

# INTERNATIONAL MUSICIAN AND RECORDING WORLD

OCTOBER 1976 30p \$1.50 VOL 2 No. 10

Herbie  
Hancock  
Uncovered

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Kiss  
Strawbs

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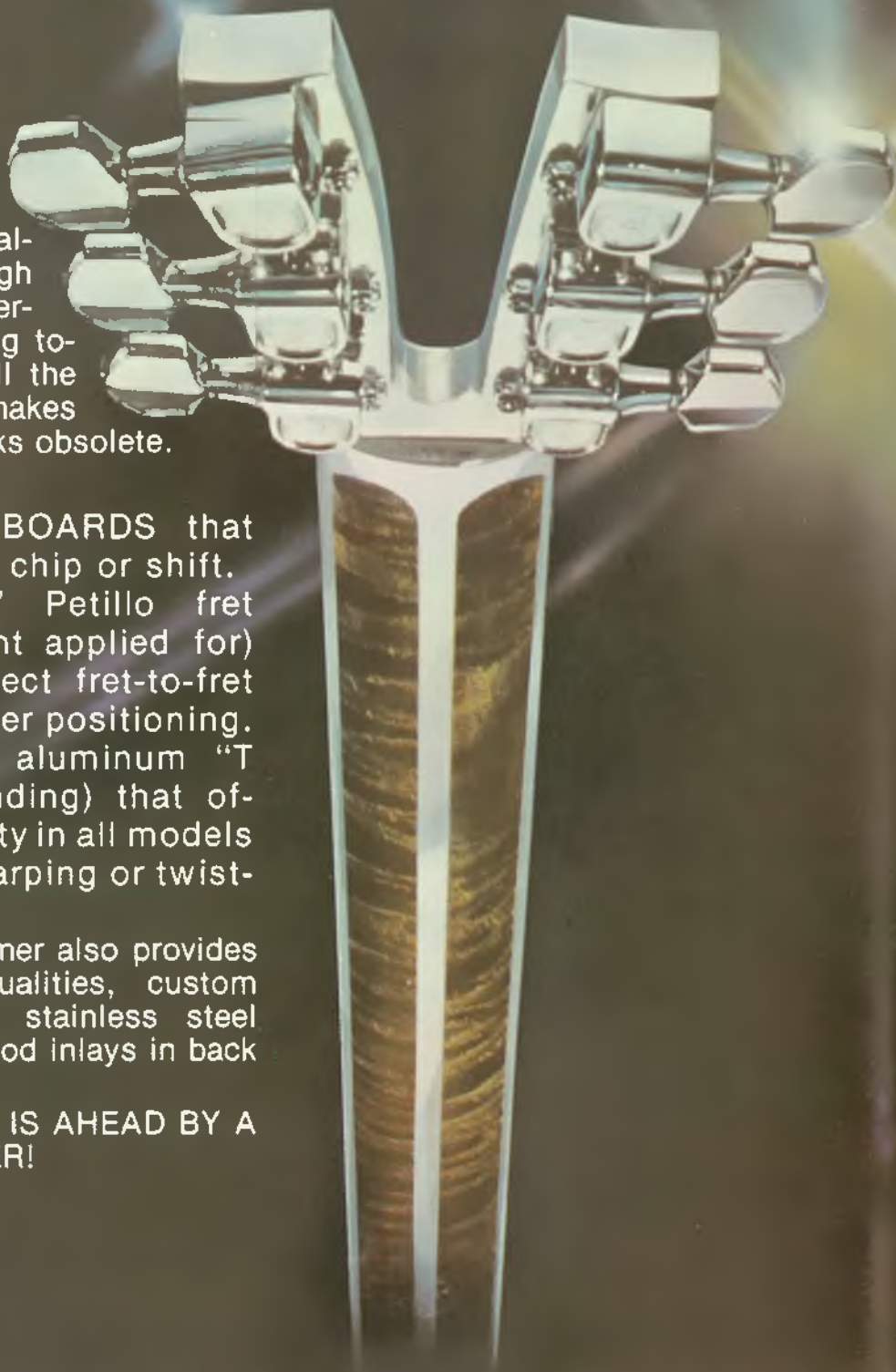
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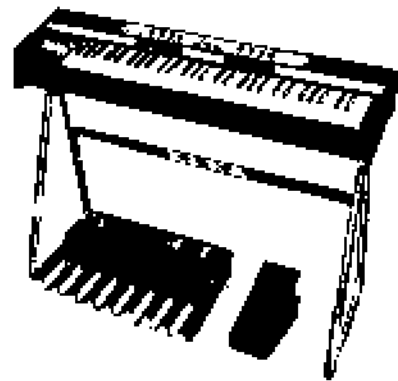
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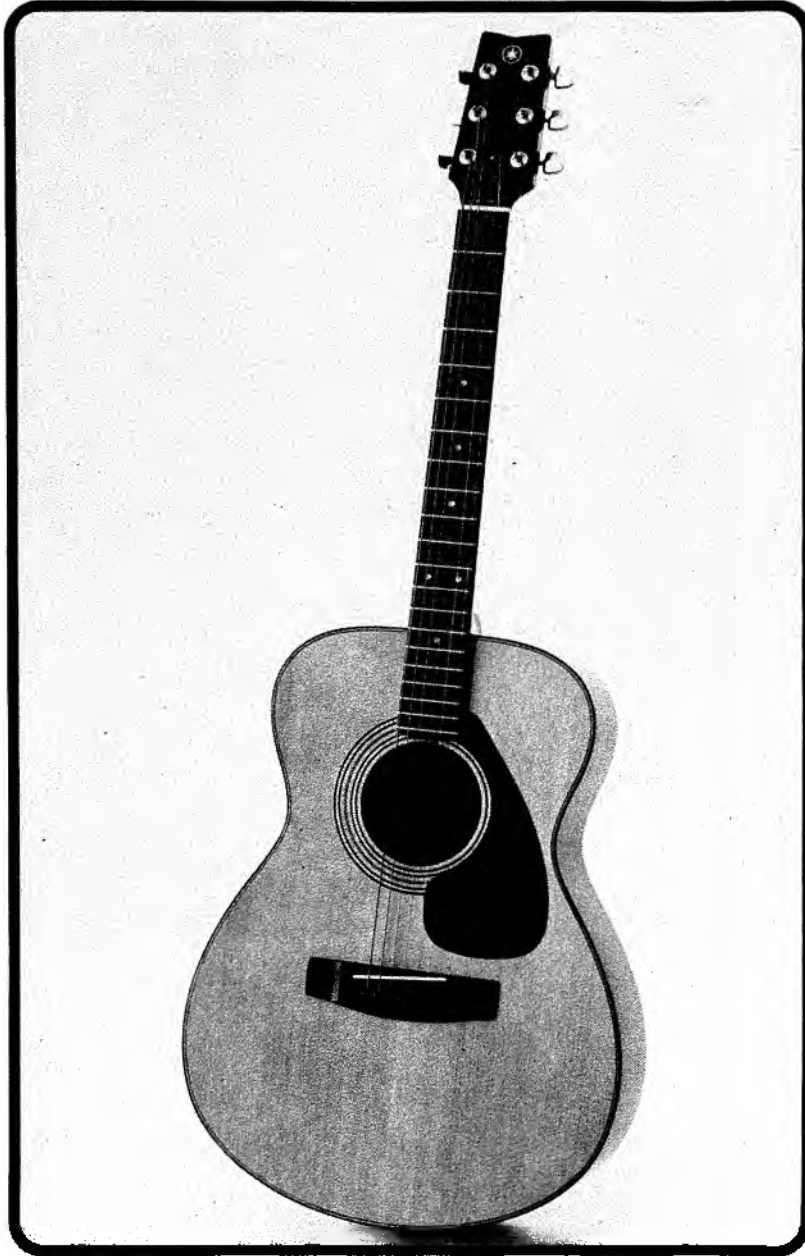
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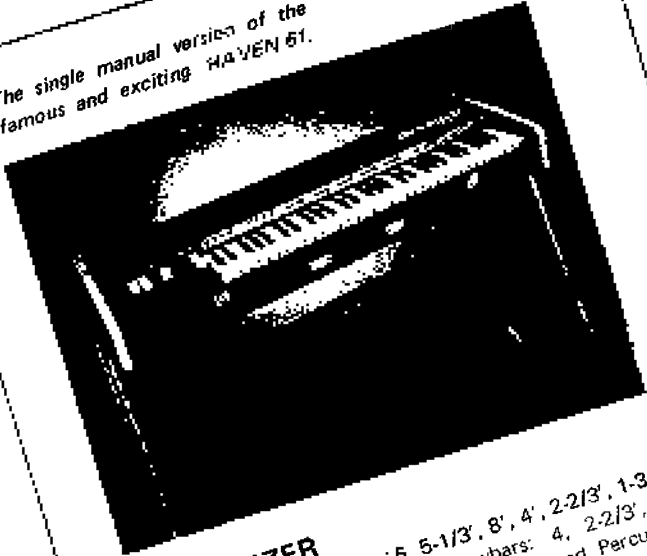
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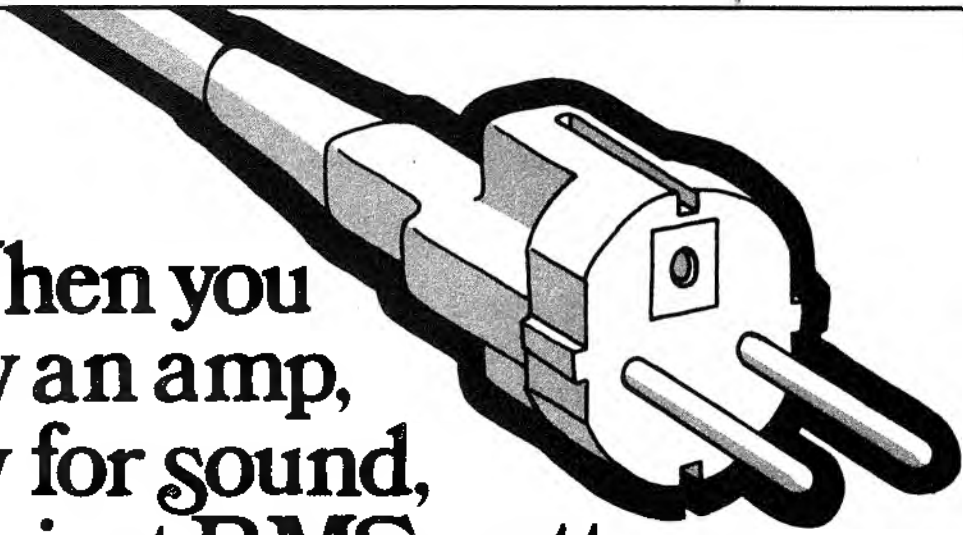
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## Letters Letters

Edited by Eamonn Percival

Dear Sir: Just a short note to thank you for a fine magazine. I've been a regular reader since Number One, and it's been a continual pleasure — although I must admit that the biggest "plus" along the way has been your acquisition of Bob Henrit as Drum Consultant. For me, Mr. Henrit is "numero uno" — a great drummer — and knowledgeable enough to provide us lesser mortals with a new found wealth on my favourite subject matter. I'm sure you must be aware that a page from the likes of himself, Rod Argent (how long must he wait for the recognition he deserves?), Stephen Deft etc. means so much more than a dozen of the same, written by "critics" and "reviewers" within any of your competitors' publications — be they weekly or monthly. On the subject of fine men in the music industry, might I suggest an occasional page written by other players outside your regular staff — for instance, a page by Mel Galley (Trapeze) where he can talk about his gear, his band and his music. Also Roy Buchanan, Mel Collins and Richard Bailey (after "Blow By Blow," I'm sure a lot of readers would appreciate knowing who he is). Maybe an in-depth interview! Also, might I suggest a series of articles which would introduce the younger readers to the rudiments of reading music... so many go unaware for years — introduce it to them so they at least know that (e.g.) drum music exists! Think about it. In parting, all the best to Messrs. Henrit, Argent and the rest of the clan. Keep going.

Wayne Blanchard,  
Edinburgh

*Thanks for your kind comments on the magazine and our contributors. We have featured articles written by players like Dave Holland (Trapeze) and John Stevens (Away) and more are planned in the future. Also, in the near future, we plan to publish a series on the rudiments of reading and writing music.*

Dear Sir: Regarding your recent article on limiting in the August issue, I strongly disagree with the assertion that a limiter in no way alters the sound of the recording. This is not true. Anything that alters the dynamic range of a performance is distortion. Limiting is less objectionable than clipping, I agree, but it takes all the "punch" out of live music. This is the real difference between live and recorded music. Limiting is not consciously noticed by us because we are so used to hearing it on record and radio. Serious musicians interested in making high-quality and exciting recordings would be well advised to invest in a compander instead (either DBX or for those with constructional capability, a circuit for one appeared recently in "Wireless World"). Undoctored music of a dynamic range up to 100dBs may be fed into a compander which will compress this dynamic range to less than 50dBs, which can then be easily recorded on any fairly good tape recorder without overload. On playback, the compander restores the original dynamic range with negligible tape hiss and a recording far superior in "live" quality to any heard on record will result. I do agree that a limiter, used very carefully, can be useful to amateur recordists but a compander would be a better proposition as long as the recordings are not required to be played back on other equipment or to be edited.

Jeremy Saltmarsh,  
Chelmsford

Dear Sir: I have a Fender Strat which is a fairly new one. Where the strings come through the tremolo block, they have cut into the block. What are the disadvantages of this cutting in? Is there anything I can do about it? I have an idea it is the cast aluminium block they use now. If

this is so, then they are no better than those you get on a cheap copy. I am sure there must be many Strat owners who would love to know this.

Graham Pearce,  
Nottingham

*As long as the strings are held securely and the guitar is in tune, don't worry. However, if the strings are cutting into the individual string supports, they have worn through the chrome plating into the relatively soft metal underneath, and this may result in a duller tone. If this is the case, there is no other solution other than to keep buying new supports or find a set of old ones, which were hardened steel, and have them replated.*

Dear Sir: I play a Les Paul Custom, which I bought new about two years ago, and have become increasingly dissatisfied with the pick-up response. Essentially, it seems impossible to get an even, overall response — with the bass strings in general (and the "D" in particular) having a lower response. In addition, the top E loses "attack" when played around the twelfth fret. In spite of numerous assurances from Seimers (to whom I have several times returned the guitar for examination and adjustment) that the pick-ups are quite normal, I am still unhappy with their performance and would be extremely grateful if you would advise me whether this is a problem which can be overcome (without actually changing the pick-ups), or is it something which just has to be lived with? If replacing the pick-ups is necessary, I am very interested in the Di Marzio humbuckers and wonder if they would overcome the type of fault I am currently experiencing with my "normal" Gibson Humbuckers. Thanking you in anticipation of your help.

S.M. Pearce,  
Cleveland

*The Les Paul Custom has a characteristic sound which, it is possible, you may not like. However, it's not uncommon for owners to have problems with string balance on these pick-ups. Try adjusting the screws for strings 1 and 4 (high) and all the others (low) and possibly tilting the bass side of the pick-up away from the strings. Otherwise, if the guitar pleased you in other respects and this doesn't cure your balance problem, consider fitting other pick-ups. You might try the Di Marzio PAF pick-up if you want an "antique" sound, or the "Dual Sound" humbucker if you're interested in a high output and more treble. The loss of sustain at the twelfth fret is likely to be due to fret and/or neck problems. Get this checked by an independent repair man.*

Dear Sir: I am 15 and play in a band one to four nights a week. I own a Fender Telecaster Thinline and use a 100 watt Yamaha lead amplifier. I am having difficulty in finding the right strings to use as we play mainly rock'n'roll and cabaret music. The strings I am using at the moment are Fender Extra Light, but they seem to break fairly often. I do not strum very hard and they are tuned to a piano.

Barry Kerr,  
Australia

*Most string manufacturers occasionally produce batches of strings that break a little more easily than they should. This fault occurs in very small sections of the batch and is difficult to detect, therefore dud batches do occasionally get through, even from the best names. Many Telecaster users fit Fender Extra Lights and have no trouble. If you want to try another string, you could consider the Vinci and Dan Armstrong strings. They both include a wide range of gauges and you should find something that suits you.*

The synthesizer is still surrounded by myths and rumours regarding what it does, how it does it and what its limitations are. Herbie Hancock's musical career spans developments in the electronic keyboard instrument which include the introduction of the Rhodes electric piano and the evolution of the synthesizer into a fully independent instrument, and he has been closely associated with these developments as both a player and innovator. I met Hancock during his recent European tour to talk about his music and his involvement with the synthesizer.

*What are the main changes you've noticed in the development from acoustic to full electronic music?*

You mean the specific change between electric and acoustic? It's hard to separate the instruments from the music. It's really hard for me to separate the effect of that total change from the effect of just the change in the instruments. Some

people don't like the fact that I'm playing primarily electric music — on the other hand, there's the general audience, beyond the specific jazz audience, that accept it as an instrument of their generation, they not only don't mind it but they like it.

I've always been interested in gadgets, I'm attracted to buttons and lights and all that kind of stuff. The first time I played electric piano on record was on "Miles In The Sky" in, what, '66, '67? But that's still really an instrument in the traditional sense, whereas the synthesizer is an instrument, but not in any traditional sense. I didn't get involved with those till I did an album called "Crossings". I didn't even play the synthesizer on that, it was a guy named Patrick Gleason who was recommended by my record producer. So we gave him the tapes that we had already recorded. I

didn't know what he could do, I had no idea. I said if there's something he could hear that he could do on it then go ahead and do it, and we'd talk about a couple of things. Like, in the front of this, maybe there's something we could do and I gave him the tapes and let him do it.

After a few days he came back with the tapes and I played them . . . and it blew me away! I couldn't believe what he'd done to the introduction of one of the songs, it was fantastic!

I got the idea that it would be great to carry a synthesizer on the road with me, because I don't think that anybody actually had a travelling synthesizer at that time, this was about 1971. I guess there were some rock bands with them, but nobody playing music that was that demanding, nobody playing real-time synthesizer.

*How did the instrument progress from*



there?

I couldn't even tell Patrick what to play, I couldn't give him any help at all because there was no precedent. I'd just say "Listen and if you think you can do something, then do it."

He'd just mess around and gradually he started to get a language together; of course, he had the built in problem of hastily having to switch things around in order to produce just one sound, involving a lot of different things like patching, and then he'd have to find a way of moving from one sound to another the quickest way possible.

There were limitations with that, and he had to develop all that technique, real-time synthesizer playing, he had to really develop it. I was fascinated with what he was doing, asking him thousands of questions, and gradually it got to the point where I understood conceptually

what he was doing.

I understood the times, and I understood the way you have to play. And then, in 1973, when I did the "Headhunters" album, I wanted to try and play and work with the synthesizer myself in the studio which I'd never really done before. I guess it must have worked because a lot of people liked that record! And I was pleased with the way it turned out. Patrick is my mentor on synthesizer and I was thinking, "Well, what's he gonna think of it?"

He was doing all these far out things on synthesizer, and I'm doing something really simple, making it sound like, say, violins. Synthesizer players look at that and say, "Why not hire a string section?, you're using the instrument as a substitute, it's an instrument in itself." But Patrick heard it and he liked it! He heard something that I was doing that he

couldn't do, it wasn't just technique, it was the musical way I was using it, he really liked that.

*What sort of keyboard set-up do you use now?*

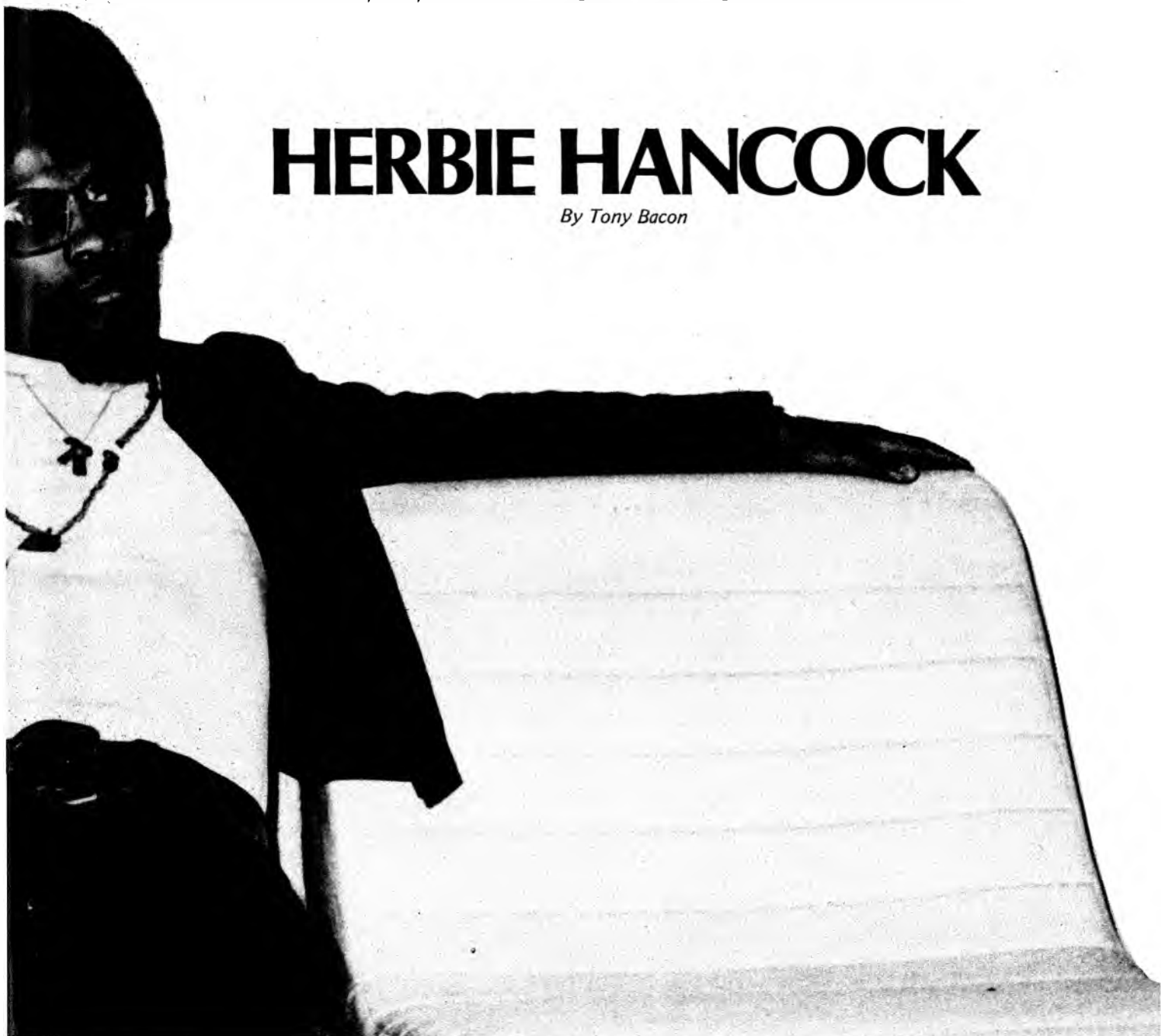
In front of me I have a Rhodes suitcase piano and a Hohner D6 Clavinet and on my right I have an Oberheim four-voice synthesizer. On my left I have a Yamaha electric grand piano, which sounds like an acoustic piano and is a prototype model. On top of that is an ARP Odyssey, and behind me I have an ARP String Ensemble along with a Micro-Moog, so I have seven keyboards in all.

*With that amount of keyboards on stage, do you find you keep rigidly to a certain keyboard for a certain section in a piece?*

There's an internal structure in the music, so the instruments that I play on during the different sections would remain pretty much the same, but

# HERBIE HANCOCK

By Tony Bacon



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## HERBIE HANCOCK

obviously the notes that I play vary from night to night. But then as the piece develops, even in a given section, I might start to change the use of instruments, depending on what happens in the music.

The main point this leads to is that in the music we have parts that we're all agreed upon beforehand and if all else fails, we can go back to the basic thing, something which I didn't have in my last band before "Headhunters."

*Do you have more freedom in this band?*

Yeah, and more consistency, because the worst thing that can happen is that we play the basic form throughout, and even then there's usually something new.

*How long has this band been together?*

Well, the last person to join was the drummer (James Levi) he's been with us since about May. The guitar player Wah-Wah (Watson), I've been working with him since the end of last year. The other two guys, Bernie Maupin (reed player) has been with me since 1969, and Paul Jackson (bassist) since 1973.

*How does this line-up compare with previous bands?*

It's getting funkier — but the music is still developing. We make cassettes of the gigs and listen to them, sometimes we'll pull tunes out of that.

*You play with other people quite a lot.*

I did. I used to do that a lot. There was a period when I completely stopped, but I'm starting to do a few more things here and there, like I'm on Wayne Shorter's "Native Dancer," I'm on Jaco Pastorius' solo, Miroslav's album (Miroslav Vitous), a couple of things with the Pointer Sisters, that sort of thing.

*Do you find you play any differently in the studio now compared to your live work?*

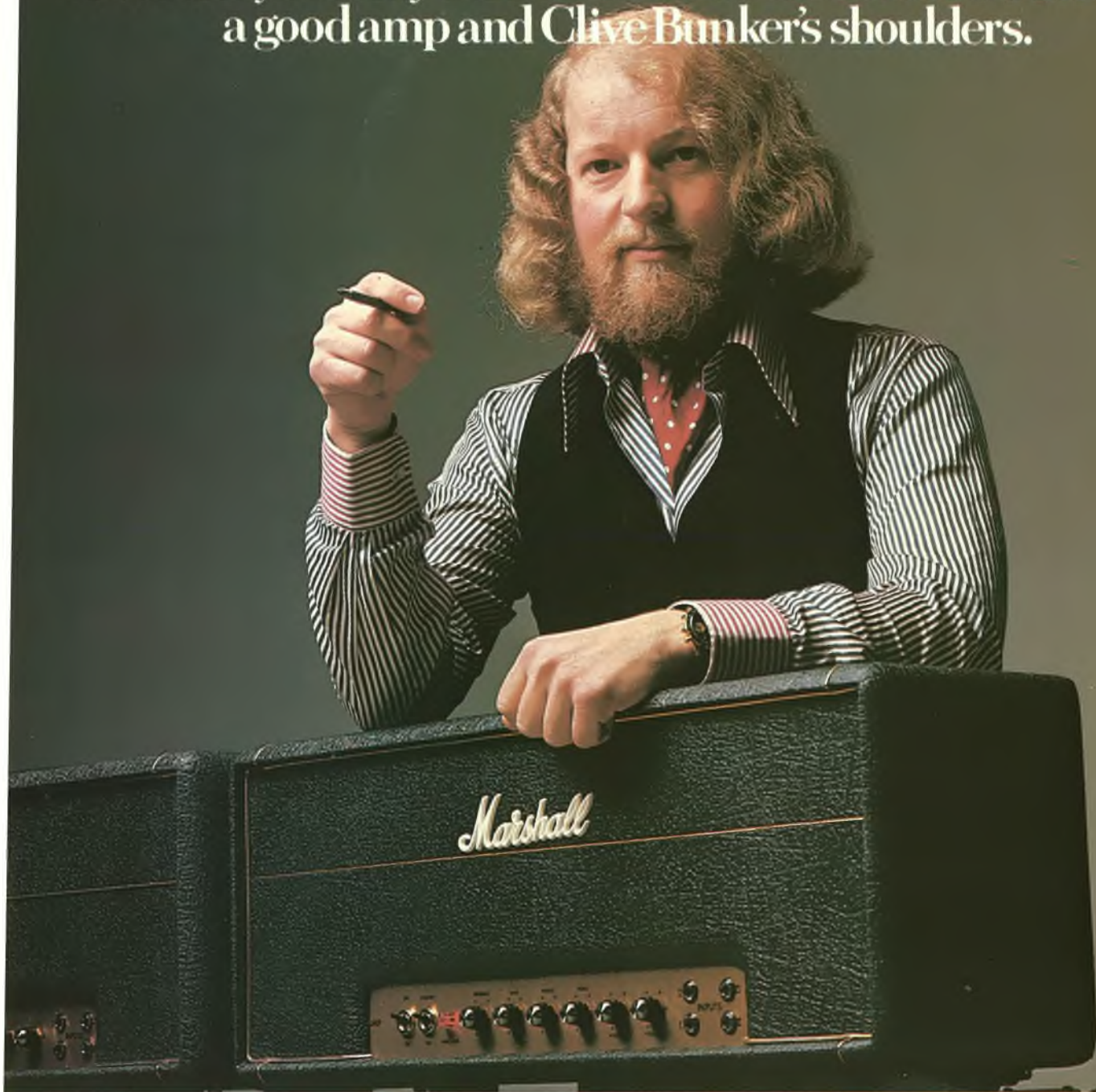
The problems are different. There are a lot of things going on in the studio, there's the immediate environment when you record, and yet you know that what's coming out at that moment doesn't serve its function for weeks. I'm doing it now but it doesn't have any use until the record comes out, and there's no momentary feedback.

I'm aware that people have to be involved in some kind of way, it's a weird kind of artificial situation, I don't actually try and imagine that, there are people there listening to it, it's not really that, but there's something going on that you have to be somehow aware of a more total picture whereas playing live is just that moment. Even in the studio it's just that moment too, so there's a strange thing that you have to deal with.

There's another thing that's hard to separate; when I first started recording I was 22 years old, brand new to the jazz scene, and I had certain ideas about what I was doing, but after I recorded my part that was it, I just waited for the record to come out!

Nowadays my ideas have really changed about lots of things, myself as a human being, the purpose of the music and all that, and after the recording now I am there for the mix and making suggestions about what things should be added, overdubbing and all that goes with it, and it's really hard to separate the physical change of studios from my change of just having grown up more. Things are definitely different!

Over the years my career has come to rest on two things;  
a good amp and Clive Bunker's shoulders.



Martin Barre

"I remember the day I answered Tull's ad in *Melody Maker* for a guitarist – along with about 80 other hopefuls.

We all had to audition in front of Ian Anderson while Clive Bunker the drummer laid down a 12 bar beat.

When Ian had heard enough he simply told Clive to stop by tapping him on the shoulder.

The sooner he tapped, the worse he thought you were.

By the time my turn came around I was a jibbering idiot. As I walked over to the amp the room was filled with the sound of coconut shells being knocked together. It was my knees.

I can't remember what I played now because my eyes were glued to Clive's shoulder. And when the tap came it was a lot sooner than I had expected. I went home, turned on the budgie, and talked to the telly. I was a total wreck.

I knew I had to do something. So I grabbed the phone and called Ian.

The first thing he asked me was why had I left so early. And that was when I started with Tull. The very next week we were off touring in Scandinavia. And the rest is history.

But, anyway, here I am. Of course I still get the odd attack of stage fright, but now I know one thing for sure.

I sound a lot better now than I did then. I've been using Marshall a lot lately, because over the years Marshall gear has continued to improve and there are not many pieces of equipment you can say that about.

These Marshalls really belt it out – with lots of top, a nice low frequency response and not too much middle. And that's without using boosters – because with Marshall you just plug it in and it sounds good.

What's more, it has a compatibility of reproduction both on stage and in the recording studio.

And it sounds just the way I like it – drivey and heavy. Of course there's another basic advantage of using Marshall and lots of volume. It drowns out the sound of my knees."

Martin Barre has played lead guitar with Jethro Tull for seven years, contributing on all the albums from "Stand Up" to their latest, – "Too Old to Rock and Roll, Too Young to Die."

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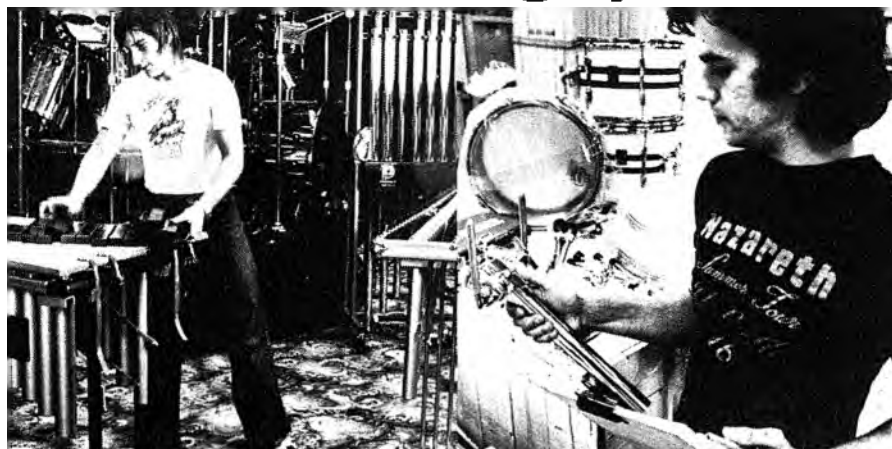
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Carl Palmer's roadie

**BARNEY**  
Nazareth's crew boss



**MICK DOUBLE**  
Keith Moon's roadie

**HOT DOG**  
Status Quo's roadie

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"Carl has had most of his Premier tuned percussion for almost three years, and in that time I've not had to buy a single replacement part. This reliability makes my job much easier. I think it's due to two things: Premier build quality instruments and they operate a proper test programme.

Why does Carl play Premier? He's a perfectionist. He pushes himself to give the finest performance and he expects his instruments to come up to the same standard. The cost is relatively unimportant – he spent over £10,000 getting his drum kit together!

I make it my business to keep in touch with all the latest developments at Premier. But it's a job to keep ahead of Carl – he's already visited the factory three times this year!"

### MICK DOUBLE

"I've looked after Keith Moon's kit for the last six years, both touring and recording. Inevitably, it gets a bashing on the road. But the real test is on stage when Moonie gets to work. He stands on them, jumps on them – even throws them. And that's on a quiet night! So you can see why my setting up routine includes nailing everything to the stage!

I've had this kit specially reinforced – but Premier drums are basically very strong anyway. Premier still make all their own equipment of course, that's why they can take so much punishment. Remember that scene in 'Tommy' when the kit was pushed off the stage and trampled by the mob? Well that scene had to be shot over and over, with me diving to the rescue after each take. We used the same kit in 'Stardust' and we've still got it today!"

### BARNEY

"Darrell Sweet insists on playing a totally Premier outfit – right down to the heads, stands, nuts and bolts. This is because he feels that Premier have a genuine interest in rock drumming and go out of their way to make drums that give him the sound and playing characteristics that he looks for.

From my point of view as well, Premier work really hard to get everything right. I've never had a faulty piece of kit from them. And though I like to carry plenty of spares, I still need to top up with parts in a hurry. Premier always seem to have what I need – and it's reassuring to know that wherever we are, I can call on the best dealer network in the business."

### HOT DOG

"Quo probably tour more than any other British group. This in itself is tough on the kit. Plus our crowds sometimes get a bit excited – our main kit recently survived a riot at Neumunster. I like Premier because they give me the reliability I must have. They're exceptionally strong and have better quality fittings than most. And Premier service has never let me down.

Of course, reliability is my big interest – John (Coghlan) plays Premier because he likes the sound. You should ask him about his '35' snare! He was one of the first to use one – and now he'd never be without it. In fact, he's got four of them!"

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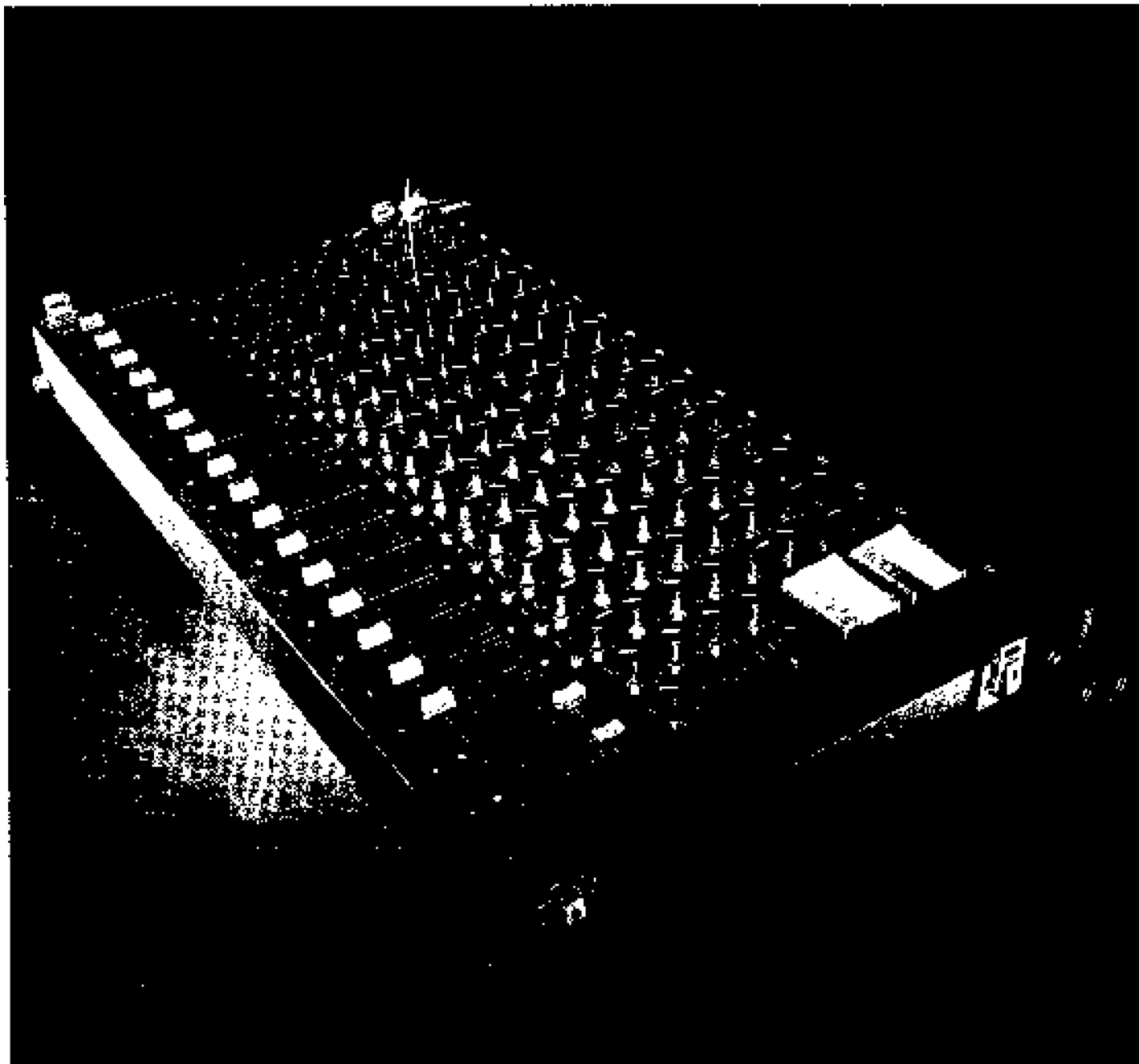
# Soundcheck Soundcheck

TEST ON *Allen & Heath Portable 16 Channel Pop Mixer*

DATE *Sept 1976*

PRICE *£580 Ex VAT*

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



## INTRODUCTION

Supplied by Allen and Heath, this piece of acoustic equipment has a 16 channel mixing input, three band equalisation, two separate cue/stage monitor circuits, individual channel monitoring and metering, talkback system link, echo send/return circuit, headphone amplifier and many more facilities including stereo output and an electronically balanced microphone pre-amplifier. Completely modular in con-

struction, the "Pop Mixer" is suitable for all universal acoustic purposes including recording, broadcasting studios, P.A. applications and of course, live entertainment.

The compact size, lightweight, professional performance and sensible price explain the popularity of this item on the British market. The control panel consists of 16 channel modules, each having its own control: channel slide

fader, bass/treble/middle, gain, cue 1/2 and echo rotary controls. The output section of the control panel is equipped with two VU Meter facilities, two main faders, master/return echo and monitor level controls.

The rear section of the mixer console provides XLR Cansons on main inputs and outputs and 0.25 in. Jacks on the auxiliaries.



## CONSTRUCTION

The Allen and Heath 16 channel Pop Mixer construction consists of a chip-board case, coated in rugged black vinyl material and has a 16 SWG steel backbone chassis which gives strength and guarantees the magnetic screening of the system. The overall size of the console is 95mm x 750mm x 425mm and a comfortable carrying handle attached by two large plastic moulded knobs to the rear side of the case is also provided. This handle serves a dual purpose for convenient transportation as well as an angled support.

Each channel's modules can be easily removed from the system as each panel is held by two Philips screws only and a 10 pin edge connector. Access for maintenance and servicing is very convenient, which in certain consoles can sometimes be difficult. The operating face of the mixer is protected from damage during transportation by a detachable cover secured by four professional standard clip locks. The console's case construction is completed by four rubber stops attached by screws to the chipboard of the front edge of the

unit.

Each channel's electronics are housed below the black matt anodised 16 SWG aluminium chassis L frame, and all small items including the male part of the multiway edge connector are fitted in a fibre glass PCB measuring 356mm by 25mm. The fader pot., XLP socket and all other rotary controls are mounted into the aluminium frame which is finished in matt black.

The electronic components of each channel are made up of 5 silicone transistors, an 85mm long fader potentiometer and 8 rotary controls including one double ganged potentiometer (pan potentiometer for the stereo balance).

Coming to the main faders section, there are two standard class VU Meters calibrated with -20, 0, +3 dB as the system has a stereo facility, two 85mm main faders and a section of four "Isostat" bi-stable push button switches (talkback, cue 1/2 and solo operations). The small components of this section are well planned on two fibre glass PCBs measuring 35mm x 295mm and 25mm x 320mm respectively. The electronic lay-

out contains 22 silicone transistors, the edge connector and the rear part of this section contains two XLR Cannon male sockets, one plastic three pin non reversible Bulgin power supply socket and four 0.25 in. standard jack sockets. The electronic design of each channel's module consists of two transistors (BC169) cascade pre-amplifier with variable gain control, modified Baxandell type treble/bass controls, the rotary mid-range frequency corrector and the slide fader control which drives the next stage containing the section of two BC169 transistors and pan/echo rotary controls.

The mixer output modules are constructed with standard Darlington stage (complementary pair BC168 and 2SA 4951) and stereo headphones monitoring facilities. The console is mains or battery (22v DC) powered as the manufacturer provides a stabilised power supply built in a separate aluminium box containing good quality power transformer, a silicone bridge rectifier, a section of three L.C.R. 2000 uF/40v smoothing electrolytic capacitors, the plastic cased power transistor and the unit is protected by a single one amp quick-blow fuse.

## PERFORMANCE

	RESULT	TEST CONDITION	COMMENT
Channel Input Sensitivity	-65dBm.	Ref. 200 ohms and 1KHz.	Continuously variable figure. O.K.
Overload Margin Figure	18dB. 15dB.	On all inputs and main outputs On cue 1/2 and echo sends	Acceptable
Noise Referred To Input	Better than -123dBm.	Ref. 200 ohms.	Good with wide band measurement
Channel Input Equalisation	+ 15dB. + 8dB. + 15dB.	@ 10KHz. @ 700Hz. @ 100Hz.	Fair but can be better
Output Levels Figure	0dBm. (0.775v)	Ref. 600 ohms @ 1KHz.	More than adequate for all standard applications
Output Noise Figure	Better than -67.5dBm.		Good
Total Harmonic Distortion	0.15% T.H.D. 0.25%	@ 1KHz.	Average figure representative to channels 1 - 16 can be regarded as 0.2%
Talkback Link	0,dBm.	@ 2 Kohms.	
Echo Return Level	0,dBm.	@ 10 Kohms.	Plenty of power
Headphone Driver Amplifier	500 mW.	Ref. 8 ohms.	(mono set)
Multi Input Priority	Satisfactory on actual experiment	16 channel test + variations	Very good

## CONCLUSION

The majority of the incorporated components are of good quality and the soldering joints are of a professional nature. The external design presented in

a slim, flat format gives it its modern and smart appearance. It might be an idea to provide illumination of the VU Meters, a simple operation that would be a boon in

badly lit stage/club conditions. On the whole, this mixer offers a fully professional performance at a price which manages to limit capital expenditure.

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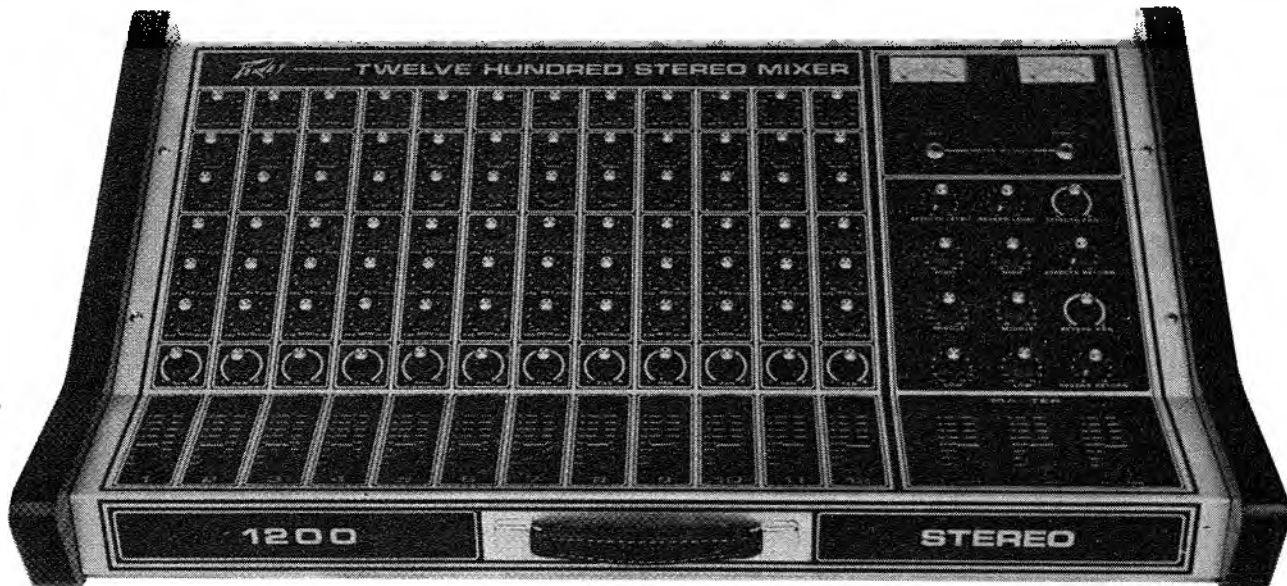
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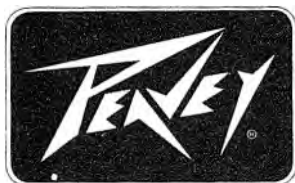
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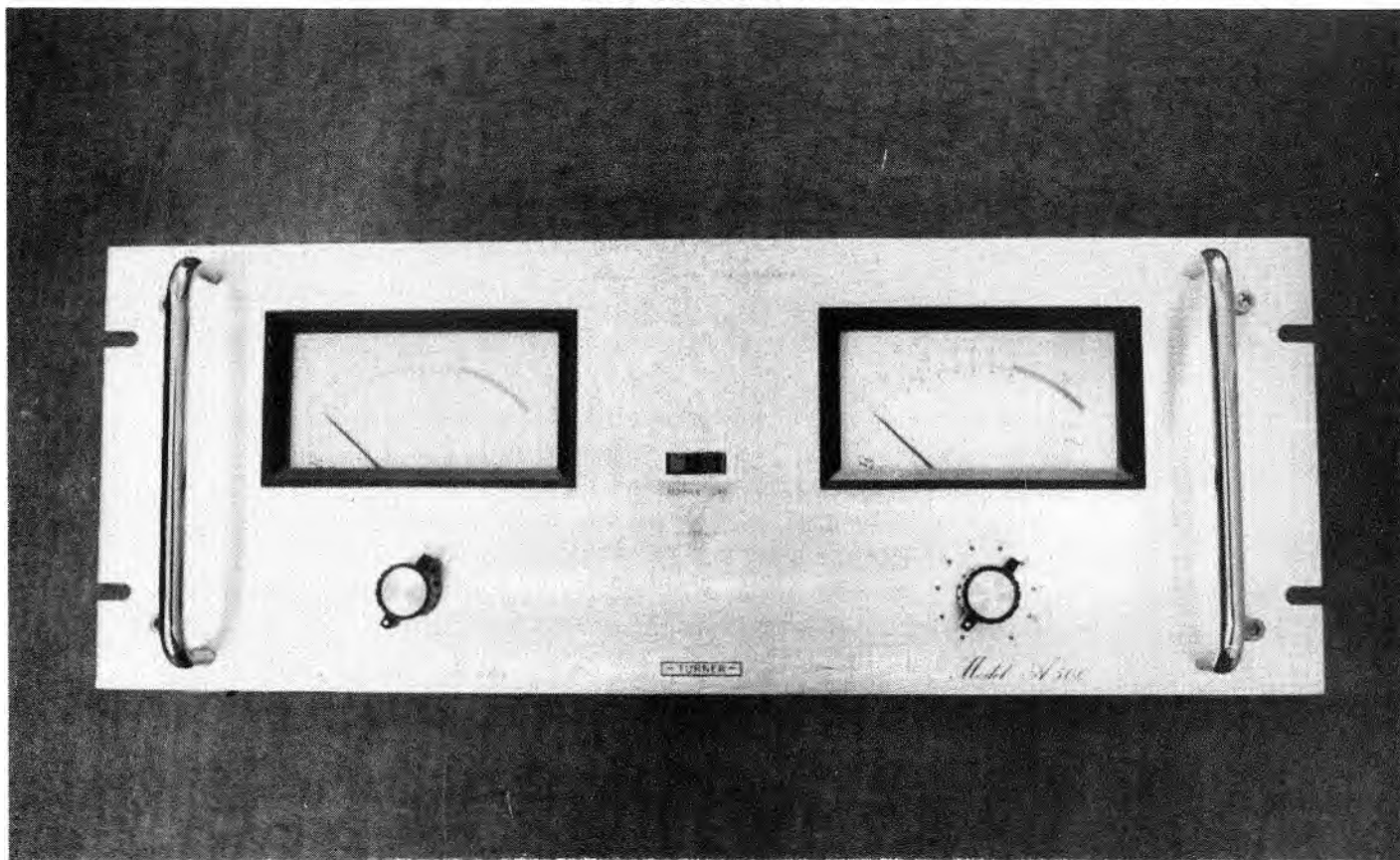
# Soundcheck Soundcheck

TEST ON *Turner A500 Power Amp*

DATE *Sept 1976*

PRICE *£480 Ex VAT*

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



## INTRODUCTION

Turner Electronic Industries produce a wide range of professional acoustic equipment which includes the A200, A300, and A500 stereo power amplifiers, the series TIM of the modular mixing consoles, series TPS of non-modular mixing consoles, P.A. speaker cabinets and electronic Crossovers. The family of Turner Stereo Amplifiers cover the output range from 100 + 100W. r.m.s. (A200) to 250 + 250W. r.m.s. (A500) and have been specially designed for

stereo monitoring, as well as for broadcasting and high quality sound reproduction systems. All the above amplifier models are available in the standard version or with professional class V.U. meters — calibrated in accordance with full BELL specifications.

The A500 Model Turner Amplifier represents a high level of power output, with a professional acoustic performance and is relatively small and light as the interior design is of a very functional

nature. This particular construction has a high enough level of power output to allow a final sound quality that can be compared with "indoor" Hi-Fi systems.

The A500 model amplifier has outside dimensions of 482mm by 275mm by 178mm and comes with a full description and specification brochure and is supplied with two metres of mains cable. It can be operated on 110/120/220/240v. AC. Line;  $\pm 5\%$  tolerance; 50/60Hz and maximum input power is about 1000w.

## CONSTRUCTION

The mechanical construction of the Turner A500 stereo amplifier is quite simple in a positive sense and consists basically of a main chassis frame made from heavy gauge black anodised aluminium, which contains all the electronic components. The heavy duty power supply transformer (120mm x 115mm x 138mm), both of the channel's PCBs which carry all the small items, and two sections of six large storage type 10,000  $\mu\text{F}/63\text{v}$  "Erie" electrolytic capacitors, are all well secured. The side walls which act

as super large heatsinks, (169mm x 164mm x 58mm) house eight silicone power transistors, mounted in their place by a specially prepared white zinc oxide filled silicone compound, combining both the properties of good thermal conductivity and high insulation resistance. The Turner A500 amplifier has been designed for use in conjunction with standard 19" rack mountings, but can also be used as a free standing construction, for example, with a solid wooden case.

The brushed aluminium front panel has elegantly printed channel headings and two professional class "SIFAM" V.U. Meters scaled in the range of -20, 0, +3dB, effectively illuminated by a discrete green light. In addition, there are two separate rotary gain controls, a red illuminated light rocker ON/OFF power switch and a special white control lamp providing boundary indications in high temperature conditions.



The rear panel has two ¼ inch jack input sockets, two output insulated terminals which accept the continental type "banana" plugs as well as the standard spade tag terminals, a section of five fuse sockets for 4 x 7.5A and 1 x 5A – anti-surge protection elements, and a mains rectangular (I.E.C.) three pin socket, widely used in Europe.

Both channels of the Turner A500 Amplifier are electronically protected against short/open circuit conditions and

the electronic design of this system is professional and of real Hi-Fi standard. The power supply unit – unstabilised, but still possessing the constructional ability of energy storage of 84.5 Joules!

The power transformer supplies an AC energy to the two silicone bridge rectifiers, and the design of the transformer is based on a special secondary series parallel section which separates both channels and prevents a chain reaction effect under faulty

conditions. All the amplifier's stages work on the principle of constant current sinks and Zenner Diode stabilisation is also provided.

The ultimate power supply design basically maintains not only the quality of the amplifier's circuitry design but also the entire system's reliability. The Turner A500 Stereo Power Amplifier is fully guaranteed for 12 months from the date of purchase against any defects in materials and workmanship.

## PERFORMANCE

	RESULT	TEST CONDITION	COMMENT
Specific Power Output R.M.S. (a) single channel (b) both channels	305.5W. 182.0W. 104.0W. 281.0W. 169.5W. 100.0W.	@ onset of clipping into 4 ohms. 8 ohms. 16 ohms. ref. 4 ohms. 1KHz. 8 ohms. 16 ohms.	The S.P.O. (r.m.s.) figures represent a high level of power output, measured at clip point, and during the stereo operation the specific power level was very slightly below the single channel operation. Using an external fully stabilised power supply, delivering true 240v; 50Hz, the amplifier channels delivered practically identical power output figures in both channels, ref. stereo/mono operation.
Total Harmonic Distortion T.H.D.	0.01% typically 0.0035% 0.01% 0.004% 0.1% 0.045%	Ref. 100Hz. @ 1dB. below clip point CS. 150W.r.m.s. into 8 ohms. Ref. 1KHz. @ 1dB. " " " " " " " " Ref. 10KHz. @ 1dB. " " " " " " " "	Excellent, very low by any standard.
Frequency Response	+ 0.2dB.	Frequency range 20Hz - 20KHz; Ref. 1.0W.r.m.s. into 8 ohms, and 1KHz. (steady).	Very good, also the square wave performance was found to be extremely good. High level at system stability.
Sensitivity Input Figure	1.4V. 1.8V. 1.95V.	Ref. 100W. r.m.s. into 8 ohms. Ref. 150W. r.m.s. into 8 ohms. and 1KHz. Ref. 180W. r.m.s. into 8 ohms.	Adequate for all standard purposes, although a higher sensitivity is generally preferred in U.K. broadcasting and recording work.
Input Impedance	10 Kohms.	Ref. 1KHz.	
Output Impedance	Approx. 0.006 ohms.	Ref. Frequency range: 20Hz – 400Hz.	Satisfactory, but the O.T. figure is growing rapidly in high frequency region (approx. from 1.2KHz.)
Hum & Noise Level	Better than -110dB.	Below the rated output 20Hz - 20KHz. (unweighted); typical noise figure is -122.5dB.	Very good
Crosstalk	-100dB.	Below full output 20Hz - 20KHz. typically -125.0dB with the other channel being driven at 150W. r.m.s into 8 ohms.	Very good
Capacitive Load Test	O.K.	2 uF into 8 ohms.	No bad effects.
Open Stability Circuit Test	O.K.	Gain controls (both channels) – max. position output dummy lead removed.	Good stability margin.
Short Circuit Test	1 min.		Satisfactory

## CONCLUSION

I liked this Turner Model A500 Stereo Power Amplifier very much indeed. Its technical performance, general standard of workmanship, quality of components, as well as its practical and good sound production, makes this unit, in my own

opinion, a good amplifier. Since I've seen several other Turner products, I must say that this fairly small but never the less experienced company maintain the same high standard over their own range of production. The particular model under

test was not specially selected, but adequately met the manufacturer's specifications, which only proves my previous comment, and at a price of £480, the A500 represents a very reasonable investment.



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# Guitarcheck Guitarcheck

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

## Yamaha CUSTOM L. 51 Acoustic Guitar Price on Application

This is certainly one of the most unusual steel-string acoustics I have ever encountered. Apart from being basically a very fine instrument by small-scale production standards, it appears to have a non-symmetrical body. It should be obvious from the photograph, that one side of the body outline is quite different from the other side. I have examined the inside of the guitar and it does seem possible that this non-symmetry is intentional. In any case, whether the shape is intentional or not, the overall sound of the guitar is well up to demanding professional standards.

As a maker of "one-off" instruments, it is relatively more difficult for me to review instruments which approach my own, both in price and workmanship. Certain refinements are simply not economical in a production guitar (even in one of this high quality).

They are probably not economical in a "one-off" instrument either, but many individual makers feel that they are judged by the accuracy and beauty of their workmanship, and thus try to fit joints and inlays with engineering precision. This is not strictly necessary and the difference is only visible on very close inspection. Also the better individual instrument makers will carefully select materials and dimensions to suit exactly the requirements of the customer. Because the price of the L.51 is comparable with that of a good English made instrument, it is necessary to make this comparison.

It would be fair to say that if a guitar such as the L.51 suits you exactly, then with very minor adjustments, it is a fine instrument. If it does not fit your requirements in some way, and you are planning to spend over £500, then you should consider having an instrument made for you in this country.

It is also relevant to compare this Yamaha L.51 with American instruments of a similar price. Here, my conclusions are much more straightforward. This is probably a prototype: if the others are as good, then Yamaha are now able to produce American style guitars, as good as the better Guilds and better than most of Martin's and Gibson's current production. The point, of course, is that the L.51 is

also as expensive as the better Guilds, and more expensive than some Martins and Gibsons. (I find it interesting that top quality acoustic instruments seem to cost about the same irrespective of their country of origin).

Whether Yamaha will be able to maintain this standard at a competitive price remains to be seen, but the L.51 should not be categorised with the more decorated models of standard Yamaha ranges. They are different classes of instruments and must be judged by different standards.

With acoustic guitars of this standard, one assumes that such things as action will be adjusted to suit the purchaser, and that the instrument will permit these adjustments without difficulty. (I would wish to straighten the neck of my Review sample a little, and level the frets in the centre of the fingerboard). In other respects, its adjustments please me.

A guitar of this quality (and price) should perhaps have a compensated bridge. At this level of instrument making, dimensions do not give sufficient information, and are therefore not included in this review: either the guitar pleases you or it doesn't.

The materials and decoration are as follows: back and sides are apparently solid Brazilian rosewood, the soundboard is very high quality spruce, the neck and head are both mahogany of

some sort (I haven't seen mahogany like this since broke up a Victorian Post Office desk!), and the bridge and fingerboard are ebony inlaid with a pale, figured wood, similar to some sorts of rosewood.

The bindings around the body and neck are wood, in contrasting stripes of black, white, cream and rosewood. (If the body shape is intentional, then I think the stripe down the centre of the back should be re-positioned, to look less lop-sided). I cannot be certain whether the scratchplate is real or imitation tortoise shell. (If it is plastic, please can I have some?).

This instrument has a tone which is individual, loud and pleasing. I would prefer the same tone from an instrument with a more graceful outline if that is possible, and I think that it should not be necessary to work on the neck of a guitar of this quality and price. The fingerboard must be planed after it is attached to neck and body, and before it is inlaid and fretted. Alternatively, the inlays must be thick enough to survive "skimming."

## Guild B. 50 N.T. Acoustic Bass Guitar £493.08 ex V.A.T.

For the last two or three years, it has been virtually impossible to buy an acoustic bass guitar. Sandner in Germany tried to make one and the result was not entirely successful; Harptone made one, which sounded

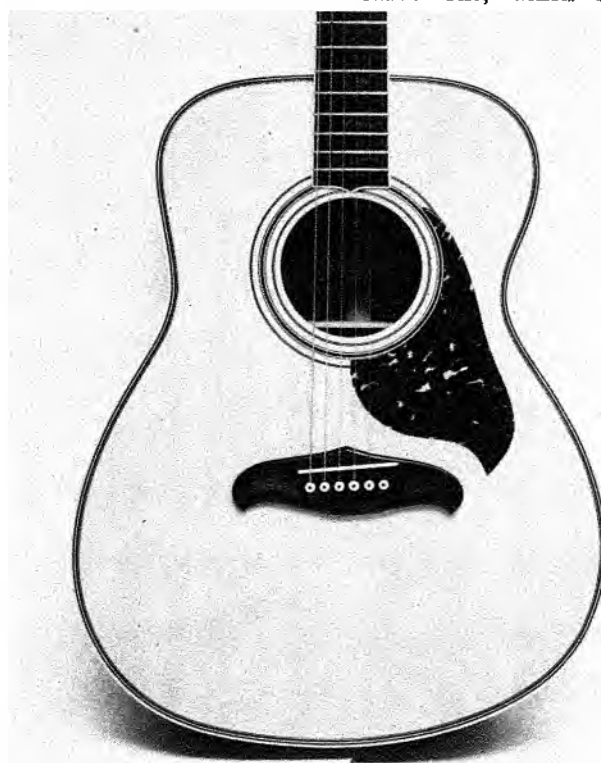
tolerable, but very few Harptone guitars have been imported until recently; Earthwood made a huge instrument which sounded great, but was rather difficult to manage because of its necessarily large size. Unfortunately, Earthwood guitars were produced for only a very short period and are unlikely to re-appear. (I think this is a pity, because some of their models were good, and at the time able to compete well on quality and price). The size of the Earthwood bass made it rather more of a minority taste, but I know a couple of people who want one, and if Ernie Ball has no intention of making any more, perhaps he would like to send me the plans. (For that matter, if anyone here can lend me one for a couple of days I should be grateful). There is also one, equally large, acoustic



The Yamaha L.51

bass, made by one of my students, Gavin Murley, which may possibly be for sale, but I don't know where he is at the moment.

The Guild B.50 seems to be an attempt to produce an acoustic bass guitar of more reasonable dimensions, and within the limitations of the laws of acoustics, it is successful. The instrument is still in an almost experimental stage, particularly with respect to strings, and those fitted certainly leave room for improvement. Guild's Neil Lilien told me that the company were planning to experiment with other types of strings, including gut, (and presumably nylon) with the intention of producing a more "bassy" tone. The B.50's body is particularly small for a bass-range instru-



A closer view of the unusual body shape of the L. 51



ment and it cannot compete with the tone of the Earthwood Bass on the bottom two strings. You can't have it both ways - either the tone starts to deteriorate on the lower strings, or the body becomes so big that you need arms like an ape to get round it!

The only similar bass instrument which is loud, bassy, and relatively small and light, is the "Guitaron," a folk instrument found in Mexico and South and Central America. This instrument has a short neck, gut strings, and is usually so lightly-built that no one is surprised if it blows up after two or three years. Wood and labour are cheap enough that many instruments are built for volume and tone and are not expected to live for very long. Sailor have a very nice Guitaron, but it seems to spend most of its time held

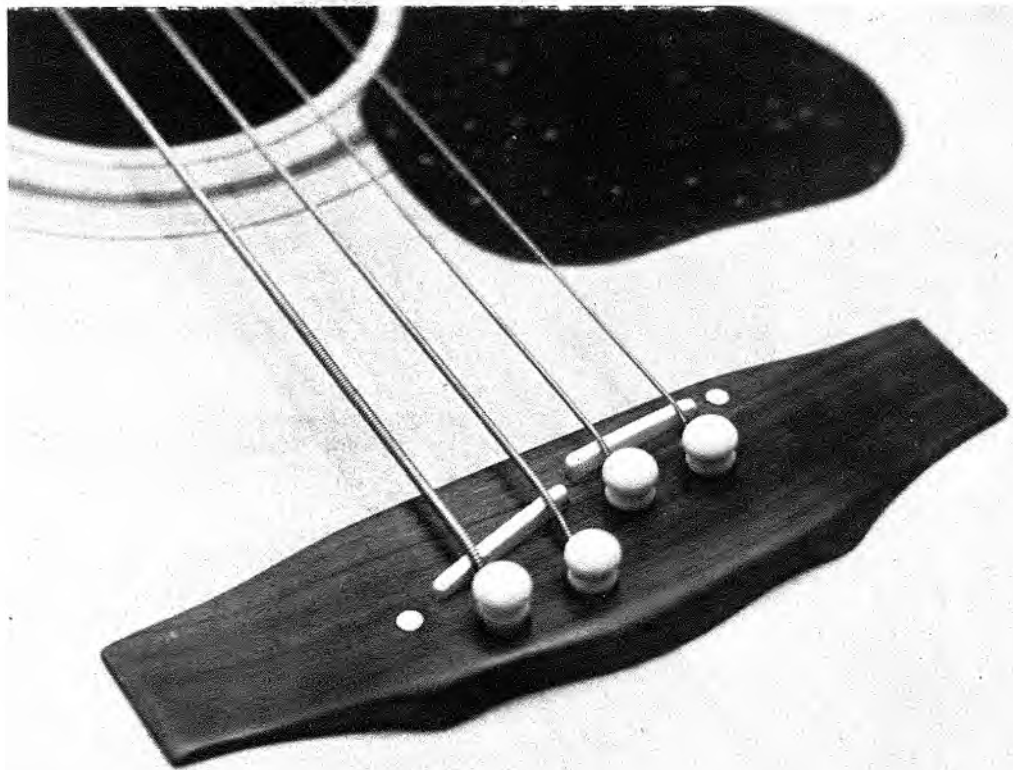


*Guild B.50 Acoustic Bass*

together with Gaffer tape.

The B.50 sent for review has been fitted with two Hot Dots in the bridge, and a jack socket in the strap-button, with the intention that, should more volume be needed, the instrument could be plugged into a bass amp, while retaining a distinctively acoustic tone. Unfortunately, the Hot Dots do their job only too well, and reproduce exactly the original acoustic tone of the instrument. What is needed is some assistance for the acoustic resonances of the body, not a magnified version of the tone of the present strings, which are far from ideal.

I have tried every pick-up and bug I know, and a variety of mikes which I know to be outstandingly good for picking up the lower notes of



*B.50 Bridge*

a standard guitar: none of them worked, but experiments with the bugs on parts of the soundboard and bridge, tend to confirm my conclusion that the major cause of bass shortage, is the strings. I suspect that when it gets the right strings, the bass output of the instrument will increase considerably, and produce a more balanced tone. I have some ideas about better strings, and if Guild wish to discuss the matter...

While the bass was sitting around, waiting to be reviewed, three quarters of Alfalfa came in to try guitars, and their bass player suggested putting a mike inside the body. Usually this produces far too much bass from an acoustic guitar, but it worked like magic for the B.50. Even better news: the best mike I have found for the job is a Japanese Electret "Tie-clip" mike, costing about £12. The positioning is quite critical for best results, and the clip must be padded to prevent damage to the soundboard. I shall try to include this mike in 'Small Things' next month, with a photograph of the best mounting position.

The use of this mike removes my reservations about lack of bass with the present strings, and if high-

level amplification is needed, it could be fitted with a tiny foam muff, and the output blended with that of the hot dots. I cannot vouch for consistency between samples of this mike, but omnidirectional Electrets are usually pretty consistent, and I suspect it is in fact the considerable bass cut built into this mike, which makes it suitable for mounting right in the soundhole. My sample is called Maruni T.O. 14 and was imported by Skewes. They tell me that the same device is now sold as Hi-Mike, No. LEM 1, but it appears to be slightly different. By next month, I hope to have tested the new version for comparison. The same mike may possibly be of interest to Double Bass players.

The material and finish used in the B.50 are as follows: the back and sides are mahogany: back laminated and very convex, in dark lacquer. The soundboard is good quality (Canadian?) spruce, in clear lacquer. Fingerboard and bridge are fair quality rosewood in a slightly rough finish, and the neck and head are mahogany.

The neck, while stable, is not entirely straight. I could easily make it perfect, and I would expect it to stay perfect, but the work should

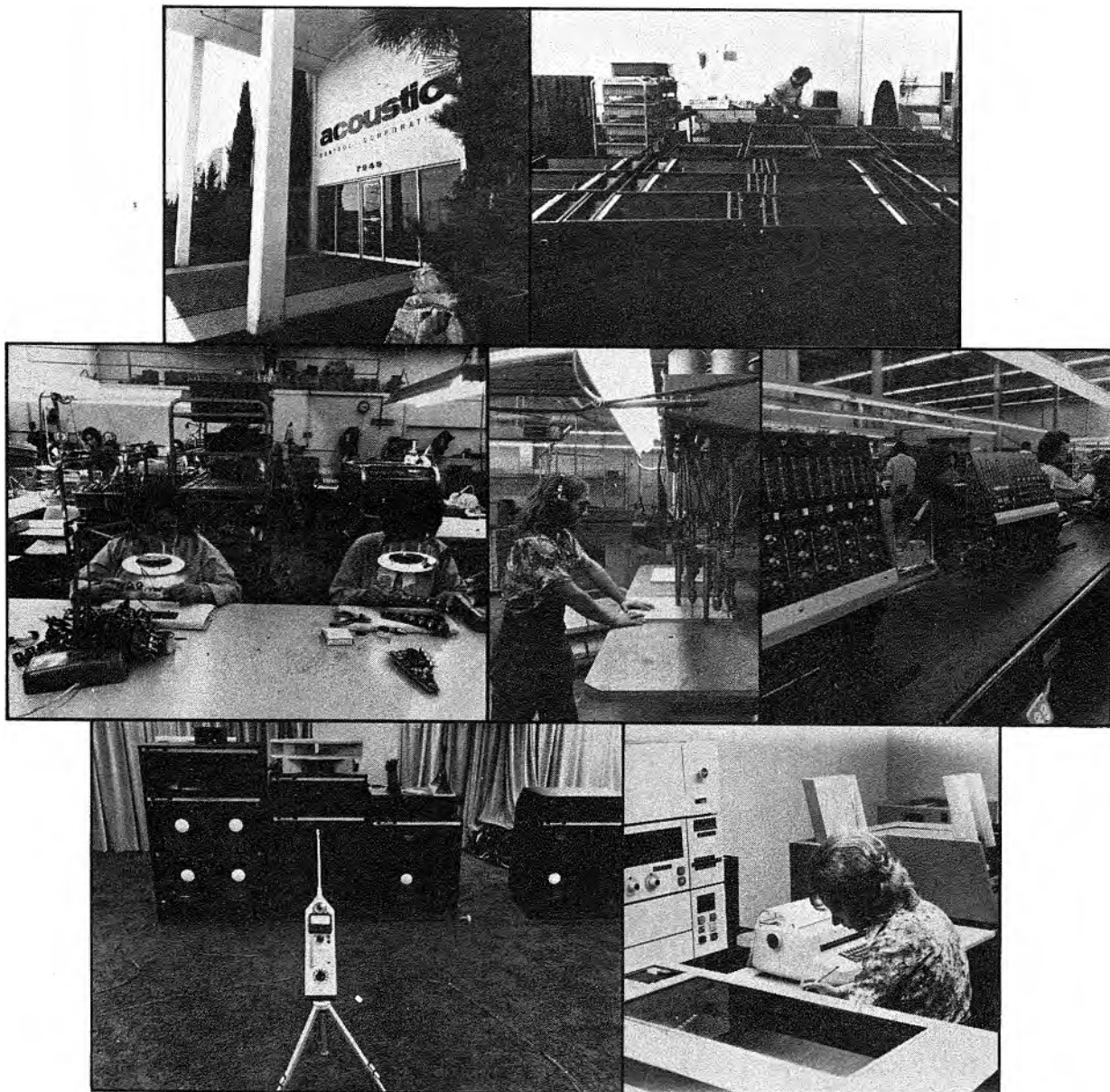
not be necessary. I believe that Guild have now ceased one of their less successful industrial experiments, and returned to the "one man-one guitar" production methods, which I believe to be the basis of their generally superior standards. Division of labour just doesn't work with instrument makers. There is every reason to believe that the next shipment of guitars will be back to the old standards, and I wish them luck for the future.

I also wish they could find a material for head facing which was properly black, and not dark grey.

The Machine Heads are apparently Schallers; they are excellent and entirely suitable for this instrument. The bridge arrangement is also well thought out and permits action adjustments which were nearly impossible on the Earthwood Bass. The fretting and general finish are up to Guild's usual high standards, and intonation is near enough to correct with the strings and action as supplied.

The measurements are as follows: scale length, 785mm; string spacing at bridge, 55mm, and at nut, 33mm; fingerboard width at nut, 41mm; action as supplied, 3.1mm treble 3.8mm bass.

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# Drumcheck Drumcheck

TEST ON

*Hamma 770 Kit*

DATE

*Sept 1976*

PRICE

*£342.02 Ex VAT. Excluding Cymbals*

TEST BY

*Bob Henrit*



I can't start this drum check as I normally do, (with a potted history of the Hamma drum company) since Hamma are a very new company. However, the manufacturers of the drums certainly do have a long and illustrious pedigree. The badge on the drums says "made in Wigston, England for EMI-Rosetti" so I leave you to make of that information what you will.

Hamma drums were officially launched at the British trade show in August and were conceived about a year ago as a professional quality set at a reasonable price. This month's "guinea pig" is the 770, a modern five drum rock-type set with a 22" bass drum, 13" and 14" mounted tom-toms, 16" floor tom-tom and a metal or wood snare drum.

The drums themselves are very new but the Rosetti company, with a wealth of experience in marketing the ASBA kits, have reported

encouraging interest from most of the European drum-conscious countries and also from Africa.

At press time I was unable to find out the exact shell composition of the drums as the factory were on holiday, so I will have to guess. The shells are 4 ply with what look like maple glue rings — the veneers themselves look like mahogany but could conceivably be Khaya.

#### Bass Drum

The 22" bass drum has 20 "Gretsch-type" claws and "timp type" tuners with a cast "T" handle. It has Everplay extra heads, wooden counter hoops inlaid with plastic and attractive black anodised tom-tom holder block and spur blocks with "O" ring centres. The latter take substantial, stable, non-disappearing spurs with optional metal spikes or

rubber tips. The tom-tom holder block is set realistically well forward on the bass drum to allow the two tom-toms to be close together, yet a comfortable distance away from the player. A pair of felt strip dampers complete the accessories.

The sound of the drum I found a little unconvincing, mainly because of the heads which were factory fitted — however, it was still a penetrating enough sound for all that and would certainly cut through most bands. I feel it would be improved no end by fitting better quality heads. (Remo's C.S. heads would make it very good indeed).

From the catalogue it would appear that for an extra four pounds or so you could have a 24" diameter bass drum which seems to me to be a real bargain.

#### Tom-Toms

The 13 x 9 drum has 12 nut boxes and tensioners, the 14 x 10 has sixteen as does the 16" floor tom-tom. All the drums have American style square headed tensioners and internal spring steel dampers operating on their batter heads. These tom-toms had a clean, bright sound, undoubtedly helped by their drawn-steel triple flange hoops, but for me they were lacking in depth. This is not crucial though because this missing depth could easily be added by fitting slightly thicker, better quality heads to the batter side. The 16 x 16 has three wide spreading legs which locate into black anodised returning blocks with "O" ring inserts and very large wing nuts.

#### Snare Drum

The metal shell snare drum supplied with the Hamma set is a slightly unusual size at 14 x 5½". This extra half an inch in depth is definitely a happy medium between 5 and 6½" drums, and for standard all round use, it's ideal with its sharp attacking sound and just a little extra bottom to give it some balls.

The drum has 16 single lugs offset in the old fashioned way (not one below the other) which, it has been said, is the best way to allow the drum to breath and resound naturally. It too has triple flange hoops, an adjustable batter head operating a sprung-steel internal damper, inverse flanges, a small shallow snare bed (which didn't allow the snare head to crinkle at all), a pressed-steel cam-action adjustable snare mechanism, attached by cord to a 20 strand snare, and something which I had never seen before: not one central, convex, strengthening head, but two concave heads set within ½" or so of each bearing edge. Whether this is stronger or not remains to be seen but aesthetically speaking it looks very interesting. (The idea behind these heads on any make of drum is to stop the drum shell from buckling).

I'm not too certain about the sound of this drum as I think it suffered like all the drums from insufficient heads. Of course the cheaper heads fitted would realistically keep the price of the set down and you could always change when necessary to expensive ones which would definitely improve an already good sounding set.

The set can be supplied with the alternative wooden shell snare drum for the same price. (It's a bit of a swizz, since the wooden drum is £1.50 cheaper in the catalogue). This drum I also tried and found to be really responsive, with its standard heads, and even "funky". It was surprisingly bright for a wooden drum yet with more "traditional" drum tone. This drum is exactly the same in its fittings as its metal relative and with standard heads on I preferred it. I think though with "centre spot" type heads I would plump for the metal drums. You pays your money and you takes your choice.

#### Accessories

The stem of Hamma's double tom-tom holder is oval shaped, anodised-steel which fixes into a corresponding female oval in the black anodised holder which is fixed securely to the bass drum, then clamped into position at the required height by two large wing bolts. At the top of this tube is a black anodised "T" casting with two screw locking, ratchet tilters holding a pair of "C" shaped knurled rods in position. These rods locate into spur type blocks which are affixed to the shell of each tom-tom. It all works well and looks fine.

The snare drum stand has an adjustable tripod base which could be improved with more substantial wing bolts for safety and a drum retaining device which consists of two fixed and one vertically pivoting arms which lock onto the drum with a wing-bolt. These arms are sheathed in rubber and playing angle arrest and adjustment works on the principle of an inverted "U" sprung clamping system. Again, no problems.

The hi-hat has a side pull, nylon sheathed action with a non adjustable expansion spring.

It has a black anodised, two piece, cast footplate with a rubber sole and heel section and a rubber tipped spur beneath its centre tube. It too has tripod legs with rubber feet and the same insubstantial height locking screws. The top tube may be locked into designated position with a jubilee type clip. The bottom cymbal has an adjustable angle cup which would be a better seating if slightly larger as would the top cymbal clutch which is not really substantial enough for aggressive playing.

The cymbal stands are supplied - three stage, tripod based models with screw driver adjustable, cast-ratchet tilters with felt and leather washers topped off with a wing nut. They were reasonably steady at normal playing height but if one wanted a really high crash cymbal one might well experience some rigidity problems. As before the height retention screws could be beefed up in the interests of the touring drummer.

The bass drum pedal supplied has an adjustable expansion spring, a cam action, and strengthened two piece cast footplate with heel and toe rubbers. It has a forward facing pair of adjustable spurs and a framework of substantial rod to which the beater pivot rod and the bass drum hoop clamp are attached. The pedal has an industrial fibre strap and worked smoothly enough but I couldn't make it really responsive, but then I'm sure it doesn't set out to be a sophisticated piece of machinery, just a reasonably good no nonsense foot pedal. The test model was fitted with a wooden beater which I would never advocate but its your decision so voice your choice.

#### Appearance

The set I tested was finished in copper

coloured plastic and had a clean, fresh and uncluttered look. The Hamma company sensibly supply only four different colours but they all look really professional. The other choices are yellow, black and white. The interiors of the drums are all immaculately finished off with neat plates behind all the fittings. The "bullet type" nut boxes are very small and of course do their job well even if they aren't aesthetically stunning. The drums have very small air holes by any standards but they appear to dissipate the air well enough and might even contribute to the set's really tight sound. There was just a touch of cheapness about the Hamma badge and logo which is just a little too lettraset for my liking. For all that though, it's in the same vein as most of the other manufacturers. I'm a bit of a traditionalist myself and prefer the old solid looking and somehow more evocative badges which most companies had before they modernised and streamlined within the last decade. Still all this has got nothing to do with Hamma drums. I find it difficult to understand why a British firm would call itself something vaguely oriental especially since Hammer with an er would be a much more forceful and heavier sounding name if you'll pardon the pun.

#### Conclusion

This set from Hamma is without doubt on a par with any other home produced set at the price and the EMI-Rosetti company are to be commended for bringing out a brand new set with the economic climate as it is at the moment. Anyway, as with any new venture in any field, they will need a measure of luck but given that they should do well since their product is easily good enough.

Hamma could well make a significant noise.

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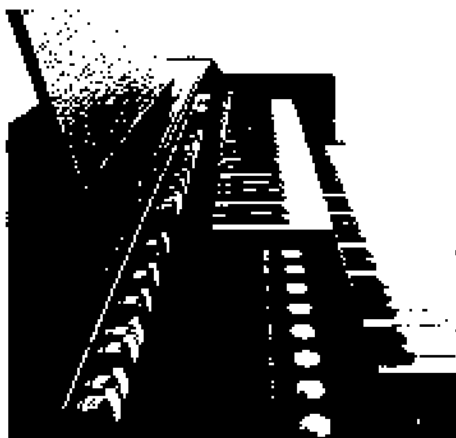
# Keyboardcheck Keyboardcheck

TEST ON *WLM Trip Organ*

DATE *Sept 1976*

PRICE *£1,311 Ex VAT*

TEST BY *Rod Argent*



One of the problems I feel conscious of whenever I review a new piece of equipment is — how should I approach it? Keyboard instruments, perhaps more than any other, are capable of infinite variation and tend to be tailored to the demands of specific markets. What is important on a theatre organ may be of no importance in rock; what the gigging rock musician considers useless (i.e. a rhythm box) might be the very feature that gives the most pleasure to the home player, and the criteria have to be adjusted accordingly.

Cost, which has increased tremendously over the years, is of course an enormously significant factor, a headache to manufacturer and consumer alike and one which largely determines not only the degree of sophistication that can be expected of a particular model but also what section of the population will be able to afford it. An instrument designed for the young rock performer that is beyond his grasp financially, for instance, will obviously be a commercial failure.

As far as organs are concerned, this is one reason why the big companies now devote so much time and effort to the home market with its emphasis on technical gadgetry. Arpeggiators, rhythm machines, automatic bass lines, etc. appeal more to the businessman who likes to dabble than the young muso — and the companies are large scale commercial enterprises, and must go where the bulk of the money is.

One result of this is the loss of the stranglehold Hammond once had on the mind of the young organist. There were, of course, exceptions, but in general the young player used to set his sights ultimately on a B.3 or C.3 and settle gratefully for an L.100 or M.100 on the way up. There was no other serious contender and consequently there wasn't much point in other firms trying to muscle in.

Today, Hammond has no equal, at least as far as the group musician is concerned, and the last few years have seen the growth of quite a few firms, usually foreign based, competing in the market once monopolised by the L.100 and M.100 models.

The W.L.M. is such a competitor, double manualled and drawbar operated, differing from most of its rivals in the fact that it is

Finnish and not Italian made. So by what criteria should it be judged?

## Criteria

First, I think by its sound. I haven't actually played an organ of this type that has sounded bad, and the W.L.M. is no exception. The model I tested was kindly supplied with a Sharma revolving speaker cabinet, and the sound of the two in combination was certainly full and clear enough, at least within the limited confines of my house. The electronically produced tones are purposely based on those formed by the tone wheels of the now defunct L and M.100 Hammonds — in fact, the suppliers said that W.L.M. were trying to recreate the sound they felt Hammond were losing.

One plus the instrument has is that both manuals produce sound to the same specification. Some organs of this type seem to suffer from the curious philosophy that the quality of the noise issuing from the lower manual is unimportant, and while their upper manuals sound full and resonant, the lower produce a strangely flat and unmusical sound.

While I'm on this point, all organs seem to favour the upper manuals to some extent, even if only (for instance), in the restriction of percussion effects to this section of the instrument. This may, of course be purely a matter of expense, but I sometimes wonder whether imagination rather than money is the limiting factor.

The W.L.M. is drawbar operated. The four octave upper manual is controlled by nine drawbars at 16', 8', 5-1/3', 4', 2-2/3', 2', 1-1/3' and 1', the flutier or even harmonics being designated by white bars, the needier ones by brown. The lower manual also consists of 49 notes, and has a predominance of even harmonics — the drawbars are pitched at 16', 8', 4', 2-2/3' and 2' which gives this part of the keyboard a smooth characteristic ideal for a sustaining chord type of accompaniment but is not much use for any other type of left hand playing.

Modification to the sound is present in the form of a percussion system which is very comprehensive. This one matches percussion pitch by pitch with the upper manual. The percussion decay is not fixed but variably controlled by the drawbar pertaining to each harmonic. This is definitely a useful feature.

Another useful control is the fader set just to the right of the upper manual drawbar, marked "rise time", which is not (as you might think) for controlling the rate at which the organ appears dramatically through the stage floor in the manner of the old cinema Wurlitzers, but a control which sets the time of attack on each note, giving a variable swell effect similar to that which one can obtain on a synthesizer by adjusting the loudness contour.

## Features

In fact, all the additional features incorporated into the organ seem to be well thought out and likely to be used. For instance, the seven presets provided produce the sort of

sounds actually relevant to stagework, rather than the not generally useful orchestral imitations one often encounters. All the presets on the model I tested, by the way, included percussion.

My only complaint about these controls paradoxically lies in their sophistication. Seven fixed metal touch-sensitive discs are located under the upper manual drawbars. Responsive to the slight brush of a finger, they are almost too sensitive, and I found myself inadvertently changing to a preset every time my hand reached out for any drawbars located in their vicinity.

Reverb may be added to the organ by means of a volume control set on the right of the organ. It sounded quite satisfactory on the model I tested, which is more than I can say about the two vibrato controls which not only refused to add any vibrato at all to the signal but when brought into operation, actually seemed to take some of the guts out of the sound, straight as it remained.

## Reliability

This brings me to the second criteria one should perhaps use when judging an organ of this sort: reliability. The W.L.M. is obviously aimed at the group market, and high on the list of a gigging rock musician's priorities is the assurance that his instrument will stand up to the rigours of the road and actually work properly when it's switched on, every night. Although this is a very important consideration, it's obviously one that is impossible to judge properly within the limits of these columns.

The wooden cabinet is sturdily made and folds up beautifully — including the 13 note pedal board — into something resembling a large suit case. In fact, even in these days when quickness and ease of assembly seems to be something to which a lot of manufacturers are putting their minds, the W.L.M. is probably faster than anything I've seen so far.

## Value For Money

The last test by which an organ such as the W.L.M. should be judged ties up the question of cost and relative value for money. I stress "relative value" because it's not so much what are you getting for the money but what are you getting in relation to what else is available? The W.L.M. retails at roughly £1,500, which at first seems high, but when you think that the eventual price of an instrument, particularly a foreign one which must take into account shipping and import costs, manufacturer's profit, retail profit etc., can end up at perhaps five times the cost of manufacture, the instrument is seen to be good value.

What makes the mind boggle is that some Italian made competitors sell, after all mark ups, at £400-£500 — which presupposes a basic manufacturing cost of about £80, a figure which seems very small. The difference is of course found in labour costs.

I will say, however, that the W.L.M. has probably more sophistication than some of its rivals.

In conclusion, then, I would rate the W.L.M. as a very good example of its type. The effects incorporated in the instrument, such as the "rise time" and preset settings, are useful and musical and the overall sound on both manuals is full and satisfying.

The design I found quite pleasing enough to withstand life on the road. However, the sort of gigging musician at which the organ is aimed could possibly find it a little expensive for what he's getting — and that must be a prime consideration for many people considering the cost of keyboard instruments these days.



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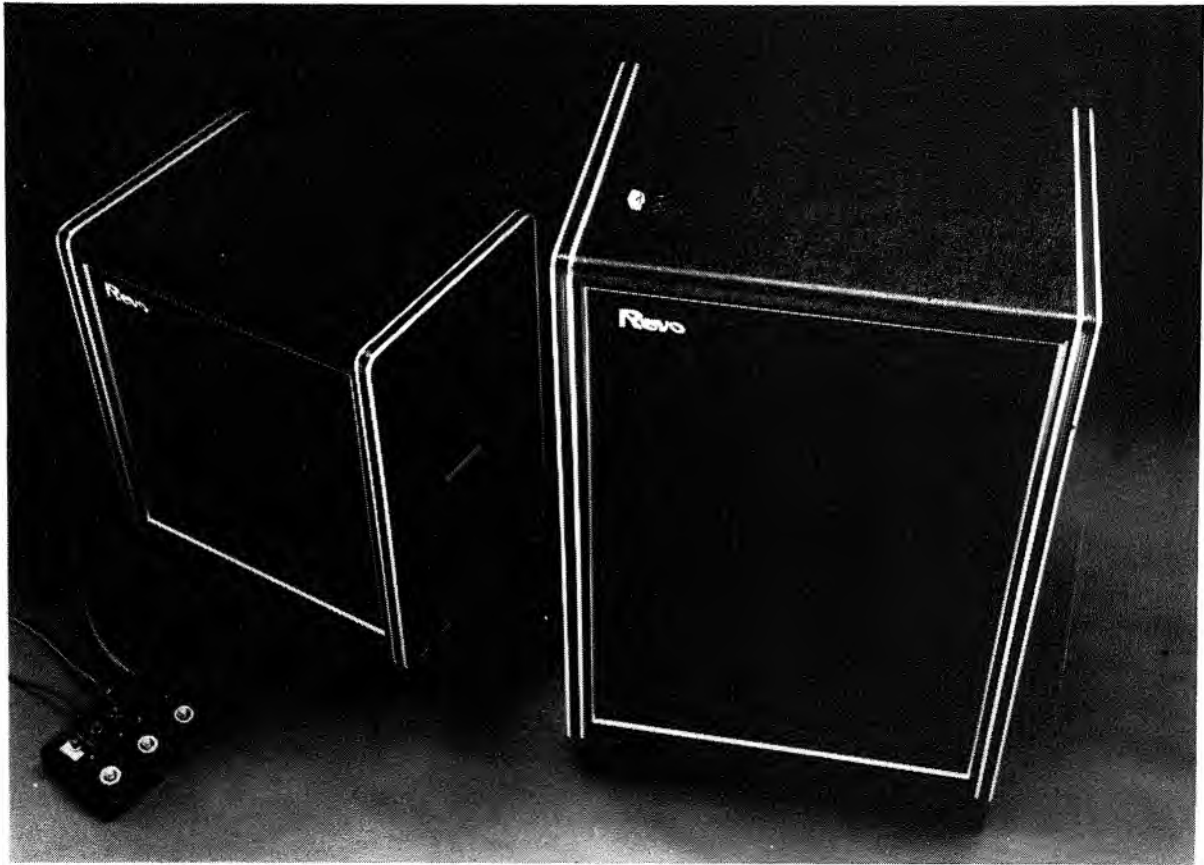
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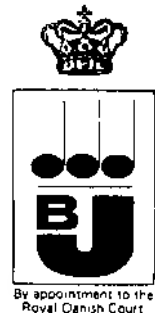


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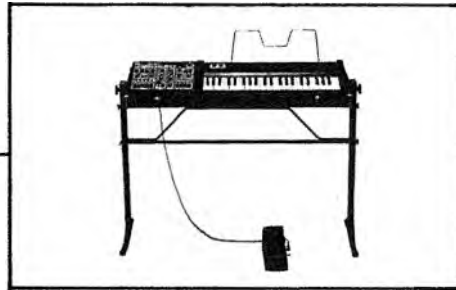
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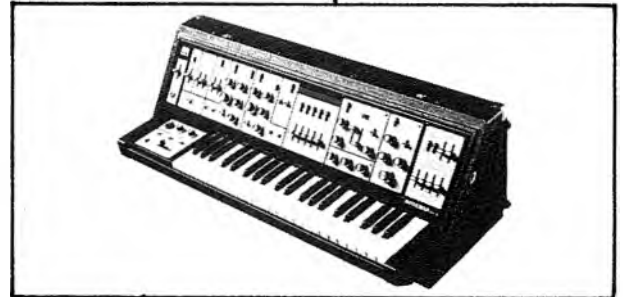
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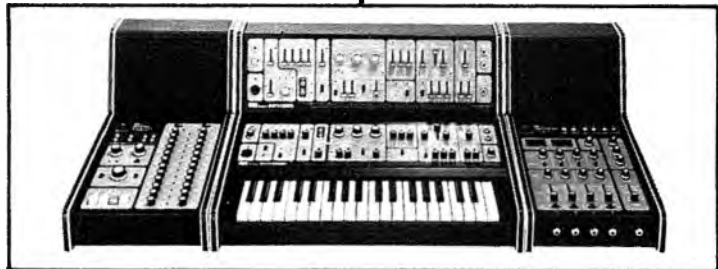
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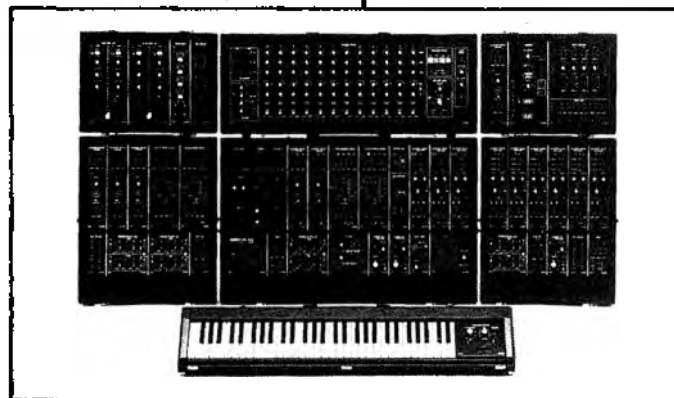
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# KISS

by Jim Farber

*Just a little over two years ago, a band from Brooklyn, New York, exploded onto the scene, wearing demonic Kabuki make-up, leather S/M outfits, breathing fire and spitting blood, calling themselves Kiss, and playing music with neither startling originality nor technical talent.*

*With the help of a "master plan", Kiss has risen in this short space of time from a bunch of Brooklyn bums to superstars, with a platinum live album, a new disc on its way to platinum, a history of selling out arenas the size of ice hockey rinks,*



*fans so loyal that they refer to themselves as the Kiss Army, and a new Marvel Comics series, called Kiss Komics, shortly to be issued.*

*It's the classic get-rich-quick American dream story — and as commercial as it all is, it is none the less interesting and phenomenal. While on their U.S.A. Summer tour, I managed to track down Kiss' guitarist, Paul Stanley, to find out just how the group puckered up for the big time.*

**What do you think is the key to your success?**

I think any performer that wants to make it, has to gear himself towards an audience or figure out what there's a need for at the moment. Try to find something that you're comfortable doing, but it also has to be something that there's a demand for. Like, right now there's not a demand for people who play the electric breadbox.

Basically, we fill a void left by a lot of bands. There was a need for a high-energy heavy-metal band and we filled it. We couldn't do what we do if we weren't comfortable with it, but our basic idea is to give audiences what they want. We used to sit in the audience and see other bands, so we know what we would want to see - and what we did was to form the band that we never saw, the band that we would be willing to pay to see. We think a live show should never be passive - so we really work ourselves. We don't take our audience for granted and you have to work hard to convince them of that. A band who look the same when they walk off a stage as when they walk on, is cheating the audience. When we leave, we're drenched in our own sweat.

**When you were first getting together the premise for Kiss - who actually came up with the idea for the costumes, make-up and all that?**

Actually, we all played a role in that. First, me and Gene (the bassist) were playing together and our idea was to put together a band that was more English oriented. At that time, people like The Dead were the major forces in America. We were more anglophiles. What we found so appealing in British groups was they all had a group image, and everything they did was theatrical. Like when you look at the Stones, you know what they're gonna sound like. We wanted something circular - the look was part of the sound, the sound was part of the stage show, the stage show was part of the look. As far as our make-up goes, we look as the audience feels. It's just a visual extension of the whole primal scream thing.

**How could you afford all the effects and clothes even before you got a record contract?**

Well, the show was not quite as involved at that time, except for the amps and clothes - which we made mostly ourselves. I took a pair of jeans and some weird material and sewed up a costume. But still we invested a lot of money in it - it was a risk - we had to make it big.

**What sort of things did you do before Kiss?**

Well, we all had very little band experience. For Ace (the lead

guitarist), this is his first professional band. For me, the trouble was that most bands weren't into what I was into. I wouldn't play top forty. I always felt that playing mediocre music was a waste of time. Any musician out there who is just doing disco or something, is going nowhere. You need an idea - a focus that is going to sell. It was hard for me - I just sat in my room and wrote songs until I found people who had the same ideas as me. The group finally got together through some ads in Rolling Stone and then we knew we had something that was worth waiting for.

**You were the first band signed to Casablanca Records in the States - how did that come about?**

Well, Neil Bogart was leaving Buddah Records and he wanted the thrill of starting something new so he started the label. We did a demo tape with Eddie Kramer and then a guy named Bill Aucoin said he wanted to be our manager and that he could get us a record contract within two weeks. So he brought the tape to Neil and he liked it. The demo tape was better than our first album, incidentally. But he was gonna sign us even before he saw our show and make-up.

**You did very few gigs before your major N.Y. debut at The Academy Of Music. Did you wait until you were absolutely ready, assuming that you would have a meteoric rise the minute you hit?**

Well, that's basically how it worked. We did only seven or eight club gigs before that. And in all our shows as Kiss, we've never had a bum night. We proved right away we were a high-energy band and not just a bunch of guys who prance around with mascara on. We waited to be perfect because you don't test yourselves out at the audiences expense. We didn't want to be a band where they'd say, 'Boy, three months ago they really stunk, but now they're gettin' good'. My advice to a band getting itself together is to wait until you're great. Before that, just keep practicing and don't waste time in bands without a concept.

**As successful as your show is, a lot of people still don't put much stock in your musical abilities - how do you think your music stands without the theatrical effects?**

It goes up and down. I think the live album proves our music has strength on its own - you don't need to see anything to get off on it. The new album, *Destroyer*, is more theatrical. It probably comes to light better on stage. The next album, we're doing is nothing like that. It's more like the early stuff - few overdubs, very simple, straight-forward - it's just an album, not a

show. We'd like to do the next album in a big house, like where Led Zeppelin recorded. That's a much better atmosphere than a studio.

**What type of Gibson do you use?**

Dominantly on stage I use a Flying V that's been modified - it's got one pick-up instead of two - a hot wire Alex pick-up from New York - and one tone and one volume. Alex Music in New York does all the modifications for all Kiss guitars. When I'm in the studio I use a 1967 double-neck, the six-string neck - that's a stock guitar. I also have a '61 Firebird and a black Les Paul with heavy frets, and my new favourite is an Ibanez Destroyer - which is one of the best guitars on the market. But the Flying V is the work horse. I've never heard a guitar as raunchy, with that much bite to it. It chops through everything.

**Why, on all your albums, do you always print, "Kiss uses Gibson guitars and Pearl drums"?**

Well, we have an agreement with Gibson, they give us free guitars, so what the hell! But we've always used Gibson guitars anyway. For my money it's basically the only guitar for heavy-metal. You don't see a Fender Telecaster used for heavy rock 'n' roll. As far as I'm concerned, there is no guitar except Gibson.

**What was the first guitar you ever had?**

Well, after I went through folk guitars, my first was a Vox. It looked like a miniature Stratocaster with two pick-ups on it and it had strings that seemed to come off a piano - you couldn't bend them with pliers. When I used to listen to records, I could never understand how those people bent strings. If I bent a string on that thing it would have gone right through my finger. I went to Les Pauls and Gibsons all the way from there.

**Are you still using Sound City amps?**

We use Marshall now - live, that is. In the studio, you go for a different sound. The best is from an old Fender, the beige, cream colored ones. They're amazing amps, but only in the studio.

**Your fans are very loyal to you - the Kiss Army - it's like a movement.**

I think it's basically because we're the underdogs that made good - which is how a lot of people in our audience feel. They're the people that get kicked around and told that they're never gonna amount to anything and that's Kiss - and in the end, we came out on top.

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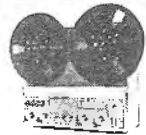
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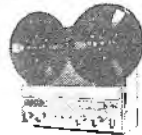
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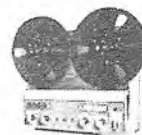
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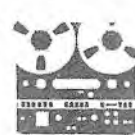
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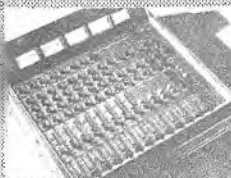


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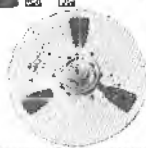


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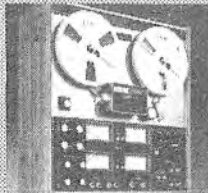
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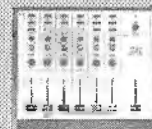
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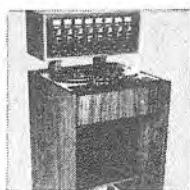


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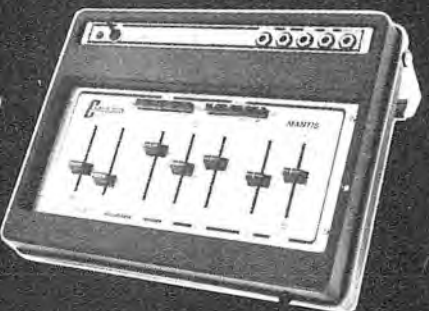
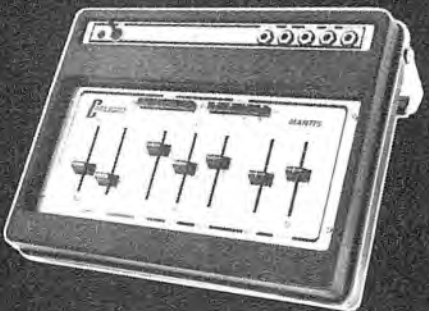
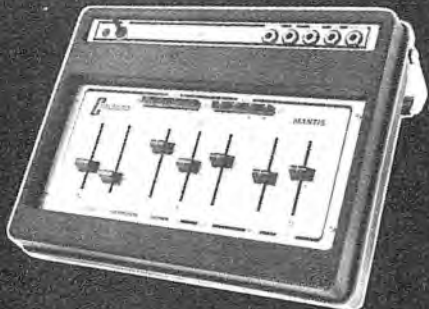
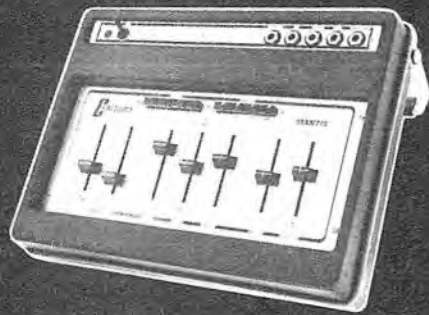
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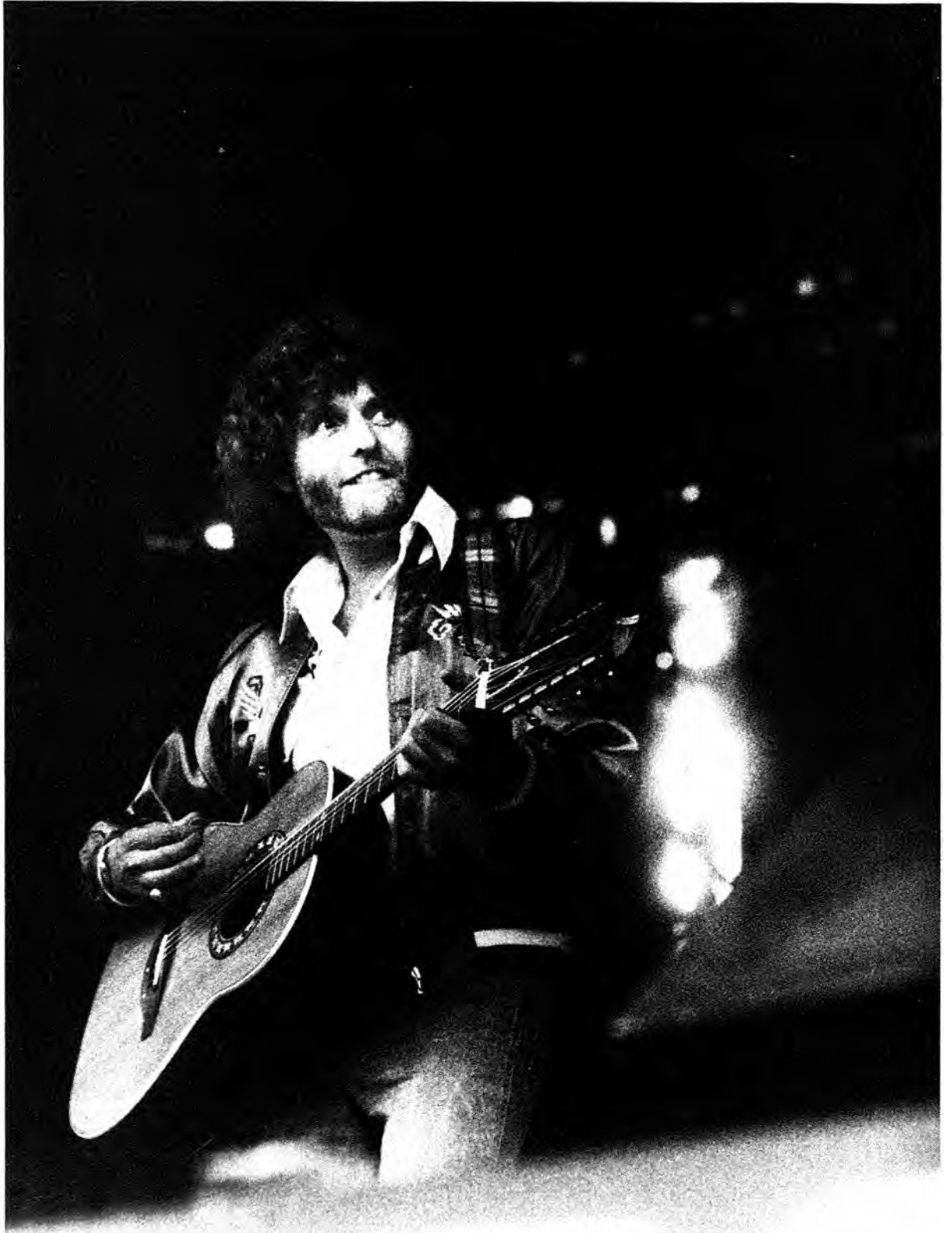
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# THE STRAWB





The Strawbs have zig-zagged their way across the surface of rock, making occasional but steady progress and nearly always keeping their footing. It's surprising that the name has survived.

Today, the Strawbs main resemblance to the band that recorded "Antiques and Curios" is Dave Cousins. It's always been Dave's band and as the line-ups have changed and popularity has ebbed and flowed, Dave remains at the centre, dominating the new directions.

For the last 18 months, the band have ignored the U.K. There have been three British Strawbs concerts in two years and Dave's not sorry. Energy has been devoted exclusively to the USA and the band have virtually been living in and touring the 50 States.

Now it's time for the Strawbs to announce a new direction.

"We had been getting stale again and whenever I feel stale, something has to go," explained Dave Cousins. "Generally, it's a musician, or a couple of musicians, who go, but this time it was unfortunately the producer, poor old Tom Allom.

"He's produced a lot of albums for us, but we all felt, Tom included, that we had become so close to one another that we couldn't be objective about what we were doing.

"We discovered that when we started recording in February this year. We put down two or three tracks and they sounded like everything else we've ever done, and I was getting terribly frustrated."



The outcome of this discovery has been a new partnership between the band and producers Robert Holmes and Geoffrey Lesser. Holmes and Lesser are a team of New York producers with a track record that includes Sailor's hits and an album for Barbara Streisand. The first product from the new team is an album called "Deep Cuts" and a highly commercial single, "I Only Want My Love To Grow In You."

One other change has overtaken the Strawbs. Cousins has always been the principal writer in the band, rarely collaborating although he has let other members contribute songs to albums and write single tracks.

Now he's established a new writing partnership with bass player Chas Cronk. Chas joined the band a couple of years ago and worked in so successfully that he's now far more than a "new boy" to the Strawbs.

"Chas came down to Devon in the summer and in two weeks we churned out half a dozen songs for the new album which Robert and Geoffrey produced and the freshness of those songs and the freshness of the production has given us a new lease of life."

The Strawbs are now set up for a national tour of the U.K. in October. It will be the first tour for over two years. Will it sell out? "Well, we did three British shows before Christmas and I was surprised — I thought everybody in Britain had forgotten us. We did one in Tonbridge Wells, one in Folkestone, and one at The Victoria Palace in London. All were sold out and the reaction was really incredible, especially when we went into a thing like "Lay Down" which we did as an encore — the audience went wild."

Dave Cousins came out of the folk clubs. The band emerged from the bluegrass outfit The Strawberry Hill Boys and — in the way of the British folk clubs of the 'sixties — it was all beer, sloppy jumpers and equally sloppy presentation. Dave always shone like a jewel in a rusty crown because he could stand on a stage and talk to an audience and make them laugh. The last British appearances have shown that Dave is now less concerned with chatting to his audience than he once was. Has his American experience altered this?

"The big thing we've learned in America is professionalism. We used to go out and get pissed before the show and loon around. In the States we were bottom of the bill when we first started

and you were given 20 minutes in which to impress people. You can't impress people if you're standing up there rambling on in a semi-alcoholic state for five minutes in between each song. You have to get on there and play music and that's the only thing we've concentrated on in the last three years — playing music. As a result, the stage show is no longer as loose and sort of warm as it was but it's a lot more musical and the music is a lot more creative than it ever was. We go on stage in tune these days and on time and working the States teaches you an awful lot like that. I think we're much more exciting than we ever were, much more energetic."

As may be realised from the Strawbs absence from the U.K., the band is not enamoured with the present British music scene.

"The U.K. market is cynical, I'm afraid, very cynical. In America they're only interested in the music, they're not interested in the personalities behind it and the scandal stories and if a band comes on stage with the goods it doesn't matter if the lead singer is deformed, they like it.

"I think the problems in Britain have occurred largely because of the programming by the BBC radio. The music is catering for the lowest common human denominator because they're desperately out for ratings and the music they're pumping out is of a poor average standard. In America the audiences are lucky because they've got at least six radio stations to listen to wherever they are. Because there are so many stations, they have to play music to the highest common factor in whichever area they're broadcasting in, soul, R 'N' B, whatever it is. Because the listeners have so much choice, the material has to be so much better to attract them. You've still got rubbish being broadcast, but that's usually only by one station and that means that all the people who might care about music can tune to a station that's playing really good stuff. In Britain if you want to listen to a decent record on the radio you've got to wait all day and listen to the rubbish on the chance of hearing something. It finally alters people's taste and appreciation of music."

The Strawbs are one of Britain's finest bands. Dave's insistence on good musicians has always produced good bands, but at the moment the Strawbs are at a peak. It's unfortunate that only American audiences see them regularly.

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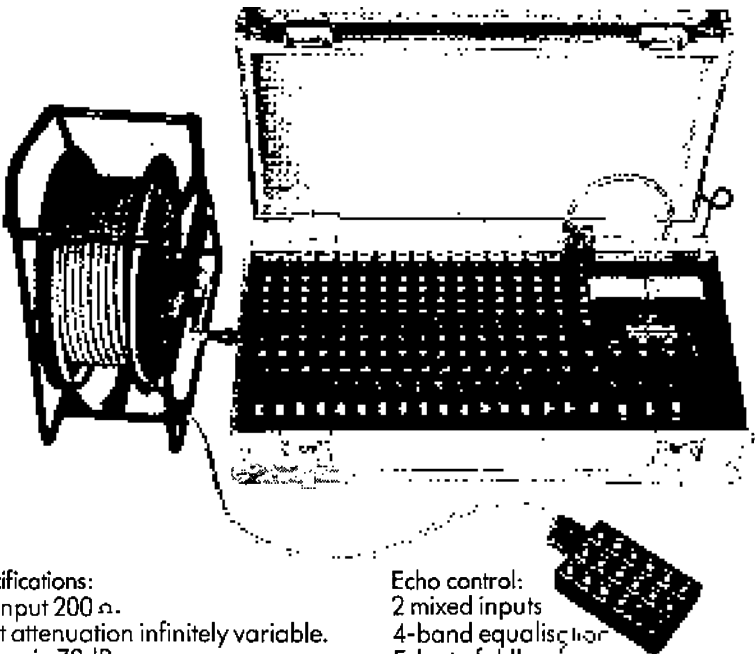
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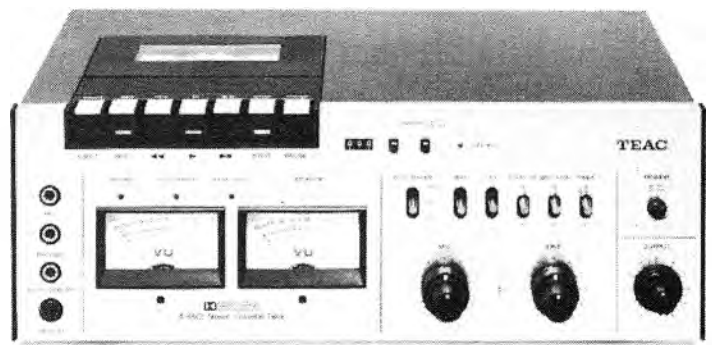
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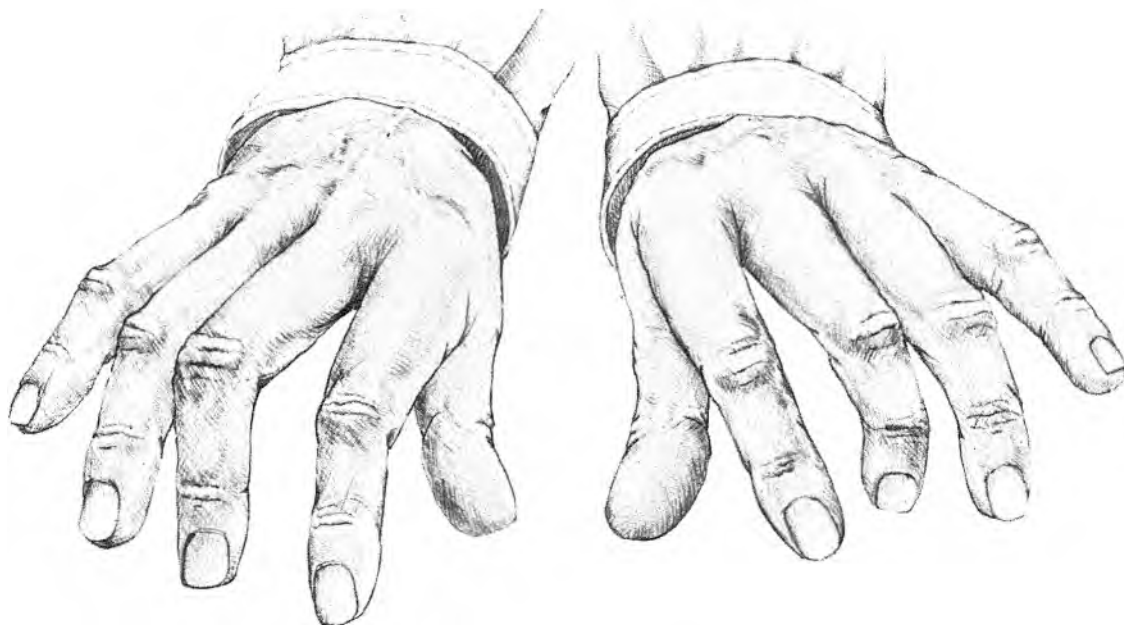
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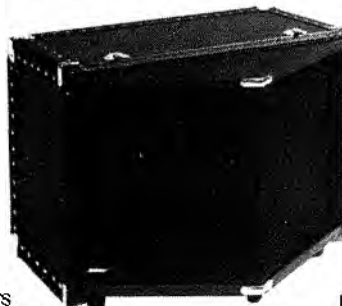
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# How to Build: A Square

In this, the second of a two-part series detailing the construction of electro-acoustical equipment for measuring and checking purposes, Mark Sawicki explains how to build a square wave form generator, which uses (approximately) 100Hz and 10KHz frequency signals with a variable coarse/fine output voltage control (3mv-3v), matching a wide range of equipment sensitivities.

## BASIC CONCEPT AND CIRCUIT DESCRIPTION

The square wave form generator circuit consists of a solid-state free running, astable multivibrator which converts DC input energy into an output train of symmetrical square waves. The generator circuit contains two active devices (transistors) and each of them supply a 180 degrees phase shift. The RC networks from collector TR1 to the base of TR2 provide coupling and time delay.

$T = R \times C$  where:

T = Time/Delay (sec)

R = Resistance element in RC network (ohms)

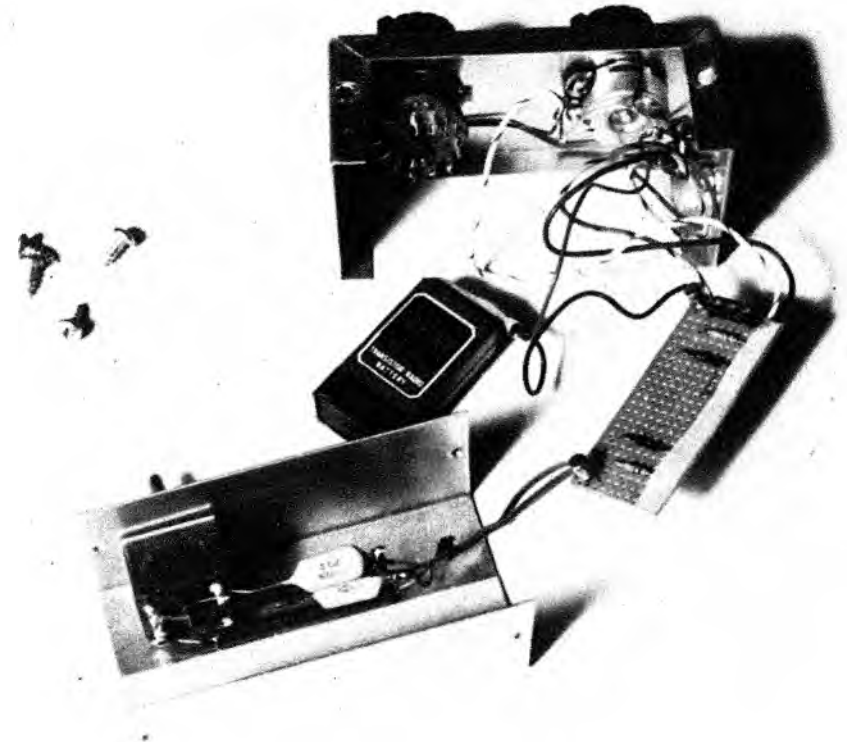


FIG 1

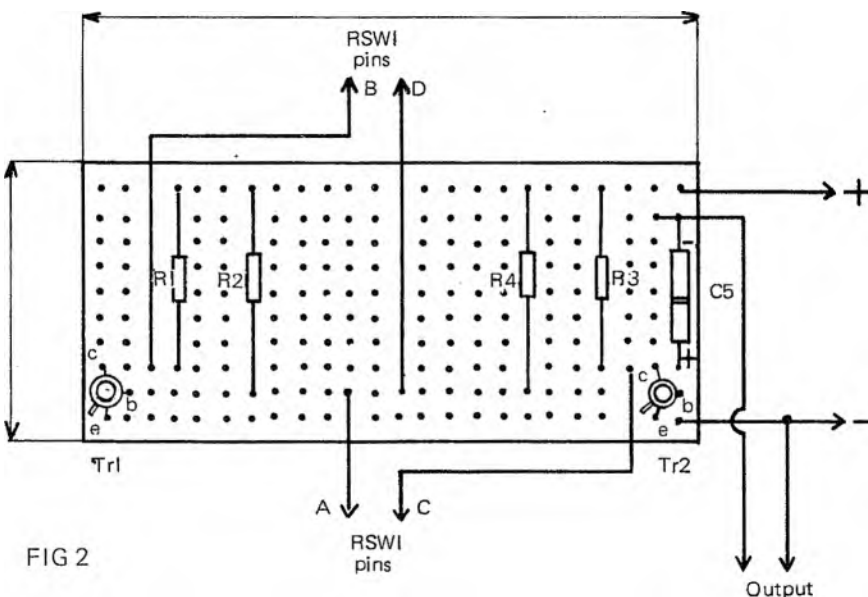
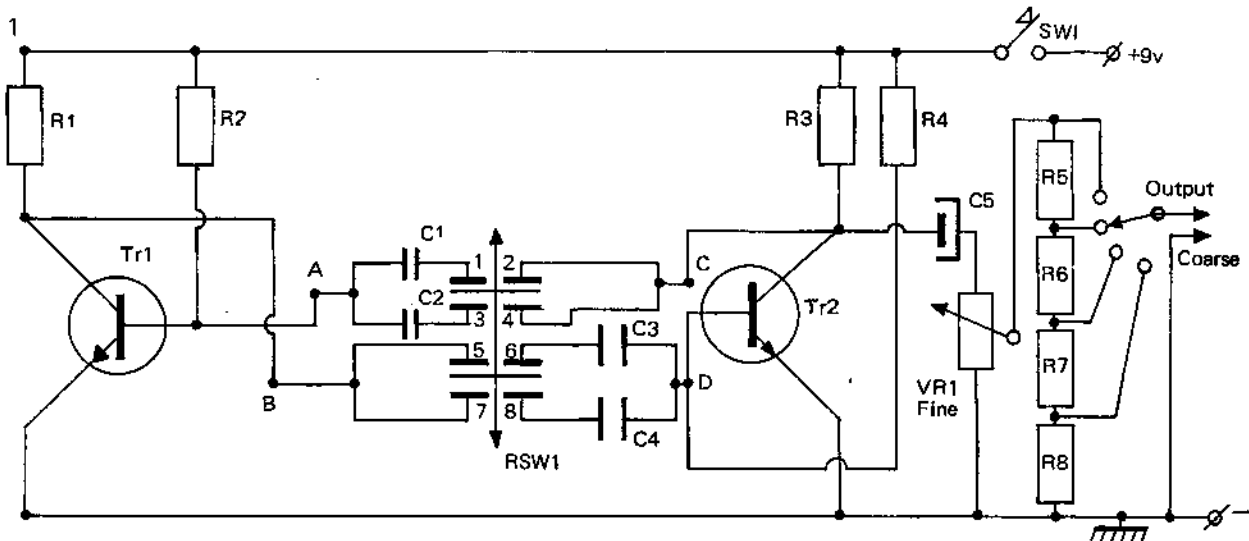


FIG 2

In order to join the two different frequencies - 100Hz and 10KHz, the circuit combines two pairs of coupling RC networks realising the time delays T1 and T2 respectively and frequencies as:  
C = Capacitive element in RC network (farads)

Where:  
T1, T2 = Time Delays constants (secs)  
F1, F2 = The oscillator frequencies (Hz)  
Note that the natural RC period and the circuit rise time of the astable multivibrator can be shortened or lengthened by adjusting the value of the RC components. The frequency accuracy of this type of square wave generator is the function of the quality of the RC components, and the result can be obtained in a range from 1 - 5%, Ref. Constant

# Wave Form Generator

by Mark A. Sawicki

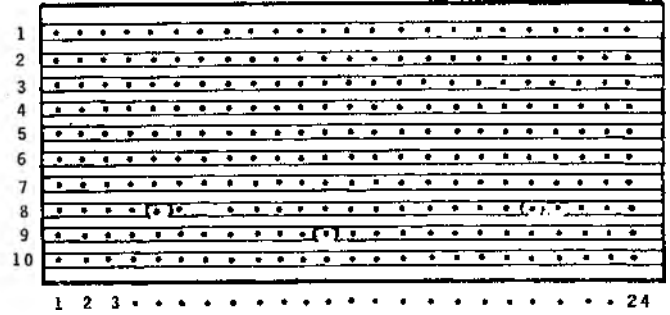


FIG 3

charging current for the timing capacitors. Bearing in mind this rather poor accuracy of frequency, the positive simplicity of the circuit still makes it an attractive and convenient square wave test oscillator. The complete circuit of the unit is shown in Fig. 1.

## CIRCUIT BOARD ASSEMBLY

All the small items are wired up on a piece of standard veroboard, with 24 holes by 10 copper strips. Full constructional details of wiring are given in

Fig. 2.

In order to make the three breaks in the copper strips indicated in Fig. 3., use 6mm twist drill by hand or special vero spot face cutter.

To provide the fast switching of two pairs of RC networks realising frequencies of F1 and F2, the circuit combines the 4 pole, 2 position RSW1 toggle switch with directly soldered C3, C4, C1, C2, elements to the output pins, and the rear view of this segment is shown in Fig. 4.

The constructional details showing the

wiring of amplitude coarse/fine controls and a DIN 5-way female socket are shown in Fig. 5.

The instrument is constructed in an aluminium case measuring 42mm x 102mm x 55mm — obtainable from your local radio shop. Completing the circuit board wiring and carefully checking the soldering joints the last operation is to solder the 9v PP3 battery connection clips, and the generator is then ready for use.

This article concludes my series of two projects. In the next issue I will be writing in detail on the applications and uses of both of these generators.

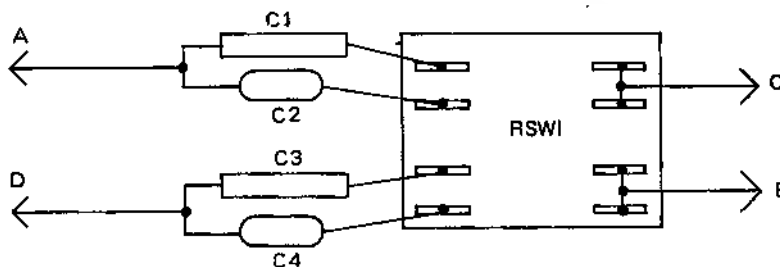


FIG 4

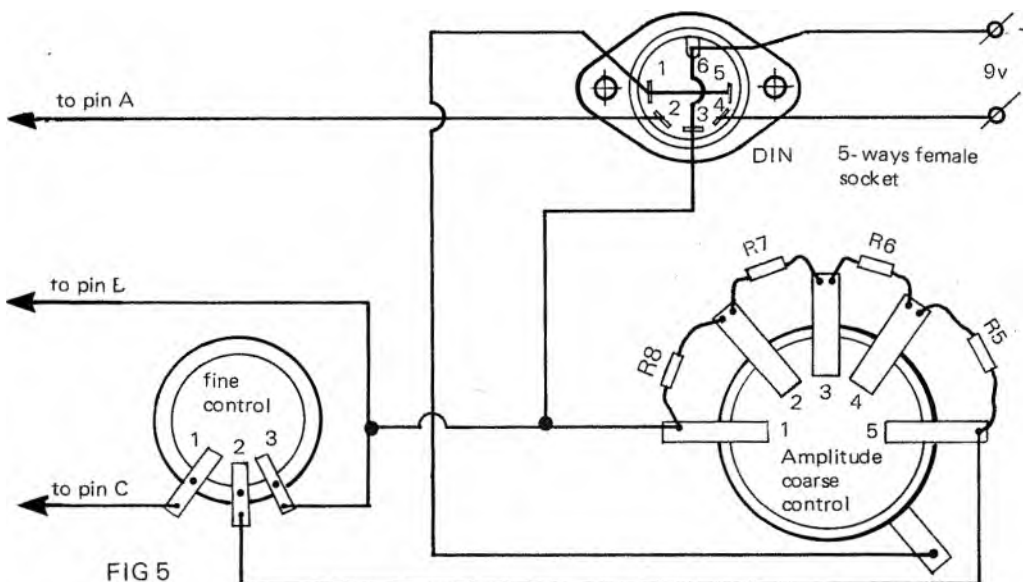


FIG 5

## COMPONENTS

### Resistors

All resistors 5% carbon, 0.25w and preferably metaloxide resistors, 1% tolerance.

- R1 860 ohm
- R2 100 Kohm
- R3 860 ohm
- R4 100 Kohm
- R5 11 Kohm
- R6 1.1 Kohm
- R7 110 ohm
- R8 11 ohm

### Potentiometers

VR1 25 Kohm Lin. Carbon pot.

### Capacitors

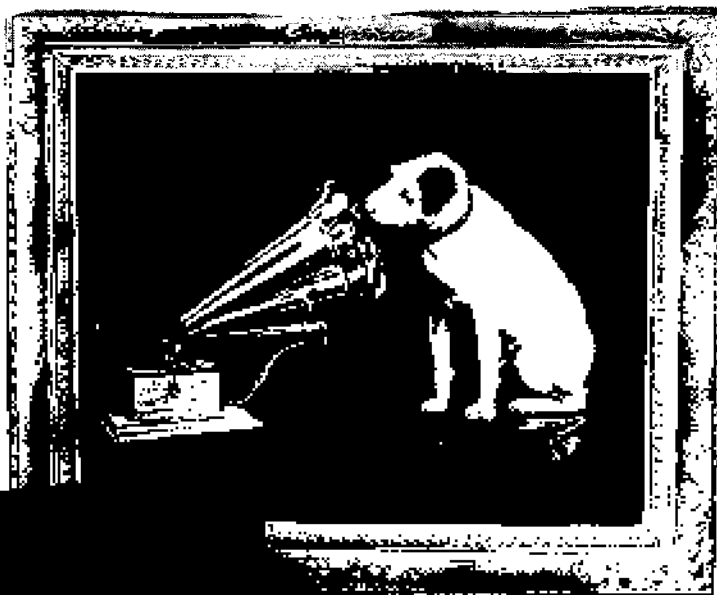
- C1, C3, 0.1 uF Polystyrene
- C2, C4, 1000 pF ceramic
- C5 10 uf/12v electrolytic

### Semiconductors

TR1, TR2 BC 107A

### Miscellaneous

- Metal instrument case (42 x 102 x 55mm)
- 4 pole rotary switch
- 2 control knobs
- DIN female/male plug and socket
- PP3 battery and battery clips to suit
- Veroboard 0.1 in matrix (see text)
- 4 pole, 2 position toggle switch.



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A.K.G. D224 E's from	45
A.K.G. D190's from	15
Cry Baby Effects Pedals from	10
Custom Sound 150 watt cabs	70
Carlsbro 60 watt combo	135
CSL Firebird	125
Carlsbro 50 watt valve	60
Dyne Electron Guitar	105
Erkhart Flute	85
Fender Mustang Bass Sportsman	145
Fender Mustang Red	160
Fender Strat	195
Fender JBL Twin	300
Fender Showman top	120
Gibson SG2 Cherry	130
Gibson B25 12 string	140
Gibson SG2 Walnut	155
Gauss 200 watt bass bin	115
Grant SG copy	55
HH MA 100 (x7) from	100
HH MA 100S (x4) from	80
HH Combos from	110

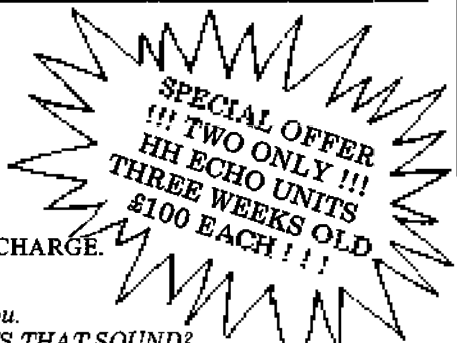
Hi-Watt 100 watt 6 ch	95
Hi-Watt PA 400	385
Hi-Watt 4 x 15 200 watt cab	65
Hi-Watt 4 x 12 cab	55
Hohner Clavinet D6	350
JBL D120 F's from	55
JBL in Fender Dual cab	375
Marshall 4 x 12 from	60
Marshall 50 watt old	55
Marshall 100 watt lead	140
Marshall 50 watt (x4) from	95
Marshall Powercell 1 x 12 cab	95
Marshall Trans 100 watt amp	100
Marshall 4 x 12 cab	50
Peavey Stand amp top 120 watt	125
Rogers drums complete set	155
Simms Watts Horns 50 watt	85
Simms Watts 200 watt slaves	95
Simms Watts 100 watt mix	155
Sound City 120 watt PA amp	70
Stage Box 12 way	55
SAI 60 watt slave	48
Selmer Electric Piano with amp	60
Selmer Autorhythm	55
Selmer 100 watt PA 4 inp.	65

Simms Watts 2 x 12 100 watt cab pair	102
Vox AC 100 watt amp + 4 x 12 cab	120
Vox AC30 watt amp speaker	85
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# Synthesizers

Most of the basic synthesizer modules and their operation have now been described in the previous parts: what remains is to bring them together to make an instrument. Many different systems are available on the market, more are on the way and others are custom built. Faced with this vast range, all claiming to offer "infinite possibilities," it is quite hard for novice and expert alike to sort them all out. How does one compare the features of one synthesizer with another? Is there a good or bad type? When is a synthesizer an organ, or vice versa?

The main requirements of any system, large or small, in addition to the electrical specifications already outlined are that the modules should operate accurately and repeatably to the control settings, the mechanical structure should be robust, the fascias well laid out and uncluttered, the interconnection method positive, simple and rapidly changeable and the interface comprehensive to allow for future expansion.

It is important that the components used be of a high professional quality to ensure the continuing reliability of equipment that receives more knocks and abuse and far more twiddling of the knobs and switches than any other electronic device of comparable complexity. The size and feel of the knobs and smooth operation of the pots is normally the first thing a player notices and the equivalent of a "noisy volume control" is guaranteed to drive any performer mad. While clear labelling and colour coding of the controls are quite good features and indicative of good design, one quickly becomes accustomed to the layout of a machine, although clear graduations and a glare free panel are fairly essential. Control areas and patching areas should be separate to prevent accidentally knocking one while altering the other.

Try and take a look inside a machine before you decide to buy it. The construction should be simple yet robust to allow easy servicing while withstanding the knocks of transportation. The better models have most of the components mounted on glass fibre printed circuit boards and this can include the panel-mounted components. This reduces the amount of loose wiring. Beware of components mounted standing up on end or "flying" between other components, this is the best way to fracture a joint — they should be mounted horizontally on the p.c. board to withstand vibration properly.

Beware of srpb or paxolin p.c. boards, which tend to crack, and beware of circuits encapsulated in

epoxy resin which is either used to hide marginal circuitry or patent violation and make servicing impossible. It is a fact of life that components fail and a system is only as good as the weakest link, but by good design, professional equipment practice and using selected quality components, breakdowns can be kept to a minimum: Most failures are due to dirt or a broken wire anyway.

The reliability of equipment of this nature is of primary importance. While it is quite common to find somebody capable of repairing amplifiers and other normal road equipment at fairly short notice, the chances of finding a synthesizer repair expert with the appropriate spares are minimal, but keep the manuals and circuits just in case.

Most mini-synthesizers approximate the set-up depicted in Fig. 1, but what sorts the professional machines from the cheapos are the patching arrangements and the interface to the outside world. There are four commonly used systems of patching: jackleads, switched pre-patched, switched busbars and matrix boards; each has its own advantages and disadvantages and it is often a matter of personal preference which is used. Jack to jack patching is the simplest and gives a good understanding of what is going on. It's useful in studios and in teaching where different people use the equipment, but is cumbersome and becomes entangled in large patches. They are also difficult for *fanning-in* and *fanning-out* at any point: to allow for several inputs to a module twice the number of jack sockets have to be provided for *daisy-chained* con-

nections of *multis* (*multis*), several sockets wired together, have to be used both of which take up large areas of panel space and are redundant most of the time. Switched pre-patched or busbar systems are useful for stage work, as they can be set up or changed rapidly and there are no bits and pieces to get lost, but immediately restrict the number and type of connections you can make and limit you to pre-conceived ideas.

Matrix boards are versatile and simple to use and permit patching of anything to anything in any combination, even if a lot of them are nonsense however the pins are fragile and the system expensive and susceptible to crosstalk between the busbars. Probably the best method of patching would be a combination of all three.

The hardware of patching is quite easy to understand and it's obvious whether it is performing well or not. The software of patching however is more critical and harder to judge at first as it can't be seen. Each input to any module, for control or audio signals, should have a summing capability so that several signals may be combined at that point. Most synthesizers do this, but what very few do is give a true sum of the signals — instead they give a *weighted average*.

If two control signals, each of which control a VCO over, say, one octave are combined, it would be reasonable to expect the new range to be two octaves: this is what true sum implies. However, in a lot of cases the new range would be less than two octaves and the interval relationships in each control pattern would also be changed. Each

module should be able to be connected to several others without degrading its own output. This requires each output in a system to have a low impedance and each input to have a high impedance to prevent heavily loading the driving circuits.

To test this, connect a low frequency square wave to a VCO and adjust the amplitude of the square wave so that the VCO produces two notes a certain interval apart, and then connect the square wave to other modules and listen for any changes in the interval — there shouldn't be any.

A mini-synthesizer on its own is a very restricted instrument. Once a player has learnt his way around the machine, he invariably wants to expand its facilities, but to what extent this can be done depends upon the interfacing provided. Every machine has an audio output. As normal synthesizer working voltages are quite high (1 — 10v pk-pk) there may be a low level output (10mv — 1v pk-pk) for feeding into an amplifier and sometimes a headphone output as well and often there is an audio input for processing low line-level signals. The logical expansion from one mini-synthesizer may seem to be two, but this is not necessarily so. Connecting two machines together only gives about double the capabilities. Often it is necessary to use one particular module from one machine in the other's patch, but there is no access to that module.

However, if the instrument has a full signal and control interface, an expander unit containing a custom selection of modules can be connected. The interface is a row of sockets carrying the internal gate, trigger and control voltages out for use with external

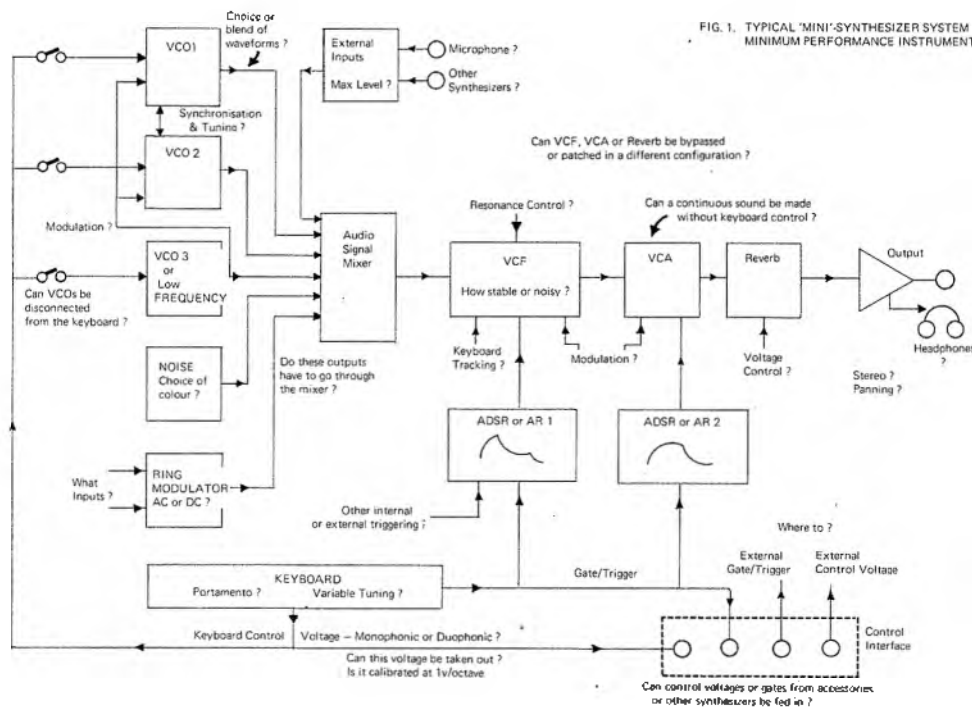
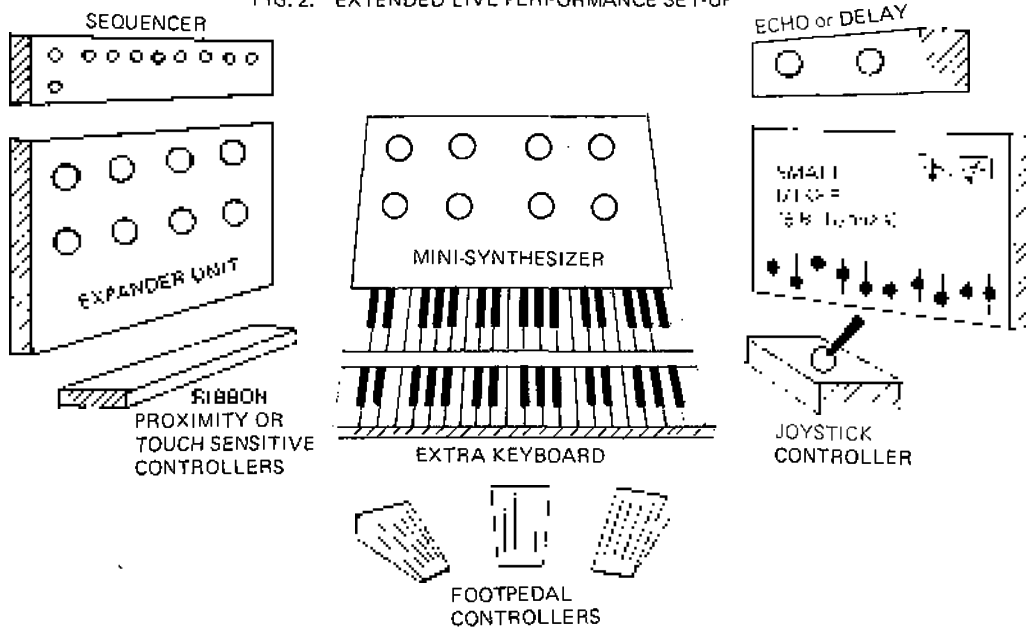


FIG. 1. TYPICAL "MINI"-SYNTHESIZER SYSTEM MINIMUM PERFORMANCE INSTRUMENT

# Unravelled

By Graham Hinton

FIG. 2. EXTENDED LIVE PERFORMANCE SET-UP



equipment. There may also be control inputs so that signals from other sources can be used to control the internal devices, but look carefully at how these controls work: sometimes they override the internal controls and other times add with them.

There is no reason to stick to one manufacturer's equipment as signal and control voltages are generally compatible; the same can not be said for gates and triggers, even between equipment by the same make and often small adaptors have to be built.

By the time an expander unit has been added containing more VCOs, VCAs, VCFs and Envelope Generators and other more exotic devices not normally found in a mini-synthesizer quite a powerful instrument has been built, but at the same time the patching and

operating gets more complicated. This can be simplified by using a small mixer so that different sounds with a common control can be left patched in and rapidly faded and sequenced. About six to eight channels with stereo output and two echo sends is about the ideal size for performance use. Anything larger tends to become a distraction and a full-time job to operate. Nobody is yet manufacturing a purpose built synthesizer mixer (i.e. high level inputs, voltage controlled panning and gain), but maybe a demand will create a supply. In the meantime there are several quite good hi-fi/home recording models to choose from. With the addition of studio quality echo and/or delay accessories and extra manual controllers, a sophisticated performance set-up as shown in Fig. 2

results. Whilst on the subject of standard accessories, note that a VCF can be used for phasing effects, but a phase unit can not be used for VCF effects.

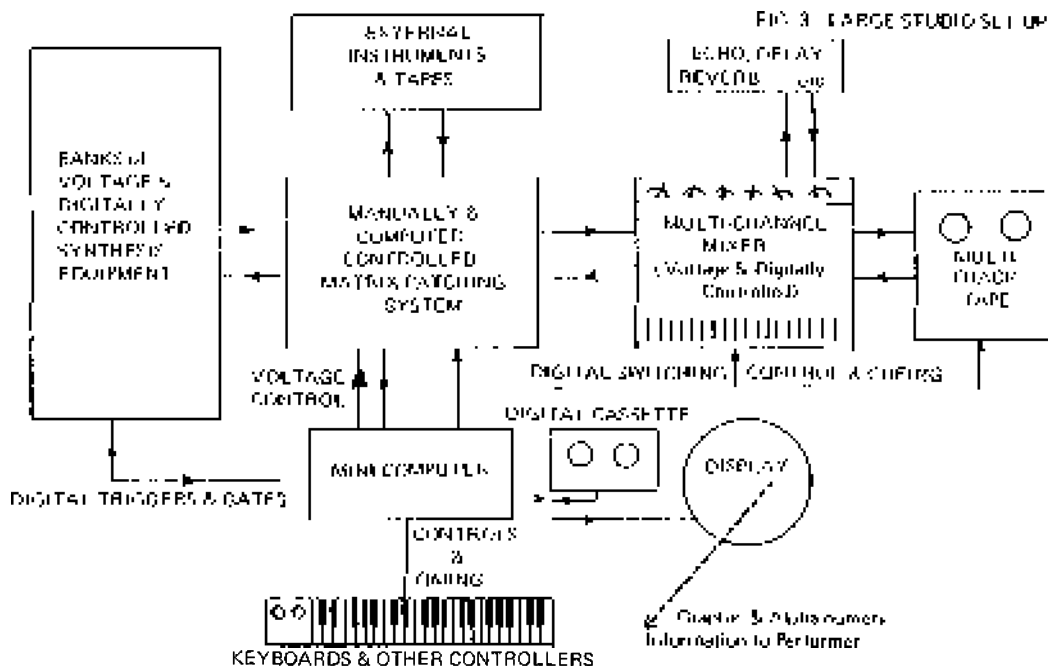
With further additions, the system will begin to resemble the large studio installations, except that it has evolved as the user has learnt to handle it instead of being bought as a package, and the original mini-synthesizer appears now as a glorified keyboard controller.

The main headache with large systems is always the patching which can often become unmanageable for performance (next time you see an impressive maxi-synthesizer on stage count the number of jack leads being used), but this may be remedied by using a small computer to remember various patches and

change or modify them at high speed upon command. This approach has been used in several studios; the type of computer employed is only about the size of a sequencer and less than the cost of a large mixer and is usually so efficient that it has time to tune the VCOs and VCFs and remember complex sequences as well and still have time left over for more specialised applications. Details of the patches and control settings are recorded on a digital cassette (similar to the standard audio cassette) and may be kept for years before reuse when the synthesizer can be set up again in a matter of milliseconds.

This type of system, shown in Fig. 3, uses the computer to do all the laborious patching and adjusting and leaves the musician free to play by using a keyboard or other controller and interacting with the computer. This would seem to have great potential for complex live performances and although this has yet to be done, it may well be common practice in three to five years time.

From the "ultimate" professional systems to a brief word concerning amateur constructed systems: nearly every electronics magazine has recently published designs for "synthesizers" and many kits for them are being sold. Although it may appear tempting to build one and save money, these machines are still relatively expensive, and lack the important features found in professional machines. None of them have provision for accurate and stable tuning and the filters and keyboard operation are distinctly inferior. If you like dabbling in electronics — fine, but bear in mind that you'll need several thousand pounds worth of test gear to calibrate and test a synthesizer to professional standards and you could get an excellent machine off the shelf for that price.



## FURTHER READING ON SYSTEMS:

There are surprisingly few articles or books on actually using synthesizers from a practical point of view, although there are plenty of books which cover basic acoustics and have a few chapters on the hardware which are cribbed from manufacturers' catalogues. These are best judged by their treatment of filtering and filters — if they skip over the subject then skip the book. The following two articles are worth reading for the insight they give by people who have actually played a synthesizer:

1. Letter to the Whole Earth Catalogue by Walter Carlos.
2. The Synthesizer on Stage and in the Studio by Nik Condron, Studio Sound: May 1975.



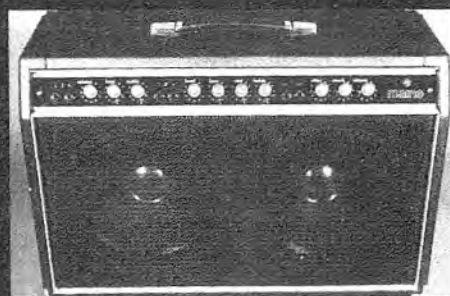
Further along Queens Road towards Watford Junction is the oldest music shop in Watford, the Queens Road Music Shop run by Stan Freeman. The main emphasis here is on new and reconditioned pianos, together with a fair amount of second-hand gear and a good range of spares for most musical instruments.



Hemel Hempstead has two music shops, the first of which is Tyne Music in Lawn Lane managed by Don Hume. Don is the ex-bassist with Arrival and he knows quite a bit about group gear. The shop, established four years ago, offers a good range of new and second-hand gear with a good repair service.



Further along the main High Street is Montague Pianos, managed by Rodney Colborne. The main agencies for pianos are Knight, Rogers, Welmar, Yamaha, Zender Chappell and a wide selection of reconditioned pianos.



Watford is also the home of Maine Electronics Ltd who have just added a new combo to their range of amplification equipment. Andy Cannon, the Sales Director, asked I.M. not to photograph the plant rightly remarking that the product is far more important.



At the other end of the town in the Old High Street is The Music Makers, established in 1971 with a sister shop in Folkestone.



M.C.H. Manufacturers Centre (Holland) Ltd have their U.K. distribution and service centre in Berkhamsted where they supply Eminent and Solina organ ranges to the retail trade, ably managed by Jock Robertson.



Cliff White is the manager, ably assisted by Paul Finch and Denise Hollis. The shop offers a wide range of instruments with everything from group gear to grand pianos. They boast a speedy repair service on all types of instruments.



Hitchin is the home of the Hermitage Organ Centre managed by Mike Swaine. As well as catering for the group and professional market, there is a strong emphasis on the home musician market.



W.W. Music Centre can be found in Lower Kings Street, Berkhamsted and is owned by two partners Alan Wyatt and James Witham, who is a musician with a local band. W.W. have been established for 12 years and carry a good stock of general instruments, sheet music and accessories.



A comprehensive range of acoustic and electric guitars, organs, pianos, sheet music, amplifiers, and accessories are on display. Mike Swaine is very proud of the 'sameday' service which they offer to all their customers.





Watford, once the biggest printing town in Europe, offers a good choice of music shops. The largest is Hammonds, situated in the High Street, who offer a full range of instruments catering for most musical activities from home and school to group gear and professional equipment.



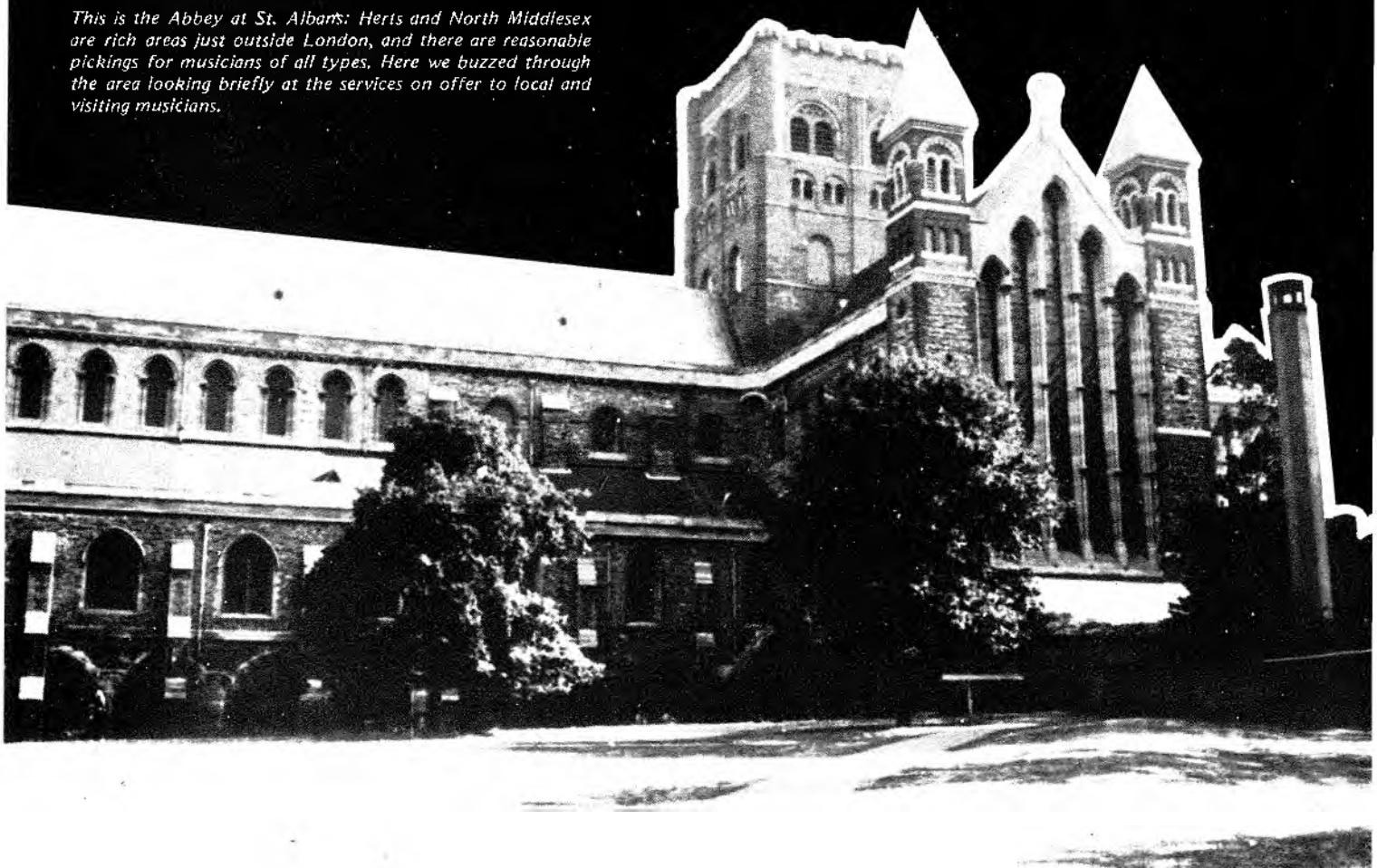
The basement displays a comprehensive range of amplification, the ground floor is devoted to organs, pianos, sheet music and an accessory counter and the first floor is given over to guitars and percussion. Other features include an organ teaching school and a speedy repair service for all types of musical instruments. Hammonds have two other branches at Aylesbury and Welwyn Garden City.



In the traffic free zone of Queens Road, a branch of City Electronics is situated. The main emphasis is electronic organs and records and the manager of the branch is John Hancock.

# BUZZ: HERTS AND NORTH MIDDX

*This is the Abbey at St. Albans: Herts and North Middlesex are rich areas just outside London, and there are reasonable pickings for musicians of all types. Here we buzzed through the area looking briefly at the services on offer to local and visiting musicians.*



# THE FAMILY OF MANDOLINS



I have noticed increasing numbers of Mandolins in use on records and in Rock and Folk bands: I have also noticed that while the middle and top priced ones are generally better finished and adjusted, some of the cheaper ones sound a lot better than some of the middle priced ones, and are well worth a little work to fix their mechanical problems.

This review is based on the products of a Sicilian company called Sicilmusica, who make at least eight different styles and sizes of mandolins and bouzoukis, apart from guitars (and if I remember correctly, Mandolin-banjos). I have also included some less well-known varieties of Mandolin, both English-made and imported, which may be of interest.

It would be almost impossible to review all these instruments separately but fortunately, I have found that nearly all Sicilmusica's instruments have the same strong and weak points; I shall describe their differences and then review them jointly.

Sicilmusica instruments somehow manage to be both crude and charming at the same time. Often, neither workmanship nor finish will bear close inspection, and this may be combined with rough frets and a high action, and yet in

spite of all these problems the instrument may be more responsive than a slickly finished Japanese mandolin at two or three times the price.

The explanation lies in good soundboard wood and plenty of hand labour. In Italy, and even more so in Sicily, hand work is still available and can still be afforded. It is possible, in these conditions, to continue the traditional ways of instrument making almost unchanged. Once again, this is particularly so in Sicily, where the original purpose of the musical instrument factory was to employ as many people as possible, while spending as little as possible on machines and other capital equipment. It would be naive to imagine that all Sicilmusica's employees are highly skilled craftsmen, and the final adjustment of their instrument does often leave something to be desired.

I suppose it depends on your attitudes to "improving" instruments. If I buy a crudely made instrument, which is never the less made to a well tried and reliable design, and which has a sound which pleases me, I don't find it too much trouble to smooth down the frets, and scrape a little off the underside of the bridge to lower the action.

Sometimes I fit better machine heads (when I can find suitable ones). The end result may look a bit clumsy, but it will play like a dream.

On the other hand, I could spend half as much again on a much better finished Japanese model and probably end up with a plywood soundboard. It doesn't really matter what I do to that instrument; it can have the best fittings and the lowest action known to Science, but it is unlikely ever to have a good sound. Short of stripping it down to a skeleton and rebuilding it, there is no way I could get a better sound except by trading it in for a better and more expensive model.

In other words, when I buy it, it is already near the limits of its musical potential. Most of the Sicilmusica instruments have a musical potential greater than the price and appearance would suggest, and a little time spent on careful adjustments will soon reveal this (better strings also help!).

It would appear from our mailbag that a surprising number of our readers are interested in working on instruments to improve them. Modifications to valuable instruments should really be left in the hands of

professional repairers, but if you have had some practice on "dead" guitars, it should not be too difficult to do the simple fret-polishing, and action adjustments which some of these Sicilian instruments require. (These techniques are described in "Improve A Copy Guitar" in the May and June 1975 issues of I.M.)

If you examine Antique mandolins, you may find a large proportion of even the crudely-made ones fitted with prettily decorated machine heads, which only require a drop of oil to return them to working condition after perhaps 80 years of neglect. Unfortunately, the majority of Mandolin makers seem to have swung from one extreme to the other, and are fitting machines which are ugly, badly-finished, stiff, and erratic. I suppose if enough of us made enough fuss, some makers would fit better machines, — and raise the price accordingly.

In almost all such cases, it is cheaper to say nothing and replace the machine heads yourself. If the machines fitted work tolerably, a drop of "Moly slip" oil on the gears and a fine emery board on the buttons can make quite an improvement. Falling that, the most likely source of machines of suitable dimensions

would probably be Clifford Essex in Earlham St., London. (I have a few on order, but I don't know when they will arrive).

Usually, mandolin bridges are only held in position by the strings, and they are unlikely to be in exactly the right place when you buy the instrument. The ideal position depends on the pitch to which the strings are tuned and their height above the finger-board (action). If you change either of these, or the type of strings, you may need to adjust the bridge position slightly, so that fretted octaves correspond with octave harmonics. The best one can usually achieve with a simple bridge is to get the first and third pairs slightly flat at the fretted octave, and the other two slightly sharp. These discrepancies will be reduced as the action is lowered. Similar problems will occur if the slots in the nut are not deep enough, but if you take them a shade too deep, the open strings will buzz, and you will have to start again with a new nut. If the mandolin is fitted with a fret very close to the nut, then the slots should be cut deep enough for the strings to bear firmly on this fret.

These little problems are not exclusive to Sicilmusica instruments; some, or all, of them occur in most lower-priced mandolins, and often make them unplayable and/or untunable. I have mentioned these problems because I think it is a pity that many players have to buy and sell several instruments before someone tells them how to get the things working.

Strings are a personal choice, but I like Handcraft and D'Angelico. If I may try to answer one likely question in advance: Antique mandolins with straight necks and fingerboards are sometimes worth restoring; those which are not straight, are mostly not worth the work involved, and should be polished and hung on the wall. They may safely be strung with sewing cotton and thin nylon fishing line. Mandolin tuning is generally (low to high) G D A E, with the E pair one octave above the high E string on guitar. The usual Mandola (Tenor Mandola) is tuned C G D A, with its top three pairs at the same pitch as the lower three pairs of a mandolin.

There is a less common Octave Mandola, tuned G D A E, but an octave below mandolin tuning. You have to be pretty careful buying Mandola strings. Usually they are for the tenor instrument, and you will probably have to make up sets for the Octave Mandola by duplicating the maker's strings from a custom-gauge box. With good wire cutters, it is possible to remove the ball-end from the end loop of the string, without damaging the loop.

This will then fit the hooks on

the instrument's tailpiece; in an emergency, you can use modified guitar strings for all mandolin family instruments.

There is also a mando-cello tuned C.G.D.A., one octave below tenor mandola and a bass mandola, usually tuned as a double-bass. The bass instrument is very rare and you are unlikely to see one outside a mandolin orchestra, but I have seen examples of German mando-cello's for around £100 and pre-war Gibson ones for the usual silly prices.

In the group photograph below, from left to right, the instruments are Sicilmusica Octave Mandola, £44.00.

Unusually for mandolins, this has a glued-on bridge and no tail-piece. This may be responsible for the useful amount of bass from a fairly small body, but as I have no experience of these instruments, I can not vouch for its stability. It is possible that the soundboard might sag a bit and require a higher bridge saddle. It is fitted with lighter strings than usual for an octave mandola, and it would be wise to stick to these gauges. Nice for a solo or harmony-line instrument in acoustic bands.

Sicilmusica Tenor Mandola £34.

Smaller than the Roumanian (next) one, and brighter, but I prefer the latter.

Reghin Tenor Mandola (Roumanian) £23.50

Sounds more husky than the sweet toned Sicilian instruments and the tone, while pleasing, does not carry as far, unamplified. Rather better finish and materials. Nice as an (almost) unaccompanied solo instrument, and amazingly good value for money. Sicilmusica Mandolin, £25.75.

Onion rather than pear shaped, with a slightly curved back. Slightly flutey tone, with more bass and less cutting power than the traditional round-backed instruments.

Sicilmusica Boscino (Pocket Mandolin) £25.75.

High-pitched and husky tone, as if the poor thing had a touch of bronchitis. It is, like many early woodwinds, a very useful tone colour, if you know how to use it. This instrument is only well-known in Sicily, where it is as common as standard-size mandolins. The tuning is identical. Reputedly used by Sicilian musicians because of its portability, in areas where the arrival of the Customs Officers is not a welcome sight.

Photo A, Sicilmusica Tenor Mandola (round back) £39.00

Showing side view of Boscino for comparison. Similar construction to the flat-back model, but with rosewood "bowl" back. Louder than the flat-back, with a more penetrating tone, and less warmth in the bass.

Photograph B, Sicilmusica Bouzouki, £49.00.

Sometimes tuned C.F.A.D., one tone below the top four pairs of a 12-string guitar. One also finds similar instruments with three pairs of strings. This really only came into the review because most Bouzoukis on sale are in fact made in Sicily or Italy, and exported to Greece and to the rest of the world. (The indigenous Greek Bouzouki looks more like a Turkish Saz). Folk musicians here can, and do, tune these almost anyway they fancy, often in open chord tunings. Handled properly, it can provide an excellent rhythm section for a Balkan uprising.

Photograph C, Antoria 'Gibson style' Mandolin, Model J 22 £163.00 (and a very nice fitted case at £25.50).

This is really outside the price range of the other instruments in the review. Similar models are



Photo A Sicilmusica Tenor Mandola (round back)

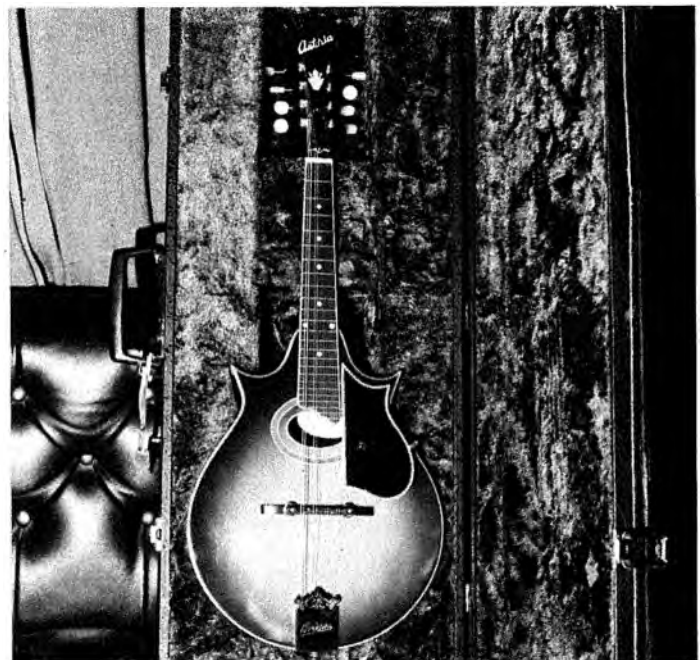


Photo B Sicilmusica Bouzouki,



Photo C Antoria 'Gibson Style' Mandolin, Model J 22

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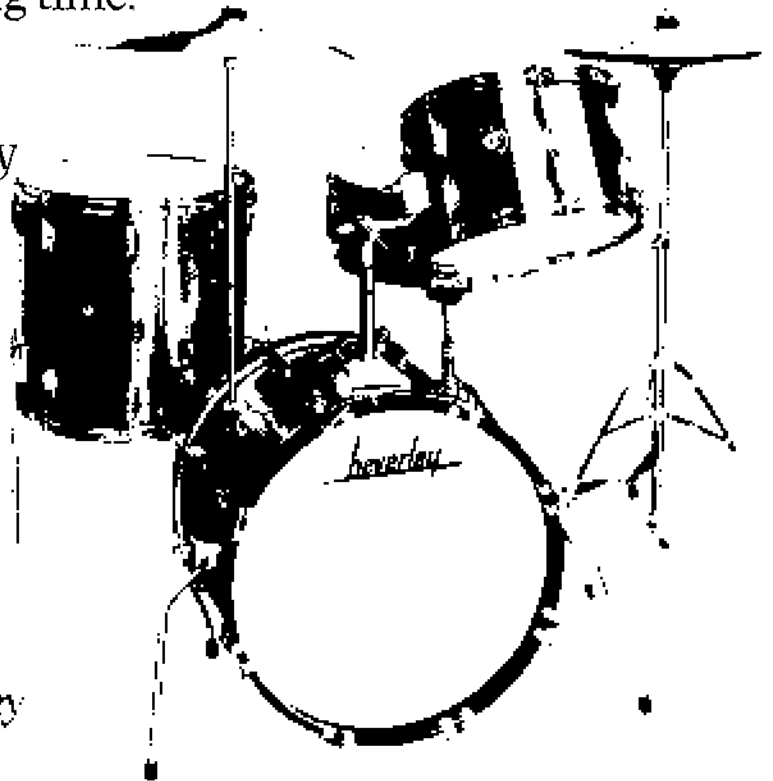
He'll also know that not all musicians start rich. (Maybe you are, maybe not — that's your business).

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available from other importers at similar prices: I chose what looked like a fairly typical one. This is obviously aimed at the people who would like a carved-top Gibson Artist or Florentine model, and have no hope of affording a real one. Most of the pre-war instruments were made with superb wood and workmanship and are amongst the few vintage instruments which are really worth their fantastic prices. Many of them have backs carved from solid blocks of Brazil Rosewood. Although the finish and fittings of this copy are generally of a very high standard, and the tone is loud and rather beautiful, you can't really expect it to compete with the original. Still, it produces the same KIND of tone, which is peculiar to these instruments, the price is reasonable, and unless you have £500 to spare . . . Photograph D Eccleshall solid electric Mandolin, £71.50.

I rather like this. It is not the most beautifully made instrument I have seen, but it seems to have most of the properties which I feel are essential for a professional instrument. It is so well adjusted that it practically plays itself, the neck seems to be as solid as the Rock of Ages, and it sounds great. I should like to see a little more care spent in finishing the scratch plate, and while the pick-up is the best I have met so far for

mandolin, it still doesn't fit the strings. (The only ones which do, are almost useless). Please — will someone like De Armond make a decent, hum free, mandolin pick-up for instruments with fairly widely-spaced strings. I also wonder how long musicians, accustomed to Schallers on their guitars, would tolerate these machine heads, which work reliably, but could hardly be called sophisticated. I think the fingerboard is mahogany, which is a little unusual: offcuts of rosewood this size should be fairly inexpensive, and I would expect it to be more tolerant of refretting.

Photograph E, Maya Mandolin £52.00 (made by Tahara, Japan).

This is one of the most graceful and charming factory made instruments it has been my pleasure to review. It's pretty close to a copy of the less well-known Martin mandolins. The frets are rather rough, and the position markers are a bit off-centre, and the fingerboard could do with a drop of suitable oil. Of course, the back and sides are only laminated rosewood, but the neck on my sample is flamed mahogany, and it is no accident, because the head has been matched to it. It sounds loud and full and is remarkably responsive to light picking: Sake all round at the factory, lads you can be



Photo F. Fidolin

proud of this one. I hope future shipments are of the same quality. Photograph F Fidolin (modified Chinese school violin)

Price depends on availability of fiddles with smashed heads, but around £50.00. Not as crazy as it may seem, considering the similarity between violins and Gibson Mandolins. It was a dreadful fiddle and it has made a great sounding mandolin with the peculiar cutting power of a carved top Gibson. The tone is not as rich as a good Gibson, but give it time, and for £50, who is complaining? I believe I have invented this instrument, and I am therefore in a position to state that the traditional tuning is G.D.G.D., with the higher pairs one octave above the lower two pairs. This, I name for posterity, the "Paddy Bush" tuning in memory of its originator and chief exponent. This instrument is not a joke and I can direct orders for them to suitable instrument makers.



Photo D Eccleshall Solid Electric Mandolin



Photo E Maya Mandolin

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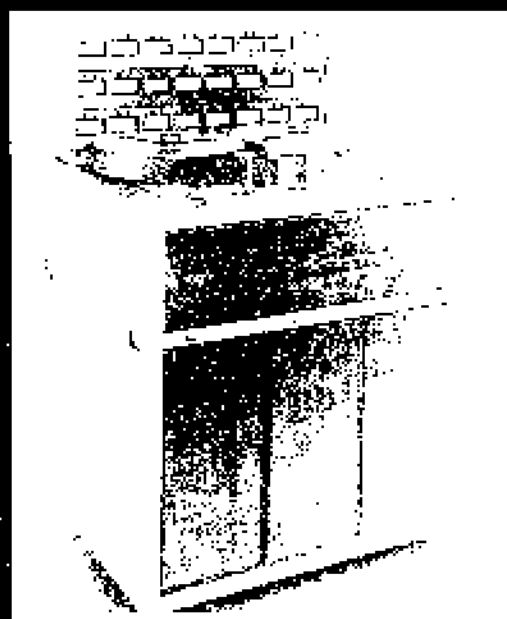
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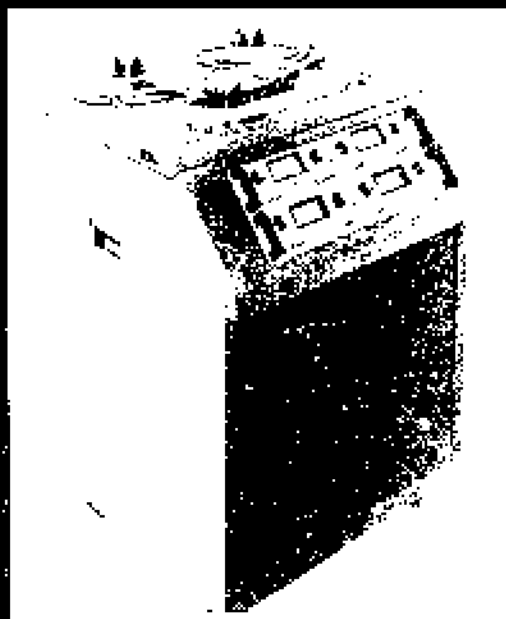


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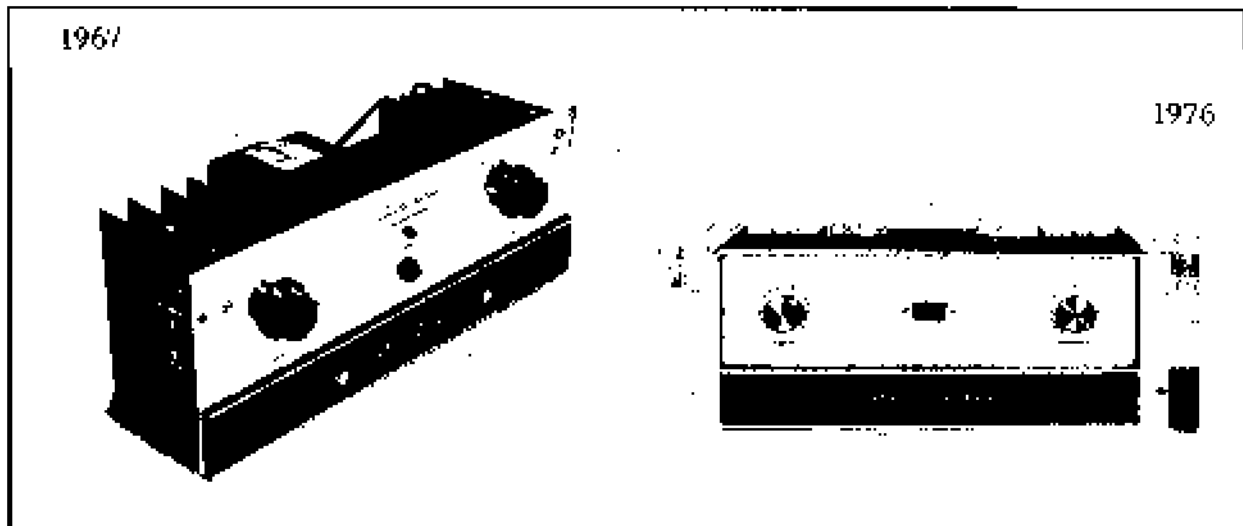
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## Daryl Hall and John Oates: *Bigger Than Both Of Us*. RCA APL1-1467.

I remember the way I used to look forward to every new Beatles' single as an event likely to bring a little musical fresh air into the world, and very rarely was I disappointed. Changes of air have occurred since those days. Bands have come and gone, grown up or fallen by the wayside. But there remain a few artists whose recorded output I still await with similar anticipation, including that of Daryl Hall and John Oates. After the near excellence of their "Abandoned Luncheonette," the so-called "Silver Album" and some pretty amazing live gigs earlier this year, they have a lot to live up to. On the first side of "Bigger Than Both Of Us" they surpass themselves. It's the best side of vinyl to grace my deck so far this year, a glorious Hall and Oates indulgence in what they do best — short, well-written, superbly arranged, brilliantly played, concise, stunning songs. It's the sort of record on which you suddenly hear a sound creep through the mix that you're convinced wasn't there before, the superb production presenting the musicianship and songs in a musical backdrop that reaches to the foreground. The songs on this first side are "Back Together Again," about an old singer's return to form — "The Charts Are Full Of Love/He's On Everybody's Dial" — opening with a staccato bass and drum part that leads into a beautifully funky and loping verse, plus an excellent short cello/violin solo — and all inside three minutes! "Rich Girl" follows with some fine harmonies and a good string arrangement. Then comes "Crazy Eyes," opening with a solo acoustic guitar followed by John Oates' lead vocal over a verse containing lovely rolling bass lines. "Do What You Want, Be What You Are" is a slow easy ballad, a superb song and as good a showcase as any for Hall's vocals; he is certainly one of rock's most gifted white vocalists, with a range and soul that one so rarely hears these days. "Kerry" closes Side One, starting with a grand synthesizer and guitar theme that switches to the lilting riff of the opening verse. Of the five potential singles on this side, this could be the one. The crunch comes when you turn the record over. The first two songs on Side Two are rather disappointing after the knockout first side. They're certainly good, but they just don't live up to the standard of the rest. "London, Luck and Love" has a rather dubious melody and a rather messy, hurried arrangement although the guitar solo is, admittedly, rather good. "Room To Breathe" is an up-front rocker, and, unlikely though it may sound, is a sort of "Roxy Music meets the Stones" number, sounding like it was recorded live with a minimum of overdubs. The other two tracks on this side are better — "You'll Never Learn" is atmospherically interesting, although the song is a little obscure. "Falling," is another slow ballad, opening much like "Laughing Boy" from "Abandoned Luncheonette," and is fine until the end, when there's a fairly lengthy synthesizer rambling, seemingly a bit pointless and a bit of a filler, with even the playing a little cliched from the usually very original Chris Bond. The

record is worth buying for the amazing Side One, but you can safely ignore the cover and most of Side Two.

*Recorded at Cherokee Studios and Sound Labs Studios, Los Angeles. Engineered by John Wills, John Arrias and Arman Steiner. Produced by Christopher Bond. Tony Bacon.*

## Starland Vocal Band: *Starland Vocal Band*. RCA RS 1074

This is the first album from the Starland Vocal Band, who recently scored on both sides of the Atlantic with "Afternoon Delight." Good record it certainly was, but unfortunately, the consensus of opinion within the music biz is that the SVB are a sort of middle-of-the-road cross between The Mamas and The Papas and Prelude. This is totally erroneous — they are a very competent outfit who write, arrange and perform most of their material themselves. The Starland Vocal Band are Bill and Taffy Danoff, Jon Carroll and Margot Chapman, aided on this album by a collection of excellent musicians including no less than Billy Cobham, who plays on "California Day" and "Ain't It The Fall." My one real criticism of the album is that most of the tracks are slow-tempo numbers — I feel there could have been more of a mixture, especially on a debut album. The album opens with "Boulder To Birmingham" — written by Bill Danoff and Emmy Lou Harris, and also covered by The Hollies and Dolly Parton, it sets the pace for the album. A beautiful tune, performed well. "Baby, You Look Good To Me Tonight" features some nice bluegrass banjo on a self-penned country number. To me, the standout track appears on Side One — Paul Simon's "American Tune," performed entirely a cappella. This track demonstrates why they are called the Starland Vocal Band — the harmonies are excellent throughout. Each line is taken separately, with just the right amount of light and shade. A fairly difficult song anyway, even suspended fourth chords are taken with ease. At the end of the mid-tempo "Starting All Over Again," the chorus is taken a cappella, with the exception of drums and handclaps. Other nice tracks include the aforementioned "Afternoon Delight" and "Hail! Hail! Rock And Roll!" — a 'fifties-style four chord number with almost-Beach Boys harmonies. If The Starland Vocal Band can become seriously accepted in the contemporary music field, they will be a force to be reckoned with.

*Produced by Milton Okun, engineered by Phil Ramone and recorded at A & R Studios, New York City. Eamonn Percival*

## Ruby Starr: *Scene Stealer*. Capitol E-ST 11549

Ruby Starr is the young lady currently gracing the stage alongside Black Oak Arkansas. BOA man Jim Dandy seems to have taken her under his wing and, in fact, BOA's drummer Tommy Aldridge and guitarist Jimmy Henderson appear on this album, together with David Mayo on bass and her own keyboardman Marius Penczner who also composed eight of the ten new numbers on the album. The other two songs are McCartney's "Maybe I'm Amazed" and

Phil Spector's "Be My Baby." "Amazed" is taken in much the same way as the original, and, as such, fares well. Not so with "Be My Baby" — the famous "Spector sound" is hard to reproduce and while Roy Wood and Dave Edmunds are experts at it, the version here sounds ridiculous with only the castanets sounding slightly "Spectoresque." The original numbers are instantly forgettable, with the exception of Penczner's "Morning Glory" which features an excellent guitar sound and a good chorus. There is an overlong instrumental called "Mass Transit" which gives Penczner a chance to stretch his legs a bit but I wonder what an instrumental is doing on a solo singer's album. Ruby Starr's voice is fairly powerful, although not quite Janis Joplin, and she performs fairly well throughout. Perhaps some better material might help.

*Produced by Butch Stone and Ron Capone, and recorded at Ardent Studios, Memphis.*

*Eamonn Percival.*

## Phoenix: *Phoenix* (CBS 81621)

Phoenix are the band risen from the ashes of Argent and after six months of really thorough rehearsal, this is the album on which their future depends. Phoenix are Bob Henrit, Jim Rodford and John Verity and despite their close association with Argent, the three sound very different here.

Jim Rodford was originally a keyboard player before forming Argent with his cousin Rod and in this line-up, he expands his musical repertoire to include bass, six string and keyboards. John Verity is the front man, handling lead guitar work and vocals and the band play the sort of music many of us would want to if we had the guts. It's hard British rock and roll played at its best and with enthusiasm coupled with experience which makes it a rare combination. It's a measure of the band's strength that they're not releasing a single from the album, they prefer to allow the complete work to speak for them and they're undertaking a series of select dates to transmit the message to the public. The band's line-up is the hardest and the most challenging possible. They don't make the mistake of trying to do too much "to fill in the gaps" — rather, they know exactly what to leave out. The band's incredibly powerful and this a feature of the relationship that Jim and Bob have built up over the years. There's an obvious trust between bass player and percussionist and this allows the underlying rhythms room to breathe and grow without the time keeping restrictions that are always placed upon partnerships with less mutual trust. Within this loose but iron-strong framework, the musicians find the space to expand, they enter into an area of musical creation normally barred to less confident players and thus arrive at a music point which is both ultra-simple but ultra emotive. This is contemporary rock music at its best. Placed in the classic format, it offers strength and vitality, two qualities all but vanished from new music today.

*Produced by Phoenix. No other recording information available yet.*

*Ray Hammond*

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## TURN UP-YOU WON'T GO DEAF!

MUSICIANS CAN relax — they're unlikely to be made deaf by continuous high volume levels. This conclusion formed the substance of a paper delivered by Manchester University Scientist Dr. T.A. Henry to the British Association For The Advancement of Science at Lancaster University last month.

Reporting on findings in the USA, Dr. Henry reported that there is no evidence to suggest that extended exposure to high level music results in any permanent loss of hearing.

There seems to be a fundamental difference between exposure to high noise levels caused mechanically — a road drill for example — and high noise levels produced via amps and speakers. In the latter an inherent constituent in the system tends to protect the hearing from the worst effects either by clipping or by comparatively slow rise time in amps.

This is not to suggest that sustained abuse by high sound levels causes no ill effect whatsoever, rather that high volume from musical equipment is not nearly as harmful as has been suggested in medical circles in recent years.

## ALKATRAZ SIGN TO ROCKFIELD

WELSH BAND Alkatraz, who consist of Stuart Halliday (drums), Jeff Singer (bass), Jimmy Davies (guitar) and Will Youatt (guitar) have recently been signed to the Rockfield label. The label has been in existence for over a year, licensed to United Artists, and is closely associated with Rockfield Studio, Monmouth. Other artists signed to the label include Barry Melton (ex-Country Joe guitarist), Welsh band Hobo, solo artist Al Gray, and Ray Martinez (ex-Gypsy guitarist and Rockfield session-person).

## FAIR DEAL FOR MUSICIANS

INTERNATIONAL MUSICIAN readers are likely to get a fairer deal if the IFPI gets its way. The IFPI, the International Federation of Producers of Phonograms and Videograms, have recently released a resolution concerning relations with performers, representing 505 producers of phonograms and videograms in 59 countries at its council meeting held in Austria in June this year. The resolution aims for a fairer and squarer deal for performance on phonograph records throughout the world. Denis Comper, of the

IFPI, told I.M. "These days, a record is an art-form in its own right, having started life merely as a mechanical means for reproducing a performance. In many countries one can broadcast discs without paying anything to anyone, and without recognition of the artistic contribution of performers, producers and engineers."

The resolution also refers to the effect of technological change on the employment and working conditions of performers, and the need to preserve live music, and to promote contemporary musical creation.

## New Production Company

A NEW "out of town" record production company has been formed by Keith Grainger with offices in Dunstable, Bedfordshire. Called Rondercrest Ltd., the company is currently producing three solo singers, Fergus, Gavin York and Mike Freeman, and Fergus' first single was released last month on the Paladin label (distributed by Pye). Title is "Gottcha Now." Rondercrest is cur-

rently looking for new talent. As Keith Grainger told I.M. "We're always looking for talent." Tapes etc. should be sent to Rondercrest at 17 Queensway, Dunstable, Bedfordshire, UK.

## Stones Engineer Killed

KEITH HARWOOD, a Sound Engineer with the Rolling Stones, was killed in a road accident on the M4 near Slough after returning from Mick Jagger's house in Berkshire. The accident occurred late on Wednesday, 15th September, and with Harwood in the vehicle was Mick McKenna of the Stones Mobile.

Mr. McKenna is in hospital recovering from various injuries, including a broken leg. The Stones office stated that the Stones are not looking for a new sound man.

Mick Jagger was out of the country as I.M. went to press and was unavailable for comment.



Mick McKenna

## French Propose to Tax Bribes

AFTER ALL the trouble that the UK industry has suffered over the problem of bribes to radio producers — "is a free meal really a bribe?" — the French Government are proposing to tackle the problem a different way. Instead of outlawing "gifts", the Government is proposing to levy a tax on all such receipts and making it a part of the taxable income of TV and Radio producers. It should certainly alter things in France.

# How to Build: A Loudspeaker

Last month's article covered the construction of a loudspeaker cabinet shell. To avoid confusion, it is probably as well to remind readers that this article describes the construction of two cabinets of similar basic design, one a 50 watt 1 x 300mm with horn system, the other a 1 x 380mm with horn. The only differences between the two are in the sizes of the cabinet. The next stage in the operation is to finish the cabinet shell.

The choice of the finish is entirely up to you, and several possibilities exist. If cost is the main concern in the project, you could simply radius the corners and paint the bare chipboard (after some rubbing down with glass-paper) with several coats of black paint. You may like to go a bit further and fit carrying handles and corner protectors, and you will probably find a small selection of corners and handles that will suffice at your local hardware store.

However, if you are prepared to take the trouble, the materials and fittings used by many of the leading manufacturers are now available from several specialist suppliers and from many music dealers.

The starting point is to decide on the actual fittings you will use, as the cabinet must be prepared to take the fittings before it is covered. Some types of corner protectors, for example, are designed to fit a square corner, whilst other types require the edges and corners to be radiused to fit the contour of the fitting. A selection of corner fittings in metal and plastic are shown in Fig. 1. The next decision is to decide on the type of handle to be used. If one of the three recessed types shown in Fig. 2, are to be fitted, then a cut-out must first be made in the sides of the cabinet to accommodate them. The heavy duty recessed bar handle shown is recommended for larger cabs, and if it is correctly positioned to provide an even distribution of weight at a convenient height for lifting, even the heaviest cabinet will be easily transportable. It's a bit on the pricey side, but well worth it if the cabinet is to be used on the road.

If the 50 watt cabinet is to be made from 12mm. material, then a simple strap handle will probably suffice, and this can be fitted after the cabinet has been covered, as it will require no cutting. The final hole to be cut is to accommodate the input jack socket. It is recommended that two jacks be used: one to feed the amplifier signal into the cabinet, the other to provide a link out facility for the connection of a second cabinet, and that the socket is mounted on a recessed dish set into the back of the cabinet, to protect the socket. These recessed dishes are also readily available. A hole must therefore be drilled to accept each dish at the back of the cabinet, in convenient position. After the cabinet is prepared to accept the fittings, it is ready to be covered. A suitable material must first be selected, and a tough grainy type of material is recommended. This is available in a great variety of colours and finishes from many hardware stores, although a more suitable material may be obtained from one of the specialist suppliers listed. Samples of these materials are often available, and some very distinctive cabinet finishes can be obtained, either by using two complimentary materials together, or by selecting a particularly distinctive and unusual covering.

After selecting your covering material, and working out the quality required for your cabinet, ask the supplier for any special advice on suitable adhesives. ICI vynide covering, for example, needs a very special adhesive for a permanent bond, and certain other coverings are equally fussy in this respect. If no particular

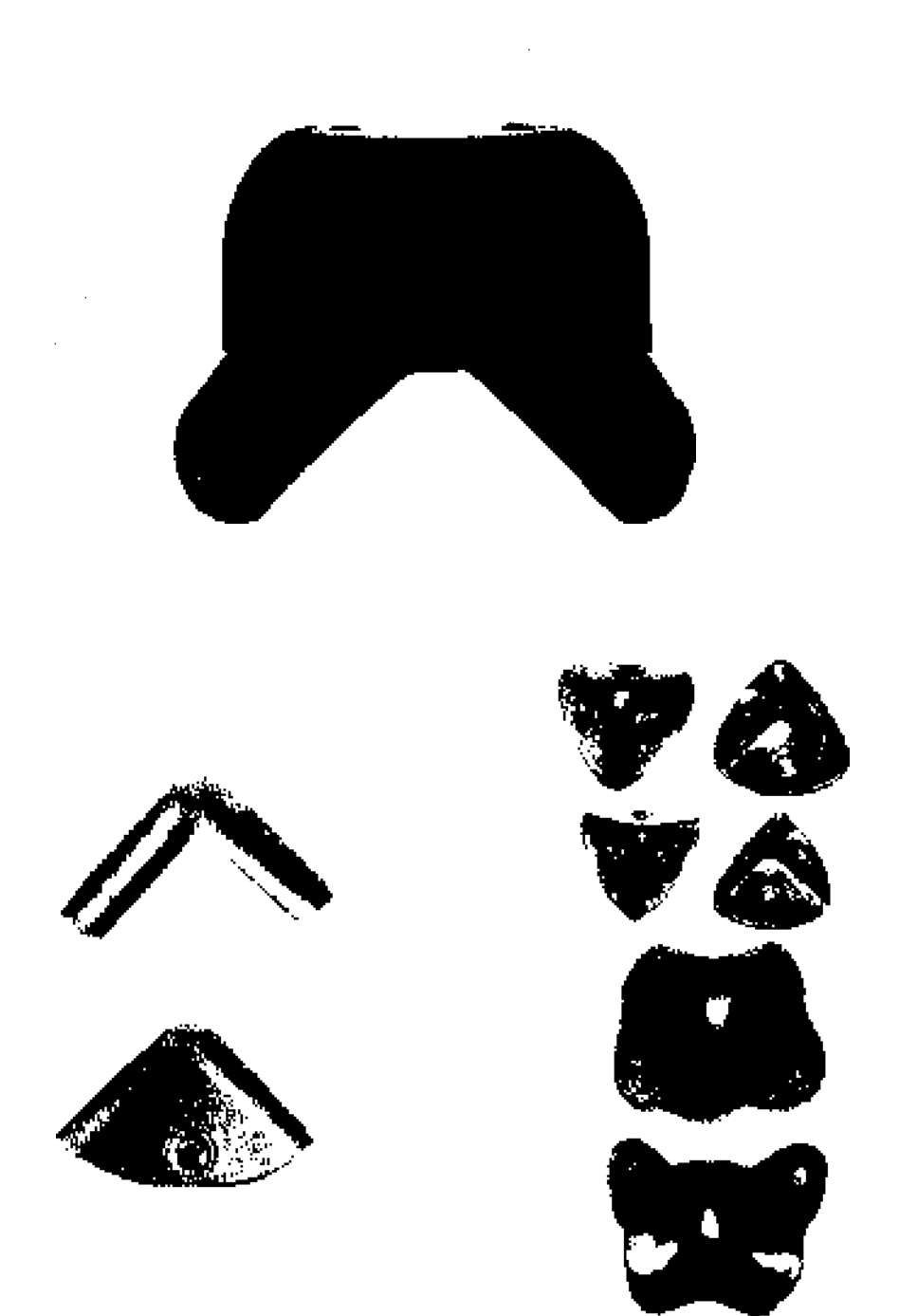


Fig. 1 A selection of corner fittings

recommendations are offered, then "Copydex" or Dunlop "Thixofix" should be suitable. Copydex is a light, resinous substance that is easy to work, but does not usually adhere on impact. Therefore, allow several minutes for manipulating the covering into place. This I prefer, while "Thixofix" is a thick impact adhesive and will stick down those annoying edges and overlaps for covering materials and enquiries at your local hardware shop should produce something suitable.

It is strongly advised that you do a test run before starting to cover your cabinet. Use an offcut of the chipboard from which you built the cabinet, and an odd few centimetres of covering material. Read the adhesive manufacturer's instructions carefully, cover the offcut

and put it aside to dry for the prescribed period. If all is well, and a good bond is made, you are all set to cover your cabinet. If, after an adequate drying period, the covering material has bubbled or blistered, or has creased up, or shrunk, or has not produced a good bond, then the adhesive is not suitable for your material, and you must try the test-run again with another type of adhesive until a successful bond is obtained. This might seem a complete waste of time, but expensive material and adhesive, and many hours hard work on the cabinet will be saved if a trial run indicates trouble in advance.

To cover your cabinet, proceed as follows:-

1) Carry out any cutting and shaping necessary to accommodate cabinet fittings.



# Cabinet Part 2

by Ken Dibble

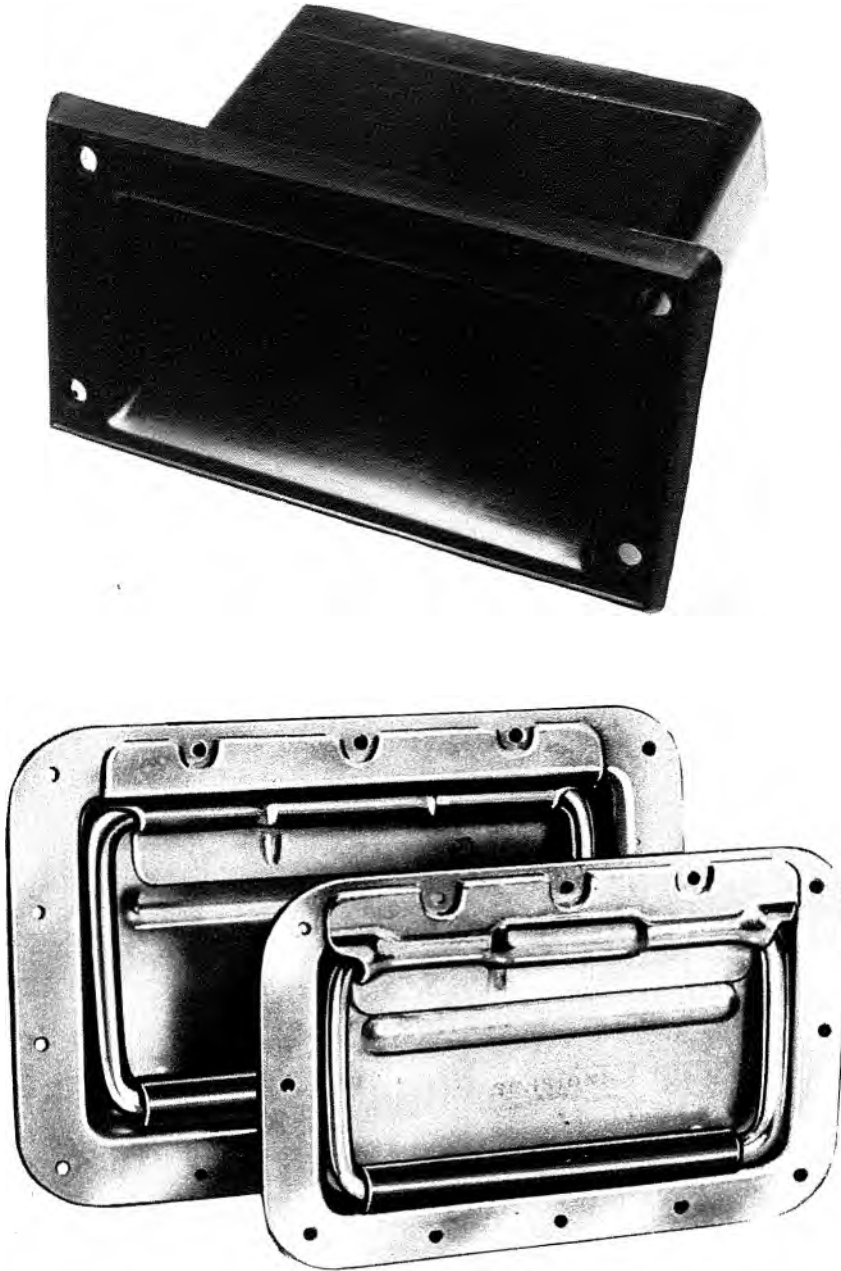


Fig.2 Recessed handles

2) Thoroughly sand down and generally clean up the external surfaces to be covered. If necessary, use a filling compound before sanding down. A smooth surface, free of pits, chips or splinters is essential before covering.

3) Mark a pencil line across the depth of the cabinet bottom panel in the centre.

4) Cut a strip of your covering material 120mm wider than the overall external depth of your cabinet, and about 100mm longer than the sum of twice its height plus twice its width. The intention now is to wrap the strip of material around the cabinet to cover the bottom, sides and top, and to wrap it round to include the front edges and put a "frame" around the back. This must, however, be done in stages to avoid the adhesive setting while the

job is only half done. So continue . . .

5) Apply the adhesive to one half only of the cabinet bottom panel. Line the straight edge of the material up with the pencil line, and centralise the cabinet with the material. (i.e., ensure that the overlap is approximately the same on front and back) and smooth the material onto the bottom panel.

6) When the first corner is reached, apply adhesive to the side panel, and continue to wrap the material round the cabinet, making sure that there are no air bubbles or creases in the covering material.

7) Proceed as above for the top, other side and the second half of the bottom, and leave to dry. Do not become too worried if bubbles start to appear as the drying process gets under

way — they will disappear again after a few hours.

8) Cut 45 degrees mitres into the material at all eight corner points. The tip of these mitres should be level with the edge of the cabinet.

9) Apply adhesive to one front edge and its 24mm return ledge in turn, starting again with half the bottom panel, wait for the adhesive to become tacky and carefully fold the material round the edge, holding in place until firm. If a tacking staple gun is available, it will help if the inside edges against the battens are stapled. Proceed around the cabinet, repeating this procedure for each side.

10) Repeat the above procedure for the back edges, with the exception that the adhesive should be applied to the back panel to a depth of about 60mm, and the material folded flat onto the back panel, so as to make a frame of covering material. Do not use the staple gun on the back panel! Leave until almost dry.

11) Using a rule and straight-edge, mark a line on the material frame around the back panel, 50mm in from the edges all round, and using a straight-edge and sharp knife, cut around this line, to leave a clean, square border 50mm wide. Peel away the excess material.

12) Using a sharp knife, carefully cut away all surplus material at the battens on the inside front of the cabinet, leaving a neat 24mm deep covered return at the front of the cabinet. Also, cut away the material from the handle cut-outs.

13) Now cut a piece of covering material to the exact size of the back panel now remaining uncovered.

14) Apply adhesive to the uncovered area, taking great care to apply only a very light film at the edges, and not to get adhesive on the surface of the covered border. Have a dampened sponge to hand and immediately wipe off any that is squeezed out as the covering material is pressed into place. Pay special attention to the edges, so that they mate, but do not overlap, the border. Do not press too hard at the edges, or the covering material will stretch, and then will not fit the remaining space without overlapping. Leave to dry.

15) Place corner fittings, handles etc in place, mark screw positions with a sharp bradawl, and carefully drill — using a hand operated wheel-brace and No. 42 twist-drill — pilot holes for the screws. This will ensure that chipboard particles do not clog up the screw threads, and tear away the chipboard, instead of cutting a clean thread and properly holding the fittings in place.

16) Using cadmium plated, pozi-drive countersunk headed screws of the correct size for the holes in your fittings, carefully screw corners, handles etc. in place.

Your cabinet shell is now complete, and ready to receive the loudspeaker baffle assembly. This will be the final part of this series next month.

The various fittings and covering materials may well be available from your local music dealer, but if you want a wider selection, or find difficulty in obtaining these fittings locally, write to the following suppliers and ask for their brochures and price list for cabinet fittings and accessories:

Hamiltons of Teesside, Ltd.,  
26, Newport Road, Middlesborough.  
Re-an Products Ltd.,  
Burnham Road,  
Dartford, Kent DA1 5BN  
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## CABINET FITTINGS from **HAMILTONS**

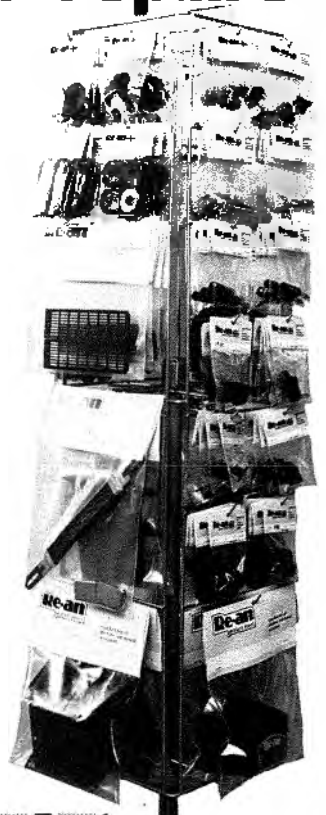
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014 plastic screw caps	2p	069 locking cab catch	35p
017 plastic vent grills	24p	070 lift off hinge	10p
<b>CORNERS</b>			
111 small, 3 legged	20p	080 bulcain 'cable grip plug'	60p
112 as above with cutaway	20p	081 bulcain chassis socket	35p
022 large, legged c/w	28p	082 I.E.C. mains plug	60p
023 large, plain c/w	24p	083 I.E.C. mains chassis socket	32p
024 large, plain	24p	084 wah push switch D.P.D.I.	98p
025 medium, black plastic	14p	085 hedgehog baffle clips	25p
026 small, black plastic	12p	<b>FLIGHT CASE CORNERS</b>	
027 wrap around corner	30p	090 extra H.D.	£1.22
028 as above, 3 legged	28p	100 H.D. type	75p
030 baffle piping, black	7p/m	110 light duty type	38p
032 as above, silver braid	15p/m	113 midget, corner	25p
036 strap handle 9 1/2"	80p	<b>FLIGHT CASE LATCHES</b>	
038 strap handle 11 1/2"	90p	116 medium latch	£2.50
038 metal recess bar handle	£2.75	117 smaller latch (USA)	£3.00
039 plastic recess handle	25p	118 large latch (USA)	£3.50
047 flight case lift handle	£1.65	120 H.D. castor	£1.10
048 large plastic bar handle	£1.80	121 as above with brake	£1.65
050/A black 'vox' type cab cloth	£1.75/vd	<b>PLUS, PLUS</b>	
050/B as above but in orange	£1.75/vd	XLR's, jacks, paint, knobs, flip handles, glides, aluminium edging, etc. etc.	
051/C black leather-grain cloth	£1.75/vd	All prices include V.A.T. Add 60p P & P on order below £15.	
053 H.D. 'croc skin' style cloth	£3.00/m	Hamiltons 26 Newport Road, Middlesbrough Cleveland Tel. 0642/247314	
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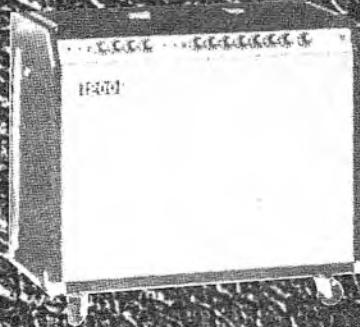
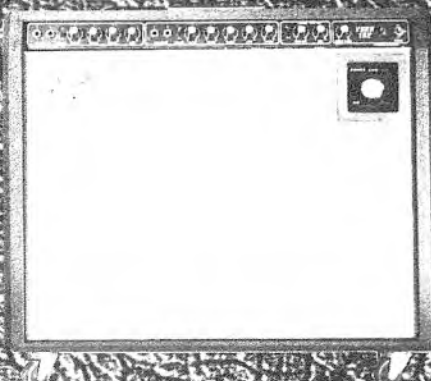
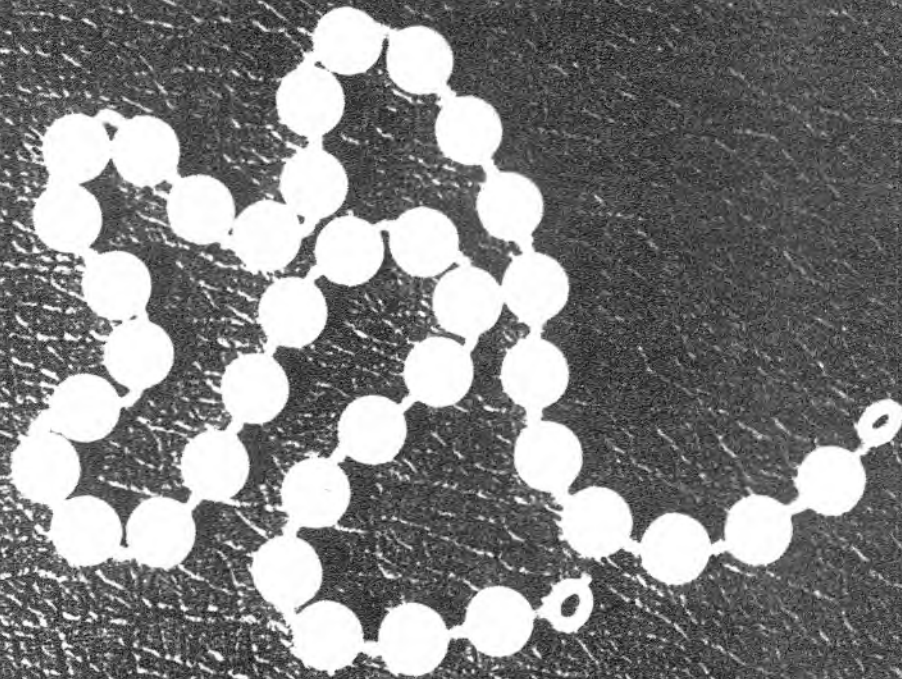
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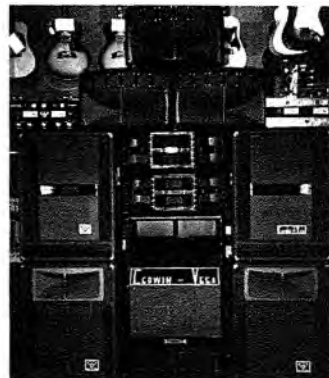
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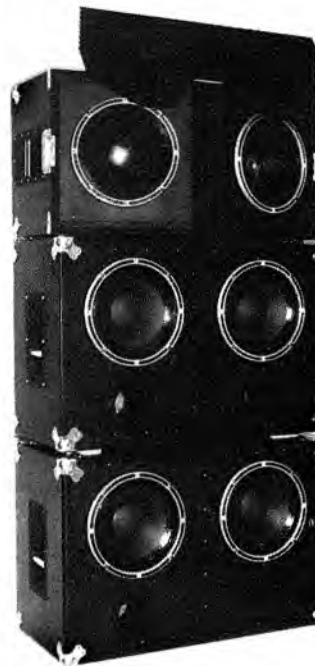
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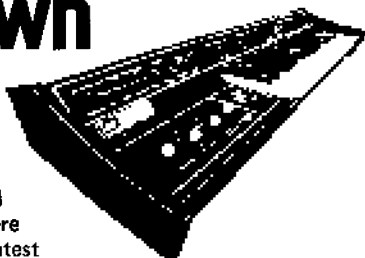
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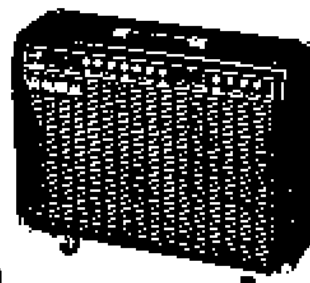


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HH will give a slide show and talk on their Company history and the full range of HH products will be on show and demonstrated.

An RSE P.A. System will be set up and put through its paces by the 'Down County Boys' blue-grass band.

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# KISS DEEP WITH MARSHALL

Kiss, the band that have taken America by storm, did it with Marshall! Like so many superstars before them — Hendrix, Purple, The Who — the band line up in front of stacks of Marshall in the super-size ice hockey stadiums they're filling to overflowing.

Kiss are new. Complete with Kabuki make up, Sado/Maso stage clothes and make-up wild enough to make Alice Cooper seem human, the band have propelled themselves from the back streets of Brooklyn to being a band with one Platinum album behind them (and the fact that was a live album is a of public support) and another well past being gold.

On stage the band insist on Marshall power. Unicord — USA distributors of Rose-Morris' Marshall amps — report massive sales of Marshall this year and demand for the new range is tremendous.



## Ritchie Renews Marshall



Ritchie Blackmore, the world's most renowned power guitarist, has gone back to Jim Marshall's English factory to have his famous pile of Marshall equipment completely reconditioned and, where necessary, replaced.

Ritchie's gear has to withstand the ultimate in rough handling. With Rainbow playing extended USA tours, the road crew have to set up and break down the gear 26 days out of 31 and this means that the time allowed for individual humping is very limited. The concert usually finishes around 11p.m. By 11.30, the hall is empty and the hire company who supply the P.A. in the different States have started to remove all the cabling, mikes, intercom system and mixing facilities. Only then can the permanent road crew get their hands on the heart of the sound, the back line of Marshall gear.

Fork lift trucks roll in and the gear is literally tossed into articulated trucks ready for the 1,000 mile (average) trip to the next concert. The road crew don't usually stop for sleep. Two drive whilst two sleep in the giant, bed

equipped cabs and that way the gear is at the next venue by mid-day ready for the soundcheck. The fork lift truck goes into action again and the Marshalls are lifted off and rumbled over gravel, concrete and even steps to be dumped on stage again.

When Ritchie arrives to plug in for the soundcheck, those Marshalls have got to be working. A 1,000 mile trip, two fork lift moves and endless bumps later, the amps have got to be right first time. And it's got to be that way every day of the tour. Marshall amps will take this kind of punishment and still produce better sounds than anything else. No wonder Ritchie makes a point of refreshing his equipment whenever he gets a chance of getting it back to the Marshall factory in Bletchley.

At the moment, Ritchie's set of valve amps has been recovered in a new metallic flock material and several of his speaker cabinets have been replaced.

After over a million miles of touring, Ritchie still relies on Marshall!

# NEW FROM MARSHALL

MARSHALL, THE GREATEST RANGE OF AMPS IN THE WORLD HAS SOME VERY SPECIAL NEW ITEMS TO SHOW.. THESE MODELS HAVE BEEN DESIGNED ESPECIALLY FOR THE MUSICIAN ON THE MOVE AND, IN ADDITION TO INCOR-

PORATING THE VERY BEST ELEMENTS OF THE FAMOUS MARSHALL SOUND, THE ITEMS ARE ALSO OFFERED AT A PRICE WHICH MAKES THEM ESPECIALLY ATTRACTIVE. HERE ARE DETAILS ON JUST TWO OF THE NEW MODELS..

If you want to project your sound – you gotta get a bin. It's a known fact that the bin design is the best sound projector in the business and now Marshall have found a way of packaging this ultimate enclosure design into a speaker that is highly portable.

The new Supa Bins handle 100 watts each and so that the treble end is as cutting and the bass is penetrating, the cabs are horn loaded.



**SUPA-BINS**



**2200**

The 2200 Super Transistor 100 Watt Combo

The research and development engineers in the laboratories at the Marshall headquarters in England's new city of Milton Keynes recognised a problem before them. The guitarists of the world are on the move – more so then ever before – and this means that their needs are changing. Because they've been used to the best in sounds, guitarists insist on the very best, but they are also demanding it to be combined with ultimate portability. At last, the Marshall scientists arrived at the answer: the new Marshall 2200 Super Transistor 100 watt combo. HERE at last – a truly portable combo with the giant Marshall sound! The combo combines two 12 in speakers and the well proven 100 watt transistor Marshall amp in a new and ingeniously designed cabinet. Special speakers had to be developed for the amp and now the entire package is at your local dealer, just waiting for you to plug in and wonder at so much sound, coming from so small a source!

People say that the Rolling Stones haven't changed much. But for the Stones a great deal has changed. Going on stage today means harnessing 10,000 watts and ultra-sophisticated electronic aids to their basic music. The Stones music is deceptively simple — it's their most important attribute and keeping things open against a background of high technology is increasingly difficult.

MXR helps the Rolling Stones achieve this. The Stones make prominent use of the MXR Compressor units in addition to the effects-type units made by MXR. Sound control is as important to the Rolling Stones as musical control — that's why they choose MXR systems for limiting and compression.

Led Zeppelin have, in the past, been described as the ultimate heavy band. To understand quite how they achieve this depth of sound, it's important to know that they also use MXR.

MXR is everywhere there is good music. Started three years ago in Rochester, up-

state New York, they have grown from a company marketing one phase unit, to an international organisation with a vast range of effects and sound processing. President of the company is Keith Barr — he's also the major technological force behind the developments — and the Secretary and Treasurer is Terry Sherwood. MXR was formed out of an audio service company the two were concerned in and that basically functioned as a repair shop.

From what the two saw in the repair shop they had the idea (proved to be correct) that nobody was producing decent effects units. The first MXR product was a Phase 90 foot-switched effect unit (it's still a highly successful item of the MXR catalogue).

Out of this small beginning grew a complete range. The breakthrough came when the important New York music stores all agreed to keep in stock the MXR items. From then on the word spread.

Around this point in time Ron Wilkerson arrived with the company. Today he's the

face the world knows, working with Rose-Morris, U.K. MXR distributors, attending trade shows and generally handling the external affairs for MXR. Before his commitment to the company he was a keyboard player with a Rochester band, "Harlequin."

"The stuff really took off from its New York start," says Ron. "From there it gradually spread westwards until we had achieved nationwide distribution. I suppose the seepage took around six months."

"MXR is good at seeing weakness in the market. Many of our products have been born because we have seen a real need for them. The new digital delay unit is a case in point. There's nothing on the market that is anywhere near the price of the unit we've produced and I think it will follow our other lines and become highly successful. Flangers are another example. We looked at the market and realised that flanging equipment was very expensive — perhaps far more than it need be. We pro-

duced a rack mounted flanger that has sold really well and we're now producing a flanger that is contained in a foot operated effect unit."

Today MXR Innovations straddle three markets. There are currently nine effects units produced for guitarists. This range includes three phase units (the 100, 90 and 45,) two graphic equalisers (delightful, tiny things offering either six or ten band eq), a noise gate/line driver, a Dyna Comp (compression), Distortion + and the Blue Box. Some of these have become almost standard equipment for travelling guitarists. The image of the product is firmly established because of the tiny size and bold colours of the design.

The range of rack mounted units for studio use (and high quality professional sound reinforcement applications) includes an Auto Phaser, a Mini Limiter and an Auto Flanger.

Recently the company entered their largest market, home hi-fi. The product they made their debut with was a stereo graphic equaliser designed to be used in conjunction with high quality record reproducing systems. The eq unit is produced with a strong awareness of hi-fi design and ten bands per channel. "Ultimate hi-fi" enthusiasts have warmed to this MXR item, and it seems likely that the company will enjoy similar success in this field as they have in the pro-market.

On the drawing board in the spacious MXR drawing offices, I saw the early plans for some exciting new products, and the growth of MXR in the US market seems certain to be repeated in the UK, Europe and the rest of the world.

UK distribution of MXR has been considerably helped by the agreement reached between Rose-Morris and MXR. The products are exclusively distributed in the UK by Rose-Morris & Co. and this ensures that MXR products reach the maximum number of British musicians.

# THE MXR STORY



# WHY TOP PERFORMERS USE LUDWIG DRUMS

William Ludwig started his drum business nearly seventy years ago from modest beginnings. Since then the business has flourished – admittedly with a few ups and downs that are the lot of all going concerns – and now Ludwig are firmly established as leaders in the industry. Their products are exclusively marketed in the UK by Rose-Morris Limited. Ludwig's success is reflected in the use of their equipment by big names in the music world, ranging from Joe Morello of the Dave Brubeck Quartet to Mick Fleetwood of Fleetwood Mac.

There seem to be several factors which make people like Ginger Baker, Alan White of Yes and Nick Mason of Pink Floyd use Ludwig. In Nick Mason's case it was quite

simple. Nick saw Ginger Baker playing with Cream one night – shortly after his own musical career began. That night, in Nick's own words: "...I stopped becoming an entertainer and became a musician". Nick knew that Ginger used Ludwig, and didn't need telling about Ginger's drumming talent. What was good enough for Ginger Baker was certainly good enough for Nick Mason.

Nick's had his Ludwig kit for nearly ten years now. Its tone has improved with age, and he has developed a considerable emotional attachment for it. It appears that this frequently occurs with Ludwig users, who quickly get a feel for the kits and learn to love their qualities.



Ginger Baker



Pink Floyd have come a long way since "See Emily Play" and have firmly established themselves as top in their own field, particularly with the now legendary "Dark Side of the Moon". It's certain that Ludwig has contributed to this success.

Nick Mason has recently acquired a new kit – also Ludwig – but with a deeper bass drum, mahogany shells, and wooden snares. By using wood instead of metal he knows he'll be able to produce a less sharp sound.

Alan White of Yes has a different reason for using Ludwig's drum kits. Playing rhythms like 19/8 and 11/8 on his kit has extended Alan's musical development considerably. He still has his basic kit with two 9 x 13's, 16 x 16's, a Speed King Pedal, a "400" snare, and the 14 x 12 bass drums. His records and music testify to the amazing versatility achievable with this combination. The Speed King Pedal he uses is extremely popular with the drumming fraternity because its construction is such that the springs compress rather than stretch, making each action-stroke stronger and faster.

Recently Alan has added a synthesiser pedal which he uses through a keyboard, and has had an airpump fitted which inflates the bass drum and alters the tone of the kit. These refinements haven't affected the same earthy feel his playing had when he first started with Ludwig twelve years ago. The Ludwig sound turns up on albums like Lennon's "Imagine", a lot of Joe Cocker's records, and all the Yes material since "Close to the Edge".

It's evident that Alan is very pleased with the sound of Ludwig, and his kit has been used by him on stage, in the recording studio, and been round the world three times. It's still in very good shape, and retains the dry powerful sound which Alan says is where he's at. His advice to beginners and aspiring professionals is to get into the best gear straight away: "...Because then you grow up to it. And if you have any prospects at all, the tools of your trade are the most important thing...with a new Ludwig kit, you're flying".

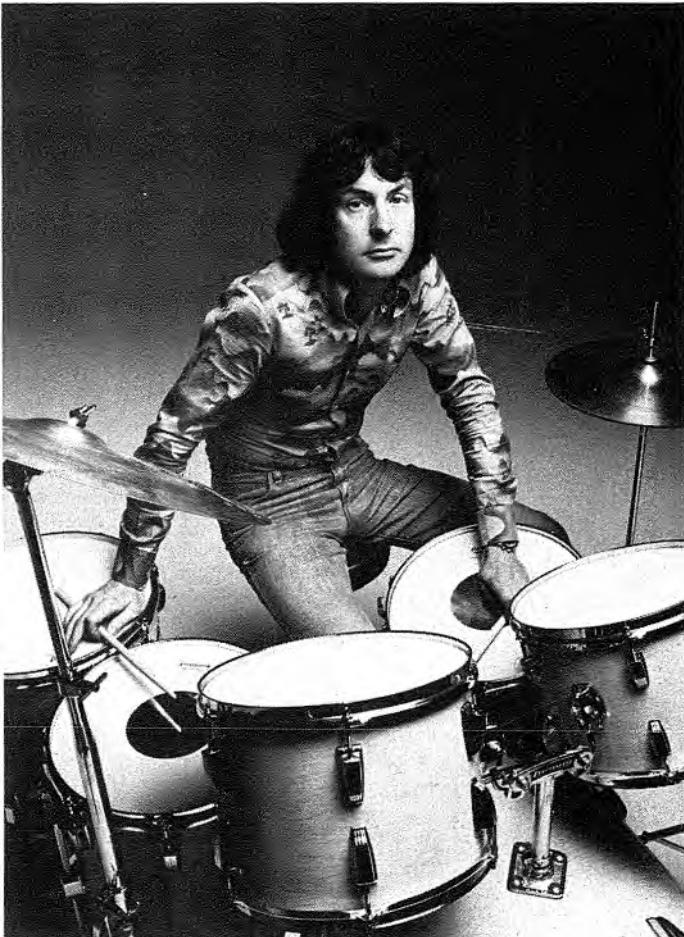
Why does Ginger Baker use Ludwig? Ginger has a lot to say about the subject, and is firmly committed to the equipment. His connection with Ludwig began many years ago. Ginger was looking at drum gear in a shop in Charing Cross Road, and met Bill Ludwig 1. sitting downstairs. Ginger took a liking to the man instantly, and fell for the drums as soon as he tried them out. That was thirteen years ago, and Ginger Baker has used Ludwig ever since. The old wooden kit he started with has been handed on to his son so that he can play the drums.

Ginger Baker now uses Vistalite. He says: "...they're lighter and more hardwearing. And I think drummers are going to find Vistalite sounds so much better. Ludwig are now making them in a lot of different colours, so you can mix 'n' match, so to speak."

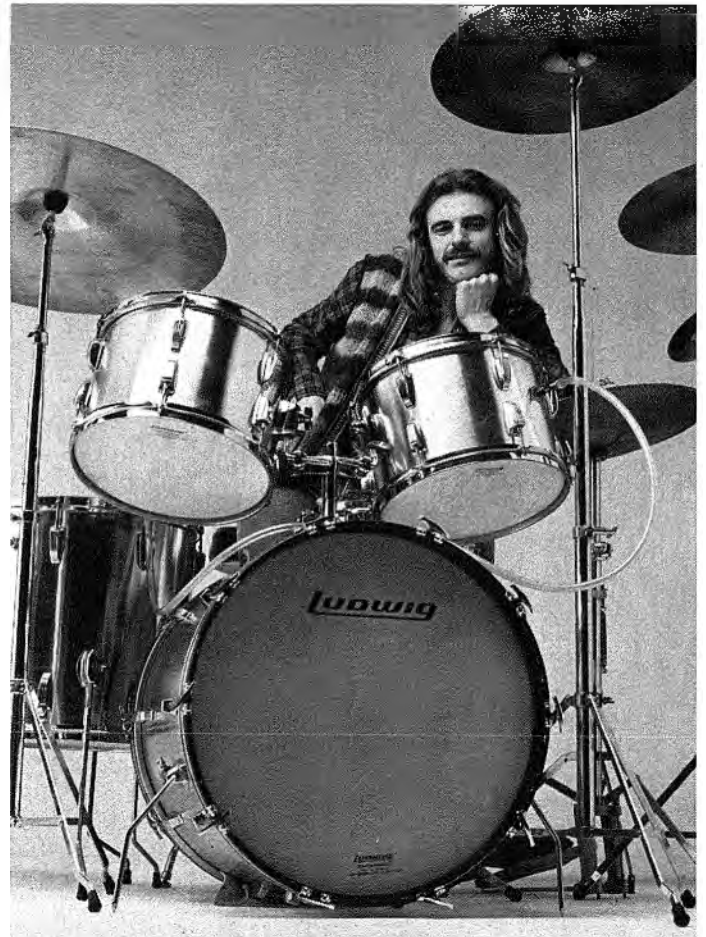
The Vistalite kits, Ginger thinks, are about the most spectacular looking things in the drum business. Newly developed techniques in the production of acrylic drum shells have allowed the creation of six geometric patterns – spiral, 2 or 3 band swirl, vertical bar, and 3 or 5 band rainbow. There is also a range of clear shells in six different transparent colours: clear, yellow, blue, green, amber and red. The patterned range is available in many colours providing an almost endless variation of choice.

Ginger Baker has a custom built Vistalite kit with Avedis Zildjian cymbals. His career using Ludwig has spanned thirteen years with the Bluesbreakers, Cream, the Graham Bond Organisation, Blind Faith, and Baker Gurvitz Army.

Nick Mason, Alan White, and Ginger Baker are all top performers who want to use the best equipment available, and have found that Ludwig drums satisfy the need admirably. If it is considered that John Bonham of Led Zeppelin, Barriemore Barlow of Jethro Tull, Ian Paice of Deep Purple, and Don Powell of Slade are just a few of the many famous names that use Ludwig equipment it will be appreciated that Ludwig is exceptional. While each of these performers have their own varied reasons for using Ludwig, all are agreed that Ludwig is the best for them.

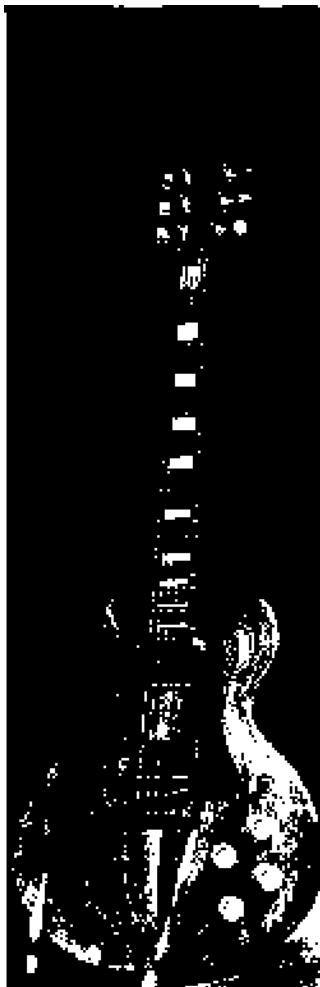


Nick Mason



Alan White

# Garcia on Travis Bean



Jerry Garcia has bought three Travis Bean guitars. The legendary leader of California's leading acid rock band revealed this fact in an exclusive interview with International Musician. Formerly, the much-idolised guitarist played a Doug Irwin customised Fender on stage and he had stuck with this highly specialised guitar for some years before coming across Travis Bean.

Travis Bean is now being accepted as the finest electric guitar made in the world and Garcia's addition to the aluminium necked instruments is in line with the reaction from other world-class guitarists.

Here's what Jerry Garcia has to say about Travis Bean: "I'm really into them now, but when I first saw them I didn't know what to make of it - very strange, you know. I

picked one up, played it for about 30 minutes and put it back on the rack. The next day I started thinking about it; there was something exceptionally far out about the way it responded. I went back and bought one the next day and I've played it ever since. As far as I'm concerned, it's the first real important change in guitar technology. It has most definitely provided me the next level I can advance to. It's the first guitar which approaches a real electric guitar technology - forgetting about wood and its acoustical properties."

# New Ovation Bass

Ovation's new bass guitar has been endorsed by the most famous bass player in the world, Paul McCartney. Paul has been using the new Magnum since it was launched in the States three months ago!

The Magnum bass, available in two versions, is a new concept in bass guitar engineering, bringing technology and musical delicacy together in a single package.

The Magnum bass has a cast aluminium tailpiece for amazing sustain, twin pick-ups, one which has individual volume controls for each string and a graphite reinforced neck.

The two versions available offer the discriminating player a choice of electronics. Magnum 1 has a volume and tone control for each pick-up, a pick-up selector switch and mono-stereo jacks. On the Magnum 2 there are three slider controls for treble, bass and mid-range, a pick-up selector switch and master volume control.



## THE JAMES GALWAY FLUTE

"He makes his instrument talk" is an old saying that's often greeted with derision now, but at its finest, musicianship achieves exactly this. The flute can be the most liquid and expressive of instruments and in recent years, James Galway has come to be regarded as the world's master flautist.

For six years, Galway was solo flautist with the Berlin Philharmonic, under the world's greatest conductor, Herbert Von Karajan.

Today, James Galway is a solo recording artist. He's undertaken several projects conceived to give something back to the music that has given him so much. One of these is a book on flute method, another is recommending a flute Rose-Morris have produced.

The new flute is called The James Galway Flute and it is a superb instrument manufactured to exceptionally high standards. The entire instrument is silver plated.



## Flat Zildjian

A cymbal is a thin, flat piece of metal that produces a pleasing sound if it is well-made. Other than improving the sound, there's no other way in which the basic design can be changed; or is there? - writes Rose-Morris International Editor Bob Wilson.

Now Avedis Zildjian break new ground - something they've been doing since 1623 - and have astonished the percussion world by introducing a completely flat cymbal without centre bell or cup.

This new range of cymbals produces a sharper, cleaner sound than anything previously available. It's a positive, high-pitched stick sound and it eliminates build up of overtones. It's available in diameters between eight and 22 inches.

# WRITE TO EDITOR BOB WILSON

at, Rose-Morris International, Rose-Morris & Co.,  
32 Gordon House Road, London NW5

Dear Sir,

I bought a Marshall valve amp from a friend of mine last year. It has worked very well until I was rehearsing last weekend. The amp worked, but the sound was very low. Everything seemed OK, but most of the sound is missing. What's the problem?

Bjorn Aloufsen,  
Helsinki

*You didn't say how old the amp was; if it's getting old, it is probably a failing in the output stage. The valves used are trusty EL34s and, as our engineers are sometimes heard to say, "The bottles are a bit soft." This means that the valves are getting a bit old and a couple of replacements would solve the problem. Take the valves out (the type is marked on them) and get them tested at a shop that sells parts for radios and electronic equipment. If necessary, replace them.*

Dear Sir,

My Marshall amp crackles badly when I turn the volume up or down. When we're on stage and I turn up (or down) in between the numbers, the noise is so bad it drowns out the announcement the singer's making. What should I do?

Roy Strong,  
Middlesborough,  
England

*You've got a dirty pot! That means that a speck of dust has gone into the volume control (potentiometer) and this is causing the crackle. You can buy tins of electrical lubricant, and just squirt this on to the pot (make sure the amp is completely unplugged from the mains before getting into it) and this should cure the problem.*

Dear Sir,

I've just bought a Marshall stack which doesn't have any little wheels on the bottom. I'd like to put castors on, but I'm not sure whether all cabinets will stand up to it. Will it be OK?

Otis Schwartz,  
Plains,  
Virginia

*No problem: go straight ahead. Make sure that you use fairly short wood screws, no more than 3/8 in. long.*

Dear Sir,

After reading a copy of Rose-Morris International last year, I noticed that you said you wanted to hear about bands using Marshall.

I've just formed a modern jazz group here in Hong Kong

and I'm using a Marshall amp to amplify my old solid guitar; the bass player has just bought a new transistor Marshall amp for his Precision Bass (which he uses, alternating with double bass) and we are both very pleased with the sound.

The music scene here is very alive and in addition to playing for our mates, we also play in some of the local clubs when we can all get free time together.

Keep up the good work with Marshall.

Sgt. R.J. Howell,  
B.F.P.O. 19,  
Hong Kong.

Dear Sir,

I've got one of the new transistor Marshall 100 watt amps and I'm very pleased with the way it performs. The thing that's been worrying me is the numbers round the volume control. They don't seem to correspond to the volume. For instance when I set the control at eight, it seems very nearly as loud as when it's on ten. Setting it at five, it certainly isn't at half volume. Is there something wrong with the way it's set?

Ron Darton,  
Acton,  
London

*No. The calibrations around the volume control are measures of electrical power rather than acoustic loudness and in terms of electrical power, double the amount is needed to produce the volume you hear at ten rather than at five. This is because loudness is measured in decibels, which is a logarithmic scale, and it depends on factors other than electrical energy to produce volume. Think about the numbers as position markers and forget the volume you can hear.*

Dear Sir,

I've got a Marshall 4 x 12 speaker cabinet which has given me long and faithful service in various heavy bands. I've got married now and more or less given up the touring group scene, but I've been offered a three gigs a week job with a cabaret band in Birmingham. The only problem is that my cab looks as though Ritchie Blackmore and Pete Townshend have both been using it for ten years! Can I re-cover it myself easily, where do I get the materials, and how much will it cost?

Joe Hirsch,  
Hinckley,  
Leics.

*Lots of people find the need to recover ageing cabs, but it's hard to make a really good job of it. If your speakers are all in good condition, it's worth having a go. Strip off all the old rexine and try to work out the most efficient way of re-covering with showing the joins. You won't be able to take the cabinet apart, as they're glued around a very special edge joint for strength and rigidity, so somewhere you will have to show a join. Any number of good commercially produced glues are suitable and the material you need is rexine. This is usually obtainable from shops selling upholstery material and they will be able to advise on glues. The other requirement is care and time. Good luck.*

Dear Sir,

I play with a Reggae band and we're getting some success working on American Air Force bases. We're a five piece, with one lead vocalist although I occasionally add a few comments over my mike.

Our problem is with the P.A. system. We've been using a 100 watt two column system with a four channel P.A. amp for some time and up to now, this has been

perfectly satisfactory. The venues are getting bigger for us now and we were wondering if Marshall made anything in the medium size range that might suit us. The lead guitarist and I both have been Marshall users for some years and have been more than satisfied with its performance.

Al Robinson,  
Freirikasharven,  
W. Germany

*It's about time your band got a little mixer together. Marshall have just announced a new eight channel mixer amp that has a built-in power of 100 watts. You could probably use this in conjunction with a slave amp or even with your present P.A. amp if a little modification was made to its input stage. For quite some time, there has been a gap in the market and medium size bands have had to keep to a small four or six channel amp or invest in a big 12 x 16 channel mixer plus slave amp. Now Marshall have filled that gap, and it sounds as if your band would do very well to go with the new mixer/amp. Good luck on the bases.*

p.s. The new Marshall Supa-Bins would be the perfect speakers for the new system



Reader Ron Darton asks about calibrations on a new Marshall transistor amp.....



.....While Bjorn Aloufsen asks about volume on valve models.

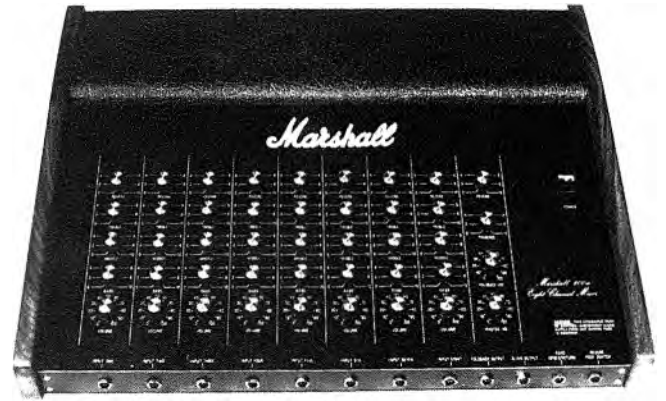
# Rose-Morris INTERNATIONAL

## NEW FROM MARSHALL

### 8 Channel Mixer

For some considerable time there has been a gap in the mixer market. Groups who progress up the ladder towards stardom need more than a P.A. amp with four channels, but often the investment in something like a 16-track Marshall mixing desk is far greater than they can afford. Now Marshall provides the answer. The 8-channel mixer/power amp provides mixing versatility coupled with integrated power and in addition to the major saving in cost, musicians know that Marshall reliability backs up the unit.

The mixer features: Separate reverb on each channel. This is a particularly useful facility offering bands with multi-vocal line-ups extreme control over depth and spread of reverb and eliminating troublesome tape-echo set ups. Full monitoring facilities are included on the mixer and it is designed to be totally compatible with all speaker systems and it is especially suitable for use with new Marshall Supa-Bins.



### 100W AMP (No 2195)



If you've been frightened off the best equipment because things around are getting so expensive -- take heart. The best name in amplification, Marshall, fights back against inflation to offer you a 100 watt amp top at a price that has to be seen to be believed.

Now you can buy the best, without it costing the earth. Look into your local dealer today, and discover that real value is still to be found.

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Rose-Morris International brings together musicians from all over the world. It appears as part of International Musician and over 100,000 separate issues of Rose-Morris International are printed and distributed in almost every free country in the world.

Your band could be included in our next issue. Send us a picture of your band (or yourself) with your Rose-Morris products -- tell

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Bob Wilson,  
Rose-Morris International  
Rose-Morris & Co.,  
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## Andertons Guildford

Business has been quite brisk for the time of year - HH is the best seller in the semi-pro field, with Marshall and Fender doing equally well in the pro area . . . MM desks, especially the MP175, are going well when available, and local band Sad Sac recently purchased an MM 16/2 desk with a JBL speaker system, along with HH power amps . . . Camel's guitarist Andy Latimer was in for a Les Paul Custom and a Marshall 50 Master Volume . . . House, a local "folky" band, have been improving their set-up with a new HH P.A. system and a range of keyboard instruments including organ and synthesizer . . . The drummer with Real Thing and 5000 Volts was in for a Mutron effects unit . . . Stranglers, a band currently receiving attention on the London pub circuit, had a new HH 400 watt unit P.A. system from Andertons, along with some backline amplification, including an AC30 . . .

## E.D. Brown Kendal

This shop, formerly specialising in organs and pianos have allotted 50% of the shop area to instruments and amplification, making it one of the few shops in this area of Cumbria to give this kind of service . . . A lot of the

musicians in the surrounding region have had to go fairly far afield for group gear in the past, now E.D. Brown have all the facilities for the modern group musicians and provide "someone in the area you can talk to about the music, even at 2 in the morning," as Peter Barnes, shop manager, put it. He'll be running the shop, along with keyboard man Frank White, at 108-110, Highgate, Kendal, Cumbria. Kendal is the centre of a thriving music scene; there's an Arts Centre just down the road, and virtually every pub in town has live entertainment . . . The shop itself will further this with the aid of the adjoining concert hall, with a Yamaha showcase already scheduled for October . . . Peter stressed that any musician is welcome to come along and try any item in their vast wide-ranging stock, and that they are also prepared to come out on a gig to demonstrate larger equipment.

## Cabin London S.W.6.

This shop has been at its new premises, 11-15 Lillie Road, London, SW6, for two months now, and the accent is on personal service in a shop which features extensive drum, keyboard, guitar, amplifier, hire and repair departments . . . They reckon to be able to supply any-

thing and everything; if you want something built, they'll build it, if you want something fixed, then they'll fix it and if you just want something they'll get it . . . According to Richard, the manager, Cabin aren't into being the most amazing shop, but instead strive for consistent supplies of what local musicians need . . . Their after-sales service, emphasises their own guarantee, rather than the manufacturers', on both second-hand and new equipment . . . There is a rehearsal studio on the premises, and a recording studio is currently under construction . . .

## Carlsbro Sound Centre Mansfield

Recent visitors to the shop have covered a wide range of the rock spectrum - Uriah Heep had some new Acoustic gear (which they may eventually use) . . . Be-Bop Deluxe and Jimmy James purchased a range of Carlsbro amplification . . . Strange Days, from Derby were pleased to leave the shop with a full complement of Acoustic amps . . . The favourite local band, Cisco, had a new P.A. comprising Altec cabs and Carlsbro Marlin amps . . . Skiffle band Please Yourself, winners of the MM folk/rock extravaganza, spent some of their winnings on a Carlsbro P.A. set-up . . . Premier drum-kits have led the field in a recent upsurge in

drum sales, with customers thinking British more now than in the past . . . Hawkwind have shown interest in the new Mantis Echo, and these are selling well when available . . . A new keyboard section has been created at the Sound Centre, with the accent on portable organs, a welcome addition to the already wide range of other keyboards available . . .

## Moss Music Gillingham

This is a new shop which opened in September at 67, Canterbury Street, Gillingham, Kent. The accent is on top quality instruments and excellent amplification, with lines including Pearl, Gibson, Peavey, Rickenbacker, Carlsbro, Fender, and Cleartone, and it is stressed that all the staff are or have been pro musicians . . . The shop expanded from Medway Organs just down the road, although it is an entirely separate venture and is run by Clive Norris, ex-pro bass player, Carlsbro-rep and Novanex-rep, who points out that the shop is run by musicians for musicians . . . The other half of the business will feature full teaching facilities on the premises, with drums, electric/acoustic/bass guitar, reeds and trumpet/trombone given emphasis . . . Other facilities include a recording studio, amplifier and brass repair workshop.

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● FARFISA, REVO, etc  
Usually one or two USED cabs in stock as well  
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FARFISA, MILES-PLATTING, MARLBORO etc

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Oh ! Before we forget . . . if you prefer your organ to be of the "does-it-match-the-furniture-in-the-front-room?" type, we have around 50 home organs in stock. Whatever you need, contact STEVE BAKER or DEREK BELLWOOD of KEYBOARDS for the best expert advice available.



# PHOENIX

*An I.M. report on BOB HENRIT'S new band*

Every thinking musician reaches a point in his career when he's got to stand up and be counted. It's a watershed in a career, the point at which the individual offers his best in an unadulterated form regardless of commercial necessity, and asks for approval for himself. For Clapton, Baker and Bruce, forming Cream represented that point — for McCartney it was Wings and for Wakeman it was going solo. Now Bob Henrit, Jim Rodford and John Verity have arrived at that point. The result is Phoenix — a three-piece band playing hard, gutsy rock — the type of music that Britain is famous for producing via bands like Zeppelin and Queen.

When Argent crumbled at the beginning of 1976, Bob Henrit knew where he was going. He and bass player Jim had long wanted to form a tight three-piece playing more simplistic music than Argent had evolved into, and, almost immediately on collapse of Argent, Bob, Jim and John started to get some ideas that had been lying dormant for quite a time out of their system.

Instantly the combination worked. John's material suited the band's rugged format perfectly, and within days of starting preliminary rehearsals, all knew they were on the edge of something really important.

"We all got so much pleasure from rehearsing together," recalls Bob. "It was so odd to start playing and know almost immediately that something really important was happening between us. We decided almost straight away that the potential was so enormous, we ought to form a permanent band."

Phoenix ("rising from the ashes" — get it?) quietly went into serious routing. The rest of Argent were recovering from a year's gruelling USA touring, but Bob, Jim and John got their gear together every day and got stuck into Phoenix.

"It was so refreshing to get up and go

and play every day knowing that something new was likely to be happening musically." Bob told me. "Although I've played with Jim and John for quite a long time in Argent, it was so different to play with them in a style of music that was fundamental to all three of us. The charge we got every day was tremendous."

Out of the spontaneous combustion came the band's first album "Phoenix." It's released in the UK in October and in the US early in 1977 and other worldwide release dates are to follow.

The band have signed to Trident for management and production. Trident's track record is superb. They were the company responsible for discovering and launching Queen, and they've now put their entire resources behind Phoenix and believe that they could become international superstars on the scale of Zeppelin or Tull. As part of the mighty promotional machine, the Trident organisation have made a twenty-minute video film for worldwide screening. The band hired Shepperton Studios and worked ridiculously hard to produce a film that illustrated exactly where the band is at both visually and musically.

In the new band Jim Rodford incorporates keyboards and six-string guitar into his repertoire (as well as bass), and John Verity is the front man — singing superbly. Bob controls the powerhouse percussion section sitting behind his mighty black Pearl outfit, surrounded by gongs and cymbals.

Jim Rodford's guitar is of special interest. He used it during his time with Argent and it was built for him by a friend. It's basically a Fender Stratocaster and Precision bass, with part of both bodies cut away so that they slot together (like tongue and groove panelling) to form a double-necked guitar. That way Jim gets a double-necked Fender and an instrument that slots apart for easy

carrying.

The band are aware that their line-up is the most demanding in the business. "It's a real challenge playing in a three-piece" said Jim. "In my opinion all the finest bands are three-instrument bands — The Who, Zeppelin, Cream etc. — and I think that's the ultimate line-up, if you can do it. There's no more versatile outfit and the freedom of expression offered is amazing."

Unlike some attempts by inexperienced musicians in three-piece bands, Bob, Jim and John are not fighting all the time to "fill out the sound" — they don't need to. Each musician is such a master of his instrument(s) that the overlapping and interweaving of lines is so subtle and complex, the gaps that might occur for less able players just don't exist. Phoenix have the art of simplicity. It's an art practised to the nth degree by the Stones and, as every experienced musician knows, there's nothing harder to achieve. It's a simplicity achieved by dexterity, knowing what not to put in and knowing where all the accents should fall.

It's a pointer to the stature of the band that they're not planning to release a single from the album. Five years ago, bands regularly scoffed at the singles market — today, record companies aren't prepared to let them get away with it. Except in very special cases.

CBS Records won the rights to Phoenix's material. It was a battle fought against incredibly stiff opposition as the combination of the "name musicians" band plus Trident Productions is a formula guaranteed to start accountants writing out advance cheques. It's also a clear indication of the faith that CBS have in the band as they were the original record label for Argent. CBS know what the potential is and they're backing Phoenix.

# What can we tell you about Hessy's

We've said Hessy's music centre have what we think, is the biggest selection of instruments in the country, we've mentioned all the big names, we've told you about the three floors crammed with all latest gear, you know we cater for all musical requirements including disco's, bands, educational electronic organs etc etc etc -- you name it we've mentioned it!

We say its simple, just say Hessy's music centre's the best thing since ... Yeh, he's got a problem!

Remember the fabulous range of guitars we featured including Gibson and Fender, the incredible John Birch custom made guitars, the huge range of used instruments, we also told you about the Jumbo collection of Jumbos by Gibson, Martin, Epiphone, Yamaha, Fender, Kimbara, Eko, Eros, Antoria Grant and Kay with prices from only £15. We've told you about the fantastic value of the Fender and Gibson copies from only £25, which must be seen Now everyone is talking about our even bigger selection

We've explained how Hessy's are the most competitive (the sight of cash turns them wild, they become possessed and do crazy deals). Part exchange has been covered, did you know some guys travel the length of the country for a special part ex. deal You'll no doubt remember there's a minimum £80 on old drum kits against a new complete Kit at rrp we've even told you about their offer of dozen pairs of sticks free with Pearl Maxwell Kits.

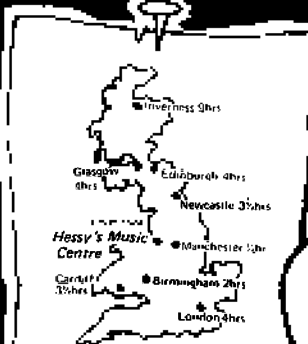
Everyone knows about the £10 Deposit scheme—infact Pete Squirrel on 051-236 1418 has had so many calls regarding the deposit and 2½ yrs to pay that he's feeling so important, he's doing crazy deals over the phone

We've covered the five year guarantee on amps we've mentioned H/H, Maine, Kustom, Carlsbro, Selmer, Wem, Vox, Stagg, Custom, Fender. We covered the reconditioned 100W amps and cabs from only £50. We've told you about the fabulous range of Keyboards from only £99. It's impossible on paper to tell you everything. So all I can say is visit Hessy's and see for yourself what must be the premier music centre of all time—you name it Hessy's will bring it. And bring this ad you could get a Free mike

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V.S. Musician-Valve Sound 100W	£141
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<b>COMBOS</b>	
V.S. Musician Reverb 2x12" 100W	£229
<b>INSTRUMENT LOUDSPEAKERS</b>	
412 BL Lead Bass Organ 4x12 200W	£171
215 BL Lead Bass-Organ 2x15 200W	£186
<b>PA AMPS</b>	
MA 100 5 Channel P.A. with Reverb 100W	£161
S.130 Slave 100W	£97
<b>P.A. LOUDSPEAKERS</b>	
212 DC Dual Concentric-Slimline 2x12	£107
<b>MONITOR SYSTEMS</b>	
Monitor Combo 12" Dual Concentric/Integral 75/100W Amp	£148
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# Dealer of the Month

## Hessy's Music Centre

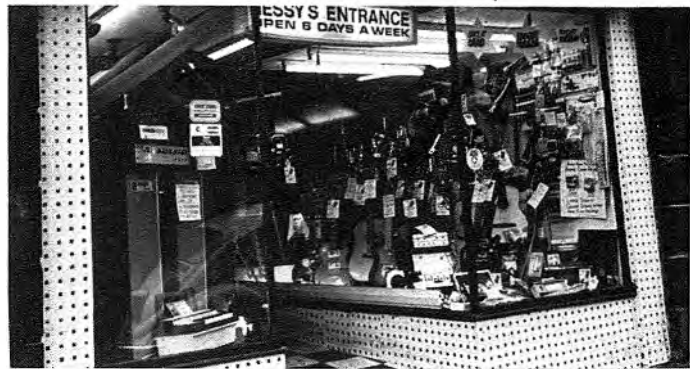
Since the early 'sixties, Liverpool has enjoyed a prolonged music boom, which started with The Beatles, Gerry and The Pacemakers et al, and continues today with The Real Thing, Liverpool Express and a host of other bands. Before the Merseyside music scene reached epic proportions fifteen-odd years ago however, bands, or groups as they were called then, were using Liverpool as a base and working the clubs and airbases in Germany – and making a good living. While groups around the rest of England found it fairly difficult to earn a living wage solely by playing music, professional groups in the North – particularly Liverpool – were in abundance. It naturally follows then that in an area where there are a lot of working bands, musical instrument shops also enjoy considerable success.

Frank Hessy Ltd were in the fortunate position of already having been well-established – since 1925, in fact. It was natural, then, for the local bands to visit Frank Hessy's for their musical requirements. Top "merseybeat" groups of the time like the Beatles, Pacemakers, Searchers and The Escorts were all regular customers at Hessy's. Managing Director Bernard Michealson recalls an unannounced visit from Gerry Marsden.

"At the time, Gerry and The Pacemakers were about equal in popularity to The Beatles. Gerry came running into the shop and slammed the door behind him. It transpired that he was being followed by a horde of fans and he had to come into the shop for refuge. The girls were all crowding outside the shop, trying to get in, and we let Gerry sneak out of the back of the shop."

This is just one of many stories Bernard has about the Merseybeat boom. In the famous "Ferry Across The Mersey" film, which featured Gerry and The Pacemakers and Cilla Black among others, all instruments and equipment were provided by Frank Hessy Ltd and their own Jim Gretty, who is in charge of guitar sales at the shop, also appeared in the film.

This success continues to flourish today. The original shop was in Manchester Street, but moved to their present location in Stanley Street in 1955. The photo (over) shows one of the original Liverpool trams with an advert for Hessy's on the front. The shopfront today is very deceptive – a smallish window belies an Alladin's cave of instruments and equipment. There are three floors crammed with such a wide range of gear that has to be seen to be believed. Towards the front of the ground floor, a large accessory and service counter houses all the "extras", a musician may need. The rear of the ground floor has one long wall of guitars – all types and makes, ranging from a £29 SG copy to a £300 Gibson SG, taking in Gretsch, Fender, Ovation, CSL, Yamaha, John Birch and many others along the way. The acoustic guitar is not exactly overlooked in Hessy's – Yamahas, Gibsons, Fenders, Eko's and a whole lot more are much in evidence on the ground floor. "We believe in carrying a large stock at Hessy's," explains Bernard. "In all, we have over 10,000 guitars in stock." The ground floor also houses a lot of percussion instruments – drums by Premier, Rogers, Pearl and Ludwig predominate, with cymbals by Paiste and Zildjian.



A large basement is mainly given over to keyboard instruments, represented by Roland, Wurliitzer, Crumar, Hohner, Korg, ARP, Logan, Haven, Keynote and many more. Noticing the current trend towards synthesizers, Hessy's carry a good range of synths for the professional and semi-professional. One corner of the basement is, in fact, a disco den, packed with consoles, decks, cabinets, amps and lighting, while the rear of the basement houses the Hessy service department with Ken Goodwin in charge. Service is an important word in the Hessy vocabulary – apart from outside engineers, they have six full-time service and repair staff who will undertake servicing on anything.

Bernard stresses the importance of offering a good back-up service: "We can literally repair anything here. Guitars, amps – anything. We also offer good deals and discounts – and still give a five year guarantee on everything sold, whether it's discounted or not." Sheet music, brass and woodwind dominate the first floor, together with the accounts department and offices. Here, too, the accent is on holding a large stock. All types and grades of brass and woodwind are stocked along with necessary accessories. To give prospective customers some indication of their

stock, Hessy's publish a 92-page catalogue listing some of the instruments and equipment available from Hessy's. They also offer tuition on every instrument, a practice they started many years ago and still retain today.

"A lot of the groups like The Beatles and The Searchers, who went on to become big names, were taught by staff in the shop," recalls Bernard. "It's a good thing to offer tuition on different things. It works both ways and it gives a good insight into what people can do."

Even today, many leading name musicians are regular customers of Hessy's. Through the shop, Chocolate's bass player Pat Olive had a left-handed John Birch bass built for an American tour and Bernard showed me a letter he had received from Pat in the States, thanking Hessy's for their service. It seems nothing is too much trouble for Hessy's – Bernard is a qualified electronics engineer and gets very involved in everything including custom PA systems. "A lot of groups come in who want special systems – there's a lot of different factors involved in that, like matching the components, slaves, cabinets, everything. So what we do is to talk to the customer and try to find out what size system they want, and get a rough idea of their budget. Then, I can work out a system to suit their pocket."

**CONGRATULATIONS!**

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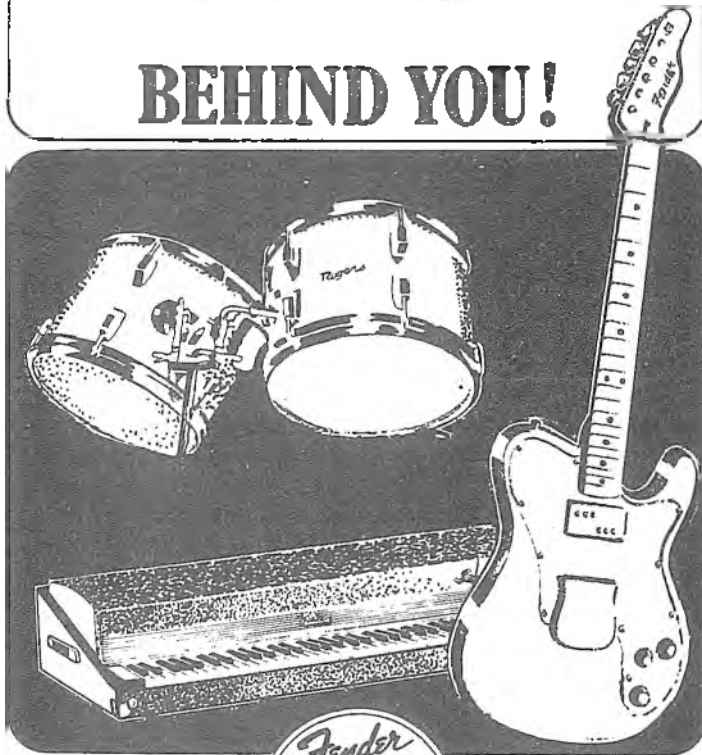
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# Dealer of the Month

Hessy's also manufacture a budget-range of amps and cabs under the name Stagg Sound. This range includes PA/disco speaker cabinets, monitor cabinets, 100 watt combos, horn cabs, bass bins, bass/lead cabs, disco decks and 100 watt amp tops - and all are excellent value for money. "We found there was a gap in the market between the very cheap and inefficient gear and the top bracket equipment, so we brought out a range of half-price gear but with no drop in quality," explains Bernard.

There's a good atmosphere in Frank Hessy's. There's no high-pressure selling - everything is taken at a natural pace. "Atmosphere and, more than anything, personal service is what matters most," Bernard said. "We treat everybody individually. There's no

guitars in glass cases with "Don't Touch" notices on. For this reason, we have a lot of regular customers. If you treat them well, the word gets around." Hessy's "personal service" was demonstrated on our visit, when a local musician came in with a Fender Telecaster which needed a screw for the scratchplate. Bernard called the service department and, in less than five minutes, a new screw was fitted and a satisfied customer left the shop. "Things like that are very important. You have to stock a fair amount of spares - we have thousands of pounds worth here." Hessy's also do a lot of overseas business. Bernard's desk was piled high with orders from countries including Nigeria, France, Italy and Scandinavia.

Bernard has a fresh approach to retailing: "I look

at this shop a bit like Manny's in New York - carrying a good stock and offering a nice, personal service. I'd like to think that we're the British equivalent of Manny's. We're right against the sort of "supermarket" approach. That's just not the way to conduct this business. Another thing we prefer to do is to "down-sell". That means, if somebody comes in and they want a guitar, we won't push them into buying a Strat. We'd rather sell them a cheaper copy if they're not too sure what they want. Then they can come back when they want something better, and we'll give them a good price for their old guitar."

This approach certainly seems to have worked for Frank Hessy's. Over the years, they have won numerous awards from companies like Premier, Selmer and many others.

The last word goes to Bernard: "Basically, we're an old-established family business, and we're still keeping in touch with what's going on - we still do, and always will, keep our fingers on the pulse of what's happening."



Bernard Michaelson

An early Liverpool tram

## FRANK HESSY'S LIVERPOOL

stock a wide range of  
Carlsbro Sound Equipment



Pictured above is the Carlsbro Stingray Super Combo Mk. II which is the twin channel Combo guitar Amplifier, with Tremelo, Reverb and Sustain.

Check out this great Amplifier at Frank Hessy's or your nearest dealer.

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STRAND HOUSE, GREAT WEST ROAD  
BRENTFORD MIDDLESEX

## **New Drum Centre**

THE LONDON Drum Centre is now fully operational and is situated at 276 Portobello Road. Paul Hope, who runs the shop with Dave Turner, explained. "We will be specialising in the good American lines like Ludwig, Rogers and Gretsch drums, but will also stock lots of accessories and other makes." Although they are aiming for the top end of the market, they boast that they will sell "anything from a wing nut to a full kit of any make."

## **Maine Combos**

THE UP and coming new British amplification company, Maine, have announced a new range of combo amps. Called the Musician range (not to be confused with HH's VS-Musician), the amps offer an output of 100 watts RMS delivered via two 12in Celestion speakers. Reverb is built in and in addition to a depth control, "colour" is also variable. The company offers a five year guarantee on amps.

## **Otari 8-channel**

THE OTARI Corporation have announced a new compact 8-channel recorder which has obviously been designed with the musician and the small studio in mind. The tape machine is completely discrete across 8-channels and has a variable speed (plus or minus 10 per cent) fitted as standard. A U.K. or U.S. price hasn't been announced yet but the specs are all of professional standard and it is expected that the price will be low enough to put it within reach of serious home recordists.

## **Middleditch appointment**

JOHN HORNBY Skewes and Co. Ltd have appointed Brian Middleditch as their Sales Representative for Essex, Surrey, East Sussex and Outer London. Before joining the company, Brian has been a professional musician and has worked in the radio and TV industry.

## **Leech Move To Salford**

LEECH MANUFACTURING Co. have now moved to new premises just outside Manchester. The company produce many of the cabinets used as speaker enclosures by amp companies and they've moved into 10,000 sq. ft. of space in Broughton Road, Salford, M6 6QA, where the phone number is 061-737-4466. 65 per cent of Leech's output is currently going to export and they deliver all over Europe in their own fleet of trucks.

## **New Summerfield Ideas**

Maurice Summerfield and Co. are planning to introduce some American methods in their UK marketing programme. During the summer, Maurice Summerfield and Tom Charlton visited the firm of Elger Co. — the U.S. distributors of Tama and Ibanez — and discussed ways of improving international advertising and promotion for these products.

## **Peavey Electronics (UK) Ltd**

IN LAST month's Music News, we said that Peavey electronic equipment was distributed in the U.K. by Top Gear and Strings and Things. This was an error — it should

have read "Peavey Electronics (UK) Ltd are a new independent company who distribute Peavey electronic equipment throughout the U.K." Peavey was formerly distributed by Top Gear whose main wholesale lines have now been taken over by Strings and Things.

## **Peavey Clinic**

PEAVEY POWERHOUSE dealers from all over the country attended a clinic given by Peavey International Marketing Manager Pete Wood at the Holiday Inn, Birmingham. In addition to showing a comprehensive range of slides about the gigantic Peavey Plant at Meriden, Mississippi, Peter also showed dealers the Peavey guitar which is to be launched next year. The guitar is a cross between a Stratocaster and a Travis Bean in appearance, and Peavey claim it offers guitarists the advantages of both Fender and Gibson instruments. A \$1,000,000 tooling operation has been set up to manufacture the guitars on a mass produced scale and the price is expected to be about the same as a Fender Telecaster with case.

## **Fender slash prices**

CBS/ARBITER Ltd recently

announced a substantial reduction in prices on the whole range of Fender amplification and Rogers percussion. Martin Fredman explained. "We've cut our margins down to the bone for various reasons. Mainly, because of the dollar pound situation, prices recently rose so dramatically as to become unattractive to dealers and customers alike. By reducing these prices as we have, it will bring us right back into the market with a vengeance and should please dealers and customers." The 25-30 per cent decreases come into effect immediately.

## **Live demos from Cerwin-Vega**

CERWIN-VEGA'S first live demonstration took place recently with rock band Stray, who are planning to buy a 10,000 watt system for their upcoming concert tour. Cerwin-Vega's Don Purkess explained. "This is basically the first time in the U.K. anyone can buy a complete American PA system — and try it out in a live situation. We're establishing dealers for all our smaller systems as well, and we can arrange with the dealers to do live demon-



*Maurice Summerfield visits Elger*



strations for prospective customers. We offer a complete support with our sales staff in Birmingham, London and Glasgow."

For groups who have learnt the hard way, Cerwin-Vega also offer a hire service, before any purchase, giving the group the opportunity to try the P.A. system either as a hire or a live demo. Stray tried out a 10,000 watt system, consisting of 2 x 18 double folded-horn bass cabinets, 2 x 12 front-facing horn-loaded mid-range cabinets, dual horn system and 6 x HF horn units. The monitor included 15" and 18" bass drive units with built-in horn drivers, while twelve A1800 power amps and a 16-channel mixer completed the system, which was a scaled-down version of the 40,000 watt system used by Crosby, Stills, Nash and Young at Wembley Stadium. Cerwin-Vega also offer a selection of components for club installation and smaller P.A. systems. In the case of clubs or discotheques upgrading their present system, Cerwin-Vega can carry out live A/B comparison demonstrations with free quotations on request.

### Premier promote Everett

PREMIER DRUMS have just appointed Simon Everett as Advertising Controller. This appointment follows Roger Horrobin's promotion earlier in the year to Market Services Manager. Simon joined Premier two years ago as advertising assistant and, in addition to controlling all Premier's advertising, he is also responsible for the flourishing Junior Drummer Club.

### Promotion at Kemble Yamaha

JOHN NEWMAN has been appointed Sales Manager of Kemble-Yamaha Ltd. His appointment follows the appointment of Dennis Holloway as Executive Director of the Musical Instruments division of the company.

### Soundcraft mount N.Y. exhibition

SOUNDCRAFT, THE London based mixer manufacturer, are mounting a "live" exhibition at the AES show in New York, October 29 - November 1. The company have hired a demonstration room in which visitors will be able to try their hand at reduction, Soundcraft style. This exhibition format was decided on after the success of Soundcraft's "live" exhibition at the AES Zurich show earlier in the year.

### Forth Valley expand

FORTH VALLEY Music Falkirk, Scotland, have opened a 3,000 sq. ft. shop featuring three floors divided into special areas for varying instruments. The ground floor is given over to general musical instruments, the first floor is full of organs and pianos and the top floor is provided specifically for teaching guitars, organ and brass.

### Davoli cease trading

DAVOLI (U.K.) Ltd. have ceased trading because of "its poor financial situation." Announcing this, the company state that service matter on Davoli equipment may be referred to ex-service manager George Bicknell at 31 Waldgrave Gardens, Strawberry Hill, Richmond, Surrey, but he is not responsible for Davoli guarantees. Accounts matters should be referred to H. Jacoby Esq., 413 Clive Court, Maida Vale, London W.9.

### Riverboat Shuffle

DURING AUGUST, CBS/Arbiter treated some selected dealers and members of the press to a particularly delightful "Riverboat Shuffle" along the London reaches of the aged river Thames. During the evening, guests were entertained by a trad jazz band and various ex-Argent members. During the course of the evening, CBS/Arbiter executives Martin Fredman and Andrew Wallace were noticed adding their voices to the entertainment. Much fun was had by all. The picture shows - ready for the off - (L-R) Rick Desmond of this magazine, Andrew Wallace (CBS/Arbiter), Malcolm Green (IM) and Ray Hammond (I.M.).

### PFI to mark centenary of recorded sound

NEXT YEAR marks the 100th anniversary of recorded sound. To celebrate this historic occasion the IFPI (International Federation of Producers of Phonograms and Videograms) is launching a series of events through 1977 including concerts, films and shows. Most of the recording companies around the world are co-operating and artists like Sinatra, Streisand, The Beatles and Bernstein may be featured in special live shows. The IFPI is an incredibly influential body controlling international agreements about recorded sound, and the result of their intent to celebrate the anniversary should be spectacular.



(above) Simon Everett  
(below) the Riverboat Shuffle



### Erratum

IN LAST month's Buzz feature, we mistakenly mentioned that Ultra-Sonic Sound were in Bingley, Yorkshire. They are, in fact, situated at 207-209 Richardshaw Lane, Pudsey, Yorkshire. We apologise for any confusion that may have arisen from this error.

IN LAST month's Premier Market Report McCormack's of Glasgow were quoted as saying Premier's prices were "not competitive". This was an error and should have read "very competitive."

# In Brief In Brief

## Roland Digital Chorus £163.60 ex VAT

Yet another new item from Roland — the Digital Chorus. Continuing the trend towards solid-state echo units, Roland have produced this effects unit which, while remaining lightweight and compact, offers a wide range of effects. There are two basic effects — Chorus and Hall Echo. The Chorus effect is very similar to an automatic double-track system, the original signal being processed and the pitch of the parallel signals produced by the unit being altered slightly, rather than delayed, therefore simulating ADT. This virtually offers the user a "double-track" facility on stage — a facility which, until now, has been virtually impossible to achieve, except at very high cost.

This effect has an intensity control which varies the degree by which the signal is altered. The amount of variation provided is enormous — by turning the control fully clockwise, an effect which can only be described as "out-of-tune" is produced. In fact, it is one of the signals being altered by a semi-tone, while the original is fed through "clean".

The Hall Echo section has two controls — Intensity and Volume — and provides a very good reverb effect. The Intensity control is calibrated from Single Delay to Hall Echo and, again, provides a wide amount of variation. A three-position (Chorus — Off — Hall Echo) selector switch is provided so that the signal can be processed via chorus or Hall Echo. In the Off position, the signal goes through clean.

While it is not altogether obvious, I'm assured from Brodr Jorgensen that, on the Chorus position, there is still a certain amount of digital delay. Hence, there is no "Both" position on the mode selector switch.

There are three inputs — "Mic," "Mic/Instrument" and "From PA". The "Mic" input has a fixed sensitivity of -50dB, the P.A. input has a fixed sensitivity of -26dB, while the "Mic/Instrument" input has a 3-stage sensitivity changeover switch (-50dB, -35dB and -20dB), the Mic and Mic/Instrument inputs both have separate volume controls. The output socket also has a 3-stage sensitivity changeover switch set at H(-15dB), M(-25dB) and L(-35dB). Also provided is a

jack socket for the foot-switch. There is an On/Off switch provided on the right hand side of the front panel together with a red pilot light and a Peak Level LED.

Covered in black vynide, the Digital Chorus is extremely light and measures only 13½" (W) x 9" (D) x 5" (H). Four rubber legs are fitted on the bottom and also on one end, while, on the other end, a carrying strap is provided.

E.P.

## MXR Phase 100 £94.21 ex VAT

Where once the choice was between several hundred types of wah-wah pedal, the problem nowadays seems to rest with the prospective phase unit owner. This MXR Phase 100, the top model in the range of MXR phasers manufactured in Rochester N.Y. by MXR Innovations and distributed in Great Britain by Rose-Morris, "represents the current state of the art in phase shifting." I found it to be the best phaser that has ever rested twixt my guitar and amp, with a range of sound wider than any phase unit I have ever tried before.

The unit is quite normal in its exterior. The casing measures approximately 100mm long, 90mm wide and 25mm deep, and the only criticism I would make in terms of design is that the orange finish of the casing comes off very easily when

knocked or scuffed, not the best state of affairs for a unit that will literally be kicked around.

The output jack is on the left, input on the right side of the unit; on top are two rotary controls. That on the left is for "Intensity" with four different positions, that on the right for "Speed" which rotates through about 300 degrees. Below these is the obligatory on-off foot-switch. It is the Intensity facility that really makes this unit so good, providing four totally different types of phased sound, which are represented graphically by four symbols. These symbols do go some way to describing the sound, a very difficult task even with words. The comprehensive booklet that comes with every unit probably describes the symbols best. "The depth characteristic is defined in the following manner. From left to right, positions 1 and 3 are the shallow or soft positions; in these positions the phasing sounds less defined or further away. Positions 2 and 4 create deep, distinct, out-front phasing." The Speed control does exactly what it says, increasing the sweep rate of the phasing as the control is rotated clockwise. The two extremes of the Speed control are indicated by a sine wave, for the slow end, and a multiple sine wave, at the fast end.

I experimented for a long time with the unit, and found something new virtually every

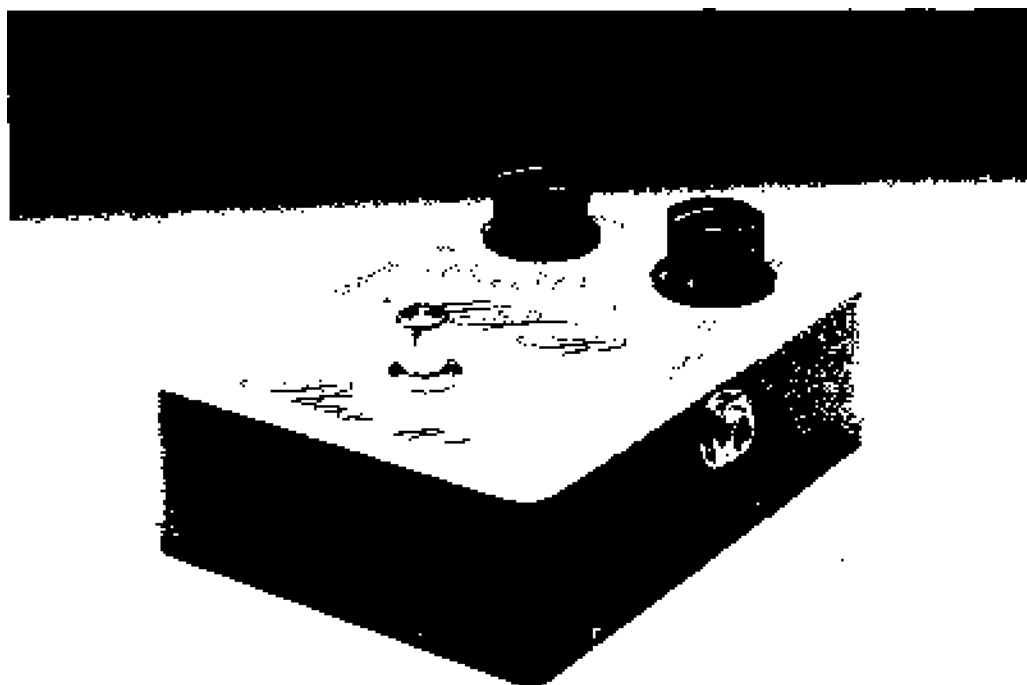
time I used it. It features suitably low noise (-95dBV) and a maximum input level of +5dBV which means a high overload point, and I have used it to good effect with guitar, bass guitar, electric piano, string synthesizer and microphones. Further experimentation with other instruments will, I am sure, prove fruitful. The sheer variety of sounds obtainable from this unit are quite stunning and I recommend it wholeheartedly to anyone who wants the best phaser in town.

T.B.

## Ibanez Artist 2619 £257 ex VAT (inc. case)

It's nice to see some companies, formerly known only for cheaper "copies," using their skills and techniques to produce first-class guitars that are not merely copies of the Big Two, but well-designed, well-built instruments in their own right. Ibanez, distributed here by Summerfields, have long been recognised for producing better class copies and are now developing their own designs. The price alone suggests the guitar is more than a copy — so does the finish, which we'll get to later.

The body shape is vaguely similar to a Melody Maker, having twin cutaways, while the top is slightly arched. The back of the body is contoured and should be comfortable on the boniest of



MXR Phase 100

hips. The body and neck are of good-quality mahogany and the fingerboard is ebony – no expense spared here. A ½mm-wide band of mother-of-pearl purfling is inlaid around the edge of the body and looks very attractive. Mother-of-pearl is also employed in the two and three-piece block inlays set into the fingerboard. The frets are fairly wide and well-finished, and the neck on this sample was acceptably straight. However, the purfling on the edges of the fingerboard overlaps onto the fretboard but, in some cases, doesn't quite meet the edges of the frets. This could be nasty and the 1st and 6th strings could be liable to "catch" in the gaps.

The controls consist of volume and tone for each pick-up, a three-position toggle switch, and a phase switch. The phase switch is only connected to the treble pick-up, and is therefore only operational on treble and middle positions. Apart from putting the pick-up out of phase, it also decreases the volume slightly and so doubles as a rhythm/lead changeover switch to great advantage. The "rhythm" sound, in particular, is pleasing – very bright and toppy, and extremely clean. The twin "humbucker"-type pick-ups are powerful and sound quite meaty, even at lower volume settings. The bridge is of the tunomatic variety, with metal saddles, and is adjustable for both string length and height. The Artist guitar comes with a fitted case, lead, and truss-rod key, and, although a bit pricey, is worth checking out. E.P.

#### Europa Classical Guitar £15 (appx) ex VAT

Last year, this guitar was available from another importer, but was discontinued. I was delighted to see it amongst Peter Leigh's exhibits at this year's British Musical Instrument Trade Fair. It is a large Classic, in German rather than Spanish style, with a good and surprisingly loud tone. It is accurate, though in common with most East German guitars, the frets are slightly rough. Styling and finish are very plain, with no pretensions to a gloss, and for £15, it is quite outstanding value. It would be a good choice for Schools, Youth Clubs, Community Projects, and hard-up beginners. An organisation with £100 to



(above) Sonic II Hearing Protectors

(below) Europa Classical guitar

spend could buy six guitars, some spare 4th strings, a hard cork block and a sheet of 400 wet and dry paper to smooth the worst of the frets, and still have change for a cup of coffee. S.D.

#### Sonic II Hearing Protectors £03.06 ex VAT

Noise affects different people in different ways, and most people's definition of noise would consequently vary widely. There are those amongst us who would gladly describe rock music as noise, and my desk dictionary seems to agree with them in two sentences – "noise" (noiz), n. sound of any kind. A loud or disturbing sound."

Rock music is certainly a sound of a kind, usually quite loud and in certain conditions it can be disturbing.

All of us who have played on stage or in rehearsal rooms with a reasonably loud rock band know the slow but noticeable damage that the "noise" can effect. Now we are presented with the Sonic II hearing protectors which "allow musicians and concert-goers to enjoy the high volume impulses of loud music without discomfort and the real danger of hearing loss," as R.W. Sutton (Consultants) tell us in their press release.

The hearing protectors look like a normal pair of rubber ear-plugs, but they have a small metal cylinder in the plug which has a tiny silicone diaphragm allowing only normal sound to pass through. "When hit by high energy sound waves the diaphragm is displaced, closing a valve which reduces the level of harmful sounds," continues the release.

I tried the plugs with my band in rehearsal; we're not

too loud, three or four 100 watt instrument amps, 100 watts of P.A. and normal drum-kit volume level, a fairly average six-piece line-up. To be honest, I only left them in for about a quarter of an hour, it was all I could stand. They cut down the volume level, sure, I couldn't hear anything clearly! A very muddy sound is the only way I can describe the "plugged-up" sound – they really sounded no better than conventional ear-plugs, despite the various claims made by Suttons.

As far as I can tell, we still await a system of reducing noise-levels to non-dangerous levels for the individual rock musician, apart from perhaps educating lead guitarists against the notion that the louder you play, the better it is. T.B.



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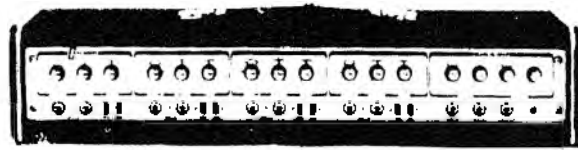
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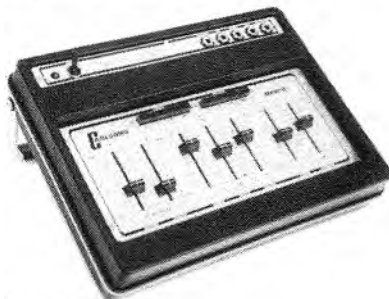
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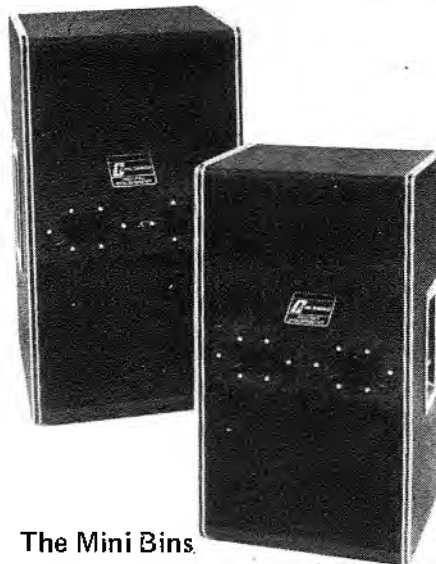
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# Studio Diary

## Studio Diary

**IMPULSE** . . . Graham Bell was recording some songs with Micky Sweeney engineering . . . Alan Hull was putting down some more new songs . . . The new Derek Brimstone record was completed for Rubber Records with Jeff Heslop producing . . . Quite a few TV soundtracks have been completed, and several local bands, including Inder, Ocean, High Water and the Steve Brown Band have all been in to record demos . . .

**INDIGO** . . . Wilfred Usher produced an album of religious music with engineer Dave Kent-Watson . . . Mike Harding recorded two tracks, one of which it is hoped will be his next single, with Dave Kent-Watson engineering and producing . . . A band called Wilkies were recording for Polydor Records with producer Steve Foley and engineer Phil Hampson . . . Hungarian group Trio Konvalla recorded some tracks for an album with Dave Kent-Watson . . . Therapy, a folk duo, mixed tracks for their "Almanac" album shortly to be released on DJM . . . Various voiceovers and jingles were completed, and among the artists working on jingles were Barclay James Harvest . . .

**THE MANOR** . . . Van Morrison was resident and recorded some new material . . . Survivors of the rather largish party at the Manor managed to get some sessions together after several swigs of Liver Salts; they included Laurie Andrew recording for Bell/Arista records with producer Pip Williams and engineer John Eden . . . Force Ten were in for a few days with Barry Guard producing and Mick Glossop engineering . . . Mud cooled their blood recording with producer Pip Williams, John Eden engineering . . .

**MARQUEE STUDIOS** . . . The new Elton John album, provisionally titled "Blue Mood," was mixed by producer, as ever, Gus Dudgeon and engineer Phil Dunne . . . Buddy Greco recorded a single with Geoff Calver engineering . . . Colin Blunstone recorded an album and a single with Gus Dudgeon, engineer was Phil Dunne . . . A band called Buzz were recording for Polydor with producer Pip Williams and engineer John Eden . . . R & J Stone recorded a single with Phil Swern producing . . . Biddu was producing a Lee Van der Bilt album . . . Del Newman was producing Brian Protheroe's new record, engineered by Richard Dod . . . Katherine Howe started work on an album with producer Pip Williams . . . Kaplan Kaye was producing himself on a single, and also produced some tracks for an American band called Ozo . . . Marquee Studio's new remix suite should be open late September . . .



Van Morrison, recording at the Manor

**MASTER ROOM** . . . Albums were cut for Medicine Head, Gay and Terry Woods, Brian Parish, Can, plus compilations by Bert Weedon and Michael Nesmith . . . Singles cut recently include those for Liverpool Express, Jack The Lad and The Pink Fairies.

**RADIO WORCESTER** . . . Recent recording completed included some sessions with a band called Sunshine, for State Records, produced and engineered by Murfin and Owen . . . Robert Plant was in to record the Band of Joy, reportedly an old band of his..

**RONNIE LANE'S MOBILE** . . . London's Capital Radio recently broadcast the "Who at Swansea" tapes, recorded and mixed on the mobile . . . Buckacre, an American band, recorded a couple of tracks for an expected album . . . Three of Barry Humphries' "Housewife Superstar" shows at London's Globe Theatre were recorded for a live album . . . Motorhead recorded a "semi-live" gig at Manticore recently, mainly to get some good-quality demos of material for a proposed album . . .

**ROUNDHOUSE** . . . Osibisa continued work on their new album, produced by Gerry Bron and engineered by Ashley Howe . . . Hazel Dene has been recording some tracks for Decca with Paul Curtis producing and Mark Dearnley engineering . . . Dave Mackay produced a couple of acts recently, Buster and the duo Tarney & Spencer . . . The new Family Dogg were recording with producer Steve Rowland and engineer Mark Dearnley . . . Rachel and the Heartbeats have been in with producer Steve Rowland . . . Dutch band Water recorded with producer Chris White and engineer Mark Dearnley . . .

**IBC** . . . Hermans Hermits, who now live in the States, came over recently to record a new album with producer Carl Green and engineer Hugh Jones . . . Paul Ryan's album was completed for Ryan Music, produced by Bill Landis and engineered by Mike Claydon . . . Singer Patricia Ebigwei recorded some tracks with Steve Komalsy producing and engineer Hugh Jones . . . Bob Wright recorded some material for DJM with producer Steve Rowland and engineer Hugh Jones . . .

**BASING STREET (ISLAND)** . . . Jacob Magnus, an Icelandic musician who has his own album to do now, recorded with engineer Dave Hutchins . . . Glenn Hughes has been in for Purple Records with engineer Barry Sage . . . Fairport continued work on a new album, produced by drummer Bruce Rowland and engineered by Frank Owen . . . Birmingham band Aswad recorded for an Island release engineered by Guy Bidmead . . . Neil Innes carried on work with producer Geoff Haslam . . . Bugatti and Musker recorded with producer Geoff Haslam and engineer Howard Kilgour . . . Mick Tauber produced a session with Bloodstone, engineer was Phil Ault . . . Eddie Quansah recorded with John Burns at the knobs . . . Squeeze just managed to get in the studio with engineer Dave Hutchins . . . Phil Manzanera recorded more gems with engineer Rhett Davies . . . Sandy Denny continued work on some new material with producer Trevor Lucas and engineer John Wood . . . John Martyn was mixing a new album with engineer Dave Hutchins . . . The Mobile's only venture of late has been some work with the Jess Roden Band at Pinewood studios; Geoff Haslam was producing and Howard Kilgour engineered . . .

**CBS** . . . Alan Chlld has been recording a single for CBS with producer Lem Lubin and Bernie O'Gorman engineering . . . Sailor's new album has been taking up quite a lot of studio time; the American producer Jeffrey Lesser also engineered with Bernie O'Gorman . . . Polydor have been working on an album with Barry Mason and engineer Dick Palmer . . . U.A. were busy mixing an album by Slim Whitman, recorded at CBS some months ago - Ken Barnes produced with engineer Steve Taylor . . . Bing Crosby's recent Palladium gig, recorded by U.A., was mixed at CBS with producer Ken Barnes . . . The Sutherland Brothers and Quiver, having completed their new album some time ago, were in to record some TV backing tracks . . .

### American Studios

**ABC STUDIOS L.A.** . . . Steely Dan have been busily putting down material for their next album, producer was Gary Katz and engineer Roger Nicholls . . . The Impressions were recording an album for Cotillion Records with McKinley Jackson producing and Reggie Dozier engineering . . . A band from Seattle called Gabriel started work on their second ABC album produced by Dallas Smith and engineered by Bruce Ellison . . . Country artist Mac Gayden began recording an ABC album producing himself, with Bruce Albertine engineering . . .

**RECORD PLANT, L.A.** . . . Stevie Wonder has been recording recently with engineer Gary O., and Frank Zappa was in to lay a guitar part on one of Stevie's new pieces . . . Bill Withers was working with Bob Merritt on a new album . . . Dave Mason was busy with engineer Ron Nevison mixing some live tapes recorded at the Universal Amphitheatre for a live concert album . . . The Eagles were resident working on some new material with engineer Bill Szymczyk

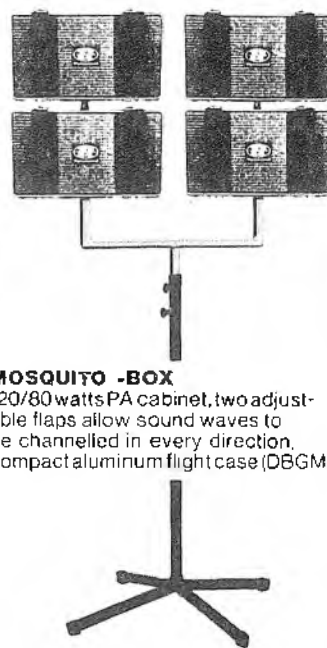
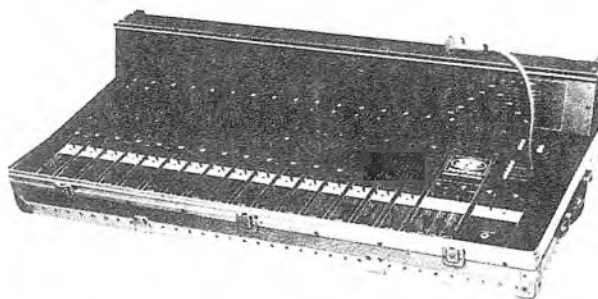
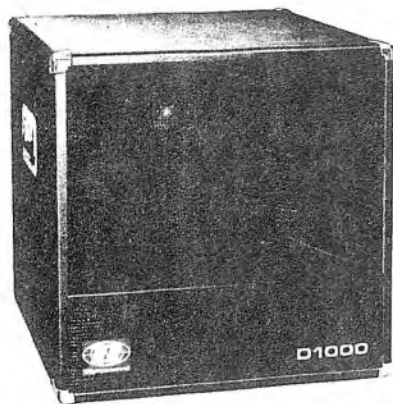


The Sutherland Brothers: T V tracks





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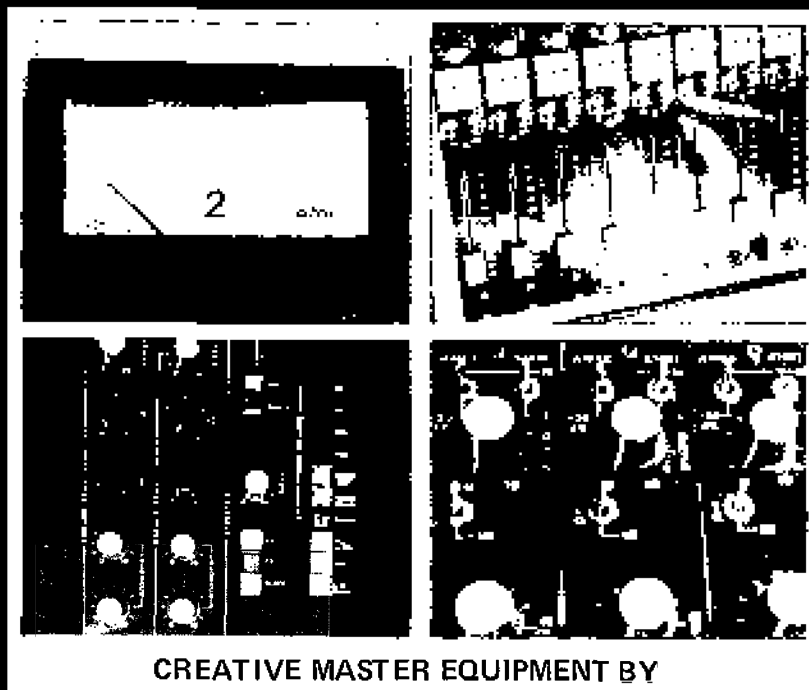


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# IMPAKT PERCUSSION SYNTHESIZERS

*BOB HENRIT has seen the percussion of the future – and it works*

I first saw these “drums” in Manny’s in New York City and noticing they were made in Portland, Oregon, I resolved to visit the Lamme factory and check them out. However, we played in Portland but on a Saturday so I never got round to going. The next time I saw them was at Rick Wakeman’s Complex 7, where I renewed my resolution to write about them. John Gilston, Mike Heron’s drummer and an enthusiast I keep running into at clinics has a set so he invited me round to see them, get the material for this article together and annoy his neighbours all at the same time.

The complete set consists of three “drums” with their oscillators factory-set at high, middle and low. This gives us our basic tones. These “drums” have rubber composition playing surfaces which are evidently extremely hard wearing and capable of taking some “stick” – and are of course replaceable.

The side of each of the drums have control knobs fitted to them to regulate pitch, sustain, voice, and a three way switch for selecting the sound of the drum itself, or the sound of an accessory device triggered by the drum (more of this later), or a mixture of both. It also has an on/off switch for its battery pack. It can alternatively be mains powered.

The beauty of the “Impakt synthesized drum” is that everything you need is built into the unit, whereas with the Moog drum you need to buy a keyboard type synthesizer to put it through which is a costly business with mini-moogs at the price they are. Also, the sound of the drums is dynamic (unlike an electronic organ or a normal synthesizer) and so the harder you hit the instrument, the louder and more aggressive the note produced. One of the accessory devices available is the snare effects generator which is arguably the most important. This smallish box fixes to the same bar as the drums (more of this too later) and has independent volume, “burst,” sensitivity and depth level controls and is linked to its “drum” by a simple jack lead. This attachment does exactly what it says it does with judicious use of all its controls. “Burst” hardens or softens the sound, depth does more or less what you would expect and the sensitivity knob is roughly akin to the thumb screw on your conventional snare strainer which tightens or loosens the snare sound of your drum. The voice control on the instrument itself does approximately what sensitivity and depth together do on the “snare effects generator” but it is only relevant to the drum and not the accessory. (Voice adds hardness to the sound in much the same way as the “head” does on a conventional drum and gives a brittleness to the true sound of the drum).

Of course the drums since they have jack socket inputs and outputs can easily be hooked up to effects pedals. One supplied by Impakt is called “Frequency Foot Sweep” which changes the pitch of the instrument via a foot operated switch. This gives the player scope for table-like effects as well as “out and out” freaky electronic effects or even tympani gliss-



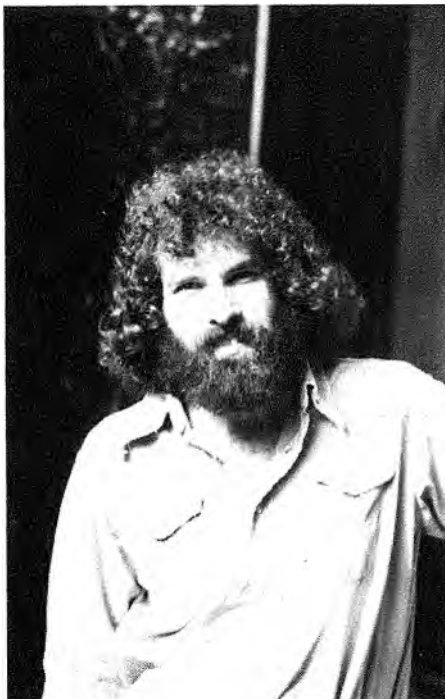
ando effects. This pedal is very finely tuned and for a drummer, it would take some getting used to especially if he lifted his foot to it from a conventional hi-hat or bass drum pedal. Most of the effective pitch effects work within half an inch or so of the centre of the pedal’s movement. However, adjustment of its sustain control can make the effect happen in a more controllable (for a drummer) distance. The “Frequency Foot Sweep” has two inputs and one output so one can of course put two drums through it simultaneously but of course they would change relative pitch equally. This pedal too has a sustain control switch and an off switch for its battery pack.

A bass drum effect is also available. This is a box with pitch control, voice, sustain and unlike the other drums, a volume control with a boost switch. It’s electronically attached to a foot pedal which matches the “Frequency Foot Sweep”. This “pedal” is adjustable in its action but is nothing like a conventional bass drum pedal. Basically this box is just the same electronically as the “drums” but I couldn’t see why one couldn’t just mount a drum in the normal vertical position and play it with a conventional foot pedal.

However, one can buy a beater attachment for one’s acoustic bass drum pedal which triggers a synthesizer on impact,

thus we can if we choose have the best of both worlds. To be honest, this does not sound to me like a normal bass drum altogether it does sound like a bass drum amplified through the P.A. (Etienne Lamme, the inventor's son, says he can set the apparatus so it would fool anyone but we weren't able to put it to the test.)

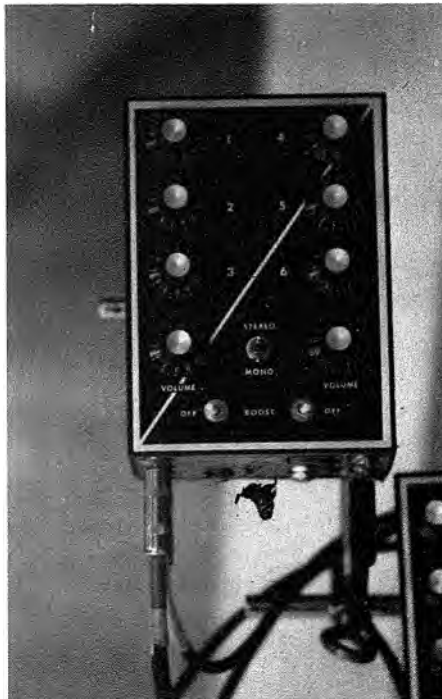
The accessory devices can be linked together by a simple jack lead and then, for instance, the bass drum will work with the snare effect and of course the drum itself. The possibilities are endless.



Etienne Lamme

All these accessory devices, the three drums themselves and their six input, two output stereo/mono mixer can be mounted with special "O" clamps on something called the "Impakt Hardware Pack" which is several rods fixed to a central stand (a substantial cymbal stand base for instance). The two foot pedals are, as you would suppose, sitting on the floor.

One drum connected to one effect could of course go directly into any amplifier via its instrument input but if you had the set up I saw, which needed



Stereo mixer

six inputs, you would need to have a mixer of some description. The one available from Lamme works fine but would not allow you to sophisticatedly attach any one of the effects pedals available to the guitarist or pianist such as wah-wah, ring modulator, phaser, echo-plex or what have you. You would not have facility to intermix signals against each other eg. The drum against itself via its effect.

The set up I saw was comprehensive but at the moment its only possible to buy it directly from Portland, Oregon. As of now, there is no British concessionaire but the company are busy setting up a retail outlet. Because of this, it was impossible to get any prices in pounds and pence. But if I tell you what each item costs you can easily divide by 1.7740 and get the sterling price, to the nearest three decimal places.

The drum controllers are available in high, medium and low price (164.82 to 329.63 hz, 98 to 196hz and 55 to 110hz: These are all factory set at \$239.50 each  
 The snare effects box \$199.50 each  
 The bass drum system, module and pedal \$289.50 each  
 Frequency foot sweep \$239.50 each  
 Six channel stereo/mono mixer box \$169.50 each  
 Hardware pack, more than enough to mount everything \$149.50 each  
 This gives us a grand total of 1,766.00 dollars.

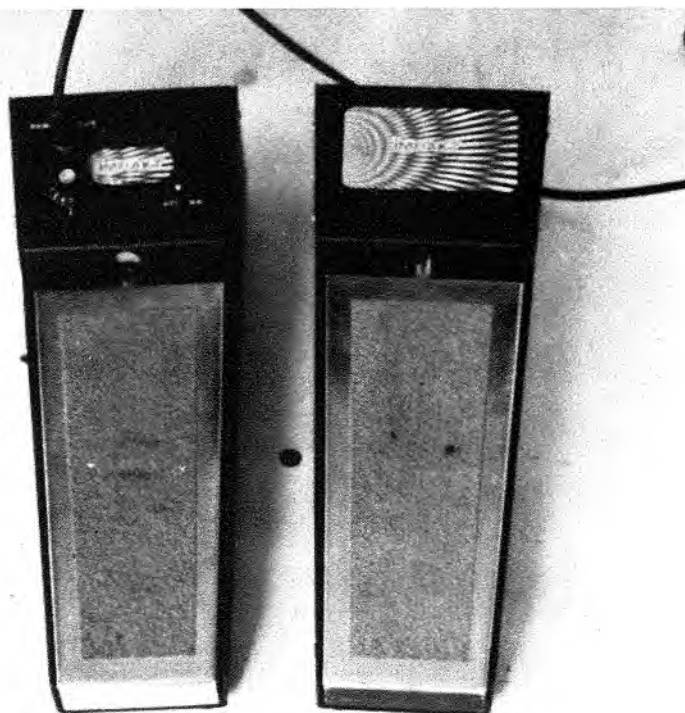
These controllers are available with either high or low sensitivity. The reason for this is the company found that in really loud bands the high sensitivity controllers could be triggered off by sheer sound volume without actually being stuck so they devised the low sensitivity models.

As you would expect "Impakt Percussion Synthesizers" have some really heavy-duty users. Stevie Wonder, Isaac Hayes, Ollie Brown, Mike Shrieve, "Poppa Dee" Allen (War's percussionist), Sly Stone, Charlie Watts, and Rick Wakeman.

Evidently the drums were conceived by Stephen Lamme, an inventor, for his son Etienne who was a drummer and drove the family mad whilst practising on his conventional set. His father vowed to invent a practice kit which would be inaudible to the family yet audible to his son through headphones. So the synthesized drum set was born in 1963. The original sets did look like and were set up very much like, a conventional set or at least a Remo type practice kit, whereas these days one sets them up in line abreast of each other.

Anyway, before I went to see the Impakt drums I was something of a sceptic to say the least. However, since having played with them for an hour or two I am definitely a convert and very enthusiastic about their applications.

If anything is going to take over from the conventional acoustic drum set, Impakt is the logical and deserving successor.



Footsweep (left) and bass drum pedal

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## DT 440

### Dynamic Hi-Fi Stereophone

#### Specification

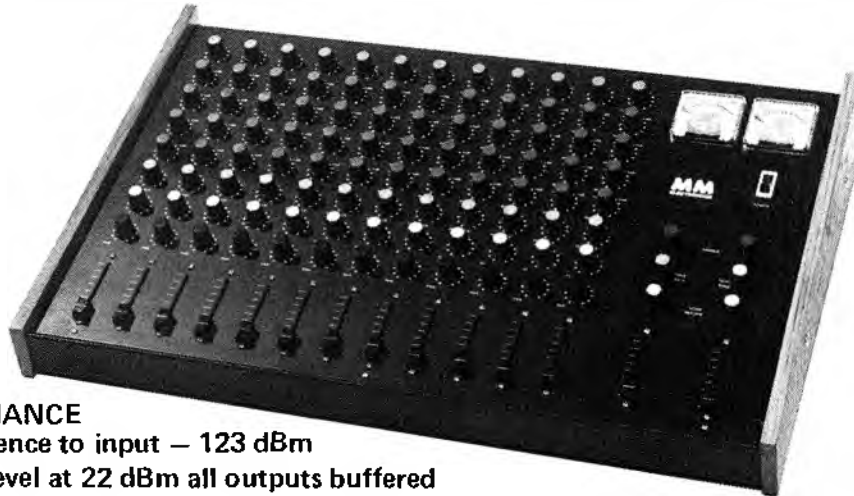
Type	DT 440 dynamic transducer
Frequency response	20 – 20,000 Hz
Electrical impedance	2 x 600 ohms + 10%
Power requirements	1 mW per system for a sound level of 100 dB SPL (2 PA) at 1 kHz equal to 775 mV at 600 ohms
Maximum undistorted continuous sound pressure level (DIN 45582) at given harmonic distortion	116 dB SPL per system equal to 42 mW or 5 V at 600 ohms
Distortion level at 1,000 Hz	≤ 1%
Sensitivity at 1,000 Hz	63,24 PA / $\sqrt{V \cdot A}$ equal to 102 dB/V = 2,5 Pa/V at 600 ohms

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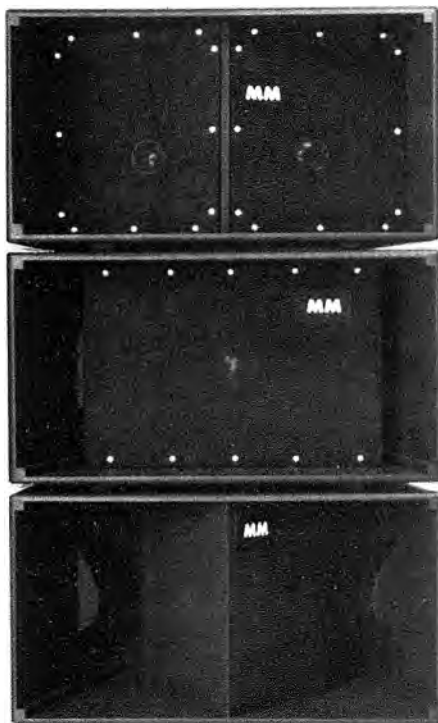
**\*\*20 into 4 to be announced shortly\*\***

# MM ELECTRONICS

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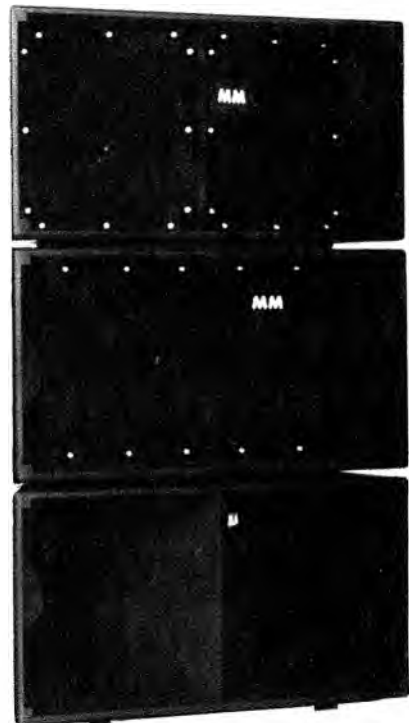
French's Mill, French's Road, Cambridge (0223) 66559

# MM PA STACKS



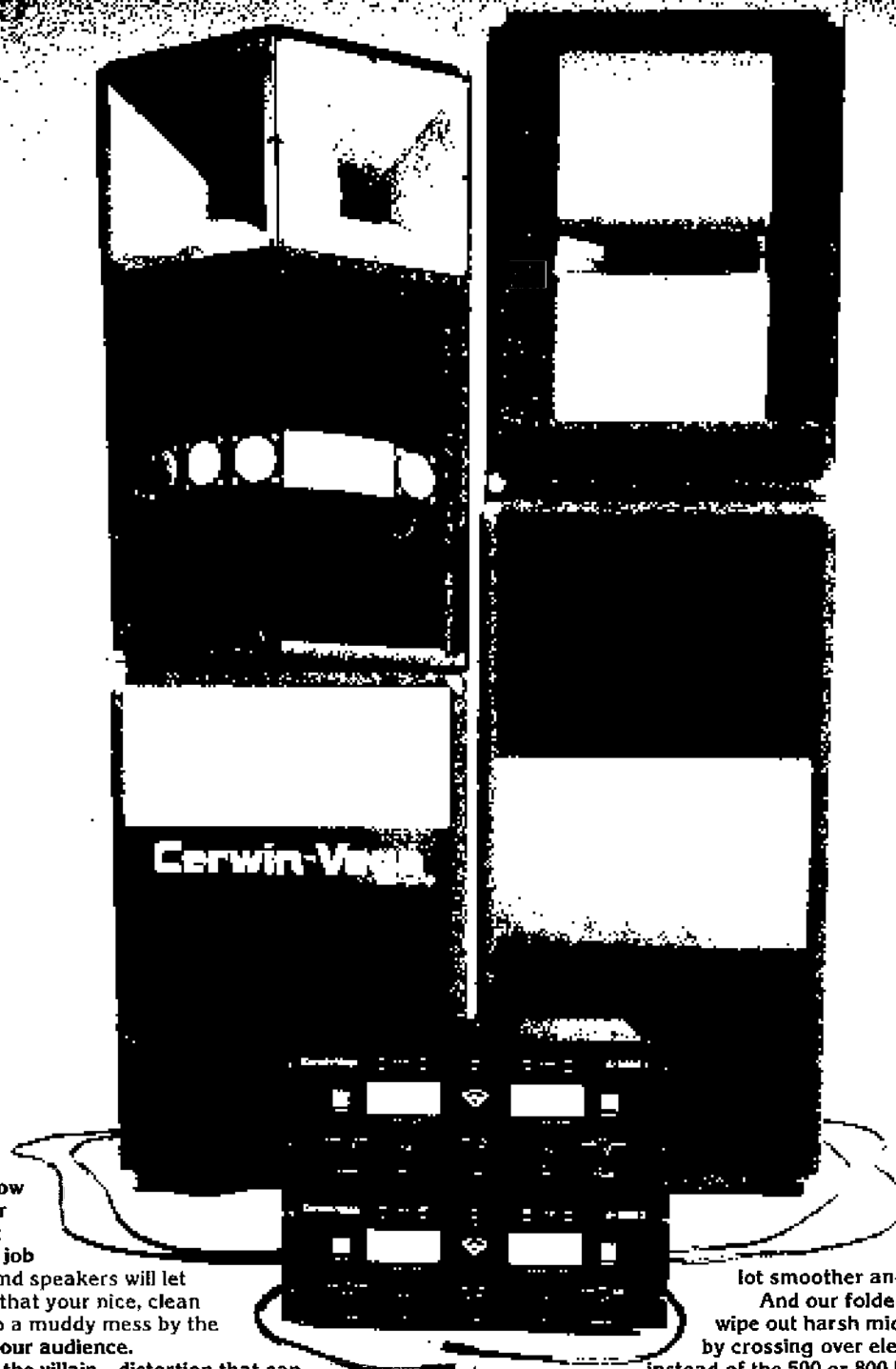
The stack consists of three cabinets: a folded horn and a rear loaded horn, each containing one 125 watt 15" Powercel driver (specially wound for MM Electronics). The third cabinet is a mid-range high-frequency unit containing two 10" drivers, two radial horns and six high frequency horns. Each cabinet has an impedance of 12-16 ohms and will handle the full output of an MM PA150 slave. It is recommended that a two-way electronic crossover (1000 Hz) is used but passive crossover components are built in to each cabinet as standard.

Jack sockets are fitted as standard. Cannons are available at an additional cost of £50 per stack. Each stack of three cabinets retails at £450 and will be available from August



*Illustration shows two complete stacks*

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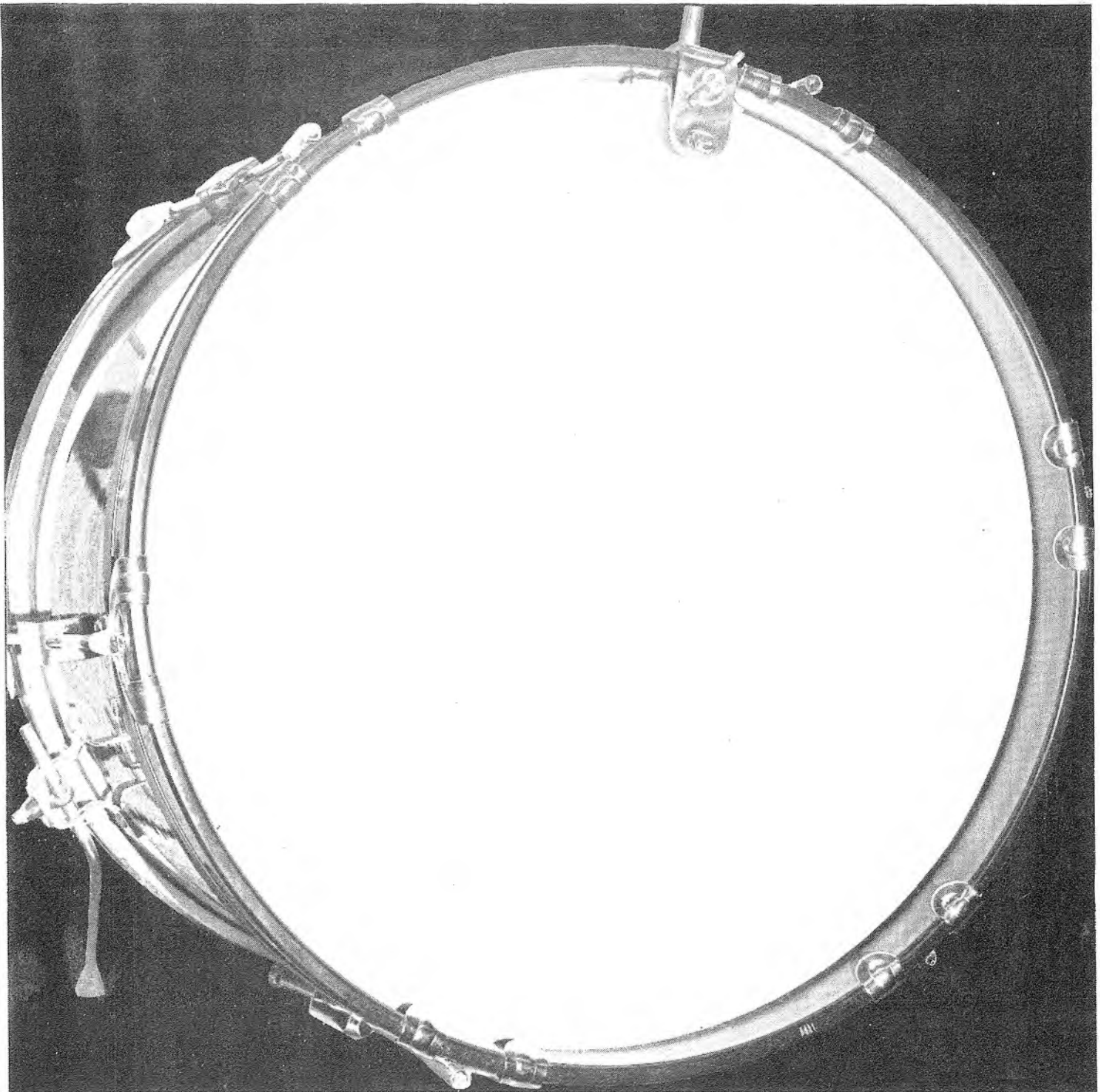
And our folded horn 18" bass cabinets wipe out harsh midrange IM distortion by crossing over electronically at 250 Hz, instead of the 500 or 800 Hz that's typical.

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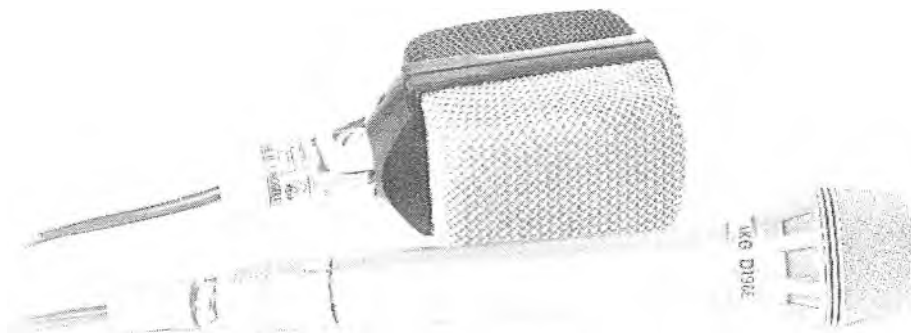
The difference the Un-Fuzz Boxes make is one you really have to hear. But once you do, you'll know why we've always said: **Loud is Beautiful...if it's clean**



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



Within the precinct of Stevenage New Town, Counterpoint Music has established itself within the last five months.



John Slaughter who is the guitarist with Chris Barber's band is the manager of Counterpoint. There is a good range of electric and acoustic guitars, amplification, percussion, a good selection of second-hand equipment and a repair service on all types of instruments.



Ware Music, managed by Tony Hookway with the Managing Director Ralph Long, is situated in Baldock Street, Ware. Established in 1972 they offer a good range of musical instruments for all tastes.



The displays include electric and acoustic guitars, amplifiers, woodwind, brass, organs, pianos, sheet music and accessories. Other facilities offered are an organ teaching studio, piano hire, and general instrument repair services.



At the 17th Century Abbey Mill in St. Albans, Livingstone Organs manufacture and distribute their range of classical and church organs. Eddie Smile, the general manager, showed I.M. around the factory where these all-British organs are made.



Jack and Lindsay Dawkes of Uxbridge opened six years ago and as well as having a Pearl centre to their credit, they specialise in educational supplies. They offer a substantial range of instruments including percussion, brass, woodwind, acoustic and electric guitars, and amplification, with spares and repairs a speciality. At the rear of the shop they have a small studio for demonstrations.



City Electronics have a branch in the town with a good range of organs and a record counter. The branch is managed by Trevor Jones.

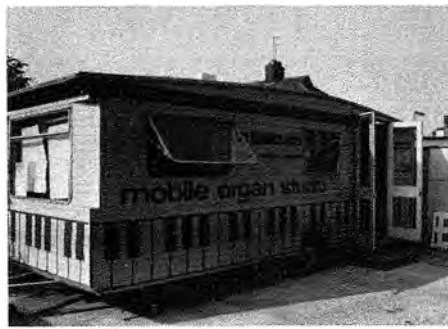


The Harrow branch of City Electronics is also the head office and is situated on the Pinner Road, showcasing a large display of organs and a comprehensive record counter. Dave Lees (left) is the manager and he is pictured here in the showroom with the managing director David Burrows.

# BUZZ: HERTS AND NORTH MIDDX

from page 107





City also have a mobile organ studio which can often be seen in the City Electronics branch areas.



Ruislip houses yet another branch of City Electronics, offering a good range of organs and a record counter.



Also in Harrow is Volume One Music Shop, which caters for the general musician. Established in 1968 and run by owner Sidney Parson and managed by Richard France, the shop carries a good range of electric and acoustic guitars, amplification and accessories. Other services include part exchange and repair facilities on instruments and amps.



The Wembley branch of City Electronics is designed to cater more for the professional musician rather than the home enthusiast. Under the management of Andy Gordon, the showroom is laid out in a series of modules.

# BUZZ:

from page 109

# HERTS AND NORTH MIDDX

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On the Ealing Road at Wembley, you can find Musicland, owned and run by Mr. and Mrs. Smith. Musicland has been established for eight years and offer a good range of instruments for home and professional use.



Edgware, last stop on this Buzz, is the home of the Edgware Music Centre, run by Don Makrill. The shop offers a good range of musical instruments, with a special emphasis on guitars (both acoustic and solid), amplification organs and stringed and bowed equipment. Other facilities include a repair service on all types of musical instruments.

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Benelux Musical Instruments distribute and service their well known range of Riha organs from their H.Q. in Hemel Hempstead under the managership of Mr. John Vantil.

In the very rural setting of Baldock General Electro Music distribute and service the Gallanti range of organs to the U.K. music trade.

Also in St. Albans, is The Hammond Organ distribution centre and main service depot for the U.K.

At Hatfield, C.G. Conn (U.K.) distribute their range of organs and brass where they have a dispatch and service centre which deal with their wide range of products.

Just opened in New Arcade, Uxbridge, is Uxbridge Music which is a branch of Milton Keynes Music and they have on display a good range of musical instruments.

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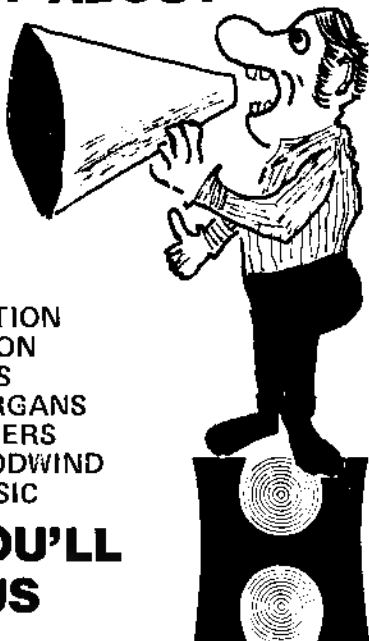
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Crumar Organiser . . . . .	486.00	395.00	
Fender Rhodes Mark 1 73 Note . . . . .	883.87	749.00	

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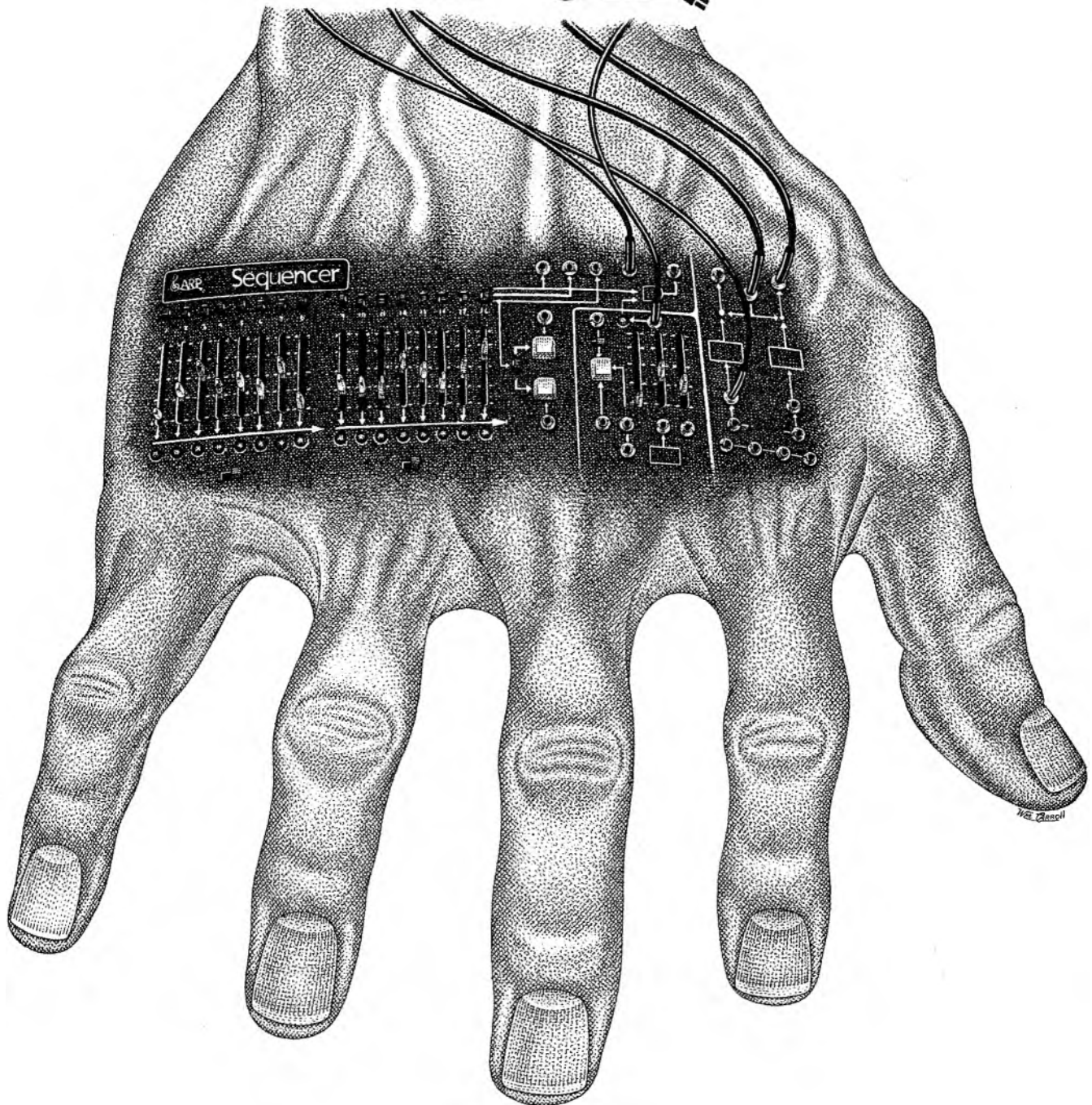
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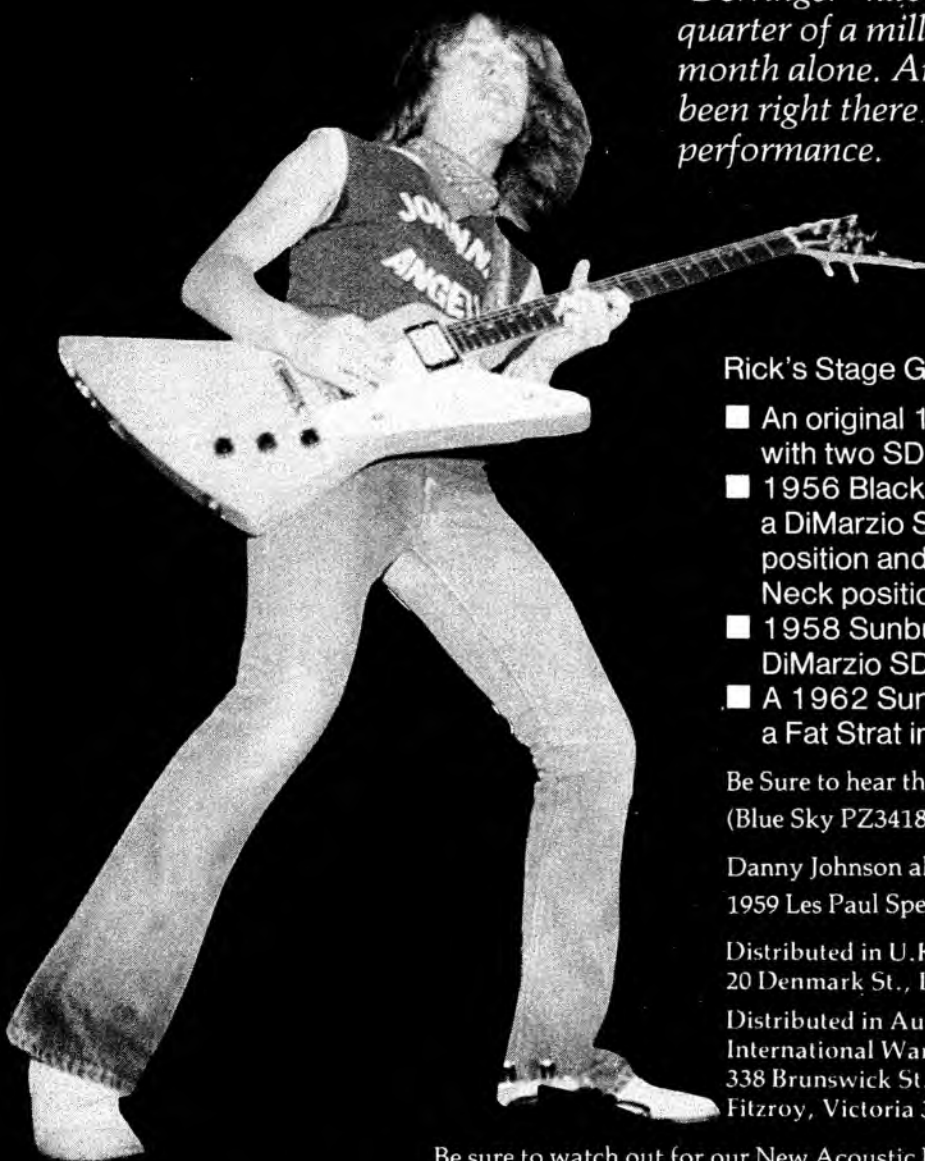






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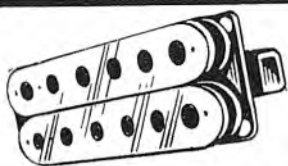
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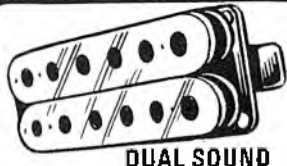
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# MARKET REPORT



## Yamaha

It is safe to say that Yamaha acoustic guitars were the first decent guitars to arrive from Japan. Until 1968 American, German and Spanish guitar makers dominated the acoustic guitar market and despite several unsuccessful attempts by Oriental makers, nothing worked until Yamaha launched the FG range.

These acoustics were small Dread-naught shaped instruments that represented fantastic value for money. For around £30, it was possible to buy an acoustic guitar that sounded good and which was well aligned. They took the folk clubs by storm at a time when every band was busy putting an acoustic act together. So the FG range was a fantastic success — it was no longer unseemly to be seen with a Japanese acoustic guitar and overnight, British attitudes changed. Yamaha guitars were highly desirable.

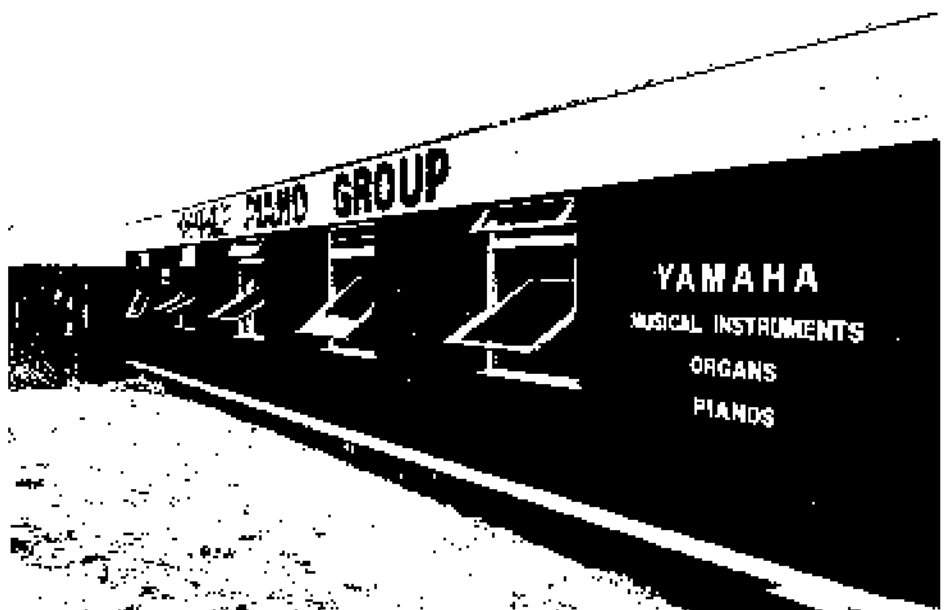
The Yamaha invasion followed. Today the name is associated with acoustic guitar, home organs, amplification and P.A. systems and it will shortly be associated with really good solid guitars.

In this market report, we've taken a look at the state of the Yamaha acoustic guitar market eight years after they won a strong position in the British market.

In the U.K., Yamaha acoustics are distributed by Kemble-Yamaha Ltd., who are situated in Britain's newest town, Milton Keynes. Dennis Holloway is in charge of the marketing operation and he's keen for Yamaha solid guitars to join the ranks of the victorious — joining the acoustics.

Recently there have been some very good things said about the new combo amps from Yamaha and it seems that 1976 has been an exciting year from Yamaha International and Kemble-Yamaha, U.K.

*The Market Report begins on pages 120 & 121*

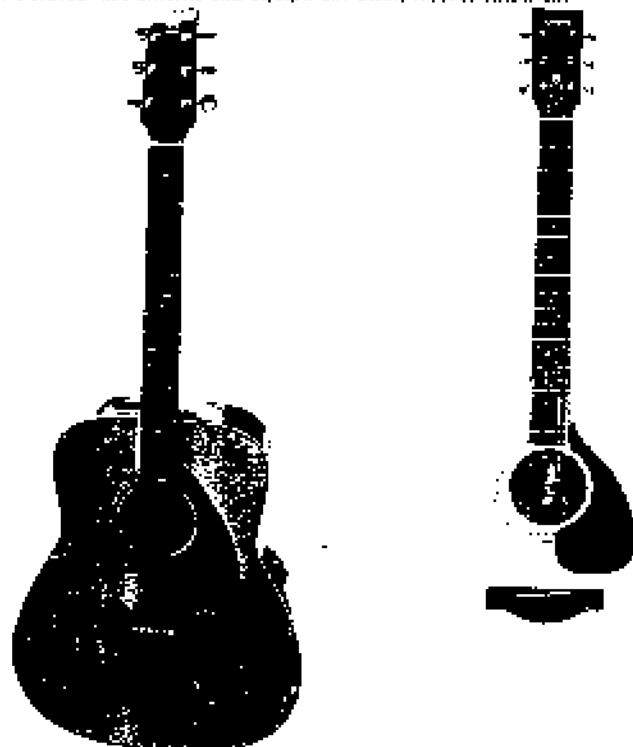


*Kemble-Yamaha's U.K. headquarters, in the Buckinghamshire new town of Milton Keynes*

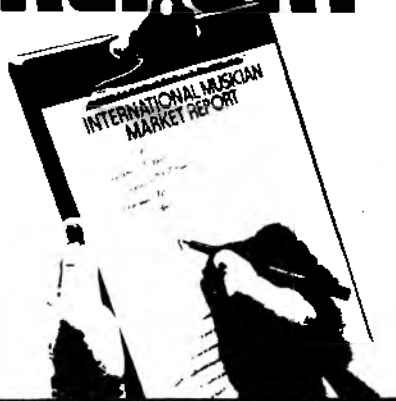


*Inside the warehouse, the crated instruments and equipment await further shipment*

*Two of Yamaha's more popular acoustics: the FG 180-T (left) and the FS 180*



# MARKET REPORT



## YAMAHA

	How long selling Yamaha acoustics?	PRODUCTS IN STOCK		
		Classics	Steel strung	12-strings
Allen Music Shop, 24 Broad Row, Gt. Yarmouth	3 Years	2	2	1
Andertons, 5 Stoke Fields, Guildford, Surrey	Since available	30-35	20-25	3-4
A1 Music Centre, 88 Oxford St., Manchester	5 Years	15-20	30	4-5
Assembly Music, 25 Claverton Buildings, Widcombe, Bath	1 Year	2	4	2
Barnards, 10A, Camden Road, Tunbridge Wells	3 Years	1	3-4	2
Barratts of Manchester, 72-74 Oxford St.,	5 Years	1-2	12	2
Chatfields Music Store, 2 Hope Street, Hanley, Stoke-on-Trent	5 Years	9-10	8-9	6
Chichester Music Centre, 41 East Street, Chichester, Essex	2 Months	0	3-4	1
Churchill & Son Ltd., 66 Park St., Bristol	8 Years	6-12	6-12	1-2
Clement Pianos Ltd., 17-23 Derby Rd., Nottingham	4-5 Years	6	6	2
J.P. Dias, 149-153 Botchergate, Carlisle	4 Years	2	6	1
F.D & H, 138 Charing Cross Road, London WC2	3 Years	6	12	2
Fanfare International, 640 Oxford Road, Reading.	1 Year	4	8-10	2
Forsyth Brothers, 126 Deansgate, Manchester M3 2GR	6 Years	VARIABLE		
Hammonds Music, 161 High St., Watford	Since beginning	0	40-50	8
Harker Howarth, 26-32 Churchgate, Bolton	7 Years	4	4	1
Hermitage Organ Centre, 35-37 Hermitage Rd., Hitchin, Herts	Since beginning	9-10	6	1
Frank Hesty, 62 Stanley St., Liverpool L1 6AY	10 Years	50	450	
Gearbox, 219-223 Cheltenham Rd., Bristol (John Holms)	A long time	4-5	4-8	1
Huddersfield Music Centre, 55 King Street, Huddersfield	Since beginning	10-15	2	2
Keyboard Harmony, 82 High St., Redhill, Surrey	4 Years	4	6	
Kitchens, 27-31 Queen Victoria Street, Leeds	5-6 Years	60-70	60-70	24
Macaris, 122 Charing Cross Rd., London WC2	Since beginning	2-3	7-8	1
Matthews Music, 20 The Broadway, Maidstone, Kent	4-5 Years	2	5-6	1
Milton Keynes Music, 17 Bridge, Street, Leighton Buzzard	6 months	6	35	8-9
Mr. Music, 7 & 18 St. Johns St., Bedford	3 Years	20	20	2

Average monthly sales	Repairer: Full-Time/ Freelance	Good points	Bad points	Kemble-Yamaha's after sales service	Bands supplied with Yamaha acoustics	Opinion of solid electrics	Discount.
1	Full-Time	Bass response	None	Excellent	—	Haven't had them	5% cash
12	Freelance	Excellent sound, workmanship	None	Excellent	Folk musicians	"Amazing"	Not normally
Couldn't specify	Full-Time	Tone response	None	O.K.	—	Not popular	10% cash
1-2	Freelance	Well made, good sound	Not est- ablished name	Bit slow at times	—	Not popular but good	10% cash
3-5	Freelance	Value for money	Suspect necks on some lately	Don't need it much	Red Peppers	Fair	Yes
6	Full-Time	Small edge over competitors	None	Haven't had to use it	—	Not impressed	10% cash
4-6	Both	Good value	None	Don't use it much	—	Not overimpressed	No
4	Freelance	Finish, machine heads	None so far	No problem	Folk Artists	Very good	If asked
6	Freelance	Full sound	None	Very good	Folk Scene	Good value	Not as a rule
6	Full-Time	Value for money	Availability	Good	—	Excellent guitars but put off by shape	No
Varies	Freelance	Finish, good value	Delivery	Hadn't had need to use	—	Haven't had	5% cash
8-10	Freelance	Tonal range	Neck could be improved	A bit slow	—	Haven't had them yet	Minimal
6	Freelance	Nice finish, good sound	Not really	Very good	Fuse	Very good quality	Yes
6	Freelance	Very nice, popular	Overall finish not as good as in past	Very good	—	Haven't had them	No
Varies a lot	Freelance	Good sound workmanship	No	Okay	—	Sell well (SG30 & 45)	No
4	Full-Time	Sound	None	Satisfactory	—	Haven't had	No
6	Freelance	Tonal quality is best point	Too many in the range	Very good	—	Not had	On more expensive guitars
A lot of them	Full-Time	Good stuff	Not really	Very good	—	Not good value	On every- thing
5	Freelance (if necessary)	Price	Not really	Not too bad	—	Excellent	For cash
Varies	Full-Time	The finish	Machine heads	Not bad	Local bands	Excellent for money	10% cash
12	Full-Time	Tone and simplicity	Lower priced models slightly over-priced	Very very good	Fire Checkmate	Good value for money	Not advertised
20	Full-Time	Steel-strung range stay in tune well	No	Don't really use it	—	They're alright	Yes if you ask
"Quite a few"	Depends	Fond of FG180	Some play badly	Don't use much	—	Didn't like it — didn't sustain	10% cash
4-6	Full-Time	Good sound — trouble free	Not really	Haven't had to use it	Sweet Illusion	Very good but not popular	No
6	Full-Time	Good versions at cheap price	Some wood not too good	Don't really use it much	—	Don't like them particularly	Yes
"Can't tell you that"	Full-Time	Reliable consistent	No	First Class	Pentagon	Don't have them	Yes



# MARKET REPORT



## Yamaha

From pages 118 & 119

	How long selling Yamaha acoustics?	PRODUCTS IN STOCK		
		Classics	Steel strung	12-string
Music Makers, 1 Victory House, Bouverie Rd. West, Folkstone, Kent	1½ Years	—	3	—
Pied Piper Music, 19 Peckingham St., Halesowen, Worcs	3 Years	12-14	4-5	2
Putney Guitar Centre, 21 Selvin Rd., Putney, SW15	3 Years	—	5	—
Rose-Morris, 81-83 Shaftesbury Ave., W1	Since beginning	1-2	4	2
St. Giles Music Centre, 16-18 St. Giles High St., W1	5 Years	—	6	—
Dave Simms Music Centre, 1-5 The Grove, Ealing, W5	4 Years	—	6	1-2
SMI, 114 Charing Cross Rd., WC2	5 Years	6-12	12-18	4
Soundpad, 64 London Rd., Leicester	3 Years	3	25	—
Chris Stevens Music Centre, 11 Queens Rd., Southend	6 Years	—	Always in stock	—
Top Gear, 5 Denmark St., WC2	5-6 Years	1-2	12	2
Unisound, 213 Kilburn High Rd., NW6	2-3 Years	11	12	4
Unisound, 36 Peckham Rye, London SE15	7-8 Years	8	7	1
Volume One Music Shop, 8 Springfield Rd., Harrow.	Since beginning	1 model	the range	yes

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Average monthly sales	Repairer: Full-Time/ Freelance	Good points	Bad points	Kemble-Yamaha's after sales service	Bands supplied with Yamaha acoustics	Opinion of solid electrics	Discount
4-5	Freelance	Quality for price	Strings as supplied	Excellent	Folk Bands	—	Yes
2	Freelance	The guarantee	Wood not as strong as some	Very good	—	—	Yes
Varies, 1-2	Freelance	Good for price	Not really	Don't use them	—	Had none in	No
6	Full-Time (at warehouse)	Value for money	No more than any other at that price	Could be better	—	Haven't had	Depends
"I haven't a clue"	Mainly Freelance	The name really	—	Don't use much	—	—	Only if pressed
4	Full-Time	Good instrument	Price increase; not as competitive as was	Very little need to use	—	Very well made, some odd shapes	No
Varies	Freelance	Value for money	None other than price increase	Very good, seldom use it	—	Haven't had	No
10	Full-Time	Generally good	No	Pretty good	Showaddywaddy	Some are really beautiful	10% cash
6	Full-Time	Tone quality	None	Varies	Mickey Jupp, Love Affair	So far so good	Don't need to
15-20	Freelance (several)	Good value	Some neck warpage on 12-strings	No trouble	—	Don't have	Yes
8	Full-Time	Tone range	Not really	Don't use	Nightlife	Good value for money	Up to 20% cash
2-8	Full-Time	Mellow tone	None really	Good	Jailbait	Excellent value (SG30 & 85)	Yes
6-7	Full-Time	Value for money	Taiwan manufacture	Never go back to them	E.E.T.	Haven't had	For bona-fide musicians

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*Mrs Beans Diary*  
4 Musicians Edition

"Choosing a tape recorder is not always as easy as it looks. Many people have bought a machine which offers Sound on Sound only to be disappointed with the quality of recording which results. That is very sad because none of us can afford to make expensive mistakes. Of course less expensive machines are not necessarily bad, but it is important to know whether or not the machine you fancy is actually capable of fulfilling your purpose. For the benefit of our non-technical readers Jane Fonda may look absolutely ravishing but if her performance between the sheets did not live up to ones dreams then disappointment, frustration and rage would probably result. For our more technical readers specifications may reveal a great deal about a recorders performance but will usually reveal nothing about its usefulness.

Otari is not a film starring John Wayne or a Polynesian beach game, it is in fact a most interesting Japanese semi-professional tape recorder available as ¼ & ½ track with simul-sinc for over-dubbing. The new Uher 630 is now in stock and represents the best value for money for the serious amateur recordist and Hi-Fi system user. You can see and hear these machines together with various Teac, Revox, Tandberg, and Nakamichi models at our shop and we will be pleased to help you discover which particular one of all these excellent tape machine is most suited to your purpose. We also stock a full range of mixers, microphones, stands, accessories and of course quality recording tape.

Owing to the disappointing response from previous advertisements we are once again compelled to ask respectfully, James Last, Klaus Wunderlich, and Max lovers should bring their own demo material. In response to numerous requests we are pleased to announce that hereforth we will be pleased to accept Southern English Money."

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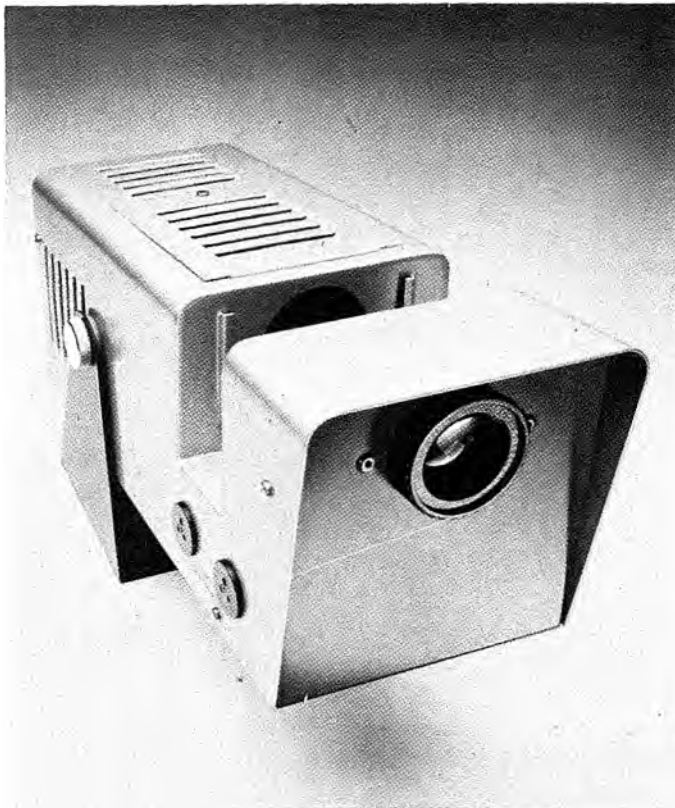
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# Lighting Survey

A brief look at the bright names in lights



## Electrosonic

For the top end of the market, Electrosonic produce a complete range of lighting equipment from the basic Portapak two-preset system to the sophisticated "Rock Board" systems. The Portapak touring dimmer racks are available in two versions — 6 x 2kw and 3 x 5kw and can be used in conjunction with the new Rock Boards which are available in four sizes — 24 channel, 36 channel, 48 channel and 60 channel. A range of standard options are available for these boards and they include pin matrix with ten masters, programme chaser with mimic display, touch buttons for channel flash and touch button matrix with five masters. An international company with agents and subsidiaries in

LEFT: The Solar 250 Effects Projector by Optikinetics

Freeze Flash, and the Strobe Remote and Strobelight control units. Also available are manual, automatic and slave dimmers.

## Optikinetics

Optikinetics was formed in 1970 and, since then, has become one of the UK's leading designers and manufacturers of lighting display equipment. Their Bubblelite is a projector with a 150 watt tungsten lamp and integral motor unit, and can be used with the full range of Optikinetics 6" effect wheels. On the cassette front, the Patternlite cassette projector features the same specifications as the Bubblelite but is designed for use with the Optikinetics range of cassettes.

Their Solar 250 effects projector uses a condenser system, designed by computer, and makes the Solar 250 the brightest effects projector available. It also uses a system of dual runners and twin power sockets, which accept all Optikinetics attachments. A 60mm wide angle lens is fitted as standard, although 85mm or 100mm lenses can be substituted at no extra cost. An impeller fan and adequate ducting ensures cool running and the heat filter is guaranteed. The Solar 100B employs a powerful 100 watt quartz halogen lamp and, again, computer-designed optics ensure maximum light output. Convector cooled, the unit is virtually silent in operation. Attachments and effects include Kaleidoscope lenses, Clip-on prisms, prism rotators, panoramic rotators, splodascopes and many others.

The Flash Kube is a very compact strobe unit measuring only 155mm x 155mm x 170mm, while, for larger applications, they suggest the Super Strobe, which can be linked up to other Super Strobes to produce multiple effects. It can also be remote-triggered, self-triggered or used in conjunction with sound to light equipment. Optikinetics also offer a free advisory service on effects lighting.

## Cerebrum

Cerebrum Lighting have been in business since 1970 and began as a one-man business by John Lethbridge. Today, they are one of the foremost suppliers of stage, discotheque and special effects lighting, selling anything from a liquid wheel to a complete touring lighting rig or club installation. Their hire side also encompasses exhibitions, film, TV, and theatre groups. As well as hiring out complete or part stage lighting systems, Cerebrum also supply all types of disco lighting and special effects (dry ice, etc), and disco consoles, amplifiers, speakers etc on a daily or weekly rate. Cerebrum specialise in designing and building complete lighting rigs. They will also undertake the construction of special effects and will act as consultants on stage explosives. Recent clients have included Kiss, Horslips and Fairport.

## D.J. Electronics

Some very attractive portable light units are available from D.J. Electronics — notably the three-way and 12-way spotbanks. The three-way unit weighs only 10lbs and holds three lamps in adjustable fittings. The 12-



ABOVE: Cerebrum's headquarters in Surbiton, London

way spotbank consists of two cabinets, each housing six bulbs, divided into three channels, each wired with two bulbs with separate Bulgin sockets on the back. Both cabinets clip together and have a strap handle on the unit for easy portability. Their Disclite MkII is a lighting control unit which handles up to 1000 watts per channel (total 3000 watts), and has individual slider controls for bass, treble and mid channels. An override switch is provided so the lights can be left on permanently. The major feature of this unit is the addition of a two-way sequential flashing circuit with a built-in speed control, enabling the lights to be pulsed at random with complete control over the pulsing speed.

many countries overseas, Electrosonic are prepared to offer an excellent back-up service.

## Lightomation

Lightomation have an enormous range of lighting equipment for both entertainment and display fields. Effects projectors from Lightomation number among them the low-cost Lito 150 and the sophisticated Solar 100B and Solar 250 projectors. Sound to Light equipment available from Lightomation includes the Audio Trispot, Colourgram 33, Auto Colourgram, Lasergram, Colourgram 44, Sound Sentinel and the Special Purpose control unit. The popularity of strobe light is demonstrated by Lightomation's selection of strobe effects which include the Flash Kube and the Super



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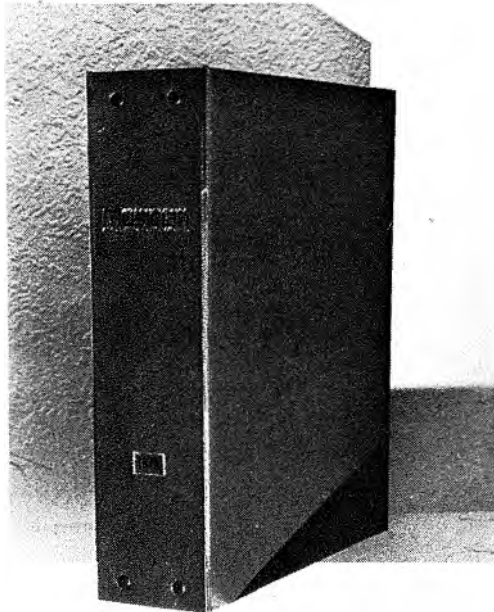
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IMS

# Lighting Survey

from page 127

## Zero 88

Zero 88 began in West London in 1972 as a manufacturer of entertainment lighting systems. In that time, they have developed into one of the leading companies in this field. Their Lightmaster range includes the legendary 601 model with its interchangeable cartridge effects system. The same principle is applied to the Lightmaster 681 with two kilowatt channels and several new features.

The whole success of the Lightmaster range is based on the cartridge principle. The electronics for each effect are packed into a tiny smash-proof plastic box which plugs into the main unit enabling a system to be built up, modified or completely re-structured as the need arises. Combining the same cartridge effects with theatre-type control technology, a new expandable three preset remote system is soon to be launched, designed specifically for the band on the road. More details will be available soon. To complete the picture, Lightmasters cover the smaller band with the popular Lightmaster 300, which is a compact three channel, three kilowatt controller. The 300 has five effects and the latest versions have both 13 amp and multiway sockets. A good range of effects cartridges are readily available including Sound To Light, Random Flash, Flowlight, Chaser, Flash and Fade, Slowlight and Ripplesound.

### Sound Advice Installations

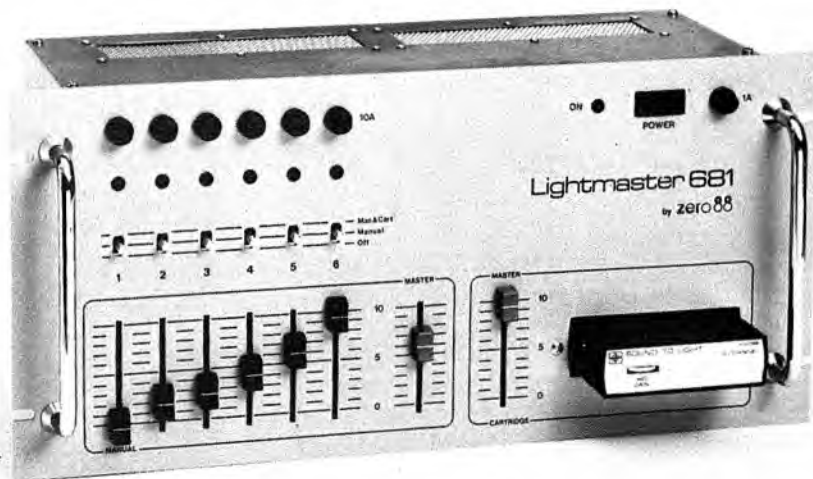
SAL's lighting range includes their four-channel music sequential unit, with channels which change automatically in sequence at a rate set by the speed control. A music input and level control synchronizes the rate of change with the music via a decoder/filter circuit. When the music stops, the unit reverts automatically to sequence operation. All the facilities are push-button operated and include On,

ABOVE: The Lightmaster 681, by Zero 88

Sequential, Pulse Effect and Spot buttons for each channel, allowing manual spotting of any colour. Four way lighting racks are also available, each with four swivel ES holders. One of the largest projectors in the SAL range and also the most versatile is the Tutor II with a light output of 8,500 lumens. Multifect type effects include cassette and wheel rotators, Polarizer Sets, Sploda Tanks and Cassette Auto Changers. Slide on bar effects include cassette and wheel rotators, polarising sets and prism rotators.

### Dave Simms Music Products

As well as August PA and disco equipment, the Dave Simms Music Products organisation also includes Project Electronics who manufacture quite a range of lighting and effects for all applications. Included in their sound-to-light items is the SAM Three unit, which is a Sound Activated Modulator, separating the sound spectrum into three frequency bands — High, Middle and Low, each channel having a 1000 watt lamp capacity giving three kilowatts overall. Each channel also has its own sensitivity control (in addition to a Master sensitivity control) and an illuminated indicator switch on each "pulse."



The SAC Four unit, as the name implies, is a four channel Sound Activated Chaser unit sequencing over four channels automatically or with Sound. Each channel has a capacity of 1000 watts.

Project also manufacture all-metal lamp boxes (all ES lamp sizes) which can be linked together to form lamp columns. These boxes are built to hold two lamps each and can be used as portable or permanent fittings.

Included in the Project range of effects projectors are the Baby 100 (effects wheel type) and the Cassette 100, which uses the nose-cone cassette system. The Liquidator 11 with a 100 watt halogen lamp is a dual effects projector, as is the Liquidator 250 which boasts a 250 watt lamp. To complement this range of projects, Project have available a range of accessories that includes front-spinner and revolver units, 2 and 3 facet picture splitters and kaleidoscope lenses. Special effects include the Blockbuster strobe with an adjustable flash rate control and the Scanaspot unit, which is a motorised spotlight which sweeps a beam through 180 degrees.

### Pulsar

Pulsar are one of the largest manufacturers of disco lighting controllers in Europe and are also distributors for a wide selection of units manu-

factured by other firms. Their Zero 2250 is a low-cost soundlite unit providing the bare essentials of a jack socket for the sound input and a multiway output socket and plug for connecting lights to the unit. A step up is the SL Super — with a maximum power rating of 1000 watts per channel (3000 watts total), it incorporates automatic volume control circuitry and, in addition to the soundlite mode, lighting may be switched on for each or all channels. There are also fingertip push-buttons for manual control.

The Zero 3000 again has 1000 watts per channel and features soundlite operation on bass, middle and treble, manual strobing, lights full and dim positions. It also features a sequential lighting control system. At the upper end of the scale, the Pulsar Modulator has three channels (2kw each) each of which has a Brightness and a Contrast control. Each channel may be operated in sound to light mode or to automatic cycling at variable speeds. In addition, it has a music-based sequential system and a reverse switch, and two master dimmer controls. Slave units are also available for use with the modulator and each slave will handle an extra 6kw. Three-lamp spotbanks, strobes and rainbow strobes are also available from Pulsar.



# Ella's Place



It was Bing's place in July '76. It's also been Perry Como's place. Pink Floyd's place. James Last's place. And one year the Berlin Philharmonic dropped in for a while.

In fact, Edinburgh has played home to a lot of people on a lot of tours for a lot of years.

The biggest concert venue in the city is the Usher Hall which seats 2500. Plumb in the centre of Edinburgh, it's been the scene of some memorable music. And acoustically it's one of the best concert halls in the world.

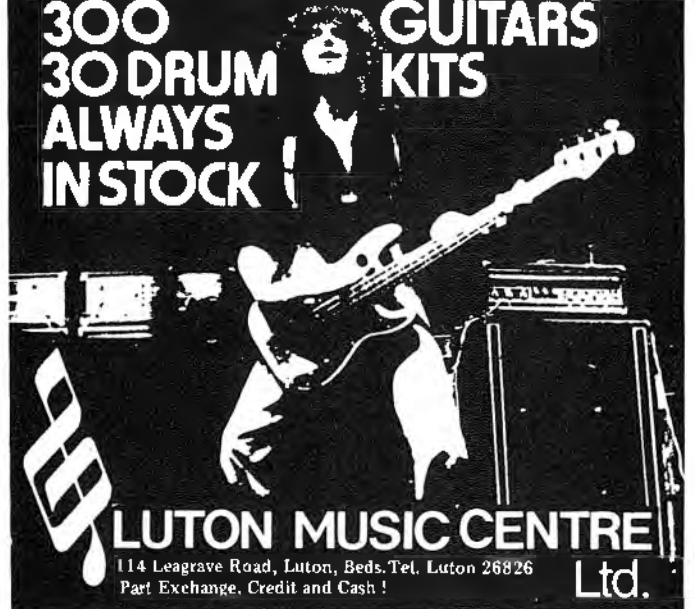
Leith Theatre and Church Hill Theatre are also worth the filling. They seat 1450 and 400 respectively. Both are available for all kinds of bookings.

And all Edinburgh places are well equipped, good acoustically and offered for hire at very competitive rates. Call me on 031-225 2424, Ext. 596/7/8.

*Felix Sloman*

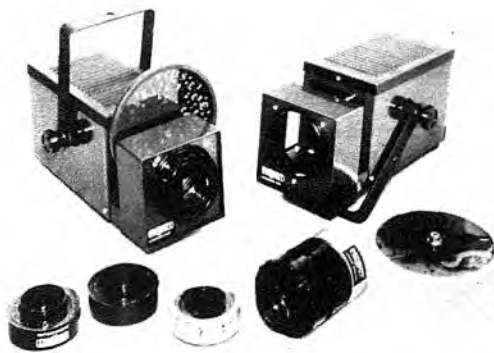
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Great guitars should combine the finest materials and design to produce instruments of beauty, outstanding feel and superb tonal balance and range. Kimbara Maestro are Great Guitars. Years of research have been devoted to find techniques which would enable the world's finest craftsmen to consistently produce instruments of unsurpassed quality. Chose from a range of ten Classic, Folk and Jumbo guitars priced from £69.95 to £153.00.



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of Quality*

to: Fletcher, Coppock & Newman, Morley Road, Tonbridge, Kent.  
Please send details of Kimbara guitars  
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Fletcher, Coppock and Newman introduced some new lines this year including Kimbara Maestro classical, folk and jumbo guitars, top quality Kimbara accessories and Kent guitars, ukeleles, uke-banjos, banjos and mandolin-banjos. Other lines on show included Guban saxophones, Aulos recorders, Lorenzo and Columbus guitars, Firrotti accordions and Kent drums.



A spacious and well laid-out stand attracted many visitors to see Premier's range of drums, percussion and associated accessories. Derek Stephenson, Rex Webb, Alick Sidebottom, Alan Maxted, Roger Horrobin and Alan Hewitt were all in attendance.



The Cardiff Music String Co. Ltd., incorporating British Music Strings Ltd and WMI Ltd., exhibited their usual range of Sound City, St. David, Londoner, Cathedral, Summit and Kay strings along with a full range of Kay instruments and accessories.



As usual, the Rose-Morris display was packed with visitors anxious to peruse the new Travis Bean and Ovation ranges, in addition to the well-established MXR effects units, Avedis Zildjian cymbals and, of course, Marshall amplification.



Boosey and Hawkes were kept very busy with their display of musical instruments, including their new Sovereign trumpet and the improved range of Diamond electronic organs.



Summerfield's biggest display ever included guitars by Ibanez, CSL, Levin and Sumbro. Drums and percussion were represented by Tama/Star while new additions like Vermona accordions and Univox amplification were much in evidence.

# BMIF PHOTO REVIEW





The WEM stand showed their usual range of products including the Intruder and X39 reflex bins plus the well-loved Copicat echo unit.



A lot of interest was shown in CMI guitars and amplification at the Cleartone stand. In addition to this, there was also Slingerland drums and LP Latin Percussion plus a vast range of brass and woodwind.



James How manning the stand, which introduced the new Rotosound "Super Strings" and a "Jazz Bass" gauge selection box.



Barnes and Mullins had a busy show, with their usual range of instruments and the new hand-made Hellinger recorders.



As usual, the Sola Sound stand was popular. In addition to the excellent Colorsound effects pedals, the Eurotec Black Box system, first shown at Frankfurt, attracted a lot of interest.



Part of Woods of Bolton's stand, which included their large range of guitars, straps, amplification, cases and strings.



Kemble showed their range of guitars and amps and particular interest was shown in the new FG 180/1 hand-made jumbos.



The Guild stand held a comprehensive display of Guild acoustic, electric and classical guitars, with particular interest shown in the new acoustic folk bass guitar.



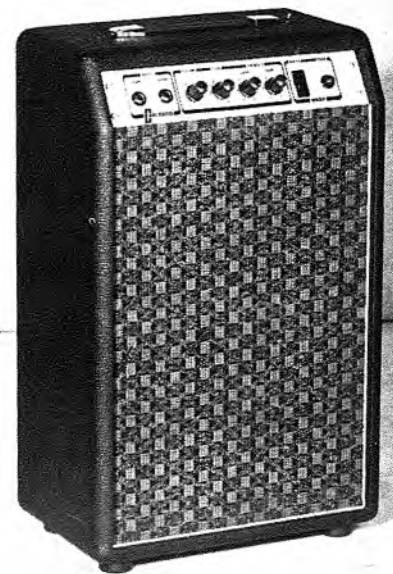
Apart from their stand which included lines like Ernie Ball, Rickenbacker, Barcus Berry and D'Angelico, Strings and Things Ltd had a special room to demonstrate the new Music Man range of guitars and amps.



As expected, the new HH range of VS (Valve Sound) amplification attracted a lot of interest on their stand.



Among the very excellent Peavey lines on show this year were the new Commercial Sound power amps and Peavey Spider drivers and speakers.



The well-established Carlsbro MkII range of solid-state amps and speakers were on display, along with two new combos — the Wasp 10 watt and the 30 watt Hornet. Their new electronic echo unit, the Mantis, also attracted considerable interest.



Exhibiting to the UK market for the first time Burns (UK) Ltd had their full range of guitars on display, including the Flyte 6-string electric.

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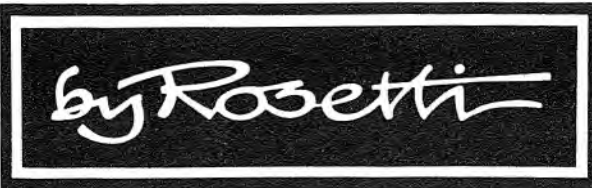


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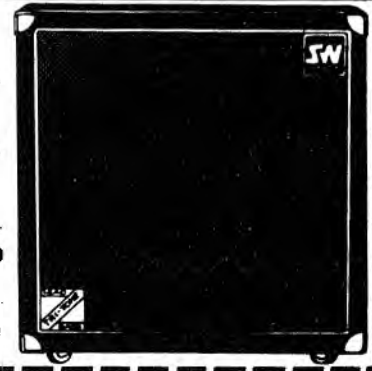
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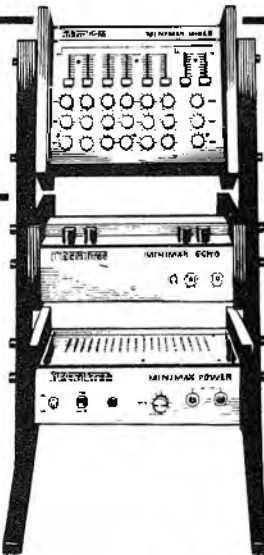
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Selmer, or Norlin as it is now known, were displaying their ranges of Gibson, Pearl, Selmer Paris, Maxwin, Old, Reynolds, Armstrong, Tosco, Selmer Amps, Moog, Maestro, Saxon, Melody Maker, Pennsylvania and De Armond. Apart from the Selmer sales team, daily live shows were also much in evidence.



Keyboard wizards Tony Back and Romano Salerno were on hand to demonstrate the Elka Orla range of portable and console keyboards in the Connaught rooms.



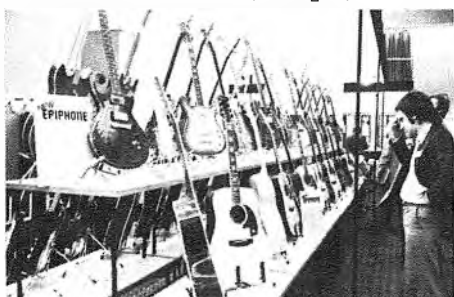
Stephen Delft brought along a recently finished "Delft Special" to the International Musician Stand. This is a Baritone guitar — tuned C to C to fill the gap between bass and normal guitar in acoustic bands.



Seen buying busily at the show was Keith Woodcock of the Carlsbro Sound Centre (in the dark jacket). He was pictured on the J.T. Coppock stand.



Tommy Aldridge, the drummer with Black Oak Arkansas dropped by the Hohner stand to look at the Sonor range of drums. He's seen here with Gordon Williamson of Hohner (far right).



A wide range of guitars were shown in the Rosetti stand. The new range of Kramer guitars from America looked particularly promising and we've arranged to test one in the near future.



Pictured in the middle of a deal — Dave Martin and Peter Stein of General Music Strings, manufacturers and distributors of Picato musical instrument strings.



On the Wurlitzer stand, we snapped Mr. Roy Senior and his manager from the Organ Loft, Huddersfield, with Alfie Smith busy writing the order.

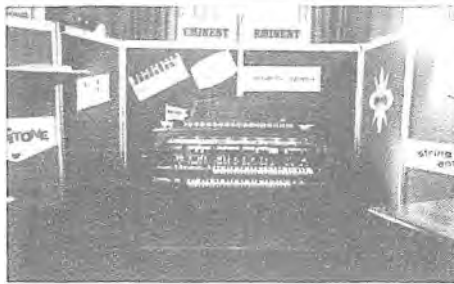


Keith Hitchcock of Sharma tone cabinets reported good business during the show. Here he's seen in discussion with a dealer.



On the Farfisa stand there was a magnificent display set up in the pent-house of the Connaught Rooms and here Dickie Wren (centre) is pictured with Farfisa's ad agent, Mike Wren, and dealer Derek Cade.

# BMIF PHOTO REVIEW



Pride of place in the MCH stand went to the Eminent Grand Theatre organ displayed on a special dias. On hand was MD Jock Robertson.



On the Thomas stand Bill Greenhill and a German Thomas dealer proudly showed us the new white-cased addition to the established Thomas range.



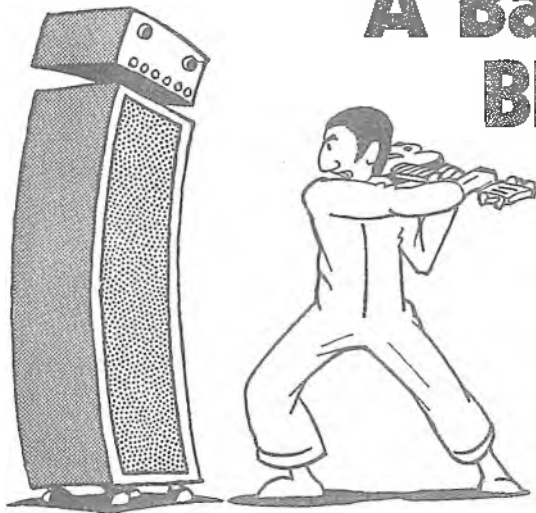
Here's Ken Tuck of Kentucky beside one of the new organs in the Kentucky range. The company reported excellent business from the show and it's good to be able to report a British success story.



John Edgar was proud to show the EKO range of organs on the Hornby Skewes stand at The Connaught Rooms. Here he shows us a dual manual model.

# BMIF PHOTO REVIEW

## A Bad Workman Always Blames His Tools, Right?



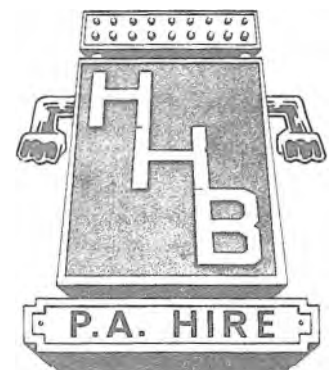
**WRONG. QUITE OFTEN A VERY GOOD WORKMAN IS LET DOWN BY HIS EQUIPMENT. A POTENTIALLY BRILLIANT SET IS TURNED INTO A PIG CIRCUS BY A SOUND SYSTEM THAT'S NOT UP TO THE JOB.**

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David Hamilton of C.G. Conn demonstrated the amazing Electric Band "synthesizer." This little unit produces the most amazing range of sounds and includes an automatic rhythm unit. It's designed for sitting on top of conventional console organs.



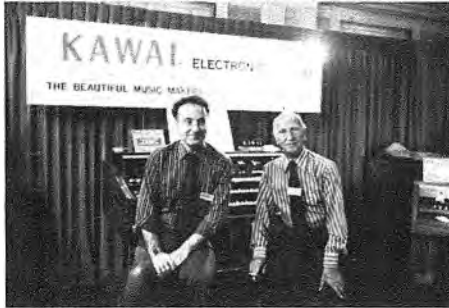
Here's the popular Monica of Benelux showing us an organ from the comprehensive range. At the keyboard is a Benelux demonstrator.



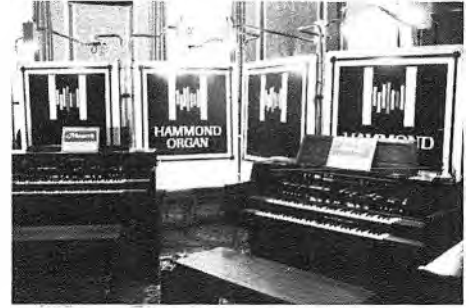
Cliff Bradley of J.T. Coppock seen here demonstrating a new double manual Elgam organ.



Brian Lake of National Panasonic with the Panasonic girls reported brisk business at the show and the sales posters "Slightly Ahead Of Our Time" brought smiles to the lips of knowing visitors.



The father and son team of Arthur and Peter Butler, photographed here on the Butler stand. Behind them is a fantastic three manual Kawai organ and of particular interest on the stand was a WLM portable organ which closes down in to a flight case.



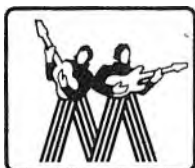
The giant Hammond Corporation of Chicago (and St. Albans) mounted as massive a display as might be expected. In addition to these console models, great interest continued to be shown in the X5 and X2 portables.

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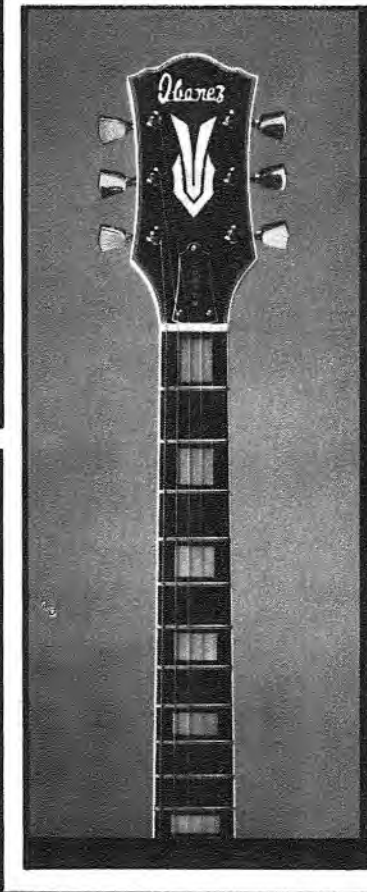
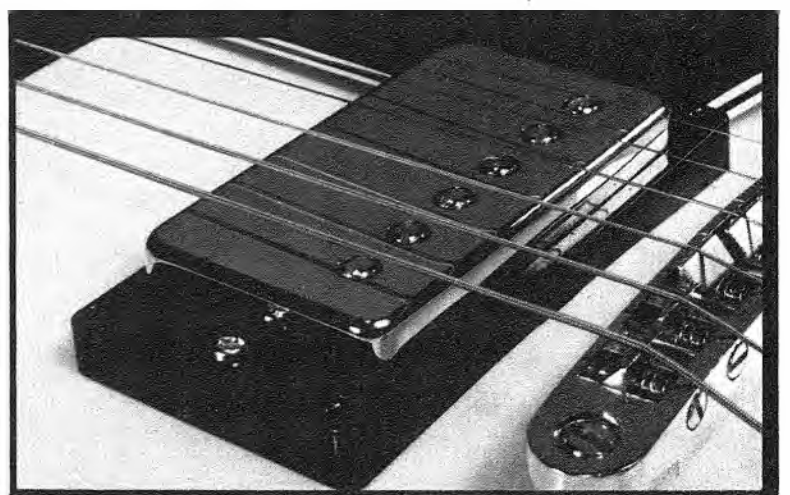
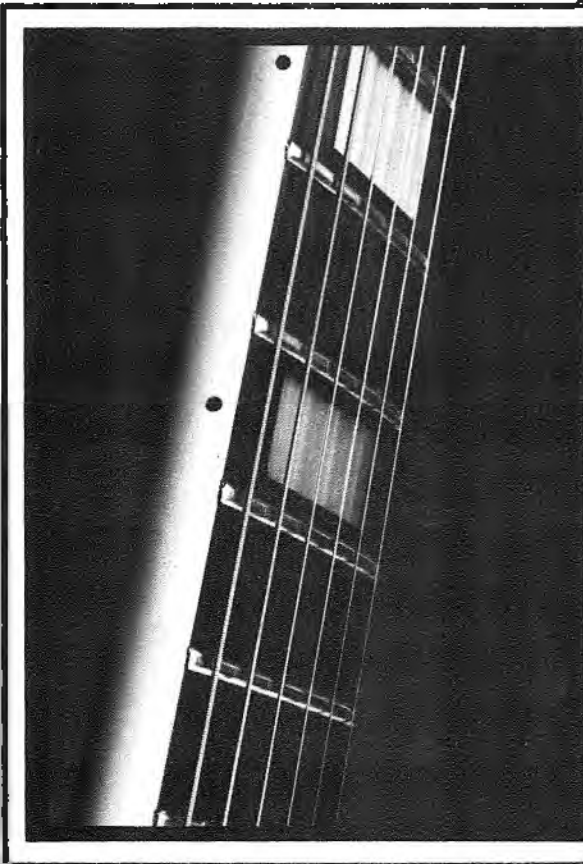


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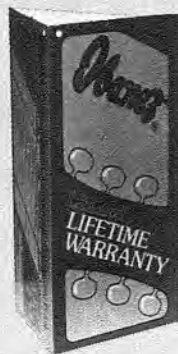
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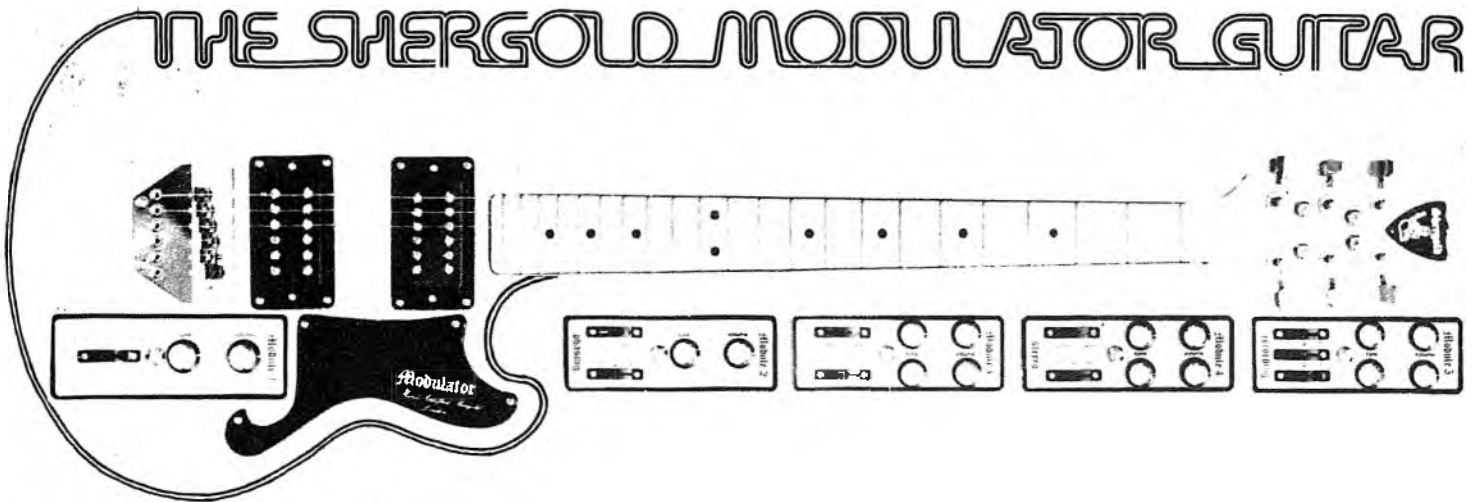
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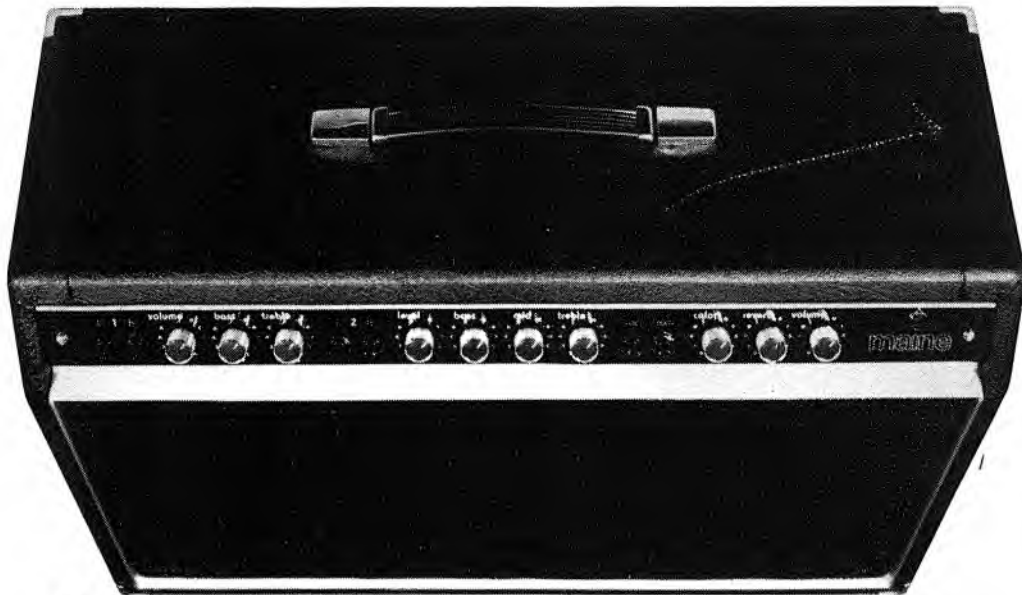
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- \* WHITE \* M.X.R. \* MOOG \* CUSTOM
- \* SOUNDCRAFT \* ERNIE BALL \* ARP \* WEM
- \* SHURE \* 33,000 TON TANKERS \* KORG \* AMCRON
- \* A.K.G. \* RODGERS \* LOGAN \* M/M \* TAMA
- \* PEAVEY \* PAISTE \* VOX \* ELECTRO HARMONICS
- \* FENDER \* ZILDJIAN \* YAMAHA \* MORLEY \* HILL
- \* ROLAND \* PEARL \* GUILD \* AND LOTS MORE !

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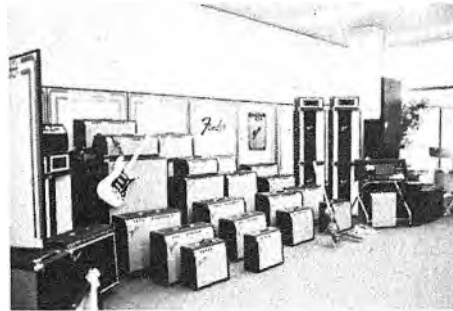
**This is just a sample of our named products**

# London Trade Shows-

SUMMER 76



Quite a few new lines were on show from Bordr Jorgensen this year at the Imperial Hotel, Russell Square, including the RS202 string ensemble which attracted considerable attention. The new MP700 piano was very popular and features an oscillator sound source with LSI adaptation. As well as these and the established Roland range, three new synthesizers were also on show - the SH5, the System 100 and the System 700.



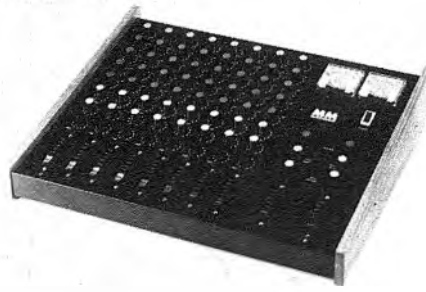
The U.S. Trade centre was busy during August, for this is where all the CBS/Arbiter, Dallas and Vox lines were on show. Making its debut was the new Fender Super Twin 80 watt amp with 5-band graphic equalisation, and this of course attracted a lot of interest. Also on display were the Vox AC30 with reverb, the 100-120 watt Twin and the well established favourites under the Fender, Rogers and Rhodes banners.



Haven Crumar had the full range of their console organs and keyboards on show, including the excellent Haven 61, and Alan Haven was on hand to demonstrate.



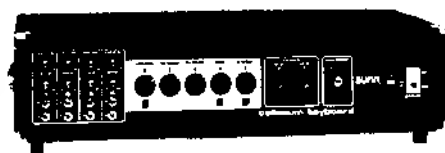
Keyboard ace Rick Wakeman, pictured here at the Keynote organ exhibition at the Morton Hotel.



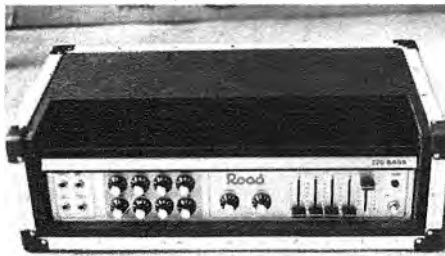
M.M. Electronics announced their new range of 19" rack-mounting units which included electronic crossovers, graphic equalisers, compressor limiters and fast cut-off bass-bin filters. This range, of course, is designed to complement their popular mixers like the MP175 12-channel and the new MP185 Super 16.



The President Hotel's President Suite was the location for Pearl to show their full range of equipment which includes amplification, mixers and, of course, the much acclaimed Pearl range of percussion instruments.



Ben Page & Son showed a large range of Sunn equipment including the new Automated Sound System mixers and the new Concert keyboard amplifier.



Kneller Musical Instruments showed the new range of Road amplifiers, the new Banjex mixer desk, Shadow transducer pick-ups, Evans heads, Vinci strings and Washburn amplifiers and effects.



Epicentrum were displaying an interesting three-way P.A. cabinet apparently using A.T.C. bass speakers, a brand new Radial mid and the Motorola/Soundout treble horns.

Next door, M.M. Electronics were showing a vast array of mixers and ancillary equipment, including a neat, cube-shaped flight-case, containing two twin-channel power amps.



Rock-On Products main ambition in life seems to be to keep in stock all the little bits and pieces which seem to be needed for amps and P.A. gear. Steve Graham was barely visible behind a stand piled high with special leads and gaffer tape.

Electro Projects, were displaying Allen and Heath mixers, Electro Projects P.A. and instrument cabs, Dan Armstrong Sliding pick-up guitars and basses, Harp-tone acoustics, and some remarkable Dan Armstrong effects boxes.



Stephen Delft spent a very informative half-hour talking to John Birch about the technical aspects of guitar production, and it seems that he has now overcome the mechanical problems with some of his bridges which S.D. mentioned in a recent guitarcheck. Also exhibiting at the Waldorf were C.B.L. Musical Instruments, Darburn amplification, Godwin organs and Baldwin/Gretsch, but unfortunately, time prevented further investigation.

Phrom Hohner phor  
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 phantastic fenominal  
 phunky phunkmachine.  
 Pheaturing such phar  
 out phixtures and  
 phittings as rest phor  
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 doubles as phood and  
 phizz tray, phour  
 detachable phunky legs  
 and phunky rubber  
 pheet, phor phitting  
 onto organ or piano-  
 phorte. Loud switch  
 phor phortissimo sound,  
 damper, six phlip  
 switches phor phabulous  
 range of unphorgettable  
 sounds, phully  
 polyphunkyphonic  
 phive octave keyboard,  
 phinished in a phine  
 bit of natural wood.



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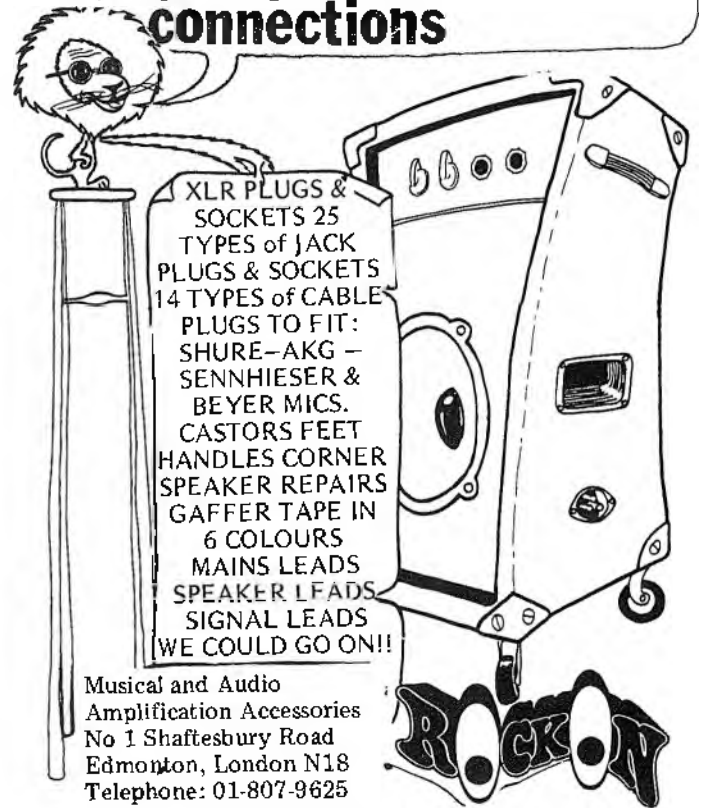


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# PRICE SCANNER

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 SFRIES	
8/4	640.00
12/4	790.00
16/4	940.00
16/4/2	1036.00
8/2	575.00
12/2	880.00
15/2	1036.00

### JOHN BIRCH

PENETRATOR	95.00
12" Crescendb	108.00
15" Gauss	140.00
15" Gauss	170.00

### BOOSEY & HAWKES

AMPEG	
COMBOS	
V740 80w v/v x 4	357.40
V722 100w v/v x 2 x 12	419.44
G512 120w tran.	
2 x 12	432.41
G410 120w tran	
4 x 10	465.74
G412 120w tran	
4 x 12	494.44

### BASS COMBOS

B115 120w tran	
1 x 15	388.89
B410 120w tran	
4 x 10	450.93

### PIGGYBACKS

B155 60w v/v x 1 x 15	450.83
B15N 30w v/v x 1 x 15	370.37

### AMPS

HDSVT 300w valve	518.52
HDB4B 100w bs v/v	323.15
HDB25B 55w valve	263.89
HDB4 100w valve	356.48
HDB2 60w valve	323.15
HDB8 240w tran.	341.67

SPEAKERS	
EXSVT 240w 8 x 10	375.93
EXB4B 240w 2 x 15	
Attec	483.33
EXB25B 120w 2 x 15	
Reflex	196.11
EXV4 120w 4 x 12	
Int.	238.89
EXV2 120w 4 x 12	
Ducted	236.11
EXV6R 240w 2 x 15	
a.d.p.	266.67
EXV22 100w 2 x 12	159.76

OUTFITS	
SVT 300w + 2 IB + 101	1170.97
V.4B 100w bs.	
+ 1 horn	806.48
B.25B 55w bs +	
2 x 15 reflex	450.00
V.4 100w + 24 x 12	834.26
V.2 60w + 4 x 12	
d.ref	559.26
V.6B 240w + 2	
x 15 d.p.	608.33

PA EQUIPMENT	
CSR6 Mixer	719.44
A120 Slave	390.74
S48 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

RHYTHMUNITS	
TR33	144.81
TR330	106.76
TR85	165.02
TR66	164.14
TR77	258.03

COMBO AMPS	
JC60	276.64
JC80	314.57
JC120	390.31
JC160	434.29
CA40	198.11
MPA100	T.R.A.

MIXER AMPS	
PA80	234.56
PA120	355.61
VX55	226.59

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	806.88
Revo 150	
RC1	44.28
CS	10.82
C10	15.05
RK1	26.27
CS10	8.71
RK2	25.54

EFFECTS UNITS	
Manis	150.00
Reverb Unit	73.00
Fuzz unit	15.00
Wah-wah pedal	15.50
Wah-swell pedal	16.75
Wah-fuzz pedal	21.50
Phazer	27.25
Super Phazer	39.50

### CBS/ARBITER

GUITAR AMPS	
Dual Showman Rvb.	
2 x JBL D 130F	719.00
Dual Showman Rvb	
2 x JBL D 140F	747.10
Dual Showman Rvb.	
Top only	424.70
Dual Showman Rvb. cab.	
2 x JBL D 130F	348.75
Quad Rvb. 4 x Fender	539.00
120F	
Quad Rvb. 4 x JBLD	768.50
120F	
Super Six Rvb. 6 x	
Fender 10"	517.70

CABS, COLS & SPEAKERS	
C2030	120.33
C2038	141.72
C2538B	156.02
RB120 (S & DS)	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	33.85
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
18ch.	44.00

'A' SERIES CUSTOM MIXERS	
20/6/2	2880.00
16/8	2600.00
24/2	1700.00

CROSSOVERS	
2 way stereo	58.19
3 way stereo	79.04

### CARLSBRO

AMPS	
Marlin Mk II	163.00
Slave Mk II	95.00
Scorpion	114.00
Stingray Mk II	126.00
Stingray Super Mk II	166.00
Stingray Combo Mk II	159.00
Stingray Super Combo	
Mk II	229.00
Bass Combo (Stingray	
Ampl.)	269.00
Bass Combo (Stingray	
Super amp)	299.00
Wasp	68.00
Hornet	81.00

SPEAKER UNITS	
4 x 12 B/L 120w	161.00
1 x 18 100w	125.00
Bass Bin 1 x 15 100w	151.00
Bass Bin 2 x 12 100w	166.00
Mini bin 100w	145.00
2 x 12 PA 120w Pr.	168.00
1 x 12 1 horn	
120w Pr.	165.00
2 x 12 1 horn	
120w Pr.	206.00
2 x 12 1 horn	
240w Pr.	231.00

VOCAL REINFORCEMENT SYSTEMS	
V30 150w 15" +	253.00
V32 300w 12" +	345.00
V33 300w 18" +	366.00
V34 300w	365.00
V35 300w 18" +	495.00
VH36 400w 18" +	540.00

MUSICAL INSTRUMENT SYSTEMS	
G32 200w 12" horn loaded	265.00
B36 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

### GUITAR AMPS

Dual Showman Rvb.	
2 x JBL D 130F	719.00
Dual Showman Rvb	
2 x JBL D 140F	747.10
Dual Showman Rvb.	
Top only	424.70
Dual Showman Rvb. cab.	
2 x JBL D 130F	348.75
Quad Rvb. 4 x Fender	539.00
120F	
Quad Rvb. 4 x JBLD	768.50
120F	
Super Six Rvb. 6 x	
Fender 10"	517.70

Vibrosonic, 1 x JBL	
D130F	488.25
SM15 2 200w	285.00
SM18 2 300w	325.00
BM4 4 100w	149.00

ELECTRONICS	
MM 3 8 challen PA	795.00
GE-2 13 band eq.	3350.00
A-30001 Power amp	895.00
A-1800 Power amp	465.00

CHINGFORD ORGAN STUDIOS	
Soften Cabinet	425.00

### CITRONIC LTD.

Stafeline II	
Kansas, st.	346.00
Stafeline II	
Inwa st.	430.00
Stafeline II	
Texas, st.	524.00
Stafeline II	
Delaware, mono	230.00

MODULES	
SMP505 Ster Mix	
Pre/Amp	117.00
MMP303 Mono Mix	
Pre/Amp	59.00
PS 65 w. amp	44.00
P100/100 Ster Amp	99.00

### CLEAR TONE

CM1	
2x15 Ld. cab. 120w	122.21
2x15 Bs. cab. 120w	118.62
2x12 Ld. cab. 50w	97.60
1x18 Bs. cab. 100w	98.81
4x12 Ld. cab. 100w	129.00
4x12 Bs. cab. 100w	129.00

### CERWIN VEGA

SOLID STATE	
50w L&B	118.84
100w L&B	127.67
50w PA	118.84
100w Msl PA	153.50
100w Slv.	111.36
250w Slv.	191.60
B Ch Mkr	257.41
50w Combo Amp	173.05

CELESTION SPEAKER	
IL 60w combo	230.59
III 120w	384.23
pyggyback	54.13
IVL system	1023.77
IVL stacks system	1170.85
IVL cab 130w	316.51
III cab	280.24
IVL amp 27fw	630.85
IVL cab	435.40
IVL amp 276w	607.23
IVL cab	592.57

### J.T. COPPOCK

ELGEN	
100w Id.	115.27
100w bs.	115.27
100w ster.	127.31
100w ster. slv.	104.62
100w PA	119.90
100w PA slv	80.09
50w G/P	80.09
50w combo w/reverb	159.25
50w bs. combo	137.07

fld. hn. cab. FH10A	194.44
50w bs. combo	
fld. hn. cab. FH100A	165.74
1x15 cab 150w	168.05
1x15 cab 100w	146.29
4x12 cab	114.81
4x12 cols pr.	177.31
2x12 cols pr.	113.42

### CUSTOM SOUND

AMPS	
CS700M XR 12ch. st	396.80
CS700A 150w	176.70
6ch. PA	
CS700B 150w	147.25
twinn reverb	
CS700BM 150w	
bassmaster 2ch	137.95
CS700C 150w slave	100.75
CS700CV 150w slave	
vu	116.25

COMBOS	
CS7000 75w	201.50
CS7000B 75w	220.10
Bassmaster 2ch	
CS 3000 100/150w	
twinn reverb	238.70
CS Trucker 54w twinn	
input	77.50

LOUDSPEAKER ENC.	
CS7212 100w 2 x 12	74.40
CS7212S 100 2 x 12	
twinn cone	93.00
CS7212H 100w	
2 x 12 + Horn	96.10
CS7115 75w 1 x 15	
bin	96.10
CS7115S 100w 1 x 15	
bin	120.90
CS7115B 100w 1 x 15	
bin for bass	124.00
CS7215 150w 2 x 15	
All purpose	139.50
CS7215S 200w 2 x 15	186.00
CS7215B 200w 2 x 15	
bass	192.20
CS7015FH 75w 1 x 15	
folded horn	114.70
CS7015FHS 125w 1 x 12	145.70
CS7412 200w 4 x 12	
V-baffle	151.96

### PA CABINETS

2x10 col. 60w. Pr.	100.11
4x10 col. 120w. Pr.	142.26

Horn cab	81.57
2x12 col 100w. Pr.	158.87
6x10 col. 150w. Pr.	127.87

SOLID STATE	
50w L&B	118.84
100w L&B	127.67
50w PA	118.84
100w Msl PA	153.50
100w Slv.	111.36
250w Slv.	191.60
B Ch Mkr	257.41
50w Combo Amp	173.05

### MONITORING

CS7WM 50w wedge	49.00
CS7MM 60w wedge	58.90

### DB MUSICAL

KUSTOM AMPLIFICATION	
IL 30w combo	230.59
IL 60w combo	384.23
III 120w	
pyggyback	54.13
IVL system	1023.77
IVL stacks system	1170.85
IVL cab 130w	316.51
III cab	280.24
IVL amp 27fw	630.85
IVL cab	435.40
IVL amp 276w	607.23
IVL cab	592.57

BAGS AMPS	
II B 60w	223.82
II B 60w amp	356.80
II B 60w amp	237.92
II B cab</	



SOUND EQUIPMENT

Table listing audio equipment such as Bass Hesta, Phase 50, Super 100, etc. with prices.

FARFISA

Table listing Farfisa equipment like RSC 350, OR 200, TR 70.

FELDON AUDIO

Table listing Felton Audio equipment like DR504 AP 50w, DR103 AP 100w, etc.

PANDORA

Table listing Pandora equipment like A-080-180 & 9m/sc, Additional Delay, etc.

FM ACOUSTICS

Table listing FM Acoustics equipment like E2-E4 Network, D4 Driver, etc.

HORNS

Table listing Horns equipment like 1212FX100w FM, 1212GX200w Gauss, etc.

GOODMANS

Table listing Goodman's equipment like POWER RANGE, Audiom 8P 8", etc.

GUILD

Table listing Guild equipment like GUITAR AMPS, Model One 30w 1x12, etc.

KINGFISHER ACOUSTIC

Table listing Kingfisher Acoustic equipment like ACUSTIC COMBOS, ACUSTIC BASS COMBOS, etc.

HIWATT

Table listing Hiwatt equipment like AMPLIFIERS, COMBOS, CABINETS, etc.

ACUSTIC PA MIXERS

Table listing Acoustic PA Mixers equipment like 890 12ch mixer, 890 12 ch mixer, etc.

ACUSTIC PA ENCLOSURES

Table listing Acoustic PA Enclosures equipment like 804 2 x 12, 2 x 8, 807 Full range vocal, etc.

MIXERS

Table listing Mixers equipment like Type 'B' st. 8ch, DRD001 Hiwatt sound mixer, etc.

HOHNER

Table listing Hohner equipment like MARLBORO AMPS, GA2, GA3, etc.

KEYNOTE MUSICAL INSTRUMENTS

Table listing Keynote Musical Instruments equipment like Vortex 600, Vortex 585, Vortex 1550, etc.

KNELLER

Table listing Kneller equipment like WASHBURN AMPS, PA475 P.A. amp, G1275 Gtr. amp, etc.

MAINE

Table listing Maine equipment like AMPLIFIERS, CABINETS, ECHO-REVERB UNITS, etc.

NOVANEX

Table listing Novanex equipment like MIXERS, ECHO-REVERB UNITS, LINE SOURCE MIXERS, etc.

PEAVEY

Table listing Peavey equipment like COMBOS, LINE SOURCE POWER GENERATORS, etc.

MATAMP (RADIOCRAFT)

Table listing Matamp (RadioCraft) equipment like AMPLIFIERS, REVERB COMBOS, etc.

MACINNES

Table listing MacInnes equipment like AMPERS, L30, L50, L78, etc.

ORANGE

Table listing Orange equipment like AMPLIFIERS, GRAPHIC RANGE, etc.

MM ELECTRONICS

Table listing MM Electronics equipment like MIXING CONSOLES, SPEAKERS, etc.

ALL PRICES ARE WITHOUT VAT

6-chn. 120w PA

Table listing 6-chn. 120w PA equipment like Model 41, Model 40, etc.

NOVANEX

Table listing Novanex equipment like MIXERS, ECHO-REVERB UNITS, LINE SOURCE MIXERS, etc.

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Model 41

Table listing Model 41 equipment like Model 40, SPKR ENCS, etc.

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ORANGE

Table listing Orange equipment like AMPLIFIERS, GRAPHIC RANGE, etc.

MM ELECTRONICS

Table listing MM Electronics equipment like MIXING CONSOLES, SPEAKERS, etc.

ROOST

Table listing Roost equipment like AMPS, SR20R 50w + reverb, SR22 100w, etc.

ROOST

Table listing Roost equipment like AMPS, SR15E 150w, SR17E 100w, etc.

ROOST

Table listing Roost equipment like AMPS, SR100R 100w, SR104 100w, etc.

ROOST

Table listing Roost equipment like AMPS, CSR100 2 x 12 100w, CSR120 2 x 12 200w, etc.

ROOST

Table listing Roost equipment like FULL-RANGE PA CABS, CSR100 2 x 12 100w, CSR120 2 x 12 200w, etc.

ROOST

Table listing Roost equipment like MARSHALL AMPLIFICATION, 1959 100w Ld., 1992 100w Bs., etc.

ROOST

Table listing Roost equipment like MARSHALL INST. CABINETS, 1982-1982B 4x12 G12H cabs, etc.

ROOST

Table listing Roost equipment like 212 FH2x12 300w, 212 FHM2x12 350w, etc.

ROOST

Table listing Roost equipment like HORN M/RANGE & H.F. UNITS, 150 LT 200w, 200 M 200w, etc.

ROOST

Table listing Roost equipment like S.A.I., AMPS, 800 R 800w, 1800 R 1800w, etc.

ROOST

Table listing Roost equipment like THEATRE PROJECTS, ALTEC, 812 100w 1 x 12, etc.

ROOST

Table listing Roost equipment like SELMER, SOLID STATE AMPS, 155S Combo, etc.

ROOST

Table listing Roost equipment like ROSE-MORRIS, MARSHALL AMPLIFICATION, 1959 100w Ld., etc.

ROOST

Table listing Roost equipment like SEPTEMBER, Custom Recording and live desks, New Modular Series, etc.

SOUND EQUIPMENT

DL3, 100w

Table listing DL3, 100w equipment like DL2c, 100w, DL6, 100w, etc.

DL3, 100w

Table listing DL3, 100w equipment like SPERRIN, AMPS, 100w 4v, etc.

DL3, 100w

Table listing DL3, 100w equipment like CABS, PA200 2 x 12 coils, PA100 1 x 12 coils, etc.

DL3, 100w

Table listing DL3, 100w equipment like THEATRE PROJECTS, ALTEC, 812 100w 1 x 12, etc.

DL3, 100w

Table listing DL3, 100w equipment like SELMER, SOLID STATE AMPS, 155S Combo, etc.

DL3, 100w

Table listing DL3, 100w equipment like ROSE-MORRIS, MARSHALL AMPLIFICATION, 1959 100w Ld., etc.

DL3, 100w

Table listing DL3, 100w equipment like SEPTEMBER, Custom Recording and live desks, New Modular Series, etc.

SOUND EQUIPMENT

DL3, 100w

Table listing DL3, 100w equipment like DL2c, 100w, DL6, 100w, etc.

DL3, 100w

Table listing DL3, 100w equipment like SPERRIN, AMPS, 100w 4v, etc.

DL3, 100w

Table listing DL3, 100w equipment like CABS, PA200 2 x 12 coils, PA100 1 x 12 coils, etc.

DL3, 100w

Table listing DL3, 100w equipment like THEATRE PROJECTS, ALTEC, 812 100w 1 x 12, etc.

DL3, 100w

Table listing DL3, 100w equipment like SELMER, SOLID STATE AMPS, 155S Combo, etc.

DL3, 100w

Table listing DL3, 100w equipment like ROSE-MORRIS, MARSHALL AMPLIFICATION, 1959 100w Ld., etc.

DL3, 100w

Table listing DL3, 100w equipment like SEPTEMBER, Custom Recording and live desks, New Modular Series, etc.

Model Two 50w 2x10  
rev. trom. 180.51  
Model Three 60w 1x15  
for bass/gtr/org 195.02

**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 P.O.A.  
100 W/8 ohms IC116 S P.O.A.  
100 W/16 ohms IC204 S P.O.A.  
200 W/4 ohms IC208 S P.O.A.  
200 W/8 ohms IC404 S P.O.A.  
400 W/4 ohms IC402 S P.O.A.  
400 W/2 ohms IC602 S P.O.A.  
800 W/2 ohms IC802 S P.O.A.

WEDGE MONITORS  
W12 50 W P.O.A.  
W12JBL 100 W P.O.A.  
W15CH 100 W P.O.A.  
JBL P.O.A.  
W15 RH 200 W P.O.A.  
JBL P.O.A.

HORNS  
JDL2420 P.O.A.  
H.F. radial JBL2482 P.O.A.  
M.F. radial

BINS  
B15 15" 200W GAUSS reflex P.O.A.  
MARTIN 15" 200W GAUSS P.O.A.

**H.H. ELECTRONICS**

INSTRUMENT AMPLIFIERS  
VS Musician Reverb 100w 150.97  
VS Musician 100w 130.97  
VS Bassamp 100w 124.23  
VS Footswitch 13.83

COMBOS  
VS Musician Rev Combo 2 x 12 212.35  
VS Musician Combo 2 x 12 196.85

SPEAKERS  
M12BL Ld.Bs. & 4 x 12 200w 158.87  
215BL Ld.Bs. & 2 x 15 200w 172.26

P.A. AMPS  
MA100 5 channel + Rev. 100w 149.17  
MA100S 5 channel 100w 138.41  
S130 Slave 100w 89.90

P.A. SPEAKERS & HORNS  
Z12 DC 2x12" 100w 99.14

Orgaphon 130 385.88  
OTS 130 speaker 293.24  
Orgaphon Box 80 spkr. 171.80  
OTS 100 speaker 282.96

SCHALLER EFFECT UNITS  
Rotosound 102.58  
Haverst unit 92.13  
121 Volume pedal 13.64  
Wah-Wah/volume pedal 31.43  
Wah-Wah/fuzz pedal 41.62  
Fuzz 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  
V55 114.82  
V50-S Spkr. 81.49  
V100 140.74  
C.50 186.11  
P.A.50 133.33  
P.A.50-S PA Spkr. 128.70  
P.A.100 157.40  
P.A.100S PA Spkr. 225.93

ZENTH  
CD5SD 28.89  
CD3 19.56

**JENNINGS**

AMPS.  
V.30 30w 163.00  
AP.50 50w 174.00  
V.100 100w 145.00  
AP.100 100w 115.00  
FR.50 50w 79.00  
FR.100 100w 96.00

SPEAKERS  
B.1 1x18" 95.00  
B.2 2x15" 115.00  
B.3 1x15" 78.01  
B.4 4x12" 135.00  
T.50 2x12" 83.00

P.A. 100 148.00  
2x12 col./horn 109.00  
2x12 col. 90.00

**KEMBLE-YAMAHA**

PA & ENSEMBLE SYSTEMS  
PM200B 270.37  
P575B 461.11  
YPA150B 731.48  
PS100 476.85  
YPA200 747.22  
PS100B 554.63  
YPA200B 825.00  
PM300 388.16  
PM400 495.37  
PS400 V 1080.00  
YPA800 1595.37  
EM70A 120.37  
ES90A Pr 60.16  
YV700A 780.55  
EM90A 137.96  
YES900A 158.15

LEAD STACKS  
YTA100A 420.37  
YTA200A 570.37

BASS STACKS  
YBA100 472.22  
HORN  
YHS100 232.41

ROTARY AMPS  
RA50 362.04  
RA100 560.18  
RA200 845.37

G & B SERIES COMBOS  
G25112 141.33  
G50112 221.30  
G100B212 304.63  
G10011A 341.67

FB18 Reur. 18" Bin 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 97.65  
A10A Valve 131.75

COMBOS  
K70 48.05  
K40L Lead 120.13  
K40B Bass 120.13  
K70 Twin Reverb 167.40  
K120TwinReverbJBL 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  
C480 PA 2 x 12 131.92  
C470PA 4 x 12 200w pair 252.65

**LEM**

Lem Audio road po. 912 amp 4x12 cab. 336.11  
911 bs.amp 2x12 cab. 333.06  
Telesonic strnd. 22.41  
LG 300 PA cab. 282.64  
LG 100 PA cab. 175.51  
LG 50 PA cab. 104.97  
Flight ca. 27.50  
Ving. reg. 56.53  
180w amp 145.14  
100w amp 103.12  
Rack 53.47  
Studio Lem Mkr. 381.94  
Baby Lem mkr/amp 440.00  
Pr. Lem mkr 190.97  
Nolan GR50 ip. 91.67  
Saturn B50 ip. 76.39  
Mars GR30 combo 99.31  
Mars B30 combo 84.03  
Venus G20 combo 61.11

**LESLIE SPEAKERS**

110 212.48  
130 372.48  
145 440.00  
147 480.00  
147 RV 575.12  
122 480.00  
122 RV 575.12  
YPA200 528.88  
710 804.48  
770 555.52  
60 421.25  
82b 407.50  
760 551.00  
910 735.25  
9420 Pre-amp 89.75  
9370 Pre-amp 84.48  
9340 Pre-amp 52.48  
9875 66.65

**NEXUS**

101A 111.48  
120A 233.33  
120 480.00  
PDSA Mixer 253.30  
TC10 46.25  
BAS300 30w combo 124.43  
BAS600 60w combo 160.03  
PMX600 Prof Mixer 1179.50  
Vmx1600 Prof Mixer 1689.63  
Vorg 102 281.46  
Vorg 052 227.48  
PB 7100 AS 100w Bass Amp. 341.75

**LIVINGSTON**

HORN SYSTEMS  
2x12 shpd.cab. 2 Middax hns 150w 132.78  
4xMiddax hn. cab. 119.81

SPEAKER CABINETS  
2 ch. 120.00  
3ch. 150.00  
2 ch. 120.00  
2 ch. 120.00  
3 ch. 150.00

**L.S.E.**

101 pwr. amp. 87.00  
102 2-ch mix & pwr. amp. 135.00  
105 5-ch mix & pwr. amp. 145.00  
4000/M8-ch mix 372.00  
8000/M8-ch mix 493.00  
8000/Mp mix P.O.A.

**MUSIC MAN**

COMBOS  
112-55 364.59  
115-65 403.40  
210-65 399.37  
212-65 469.87  
410-65 479.95  
210HD-130 466.82  
212HD-130 548.62  
410HD-130 551.66

AMPS  
65 266.85  
65R 322.77  
HD 130 333.46  
HD 130-Rev. 391.29

SPEAKER ENCS.  
115RH85 234.06  
212RH130 287.65  
412G5 316.29

REPLACEMENT SPEAKER CHASSIS  
P10GA 35w 20oz. Ferr. 26.10  
A10-G/HD 65w 18oz. 35.62  
A12-G 65w 18oz. 38.78  
A12-G/HD 75w 28oz. 55.62  
A12-RH 75w 28oz. 55.52  
A15-G 75w 28oz. 63.89  
A15-RH 75w 28oz. 63.89

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 176.49  
127/2H 1 x 15 + 2 horns 165.84  
114/4H 1 x 15 ch.l. + 4 horns 306.06  
124 H 1 x 12 wedge mon + horn 63.60  
124/H 1 x 12 wedge mon + horn 86.56

**N.B. AMPLIFICATION**

Nolan 100w.amp. 105.00  
Nolan 50w.amp. 75.00

**REVERB UNIT**

115 98.71

**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 Bins 120.00  
Radial + Sectional Horns 165.00  
Twin Rev Unit 120.00  
Phase Unit 70.00  
Sian Mono. 70.00  
Phase Unit/Stan. Ster. 120.00  
Phase Unit. Stan. Ster. D./k. 180.00  
Electronic X/overs. 30.00

**NICHOLLS**

HORN SYSTEMS  
2x12 shpd.cab. 2 Middax hns 150w 132.78  
4xMiddax hn. cab. 119.81

**ROCK-ON**

MAIN-LEADS  
Adaptor lds. From 2.63  
Distribution Boards From 5.99  
Extension lds. From 3.45  
Pwr. lds. amps etc From 1.48  
Pwr. lds. keyboards etc From 1.99

**LOUDSPEAKER-LEADS**

Jack-to-Jack From 0.99  
Jack-to-Jack From 3.19  
XLR-toXLR From 3.93

**ROSETTI**

LEO AMPS  
9841, W/Trem 24.02  
9842, Leo Tan 34.33

**R.S.D.**

MIXER CONSOLES  
16 ch. 1600.00  
20 ch. 1800.00  
3 way X-over 114.81

115/R 80w rnb. 308.28  
115/120 120w. 326.97

CUSTOM REVERB RANGE  
125 50w 297.84  
125/100 100w 348.46

P.A. AMPS  
GRAPHIC RANGE  
102 120w 4ch 181.37  
102/80 80w 4ch 181.62

MIXER AMPS  
130B 120w 6ch 271.71  
104B 120w 5ch 331.47

SELF-CONTAINED MIXERS  
130A 6ch mono 171.93  
104A 6ch pro 210.89  
101R 15ch pro 947.10

SLAVES  
111 120w 175.00  
111/80 80w 162.12  
103T 200w tran 295.87

P.A. SPEAKER ENCLOSURES  
2 x 10" column 73.63  
2 x 10" column 116.25  
1 x 12" + 1 x 10" 3 tweeters col 135.62  
4 x 12" column 139.50  
2 x 12" + 2 x 10" + 3 tweeters col 178.52  
2 x 15" + Hyperbolic Horn 248.00  
2 x 15" + 2 x 10" + 3 tweeters 271.25  
2047 Pr. 1 x 12 + 1 x 10 cols 209.25  
2 x 15" + 2 Hyp. Horns + 2 tweeters 333.25  
Spider Bin 1 x 15" + 1 Rad Horn 348.75  
T300 Bank of 3 tweeters 58.13  
T12 Radial Bank of 12 tweeters 162.75  
Radial Horn - hf. 178.25

ANCILLARY P.A. EQUIPMENT  
Monitor Amplifier 170.50  
Monitor/Wedge Cab 1 x 12 + 2 tweeters 135.62  
Spider 22 High Eff Horn Driver 62.00

**B.L. PAGE**

DYNACORD  
Echochord Spr. 333.25  
Echochord Mini 243.00  
Magic HS 84.00  
O350 80w cab. 243.00  
D310H 80w cab. 243.00  
A100G 333.00  
Gigant II 649.00  
Gigant 516.00  
Eminent II 269.44  
Eminent 100 594.00  
G2002 396.00  
HiFi Favorit II 264.00  
B1001 b/w amp 350.00

**SUNN**

CONT AUD-CNTR OPT  
Model 87 1719.44  
Model 81 1580.56  
Model 80 1441.67  
Model 62 1580.56  
Model 61 1441.67  
Model 60 1302.78  
Model 42 1441.67

260 Booster 130w slave 162.75  
260 Stereo Booster 120w/120w slave 248.00  
400 Booster 200w slave 232.50  
800 Booster 400w slave 317.75  
CS800 Comm. Power amp. 400w/400w 457.25

MIXERS  
600 Mixer 6 channel mono 248.00  
600S Stereo Mixer 6ch Stereo 294.50  
800S Stereo Mixer 8ch Stereo 465.00  
900 Mixer 8 channel mono 317.75  
1200 Mixer 12 channel mono 387.50  
1200 Stereo Mixer 12 ch stereo 697.50  
Festival Mixer 24 channel pro. unit 3487.50

P.A. SPEAKER ENCLOSURES  
2 x 10" column 73.63  
2 x 10" column 116.25  
1 x 12" + 1 x 10" 3 tweeters col 135.62  
4 x 12" column 139.50  
2 x 12" + 2 x 10" + 3 tweeters col 178.52  
2 x 15" + Hyperbolic Horn 248.00  
2 x 15" + 2 x 10" + 3 tweeters 271.25  
2047 Pr. 1 x 12 + 1 x 10 cols 209.25  
2 x 15" + 2 Hyp. Horns + 2 tweeters 333.25  
Spider Bin 1 x 15" + 1 Rad Horn 348.75  
T300 Bank of 3 tweeters 58.13  
T12 Radial Bank of 12 tweeters 162.75  
Radial Horn - hf. 178.25

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1200 Mixer 12 channel mono 387.50  
1200 Stereo Mixer 12 ch stereo 697.50  
Festival Mixer 24 channel pro. unit 3487.50

SELF-CONTAINED MIXERS  
130A 6ch mono 171.93  
104A 6ch pro 210.89  
101R 15ch pro 947.10

SLAVES  
111 120w 175.00  
111/80 80w 162.12  
103T 200w tran 295.87

P.A. SPEAKER ENCLOSURES  
2 x 10" column 73.63  
2 x 10" column 116.25  
1 x 12" + 1 x 10" 3 tweeters col 135.62  
4 x 12" column 139.50  
2 x 12" + 2 x 10" + 3 tweeters col 178.52  
2 x 15" + Hyperbolic Horn 248.00  
2 x 15" + 2 x 10" + 3 tweeters 271.25  
2047 Pr. 1 x 12 + 1 x 10 cols 209.25  
2 x 15" + 2 Hyp. Horns + 2 tweeters 333.25  
Spider Bin 1 x 15" + 1 Rad Horn 348.75  
T300 Bank of 3 tweeters 58.13  
T12 Radial Bank of 12 tweeters 162.75  
Radial Horn - hf. 178.25

ANCILLARY P.A. EQUIPMENT  
Monitor Amplifier 170.50  
Monitor/Wedge Cab 1 x 12 + 2 tweeters 135.62  
Spider 22 High Eff Horn Driver 62.00

**ROCK-ON**

MAIN-LEADS  
Adaptor lds. From 2.63  
Distribution Boards From 5.99  
Extension lds. From 3.45  
Pwr. lds. amps etc From 1.48  
Pwr. lds. keyboards etc From 1.99

**LOUDSPEAKER-LEADS**

Jack-to-Jack From 0.99  
Jack-to-Jack From 3.19  
XLR-toXLR From 3.93

**ROSETTI**

LEO AMPS  
9841, W/Trem 24.02  
9842, Leo Tan 34.33

**R.S.D.**

MIXER CONSOLES  
16 ch. 1600.00  
20 ch. 1800.00  
3 way X-over 114.81

**AMPLIFICATION SPARES**

Panel-Plugs/Socket, signal From 0.23  
Knobs From 0.19  
Switches 7-B From 1.15  
Fuses and Holders From 0.09  
Valves From 0.72  
Panel-Plugs, mains From 0.33

**COMBINATION AMPS**

2200 Trans 100w 217.00  
2 x 12 Bass 108.50  
2202 Trans Bass 2 x 12 108.50  
2040 50w 2 x 12 206.62  
2077 Trans 100w 236.38  
2078 Trans 100w 236.38  
2041 50w Artist stack 253.08  
2059 100w Artist stack 319.63

P.A. AMPS  
1985 50w PA top 133.48  
2003 100w PA top 6 ch. 188.79  
2071 Trans Mini-mixer 6 Ch 66.40  
1950 Slave 100w into 4 Ohms 99.80  
2050 Trans Mixer 9 ch mono 322.56  
2051 Trans 250w slave 187.04  
2205 Slave 100w 4.8, 1.6 ohms 113.80

P.A. CABS  
1995 pr. 1 x 12 PA cab 125.86  
2097 Pr. B x B Enc 166.66  
2048 Pr. 2 x 12 + 2 x 10 cols 235.45  
2047 Pr. 1 x 12 + 1 x 10 cols 155.05

MXR DEVICES  
2890 Phase 100 94.21  
2891 Phase 50 73.88  
2892 Phase 45 44.31  
2893 Blue Box 89.77  
2894 Dyna Comp 50.42  
2895 Noise Gate 50.42  
2896 Distortion Plus 38.19  
2897 10 Band Equalizer 94.21  
2898 B Band Equalizer 50.42  
2899 2 channel eq (Leds) 196.04  
2900 Pro Limiter (Rackmounting) 109.95  
2901 Auto Phaser (Rackmounting) 163.66  
2902 Auto Flanger (Rackmounting) 238.66  
2903 Stereo Eq. (Phonos) 196.04  
2904 Stereo Auto Flanging phasing (Rack complete) 939.91  
2905 Pro Compressor 117.09  
2906 Rack for prodevices 135.14

MXR DEVICES  
2890 Phase 100 94.21  
2891 Phase 50 73.88  
2892 Phase 45 44.31  
2893 Blue Box 89.77  
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2904 Stereo Auto Flanging phasing (Rack complete) 939.91  
2905 Pro Compressor 117.09  
2906 Rack for prodevices 135.14

MXR DEVICES  
2890 Phase 100 94.2

KEYBOARD/PERCUSSION

Table listing various keyboard and percussion items such as Power Slave Amps, Enclosures, PA Enclosures, Concert Range PA Enclosures, Monitor Enclosures, Mixing Desks, Wing Traynor Amps, Modular Amp/Cab Systems, P.A. Systems, and more.

Table listing various keyboard and percussion items including System 100, System 700, Farfisa, CBS/Arbiter, Crumar Ltd., J.T. Copcock, Dallas, and more.

Table listing various keyboard and percussion items including Fantasy 27A, Two-Manual Models, Farfisa, Crumar Ltd., J.T. Copcock, Dallas, and more.

Table listing various keyboard and percussion items including BKSC, Fantasy 27A, Two-Manual Models, Farfisa, Crumar Ltd., J.T. Copcock, Dallas, and more.

Table listing various keyboard and percussion items including SC555 console, Sola Sound, Keynote Instruments, Livingston, Magnus Reed & Electronic Organs, Sounder, and more.

Table listing various keyboard and percussion items including 7395 18", Sola Sound, Keynote Instruments, Livingston, Magnus Reed & Electronic Organs, Sounder, and more.

Table listing various keyboard and percussion items including Cleartone, Slingerland, Roger's Drum Outfits, and more.

Table listing various keyboard and percussion items including Emi Hamma, Fletcher, Copcock & Newman, Hohner, and more.

Table listing various keyboard and percussion items including Bongo Drums, Snare Drums, Concert Toms, and more.

ALL PRICES ARE WITHOUT VAT

KEYBOARD/PERCUSSION

YSC-9 1 x 15, 1 x 12  
+ hn xover pr 438.00

ACCESSORIES  
YSP-1 Sibilance Projector  
5 "super tweeters 57.00  
YM-1 Mon. cab. 2 x 8,  
2 tweeters 63.00

**W.M.I.**

AMPLIFIERS  
CM.6 15.69  
K.66 27.73

**ZOOT-HORN**

FF-1 4way PA cabinet  
(full frequency) P.O.A.

BASS BINS  
BB-1 200W x15" P.O.A.  
BB-2 400W 2x15" P.O.A.  
Gauss

MID BINS  
MB1 150W 2x12" ATC P.O.A.  
MB2 400W 2x12" P.O.A.  
Gauss

HORN UNITS  
HUB 60w JBL P.O.A.  
ST203 Super tweeters P.O.A.

MONITORS  
F85 75W P.O.A.  
F86 150W P.O.A.

STAGE CABINETS  
CB15 1 x 15 Bass Inst  
(Gauss) P.O.A.  
SD16 1 x 18 Bass Inst.  
(Gauss) P.O.A.

MODULAR MIXERS  
Custom Built P.O.A.

ELECTRONIC CROSSOVERS  
4KF P.O.A.

STUDIO MIXING  
CONSOLES  
Custom Built P.O.A.

**KEYBOARDS**

ELKA ELECTRONIC  
KEYBOARDS  
Elkarpiano 88/A 421.01  
Elkarpiano 610/A 584.26

ELKA ELECTRONIC  
ACCORDIONS  
Elkavox 77 (piano) 1284.44  
Elkavox 77 Chromatic 1372.91

ELKA RHYTHM BOX  
Rhythm Machine 123.58

ORLA ELECTRONIC  
ORGANS  
Chicago 37/12 109.21  
Chicago 49 113.21

DIAMOND KEYBOARD  
9924 Diamond 70 171.56  
9925 70+rhythm unit 203.56  
9929 Diamond 701 516.67  
9921 Diamond 702 850.93  
9916 Diamond 709  
string 354.63  
9917 Diamond 708  
el.pi 343.52  
9931 Diamond 742  
combo 688.89

ARP SYNTHESIZERS  
2100 String Ensemble 639.89  
2200 Little Brother 237.96  
2400 AXE 448.30  
2600 Explorer 682.67  
2800 Odyssey 450.00  
2600 1890.74  
2601 Sequencer 488.89

ELKA ELECTRONIC  
ORGANS  
Chicago 37/12 109.21  
Chicago 49 113.21

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9917 Diamond 708  
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9931 Diamond 742  
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Elkavox 77 (piano) 1284.44  
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ELKA RHYTHM BOX  
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9925 70+rhythm unit 203.56  
9929 Diamond 701 516.67  
9921 Diamond 702 850.93  
9916 Diamond 709  
string 354.63  
9917 Diamond 708  
el.pi 343.52  
9931 Diamond 742  
combo 688.89

ELKA ELECTRONIC  
ORGANS  
Chicago 37/12 109.21  
Chicago 49 113.21

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New Chord (Pet) 22.50

**DAVOLI**  
ORGANS & SYNTHS  
K249 575.99  
K217 749.99  
K205 2299.99  
Davoloini 225.00

ELECTRIC PIANOS  
Group 750.00  
Baby Grand 850.00

**ELKA-ORLA**

ELKA POSTABLE  
ORGANS  
Capri 101 355.29  
X55 (+ pedalboard) 806.20  
X55P (p.b + piano) 855.82

Pedalboard for  
X55 & X55P 81.14

Concorde 400  
(Chromatic) 816.12  
Concorde 402  
(Chromatic) 1203.59  
Concorde 600  
(Piano) 799.35  
Concorde 602  
(Piano) 1186.75

ELKA CONSOLE  
ORGANS  
Capri 101C 355.29  
Miniute 99/MT 473.46  
Capriccio 11/0 556.59  
Capriccio 33/OL 1016.89  
Nortuno 44/OL 1033.26  
Nortuno 66/OL 1250.63

ELKA ELECTRONIC  
KEYBOARDS  
Elkarpiano 88  
(+ legs) 234.92  
Elkarpiano 490  
(+ legs) 277.34  
Elkarpiano 490  
(+ legs) 288.93  
Elkarpiano 610  
(+ legs) 484.54  
Sirombass p.b. for  
610 57.38  
Support for X55  
+ Rhapsody 21.34

ELKA AMPLIFIED ELEC.  
KEYBOARDS  
Elkarpiano 88/A 421.01  
Elkarpiano 610/A 584.26

ELKA ELECTRONIC  
ACCORDIONS  
Elkavox 77 (piano) 1284.44  
Elkavox 77 Chromatic 1372.91

ELKA RHYTHM BOX  
Rhythm Machine 123.58

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Chicago 49 113.21

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**Hohner**  
KORG RANGE  
Mini 700S 412.04  
Synthesizer 681.80  
Bass synthesizer 275.18  
Preset synthesizer 430.65  
Polyphonic I 707.08  
Polyphonic II 707.08  
Ensemble 707.08  
Traveller VCF Unit 79.30  
MR multi effect 49.40  
Tuning trainer 70.42  
Rhythm trainer 68.64  
Volume pedal 56.76

320 Sprite Fwd 610.00  
360 Sprite Fwd 764.00  
375 Sprite Fwd 876.00  
400 Sprite Fwd 999.00  
415 Sprite Fwd 1207.00  
429 Centura Wn 881.00  
452 Chapel Wn 1412.00  
545D Chapel Wn 1309.00  
555D Chapel Wn 1740.00  
605 Centura Wn 2227.00  
800 Centura Wn 2442.00  
802 Centura Wn 2442.00  
905 Centura Wn 2880.00  
4700 Concert Wn 3931.00

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Pedalboard for  
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320 Sprite Fwd 610.00  
360 Sprite Fwd 764.00  
375 Sprite Fwd 876.00



PERCUSSION/GUITARS

Table listing various percussion instruments and guitars. Includes items like 24" Bass, Stainless Steel, Supraphonic 5", TOSCO CYMBALS, SIMMS-WATTS, ASBA METAL, ALU GLASS, AVEDIS ZILDJIAN, WOOD, SNARES, STANDS, CONGA / BONGO, NEWBEAT & STANDARD, BRILLIANT CYMBALS, ZMIR CYMB., SUMMERFIELD, TAMA, SELMER, PEARL, and TAMBA IMPERIAL STAR DRUMS.

Table listing guitars and related items. Includes sections for W.M.I., TAMBORINES, BONGO DRUMS, DRUM KIT, GUITARS, ARC, ELECT. SLD. BODY., SEMI-ACOUSTIC, COUNTRY & WESTERN, CLASSIC, DYNELECTRON, PEARL, GHERSON, DANA, SCDBR, JOHN BIRCH, NATIONAL DOBRO, HAWAIIAN, ANTORIA CLASSICAL, BOOSEY & HAWKES, DI GIORGIO, TAKEHARU, and YAMAHA.

ALL PRICES ARE WITHOUT VAT

Table listing FENDER BANJOS, TORRE CLASSIC, G.M.S. PICATO, WESTERNER, GUILD, STARFIRE ELECTRICS, SOLID ELECTRICS, STARFIRE BASSES, SOLID BASSES, DAVOLI, GHERSON, HASHIMOTO CLASSIC, J.T. COPPOCK, FLETCHER, COPPOCK & NEWMAN, KIMBARA, ANTORIA CLASSICAL, KIMBARA ELECTRICS, RESONATA, and VICTOR GARCIA.

Table listing TORRE CLASSIC, G.M.S. PICATO, WESTERNER, GUILD, STARFIRE ELECTRICS, SOLID ELECTRICS, STARFIRE BASSES, SOLID BASSES, DAVOLI, GHERSON, HASHIMOTO CLASSIC, J.T. COPPOCK, FLETCHER, COPPOCK & NEWMAN, KIMBARA, ANTORIA CLASSICAL, KIMBARA ELECTRICS, RESONATA, and VICTOR GARCIA.

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Fulldimension 22" satin NPP	549.07	6888 Snare	111.11	VITTORIO	570 small cl.	12.96	220 12 str. jbo.	82.80	LORENZO	N.98 Student	13.19	FLAT-TOPS	F.50R NT Nat/rosewood	588.45	KEMBLE	YAMAHA CLASSICS	G.55	43.05	3112 Classic	265.74	ES-175D s.b./nat	506.67
Fulldimension 24" plain w/l	500.92	8585 Snare	79.17	575 full cl.	20.14	215 12 str. jbo.	75.46	N.111 Classic	15.70	N.99 Classic	18.06	F.50 BL Blt/Map	476.64	G.65	45.93	3116 Custom	299.07	3115 Folklore	299.07	L-6 CES s.b./nat	1085.33	
Fulldimension 24" satin w/l	535.18	8512 TT	60.88	ANGELICA	2851 full cl.	17.82	115 6 str. jbo.	62.95	N.110 Folk	N.102 Folk	23.61	F.50 SB Spruce/s.b. finish	476.64	G.90	50.93	THIN ELECTRIC ACOUSTIC SERIES		3117 Classic	282.40	ES-355 TD SV		
Fulldimension 24" plain lgls	545.37	8513 TT	39.72					N.113 Jumbo	27.73	N.103 Jumbo	27.73	F.40 Bl. Nat/Map	345.15	G.120	57.87	3118 Concert Classic	282.40	3119 Legend	344.44	ChWine/wln	723.55	
Fulldimension 24" satin lgls	577.84	8514 TT	45.83					N.104 12 str.	29.89			F.40 NT Nat/Mahog/Blonde	345.15	G.150	61.11	3120 Artist	294.25	3121 Country Artist	284.25	ES-345 TDCl. wine/wln	576.89	
Fulldimension 24" plain NPP	515.74	8515 TT	49.91									F.40NT Nat/Mahog/Blonde	345.15	G.220	79.63	3122 Custom Legend	620.50	3123 Patriot Limited	332	ES-335 TD s.b.	556.44	
Fulldimension 24" satin NPP	551.85			TAMA ROYAL STAR								F.30 NT Nat/Map	230.09	G.280	99.99	3124 Matrix	179.60	3125 Electric Artist	362.22	ES-335TD ch.	437.33	
Soundventure 22" plain w/l	473.15			OUTFITS								F.30 SB s.b. Top/Mahog	230.09	G.3 H./made	162.04	3127 Elec. Country	382.22	3128 Elec. Folklore	390.22	ES-325TD ch.	368.89	
Soundventure 22" satin w/l	503.70			FENDER SOLID ELECTRICS								F.20 NT Nat/Mahog	184.07	G.6 H./made	212.95	3129 Elec. Legend	440.88	3130 Elec. Glen	424.53	LES PAUL SERIES		
Soundventure 22" plain lgls	561.11			Jazzmaster	348.75							F.20 SB s.b. Top/Mahog	184.07	G.10 H./made	273.15	3131 Elec. Custom	718.39	3132 Elec. Custom	718.39	Signature Bass	459.55	
Soundventure 22" satin w/l	537.95			Stratocaster, + trem.	300.70											3270 Elec. Custom	718.39	3133 Patriot Limited	332	Signature Bass Tob	459.55	
Soundventure 22" plain w/l	473.15			Stratocaster, + trem.	339.45											3271 Elec. Pacemaker	456.98	3134 Patriot Limited	332	Signature Bass Tob	459.55	
Soundventure 22" satin w/l	503.70			Stratocaster, + trem.	325.50											3272 Elec. Legend	440.88	3135 Patriot Limited	332	Signature Bass Tob	459.55	
Soundventure 22" plain lgls	561.11			Stratocaster, + trem.	364.25											3273 Elec. Legend	440.88	3136 Patriot Limited	332	Signature Bass Tob	459.55	
Soundventure 22" satin w/l	537.95			Stratocaster, + trem.	271.25											3274 Elec. Country	382.22	3137 Patriot Limited	332	Signature Bass Tob	459.55	
Soundventure 22" plain w/l	473.15			Stratocaster, + trem.	308.45											3275 Elec. Country	382.22	3138 Patriot Limited	332	Signature Bass Tob	459.55	
Soundventure 22" satin w/l	503.70			Stratocaster, + trem.	294.50											3276 Elec. Country	382.22	3139 Patriot Limited	332	Signature Bass Tob	459.55	
Soundventure 22" plain lgls	561.11			Stratocaster, + trem.	333.25											3277 Elec. Country	382.22	3140 Patriot Limited	332	Signature Bass Tob	459.55	
Soundventure 22" satin w/l	537.95			Stratocaster, + trem.	322.40											3278 Elec. Country	382.22	3141 Patriot Limited	332	Signature Bass Tob	459.55	
Soundventure 22" plain w/l	473.15			Stratocaster, + trem.	353.40											3279 Elec. Country	382.22	3142 Patriot Limited	332	Signature Bass Tob	459.55	
Soundventure 22" satin w/l	503.70			Stratocaster, + trem.	263.50											3280 Elec. Country	382.22	3143 Patriot Limited	332	Signature Bass Tob	459.55	
Soundventure 22" plain lgls	561.11			Stratocaster, + trem.	249.50											3281 Elec. Country	382.22	3144 Patriot Limited	332	Signature Bass Tob	459.55	
Soundventure 22" satin w/l	537.95			Stratocaster, + trem.	333.25											3282 Elec. Country	382.22	3145 Patriot Limited	332	Signature Bass Tob	459.55	
Soundventure 22" plain w/l	473.15			Stratocaster, + trem.	322.40											3283 Elec. Country	382.22	3146 Patriot Limited	332	Signature Bass Tob	459.55	
Soundventure 22" satin w/l	503.70			Stratocaster, + trem.	353.40											3284 Elec. Country	382.22	3147 Patriot Limited	332	Signature Bass Tob	459.55	
Soundventure 22" plain lgls	561.11			Stratocaster, + trem.	263.50											3285 Elec. Country	382.22	3148 Patriot Limited	332	Signature Bass Tob	459.55	
Soundventure 22" satin w/l	537.95			Stratocaster, + trem.	249.50											3286 Elec. Country	382.22	3149 Patriot Limited	332	Signature Bass Tob	459.55	
Soundventure 22" plain w/l	473.15			Stratocaster, + trem.	333.25											3287 Elec. Country	382.22	3150 Patriot Limited	332	Signature Bass Tob	459.55	
Soundventure 22" satin w/l	503.70			Stratocaster, + trem.	322.40											3288 Elec. Country	382.22	3151 Patriot Limited	332	Signature Bass Tob	459.55	
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Soundventure 22" satin w/l	537.95			Stratocaster, + trem.	263.50											3290 Elec. Country	382.22	3153 Patriot Limited	332	Signature Bass Tob	459.55	
Soundventure 22" plain w/l	473.15			Stratocaster, + trem.	249.50											3291 Elec. Country	382.22	3154 Patriot Limited	332	Signature Bass Tob	459.55	
Soundventure 22" satin w/l	503.70			Stratocaster, + trem.	333.25											3292 Elec. Country	382.22	3155 Patriot Limited	332	Signature Bass Tob	459.55	
Soundventure 22" plain lgls	561.11			Stratocaster, + trem.	322.40											3293 Elec. Country	382.22	3156 Patriot Limited	332	Signature Bass Tob	459.55	
Soundventure 22" satin w/l	537.95			Stratocaster, + trem.	353.40											3294 Elec. Country	382.22	3157 Patriot Limited	332	Signature Bass Tob	459.55	
Soundventure 22" plain w/l	473.15			Stratocaster, + trem.	263.50											3295 Elec. Country	382.22	3158 Patriot Limited	332	Signature Bass Tob	459.55	
Soundventure 22" satin w/l	503.70			Stratocaster, + trem.	249.50											3296 Elec. Country	382.22	3159 Patriot Limited	332	Signature Bass Tob	459.55	
Soundventure 22" plain lgls	561.11			Stratocaster, + trem.	333.25											3297 Elec. Country	382.22	3160 Patriot Limited	332	Signature Bass Tob	459.55	
Soundventure 22" satin w/l	537.95			Stratocaster, + trem.	322.40											3298 Elec. Country	382.22	3161 Patriot Limited	332	Signature Bass Tob	459.55	
Soundventure 22" plain w/l	473.15			Stratocaster, + trem.	353.40											3299 Elec. Country	382.22	3162 Patriot Limited	332	Signature Bass Tob	459.55	
Soundventure 22" satin w/l	503.70			Stratocaster, + trem.	263.50											3300 Elec. Country	382.22	3163 Patriot Limited	332	Signature Bass Tob	459.55	
Soundventure 22" plain lgls	561.11			Stratocaster, + trem.	249.50											3301 Elec. Country	382.22	3164 Patriot Limited	332	Signature Bass Tob	459.55	
Soundventure 22" satin w/l	537.95			Stratocaster, + trem.	333.25											3302 Elec. Country	382.22	3165 Patriot Limited	332	Signature Bass Tob	459.55	
Soundventure 22" plain w/l	473.15			Stratocaster, + trem.	322.40											3303 Elec. Country	382.22	3166 Patriot Limited	332	Signature Bass Tob	459.55	
Soundventure 22" satin w/l	503.70			Stratocaster, + trem.	353.40											3304 Elec. Country	382.22	3167 Patriot Limited	332	Signature Bass Tob	459.55	
Soundventure 22" plain lgls	561.11			Stratocaster, + trem.	263.50											3305 Elec. Country	382.22	3168 Patriot Limited	332	Signature Bass Tob	459.55	
Soundventure 22" satin w/l	537.95			Stratocaster, + trem.	249.50											3306 Elec. Country	382.22	3169 Patriot Limited	332	Signature Bass Tob	459.55	
Soundventure 22" plain w/l	473.15			Stratocaster, + trem.	333.25											3307 Elec. Country	382.22	3170 Patriot Limited	332	Signature Bass Tob	459.55	
Soundventure 22" satin w/l	503.70			Stratocaster, + trem.	322.40											3308 Elec. Country	382.22	3171 Patriot Limited	332	Signature Bass Tob	459.55	
Soundventure 22" plain lgls	561.11			Stratocaster, + trem.	353.40											3309 Elec. Country	382.22	3172 Patriot Limited	332	Signature Bass Tob	459.55	
Soundventure 22" satin w/l	537.95			Stratocaster, + trem.	263.50											3310 Elec. Country	382.22	3173 Patriot Limited	332	Signature Bass Tob	459.55	
Soundventure 22" plain w/l	473.15			Stratocaster, + trem.	249.50											3311 Elec. Country	382.22	3174 Patriot Limited	332	Signature Bass Tob	459.55	
Soundventure 22" satin w/l	503.70			Stratocaster, + trem.	333.25											3312 Elec. Country	382.22	3175 Patriot Limited	332	Signature Bass Tob	459.55	
Soundventure 22" plain lgls	561.11			Stratocaster, + trem.	322.40											3313 Elec. Country	382.22	3176 Patriot Limited	332	Signature Bass Tob	459.55	
Soundventure 22" satin w/l	537.95			Stratocaster, + trem.	353.40											3314 Elec. Country	382.22	3177 Patriot Limited	332	Signature Bass Tob	459.55	
Soundventure 22" plain w/l	473.15			Stratocaster, + trem.	263.50											3315 Elec. Country	382.22	3178 Patriot Limited	332	Signature Bass Tob	459.55	
Soundventure 22" satin w/l	503.70			Stratocaster, + trem.	249.50											3316 Elec. Country	382.22	3179 Patriot Limited	332	Signature Bass Tob	459.55	
Soundventure 22" plain lgls	561.11			Stratocaster, + trem.	333.25											3317 Elec. Country	382.22	3180 Patriot Limited	332	Signature Bass Tob	459.55	
Soundventure 22" satin w/l	537.95			Stratocaster, + trem.	322.40											3318 Elec. Country	382.22	3181 Patriot Limited	332	Signature Bass Tob	459.55	
Soundventure 22" plain w/l	473.15			Stratocaster, + trem.	353.40											3319 Elec. Country	382.22	3182 Patriot Limited	332	Signature Bass Tob	459.55	
Soundventure 22" satin w/l	503.70			Stratocaster, + trem.	263.50											3320 Elec. Country	382.22	3183 Patriot Limited	332	Signature Bass Tob	459.55	
Soundventure 22" plain lgls	561.11			Stratocaster, + trem.	249.50											3321 Elec. Country	382.22	3184 Patriot Limited	332	Signature Bass Tob	459.55	
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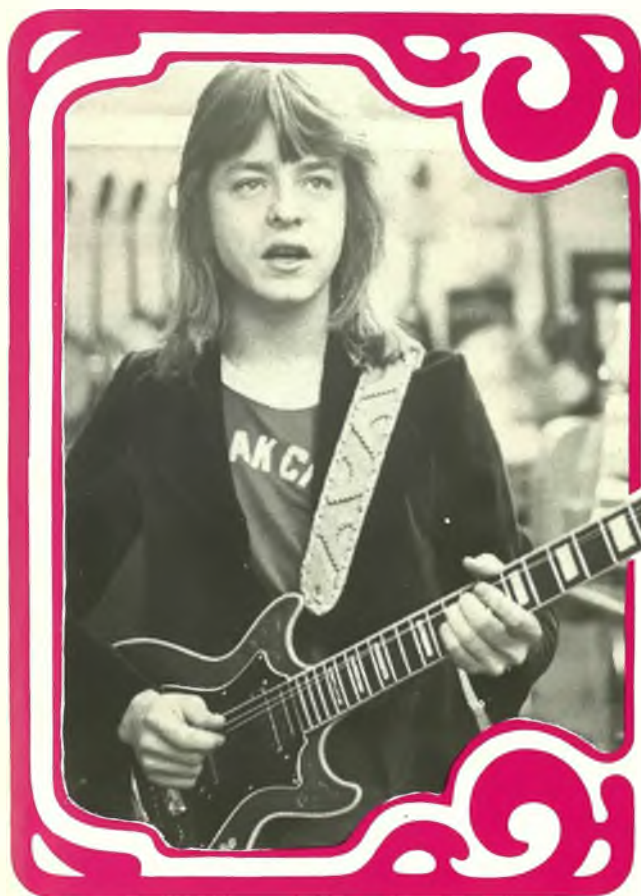






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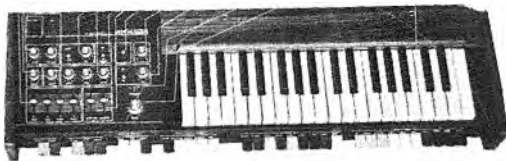
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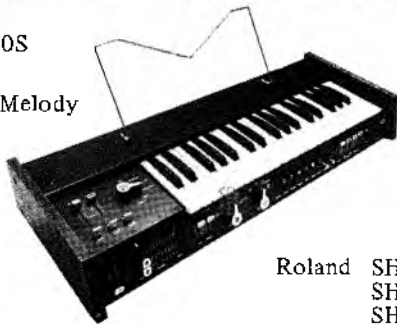


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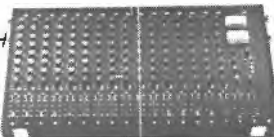
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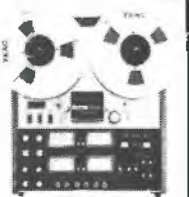
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