. octave down 3dB. @ 8KHz. ref. 150 ohm. 1KHz. loss is 0.5dB.	-	-	-	-	"	"	"	"	"	"	"	-	-	"
Presence Adaptor	A15 PA Orange	150 ohm.	150 ohm.	Less 6dB. at 500 Hz. with 150 ohm output load.	-	4dB. in in 3 - 5KHz.	-	-	-	symmetrical	"	"	"	"	"	"	-	-	"
Response Shaper	A15RS Black	150 ohm.	150 ohm.	-	4dB. dip in response in the 6KHz. region. 1KHz. loss 2dB. with 150 ohm load	-	-	-	-	Not symmetrical	"	"	"	"	80 gram (3.25oz)	"	-	-	"
Phase Reverser	A15PR Red	-	-	-	-	-	-	-	-	symmetrical	"	"	"	"	"	"	-	-	"
Bridging Transformer	A15BT Brown or Blue	Prim-ary 33 Kohm.	Sec-ondary 600 ohm or 7.5 Kohm	-	-	-	-	-	-	Not symmetrical	"	"	"	"	100 gram (3.5oz)	For 7.5Kohm. For 600 ohm see data sheet	-	-	"
Tone Generator	A15TG White	-	Less than 15 ohm	-	-	-	-	-	700Hz + 10% T.H.D. @ output level -40 dB. (10 mV.) nominal 47.5 + 4.5dB. (8.7 mV.)	-	"	"	141mm (5 1/2") 32" by 18.1mm (3/4")	120 gram (4.25oz)	"	Operating: -12°C to 54°C 10°F to 130°F Storage: -25°C to 74°C -20°F to 165°F	Mercuric Oxide 1.4 Volts Eveready E675	"	

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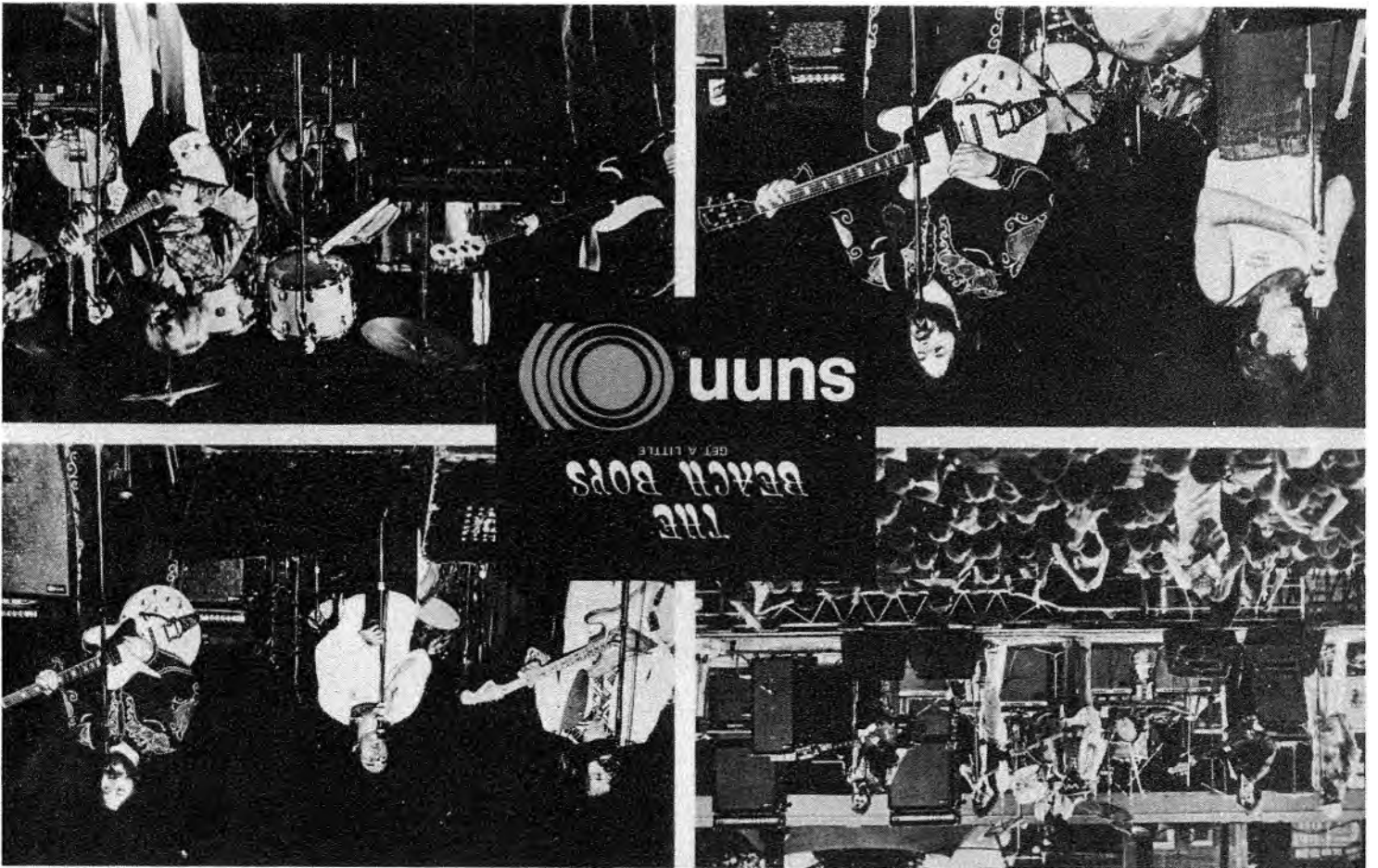
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TEST ON *Premier 717 Rock Kit.*

DATE *August 1976*

PRICE *£481.24*

TEST BY *Bob Henrit.*



Premier are without doubt the best known and longest serving drum manufacturer in Great Britain. Over the last few decades, they have survived the challenge of square nutboxes from Germany, American nutboxes of all sizes and shapes, home built round nutboxes and, at the moment, they look more than capable of meeting the Japanese challenge.

Their new factory, finished last year, continues the tradition of the original Della-Porta company which began in Berwick Street, Soho. This large new factory is alleged to be the only one in the world which builds every part of its product without recourse to outside suppliers. (I say "allege" because Slingerland make much the same claim). 100% British drums and proud of it, Premier manufacture drums for other companies and export drums to virtually every country in the civilised world.

The Premier 717 set has seven drums: four single headed tom-toms, one double headed floor tom, a large size bass drum and a metal snare. The shells are at the moment made from a 5mm ply called Khaya but will soon be made from birch. All the shells, including the smallest sizes, have glue rings.

Bass Drum

The 24 x 14 bass drum has 20 "L" shaped tuners with cast claws, wooden hoops inlaid with plastic, a felt strip damper for each head and new style outrider type, non-disappearing spurs which fix into Premier's new style block, which, with its "O" ring insert, triples as tom-

tom holder and leg retainer.

The drum itself has a good, honest sound in Premier's carpeted and curtained demonstration studio (where I tested it), and I was happily surprised by it. This one would almost be good in the recording studio with both heads on it. It wasn't too warm sounding, but what it lost in warmth was more than compensated for by penetration. It sounded like an extremely solid wooden door slamming — which may not be everyone's concept of a good wooden bass drum, but it certainly is mine.

The bass drum tensioners leave much to be desired, since they are not timpani type with a "T" at their ends but instead have an "L" shape. This means that eventually when tensioning, you reach a point where your hand will go no further round and must be awkwardly turned 180 degrees to enable another 120 degrees (for example) of turn. With the "L" shaped tuner, one has to change one's hand position three times for one complete revolution, whereas with a "T" bar, you can easily manage at least one turn with two easy hand movements. This may seem like I'm making a mountain out of a mole hill, and it's not that critical under normal playing conditions, as once the head tension is set, it only needs a little twist to maintain it. But just try changing the head on the bass drum quickly and in an emergency or in adverse circumstances and you'll see what I mean.

Premier's tom-toms now have single

nutboxes fitted as standard but the bass drum still have the traditional and old fashioned front to back double ones which I personally think cut down the shell resonance and therefore the tonal quality, since they stress the shell too much. This of course makes it stronger but doesn't allow it to breathe naturally. They also create extra sound wave patterns around themselves which helps to confuse the issue a little.

Tom-Toms

The 717 has five tom-toms, 13, 14, 15 and 16 inch single headed tom and a floor tom standing 18 x 16 which is double headed. The 13" has six nutboxes and tuners and the other four have eight each. All tom-toms have internal spring-steel dampers, activating underneath the batter head and all the drums are fitted with Ever-play Plus heads. Tonally, the sound of the drums was good and the triple flange hoops helped to brighten the sound enormously. However, since the 18" tom-tom with its two heads sounded better than the other tom-toms, the answer was probably to fit two heads to all of the drums and then Premier wouldn't be competing with anybody.

I'm still not too sure whether single-headed drums are valid for stage work, although in the studio of course they have become obligatory. It just goes to show how hard I am to please, but double headed drums do have more penetration and penetration and audibility is what drummers are searching for these days, at least on stage.

A drummer coming to this set from a normal two or three tom-tom kit would have something of an orientation problem because the 15 and 16 inch drums are mounted on a stand (more about this later) over and above the large floor tom-tom. However, Premier provide two boom stands with the 717 which help with the ride and crash cymbal playing and other than that, it's just a question of getting used to the relative positions of the drums. The sound of all the drums I feel could be improved with some centre spot heads.

I'm not too knocked out with Everplay's Plus head because in the past I've found them not particularly resilient and the good tone which they started out with has not been retained for long. I think this is due to their slightly thinner construction but they do make a thicker parade head which is 35mm. Unfortunately, it's only available in snare drum size which wouldn't help the rest of your set but would improve the depth of your snare drum if you fitted it.

Snare Drum

One of Premier's "35" metal shell drums is supplied with these multi tom-tom sets which has been around for only a year or so. It's much more American than any of their previous snare drums with ten lugs, triple flange hoops, a centre strengthening bead in the centre of the shell, a cast, adjustable tension cam action strainer, 20 strand snares attached to their mechanism with string, adjustable internal batter head damper and square headed 7/32" tension screws. These square headed screws are not fitted to any of the tom-toms, which still use the old screw-driver slotted variety and thus there are two different drum keys.

Over the years I have felt that solid tensioners contribute to the solid sound of American drums but people have heaped scorn on my head. Mind you, since this drum from Premier is more solid sounding than anything before, it might just be that I'm right. I couldn't get a proper answer to my question of whether they were considering a total change to square tension screws but I did get a definite "maybe," so perhaps it will happen.

A 5 1/2" shell drum comes as standard and although it had a "breathy" sound due to its

reasonably thin shell I would prefer to have one of their 6½" shell models which has a little more undertone and bite and is more compatible for today's funky music.

The drum is neatly finished inside, with an inverse flange and a long graduated snare location area. I picked up one of these shells in the factory and its head bearing area was a little rough but since we weren't at the actual snare drum assembly it could be that this one was a reject. The damper is I think a little flimsy and could be made from thicker gauge steel.

Accessories

The snare drum stand has a Lokfast base which is surprisingly rigid and steady and instead of the basket type drum retaining mechanism favoured by most manufacturers, this one has two fixed tipped arms and a pivoting arm which screw-locks and adjusts in an upward direction. This mechanism locks the drum adequately in its playing position but its *modus operandi* threw me at first because as you tighten the arms around the drum, so you increase its playing angle, which means you have to lock the drum first and then adjust its angle unlike any other type of stand.

The playing angle retainer is unique and works with a large wing bolt squashing a saddle and rubber washers up against a cylinder, effectively jamming the mechanism. It's very simple but very effective.

Premier's hi-hat stand has outwardly changed little over the years but it's had a lot done to all its innards and consequently has a positive and extremely smooth action. Its adjustable expansion spring has more adjustment on it, from extremely hard to extremely soft, than any other hi-hat I've tried. Unfortunately, it's quite a painful manoeuvre because the knurled tension control knob is very small and needs a lot of pressure to move it. A larger knob would gear the whole thing down and make it easier and more convenient to adjust. The legs are Premier's old Lokfast favourites with the one underneath the footplate articulated and two drum key adjustable spurs fitted to the rubber tips of the leading legs.

The catalogue calls this a centre-pull mechanism which is arguably right but not quite what I consider centre pull since it works on each side of the bottom tube and could really be described as double side-pull. Anyway, wherever the pull is from it feels very smooth to play. The stand has a sensibly long centre rod but its outside tube is not long enough to take full advantage of this facility. The top tube retention screw is set very low down on the bottom tube and seems to waste an inch or two of usable height.

The shape of its footplate matches that of the 252 bass drum pedal but for some reason is coated in rubber whereas the bass drum pedal is not. I think in this day with the advent of rubber and composition soles, it's an unnecessary expense to rubberise foot pedal plates. The hi-hat has facility for a toe stop like the bass pedal's but none is provided. Perhaps it's an optional extra. Premier's adjustable angle bottom cymbal seating is sensibly large but their top cymbal clutch, although adequate for the job could do with a larger and less painful wing-bolt for height adjustment.

Two cymbal stands are supplied and as I mentioned earlier, they are Premier's new boom stands which have evidently necessitated a slight increase in price but in this case, it's well worthwhile since it means a marked increase in ease of playing.

The new stand has a Lokfast base with three drum key operated spurs fitted to the legs. It has enough vertical adjustment to accommodate any human drummer, with more

than adequate horizontal movement on its boom. This boom is counter weighted with an extremely substantial cast block which moves laterally on its rod and is locked in its *aprire* position with a drum key. This counter weight affords excellent cymbal protection since it makes the stand very stable, but it also contributes quite a lot of extra weight to your trap case. Mind you, it's cheaper to invest in weight lifting lessons so you can carry your case retainer than to invest in new cymbals to replace those which crack when their stands fall over.

Height adjustment is the same as for the hi-hat, with a substantial single "L" shaped wing bolt. The attachment which tilts the boom arm is a cast, sprung radial splined ratchet which is also used for angle adjustment on the tom-tom holder; this angle, once set, is held securely by a large wing bolt. The very top of this boom has a tilter too. It's nothing flashy, a drum key operated splined ratchet, with felts is a little insignificant. It would make for a much safer cymbal seating if its diameter was increased a little. Otherwise, no complaints.

Premier's double tom-tom holder is something of a hybrid which works well and is realistically set a long way forward on the bass drum which allows close tom-tom placement. The stem of the holder is oval shaped and locates into a pressed steel block bolted to the drum. Two large wing bolts hold the height adjustment securely by pressing on each side of the oval tube which by its shape effectively stops the tom-toms from circling on this pivot around the bass drum. At the top of this tube is a "T" shaped casting with a pair of substantial screw locked, ratchet tilters which hold and contain two knurled "L" rods. These thicker rods locate into spur type blocks and are secured with a large wing bolt. Strangely enough, these blocks are used for the tom-tom legs but are modified so that they take a slightly thinner rod (I would have thought thicker legs certainly wouldn't harm the floor tom-tom and would make Premier's situation easier from a stocking point of view).

When I first saw this fitting a couple of years ago, I thought that the receiver block mounted on the bass drum was ridiculously large for the job it had to do and would effect the resonance of the drum adversely. However, having seen the latest generation of holders from all the manufacturers, it no longer seems excessive. The bass drum mounted holder works well, but I had a great deal of difficulty stabilising the 15 and 16 inch open ended drums on their stand. It's actually the bottom of a boom stand with a double holder fitted to it. It's adjustable in all the same ways as the bass drum model but I found with the two drums set at (what I considered) a reasonably convenient playable distance and angle, the stand had an alarming tendency to topple. I fiddled for some time to try to stabilise it, but to no avail, I think the stand is basically not "man" enough for the job and I wouldn't mind betting a shilling that eventually Premier will get around to manufacturing an adjustable tripod stand. This type of stand is much safer and since modern drummers are more interested in rigidity, I'm sure they would sacrifice portability to get a really good set of stands.

The pride of Premier's "R and D" department naturally enough is supplied with the 717: the 252 pedal which I've used for some time and have grown very fond of. It has several new features, including a single post and an industrial plasticised fibre pull instead of a metal one. The cast one piece footplate has one adjustable and one fixed toe stop and it's angle to the bass drum can be adjusted either to left or right to ensure really comfortable

playing. The whole pedal unit is clamped to the drum hoop and can be tightened sensibly and conveniently from the playing position. Non-slip rubber feet are positioned under the clamp and heel and two adjustable forward angled spurs are fixed to the pedal to immobilise it.

The accelerator cam action has needle bearings and a compression spring which is also adjustable from the playing position. The stroke of the felt beater is adjustable on a splined ratchet which in this case has a large knurled knob.

The 252 has a positive, speedy action which I became familiar with in a very short time and for my money, it's as good as anything else available at a similar price. It has just the right amount of adjustment to enable it to fit any player, and not vice versa.

Stool

The Premier stool has been "beefed-up" recently and it is no longer necessary to have the saddle shape which contributed so much to shaping my career and bottom in my formative years. It's now round and soft and comforting, just what a rapidly aging posterior needs. It's still basically the same old tripod shape which I used to fall off, but it doesn't seem so easy any more, with its heavier gauge material and wider spread legs. The padded seat is not itself (like most of its contemporaries) capable of being locked in one position but this is of dubious advantage anyway. On leafing through the Premier catalogue, I've noticed that those masochists among you can still buy the saddle type seat, so all is not completely lost.

Appearance

I was about to criticise the slightly dated appearance of Premier's drums but as I sat back objectively and looked at them, I began to think that this might be part of their charm and probably a strong selling point. When you see a Premier drum kit even from a distance, there's no mistaking it but this is the only conventional set which can not be confused with another.

From a distance, Pearl could be Ludwig or Rogers or vice versa, Slingerland could be Yamaha, and Camco could be Hayman. Premier have no one imitating their style and therefore no competition for their image. As I said, its strength could indeed be in its seeming weakness. Premier will supply 17 different finishes and some of their less aesthetically acceptable ones have just been deeded to Olympic, including their ghastly solid purple.

Most of their newer polychromatic finishes are actually shrunk to the wood after the glue has been applied and it appears that this goes a little way to putting a stop to the bubbling which occurs when direct sunlight gets to work on the finishes. I make sure that my drums are never in strong sunlight longer than necessary when we do an open air gig. Unhappily, it takes less than an hour to ruin a finish and this could happen while you were actually playing.

There don't appear to be any Premier finishes which I actively hate, which is more than I've said about any other manufacturer. They do all of the modern solid colours like the Americans and the Japanese, as well as natural wood and a couple of metalised finishes. The set I played was finished in a strong looking polychromatic blue but if it were my choice, I would settle for the subtle, mysterious dark red which they use for their military drums. They also supply solid black and solid white duroplastics. I don't think anybody would dispute the excellent standard and appearance of Premier's chrome work. It really is, and always has been, of the highest quality.

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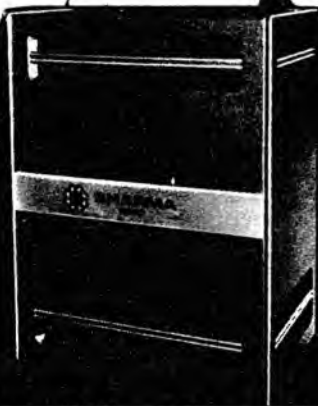
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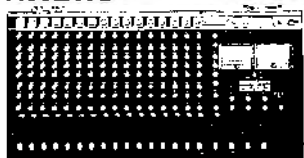
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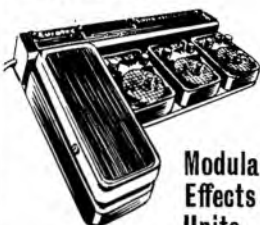
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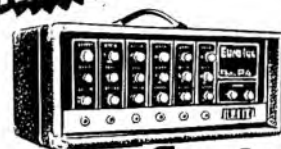
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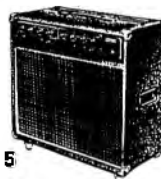
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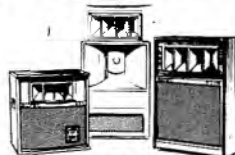


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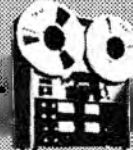
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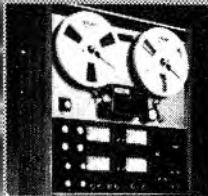


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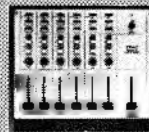
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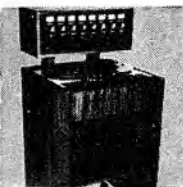
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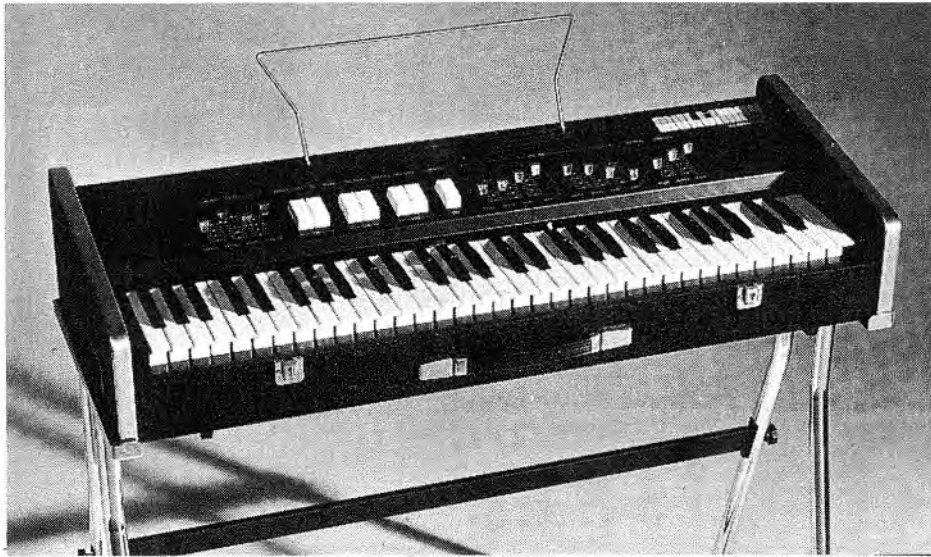
August 1976

PRICE

£462.00 Ex VAT.

TEST BY

Rod Argent.



Introduction

Crumar have been making electronic instruments for several years now, including, amongst others the "Brassman," the "Stringman" and the Crumar electric piano. The latest addition to the range, the "Multiman," combines the aforementioned instruments in one compact unit (a synthesis of synthesizers!) which retails at just under five hundred pounds. The unit, driven by a single oscillator, was basically designed as an add-on keyboard, to be used in conjunction with organ or other main instruments, although the sound it produces would probably be substantial and varied enough to sustain the role of a main keyboard in some settings.

Layout

The Multiman is a fairly simple instrument, relying on combinations of more or less fixed sounds to obtain effect and variety (the exception is the brass section, but more about that later). This simplicity is reflected in the layout of the controls which show clearly the various functions and possibilities or effect (i.e. volume, vibrato, sustain, etc.) are calibrated and controlled by sliding faders, while the various sections (brass, piano and string) are brought into play by means of three bands of two switches set just to the left of centre of the keyboard. This is a good arrangement because in practice the levels of the different sections against each other can be preset and brought into operation at the flick of a switch. The alternative, adjusting the juxtaposition of levels in live performance, isn't as satisfactory and can spoil the effect of the introduction of a new tone colour. Each section is controlled by two switches because the keyboard is split into two parts, allowing a bass line or accompaniment to be played with the left hand against a lead line or complementary tone colour in the right hand part.

String Section

Alan Haven, who showed me the unit, made no secret of the fact that the string section of the Multiman wasn't quite up to the standard of the Crumar Stringman, on which it's based,

and which of course is purely a string synthesizer and instrument in its own right. I found this quite understandable, and in fact was favourably impressed with the string tone. The one factor I dislike about most string synthesizers is the built-in vibrato which, in combination with the tone, often produces an effect like a theatre organ. I'm glad to say that the vibrato in this case can be brought in and out by means of a switch, and even when in it doesn't sound offensively unrealistic. The section consists separately of violin and cello sounds which are each controlled in level by sliding faders, one set for each side of the divided keyboard, and can be used independently or in combination.

Piano Section

This section of the Multiman comprises of two settings; piano and clavichord, both controlled by fader and on/off switch. The piano sound is reasonably good, and in fact the section can be made very much the lead part of the instrument: should the player so desire, he can make use of a separate piano output into a separate amp/speaker system. This is a nice feature which would especially increase the potential of the keyboard if it were to be used solo rather than part of a system. I personally found the clavichord tab more effective than the piano tab, a very nice sound indeed.

Brass Section

The piano and string settings are fixed tone colours which are basically copies of their respective instruments and are largely unmodifiable, apart from the addition of sustain or vibrato. The brass section, on the other hand, boasts a small bank of filters, consisting of attack, decay, emphasis and contour shaping controls. This is a useful addition to what is originally a good sound and again increases the scope of the instrument — particularly when the brass is used in combination with other sections. The sound can be softened or hardened, or can be made to surge slowly or quickly or can be sustained at a high level.

Combination Of Settings

Much of the value of this synthesizer lies in the combination of its settings and the way the different characteristics of sound set against each other. If, for instance, brass and strings are combined, the string sound will sustain at one level while the brass can be made to surge up to meet it and then fall away as each note or chord is struck. It takes a little while to explore the sound of any keyboard and I spent quite awhile playing it, first by myself and then in company with Alan Haven on the Crumar organ. Towards the end I found what was to me the most effective sound on the instrument, the combination of clavichord and string effects. Set about equal in volume, the percussive clavichord would rise above its string background as each note was struck, and then — particularly at the end of a phrase the string sound would make itself felt as the clavichord notes died away, giving a really pleasing effect.

Other Controls

There is a bass fader set at the bottom end of the keyboard which, when lifted, introduces a bottom octave into the left hand keyboard setting. The bottom keyboard can then be used for bass figure accompaniment. Alternatively it can be made to control a 16 note, 16' pedal board which comes with the instrument. As far as my experience goes, a pedal board is quite an unusual adjunct to a synthesizer. Sustain on all effects is controlled by a single fader at the top end of the keyboard, and to its right lie two more faders controlling the speed and depth of vibrato which can be added. One small fixture I was pleased to see, and one which is often overlooked, was a music stand. Often, particularly in a studio, I've been frustrated by manuscript or chord sheets losing their precarious balance on top of a curved lid only to spoil what otherwise might have been a good take. An overall pitch control is located on the back panel of the Multiman as are the main and separate piano outputs, the pedal board socket and a facility for a separate sustain pedal.

Conclusion

The Multiman seemed to me to be a very versatile instrument and good value for money. Although I would definitely see it at its best within an overall keyboard set-up, the design, with provision for pedal board and separate piano output, ensures its use as a solo instrument, although in this context its 61 note keyboard could be a limiting factor. I liked the way the different settings sounded in combination and although I personally found the clavichord and string combination to be the most effective, there would seem to be a lot of scope for each individual player to find his own sounds. The filter system on the brass is a nice touch which further enables the player to mould the instrumental sound to his own character.

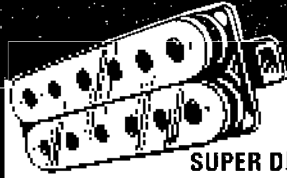
While we were talking about the glories of the £30,000 plus synthesizers during the course of the "Multiman" check, Alan Haven said that was all very well, but he wanted to make effective instruments within the financial reach of the gigging musician. The Multiman seems to exemplify that philosophy perfectly.

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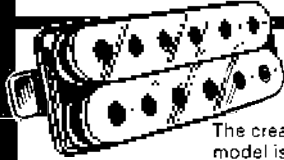
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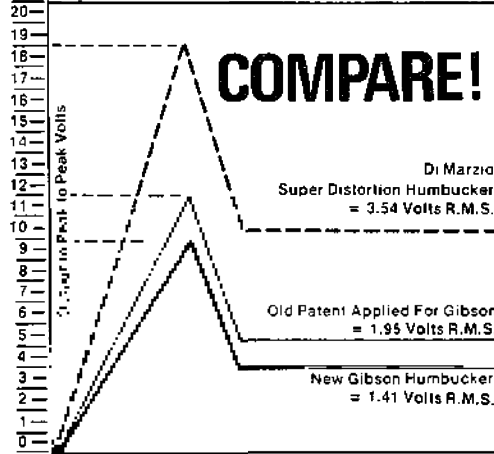
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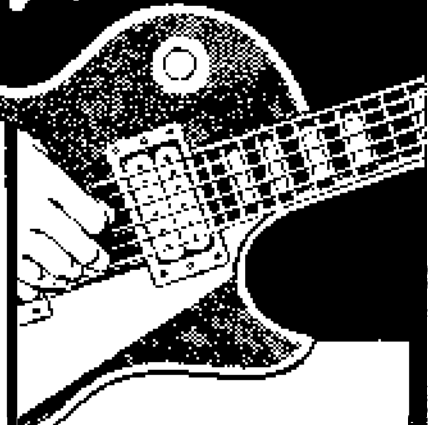
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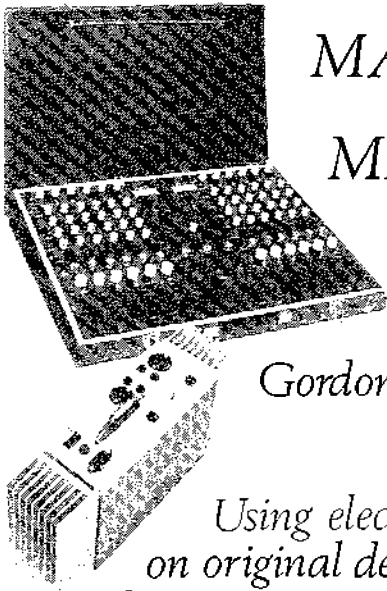


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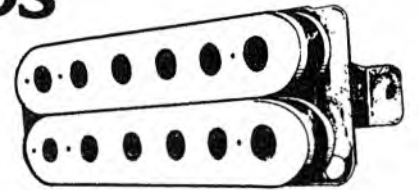
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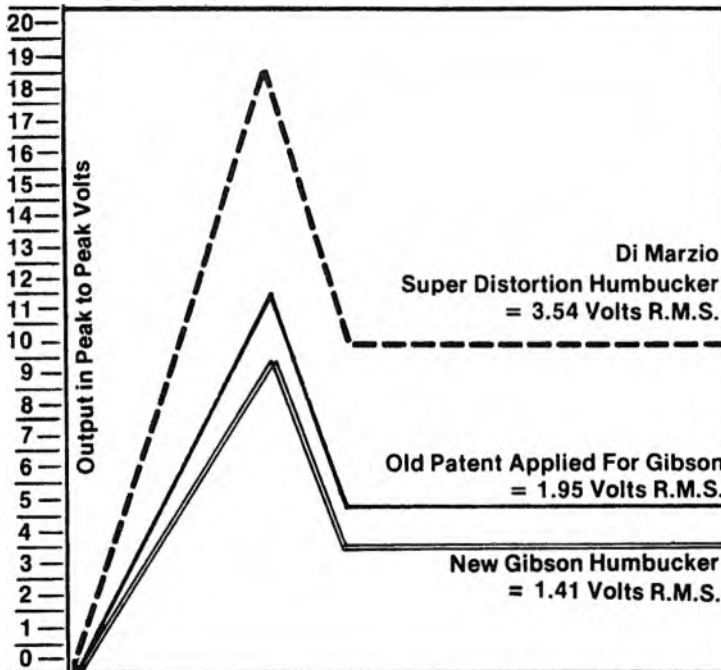
Exact size replacement for Fender Stratocaster Bridge Pickup.



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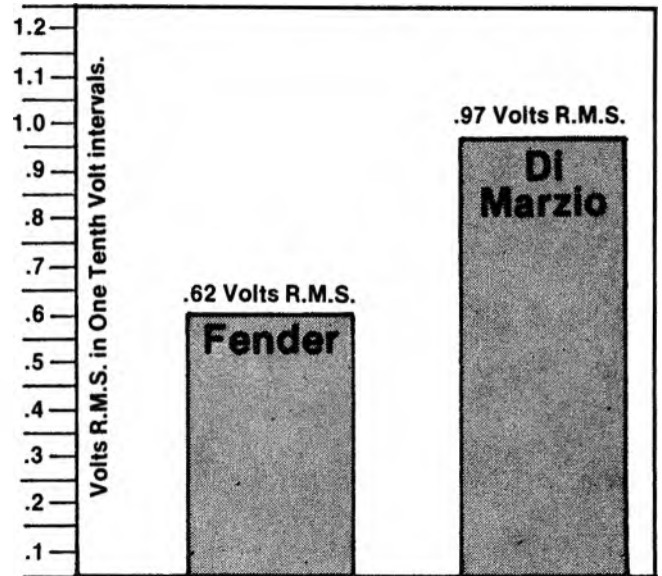
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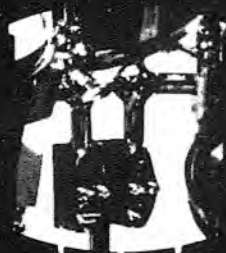
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Bands and cops have a long history of battles.

Rossi's no thug — he's a bit brash, I'll grant you, but he's not into real bother. A few months ago a horror story leaked out of Austria about a "British pop group arrested" and as everybody now knows, Status Quo got their collar felt.

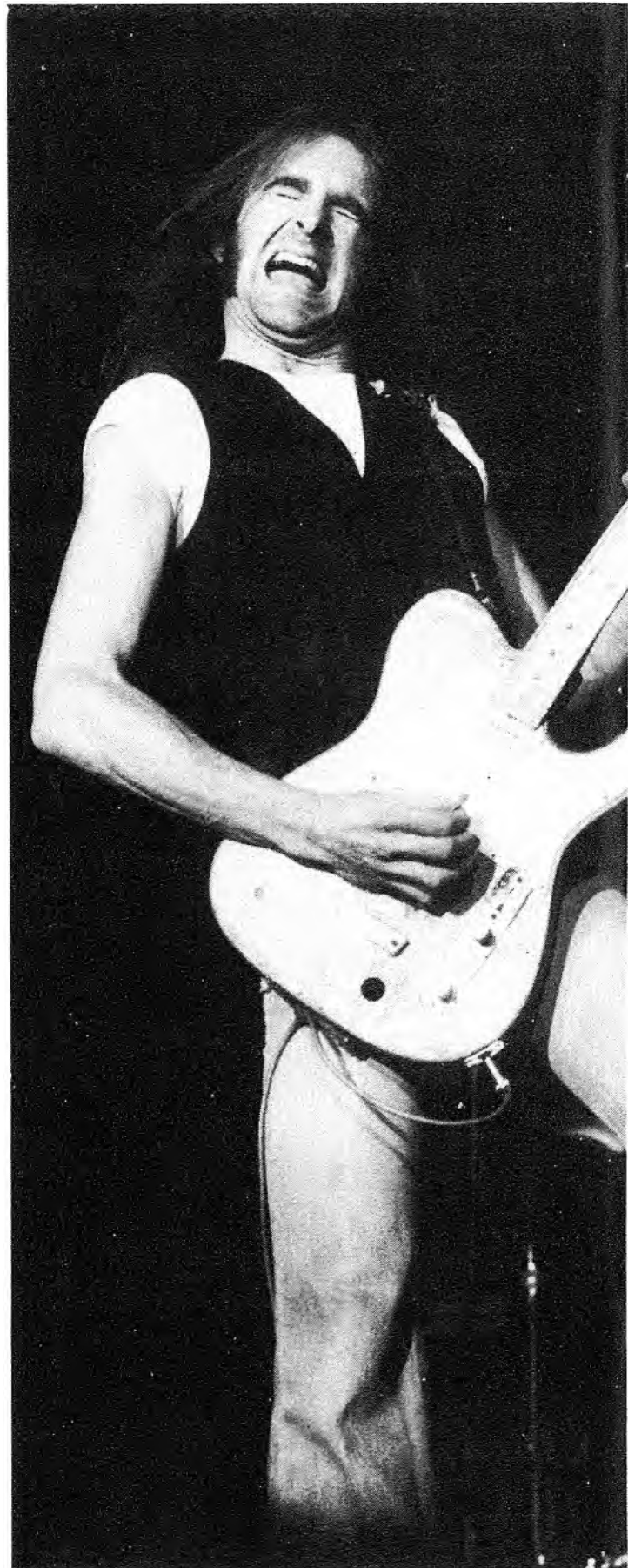
But it was all a bit heavier than that. Four months later, the charges are still to be heard, the band are loose on £5,000 bail and they suffer from strong paranoia about foreign police and an even stronger sense of injustice.

"We got done at the airport — supposedly for beating up a policeman. It was ridiculous," is how Rossi starts the story, and it's still fresh for him. "It was at a security check at Vienna airport and everybody was queueing up for a search of hand baggage. We weren't carrying any hand baggage, so we went round that part and started looking for the metal detector you have to walk through. We didn't realise it, but they didn't have those things at that airport, they have cubicles where they get you to strip off to check you're not carrying anything. Because we walked past the baggage check this guy starts going stupid at us, fucking potty!

"Alright, so we hold on and they take Richard into a cubicle and strip him off and it takes fucking ages. I call out: 'You all right, Dick?' and he says 'They're poking me about and I say 'Don't get funny with them it's a bit funny out here, it's getting a bit tasty.'

"So they let him through, another punter has his go and I'm still waiting when this security guy gets Nuff in a booth and grabs hold of him by the lapels. That's coming a lot isn't it? So I say: 'Don't start on him, he'll kill you, he'll flatten you, 'I know.' Then this other guy grabs him from behind and drags him right into the box. Then it happens and this guy comes flying out through the curtain and Richard and I are in there trying to stop it. Later they said they were police, these guys. Well, if they were police they'd never been trained to fight because it was all this business (Rossi pretends he's swimming) and it was all over in 60 seconds.

"We turn round and there's ten coppers with guns, dogs and truncheons and we're looking at machine guns pointing at us. Me and Richard got done for resisting arrest and Nuff was done for hitting a copper. The extent of my resisting arrest was when one guy got hold of my wrist to pull me away after they'd told us they were going to arrest us. I pulled my arm away and he grabbed



Number

RAY HAMMOND talks to Mike Rossi, shortly after his release from a Viennese cell block.



me by the hair and dragged me out and that was that.

"First of all they took us to a local nick and shut us up and that was the last we saw of anybody until Bob had sorted it out and got hold of the British consul. Then they wouldn't accept him when he showed his papers.

"They moved us to a proper nick which was a right horrible business. We were separated and I had to sleep on the floor of a cell with my head on a toilet seat. I was pretty angry at the airport but it got so jumpy with so many guns around. It was all over in seconds and you're looking up gun barrels. Like we said 'Hang on mate, we're only a band' but it was too late. I've never shit myself like that before. We were nicked at two in the afternoon and were in a cell without hearing anything until ten in the evening. When I had to go to the toilet, they just sit there with you and watch — what do they think you're going to do?

"We got out some time the following day. We thought we were going to get out early in the morning, but we discovered that everybody got up at five in the morning. They took us through this thing into an office which was just a cage in the middle of a big room and we had to sit there and you're not allowed to talk. Then they make you go into another room and you have to strip off in a room full of office workers and they're putting all your things into bags and sealing them up and I was convinced we were in there for good. Then it was into the showers, a quick touch up round the wrists to see if you've got anything you shouldn't have and I'm back in a different cell with long term people. I fell asleep at eleven o'clock and then it all broke. It was on the mid-day news, about a British pop group being arrested, and I was going potty because I could hear a lot of noise going on because all of our people had arrived.

"When the guards were taking us anywhere we were being beat and pushed all the time. Everything we had to go down a stone staircase, they kicked us and tripped us up trying to make us fall down and they always had their sticks they hit us with. Nuff said he was pretty badly beaten up downstairs.

"Our office got this really heavy lawyer to get us out. He pulled into the prison with this great black limousine with a crest on the door and all the guards are bowing and scraping to him and when they've got us out of sight they were wacking us over the head.

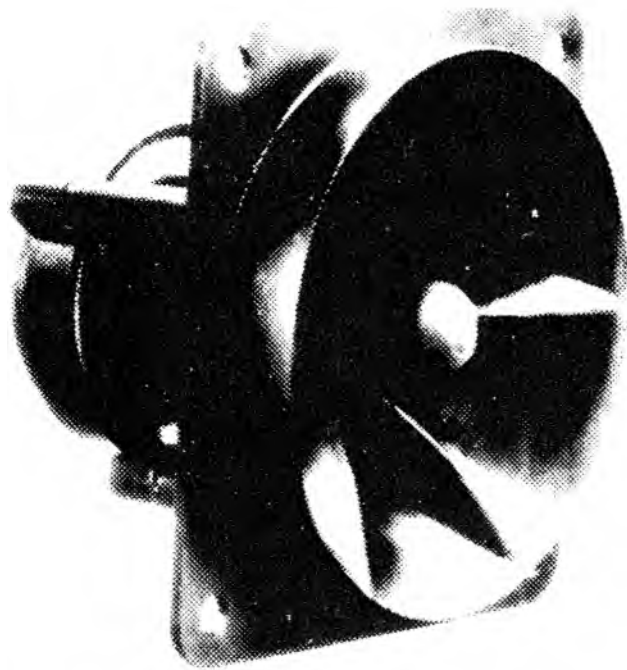
"We got out on £5,000 bail and it cost us a few grand to get this lawyer involved. So we're still due to appear in Vienna for these charges and we're told that it could be prison sentences — or we drop £5,000."



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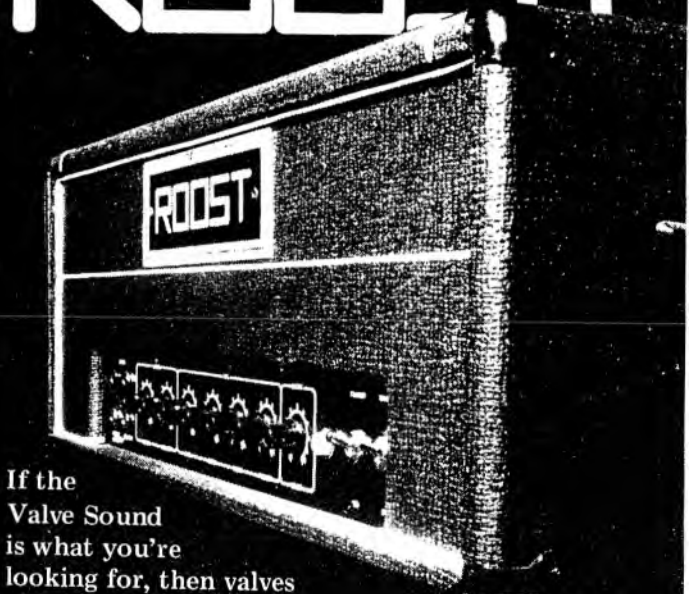
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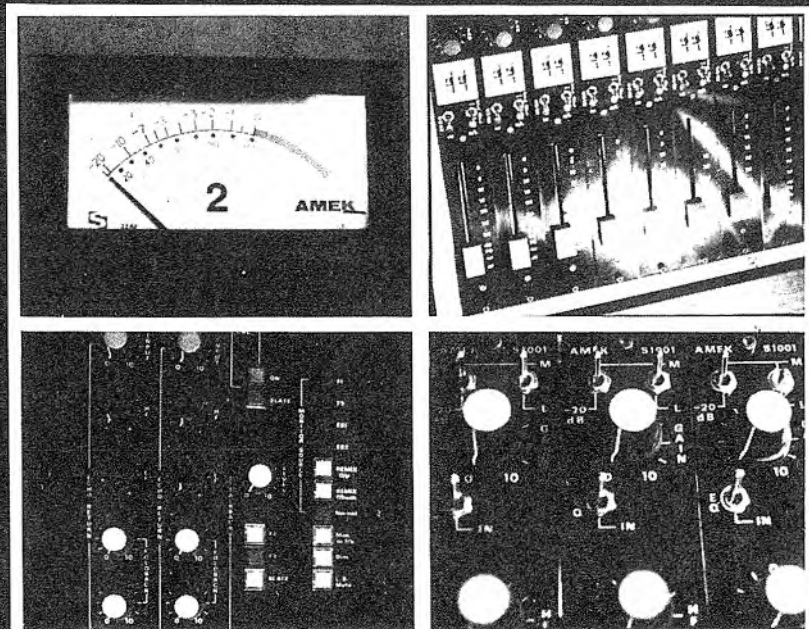
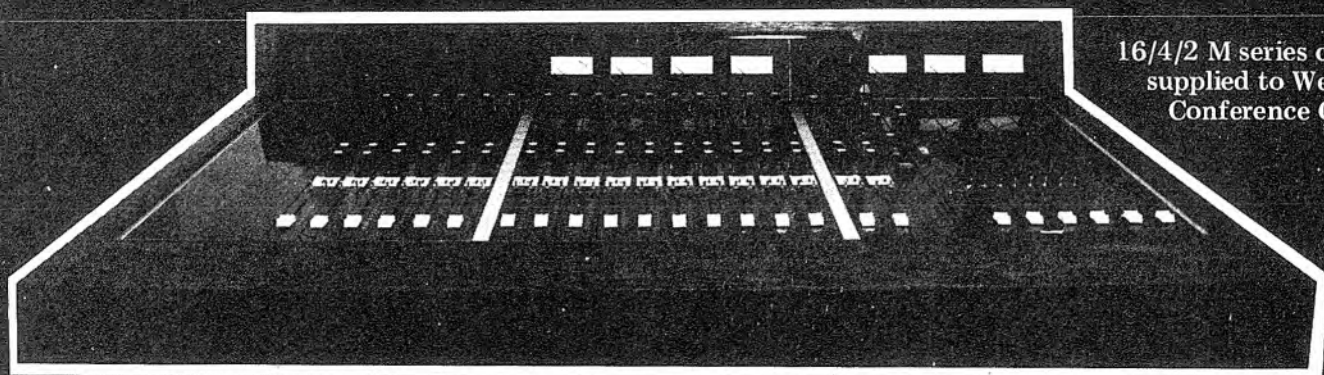


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Jaco Pastorius

By Tony Bacon

Entering the hotel suite is like entering a market-place with members of Weather Report setting up their tables in corners, and journalists milling around shopping for the bargain quote. Jaco Pastorius, their newly recruited bass-player, is the only absent Weather Reporter, and as I ascend in the lift, the press office explains: "He's been a little ill; I think most of them would rather be elsewhere anyway."

After formal introductions, it becomes obvious that Jaco would rather be in Montreal for things Olympic. Once we made certain that the TV had only cricket or the Test Card to offer ("You only have three channels?"), the conversation turned to more musical matters. Bass guitarists have begun to emerge as instrumentalists, principally in the "jazz-rock" field, and Jaco is a prime example of the species, recently with Weather Report and more immediately with his fine solo album, Jaco Pastorius. A slight, analytical American born near Philadelphia and now living in Fort Lauderdale, Jaco began by outlining his musical background.

"My father was a drummer and influenced me, not so much in music but more in life generally. He was gone a lot and I never really knew him that good; him and my mother never really got along. He never really played legit, didn't read and that stuff, but was a great musician and didn't learn about it, just played naturally. He would come home and visit every once in a while and say, well, I'm going to be home in about four months and when I come back I want you to know everything about, and be able to play, triads in the key of D flat all the way up the neck.

"I didn't know what he was talking about, it sounded like a foreign language to me and anyway when you don't see your father that often, you really want to do those sort of things. The actual technical bit, the actual notes, are all really down to logic, to common sense. I would just sit down with my friends and a guy would start on piano, I didn't even know the notes on the piano and he'd play a C triad and I'd say what's that, and then I'd know it.

"You really don't have to go to school for all that, I mean I've never been to school, not for music anyway! Bass playing then was just like a hobby to me back in high school, but I've always been the sort of cat that whenever I wanted to do something, no matter what it was, I always tried to do it good. So like I was always good at baseball and football when I was a kid; just the way I was, I just wanted to get in there and do something, no matter where it was, I just wanted to do it good. So it was the same thing with music; when I was learning, it didn't really matter, it was just something I was doing."

Like a lot of contemporary musicians, Jaco has played in countless numbers of bands. "When I was a kid, I was just playing straight rhythm and blues, doing all James Brown stuff, Otis Redding, the Beatles, all that kind of stuff, but I've been working steady, making a living at music ever since I was 15 or 16 years old. About six years ago, I began to get much more involved. I already had a lot of music together, but I never really practised properly till I was about 19, and then all of a sudden things began to happen, my daughter was born and I just said forget it, now I've got to do something.

"I got involved with a band called Wayne Cochran and the CC Riders, a big Rhythm & Blues group and that was really the best. At the time, we were using three trumpets, four saxes, a trombone and a three piece rhythm section and we'd just kick ass every night. Wayne was singing, and that really was a great experience for me, although the leader of the band was Charlie Brent (who was the guitar player) and he was one of those really gifted music people.

"That's where I first started writing, I'd never really written for bands, but then, in about 1970 I guess, I started writing big-band funk, arranging for this big band, eight part harmonies for that many cats. I remember the first charts I wrote out, they were so bad, it was just trial and error until I found out what sounded better where in a section of horns or whatever. Actually, I used to be a professional copyist, for a living. You

can't get across the river without a bridge or a boat or something, you just have to take your time and build a bridge or a boat. From CC, I just did lots of jobs with bands and a lot of writing jobs; whatever I was involved with, the music might be square, but the execution was always really good, so I learned a lot doing shows and so forth.

"It was really good for me as a bass player too, because that's where I learned to read. I mean, I was writing music long before I could read properly because as fast as you can write a letter you can write music, but that's not half as fast as you can read a letter. So when music is in front of you and the tempo's smoking, it just comes to this foreign language thing again, so I made sure that I got my reading together with these show-type bands and that was really nice. You don't really have to know how to read or write to play music but with this sort of new American music it really helps to be able to do both.

"Most people'll put down show music simply because they can't do it, it's the worst stuff they ever heard. Okay, put it down, but let's see you do it and then put it down, huh? The whole time I was playing this sort of music I was writing all the time anyway, stuff for big-bands, singers, that sort of thing.

"The biggest problem with music today is that 99% of the players have no roots at all, people learn ten notes of music and they think they're musicians, it's a real joke. They don't feel it, they don't know it, they don't have the potential to even feel it. In other words, if you learn ten chords on the guitar and then you go out and you think you're a musician, you go out and make a hit record. It's a joke and music companies are doing that now, taking anything and making something out of it, which is a joke, they're not actually looking for good music.

"That's why I waited around, y'know? I waited a long time; a tree never grows until it's got some roots already spreading out underneath, then it's going to really grow. I've been playing for a long time and I had a lot of offers, but I didn't want to take any of them until I had what I figured was a good amount of roots covered, and then come out and do it. I wanted to come out as a writer and a leader. Like, I'm a sideman for Weather Report and I enjoy it, I love being a sideman but I figured if I was gonna come out in front of the public I wanted to be a leader, because I do write, so there was no reason for me not to. If I do a record, I'm a leader, I don't even want a band, just want to play."

Jaco was talking about his solo album, a record recently released amid no particular head over heels promotion activity on the part of the record company, but general recognition of some fine music and superlative bass-playing amongst fellow musicians. I asked how he enjoyed recording the solo album.

"It was difficult, in as much as Bobby Colomby, my record producer, was on the roll of Blood, Sweat and Tears at the time, so the actual recording, we spent no more than five or six days but they were spread over three months because that was the only time that Bobby had off, and I wasn't working so

I was busted, man - I was just sitting in Florida on my ass. Then he would call me up. 'We're going in the studio next week' - that was a pain in the ass, that will never happen again. I'd never been on a record before, if you're unknown you just have to take a few punches, and then you earn the right to do what you want.

"I recorded at three different places, Columbia Studio 'C' in New York City with strings, 'Used to be a Cha-cha' and 'Opus-Pocus' we recorded at Studio B and the rest of the album we did at Bobby Colomby's house, in a studio up in his attic. In the studio I'm looking for the karma between the musicians and that happened at every date, so it didn't really matter where we were, we could have been out on the beach!

"I like playing in front of an audience, I prefer that, but when you play on a record it's the same thing because eventually it's going to get to an audience. If there's five people then I'm playing for them, I direct the music at them. It's like on this tour I've played in different countries and played differently in each, that's just the way I like to play. It's great playing with Weather Report, improvisationally the best thing I've done, although show-wise on stage I've done a lot heavier things, but this'll be that heavy pretty soon too.

"This is a brand new band, we've never had any rehearsals, improvisation is very high, the band is really throwing the music out there, really breathing, never the same from night to night. Even though we're using tunes as motifs, that's all they're being used for, the basic thing we're doing is improvising but making it sound almost written; you can't even talk about it, but that's what we're trying to do.

"On stage we do nothing but take chances, really living dangerously, and that is a parallel to my album in as much as every tune on that was a chance. I had no rehearsals on that music, I couldn't afford to pay them to rehearse and record. None of them held back and it was great, Herbie (Hancock), David Sanbourn, all the best. I feel, looking back on it, that the music really dictated the best from everybody."

If you're a bass player then you may have already investigated the Pastorius record and had some thoughts about Jaco's technique and instruments. One



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Jaco Pastorius from page 53

tune in particular on the solo album had intrigued me since I first heard the record, a tune called "Continuum," featuring a strange, weaving bass-stated theme over a background of two Rhodes pianos and percussion. The bass sound is amazing, and I asked Jaco how he achieved it.

"I played the whole tune twice, note for note. People think I've got all sorts of electronic gear, but I don't use any pedals, no electronics, it's all in my hands. I wanted that tune to sound like a couple of guys singing, and I wrote the tune about six years ago, so it's really part of me. When I came to do the second bass tune I didn't listen to the original track because there's no way to play something that close in sound, if you play them both, you'll cancel the other one out.

"So like for intonation and everything, I had to learn the whole thing, every inflection of that piece of music I learned back to front. I just went back and recorded the whole thing taking the first bass track off and just played with the rhythm section again. When I put them together it was just a surprise because they were so close; if you played them together the intonation would just be . . . well, out to lunch! The personality of the tune comes across — if it was a phase shifter, say, the vibrato would be all over the place, all in waves. I've played that tune so many times that there are places where the vibrato is just exact, coincidental really."

Jaco's stage sound is nearly as

impressive as his sound on record; a diverse range of frequencies hitting the rib-cage as well as the ears.

"I use an Acoustic 360, I've been using that for about eight years; since they first came out, I had one. When I record I have a line direct to the board and a mike in front of the amp, that way you get a little bit of both, highs and lows, a bit like having two mikes on a piano. We mixed all my albums at Bobby's house and he's got all the best equipment, but I asked David Palmer, the engineer, what he was doing to make the bass sound like that, and he said "Nothing!" On stage the sound is good; I think the PA might be better, but I use two 360's on stage, one as a monitor for myself and one across stage for the rest of the band. I use a lot of top on the bass guitar itself, treble all the way up and the tone control all the way up, and then on the amp I actually use more bass, but that's just the way I get my sound. I think I might get some more sophisticated stuff in the future but right now this suits me, and I do the best with what I've got."

Jaco unveiled a large silver flight case bearing two Fender Jazz Basses that were somewhat knocked around and had obviously been "lived with" for quite a while.

"I've been using both these basses about five, six years. One's had the frets taken off when I bought it, it looked like someone had taken a hatchet to it so I had to fix it up. But I've always played a fretless, I've had a few others that I've had to do it to myself. On the record I

play fretless on everything but 'Come on Come Over' and 'Portrait of Tracy'. I played fretted on those two. I choose fretless more often because it calls for that sound to me; if I want to use vibrato, then it's more natural.

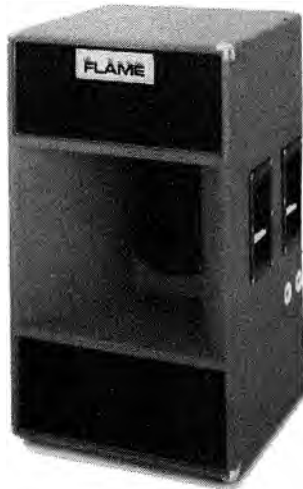
"Of course, there's things that work better with fretted bass, like playing lots of chords, whereas with the fretless bass it's very difficult to play more than two-note chords in tune — I can do it, I do it a couple of times on the record, but it's a stretch. The metal 'ring' with the frets is nice; I like them both, you know, but I like the wood a little better — some people think I'm playing upright on some of the tunes, but I don't, it's all this Fender fretless, it's got enough neck to get that long sound. I like upright bass but it's a pain in the ass, too much work for too little sound — I like playing with drummers and it's next to impossible to play upright with a drummer, no matter how loud you get, you're never loud enough. It's got a great sound and I love it, I mean I'm not trying to take anything away from it, it's just for me electric is better."

A complete musician, Jaco Pastorius defines himself as completely and carefully in an interview as he does on stage and in the studio, any further comment is superfluous, save for one final remark, by Herbie Hancock. "It's not the technique that makes the music, it's the sensitivity of the musician and his ability to be able to fuse his life with the rhythm of the times. This is the essence of music . . . Jaco captures some of that rhythm."

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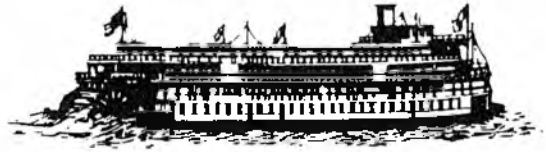
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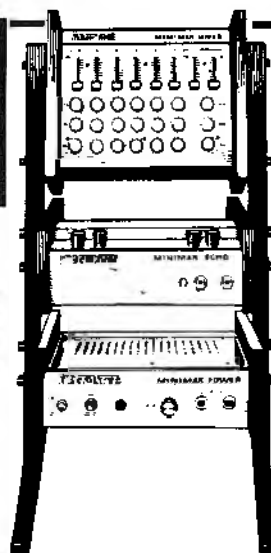
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This list of M.U. Branch Secretaries is designed to give readers who might want to join the Union a look at how well developed and comprehensive the Union's organisation is, and also to give readers who are already Union members, but who may have lost touch with their local branch or moved to a new branch, a chance to re-establish contact with the Union. If you are in doubt about the existence of a branch, please contact the nearest District Organiser. READERS WHO WISH TO JOIN THE MUSICIANS' UNION PLEASE NOTE: The form on the adjoining page and all correspondence concerning membership to the M.U., should be addressed to: The Musicians' Union, 29 Catherine Place, Buckingham Gate, London SW 1.

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MUSICIANS' UNION

General Secretary — JOHN MORTON

Application for Membership

Declaration.—I, the undersigned, do hereby make application for membership of the M.U. and agree of my own free will to conform to and abide by the Rules and Constitution of this Union. I further pledge myself to promote in all ways the interest of this Union, and act in harmony with my fellow members for the maintenance of the objects as expressed in its Rules.

Please answer all questions and use **BLOCK LETTERS.**

Surname Professional Name

Christian Name(s) Address
(permanent)

Date of Birth

Instrument(s) 'Phone.....

Where Employed..... Date of Commencement

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Are you a subject of: } { When?

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When?..... Where?.....

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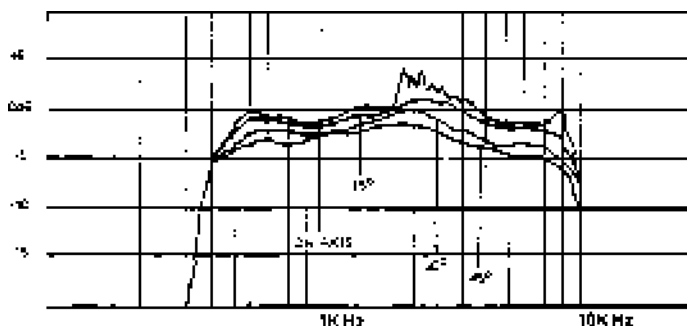
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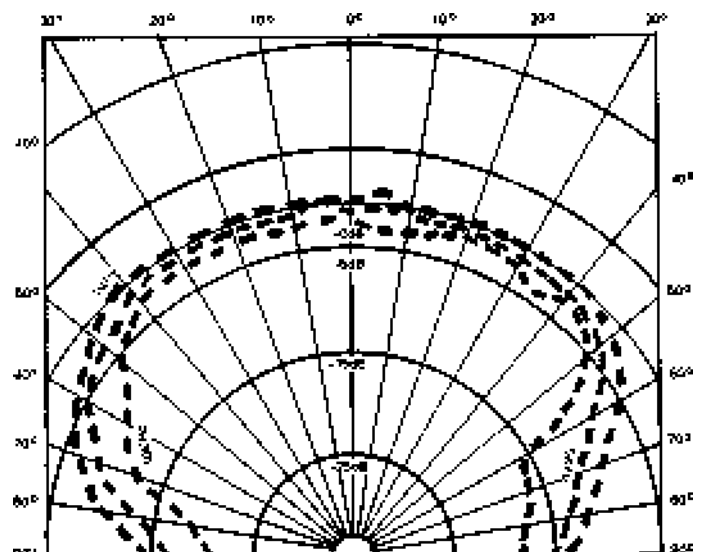


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Electric Lady Studio

GARY GRAIFMAN looks at the House that Jimi built



Every musician yearns for that utopian dream of owning his own studio, a place where he can experiment without the bother and red tape of the record company or studio bureaucracy. Only the select few who reach the pinnacle of success can afford such an expensive venture as a private top notch professional studio. In 1970, Jimi Hendrix obtained that ultimate luxury of his chosen profession. Of all the major studios which have opened in the last decade, the history of Electric Lady is perhaps the most interesting, and the most tragic.

In 1969, at the height of his popularity, Hendrix formed a partnership with Michael Jeffries, his manager. Their original intention was to open a nightclub. Jimi wanted a place which would be home base for his music; one from which he could gig to live audiences at his leisure. As they searched for an appropriate site, it seemed only natural to choose 8th Street in Greenwich Village. In 1969, the Village was the cultural centre of New York City.

They finally purchased a newly closed nightclub and began plans to renovate it. Hendrix and Jeffries finished the designing and then called in engineer-producer Eddie Kramer to work out plans for a small studio within the confines of the club. Kramer immediately recognized the building as an excellent site for a top quality professional studio and set out to convince Hendrix and Jeffries to alter their original idea. Under his influence, they changed their plans — the Electric Lady Nightclub became Electric Lady Studios.

It took 13 months and one million dollars to rip up the nightclub and build the studio. John Storyk, one of the most prominent acousticians and studio designers in the country, did the architecture while Kramer designed the control rooms. As Kramer recalls: "Jimi and Michael left all the construction more or less up to me and John, coming around only now and then to see how the work was progressing. All, that is, except for one small thing which Jimi did insist on. He

wanted the control room entrance doors to have round porthole windows. I don't know why, but it was a small detail which he insisted on."

The studio was intended to be revolutionary. The controlled environment was designed to give the musician the ultimate in working conditions. Theatrical lighting, carpeted walls, a room designed to easily accommodate either live or dead sound and two advanced consoles with 36 in-24 out, and 30 in — 24 out facilities. As Kramer states it, "The artist was thought of first, not the engineer."

In July of 1970, Electric Lady officially opened. 1970 was also a year in which Jimi, following his none-too-amazing performance at Woodstock, continued his meteoric rise in popularity, a trend which unquestionably would have continued, had it not been for his untimely death. Four months after Electric Lady opened, the acknowledged master of the electric guitar died. Despite the short time span between the studio's opening and his death, Hendrix logged many hours at the studio. Kramer recounts: "He loved that studio. Every free day and night would be spent there. It was, in fact, the only time I'd known him to show up early for a session."

Though many of the tapes he recorded there have been posthumously mixed into albums, Hendrix never released a finished album from the studio. Most of the material from "Cry of Love" and all "Rainbow Bridge" were recorded at the Electric Lady Studios.

In 1970, after Hendrix' death, partner Michael Jeffries became the sole owner of Electric Lady Studios. However, the beleaguered studio was soon to receive another tragic setback. In 1972, barely two years after he obtained administrative control, Michael Jeffries died when his private twin engine plane collided with a commercial airliner en route to Spain. Ownership of Electric Lady then transferred to its present landlords, Jeffries' parents — an elderly couple living in relative anonymity in Great

continued on page 65

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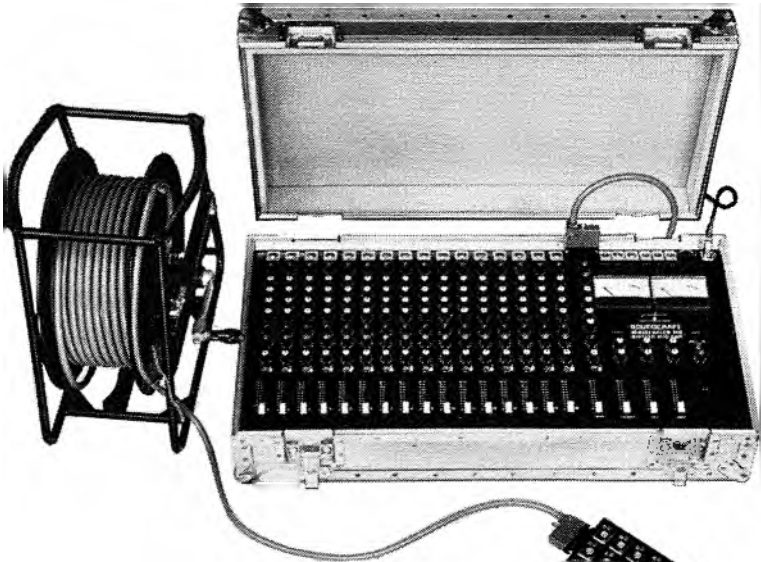
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Electric Lady Studio

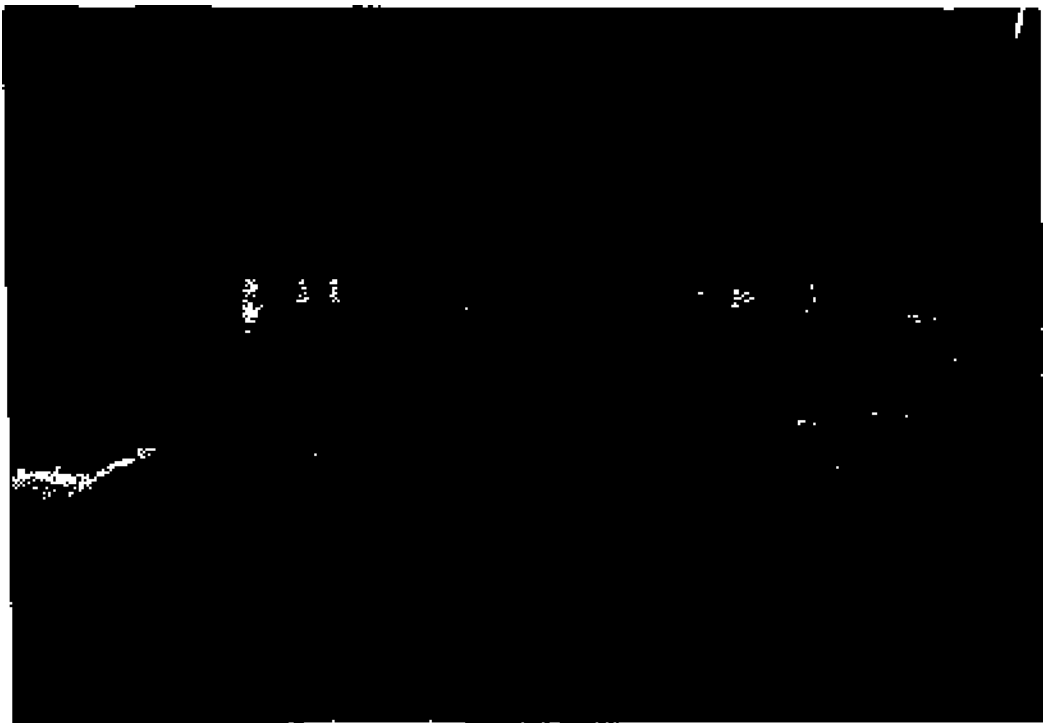
from page 63

Britain. Administrative control of the studio then resided and still remains with Maxwell T. Cohen, the administrator of Jeffries' estate.

Following this series of tragedies, the studio was run by a quick succession of Managing Directors and fell into disrepair until Bruce Staple, the present Director, came on the scene. At the time, Bruce was President and Chief Engineer at Allegro Sound Studios. As he recalls, "The first time I came to Electric Lady was as an outside consultant to Michael Jeffries when he considered selling the studio in 1972." He came frequently to the studio as a freelance engineer, most notably with Melanie, and has now been Managing Director for more than a year. In the last year Bruce has made a major effort to renovate the studio design and update the equipment.

Entering Electric Lady from the 8th Street entrance, one goes directly downstairs to the reception area. Matching the subdued purple carpet and circular sofa, the reception area walls are covered with a bright and amusing spacescene cartoon. Off to one side is the lounge, complete with pinball and soft drink machines. To the other side of the reception area are the studio entrances. Studio A is the larger of Electric Lady's two studios. The capacity is approximately 65. The studio floor is divided into two sections. One section is wood, the other is carpeted. As Bruce explains, "The carpeted area gives a rhythm section that tight sound. The wooden area is usually better for strings and horns, the sound there being much brighter." Studio A contains a full Ludwig set, Hohner Clavinet D-6, Hammond B-3 Organ, Moog Series One Synthesizer with sequential complement and a Yamaha Grand Piano with Steinway hammers. Bruce maintains, "The pianos (Yamaha and Steinway) are basically similar, but Steinway hammers make all the difference in the world."

One of his first acts as chief administrator was to convert Electric Lady's 16 track equipment to 24 track



equipment. "It was 1975 and most major studios were well on their way to being updated. The first 24-track recording session done here was with Richard Perry and Art Garfunkel." Studio A's control room now contains a 36 in — 36 out custom console. Tape machines include Ampex MM 1000 24-track, 16-track and eight-track machines, and Ampex two, four and full track machines. The monitor systems consist of four Altec 9845; four JBL L-100 and two KLH Five speakers driven by McIntosh M175, Phase Linear 400, and Crown DC-400 amps.

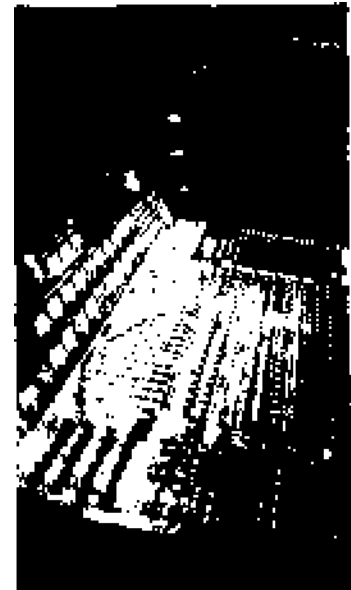
The smaller studio, B, has a capacity of twenty. The floor in B is entirely wood. Instruments include a Hammond B-3 and a Steinway Grand. Control Room B has a custom console with 30 in — 30 out and Ampex 16, eight, four, two and mono machines.

Resident engineers David Witman and Bernard Kirsch have been with Electric Lady for approximately five years. The list of recording artists who have passed through the studio is long and impressive. Most recently Patti Smith, The Brecker Brothers, Chick Corea and Led Zeppelin's movie sound track have been recorded at Electric Lady. Both Kiss and Peter Frampton have mixed their live albums there.

Aside from the lounge and studios, the Electric Lady complex contains a second floor of administrative offices and a conference room. A third floor consists of two production offices, a small apartment consisting of a bedroom, listening room and kitchen, and a large copy and listening room where tapes can be previewed.

In his office, Bruce offered a statement on widely circulating rumours concerning Electric Lady's future. "There are stories about that the studio is going out of business or is up for sale. These rumours are totally false. Certainly anything is for sale for the right price and I venture to say that any of the major studios in New York would sell if the price was right. But we are not looking, nor are we contemplating selling this studio. A studio does not go out of business if it is financially sound, and we are doing quite well right now."

Outside of the executive offices, framed and hung on the wall are the last few relics of Jimi Hendrix' association with the studio Gold Albums, one commemorating each of his monumental albums, stand as final reminders that this was once the dream studio of rock's greatest guitarist.



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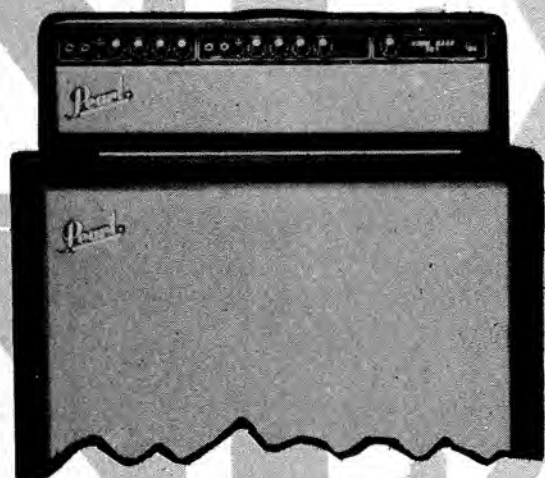
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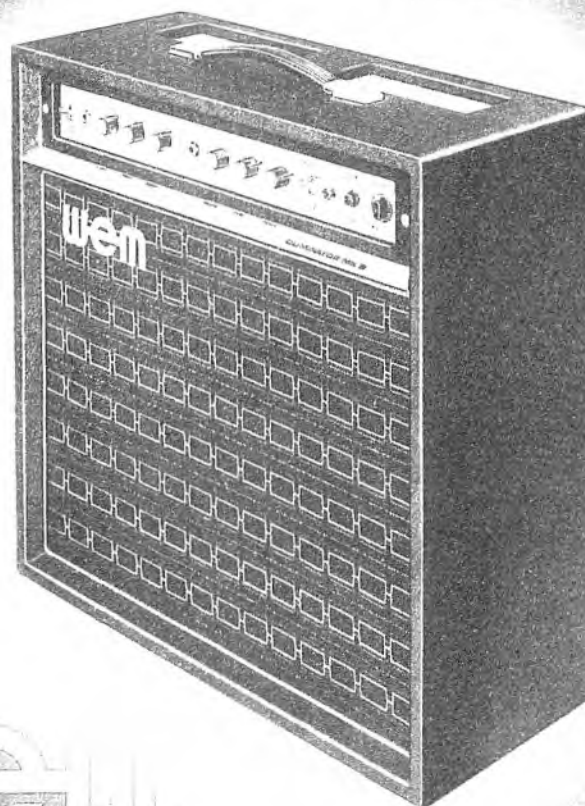
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"Keith never was one to go through accepted channels.

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

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

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

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

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

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

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

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

Not that I would of course.

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

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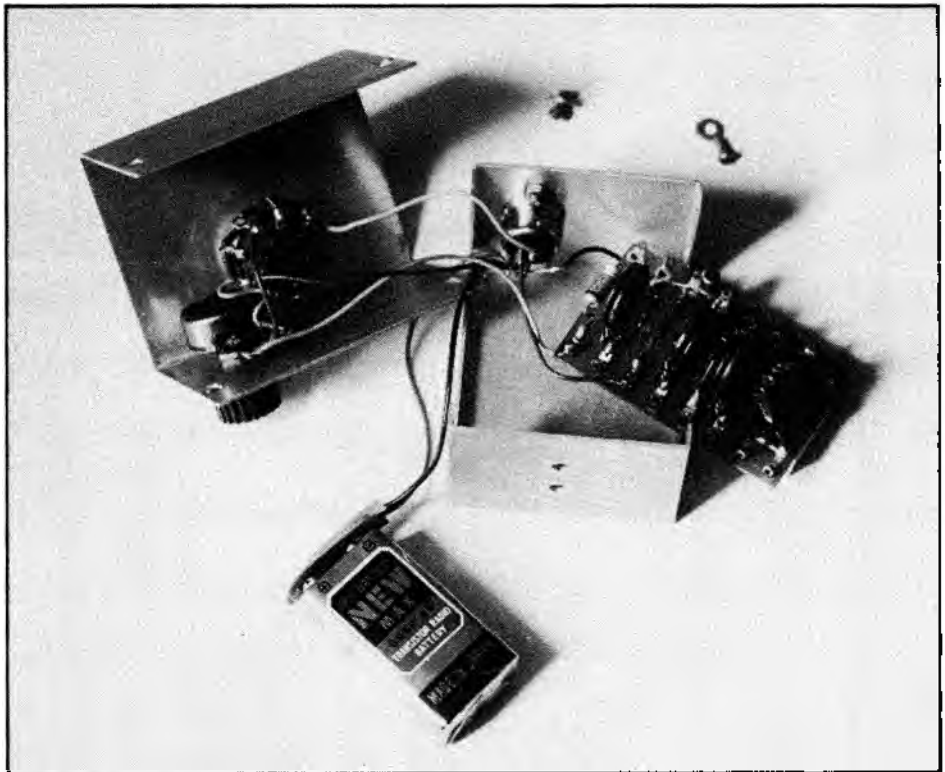
On the many occasions when using electro-acoustical equipment both for measuring and simple checking, the Sine Audio Generator fulfils its role as one of the most important, if not the most important measuring device. It is therefore paradoxical that very few amateur electronic workshops are equipped to my knowledge with this unique and simple oscillator. The construction proposed and described here is of a simple nature but can certainly be used for some servicing and testing purposes, and the freedom from a mains lead greatly enhances the instrument's versatility and usefulness. This 1KHz Sine Audio Generator project is the result of my efforts to reduce to the necessary minimum all the expensive components and so make it available even for those who are not technically minded. The reference frequency of 1KHz is approximate due to the limitation of the component tolerance given for this circuit.

BASIC CONCEPT AND CIRCUIT DESCRIPTION

The circuit consists basically of a modified solid state RC phase shift oscillator design which acts as an energy converter, in that the DC power supplied is from one small 9v PP3 battery to the circuit terminals labelled + and -, and is converted into AC power of the output as a permanently time varying signal output $f(t)$; or in other words, the output signal is often the periodical signal that repeats itself over a given time period. The transistor TR1 supplies an appreciable power gain to amplify the applied signal with compensation for the circuit losses and also inverts it at the output. The sine wave signal from the collector of TR1 is coupled through electrolytic capacitor C4 to the sine attenuator which consists of fine and coarse controls. The coarse resistors network, constructed with a single section 4 pole switch, comprises a four step voltage divider (R3, R5, R6, R7) which proportionally divides the output signal. The output signal is stepped from approximately 3 mV to 2 volts. The period and specific frequency of the oscillations depend more or less on the value of the RC product, but symmetry and 1KHz frequency adjustment is a function of the rotation angle of the present potentiometer VR1. The complete circuit of the unit is shown in Fig. 1.

CIRCUIT BOARD ASSEMBLY

Construction and technical details of the circuit board and component layout is 70



shown in Fig. 2. Most of the small items are mounted on a standard TAG 2 - 8 ways board having outside dimensions of 62mm by 38mm. The rear view of the circuit layout is shown in Fig. 3.

Refer to Fig. 4 showing interconnections amplitude coarse/fine controls and DIN 5 ways female socket, it is very simple to connect the above elements and complete the wiring and soldering of the connection wires to pin A, B, C in the main circuit board. The DIN 5 way socket acts as a battery on/off switch using 2 - 4 pair of contacts with

respectively connected pins in DIN male plug. This not only solves the switching problem in a highly unusual way but also reduces the expensive power switch and saves some constructional space in our small aluminium box. The instrument was constructed in an aluminium case measuring 72mm high by 56mm wide by 41mm deep, obtainable from the local Tandy's Radio Shop.

Having completed the circuit board and layout ref. Fig. 3 and 4, I set all the electronics inside a drilled aluminium box and mounted the controls and output socket in the box's walls. The last

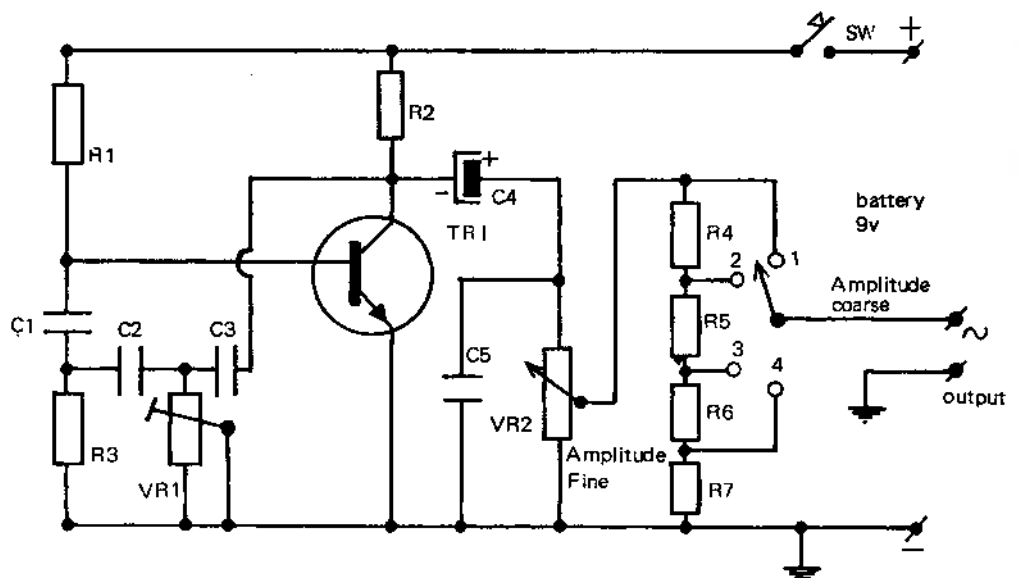
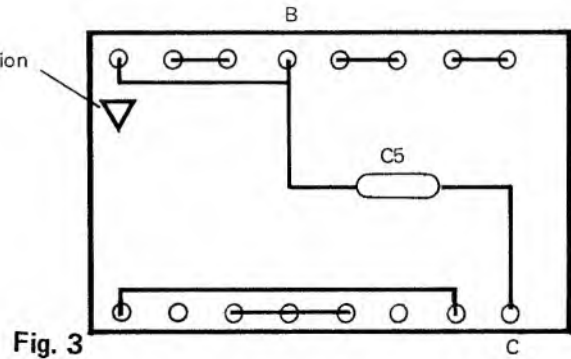
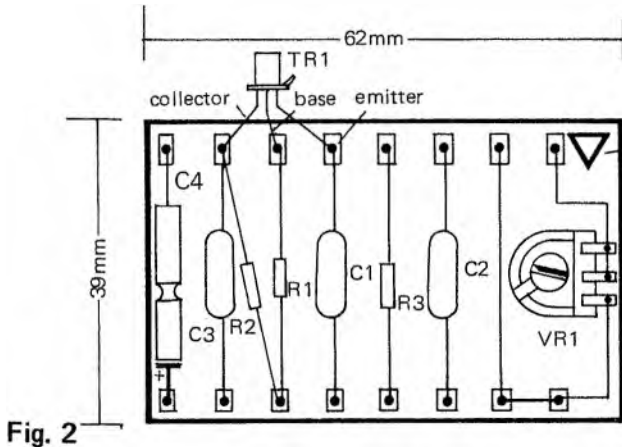


Fig. 1

1KHz SINE AUDIO GENERATOR by Mark Sawicki



operation was to solder the PP3 9v battery connection clips and the generator is then ready for tuning and final testing.

ADJUSTMENT

Before the completed unit is ready for use, the VR1 – preset potentiometer must be given the correct setting. In order to do this, we can use a frequency meter, but if you do not possess one, I'd like to suggest a simple method using an oscilloscope and the standard Sine Generator, called Lissajous figures. Connect a Sine 1KHz waveform from a standard generator to the horizontal input of the oscilloscope and output from our new 'baby' to the vertical input. When the circle is displayed on the oscilloscope screen, the setting of the VR1 potentiometer is correct and both frequencies are exactly equal, accurately, adjusted by the standard generator. To understand this simple solution better, please refer to Fig. 5.

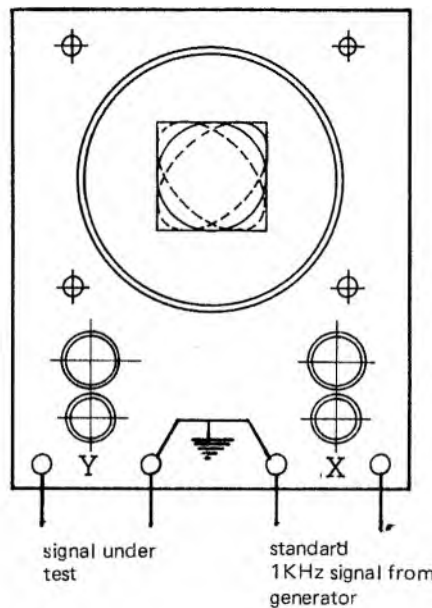


Fig. 5

Resistors

- R1 1.5Mohm
- R2 2.2Kohm
- R3 1.2Kohm
- R4 9Kohm
- R5 900 ohms
- R6 90 ohms
- R7 9 ohms

All resistors 10% carbon 0.25 W preferably metaloxide resistors. 5% preferred

Potentiometers

- VR1 5Kohms
- VR2 25Kohms

Standard vertical preset lin. carbon pot.

Capacitors

- C1, C2, C3, 15 nF Polystyrene or mica 5% or better
- C4 10 uF/12v electrolytic
- C5 47 pF ceramic

Semiconductors

- TR1 BC 107A

Miscellaneous

- Metal instrument case
- 4 pole rotary switch
- 2 Control knobs
- DIN female/Male plug and socket
- PP3 9v battery and battery clips to suit.
- Standard TAG 2 – 8 ways board.

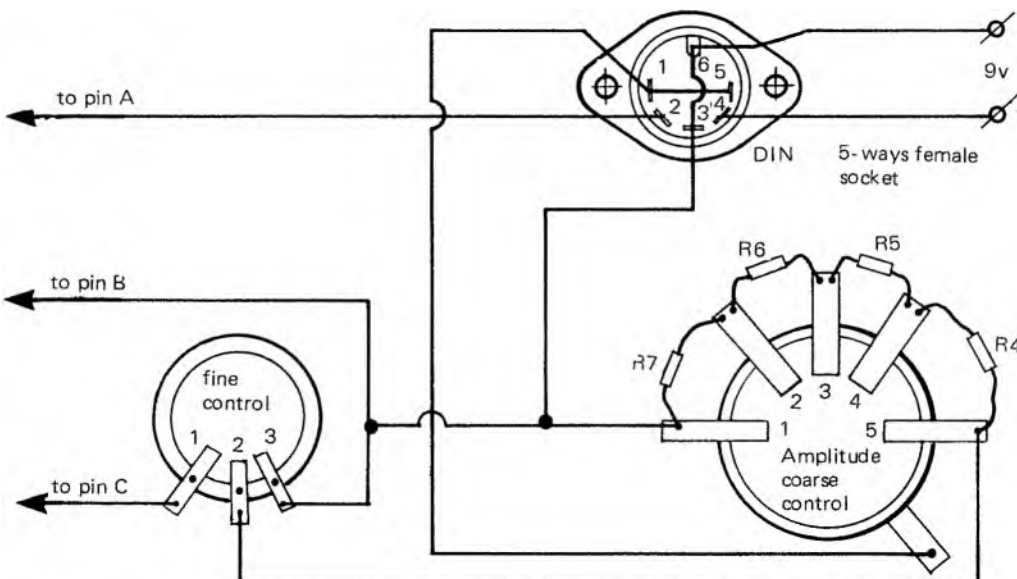


Fig 4



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Afterwards your amplifier will simply have to be H.H.



Synthesizers Unravelled: Part 3 by Graham Hinton

The previous two articles in this series have dealt with the generation of tones of varying timbres; once these are obtained, they need to be divided into individual notes and set to particular pitches before a melody may be performed. One device which can be used to control a collection of synthesizer modules is a keyboard, even though the only features that a synthesizer keyboard has in common with organ or piano keyboards are the use of keys to start a note, and to determine its pitch.

To be precise, the keyboard provides *timing information*, i.e. the time a note starts and its duration, and *pitch information*, in this case, a voltage proportional to which key is depressed and that can be used to programme a VCO. This information is in the form of electrical signals similar to all the other synthesizer signals, so the keyboard is not a unique source. In fact, all sorts of other devices to translate manual movements into electrical signals exist: footpedals and joysticks are simple examples.

There is also the guitar controller, which is a modified guitar that produces voltages according to the way the strings are held, but this has shortcomings similar to the keyboard, in that both are adapted polyphonic instruments with established techniques that do not translate to synthesizer playing. A new device employing clarinet-type keys and breath control has recently been introduced and would seem to offer a more appropriate form of control. It needs to be stressed that a synthesizer is *not* particularly a keyboard instrument: it can be anything you want it to be and it just happens that the first device used for control that resembled conventional instrumentation was a keyboard.

Before we set about controlling the notes, the otherwise continuous sounds have to be separated into individual notes with a particular *envelope*. This is the way a sound starts from nothing, grows louder, sustains and dies away to silence. Normally, the separate stages are indistinct, as they occur too rapidly, but they give an overall distinct quality to the note which makes it possible to identify different instruments.

The brain is given vital clues to what instrument is being played by the beginning of an envelope, termed the *attack*, before it has even had time to sort out what the pitch and timbre are. Exact attention of course is vital in the synthesis of known instruments.

There are two ways of enveloping tones in present systems. One is to use a device called an Envelope Generator (sometimes called a Transient

Generator) which when initiated makes a control voltage that follows the shape of an envelope which is used to control a VCA; the other is to use a device which combines the two in one and is known as an Envelope Shaper.

There are several different types of envelope shapes used, the most common of which are AR, AD, ADSR and Trapezoid. AR stands for Attack-Release, meaning that when a gate signal is applied, the envelope rises to a maximum at a rate set by the attack knob and when the gate is removed, it falls at a rate set by the release knob, set to a minimum. This is a generalisation of a simple sustained note, like an organ's, which lasts as long as a key is pressed.

AD stands for Attack-Decay and follows a preset envelope when started by a *trigger or gate* signal, but will not sustain with the gate; rather like a harpsichord, the key is struck and a note occurs, but nothing happens if the key is held down longer. ADSR is a combination of the two previous types and means Attack-Decay-Sustain-Release. Upon receiving a gate and a *trigger* (a short duration signal indicating the start of a note) the envelope will attack to its maximum value and decay to a level set by the Sustain knob, where it will remain until the gate is removed and then fall to a minimum, at a rate set by the release knob. If another trigger occurs while the gate is still present another attack and decay back to the sustain level will be executed.

The attack, decay and release knobs all control a time, while the sustain knob controls a voltage level. This type of envelope is similar to a piano's, which has an initial attack and decay and a different final decay when the key is released.

All the above types of Envelope Generator are fairly simple devices producing a curved-shaped variation in voltage derived from charging and discharging a capacitor. They are primarily intended to be controlled from a keyboard or similar devices and do not repeat or self-trigger; if automatic repetition is required, another module which generates the necessary gate and trigger signals is necessary.

Unfortunately, the convex curved attack is not the same as that occurring in a natural sound, which instead tends to be concave, so there is a certain lack of realism. Recent versions of these Envelope Generators incorporate voltage control of attack, decay and release times and have straight line segments instead of curved which, when used to control an exponential VCA, produce the natural type of attack.

The trapezoid type of

envelope is normally found on Envelope Shapers and has controls to set attack, on and decay times and sometimes a delay time which delays the onset of the attack from the start triggers and doubles as an off time if the device has a repeat feature. The sustain time is determined by the on time setting or a gate signal, whichever is the longer. The attack, decay and sometimes the on and off times may be voltage controlled and if the trapezoid voltage is available it may be used to voltage control the attack or decay to obtain concave or convex curved envelope shapes.

It is useful on any envelope generator to have a manual pushbutton for triggering and sustaining envelopes by hand, and

indicator lamps to show that it is triggered or which particular state it is in. Non-interaction of the time settings is a desirable property, as much time can be wasted trying to use a device where certain positions of some knobs render other knobs inoperative.

All these types of envelope generators are over-simplifications of the process that occurs in natural sounds. To approach anything like natural complexity, many envelope generators have to be paralleled and cascaded and advanced triggering arrangements set up. The actual timing signals, the triggers and gates, may or may not be compatible with the control and signal voltages. On smaller synthesizers, they are often made the same, so that different

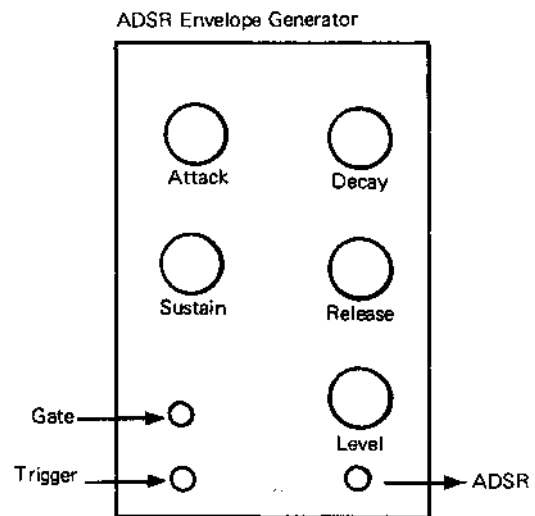
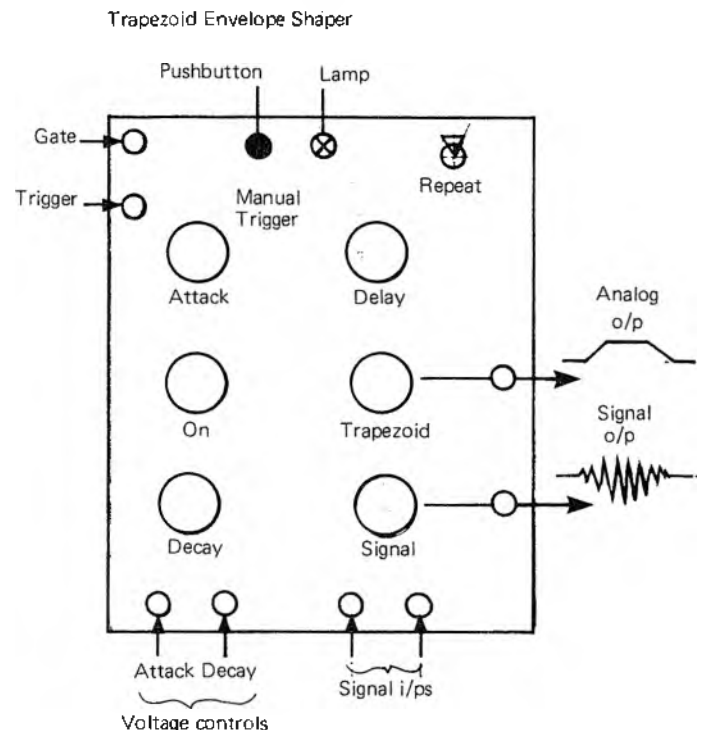


Fig. 1 Typical Transient Generators



waveforms may double as gate signals, but on larger, more sophisticated systems it is advantageous to have faster timing signals operating in microseconds instead of milliseconds to allow more control information to be applied in real (performance) time.

The most common type of synthesizer keyboard produces a voltage determined by which keys are pressed and is usually monophonic. The voltage range may be controlled by knobs marked Range or Interval, Tune and Portamento. The first sets an overall voltage range which is divided equally between each key, allowing the normal equal temperament tuning to be compressed or expanded. Tune is a convenience control and adds a constant voltage to the output so that it is unnecessary to readjust the controlled devices. Portamento varies the rate at which one note can change to another.

The control voltage from the keyboard can only have one value at a time: what then happens when two or more keys are pressed? Almost anything! There are more different forms of synthesizer keyboards than there are manufacturers and they all require a different (although similar) playing technique. At the bottom end of the market, the keyboard will go completely out of tune if chording is attempted. Better models employ a *position priority* system, in which either the highest or the lowest note pressed overrides the others; this is extended in a duophonic keyboard to two outputs for both

the highest and the lowest notes.

Normally, the output voltage is held at its last value when all the keys are released, but this can often give rise to problems on the duophonic models. When two keys are released, one marginally before the other, one of the voltages will suddenly change to the others' value (as if only one key were pressed), giving a glitch in the pitch of one note.

The greatest variation between different types of keyboard is in the timing of the gate and trigger. Normally, the gate is a common signal indicating that one or more keys are depressed. The trigger can occur when one key is pressed but not on subsequent keys until the keyboard is again clear, sometimes as each new key is struck and sometimes when the priority key changes, i.e. on the release of the overriding key. The trigger does not always coincide with the change in control voltage.

All these different systems are obviously an unsatisfactory state of affairs, especially when none of them do what is really required. It is not surprising that a lot of players very cautiously and deliberately lift their hands clear of the keyboard between each note. Current design adopts a different approach, that of *time priority*, where the last note struck is the one used for the output voltage. This would seem to be a more suitable form of keyboard control, although there are none yet on the market.

Some of these different forms of keyboard have been extended to four, eight, ten or 16 channel

multiphonic systems which require a matched set of VCOs, VCFs and envelope generators for each channel and are shared out in turn as each further note is pressed. If more notes are pressed than there are channels, the system saturates and notes are lost according to position or time priority rules. There is also a polyphonic keyboard system which uses what amounts to a whole mini-synthesizer for each and every key. Needless to say, these advanced systems are expensive and require a complicated and highly co-ordinated playing technique. At the same time, the more they tend to polyphony, the more they resemble conventional, but highly awkward keyboard instruments with a lot of basic modulation techniques lost in the process.

Touch sensitivity is a feature available on some keyboards and appears as another control voltage proportional to the speed that a key is struck. Like triggers, it varies to which key this is associated, sometimes being the first and sometimes the last note of a chord that will determine the value.

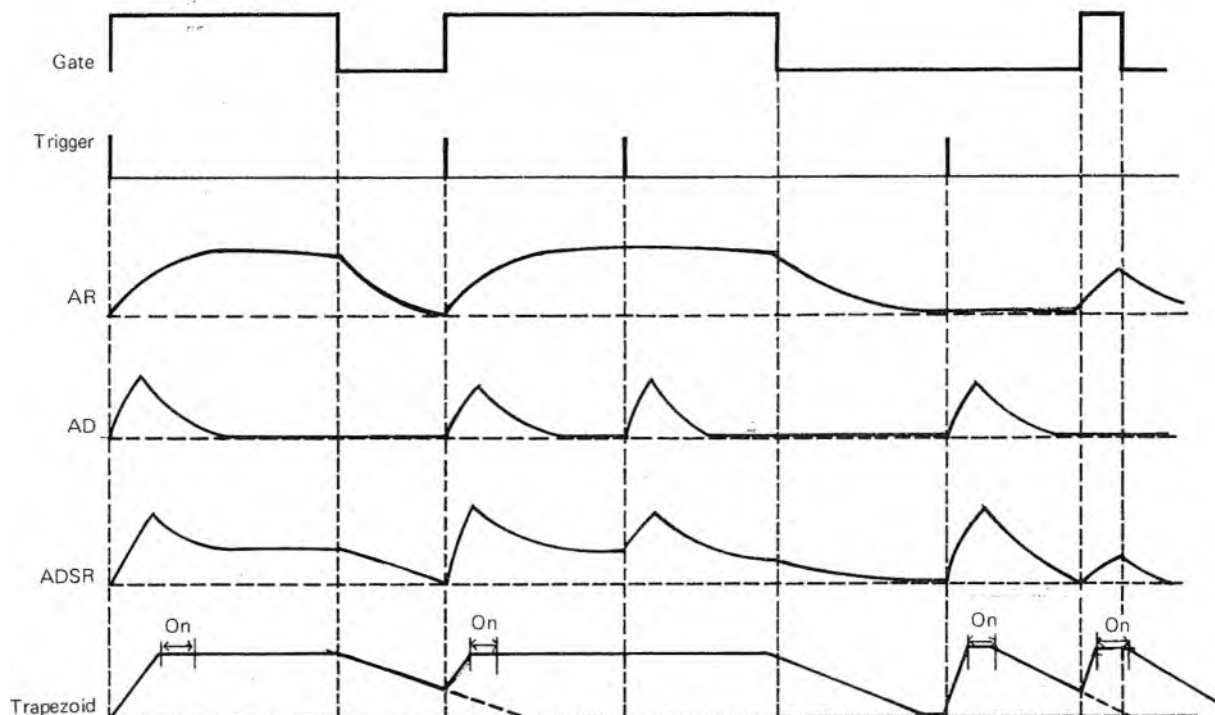
One important control device is the Sequencer which can "remember" control voltages and gate and trigger times and then repeat them automatically. There may be one to four layers of memory so that several parameters of a note may be controlled simultaneously, normally used for pitch, filtering, loudness and time to the next note, and there may be upwards of eight different events in a cycle. The

simplest type of sequencer has two or three layers and eight to 16 events. Each voltage is adjusted by means of a separate knob arranged in a matrix of rows and columns with lights to indicate which event is active. External trigger signals and manual pushbuttons can advance each event forwards and backwards, make the sequencer run through one complete cycle or start and stop it running continuously. The rate of advance is determined by a voltage controlled clock.

Used at face value, this type of sequencer produces one of the most boring repetitive effects available, but when used in conjunction with a keyboard or cross-coupled with another sequencer it may be used to make complex arpeggios and rhythms. The larger sequencers which can be anything up to 4,000 events tend to have digital or computer control and are programmed by switches or directly from a keyboard. Whole tunes can be remembered played back at varying speeds and used for accompaniment.

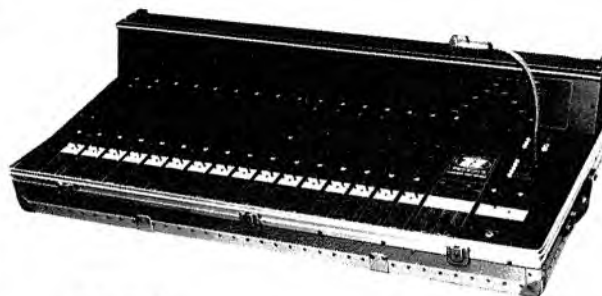
Whereas modules like VCOs, VCFs, and VCAs are fairly similar between various makes and models and allow techniques to be translated from one machine to another, the various forms of control devices are extremely diverse and specialised, and often custom built for studios and artists and do not necessarily perform equivalent functions. When buying or using such devices, it is important to be absolutely certain about what is required and what the device can actually do.

Fig. 2 Comparison of different envelope timings





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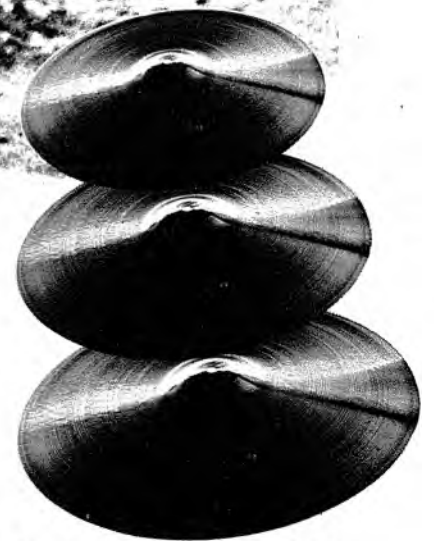
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How to Build:

Loudspeaker cabinets abound in the music business. If one considers that every band on the road uses at least half a dozen of them, while bands like The Grateful Dead stack hundreds of cabinets together almost the width of the stage and nearly as high, it is hardly surprising to find that every equipment manufacturer from the local dealer making loudspeaker cabinets in his back room to the giants on the industrial estates at Cambridge, Bletchley and Kirkby-in-Ashfield are turning out completed cabinets as fast as the loudspeaker chassis manufacturer can supply the drive units.

They leave the production line resplendent in a livery of gleaming leathercloth and embellishments, proudly sporting their house insignia in order to catch the eye of the musician browsing around the local music store. They come in every possible shape, size, colour and configuration. Some will sound superb, others rubbish, depending upon how they were made and how they are used, but one factor will be common to them all. They will certainly cost a lot of money.

Of all the equipment needed by a band on the road, the speaker cabs are probably the most straightforward to build, but the factor that deters many a would-be cabinet maker is usually the lack of information about how to design the cabinet, coupled with the utterly confusing and vast range of drive units available on the market to fit into the completed cabinet. That is of course not to mention the load of complete and utter codswallop surrounding the subject.

The musician's need of a speaker cabinet cannot be standardised in a single cabinet design of fixed dimensions. His needs will depend on a number of factors, including the transport available, weight, the power handling capability and the quality in terms of cost. This series will explain how to design a basic loudspeaker to meet your own requirements and your own budget, how to build the cabinet and finish it, and will tell you where you can obtain those nice leather-cloth coverings, corner-protectors, handles and grill materials that go to make the proprietary branded products look so much more professional than a home made

equivalent. Also, suitable loudspeaker drive units, horns and crossovers will be recommended and sources of supply given.

Readers who followed the early parts of the series on PA systems in this publication will be aware that I am not an advocate of multiple stacks of loudspeaker cabinets, nor of multiple speaker arrays in one cabinet. This is due to loudspeakers interacting with each other when stacked in proximity, resulting in the necessity of complex design procedures if distortion and phase displacement problems are to be avoided. The basic design offered here follows through this single source philosophy, and no cabinet will contain more than one loudspeaker drive unit working over the same part of the frequency spectrum. The prime application is that of P.A., but there is no reason why the loudspeaker could not also be used for bass, lead or keyboards provided that notice is taken of the advice given later about these situations.

If your need is for a pair of 50 watt cabinets, then a single 12" cone loudspeaker will be used with a suitable horn to cover the mid and some upper frequencies.

If a power rating of 100 watts is required, then a single 15" with horn will be used. Both will be direct radiating designs that may be constructed either as infinite baffle (ie. totally enclosed) cabinets, or for the more adventurous, may be tuned by the addition of a reflex port to eliminate the boom of an infinite baffle design, and to extend the frequency response downwards by about another half octave.

It is certainly no myth that a given loudspeaker run in free air is quite a different animal from the same loudspeaker run inside an enclosure. In fact, the cabinet will become the major controlling factor in the loudspeaker's performance, and even the most modest of drive units can be made to give a good account of itself if properly housed (subject of course to its design limitations in terms of frequency response, power handling capacity and efficiency).

The cabinets described here however are not of a complex form, and the best results will be obtained with a better quality drive unit

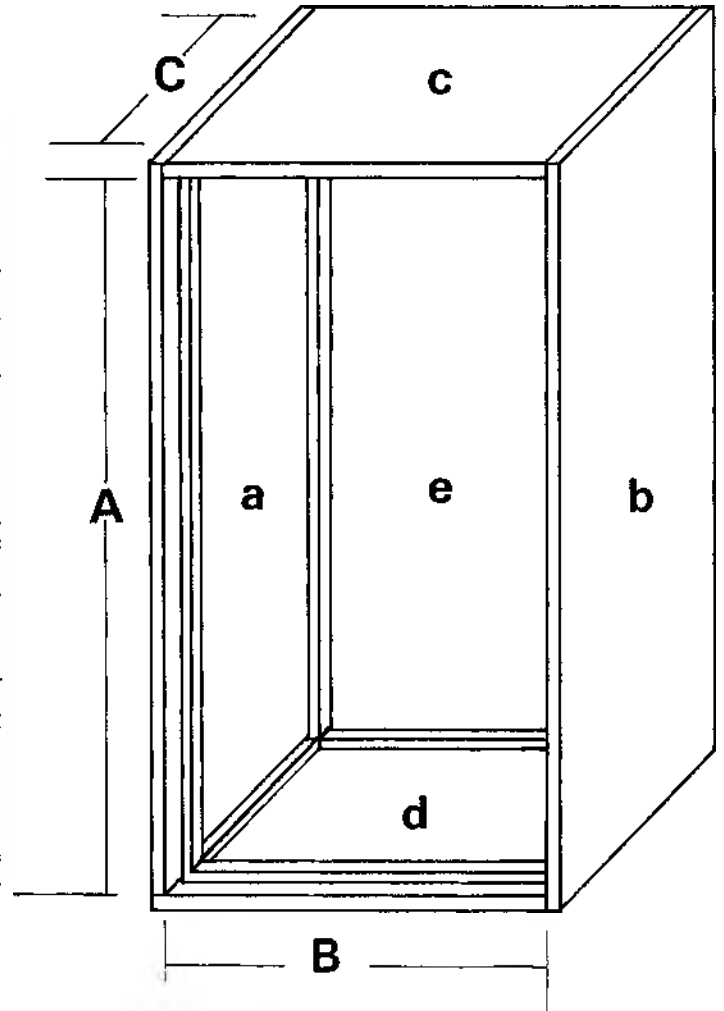


Fig 1. Basic cabinet shell showing 18mm battens along all corners and joints

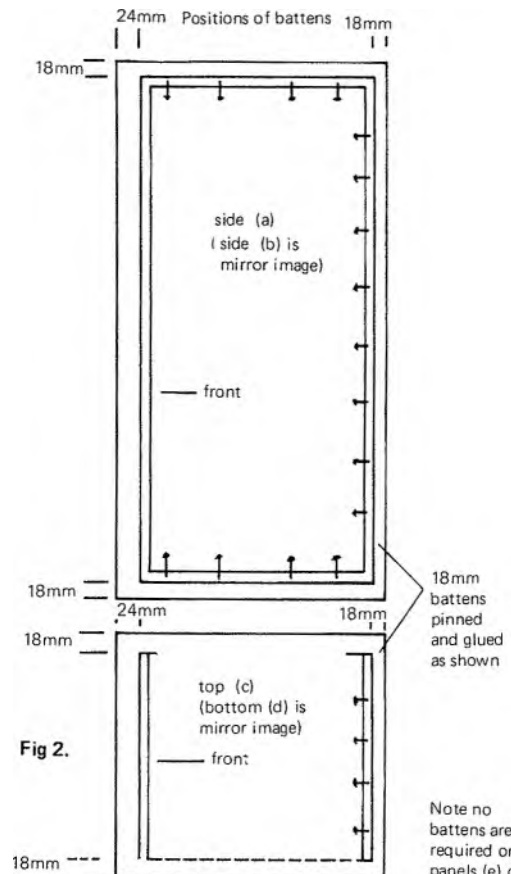


Fig 2.

A Loudspeaker Cabinet

by Ken Dibble

50W CABINET	Panel Sizes — ALL 18mm CHIPBOARD
A = 730mm	side (a) 766 x 312mm
B = 380mm *	side (b) 766 x 312mm
C = 270mm **	top (c) 380 x 312mm
	bottom (d) 380 x 312mm
CABINET VOLUME = APPROX. 75 Ltrs.	back (e) 730 x 380mm
	baffle (f) 730 x 380mm (not shown)
100W CABINET	Panel Sizes
A = 900mm	side (a) 936 x 412mm
B = 500mm *	side (b) 936 x 412mm
C = 370mm **	top (c) 500 x 412mm
	bottom (d) 500 x 412mm
CABINET VOLUME = APPROX 166 Ltrs.	back (e) 900 x 500mm
	baffle (f) 900 x 500mm (not shown)

* check that this dimension allows adequate width for the mouth of your horn

** check that this dimension allows adequate depth to accommodate your horn with pressure unit fitted !

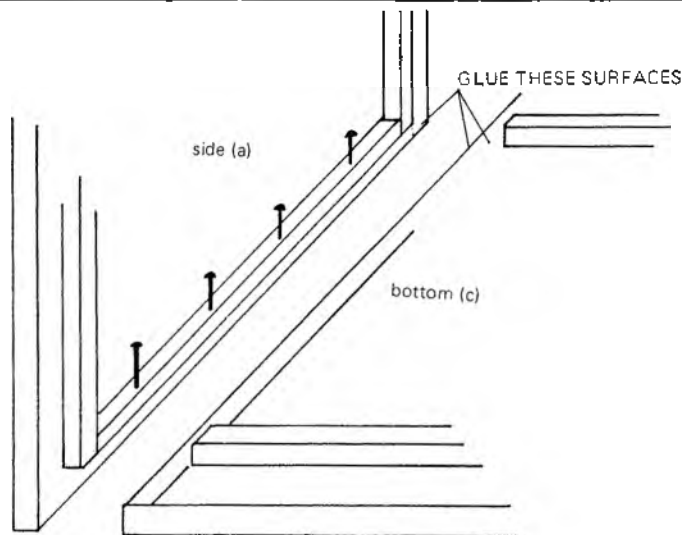


Fig 3.

A corner joint ready for assembly

fitted. The infinite baffle variation will need to have a different type of unit to the reflex design, as acoustically, the two types of cabinet work in quite different ways, and suitable drive units for each type will be recommended later.

It is useful to lay out the components to be housed first in order to establish the size of cabinet to accommodate them. With a design utilising only one bass unit, it is likely that the minimum possible size will not have sufficient internal volume to acoustically load the unit, and so a compromise must be reached.

It is also desirable that the three main dimensions of the cabinet are not simple multiples of each other, in

order to minimise the exciting of standing waves within the cabinet to cause unnecessary booming and accentuation of certain bass frequencies. Also, if the bass reflex version is used, then space must be allowed for the tuning port to be added. The basic cabinet shell is shown in Fig. 1 which gives the suggested internal dimensions for the 50 watt and 100 watt versions. The dimensions take into account the factors discussed so far, but allow room for a wide variety of horn units.

If you are using smaller horns, or if space in the van is of particular importance, the size can be reduced, but remember that if the internal volume of the enclosure becomes too small, the bass response will suffer and the

cabinet will resonate and boom at low frequencies, usually in the region of the loudspeaker cone resonance.

The internal volume of the enclosure can be calculated quite simply by multiplying the internal height, width and depth in centimetres and dividing by 1,000 and for the 50 watt cabinet, this should not be less than 60 litres and for the 100 watt, not less than 140 litres. In this article, all dimensions will be given in metric units. Therefore, a 15" loudspeaker will from now be referred to as a 380mm unit, and a 12" as a 300mm unit. You will have to order your timber in metric thickness anyway, as wood is no longer cut in Imperial dimensions.

Having decided on the size of your cabinet, the next operation is to build it. The cabinets are built from sheets of 18mm thick high density chipboard. If weight is a major consideration, the 50w. could be made from 12mm, but only if a considerable amount of internal bracing is used to stiffen the cabinet and to reduce panel vibration. A density rating for the chipboard of at least 600D must be used, and if you can get 650D or 700D, so much the better. Blockboard is not suitable as it will usually resonate and vibrate, and therefore should not be used for loudspeaker cabinets. Plywood may seem to be a superior choice to chipboard, but although superior in strength and durability it is very much heavier than chipboard and is more prone to resonance. Good quality chipboard is by far the better material to use, and is the most reasonably priced.

From the internal dimensions, you will be able to establish the overall sizes of the chipboard panels needed, and any good timber supplier will be able to supply these already cut by machinery to your exact sizes, if you ask. This will save a great deal of hard work by hand, and will ensure that all your panels are square and true, which in turn, will considerably ease assembly of the cabinet and produce a more professional job. The size of the panels required for the cabinet dimensions suggested are shown in Fig. 1. The essence of cabinet building is rigidity. Each joint must be securely pinned and glued in place, and to improve rigidity further, the back panel of this particular design is also fixed (ie. is not removeable, as is

the case with most loudspeaker cabinets) and recessed onto battens between the top, bottom and sides to hold the entire assembly rigid and square. The only removeable panel is the loudspeaker baffle at the front, and this will be screwed onto recessed battens at the front to further improve rigidity. To assemble your cabinet, proceed as follows:

1. Mark out positions of battens on side, top and bottom panels, as Fig. 2.

2. Cut 18mm. sq. battens to length and remove any rough edges with a medium grade glasspaper. Knock 1 1/4" oval nails into battens from two sides, so that the points just show on the underside. This is to ensure that the nails will locate the panels upon first assembly instead of having to be knocked through the battens, causing certain misalignment of the panels.

3. Apply a good quality impact adhesive or wood-working cement to the underside of one batten at a time, and to its position on the corresponding panel. Place batten in position and drive the nails home, taking great care that the alignment of the battens is maintained, as it will not be easy to separate the two pieces once contact has been made. Proceed as above until all battens are securely in place.

4. Assemble the four main panels of the cabinet by applying adhesive to the mating surfaces of one corner at a time, mating up the two panels, checking for square and driving home nails. Wait for adhesive to properly set on one joint before moving on to the next. Fig. 3 shows two panels ready for assembly.

5. Check that the back panel (e) fits into the recess left for it at the back of the main frame assembly, and if necessary, trim for a comfortable fit. Apply adhesive to recess and to edges of back panel and drop into its recess. Holding back panel firmly in position, turn the cabinet over, and drive home the nails already in place on the inside battens.

Your cabinet should now be looking something like the basic shell shown in Fig. 1. with a framework of battens around the front on which to screw the baffle panel later on. Next month, we shall cut the baffle panel to accept the loudspeaker units and finish the cabinet itself.

10



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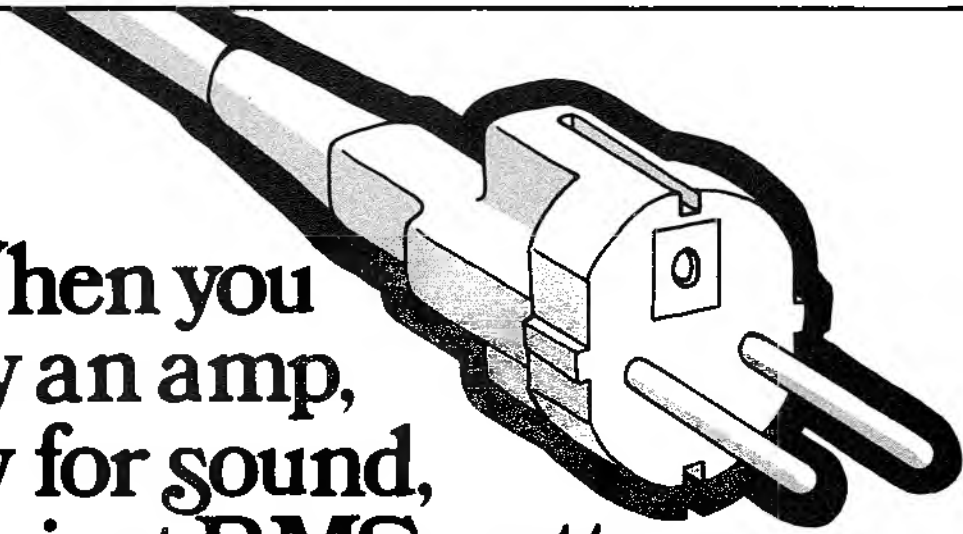
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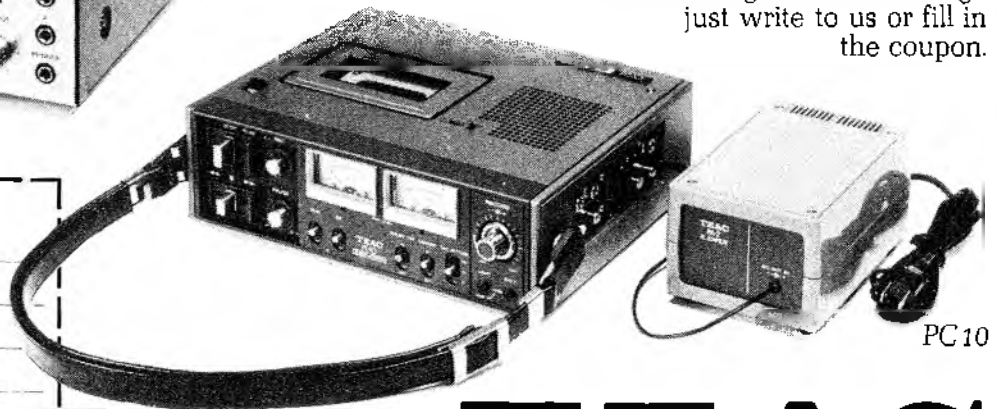


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John Mayall: A Banquet In Blues. ABC ABCL 5187

As a long-time John Mayall fan, I looked forward to hearing this album from "The Father Of British Blues." The "John Mayall's Bluesbreakers" album, featuring Eric Clapton, ranks among my all-time favourite albums and Mayall has also cut some excellent singles in his time. Recently, however, he has been drifting further and further away from blues, and this album continues the trend. To his credit, he has gathered a worthy bunch of musicians to help out on these tracks, but the material, all of which is written and arranged by Mayall, is almost totally devoid of any real depth or substance. For most of the album, the accent is on funk – a rather clinical funk à la disco muzak. It's not all bad – "You Can't Put Me Down" works quite well, with neat guitar playing from the excellent Rick Vito. Sugarane Harris and Blue Mitchell are featured, on violin and trumpet respectively, on "Turn Me Loose" and, again, this works well with the exception of the rhythm section, which I personally find a little mathematical and too precise. "Seven Days Too Long" starts off with a basic 12-bar theme but then slides into a clavinet-ridden exercise in funk. There is also an average bass solo from Larry Taylor on fretless bass which might have been saved had the ridiculous Moog farts and crackles been dropped. The second side features only three tracks – "Table Top Girl," "Lady" and "Fantasyland." "Table Top Girl" was recorded at Allen Toussaint's Seasaint Studios in New Orleans and almost achieves a Bourbon Street feel. "Lady" follows, with Mayall sounding more like Leon Russell than Leon Russell. The last track, "Fantasyland," is too long by half. It's saving grace is the inclusion of Johnny Almond (flutes and tenor) and Jon Mark (acoustic guitar). Both perform excellently on what is basically a rather messy track – Mayall has a multitude of instruments, all (seemingly) fighting against each other in the mix. The bass section is well-catered for – not only does Novi Novag appear on viola, but Alex Dmochowski performs a bass solo with Larry Taylor making some rather dubious "noises" in the background. This all happens during an over-long instrumental section in the middle of the track. The whole problem is Mayall is not, technically, a great singer or keyboardist – his voice is well-suited to the more basic blues approach of earlier albums, and the material on this seems to overstretch his own capabilities.

Produced by John Mayall and engineered by F. Byron Clark. Recorded (with the exception of "Table Top Girl") at Total Experience Studios, Los Angeles. Eamonn Percival.

Pilot: Morin Heights. EMI 779

Pilot are thought by many to be nothing more than a manufactured teenybop band – after all, they had a few top ten hits and appeared on Top Of The Pops, and didn't even take the mick. Don't be fooled – Pilot are a good band who write and perform good songs.

The album starts off with the riffy "Hold On," penned by Bairnson and featuring some excellent guitar work. This leads straight into "Canada" – a tribute to the country in which this album was recorded, in fact. Apart from great vocal

harmonies, it also includes a dramatic ascending and descending bass line behind the chorus. "First After Me" follows with a thundering bass and nice double tracked lead guitar in the middle eight. Bairnson's "Steps" is next – dominated by acoustic guitar and soft delicate vocal harmonies. Full credit to producer Roy Baker – he's used the same skills he used with Queen to bring out the best in the band. On "The Mover," Bairnson proves himself more than adequate on guitar. The number is best described as "heavy" and fades out on some striking phasing. The first side ends with Paton's "Penny In My Pocket" a more typical Pilot exercise in commerciality – two to the bar bass and rather crass lyrics. The one dull track on an otherwise excellent album. Side Two opens with "Lies and Lies," a good song with a voice box somewhere in the mix. Bairnson's "Running Water" is a slow number with a strange, phased lead vocal over a wall of harmonies. The excellent Pilot vocals are also to the fore in "Trembling" which also features a great Moog solo from Peter Oxendale. The penultimate track, "Maniac (Come Back)," is written by Paton and ex-Pilot Bill Lyall. Here, again, the production stands out – backward tapes are run throughout the number to good effect and Ian Bairnson sounds not unlike Queen's Brian May on guitar. "Too Many Hopes" closes the album. The verses are quiet, with little more than acoustic and piano, while the choruses border on the aggressive. It's a very melodic song with chords McCartney would be proud of and ends in Queenlike multi-tracked guitar.

Produced by Roy Baker and engineered by Nick Blagona and Ed Stasium. Recorded at Le Studio, Morin Heights, Canada, and mixed at Sarm. Eamonn Percival.

Philip Goodhand-Tait: Oceans Away. (Chrysalis CHR 1113)

The unfortunate spectre which dogs Philip Goodhand-Tait is the "poor man's Elton John" tag. I'm conscious of perpetuating the problem, but it's necessary to observe this barrier before understanding that it's now far more difficult for P G-T to become successful simply because Elton John did break first.

There's no artistic similarity, just the basic similarity: both are piano playing songwriters who generally sound better on slow-tempo material. That problem isolated, my judgement of this album is that it's very good indeed, but not so spectacular that it will break down all the natural barriers that bar membership in the star club. On Side One there's a delightful gentle reggae called "On The Waterfront" which is appealing for the rhythm and interlocked melodic structure but which actually fails due to the lack of the interesting lyrics usually found in such a situation. Throughout the album, the listener who likes to read the lyrics on the album sleeve (and that's me) is conscious that whilst workmanlike, they're not inspired and if there's one area that is most significantly lacking, it's here. I will resist the temptation to say P G-T needs to find his BT.

Produced by John Burgess and Philip Goodhand-Tait and engineered in Air Studios, London by Denny Bridges. Ray Hammond

Blood, Sweat and Tears: More Than Ever (CBS. 81465)

It's been a fair time since Blood, Sweat and Tears toured the U.K. and when they were last here, they left the unpleasant impression that they were bored with performing. On this album, the band have obviously worked hard at injecting a fresh sound into the old format recognising – even if unconsciously – that rock has, to a large extent, reverted to rudimentary formats and that BS & T's line up is idiosyncratic of one particular moment in the movement of contemporary American music. To this end, there are at least two tracks which represent a major breakaway from expected BS & T's styles; I think one of them is also a potential British single hit (perhaps with a little editing). The two tracks that abandon the staccato insistence the band have been most known for are "You're The One" on Side Two and "I Love You More Than Ever" on Side One. On both songs, there's a string section heavily featured and the David Clayton Thomas and W.D. Smith song "You're The One" has a delightful, gentle hook that could really pick up some airplay if available on a 45. There's quite a bit of slow tempo material on this collection and David Clayton-Thomas tries desperately to vary his vocal style accordingly. Unfortunately, he has a voice which is highly distinctive and has therefore (and regrettably) become somewhat typecast in the up-tight rhythm mould. It's a superb album which shows clearly just how good the band are, but with the uncertainty the band seem to be displaying currently, it will take the breaking single to really push them back before the public eye.

Produced and arranged by Bob James. Associate Producer Bobby Colomby at whose studios (in New York) it was engineered by Dave Palmer. Ray Hammond

Les Dudek: Les Dudek. Columbia PC 33702 (Import)

(This American album should soon be available in Britain on the CBS label). Les Dudek is probably best known for his brief outing with the Allman Brothers Band – he played a double lead part with DickyBetts on "Ramblin' Man" from the Brothers and Sisters album, and acoustic guitar on "Jessica" from the same record. Dudek is also known for his work with Boz Scaggs, with whom he toured and played for two years and who produced this, Dudek's first solo album. The record opens with "City Magic," which immediately reminds you of the Allman Connection with the intro harmony guitar part instantly reminiscent of "Jessica," and David Paich's ascending piano lines at the end of each harmony section sounding remarkably Allmanesque. The song isn't up to much, however. (I think he's actually complaining about the plasticity of the city). There's a long rambling guitar solo at the close, with a sudden switch to a walking bass/syncopated drum part breaking to the fade. "Sad Clown" follows, a slowish blues with fine upright bass from Jim Hughart on the intro. It has usual blues-type lyrics, he's been "stepped on by the likes of you" and is a "sad clown," a "poor fool." Nothing

Albums

from page 83

outstanding here, though a fair slide guitar solo glides from Les' fingers about half way through to maintain the interest. "Don't Stop Now" has guest Tom Scott stating a theme on Lyricon, a sort of electric reed instrument, over the start of a fast funky instrumental tune, with speedy guitar, Lyricon and organ fills, and some clever drumming from Jeff Porcaro, (he of the part-time Steely Dan stool), resident drummer on this record. All in all, the track is just a bit of a filler, an unexceptional tune with no particular hook, which is surely what a successful instrumental needs. The side closes with "Each Morning," slow picked chords with a Moog overlay from David Paich, leading to a quiet love song, a somewhat uneventful 4 or 5 minutes with Dudek waiting till "this old gypsy finds his home." It's saved by a pleasant guitar solo, which offers nothing startling but is fine in the context of the song. Side Two

brings us to "It Can Do," one of the better tracks. Dudek's vocals sound not unlike Johnny Winter when he strains for a few notes, over a good rhythmic track including the superb bass playing of Chuck Rainey, who appears on two tracks here. Les throws in some standard "funky" chording, and there is the obligatory guitar solo, as well as a short percussion break with Porcaro drumming as well as ever. "Take The Time" follows with a voice and guitar unison part for intro, moving to a slide guitar-based slow feel section, with Dudek sounding more like John Fogerty now and some fine "girlie" singing from Maxine Green, Peter Swenson and Jeri Stevens. Next up is "Cruisin' Groove," where Les does his all-American stud bit, all a little dull - he "couldn't settle down with one woman," and his mind "starts to wander when you move your hips," but, of course, it "takes more than one woman

to bring out all my sin." Yawn. "What A Sacrifice" closes the set, and starts out beautifully, with harmonics, rippling Rhodes, deep bass and light percussion. The sacrifice seems to be a lady who "flew away like a kite," a strange way of describing it but I'm sure Les knows what it's all about. The piece closes with guitar soloing over a more percussive section, and there's a dischordant Rhodes phrase to signal the end. Speaking of the record, Les said, "I wanted to keep it as close as I could to what I'll be doing on the road." Let's hope that while he's there, some better songs come his way. Recorded at Davlen Sound Studios, North Hollywood, California and Columbia Recording Studios, San Francisco. Mixed at Davlen by Tom Knox. Engineered by Leonard Kouner, plus Roy Segal, Glen Kolothkin and 'staff'. Produced by Boz Scaggs. Tony Bacon

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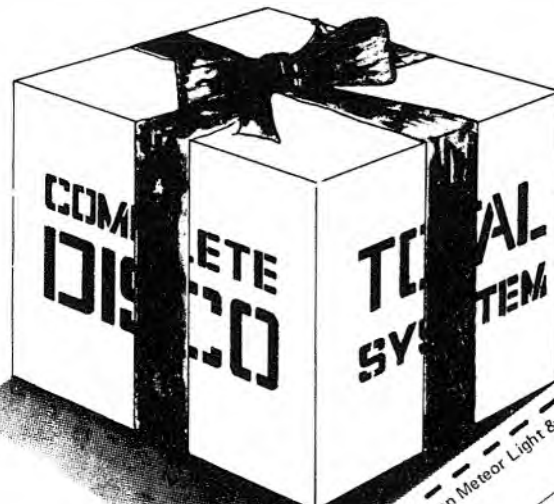
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Roland

NEWS

AUTUMN 1976

ROLAND INTO STAGE PIANOS!

Roland are launching a stage piano! It's portable, has dynamic key action and is offered with a specially designed keyboard amp.

Elton John says of this design: "It's the first electronic piano with acoustic feel, dynamics and sound . . . it's simply incredible."

The famous American pianos used by top stars like Leon Russell, Herbie Hancock and Rod Argent will now have to move over to make room for the Roland MP-700.

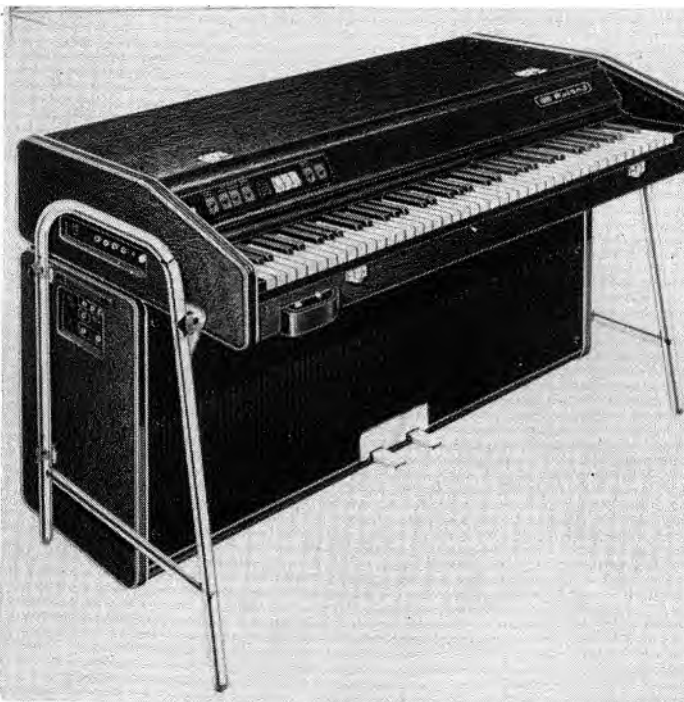
This piano offers 75 keys, three sound colours, constant pitch holding and facilities like attack, delay time and twin expression pedals.

The MP-700 plays like an acoustic piano! The keys respond to your playing, the sound is incredible!

To go with the piano, Roland have developed a very special amplifier, designed to fit under

the keyboard. The amp has the wide dynamic range necessary for proper keyboard amplification and it is called the MP-100. It has a 40 watt output on each of two channels and the very special Roland REVO sound system is installed as a standard feature.

Perhaps the most astonishing thing about this new stage piano is the price. In the UK the price for the piano alone will be £855 (all taxes paid) and the amp will be £440 (all taxes paid). An incredible new piano at an even more incredible price!



Roland also into Amps



A new range of guitar amps made by Roland are now available to British guitarists. From the maker who has revolutionised the synthesiser market comes a range of amps so good that the Roland success story is being repeated all over again - this time to the benefit of guitarists.

Guitar players all over Britain can visit their musical instrument dealer and plug into a Roland combo. Those that have will need no further telling about the sound! There are four different amps in the range: The JC-60, the JC-120, the JC-160

and the JC-80.

The JC-60 and 80 both deliver a punchy 60 watts, the 60 via a 12in Roland speaker, the 80 via a 15in. Both have the very special CHORUS effect built in (it can best be described as similar to an automatic double-track effect).

The JC-120 and the JC-160 both deliver a shattering 120 watts but the player has the choice of two (120) or four (160) speakers. This amp also has the famous CHORUS effect.

Guitarists swear by the sound and swear by the rugged reliability. Try one if you haven't!



THE BACKGROUND STORIES

The Jorgensen Roland Association

The association between Roland and Jorgensen came about when Roland in Japan gave the Danish Jorgensen organisation the rights to sell Roland products throughout Europe. As a result of their combined efforts, Roland products became the most popular single identity line on sale on the European continent.

ROLAND

Roland was born in 1972. The Corporation is the brain child of Ikutaro Kakehashi, a Japanese electronics designer who manages to combine this skill with an incredible marketing flair.

In four years Roland has become the most famous international name in synthesisers and the company is now busy expanding into many other musical fields.

Ikutaro Kakehashi opened a retail store selling televisions and hi-fi in 1950. At that time - shortly after the war - he was building TV and hi-fi to special requirements. During the fifties Ikutaro decided to turn his electronic knowledge to work in his hobby of classical music - he built himself an electronic organ.

Obviously he liked the project and he ended up with two things; an electronic church organ he could use at home and the germ of an idea that was to lead to Roland.

By 1960 he was in business as Ace Electronics and the company was manufacturing dual-manual home organs. He caught onto a boom and in 1964 the company produced the first portable rhythm machine ("Rhythm Ace") and rapidly built up export markets. In 1964 Kakehashi visited the NAMM exhibition in the USA. Here, he says, he realised for the first time the scale of the International Music Market and went home determined to develop Ace on an international basis.

Up until 1970 Ace - or Ace Tone as it became known - continued to build up a world reputation and then Ace was taken over by the Sumitomo Chemical Co in Japan.

After a "fundamental policy

disagreement" Kakehashi left the new company to found Roland.

In some strange way, the trauma of leaving behind a successful company that had taken ten years to build up has forced Ikutaro Kakehashi to produce his best work. After leaving he sat down and designed some of the most breathtaking musical items that have been seen this decade. First to come was a series of programmed synthesisers. Then followed a revolutionary "rotary sound" system, the Revo, which works on a digital scanning delay system and now Roland have produced an electronic piano which has a mechanical action and seems set to rival the famous American stage pianos which have dominated the group piano market for so long. The piano is called the MP700 and of it Elton John says "It's the first electronic piano with acoustic feel, dynamics and sound".

Kakehashi based his new Roland Corporation in Osaka and launched it with the avowed intention "to develop products exclusively for amateur and professional musicians".

Now there are three Roland factories in Japan. Roland products are available in many different fields. In addition to synthesisers and electronic pianos there are

guitar amplifiers, effects pedals, echo devices, complete PA systems, speaker cabinets and add-on tone systems for keyboards. Hardly a month goes by without a new Roland product being launched and Kakehashi seems at the very peak of his creativity.



Right: Ikutaro Kakehashi

JORGENSEN

Brodr Jorgensen means The Brothers Jorgensen. Jorgensen is a Danish Company who have been making and selling musical instruments for over 60 years and it is now a truly European operation with separate companies established in many different parts of Europe.

Jorgensen UK was the latest company to be established. The Jorgensen group has the exclusive distribution rights to Roland products within Europe and the UK company was specifically set up to distribute Roland within the British Isles.

Jorgensen started out as a retail shop selling musical instruments in Copenhagen and was so successful that the shop soon grew into a company producing their own make of pianos. Today they still make pianos and the company has turned into a multi-national corporation encompassing retail, wholesale and manufacturing operations.

The empire is headed today by Mr. Alfred Jorgensen, son of one of the founders. Jorgensen now have established companies in the following countries: Norway, Sweden, West Germany, Switzerland and the UK.

In Germany the Jorgensen company has the sole franchise for Hammond and Leslie

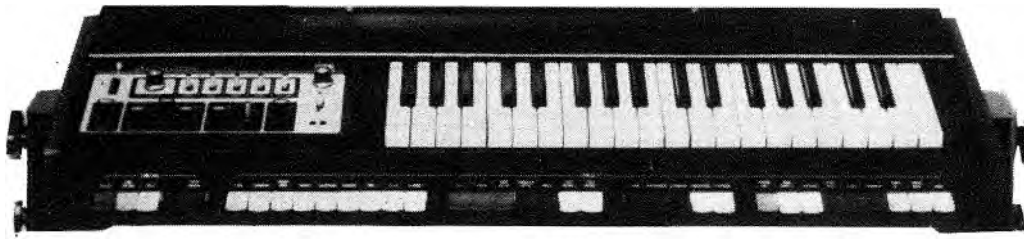


Alfred Jorgensen

products. In the other territories the Jorgensen companies have established similar footholds and it is one of the few music companies that can truly describe itself as European based.

The British "new boy" to the Jorgensen stable is already proving itself a worthy member of the team. Established just over a year ago under the direction of General Manager Brian Nunney, the Company has already managed to make Roland a powerful UK sales force. The UK Jorgensen company is rapidly expanding projecting a growth curve that makes the suggested pace in Government circles look positively static. Jorgensen can be translated as success in all the countries it exists, most especially Britain.

SH 2000 The Synthesiser Family

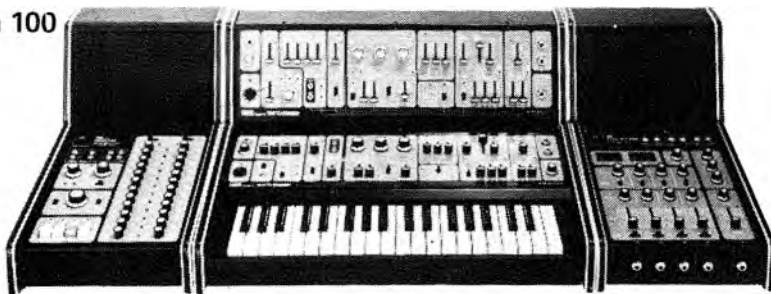


Probably the most successful of all the Roland synthesisers, the SH2000 combines pre-set playing ease with real versatility. Roland has taken over the market because they managed to make a stage synthesiser which used pre-set sounds but which allowed the musician to create his own sounds from the millions of possible combinations.

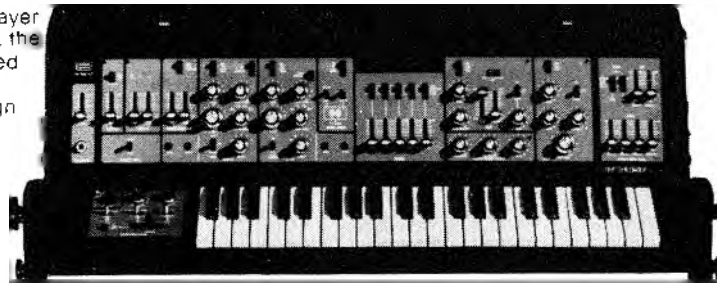
This is the synthesiser for the musician who's ready to start developing his sounds in his own synthesiser system in ways that provide the ultimate alternatives. The sequencer, expander and mixer sections are all self-con-

trolled and two special monitor systems are available to extend the system into a basic unit, sequencer, expander, mixer and monitor complex.

System 100



Designed for the keyboard player who's a synthesiser specialist, the SH-5 offers the most advanced sound opportunities possible whilst maintaining a synth design that is compatible with on-stage working conditions.

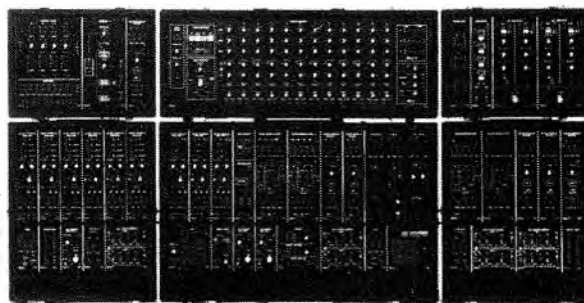


SH 5

GIANT ROLAND SYNTH

System 700

A product that has found life from Roland's massive Research and Development department, this giant synthesiser represents the state of the art in module synthesisers. Peg board patching is incorporated and the price tag on one of these beauties is over £9,000.



DIGITAL DELAY FOR UNDER £200

Goodbye tape echo - hello digital echo! Roland have a message of hope for all singers and guitarists fed up with rubbish echo units. For under £200 (UK price) a new Roland Digital delay echo unit is available.

Called the Digital Chorus, the unit has no tape, but produces echo via a reliable solid state circuit. For years scientists have been working to discover a way of making a completely electronic echo. Now Roland have succeeded. The unit has the fabulous Chorus effect as well. This virtually offers the user a "double track" facility on stage and Chorus has proved to be one

of the best effects ever produced by electronics.

Two inputs are provided with

variable sensitivity and the effects can be brought in or out by a remote footswitch.



ROLAND PEDAL FORWARD

For many guitarists, their first experience of products from the Roland Corporation has been with effects pedals. These little items have been responsible for opening the gates of Roland awareness for many players and as miniature packs of 1976 technology they are unique in capsulising all that Roland stands for.

Like the entire Roland range, the pedal alternatives are exhaustive. There is a pedal to produce every effect that has ever been thought of and a combination of pedals are quite capable of producing effects that are still to be heard. The sort of circuitry used in sophisticated synthesisers (LSIs etc.) is used creatively in these little gems and musicians have benefitted directly from the research that has gone into synthesiser circuitry. Only a few years ago the circuits used in these pedals would have cost many hundreds of pounds.

An exciting new range of pedals is being launched by Roland. Called Boss pedals, the first available is called the Chorus Ensemble, CE-1 and this pedal offers players the famous Roland Chorus effect in pedal form.

The Chorus effect is very similar to an Automatic Double Track System. The original signal is processed and the pitch of parallel signals produced by the unit is altered slightly - just as it would be with two instruments or singers. The Boss Pedal offers sophisticated effect control. In addition to the Chorus effect a vibrato facility is also available on the unit. Intensity of chorus is controllable and some very sophisticated innovations are incorporated in the ancillary design points. For example, the switch that brings in the effect is electronic and thus eliminates switch clicks that are of particular annoyance in the studio.

The Boss Pedal has a stereo and mono output and an LED indicator shows when peak level is reached. This unit represents the "state of the art" in effect technology and will certainly be of inestimable value for all creative musicians.

The existing range of Roland Pedals offers every effect in the guitarist's repertoire - and then some. Three phase shifters are available. The AP-5, the AP-7 and the AP-2 all offering phase shift with different depth of shift and different degrees of control. The newest and most exciting of the phase shifters is the AP-7, Jet Phaser which introduces a "jet" sound into phase and offers rock players some absolutely fantastic effects. Included in the sounds obtainable is a distortion and resonance effect. The Roland pedal range includes the most fundamental, and the most fantastic. The Bee Gee (AF-60) is a really basic fuzz unit which has a real sting! The Double Beat (AD-50) marries up fuzz and wah-wah to offer a combination pedal for the players who desire varying effects.

THE JORGENSEN TEAM



Brian Nunney

General Manager, Brian Nunney. Brian heads the Roland effort in Great Britain. He's 42 and has long experience of both the retail and the wholesale part of the UK music industry. He's lived in most British towns in the course of his work and his retail experience includes lengthy spells with Cuthbertson's in Glasgow and Paisley and various postings with the Littlewood's chain stores.

Before starting Jorgensen UK, Brian was concerned with export sales for Dallas and gained experience of the wholesale industry on an international basis.



Fred Mead

Fred Mead, Assistant Manager, Sales. Fred Mead knows the music business. He had the job of looking after the massive Dallas factory at Shoeburyness and today he's firmly ensconced in Canvey Island from where he looks after Roland's Southern sales. Fred's 36 and is a fanatical keyboard player. For that reason he's the ideal person to explain the working of the Roland keyboards and he takes great delight at trying each of the new Roland products that still arrive every month or so. Fred's married with two children and, as a saving grace, he's a raving car fanatic!



Ken Stoddard

Finance Manager, Ken Stoddard. Ken looks after the financial works of the UK Jorgensen effort. He's the man who fingers the calculator, fights the VAT battles and manages to keep the prices of Roland products in Britain always slightly better than its competitors.

Ken's a 25 year-old Scot with a background of finance with Dallas. He was with Texaco before that but prefers to be working in a musical environment. He's single and lives in Greenford Middlesex and his particular pastimes are "football, golf and drinking". His musical tastes he describes as "heavy".



Pam O'Boyle

Girl Friday, Pam O'Boyle. Pam's ebullient personality is one of the things that keeps the Roland speedboat stable in the water. She looks after the administration of the office and helps Brian, Fred and Ken keep a grip on the happenings at the home base.

Pam's background lies in the world of Press and PR and her tact and charm have already won her a special place in the hearts of the dealers she talks to. She insists she's not very musical, but insistent questioning reveals that she used to play guitar and piano and that she's got a very developed music palate.



Mac Fison

Engineer, Mac Fison. Mac's 27 years old and the newest member of the Jorgensen team. He's the man who looks after the electronic workings of all Roland products sold in the UK.

The major feature of his background is variety theatre (where he met his wife) and as a lighting technician he gained invaluable electrical knowledge before progressing into pure electronics.

An entry in "Who's Who" would probably say he "sort of plays guitar" and in unguarded moments actually admits to listening to Cat Stevens' records!

Other than electronics, Mac's main pastime is D.I.Y. in his home at Canvey Island.

A New Product Every Month

The speed with which Roland launch new products is the amazement of the music business.

When the range of synthesisers broke onto the British market not so long ago, dealers and musicians alike were surprised that so many models could be produced from one company. Now their surprise has turned to amazement as the keyboard range has expanded and at the same time the dealers are now stocking Roland guitar amps, effects pedals and echo machines. Pianos are the next thing from Roland and news arrives

in the Brodr Jorgensen office almost every day regarding new developments that musicians can expect to see in the near future.

Hottest news is undoubtedly the new HP Series Roland Piano. This is a fully electronic instrument with several very important features. These include a completely controllable volume system, an LSI voice generator which eliminates tuning problems, a choice of tones (grand piano, light piano and bright harpsichord) and a built in Revo system.

The Piano is housed in an attractive walnut or mahogany finished cabinet and sockets are provided for headphone and power amp connection. A 30 watt amp is integral.

Roland digital delay echo represents yet another major breakthrough from the go-ahead Corporation. For some time the Roland Space Echo systems using a free running tape loop have been winning more musicians (especially guitarists) over to Roland and now the production of a system using a digital type c. delay means that Roland have produced this type of unit for the first time at reasonable cost.

The effects obtainable from the new unit are almost limitless. The problems of tape noise and mechanical breakdowns are completely eliminated and musicians realise that the rapid advance of technology is equalled by the rapid advance of musical equipment from Roland.

Home Recording: HEADPHONES

How do you listen to your playbacks? A few months ago, we wrote at length about monitoring, but before such a grandiose term can be applied, the home recordist has to have sufficient money (perhaps two or three hundred pounds) to buy power amps and speakers. So for the majority of us — what's the solution?

Headphones provide one excellent answer — providing they are of reasonable quality. Most musicians listen to tape decks via 'phones, because they're not able to afford power amps and

speakers, but serious monitoring on headphones should be approached in rather a different way.

Headphones provide a scan of the stereo spectrum it's impossible to achieve in any other way. Certain recording engineers choose to place stereo positions using headphones as a reference and then monitor conventionally. A good pair of headphones and an average amp will produce a far better indication of sounds than an average amp and average speakers.

Most home studios have no

acoustic control. It's usually a living room and the acoustics are entirely dependent upon the choice of carpet, curtains and furniture. For that reason, it's almost impossible to obtain a "true" sound in a domestic environment and some control is needed to compare one recording with another.

Headphones can provide this reference source and if you're faced with a noise problem, it's the only way to listen. Choosing the right headphones depends on your budget and requirements.

Every home studio has to have at least one headphone set for use whilst overdubbing and two are usually required. If you're planning on doing most of your monitoring via headphones, it is worth spending the extra to get the right set.

To help you choose, here's a

quick look at the market:

KOSS produce an incredibly wide range of headphones, ranging in price from £10 to £100. At the top of the range, the ESP9 uses the electrostatic principle (like Quad speakers) for sound delivery. Supplied with its own power source, these headphones offer the ultimate frequency response. Midway through the range the Technican/VFR is a headphone with variable frequency response which allows the listener to alter the frequency curve as he listens. Price is £42. PIONEER is a well established Japanese name in hi-fi and the company markets a considerable range of headphones. Prices range from £11.28 to £43.72. Three of the headphones, the SE-700, SE-500 and SE-300 are all of the "Piezoelectric" type which use a fine high-polymer film driver and which, claim Pioneer, produce a result similar to electrostatic headphones which are more expensive and require a separate power supply.

EAGLE is a familiar name in hi-fi, and it's not surprising, that this Japanese company produce a really good sensibly priced range of headphones. These include quadrophonic headphones and all are of the fully enclosing type with soft ear pads. Top of the range is the H2008, a set which Eagle describe as being in the "monitor class" and offer a range of 20-200 cps.



ABOVE: Beyer DT440, an example of acoustically open headphones; RIGHT: Sennheiser HD224X headphones are of the acoustic seal type

ON TEST: Beyer DT440 dynamic stereo headphones. Retail price £24.30 (inc. VAT)

In the last three or four years an entirely new concept in headphones has been developed. Until then headphones were meant to be an acoustic seal, shutting off the listener from surrounding noise and equally, shutting off the surroundings from the sound the listener was hearing. For home hi-fi users headphones were originally advertised as providing "private listening without bothering neighbours or the kids who want to watch television." But as technology improved, the idea that headphones could be far more important than merely a private listening tool developed.

The result has been a new generation of "acoustically open" headphones that exist as transducers first and private listening methods second. The DT440 set falls into this later category. Tiny drivers are mounted in an acoustically transparent piece of ear foam and the listener is able to hear the signal without being completely cut off from his surrounding environment, which offers both advantages and disadvantages.

The advantages are considerable. Over three hours of constant listening I did not suffer any, "earphone fatigue." I use headphones regularly and I usually experience a "shut off" feeling after 30 minutes listening — a feeling of disorientation which

actually affects my ability to mix. With the DT440s, I was able to keep the headphones on constantly and still hear the phone, the door bell and people offering cups of tea. This degree of sensibility to the outside world is important and certainly makes recording via headphones a lot less tedious.

Drawbacks centered around the same feature. Once or twice during recording I noticed that the output of the headphones was sufficient to cause spill over into the mike I was using. When I was listening to a back track on the headphones and laying another track over the top, the sound from the headphones was loud enough to "leak" onto the new track via the mike. I overcame this problem by controlling headphone volume and by a degree of rationalisation.

I made several comparison tests between the information the headphones were giving me and a reasonable pair of monitor speakers and for some things I much preferred monitoring via the Beyer set. One thing I didn't like was that the open sound slightly confused the stereo image and I had to check on speakers to ensure precise placing.

The specs published by Beyer give the frequency response as being 20-20,000 cps with a nominal impedance of 600 ohms.

ON TEST: Sennheiser HD224X Retail price: £46.12 (inc. VAT)

If it doesn't seem odd, the

latest headphones produced by Sennheiser are of the acoustic seal type. The company did much to further the cause of the acoustically open headphone with the HD414 model and it might possibly seem strange for the company to introduce a completely enclosing set into a completely "open" range. That said, the HD224X is a very worthwhile addition to the range.

It's the most expensive set in the range and the company have obviously decided to produce a really high quality, traditional set for those who prefer to remain totally isolated when listening. The research that has gone into the "wearability" of this headphone must be considerable as they are without doubt one of the most comfortable enclosing headsets I've used.

They still caused me some brain fatigue through the loss of sound reference sources but I experienced no wearing fatigue and with a few moments for listening to the outside world between takes, I was able to work happily for quite some time.

The thing I particularly liked about the 224X was the bass end. Bass has always been something of a controversial subject among headset addicts. Originally there was never enough bass and then manufacturers found how to get those little drivers to produce plenty and made it very boxy. The evenness of response over the entire frequency spectrum is the most important thing and I was sufficiently intrigued by this

set to run through a series of test tones across the frequency spectrum to check it out. The response is very even right across the range and the bass end, whilst being strong and warm, avoids the boxed sound that has come to typify Tottenham Court Rd. headphones.

To some extent the quality of these headphones diverted me from the task in hand — recording — and I felt I wanted to dig out my old records and listen to them again. Unfortunately, (for the recording) this is just what I did and I really enjoyed listening to the recordings and hearing dynamics I hadn't noticed before.

The sound quality of the 224's was considerably better than the monitor system I use at home and I think it likely that were I to own a set, I would opt for Sennheiser listening rather than speaker listening much of the time.

Stereo positioning was ridiculously easy and the temptation to use stereo effects became overwhelming (I did one mix that would turn any listener seasick).

Because the ear pads completely enclose the ear, monitoring levels could be considerably reduced without losing soft passages and there was absolutely no leakage of sound into the atmosphere.

Specs, provided by Sennheiser claim a frequency response of 16-20,000 cps and an impedance of 200 ohms.



DT 440

Dynamic Hi-Fi Stereophone

Specification

Type	DT 440 dynamic transducer
Frequency response	20 – 20,000 Hz
Electrical impedance	2 x 600 ohms ± 10%
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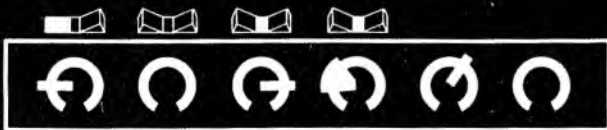
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THE M.C.I. STORY



LEFT: Jan Setterberg's Tellton Studio in Stockholm, an example of M.C.I. state-of-the-art



LEFT: The Directors of M.C.I. U.K. They are, left to right, Dag Felner, Siggy Jackson and Bill Dyer. Together, they take care of the European operation

Dag Felner, Siggy Jackson and Billy Dyer are well known on the British recording scene. Through their efforts in the last 12 months, MCI is becoming equally well known. Dag, Siggy and Bill are the principal operatives in MCI U.K. Ltd.

The MCI story is a comparatively short one. It started seven years ago in the alligator territory of Fort Lauderdale, when Jeep Harness started to build recording consoles for nearby studios. Jeep had set up a hi-fi store called Music Centre International and in his spare time put together a desk for Criteria Studios. Mac Emmerman at Criteria raved about the desk and soon Jeep was building desks for other studios in the area. Today, the MCI complex is a massive plant and there are over 460 MCI consoles in use around the world. MCI products now include tape machines (up to 24 track) and two ranges of recording consoles: automated and manual.

Dag, Siggy and Bill played a major part in the European success of MCI. Just over a year ago they combined with the American corporation to form a separate company for MCI in the UK. Recently they moved into spacious new premises in Stanhope Street, near Euston Tower in London where they have complete sales and service facilities.

Born in Sweden, Dag first became interested in electronics when he was drafted as a radio officer. It sounds a little unlikely now, but before that traumatic event, Dag intended to be a priest. His spell as a radio officer introduced him to the exclusive world of the radio ham (which he still is) and after his service period was over, a discussion with a Kent based ham during one of those endless world looping chat sessions hams indulge in persuaded Dag to come

to England in search of work. As a student, Dag had learned English and later enlarged his repertoire of languages to the point that it is a major asset.

When he arrived in Britain in the early 'sixties, Dag joined Olympic Studios in Putney as a balance engineer. He took on all sorts of music and during this period lodged with Angus Mackenzie's aunt. Dag moved through the London recording scene, gradually offering expertise in other areas as well as balancing. He was particularly useful for dealing with overseas clients, because he was usually able to talk to them in their own language and he was able to design and build items of equipment — like recording consoles.

He went to Rymuse in London and built the desk and a few years later moved to Advision, where he built the desk there. During his time with Advision the studio forged ahead of its rivals to become the first with 8-track recording and several other innovations. Kevin Hibbard of Advision liked what Dag was doing and they both liked the 8-track Scully machine with which they were working. They decided to form a company to sell Scully's to other studios and the machine (and their sales pitch) was so successful they soon branched out into other studio hardware. That company was called Feldon Audio and Dag remained with Feldon until the middle of 1975 when he left to found MCI U.K.

Siggy was a studio owner and record producer until he teamed up with Dag and Bill. He's a Polish expatriate and like Dag and Bill speaks many languages. He's been responsible for recording several million selling LP's, including the film soundtrack from "That'll Be The Day" and a gold for "Irish Rebel Songs."

His studio, Colourtone, in Fulham, London was set up as a result of the need for enormous amounts of studio time and in the process of building much of it himself, Siggy learned about the insides of the gear.

Bill Dyer is an ex-Feldon Audio man. He's the man who looks after much of the overseas selling, opening up territories behind the Iron Curtain as well as handling accounts from the eastern end of the Mediterranean. He speaks quite a few languages and between Dag, Bill and Siggy, MCI U.K. can converse in almost any language which is likely to be used in the purchase of an MCI desk or tape machine.

More and more studios and broadcasting authorities are asking MCI to do the complete equipment installation for them and now MCI U.K. are considering taking on other lines. They are currently supplying much ancillary equipment, including Dolby's, but they stop short of monitoring systems and never touch acoustic design.

Within their new premises MCI have complete service facilities. A technician is always on standby and a call from a customer brings instant reaction. A studio in Athens had a problem with an MCI desk recently, and Bill was on the plane to them, with the spare, inside five hours. "Fortunately we don't get many breakdowns," says Dag.

Over the last 12 months, several major London studios have installed MCI desks. The new CBS complex has gone over to MCI and Marquee Studios installed a console earlier this year.

Last year, the company had a turnover in excess of £500,000 (without an overdraft, they boast proudly) and in the next 12 months they forecast a turnover in excess of £1,000,000.



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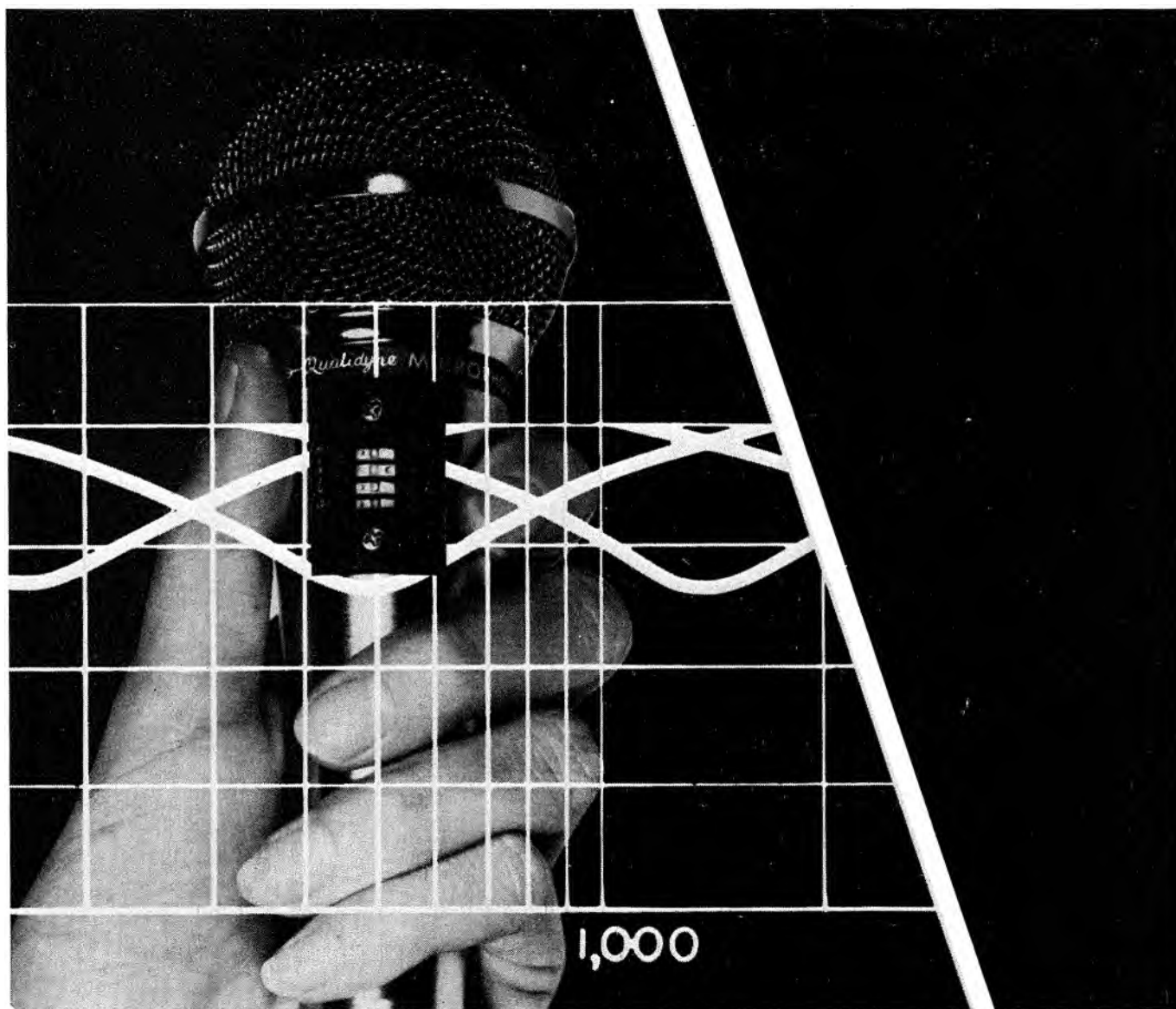
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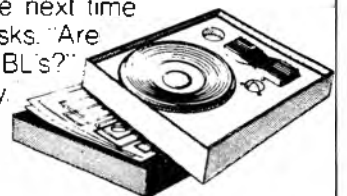


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LONDON

WESSEX... Jack The Lad, a band very much in form of late, were in recording a new album with producer Tom Allen and engineer Gary Edwards... The music to a show called "Leave Him To Heaven" was recorded, produced by ex-TYA man Leo Lyons and engineered by Bill Price... The Strawbs did some overdubbing and mixing on a new collection of material produced by Rupert Holmes... Screamer recorded a single with producer Phil Rainman... Bill Price engineered and co-produced an album with Racing Cars... Work continued on the music for the film version of 'Watership Down' with Mike Batt; vocals were being handled by the talented Barbara Dickson, along with Art Garfunkel, and the engineer was Mike Thompson... Steeleye Span completed the mixing and overdubs on an album originally recorded in Holland produced by Mike Batt and engineered by Mike Thompson... Sassafras recorded a single with producer Pete Gage and engineer Gary Edwards...

ADVISION... 48-track recording of Jeff Wayne's epic War Of The Worlds album continued, engineered by Jeff Young... Work began on a new David Essex album, also produced by Jeff Wayne... An album of music from the winter olympics featuring Rick Wakeman for A & M Records and Samuelson Films was completed with engineer Paul Hardiman... Tracks for a new Alan Price album for Jarrow Productions were engineered by Alan O'Duffy... Marmalade were in the studio for Target Records, engineered by Declan O'Dogerty... Other recent visitors have included Paper Lace and Guys & Dolls...

AIR... A new band signed by GTO called Caledonia recorded an album with producer Ron Richards and engineer John Kelly... Elkie Brooks, late of Vlnegar Joe, recorded with producers Lieber and Stoller... Producer Mike Stavros has been spreading his talents over a veritable ejection of artists: Marc Bolan, Gonzalez and Gloria Jones to name but three... Ralph McTell favoured Oxford Street of London to record some new material, helped by engineer Pete Swettenham... Benny Bridges has been mixing some Joe Cocker tracks... Robin Trower finished off his new album with Geoff Emerick overseeing... Folk Rock Contest winners Deaf School worked with Pete Swettenham on their forthcoming album... Bert Jansch popped in for a few days with engineer Pete Henderson... Racing Cars, a band known on the London pub circuit and now signed by Chrysalis, started work on an album with engineer Bill Price... Frankie Miller, who could make it yet, recorded some new material with Geoff Emerick... Viv Stanshall explored musical concepts with the help of engineer Pete Henderson... Crazy Kat, being remnants of Capability Brown and a tasty little band, have been signed by Mountain, and began recording with Mr. Ferry's producer Chris Thomas...

CENTRAL... Contempo artists Eruption recorded with producer John Abbey and were engineered, as are all Central sessions, by Simon Skofield... Dana recorded various tracks with producer Barry Blue... Producer Butch Leaks worked on a session with singer Ritchie Pitts... The backing tracks for Billy Ocean's new single were recorded, produced by Ben Findon...

EDEN... The Bay City Rollers, those of the Tartan Trews, were in for six days, having just returned from Canada, to record some material for use by London Weekend Television... Silk also recorded some television material... Magnet Records band Stephenson's Rocket laid down tracks with producer Pip Williams and engineer Mike Gardner... Leg Over finished an album with Mike Gardner engineering... Albums by Tender Touch and the Steve Francis Band, produced by Philip Love, have now been completed, and several major companies are interested in both; the albums will be going to MusExpo 76 in September...

KINGSWAY... Lionel Morton recorded a single with Louie Austin engineering... German artist Su Kramer recorded Roger Glover's song 'Love is all' with German lyrics, produced by Bernard Redicker... Lenny Henry recorded a single with producer Ken Burgess and engineer Tony Taverner... Producer Clifford Davis worked on an album with Noel Janus, engineer was Louie Austin... The editing and mastering of Rory Gallagher's new album was completed with producer Roger Glover... The Chosen Few put together their new single with producer Tony Ashfield... New EMI band The Rheids recorded an album with Phil McDonald producing and engineer... A band called Pussy produced themselves when they recorded an album recently and were engineered by Paul Chas Watkins... French artist Serge mixed an album with engineer Tony Taverner...

RAMPORT... Earl Slick recorded an album with producer John Alcock and engineered by Will Reid-Dick... Sweet, enjoying a little more critical acclaim of late, recorded a new single with engineer Lou Austin... Icelander Gunnar Pordarson recorded some tracks with producer Mark Dodson...

TRIDENT... The Rubettes were busy in the mixing room with engineer Peter Kelsey and producer Alan Blakely... Singer Kathy Joyce recorded some tracks with Phil Sampson producing and engineer Jerry Smith... Rob Lumley produced a session with a band called Nova, engineer was Jerry Smith... City Boys recorded with producer Mutt Langer... Old faithful Marianne Faithful started work on an album produced by John Worth and engineered by Peter Kelsey... Charlie came back to start work on a forthcoming album with engineer Peter Kelsey...

WALES

ROCKFIELD... Peter Hammil spent some time away from his usual combo, Van der Graaf Generator, to record a solo album with engineer Pat Moran... Dave Edmunds has been in the studio a lot recently, doing the whole thing himself as usual... A band called Funny Face were in for a short time recording a proposed single with producer Mutt Langer and engineer Dave Charles... Mr. Big laid down a variety of tracks with engineer Pat Moran... The Bothy Band, who hail from Ireland, were recording with Fritz Fryer taking care of producing and engineering...

MANCHESTER

STRAWBERRY... In the July issue we mentioned the Noel Redding Band album and mistakenly attributed production to Dave Rohl - Dave in fact engineered the sessions... A new album was being recorded by Barclay James Harvest, producing themselves and engineered by Dave Rohl... Mud completed work on a new record with producer Pip Williams and engineer Pete Tattersal... Five-penny Piece made some recordings on a mobile with Pete Tattersal at the knobs... 10cc began work on a new album - more info later...

LOS ANGELES

ABC STUDIO... Cher was in recently recording some new material with producer Steve Barri and engineer Phil Kaye... Jim Weatherly was recording a follow-up to his 'The People Some People Choose To Love' album with producer Larry Gordon and engineer the Immortal Roger Nichols... The Four Tops were in for a self-produced session with engineer Reggie Dozier...

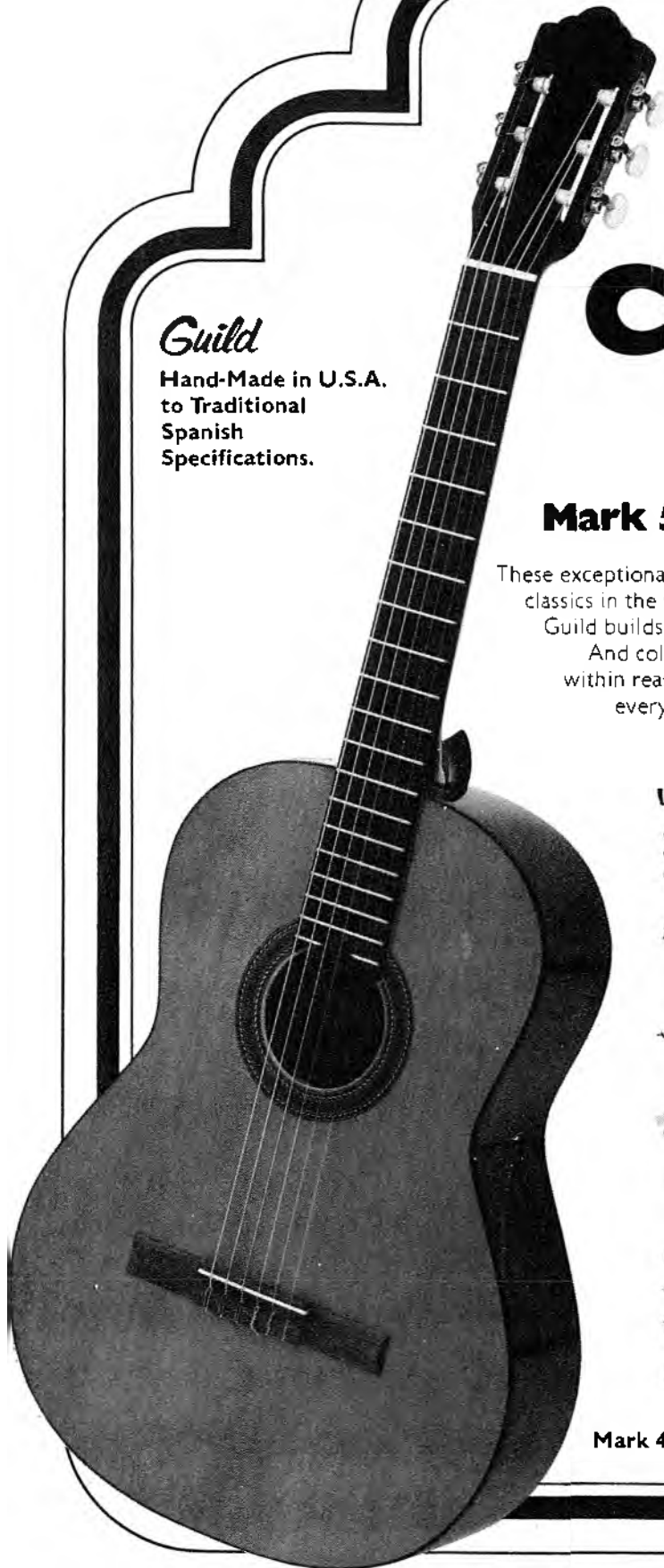
NEW YORK

ELECTRIC LADY... Stanley Clarke completed work on his new album with Ken



Scott producing and engineering... Diana Ross spent some time in the studio recently during her engagement at the Palace, experimenting on some self-produced material with engineer Dave Whitman... A new RCA artist Ruth Copeland was engineered by Ralph Moss who co-produced the session with the inimitable Darryl Hall... other recent visitors to Electric Lady include Gil Scott-Heron, Roy Ayres and Elliot Murphy...

ULTIMA STUDIO... Ultima are working on a Bicentennial album for the Martha Rowntree Freedom Foundation of Washington with producer Morty Jay... Jean Ritchie, a fine folk artist, has been recording for Sire Records, a co-production between Alan Seckler and Ron Frangipane, along with engineer Larry Alexander who recently received a Grammy Award for his outstanding work on Janis Ian's superb 'Between The Lines' album... Riff-Raff, a band signed to Pickwick International, have been recording some tracks with Phil Margo of the Tokens...



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Pebble Beach Recorders.

"I always felt more at ease on stage than anywhere else, but here is a place where I can relax to work — definitely a "musician's studio". — Alexis Korner.

The "musician's studio" he refers to is Pebble Beach Recorders Limited in Worthing, Sussex. Unlike their American counterparts, British studios very often tend to be cold and clinical in their approach to both music and musicians. A criticism often levelled at British studios is "lack of atmosphere." Those that do have a nice atmosphere are usually small four-track demo studios in the basement of a crumbling North London house. Situated about 600 yards from the beach in Worthing, a popular resort on the coast of Sussex, Pebble Beach has atmosphere — bags of it.

"The idea was to get out of London and to build a studio with a kind of Muscle Shoals feel," explained Pebble Beach's Paddy Bergin. "The feel and atmosphere of the studio was very important, so that's what we concentrated on."

Officially opened in January, Pebble Beach is now almost fully booked. "It's a word of mouth thing entirely," continued Paddy. "We've built this reputation for looking after our customers and now the buzz is getting around."

Look after their customers they certainly do. They have their own private suite of rooms permanently booked at the adjacent Central Hotel for visiting musicians. Not only are Pebble Beach willing to take care of clients' accommodation, they can also arrange transport and hire equipment. A rock band from Iceland were recent visitors to Pebble Beach and the studio not only hired every instrument and piece of equipment for them, but also trucked them over from Iceland.

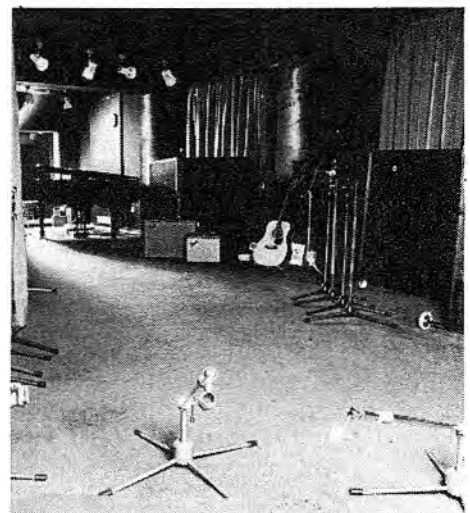
As session musicians can sometimes be an "unknown quantity," Pebble Beach have assembled a roster of top players available for sessions. These include guitarists like Adrian Fisher (ex-Sparks and Andy Fraser Band), Bob Weston (ex-Fleetwood Mac and Steve Marriott), Terry Smith (ex-If and Zebra) and pedal steel player Gordon Huntley (ex-Southern Comfort and innumerable sessions). Bass players include Chrissy Stewart (Spooky Tooth and Joe Cocker), Gordon Haskell (King Crimson) and Charley Harrison (Leo Sayer and Frankie Miller), while drummers like Stewart Francis (Sharks and Roger Daltrey) and Bryson Graham (Spooky Tooth and Alvin Lee) are also available. These are just some of the top quality musicians that can be booked for Pebble Beach sessions. A multitude of keyboard, horn and percussion players can also be arranged.



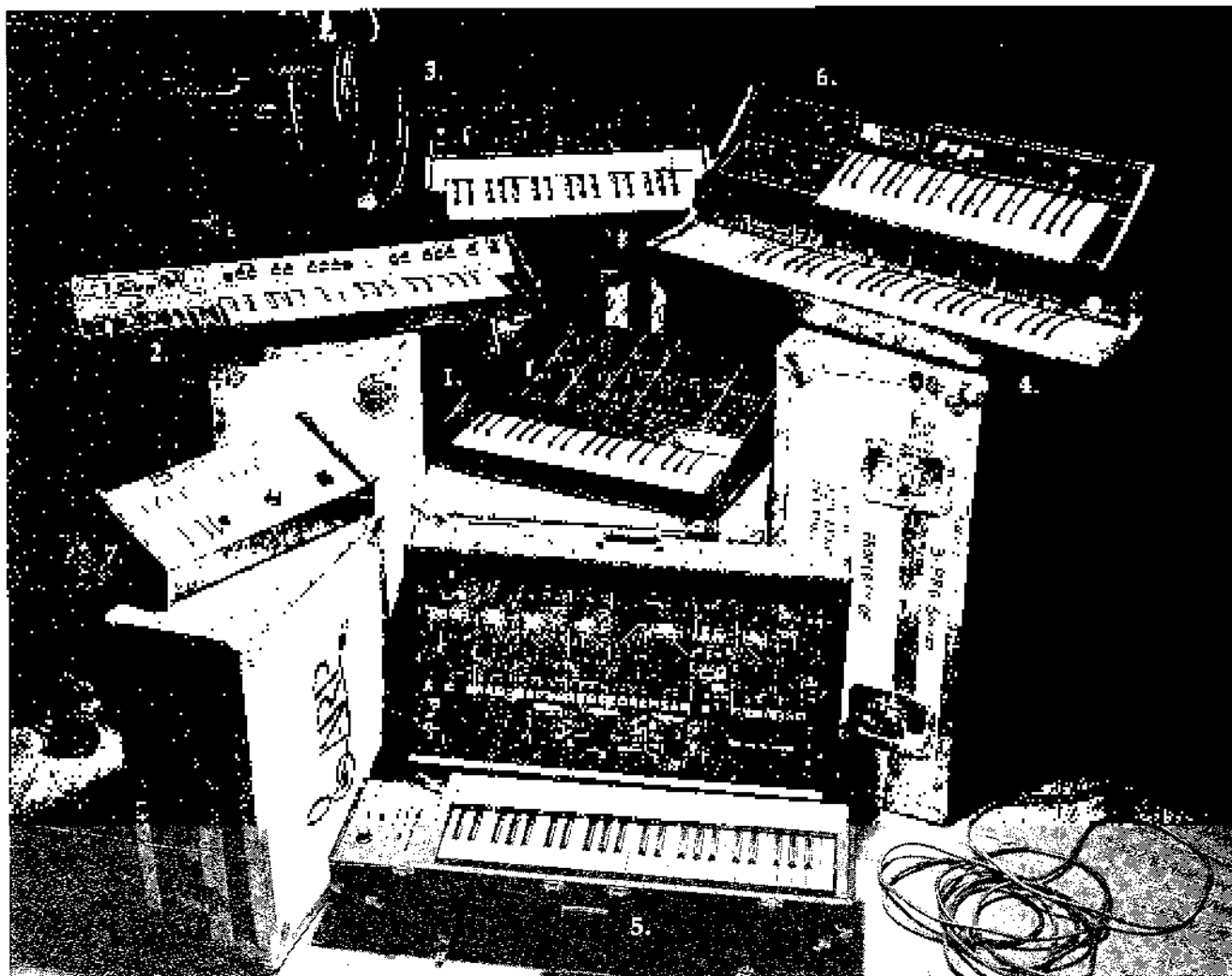
Again, like many contemporary American studios, Pebble Beach have a "house band" available for sessions. Guitarist/vocalist Adam Sieff is the Chairman of Pebble Beach and still finds time to do sessions. This is the thinking behind Pebble Beach — everyone involved has a love and a feel for music. Various house productions are now in master form, awaiting release.

The rest of the staff include Andy Cowan-Martin (Managing Director), Robin Greatrex (Director) and Eli Pearl (Tape Operator). The man with the magic fingers is Tony Platt, Chief Engineer. Formerly with Island Records (where he worked on albums by Toots and The Maytals, Sly and the Family Stone, Sparks and Free), Tony is as involved and as serious about the studio as he is about engineering. Together with Andy, he designed and wired up Pebble Beach. "From the start, the equipment wasn't necessarily a secondary thing. We thought we would keep it where it should be in the control room, rather than letting it intimidate the whole area. We concentrated on getting the feel and atmosphere right, and the studio and control room comfortable. We didn't push the equipment aside. We just got gear and made sure it worked. Now the feel of the studio is there, we can upgrade the equipment."

The present equipment includes a standard 16-track Triad console, together with Ampex, Studer and Revox tape machines. There are two sets of monitor cabinets — a pair of JBL 4311's and a pair of Tannoys in Lockwood Universals.



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Like any decent recording studio, they are particular about microphones. The microphone complement includes AKG, Neumann, Beyer and Calrec. The control room is particularly effective — blue carpeting cover floor, walls and ceiling, and lighting is dimmable to clients' requirements. The aforementioned tape machines are lined up at the back of the room just a few feet behind the console. Between the desk and the control room window is a large relaxation area, scattered with plush armchairs — one of the most spacious and comfortable control rooms I have yet seen, and also a very important factor in the success of a studio. So much time is spent in the control room after a take — playback and mixdown can become very tiring for both musicians and engineers. The acoustical design of Pebble Beach's control room ensures the same sound reaches the listener whether he is sitting behind the desk or, further forward, at the front of the room.



The studio area measures over 700 square feet and houses several separation screens to vary the acoustics of the studio. Resident instruments include a Yamaha grand piano, Hammond B3 organ and various Fender and Ampeg amplifiers. There is also a "cupboard full of guitar effects like wah-wah's, phasers and voice boxes."

Future plans for Pebble Beach Recorders include upgrading to 24-track by the end of the year. "We've done exceptionally well so far," said Paddy, "and that's only since January. We feel we're quite happy with the 16-track set-up, but we feel if we are going to compete with the major London studios, we will have to go 16 whether we need it or not. When that happens, we will probably move into even larger premises for the new studio and keep these as a studio for house productions."

Obviously, things are going well for Pebble Beach. They are in the fairly unique position of being out-of-town, self-contained and incredibly successful. A last word about the unique atmosphere at Pebble Beach — all involved are a young, friendly team. Totally involved in music and totally dedicated to satisfying their clients, they remain an immensely professional organisation.



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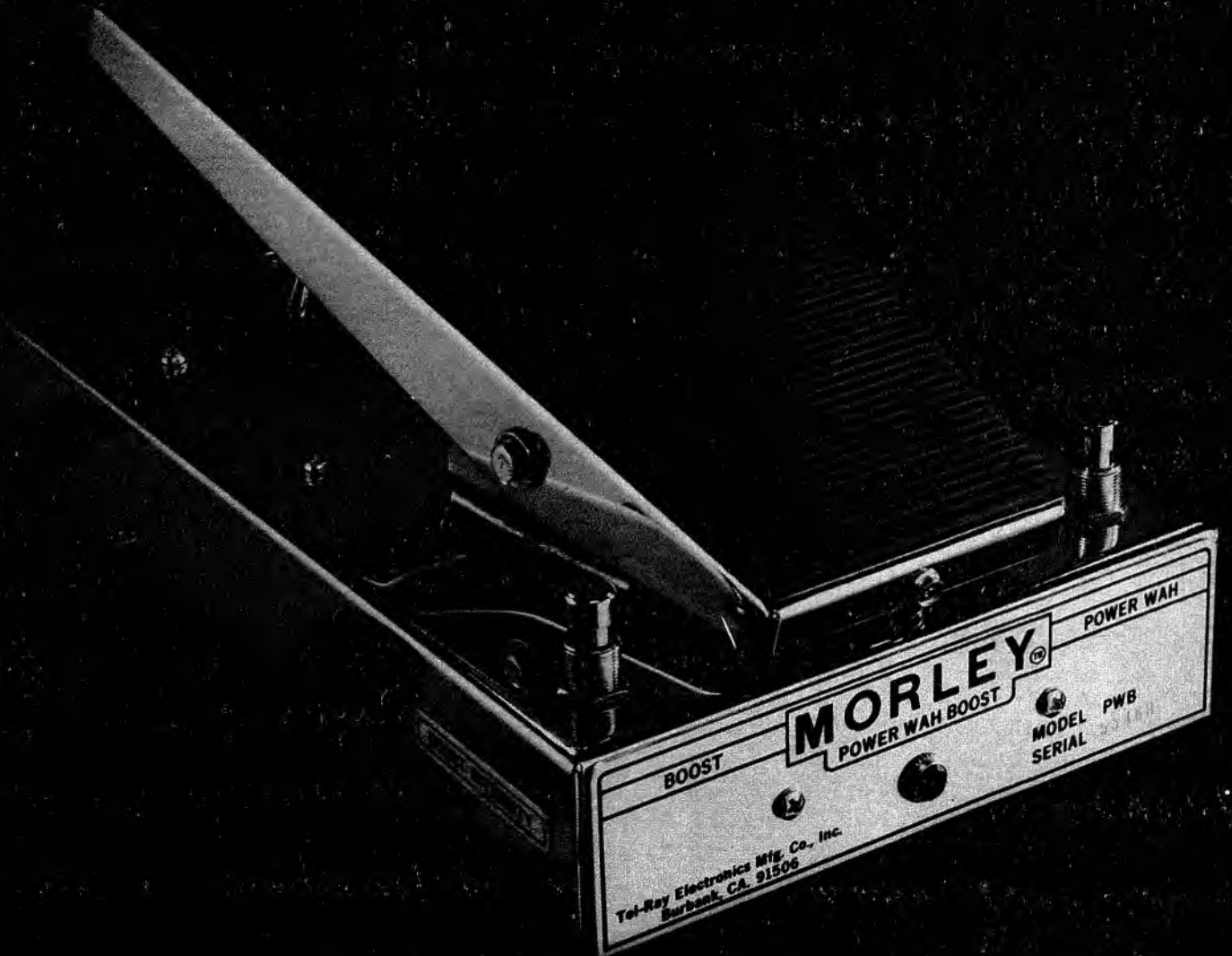
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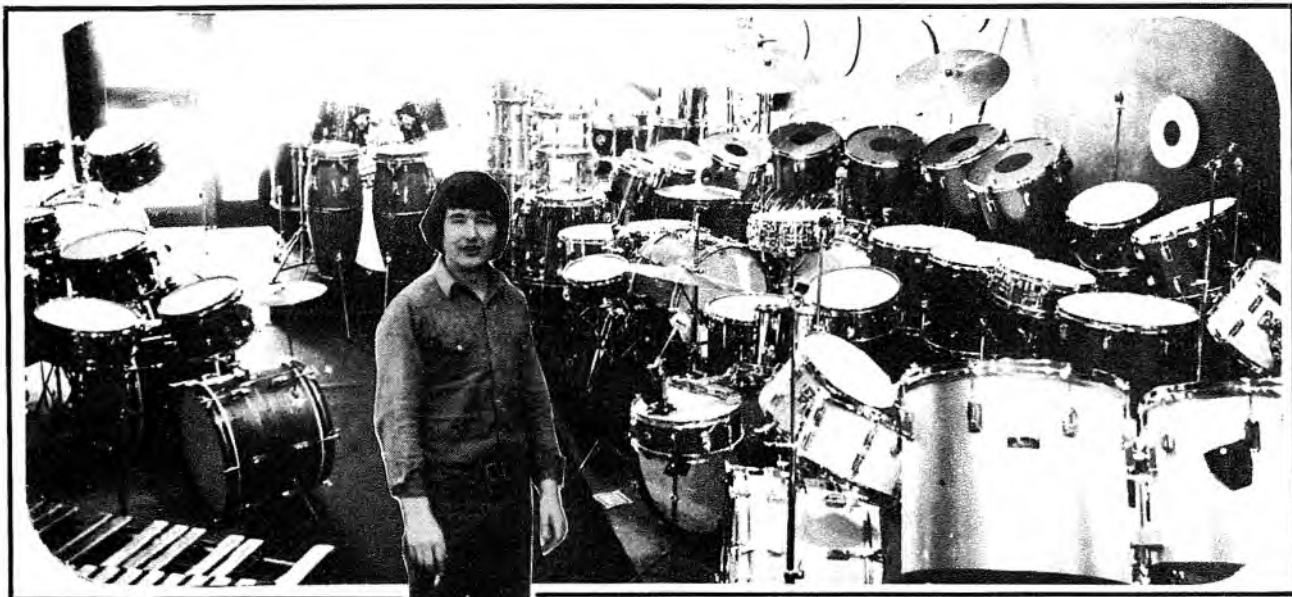
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This is the Music Centre in King Street, Huddersfield. As well as being main agents for Premier, they are a Pearl Percussion Centre and also have a full range of Carlsbro in stock. Huddersfield is a popular area for brass bands and the Music Centre carry a full stock of brass and woodwind to cater for them.



Just a small selection of the guitars lining Dandelion's walls. Dixie plays guitar with a local band and certainly knows what to look for in a guitar. Vintage Teles, Melody Makers and Les Pauls can often be found in Dandelion.



The original Organ Loft in Market Street. Now concentrating on group gear like Marshall, Carlsbro, Fender and Guild, they also carry over eighty acoustic guitars and a good selection of most everything else.



Manager Bob Stevenson and David Sutcliffe of the Music Centre.



A corner of Dandelion's percussion showroom. There are also separate rooms for acoustic guitars and P.A. equipment.



A view of Organ Loft's percussion department. Premier, Ludwig, Tama, and Sonor rule the second floor.



The latest Organ Loft shop in Huddersfield, this is the centre for keyboard instruments and tuition. Yamaha, Thomas, Lowrey and Conn are just some of the organs to be found here. The second floor houses a large tuition studio.





Established since 1850, Woods have a large shop in Huddersfield, specialising in organs and pianos. Organs are predominantly Hammond, while Knight and Steinway feature among the pianos. They also stock guitars, sheet music and educational instruments.



Kitchens Bradford branch have a wide selection of percussion, stringed instruments, amplification, sheet music, brass and woodwind. A very comprehensive musical instrument shop and just part of the Kitchens empire.



Part of a mammoth drum display in Kitchens drum basement.



The Bradford branch of Woods pianos. A large shop, again with the accent on keyboards.



As well as branches in Barnsley, Bradford and Newcastle, Kitchens have two shops in Queen Victoria Street, Leeds.



Kitchens are equally well-stocked with guitars and amplifiers. Fenders, Gibsons and the better copies are on the racks with a good range of Fender amps below. They have also recently opened a disco showroom.



Scheerers of Leeds are situated in the Merrion Centre complex. Established in 1870, they moved from Skinner Lane to the Merrion Centre six years ago.



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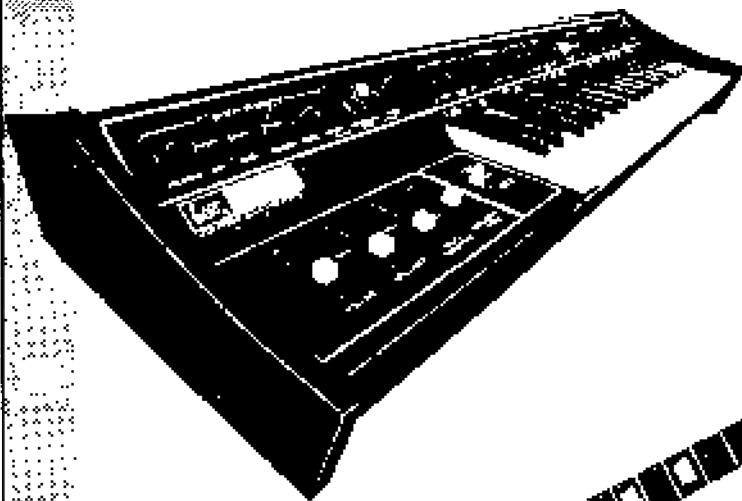
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Kitchens

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We believe we have the finest stock of electrics in England. Full ranges of Fenders, Gibsons, Rickenbackers, Ibanez CSL, Antoria, Yamaha and many more, plus a huge selection of pedals by MXR, Colorsound, Roland, Systech, Ibanez etc. Also an ever changing choice of second-hand bargains.

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All that's best in amplification, you will find it here. Mixer desks, bins, amp tops, slaves, cabs, combos, Leslies and practice amps, Always in stock are Fender, Music Man, Maine, S.W., Yamaha, Marshall, Custom, Wem, Peavey, Canary, MM.

All this plus a complete disco showroom including Fantastic Light Show



Kitchens

EST. 1875 THE MUSIC PEOPLE

new electronic store
26 Queen Victoria Street

Buzz: West Yorkshire

from page 105



In just one year, Keyboards of Leeds have established a firm foothold on the organ market in the area.



Steve Baker, Managing Director of Keyboards. Steve's a jovial character and more than willing to keep the customer satisfied. To this end, as well as carrying a wide range of keyboards, the shop also has a full-time service department.



Premier, HH, Pearl and Fender are main lines at Scheerers, but they also have a good range of classical and acoustic guitars, strings, brass and woodwind. The first floor houses a large stockroom and three separate repair departments — one each for brass woodwind, percussion and stringed instruments.



Keyboards are sole Haven agents for the West Yorkshire area and main Sharma agents for Leeds. Although they are slanted towards home organs, they also carry a large stock of professional organs, pianos and synthesizers.

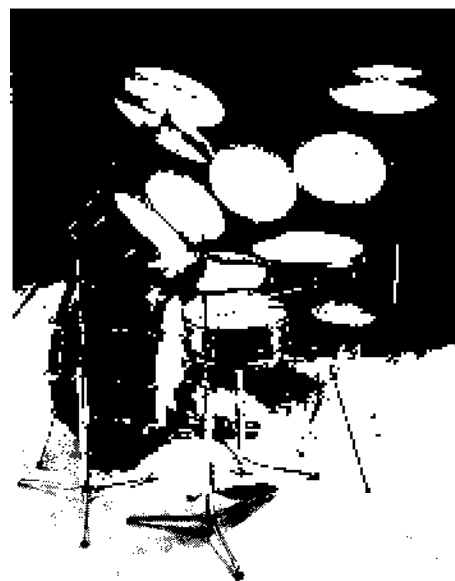
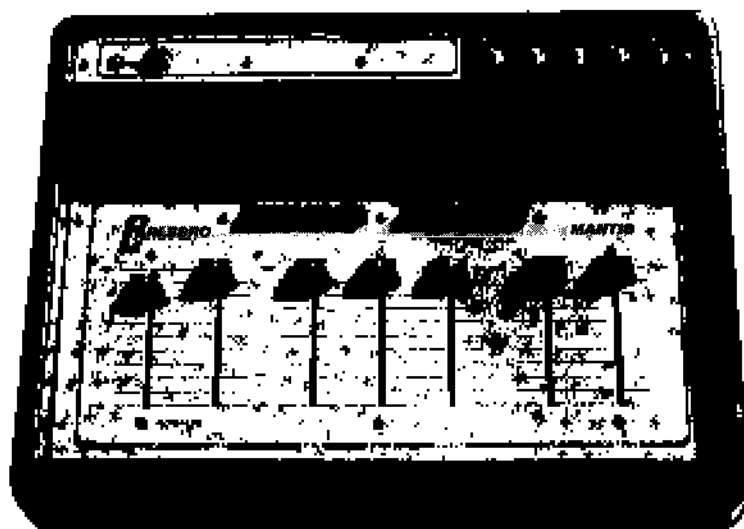


For the past year a successful retail operation, AVR of Leeds started life four years ago servicing electrical equipment. They now stock amps by Carlsbro, Orange, Hiwatt and Custom Sound among others, as well as their own range of AVR loudspeaker cabinets.

HUDDERSFIELD MUSIC CENTRE

Come in and see our extensive range of electronic organs, keyboards, guitars, drums, amplification, etc, etc,

55 KING STREET, HUDDERSFIELD
Telephone: 0484-27653



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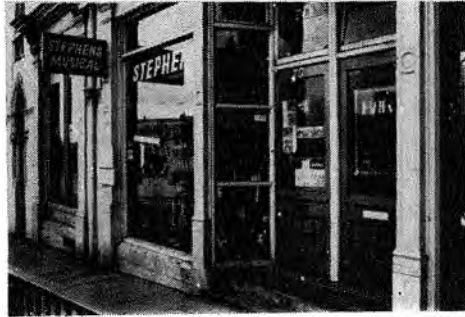
Arnie Townsend and Mick Clark of AVR. Apart from their own equipment, they are also building safety mains cutout units, shortly to appear on the market.



Pearl drums and Carlsbro amps are the main lines at Stephens and guitars range from Eko acoustics to Gibson solids. Manager Steve Sutherland knows the importance of spares and accessories and keeps a good stock of strings, picks, volume pots and bridges.



Phil King, manager of JSG, standing next to a bank of JSG custom-built cabinets. Fender, Carlsbro and Marshall are also well-represented in amplification. JSG have nearly anything a muso is likely to want — every inch of space is used to display a very comprehensive stock. JSG also offer facilities for hire, guitar customising and all repairs. Prices are very good and well worth checking out.



A relatively new shop in Leeds — Stephens Musical.



This unlikely-looking frontage leads to an Aladdin's cave of musical instruments — JSG of Bingley.

continued on page 111



The Organ Loft

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We are the Main Agents for: HH Amplification in the
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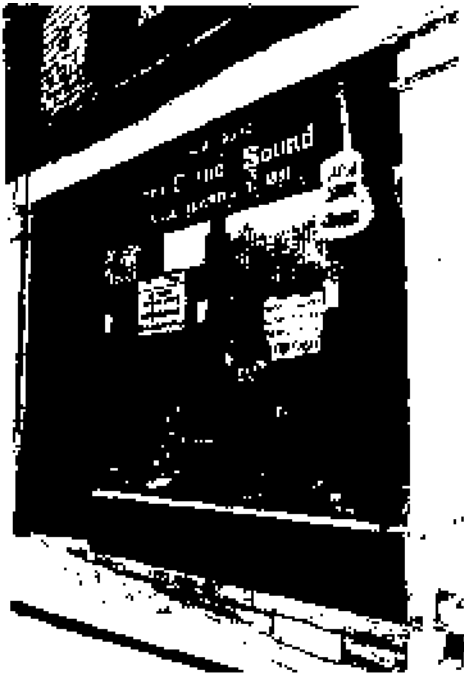
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Colorsound and Roland effects Cash Discounts 10% HP deposit
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Buzz: West Yorkshire

from page 109



The small town of Bingley also supports another music shop – Ultra Sonic Sound.



Ultra Sonic Sound have a lot to offer musicians. A good selection of second-hand equipment is readily available, as is amplification by Simms-Watts, Orange, Carlsbro and many others. Ultra Sonic Sound will also hire and repair anything.



The Musicians Centre in Keighley.



The Musicians Centre is a family business, headed by Ken North. The shop caters for all tastes with organs, guitars, sheet music, amplification and percussion all well-represented. Premier, HH, Baldwin and Haven are among the more popular names in the shop and they also offer keyboard tuition and repairs to all instruments.



Hind's in Halifax have been established for 98 years. Now in their third generation, they are main agents for Premier and HH, but also stock equipment by Marshall, Fal and Vox. Keyboards dominate the ground floor, along with acoustic guitars and sheet music.



The basement of Hind's is given over to amplification and electric guitars. Marshall, HH, Selmer and Vox dominate the amplification range while guitars include Fender, Avon and Antoria.



It's well worth a visit to Ray Smith's in Shipley. He carries a wide range of instruments and equipment, and rarities like vintage Gibson amps and old Tele's can often be unearthed.



Taught by no less than Django Reinhardt Ray Smith plays guitar and keyboards. Local musicians will find it worth their while to pop into Ray Smith's as there is always an enormous range of second-hand gear available.

...and three who were shutter shy...

Two long-established British distributors are based in the West Yorkshire city of Leeds – Hornby Skewes and J.T. Coppock. Hornby Skewes are in Garforth, Leeds, and look after the distributing of Miles Plating amplification, Eko electric organs, Hoshino percussion, Systech effects units and guitars by Palma, Kasuga, Teroda and Zenta.

J.T. Coppock are in Royds Lane, Leeds. Apart from Elgam organs and electric pianos, they also handle distribution for Elgen amplification and Dobro, Antoria, Tama and Yamaki guitars.

Radiocraft Ltd of King Street, Huddersfield are under the direction of genial Mat Matthias. They manufacture the range of Matamp Sound Systems, which include guitar and PA amplifiers and speaker cabinets.

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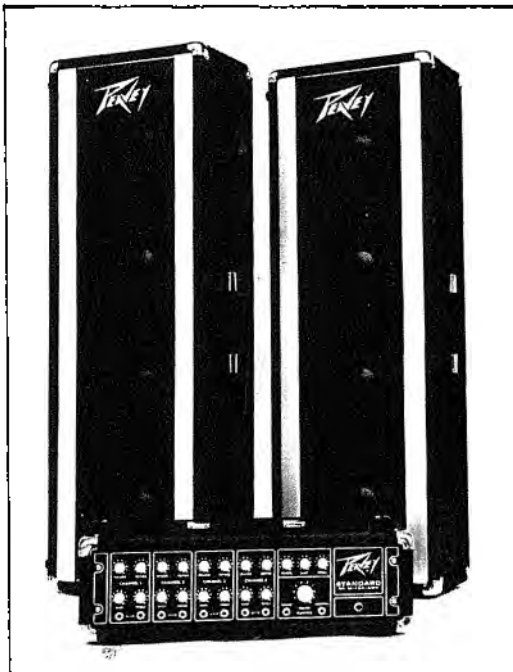
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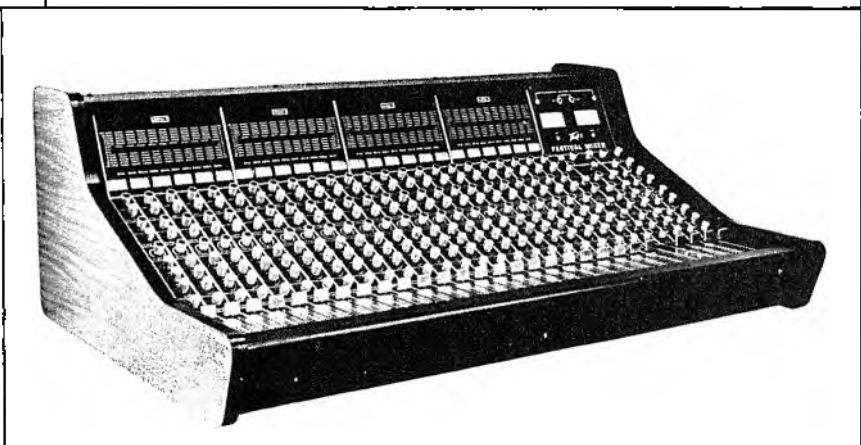
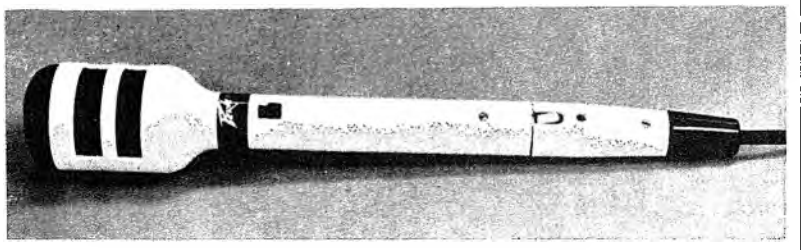
*Top: Eric Clapton; centre left: James Burton;
centre right: Glen Campbell; bottom: Albert Lee.*



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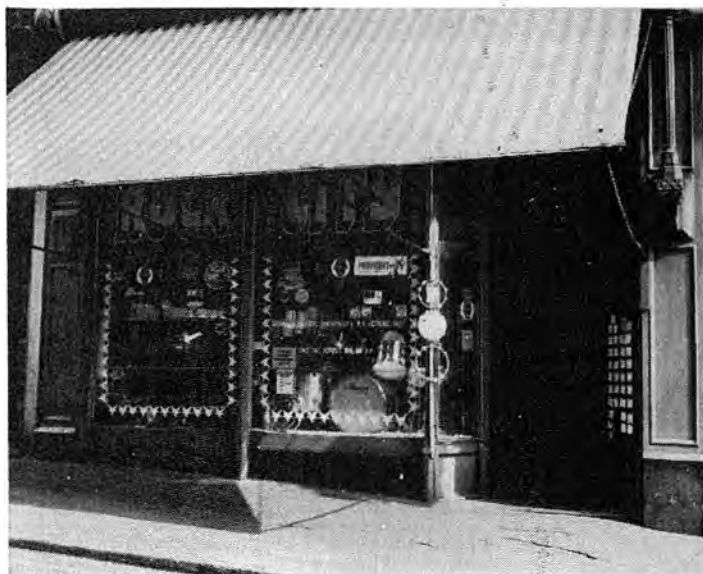
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Dealer of the Month

Rock City~Bill White



Rock City's exterior, as seen from Cloth Market Street, Newcastle



The Rock City boys flanked by Bill White, extreme right

Rock City in Newcastle was opened last October and, in the space of 11 months, has firmly established itself as one of the North East's largest and most comprehensive music stores. The story behind the shop goes back five years, when Bill White was a professional guitarist who began to build and sell a few speaker cabinets. With the help of his father, Bill opened a small shop in Sunderland and started to retail cabinets.

"One of the first people I got to know," explained Bill, "was John Miles, who comes from this area. We both sort of helped each other and he bought a lot of stuff from me. At the time, I was working in the shop during the day and playing with a band at night. We were building cabinets but had not yet got into making amplifiers. Slowly, we started to get stuff from Simms Watts, Marshall and people like that and so it went on."

Gradually, Bill started to get in a few Fenders and Gibsons which, naturally, sold like hot cakes. At that time, Bill's parents were handling the accounts while Bill concentrated on the sales side.

"The volume of business suddenly increased," added Bill, "and we decided to bring in a major cabinet company to build our cabinets for us.

We also brought in a technical wizard, Mervyn Forse, who designs and builds our amplifiers now."

From here, it was a natural progression. They started adding all the main agencies like Rickenbacker, Hiwatt and Gibson, again increasing sales. "We then got into big PA systems. We were reasonably early dealing with the large systems — particularly being a shop who also built our own gear. It's now a big part of our business — we do everything from basic eliminator bins to the large concert systems."

Such was their expansion that they opened a larger shop in Albion Place, Sunderland, three years ago. That shop is called White Sound and houses a comprehensive array of instruments and amplification. Their latest venture is expanding their range of disco gear — they will be able to offer equipment by Dave Simms, DJ Electronics, and SAI, and lots of lighting.

Naturally, as success continued for White Sound, the number of staff increased. They now have five people on sales and two full-time repair engineers, who offer a same-day service. There are also lots of spares available and this is important to Bill.

"We are very aware of the importance of having as large a stock of spares as possible.

We intend to build this side up more and more in the future. To my way of thinking, it's not very nice when a guy comes in and wants a screw for an American guitar and finds out it will take nine months to deliver and will cost him over a pound. We intend to get a lot of 'copy' spares so people who want screws and tremelo arms won't have to pay the earth just to have a particular name stamped on them. We'll also keep spares of the better makes, obviously."

Basically, these are the reasons behind the success of White Sound. The newer Rock City shop was opened because Bill felt "Newcastle was open for a shop such as this. It's a different concept to the White Sound shop in Sunderland," he explained. "We carry a very comprehensive stock here. We're very hot on Peavey — it's well-made and sells well. We admire the back-up service of their organisation. Roland are also good sellers as far as we're concerned. They really opened the keyboard side for us. Until we started doing Roland, we didn't really have an enormous stock of keyboard instruments, but they have been doing so well, we decided to open up a really big keyboard section here. We anticipate holding between 50 to 80 instruments in stock as I believe synthesizers and

general keyboard instruments are eventually going to equal guitar sales."

Rock City are also going to take on the agency for Music Man products, which is Leo Fender's new company, and a wise move for Rock City. Pearl and Ludwig are the main attractions in the percussion department, and Bill also has plans to "go into a certain amount of wind instruments — both retailing and repairing. We will also take a leaf out of the Sunderland shop's book and include a Disco Den."

The staff in Rock City are all musicians and all hand-picked for their own particular instrument. "I strongly believe in one man specialising in one job," explained Bill. "We have a guy specifically in charge of spares, someone else specifically in charge of drums and so on. They are all specialists in their own field and I think that's very important. I'm a firm believer in getting the right man for the right job."

The staff of Rock City consists of Barry Alton (manager), Steve Wild (sales), Marty Cockton (sales), Alan Cockrill (repairs) and John Mears (accounts). Bill spends two days a week in each shop himself and one day in the factory, where the White Sound equipment is put

continued on page 117

ROCK CITY MUSIC CO.

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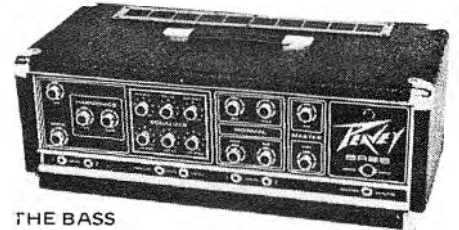
CLASSIC

"Classic 50 watt combo. Twin channels with revolutionary AUTOMIX footswitch allowing the guitarist to play through either bright or normal channels or both in series. Effects include reverb and distortion control continuously variable to change the harmonic content of the output signal there by exactly duplicating the "value sound".



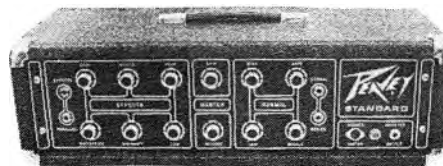
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THE BASS

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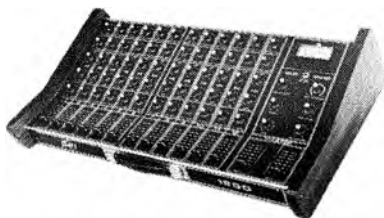
THE STANDARD

"THE STANDARD" is a 130 watt (R.M.S.) guitar amplifier that is absolutely unmatched. Automix footswitch to drive either independent or both channels allowing for complete flexibility of tone and tremendous sustain, overload, and harmonic control distortion master for "the valve sound." Mid shift allows the guitarist to select a particular frequency range to "cut in" thereby varying total sound characteristics with a single control reverb as standard.



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20 Hz to 20 KHz. Less than 0.1 % THD - 123dBV equivalent input noise. Inputs: 12 low Z, 12 high Z input attenuation: Variable to 40dB Pre monitor, post effects with built-in reverb 5 volts RMS out Effects return.

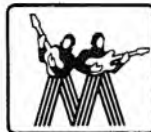
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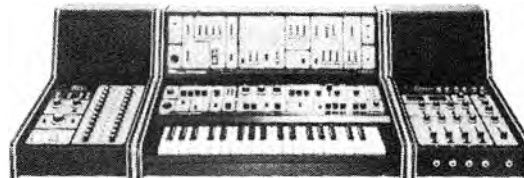


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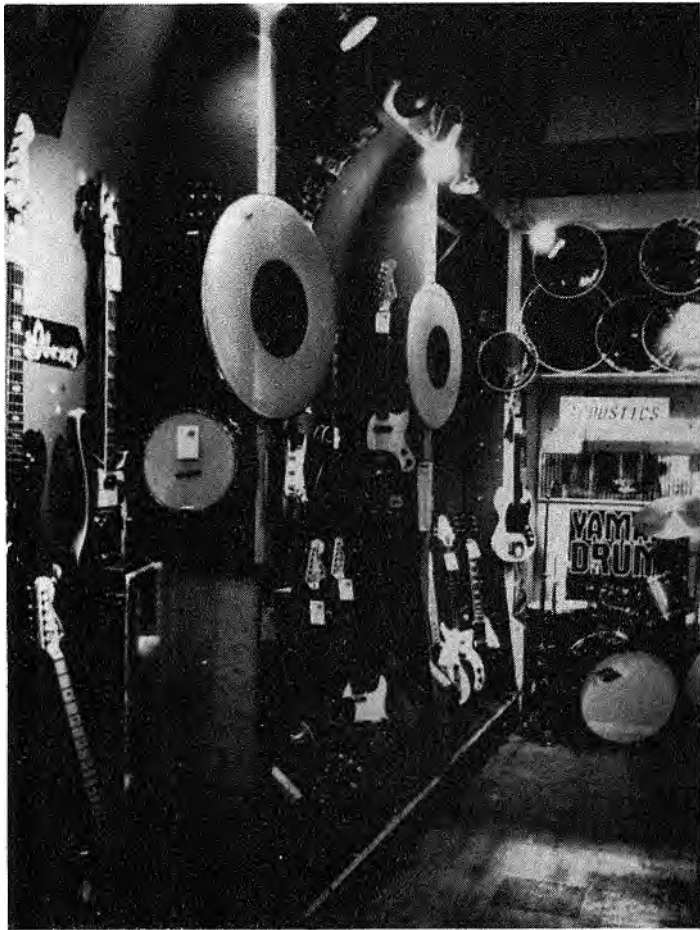
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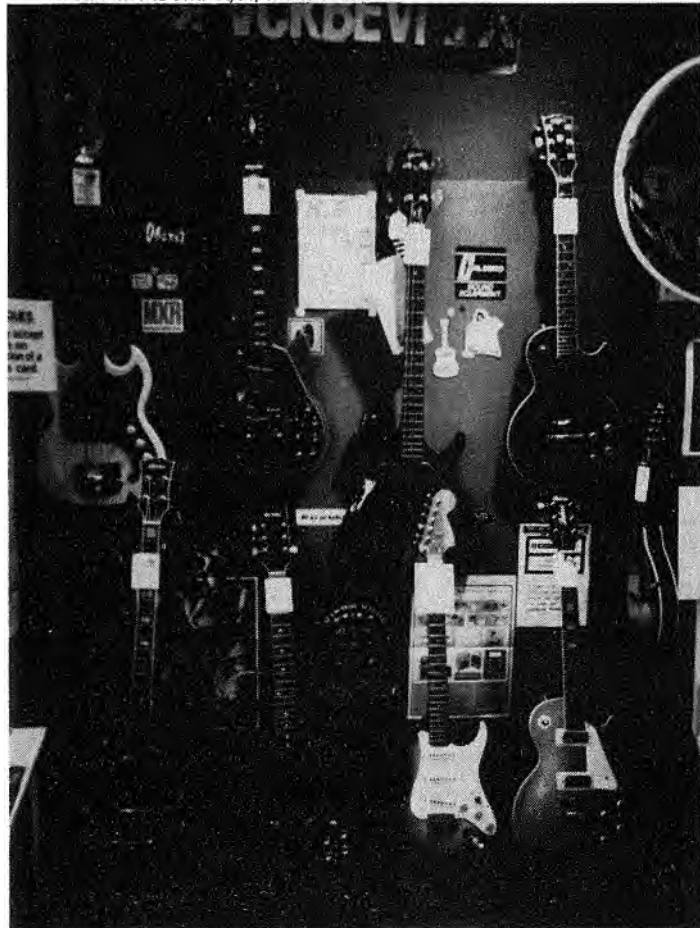
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Two views of the interior of Rock City, reflecting the variety of instruments and equipment available



together. Bill feels that a good staff is worth its weight in gold. "The big thing is that everyone is good and keen, and that's so important in this field. Again, we've been lucky. With my parents handling the accounts side of the business, it's given me time to develop the retail side."

So far we have only touched on the White Sound equipment. It plays a very important part in this success story. Mixers, amps, bins and horns are just a small part of the White Sound range, all of which is hand-built at their factory in Sunderland. As well as considerable success locally, their equipment is also exported to Germany and Finland among other European countries.

Bill is very optimistic about the future. Rock City was opened during the depths of Britain's economic depression and his sales figures are still up on previous years. This could be partly due to the fact that, unlike London, there are more opportunities for working bands to find gigs in the North and North East. There are nearly 4,000 clubs in the area and they cater for all types of music. The college scene is again very healthy for local bands, as well as the better known "name" bands.

A lot of Rock City's business comes from big names who are visiting the North, particularly on the hire side. All Rock City's hire equipment is stored at the rear of the shop and bands like The Drifters, Four Tops and Leo Sayer are just a few names who have made use of this service.

"A lot of the really big bands who come up this way for tours and gigs tend to call in here for bits and pieces," explained Bill. "Most of them use hire companies from the South or maybe their agents will take care of their equipment for them, but sometimes it doesn't pay

for them to transport their PA systems all the way up here, so we can help them out that way. We also hire to local bands in the area and we're not adverse to taking out a big system to a gig for them to try out, providing we know they are really interested.

"A lot of bands don't have the chance to try out varying systems and if they are used to working in a local club where they haven't previously been able to get a good sound, they can call us and we'll take a rig out for them. I've noticed that a lot of bands now are going over to more complicated PA systems — even the younger ones. We hardly ever sell columns now — it's all bins and horns."

Bill also believes in looking after his customers. "That's one of the reasons why we don't advertise gigantic discounts. Obviously, we do various discounts but you can't discount an instrument and also provide a good back-up service. For instance, we don't charge for guitar adjustments at all — and that's throughout the life of the instrument. Obviously, you have to charge for things like refrets and resprays, which we do, but you cannot provide this kind of back-up service and do enormous discounts."

White Sound are also going to be importing the Morley and Electro-Harmonix ranges of effects units. "Bands are only just starting to realise how many different effects units are on the market now. You can do so much with a couple of pedals, so if somebody comes into our shops, we actually ask them to try things out, which is usually the opposite to the way a lot of shops work. It's important to get people's opinions."



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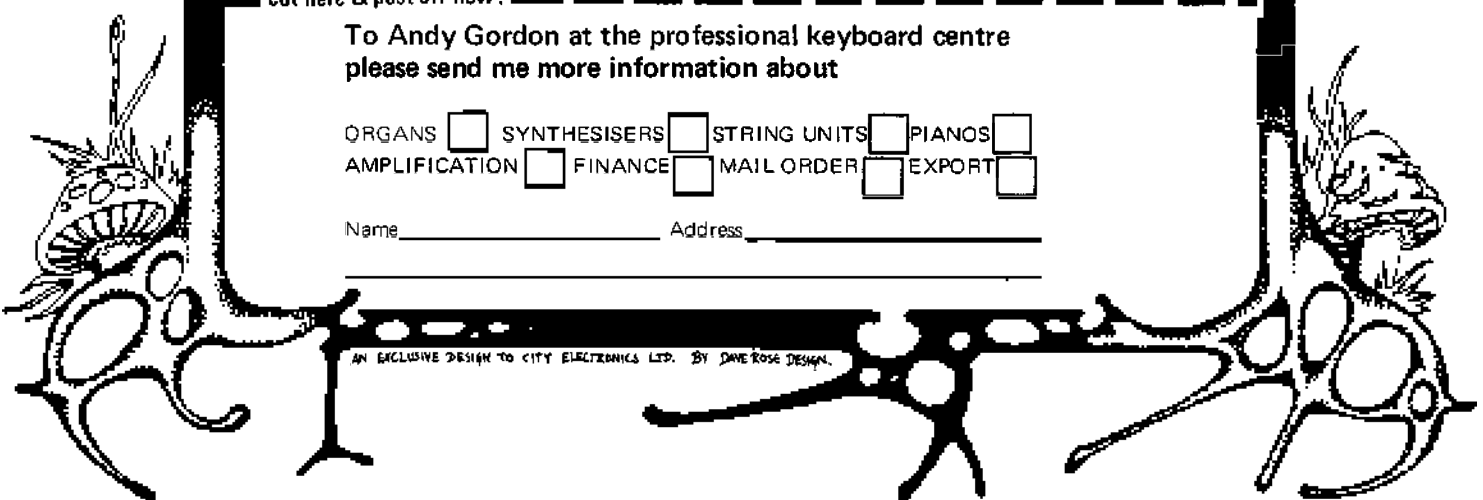
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AN EXCLUSIVE DESIGN TO CITY ELECTRONICS LTD. BY DAVE ROSE DESIGN.



BROADWAY MUSIC (Worthing)

A band called Bubbles called in recently for some H.H. P.A. gear and a Gibson 330 . . . Alan Hamilton, the keyboard player with Misty Morning recently bought himself a gem of a keyboard set-up, comprising a Fender Rhodes electric piano, a Roland SH2000 synthesizer and an Elka Rhapsody 610 piano and string synthesizer . . . Local band Sabotage had a range of gear recently, including some Natal congas, a Rickenbacker stereo bass and a Peavey stack . . . The Chris Barber Jazz Band were supplied with an HH echo unit . . . Keith Kemble of Junior High and the Rockets bought a Peavey standard top and 4 x 12 cabinet,

EVANS MUSICAL (Lisburn)

Local band Twister came in to rig themselves out completely with CMI equipment, taking amplification, instruments and P.A. and their guitarist was lucky enough to come away with a Les Paul, one of three to pass through Evans Musical's hands in the last month . . . Country artist Joe E. Hamilton purchased a new Fender Tele, a Twin Reverb and a Fender Reverb unit . . . Country and Western band Dan and the

Farmers took a whole range of Marshall amplification . . . Fender guitars are selling remarkably well with the demand almost too great to supply . . . The Young City Stars, touring recently with the Bay City Rollers, were supplied with Carlsbro amplification and P.A. equipment, and bass player Colin Mackay chose a Marshall bass stack . . . Phaser Units of all description have been causing a lot of interest, particular attention being paid to the MXR range . . .

KINGFISHER (Fleet)

Talisman Bowler, a fine name for a fine band, called in recently for a Traynor P.A. set-up . . . A band called Oppo re-equipped themselves with a range of Acoustic amplification . . . Local artist Frank Leyton bought a new Calrec microphone . . . A group which goes under the name of Black Satin were recent visitors to the shop, and ended up leaving with an MM mixer . . . Little Big Man needed all their corporate strength to leave with a sack of various Roland effects . . . Jackie Purser, guitarist with local band Brandy is now the proud owner of a Gibson Les Paul following a visit to Kingfisher . . . Beaver had a Roland SH2000 synthesizer . . .

Alien called in for an MM mixer and slaves . . . George Brown, no relation we're told, bought a Roland JC120 amp . . . Dave Greedy of House Of Grace managed to find a nice Gibson 175 . . .

NORMANS (Burton-on-Trent)

Phil Walker, drummer with local band the Trentones, had a new Ludwig kit . . . A lot of bands are choosing 100 watt combos of late with HH and Carlsbro leading the field, followed closely by Fender and Yamaha . . . Normans will be running a drum clinic in October in conjunction with Premier . . . Local country and folk outfit Miles and Bridget have just bought a couple of Fender Twin Reverb amps, and recently cut an album with help from Normans' Tony Leigh on Fender piano and Vernon Wingrove on bass . . .

PEPPER MUSIC (Margate)

The England Band have had a lot of H.H. equipment recently, including a 400 watt P.A. system and a combination of the new VS amps and older IC-type for the backline . . . Paul Wainwright, guitarist with local band Dusty, managed to pick up a second-

hand Stratocaster, and Jack the drummer had a Premier kit . . . On the instrument amplifier side of things, H.H. seem to be the best seller at the moment . . . Two members of local band Deuce popped in for various equipment recently, guitarist Andy Crockett leaving with a fine Maine set-up consisting of the Maine Artist amplifier and two 2 x 12 cabinets, whilst drummer Jerry was happy to get a Hayman kit . . .

SOUND PAD (Leicester)

The guitarist from Budgie, Tony Bourge, came in for a Mutron effects pedal . . . Local band the Leigh Grant Explosion added some Altec P.A. bins to their set-up . . . Tony Iommi, guitarist with Black Sabbath came in recently for no less than six Carlsbro Stingray Supers . . . Comedian Johnny Dallas bought one of the new Reslo radio mikes . . . The Who's roadies are in quite regularly, mainly for drum spares and especially Remo heads . . . The bass player from Sparrow was lucky enough to pick up a pre-CBS Fender Precision bass . . . Roadies from the Elton John Band cleared the shop of virtually every Ernie Ball string they could lay their hands on during a recent visit . . .

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CITY ELECTRONICS EXPAND TO WEMBLEY

A HIGHLY unusual keyboard centre has been opened in Wembley, West London. The centre is part of the City Electronics chain of shops and in the new showroom, adjacent to Wembley Central, musicians can try keyboards in an "on stage" setting with banks of keyboards linked to heavyweight amplification. The concept of the showroom includes three separate "modules," containing a double manual organ, synthesizers and electric pianos. A musician can try out almost any combination of keyboards he wishes.

The new professional keyboard studio is an extension to City Electronics' existing organ and record shop and lines stocked include Hammond, Lowrey, Farfisa, ARP, Moog, Roland, Korg, Fender-Rhodes, Hohner, Wurlitzer, Leslie and Carlsbro. Shop manager is Andrew Gordon, general manager is Nick Kilby and M.D. of the operation is David Burrows.

City Electronics has a chain of five shops specialising in keyboard supply. The company, which began in 1960, supply commercial P.A. in the City of Westminster (hence the name) and during the group boom, moved to Wembley and secured a Hammond organ agency. Today they have their own warehouse and three full time service engineers.

BINNS LAUNCH AMPLIFICATION RANGE

BINNS MUSIC are manufacturing a range of amplification, which includes two types of instrument amplifiers. The Graphic type amplifier is similar to leading makes and retails at about £60. The Custom line features two channels with four inputs, treble and bass



controls and retail from £50 upwards.

Cabinets are available in a wide range of combinations, 4 x 12, 1 x 18 and 2 x 12 are the most requested, but most set-ups can be made on request.

P.A. amps are also part of Binns Music range. The 100w (into 4 or 8 ohms) amp is available in four channel, eight input configurations, with a separate master control.

Specification lists of any of the mentioned amps or cabs are available from Binns, the address is: BINNS MUSIC, 29, LEWISHAM WAY, NEW CROSS, LONDON, S.E.12.

SOUND DEVELOP- MENTS RE-OPEN

SOUND DEVELOPMENTS Limited were proud to

Sound Developments' new console



facility for up to 24-track. There are four basic studios now: Studio A, the Music Studio, Studio B, the Production Studio, Studio C, the Pre-Production Studio and Studio D, the Audio Visual Workshop.

Sound Developments also offer a range of additional services, all based at their address of Spencer Court, 7, Chalcot Road, London, NW1 8LH.

SMI TO STAGE - EXHIBITION IN SEPTEMBER

SMI IN Charing Cross Road, London WC2 will be staging an exhibition of instruments and amplification from September 6th until 11th. Main contributors will include Hohner, Lowrey and HH. On Tuesday 7th September, there will be a special HH film shown from 6 p.m. until 9 p.m. and experts will be on hand throughout the week to answer any questions from visitors to the exhibition.

SOUNDS JOINS WEST END SHOPS

A NEW music shop has opened in London's Shaftesbury Avenue. Called Sounds, it stands on the site of the famous old Sound City shop and the new store offers a

really comprehensive selection of Gibson, Fender, SW amps, Marshall, Peavey Custom and Maine. Drums stocked include Asba, EMI Hamma and Ludwig.

The shop is part of the EMI group of companies which also owns the Rosetti Musical instrument wholesaler and it was opened by Marmalade. Brian Gilboy, who is in charge of the project, has appointed Alex Sinclair as Manager.

HH MOVE

HH ELECTRONIC have moved into their new factory in Bar Hill Cambridge. The new address is HH Electronic, Viking Way, Bar Hill, Cambridge CB3 8EL. Tel: Crafts Hill (954) 81140.

STOLEN GUITAR ALERT

THREE HOT guitars: Fender Precision bass, 1964, dark brown natural finish with an L serial number; a 1963 Maple Neck Fender Telecaster No. L07577; and a 1952 green Fender Telecaster with maple neck No. 4024. A reward is offered for the return of these guitars. Call Kenny McDougal on 041-332-0041.

EVENTIDE ADDITION TO ADVISION

ADVISION HAVE installed an Eventide harmoniser in their Gosfield St., London studios. The harmoniser allows clients to alter the pitch of any recording up to an octave without altering the tempo.

This important breakthrough allows one vocal track to be copied as a harmony and the uses are many; some are obvious. For example, a track which runs longer than is required can be played back at a faster speed to get it within the time requirement. By using the harmoniser, the pitch of the speeded up tape can be adjusted so that it is the same as the original recording.

NORLIN U.K. SUPREMO TAKES CHARGE

WHEN THE giant Norlin Corporation of America absorbed the British company Henri Selmer into its group a year ago, the British musical instrument trade looked with interest to see the effect it would have on marketing standards in Britain.

Outside marketing experts have often criticised the British music industry for being anachronistic and lacking sales flair, but the trade firmly believes that it's a unique business and selling methods used in other industries cannot work.



Against this background, Norlin have appointed Ivan Steele as the new Managing Director of Norlin U.K. Steele arrived in the seat a couple of months ago and was immediately aware of the interest focused on him and Norlin in the light of the dynamic state of the British market.

Despite that change of identity and the various ensuing personnel reshuffles, Selmer (now Norlin) has managed to score heavily with some lines over the last 12 months. Leading the field for the company has been Pearl drums. Selmer won the distribution rights at the Frankfurt show of '75 and the combined efforts of Selmer Pearl have hoisted the drum into a leading position on the percussion market in Britain.

Norlin can't fail — or so it would seem. The company have some of the best musical merchandise in the world, including Gibson guitars and Moog synthesizers, and it falls to Ivan Steele to protect and promote the British interests.

Steele is 34. He's married and is currently living in West London but is planning to move to Essex to be near the Norlin headquarters at Braintree. Before joining Norlin he was with an Investment Bank in the city of London concerned with outdoor leisure markets. His speciality was taking a grasp of unprofitable companies and converting them to profit earners.

"I've got exactly the same targets for Norlin," Steele told I.M. "I'm still feeling my way at Norlin but there are some changes I'm planning already. It wouldn't be right for me to reveal them yet, but I think they'll become obvious in the near future.

NORLIN EXTRAVAGANZA

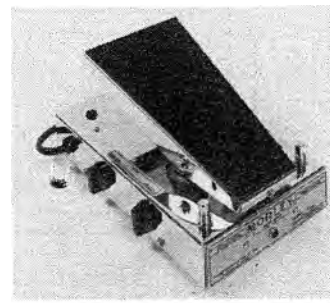
NORLIN CAME into the U.K. with a bang! At an extravaganza at the Mark Tey's Hotel, Essex in the middle of August, M.D. Ivan Steele hosted an audio visual presentation and a dinner and

dance for all Norlin UK employees to explain the full implications of the name change.

Speaking to well over 100 people, Ivan Steele spoke of Norlin's international team and explained about the Corporation interests in the U.K. *Ivan Steele, standing left, now at the helm of Norlin U.K.*

brewing and industrial-technology industries. He went on to explain the U.K. part in the European operation and expressed his determination that Norlin U.K. would echo the success of Norlin USA and become Britain's No. 1 musical instrument company.

Other speakers in the visual linked presentation, which showed staff giant views of Norlin's operations, included Bill Andrews, of Norlin Europe, and Dean Kerr, formerly Managing Director of Selmer and now, like every Former Selmer employee, part of Norlin U.K.



MORLEY LED IN FULL PRODUCTION

THE LED controlled Morley effects pedal is now in pro-

duction. Ray Lubow, the designer and director of engineering for Morley, reports that the PWA Auto Wah uses many new techniques to provide exact control of the wah effect. It is possible to use the pedal for volume control and manual wah or the effect can be left to function automatically, creating sound which, Morley claim, can not be created normally. An LED indicator shows the exact rate of sweep and whether the pedal is switched in or out.

NEW NEVE HEAD

RUPERT NEVE and Co. has appointed a new Group Chief Engineer. He is Dr. Martin Jones and he is responsible for all the design and services of the Group.

Before joining Neve, Dr. Jones was a lecturer at the University of Manchester Institute of Science and Technology specialising in



Dr. Martin Jones, Rupert Neve's new Group Chief Engineer

electronics and electro-acoustics. He also acted as consultant to ICI advising on audio communications systems and is a member of the Institute of Physics and Institute of Acoustics.

GROVEPOWER OF RUGBY

GROVEPOWER IS the name of a new company, based in Rugby, who specialise in the manufacture of fibre glass

horns. Their aim is to produce a range of horns suitable for the professional market and meeting the most critical specifications, while keeping to a reasonable price.

They will be available with a screw-in adaptor (for RCF drivers) or with 1" and 2" throats (for use with Gauss, JBL or similar drivers). The standard unit will retail for only £45 excluding VAT.

PEAVEY U.K. INITIATE "POWERHOUSE" CONCEPT

PEAVEY ELECTRONIC Equipment, distributed in the UK by Top Gear/Strings and Things, will soon be represented by a chain of dealers who can earn themselves the title "Peavey Powerhouse."

Ken Achard of Peavey U.K. told I.M. that, "The basic idea is to create a network of dealers throughout England who will reach a standard of sales and service

for Peavey items so that they will be carrying at least, a combo, a head and cabinet and a P.A. system, and will be able to advise on all aspects and problems that may arise.

"In other words, if a musician sees the name of a particular shop in a Peavey advert, he will be assured that the dealer concerned will have a decent stock of Peavey and will be able to offer before and after sales service on the range."

This year marks the first of the new range of Peavey guitars and basses, and, hopefully, all Peavey Powerhouses will have them in stock. A reprint of the Peavey Training Manual will also be printed for existing and prospective Powerhouse. "We also hope to investigate a series of educational clinics for dealers throughout the country. The system has worked very well so far in the States. It's for the mutual benefit of dealers and musicians alike."

RCF

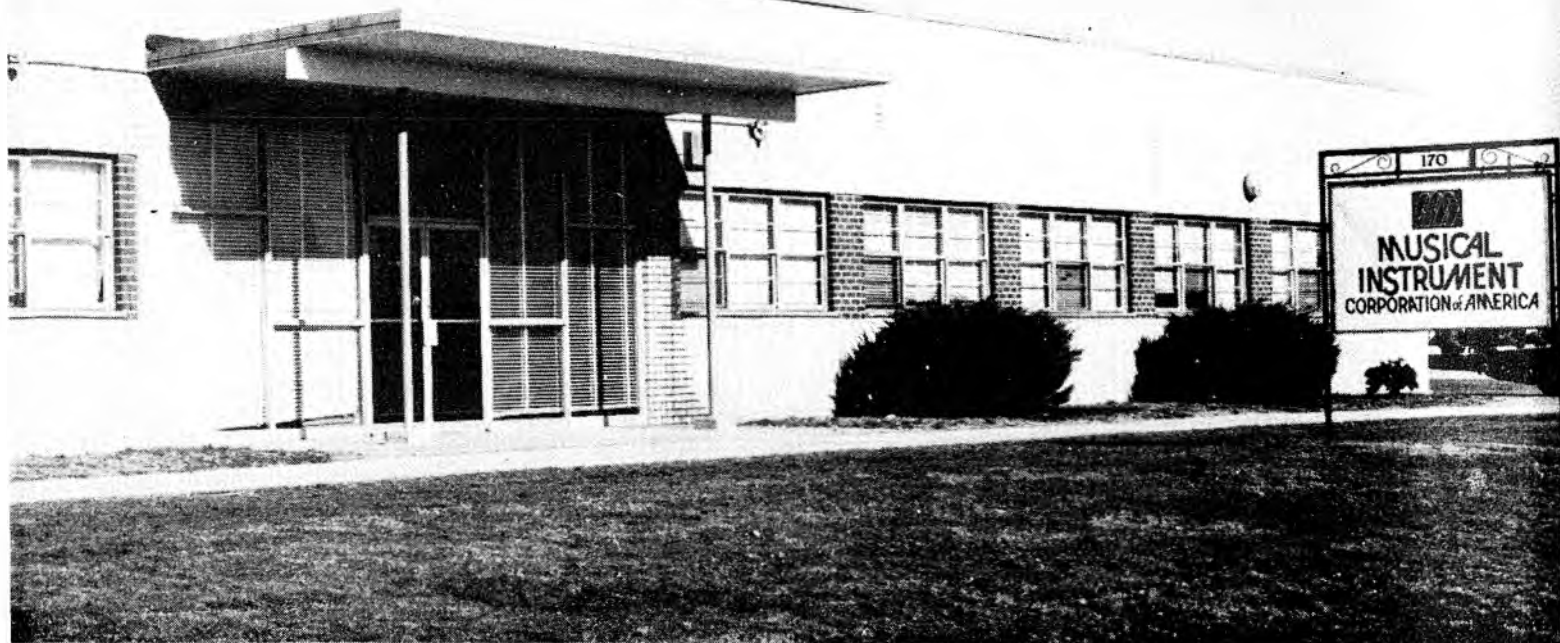
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M.I.C.A. - Cresting The Sound Wave

Eight years ago, the Musical Instrument Corporation of America (M.I.C.A.) could hardly have imagined that their modest base of operations, a 2500 ft. warehouse, would need to increase over ten times in size to keep pace with growing production. Yet today, M.I.C.A., one of the largest manufacturers and distributors of musical instruments and sound equipment, has found that kind of expansion essential. As company President Ed Finger explains, "While it's true we started with a capitalisation of only \$ 3000 and a staff of three people, we also started with an unflinching confidence and a willingness to make sacrifices to achieve our goals. We believed then, as we do now, that each customer is an individual to us. Today, M.I.C.A. has grown to a multi-million dollar sales organization, and I think that's a big reason why." In fact, Ed estimates that approximately 80% of M.I.C.A.'s dealership accounts are on a first name basis.

The aim of M.I.C.A. is to produce a quality product that fills a need and back-up that quality with the company's credibility.

The Marlboro Soundworks Division is the chief product line of M.I.C.A. and the key to their success. In existence for just five years, the line which includes Marlboro Amps, sound systems, loudspeakers and mikes has made significant inroads into the respective markets. The equipment's market strengths are based on a combination of power and clean sound with versatile design, all at a low price. A favourite with semi-professionals and students, the Marlboro amps start at \$ 80 and range upwards to

\$ 300. Complete sound systems are available for \$ 800, and the individual items in the range are designed to form the constituent parts of a system offering high acoustic wattage which equals and in some cases surpasses the RMS ratings of its competitors.

It is this engineering concept of "sound, not just wattage" that Marlboro Vice-President John Dougherty contends is the key factor in his product's continuing growth.

M.I.C.A.'s involvement with its products also extends into distribution, exporting and importing. M.I.C.A. distributes Marlboro products to more than 25 countries. Lines handled are Yamaha guitars, Yanagisawa saxophones, all popular brand accessories and a vast array of musical products from all over the world.

The M.I.C.A. team combines young, aggressive personnel with age and experience. From its early years to the present day, efforts are continuously being made to anticipate trends in music — and remain flexible enough to move into new areas in the shortest period of time. The guiding personalities behind M.I.C.A., Ed Finger, President and Chairman of the Board, Fred Rosenwald, Executive Vice-President, and John Dougherty, Vice-President, have invested over seventy-five years of cumulative experience in the music industry. The story of M.I.C.A. is built on this experience.

In 1961, after years of "paying dues, learning the ins and outs of the music business," Ed Finger and Fred Rosenwald were invited to represent a small company manufacturing amplifiers. They accepted the offer — a move which has left no regrets



TOP: The M.I.C.A. offices in Syosset, New York; CENTER: President Ed Finger with V.P. John Dougherty, standing; ABOVE LEFT: Testing an amp chassis; ABOVE RIGHT (TOP): Fitting the enclosures; ABOVE RIGHT (BOTTOM): Cutting out the speaker enclosures

since the company, called Ampeg, did not stay small for long. Ed became a director at Ampeg, an experience which he maintains was invaluable in teaching him how to successfully manage a music company. It was at Ampeg that Ed learned the importance of the relationship between instrument manufacturer and instrument dealers.

In 1968, Ed Finger and Fred Rosenwald formed Musical Instrument Corporation of America. In 1969, John Dougherty joined. With his production and technical expertise, and the foundation for the Marlboro line was laid. With a corporate

philosophy of "delivering, not promising" the company grew quickly.

Musical Instrument Corporation of America looks forward to continued success in the future. There are plans in the works now for the addition of several new product lines for distribution, while the Marlboro Sound Works Division is constantly developing and expanding its own product line. But, through all this growth, runs a firm guideline. As Ed Finger states, "As long as we believe credibility is our most important asset, there will be a place for us in the music industry."

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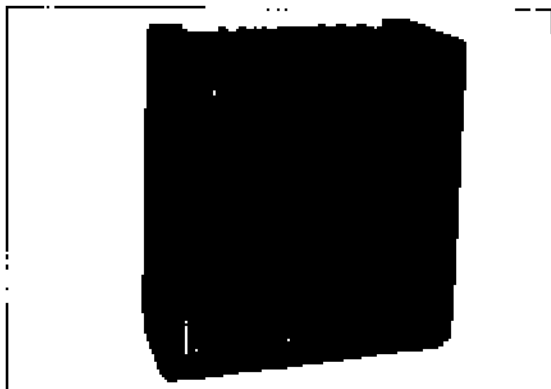


Fender
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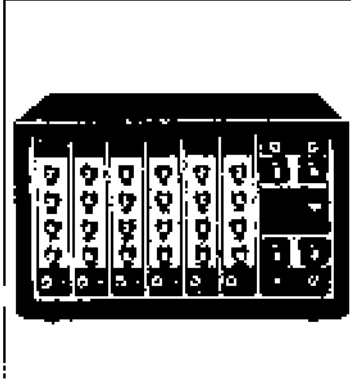
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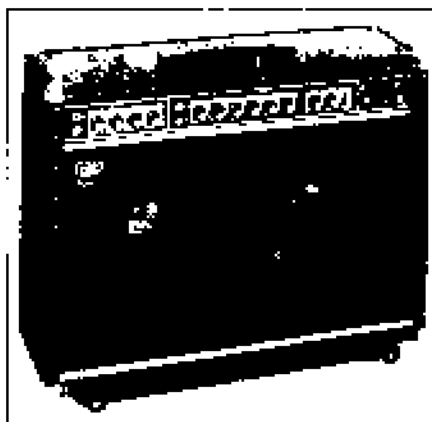
ROLAND AMPLIFICATION



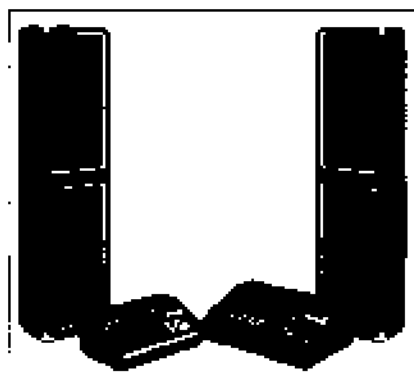
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 control for
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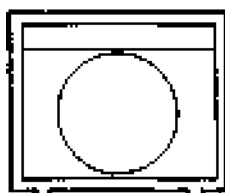
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 6 channel 60 watt
 Built-in reverb



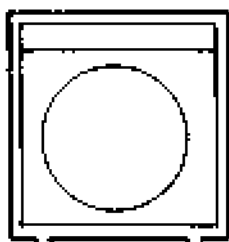
JAZZ CHORUS JC SERIES
 Studio and stage use
 chorus effect.
 Reverb, distortion,
 line out, functional design



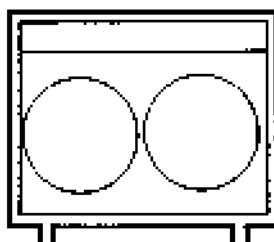
MIXER AMPS
 Desk Type. Built-in reverb
 PA 120 8 channel 120 watts
 PA 60 6 channel 60 watts
 PA 120 S columns 20 cm x 6 each
 10Hz - 12KHz.
 12 ohms. 100 watts.



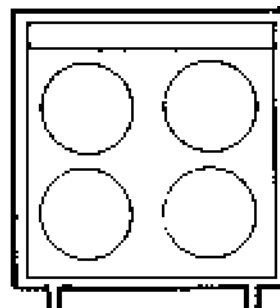
JC 60
 60 watts
 1 channel
 30 cm x 1



JC 80
 60 watts
 1 channel
 38 cm x 1



JC 120
 120 watts
 2 channel
 30 cm x 2



JC 180
 120 watts
 2 channel
 25 cm x 4

JC COMBOS PA MIXERS CA COMBOS VX55 MIXER

Name

Address

For further details, please tick and print, enclose large SAE (6 1/2) send to



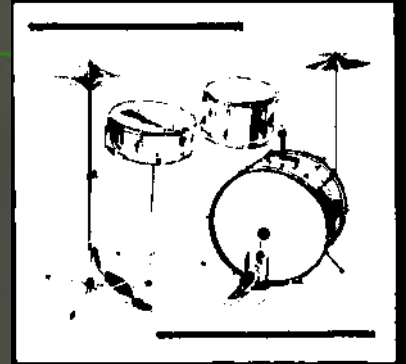
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HM300	Outfit (illustrated above)	£110
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HSD500	Outfit (illustrated left)	£260
HSD500T	Outfit with Transparent shells	£340

Ask your local music store for more details

Mrs Beans Diary
3rd Musicians Edition

WE TELL IT LIKE IT IS !!

This month it's the turn of the loudspeaker and the ever present dilemma, whose unit to use, as a basis for the sound system.

This is worth, for example, paying the seemingly exhorbitant price for some flash American indestructable drivers; (Altec, J.B.L., Cerwin Vega, Gauss, etc;) or, fingers crossed, pay considerably less for paper maché and crude magnets made in a satanic mill not a million miles from England's green and pleasant land.

Surprisingly, there are some speakers which are British, which are not, cheap, nasty, crude, useless rubbish. Not surprisingly the people who make them at Tannoy and at Celestion, will not regard our last remarks as being in the profane.

If this leaves you amused, bemused or confused, never mind, . . . We'll be pleased to play for you suitable examples, large and small by; Bose, A.R., Tannoy, J.B.L., Cerwin Vega, Celestion, Studio Craft, Dalquist, etc.

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Note to Jim Reeves fans ! We do not sell guitar strings, but we'll give you a one shilling for the gas !

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P.A. LOUDSPEAKERS & HORN	£
212 DC Dual Concentric-Slimline 2 x 12"	107
Speakers 100 watts	
412 DC Dual Concentric-Slimline 4 x 12"	162
Speakers 160 watts	
Mini-Horn - Fibre Glass Built in Crossover 50 watts	67
UNIT P.A. SYSTEM	
Radial Horn. Built in Crossover network 100 watts	119
115 Bass Compact 1 x 15" Reflex Enclosure 100w	116
MONITOR SYSTEMS	
Monitor Combo 12" Dual Concentric/Integral	
75/100 watt Amplifier	148
Monitor Extension	82
ECHO UNITS	
Echo Unit	145
Multi Echo	157
INSTRUMENT AMPLIFIERS	
V.S. Musician Reverb- 100 watts	163
V.S. Musician - Valve Sound 100 watts	141
V.S. Bassamp 100 watts	134
V.S. Footswitch.	14
COMBINATION AMPLIFIERS	
V.S. Musician Reverb Combo - 2 x 12" 100 watts	229
V.S. Musician Combo - 2 x 12" 100 watts	212
INSTRUMENT LOUDSPEAKERS	
412 BL Lead Bass & Organ 4 x 12" 200 watts	171
215 BL Lead Bass & Organ 2 x 15" 200 watts	186
P.A. AMPLIFIERS	
MA 100 5 Channel P.A. with Reverb 100 watts	161
MA 100S 5 Channel P.A. 100 watts	149
S.. 130 Slave 100 watts	97

£10 DEPOSIT SECURES ANY ORDER

REFER TO PRICE SCANNER (AND ADD VAT) FORWARD £10 DEPOSIT FOR ANY ORDER WITH 2½ YEARS TO PAY OR TELEPHONE PETE SQUIRREL FOR YOUR MAIL ORDER SUPER DEAL

GIBSON & FENDER GUITARS A terrific range of Gibson and Fender guitars immediately available, plus loads of Secondhand Quality instruments always in stock from only £125, and remember to ask about our free 100w amp offer

AMPLIFICATION Hesty's 5 year guarantee on amps is only an additional bonus to the massive savings to be had on what we believe to be the biggest selection in the country. Choose from Big names like H/H, Maine, Kustom, Selmer, Wem, Vox, Stagg Sound, Custom Sound, Orange, Hi-Watt, and Fender. We always have a stock of reconditioned 100w amps and cabs in stock from only £50 each.

DRUM KITS £80 MINIMUM ALLOWANCE ON YOUR CLAPPED-OUT KIT Yes £80 minimum trade-in-allowance on your complete kit against a new kit at rrp. The Big Sound is yours with names like Ludwig, Premier, Pearl, Maxwin, Hoshino, Olympic, Tamar, Hayman, etc, etc, and we've got them in stock now, plus beginners Kits, new and used from only £90.

DISCO GEAR WE'VE GOT IT YEAH, YEAH, YEAH. WE'VE GOT IT. Stagg, H/H, S.A.I. D.J. Electronics, T.C.E. Citronic, Sperin, Soundout, F.A.L. Flame and Carlbro. DISCO'S FROM ONLY £79.00. Stax of accessories, Fog machines, Bubbly Bubble machines. Lighting Units, Projectors, Strobes and Ropelights.

KEYBOARDS Logan string melody, Hohner Hi-String, Elka Rhapsody, Crumar Pianos, Haven Keyboards, Roland Synth's, Korg 700-700's-800 DV Mini Moog, with fabulous (not that word again) savings for example: GEM COMBO PIANO £199.00 Our Price £149.00

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Save £££'s now on all your musical requirements, 3 floors crammed with a range of gear to be seen to be believed. Group Gear, Disco Equipment, Bands, Educational, Electronic Organs etc. etc., you name it and Hesty's will provide it at a price that's right plus No Deposit Terms, bigger than big part exchange allowances, Free offers, 5 year amp guarantee. You're musical—you want the best—so buy from where the Beatles to today's chart-topping groups buy.



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THE PREMIER STORY

The Premier story is unique in Europe. It started 54 years ago in London's sleazy Soho district and today the Premier factory spreads over more than 100,000 square feet of industrial estates in Wigston, just outside the Midlands town of Leicester.

Last year Premier opened the world's newest drum factory. It's a giant, purpose built complex that pulls together the outputs of the other two Premier plants (they're both less than a mile away) and provides storage for the massive range of percussion instruments Premier produce.

In the last 12 months Premier have been given some unusual export awards and in the early part of 1976, Marketing Services Manager Roger Horrobin appeared on TV talking about some of the more peculiar exports Premier have undertaken. Export is the key word at Premier. At the last count, the company exported to more than 120 countries — and that included bongoes to Latin America!

Before World War II, the Premier slogan was "Nine out of ten British drummers play Premier," and the company proudly says that they see no reason to change it.

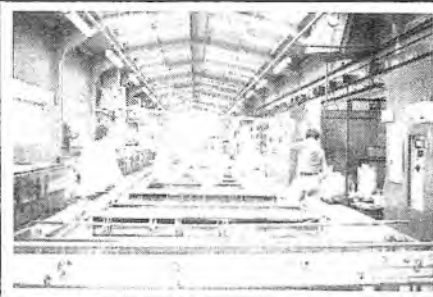
Premier was born out of the traditional musicians' condition: unemployment. Albert Della-Porta was a drummer. He'd been trained as an engineer, but because of limited eyesight, he switched to music and after a flirtation with the trumpet, he settled into percussion. Drums and percussion are probably the instruments that have most to do with engineering concepts during manufacture and soon Albert was involved with drum making processes.

Albert joined the ranks of the unemployed during the summer months. To help stretch his meagre earnings he started working with the drum company of Boyle (whose drums he played) and because of his technical background he was able to offer constructive suggestions about manufacturing processes.

The urge to "go it alone" and have a free hand in deciding how to make drums persuaded Albert to set up his own drum manufacturing operation and thus with fellow Boyle employee, George Smith, in 1922, at 47 Berwick Street, Premier Drums was born. Fred, Albert's younger brother, came in to keep the books.

Albert and Fred Della-Porta made better drums. Things went well for Premier despite the inevitable set-backs and financial problems that beset new companies (especially when they are founded with only £27 capital and after several rapid address changes, the company ended up in Golden Square, Soho, where the showroom was opened by bandleader Jack Hylton. The factory part of the operation then moved to South East London and then to Park Royal in West London. There it stayed until the start of the Second World War.

TOP LEFT: Premier do all their own chrome plating. Here hoops are being washed during the process. TOP RIGHT: Inside the new Premier warehouse—endless rows of drums and spares, much available straight off the shelf. BOTTOM: Left to right, Roger Horrobin, Rex Webb and Simon Everett with the special rope-tensioned drum that Premier have produced as a limited edition to mark the American Bicentennial!



continued on page 131

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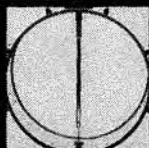
PREMIER MAIN AGENTS

Special Autumn offer during September/October



Beige finish and consistency in a compact, well-balanced design. Features a new special double bearing for fast return.

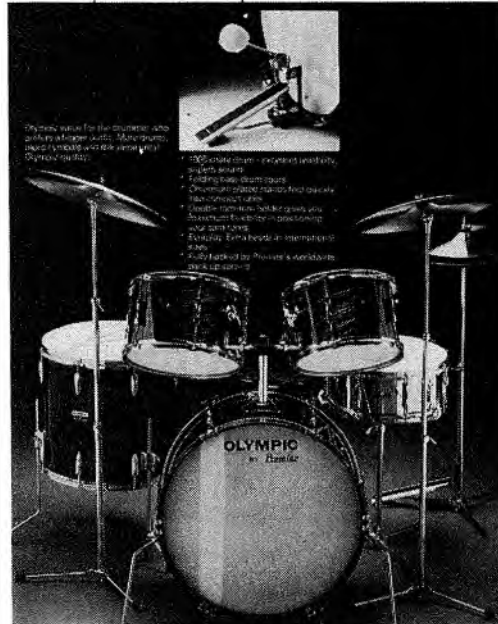
- Durable, reinforced steel - both drum stands with 20 torque, when driven into, fracture-free action.
- Smooth, hard, reinforced bass drum pedal with wide stance, hand rest built-in and heavy-duty, 100% tempered. Tapset with turn knob for easy operation.
- Rock-solid bass drum support for maximum stability and extra strength.
- Durable, heavy-duty, 100% tempered steel for long life and maximum strength.
- Head tensioning by pulsed drum expansion by drum key, covers adjustable.
- Drum heads to suit all styles.



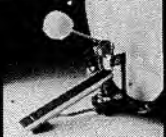
With every new Premier kit purchased during the above months we will be giving away a **FREE SET OF SPAULDING RUSSELL DRUM CASES**

Many other kits in stock
Also stockists of Ludwig
Pearl Olympic Rogers
Slingerland Gretsch etc.

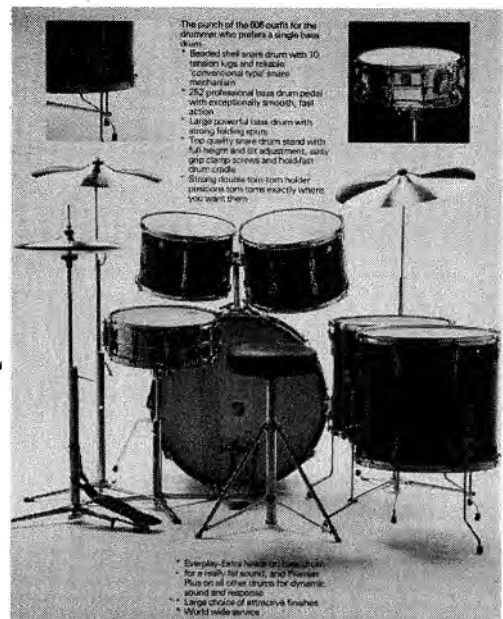
ALSO THE MOST GENEROUS OF P/X ALLOWANCES



Optimum value for the drummer who prefers a more subtle, sophisticated sound. Symbols who like some light, dynamic quality.



- 100% white drum - patented steel, 100% steel.
- Folding base drum stand.
- Overcast rubber heads, 100% quality, 100% tempered.
- Available in 100% black, 100% white, and 100% chrome.
- Available in 100% black, 100% white, and 100% chrome.
- Fully backed by Premier's worldwide drum service.

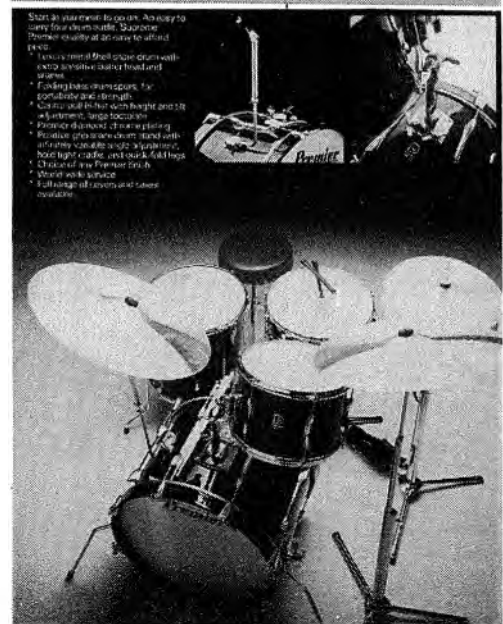


The punch of the 252 outfit for the drummer who prefers a single base drum.

- Beaded shell snare drum with 10 tension lugs and rubber conventional rope snare mechanism.
- 252 professional bass drum pedal with exceptionally smooth, fast action.
- Large powerful bass drum with strong folding spurs.
- Top quality snare drum stand with full height and tilt adjustment, wing grip clamp screws and hook fast drum cradle.
- Strong double rail foot holder, precision form frame exactly where you want them.



- Everplay Extra Nylon on bass drum.
- For a really hot sound, and P-1000 Plus on all other drums for dynamic sound and response.
- Large choice of attractive finishes.
- World wide service.



Start as you mean to go on. Always to carry from drum to floor. Superior. The quality of an artist to afford price.



- Heavy-duty shell snare drum with extra sensitive double head and frame.
- Folding base snare stand, for portability and strength.
- Carry all in the same height and 100% adjustment, large top section.
- Protonic dampener, if not required.
- Protonic rubber snare drum with a frame variable angle adjustment, head height rubber, and hook fast drum cradle.
- Original Premier Drum.
- World wide service.
- Full range of covers and cases available.

SOME OF THE KITS IN STOCK

PREMIER D717	KIT IN BLACK	£519 inc.
PREMIER D717	KIT IN RED	£519 inc.
PREMIER B304	KIT IN POLY GOLD	£390 inc.
PREMIER D305	KIT IN WHITE	£429 inc.
PREMIER B204	KIT IN POLY BLUE	£399 inc.
PREMIER D303	KIT IN BLACK	£380 inc.

Please send me latest Premier catalogue. I enclose P.O. for 25p to cover post and packing.

Name

Address

In the 'thirties, the fortunes of Premier grew until they were able to use the slogan mentioned earlier and Premier had become the leading British drum.

Some most peculiar products came out of Premier in the 'thirties. Perhaps the least known but most important product was the Premier Solid Guitar. This was a twin pick-up solid which was one of the earliest solid guitars built anywhere. (See a copy of the catalogue, below). Today Premier don't own a Premier guitar, and we'd very much like to hear from any reader who has one or who knows where one is, as we'd like to look at one. In the 'thirties, Premier also made amps (some of which had as much power as ten watts) and clarinets and recorders were also part of the catalogue.

The war changed the lives of almost everyone alive at the time. It certainly changed things for Premier: they were asked to go over to making bomb sights and related war items and the operation was moved to Leicester. While Premier continued to make parade drums for the Army, all other production was entirely geared for the war effort.

After the war Premier had to re-build their market just as everyone had to re-build their lives. Just getting back to producing drums was effort enough and from that point on, percussion remained Premier's main line.

During the 'fifties, Premier consolidated their position and brought many innovations to the percussion market. Massive expansion took place in the early 'sixties as the beat boom took off and Premier sold more rock drum outfits than they could believe. Expansion was enormous, but when the slump came in 1966, Premier survived while many who had been carried away with expansion during the boom went to the wall. Premier had other important markets. Their military drum market was vital and they had become market leaders in this area. While many others were in trouble in 1966, Premier were awarded the Queen's Award to Industry for export achievement. There were certain lay-offs due to the reduction in kit output, but the company hardly faltered.

Today, Premier export to over 120 countries. Fred Della-Porta retired from active work at Premier in 1972 and was the last of the three founders to leave the firm. Albert died in 1965 and George Smith died in 1970. Albert's eldest son Clifford came into Premier after an engineering course at Loughborough College and it was he who shaped the production techniques used today.

Premier is one of the few drum manufacturers that are self-contained. Everything except rubber mouldings are made by Premier. They plate their own metal for chromework, and make all their own metalwork and their own plastic or calf heads. All woodwork takes place on the

premises and nearly all of the machinery used in the processes was built specifically by the company.

Several new developments are arriving from Premier. A new shell made of chrome on wood is being launched, combining the sound quality of wood with the startling appearance of a metal kit. Wood shells are again to be made from birch — probably the best wood possible for drums.

The new Premier factory is probably the newest drum plant in the world. The main staff moved into the plant a year ago but there are still empty bays the company is in the process of filling. Premier employees number around 350 and in the last six years, they have witnessed expansion on a greater scale than ever before. In 1970 the turnover of the company was £1,000,000; by last year it had become £3,000,000; 60 per cent of the output is given over to export sales — the most important market being the USA, where Premier have a long standing relationship with the American company Selmer. Almost every conceivable percussion instrument is featured in the Premier range.

Tuned percussion is the speciality of the Pullman Road plant. Here highly trained technicians with perfect pitch shave imperceptible amounts off of vibrate and xylophone bars to the perfect tuning. Strobotuners and other aids are in use, but final perfection in tuned percussion depends on the skill and experience of the tuners.

All markets are expanding for Premier; in rock, orchestral, military and educational music, Premier is aptly named.

THE PREMIER STORY

from page 129

The photographs below depict the varied and diverse jobs which all go on inside the new Premier plant in Wigston, Leicestershire.

BOTTOM RIGHT: A reprint from a Premier catalogue of the 'thirties, showing their Premiervox electric guitar



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S.M.I. will be holding an exhibition of the latest Hohner keyboards, Lowrey organs, HH amplification and Selmer Paris brass and woodwind. The entire week of September 6 - 11.

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MARKET REPORT



Premier

The MARKET SURVEY is a detailed look at the attitudes of British dealers toward Premier drums. For the Premier Story, please turn to page 128.

	How long Premier dealer ?	Rock kits	PRODUCTS IN STOCK			Premier sales compared with last year
			Parade drums	Tuned percussion	Orchestral	
Assembly Music, 25 Claverton Bldgs., Bath	5 years	X	X	X	X	Very well
Band Box, 28 Snow Hill, Wolverhampton	31 years	X	X	X	X	Very well
Barratts, 72 Oxford St., Manchester	50 years	X	X	X	X	Same
Carlsbro Sound Centre, Chesterfield Rd. Mansfield	2 years	X	X	X	X	Better
Cookes, 34 St. Benedicts St., Norwich	8 years	X	—	—	—	Better
Dawsons Ltd., 65 Sankey St., Warrington	50 years	X	X	X	X	Improved.
Drumland, 90 Navigation St., Birmingham	2 years	X	X	X	X	Very well
Bill Greenhalgh, 125 Fore St., Exeter	15-20 yrs.	X	X	X	X	Same
Harker & Howarth, 26-32 Churchgate, Bolton	28 years	X	—	X	X	Better
Frank Hesty, 62 Stanley St., Liverpool	The beginning	X	X	X	X	Very well
Huddersfield Music Centre, 55 King St.,	15 years	X	X	X	X	Improved
H.W. Music, 27 Skinner St., Newport, Gwent	14 years	X	X	X	X	Very well
Kempster & Son, 98 Commercial Rd., Swindon	10 years	X	—	—	—	The same
Kitchens, 27-31 Queen Victoria St., Leeds	The beginning	X	X	X	X	Better
Lewis Music, 16 Bedeburn Rd., Jarrow	2 years	X	X	—	—	Better
Mamelock, 192 Deansgate, Manchester 3	46 years	X	—	X	X	Better
McCormacks, 33 Bath St., Glasgow	23 years	X	X	X	X	Same amount
Mr. Music, 7 & 18 St. John St., Bedford	8 months	X	X	X	X	
Pushworth & Dreaper, 42-46 Whitechapel, Liverpool	54 years	X	X	X	X	Same
Scheerers, 8 Merion Centre, Leeds 2	The beginning	X	—	X	X	Not as well
Dave Simms Music Centre, 1-5, The Grove, Ealing	1 year	X	—	—	—	Same
SMI, 114-116 Charing Cross Road, London WC2	10 years	X	—	X	—	Very well
Sound Centre, 129 High St., Bangor	5 years	X	—	—	—	Better
Sound Centre, 98-100 Clay Lane, Coventry	5 years	X	X	—	X	Slightly down
Sound Pad, 64 London Rd., Leicester	1 year	X	—	X	—	Steady
Chris Stevens Music, North St., Romford.	4 years	When available	Few	No	No	Marginally slower
Wisher, 103 Normanton Rd., Derby	20 years	X	X	X	X	Far more

Opinion of sound quality	Opinion pricing	Premier's service	Opinion: warranty	Why become/ remain dealer	Delivery time	Bands supplied with Premier	Good points	Bad points
V. good	V. Good	V. Good	Always excellent	Well - proven sellers	Forward orders	The Robins	Well finished drums	-
Good	V. Fair	Excellent	-	Best drum in Britain	Varies	Many	Finish, good service, + sound	-
Good	Competitive	V. Good	Excellent	Good selling	8 Weeks	Numerous	Good finish	-
Good	Very competitive	Excellent	Good	Top kit in England	8 Weeks	Local bands	Fittings & heads	-
Excellent	Reasonable	Good	V. Good	Good sellers	Varies	Local Bands	Fittings & stands	-
Good	Good	Marvellous	No problem	Good quality British	Forward orders	Terry Gore Showband	Fantastic service	-
Good	Cheaper than U.S.A. kits	V. Good	Good	Good service & quality	2-4 weeks	Boulevard	Good	-
V. Good	Reasonable	Exceptional	Never used	Quality	1-6 weeks	Local Bands	Well made	-
V. Good	Excellent	-	V. Good	Best value on market	2 Weeks	Glass Alley	Stands & fittings	-
Good	Good	Quite good	V. good	Prices are good	A bit slow	Local bands	-	-
Excellent	Very competitive	Excellent	Brilliant	Accessories & spares available	-	Smokey	Lok fast stands etc.	-
Good	Very competitive	V. Good	Excellent	Always liked them	6-8 weeks	April	Fittings & accessories	-
Excellent	Very competitive	V. Good	Never used it	Best of English drums	Varies	Local bands	Improving all the time	Delivery could be improved
V. good	Worth it	V. Good	Good	Good seller	Forward order	Grumbleweeds	Fittings & stands	Delivery of new pedal
Good	V. Good	V. Good	V. Good	Good sellers	3-4 weeks	Coxhoe Rising Stars -		
Excellent	Good value	Best there is	Perfect	Among our most valuable assets	12 weeks	10cc	Value for money	Delivery to us
Excellent	Not competitive	Excellent, best in trade	First rate	Very good agency	6 weeks	Croppa	Excellent	Improve delivery
V. good	Good value	Could be better	Fair	Good saleable line	2 months	Pentagon	New fittings	hi-hat pedal creeps a bit.
The best	The best	V. good	Good	Excellent service	6 weeks	Local bands	Never any trouble	-
The best	Competitive	V. good	No problems	A good seller	Varies	Local bands	Good quality	Repairs a bit slow
Excellent	Unbeatable	Good	Excellent	Consistent demand	10-12 weeks	Semi-pro bands	Chrome-plating excellent	more forthcoming on products
V. good	Still good	No problem	Good	Regular sellers	2 vans a week	Local bands	Fittings and heads	-
Excellent	Favourable	Excellent	Never used it	Big demand	4 weeks	Local bands	Modern firm	-
Indifferent	Reasonable	V. Good	Reasonable	Only reliable British kit	12-13 weeks	Delta Dawn	Tom-tom holder superb, fitting good	Interior finish
Good value for money	Competitive	Excellent	Works well	Only quality British kit	Varies considerably	Showaddywaddy	Good value	-
Improving	Reasonable	V. Good	V. Good	Steady seller	12-15 weeks	Kursaals	Spares availability	Sound needs beefing up
The best	Most competitive	Nothing better	No problem	No. 1 selling kit kit	Varies	Plummet Airlines	Fittings excellent	-

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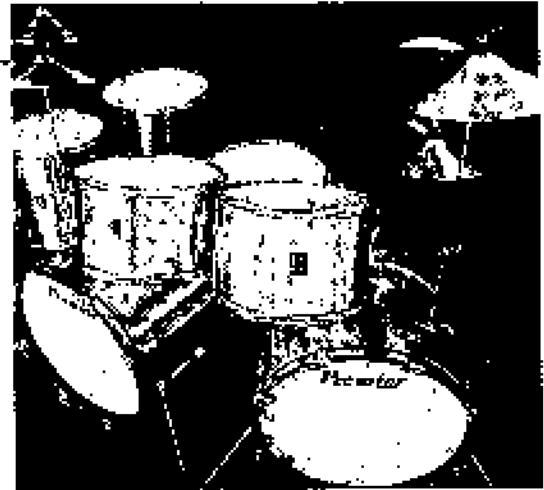
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purpose-built computer aided mix-down console in Europe which memorises and stores control levels during mixing, thereby reducing fatigue and cutting costs.

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Telex: London 28668 (Answer back code Audio London)



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Abbey Road (EMI) Studios.

3, Abbey Road, St. John's Wood, London, NW8 9AY. 01-286 1161

EQUIPMENT Two EMI 44 into 16 desks, EMI/Neve 40 into 24 desk, two Studer 24-track recorders, three Studer 16-track recorders, six Studer 8-track recorders, two Studer 1/2" 4-track recorders, six Studer 1" 4-track recorders, forty-eight 2-track recorders, 3M 8-track recorder, AKG, Neumann, Sony and STC mikes, Beyer and Koss cans, 192 Dolbys, full complement of compressors, limiters, equalisers, filters, and echo systems; monitoring Quad through JBL or Tannoy.

CAPACITY Studio 1: 120, Studio 2: 60, Studio 3: 30.

RATES All studios 24 or 16-track, £44 per hour; all studios 8 or 4-track, £42 per hour; 2-track, £40 per hour. Also various copying and transfer charges. Overtime charge 25% after 6pm and weekends. Mobile Unit, recording and remixing, £250 per day; other, £125 per day. Rates for foreign location recording on request.

ENGINEERS Peter Mew, Tony Clarke, John Kurlander, John Leckie, Peter Bown, Peter Vince, Mark Vigars, Mike Jarratt, Alan Rouse.

Acorn Studios

Church Road, Stonesfield, Oxford, OX7 2PS. 099 389 444
EQUIPMENT Acorn 24 into 16 desk, Scully 16 track recorder, Studer and Studer-Revox 2-track machines, Dolby 'A' system on all tracks, AKG, EMT, Binson and HH echo, Neumann and AKG mikes, monitoring through four Lockwood/Tannoy Universal Major units.

CAPACITY 6-7

RATES 16-track, £12 per hour; 2-track, £9 per hour; (Mobile) 16-track, first day £180; additional days £120; 2-track, first day £120, additional days £90.

ENGINEERS Colin Bateman, Colin Sanders.

Advision

23, Gosfield Street, London, W1. 01 580 5707

EQUIPMENT Studio one: A 56-track Quad 8 desk, Dolby 'A', JBL monitoring, two Maglink Interlock 24's, MCI 24 and 16-track recorders, Studer for 1/4" masters; Studio two: Europe's first computer mixing system: the Quad Computomix, 32 track automated quad mixdown system. Selection of monitors available. Studio three: Dubbing Theatre.

CAPACITY Studio 1 - 60 musicians.

RATES Studio 1, £49 per hour 48/24/16 track; Studio 2, £42 per hour 24/16 track; Overtime charge, £10 per hour 6pm to 9am.

ENGINEERS Roger Cameron (Studio Director), Jeff Young, Paul Hardiman, Martin Rushent.

Air Studio

214 Oxford Street, London, W1. 01 637 2758

EQUIPMENT Studio 1: Neve 32 into 24 desk, Studio 2: Neve 32 into 24 desk, Studio 3: 16 into 8 desk and Studio 4: 30 into 16 desk. Tape machines include 3M 24-track recorder, 3M 16-track recorder, Studer A80's and A62's for mastering, monitoring Quad 50's through Tannoy Golds, Crown or Turner through Tannoy HPD's, usual range of mikes and effects and ancillary equipment. **CAPACITY** Studio 1; 70, Studio

2; 30-35, Studio 3: (mainly overdubbing and mixing studio) 4-5, Studio 4: (also o/d and mixing) just a vocal booth.

RATES Studios 1 & 2: 16-track, £35 per hour; 24-track, £40 per hour. Studio 3; up to 16-track, £25 per hour; Studio 4; up to 24-track with quadrophonic and film facilities, £28 per hour; Overtime charge: 20% after 6pm and weekends.

ENGINEERS Geoff Emerick, Steve Nye, Denny Bridges, Mike Stavrou, John Kelly, Pete Henderson.

Amazon Recording Studios

Music House, IFD, Stopgate Lane, Simons Wood, Liverpool, 33. 051 546 6444

EQUIPMENT Mostly Ampex equipment, Custom desk.

CAPACITY Smallish studio ideal for rock band - 10 maximum. **RATES** 8 track, £10 per hour; Overtime charge after 6pm, £2 per hour.

ENGINEER Mike Bersin.

Anvil Studio

Film and Recording Group Ltd., Denham Studios, Denham, near Uxbridge, Middx. 01 332 3522

EQUIPMENT (Music Stage) Neve 24 into 16 desk, Studer A80 16-track recorder, Studer A80 8-track recorder, Studer C37 and J37 recorders for mastering, usual mikes, EMT echo plates, Dolby, range of effects, monitoring HH through Tannoys.

CAPACITY Room for symphony size orchestra, plus dead area for pop/rock.

RATES 16-track, £48 per hour; 8-track, £40 per hour; Discount if no projection required of about £8 per hour. 2-track and reduction, £34 per hour; Over-

time charge £3 per man per hour after 5.30 and w/e's.

ENGINEERS Eric Tomlinson, Esmond Bailey.

Basing Street (Island)

8-10 Basing Street, London, W11. 01-229 1229.

EQUIPMENT Studio 1: Helios 32 into 24 24-track desk, 24, 16 and 8-track 3M machines, Dolby 'A' system, Eventide digital delay plus various effects, monitoring Crown through JBL 4350's; Studio 2: As Studio 1, except monitoring is Crown through Tannoy HPD's; Mobile; Two 24-track 3M machines, Helios 30 into 24 desk, EMT echo plate, JBL monitoring etc.

CAPACITY Studio 1: 80 musicians; Studio 2: 20 musicians.

RATES £38 per hour, Overtime charge, £6 per hour after 6pm and at weekends. Mobile, £400 per day.

ENGINEERS Rhett Davis, Frank Owen, Phil Ault, Howard Kilgour.

Bird Sound Studios

Kings Lane, Nr. Stratford-on-Avon. 078 985 705

EQUIPMENT Custom built 8-track incorporating Miniflux electronics and heads, 2 Revoxes with hi-speed, vari-speed and very hi-speed options, Brennel IC2000 stereo tape deck for effects, F760 compressor /limiter /expander, Calrec condenser and Beyer dynamic microphones and Tannoy monitors.

CAPACITY: 15

RATES 8-track, £8 per hour recording, £7 per hour mixing; Overtime charge after 6pm and before 9am of £2 per hour.

ENGINEERS Monty Bird, Bob Young.

CBS Studio

31/37 Whitfield Street, London, W1. 01 836 3434

EQUIPMENT Neve 16 track desk 24 into 16, Studer 16-track recorder, Studer A80 2-track recorder, EMT echo plate plus four actual echo chambers, usual mikes, monitoring Crown through Altec. (MCI 24 track desk and recorder to be installed at later date).

CAPACITY Studio 1 - 75; Studio 2 - 25; Studio 3 - 12. RATES Studio 1 £39 per hour, Studio 2 £38 per hour; Studio 3 £37 per hour; Overtime charge, 25% after 6pm and at weekends. ENGINEERS Mike Ross-Trevor, Bernie O'Gorman, Dick Palmer, Simon Humphrey, Steve Taylor.

Central Sound

9, Denmark Street, London, WC2. 01-836 6061

EQUIPMENT Ampex multi-track and stereo recorders, Custom built Sound Techniques desk, various effects, monitoring Crown through Tannoy HPD's.

CAPACITY: 22

RATES 16-track, £25 per hour 10am - 6pm; Overtime charge, £3 per hour 6pm - 10am and weekends.

ENGINEERS Simaen Skofield, Karl Brown, Paul Holland.

Chalk Farm

1a, Belmont Street, London, NW1. 01-267 1542

EQUIPMENT Scully 16-track, Levers-Rich 8-track, Levers-Rich 2-track machine, Autophon cutting lathe, usual Neumann and AKG microphones, EMT echo-plate, Eventide phaser and Harmoniser, various limiters and compressors, Technic graphic equalisers on each channel, Leak

driven Altec monitoring and a Cooper time cube.

CAPACITY: 8 musicians.

RATES (Until mid-Sept.) 16-track, £12.50; 8-track, £10; £2 overtime charge per hour after midnight and at weekends.

ENGINEERS Vic Keary, Sid Brecknor, Neil Richmond, Brian Adamson.

Chappell Studio

50, New Bond Street, W1. 01 629 7600

EQUIPMENT Studio 1: Neve 30 into 16 desk, 24-track Studer, two 2-track Studers, Ampex 4-track, EMT echo plate, mainly AKG and Neumann mikes, monitoring HH through Tannoy/Lockwoods. Studio 2: Neve 20 into 4 desk, Ampex 16-track, Studer 2-track, two Ampex 2-tracks, echo, mikes and monitoring as Studio 1.

CAPACITY Studio 1: 45-50 musicians plus 9 large separation booth taking up to 16, Studio 2: Small studio, up to 5 musicians.

RATES Studio 1: 24-track, £40 per hour; 16-track, £37 per hour; 4-track, £37 per hour; stereo, £29 per hour, Studio 2, 16 & 8 track, £30; 4-track, £28 per hour; stereo, £22 per hour; Overtime charge, £8 per hour after 6pm and weekends.

ENGINEERS Robert Golding, Chris Stone, (technical engineer) Colin McLeish.

Countdown Sound Studios

104, High Street, Manchester M4 1HQ. 061 832 3339

EQUIPMENT Allen and Heath 16 into 8 desk, Brennel 8-track machine, three Revoxes, Audio and Design compressors and limiters, Tannoy HPD monitors driven by Crown, plus the usual array of mikes. 16-TRACK EQUIPMENT will include a Studer

16-track machine, a BX20 reverb and facilities to enable individual mixing on all foldback lines, along with a partially redesigned studio and an extra complement of mikes.

RATES 8-track, £12 per hour recording, £10 per hour mixing; Overtime charge £3 per hour after 10pm; 16-track rates will probably be £16 per hour.

ENGINEERS Clem Lee, Les Parnell, Dave Donoghue, plus consultant Mike Winson.

DJM Studios

James House, 71/73 New Oxford Street, London WC1. 01 836 4864. Telex Dejamus (London) 27135

STUDIO EQUIPMENT includes IMMEDIATELY BELOW: Roger Cameron at an Advision desk; BELOW: PYE Studios' 16 track desk

MCI 24-track recorder, 32 into 24 grouped MCI desk, Flangers, Digital Delay, Studer for tape delay, Spectrum phase shifter, Dolbys and DBX compressors.

CAPACITY Maximum of 18 musicians. RATES 24-track, £35 per hour; 16 and 8 track, £28 per hour; Overtime charge after 18.00 hrs and all day Saturday and Sunday of £5 per hour.

ENGINEERS Mark J. Wallace, Walter Samuels.

Drumbeat Studio

233, Melton Road, Leicester. 0533 62011

EQUIPMENT 20 channel Itam mixer, Itam 8-track, Tannoy Golds

continued on page 146



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from page 143

for monitoring, custom built echo plate, two Revoxes, three separation booths, usual mikes.
CAPACITY Around 10.
RATES 8-track, £8 per hour; Special contract scheme allowing minimum 100 hours per year at £5 per hour.
ENGINEERS Vaughn Simpkin, Dave Angraves.

Eden Studio

20, Beaumont Road, London W4. 01995 5432

EQUIPMENT 24 into 16 quadrophonic desk (custom built), Ampex 16-track, Ampex 4-track, Levers-Rich 2-track, Ampex 2-track, three Revoxes for effects, monitoring Amcron through Tannoy/Lockwoods, usual mikes, HHecho, EMT plate echo.
CAPACITY 35 musicians, plus a large separation room.
RATES 16-track, £28 per hour (including weekend); Overtime charge £5 per hour after 11pm.
ENGINEERS Mike Gardner, Roger Behir.

Freerange

22, Tavistock Street, London WC2. 01836 7608

EQUIPMENT Sound Techniques desk 24 into 8 (switchable soon to 16), 3M 8-track recorder, Revoxes for mixdown, Master Room reverb, monitoring Quad through Lockwoods.
CAPACITY 40 musicians.
RATES 8-track, £8 per hour; 16-track, £12.50 per hour; Overtime charge £1.50 per hour after midnight.
ENGINEERS Baz Bawbidge, Tim Hassett.

Gooseberry

19, Gerrard Street, London W1. 01437 6255

EQUIPMENT Custom built Richardson desk, 14 into 4 desk, 16-track Ampex recorder, 8-track Brenell, 2-track Ampex for mixdown, two Revoxes, Dolby 'A' system, usual mikes, Eventide phasing and flanging, monitoring Turner through Lockwoods.
CAPACITY Main studio 8-10 musicians, plus a drum booth.
RATES 16-track, £12 per hour; Overtime charge £1 per hour after 6pm; 8-track £8.50 per hour, overtime charge 50p per hour after 6pm.
ENGINEERS Mark Lusardi, Ron Eve.

Grosvenor (Hollick and Taylor Recording Company)

16, Grosvenor Road, Handsworth Wood, Birmingham B20 3NP. 021 356 9636

EQUIPMENT Studer 16-track/8-

track recorder, three Studer ¼" stereo machines, two Sony ¼" stereo machines, three Revoxes, an EMI BTR4 and Nagra Stereo 4, two EMT turntables, Trident Audio Developments 24 into 16 desk, monitoring two 240 watt amps in to four Griffin speaker systems, Neumann, AKG, SDC and Sennheiser mikes.

CAPACITY Large studio: 35 musicians, Small studio: 8 musicians.

RATES Large studio, 8-track, £18 per hour, 16-track, £22 per hour; Small studio, £12 per hour; Overtime charge, time and a half after 9pm, double time after midnight and Sundays.

ENGINEERS John Taylor, Richard Longley, Steve Cowperthwaite.

IBC Studios

35, Portland Place, London W1. 01637 2111

EQUIPMENT Studio A: IBC desk 32 into 24, Ampex MM1000 16-track recorder, Ampex MM1200 24-track recorder, AG440 stereo machine, monitoring HH through Tannoy Reds in Lockwood cabinets, mikes mainly Neumann; Studio B: IBC desk 32 in quad out with voice-over facility, as Studio 1 except no MM1200.

CAPACITY Studio A: 45 musicians; Studio B: 18' x 20' with large control room.

RATES: Studio A: £40 per hour 16 or 24-track; Studio B: £32 per hour; Overtime charge, after 6pm and at weekends, £8.50 per hour.

ENGINEERS Mike Claydon, Hugh Jones, Keith Bessey.

Impulse

71, High Street East, Wallsend, Tyne and Wear. 0632 626 794

EQUIPMENT Sound Techniques System 12 18 into 16 desk, Studer A80 8-track recorder, Studer B62 2-track, Revox, 4-track mobile unit, Neumann, AKG and Calrec mikes, range of usual effects, monitoring Amcron through Tannoy Golds.

CAPACITY 25, plus smaller studio, mainly used for copying and voice-over work.

RATES £12 per hour; Overtime charges £3 per hour after 6pm and weekends, £6 per hour Sundays and after midnight.

ENGINEER Micky Sweeney, Studio Manager David Wood

Indigo

72, Garside Street, Manchester 3. 061 834 7001

EQUIPMENT Sound Techniques 18 into 4 desk, Ampex MM1100 16-track recorder with varispeed and autolocate, Klark-Technic mastering recorder, Revox A700 for tape echo, AKG DX20 reverb, monitoring Crown through JBL, mikes include AKG, Sennheiser and Calrec, Dolby 'A' throughout. (Production studio includes Tweed Audio 8 into 4 desk, two Revoxes, Spotmasters, Rapid cue, stereo cassette, monitoring Yamaha through Tannoy.)



TOP: Inside the Studio Two control room at EMI Abbey Road; ABOVE: CBS, Studio One; RIGHT: R.G. Jones' control room

CAPACITY Studio 1: 8-10; Studio 2: 25; Production studio for voice-overs.

ENGINEERS Dave Kent-Watson, Phil Hampson.

R.G. Jones Studios

Beulah Road, Wimbledon, London SW19 3SB 01540 4441

EQUIPMENT Neve 32 into 16 desk, two 3M 24-track recorders, two Studer B62 2-track recorders, various mikes, EMT and AKG echo, Dolby 'A' system, varispeed, phasing and various other effects, monitoring Amcron through JBL 4350's.

CAPACITY 1000 sq. ft.

RATES 16-track, £28 per hour; 24-track, £34 per hour, Overtime charge 6pm-midnight and Saturday, £4 per hour; after midnight, Sundays £6 per hour.

ENGINEERS Jerry Kitchingham, Nick Sykes, Derek Chandler.

Kingsway Recorders

129, Kingsway, London WC2B 6NH. 01 242 7245

EQUIPMENT Raindirk 30 into 20 full 24-track desk, Studer A80 24/16-track recorder, Studer A80 4-track, Studer A80 stereo, Studer B62 stereo, cassette and 8-track cartridge facilities, UA, Altec, Fairchild and DBX limiter/compressors, Live chamber, AKG, and EMT echo, monitoring Amcron through JBL, Neumann, AKG, Beyer and Calrec mikes, Beyer cans.

CAPACITY 35 musicians.

RATES 24-track, £38 per hour; mixing, £30 per hour; 16-track, £34 per hour; mixing £28 per hour; tape copying, editing, £12 per hour; weekdays 6pm-2am, weekends, 24 hour service.

ENGINEERS Louie Austin, Paul (Chas) Watkins.



per hour; Overtime charge, £5 per hour after 6pm and weekends.
ENGINEER Roger Wake.

Lansdowne

Lansdowne House, Lansdowne Road, London W11 3LP. 01 727 0041

EQUIPMENT Cadac 24-track desk 28 into 24, Studer 24/16-track recorder, usual mikes, Cadac monitors.

RATES 24-track, £37 per hour; mixing etc, £32 per hour; 16-track, £34 per hour; mixing etc, £29 per hour; Overtime charge £7 per hour after 6pm and at weekends.

ENGINEERS Robert Butterworth, Hugh Padgham, Chris Dibble, Nick Patrick (Asst.).

Leader Sound

209, Rochdale Road, Greetland, Halifax, West Yorkshire. 04227 6161

EQUIPMENT Rairdick 10 into 4 desk, Bias and Nagra tape machines, AKG mikes, monitoring Amcron through Lockwood

CAPACITY 8 musicians
RATES 2-track, £6 per hour, 24 hours availability.

ENGINEER Bill Leader.

tape operators, technicians and vehicle plus tape charges; mixdown at £30 per hour. Fuel charged over 80 miles.

ENGINEERS Manager Robin Black, Trevor White, Peter Smith.

The Manor

Shipton Manor, Shipton-on-Cherwell, Kidlington, Oxford. 08675 2128

EQUIPMENT Helios 32 into 24 quad output desk, two stereo foldback systems, Ampex 24-track machine, two Ampex 4-track and one 2-track machine, 34 channels of Dolby, 4 channels of DBX, Master Room echo, Westlake Audio monitoring and acoustics, wide complement of limiters, expanders, graphic equalisers, usual array of mikes.

CAPACITY 20 musicians.
RATES £600 a day, including room and board.

ENGINEERS Mick Glossop, Alan Perkins.

Margritte

15, Holloway Lane, Harmondsworth, West Drayton, Middx. 01 897 9670

EQUIPMENT Helios 28 into 16 desk, 3M 8-track recorder, EMT

24 desk, MCI 32/24/16 machine, 4-track MCI, two MCI stereo machines, Dolbys throughout, monitoring Amcron through JBL, four EMT stereo echo plates, usual mikes, Studio 2: Remix suite with 10' x 8' overdubbing booth attached, MCI 528 series 36 into 24 desk, MCI 24/16-track machine, three MCI 2-tracks, quad monitoring

CAPACITY Studio 1 is 1000 sq. ft. RATES £44 per hour; Overtime charge, £8 per hour after 6pm and weekends.

ENGINEERS Geoff Calver, John Eden, Steve Holroyd, Phil Harding.

Mayfair Sound Studios

64, South Molton Street, London W1. 01 499 7173/5

EQUIPMENT Custom built 20 into 16 desk, Studer A80 16-track recorder, Studer A80 2-track, various ancillary Scully and Revox machines, UREI compressors, Neumann and AKG mikes, Beyer cans, EMT echo plate, monitoring HH through JBL.

CAPACITY Studio 1, about 12; Studio 2, 10 (studios linked)
RATES 16-track, £28 per hour; 8-track, £23 per hour, Overtime charge, 25% after 6pm and weekends.

ENGINEERS Trevor Vallis, Richard Manwaring.

Morgan Studios

169, Willesden High Road, London NW10. 01 459 7244

EQUIPMENT Studios 1 & 2 (16-track only) Cadac 20 into 16 desks, 3M 16-track recorders, Studer 2-tracks, monitoring Amcron through Tannoy HPDs. Studio 3: (16 or 24 track) Cadac 24 into 24 desk, 3M 4, 16- and 24-track recorders, Studer 2-track, monitoring Amcron through JBLs or Tannoys. Studio 4: Cadac 28 into 24 fully quadrophonic desk, 24-track Studer recorder, Studer 2-tracks, Eventide digital delay, monitoring Amcron through JBLs or Tannoys. Dolbys, EMT plates throughout, mikes mainly Neumann, AKG, Sennheiser and Calrec.

CAPACITY Studio 1, 50; Studio 2, 15; Studio 3, 30; Studio 4, 50-60.

RATES Studios 1 & 2, 16-track, £32 per hour; Studio 3, 24-track, £36 per hour; Studio 4, 24-track quadrophonic, £39 per hour; Overtime charge, £6 per hour after 6pm and weekends.

ENGINEERS Roger Quested, Lindsey Kidd, Martin Levan, Michael Boback, Greg Jackman (all self-employed).

Mortonsound

13-15, Carliol Square,



Konk Studios

84-86, Tottenham Lane, London N8. 01 340 7873

EQUIPMENT Neve 28 (wired 32) into 24 desk, Ampex MM1100 24-track recorder, Studer A 804 4- and 2-track machines, Ampex AG 440 twin-tracks, 24 Dolbys, AD stereo phasing, ITT 2-channel parametric equalisation, Lexicon digital delay line, usual array of mikes, monitoring driven by two Quad 303s.

CAPACITY 20
RATES 24-track, £34 per hour; 16-track, £32 per hour; 2-track, £30

Maison Rouge (Mobile only)

388-396, Oxford Street, London W1. 01 408 2058

EQUIPMENT Helios 32 into 24 desk, full quad facilities, Studer A80 24/16-track recorder, Studer A80 4/2-track recorder, two Studer B62 2-track recorders, Sony stereo cassette machine, Dolby 'A' system on all machines, usual mikes and effects, monitoring Crown through Tannoy and JBL.

RATES Depending on location, a basic of £350 per day including

echo plate, Neumann, AKG, Sennheiser, Electrovoice mikes, monitoring Swedish EA amps through four Lockwood Majors with Tannoy Reds.

CAPACITY 15 musicians (450 sq. ft.) with isolation booths for bass and drums.

RATES 16-track, £20 per hour; 8-track, £10 per hour.

ENGINEER Daniel Priest.

Marquee Studios

10, Richmond Mews, London W1 01 437 6731

EQUIPMENT Studio 1: MCI 32 into

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from page 147

Newcastle-upon-Tyne. 0632 26902
EQUIPMENT 4-track Teac, Revox, Morton designed 12 into 4 mixer, AKG, Beyer, Calrec mikes, A&R comp/limiter/expander, monitoring (location) Quad through Wharfedales (inside) Tannoy Reds.
CAPACITY 6-8.
RATES £6 per hour inside, £10 per hour location.
ENGINEERS Frank Caffrey, Dave Holland.

Multichord

52, Briardene Close, Sunderland SR3 3RU. 0783 282353
EQUIPMENT Audio Developments 14 into 4 desk, custom built 4-track recorder, various stereo machines, AKG, Calrec and Sennheiser mikes, monitoring Audio Developments amp through Tannoy Golds.
CAPACITY 6.
RATES £8 per hour, location work £10 per hour.
ENGINEER Ken McKenzie.

Mushroom

18, West Mall, Clifton, Bristol BS8 4BQ.
EQUIPMENT Langvad 16 into 8 desk with Audio and Design compressors/limiters/expanders, noisegates and parametric equalisation, Phillips pro stereo mixdown, three Revoxes, 3M 8-track recorder, custom-made stereo echo-plate, usual mikes, three echo sends and foldbacks, monitoring Audix 80 amps through Tannoy Golds.
CAPACITY Split into two rooms, comfortably holding 14.
RATES 8-track, £10.50 per hour; No overtime.
ENGINEER Denis Ackerman (outside engineers are available by arrangement).

The Music Centre

Engineers Way, Wembley, Middlesex HA9 0DR. 01 903 4611. Telex 923400
EQUIPMENT Studio 1: Neve 30 into 24; Studio 2: Neve 26 into 24; Studio 3: Neve 30 into 24, Studio 4: Neve 20 into 16. Studer A80 24-track and 16-track recorders, various recording machines, EMT reverb plates, mainly Neumann mikes, Crown monitoring through Tannoy Reds in Lockwood cabinets.
CAPACITY Studio 1, 125; Studio 2, 40; Studio 3, 20; Studio 4, 10.
RATES Studio 1, £49 per hour; Studio 2, £42 per hour; Studio 3, £40 per hour; Studio 4, £35 per hour.
ENGINEERS John Richards, Dick Lewzey, Dave Hunt, Dick Plant, Richard Goldblatt.

Nest

78, Bristol Street, Birmingham B5 7AH. 021 622 3417
EQUIPMENT Allen & Heath modified desk 14 into 8, 8-track Klark Technic recorder, stereo Ampex and K.T. machines, cassette and cartridge facilities,

monitoring Quad through Tannoys. Will be going 16-track, probably finished mid-September.
CAPACITY 28' x 15' (larger after mid-Sept changes).
RATES £12 per hour; Budget price for block bookings, eg 4 hours including VAT and tape hire, £47.
ENGINEERS Jake Commander, Kim Holmes.

Orange

3/4, New Compton Street, London WC2. 01 836 7811
EQUIPMENT Helios 24 into 16 desk, Ampex MM1100 16-track recorder, 24 tracks of Dolby, Ampex stereo 4-track machine, Revox, monitoring Phase Linear 400 through Tannoy Golds.
CAPACITY 25.
RATES 16-track, £20 per hour. Overtime charge after midnight, +50%.
ENGINEER Steve Churchyard.

Pathway

2A, Grosvenor Avenue, London N5 2NR. 01 359 0970
EQUIPMENT Pathway 16 into 8 desk, Brennell 8-track recorder with new heads, Stereo echo plate, various Grampian spring reverbs, Beyer, Shure and Neumann mikes, various Revoxes, monitoring driven by Radford amps.
CAPACITY Around 6-8.
RATES 8-track, £8 per hour; Editing and copying, £6 per hour.
ENGINEERS Barry Farmer, Mike Finesilver, Peter Ker.

Pye Studios

17, Great Cumberland Place, London W1. 01 402 8114
EQUIPMENT Neve 26 into 24 desk, Studer 24-track recorder, monitoring Amcron through Lockwoods, usual mikes and effects. (From October Cadac 24-track desk.)
CAPACITY Studio 1, 50; Studio 2, 15.
RATES 24-track, £40 per hour; 16-track (Studio 1), £38 per hour; 16-track (Studio 2), £30 per hour; Reduction (Studio 1), £30 per hour; Reduction (Studio 2), £20 per hour.
ENGINEERS Terry Evennett, Larry Bartlett, Kim Maxwell, Ray Prickett.

Radio Edinburgh Studio

7A, Atholl Place, Edinburgh EH3 8HP. 031 229 9651
EQUIPMENT Tweed 20 into 8 desk with 16-track monitoring, Ampex 16-track recorder, Master Room reverb, Audio 8 Design compressor / limiter / expander, Klark-Technics graphic equalisation, Neumann, AKG and Beyer mikes, monitoring Amcron or REL through Lockwoods.
CAPACITY 12 musicians.
RATES 16-track, £18 per hour; 8-track, £15 per hour; 2- and 4-track, £12 per hour; Overtime charge, 25% after 10pm.
ENGINEERS Neil Ross, Chris Giles, Roy Ashley.

Radio Luxembourg Studio

38, Hertford Street, London W1. 01 493 5961
EQUIPMENT Neve 16 into 4 desk (will be switchable to 8), J37 4-track recorder, A80 2-track recorder, C37 2-track recorder, Revox hi-speed for ADT, monitoring Quad through Tannoy Golds in Lockwood cabinets, Neumann and AKG mikes, Audio and Design compressor/limiter.
CAPACITY 8 with ease
RATES 4-track (and 8-track when in force), £12 per hour; mono, £10 per hour; dubbing, £6 per hour; Overtime charge, £3.50 per hour before 9.30am and after 6pm.
ENGINEER Peter Hughes.

Rampart

115, Thessaly Road, London SW8 (entrance from Wandsworth Road only). 01 720 5066
EQUIPMENT Helios 32 into 24 desk, 3M 24-track recorder, Studer 16-track recorder, Studer, 3M and Revox 2-track machines, Dolby and DBX, mikes mainly Sennheiser, AKG, Beyer and Neumann, monitoring Crown through JBL 4320s or 4311s or Aurotones.
CAPACITY 40-45.
RATES 24-track, £35 per hour till 12 noon, £40 per hour 12-6, £45 per hour after 6pm and weekends; 16-track, £30 per hour till noon, £35 per hour 12-6. £40 per hour after 6pm and weekends.
ENGINEERS Mark Dodson, Will Reid-Dick, Cyrano.

Reels on Wheels (Mobile only)

22, York Road, Acton, London W3. 01 993 1703
EQUIPMENT Allen and Heath 8 into 4 mixer, custom-made sub-mixer 20 into 8, 4-track industrial Teac recorder, 1/2-track stereo Teac hi-speed, HH echo, Grampian reverb, monitoring mainly on Beyer cans, AKG mikes, small phasing unit, comprehensive patching system.
RATES Gigs of three hours or more taken, 3-10 hours, £3 setting up and petrol charge, +£5 per hour. Beyond 10 hours, £4.50 per hour (no £3 charge).
ENGINEER Ian Whippey

Regent Sound Studio

4, Denmark Street, London WC2. 01 836 6769
EQUIPMENT Sound Techniques 18 into 16 desk, 3M 16-track recorder, Ampex and Levers-Rich stereo machines, EMT echo, Neumann, AKG etc mikes, monitoring Crown through Tannoys.
CAPACITY 15.
RATES 16-track, £16 per hour; Overtime charge £2 per hour 6-12pm.
ENGINEERS Andrew Clevon, James Spenceley.

Riverside

78, Church Path, Fletcher Road, London W4. 01 994 3142
EQUIPMENT Custom built 24 into

8 desk, 16-track Ampex machine, 8-track Otari, 2-track Studer, parametric equalisation, Klark-Technic graphic equalisation, Neve, Universal and UA compressors, Master Room reverb, Eventide flanger, AKG and Neumann makes, monitoring Amcron through JBL or Tannoys. Also Copying Room, Separation Booth and mobile unit.
CAPACITY 12 musicians.
RATES 16-track, £18 per hour; 8-track, £10 per hour; Overtime charge from 8pm, £2 per hour.
ENGINEERS Adam Skeaping, David Foster.

Rockfield Studio

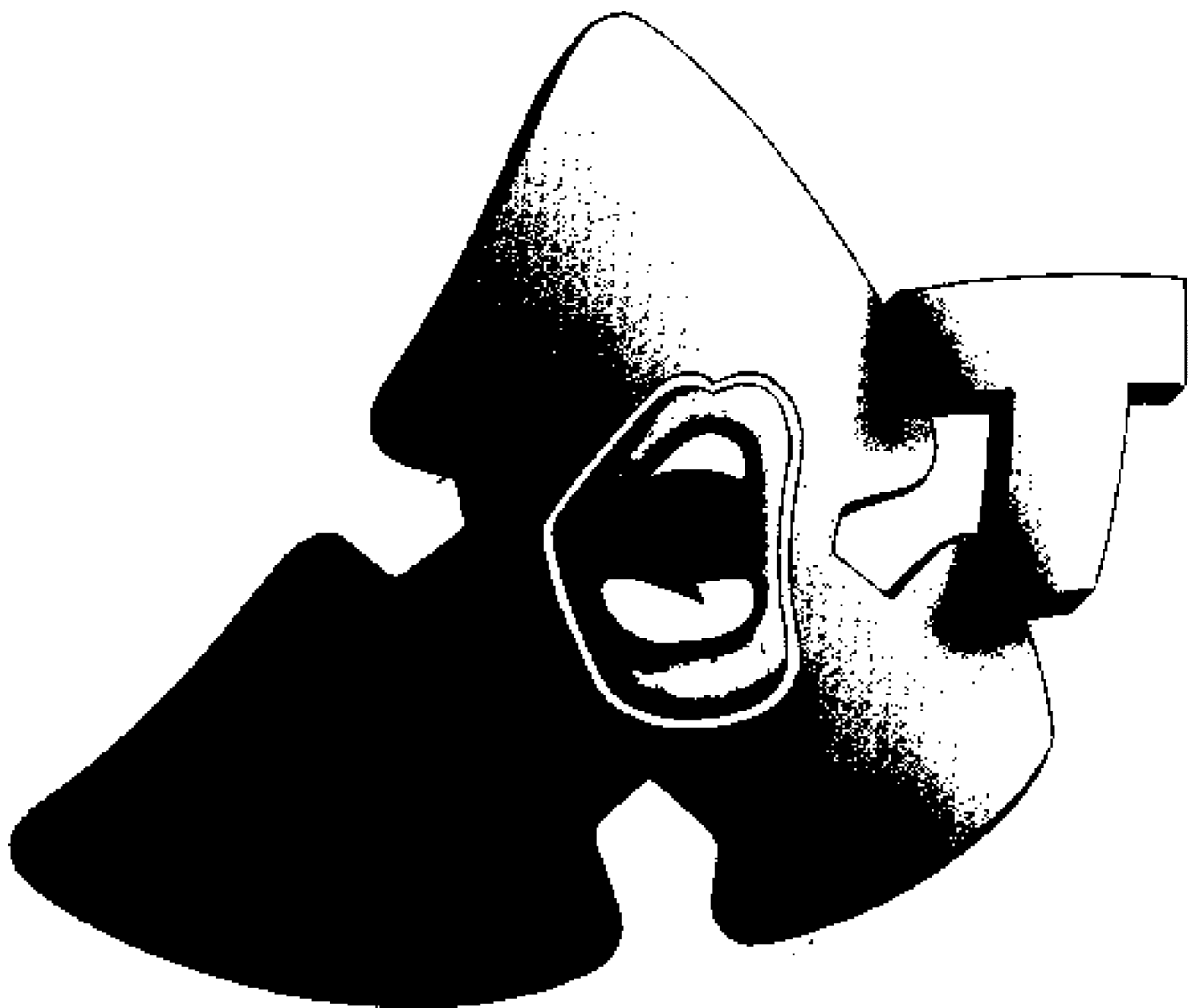
Amberley Court, Rockfield, Monmouth, Wales. 0600 2449
EQUIPMENT Rosser Electronics 32 into 24 desk, two Studer 24-track machines, usual mikes and effects, monitoring HH through Tannoy/Lockwoods and Cadac.
CAPACITY "There's never been a band that we've been unable to accommodate."
RATES Currently under reappraisal; to be announced.
ENGINEERS Dave Charles, Pat Moran.

Roundhouse Studio

100, Chalk Farm Road, London NW1. 01 485 0131
EQUIPMENT Cadac quadrophonic desk 36 into 24, two Studer 16/24-track recorders, four A80 2-track machines, A80 four track recorder, two Studer B62 2-track recorders, 40 Dolbys, UREI limiter, API filter sets, Lexicon delay lines, Eventide phaser, usual mikes, own foldback system with on-floor mixing, four EMT plates, monitoring Yamaha B1s through JBL 4350s.
CAPACITY 40-45.
RATES 24-track, £40 per hour; 16-track, £35 per hour; Overtime charge, 20% after 6pm and weekends.
ENGINEERS Mark Dearnley, Ashley Howe, Peter Gallen.

Sarm Studio

Osborn House, 9/13 Osborn Street, London E1 6TD. 01 247 1311
EQUIPMENT Triad 'B' 40 into 24 desk, 3M 24-track recorder, MCI 16/24-track recorder, Alison mixdown computer, Cadac monitors, Dolby M24, Studer 2-tracks for mastering, EMT stereo echo-plates, three Master Room echo devices, parametric and graphic equalisation, digital delay lines, phaser and Omnipressor, Eventide Harmonizer, Little Dipper frequency filters, Varispeeds, Universal, Teletronics and Marconi audio limiters, Westrex compressor and DBX



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limiter/expanders.
CAPACITY 30.
RATES 24 or 16-track, £42 per hour; copying and editing, £12 per hour; NO OVERTIME CHARGE.
ENGINEERS Gary Lyons, Gary Langan, David Hall.

Scorpio Studio

19-20, Euston Centre, London NW1. 01 388 0263
EQUIPMENT Cadac 32 into 24 desk, Studer 24/16-track recorder, Studer 2-track machines, Eventide flanger, Audio and Design selective limiters, Fairchild limiters, Neumann, AKG and Electrovoice mikes, usual range of effects and ancillary equipment, monitoring Amcron through Cadac/Tannoys.
CAPACITY 25 musicians.
RATES 24-track recording, £46 per hour; reduction, £42 per hour; 16-track recording, £36 per hour; reduction, £32 per hour; Overtime charge, £6 per hour after 6pm and weekends.
ENGINEERS Ray Hendrikson, Dennis Weinreich.

Peacock Studio

98, Medina Avenue, Newport, Isle of Wight. 098 381 2379
EQUIPMENT ITA 10 into 4 desk, 4-track Teac 3340 machine, Revox, stereo reverb, mikes mainly AKG, graphic equalisation, monitoring Bang and Olufsen through ARs.
CAPACITY About 10.
RATES £5 per hour inclusive; Day rate (6 hours) £25.
ENGINEER Robin Whitehead.

Pebble Beach Recorders

12A, South Farm Road, Worthing, Sussex. 0903 201767
EQUIPMENT Triad 18 into 16 desk, Ampex, Studer and Revox recorders, Dolby 'A' throughout, Eventide digital delay, Audio and Design Limiters/Compressors/Expanders, monitoring Crown through JBLs and Tannoys in Lockwood cabs.
CAPACITY 25.
RATES 16-track, £25 per hour—although a weekly basis is preferred.
ENGINEERS Tony Platt, Eli Pearl (Asst).

Phonogram Studio

Stanhope House, Stanhope Place, London W2. 01 262 7788
EQUIPMENT Phonogram International 32 into 16 desk, Ampex MM1100 24/16-track recorder, Studer 8-track, several Studer 2-tracks, usual array of mikes and effects, monitoring own amps through Tannoy HPDs in own cabs.
CAPACITY 44.
RATES 24-track, £40 per hour; 16-track, £37 per hour; Reduction, 24-track, £40 per hour; 16-track, £35 per hour; Overtime charge, £8 per hour after 6pm and at weekends.
ENGINEERS Peter Olliss, Steve Lillywhite, Steve Brown.

Tony Pike Studio

31, Dryburgh Road, Putney,

SW15. 01 788 4928/6364
EQUIPMENT Custom built 16 into 4 desk, 4-track 1/2" Scully, Levers-Rich series E machines, EMI TR90 machines, mikes mainly AKG, Shure, ST&C and Beyer, monitoring Leak TL50 through Tannoy Reds.
CAPACITY 12.
RATES 4-track, £10.50 per hour; Overtime charge, 25% after 6pm and at weekends.
ENGINEER Tony Pike.

Sound Associates

23, Redan Place, London W2. 01 229 0101
EQUIPMENT Neve 16 into 16 desk, Studer 16/8-track recorder, Tannoy monitoring.
CAPACITY 30' x 20' (15 musicians).
RATES 16-track, £32 per hour; Overtime charge, 25% after midnight.
ENGINEERS Peter Lodge, John Stevens.

Sound Developments

Spencer Court, 7 Chalcot Road, London NW1 8LH 01 586 1271/4.
EQUIPMENT Studio A (the music studio): API/Sound Developments 24 into 16 desk, Ampex MM1100 16-track recorder, Studer and Ampex mastering, quad monitoring and mixdown facilities, Neumann, AKG and Beyer mikes, Beyer cans, various effects including Echo plates, noise gates, phasers, etc, monitoring through Lockwoods. Studio B (the production studio): Neve 12 into 4 desk with 8-track monitoring, Studer and Ampex recorders, Neumann, AKG, and Beyer mikes, Tannoy Lockwood monitors.
CAPACITY approx 14 musicians in studio A.
RATES Studio A: £27 per hour; Studio B: £15 per hour, Studio C: £10 per hour and Studio D: from £10 per hour; Overtime charge 30% after 9pm and before 9am, plus Saturdays, Sundays.
ENGINEERS Chief—Robert Haggas.

Spaceward Studio

19, Victoria Street, Cambridge. 0223 64263
EQUIPMENT Self-designed and built 10 into 16 desk (with 16-track monitor mixer to be added), Brennell 16-track recorder with Branch Appleby heads, three Revox hi-speed (one vari-speed) machines, Master Room reverb, Audio and Design compressor, mikes mainly AKG and Calrec, monitoring HH through BEWs, or Bose 800s if punch preferred.
RATES Currently (early Sept) £59.40 per day (24 hours) 2-track; probably about £110 per day when fully 16-track.
ENGINEERS Gary Lucas, Mike Kemp.

Strawberry Studio

3, Waterloo Road, Stockport, Cheshire. 061 480 9711.
EQUIPMENT Helios 26 into 24,

Studer AH24 24-track recorder, two stereo A80 Studer machines, Studer A62 stereo machine, Dolby and varispeed throughout, Audio and Design compressor/limiters, etc. Audio and Design vocal stressers, Klark Technic graphic equalisation, Eventide harmoniser, two stereo EMT echo plates, Cooper time cube, Westlake control room, AKG, Sennheiser, Calrec and Neumann mikes, monitoring Crown through Westlake TM-1 monitors.
CAPACITY 35-40.
RATES 24-track, £30 per hour; 16-track, £25 per hour; stereo, £15 per hour; Overtime charge £5 per hour after 6pm and weekends.
ENGINEERS Pete Tattersall, Dave Rohl, Tony Spath.

Sun

34-36, Crown Street, Reading. 0734 595647
EQUIPMENT Custom built 16 into 8 desk, 8-track Atari recorder, four Revoxes, A700s for mastering, various effects including phasing and digital delay, mikes include Beyer, Shure, and Neumann, monitoring through Lockwoods.
CAPACITY 10, with space split into live and dead areas.
RATES 8-track, £8 per hour; 2- and 4-track, £6 per hour; Overtime charge, 10% after midnight and Sundays.
ENGINEERS Martin Maynard, Rob Boughton.

Sutton Sound Studio (Mobile only)

80, Queensway, London W2. 01 262 9066
EQUIPMENT Sutton Audio 20 into 8 desk, Studer 16, 8 and 4-track machines, Phillips, Ampex and EMI 2-track machines, usual AKG and Neumann mikes, monitoring Quad through Tannoys.
RATES From £175 per day.
ENGINEERS Mark Sutton, Tony MacMillan, Michael Hall.

TW Studio

211, Fulham Palace Road, London SW6. 01 385 4630
EQUIPMENT Triad 'B' series 18 into 16 desk, 3M 16-track recorder, Studer A62 for mastering, various Revoxes, Eventide digital delay and flanger, Audio and Design limiter/compressor, usual mikes, monitoring Amcron through JBL.
CAPACITY 12.
RATES 16-track, £18 per hour; Overtime charge, £4 per hour after midnight.
ENGINEERS Martin Adam, Alan Winstanley, Studio Manager—Mr Todd.

Theatre Projects

11-13, Neals Yard, Monmouth Street, London WC2. 01 836 1168
EQUIPMENT Custom-made 16 into 8 desk, all tape machines have Levers-Rich transports and in-house electronics, usual mikes and effects, monitoring HH through Altec 9849s.
CAPACITY 20.



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RATES 8-track, £17.50 per hour; the rest, £14 per hour; Overtime charge 25% after 6pm, and weekends.
ENGINEERS Mike Moore, Ernie Marsh (film).

Trident Studios

17, St Anne's Court, Wardour Street, London W1. 01 734 9901
EQUIPMENT Main Studio: Triad 32 into 24 desk; Copy Room: Triad 12 into 4 desk; Remix Room: old Sound Techniques 24-track mixdown console, soon to be replaced by a new Triad desk, recorders all Studer, including 24/16-track and stereo machines, monitoring JBL (control room), Cadac (Remix Room) and Kef (copy room).
CAPACITY 35.
RATES 24-track, £39 per hour; 16-track, £35 per hour; Overtime charge, £7 per hour after 6pm and before 9.30am.
ENGINEERS Peter Kelsey, Jerry Smith, Nick Bradford, Steve W. Taylor.

Wessex Studio

106, Highbury New Park, London N5. 01 359 0051
EQUIPMENT Virtually identical control rooms, with Cadac 32 into 24 desk, 3M multitrack machines, Studer 1/4" machine, full Dolby on every machine, full range of effects and usual range of mikes including some older AKGs, monitoring Turner through Tannoy HPDs in Westek 16 cu. ft. enclosures.
CAPACITY Studio 1: 55-60; Studio 2: mixdown and overdubbing, max 3.
RATES 16-track, £35 per hour; 24-track, £40 per hour; Overtime charge, 20% at weekends and after 6pm.
ENGINEERS Gareth Edwards, Michael Thompson, Tim Friese-Greene. Studio Manager—Bill Price.

West of England Sound Ltd

14, Swan Street, Torquay. 0803 28783
EQUIPMENT Sou'West Recorders 16 into 8 desk, Levers-Rich 8-track recorder, Studer B62s and various Revoxes for mixdown, custom-built graphic eq, stereo reverb, echo room, various mikes mainly AKG, monitoring, pair 80 watt amps through Tannoy Yorks (non-standard).
CAPACITY Studio 1, 30' x 30'; Studio 2, 23' x 17' (usable together).
RATES 8-track, £20 per hour; Mixdown, £16 per hour; 1/4" recording, £12 per hour; 4-track, £12 per hour (using 8-track).
ENGINEERS Steve Norris, Tony Waldron.

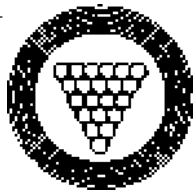
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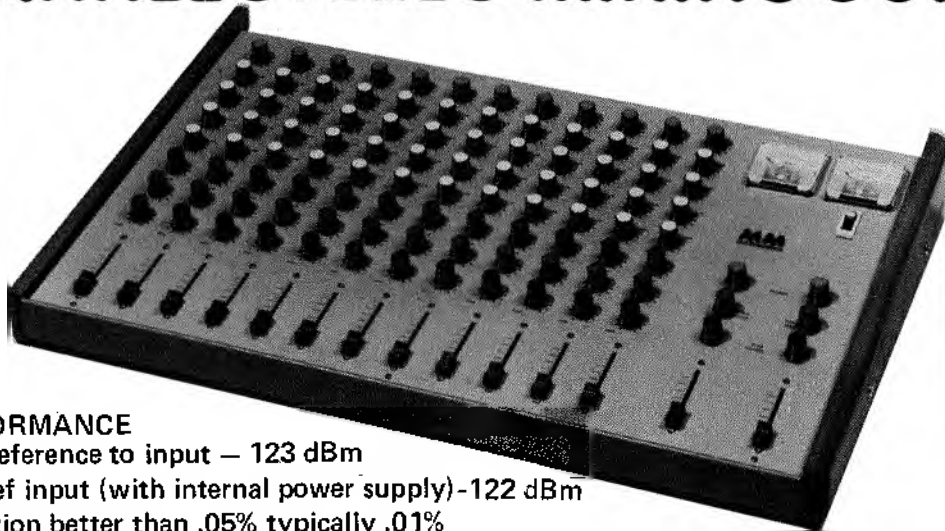
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(0223) 66559.

****20 into 4 to be announced shortly****

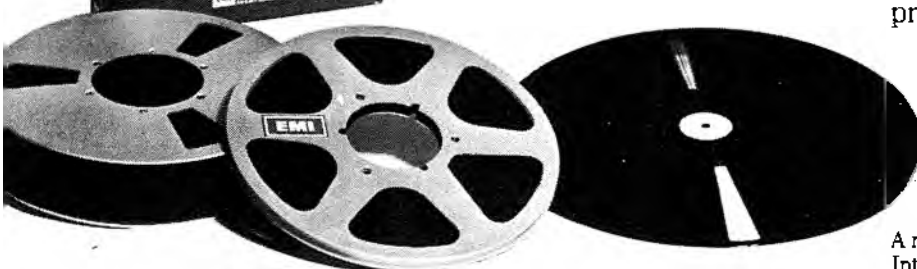
MM ELECTRONICS

French's Mill, French's Road, Cambridge (0223) 66559



EMITAPE
professional
recording
tape

The Master Sound



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

This probably explains why more than half of all U.K. record releases are mastered on EMITAPE. And why new EMITAPE 152 cassette duplicating tape has raised the sound quality of production musicassettes to rival the record.

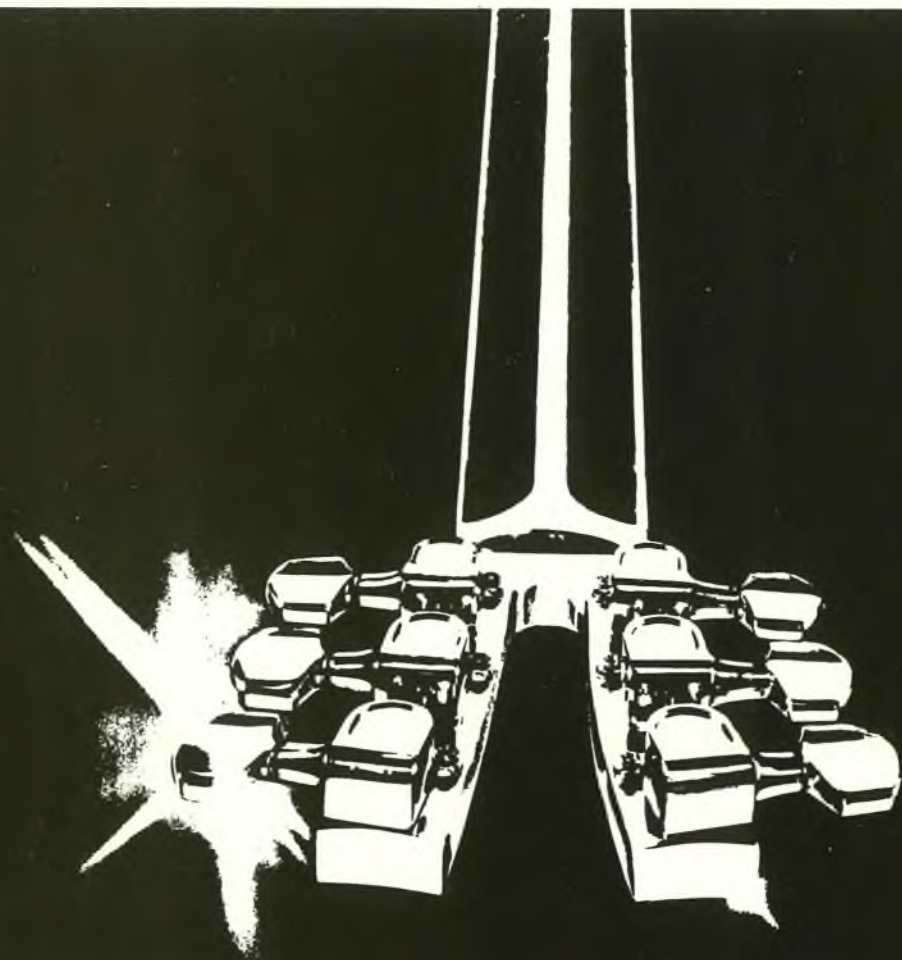
That's a very high standard indeed, because nearly 80% of all U.K. record releases are cut on EMIDISC lacquer discs.

The facts speak for themselves. For mastering or playback, EMITAPE products have no master.

EMI EMITAPE

EMI TAPE LTD., Tape House, Dawley Road,
Hayes, Middlesex.

A member of the EMI Group of Companies.
International leaders in music, electronics and leisure.



KRAMER STICKS ITS NECK OUT TO GIVE YOU THE PERFECT INSTRUMENT

Kramer solid body electric guitars and basses represent a breakthrough in design that allows you to break-through to the ultimate in your performance. Its something totally new that leaves all the others behind and makes conventional guitar necks obsolete.

Only Kramer features

• **EBONOL FINGERBOARDS** that won't crack warp, chip or shift.

• **"CENTER-TOUCH"** fret wire design (patent applied for) that provides perfect fret-to-fret intonation and finger positioning.

• **POWER FORGED** aluminium "T Neck" (patent pending) that offers absolute rigidity in all models guaranteeing no warping or twisting.

• **FRET-POSITIONING** based on a three-generation old trade secret that allows every artist to achieve perfect intonation with single notes or chords.

And that's not all; Kramer also provides unusual sustaining qualities, custom tooled aluminium and stainless steel hardware and select wood inlays in back of the "T Neck".

Kramer is ahead by a Neck — it's a Winner!



New Generation Guitars

*Distributed Exclusively by
BKL International Distributing Ltd.*

11 11 Green Grove Road, Neptune, New Jersey, 07753, (201) 922-8600

Sole U.K. Distributors. B. Page & Son (Sound Equipment) Ltd., 10 Wood Street, Doncaster

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
6/4	790.00
12/4	940.00
16/4	1038.00
16/4/2	1038.00
8/2	575.00
12/2	730.00
16/2	880.00
2/2	1036.00

JOHN BIRCH

PENETRATOR	95.00
12" Crescendo	108.00
15" Crescendo	140.00
15" Guass	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 Iran.	
2 x 12	432.41
G410 120w Iran.	
4 x 10	465.74
G412 120w Iran.	
4 x 12	494.44
BASS COMBOS	
B115 120w Iran.	
1 x 15	388.89
B410 120w Iran.	
4 x 10	450.93
PIGGYBACKS	
B155 60w v/v 1 x 15	450.93
B15N 30w v/v 1 x 15	370.37
AMPS	
HDSVT 300w valve	518.52
HDV4B 100w bs v/v	323.15

HDB25B 55w valve	263.89
HDV4 100w valve	356.48
HDV2 60w valve	323.15
HDV6B 240w Iran.	341.67
SPEAKERS	
EXSVT 240w 8 x 10	325.93
EXB4B 240w 2 x 15	
Altec	483.33
EXB25B 120w 2 x 15	
Reflex	186.11
EXV4 120w 4 x 12	
Inf.	238.89
EXV2 120w 4 x 12	
Ducted	236.11
EXV6B 240w 2 x 15	
a.d.p.	266.67
EXVT22 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
V-2 60w + 4 x 12	
d.rel.	559.26
V-6B 240w + 2	
x 15 d.p.	608.33

PAEQUIPMENT	
CS5B Mixer	719.44
A120 Slave	390.74
S4B Columns	211.11

BOSE

1800 Amplifier	610.00
800 spkr. pr. + eq.	470.00
800 spkr. pr.	400.00
800 eq.	70.00

BRØDR JØRGENSEN

RHYTHM UNITS	
TR33	144.81
TR330	106.76
TR55	165.02
TR66	164.14
TR77	258.03

COMBO AMPS

JC60	276.64
JC80	314.57
JC120	380.31
JC160	434.29
JC200	498.11
MCA100	T.B.A.

MIXER AMPS

PA80	234.56
PA120	355.61
RVX5	228.59

REVO SOUND SYSTEMS

Revo 30	213.90
Revo 120 c/w	
console kit	558.00
Revo 120 c/w	
combo kit	567.45
Revo 250 c/w	
console kit	797.51
Revo 250 c/w	
combo kit	806.98
Revo 150	T.B.A.
RC1	44.28
C5	10.92
C10	15.05
RK1	28.27
CS10	8.71
RK2	25.94

CABS, COILS & SPEAKERS

C2030	120.33
C2038	141.72
C2538B	156.02
RB120 (S & OS)	328.89
SR120 120	167.24

EFFECTS UNITS

DC50	T.B.A.
RE201	289.63
AD50	45.02
AF60	26.13
AF100	29.23
AG5	37.35
AP2	39.37
AP5	74.55
AP7	64.95
AS1	27.90
AW10	33.65
CE1	105.69
DP1	5.46
FS1	4.73
FV1	23.17

CANARY MIXERS

'B' SERIES MIXERS	
12/1	496.00
12/2	573.00
15/2	697.00
18/2	856.05
10/4 mini studio	531.00

FREIGHT CASES

12 ch.	31.00
15 ch.	38.75
18 ch.	44.00

'A' SERIES CUSTOM MIXERS

20/6/2	2860.00
16/8	2600.00
24/2	1700.00

CROSSOVERS

2 way stereo	68.19
3 way stereo	79.04

CARLSBRO

Marlin Mk. II	155.00
Slave Mk. II	95.00
Scorpion	105.00
Rhythm Mk. II	120.00
Singray Super Mk. II	148.00
Singray Combo Mk. II	190.00
Singray Super Combo Mk. II	219.00
Bass Combo (Singray Amp.)	257.00
Bass Combo (Singray 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
2 x 12 1 horn	175.00
2 x 12 1 horn	196.00
2 x 12 1 horn	220.00
24W Pr.	

CBS/ARBITER

GUITAR AMPS	
Dual Showman Rvb.	
2 x JBLD 130F	719.00
Dual Showman Rvb.	
2 x JBLD 140F	747.10
Dual Showman Rvb.	
Top only	424.70
Dual Showman Rvb. cab	
2 x JBLD 130F	348.75
Quad Rvb. 4 x Fender 12"	539.00
C2008	141.72
C2538B	156.02
RB120 (S & OS)	328.89
SR120 120	167.24

Vibrosonic. 1 x JBL

D130F	488.25
Super Twin 180 watts	533.20
Twin Reverb. 2 x Fender 12"	457.25
Twin Reverb. 2 x JBL D120F	586.80
Bandmaster. 2 x Fender 12"	449.50
Bandmaster. 2 x JBL D120F	564.20
Bandmaster. Top only	291.40
Bandmaster. cab	
2 x Fender 12"	198.40
Super Reverb.	
4 x Fender 10"	395.25
Super Reverb.	
4 x JBL D110F	610.70
Pro Reverb.	
2 x Fender 12"	367.35
Vibrolux. 2 x Fender 10"	306.35
Deluxe Reverb.	
1 x Fender 12"	251.10
Princeton Reverb.	
1 x Fender 10"	193.75
Princeton.	
1 x Fender 10"	141.05
Vibro Clamp.	
4 x Fender 8"	83.70
Champ. 1 x Fender 8"	75.95

BASS AMPS

Bassman 100.	496.00
Bassman 100. cab.	277.45
Bassman 50.	263.50
2 x Fender 15"	413.85
2 x Fender 10"	550.25
Bassman 50. Top	215.45
Bassman 50. Cab.	
2 x Fender 15"	232.50
Bassman 10.	316.20
4 x Fender 10"	122.45

P.A. SYSTEM

PA100 2 x Fender 8"	492.90
PA100 Top	322.40
PA100 S4-6 Col. 4 x 8	212.35
high freq. horn	65.10
PA160 + 4 x SC3-10 coils.	905.20
PA160 Top	547.15
PA160 SC3-10 Col	108.50

MUSICIAN

Musicanter.	
1 x Fender 12"	122.45

CERWIN VEGA

VOCAL REINFORCEMENT SYSTEMS	
V30 150w 15"	253.00
V32 300w 12"	345.00
V33 300w 18"	365.00
V34 300w	365.00
V35 300w 18"	495.00
VH36 400w 18"	540.00

MUSICAL INSTRUMENT SYSTEMS

G32 200w 12" horn loaded	265.00
G36 300w 18" folded horn	315.00
B36MF 300w 18" folded horn	395.00
B48 300w 18" folded horn	415.00
B48MF 400w 18" 12" folded horn	475.00

SOUND REINFORCEMENT COMPONENTS

L48CF 300w 18" folded horn	425.00
L48SE 500w 18" folded horn	545.00
L48DD 200w 18"	1255.00

SOUND REINFORCEMENT COMPONENTS

G12 M25W	15.33
G12 H30W	18.28
G16 M50W	22.58
G16 C100W	41.23
S10 15W	5.49
G16 Twin Cone 50W	25.07

SOUND REINFORCEMENT COMPONENTS

210 50w	65.16
410 100w	85.39
212 100w	108.82
152 100w Bin	116.87
100w Combo Amp	196.91

RMH-1 100w rad. horn

HF6 100 watts	325.00
	149.00

STAGE MONITORS

SM12-2 150w	225.00
SM15-2 200w	285.00
SM18-2 300w	325.00
BM4-4 100w	149.00

ELECTRONICS

MM-3 B challen PA	795.00
GE-2 13 band eq.	335.00
A-300D1 Power amp	895.00
A-1800 Power amp	465.00

CHINGFORD ORGAN STUDIOS

Solton Cabinet	425.00
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CITRONIC LTD.

Statefile II Kansas, st.	346.00
Statefile II Iowa, st.	430.00
Statefile II Texas, st	524.00
Statefile II Delaware, mono.	230.00

MODULES

SMPBOS Ster Mix Pre/Amp	117.00
NMP203 Mono Mix Pre/Amp	59.00
P50 65 w. Ster Amp	44.00
P100/100 Amp	99.00

CLEARSTONE

CM1	
2x15 Ld. cab 120w	122.21
2x15 Bs. cab 120w	118.62
2x12 Ld. cab 50w	97.50
1x18 Bs. cab 100w	98.81
4x12 Ld. Cab. 100w	129.00
4x12 Bs. cab 100w	129.00

PA CABINETS

3x10 col. 60w. Pr.	100.11
4x10 col. 120w. Pr.	142.26
Horn cab	81.57
2x12 col. 100w. Pr.	158.57
6x10 col. 150w. Pr.	127.87

SOLID STATE

50w L&B	118.84
100w L&B	127.57
50w PA	118.84
100w Mst. PA	163.50
100w Slv.	111.36
250w Slv.	191.80
6 Ch. Mtr.	257.41
50w Combo Amp	173.05

MAXIMIN CABS

210 50w	65.16
410 100w	85.39
212 100w	108.82
152 100w Bin	116.87
100w Combo Amp	196.91

J.T. COPPOCK

ELGEN 100w Id.	115.27
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100w bs.

100w ster.	115.27
100w ster. slv.	127.31
100w PA.	104.62
100w PA. slv.	115.90
50w G/P.	80.09
50w combo w/reverb	80.09
50w bs. combo	159.25
lkd. hn. cab. FH10A	137.07
50w bs. combo	194.44
lkd. hn. cab. FH100A	165.74
1x15 cab 150w	188.05
1x15 cab 100w	146.29
4x12 cab	114.81
4x12 cols. pr.	177.31
2x12 cols. pr.	113.42

CUSTOM SOUND

AMPS	
CS700MXXR 12ch. st	360.00
CS700A 150w Sch. PA	160.50
CS700B 150w twin reverb	135.50
CS700B 150w bassmaster	123.00
CS700C 150w slave	97.50
CS700CV 150w slave + vu	112.50

COMBOS

CS700D 75w Twin reverb	183.00
CS700DB 75w Bassmaster 2ch	201.00
CS700DS 100/150w Twin reverb + Altec	277.50
CS Truckler 30w twin input	POA

LOUDSPEAKER ENC.

CS7212 100w 2 x 12	66.00
CS7212S 100 2 x 12 twin cone	75.00
CS7212H 100w 2 x 12 + 1 horn	84.00
CS7115 75w 1 x 15 bin	93.0

SOUND EQUIPMENT

60w Col.	149.00	COMBOS	EM90A	137.96	9370 Pre-amp	77.77	Snake	204.17
100w Col.	162.00	VS Musician Rev.	YES900A	198.15	9340 Pre-amp	47.92	LINE SOURCE MIXERS	
AMPLIFIERS		Combo 2 x 12		212.35		60.80	X41R	144.87
50w ster.	185.75	VS Musician Combo		196.85	LEAD STACKS		X61R	204.17
100w ster.	233.50	2 x 12			YTA100A	420.37	LINE SOURCE POWER	
50w ster. trans.	281.50	SPEAKERS			YTA200A	570.37	GENERATORS	
6 Cha. Mk.	318.75	412BL Ld. Bs. &			LS75	206.12	LS100	260.56
8 Cha. Mk.	210.00	4 x 12 200w		168.87	LS75	41.07	AUT3	51.33
6 Cha. Mk.	234.00	215BL Ld. Bs. &			AUT6	51.33	AUT10	61.60
8 Cha. Mk.	223.50	2 x 15 200w		172.25	HORN		P15	81.20
4 Cha. Mk.	187.00	P.A. AMPS			YHS100	232.41	P25	101.74
4 Cha. PA Mk.	231.00	MA100 5 channel +			G & B SERIES COMBOS		UNIVERSAL	
6 Cha. PA Mk.	262.00	Rev. 100w		149.17	G25112	141.33	U30	167.07
8 Cha. PA Mk.	275.50	MA100S 5 channel			G50112	221.30	U50	212.52
100w Slv.	161.00	100w		138.41	G100B212	304.63	U70	251.81
10 Cha. PA Mk.	635.00	S130 Slave 100w		89.90	G100115	341.67	U80	280.98
16 Cha. PA Mk.	761.50	P.A. SPEAKERS			G100410	402.78	U100W	364.59
100w Comb.	336.50	& HORNS			B50115	262.04	REVERB COMBOS	
200w Comb.	393.87	412DC 2 x 12" 100w		99.14	B100115	352.78	RG30	172.67
100w Amp & Cab	427.00	412DC 4 x 12" 160w		150.24	KINGFISHER		RG50	222.64
200w Amp & Cab	487.50	Mini-horn 50w		62.77	ACOUSTIC		RG80	286.81
100w5 Cha. Mk.	618.67	UNIT P.A.			ACOUSIC COMBOS		RG100W	368.48
200w5 Cha. Mk.	659.00	Radial horn 100w		110.67	134 125w 4 x 10	339.50	BASS COMBOS	
100w8 Cha. Mk.	659.04	115 Bass Compact		107.99	135 125w 2 x 12	339.50	B35	167.07
200w8 Cha. Mk.	686.50	1 x 15" 100w			ACOUSTIC BASS		B70	242.08
F.A.L.		MONITOR SYSTEMS			COMBOS		B100w	379.03
Ministrel	24.75	Monitor combo 12"		137.17	136 125w 1 x 15	313.34	EFFECTS PEDALS	
Maestro	45.00	Monitor extension		76.72	ACOUSTIC AMPS		FUZZ/WA/S100	28.20
Bass Fiesta	55.00	ECHO UNITS			150 125w	235.40	LINE POWER	
Phase 50	45.00	Echo 100		134.85	270 375w	417.97	GENERATORS	
Super 50	63.00	Multi echo		145.70	450 170w	326.94	L30	120.40
Phase 100-2	72.00	HIWATT			470 170w	417.97	L50	170.14
Super 100	76.80	AMPLIFIERS			ACOUSTIC BASS AMPS		L75	227.50
Model 120-6	89.80	DRB04 AP 50w		115.00	140 125w	206.63	L100	280.98
P100 Slave	42.00	DR103 AP 100w		149.00	370 375w	360.43	L125	339.31
P200 Slave	53.00	DR201 AP 200w		189.00	450 170w	326.94	LM30	111.07
FAL 50	33.00	DR112 PA 100w 6ch.		156.00	ACOUSTIC CABS		LM40	238.69
FAL 100	55.00	DR203 PA 200w 6ch.		214.00	104 6 x 10	195.65	COMBOS	
PA 200 Cols pr	136.00	STA100 slave 100w		118.00	105 4 x 12	195.65	Musician 100w Twin	
FARFISA		STA200 slave 200w		174.00	201 2 x 15 Altec	470.28	2 x 12	240.25
RSC 350	558.46	NCA108 solid		178.00	+ hn.	261.00	Musician Super 100w Twin	
RSC 180	323.07	static 200w			404 6 x 12	261.00	2 x 12 JBL or Altec	455.55
OR 200	487.89	COMBOS			405 4 x 12 + horn	313.35	ACOUSTIC BASS CABINETS	
TR 70	220.00	SA212 50w 2 x 12		168.00	106 2 x 15	214.46	406 2 x 15	261.00
FELDON AUDIO		SA212R 100w 2 x 12		217.00	301 Vega 1 x 18 bin	397.56	ACOUSTIC PA AMPS	
All prices subject to currency		CABINETS			SE4121 50w 4 x 12	123.00	670 170w 6ch	522.59
adjustment.		SE4123 100w 4 x 12		135.00	SE4122 150w 4 x 12	152.00	850 255w 8ch temporarily	522.59
EVENTIDE CLOCKWORK		SE4122 150w 4 x 12		152.00	SE4129 200w 4 x 12	189.00	unavailable	
FL201 Flanger	425.32	SE4124 50w		118.00	SE4125 100w	141.00	ACOUSTIC PA MIXERS	
DDL 1745M Digital		4 x 12col.			SE4126 150w	158.00	890 18ch mixer	145.80
delay line	1744.30	SE2123 30w 2 x 12		71.00	4 x 12col.		+ snake	2612.96
2826 Omnipressor	415.70	monitor			SE2124 75w 2 x 12	90.00	880 12 ch mixer	1464.22
OR 200	487.89	SE2125 100w 2 x 12		90.00	monitor		ACOUSTIC PA ENCLOSURES	
TR 70	220.00	SE2125 100w 2 x 12		116.00	SE2126 150w 2 x 12	90.00	B04 2 x 12, 2 x 8	170.00
PANDORA		SE2120 100w mini-bin		143.00	2 x 8 SB		prof Full range vocal	208.72
A-080-180 7 9m/sec		SE320 200w Horn-bin		169.00	B06 2 x 15, 2 x Horn		2 x 15, 2 x Horn	444.66
di-1 o/pt	1755.39	SE2150 150w bass reflex		155.00	809 Horn enclosure		810 4 x 12 bass	234.88
Additional delay	268.00	bin 2 x 15			enclosure		enclosure	339.50
modules	301.50	MIXERS			811 Horn enclosure		812 4 x 15 bass enc.	417.96
Additional output	301.50	Type 'B' sl. 8ch.		419.00	ACOUSTIC KEYBOARD		MIXERS	
modules	301.50	DRD001 Hiwatt sound		233.00	MIXER		IC150	333.00
(Above equipment also		mxcr			D60 60w		D60 60w	227.00
available for hire)		Type 'C' st. 16 into 4		1200.00	D150A 140w		D150A 140w	375.00
ORFOTON		HOHNER			DC300A 500w		M600 1350w	608.00
GO741	8281.24	MARLBORO AMPS.			M2000 2700w		VFX-2	3000.00
DSS 731	4212.66	GA2		48.33	VFX-2		OC150A	322.00
DSS 732	3602.93	GA3		56.49	Consort		637 96	
DSS 733	1086.43	GA4		113.02	Vortex 600		P.O.A.	
STL 732	1086.43	GGOR		126.05	Vortex 601		T.B.A.	
CPS 741	3126.25	GB012B		109.07	Vortex 595		T.B.A.	
SM 721	488.87	GB015B		133.73	Vortex ATC special		T.B.A.	
FM ACOUSTICS		1500 B amp.		181.80	Vortex 8C 125		T.B.A.	
E2-E4 Network	55.56	1500 B head		96.15	KNELLER			
E2-E4 Network 3-way	38.89	1500B speaker		85.65	WA5HURN AMPS			
D5 Driver	57.41	PA50 4ch. PA amp		128.47	PA475 P.A. amp		124.00	
D2 Multicell driver	52.78	P100w slave		128.47	KEYNOTE MUSICAL			
FM C35 15 cell horn	281.48	SM600 7ch mixer		128.47	INSTRUMENTS			
FM C8 HF horn	28.70	CONSOLES			Consort		637 96	
FM C7 ESThn	19.75	1500 B amp.		181.80	Vortex 600		P.O.A.	
FM C5 EST hn.	21.30	1500 B head		96.15	Vortex 601		T.B.A.	
SSH Distort. booster	37.96	1500B speaker		85.65	Vortex 595		T.B.A.	
SSH Phase-lexer	52.78	SSH Vdl super pedal		82.41	Vortex ATC special		T.B.A.	
SSH Vdl super pedal	82.41	SSH E-1 of pedal		66.67	Vortex 8C 125		T.B.A.	
HORNS		1212FX100w FM		230.59				

ALL PRICES ARE WITHOUT VAT

Snake	204.17	9370 Pre-amp	77.77	Snake	204.17
LINE SOURCE MIXERS		9340 Pre-amp	47.92	ROCK-ON	
X41R	144.87	9875	60.80	MAINS LEADS	
X61R	204.17	LIVINGSTON		Adaptor lds	From 2.63
LINE SOURCE POWER		SPEAKER CABINETS		Distribution Boards	From 5.99
GENERATORS		2 ch	120.00	Extention lds.	From 3.45
LS75	206.12	3ch	160.00	Pwr. lds. amps etc	
LS100	260.56	2 ch.	120.00	1-2	From 1.48
AUT3	41.07	2 ch.	120.00	Pwr. lds. keyboards etc.	From 1.99
AUT6	51.33	3 ch.	120.00	LOUDSPEAKER-LEADS	
AUT10	61.60	2 ch.	150.00	Jack-to-Jack	From 0.99
P15	81.20	U.L.S.E.		Jack-to-Jack	From 3.19
P25	101.74	1101 pwr. amp	87.00	XLR-to-XLR	From 3.93
UNIVERSAL		102 2-ch mix	135.00	Screened-Leads	From 1.99
U30	167.07	+ pwr. amp.		Jack-to-Jack	From 1.99
U50	212.52	105 5-ch mix	145.00	Jack-to-Phono, etc	From 1.35
U70	251.81	& pwr. amp.		Jackfield-Links	
U80	280.98	4000/MB-ch mix	372.00	4-6	From 2.89
U100W	364.59	8000/MB-ch mix	493.00	Microphone-Leads	From 3.99
REVERB COMBOS		P.O.A.		XLR-Links	From 2.99
RG30	172.67	8000/Mp mix	94.00	Heavy-Duty-Types	From 2.08
RG50	222.64	5112 s cab.	34.10	Coleid-Types	From 1.39
RG80	286.81	412 s cab.	101.50	ACCESSORIES FOR LEADS	
RG100W	368.48	110s cab.	32.95	Adaptors, etc	From 1.43
BASS COMBOS		MAINE		Gaffer-Tape 6	From 2.85
B35	167.07	AMPLIFIERS		Testers, etc.	From 3.69
B70	242.08	Artist 100w	150.34	AMPLIFICATION SPARES	
B100w	379.03	Standard 100w	124.00	Panel-Plugs/Sockets,	
EFFECTS PEDALS		Booster 100w slave	69.90	signal	From 0.23
FUZZ/WA/S100	28.20	CABINETS		Knobs	From 0.19
LINE POWER		212 Lead 2 x 12		Switches 7-8	From 1.15
GENERATORS		70w RMS	89.90	Fuses and Holders	From 0.09
L30	120.40	412 Lead 4 x 12		Valves	From 0.72
L50	170.14	140w RMS	147.25	Panel-Plugs, mains	From 0.33
L75	227.50	115ch bass bin 15" power!		ROOST	
L100	280.98	450 170w	326.94	AMPS	
L125	339.31	115A Bass Bin 15" Altec	238.69	SR20 50w	92.08
LM30	111.07	15w RMS		SR20R 50w + reverb	119.12
LM40	238.69	COMBOS		SR22 100w	110.48
ORANGE		Musician 100w Twin		SR22R 100w + reverb	137.27
AMPLIFIERS		2 x 12	240.25	SR25 150w	122.78
GRAPHIC RANGE		Musician Super 100w Twin	455.55	SR25R 150w + reverb	150.04
112/120 120w	184.92	FOOTSWITCHES		SR26R 150w + reverb	150.04
112/80 80w	175.00	For Artist Amp x		P.A.I.E	
CUSTOM REVERB RANGE		Lead & stereo jack	8.52	SR18E 150w	139.78
120/100 100w custom	211.77	For Musician amps +		8 channel	
Rvb.	227.07	Lead & Mono jack	6.20	SR17E 100w	151.07
LOUDSPEAKER CABS		MATAMP		6 channel	
LEAD/ORGAN		(RADIOCRAFT)		SR30E 150w	162.38
109 4 x 12 100w	171.38	AMPLIFIERS		6 channel	
109/200 4 x 12		120w valve	145.80	SR48 8ch mixer	139.50
107 2 x 12 60w	212.85	120w valve slave	141.75	SR40 150w slave	102.30
107/2H 2 x 12	105.51	880 12 ch mixer	1464.22	COMBOS (Session Master)	
107/2H 1 x 15	176.49	MX2 Trans PA	202.50	SM60 50w 2 x 12	159.54
131/2H 1 x 15	165.84	100w trans slave	142.50	SM50R 50w 2 x 12	185.55
60w h.h.	159.51	Mixer 6ch	142.50	reverb	185.55
131/2H 1 x 15	175.47	LOUDSPEAKERS		SM100 100w 2 x 12	187.30
109 4 x 15 mini	171.39	MA112	107.25	SM100R 100w	212.30
120w	171.39	MA112	131.25	2 x 12 Rub	212.30
109/200 4 x 12 mini	212.85	MA115 D60	113.25	SM104 100w	247.44
COMBOS		MA115 G60	110.25	4 x 12	247.44
GRAPHIC RANGE		MA115 O100	142.50	SM104 100w	274.42
115 80w	256.83	MA115 G100	139.50	CABS	
115/R 80					

1212GK200w Guess	190.74
1315F 100w FM Bs.	114.81
1315G200w	
Guess Bs.	156.48
1317X200w Radial	131.48
1323X200w6 cell	173.15
1336K400w 15 cell	303.70
1345X200w H.F.	104.63

GOODMANS

POWER RANGE	
Audion 8P 6"	7.05
Audion 8P4 8"	3.14
Audion 10P 10"	7.95
Audion 12P 12"	18.26
Audion 12P-G 12"	19.79
Audion 12P-D 12"	20.85
Audion 15P 15"	26.83
Audion 18P 15"	45.59
Audionmax 12AX 12"	47.07
Audionmax 15AX 15"	52.30
DB50	74.11

MALCOLM HILL ASSOCIATES

MODULAR DESKS:	
16/2 A series	P.O.A.
16/4 A series	P.O.A.
16/2 B series	P.O.A.
16/4 B series	P.O.A.
16/2 C series	P.O.A.
16/4 C series	P.O.A.
16/8 C series	P.O.A.
16/4 D series	P.O.A.
16/8 E series	P.O.A.
24/16 F series	P.O.A.

NON-MODULAR DESKS

M102 10/2	P.O.A.
M102 B 10/2	P.O.A.
M162 16/2	P.O.A.
M162 FC 16/2	P.O.A.
M162 B 16/2	P.O.A.

POWER AMPS:

IC108 S	
100 W/8 ohms	P.O.A.
IC116 S	
100 W/16 ohms	P.O.A.
IC204 S	
200 W/8 ohms	P.O.A.
IC208 S	
200 W/8 ohms	P.O.A.
IC404 S	
400 W/4 ohms	P.O.A.
IC402 S	
400 W/2 ohms	P.O.A.
IC802 S	
800 W/2 ohms	P.O.A.

WEDGE MONITORS

W12 50 W	P.O.A.
W12JBL 100 W	P.O.A.
W15CH 100 W	P.O.A.
JBL	
W15 RH 200 W	P.O.A.
JBL	
HORNS	
JBL2420	
H.F. radial	P.O.A.
JBL2482	
H.F. radial	P.O.A.

BINS

B15 15" 200W	P.O.A.
GAUSS reflex	
MARTIN 15"	P.O.A.
200W GAUSS	

H.H. ELECTRONICS

INSTRUMENT AMPLIFIERS	
V5 Musician 100w	150.87
V5 Musician Revrb	130.87
V5 Bassamp 100w	124.23
V5 Footswitch	13.83

SC4 10H 4 x 10 col	122.17
Q5811 Quadrasound	58.93
SPEAKERS	
M80 B	5.23
M10L 10"	24.86
M10M 10"	11.57
M12L 12"	39.21
M12N 12"	27.04
M120 12"	13.29
M150 15"	66.90
M15L 15"	50.14
M15N 15"	40.05
M160 16"	21.34
M600 horn + driver	12.67
M1200 horn-driver	44.77

HÖHNER AMPS	
Schaller Solo Uni Amp.	83.78
Orgaphon 62	540.23
Orgaphon 130	386.88
OTS 130 speaker	293.24
Orgaphon box 80 spkr.	171.80
OTS 100 speaker	282.96

SCHALLEREFFECT UNITS

Rotosound	102.68
Reverb unit	92.13
121 Volume pedal	13.84
Wah-Wah/volume pedal	31.43
Wah-Wah/fuzz pedal	41.62
Treble/bass boost	29.82
Fuzz/Distortion Unit	21.76
Fuzz sustainer	29.07
FF1 rem. cont.	7.96
FF2 rem. cont.	9.54

HORNBY-SKEWES

MILES PLATTING	
V.50	89.71
V.50-S Spkr.	71.30
V.100	109.80
C.50	148.47
PA 50	103.90
PA 50-S PA Spkr.	120.37
PA100	123.15
PA 100S PA Spkr.	189.07

ZENTH

CDSDSD	28.89
Z3	19.56

JENNINGS

AMPS.	
V.30 30w	163.00
AP.50 50w	174.00
V.100 100w	145.00
FR.100 100w	115.00
FR.50 50w	79.00
FR.100 100w	96.00

SPEAKERS

Studio Lem Mkr.	381.84
Baby Lem mkr/amp	229.17
Pro. Lem mkr.	190.97
Saturn GR50 tp.	91.67
Saturn B50 tp.	76.39
Mars GR30 combo	89.31
Mars B30 combo	84.03
Venus G20 combo	61.11

KEMBLE-YAMAHA

PA & ENSEMBLE SYSTEMS	
PN200B	270.37
PS75B	399.15
YPA150B	731.48
PS100	476.85
YPA200	747.22
PS100B	554.63
YPA200B	825.00
PN430D	399.15
YPA400	495.27
PS400 Pr.	1080.00
YPA800	1585.37
EM70A	120.37
ES90A Pr.	60.18
YES700A	760.55

GT275 Gtr. amp	102.00
GT275R Gtr. amp	
+ rev.	117.00
CB275 Gtr. combo	199.00
CB275B bass combo	190.00
Banjax 6 channel mixer	118.00
Pam10 10 channel mixer	198.00
SL75 Slave	88.00
PM75 Monitors (Pair)	165.00

WASHBURN SPEAKERS

F12P Front	135.00
F12P ported (pair)	
F212P front.	99.00
F15 Front.	98.00
15" Bin	
FB15 rear, 15"	145.00
FB18 rear, 18"	165.00

ROAD AMPS

To be announced.

LANEY

AMPLIFIERS	
A500 lead/bass	119.00
A510R lead (Reverb)	135.47
A540PA PA 5 ch	122.76
A570 Slave	87.65
A100 valve	131.75

COMBOS

K20	48.05
K40L Lead	120.13
K40B Bass	120.13
K70 Twin Reverb	167.40
K120 Twin Reverb JBL	275.00

CABS

C400 4 x 14 100w	125.55
C420 4 x 12 120w	142.60
C440 2 x 15 120w	142.60

COLUMNS

C460 PA 2 x 12	131.92
100w pair	
C470PA 4 x 12	252.65
200w pair	

LEM

Lem Audio road po	429.68
912 amp 4x12 cab.	336.11
911 bs amp 2x12 cab.	333.06
Telescopic stand.	22.41
LG 300 PA cab.	282.64
LG 100 PA cab.	179.51
LG 60 PA cab.	104.97
Flight cs.	27.50
Vtg. reg.	56.53
180w amp	145.14
100w amp	103.12
100w amp	52.71
Studio Lem Mkr.	381.84
Baby Lem mkr/amp	229.17
Pro. Lem mkr.	190.97
Saturn GR50 tp.	91.67
Saturn B50 tp.	76.39
Mars GR30 combo	89.31
Mars B30 combo	84.03
Venus G20 combo	61.11

LESLIE SPEAKERS

110	182.00
120	337.98
145	407.40
147	435.18
147 RV	523.14
122	435.18
122 RV	523.14
251	504.62
700	453.70
710	550.92
770	523.14
18	232.00
60	384.26
825	370.37
760	523.14
910	675.92
9420 Pre-amp	85.18

MM ELECTRONICS

MIXING CONSOLES	
MP175 12ch	250.00
MP175 8ch	204.00
MP175 16ch	304.00
MP185 super 16	490.00

AMPS

PA150 slave	60.00
WA600 mixer/amp	187.50

19" RACK/MOUNTING EQUIPMENT

EPI22 2 way elec. X	45.00
EPI23 3way elec. X	65.00
EPI27 7 way graph. eq.	65.00

N.B. AMPLIFICATION

Nolan 100w amp	105.00
Nolan 50w amp.	75.00

NOLAN SESSION MSTR.

Rev. Comb.	164.25
Nolan 4x12 P.A.cabs (pr.)	175.00
Nolan 2x12 P.A. cabs. (pr.)	117.00
Nolan 4x12 Ld/Bs	123.75

NOLAN DUAL C.HORN

2x12 (pr.) Cabs	167.00
Flame 50w amp.	67.50
Flame 50w. 2x12 Combo.	115.25

NEXUS

101A	111.48
1200	233.33
POSA Mixer	253.30
TC10	46.25
BAS300 30w combo	124.43
BS600 60w combo	180.03
PMX800 Prof Mixer	1179.60
PMX1600 Prof Mixer	1589.63
Vorg 102	281.46
Vorg 052	227.48
PB 7100 AS 100w Bass Amp.	341.75

NICHOLLS

HORN SYSTEMS	
2x12 shpd. cab. 2 Middax tns 150w	132.78
4xMiddax nn. cab.	119.81

SPKR SYSTEMS

2x15 bs.ref.	154.26
1x18 100w G.Bs. cab.	92.16
2x12 100w G shpd. cab.	91.31
2x12 100 C cab.	82.25
4x12 400w G cols Pr.	236.96
4x12 200w C cols Pr.	211.20
4x12 200w G cab.	134.23
4x12 100w C cab.	106.66

ITEM

6-ch. mkr.	152.67
200w slave	153.39
115 12"	115.12
6-ch. 120w PA	173.15
200w SL	162.74
120w SL	120.44

NOVANEX

MIXERS	
M62	311.12
M82	374.31
M122	500.70
M162	627.09
M124S stereo	734.03
M164S stereo	947.92

ECHO-REVERB UNITS

ER300	82.64
ER500	131.25
ER800	204.17

101R 15ch pro

SLAVES	
111 120w	175.00
111/80 80w	162.12
103T 200w tran	255.67

P.A. CABS

106 4 x 12 col	171.39
107 2 x 12 60w mon	105.51
107/2H 2 x 12 + 2 horns	17649
127/2H 1 x 15 + 4 horns	165.84
114/4H 1 x 15 i.h.l.	305.08
124/1 x 12 wedge mon	63.60
124/H 1 x 12 wedge mon + horn	86.56

HORNS

121A 2-horn unit	85.50
121B 4-horn unit	151.47
108 standard horn 100w	189.72

REVERB UNIT

116	88.71
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PA : CE

6ch. Mix. Amp./Graphic Equal	200.00
F.P.R. Slave 200w.	118.00
F.P.R. Slave 350w.	132.00
Stereo 5-way G/Equal.	80.00
10-way Parametric Equal.	250.00
12ch. Mix. Desk	1050.00
18ch. Mix. Desk	2250.00
Bass Bin	120.00
Radial + Sectional Horns	165.00
Twin Rev. Unit Phase Unit.	120.00
Stn Mono Phase Unit.Stan.	70.00
Phase Unit, Stan	120.00
Star. D/tx.	180.00
Electronic X'overs.	30.00

B.L. PAGE

DYNACORD	
Echochord Spr	333.25
Echochord Mini	243.00
Magic HS	243.00
DC52 60w cab.	94.00
DC310H 80w cab.	248.00
A1000	333.00
Gigant II	549.00
Gigant	516.00
Emment II	269.44
Emment 100	594.00
HiFi Favorit II	254.00
81001 b/o amp	360.00

SUNN

CONT. AUD.-CNTR. OPT	
Model 82	1719.44
Model 81	1580.56
Model 80	1441.67
Model 62	1580.56
Model 61	1441.67
Model 60	1302.78
Model 41	1302.78
Model 40	1163.89

SPKR/ENCS-

410S	322.22
410S	144.44
212S	138.89
118WH	333.33
118S	294.44
415M	305.56
215SH	248.15
215M	518.83
215S	194.44
115M	172.22
380	333.33
289B Blue Box	

KEYBOARD/PERCUSSION

Table listing musical instruments and their prices, including YPM-1 100w, YSC-7A 4x8, DAVOLI ORGANS & SYNTHS, ELKA ORLA ELKA POSTABLE ORGANS, W.M.I. AMPLIFIERS, ZOOT-HORN FF-1 4way PA cabinet, MID BINS MB1 150W 2x12" ATC, HORN UNITS HUB 60w JBL, MONITORS FB5 75W, STAGE CABINETS CB15 1x15 Bass Inst, MC JBLAR MIXERS, ELECTRONIC CROSSOVERS 4XF, STUDIO MIXING CONSOLES, KEYBOARDS BOOSEY & HAWKES ARP SYNTHESIZERS, DIAMOND KEYBOARD, BRODR JORGENSEN, ROLAND SYNTHESIZERS, SYSTEM 100.

Table listing musical instruments and their prices, including B000V synthesizer, SL110 Salina, ASBA 24 x 14 bass, 20" Crash, Medium or Ride, 22" Crash, Medium or Ride, 24" Crash, Medium or Ride, 18" China type, 20" Bell Cymbal, 11" Splash Cymbal, FORMULA 602, ASBA ALTOGLASS, ROSE-MORRIS GEM KEYBOARDS, KORG KEYBOARDS, SELMERO MAGIC GENIE RANGE, GENIE RANGE TGS, MOOG SYNTHESIZERS, PORTABLE COMBO ORGANS, THOMAS ORGANS, KEMBLE YAMAHA K'BOSS, JENNINGS ORGANS.

Table listing musical instruments and their prices, including HOHNER KEYBOARDS, ELKA ORLA ELKA POSTABLE ORGANS, ROSE-MORRIS GEM KEYBOARDS, KORG KEYBOARDS, SELMERO MAGIC GENIE RANGE, GENIE RANGE TGS, MOOG SYNTHESIZERS, PORTABLE COMBO ORGANS, THOMAS ORGANS, KEMBLE YAMAHA K'BOSS, JENNINGS ORGANS.

Table listing musical instruments and their prices, including HOHNER KEYBOARDS, ELKA ORLA ELKA POSTABLE ORGANS, ROSE-MORRIS GEM KEYBOARDS, KORG KEYBOARDS, SELMERO MAGIC GENIE RANGE, GENIE RANGE TGS, MOOG SYNTHESIZERS, PORTABLE COMBO ORGANS, THOMAS ORGANS, KEMBLE YAMAHA K'BOSS, JENNINGS ORGANS.

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Table listing musical instruments and their prices, including HOHNER KEYBOARDS, ELKA ORLA ELKA POSTABLE ORGANS, ROSE-MORRIS GEM KEYBOARDS, KORG KEYBOARDS, SELMERO MAGIC GENIE RANGE, GENIE RANGE TGS, MOOG SYNTHESIZERS, PORTABLE COMBO ORGANS, THOMAS ORGANS, KEMBLE YAMAHA K'BOSS, JENNINGS ORGANS.

Table listing musical instruments and their prices, including TOM-TOMS (SINGLE HEADED), BASS DRUMS, HOSHINO DRUM OUTFITS, HAYMAN DRUMS, HAYMAN CYMBALS (SWISS), DAVOLI UFIF CYMBALS, TAM-TAMS, REOSOUND, HEAVY BAND CYMBALS, EMU HAMMA.

Table listing musical instruments and their prices, including ZYN CYMBALS, JOHN HORNY-SKEWES, PREMIER DRUM OUTFITS, DALLAS Arbiter Autotune, HAYMAN CYMBALS (SWISS), DAVOLI UFIF CYMBALS, TAM-TAMS, REOSOUND, HEAVY BAND CYMBALS, EMU HAMMA.

Table listing musical instruments and their prices, including CYMBALS - ZYN, CYMBALS - SUPERZYN, ROSE-MORRIS LUDDWIG, DAVOLI UFIF CYMBALS, TAM-TAMS, REOSOUND, HEAVY BAND CYMBALS, EMU HAMMA.

ALL PRICES ARE WITHOUT VAT

KEYBOARD/PERCUSSION

102	345.12
103	203.41
104	237.23
109	89.59

SYSTEM 700	
Keyboard	351.55
Main Console	2659.84
VCO Bank	1828.41
VCF/VCA Bank	1262.88
Phaser/Delay	725.40
Mixer/Converter	712.95
Sequencer/Controller	838.02
Total	8368.95

PIANOS	
EP20	378.04
EP30	461.15
RS101	453.16
RS202	475.28
MP700	T.B.A.
MP6 Octave	T.B.A.
MP7 Octave	T.B.A.
CB2	56.88
RS10	44.57

CBS/ARBITER

Rhodes Suitcase piano, 68 note	1419.80
Rhodes Suitcase piano, 73 notes	1255.50
Rhodes Stage piano, 88 note	891.15
Rhodes Stage Piano, 73 note	818.40
Spr. Satellite spkrs.	399.00
Rhodes Piano Bass	457.25

CRUMAR LTD.

HAVEN ORGANS	
201	648.00
201	654.00
202	996.00
203	1196.00
51 Portable	1106.49

CRUMAR KEYBOARDS	
Multimem	462.00
Multimem P/board	45.00
Stringman	369.00
Organizer	396.00
Jazzman	305.56
Brassman	320.00
Compacstring	230.00
Compacbrass	212.00

J.T. COPPOCK

ELGAM ELECTRONIC ORGANS	
244	445.37
244C	504.62
237	300.00
237C	381.11
2049C	152.77
249	281.48
249R	326.00
610	249.00
610R	288.14
3049 DL	189.81
3049 DLR	238.88
2048	145.37
1048	112.96
1037	87.56

ELGAM ELECTRONIC PIANO	
Gypsy	310.18
Portable	184.25

DALLAS

ORGANS (ELECTRIC REED AND ELECTRONIC)	
Chord	30.00
Chord	44.00
Little Ducky Electronic	47.00
Electronic Chord	123.00
Electronic Chord Electronic (rhythm box)	148.00
New Chord (Pat)	26.00
Orgatron 1	24.00
New Chord (Pat)	22.50

TWO-MANUAL MODELS	
Companion P2A Portable	283.11
Fantasy 2A Console	315.44

FARFISA

Planorgan	324.61
Balfour	387.69
Beaumont	540.00
Belgrave	700.00
Baltimore	780.00
Berkley	1007.69
Beresford	1260.00
Buckingham	1518.46
Super Piano	743.07
VIP200 Amp	44.61
VIP200	395.38
Symphonietta	389.20
RSC350	603.07
RSC180	316.92
TR70	220.00
OR200	467.69
Pro. Buo	973.84
VIP200	788.48
VIP500	564.61
Pedalboard	101.53
VIP233	426.15
VIP370	411.53
Pedalboard	41.53
Flto. Piano	980.00
Transvox P	884.61
Transvox TX2M	960.00
Transvox TX10M	972.30
137	316.92
XIV	396.92
S-IV	407.69
S-IV	543.07
Polyphonica XIV	406.15
A251 Cordovax	3098.45

GALANTI

X300 D/L	305.24
X300 RE	342.23
F.RANGE	
F.1.	351.40
F.2.	425.74
F.2 D/L	518.23
F.3	638.67
F.5.	740.46

Insta-str. x legs/cs	276.86
Insta-piano x legs/cs sustain pedal	184.47

HAMMOND

SOUNDER	
Model 1	313.78
Model 3	617.78
SPINET	
Super Dolphin 9722K	680.00
Super Dolphin deluxe 9822K	850.66
Super Dolphin Premier deluxe 9922K	1208.89
Phoenix 1222	1450.67
Aurora 8222	2586.67
CONSOLE	
Monarch 16122	3450.67
Grandeur 11122	4316.44
Regent 4172	4316.44
Concorde 2107	5180.44

PORTABLE X-2	
X-2	475.55
X-5	1088.99
ACCESSORY PRODUCTS	
Auto-var 64	
Rhythm unit	193.78
Hammond Synthesizer S7-100	400.00

HÖHNER

KORGRANGE	
Mini 700S	
Synthesiser	412.04

CSV2	1333.33
BK20B	1311.11
D3R	1400.00
D3R (white)	1444.44
DK40A	1778.00
DK40B	1888.89
E10AR	2555.55
E5AR	2555.56
EX42	8888.89

PORTABLE SYNTHESIZERS

SY1	533.33
SY2	585.56

COMBO ORGANS

YC25D	763.89
YC45D	1435.18
BP1	100.00

LIVINGSTON

ORGANS	
Chorus 61MB	408.00
Abbey Chapel	633.00
Abbey Chapel + 13 Note p.b.	696.00
Chorus 2	1080.00
Chorus 2.89	1518.00
Chorus 2.72	1710.00
Custom Built + 3 Gen. units	2500.00

SPEAKER CABS

2 Channel wall-M	132.00
3 Channel wall-M	165.00
2 Channel free-s (6ft.)	132.00
2 Channel free-s (5ft.)	132.00
3 Channel free-s (5ft.)	165.00

MAGNUS REED & ELECTRONIC ORGANS

350	23.00
401	31.00
410	26.00
411	40.44
421	43.50
468	47.50
850	68.94
ELECTRONICA	
1650	180.68
1650 + rhythm	170.00
2002	190.20
2002 + rhythm	210.20
1750	185.10
1850 + rhythm	185.10

M.C.H.

A201 Solina	502.22
A201 Solina + rhythm	582.22
A204 Solina + rith-O-Matic	702.22
A211 Solina + Orbitone	586.67
A211R Solina + Orn. & Rhythm	671.11
B303 Solina + Multi-voice	710.22
B303R Solina + M-v. & Rhythm	795.55
B313 Solina + M-v. & Orb	799.11
B313R Solina + M-v. Orb & Rth.	875.55
B316R Solina + M-v. Orb & R-O-M	942.22
C112 Solina + M-v. & orb	920.00
C112R Solina + M-v. & Orb & Rth	1022.22
C112ARP Solina + ARP synth.	1502.22
C112ARPR Solina + ARP + rth.	1595.55
C116R Solina Semi-Harsheshe	1222.22
C116R Solina Straight Model	1200.00
C116R Solina Straight with roll-top	1231.11
S110 Solina + Bench	936.00

372 Monticello Theatre moog.	
1995.00	
606 Trianon	2517.71
871 Celebrity Royale	3193.97
1060 Moog Satellite Synthesizer	350.48

VOX

Piano	
	209.92

WELSON

PORTABLE ORGANS	
Condor T	286.00
Personal Duo	438.19
President/Sat	608.00
President De-Luxe	728.01

MANUAL KEYBOARDS

Syntax	432.00
Vedette	212.80
K.D. (knock-out)	348.80

RYTHM UNIT

S.12	115.20
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HOME AND CONCERT CONSOLE ORGANS

M.C.40T	320.00
Festval VB	336.00
Festval VBS	384.00
Festval B	384.00
Winner 455	544.00
SM 3300 BS	720.00
SM 3300 BL	752.00
SM 3300 S	672.00
SM 3300 L	704.00
MG 300 T	736.00
MG 300 TS	784.00
Romantic 130	608.00
Romantic 130 S	656.00
Romantic 130 L	688.00
Romantic 130 LK	752.00
Romantic 150	704.00
Romantic 150 S	752.00
Romantic 150 L	784.00
Romantic 150 LK	848.00
Melodic 230	872.00
Melodic 230 S	720.00
Melodic 230 LK	816.00
Melodic 250	788.00
Melodic 250 S	816.00
Melodic 250 L	848.00
Melodic 250 LK	912.00
Prestige 330	976.00
Prestige 330 LK	1040.00
Prestige 350 S	1072.00
Prestige 350 LK	1136.00
Privilege 400S	1216.00
Privilege 400 L	1248.00
Privilege 400 LK	1312.00

WURLITZER

305 Sprite Fwd	427.00
360 Sprite Fwd	610.00
375 Sprite Fwd	878.00
400 Sprite Fwd	999.00
415 Sprite Fwd	1207.00
429 Fruitwood	861.00
452 Chapel Wn	1412.00
545D Chapel Wn	1909.00
655D Chapel Wn	1740.00
605 Centura Wn	2227.00
800 Centura Wn	2442.00
802 Centura Wn	2442.00
805 Centura Wn	2884.00
4700 Concert Wn	3931.00
PIANOS	
200E P. Black	450.00
M106 Wn	1001.00
2109 Fwd	861.00
2126 Fwd	788.00
2126 Wn	838.00
285D Wn	915.00
2924 Wn	745.00

AVEDIS ZILDJIAN HI-HAT CYMBALS	
7390HH 13" pair	52.55
7391HH 14" pair	63.55
7392HH 15" pair	68.95
7393HH 18" pair	73.32

BEVERLY OUTFITS (all less cymbals and cases)

Panorama 21	271.25
Panorama 22	368.90
Panorama 24	317.74
Galaxy 18	224.74
Galaxy 22	237.14
Galaxy 24	240.24

CBS/ARBITER

ROGERS DRUM OUTFITS (MEMPHIS STANDS)	
Headliner IV	590.55
Studio X	1333.00
Londoner V	804.95
Londoner V SuperTen	744.00
Londoner VI	894.35
Londoner VII	1057.10
Ultrapower VIII	1184.20
Ultrapower VIII	1267.90
Starlighter IV	725.40
Starlighter IV SuperTen	678.90

ROGERS DRUMS

Dynasonic Snare 5 x 12	131.75
Dynasonic Snare 6 1/2 x 14	134.07
SuperTen Snare 5 x 14	93.00
SuperTen Snare 6 1/2 x 14	97.65
PowerTone 14 x 20 Bass	158.10
PowerTone 14 x 22 Bass	217.00
PowerTone 14 x 24 Bass	217.00
PowerTone B x 12 Tom	71.30
PowerTone 9 x 13 Tom	75.95
PowerTone 10 x 14 Tom	83.70
PowerTone 12 x 15 Tom	93.00
PowerTone 16 x 16 Tom	114.70
PowerTone 16 x 18 Tom	130.20
PowerTone 18 x 20 Tom	179.80
PowerTone Bongos	75.95
PowerTone Timbales, Brass	195.30
PowerTone Timbales, Chrom.	195.30
Accusonic Tompani 20"	469.65
Accusonic Tompani 23"	496.00

320 Sprite Fwd	610.00
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375 Sprite Fwd	878.00
400 Sprite Fwd	999.00
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802 Centura Wn	2442.00
805 Centura Wn	2884.00
4700 Concert Wn	3931.00

CONCERT TOM-TOMS	
6" x 8"	43.40
7" x 10"	49.05
8" x 12"	51.15
9" x 13"	54.25
10" x 14"	67.00
12" x 15"	71.30

PAISTE CYMBALS & GONGS	
13" Sound edge Hi-hat pr.	81.54
14" Sound edge Hi-hat pr.	88.97
15" Sound edge Hi-hat pr.	94.48
13" Hi-hat pr.	56.46
14" 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

4N Joe Custatis 22"	345.35
50N New Rock 22"	380.08
51N Super Rock 22"	417.80
80N Buddy Rock 22"	408.96
80N Buddy Rock 24"	420.37
1N Gene Krupa 20"	309.11
1N Gene Krupa 22"	319.74
60N Avante 22"	435.09
60N Avante 24"	446.25
57N New Rock 24"	647.13
2R Model Solo 22"	380.00
58N Pos.	342.46
14N Dust 22"	487.27
9N Modern Jazz 18"	286.85
9N Modern Jazz 20"	296.94
65N San Juan 22"	364.10
11N Concord 24"	830.36

SNARE

120 Super Sound King 5 x 14", Ten Lug	92.37
121 Super Sound King 6 1/2 x 14", Ten Lug	96.06
Sound King 5 x 14", 8 Lug	63.03
131 Sound King 6 1/2 x 14", 8 Lug	64.95
132 Sound King 5 1/4 x 10 Lug	64.05
133 Sound King 5 1/4 x 10 Lug	

PERCUSSION/GUITARS

Table listing various musical instruments including Soundventure 22", Pearl Pro Snare Drums, Yamaha Acoustics, and Simms-Watts. Includes descriptions, prices, and model numbers.

Table listing Telecaster Custom, Fender Semi-Solid Electric, Fender Electric Bases, and Fender Acoustics. Includes descriptions, prices, and model numbers.

Table listing Dallas Classic, Jumbo, and Clearstone. Includes descriptions, prices, and model numbers.

Table listing Framus, Western 6 String, and G.M.S. Picato. Includes descriptions, prices, and model numbers.

Table listing Neuschmann Classic, Kasuga Acoustics, and Yamaha Folk. Includes descriptions, prices, and model numbers.

Table listing Eros Jumbo, Selmer, and Les Paul Series. Includes descriptions, prices, and model numbers.

Table listing Student Classic, Summerfield, and Ibanez & Cimar. Includes descriptions, prices, and model numbers.

Table listing Saxon 831, Stentor, and various guitar models. Includes descriptions, prices, and model numbers.

ALL PRICES ARE WITHOUT VAT

GUITARS

12x8 Tom	82.41	Swede bs	176.30	KLIRA		E245 L.P. Jun	124.00	1612S Acous.		6-string "prototype" int.		Jumbo Acoustic Guitars		SG Standard + Bigsby w/n		R MATSUOKA	
ALTUGLASS		F.200K	101.83	Westbury	64.79	E265 Stereo Bass	148.50	+ tapiece	16.11	elect. proc. Series A £375		3168 Redco XII	28.70	ch	329.78	M20 Classic	97.27
24x14 Bass	135.93	F.400 Nbs.	101.83	310 Elec.	59.93	E270 Deluxe	187.00					Electro Guitars		SG Standard + Bigsby		M25 Classic	109.49
20x14 Bass	135.93	F.100 B	65.78	360 Bs.	58.19	E275 4ble Neck 6 String		RESONATA RANGE		Long-scale bass + int		3422 Ned Callan		ob. br. s.b.	352.00	M30 Classic	128.84
14x9 Tom	82.41	SEMI-ACOUSTIC		Blue Hill 6	58.78	+ Bass	170.50	G230 Classic concert	20.32	elect. proc. £300		Hombre	85.24	S-1 Nat. satin	279.11	M40 Classic	158.65
13x9 Tom	82.41	V.I.N.	122.20	Blue Hill 12	62.17	3423 Classic concert	21.76	G231 Classic concert	25.48	+ several under		3414 Gold Top		S-1 ebony	312.00	M50 Classic	163.33
16x16 Tom	130.00	Jimmy D'Agostino	P.O.A.	SM8 Solid	80.13	4445 Judson Jet Bass	82.50			development		3419 Stereo Bass		S-17	333.25	MITSURU TAMURA	
WOOD				SM9 Solid	90.57	GIANNINI GUITARS		MORIDAIRES'S CONCERT		T.B.A.		r. case	146.67	Marauder nat. sat.	242.67	P700 Concert	239.35
14x4 Bass	135.93	COUNTRY & WESTERN		355 Bs	75.86	Classical - Nylon	25.85	G201/842	49.77			3413 2 p/u guitar	61.20	Marauder w/n	347.56	P800 Concert	280.09
22x14 Bass	135.93	H.45-6str. jbo	72.06	149 Classic	27.61	Classical - Nylon	29.70	G202/843	51.30			3415 2 p/u bass	20.00	Marauder Custom	417.59	P1200 Concert	417.59
20x14 Bass	135.92	H.33-12str jbo	77.57	GUYATONE STEEL		Classical - Nylon	42.35	G205/845 Rosewood	60.83					10P1500 10-string	486.11	10P2000 10-string	643.52
13x9 Tom	82.40	CLASSIC		HGB	20.66	Classical - Nylon	47.70	G206/845 Natural	60.83			SIGMA GUITARS				MASARU KOHNO	
12x8 Tom	82.40	H.C.4	49.10	HG306	55.52	Classical - Nylon	51.70	G207/846	71.16			3041 CR7 Classical	64.36	LP Deluxe ch.s.b.	439.22	MK15 Concert	606.02
14x14 Tom	96.25	H.C.5	32.64	HG188 C	85.71	Classical - Nylon	64.35	G212	89.89			3042 CR7 Classical	73.75	MK20 Concert	809.72	MK30 Concert	993.05
16x16 Tom	130.00	DYNELECTRON				Classical - Nylon	64.35	G214	112.45			3170 MS5 Jumbo VI	66.81	SG Special ch./w/n	260.89		
SHARES		Custom 6	109.95	CMI		12 String Jumbo	64.35	MORIDAIRES'S CONCERT				3171 GCS6 Folk	55.51			IBANEZ & CIBAR	
14x5 Wood	116.25	Custom 4	127.76	Custom 6	109.95	6 String Jumbo	49.50	FOLK MODELS				3172 CDR7 Folk	79.41	WESTERN & FOLK MODELS		60 Folk	43.29
14x5 Metal	116.25	274 bs.	151.67	273	151.67	6 String Jumbo	44.00	F301M/855	62.31			3173 DR7		65 Folk	50.42	615 Jumbo	56.02
14x5 Glass	116.25	286 bs 1/1s	151.67	Salsbury	109.95	6 String Jumbo	53.35	F303M/856	70.48			Dreadnought VI	88.66	615/12 12 str.	80.69	620 Jumbo	61.62
STANDS		PEARL		SG2 S	42.05	6 String Jumbo	55.00					Dreadnought XII	90.69	647/12 12 str.	67.22	6849K Jumbo	64.67
H. Hat	36.64	FF 200 Jk.	41.31	SG10 B	41.06			MORIDAIRES'S CONCERT				3175 DM12-5	73.75	6849K Jumbo	50.42	6700 Jumbo	44.30
Snare	24.07	FF 250/6 Jbo.	49.20	ST300	64.42			W621M/P4	66.20			Jumbo XII	73.75	6849K Jumbo	50.42	6700 Jumbo	44.30
CONGA / BONGO		FF 250/12 Jb	51.96	HASHIMOTO CLASSIC				W604M/848	84.63			STUDENT GUITARS		647/12 12 str.	67.22	6849K Jumbo	50.42
Tumbador	101.85	IT, 155 Jbo	54.13	G100	38.72			WE1030/852 p/u	86.40			1512 Kansas	8.90	6849K Jumbo	50.42	6700 Jumbo	44.30
Tw'n Congas	162.04			G130	44.18			WJ1020S/850	103.84			1517 Kansas	8.90	6849K Jumbo	50.42	6700 Jumbo	44.30
Quimbo	91.67			G150	51.41			WJ1021N/850 natural	103.84			3058 Constanta Nylon	8.90	6849K Jumbo	50.42	6700 Jumbo	44.30
Pedal	12.73			G200	57.79			WJ1021N/850 natural	103.84			Strung	9.25	6849K Jumbo	50.42	6700 Jumbo	44.30
Bongos	53.61			G250	68.68			W620	152.47			3057 Dulcet	14.35	6849K Jumbo	50.42	6700 Jumbo	44.30
K ZILDJIAN CYMB.				J.T. COPPOCK				W610	173.98			3050 Dulcet Super	18.98	6849K Jumbo	50.42	6700 Jumbo	44.30
10" Crash	14.35			DOBRO				W615 1/2 cut.	267.59			3061 Cornelia	21.85	6849K Jumbo	50.42	6700 Jumbo	44.30
12" Crash	19.21			Hnd Dg sq nk	163.89			W621N 1/2 cut	210.88			3165 Texan	19.45	6849K Jumbo	50.42	6700 Jumbo	44.30
13" Hi-Hat	21.75			B/grsd.nk	163.89			W621N 1/2 cut	164.63			3169 Laredo	17.82	6849K Jumbo	50.42	6700 Jumbo	44.30
14" Hi-Hat	25.69			NATIONAL DOBRO				B702 Cymmore Back	81.90			SUZUKI GUITARS		6849K Jumbo	50.42	6700 Jumbo	44.30
15"	28.24			33 Q Dd. alum.	263.88			B704 Rosewood Back	109.25			3065	31.20	6849K Jumbo	50.42	6700 Jumbo	44.30
16" Hi-Hat	30.23			33 Q Gt. ench.	231.48			CONCERTER				3066	33.29	6849K Jumbo	50.42	6700 Jumbo	44.30
17"	31.75			30 Gt. elec.	175.00			SK12N 3/4 size	14.40			3067 Matt finish	37.50	6849K Jumbo	50.42	6700 Jumbo	44.30
18"	36.94			HAWAIIAN				SK14N 3/4 size	19.12			3068	46.25	6849K Jumbo	50.42	6700 Jumbo	44.30
19"	41.66			2390 G/T	21.75			CK100N Classic	20.83			3069	53.24	6849K Jumbo	50.42	6700 Jumbo	44.30
20"	46.25			2391 G/Tit	42.61			GK200 Classic	26.43			3070 Hand Made	100.52	6849K Jumbo	50.42	6700 Jumbo	44.30
22"	55.46			ANTORIA CLASSICAL				FK288 Folk	25.05			3071 Hand made	162.04	6849K Jumbo	50.42	6700 Jumbo	44.30
3AMIR CYMB.				361	30.09			FK299 Folk	34.17			SUZUKI MANDOLINES		6849K Jumbo	50.42	6700 Jumbo	44.30
13"	46.25			RA2	31.02			WK588 Jumbo	34.17			1481 Round back	37.91	6849K Jumbo	50.42	6700 Jumbo	44.30
14"	15.27			ANTORIA CLASSICAL				WK589 Jumbo	35.86			1482 Round back	48.84	6849K Jumbo	50.42	6700 Jumbo	44.30
15"	15.74			2838	39.35			WK589 sh Jumbo	38.52			1483 Hand made	59.72	6849K Jumbo	50.42	6700 Jumbo	44.30
16"	17.59			2840	45.37			WK0030 Jumbo Deluxe	40.92			1484 hand made	106.86	6849K Jumbo	50.42	6700 Jumbo	44.30
18"	22.68			2841	47.22			MORIDAIRES'S CONCERT				JOSE RAMIREZ		6849K Jumbo	50.42	6700 Jumbo	44.30
20"	28.28			2850	49.81			MD20 Sunburst	38.42			Concert 1A	504.63	6849K Jumbo	50.42	6700 Jumbo	44.30
SUMMERFIELD				2855	53.70			MD30 Natural	38.42			Flamenco 1A	393.52	6849K Jumbo	50.42	6700 Jumbo	44.30
TAMA				2858 stg.grd.	94.44			MD100 Rosewood	45.41			JOSE LOPEZ BELLIDO		6849K Jumbo	50.42	6700 Jumbo	44.30
IMPERIAL STAR DRUM				F2871 Flmco	94.44			CONCERTER				Concert	365.74	6849K Jumbo	50.42	6700 Jumbo	44.30
OUTFITS				TAMA				SK12N 3/4 size	14.40			MANUAL LOPEZ BELLIDO		6849K Jumbo	50.42	6700 Jumbo	44.30
8993 Saturn 12 + 1	850.46			3861 S	120.83			SK14N 3/4 size	19.12			Concert	402.78	6849K Jumbo	50.42	6700 Jumbo	44.30
8997 Saturn 7	534.72			3560 S	133.33			CK100N Classic	20.83			R.E. SPAIN		6849K Jumbo	50.42	6700 Jumbo	44.30
8909 Mars 9	774.07			3568 S Jbo.	119.91			FK288 Folk	25.05			Concert	263.89	6849K Jumbo	50.42	6700 Jumbo	44.30
8908 Mars 8	651.85			3550 P G/T	39.21			FK299 Folk	34.17			Flamenco	254.63	6849K Jumbo	50.42	6700 Jumbo	44.30
8906 Mars 6	575.46			3550 S G/Td	86.11			WK588 Jumbo	34.17			EPHPHONE		6849K Jumbo	50.42	6700 Jumbo	44.30
8905 Mars 5	466.48			3550 S G/Td	88.89			WK589 Jumbo	35.86			FT200	87.92	6849K Jumbo	50.42	6700 Jumbo	44.30
8805 Mars 05	427.78			3550 S G/Td	88.89			WB200 solid	54.62			FT15	46.25	6849K Jumbo	50.42	6700 Jumbo	44.30
8804 Mars 04	381.91			3550 S G/Td	88.89			WB200 guitar/bass	74.80			FT50	146.10	6849K Jumbo	50.42	6700 Jumbo	44.30
8705 Mercury 5	409.44			3550 S G/Td	88.89			LE200 solid	80.53			FT65	129.63	6849K Jumbo	50.42	6700 Jumbo	44.30
8704 Mercury 4	341.20			3550 S G/Td	88.89			LE200C solid	54.80			FT65S	129.63	6849K Jumbo	50.42	6700 Jumbo	44.30
TAMA IMPERIAL STAR				YAMAKI				LE200C solid	54.80			FT700L	106.48	6849K Jumbo	50.42	6700 Jumbo	44.30
DRUMS				225 12 str. jbo	93.51			LS200YS solid	54.80			FT140	69.40	6849K Jumbo	50.42	6700 Jumbo	44.30
8520 Bass, spurs	81.48			220 12 str. jbo	83.80			ME20YS solid	39.60			FT146	69.40	6849K Jumbo	50.42	6700 Jumbo	44.30
8522 Bass, spurs	93.70			215 12 str. jbo	75.46			SA200 semi-ac.	54.49			FT150	106.48	6849K Jumbo	50.42	6700 Jumbo	44.30
8524 Bass, spurs	100.83			120 6 str. jbo	81.02			SG10B guitar/bass	57.60			FT165	120.32	6849K Jumbo	50.42	6700 Jumbo	44.30
8526 Bass, spurs	109.49			115 6 str. jbo	62.96			SG22 solid	37.42			FT180	87.92	6849K Jumbo	50.42	6700 Jumbo	44.30
8534 FI TT	60.09			112 6 str. jk.	43.51			SG22OV solid	54.00			FT160	64.49	6849K Jumbo	50.42	6700 Jumbo	44.30
8536 FI, TT	65.18			ANTORIA				SP1 solid	28.73			FT130	64.49	6849K Jumbo	50.42	6700 Jumbo	44.30
8538 FI, TT	71.30			756 Herald	74.54			SP1 solid	28.73			FT160	64.49	6849K Jumbo	50.42	6700 Jumbo	44.30
8588 Snare	92.59			757 Gl.West Std	58.33			SP1 solid	28.73			FT160	64.49	6849K Jumbo	50.42	6700 Jumbo	44.30
8688 Snare	111.11			758 Gl.Westm.	58.33			SP1 solid	28.73			FT160	64.49	6849K Jumbo	50.42	6700 Jumbo	44.30
8585 Snare	79.17			Art. Jbo.	103.70			SP1 solid	28.73			FT160	64.49	6849K Jumbo	50.42	6700 Jumbo	44.30
8555 Snare	60.88			695 N' shell. 6	40.28			SP1 solid	28.73			FT160	64.49	6849K Jumbo	50.42	6700 Jumbo	44.30
8512 TI	38.19			697 D ngt.	69.44			SP1 solid	28.73								

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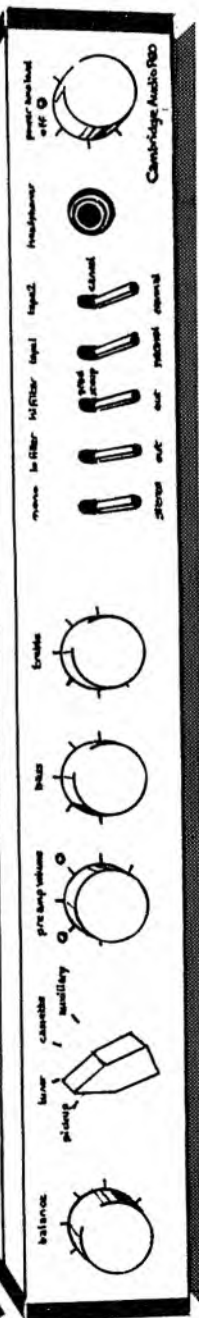
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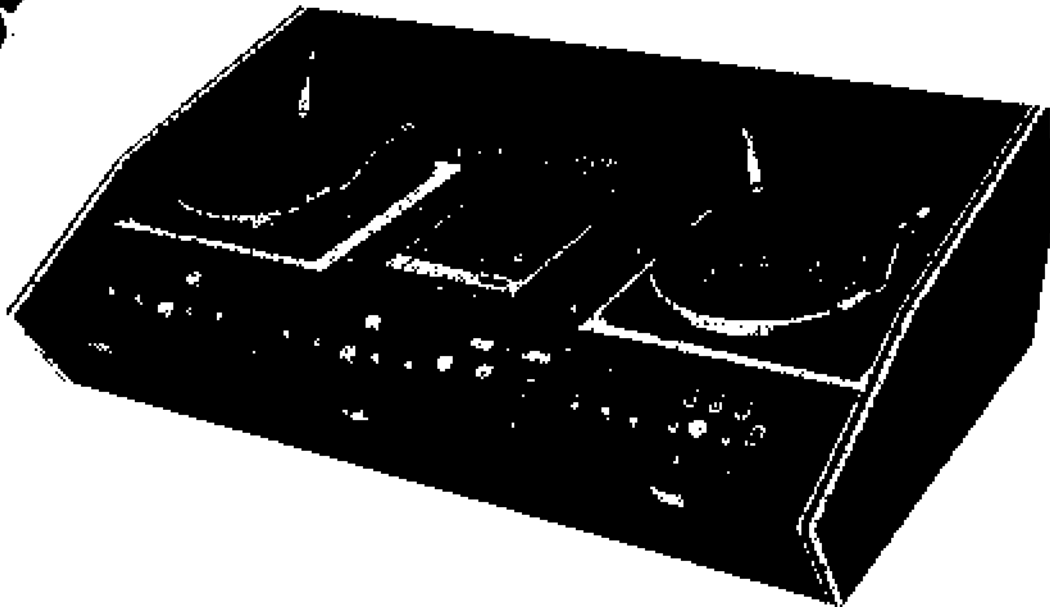
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