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RECORDING STUDIO

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KEYBOARDS & DRUMS

JEFF BECK

ON GUITARS
& TECHNIQUE

PETER
FRAMPTON

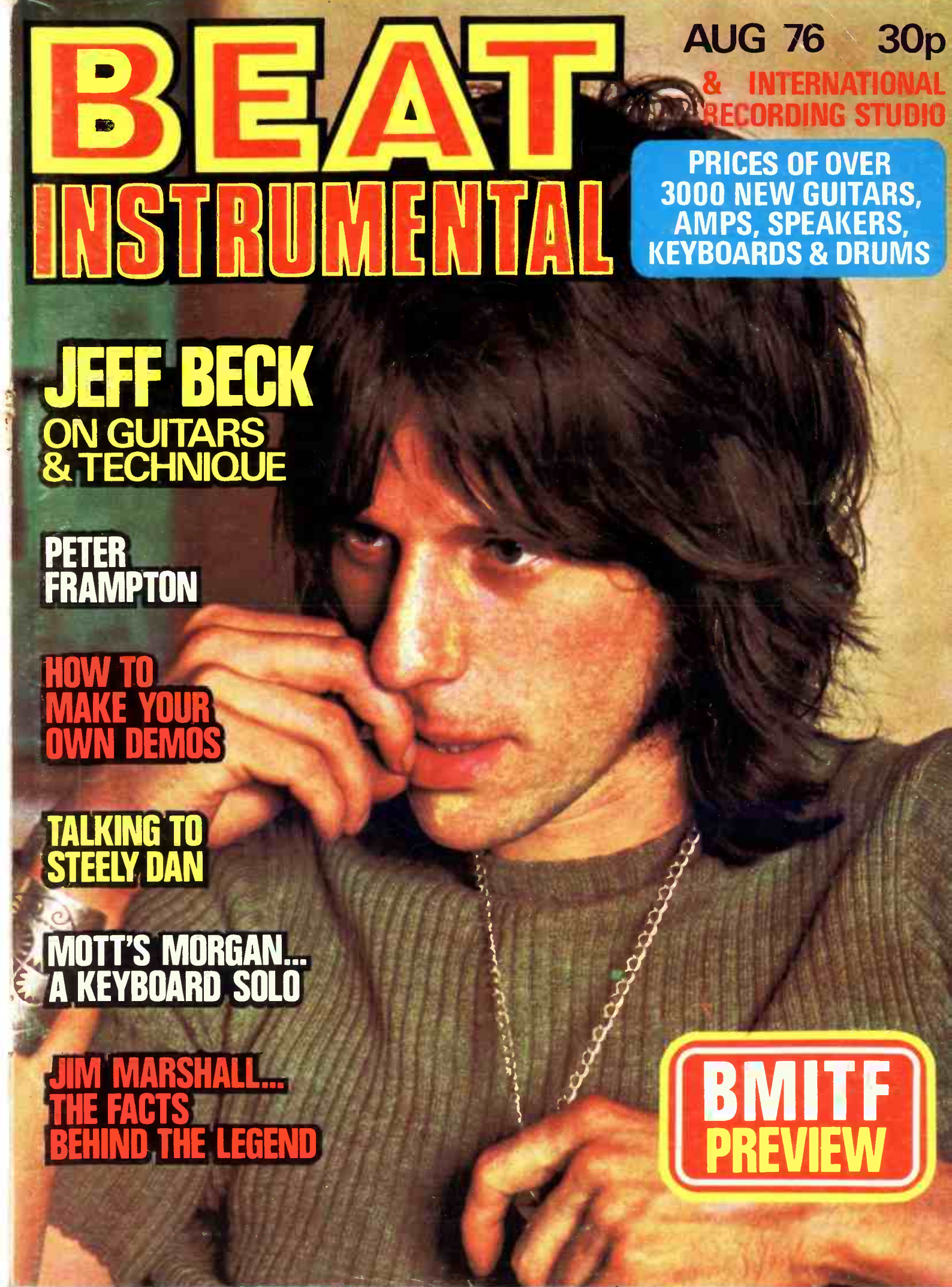
HOW TO
MAKE YOUR
OWN DEMOS

TALKING TO
STEELY DAN

MOTT'S MORGAN...
A KEYBOARD SOLO

JIM MARSHALL...
THE FACTS
BEHIND THE LEGEND

BMITF
PREVIEW



Di Marzio Pickups PATENT PENDING



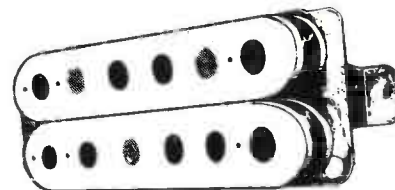
Pre-'BS' Telle

Exact size replacement for Telecaster Bridge (treble) Pickup.



'Fat Strat'

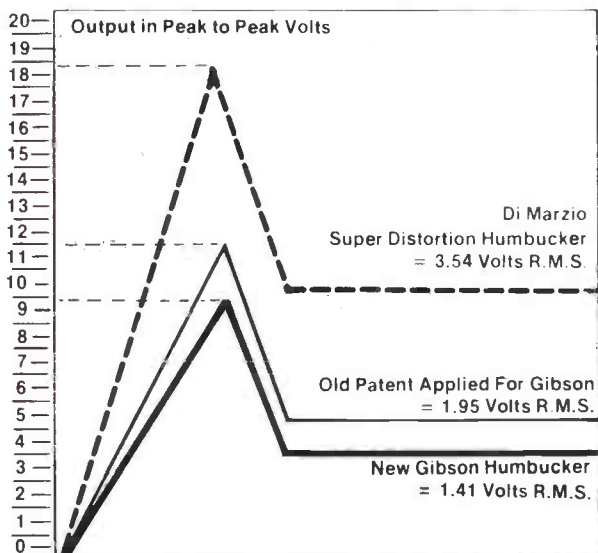
Exact size replacement for Fender Stratocaster Bridge Pickup.



Super Distortion Humbucker Pickup

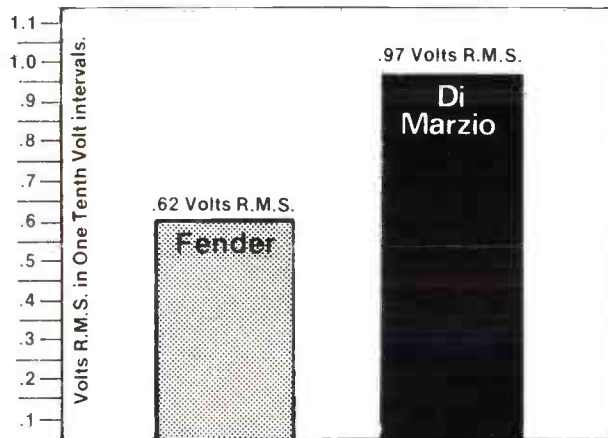
Two cream coils; exact size and hardware replacements for large Gibson humbucker. Individual string adjustments in both coils.

OUTPUT COMPARISON CHART



Highest figure represents initial pick attack. Straight horizontal line represents average output when pickups are struck with an Open E Chord in the treble position of a new Les Paul.

OUTPUT OF FAT STRAT VS. STOCK FENDER STRATOCASTER PICKUP



Our pickups are designed to enhance the electrical properties of any electric guitar. Our specific goal in this design is to give newer instruments the same sustain characteristics as rare old instruments. To this end, we have added more sustain, more push and drive, and a more desirable overtone series than any pickup ever made by anyone.

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Al Di Meola
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Steve Kahn (Brecker Bros.)
Carol Kaye
Kiss
Bob Mann (session man)

Nazareth
Mick Ronson
David Sancious
Earl Slick

Di Marzio Musical Instrument Pickups, Inc.
643 Bay St. Staten Island, NY 10304 (212)981-9286

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WIRED -UP WITH JEFF BECK

Among guitarists, Jeff Beck has few peers. Bubbly, elusive, humoresque guitar work has been his trademark since his first performance with The Yardbirds nearly ten years ago.

Currently playing with a line-up which includes Jan Hammer (late of John McLaughlin's Mahavishnu Orchestra), the thin-figured Beck is only one of a small handful of early-wave British guitarists who has continued to produce music which satisfies both creatively and technically.

Beck was in Los Angeles for a concert with his new band and during a two-hour interview made false the

rumours that he eats reporters for breakfast. On tour for the promotion of his newest album *Wired*, the guitarist was fascinating and amiable as he discussed his playing, his amplifiers, his guitars, and his feelings about the music scene.

What's the first guitar that you ever got hold of?

"A friend of mine had a guitar, a beaten-up old acoustic thing. It had about one string, but that's all I needed because I couldn't use any more. One string was plenty for me to grapple with. Then that broke and where were we gonna get another one from? I didn't know; I took bits of old piano wire and stuck it on.

You made your own guitar?

"Yeah. I made a guitar. The first one I made was out of a piece of cigar box, and I then progressed on that. Cut the front and back out of plywood and made steamed-round side, glued it all together — my old man threw it out in the garden because I had a row with him. Busted it and I had so little money and that was the thing I wanted to do so much.

I'd go down to the shop and wait 'till the place was pretty packed out and I whipped one of these pickups right out of the shop. It sold for about two pounds, this pickup, that's about six dollars. Oh, boy, I couldn't have cared if I'd got thrown in jail for six months!" (luckily, Beck's youthful enthusiasm didn't result in incarceration.) "I had my pickup and there was a little hole cut in the guitar that had been waiting for that pickup for about eight months and it fitted perfectly because I had already got the dimensions from a plan, and it just slipped in there with two screws and, boy, I was the king!

I used to deliberately carry my guitar around without a case so everyone could see what it looked like. I used to ride a bike with it, stick it on my back and ride a bicycle. I could see then that it just wasn't a fly-by-night thing, because the expressions on people's faces when they saw this weird guitar, that was something. It wasn't something boring like a violin or a sax in a very stock-looking case. It was bright yellow with these wires and knobs on it; people just freaked out. I got my first gig at a fairground somewhere and boogied around there with that. Playing Eddie Cochran stuff, but nobody was into it.

Did you ever have any training or lessons?

"No, not on the guitar. Well, I went for one lesson on a Spanish guitar. Because there were rumours going around my school that you couldn't possibly play any guitar, any electric guitar, unless you had proper classical training. I was a bit thick then and I said, 'Right, okay, where do we start?' And went straight up to the guy, and he knew less than I did. I said, 'Now listen here, if I'm gonna get on I just better leave and go home,' because he didn't even have the barre chords right. I'd read-up before my first lesson, I'd learned a few shapes and stuff, and I was expecting this man to teach me everything in a couple of minutes. And he said, 'Right, now practice this — no playing, just practice putting your finger across here (the neck).' And I went like that and I said, 'Right, where do we go now?' He said, 'Well, that's it, I want you to go and practice that for a week.' And I said, 'Well, I at least want to hit the strings once.' No way.

You used a Telecaster as the first guitar you played with The Yardbirds?

Yeah. There was a group called The Walker Brothers. There was John and Scott and Gary Walker, and it was John Walker who had an Esquire that I really fell in love with. He sold it to me for \$75 and because it had a blonde neck and a black scratch plate it was just one of the most sought-after guitars in England. All the guitar freaks would go, 'Hey' and they'd all been putting on the black scratch plates but it didn't have the blonde neck to go with it. And I had the blonde neck; I was the cat's whiskers again. I'd been playing this Esquire and just come to grips with it and I gave my other Telecaster to Pagey (Jimmy Page). He used to play that; he had it painted all psychedelic and he has a silver finger plate on it, scratch plate.

Were you using any fuzzes or boosters with The Yardbirds?

"I used to use a fuzzbox, no other attachments.

What kind of amps were you using then?

"I had a Vox AC-30 for the greater part of the time that I was with that group. When we came over here (America) we realized that one AC-30 was not gonna be adequate. Mind you, in some of the places we played that might have been the best move. Because the louder the guitar, the less you heard of the drums and everything else so at least it was balanced; the thing was in context with the rest of the sound of the group. But groups . . . we found that the supporting groups had got banks and banks of amplifiers — three Super Beatles hooked together, you know. I had that once at a big festival and it made the front page of the paper. This crazy lunatic had got 400 watts of amp hooked together! That was at the Richmond Jazz Festival.

What was your first experience with feedback?

Well that was unavoidable because playing in small clubs you always get feedback because of bad systems, and really the electrical thing hadn't been sewn up. All the amps were under-powered and screwed up full volume

and always whistling. My amp was always whistling! And I'd kick it and bash it and a couple of tubes would break and I was playing largely on an amp with just one output valve still working. It would feed back, so I decided to use it rather than fight it. It was hopeless to try and play a chord, because it would just rrrrr, so I progressed on to a bigger amp and I didn't get it, I kind of missed it. I went to hit a note and there wasn't any distortion; too clean. It was horrible. So the ideal thing was to get the beauty of feedback, but **controllable** feedback.

Had Eric Clapton been using feedback?

"No; I never heard him.

When you smashed guitars it was more out of frustration or anger than a theatrical thing?

"Yeah, the amp had blown up or my guitar was out of tune or Keith (Relf) was coughing and spluttering on stage. He used to use a respiratory spray, and right in the blues solo he'd give this ssss, ssss, ssss with his respiratory thing, you know. There's nothing more frustrating than going on with so much to say and so much on your mind and not being able to put it out. There's only one way out — break that guitar!

How many guitars did you break with The Yardbirds?

"I never broke any, you can't break Fenders unless you swing them around full blast. I used to just give angry little jabs at the speaker, and if it went up in a cloud of smoke then I was happy. But if it just stayed there stubbornly and wouldn't move and was still crackling at me, I'd give it some stick.

When you formed the first Jeff Beck Group you changed to a Les Paul?

"Yeah, that was from hearing Eric with The Blues-breakers. The difference was the amazing quality of the instrument. You know, the Fenders are so cheap in feel; you pick up a Les Paul and it's heavy and it really means something; it means business. And then I found that I was doing things I never dreamed I could.

What type of things?

"Well, just general things like chords. Chords were a bit of a pain-in-the-ass because, well, the Fender was nice because you could grip it like a weapon and really chunk out the chords. But when you came to the more subtle stuff it wasn't there; there was just no sustain. You kind of fluffed up a few runs. But on the Les Paul you couldn't. You'd fluff because you'd attempt something really hard, but you knew damn well that with a little bit of practice you'd get it. And then after a while I got so used to the Les Paul there was no turning back. I picked up the Fender and thought, 'How the hell did I ever play this?' (Beck now uses a Stratocaster exclusively during the current tour).

Do you find that when you use a Stratocaster that it tends to go out of tune when you use the tremolo bar?

"It depends on how you've got it strung up. If you've got good, really settled-in strings that are strong, then it'll stay in tune. If you've got a very cheap brand of strings that stretch all over, you're gonna put it out of tune in no time.

What kind of strings are you using?

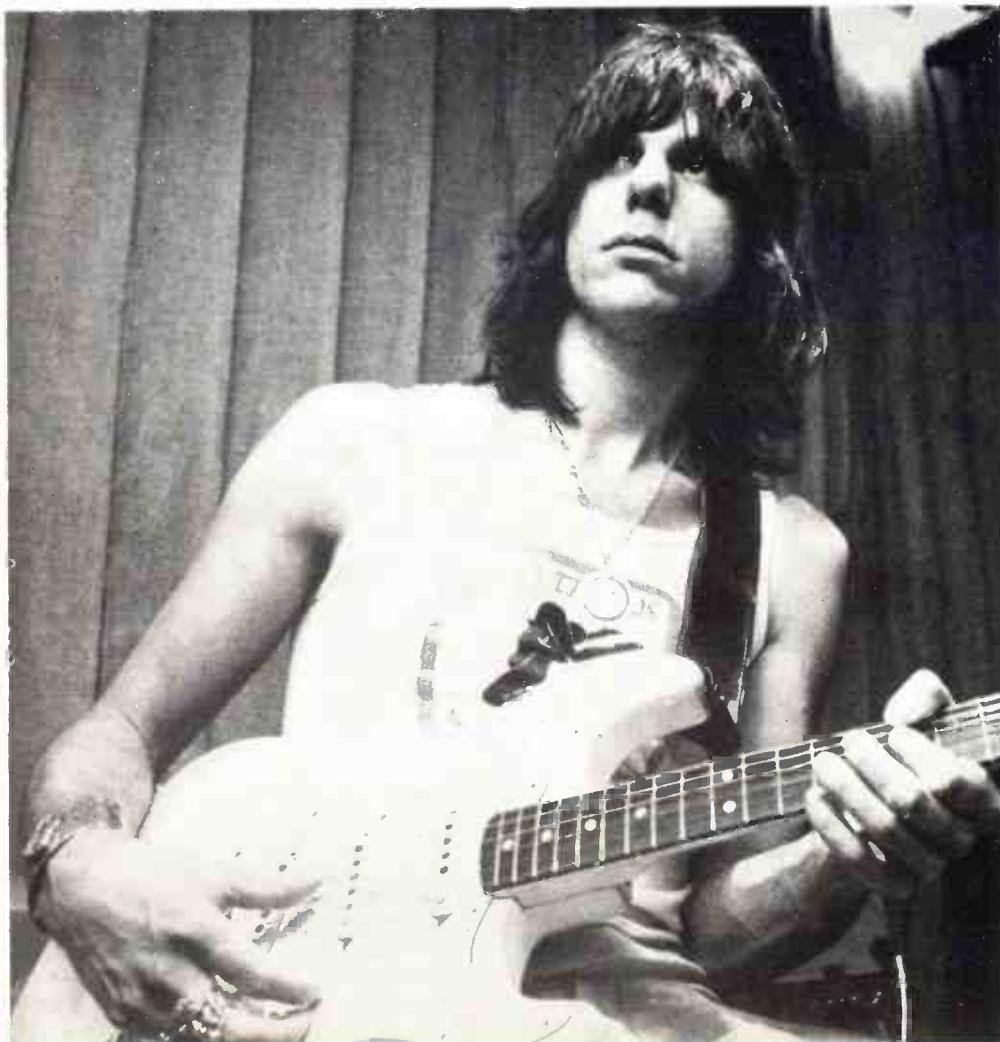
"I don't know, we just buy them by the gross.

When did you start using Marshalls?

"Well, I didn't really care what I plugged into, so long as I could be heard. I wasn't after a lot of volume. I used to ask other groups and roadies what trouble do they have with amps blowing up every five minutes and things and the unanimous vote seemed to be Marshalls.

What kind of amplifiers do you use now?

"I'm using Univox speaker cabinets and Sunn tops.



Continued on page 6



When did you first start playing slide?

"In The Yardbirds. An Elmore James thing we used to do called 'I Done Wrong' and that was just fun to play. But I never tuned a guitar to a chord; it was just open.

Was there any reason?

"It meant changing over and I thought that looked terrible on stage, watching a guy change over on guitar. You know I just liked to stand there after a number and look cool; I mean I didn't want to have to do all this sort of toiletry.

Do you think that since leaving The Yardbirds and forming your own groups that you were able to play much more free?

"Yeah, but I had so much freedom I didn't know what to do with it. The other members (of The Yardbirds) would always have ideas and that's probably where I played the most constructive playing, the most inventive. Now I'm just perfecting my technique; I'm not going anyplace.

Have you ever tried consciously to do any theatrics on stage?

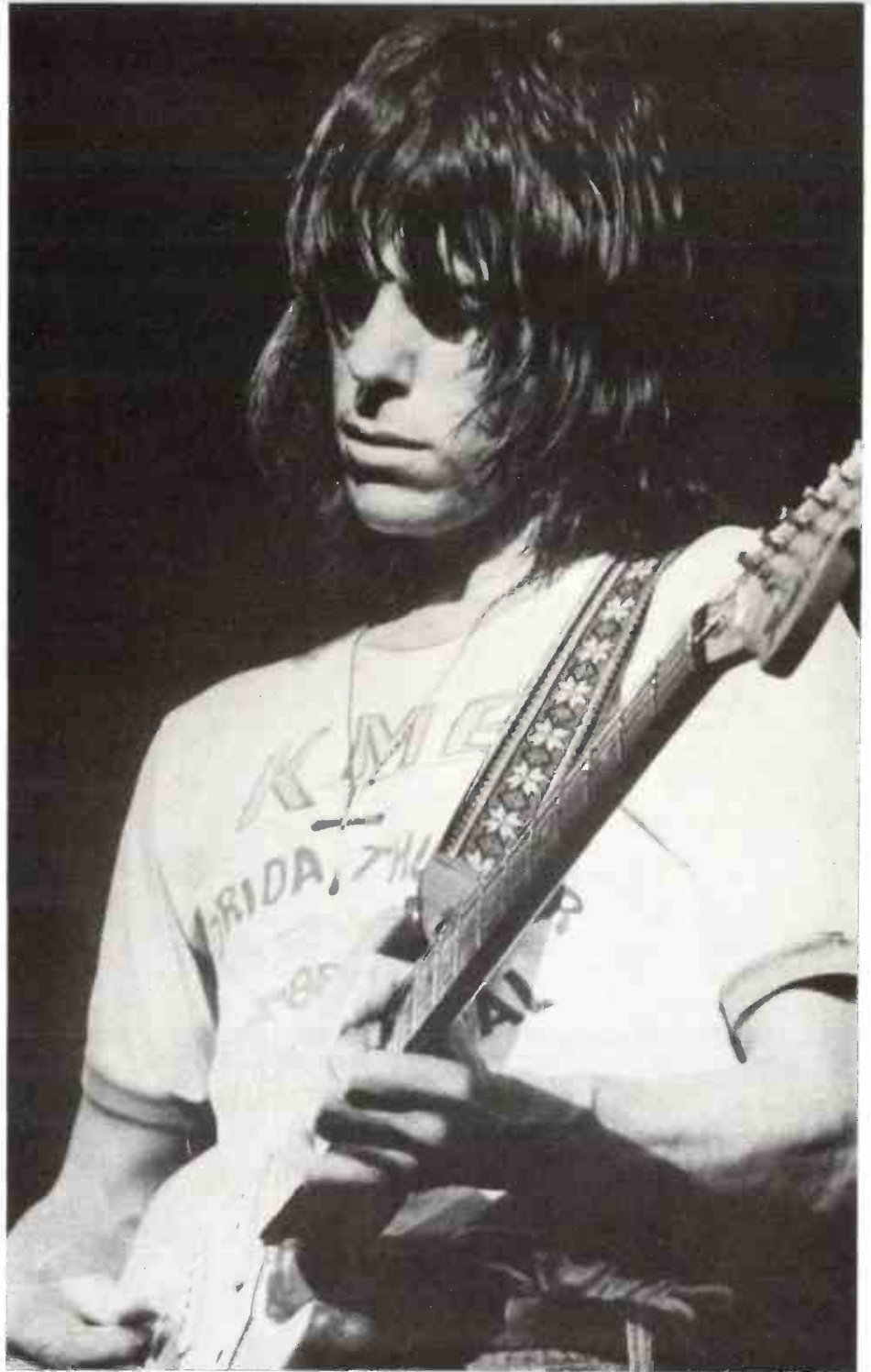
"I never wanted to work something out before. I thought, while I'm playing I've got to move so let's see if I can roll it all into one without actually working at it. And I used to just sort of do little steps and stuff like that; stuff that wouldn't bother me while I was playing. I'd have a tiny part of my brain working on the stage act, but 99½ per cent would be working on the guitar playing.

Does it bother you or do you find it a compliment that many people consider you the greatest rock guitarist to ever play? Do you feel that you constantly have to be creative and inventive?

Well it's nice to be on the move but I don't worry. Because I've got a little bit of time behind me, ten years of playing in front of people, and I've got that amount of time to look at. It's not as if I've just broken in last week and I've got to worry. The more time I've got behind me, the better I can judge my own progression, or whatever.

Do you consider yourself a flash guitarist?

Oh absolutely, why not? Well, I don't try to baffle people. If chicks are gonna stand there and go 'Huh?' and look at each other then I'm wasting my time. I want to play notes and stuff and construction, chord



construction, that they'll understand. If you hit a heavy discord it may be painful for somebody to listen to, so I've tried to kind of incorporate dazzling playing and at the same time make it commercial. I can understand Mahavishnu because they've done what I wanted to do, really. McLaughlin is far more technically knowledgeable. I mean, I don't know half of what he knows. I don't know chords, I mean I just never had to worry about those kind of chords because they weren't usable. McLaughlin wouldn't come and watch me. let me tell you.

So when you started playing you never realized that it would mushroom into what it is now?

No, God no; I had no idea.

If you could have seen it happening would you have still stayed in it?

Yeah, I would have worked my balls off; I would have got it right. I wouldn't have wasted my time. But who knows, I might be wasting my time doing something now. Something might be passing us both by now. If the press would give me a chance I might come up with something new. They might not realize it, but I play for emotion. I've never consciously tried to be flash. Emotion rules everything I do.

BY CHARLES STEVENSON

DHARMA SOUND



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£29.95
inc. v.a.t.



R.R.P
£24.95
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Dear Dharma Sound,
I have been using your Sweeper
and Phaser on gigs and recordings
recently. Thanking You for the Great
sounds they make.
Yours.

Pete Willsher

SWEeper:

Played quietly gives normal sound — then accentuating a chord or note the unit sweeps through the harmonics either up or down, depending on the Mode Switch. The amount of sweep is related to the volume of chord or note that is played.

Up — Pos. 1 is fast speaking giving biting sweeps. Up — Pos. 2 is a slower speaking, ideal for slower numbers e.g. space sounds, etc. Down Pos. Similar to Up position but driving the harmonics down.

PHASER:

Slow Phase — gives a subtle ethereal effect. Med. Phase — gives Leslie-type effect, Fast Phase — gives synthi-type effect. Highly recommended by the Musical Papers.

105 Bellegrove Road, Welling, Kent. 01-304-4274

YOUR LETTERS AND QUERIES

Songwriting

When you interview musicians like Chris Squire, Robin Trower and many others, you're always asking them about their playing techniques and their ideas about instruments but how about their ideas on songwriting?

No band can get a recording contract unless they've got their own material and you don't cover it. Come on Beat, we're waiting for you to improve your already good service.

Nigel Hall,
Poole,
Dorset.

Perceptive readers will realise that this letter has been hung on to for a bit to be used as our excuse for announcing that from next month's issue Beat Instrumental is merging with Hit Songwriting and Recording to enable us to cover that vital aspect of the music business as well as ours. So thanks for the opportunity Mr. Hall!

Since Beat Publications publishes both magazines we've been able to see (from reader's replies) that both the readers of Beat and Songwriting want much the same sort of information about musicians, equipment, studios and ideas, so we've gone ahead to merge our September issues as a new magazine called Beat Instrumental Songwriting and Recording. All the usual Beat features will remain plus extra items of songwriting and recording.

Another point is that we are going to be running FREE readers' ads in the new mag. You can advertise instruments for sale and wanted, musicians wanted or looking for a gig, songwriting teams, producers (anything provided it's a private ad) and it won't cost a penny. So send your ads in to Readers' ads. Beat Instrumental Songwriting and Recording, 58 Parker Street, London W.C. So, from September why not pester your newsagent to place a regular order for you?

Trix components

Dear Sir,

Faced with a somewhat tricky problem I decided to write to you to ask your advice. I have recently come into possession of a TRIX 100 watt PA amp type T635 which needs several components—namely one valve (identifiable), a twin rectifier (also identifiable) and lastly an unidentifiable pentode. I have asked around for any information concerning the company but they do not seem to exist under that name now. I wonder if you have any information on them? Thanks, and keep on with a great mag.

Your sincerely,
Neil Pearson,
Buxton,
Derbyshire.

Your problem, Neil, is not an uncommon one and is caused by the large number of small companies that flourished a few years back making all sorts of weird and wonderful gear. When the Rock boom got under way many firms were started following the success of manufacturers like Jim Marshall and Hi-Watt but the majority of them collapsed later on. We've never heard of Trix but, fortunately, the fact that it's a valve amp will probably mean that it's circuitry is fairly common. Take it along to a local dealer who handles a wide range of amps and he will probably recognise the circuit details and be able to make a calculated guess as to what is needed.

Nelson effects

Dear Sirs,

First of all may I say how much I enjoy your magazine and I look forward to it every month.

I am writing to you to ask if you could help me out. I would like to find out what guitars and effects pedals Bill Nelson used on his recent Be Bop Deluxe album *Sunburst Finish*, especially on the track *Blazing Apostles*. This has been the centre of an argument be-

tween my brother and I ever since we got the album. Keep up the good work.

Yours in anticipation,
S. M. Grethe,
St. Helens,
Lancs.

Thanks for the compliments (we seem to be doing rather well this month). Bill used the same equipment on all tracks which was, Gibson 345 Stereo through Little Muff pedal, Watkins Copicat and Ibanez phaser all of which ran through a Carlsbro 100 watt valve amp and a Carlsbro 4 x 12.

New cabinets?

Dear Sirs,

I've recently decided that the speakers in my beloved Sound City 4 x 12 cabinet have at long last gone home. Do you think that I should scrap it and buy a new cab or is it possible to fit new speakers. If so is it a good idea and what should I

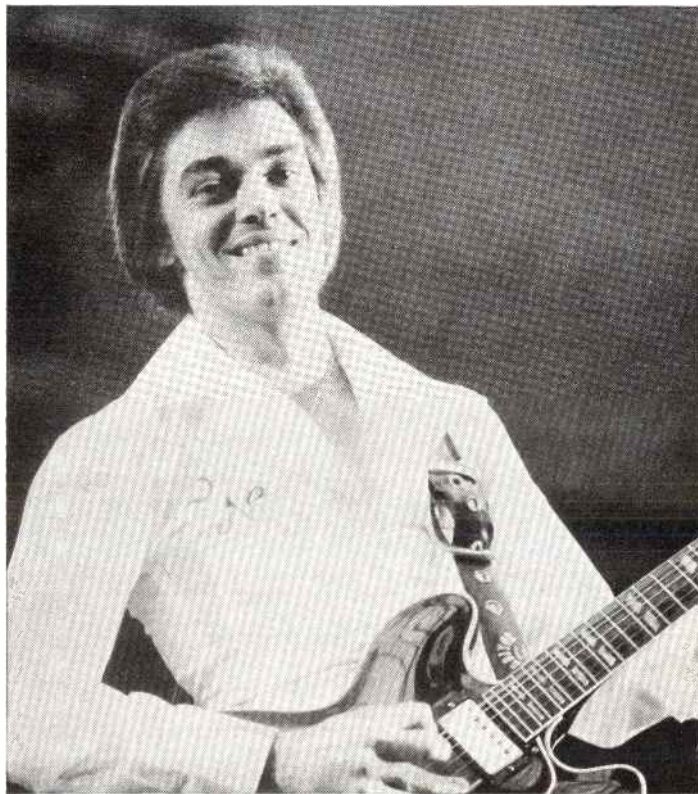
use. By the way it's a guitar cab not a bass one.

Yours sincerely,
Mick Ward,
St. Austell,
Cornwall.

It's a perfectly acceptable thing to replace the speakers in your 4 x 12 and in fact, providing the woodwork is O.K. it makes a lot of sense. If the joints are still strong and the covering is adequate you could either consider having your existing speakers re-coned by the manufacturers or, probably better still, buy higher grade speakers altogether.

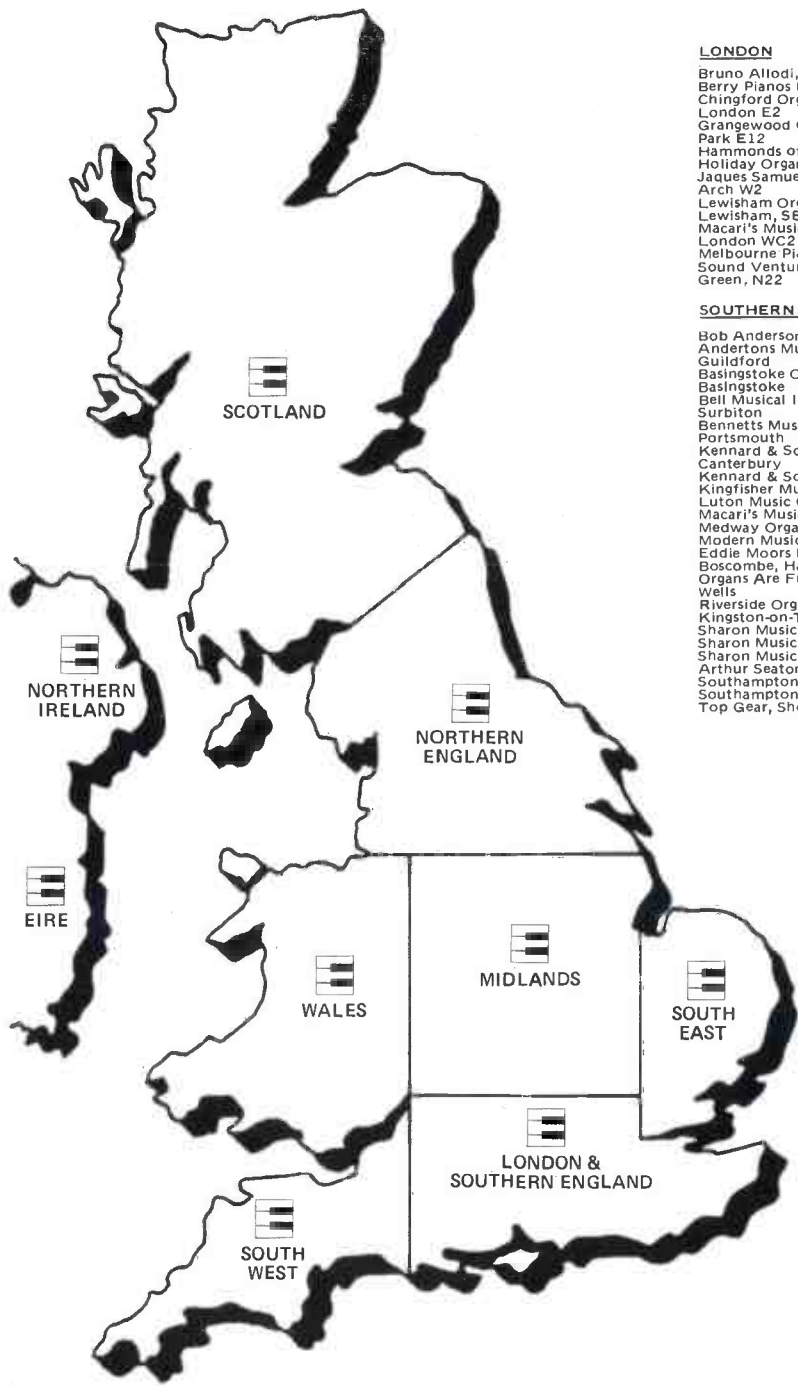
What you choose would have to be a matter of choice but we can recommend ATC 12" units, JBL 12" units, either Celestion G12/75s or, a better bet from Celestion if you can afford them, the Celestion Powercell 12" units.

Wiring-up and fitting is an easy job especially if you have a look at How to Wire Your Gear feature from the May issue of Beat.



Be Bops Bill Nelson in action.

Where to find your **ELKA** and **ORLA** ranges of equipment



LONDON

Bruno Allodi, London N5
Berry Pianos Ltd., Harringay N4
Chingford Organ Studios,
London E2
Grangewood Organs, Manor
Park E12
Hammonds of Watford, Watford
Holiday Organs, East Dulwich
Jacques Samuel Pianos, Marble
Arch W2
Lewisham Organ Centre,
Lewisham, SE13
Macari's Musical Centre,
London WC2
Melbourne Pianos, Kilburn NW6
Sound Venture Music, Wood
Green, N22

SOUTHERN ENGLAND

Bob Anderson Music, Camberley
Andertons Music Centre,
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Basingstoke Organ Centre,
Basingstoke
Bell Musical Instruments Ltd.,
Surbiton
Bennetts Musical Instruments,
Portsmouth
Kennard & Sons Ltd.,
Canterbury
Kennard & Sons Ltd., Ashford
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Macari's Musical Centre, Hove
Medway Organs, Gillingham
Modern Music Centre, Reading
Eddie Moors Music Ltd.,
Boscombe, Hants
Organs Are Fun, Tunbridge
Wells
Riverside Organ Studios Ltd.,
Kingston-on-Thames
Sharon Music Ltd., Maidstone
Sharon Music Ltd., Bromley
Sharon Music Ltd., Canterbury
Arthur Seaton, Ashford
Southampton Organs,
Southampton
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SOUTH EAST

Essex Organ Studios, Wickford
Hodges & Johnson, Westcliff-
on-Sea
Lynn Music, Kings Lynn
Manns Music Shop, Colchester
Max Organ Service, Grays
Morlings Ltd., Suffolk
Jack White Organs, Ipswich
Jack White Organs, Bury St.
Edmunds
Jack White Organs, Lowestoft
Jack White Organs, Norwich

SOUTH WEST

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Bill Greenhaigh & Co., Exeter
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Swindon
Sutton, Salisbury
Western Organ Studios, Bristol
Westside Music Centre,
Bridgwater
Westside Music Centre, Yeovil

MIDLANDS

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Carisbro Sound Centre,
Mansfield
Warren Eagle Music Centre,
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Jones & Crossland Ltd.,
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Ross Soundhouse, Ross-on-Wye
J.C. Sherwin & Sons Ltd.,
Stoke-on-Trent
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Electronic Accordions Ltd.,
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Frank Hesty & Co., Liverpool
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Stan Moreton Music Centre,
Southport
Musical Sounds, Sheffield
Northern Sounds, Workington
The Organ Loft, Huddersfield
Teesside Piano & Hammond
Organ Centre, Thornaby New
Town
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SCOTLAND

EDINBURGH AREA
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Gordon Simpson Ltd.

GLASGOW AREA
House of Clydesdale Ltd.
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William Thompson

Clinkscale Musical Instruments,
Melrose
Electronic Accordions Ltd.,
Motherwell
Len Frobisher, Dumfries
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Northern Musical Instruments,
Inverness
Somerville Music, Dunfermline
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WALES

Falcon Music, Llanelli
Gamlin Pianos, Cardiff
Mead Organ Studio, Swansea
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NORTHERN IRELAND

The Music Shop, Cookstown
Youngs Music Centre, Belfast

EIRE

The Sound Shop, Co. Louth

ELKA-ORLA

19 Bluebridge Industrial Estate, Halstead, Essex TEL: Halstead 5325 / 6

YOUR LETTERS AND QUERIES

Digital delays

Dear Beat,

Having had the chance to experiment with digital delay units in studios and having seen the potential of them I was wondering if there are any reasonable types available for use on our PA.

We don't have a lot of money to spend but would really like to use one on vocals.

Yours sincerely,
M. E. Hughes,
Leeds,
Yorkshire.

At present the only digital delays available are quite expensive as the technology hasn't yet filtered down to general purpose group use. However, we understand that MXR are to be announcing a relatively inexpensive digital delay in the near future. It's probably best to wait until that one is released and see if you can afford it.

Cross-overs

Dear Sirs,

Our band "Nobby" have recently purchased a pair of second-hand 'Hind Custom' mid-range flared bins fitted with Gauss 12" 2841s, impedance 8 ohm and a pair of 100w Vitavox horns, fitted with S3 pressure units—CN353s, impedance 15 ohm. Our query is: do we need cross-overs, and if so, what would you suggest.

At the moment they will be used just for vocals, but eventually (we hope) to run the complete band through them, then needing to purchase some bass bins.

We would be most grateful for help rendered.

Keep up the good work with such an excellent magazine:

John Snelling,
Banbury,
Oxen.

Yes, John, you definitely do need cross-overs, otherwise you run the risk of damaging the delicate diaphragms of the pressure units. Vitavox make two dividing networks, the CN 458 and the CN 459; the latter has a cross-over frequency of 1000 Hz and retails at £35.30 excluding VAT, and this

is the one that we would recommend for your application. By the way, the S3 has a maximum power handling capacity of 70 watts, and not 100 as you state.

One other point: if the Gauss speakers are only radiating into a small mid-range horn, make sure that the horn's cut-off frequency (the point at which the horn ceases to 'load' the drivers), is below the lowest frequency you are going to put through them, otherwise the transducers are in for a bit of punishment! If you are unable to locate the manufacturers, send us the dimensions of the horn mouth (front) and we will tell you the cut-off frequency. Apart from these points, however, you seem to have the basis for a good P.A. system with what you've got.

Mixer fixer

Dear Beat Instrumental,

I am a member of a local rock band and we have recently purchased a Simms Watts vocal blender mixer/amp. This has six channels and 100 watts. We like to put the mixer away from the stage and connect it to a junction box on the front of the drum platform by forty foot leads. Because of the distance involved we have started to use low Z microphones in order to regain some of the lost power. The mixer has low Z to high Z switching but someone has told us that this is inadequate and we also need high to low transformers on the mic cables. Surely this is not true if the mixer output is already low Z?

Yours sincerely,
R. C. Boston,
Salisbury,
Wilts.

We're afraid, Mr. Boston, that you will indeed require transformers as you are operating without a balanced line on your mic cables. Operating this way you will get increased hum, lower signal to noise ratio so you will need a balanced line transformer to rectify this. We'd recommend that you contact RAC Ltd. at 19 Freemantle Road, Rugby, Warwickshire who supply these.

To be quite honest, we're not over-happy with your



The excellent Yamaha G100B212 combo.

whole concept, as you are soon going to face another problem with this set-up. As you run out of your output leads from the amp and these get over about 50', you'll fall foul of the increasing resistance imposed by the cable itself. This will give you a different impedance which could result (in an extreme case) in blowing the output transistors of your amp or (if Simms Watts have a protection circuit) it'll just cut-out. Either way you'll get lost power and a rotten sound due to the effect of the length of the cables.

Our advice would be to keep your cable down to a minimum for both input and output.

Safe rattle

Dear Sirs,

After reading a review in your magazine I bought a Yamaha G100B212 combo amp, through which I now play my Fender Strat. As my style requires a "dirty" sound, I use the distortion control to great effect. The volume produced when using the distortion on high settings is extremely high, and I wondered if extensive use of the distortion control could lead to damaging the amp or the speakers?

Also, when I transport the amp, the reverb spring makes

a rattling sound. Could this damage the reverb unit in any way? I also wish to purchase a fuzz unit—maybe the MXR Distortion Plus or the "Foxy Lady" unit. Would using fuzz on top of distortion harm the amp at all?

Finally, I am very pleased with the sound I get from my amp, which is enhanced by the aggressive, biting sound of my Strat, but would you please tell me whether or not my amp will suffer from my style? Although I rarely play above half volume on the amp, I crank the distortion up to number ten, whilst I also crank my strat volume up to ten.

Thanks for a very informative mag!

H. A. Forton,
Alstonfield,
Derbys.

We're glad to say that the answer to all your questions here is NO! Since the distortion control is built into the amp, you may rest assured that Yamaha will have made it perfectly safe to use at any level with both amp and speakers. The same will apply to any effects units you care to use in conjunction with a high-quality amp like yours: it is impossible to damage your gear in the ways you mention without assaulting it physically. By the way, there's no need to worry about your rattling reverb either.

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FRAMPTON

FOR THE THIRD TIME AROUND!

If you ask any musician who has been through the experience, "what is worse than trying to establish yourself for the first time in this business?" his answer would almost be, "trying to establish yourself for the second time". Peter Frampton has gone one better, but now, he's found the right formula for success — third time around.

Frampton is surely the biggest name to emerge thus far in 1976.

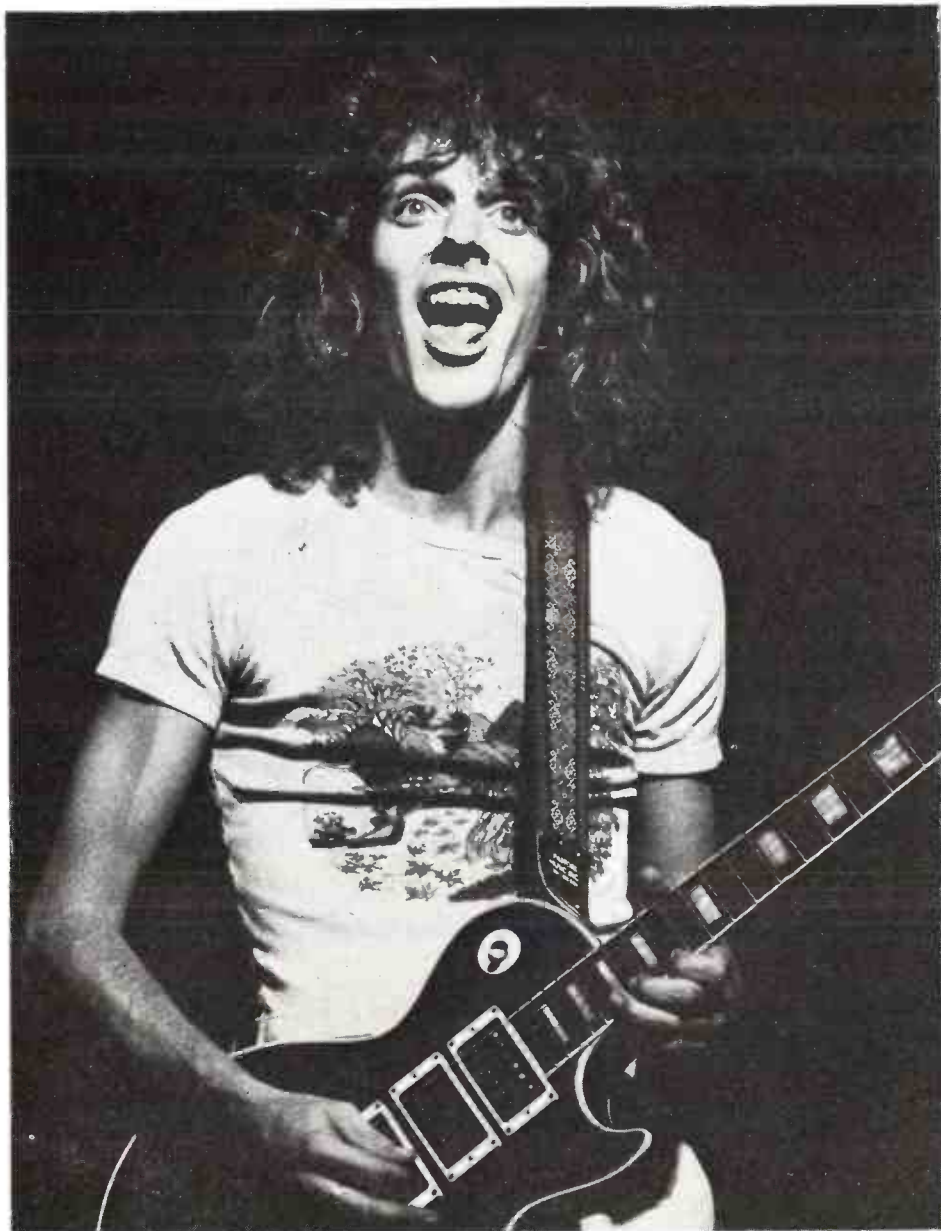
In Britain and in America he's had a top selling single with **Show Me The Way**, with the album it was taken from, **Frampton Comes Alive** selling even more impressively. In America the live album seems to have made the number two album slot its own. It's apparently the biggest selling album these past two years after Led Zeppelin's **Physical Graffiti**. Quite something for a forgotten pop hero and one time boogie grinder. who,

still only 26 years old, some two years ago was all set to give up and bury himself in session work.

First time around it was Peter Frampton of the Herd, cute, boyish, schoolgirl fantasy figure. Even then he was touted as a promising guitarist/keyboard player (the usual comparison was with Steve Winwood) but he was mostly seen in the Herd television appearances with the guitar behind his back, and was featured as a singer (a reluctant role, but inevitable given his obvious good looks) on hits like **From The Underworld** and **Paradise Lost**. Even back in '68, Frampton stressed his love of jazz guitarists Charlie Christian and Django Rheindhardt, but had little opportunity to show his mettle.

Humble Pie, Frampton's next venture, should have offered that opportunity. But that particular "supergroup" — an oft-coined term in '68/'69 — which saw him joining forces with former Small Face, Steve Marriott, ex-Spooky Tooth bassman Greg Ridley, and the then unknown drummer Jerry Shirley, failed to provide the right outlet for his playing and writing skills to come to real fruition.

The post Frampton Humble Pie, his replacement was Clem Clempson from Colosseum, was renowned for its endless boogie tendencies and a somewhat disastrous soul-revue essay: Frampton had chosen not to participate in the Humble Pie he could see evolving before he quit. It was a bold step. Early albums, notably Humble Pie in 1970, displayed a blend of acoustic and electric material and some subtlety in execution, but the double set **Rockin' The Fillmore**, a powerhouse atmospheric live album, established them in the heavy metal/boogie vein. Frampton anticipated its success, and financial reward, especially in America, yet turned his back on that in favour of his own chosen musical direction. He left Humble Pie, with accordingly very little in the bank — but with a lot of skill untapped musical ability and talent. Now, four years after his departure from Pie in 1971 he's achieved his goal on his terms. He's exploited those talents, and by a mixture of hard work and careful handling has won acceptance



from them with little compromise to himself.

On leaving Pie, Frampton cut his first solo album, **Wind Of Change**, aided by the pick of session men to complement the first real statement of his particular melodic musical style. Ringo Starr, Billy Preston, Jim Price, ex-Herd colleague Andy Brown, and future sidemen in his own bands, Pohn Simios and Rick Wills, all joined Peter for the session, and once released, the way the album was received set the pattern for the acceptance of his next three solo albums. Critical acclaim outstripped sales each time.

For his second album Frampton formed a band realising that road-work was necessary to get himself across first as a performer, before the public would really take notice of his albums. Frampton's Camel, Peter, plus Mick Gallagher on keyboards, Rick Wills on bass and John Siomos on drums accordingly took to the road. The album, Frampton's Camel, introduced such live favourites (later featured on **Frampton Comes Alive**) as Lines On My Face and Do You Feel Like We Do, but the band, even with such strong material seemed dogged by ill luck and bad planning. They found themselves supporting first Humble Pie, then equally inconceivably, if for different reasons, Uriah Heep. Frampton's Camel disbanded in 1974, denied real success, and leaving Peter Frampton at a really low ebb.

When his third album was released that year, **Something's Happening**, things still weren't happening for him except that he was now based in America and he'd begun working furiously everywhere and anywhere with a new band, as everybody's favourite support act. Long gruelling tours and short notice jobs followed one another, Frampton took them all on. In retrospect, it's perhaps what has placed him where he is today, but at the time he was thoroughly disillusioned. The momentum had been building slowly but the fourth album, he knew, was the make or break one. "Frampton was a last attempt. If that album hadn't made it it would have been the end."

Frampton proved to be that turning point, in America at least. In Britain, like the three that preceded it, only a handful of critics and a hard core of loyal fans took notice. The next album was the one, **Frampton Comes Alive**, of course. But, back to the Frampton album, it is still his most consistent studio album to date. It was recorded at Clearwater Castle, on the Welsh borders, using only Andy Brown on bass and John Simios

on drums. Frampton himself took all the guitar and keyboard work on his own shoulders. Somehow, this extra pressure, of being both totally in control and at the same time totally responsible, plus the threat of financial disaster looming ahead if the album didn't break, brought out the best in him. His playing on the album is fresh and tasteful, his singing clear and confident and his writing and arrangements are inventive and skillful, precise with no self indulgent insipidness but curiously aggressive in a music so melodic and tuneful. The all round excellence of Frampton was a sign of an artist who knew what he was doing and where he was going.

Frampton did enough to take him to the brink of reaching the big league at last. What tipped the scales firmly in his favour was the cumulative effect of those two years spent touring round the country, and the astute handling by his manager Dee Anthony at this crucial point in his upsurging career. A live album hardly seemed an obvious step to clinch such success but both Anthony and Frampton realised that what they had developed with the band was a high pitched audience communication, and if that could be captured they were there. **Frampton Comes Alive** captured it. The audience plays almost as much of a role as the band to the appeal of the album, and the band itself had become a perfect unit for Frampton to do his stuff up front. John Simios, on drums, guitarist Bob Mayo and bass player Stanley Sheldon.

If that's the mechanics of his success what are the specific qualities Frampton has as an artist? First and foremost he's a first rate performer these days, a far cry from the reticent figure he used to look compared to Steve Marriott in Humble Pie. And as a performer, Frampton is essentially a guitarist. The songs count certainly, the singing, the good looks, unlikely as it may seem, but Frampton is the latest in the long line of British guitar heroes to conquer America. America was ripe, it seems, for someone who didn't come on with the obvious rape technique of an Alvin Lee, but who practiced more a form of seduction. That's Frampton — plenty of foreplay before he delivers the goods.

As a rock guitarist Frampton is pretty unique in rock today. He still rates Charlie Christian and Django Reinhardt above anyone, but rates Carlos Santana (who has asked him to play on his next album), Joe Walsh and Lowell George among current guitarists. He's also the first

to acknowledge his admiration for blues orientated guitarists like Eric Clapton and Jimmy Page, though there is virtually no blues undercurrent in his playing. Essentially he listens to every kind of guitarist without emulating them. He draws from different forms to his advantage.

"I think I've proved that by being able to come out and play 20 minutes of acoustic material and then build up to Jumpin' Jack Flash (as on **Frampton Comes Alive**). We're not as loud as Led Zeppelin but we're sure as powerful. That's why they've been so successful for so long. They've got such a wide spectrum of material that they do, from ballads to the heaviest rock 'n' roll that there is."

Frampton's other ace is his song-writing. Introspective without being over introspective he writes from his experiences, and is now developing well as a writer. He's more direct now, curbing a one time tendency to use words for words sake. Stevie Wonder is his hero in that field and he plans one day to do a whole album by himself, along the lines **Talking Book**. That's not what he's planning for the next album though.

Heavy demand

Plans to record this summer have been shelved because Peter is anxious to keep up on keeping on touring while he's in such heavy demand with the public — apart from anything else to secure himself against financial worries in the future. He shouldn't have to worry too much. The projected album though, is very diverse, a sign that he's keen to keep on experimenting within the musical form he favours. He's trying to use the old Motown studios in Detroit — the whole band are Motown freaks — for five or six of the tracks while the rest may be recorded with a mobile studio. He hopes to use the Tower Of Power horn section on one or two tracks, and on others Crosby and Nash, for some harmony ideas.

Right now, they are still on the road and later in the year the band's touring schedule will be taking in England. There's really no way Frampton can be criticised for turning his back on England. When he returns the past should be forgotten. He had to achieve that and it's something he could never have achieved if he'd stayed here. He's erased that background and we've benefitted. Frampton at the moment is hot property, and deservedly so, but potentially he's one of the great rock artistes, and there aren't too many others on the horizon at the moment.

PLAYER OF THE MONTH

ANGUS YOUNG

ONE doesn't usually associate darkest Australia with rock music. Or at least one didn't before AC DC came along. At one time the idea of a superb heavy metal outfit issuing from down under seemed about as likely as a team of ice-skaters from Saudi Arabia. But Angus Young wants it to be known that Australia has as many bands per head of population as England, and from this we may deduce that it was only a matter of time before a band of AC DC's calibre took us by the ears and reminded us what rock excitement is all about.

I first saw them at a pub gig in Hammersmith, and there they transformed a sluggish crowd of beer-drinkers into a goggle-eyed audience. From the first searing guitar chord, Angus was strutting up and down the stage like a teenage Max Wall, mouth open, eyes clenched shut, satchel flapping on his back. His school cap flew off, his tie came undone, and he started to sweat profusely. By the end of the evening he was thrashing wildly all over the floor, scattering those who were brave enough to stand at the front, then back to the stage, where he leapt on top of singer Bon Scott's shoulders, and out they sallied once more, Angus bobbing back and forth like a demented dwarf, all the while sending out a dazzling cascade of notes. Surely this was no "unknown" band?

In Australia AC DC are extremely well known. Their

second album, entitled *T.N.T.*, sold well over a hundred thousand copies. The band's first English release — *High Voltage* — came out earlier this year. I asked Angus if he thought it would sell well, and he was of the opinion that it would, to those who had come to see them on tour, since the basis of their appeal is the extraordinary stage act. How did it all evolve?

New band

"I was playing in a high school band. They were playing the musical side right up, so I was just a member of the band. The guy who was the front man was the singer. At the end of one night we were going down really badly. I walked across the stage and tripped over my guitar lead, so I felt a right dick, y'know, and I just kept rolling around the floor, and made it look like a big death scene, screaming hell out of the guitar. But it was the only clap we got all night! So I left the band the next day. Well, I told my brother Malcolm about it, and he was forming a new band, so he said 'come and do that in my band', and that's how it started."

As time goes by, the act seems to get more and more extreme — recently including the slow removal of Angus's pants from his perch on top of the guitar stack. Just how far was he prepared to go?

"I'll shit and piss on people if need be. Like, if someone





was giving me a hard time I'd just hop up there and do it on 'em. But that's not extreme. We just treat it as a good time, to give people a laugh. At least they can go home saying 'Oh, that little sod flashed his arse at us all.'"

Did their stage act go down better at smaller venues?

"Yeah, we like the small places, because when we first started up we played all the real dingy clubs, with the kangaroos and things. That's our environment. That's where it all seems to happen. You generate more excitement because of closer contact with the audience. In bigger places it's still good — you can do it, but it's got to have that atmosphere. Some places you can walk in and you can say 'This place'll rock tonight'. On the other hand there was one place called Southport, and I think it's a beach resort or something. From what I've seen of it the only people who would go there for their holidays anyhow would have to be dicks, so consequently the whole audience was full of dicks."

Energy

The band's fairly down-to-earth approach will be observed by many as being typical of Australians in general. And yet Angus did not detect any difference in the main between English audiences and those at home. His influences have always been the original heroes of the 'fifties, the Young household in particular being full of records by Chuck Berry, Jerry Lee Lewis, Little Richard and old Dixieland music. All of Angus's six brothers play guitar, clarinet or saxophone, but he himself has never really liked anything but rock'n'roll. Only Malcolm, who plays rhythm guitar for AC DC, ever ventured as far as the Rolling Stones. This addiction to heavy R & B is evident in the group's compositions, which are mostly by Angus, Malcolm and Bon. ("Bon does the dirty lyrics. He gets them off the toilet walls.") Doesn't he ever feel the fairly simple format of their songs getting restrictive?

"Yeah, they're simple songs. They're not meant to go above people. For me it's a lot harder to come up with something that's simple and sounds good than something that's fairly technical and to impress. The only people who ever get impressed by music are other musicians, whereas musicians don't seem to go out and buy

albums, except if they've really got a favourite musician that they're all into. And they also don't seem to fill up halls.'

These words might well be heeded by those record reviewers whose jadad palates nothing seems to satisfy. AC DC would be the first to admit that their music is not likely to echo down through the ages alongside Mozart and Debussy. Their aim is to please the audiences who go looking for a little bit of excitement, and this they do by expending a phenomenal amount of energy for every second they occupy the stage. In this respect, perhaps records are a secondary choice — to be played in order to relive the thrills of a live performance. Is the act actually rehearsed, since Angus is obviously capable of going through his acrobatics without missing a note?

"I've never actually practised it. You see, I've been doing it for two years now. When I first started doing it, it was all really natural, and if I walk on a stage and try to stand still, I can't do it. Once your nerves start going, the adrenalin builds up, that's it — you're off! I don't say, right, I'm going to roll round the floor here. It's not worked out. Our band's different every night. We know what we're going to start with and what we're going to finish with, but the rest just happens."

Controversy

Spontaneity is a feature that has been conspicuous only by its absence in recent years, and it's refreshing to hear a rock musician say that it's important. How many acts are there today who would go to pieces if the strobe wasn't switched on at exactly the right moment, or if the bubble machine refused to co-operate? Perhaps life is becoming too predictable in the rock world, though AC DC's stay in this country has not been without its mishaps.

"We were originally booked to support Back Street Crawler on their tour, and the day we left Australia we got the news that the guitarist (Paul Kossoff) had died. We were supposed to support them on about 25 dates. We were only meant to do the SOUNDS tour after it."

Inevitably, we got around to talking about guitars and amplification. He uses an SG on stage. Was the sound dirty enough for his style of playing?

"Well I've tried other guitars. I've used Fenders and things.

I had one guitar — they told me the neck was guaranteed for ten years. It was a Hagstrom. At the time I'd busted up the SG into about four bits, and it was being repaired, I used this Hagstrom. The guy in the shop gave it to me for nothing so long as he could use my name. I used it for about a month, and in that month it had been smashed against amps — the neck went head first into the speakers. I've got it at home now. So much for their guaranteed neck! I've got very small hands, you know. The make of SG I've got is a 1969 — they vary from year to year — and that model particularly was good for me because it has a thinner neck."

What are his views on the great controversy over transistor and valve amplification? The band use all Marshall gear.

"Well I think valve amps are better because they give a more natural sound. Transistor amps seem to have this manufactured sound, like you get an Eric Clapton sound *here* or a Jeff Beck sound *here* . . . I think on a lot of transistor amps you've got the sustain and the distortion switch, and if you want a bit more guts on the guitar you bring it up. But you'll find that if you've got two guitarists using that particular brand of amp, both of them will sound very very similar, very manufactured. You see, I don't use any pedals or any effects because I like the natural sound of the guitar. I think you can get a lot more from it."

How about other musicians? Who does he rate?

Well . . . Ike Turner. When I was about 12 I saw him in a film clip. He's got a very Fender sound, a very clinky sound, and he's struggling to get those notes out, and in the end, Tina Turner hits these really high notes, and he just waves his hands, and goes . . . woh! But he really put it over with so much feeling and balls to it. The other bloke's Chuck Berry.

Was there any sign of a future musical progression in the band?

"Oh, we're not a progressive or 'musical' band. We're just there to rock. If that's what sells to the public . . . we're there for the public and we want to give them all a good time. We don't want them to go to sleep on us."

Go to sleep? No chance — at least, not while Angus is up there, axe in hand.

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STOMU YAMASHTA

PERCUSSIONIST, composer, classical and rock musician, dancer — Stomu Yamashta's diverse and extraordinary talents defy categorisation by words such as these. Stomu is one of the increasing number of musicians whose talents have enabled them to build up a career which embraces more than simply the classical or rock fields of music, but which states clearly (as the man himself did throughout the interview) that music is music and we should stop trying to define types and genres, but simply listen to it for its own sake. The reason, perhaps, for Stomu's relative lack of artistic success in this country is his unwillingness to be tied down, to do the same things over and over again, preferring to move as his spirit moves him, rather than play safe and stick to what people expect of him.

Talents

Over the last five years, Stomu has been moving increasingly in the direction of straightforward rock music and his full acceptance as a member of the rock fraternity should come with the premier of Stomu's new work, *Go*, which besides featuring the well-known talents of such worthies as Mike Shrieve (ex-drummer with Santana, and Steve Winwood (no introduction needed), also features the lesser celebrated skills of Al DiMeola, the sensational guitarist with Return To Forever, and Klaus Schulze, the ex-Tangerine Dream synthesiser player. The album is basically a summing up of where Stomu is at now, featuring as it does his varied talents. How did he come to write it, and why had he chosen those particular people to work with him?

"I knew Stevie and the others and respected what they did", he says, "Besides, I felt that I needed to use their talents to get across, musically, what I was trying to say. These musicians were able to feel what I was looking for and were able to add their own musical ability to this. Also I had a very good engineer working with me, and he was able to get a very good mix from difficult material — the music is continually changing."

Master percussionist gives Beat the background to his new show and album.



Yamashta minus array of percussion.

Had *Go* been a difficult album to work on?

"No, it was a really big challenge for me, but it all went beautifully in the end. We had no ego problems at all — you can hear it on the album, it really flows. I wouldn't necessarily say that this is a more commercial album than previous albums, but I would say that it's easier to listen to."

Stomu has been working on the theatrical and visual side of performance for some time now, his work with the Red Buddha theatre having gained him some reputation in this country, so did he have any intention of producing *Go* in a theatrical way?

"Yes, for the London show we'll be using dancers and possibly a laser, though I'd like to be able to use more equipment on the European tour. *Go* is influenced by everything I've ever done, so I'd like to be able to get as much into it as possible. Unfortunately the old, old problem — money — raises its head and there's only so much one can do."

Stomu first got into music at an early age, his father being the director of an orchestra in Japan. "I learned piano and percussion at school and did the usual thing of playing in the school orchestras and all that." He's a modest guy, Stomu, throughout the inter-

view he never once referred to any of his amazing achievements, his first film music at the age of 13, his reputation as "the world's greatest percussionist", an accolade bestowed upon him by Katchaturian (composer, among many other things, of *Sabre Dance*) and many other feats. He's happy to explain that that is in the past and that he must build on that to develop his own style of music even further. His one criticism of his countryman, Tomita, is that he should find his own music — "what he's done so far is great, I love it, but I think he's going to have to play music that is really his, in time".

Achievements

Summing up his achievements this far, Yamashta doesn't feel that he's followed or is following a particularly logical pattern in his music. One might think along general lines, that he has moved gradually from the oriental and the classical into the more popular, rock idiom, but Yamashta doesn't feel that he has purposely followed this course at all. "That's just the way it's happened — I suppose you could say that there is a logical progression in my music, inasmuch as each one is to a certain extent a development of the one before it, but I could not possibly sit down now and tell you what that direction is. At the same time, I don't think of each of my albums as one-offs, as entities in their own right but as pieces in my development which is only becoming evident to me as each album appears."

On most of his recorded work, Stomu has made use of an orthodox drummer besides himself. Why was this? Why had he not played drums as well?

"I think it's because I see myself as a percussionist rather than a drummer. To me the two are completely separate. A drummer is more or less a time-keeper, although of course the best drummers are more than this alone, and a percussionist is an embroiderer of the sound. He's playing with the textures of the music rather than with the time. This is what I like to do, and what I have been doing up to now."

MOTTS MORGAN FISHER REVEALS HIS KEYBOARD SOLOS

By Gary Cooper



WHEN record reviewers pick out the work of any one member of a band as good as Mott for being rather exceptional (as was the case with Morgan Fisher's contribution to *Shouting and Pointing*) you can be pretty sure that the contribution is well worthy of investigation.

In fact it's quite easy to overlook the individual musicianship in a band like Mott. In your 'we just plug in and jam for three hours' bands it's simple to get conned into believing that an instrumentalist is a virtuoso, but in Mott, where each three minute song is a perfectly encapsulated statement, the songs tend to be the main point of interest. Scratch the surface, though, and you'll find a lot of good work going on underneath.

I met Morgan at the air-conditioned C.B.S. building in London's Soho during a heat-wave. I doubt if it was just my desire to escape the heat that ran the interview over two hours — Morgan has a lot of interesting ideas.

Love affair

His career began with the ill-fated Love Affair and then (for me) he seemed to evaporate from the scene until his appearance in Mott The Hoople (now just plain Mott) some years later. That missing period, however, was more apparent that real because Fisher was busily working away on his own band, known as Morgan. Due to some peculiar oversight on the part of British record companies, the band were forced by circumstance into signing with the one label who were interested in them — RCA Italy. An album was released over there and a few copies were imported into Britain. A second album and a purely solo project were recorded but neither has yet been released.

Although this may seem a little retrospective so far, the point of dwelling on the past is to show that Morgan has a pedigree as a solo keyboard player—now onto the goodies.

Like many a pianist, Fisher began with lessons as a kid. Unlike some, these weren't forced on him by parents desirous of keeping the infant Mott-er off the streets — he wanted to have them.

"My parents encouraged me and I'm rather glad they did in fact. I went to them for about five years and took all the usual exams, then I couldn't see the point in carrying them on any longer so I started

listening to people like Jimmy Smith and Booker T."

Although originally a pianist (an instrument to which he has now returned), Morgan then moved on (no doubt influenced by the aforementioned gents) to play a Vox Continental in his first band, which later went on to become Love Affair.

"Eventually, while I was in Love Affair, I graduated from the Vox onto a Hammond M 100; it was the second of those split Hammonds that came out. In fact I've still got it now although it's on its third case these days. When Love Affair split-up I got hold of a Hohner Pianet (which I really enjoy playing) and a VCS 3 which was an instrument that changed my life in many ways. I've really stuck by the VCS 3. I got it in the first place because I read somewhere that King Crimson used one. So I went along to try it and that was that."

Although electronic keyboards feature heavily in this list, Morgan is far more a pianist than anything.

"When I joined Mott there were two jobs going, one was as a piano player — the other as an organist. I could have had either, but I took the job as pianist and I'm very glad I did."

To get some idea of where he'd been I listened to snippets from both the unreleased albums — and quite disconcertingly good they are too. Plans are afoot to release them in the States on a minor label and no doubt copies will eventually be available over here. To get another side of Morgan Fisher's work, I can only heartily recommend that you get a listen to them when they are eventually released.

Experimental

Working on the albums provided an insight into a singularly Italian way of working in the massive RCA studio in Rome. Due to the rather over-enthusiastic unions in Italian studios, there is a strict shift system which resulted in Morgan (also being pressurised by a dwindling budget) starting work at 9 a.m. on his solo album, steaming through till lunchtime and recommencing work on the band's album, continuing until 12 p.m. There was no opportunity to just roll on until he felt like stopping, relying on the engineer's goodwill to keep on working — he had to fit in with the rigid pattern of their work.



‘ YOU SEE I STILL BELIEVE THAT THE STRONGEST MUSICAL FORM IS THE ROCK SONG . . . ’

Having heard advanced musical ideas from the man, it seemed quite reasonable to enquire whether he felt stifled by his role in Mott when held in comparison with the more sophisticated solo work.

"Not at all. That whole solo period was a very experimental phase I was going through, and although I like some of it I feel that I'm now putting into practise what I learned during that period. You see I still believe that the strongest musical form is the Rock song — even a pop song, and that's why I believe in the whole concept of bands that stick together. That's why Mott is the most important band in my life. Just because the other work was perhaps more musically sophisticated doesn't mean anything in particular to me. To me it's a challenge to

write for Mott and play within the discipline and *still* make it creative."

Certainly a quick look at *Shouting and Pointing* will show that Mott are quite definitely creating within the concepts of a song in its own right rather than using it as a launching pad for excessive soloing.

Equipment

Moving onto the current keyboard equipment used in the band, Morgan is using a Davoli synthesizer, his trusty Hammond and a Yamaha grand which is carted around from gig to gig.

"I get on well with the Yamaha. Apart from the price factor of them, mine stands up well to life on the road and certainly it seems to work

very well indeed with a Helpin-still pickup, partly because of the shape which enables the pickup to fit very easily and partly because I find that a smaller piano seems to work best of all with this type of pickup."

While we may be used to guitar players discussing the ease with which they break strings, it comes as a surprise to find that the regular piano bashing style employed in many a Mott ditty results in broken piano strings. Morgan admits to hitting the strings hard!

Diversity

So, as we can see, there's far more to the man behind Mott's keyboard work than just a guy with a sparse knowledge of a few chords and a neat line in showmanship. Morgan Fisher's experience covers out and out pop (with Love Affair), very experimental keyboard work (he cites Ron Geesin as an influence) on his solo album, quite experimental concept-type material with Morgan and now Mott, itself a blend of many diverse ideas.

That diversity of experience and influence is something which Morgan would advise any keyboard player to get into.

"All you can do is listen to a lot of the right people and be influenced by them. Mind you that's not as easy now as it was a few years back because there were very few players around and the only ones that were were all innovators. Personally I think it would be very good if people started listening a bit more to the old players like Jerry Lee Lewis — they've got feel and that's very important."

Remarkably unimpressed by the banks of keyboards ("including a kitchen sink just modified for me by Bob Moog") brigade, Morgan intends to keep his approach simple and restricted to the keyboards he really needs to produce his sound. He'll no doubt stay fairly tied to the piano which was his first love.

Have a listen to his contributions to Mott's work. Although perhaps not such an obvious keyboard hero at present, a little investigation will soon convince you that he knows rather more about what he's doing than you might at first realise. If the Morgan album and his solo album ever get released you might well get an earful of exactly what's going on.

THE JACK BRUCE STORY



PART TWO . . .

Jack Bruce developed incredibly as a musician while he was with Cream. It marked his true debut as a vocalist, and in collaboration with Pete Brown, as an inventive composer. His singing in turn added a new dimension to his bass-playing; playing and singing simultaneously led his bass playing to develop as a sort of contrapuntal line against the lead melody.

Cream were arguably the loudest group of their time, with a row of Marshall stacks always found lining the back of the stage. The group pioneered heavy rock, but, unlike most of their successors in that field, their prime concern in using high volume was not the complete submission of the audience. Volume in their hands added authority to the power of their improvisation, it wasn't merely to deafen the audience so that they could concentrate more on the way the lead guitarist shook his head about.

Bruce was still playing his Fender 6-string at the outset of Cream, but after a short period using a Danelectro bass he switched to the 1958 Gibson EB3 which most people associate with him. The tone that he squeezed from the EB3 through a few hundred watts of Marshall stack could perhaps be most politely described as a "raspberry tone" but resembled more the after effects of 6 pints too much Guinness. That sound, playing what later came to be known as heavy riffs, in conjunction with Ginger Baker's distinctive drumming, was the prototype rhythm section sound for any number of mostly lesser groups since.

After cream

After the splitting of Cream, while Clapton and Baker rushed to Blind Faith, Bruce kept out of the limelight, emerging in July 1969 with the excellent *Songs for a Tailor* L.P. Containing all Bruce-Brown compositions, the album was a complete departure from Cream. Bruce played piano and guitar as well as bass and doing the vocals, accompanied by Chris Spedding on guitar, John Marshall and John Hiseman on drums and a horn section including Dick Heckstall-Smith, Harry Beckett, Henry Lowther, Art Themen and John Mumford. Bruce's characteristic bass lines are in evidence throughout, but the excellence of the songs is even more apparent. The lyrics are more impressionistic than literal and are sung with great sensitivity by Bruce, by now in complete control of his vocal capacities. The backing is consistently immaculate and the record as a whole is a classic.

Bruce's first performing group after Cream was called simply "Jack Bruce and Friends" who played only twice in Britain before successfully touring the United States and splitting up in early 1970. Featuring besides Bruce, "Mitch" Mitchell on drums, Larry Coryell on guitar and Mike Mandell on keyboards, the group was intended, rather than to try to re-create the obviously commercial sounds of Cream, to use the freedom Cream's success gave Bruce and in any

venture with which he was involved, to try and involve a more personal musical identity.

After that group split, Bruce, in October 1970, joined Lifetime. Featuring Tony Williams, a drummer who had been playing with Miles Davis since he was 16, John McLaughlin on guitar and Larry Young, ex-John Coltrane, on keyboards, the group toured Britain, playing some rather strange venues, incidentally, and then made a tour of American clubs. With Bruce the group released one L.P. recorded on the day Bruce joined them, and one single, and also apparently recorded a second album which hasn't been released.

Inventive

An extremely inventive group, the complete control that each player had over his instrument joined together to create quite awesome music. The recordings contain some incredible music, but Bruce's contribution, as one would expect from the circumstances was much less than it was to become later in live concerts, where he added an extra dimension to a group which had been breathtaking even before he joined.

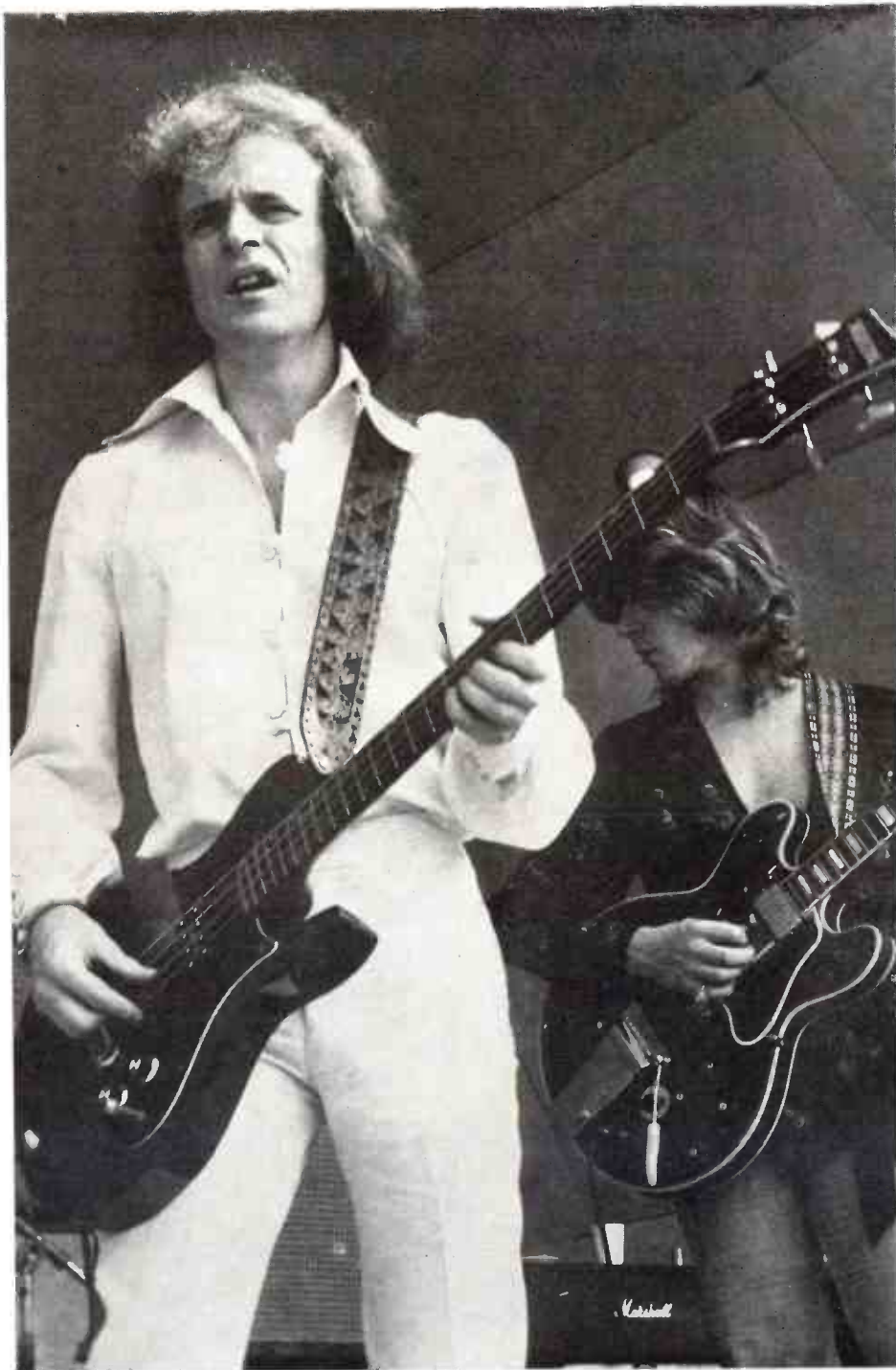
Paving the way for groups like the Mahavishnu Orchestra, Lifetime eventually split in February '71 due to ego problems within the group and management and contractual difficulties. Since that split Bruce has continually expressed a desire to reform the group, and perhaps if that comes about, a group that was so far ahead of its time might achieve some of the success it deserves.

In January 1971 an L.P. was released which Bruce had recorded in his Cream days, *Things We Like* featuring Dick Heckstall-Smith, John McLaughlin and John Hiseman, and on which Bruce plays string bass. It was a jazz album of tunes specially written by Bruce for the purpose. It remains one of Bruce's own personal favourites, and was a critical if not a commercial success.

Harmony row

In July 1971 *Harmony Row* was released, like *Songs for a Tailor* composed entirely of Bruce-Brown material. With John Marshall on percussion and Chris Spedding again on guitar, the L.P. continues from the point where *Songs for a Tailor* left off. As ever the record features some impeccable playing, and the songs, ranging from the wistfully haunting to the raucous, although structurally complex are not merely exercises in compositional technique, rather taking their form with ease from the natural structure of the lyrics themselves. The L.P. didn't sell much, but two classic records out of two releases is quite a good average. . . .

Around the same time as the release of *Harmony Row* Bruce played a few gigs with the Larry Coryell Band, which Bruce later dismissed in rather curt terms. In August 1971, the first Jack Bruce Band was formed which made its debut at a free concert in Hyde Park. All the



Bruce and Mick Taylor from the last of his bands—Bruce using his Custom Dan Armstrong.

other players in the group had previously played with Bruce, namely Marshall and Spedding, with Graham Bond and Art Themen. The group did a number of benefit concerts for the workers of Upper Clyde Shipbuilders, one of the few worthwhile political moves by a rock musician. For a time the group prospered—"I've never been in a happy band before", but when the opportunity arose in April 1972, Bruce joined Leslie West and Corky Laing in a heavy three piece called, with breathtaking imagination, "West, Bruce and Laing".

West and Laing came from Mountain, a group who had tried to re-create the

sound of Cream without the fine originality or technique that the latter group had. With Jack Bruce playing his own lines rather than Felix Pappalardi doing it, West, Bruce and Laing was a distinct improvement. More accessible than any other of Bruce's undertakings, the group was a success in commercial terms. Live, Bruce seemed to overshadow the other two, and the two studio L.P.'s released by the group have some nice Bruce-Brown songs on them, as well as some fine playing from Bruce. The group also released a live album. They made a short tour of Britain, but concentrated in the main on playing in the States,

going their separate ways in July 1973.

For a year or so nothing much was heard from Bruce at all. November 1974 saw the release of *Out of the Storm*, his third solo album and the third in his hat-trick of classics. American Steve Hunter who Bruce had met on the sessions for Lou Reed's *Berlin* is on guitar, and Jim Gordon and Jim Keltner alternate on drums. Again featuring songs of innovatory form and unusual chord changes, the LP can only really be described in the same strings of superlatives as its predecessors.

Future plans

Having found drummer Bruce Gary, a young American, Bruce was planning to form a touring group featuring Steve Hunter and Max Middleton, who had played with Jeff Beck, but for various reasons that plan was abandoned. Instead a group was formed with Mick Taylor from John Mayall and the Rolling Stones, Carla Bley, the composer and keyboards player, for whom Bruce had played and sung on *Escalator Over the Hill*, and Ronnie Leahy from Stone The Crows, on piano. The group toured Britain in early summer 1975, to mostly favourable reviews. In July 1975 Carla Bley and Mick Taylor left unexpectedly, citing incompatibility as the principal cause.

Since that time he has been inactive musically, and one can only speculate as to his future plans. However, considering his immense and varied output in the past, future chapters in the Jack Bruce story can be safely anticipated.

EQUIPMENT

It was when, with Cream, after playing a Danelectro for a few months, Bruce acquired his cherry-red EB3, that people began to copy his equipment. Cream did much to increase the world-wide sales figures of Marshall stacks, and a considerable number of bass players also began using Gibson bass-guitars. The EB3 lasted quite a time, as did the Marshalls. After the Gibson was stolen, Bruce had a Hofner fretless bass, an instrument which he thought highly of, but which was destroyed in a fire. In early 1975 he was playing a semi-acoustic bass, either an EB2 or an Epiphone Rivoli. For his last group, Bruce had a specially built Dan Armstrong bass, as he described in the August 1975 edition of B.I.

As far as his actual playing goes, Bruce is completely original. He has often said that he has no firm preconceived notion as to any rôle which the bass-guitar should fulfil, rather he sees the instrument merely as his own vehicle for personal expression. His technique is impeccable, and his playing both extremely rhythmic and melodic. The first bass player to become well known solely because of his bass playing, his pioneering ideas are only now being taken up by others.

RAPPING WITH STEELY DAN

Despite the reputation of being difficult to talk to, Mick Houghton finds a lot of answers to his questions put to Walter Becker and Donald Fagen, the brains behind Steely Dan.

STEELY Dan are a musicians' band. Ask almost any musician and he'll almost certainly list Steely Dan as amongst the best of today's groups—their appeal is considerably wider, certainly in America where they've notched up a string of top forty hit singles. They succeed in blending intelligent and positive musical and lyrical statements with a strong sense of what is commercial, and as a result, their five albums to date: *Can't Buy A Thrill*; *Countdown To Ecstasy*; *Pretzel Logic*; *Katy Lied*; and *The Royal Scam* (all on ABC), rank among the best of the past decade. For consistency, there are few bands that come anywhere close to their high standards, only Little Feat spring readily to mind, and at the present the only complaint one can voice is that the Dan haven't gone out on the road for some two years now. It's likely they'll break this spell early next year.

Walter Becker and Donald Fagen, are, to all intents and purposes, Steely Dan. They are the group's composers — that is the word to use in their context — Fagen also lays down the fine keyboard layers that grace their wide ranging music, and handles the lead vocals, while Becker is ostensibly the Dan's bass player, and rhythm guitarist. Their 'orchestra', Fagen's term for the group, continually changes from album to album, whilst in their touring days never remained the same from one tour to the next. They were in London recently on



a short promotional and idea/inspiration seeking visit, and the following interview took place then, which throws some light on the way Steely Dan function at the hands of those two complex characters, Becker and Fagen.

MH: What was the early work of yours that dates back to your days as songwriters in New York — the *Original Soundtrack* I believe it was called?

DF: It's amazing how many people have managed to come across that horror.

WB: I own all the copies so you'll never get to hear it.

Film score

DF: We did a film score. This wasn't Steely Dan. It was just the two of us and it was for a film by a young film maker, and it was called *You've Got To Walk It Like You Talk It Or Else You're Gonna Lose That Beat*. So we whipped up a few songs for it because he paid us.

WB: We were plugging songs at the time but we had a little band, a quartet, which played on the record. Danny Dias was in that band.

DF: It's nothing to be proud of. There was an album issued on an obscure label, Spark. It was the band that was called the Original Soundtrack.

MH: Were you also doing other sessions at that time.

WB: There were a few saps who hired us. Gary Katz hired us from time to time. Jay and the Americans we worked with. There were other independent producers. Mostly the kind that never paid you. It was useful experience in the studios.

MH: The coming together of Steely Dan is well documented history but who was the prime mover in putting the group together? Yourself or Gary Katz? (Katz has produced all five Steely Dan albums).

WB: It was an idea we had had for some time. We had this dream which we hadn't been able to realise because we didn't have the personnel of any real situation to work from — no equipment or recording contract. Gary then got this job in Los Angeles with ABC and he set the whole thing up for us. Like you say it's history.

Motivation

MH: What I actually wondered, especially in view of your extended spell off the road this past two years, was how strong your own motivation was in setting up a band? It's a problem for songwriters in an era when everyone writes their own material. The answer is to do them yourself — but perhaps reluctantly?

DF: It was always our intention to get a band together. We had a lot of hard luck. The sort of songs we were writing at the time, nobody else wanted to do them but we didn't form a band just because the only way of recording those those was to do them ourselves.

WB: I think we used popular songwriting as an in to enable us to put a band together. We didn't have any personnel so we used our songwriting ability to get into the music scene.

"We were caught up in the freedom of creativity of the Sixties"

MH: Was the problem selling rock songs as opposed to pop songs, the kind you must have been doing with Jay and the Americans?

WB: We found it impossible.

DF: We definitely had two basic songwriting styles. We wrote some standard popular songs, which we weren't that good at, and we were writing the sort of stuff we do now.

MH: But was the pop writing experience useful? Your material does have a distinct commercial appeal. The singles success indicates that . . .

DF: It does have a popular veneer, certainly.

WB: The straight pop songs had lyrics that were approachable by anybody. The others had lyrics such as we are known for today and were considered too far out.

MH: The first album, *Can't Buy A Thrill*, is almost an exercise in style. Did you have a lot of material stockpiled?

DF: I know what you mean. There is a lot of variety in popular styles on that record. It was mostly songs we'd saving up for quite a few years.

We actually had an enormous selection of songs from our past catalogue until very recently. It's part of the reason why the last two albums (*Katy Lied* and *Royal Scam*) took a little longer. We were starting from scratch rather than relying on stockpiled material.

MH: There were some old songs on *Katy Lied* though, *Mister Woo* and *Everyone's Gone To The Movies*?

DB: Actually, *Caves Of Atemire* on the new record is probably older than *Movies*. Occasionally we find one and re-write it.

MH: That would seem a good example of an old song which must have been considered too far out at the time. Were you less disciplined writers then?

DF: I would say so. Some of the songs were probably more ambitious and therefore more likely to be failures in actual execution.

WB: In the case of *Attemira* I don't think it was a less disciplined piece of writing than the other songs on *Scam* written within the past year. It was more complicated rhythmically in its original form.

DF: We were caught up in the freedom of creativity of the Sixties — with the Beatles, Dylan, the Byrds. I think most people would agree that from the mid to late Sixties there was more freedom or impetus to create something that was original and experimental. It was an attempt to find different ways of writing rock'n'roll songs. It's a lot more standardised today.

MH: Isn't that because all the avenues were explored in that period?

WB: It's hard to create a strikingly new impression. I hope there are still things to be done. If all the avenues had been explored I think there would be a more lasting direction to music today which we'd be seeing rather than this retrogression to the gay fifties type of music.

DF: I think a lot of the harmony we use now — a lot of the chord progressions are still innovative in rock music. They're certainly not in jazz or twentieth century classical music but they are new to rock.

We disguise them with that popular veneer. Latin music is very complex, which we employ, but it doesn't sound too technical to listen to.

There's also a certain unity in the traditional popular song form that's really perfect, the idea that you have an AABA structure technically. You'll have one section that basically is repeated — then a digression — then a recapitulation of the first two sections. I think it's wonderful form which you find in the sonata form in European music, in the blues . . . and it works really well. Because you can't do anything new with the form — or don't want to — you can still make it interesting, I hope we are doing that.

Pretzel logic

MH: You admire Ellington a lot (The *Pretzel Logic* album contains both an Ellington tribute, *East St. Louis Toodeloo*, as well as a Charlie Parker tribute, *Parker's Band*) — for him composition was always the key. So do you structure the song so that in a sense you could then bring in almost any capable musician to perform it?

WB: Actually that's not true — or the second part of it. The idea I go along with. We actually find it hard to find the players who are up to the challenge of our music.

DF: Ellington was very fortunate in having a group of musicians who were very loyal and creative and specialised that he could work with. We do the best we can using musicians we know well and by exploring with new musicians.

WB: The amazing thing is that with all the guitars that are bought and sold there are so few good guitar players around. Well versed in all forms. We do tend to draw from all forms. Our music is very demanding for a guitarist our progressions are so swift.

MH: You often seem to juxtapose music and lyrics, matching one lyrical mood with an almost contrasting musical setting. *With A Gun*, say.

WB: That's simple irony, juxtaposing a lyric on music that seems on the face of it inappropriate. Together it creates an effect we like.

MH: You don't have any lyrical obsessions. You cover a lot of ground lyrically — in timespan, in theme, in character, whereas most writers are very one directional.

WB: There are too many writers simply bearing their souls by directly using their own experiences and feeling to write from. They use their own characters whereas we tend to invent characters who sing a song in the first person. It gives us a lot of variety.

RAPPING WITH STEELY DAN

Continued from page 23



DF: It gives us more leeway. Like a novelist — there are no bounds to what we can do using different fictional characters whether they're autobiographical or not. There are autobiographical elements but they are acted out through someone else's eyes which gives you more freedom.

MH: Do you see yourselves outside of the normal rock tradition?

DF: I think we're part of the tradition but what we actually do may not fit that tradition so exactly because I doubt there's anyone who precedes us that

directly and I doubt that anybody would be inspired to continue exactly along our lines.

WB: Rock 'n roll audiences identify so strongly with what they like they're not worried about plagiarism and the real source of what they like.

MH: The cycle is short too. Someone may never be aware of the person being imitated.

WB: Like when the Byrds finally packed it in and fell apart there was plenty of room for the Eagles to move in and start doing what they were doing.

MH: You haven't performed in two years now . . .

DF: We will do again but we just haven't set a specific time for that.

MH: Is that because you wanted to concentrate on writing. Groups are under a lot of pressure to tour a lot and yet write to a consistently high standard at the same time. I've read elsewhere that you don't write on the road?

DF: That's true. Groups are constantly goaded by their managers to do concerts and they never get a chance to develop talents, assuming they have any.

We've solved the problem by dispensing with managers altogether. We're unmanageable.

MH: But surely you're not entirely free. You must be contracted to produce an album a year?

WB: Apparently we are at this point. At one time we had a very vague commitment to produce x number of albums throughout our contract period. But we've foolishly put ourselves in a position where we have deadlines.

DF: We're obligated now because we're behind schedule to put out several albums in a shorter period of time than we would like. We did take a little more time over the last two albums.

Pressure

MH: Is your music going to suffer from working under pressure or is that a situation you don't mind?

DF: It would be wonderful if we had no deadlines although we do get excited when it actually comes to recording — once the musicians and studio have been booked. We like to have the time for developing ideas rather than specifics. If you don't have anything to say for a month what can you do. That's when you need time and no pressures, not for completing tracks in the studio.

MH: So you complete the songs more or less then book the studio time?

WB: Well, we have been doing that. That's how 'Scam' was done. We have been experimenting with musicians we haven't worked with before. There were some failures at sessions we did. We'd record a whole evening and not like anything we did. But we learnt from it.

DF: None of the failures turned up on the record. I suppose that's a matter of opinion, but I don't think so. It gave us a broader selection of songs — some fifteen or sixteen available. We'll complete some of them and they may turn up on the next album. What we don't want is to get studio crazed — locked in the studio for weeks. We want to remain in a situation where we can experiment.

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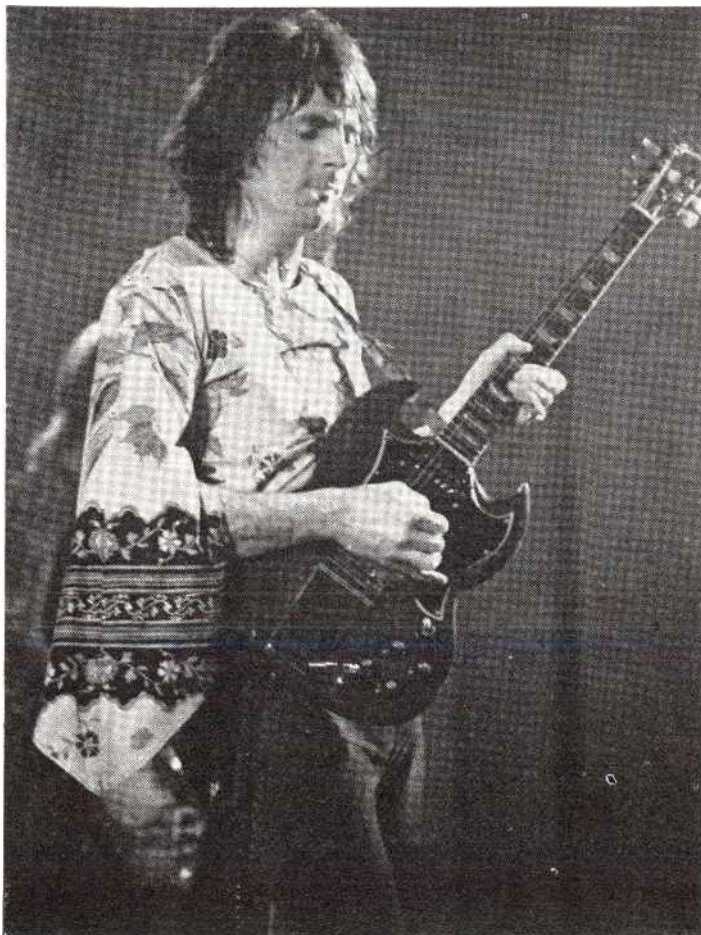
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JUDAS PRIEST FACE DESTINY

Co-lead guitarist Glenn Tipton
reveals a short cut to Gary Cooper



IT'S a nice feeling when you've backed a band through thick and thin and things begin to look like they're coming together. About a year ago I made the rash (?) statement that Judas Priest were set to become one of our most important bands. It hasn't come to fruition yet but the band's second album, *Sad Wings Of Destiny* charted and sales have reportedly been very big in the two Rock testing grounds for up and coming British bands — Germany and Scandinavia. Couple that with a massive British tour and you have all the signs that Priest are almost there.

Although the most recent member of the band to join, co-lead guitarist with K. K. Downing is the inimitable Glenn Tipton, almost an archetypal British guitarist in the 'wailing solo' vein. Glenn's main attribute is the gift of melody, he rarely overplays (an easy trap to fall into in a heavy band) and yet never fails to be impressive. He's every inch the 'matured' guitarist in the Koss-off/Beck/Clapton style, never over-reaching himself and that's very much part of his creed.

Technique

"When I first started to play I wanted to play really fast like Alvin Lee or someone, so I learned how to play fast but then a few friends I was playing with said that maybe something was lacking in my technique. So I concentrated on technique and feel, you know, making every note count in a solo and probably for a while I became a worse guitarist. I'm still not where I want to be, but then nobody ever is."

Unlike many of today's best players, Tipton didn't begin his career particularly early. Although a reasonably accomplished pianist his interest in the guitar didn't really come about till his brother inspired him to work on the instrument when he was around 18. Although starting late he was influenced by much the same guitarists as most of the greats.

"Basically I started off as a blues guitarist doing all the B. B. King, Albert King things but like everyone else I began to look for something new after a while."

There are many ways to actually work on a solo — how does Glenn approach it?

"I've got two different approaches to solos. One is for recording where I really think about it. We'll have a blast

before we get into the studio and the number itself might suggest what sort of solo will fit. Then when we're recording I'll have a fairly complete idea of what I want to do. On stage though it's different because that's where I love to explore, that's where the magic is for a guitarist when you're playing up high and you just reach up that little bit further and it works — not always but sometimes. On stage you get that lift and that's where I do most of my stretching.

"The worst thing a young guitarist can do, although it's the trap that you've got to fall into, is when he learns to play something that's really good, something really fast and then he feels he's got to jam it in the next solo he plays regardless of whether it fits. The mature guitarist will store the ideas and use them when it's right to use them. Another thing is that a mature guitarist always plays within his limits. Most good players can go just that bit beyond where they're playing but they don't, they hold that little bit in reserve and that way it flows."

Bearing in mind the fact that he started off playing blues, would Glenn recommend a young player to go right back to the early blues players and work up his style from there?

"That's a really difficult question. I don't think young guitarists *do* start with the blues these days do they? Most of them have their own heroes and all those heroes are people who've been through that scene and have probably taken all the best ideas from blues guitar and rock and roll and turned it into their own sound. So really I'd have to say that people should listen to the players they like because they will have provided a short cut for younger guitarists."

Weapons

Tipton's choice of weaponry with which to attack his music (Priest, as you may have gathered from our album review a couple of issues back, are pretty much a heavyweight outfit) is quite archetypal in a Gibson S.G. Standard and Fender Stratocaster equipped with Rotosound strings running through a 100 watt Marshall stack. Things do change a bit in the studio though as was explained.

"I use the Marshall 100 but I'd really prefer to use a Marshall 50. Being the sort of band we are though that wouldn't



give me quite what I need. In the studio I usually end up doing things on a Vox AC 30 although I'll often use the Marshall. It's got to be valve gear for me although I have tried solid state equipment, usually in the old days when gear used to breakdown and I didn't have any spares. That was when I tried things like HH. I must admit I didn't like it (although I'll admit that it's probably suitable for a lot of people) but it's too toppy for my taste and it hasn't got enough guts for me."

The subject of setting up guitars raises its head and here Glenn has fairly strong views.

"I don't think guitarists should worry too much about setting a guitar for ways in which they *don't* play. I mean I know that Kenny (K. K. Downing) disagrees with me on this but I really don't think you can get most modern guitars perfectly in tune everywhere. The best thing to do is to set the guitar up for the sort of chords that you play so that it's as near perfectly in tune as you can get it where you're going to play it. To try and tune most modern guitars to perfection will just drive you mad."

The choice of strings and action is perhaps reminiscent of Paul Kossoff with an emphasis away from the ultra-light gauge, ultra-low action settings used by many guitarists.

Action

"Compared with a lot of guitarists I talk to I don't have a really low action. It's more of a compromise really between an action that is low enough to be comfortable and one that's high enough for me to get power and sustain. With strings I use as heavy a set as I can get away with because I like to fight a string — I like to know that I'm getting power out of it when I bend it. You can get a lot more variation out of a heavier string on a vibrato so I'd recommend that you start with a light string and work your way up to one that gives you the best compromise between power and ease of playing."

No band that's going anywhere reaches its peak without attracting a certain amount of criticism. Priest have been accused of being over flash, a left-over from the days of the guitar hero. Personally, I'm

rather inclined to disregard the views of critics who slam bands that give the audiences the dynamism in live performance that Priest deliver night after night and yet sing the praises of totally unimaginative country and soul bands with limited ability and creativity, but, as I've said, I'm totally biased in favour of Judas Priest. How does Glenn react to the criticism that the GUITAR SOLO as a phenomenon is out of date?

"It's really only a matter of opinion isn't it? I mean the day of the lead solo as such *could* be over but if the solo is right

and the guitarist really has something to say then people will always want to listen — it really doesn't matter if it's fashionable or not. If people like it they like it, if they don't they won't buy it."

So that's it. Despite the knockers Priest rock on drawing bigger crowds and have just been booked for four massive summer festivals in Germany. You can't knock success and the band seem to be getting plenty of that coming their way. No doubt a vital part in that success is the emotional playing and fine technique of Glenn Tipton.

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ALL ABOUT P.A.

Part 5 THE FINISHING TOUCHES

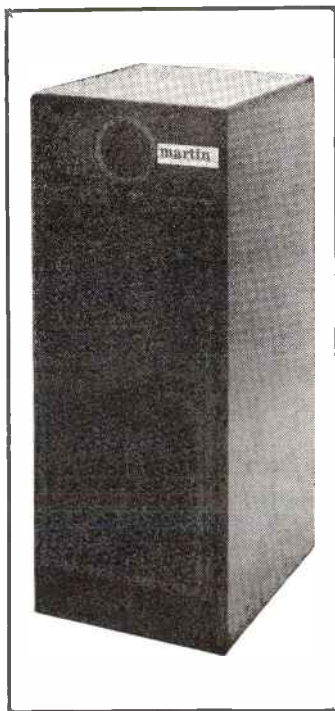
AS this month's article is the last in the series, it covers a number of points which had to be left out or glossed over in the earlier parts; I also thought it would be useful to consider some of the problems involved in building up and using a large P.A. system.

First of all, Foldback: with a large 'bin/horn' system, amplified vocal and acoustic sounds are, of necessity, masked from the musicians onstage—hence a separate system is required—its sole purpose being to amplify sounds which aren't already amplified onstage, or which the musicians want to hear more of. Monitor systems often seem to take second place to upfront systems, with a couple of small slant-backs loaded with inferior 12"s looking decidedly lonely at the front of the stage, and another lurking behind the drummer, throwing everything up at the overhead microphones, messing up the P.A. sound, and eliciting such comments from the skin-beater as "I can't hear the */x"@z.%* vocals, man!"

Monitors

Monitor enclosures should ideally be loaded with dispersive H.F. horns as well as cone drivers, as the latter will start to "beam" high frequencies when their wavelength exceeds the cone diameter—the higher the frequency the tighter the beam. Use of cone drivers alone can make for a system that is a pain to set up and a horror to operate: monitors always need as much level as can be given—at least for operating headroom—but it is quite possible to have a 'cone alone' system safe from feedback when setting up, and then howling all over the place when the vocalist moves a microphone, or when one instrument is given a bit more level through the main system. Therefore,

Tips on foldback and multi-cores complete this present P.A. series, although future issues of *Beat Instrumental Songwriting & Recording* will carry further articles.



Martin Audio Side Monitor, containing two ATC 12 inch speakers and JBL 2305 perforated plate lens horn.

one of the prerequisites of a good foldback system is a wide and even polar distribution (angle of coverage) of the frequency range to be reproduced. Very often frequencies above around 6000Hz are filtered out of the feed from the desk, as sounds above this (cymbal hiss, harmonics) are generally unnecessary for monitoring, and tend to feedback rather easily. If the monitors are rather small units, low frequencies liable to cause intermodulation distortion may also be filtered out, in which case the foldback becomes an 'audible cue'—the intention being to make vocals and instruments cut through the onstage sound, rather than to provide a full-range output.

One easy way of getting extra volume out of your foldback system is to re-position the cabinets so that they are as near to head height as possible. A keyboard player, fenced-in by his array of instruments, will have to have his slant-back monitor rather far away in order to avoid tripping

over it, and to give it room to project sound over the banks of equipment. If the monitor is placed on top of a flight case, or any conveniently sized pedestal, it can be brought in much closer, aimed at the musician's head, and the resulting sound output will be up to twice as subjectively loud. A simple trick—but it can be used in any situation where the musician is going to remain fairly static; make sure that all vocal microphones have their connector ends, (which is the maximum point of rejection for a uni-directional microphone), pointing towards the relevant monitor: this will give least interference for the main P.A. feed, and lessen the chance of feedback.

Drummer's monitors should, where possible, be positioned to face the man himself rather than the kit: one on either side of the stool is not a bad compromise. It will often be necessary to feed the bass drum, and possibly the snare, through even the smallest foldback systems, as these percussive elements, vital to time-keeping are often inaudible to the rest of the band when playing at high level, or on large stages.

Good Sound

The real key to a good foldback sound, like anything to do with P.A., is a bit of intelligent engineering work: be aware when difficult cues are coming up, or when instrumentalists are about to take solos . . . I have actually measured substantial differences in a vocalist's sound pressure level output, relative to increases and decreases in foldback volume, so a bit of extra time spent on the mix obviously pays off. Useful ancillary items for foldback set-ups include graphic equalizers, notch filters, compressor/limiters and frequency shifters, all of which can help



Court Acoustics Floor Monitor: Ported enclosure with 15" Gauss loudspeaker and JBL 2901 driver/lens assembly.

to produce a clearer and louder sound. Frequency shifters may only be used on vocals, but can give up to 9dB more acoustic output before feedback—Surrey Electronics of Cranleigh make several serviceable units of varying complexity, starting at around £24 for a fixed shift board. One word of warning when using these devices: frequency shifters inhibit the advance-warning whine which normally precedes feedback, so when and if it does come it's sudden death!

Multicore

Another sometimes rather troublesome piece of P.A. equipment is the multicore cable: this is the thick 'snake' which carries balanced-line microphone cables from the stage to the mixer, and the master and foldback outputs from the mixer to the stage. There are four types of multicore cabling generally in use: most basic is a number of 'twisted pairs', (one for each line), and an overall screen; if the mixer returns are routed within the same screened cable as the microphone lines, then a certain amount of cross-talk (interference) will result, so a better alternative is to use separate multicores for mic lines and returns—as in early Kelsey-Morris systems—or to have specially made multicore, with the returns routed down a separately screened co-axial section—as used by Soundcraft Electronics at present; the most elaborate sort of audio

multicore is the type containing individually screened twisted pairs, the most commonly used brand being Belden—very thick, very hard to get and very expensive! The subject of multiway connectors is so specialised that I could go on for hours about the pros and cons of different types: suffice to say that most types have disadvantages either in price or design, but if you are replacing standard fittings, or making up

your own cable, then Radiospares, Cannon, Amphenol and PSP Electronics all make suitable plugs and sockets of varying complexity; PSP, who are based in Wembley, Middlesex, actually market several different types of multipin connectors, including ones for use underwater!

Do's . . .

Multicores generally receive a lot of physical handling, and are therefore rather vulnerable to incorrect storage and unwinding. For most multicores, reels are the best method of storage—Keith Monks Audio do a nice one—whilst for cables of very large girth, large boxes are better, as less tension is placed on the cable. Watch out for sharp edges on reels, and pad them with foam rubber and Gaffa tape; *never* just coil a multicore and throw it in the back of a truck, and *never* straighten out a 'kink' in the cable by just giving it a yank—lift up and over until it straightens itself. Multicores are so expensive that it is rarely possible to carry a spare, but a short length, only a few feet long and wired as per the main cable, is useful for quickly determining whether faults in wiring are within the mixer, along the main cable or in the stagebox.



Marshall Slant-back Monitor, with built in 30 watt amplifier and 1 x 12" loudspeaker; retail price is £128.91 inc. VAT.

To complete this article, which is the last in the series *All About P.A.*, I have set down in the form of 'do's and don'ts' a few points often overlooked, but essential to the efficient operation of a large P.A. system.

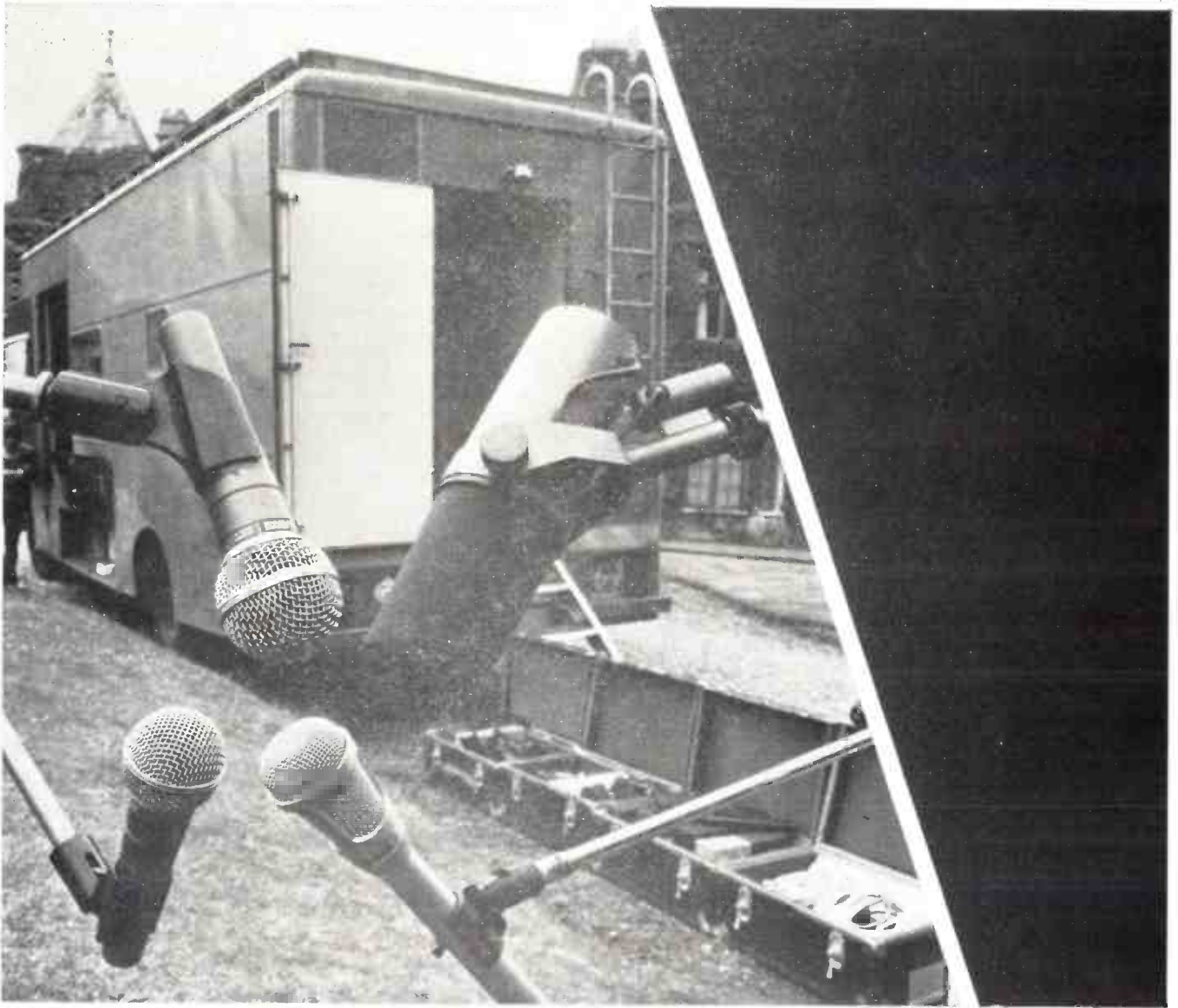
Do use polarised connectors—Cannon XLRs or equivalent—and do make sure that all microphones and other items of equipment are wired to the same pins, so that everything is 'in phase'. Do, if possible, wire high and low frequency units to different pins at the amp end, in order to avoid expensive damage to diaphragms through hook-up errors. Do stack cabinets so that the drivers are vertically aligned and in phase: audio devices out of phase can be compared to two people landing on a trampoline at the same time . . . energy is dissipated, and neither one is able to take off again . . . no output results! Do angle loudspeakers away from reflective surfaces and into the audience, and do position bass cabinets in corners, or with their backs against walls, in order to increase radiation of low frequencies.

. . . Don'ts!

Don't use very long loudspeaker leads, they exhibit own resistance and will adversely load transistorised power amps—10 metres is the absolute maximum for the thickest cable. Don't split the output of a device without utilising a second pre-amp, as the output level and signal to noise ratio will suffer. Don't stack 90° radial horns next to each other, as this has a detrimental effect on sound quality and evenness of the dispersive pattern. Don't use different types of enclosure to cover the same frequency range, other than in special circumstances, and don't stack cabinets so that the resulting frontal area is very narrow in either direction—adverse diffraction of sound will result.

P.A. systems are fascinating things, and good ones are essential to musical success: be warned, however, that it is a very complex subject to meddle with, and sometimes the damn things seem to bring more trouble than they're worth! . . . Having got that off my chest, all that remains to be said is good luck, and take care.

by Nigel Jopson



Stones' Rolling Studio



A complete recording studio in a van? For Mick Jagger, it is almost a necessity. Mick and the Stones can be inspired to produce their next hit anytime, but when they're on tour or on vacation, the best recording studios aren't always around the corner. The Stones rely on their Shure-equipped mobile studio for the unmatched recording perfection they insist upon, for these moments of midnight inspiration. Whether in a recording session or on stage, the Stones' SM7, SM58, SM82, SM53 and SM56 microphones are their assurance of consistent quality and natural sound.

Shure Electronics Limited
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Telephone: Maidstone (0622) 59881



APRS '76

Beat's Annual Pictorial Review

Once again the Association of Professional Recording Studios exhibition has rolled around and gone. This year's show on June 17 and 18 was staged, as usual, in the Connaught Rooms in London and saw a vital display of equipment from most of the world's major manufacturers and many visitors who were seriously interested in buying the equipment they had on show.

It would be quite unfair to attempt to single out any particular manufacturers for consideration so perhaps an overall view is best.

Imagine a hotel largely thrown over to mixing desks, amps, monitors, tape machines etc. and you'll have a pretty fair idea of where it was at.

It's almost impossible to assess the success of a show like this. No-one takes orders for hundreds of thousands of pounds worth of equipment out of the blue — results take a long while in coming, but this year's show seemed to surprise many exhibitors in terms of just how many people had come ready to seriously talk about buying.

There wasn't too much on show in the way of surprises so perhaps we have reached a watershed in studio equipment technology for the while or perhaps the economic troubles of the past two years have held new developments back. Mutterings in dark corners were heard about the advent of digital technology in recording so possibly one can suppose that there's no smoke without fire.

The equipment was as interesting as usual and if you weren't there, you missed a lot of things worth seeing.



Zoot Horn reported strong business.



A.K.G.'s Peter Eardley with two of his attractive helpers.



The Amity Shroeder Cartridge Machine.



Ampex reported brisk business.



The new Neve 'Compact' range.



Beat's Paul Taylor (left) and Gary Cooper (right) share a joke with Tanny.



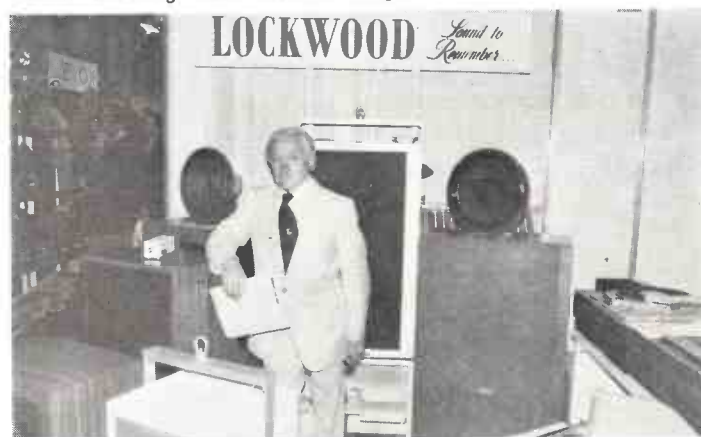
Vitavox's Neil Young explains the Thunderbolt.



Needless to say, C. E. Hammond did roaring trade with Revox and J.B.L.



Bauch showing their massive range.



Lockwood—some of the best enclosures.



Nigel Jopson (from Beat's technical side) plus 'Snoopy' on the T.R.A.D. stand.

The trouble with a lot of studios is not what's inside, but what's outside.



There's any number of little things that drive you slowly insane when you work in a London studio.

Like the pneumatic drills in the demolition site next door.

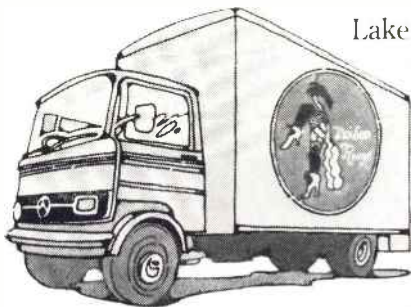
Like the traffic wardens who wallpaper your windscreen the instant you manage to find a place to park.

And traffic and traffic lights to make you late for sessions.

Well, happily, there is an alternative. Maison Rouge. It's Europe's latest and best equipped mobile studio.

And it offers some very fundamental advantages.

Like mobility. It'll give you the best facilities that London studios can offer, but in a location that London can't.



Like the shores of Lake Geneva. Or the beach at Monte Carlo.

We can do for you what we did for Too Old To Rock 'n Roll: Too Young To Die!

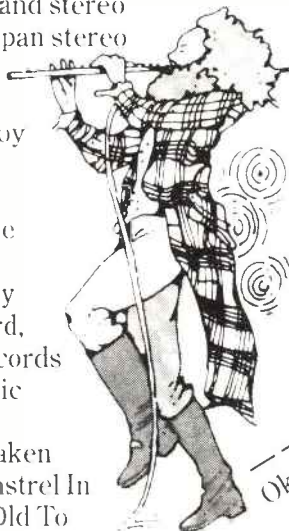
Essentially Maison Rouge is Helios's latest mobile

desk - 32 in/24 out. It packs full quad and stereo mix-down facilities, with 'instant' full pan stereo mix from monitors to 2-track or cassette. Plus Studer 16/24 track auto-locate recorders - JBL and Tannoy quad monitors - E.M.T., and Master Room Echo.

And everything is under the supervision of Robin Black.

Already in our short history we've worked with Jethro Tull, Mallard, Beefheart's Magic Band and Island Records and many other big names in the music business.

In fact, Ian Anderson has taken quite a shine to us. He brought us Minstrel In The Gallery, and more recently, Too Old To



Rock 'n Roll: Too Young To Die.

Now you've got it, what do you do with it?

If you want to use Maison Rouge to record on location, but haven't got a location, we can make a suggestion.

We know an idyllic little Tudor farm, just 40 minutes from the West End, in the heart of green and pleasant Surrey.



All in all, it offers the perfect working environment for anyone using

Maison Rouge - colour telly, its own heated swimming pool, sauna, dozens of

handy English country pubs, 3-course farm cooked meals, and 12 acres of English woodland, gardens and orchards to rehearse in.

The studio is a fully converted Elizabethan barn, comfortably furnished with toe-deep carpets, and central heating.

Bring us your albums, and your weary bodies

Maison Rouge, and Robin Black, can give your album some of the most up-to-date recording facilities and techniques available anywhere in the world.

They can get you out of the sights and sounds of London, so you can record on the road at your own pace, in your own locality.

If you want to know more about how Maison Rouge can help your next album - and how Maison Rouge can help your weary body - call Jill now on London 408 2058. Or complete the coupon.



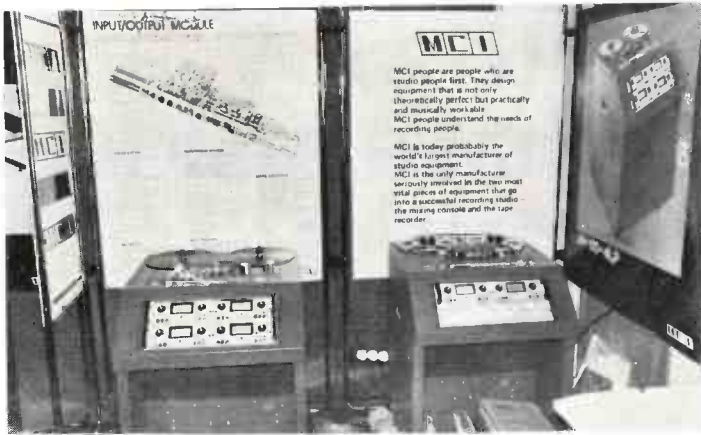
Okay, I'm interested. Tell me more.

Name _____

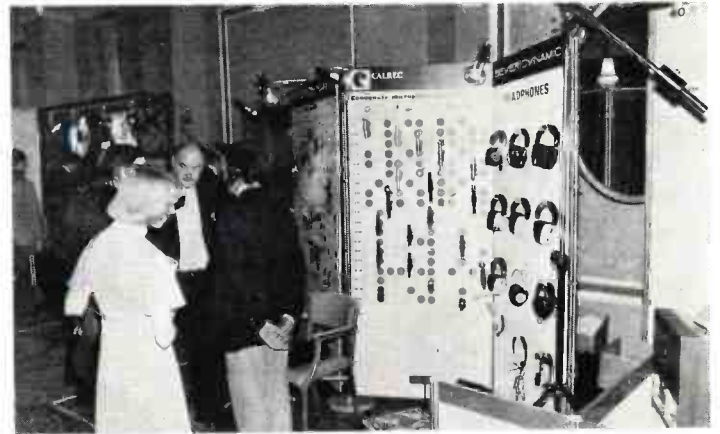
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London W1

B1.B.76



M.C.I. tape machines from the U.S.A.



Calrec and Beyer both drew attention.



Feldon Audio showed Eventide and F.M. Acoustics.



Mike Ingrams manning the Altec stand.



Martin Audio shared the Midas stand.



Tweed Audio had a decidedly Scot's atmosphere on their stand.



Raindirk showed the Quantum mixers.



Peter Tattersall from Strawberry Studios (right) on the Beat stand with the inevitable Paul Taylor.



Queen endorse the much respected 3M's tape machines.



(L to R) Gary Cooper, Paul Taylor and Helios' Dick Swettenham.



Pyral tapes well in evidence.



The Allen & Heath Brenell Stand.



Frank Williams seen with his Cadac desk.



The Klark Teknik stand.



Macinnes reported a lot of interest in their Amcron 25" speaker and amps.



Shure's Chris Gilbert (centre) and Andy Munroe (right) with one of the shows biggest attractions.



An Amek mixing console.



Dave Martin with one of his superb monitors.



Hayden Laboratories had a lot to show.



Malcolm Toft (right) with a superb Triad desk.



One of the impressive Calrec desks.



EMI's new series 830 tape drew crowds.

MUSIC TRADE HOUSE

is proud to announce

its new

premises at

**11-15 LILLIE ROAD,
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This 15,000 sq. ft. building is shared by companies serving the music industry where the following services are combined under one roof...

EQUIPMENT HIRE • RETAIL SHOP • PA SALES

KEYBOARD (& REPAIR) CENTRE

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MUSIC TRADES HOUSE

Beat looks at the result of Cabin's recent expansion to new Fulham premises

THERE is a vast building in Lillie Road, Fulham, which does everything. No—to be honest it only does everything concerned with music, and already before it is totally completed must be regarded as one of the most astonishing achievements. What has happened (and is still happening very rapidly) in general terms is this: Tony Novissimo, manager of Cabin, has moved into these 15,000

square feet premises on four floors, and he's brought with him several other companies to share the space.

Between them, they offer probably the most complete selection of services currently assembled under one roof. Obviously such an extravagant statement must be backed up with facts, and the simplest way to do this is to describe the guided tour which Tony gave us. First the main door.

Part of the wall is to be removed and replaced with a large window. Over this will be the new name of the complex—Music Trades House (already approved), with replicas of the logo facing all approach routes. Inside the building, every department has the most appropriate neighbour. "You will walk through the door," Tony explains, "and the first thing in front of you is the shop."

▼ One view of the shop, with much more through the doors.



Here stock is extensive, equally divided between new and secondhand, and prices are very low. In fact, prices are low throughout, and there are two main reasons for this. The first is that Tony prefers to maintain his profit level through high turnover with low profit on each object; the second is that he has no need to make provision for slack sales periods. "When one part quietens down, something is happening elsewhere." Low prices do not negate after sales service; customers will be able to call on any section of the firm for repairs or whatever.

The ground floor section of the shop handles guitars and amplification. The basement caters for everything else—this being the home of the Cabin Keyboard Centre and the Cabin Drum Centre. Both these sections are titled to reflect the completeness of their services and their specialities. Each Centre is able to supply the widest range of stock on sale while providing excellent equipment for hire and a full after sales repair service. Racks of components show the comprehensive nature of their spare part stores.

Basement P.A.

Perhaps the most surprising part of the retail operation is the PA section also situated in the basement as opposed to the space saving method of having a couple of items on show while the rest may be ordered, Tony has a full line-up of bins, horns etc. Again, full back-up service remains at the ready. When you've seen this, you realise how deceptive the place is from the outside, where you can only see the guitars and amps. With a masterly stroke of planning, Tony has worked it that all lead into a coffee shop; nothing fancy, just a place to have a cuppa and "something on toast", watch a bit of colour telly, and generally take it easy.

The rest of the ground floor area is taken up by colleague company Stage Shows where they run their touring service. Stage Shows specialise in PA systems and lighting rigs and work closely with transport and freight companies, hotels, back-line hire companies and so on to offer a complete co-ordination of a touring group's requirements. Again, planning talent is in evidence with a loading bay right there. A little extra is a section devoted to supplying



▲ Drums, mike stand and monitors — with room to spare.

the road manager with on-the-spot supplies of the smaller but equally important items such as gaffa tape, leads and so on. An accurate sign as to their proficiency was that much of their gear was out on the road at the time of our visit.

The next section is Cabin Equipment Hire, offering a service that provides one of the fullest ranges of equipment available in London. Guitars, basses, drums, keyboards, amplifiers, speakers and combos and also many rare pieces, such as Acoustic 360 amplifiers and Fender Concert amplifiers, will be made available for hire. This hire company will also specialise in providing the fullest range of special effects devices and all items can be flight cased in preparation for tour work if required, reliability of all equipment being assured by a fully staffed maintenance department. The maintenance department ensures that everything leaving the premises is in top condition.

There are various and constant noises of activity on the higher floors, largely coming from one of the rehearsal rooms and the timber workshops. At present much of the carpentry work is being used for the

building itself, but their main area of operation will be bass bins, horn enclosures, drum rostrums, cable cases and the like. As to the other source of noise, not only do they have four rehearsal studios, but have designed each for a different purpose.

Turnover

The first studio, booked right on completion, is for the high turnover clients, those who just want to rehearse for a few hours and then disappear. The other three vary in size (although all hold a good five-piece with room to spare) and have slightly different tasks, catering for the kind of band who want to practically move in for weeks at a time. Indeed, although the matter won't be considered seriously until all current work has been completed, Tony has had thoughts of making one of these rehearsal rooms into a proper recording studio. If he did, though, this would only be on the condition that he could use the finest engineer. "And, of course," he adds, "if you're rehearsing and you're short of something, all you have to do is open the door and wheel it in."

What he has been finding is that clients have come in for one particular thing, and discovered other sections of the complex that they didn't know existed. And, of course, that's one of the reasons why service in all departments is of such a high standard. If, for instance, the shop has proved satisfactory and helpful, the hire department is also likely to satisfy. Says Tony, "We can't afford to let anyone down. . . ." There is one more very good idea to work in conjunction with the rehearsal rooms. This is the conference/press room, which, besides fulfilling the obvious function of housing either internal or external business meetings, will be fitted with a sound system to monitor the activities in any of the studios. It is additionally hoped that closed circuit TV will be installed so that management, agency, friends etc. can see as well as listen to a group in comfort.

Auditions

And that, at last, more or less rounds up the Music Trades House apart from a few more small concepts. Several of the rooms are being prepared to permit still and video photography. A film production company is expected to take offices within the building to specialise in promotional films. Tony also undertakes to offer an audition

service where he will arrange the musicians, studio and even recommend players to the management. Reply cards have already been prepared. Then there's loudspeaker re-coning, T-shirts and flight cases.

Sufficiency

That someone could have thought up such a project is surprising enough in itself, but the fact that it's working out so well deserves real credit. How did Tony get the idea and pull it all together?

"Self sufficiency is the incentive. Nowadays, with more and more companies being specialist in one particular field, we thought it would be a novel idea to get it all under one roof. Overall, turnover is even and steady, with no slack seasons, because we have hand picked companies who are good in the first place and whose activities complement those already underway."

11-15 Lillie Road is already very impressive, and we look forward to another visit when all the odds and ends are tied up. As they've only been in the building a few weeks, it shouldn't be too long. It certainly sounds a bit too good to be true—there's only one way to really find out.

"Right by the tube, and about six pubs," Tony was murmuring as we started the journey back to Beat.

▼ An equipment check takes place in the service section.



INSURE YOUR GEAR

Beat asks Chrissie Armstrong-Williams of Failsafe Insurance for a few tips on insuring your gear.

SO you're playing this gig at a University and some of the students help you to unload and reload the van. You think you've got your gear in sight all the time. But when you next use it two Bassman Amps are missing. Someone must have done a swift left turn down one corridor when you did a swift right down another.

Or your Roadies are taking a truck of equipment to your next booking. Unloading the gear, a £6,000 Organ falls from the back of the lorry like a bad dream and is unplayable, damaged to the tune of £300.

Then you're a big name band on tour in the States with a truck full of equipment worth over £20,000. You park it for the night, mosey on down to the nearest motel, and your truck and gear quietly disappear into the sunset, never to be seen again.

Perhaps you are a Superstar who always leaves your most valuable guitars in your mansion when you're away. The night you top the bill at Wembley Stadium, everyone knows about it, even the Underworld. And those guitars that you thought were irreplaceable have been displaced, permanently.

Compensation

Four true, sad stories, but not as sad as they might have been. Every one of these musicians had insured his equipment and was able to claim compensation. Even the Superstar cheered up a bit when he was paid the current value of his instruments.

Most musicians agree that it's a good idea to insure their gear. But many never get around to it because they say it's very difficult to find anyone who'll insure it. Insurance companies have a fixed idea of all musicians and Roadies as drug-

crazed, temperamental sex fiends who smash up every piece of equipment they possess at the end of every gig. Now whatever else may be true we all know that on the whole musicians take great care of their gear — because they can't afford to do anything else. And insurance companies are beginning to realise this. There are some insurance brokers like us who specialise in insurance for the industry, but these days, even your friendly High Street Broker should be able to arrange some insurance for you, and if he doesn't do it himself, he probably knows someone who does. Musical instrument shops can also often recommend someone, if asked. Then all it needs is to ask for a proposal form, read the small print because you do that on everything these days, fill it in and hand it over or send it back with the premium—and it's done; instant

peace of mind. And it's not even expensive. For an "All Risks" policy, most companies will quote you a rate of 2%, that's £2 for every hundred pounds worth of equipment you own. Your protection lasts for twelve months, and is valid anywhere in the United Kingdom, even Northern Ireland, although if you have the misfortune to have your gear blown up by a bomb, your claim would not be paid, as bomb damage is not included in the cover. Nor are "warlike hostilities" like having your equipment strafed with machine gun fire, just as you're warming up for your third encore of Viva L'España in a two star Cypriot hotel, during your summer residency there.

Don't be put off by these freak hazards. There is very little that is not covered on an "All Risks" policy. Earthquakes, fire, water damage, even when the soggy knickers brigade suddenly storm the stage with a thunderous squelch you're covered under the general term of "riot".

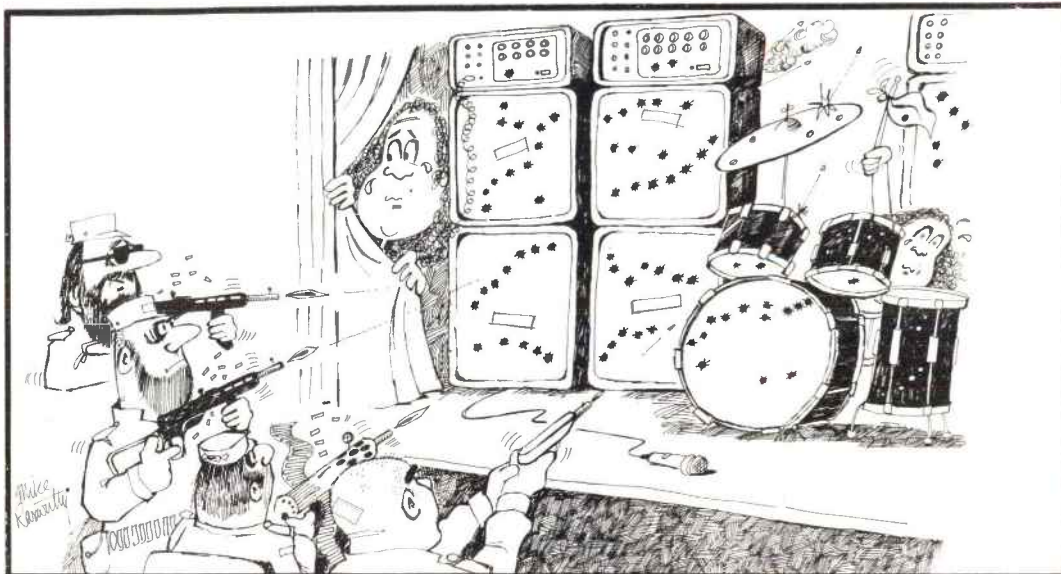
Abroad

If you frequently go abroad you can take out a UK/Europe policy, or a World Wide one. The right sort of rates for these are £3 per £100 for UK/Europe and £4-£5 per £100 for World Wide protection. And remember, that means you are covered against fire, theft, accidental damage, malicious damage and the rest—literally anywhere in the World.

If you only play abroad occasionally, you can have what is known in insurance circles as a short period extension, which means that you take out the basic UK insurance and add a few days Europe or World Wide, as you need them.

Generally speaking, the more successful you are, the more insurance you need; but, as with any bulk purchase, large orders obtain generous discounts. So if you have a lot of gear to insure, say over £10,000, it's best to shop around because those rates just quoted can be reduced quite drastically.

You might not have thought much about it, but each time you take your gear abroad, foreign Customs Officials regard the equipment in exactly the same way as any other imported items — even though you intend to return to the UK with the same gear. As a result, you are obliged to pay an import tax, which is generally in the



...having your equipment strafed with machine gun fire just as you're warming up for your third encore of Viva L'España in a two star Cypriot Hotel...



Insurance companies have a fixed idea of all musicians and roadies as drug crazed, temperamental sex fiends...

region of 35%-50% of the total value of your gear, although in some countries it's 110%! This can be a daunting prospect for a band with several thousand pounds worth of equipment, and it's no joke if you're visiting more than one country. You have to pay the import tax at each border you cross.

You get your money back of course but often not until you've been back in the UK for some time; not the best way to have your capital tied up. Help is at hand however. For a fee, the London Chamber of Commerce (they're such lovely people) can provide you with a wad of documents called a Carnet that enables you to globetrot freely, waving your wad at every Customs Officer you see.

You can arrange this yourself, or go and see your broker, who'll probably be able to arrange one for you. We can do one within 48 hours, although the current high speed Carnet record is four hours. We even set up a mobile office in the back of a taxi to get it done. It is better though if you can give a little more notice.

So now you realise that insurance companies are trying to help you — although the motor Underwriters are still dragging their heels. Very high premiums are still commonplace for your cars, and large vans that carry equipment are almost impossible to place. Insurance men mutter darkly about "passenger liability" and seem to think that the whole of the Bay City Rollers travel in the van with their gear. They imagine something nasty happening and the Courts awarding

millions of pounds damages. What they don't seem to realise is that famous pop stars do not usually travel in large bunches in the back of Transits, and the Courts award high damages anyway these days, because they know the insurance companies are footing the bill.

You can rest assured that we brokers who specialise in the music field are pushing forward all the time, pointing out your low claims record and arranging cheaper premiums and better terms. The same goes for all the other types of insurance you might need. Travel, Personal Accident, Sickness, Household, Public Liability, Employer's Liability, Non Appearance, Carnet Guarantees, Cash in Transit. And if that's all a bit technical, just think out the areas in your work where you're vulnerable — where you might be sued or ripped-off; contact your broker, tell him what you're worried about, and he'll be able to insure you against it happening.

Tour

And now for a happy ending — remember the £6,000 organ that fell off the back of a lorry? Twelve days after it happened its owners were going on a European tour. On day eleven it was ready but the repairer wanted insurance company cash before he would release it. The cheque had not yet arrived from the insurers, but to avoid disappointment, we sent a motorcycle messenger to the repairers with 300 crisp oncers of our own. The band was happy and so were we — our cheque from the insurance company arrived two days later.

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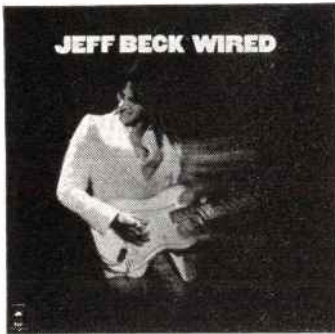
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album reviews

ALBUM OF THE MONTH



JEFF BECK
WIRED
EPIC EPC 86012

Mr. Beck certainly scores well on the ol' Beatometer this month. There's a front cover, three page feature and now Album Of The Month. Still, we're always preaching that music demands feel as well as technique and there is no greater exponent of feel than Jeff who (when he tries) can be the finest Rock guitar player in the world.

I must say, though, that my review is based on pure evaluation of the guitar work. My own love of Beck's playing stretches back to a ragged figure in a buckskin jacket who fooled a younger me by doing the seemingly impossible feat of playing a lead solo while scratching his bonce. Clever trick for the Yardbirds' days—how was I to know he was just using a lift-off? I thought it was some form of arcane sorcery! Still, that's Beck—a flashy showman with more than a passing knowledge of how to stun with feel and technique at the same time.

What I'm getting at is that I personally ain't over-keen on the blacker than black funky style of Beck's material since the *Rough and Ready* band. Still, this album is less that way than *Blow by Blow* and seems to mark a move back to a rockier style. Certainly Beck is really solo-ing here and using a tone and feel that I thought he'd lost the day after *Truth* was mixed. This is a great album. My only reservation is that Beck is moving a little closer nowadays to the field

dominated by yer McLaughlins and yer di Meolas. In that strange world the name of the game is speed and technique. There simply isn't time to squeeze much feel into a solo when the song is played at the speed of light in a timing that would throw a computer. Quite frankly Beck is *not* that fast a player and so his contribution to jazz/rock à la Mahavishnu is not up to the standard of the two aforementioned gents. What Beck has by the bucketful though is feel (listen to the superb *Goodbye Pork Pie Hat* which justifies my claim that Jeff is the finest Blues player in the world) enough to make you forget technique and appreciate the ability this man has to pour his soul into a guitar. So, if he is such an emotional player, why tie himself up with jazz rock which doesn't have room usually for much feeling? A move onto slower, more melodic pieces (like "Hat") would ensure that he really flies above everyone else.

Still, this is my favourite Beck album since *Truth* and demands to be bought by anyone who is at all interested in guitar playing. It's simply bloody marvellous!
G.R.C.



IAN GILLAN BAND
CHILD IN TIME
POLYDOR 2490136

Despite the muscle put behind the band by Polydor, *Child in Time* largely fails to live up to expectations. Such a bald statement does in fact ignore the occasional sections of flair, but the album as a whole belies the gushing publicity material which serves triumphant notice that one of rock's great voices is

back. Back indeed, and with a brand new band absolutely champing at the bit to get on with it, but not unfortunately with the authority and power in evidence when he quit the mighty Deep Purple.

Analysis of the general failure to project any real excitement cannot be cut and dried; there is the usual sprinkling of grunts, riffs, squeals and so forth, and yet they all crave to be executed with more how-do-you-say oomph.

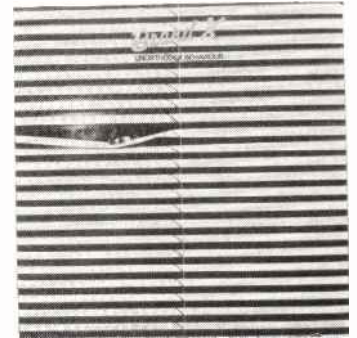
Perhaps the track *Child in Time* encapsulates the feeling of tiredness which pervades the proceedings. Deep Purple aficionados who flip on Side Two with trembling fingers will surely be disappointed, for the number which was once the mainstay of Purple's live shows remains lifeless and pedestrian; for all that it takes up half of the side. But there are, as mentioned earlier, some better moments. The first track *Lay Me Down* threatens a modicum of polished funk, but finally sinks like an unleavened loaf when it could have come out of the furnace fluffly and sizzling. Drummer Mark Nauseef could certainly help streamline the band's sound by dispensing with some of a cumbersome array of percussion instruments, but the main cure must lie with Gillan himself. The signs of hangover from his period of musical activity so apparent here can certainly be expected to vanish in the future, and there is no reason not to anticipate a rather more substantial second album.
C.S.

BRAND X UNORTHODOX BEHAVIOUR CHARISMA CAS 1117

Brand X is made up of: keyboard player Robin Lumley, bassist Percy Jones (ex-Scaffold, played on Steve Hackett's album), guitarist John Goodall and Genesis' drummer Phil Collins. All obviously dedicated musicians (as a child Phil Collins once sold his train set to buy a drum kit), and theoretically all the right ingredients for creative musical success on the album. In my opinion, however, the adjective "creative" should be deleted, as amongst the instrumental elements that particularly essential catalyst is missing.

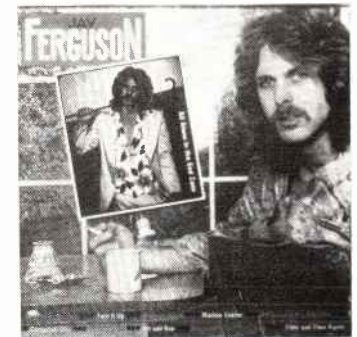
The style and meaning of the musical statements on this album are painfully derivative — origins can be traced from Miles Davis' album *In a Silent Way*, through the subsequent work of Corea and Return to

Forever, McLaughlin and Mahavishnu Orchestra, and Weather Report with Zawinul and Shorter. In fact, Brand X's musical style is even more reminiscent of bands like Isotope and the Billy Cobham group; results include a rather prominent Weather Report riff on the title track, guitar lines sounding like a cross between Al di Meola and Santana, plus suitable fretless bass and fluid keyboard work.



It would not be necessary to be quite so critical of this album were it not for Phil Collins' reputation: unfortunately, there is a very real danger that a great number of people who dismissed original 'jazz-rock' artists as boring, *without listening* to their music, will receive this album with considerable acclaim. Great — I enjoyed listening to four fine instrumentalists playing well and having a good time — but the implication remains that this band are innovators, and are saying something really new and unusual with their music, which they are not.

N.K.J.



JAY FERGUSON ALL ALONE IN THE END ZONE ASYLUM K53040

Jay Ferguson, ex-Spirit, ex-Jo Jo Gunne, has here brought out his "solo" album, with the aid of Joe Walsh (guitars), Joe Vitale (drums and flute), Joey Murcia (guitars) and George "Chocolate" Perry (bass and vocals). As to who plays what on which tracks, the sleeve is

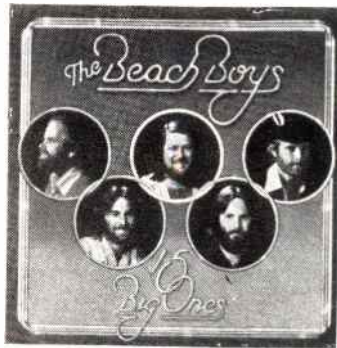
somewhat unhelpful, but I suspect that the majority of the lead axe work is by Mr Walsh, and very solid it is too. Jay, of course, sings and plays keyboards.

The overall impression one gains from the album is good. Perry's bass work on *Turn it Up* and *Madam Doktor* gives the songs a vigorous, attacking quality with plenty of bounce, whilst Joe Walsh is really excellent on slide guitar on the first track, *Snakes on the Run*. Also worthy of mention is Vitale's fierce Jethro Tull-style flute. All told, then, the music gels admirably — thanks in part to Bill Szymczyk's production, which is as clear and full as ever, apart from the occasional low-mixed vocal — *Hit and Run* is an example, where the words are indistinct. Szymczyk also shares the writing with Ferguson on two of the best tracks: *All Alone in the End Zone* and *Cinnamon City*. Spirit freaks will find a lot to reminisce about, since the album preserves the strange menace of that lamented band.

By about half way through the second side, however, the excitement begins to wane a little; the tracks are all good, but none of them really stands out as being great, and so you begin to feel the need for a bit of variation. The "laid back" sections don't work too well and on *Time and Time Again*, for example, there is a loose feel, which makes you realise how much it all depends on tight, disciplined playing and persistent drive. The proof of this particular pudding would undoubtedly be live treatment of the songs, and in fact Jay plans to tour with this band, minus Walsh. If you can't hear it live, play it loud. It's good quality rock, but it needs that extra something. Play it next time you hold a party. P.D.

THE BEACH BOYS FIFTEEN BIG ONES REPRISE/BROTHER K54079

Having decided some five years ago that the surf was up, and it was about time we all started acting responsibly towards our planet, the Beach Boys have come up with a *new* album (their first studio offering since *Holland*, three years ago) that extols the virtues of driving fast cars, visiting hot dog stands and indulging in teenage flirtation. In other words, "fun is in, it's no sin", as we are assured on *It's O.K.*, the second track. The mood of the album is light, sentimental and old-fashioned: "Susie Cincinnati



got a groovy little motor car" sings Al Jardine, and Mike Love consoles himself with the thought that "when I phone ya, California's not so far away . . ." No, it isn't but it's the innocent California of the late fifties they're singing about.

Many of the tracks are laden with unashamed bebopaloobop, especially *In the Still of the Night* and *Chapel of Love*, which sound at times like a Frank Zappa parody, even down to the *bowm bowm bowm* backing vocals. It's not surprising, therefore, that we have to stomach some banal lyrics: "Transcendental meditation really works for me good/More, much more, than I thought it would." Or, on *Back Home*, "I'm gonna eat everything that Ma puts on the table." Brian Wilson's singing on this track is downright bad, and on *That Same Song* too, leading one to picture a fun-lovin', surfin', girl-datin', baldin' raver in his mid-thirties.

And yet, one's hands keep flipping the record over and putting it on again. No matter how disappointing it may have sounded the first time, the old surf-sound magic is still there, particularly on *Just Once in my Life* and *Susie Cincinnati*, and none of the tracks is much more than three minutes long. Brian plays soulful Moog-bass, mixed with plenty of thick harmonies and a huge cast of musicians . . . when it comes down to it, the three chord merchants are nowhere in sight. Brian Wilson has produced exactly what he seems to have wanted — a light summer album to be put on the turntable as casually as one dons sunglasses and a T-shirt.

P.D.

CHEECH AND CHONG SLEEPING BEAUTY ODE SP-7 77040

It's going to be rather difficult to miss this album sleeve in the shops. It's bright red and shaped like a sleeping pill folded in half. Open the sleeve and these revolting hippy faces

leer out at you as if they were proud of it (good God, is decency dead??). Seriously though, the sleeve is a bit of a hoot because you pull the inner out and it's a tongue with the aforementioned sleeper on it ready to be swallowed.

The album itself is equally funny. One thing we British seem to be especially bad at is producing rock humour. We've had the Bonzos, Billy Connolly, Albertos, but that's only three. In the States we've had dozens of brilliant funnies ranging from Zappa through George Carlin (who is simply bloody hilarious) to the Fugs and dozens of others.



Cheech and Chong are very much yer popular American comics. They treat sex and drugs as the butt of most of their jokes and do so well. For American audiences who are used to considerably more frankness in such matters than we are (can you imagine a British band doing Zappa's routine from *Live at the Fillmore*???) this album's probably pretty mild stuff. For us, though, it's not the sort of thing to play to granny—leave that for Mike Oldfield who's "such a nice boy really".

This album is funny—not as funny as Carlin but well worth a listen with its *T.W.A.T.* send up of those seemingly interminable American cop series (this time based around the female anatomy) and *Sleeping Beauty* rather updated.

Whether it'll stand repeated plays, though, is a matter of debate.

G.R.C.

BOOK REVIEW Sound Recording Practice

Although it's by no means common practice for us to review books, there occasionally comes a point when a book is too important to be passed-over. *Sound Recording Practice*, edited by John Borwick and published by the Oxford University Press, is such an exception. Before we go any further, let's say that (before impoverished readers get too interested) this

book costs a massive £16.00. As many scientific text books are forced into this pricing position by low expectations of sales and the book will be tax deductible (I should imagine) for professionals, I suppose the O.U.P. think that this is justified — I do not. The standards of presentation are no better than many a text book retailing at far less and they have certainly priced many buyers out of the market.

Anyway, having only Beat's professional readers left (hello to you) let me say that this book will be quite an asset. Borwick is the Lecturer in Recording Techniques at the University of Surrey, and the book was prepared under the auspices of the Association of Professional Recording Studios (one of the worthwhile organisations in this business).

Sound Recording Practice is a totally explanatory introduction to studios, how they work and how they can be made to work better. Chapter titles include *The Acoustics*, *The Microphone Circuits*, *Mixing Consoles* (written by Dick Swettenham of Helios), *Monitoring Systems* (by one of the most pleasant and knowledgeable people in the game, Steve Court), *Tape Machines*, *Mobile Studio Control Rooms*, *The Role of the Producer*, and *Popular Music* (by the inimitable Pete Tattershall from Strawberry Studios).

These are only some of the chapter titles and each subject is dealt with in quite adequate detail. Ideally one would need to know a little about how a studio works and let the book's expert writers guide you through the maze. Language is only mildly technical in most places (there are exceptions though).

Sound Recording Practice would be ideal for a musician who works regularly in studios but wants to know more about them, almost any producer, or someone about to build a home studio.

In honesty, my only reservation concerns the enormous price of this work which will deter many younger readers who would like to read this book. Although I am against libraries I suppose I had better ignore the cause of Public Lending Right subscriptions and advise you to blag your local branch to order it.

Nevertheless, technically advanced and yet comprehensible, I thoroughly enjoyed this book and I am sure that you will too.

G.R.C.



Pearl

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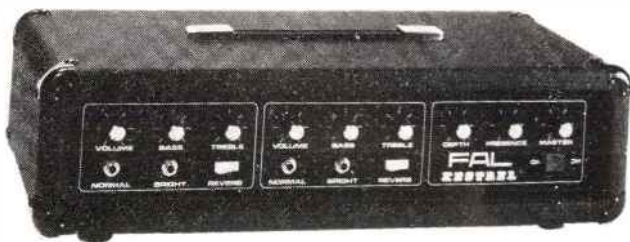
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INSTRUMENTAL NEWS

BEAT'S COMPETITION WINNERS



ONE of our most pleasant tasks on Beat is presenting winners of our competitions with their prizes. Our May competition to win over £1,000 of fabulous Sisme gear wound-up this month when the lucky winners were given their prizes in Manchester, home of Sisgo the U.K. agents.

Shown in our photo are (right

to left) overall winner Norman Craig from Glasgow who won a Godwin SC100 Portable organ, Walter Streit of Sisgo, David Noble from Manchester who won a Sisme/Godwin electric guitar, Peter Berhell of Sisgo and 2nd prize winner David Booth of Merseyside, who won the Sisme 100 watt amp/speaker set-up.

VITAVOX BENDS THE RULES

DU E to a massive response from bands without recording contracts, the Vitavox Live Sound Award is now open to bands without deals.

The idea of the competition, sponsored by Vitavox, the speaker and horn manufacturers, is to find the best live group currently around, and bands who wish to enter should apply for an entry form from Holt Schooling P.R., 27/28 George Street, Richmond, Surrey. Alternatively, entry forms were issued with the June issue of Beat.

The committee, which includes John Peel, Tommy Vance, Sally James and representatives from Beat, Sounds and other sectors of the music and television industries, have decided that the requirement for a tape to be submitted by record companies was excluding too many good bands and that they will now consider tapes from any group. They have also extended the closing date for entries until October 1. Beat hopes that many of our readers who were originally excluded will now apply.

ALL CHANGE AT SELMER'S

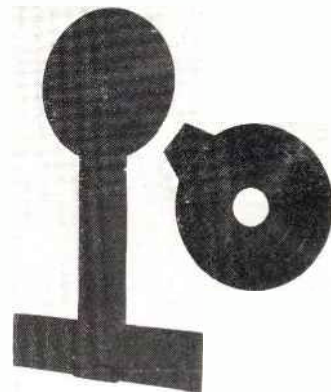
HENRI Selmer, perhaps one of the best known firms in the music business, are undergoing a change of name. From August 15, the company will be known as Norlin Music (U.K.) Ltd. after its parent company Norlin Music Inc.

Norlin took over Selmer 19 months ago and are the name behind such familiar Selmer products as Gibson, Moog, Lowrey, Olds and Maestro. Henri Selmer will, however, be retained as a trading name for the export division and will be kept as a brand name for amplifiers and other equipment.

NEW DRUM MATS FROM PREMIER

TWO interesting and practical drum accessories have just been introduced by the Premier Drum Company: a pair of rubber drum mats, one for bass drum and one for hi-hat, specially designed to eliminate drum "creep" on hard floors. Both are definitely vast improvements over the usual dusty old rug and heavy "stage weight"; not only are they more effective, but the two of them can also be neatly rolled up to fit in a trap case.

One mat goes all the way from the front of the bass drum to the sitting position, and has a rubber stop at the front. The second mat is circular with a hole in the centre—rather like



an LP—and also has a bonus in that it reflects the sound upwards from the hi-hat cymbals.

DENNIS HOLLOWAY, EXECUTIVE DIRECTOR

KEMBLE (Organ Sales) Ltd., best known in Rock music circles as the distributors of Yamaha gear, have announced that Dennis Holloway has joined them as Executive Director to head the musical instruments division. Dennis, a former professional musician, entered the trade in 1969 as a representative for Henri Selmer, eventually rising to the exalted heights of Sales Director. Beat wishes both Dennis and Kemble the best of fortune.

CARLSBRO'S GROWING

CARLSBRO Sound Centres have opened another branch, this time at 39A West Gate, Mansfield, Notts. The new shop is larger and more modern than the previous one on Station Street, Mansfield, and is situated in the middle of the town.

Specialising in the sale of organs, pianos, brass, woodwind and sheet music, Carlsbro expect that it will both complement and duplicate the success of their other branches at Chesterfield Road, Mansfield, and Berkley Precinct, Sheffield.

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they do what they do and how they got to the top. We'll interview the best songwriters, producers, A & R men. We'll visit the best studios and tell you what they do and how they do it. We'll tell you all about the latest gear, we'll review it and you can even win some of it in our regular reader's competitions (in our first issue we're offering over £1,000's worth of fabulous Marshall equipment).

In short we'll help you by telling you everything about the music business you've always wanted to know.

We can't *guarantee* you a number one record but we can certainly help by giving you all the information you'll need.

Beat Instrumental Songwriting and Recording from September . . . Order your copy now.

BUY FROM YOUR LOCAL NEWSAGENT

MARSHALL - THE FACTS BEHIND THE FICTION

ONE thing that no musician can have ignored over the past 10 years is the growth of mythology surrounding certain makes of equipment. Legends have grown up around most of the world's premier manufacturers but especially around the two giants of the guitar world, Gibson and Fender. You know the sort of thing we mean . . . 'did you know all brand Z xylophones are now made in Tibet?' . . . 'Did you know that Charlie Watts is paid by the CIA to use American made drums'. The sort of story that the musician in the street just can't check for himself.

Probably the only British amp manufacturer who can be said to have accrued his fair share of mythology is Jim Marshall, the man who put the 100 watt valve amp and two 4 x 12 cabs on stages behind people like The Who, Deep Purple, Cream and many, many others.

Solid State

Much controversy over recent months has centred around the conflict between valve and solid state amplifiers. As Marshall are one of the few seriously manufacturing both types (and so have nothing much to lose either way) they seem to be in a good position to pass an opinion. Consequently, Beat went down to Marshall's factory in Bletchley, Buckinghamshire to try and find the facts.

First things being first, Jim Marshall and a fellow director, Ken Bran took us on a tour round the factory. To say that it was 'all systems go' would be something of an understatement. Beat's visit was hastily arranged and there had quite obviously been no attempt to impress us. We just saw things as they were. And the factory was chock a block — rows of benches staffed with women assembling the amps and a carpentry section busily making cabs. Marshall apparently deliver a truckful of amps and cabs a day to Rose-Morris, the London-based company who

Beat talks to the man behind the legend, and looks over the famous Bletchley factory



Jim Marshall (left) with Ken Bran proudly show a Marshall chassis.

distribute and market Marshall amps throughout the world.

It was interesting to note that Jim Marshall himself still works on the shop floor, beginning in the factory early in the morning and working alongside everyone else in the production of his equipment. While the concept of the British company director spending his day on the golf course might be popular to cartoonists, as may the lazy worker, there was no evidence of anything but

solid graft in the Marshall factory.

We asked a preliminary question of Jim and Ken about the current position of Marshall equipment in the market. Just how many amps are they making these days?

"Somewhere around 3-400 amps a week if you don't count the small combos. If you include all the small ones then we're currently producing then I suppose that we're doing somewhere around 750 units a

week. If we carry on at the rate we've been doing lately, and I sincerely hope that we can improve on that, then this year will see more equipment being made than in 1974-75 added together. That won't necessarily mean that they'll be a lot more available for the home market though, because we've only ever allowed 20% of what we make onto the home market. No matter how we've increased production it's always been about 80% going for export," said Ken Bran.

On our walk around the factory, two things came quickly to mind. One was that all the amps are given a player test before despatch and that they do not rely on the findings of a mere machine to ascertain the quality of their products, and the other was that a high number of valve units were being made. We asked Ken if this was representative of how the market was going for them.

50-50

"Well, it could be that our production increase could partly be accounted for by just having added on the transistor amps to the valve units we were selling.

"If you work it out we're doing something like 50/50, valve to transistor at the moment, with much of the transistor work being in the combo market. Quite probably people who are buying combos are looking for ease of portability anyway so that helps push them onto transistor units. You can't really make a good valve amp that's lightweight."

One rather worrying factor for owners or prospective buyers of valve units has been the story that valves were going to be unobtainable in a few years. As Ken and Jim make a large number of the valve amps currently available we faced them with that point. Ken's answer was reassuring.

"At the moment we've been having talks with the only manufacturer in the country who's making the valves we



The factory was amazingly busy on assembly work.

need and that's GEC. Because of the quantity of valves that we buy they are interested in supplying us with components — sufficiently interested for the managing director to have been in contact with us.

"Up until a year ago there were four manufacturers who could supply us. Of these, two would guarantee me first choice on EL 34s but one of these companies can no longer offer me first quality. You see, with valves, they have to test them after manufacture and the very best are first quality, they're the ones we want. That left me with just Mullard who are making in Holland. I want a British source of supply and GEC can deliver the goods for many years to come; although they won't be called EL 34s they'll be as good and just about the same in design."

Cheaper valves

This raised the point for Marshall owners about the substitution of worn or damaged valves with just any old component bought from a local radio shop. Ken was adamant about what to do.

"You can use these cheaper valves but I wouldn't recommend it if you want full performance. I could buy new valves for our amps at 50p each, instead I pay £1.18 each. We simply want the best and would suggest that anyone who needs to re-valve comes back to us for the best we can get."

Talk of valves and re-valving



Detailed work is done in a happy atmosphere.

brought to mind the practise of substituting KT 88s for the EL 34s in Marshall 100s. How did Ken and Jim feel about that?

"You can use them but they really are overloading the output transformer. Probably better are KT 66s which have a slight mis-match but will certainly last a bit longer and give a little more power but you really should stick to a good quality EL 34 if you want performance."

By this time the obvious question raises its head, Bearing in mind that they make both types, how did Jim and Ken feel about the controversy over valve versus transistor?

"Probably the beginner will be very impressed by effects, some of which are quite sensible, but an experienced musician will always be able to tell the difference." said Jim, "I waited for years until we could make a solid state amp that I would accept but I can still tell the difference and I think we're probably nearer than anyone. We've tried and no matter what you do to a solid state amp you just can't produce the warmth and tone of a valve amp using transistors. It doesn't matter what you read in advertisements — there is a difference although I'm quite happy to make what the musician wants."

Position

Quite obviously Marshall are in a good position. They have the market covered in all directions and have the experience of themselves and Rose-Morris to help.

The mythology about the unavailability of valves having been exploded they will no doubt continue to offer clean-sounding transistor amps to those that need them and the warmer and dirtier sounding valve amps to those who look for that sound. What was especially good news (particularly to lead guitarists) was the news that the valve equipment will still be available and that they will actually continue to have the choice of which type of equipment to use.

The final conclusion we must come to is that the Marshall camp looks well indeed. Our visit was not inspired by any particular desire to ingratiate ourselves with Marshall, it was prompted by the natural desire to ask the questions that our readers themselves would ask. The answers would seem to be all positive for any serious player who is interested in the fortunes of one of our major equipment makers.

HOW TO PRODUCE YOUR DEMOS



EQUIPMENT: COURTESY OF REW.

BEAT LOOKS AT THE WAYS IN WHICH YOU CAN GIVE YOUR DEMOS A BETTER CHANCE

MO Foster is a professional musician—a bass player who started playing drums in a jazz trio and now does session-work, plays in a band, writes songs and co-produces records with Tony Hatch (yes, he of New Faces fame). Mo has been making demos for several years now. At first he used to tape himself for fun. Working with two mono tape recorders he would create note for note reproductions of Shadows numbers—playing guitar, bass and drums.

Today Mo and his partner, Tim Whitehead, write songs for a living. The tape deck and mixer are the new tools of the songwriter's trade, having re-

placed the pen and manuscript book.

There are two basic routes to the successful demo. The first is via a studio and the second is to use your own equipment. Mo Foster makes his demos at home, which suits his purpose as a songwriter. Had he been a member of a group trying to get a record contract he would probably have used a studio. Although this can cost around £15 an hour for the use of an 8-track tape machine plus similar amounts for editing, mixing-down and copying, a professional studio has benefits that a home set-up doesn't.

First, buying studio time will almost certainly be less ex-

pensive than the capital cost of buying all the equipment necessary to make a top-quality recording of a group. You'll find microphones, eight-track (at least), echo chambers and even useful instruments like a synthesiser in any average studio. Second, along with the studio you get a qualified engineer who will not only operate the machinery while you play, but who can advise you on all the aspects of your production. A good engineer is a fund of experience and expertise—and those are things that are difficult to buy. Third, a studio is specifically designed for recording—which is almost certainly not the case with your home. In a studio you can play as loud as you want and, because the playing area and the control room are separated and insulated, both group and engineer can hear what's being recorded as it's being recorded *through loudspeakers* without risking nasty, howling feedback.

Tape decks

But let's suppose that you've decided not to use a studio. How do you go about making a demo then? The first thing you'll need to think about is equipment. Let's assume that you've already got a good quality stereo set-up—amplifier and speakers to give you the best reproduction available at a price you can afford. The amp and speakers are like the muscle and bone of your home studio. The tape deck is it's heart.

To begin with any one of several widely available two-track decks will do. Ideally you should get a machine with a Dolby noise reduction unit and a top speed of 15 inches per second (ips). Both of these facilities will help to keep noise levels down when you start overdubbing, but if your budget doesn't run to both settle for a high-speed facility. Roughly speaking the higher the speed of a tape transport (that's what you call the part of a deck that moves the tape past the record and playback heads) the better the final sound quality. With a speed of 15ips you get a high frequency response which means you can overdub up to about six times without losing too much treble or building-up too much noise. But high speed has another benefit which the Dolby doesn't have—if you want to edit your own tape (cut out parts of it or change round sections of the song, for example) high speed gives you

a lot more room to cut into the tape. With 15ips a piece of music lasting a second will cover fifteen inches of tape—which means that your editing can be much more accurate than it would be with lower tape speeds. You'll be less likely to cut the tape in the wrong place and the whole process will be that much more controllable.

As with everything else, when you're shopping for a tape deck take your time and listen to as many different models as possible before finally choosing. Let your ear be your final judge. And make sure your deck has *separate* record and playback heads—otherwise you won't be able to overdub.

After the deck comes the mixer. This is the brain of the outfit—the device that takes all the signals you want to put on to tape, equalizes them so that the tape deck accepts them all—guitar, microphone or whatever—without distorting any of them, corrects levels and tones and mixes them down. Mo Foster went for a mixer with the most facilities in the least space, but once again as long as it matches your tape deck the choice is vast.

"Mine has six inputs which mix down into two outputs for stereo recording; foldback so you can hear yourself if you're not playing through an amp and you can hear everything else that's going into the mixer, too. It's got comprehensive tone controls, faders, echo send and return and pan controls so you can move a sound from left to right if you're recording in stereo. Everything on it is indispensable."

Injection

If you're recording electric guitar or electric piano you can plug straight into the mixer. This process is called "direct injection" and can give the peculiar clean and elegant sound that may be familiar from 10cc recordings. Vocals and acoustic instruments have to go through microphones, and many musicians prefer to record their electric instruments through amplifier, speaker and microphone. Microphones are the sense organs of your recording system and if you're going to use them it's wise to get good ones. It's preferable to use directional mikes, since these cut out unwanted sounds, but whatever kind you choose check the specifications and make sure that the frequency

response extends from 50 to 15,000 Herz, that the mike is suitable for use with your mixer and, perhaps most important of all, that it's a sturdy instrument able to withstand the occasional and inevitable knocks that mikes are prone to.

If you're going to be record-want a boom stand for your mike and you'll almost certainly need a couple of stands anyway. There are a few accessories that are useful, but the basic kit of tape deck, mixer and two mikes is good enough to be getting on with. This will set you back between four and five hundred pounds, but if you're serious about making home demos the investment is absolutely essential. Don't make false economies by buying cheap and inadequate equipment.

Rehearsal

Whether you're recording a group or just one or two people playing an original song, whether you're doing it in a studio or not, one thing is essential: rehearsal. In a studio, rehearsal saves money; at home it saves time and tempers. "Be patient, though," Mo Foster says, "because it takes a very long time."

Mo's approach to recording has been relatively successful, so it's worth repeating his advice. "If you're making demos to play to somebody you know, they've got to be as good as possible, but not wonderful. If you're making it for someone you don't know, it's got to be wonderful—because you have to assume that most people in the music business have cloth ears and if they hear something without a drum track, for example, they think it sounds like a folk group because they only take in what they hear. This is where home demos break down because they tend to become very acoustic unless you can afford to make a lot of noise.

"If you're basically a songwriter, the best advice is to write specifically for an artist. Most people in the music business want a single these days. They don't want album tracks. So the best thing to do is write a single for a particular artist and send the demo to their publisher, producer or manager." (Similarly, if you're trying to get a record contract, try to find out which record companies are signing people up and what sort of thing they're looking for. Aim your demo at people who'll be inter-

ested—don't just send it out blindly).

"I make my demos sound as interesting as possible, using echo and sound effects. I've got a Japanese spring reverb unit which I use with the mixer's echo send and return facilities, and I find this is useful to help voices or lead guitar parts to stand out. A little bit of echo or reverb helps to make a demo sound alive, because if it's dead it really does sound like a front room — and there's nothing worse than a guitar in a room that sounds like it's in a room.

"But I also go for a produced sound. People like to hear a produced sound, they like to hear what the final thing will sound like. If you're recording a song with just voice and guitar, the song itself has to be staggering — but you can't imagine, say, Sweet's songs done like that. As well as words and melody, a songwriter these days is selling a sound and an arrangement.

"If you're recording a group, the best thing to do is to get a hall. With a group you don't have the problem of overdubbing, because you can do it all in one go. If you can afford a four track machine you can overdub at some later date, but with a two track it's best to do it all in one go and record it in stereo. The problem you do have is one of separation — trying to get the instruments all sounding close together with-

"PEOPLE LIKE
TO HEAR A
PRODUCED
SOUND . . ."



out, say, the drums spilling over into the other instruments. You should choose a hall that will hold the whole group comfortably and that has good acoustics — not too dead and not too echoey. Then listen to the band from various parts of the room and place your mikes in two positions on either side of the band where you can hear all the instruments at roughly equal levels.

Separate

"If you have more than two mikes and a mixer you've got to start thinking of a separate room so that you can balance all the instruments and voices without getting feedback. It starts getting difficult and expensive."

Should you decide to put your mixer and deck in one room and the band in another and assuming you're using several mikes, you should remember these points. First, it's probably better to record in mono — that way you can balance and record the basic rhythm track first and then overdub lead parts and vocals. Your singers and lead instrumentalists should wear headphones to prevent their mikes from picking up the backing-track which they're recording onto. Second, the drums and other percussion instruments will need the most mikes. For example, you might have one mike for bass and one for rhythm guitar. If your mixer takes six inputs, you could use four mikes for the drums — one overhead, one inside the bass drum, one near the hi-hat cymbal and one over the snare drum. When it comes to overdubbing you could use one mike for lead guitar, one for keyboards, one for tambourine and two or three for vocals.

Overdubbing is the aspect of making demos that is liable to cause most problems — especially if one or two people are playing everything. Mo Foster again: "Lay down a percussion track first, if you can. Ideally this should be drums, but if you don't have drums or can't get them into your room, the next best thing is a tambourine or bongos. If you can't get that use anything that sounds good or interesting. On one song we did I used tambourine and bongos and for a bass drum I hit a cushion with a mallet.

"You must have the song mapped out in your head before you start and you could begin by putting on, say, 3½ minutes of tambourine for a 2½ minute

song, so that the percussion doesn't stop before the end of the song. You can't do that easily if there are sections where the tambourine doesn't play or where the song changes rhythm or tempo. In those cases use an instrument that specifies the song — a rhythm guitar perhaps, but not a vocal. We did a song called 'Sweet Surrender' here. It was based around a bass riff and started with an electric metronome plugged through echo to make it interesting. I played the bass with the metronome onto one track through the mixer. Then we overdubbed two clavinet parts and some more percussion. We could hear the track forming at this point. Then we put on voices and sax and some more percussion — we did about six overdubs in all, which is the maximum with my deck, sometimes with two of us playing together. We could have had the equivalent of 12 instruments like that."

Overdubbing

Generally speaking the best procedure for overdubbing is first to record onto one track and then mix that track with your new instrument in the tape machine. If you're overdubbing guitar onto percussion use the mixer to set a level for the guitar and then balance guitar and the previously recorded percussion track using the tape deck signal monitor. The mixer sends your guitar signal on to track two and the tape deck sends track one on to track two. You can then repeat the process, moving from track two back to track one and adding another instrument at the same time.

With a four track machine it's possible to record independently onto three tracks and then mix them all down onto the fourth. By a skilful combination of this operation (multi-tracking) and overdubbing, one musician can record up to 24 instruments in mono or about eighteen in stereo without too much loss of quality.

The more you practise and the better acquainted you become with your machinery the more you'll be able to do. Never be afraid to experiment with different sounds and different approaches — but be patient, don't be slapdash and, above all, have confidence in what you're doing. Remember, the hardest part is getting record companies or music publishers to listen to the demo.

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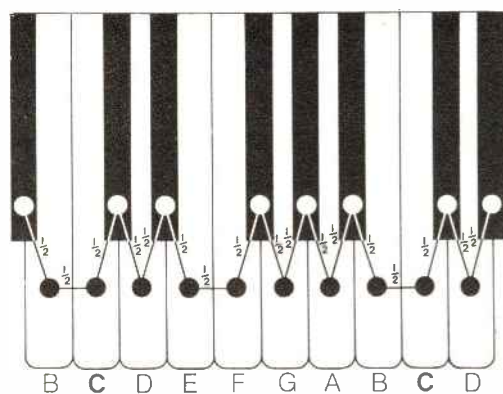
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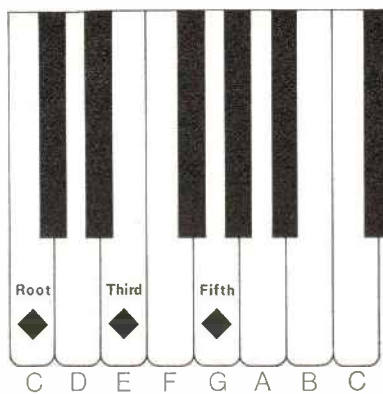
KEYBOARD CHORDS

DIAGRAM 1



SHOWING THE 1/2 TONE INTERVALS BETWEEN EACH NOTE AND THE ONES ABOVE AND BELOW IT

DIAGRAM 2



C Major chord
MADE UP FROM ROOT + 2 + 1 1/2

DIAGRAM 3



C MINOR CHORD
MADE UP FROM ROOT + 1 1/2 + 2

In next month's issue of the new joint magazine, *Beat Instrumental Songwriting & Recording*, we will be publishing a comprehensive list of basic keyboard chords. Hit Songwriting & Recording readers who have been following the series, *How To Form Basic Keyboard Chords*, will already be familiar with the technique and background to this system but, for *Beat* readers, here is a resumé of what has been covered so far.

The complete beginner on keyboards is faced with two choices either he or she goes to a teacher of the traditional

method, whose teaching is geared more towards classical playing than rock, or else listens to records and picks it up by ear. Both methods have their disadvantages. The first method is confusing, takes a long time and leaves you trying desperately to adapt what you have learned to rock or pop music, and the second is pretty much a matter of hit or miss, with no groundwork on which to build.

As rock playing — and song accompaniments — rely heavily on chords, there is, luckily, a short cut which, once learned, can help you to master quickly

every basic keyboard chord anywhere on the piano. It's an almost mathematical approach, worked out by simple addition and subtraction from a set formula.

Tones

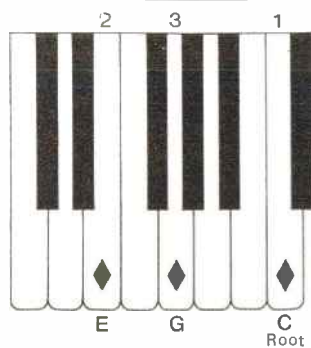
The keyboard is a series of tones and half tones. Diagram 1 shows a section of the piano surrounding the octave of C, an octave being the distance from one C to the next C, or from F sharp to the next F sharp, up or down the keyboard. Each half tone has been marked. You'll notice that from C to the black note above it, C sharp,

is a half tone and from C sharp to D is another half tone, making the distance from C to D a tone.

A basic chord consists of three notes, starting with the note that gives the chord its name (e.g. C Major will start on C, A Major will start on A). This naming note is called the root note, referred to as R in our formulae. Diagram 2 shows the basic chord of C Major, with the notes of the chord marked by diamonds. This, and all basic major chords, is formed by working on the major chord formula, which is R+2+1 1/2. What this means is

DIAGRAM 4

2nd Inversion



C Major

DIAGRAM 5

3rd Inversion

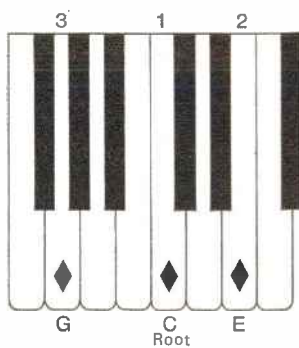
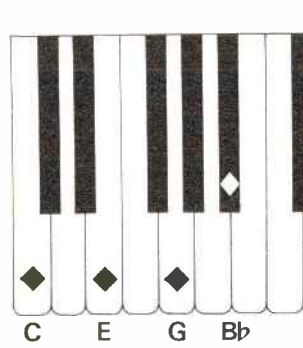
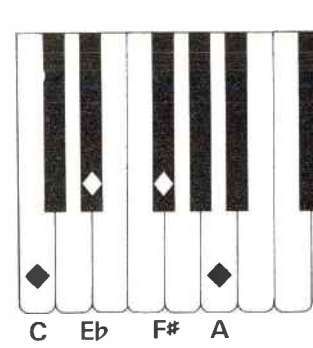


DIAGRAM 6



C DOMINANT SEVENTH R + 2 + 1 1/2 + 1/2

DIAGRAM 7



C DIMINISHED SEVENTH R + 1 1/2 + 1 1/2 + 1 1/2

that you take the root note (R), count up 2 tones to arrive at the second note of the chord and add another $1\frac{1}{2}$ tones to reach the third. As we've demonstrated in Diagram 2, the notes in the basic chord of C Major are C, E and G, the 1st 3rd and 5th notes in the octave of C.

Diagram 3 shows the basic minor chord of C. To find any basic minor chord, starting on any note, you can use the formula $R+1\frac{1}{2}+2$. In fact, it is very similar to the major chord, except that the second note of your chord will be a half tone lower.

Of course, you don't always need to start a chord on the root note. If you begin your chord with the second or third note of that chord, you are playing what is known as an inversion. Diagrams 4 and 5 show the second and third inversions of the basic C Major chord.

Sevenths

Another very common chord in all types of keyboard music is the seventh. Just as the formula $R+2+1\frac{1}{2}$ applies to all major chords and the formula $R+1\frac{1}{2}+2$ to all minor, so there are formulae for sevenths. However, there do happen to be five different kinds of sevenths, major, minor, dominant, augmented and diminished. We've picked out the four which are the most commonly used.

Whereas the basic major and minor chords consist of

three notes, the seventh is made up of four. The dominant seventh is the one referred to in guitar chord symbols as a note with a '7' after it. Sticking in the key of C, to make comparisons easier, the formula for C Dominant Seventh is the major chord formula plus $1\frac{1}{2}$: $R+2+1\frac{1}{2}+1\frac{1}{2}$. Which is, in terms of notes, C,E,G and B flat, as you can see in Diagram 6.

To make the chord of C Major Seventh, just add half a tone to the fourth note in your chord of C Dominant Seventh. The formula for that is $R+2+1\frac{1}{2}+2$. To form a minor seventh, take that formula for the dominant seventh again, $R+2+1\frac{1}{2}+1\frac{1}{2}$ and play the second note of that chord a half tone lower. The formula for this is $R+1\frac{1}{2}+2+1\frac{1}{2}$.

Diagram 7 shows that lovely, jazzy chord, the diminished seventh. This is the odd one out amongst the other sevenths because to form a diminished note, you subtract from it not just one half tone but two, meaning that your fourth note of the chord, the seventh note in the octave, becomes not B, not B flat, but B 'double flat', which is actually A! The formula for every basic diminished chord is $R+1\frac{1}{2}+1\frac{1}{2}+1\frac{1}{2}$.

Sixths

Sixths are chords which are frequently used in contemporary music. Like sevenths, the basic sixth chords are composed of four notes. They are very easy indeed to form. All you do is take the basic three note major or minor chord and add a fourth note a whole tone above the third note of that chord.

Diagram 8 shows the chord of C Major Sixth, for which the formula is $R+2+1\frac{1}{2}+1$. The formula for the minor sixth is the ordinary minor chord formula plus 1 making it $R+1\frac{1}{2}+2+1$.

Like any of the other chords we have shown you, sixths and sevenths can be played in all their inversions. Once you have mastered these basic chords, you can go to town on fill-in melodic lines, and also work out suitable rhythm accompaniments for the left hand.

DIAGRAM 8



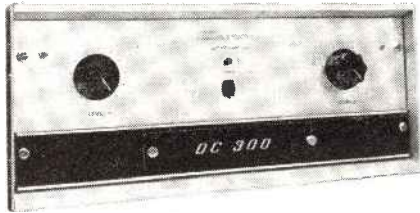
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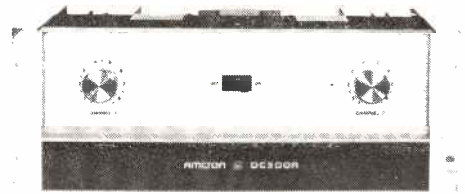
THE AMCRON STORY

1967



DC 300

1976



DC 300A

In 1967 AMCRON (Crown International) introduced the world's finest 'Super-Amp'. This was the DC300! It rapidly became a must for all the Major Recording Studios and top bands such as Zeppelin, Jethro Tull, and the Moody Blues.

The DC300 set new standards of sound reproduction never previously available for bands or studios let alone the Audiophile (whoever he is). Coupled with the incredibly rugged construction, and small size of this 600 watts amplifier it is not surprising that the DC300 became a legend in it's time.

The designer of this classic is still in charge of the design work at AMCRON despite rumours that he has moved on to at least 5 other establishments! Indeed he has since been responsible for the DC300A, the D150A, and all the rest of the AMCRON range of superb power amplifiers.

Now in 1976 the DC300A is 'the' Amplifier in all the world's recording studios, and is still the only choice for bands such at Zeppelin, Jethro Tull, and the Moody Blues, plus quite a few others such as Wings, The Stones, The Rollers, Elton John, 10cc, Pink Floyd, Barclay James Harvest, The Real Thing and so on . . .

Perhaps this is because the DC300A amplifier offers the following features:

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BMITF SURVEY

The 1976 British Musical Instrument Trade Fair is on from 15th to 19th August. Two of the three linked associations are of special interest to Beat readers — the AMII and the EODA (Electronic Organ Distributors Association). As usual Beat has rounded up the major exhibitors at the fair, and asked Roy Morris (President of the AMII) and Dick Wren, his opposite number at the EODA for introductions.

When we returned to our traditional London venues in 1975 after an absence of one year, I predicted that the move would lead to new records in terms of both turnover and number of trade visitors. In the event that forecast proved to be justified, despite the period of recession through which many countries (not least the United Kingdom) were then passing. Now that the economic climate is improving there can be little doubt that new records will be established in 1976.

Export markets in the main are buoyant, and early reports indicate that we can confidently expect to see more overseas customers than ever before—naturally, spending more money with us than ever before!

The U.K. market has undoubtedly benefited as much from the rationalisation of V.A.T. rulings, and the removal of previous uncertainties, as it has from the lowering of the "luxury" rate from 25% to 12½%.

On behalf of all members of the A.M.I.I. and our two sister organisations the E.O.D.A. and the P.M.A., may I extend a warm and hearty welcome to all our visitors from home and abroad, whether old friends we have seen many times in the past or new friends for whom this is an initial visit—but whom we hope will re-visit us often in the future.

—Roy Morris

It will once again be the pleasure of E.O.D.A. Members to welcome their retailer friends to the Connaught Rooms where the Keyboard section of the B.M.I.T.F. is held. Altogether some twenty exhibitors will be present there, plus Henri Selmer & Co. Limited at the Imperial Hotel and General Electro Music at the Tavistock Hotel.

In so many ways it is a great pity that Beat Instrumental readers will not be able to visit these centres. But it is essential that the industry is free at this time to prepare for the busy season ahead. With around twelve hundred retailers to meet and talk to it would be just impossible to devote any time to members of the public, which in turn might well create a wrong impression.

It is essential to work closely with the retail trade to make sure that only the right ideas are put forward. To us distributors are our eyes and ears which is why we rely on them so much at the annual Trade Show.

Apart from anything else they are just as anxious as we are to get new models into circulation and to that extent you will shortly be able to see all we have to offer in the comfort of their various stores up and down the country. I can only assure you that we constantly have your interest in mind and I hope that your interest in our products will continue.

—Dick Wren.



Russell Hotel.



Bloomsbury Hotel.

E.M.I.

Amongst the items on display on EMI's stand in the Bloomsbury Centre Hotel will be a selection of music for electronic and chord organs, including the Fun Organ Folio, which adopts a simple and clear layout of music for all types of organ. There will be displays of music for other instruments, including guitar, and a new presentation pack of the Play for Pleasure guitar tutor with cassette. Other publications include a new addition to the Music Makers series, containing a selection of George Shearing piano works. Other titles in this series are the Glen Miller and Al Jolson books. A topical publication in Bicentennial Year is a book

of songs, stories and pictures of the American West, entitled "Sunset Trail".

A folio of Irving Berlin's early classics are being reproduced from their original editions, and some joint publication ventures with the book trade will include Cockney Ding Dong, the Music Hall Song Book and a book of Mike Harding's humorous songs—illustrated by Bill Tidy—entitled "Napoleon's Retreat from Wigan".

The music for Queen's "A Night at the Opera" and other albums will also be on display on EMI's special rotating stand.

Continued on page 59

Super Sound.....

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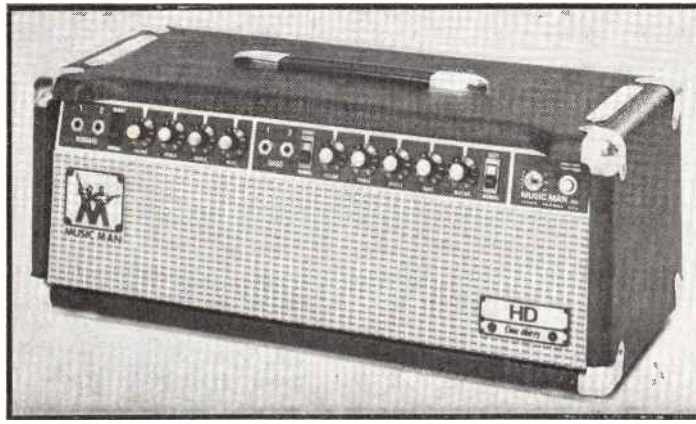
BMITF SURVEY

continued from page 57.

STRINGS AND THINGS

Under the American brand name of Music Man, the products of Strings And Things will be on show in the Russell Hotel, attended by director Craig Bradley. From the factories in California comes a range of "hybrid" valve amps, combos and speakers in two power groupings—65 watts rms and 130 watts rms. Of the former, speaker options in combos are 2 x 12", 1 x 12", 1 x 15", 2 x 10" and 4 x 10". Two amp tops—one with reverb and one without—are also available.

As for the 130 watt series, the speakers options on the combos are 2 x 10", 2 x 12" and 4 x 10", and as before the tops come either with or without reverb.



Music Man HUT30 amp.

Two reflex horn bins—a 1 x 15", 65 watt cab and a 2 x 12", 130 watt cab—are recommended for use with any instrument, including bass, whilst a standard 4 x 12", 130 watt cab is designed with guitar in mind. The amplifiers all feature a hi/lo power switch for a "dirty" or "clean" sound, plus reverb and tremelo, which will produce a "doppler" effect.

In charge of guitar design and production is the legendary Leo Fender, and the Music Man Stingray Mk. 1 guitar and Stingray Bass, which won't be available in Britain until early next year, will be on the stand.

WOODS OF BOLTON

The Welson range of portable organs and other keyboards is distributed by Woods of Bolton. Amongst the more unusual are the Knockout and the Symphony Concert Stereo, both of which are polyphonic string machines, and the Syntex synthesizer. The Knockout has 49 keys, with pre-set cello, violin, piano and harpsichord voices, plus two outputs for "photoelectric expression pedals", which allow you to bring in the sound of violins, then phase in cellos or the piano, as you wish. The Symphony has 61 keys, five voices (cello, violin, horn, piano and

harpsichord) and slide controls for sustain and decay, plus the advantage of a split keyboard. The last of the three — the Syntex — has a 37-note keyboard, three oscillators, an envelope generator, VCF and fifteen pre-set voices, with everything from trombone to musical saw.

One of the Welson portable organs is the President Standard. This instrument has two manuals, each of 49 keys, a large number of percussion variations, sustain, vibrato . . . in fact, more than our space allows us to list! The Personal Duo organ is recommended for bands. It's a less complex affair, and, like the President, can be obtained with a 13-note pedalboard. The Condor T is the smallest of the three, and has a single 49-note keyboard, six individual voices, a rhythm unit and a built-in 20 watt amplifier.

Finally, the Vedette electric piano has 61 keys, plus clavichord, acoustic piano and honky-tonk effects and sustain. In addition, Woods will be showing Allegro guitars, a new line in guitars from Korea, and the Guytone series of amplification.

continued on page 62.

Music Man — A new experience

212HD-130

Model 212HD-130 is a two channel amplifier. Channel one has two inputs, bright switch, volume, treble, mid-range and bass controls. Channel two features two inputs, bright switch, volume, treble, mid-range, bass, reverb, tremolo intensity and tremolo speed controls. A deep switch, master gain control and power reduction switch operate on both channels. A dual foot switch is supplied for remote control of the reverb and tremolo functions. The amplifier also has an extension speaker jack and an impedance switch for selection of either four or eight OHM loads. The 212HD-130 is equipped with two heavy-duty 12 inch speakers with 2½ inch aluminum voice coils and 28 oz. alnico magnets. An extraordinary amount of magnetic energy is available in order to efficiently translate the amplifiers' 130 watts of R.M.S. power into maximum useable acoustic power.



19½" x 26½" x 11"-72lbs.



ATTENTION MUSIC DEALERS!!!
On demo at London AMII Trade Show.
Room 147, Russell Hotel throughout
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**EXCLUSIVE DEALERSHIP STILL
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Over the years my career has come to rest on two things; a good amp and Clive Bunker's shoulders.

"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."

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

Name _____

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BMITF SURVEY

continued from page 59.

BURNS

In the Russell Hotel, room 162, Burns will be showing their Flyte six-string (see Instrument Reviews), Flyte bass, Mirage six-string and Artist six-string. Every one of these is assembled and tested by Jim Burnshimself before it leaves the factory. The Flyte six-string is made from seasoned mahogany with a maple neck and twenty-one frets. Two "Mach One Humbuster" pick-ups allow for string angle variation, incorporating "six pair pole piece separation and twin-wound coils". This guitar (and the bass) retails at £218 incl. VAT. The bass has a Dynamic Tension bridge, and is fitted with Rotosound Super Bass strings.

The Mirage, with its "ultra-modern" shape and maple neck has a somewhat flatter feel than the Flyte or Artist mo-

deils and the Humbuster pick-ups have been rewired to give an out-of-phase effect. This model costs £235 incl. VAT, as does the Artist, which is a more conventional shape. It has a mahogany body, maple neck, and the same pick-ups as the other guitars. The Dynamic Tension Bridge has three-way adjustment, and each pick-up has separate volume and tone controls. The guitar has a double cutaway and contoured back.

Hohner

Hohner will be occupying their usual stand (The Bedford Suite) at the Hotel Russell at this year's A.M.I.I. Trade Fair. On show will be the well known Hohner Harmonicas and Melodicas. Particularly noteworthy in the Melodica range are the new Piano Melodicas 26 and 27 with a cassotto sound chamber producing a much rounder tone and giving a different character to the sound of the instrument. The regular Piano 26 and 27 Melodicas will also be displayed, thus giving a wider choice of tonal values in the Melodica range.

A full display of Hohner International Keyboards including String Machines and

Electronic Pianos will be on show, alongside Hohner's extended Korg Synthesizer range. Amongst the Korg range will be the popular Polyphonic Ensemble synthesizers. Hohner will be launching two new Keyboards, the Electra Piano model T1 and the new Pianet model T.

Electronic and acoustic Accordians will include the Hohner Vox II which incorporates many features not included in the popular Hohner Vox I.

Visitors to the stand will be able to examine the new and fully comprehensive range of Moridaira guitars, banjos and mandolins alongside the handmade Hopf Guitar, which has already received favourable press reviews.

CLEARTONE

Cleartone's range of CMI guitars has increased from 10 to 31 models since last year and includes jumbos, twin-necks and semi-acoustics, as well as ordinary six-string electrics and bass guitars, plus copies of the Telecaster, TV, Melody Maker and even a 1958 Les Paul. Two jumbo series—the Hashimoto and Mountain guitars—range in price from £31 to £136. Slingerland drums will also be prominently featured,

particularly those with the new "Blackrome" finish, and also the new Buddy Rich snare hensive range of LP Latin Perdrum. In addition, a percussion will be displayed.

CMI Maximum amplification—"sophistication at a price the average group can afford"—will be on view, with the emphasis on P.A. The latest additions are a 12" 50 watt all-purpose bin, and a 12" 50 watt bin with a single horn, whilst the Maximin 6-channel mixer has treble, bass and volume on each channel, master volume, foldback and a VU meter. Modifications have been made to the CMI 100 watt L&B amp, and the 100 watt P.A. amp. The former now incorporates "volume controls on the tone circuitry", and this includes bass, treble, middle and presence.

The link channel has been removed, and it is now possible to obtain the overload sound by operating the master volume control. The 100 watt P.A. amp has many of the characteristics of the mixer and, in common with the whole CMI range of amps and cabs, will now come in black, or blue heavy-grained vinyl.

continued on page 67.



COPICAT ECHO



DOMINATOR VALVE AMP



AX100 P.A. AMP

wem SOUND SYSTEMS

BAND MIXER. A power mixer with 120 watts R.M.S. output. 8 inputs with Treble, Bass and Presence controls. Full protection circuitry gives complete reliability. **£140.00.**

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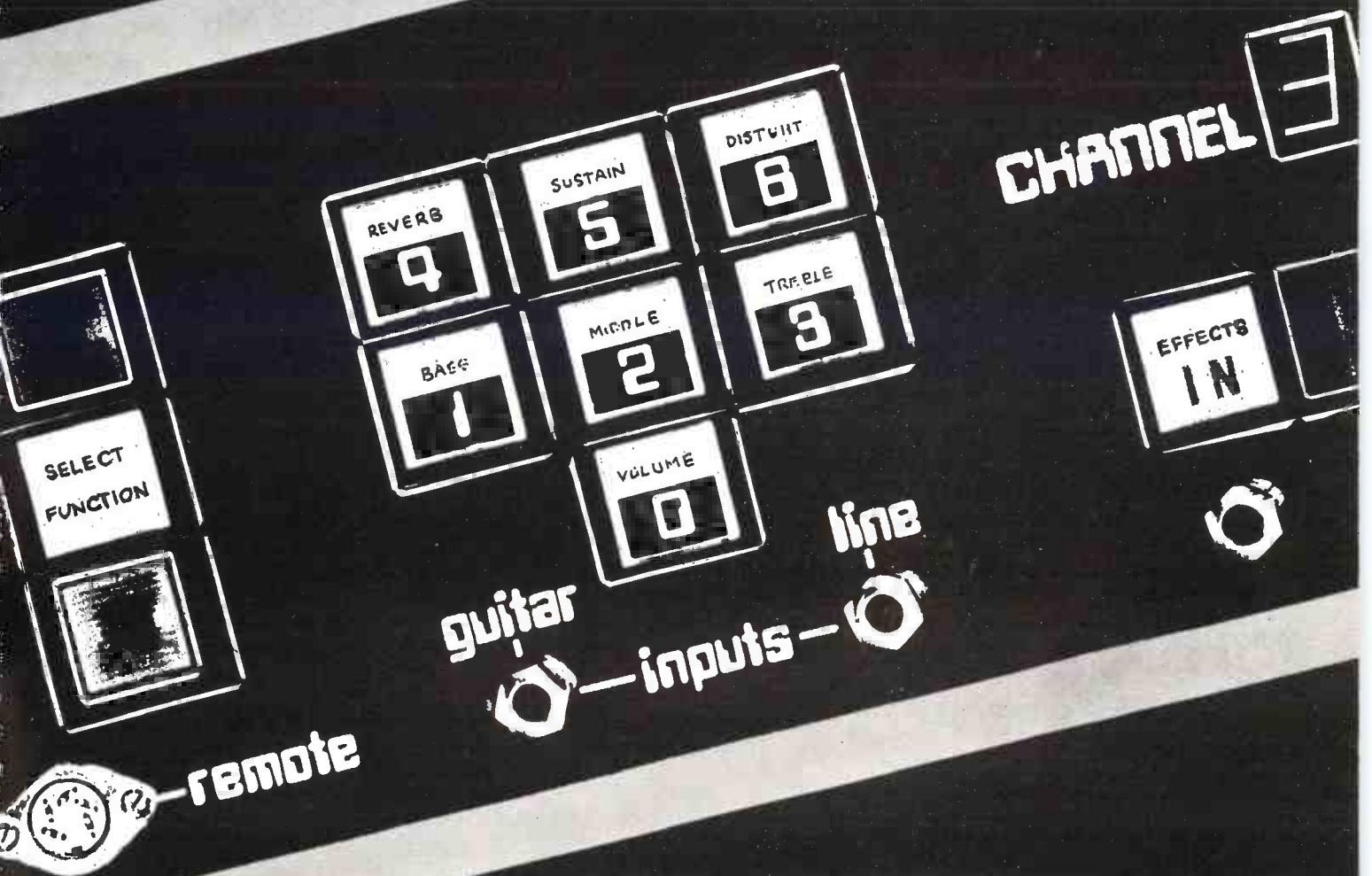
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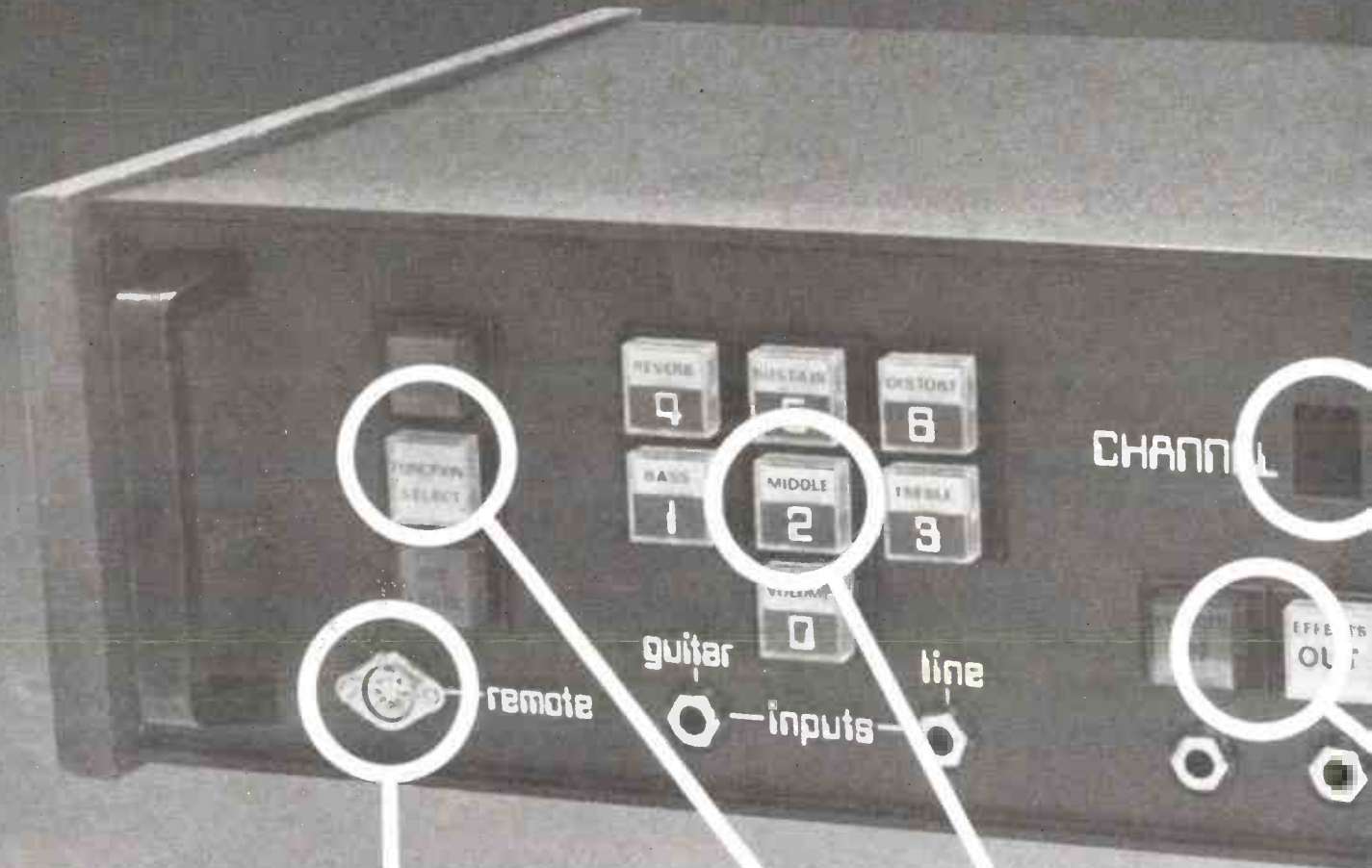


...AND REMEMBERS IT!

● Power amp delivers 130 watts continuous into 4 and has short circuit, open circuit and thermal protection.

● Headphone socket provided at rear for practice/tuning up.

● Switched control and sensitivity suit any in



Socket for remote-control unit, containing channel select foot-switches and effects in/out sockets.

Choose the push-switch mode here . . .

. . . to select either the function (marked at the top of each button), the level selected function, or the channel to be programmed/played. Functions available are: Volume, Bass, Middle, Treble, Distortion (three different types), Compressor and Hammond reverb.

10-way gain
adjusts pre-amp
impedance matching to
instrument.

● Pre-amp output socket
for direct injection to
studio/stage mixer.

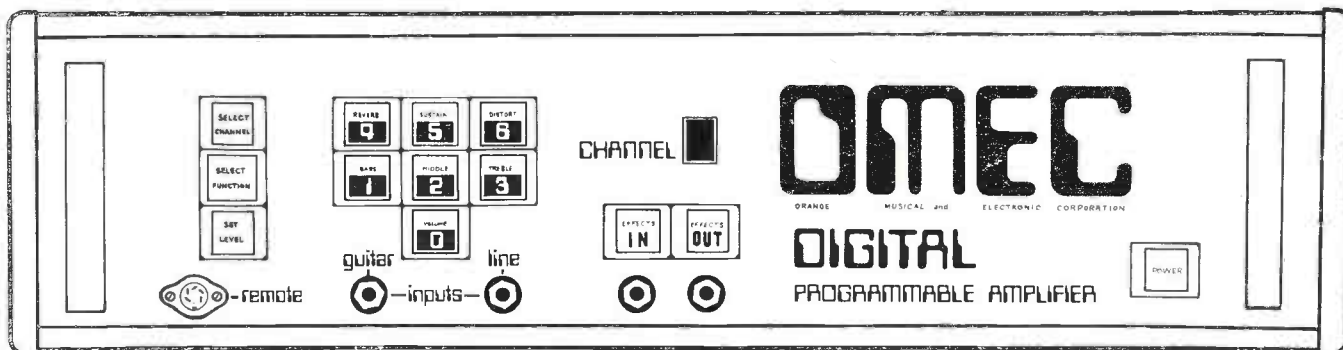
● Slave input socket
disconnects pre-amp
from power amp,
enabling either separate
use of power amp or
insertion of tape echo
unit.



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to be
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Distortion
r/sustain

Specify for each channel
whether your effects
unit is 'in' or 'out'.
Any number of units (eg.
Wah-Wah, Phase, Echo)
can be connected to the
sockets on the amp or
the remote footswitch.

Numerical channel
display, shows you which
of the four pre-program-
med channels you are
using.



Since the birth of amplified music electronic equipment available to musicians has maintained a standard considerably lower than that of electronics applied in other fields. Perhaps the most deprived among instrumentalists has been the guitarist; many prefer to use valve amplifiers based on designs of decade's standing rather than venture into the uncertain world of transistor amplification, where lack of reliability has become almost as notorious as the sterile, uninteresting sound characteristic of such equipment. Solid-state technology itself is often blamed for this situation, but the rapid and successful growth of semiconductor techniques in all other electronics industries suggests that it should be possible to produce solid-state instrument amplification of advanced design which combines extremes of reliability and versatility with what is surely the primary requirement of any musician, a creative spectrum of adaptable and rapidly selectable sounds.

With this ideal in mind the OMEC Digital Amplifier was developed. The audio circuitry is controlled not by mechanical switches and potentiometers but by binary information contained within memory circuitry which, by storing signals derived from a simple control keyboard, enables one to program the amplifier to give a choice of up to four instantly recallable combinations of tonal equalisation and effects. While playing through the amplifier these four "channels" can be selected as required either on the amplifier's keyboard or by means of an optional footswitch unit, the channel in use being displayed by a large numeric display on the front panel. Adjustments can easily be made to the selected channel while playing, any alteration being automatically transferred to the memory for that channel when a new one is selected.

Programmability, however, is only a small part of the story. An impressive range of facilities which has never before appeared in one unit is provided: The guitar input is equalised to compensate for the reduction in harmonic content caused by losses within pickups and cable; a pre-amp gain control is provided at the back of the amplifier to enable precise matching between instrument and amplifier, and the bass, middle and treble controls have carefully chosen turnover frequencies and wide variation (36dB) to give considerable control over tonal quality. A comprehensive selection of effects is available: equalised reverb from a Hammond reverb spring; three types of distortion, from a barely noticeable trace of second-harmonic to a sharp fuzz; a variable compressor-limiter to give a distortion-free sustain or to limit the sound level obtained from chords to that of single notes, and finally the facility of electronic switching of any external effects unit which can be permanently connected to the amplifier. All of these facilities can be independently set on each of the four channels, giving unprecedented versatility in a unit the size of a conventional amplifier. The 'Digital' can be programmed before a performance to give up to four basic sounds which can be selected as frequently as necessary and modified as required to give live results normally associated with studio recordings (e.g. rapid alternation between two completely different sounds). The system also has the fundamental advantage that particular sounds can be precisely repeated night after night simply by noting the settings and punching them in each evening.

Initial reactions to the OMEC 'Digital' were predictable — surprise at the lack of knobs and disbelief that all the above facilities can be controlled by only twelve push-buttons. The most frequent comment, however, is that such an amplifier is fine technically, but isn't it a little too complex for the average musician, who has enough to think about already and probably doesn't have an electronics degree anyway? Understandable criticism, but even the most hardened critics have changed their minds after a few minutes experimentation with the amplifier. As with any carefully designed equipment, the 'Digital' combines technical sophistication with extreme ease of use — nobody has to understand how it works to be able to use it to its full capacity. Another criticism has been that as the various functions (volume, tone, etc.) are set at one of several fixed levels rather than being continuously variable there will be a limited number of different sounds available. This is absolutely true: the number of different combinations available on any one channel is limited to 806,737, enough to produce one hundred original combinations every day for a little over twenty-two years — hopefully this will satisfy most appetites. Perhaps the major limitation of the OMEC 'Digital' will prove to be the imagination of the owner!



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BMITF SURVEY

continued from page 62.

FLETCHER, COPPOCK AND NEWMAN

This Tonbridge firm will be introducing almost 200 new lines at the Fair. Amongst them will be a new range of Kimbara Maestro classical, folk, jumbo and 12-string guitars. There are also two new classical and three new jumbo instruments in the Lorenzo range, and an additional classical model in the Spanish Victor Garcia line. Two brands aimed at the "mass economy" market are the Kent range (one classical and five jumbo folk) and the Satellite series (a six string electric and a bass guitar). As well as a number of new banjos, mandolins, and ukuleles, the new Aulos tenor recorder (concerning which the makers say: "in one word the instrument is fabulous") will be on view, alongside many Kimbara effects pedals, pick-ups, machine-heads, bridges and a whole line of straps, plus guitar bags in denim and tartan.

To this Fletcher, Coppock and Newman have added a new range of tamborines, bows, stringed instrument accessories and a large number of instrument tutors. The Guban saxophones have been modified with nickel-plated keys and redesigned articulated G-sharp. The recently published catalogue gives extensive details of all products. Suffice to

say that brass, percussion, piano accordians and guitars will be on display in profusion.

CARLSBRO

The theme of this year's Carlsbro stand will be variety, with the firm planning to supplement a display of their already established items with more recently unveiled equipment. The most recent unit, and one already eliciting great interest in the music industry is the Mantis echo unit, remarkable in that it operates without employing any moving parts.

The firm claim 240 different combinations of echo delay and swell available by push button, all of which are variable by slider control. Its solid state circuitry increases its ruggedness, and, although indefinite as yet, Carlsbro are hoping to show a transparent version of the Mantis.

The amplifier department will be as extensive as ever, with the Wasp, Hornet, Stingray and Scorpion among the amps on show. While the combo market might be regarded as a Carlsbro speciality, they will also be showing items from their range of speaker cabinets. Here a particularly noteworthy piece of equipment is the 1x18 bass bin, with superb low frequency response from its single 100 watt loudspeaker.

STENTOR MUSIC

A new range of Stentor hand-made violins, violas and cellos from Germany will be on view in the Russell Hotel, plus accessories such as pegs, bridges, bows and shoulder rests, while the Dogal strings also now include some new lines. There will be an increased number of specialist crafts-

mens' tools in addition.

Hokada and Hatashi acoustic guitars will be on view, plus some electric guitars with natural finish and some copies of a Les Paul 1959 model. Spares for most popular American guitars, including bolt-on necks, will also be in evidence. This section will offer new models of Japanese banjos, an octave mandola from Sicil-musica, and an Appalachian dulcimer made in France.

New percussion instruments on display will include a 26" Chinese gong, some Mexican bongoes and Israeli tambourines. The Rampone and Cazzani flutes, saxophones and woodwind will also be there, with the addition of a recently developed marching flute. Finally, Stentor will be launching their brand-new luxury piano stools.

BOOSEY AND HAWKES

Boosey and Hawkes have added another Sovereign to their range of brass instruments: following the success of their E flat soprano and large-bore B flat cornets, which were introduced last year, the company have now brought out the B flat Sovereign trumpet. They are understandably enthusiastic about this new product, but are anxious that dealers should not overlook the other newcomers, namely the Golden Strad Bow, which will now be available for cello in 3/4 and 4/4 sizes, and a new oboe, manufactured at the Edgware base.

It is expected that the Artist thumb-plate and Conservatoire models will soon be available at "a student price". Mr. Allen Townsend will be demonstrat-

ing the ARP synthesizer, along with the latest clip-on unit—the Sequencer. The firm plan to wait until the show before divulging the exact nature of this new development, and suggest that you visit their stand to find out. Finally, the Diamond organs will be augmented by "one or two new goodies"—these will be portable models. Boosey and Hawkes add that there may well be a few last minute surprises as well.

SUMMERFIELD

Once more, guitars and drums will be featured on the Summerfield stand this year. A new and original range of Ibanez Artist and Pro guitars will be on show for the first time in Britain, following the success of their CSL range, which is also augmented with five new "western" guitars. These acoustic models are priced from £121 to £302.50, and will appear alongside some two hundred other stringed instrument's bearing such brand names as Levin, Tamura, Matsuoka, Kohno, Cimar, Sumbro and Maccaferri. Along with all these guitars, banjos and mandolins is Summerfield's largest ever range of spares and accessories, with strings by Darco and D'Addario.

Curved Air, Back Door and Isotope are amongst the groups who now use Tama Imperial Star drums, and these too will be on show in the Bloomsbury Centre. The Vermona accordians will be appearing, and also the Barney Kessel 4100 amplifier by Univox, which puts out 105W RMS, yet weighs a mere 31 lbs.

continued on page 69:

TRY IT, BEFORE YOU BUY IT!

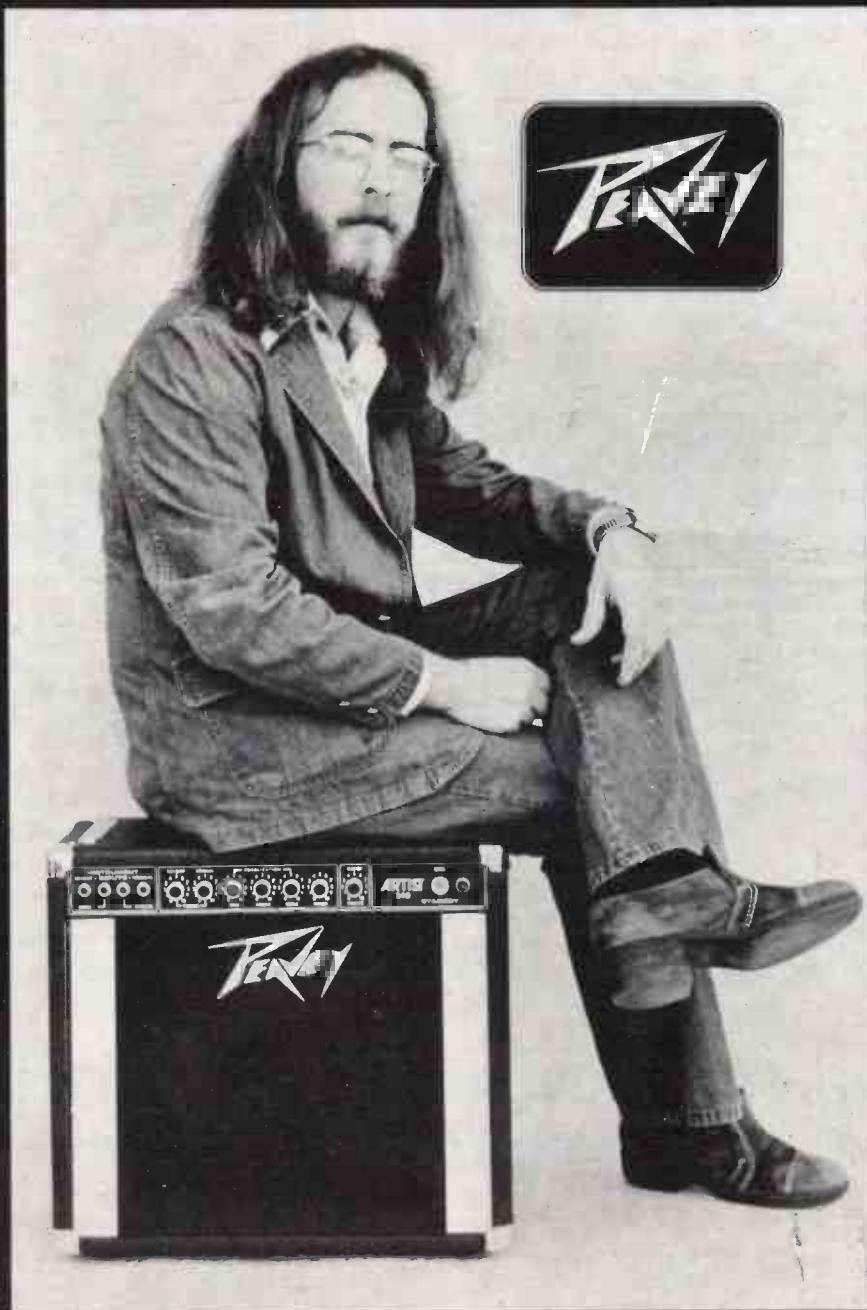
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A little amp. A lot of amplifier.

Size for size, the Peavey Artist is the most powerful single unit tube amp commercially available.

Powered by four rugged RCA 6L6GC tubes, the Artist has an output of 120 watts RMS @ 5% THD into four ohms, enough punch for any gig.

And, the Artist is so compact it'll ride to that gig in your front seat. Even if you drive a VW.

Two completely functional channels.

Long a feature in amplifier design, the two channel system has only recently reached its full potential with the introduction of the exclusive Peavey "Automix" innovation.

This exciting new feature has been designed into the Artist.

Super sustain, harmonic distortion, smooth overload, and tonal variations that are impossible with the ordinary two channel system can be created with the Artist's Automix feature.

All at the flick of a footswitch, without ever having to take your hands from your guitar.

You can play into either channel, both channels at once, or drive one channel into the other.

Clean and clear, funky and dirty, screaming sustain, you can get it all. At any volume level. It's unlike anything you've played before.

Other features.

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

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

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

Speakers

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

An external speaker output is provided to allow additional speakers to be used.

Special internal impedance switching enables the Artist to produce full power when used with extension systems.

Money

Not as much as you'd expect.

Peavey Electronics, Corp. P.O. Box 2898 / Meridian, Miss 39301

BMITF SURVEY

continued from page 67.

CHAPPELL

Chappell, a major British music publisher, will be displaying a large number of different publications, as well as a completely new range of catalogues. Music catering for all tastes will be on show, including folios of rock music, standards, classical, choral and instrumental. As well as stocking music by such artists as Chuck Berry and Jack Bruce, Chappell are constantly expanding their range: the first six months of this year saw the issue of music for 10cc's *How Dare You* album (the score checked and corrected by the band itself), *Saloon Bar Favourites*, three additions to the popular *Wonderful World* series, *Rock'n'Roll Revival*, *Trumpet Excursions*, *Arthur S. Sullivan Piano Music*, and many others.

A further interesting feature will be the 'Making Beat Music' package, which consists of tapes and work cards centred on the language of rock music, and apparently represents a new development in the field of musical education.

S-W AMPLIFICATION

S-W amplification, designed by a new team of young engineers with fresh ideas and long-term outlooks, has replaced the Simms-Watts range; the results will be in evidence on their extensive stand at this year's trade show. This range, running through amps, cabinets and disco equipment, includes such units as the AP50 amp, incorporating two channels each with two high impedance inputs, plus one fuzz effect. The TSL 100 slave amplifier, used with any of the S-W amps, adds 100 watts to the overall PA sound when linked with suitable speakers.

In the PA department, the clarity and power of the H100 horn cabinets has elicited praise from many of the vocalists who have tried it. Four high frequency horn units handle the top end of the frequency spectrum, while a high quality 15" 100 watt speaker, with a metal dome, easily takes care of the

middle and bass frequencies. The H100 suits either PA or instrument applications and may be used in pairs. Overall, S-W may anticipate increasing popularity.

PREMIER

Premier will once again be keeping up their trade show tradition of featuring new products. Amongst these is a new outfit, the Super Olympic B1030, the new 252 pedal, a new range of cases and a pair of drum mats. There are also two more outfits from the 1976/7 Premier range, the D717 and D305, the range of educational tuned percussion, fibreglass pedal tympani and marching drums.

Amongst the Premier staff in attendance will be Derek Stephenson, Rex Webb, Allan Hewitt, Roger Horrobin, Alan Maxted and Alick Sidebottom.

PETER LEGH

Amongst the new features of this Kent-based firm will be three types of dulcimer, hand-made in Brittany, and selling under the name of Camac. One is triangular in shape, one curved, and one double-curved. The amiable Mr. Legh also tells us that a "make your own dulcimer" kit has recently proved very popular on its test

run. Two further instruments from Brittany are a set of cane Pan-pipes, and a "bombarde", which is a traditional double-reed instrument that sounds something like the bagpipe. A large range of German-made Mollenhauer recorders will also be on display, with prices from £8.75 to £150.

Six new models of Spanish guitars, made by Lluquet of Valencia, and retailing under the name of "Romanazas" will be there, with prices in this case from £30 to £150. The firm also hope to have a new series of Japanese Diastone flat-top and 12-string guitars, plus a large selection of bags, straps and other accessories. Mike stands in six colours, including matt black for TV work, will be on show in an improved design, alongside a 9" high mini-boom stand for miking up cabinets and bass drums.

MUSIC SALES

Music Sales specialize in sheet music, tutors for guitar, piano and organ, and also books about music and musicians. Amongst the latter is Paul Gambuccini's "McCartney—A Conversation", which is one of the firm's most recent additions. Another book—"The Stones File"—is a teach-yourself-to-play-like-Keith Richard tutor, and is bound to be much in demand. Music from the Eagles, published by Warner Bros, plus Carlin, Southern and Essex Music are all handled by Music Sales.

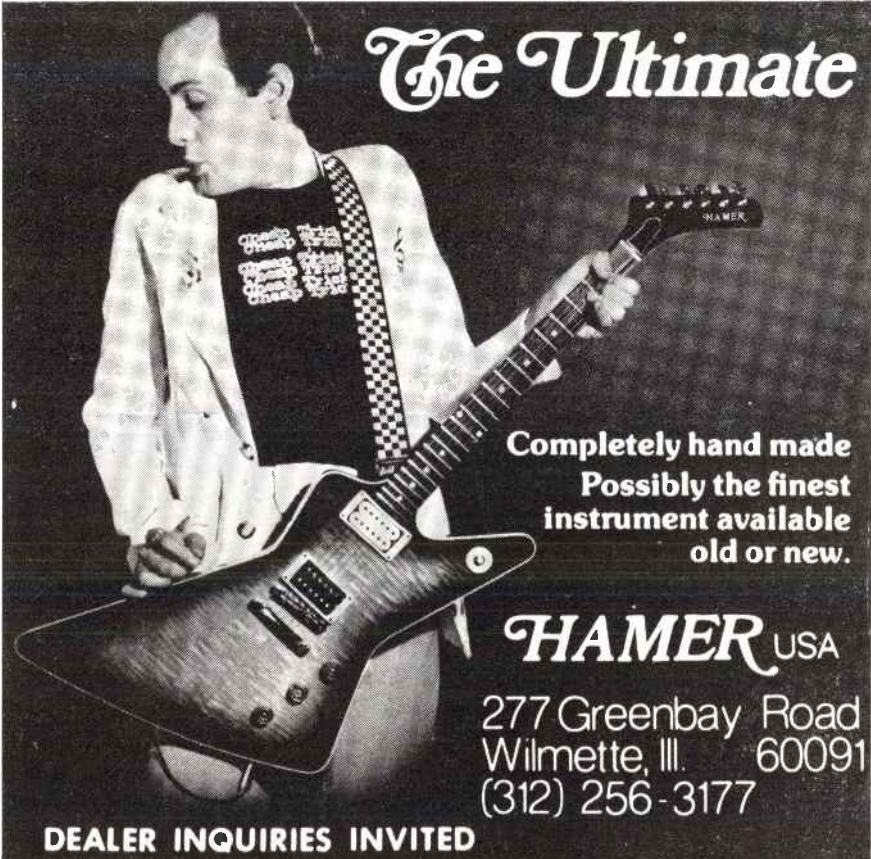
In the Essex catalogue is The Who's "Tommy", and also a new publication, "Decade of The Who", which includes all the songs ever written by that band. The ATV company includes Northern Songs, and books of the Beatles music is still by far the biggest seller. These include *The Beatles Complete* and *The Beatles Singles*.

Many other interesting artists are in the Music Sales catalogue—Jim Croce, Frank Sinatra and Steeleye Span, to name but three. A visit to the stand will doubtless reveal more.

FARFISA

Farfisa will be showing seven organs at the exhibition this year. The smallest is the Bal four, which incorporates a rhythm unit, automatic bass and chord rhythms working on the first 27 notes of the lower manual. The 37-note upper manual has six stops,

continued on page 71.



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Possibly the finest
instrument available
old or new.

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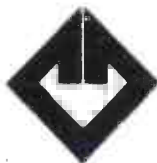
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musical instrument distributors

BMITF SURVEY

continued from page 69.

whilst the lower flute, reed and volume control, and there is a 13-note pedalboard. The price for this is around £436 incl. VAT.

Going up-range, the Beaumont and the Belgrave incorporate additional features, e.g. trombone, baritone sax and violin stops, headphone socket, socket for external amplifier and Leslie. The Balmoral, at £877.50, is a two-manual spinet model which will give 15 different arpeggios in conjunction with 15 rhythms. Wah-wah and percussion are included, and also an optional cassette recorder. Next comes the Berkeley, which, in addition to the features of the other organs, has a thirteen note pedalboard.

The Beresford, incorporating the super-partner rhythm unit, is available with a key-start or continuous, complete with individual volume control, tempo control and downbeat lamp. Pride of the range at £1708.26 incl. VAT is the Buckingham.

KEMBLE

Kemble will be exhibiting at the Russell Hotel this year with most of the Yamaha range of guitars and amplifiers. The focus will be on the new FG180/1 (which is reviewed this month) and the hand-made folk guitars. Amongst these are the FG2000 Jumbo, made from spruce and jacaranda, with a mahogany neck and ebony fretboard. Then there are the FG1500, the FG1200J and FG2500 12-string model. The 1000J Jumbo is a 6-string model, made of rosewood and spruce with a mahogany neck and ebony fretboard, whilst the 700S is another 6-string Jumbo made from spruce and mahogany. The neck is mahogany and the fretboard is rosewood, and there is a sunburst finish.

Also of great interest will be the introduction of the G and B series of solid state combo amplifiers. These are three 100 watt guitar set-ups, one 50 watt guitar, one 100 watt bass and one 50 watt bass. The speakers in the first three are 2x12", 4x10" or 1x15", and the 2x12" set-up has two channels.



Yamaha — one of many.

The others have respectively 1x12", 1x15" and 1x15".

In room 140, Mick Abrahams will be on hand to demonstrate the full range of guitars, whilst Pat Archer will be showing off the SY1 and SY2 synthesizers, and the portable combo organs. Also in attendance will be Dennis Holloway, John Newman, Ben Mullett, Peter Thornton and Graham Jones.

KEITH HITCHCOCK

Sharma organ speakers for use both in the home and professionally will be on display this year, and in particular the new 3000 speaker for quadrophonic reproduction with multi-channel organs. The 500, 650, 900, 2000 and 5000GT will also be there, plus the "Sharmette" which is a scaled-down version of the 2000 De Luxe. Each of these tremolo, chorale, revolving horns, revolving doppler, a special motor unit, and multi-core cable. The Sharmette's speaker is 12", whilst the 2000 has a 15". A 65 watt rms (into 15 ohms) power amplifier is included in the models 2000 De Luxe, professional, 2100, 2200, 2300 and 3000.

continued on page 73.

hornby skewes

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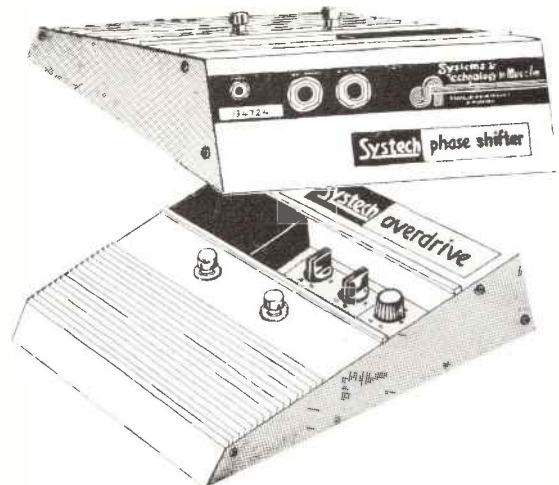
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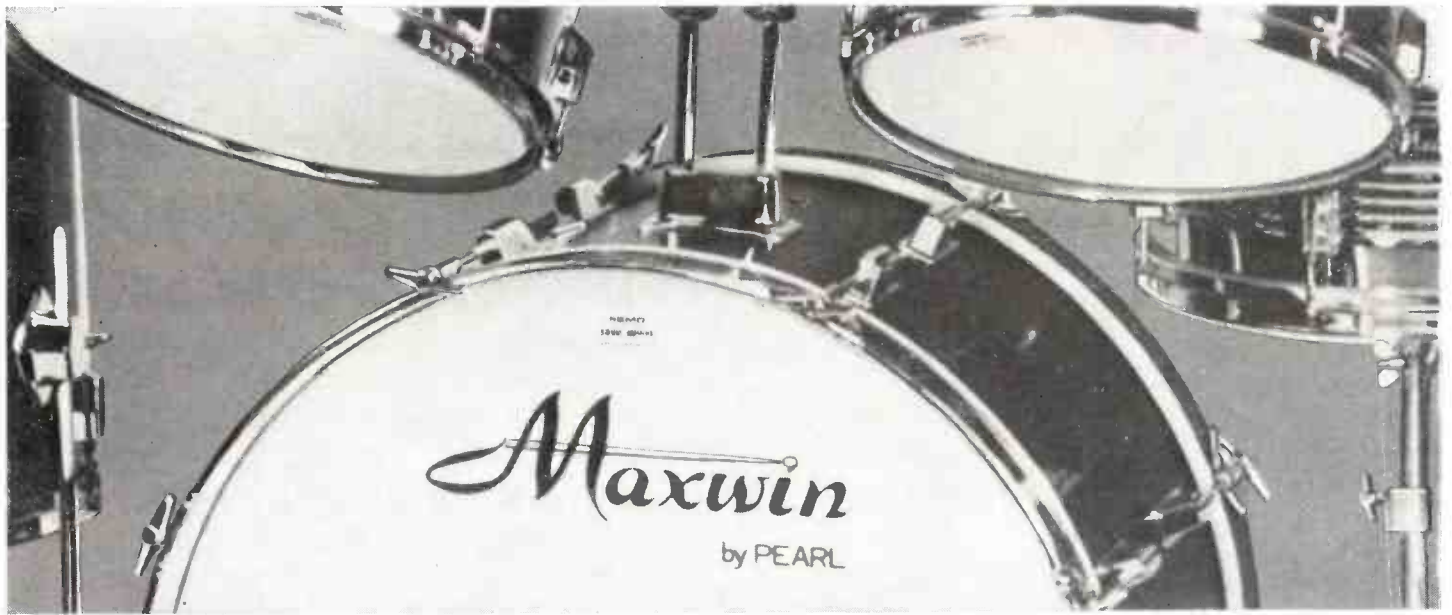
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BMITF SURVEY

continued from page 71.

In fact, this is made up of several power amplifiers in one unit: one stage independently drives the bass unit, whilst the other independently drives the mid-range and high frequency units. The 3000 also has separate bass and main amplifier. Finally, the 5000 model has dual power I/C amplifier electronic crossover, and, with two bass speakers and two treble horn speakers, it's virtually two cabinets in one. As on many Sharma cabinets, there are concealed handles and castors for easy portability. The three-speed motor can produce a wide variety of effects. But as Keith Hitchcock points out, only a demonstration can really do justice to these products.

JAMES HOW

At the time of writing, information on two new additions to the Rotosound range of guitar strings was

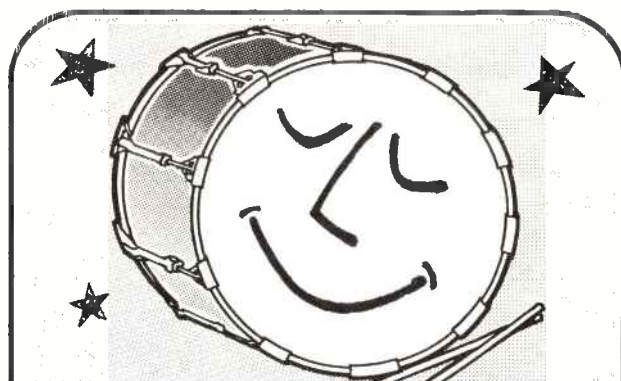
unavailable, though these should be on view at the exhibition. Also there, of course will be the much-loved "Swing Bass" strings, wire-wound, and the flat-wound "Jazz Bass" variety. The former are used by John Deacon of Queen, Greg Lake and Phil Lynott of Thin Lizzy, to name but three.

Rotosound export their products to over fifty countries. On the stand at A.M.I.I. will be their trade catalogues and consumer brochures for guitar, bass guitar, classical stringed instruments and accessories, plus banners, posters and string gauge charts.

ROSE-MORRIS

Amongst the very large Rose-Morris display at this year's Trade Fair will be Marshall amplification. Their 8-channel mini-mixer/amp contains a built-in 100 watt transistor amp and reverb. As well as bass, middle, treble, reverb and volume per channel, this unit includes a master control for presence and reverb, plus fold-back control, slave output, and echo send/return. A new 30 watt combo transistor amp has

continued on page 77.



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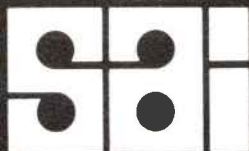
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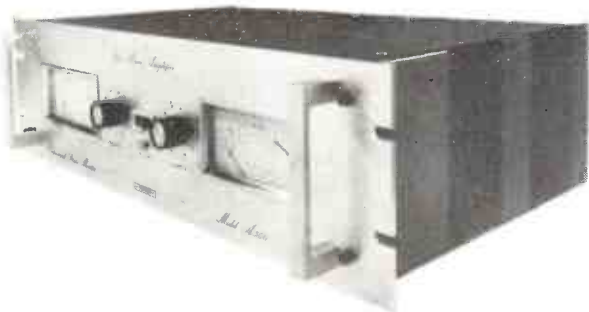
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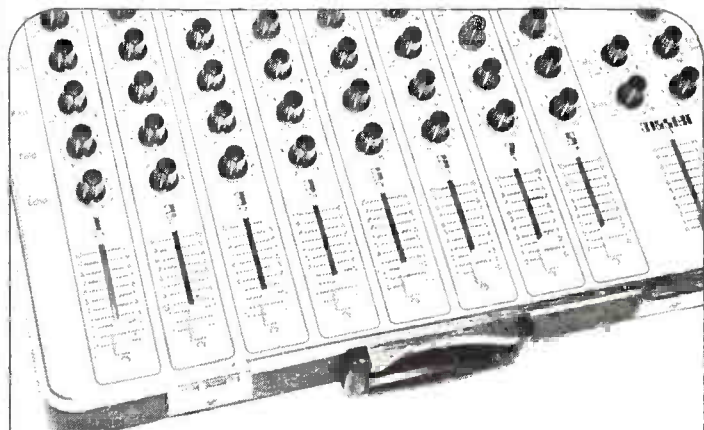


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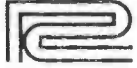
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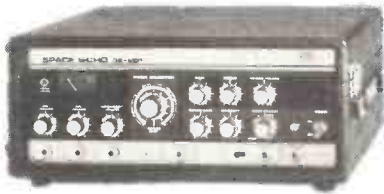


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AW10



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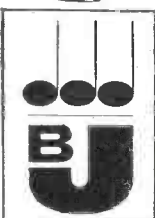
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BMITF SURVEY

continued from page 73.

also been introduced, which, along with the expected equalization, incorporates the facility of providing the musician with either a very clean or a very dirty sound, depending on the mix of normal and bright controls. Another lead combo is the 100 watt, which has been modified and restyled. The compact Supa-Bins, which will also be on show, consist of a 15" driver unit, two horns and a crossover unit, housed in a small cabinet.

Moving on to guitars, Rose-Morris will be presenting for the first time the Travis Bean American hand-made guitars, which will retail at prices between £595 and £850. Manufactured from Hawaiian Koa wood and polished aluminium, these guitars have very powerful pick-ups, which are said not only to receive the string vibration, but also that from the neck itself. Ovation guitars are currently creating a wave of interest (see Instrument Review), and the custom built Ovation Balladeer will be

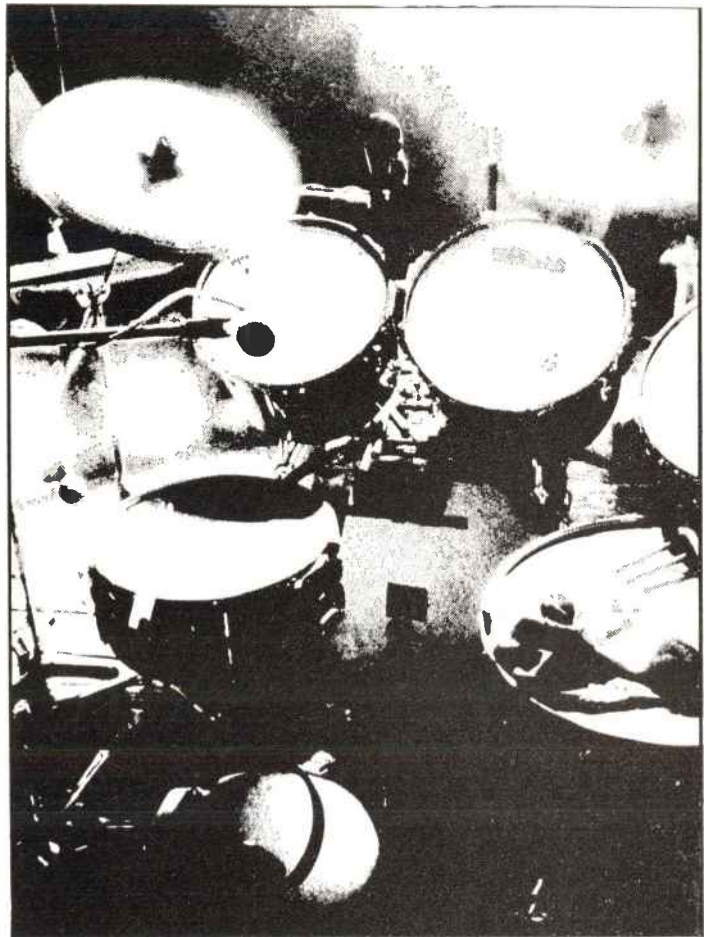
shown. This is a traditionally designed model, with X-bracing, lyrachord bowl and Sitka spruce top. Also on the stand will be the complete range of Eko guitars, which begin in price at £21.95. Needless to say, the Shaftsbury, Avon and Suzuki guitars will be there too.

Much favoured by guitarists is the MXR range of effects — the Phase 100, 90 and 45, the Distortion +, the Dyna Comp, Auto Flangers and Auto Phasers. Another is the Blue Box, which will add up to two lower octaves to the original signal. The circuitry of this synthesizer unit incorporates the latest in digital technology and retails at £75.35 incl. VAT. Two graphic equalizers are also to be introduced at the Fair. The six-band version is designed for guitar and organ, and will boost or cut any of the six bands by 18dB, thus producing a much wider scope of sound. The unit, which costs £59.45 incl. VAT, is battery operated, portable and resilient, and operates through a range of 100 Hz to 3.2 KHz. The ten-channel version is designed for use with P.A.s, foldback systems and pianos. It is mains powered and operates over a range of 31.2 Hz to 16 KHz. There are two channels, each having a master sliding cut control and boost. The unit sells for £211.65.

Rose-Morris also distribute the Avon Supavoice, which simulates the "talking" guitar/bass/piano sound, and this can be had for a little under £60.

Ludwig drums, which already come in wood and vialite, will now appear for the first time in this country made from stainless steel. The sound produced from a kit of this sort is characteristd by Rose-Morris as "dry" and "stinging", and

continued on page 78.



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Low frequency is enhanced even more by the Vocal Projector's ported, horn loaded enclosure. The mid range of these systems is provided by a high quality folded horn. This horn is coupled to a motor/driver assembly with a 1 1/2" voice coil wound on an extremely heat resistant phenolic coil form. The extreme high frequencies are reproduced by the popular Piezo super tweeters, and add response to 20, KHz. High quality, selected components in a well designed system make the Peavey Vocal Projector unmatched in value - a truly outstanding alternative to the "Black Box"



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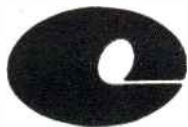
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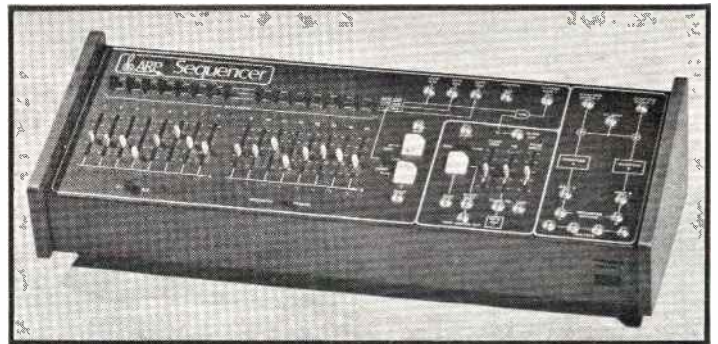
BMITF SURVEY

continued from page 77.

should be well worth investigating. The kits begin at £648.15 incl. VAT. The Ghost bass drum pedal — a long-standing favourite in the U.S. — has now become available here, courtesy of RM, and could be yours for £50.95. In addition, the Musser percussion instruments and German-made Timpani drums will complete the line up on this fascinating stand.

SELMER

Under the banner of "Norlin is new — Norlin is news!", Selmer will be launching their impressive catalogue of Gibson guitars, Lowrey organs, Moog synthesisers. Olds brass and Maestro special effects. This follows the takeover of the firm nineteen months ago by Norlin Music Inc. of America. The new Gibson Mark series of flat-top guitars, and Lowrey Magic range of organs will be on show for the first time at the fair, with live demonstrations by Jerry Allen, Harry Stoneham and Mike Brown. Tom Rhea, the leading demonstrator of Moog Synthesisers, will be on hand to show off the new Micro-Moog, and other products in the same line.



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The recently-introduced Paris Mark 7 range of saxophones will be appearing on the Selmer stand, alongside the Paris Clarinets, trumpets, trombones, and oboes, and also the Olds brass, Armstrong flutes and piccolos, Super Pennsylvania saxophones and Melody Maker cornets, which are the popular priced end of the range.

A bevy of drummers will be showing visitors around the percussion section, in which the new Pearl maple kit will make its debut, along with several items of Latin percussion and Tosco cymbals. Maxwin drums will interest those for whom Pearl are out of reach.

The popular Saxon guitars — jumbo, folk, classic and electric — will be on display, as will Gibson strings, and the Selmer amplifiers and speakers first seen at Frankfurt earlier in the year. These include a 4 x 12", a 2 x 12" with built-in horn, a 1 x 15", a 1x 15" with special Altec speaker, and an add-on double horn unit.

ORANGE

The Orange stand at the Russell Hotel will be displaying three new items. The Jimmy Bean voice box will be familiar to most readers as the effect used by Beck on *She's A Woman*, and also by Stevie Wonder.

The box simply connects between the amplifier and the speakers; when the switch is pressed, the sound from the amp goes into the box and is sent up a clear flexible tube by means of a very efficient transducer. The tube goes into the performer's mouth, and by varying the shape of the mouth and the position of the tube, he can alter the sound strikingly, since the signal is fed into his microphone, and amplified via the P.A. Overload effects can be obtained, if used sparingly.

The Mini-Bin is another new item: it's a cab with one 15" speaker and two horns, and is acoustically designed for compact transit. Finally, the OMEC digital amplifier, which went down very well in Chicago at the end of June, incorporates circuitry controlled by binary information stored in memory circuits. Four instantly recallable combinations of tone and effects can be selected as required. There is a Hammond reverb, three types or distortion, pure sustain, and a facility for using external effects units. All of these can be pre-set, so that they will be instantly obtainable at each perform-

continued on page 81.

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BMITF SURVEY

continued from page 79.

mance, and although the various functions are fixed at certain levels, rather than being continuously variable (as on conventional rotary controls) Orange point out that the number of different combinations available on any one channel is 806,737—enough to keep you going for a day or two, perhaps!

BARNES AND MULLINS

Backed by two generations of experience in designing and marketing fretted instruments, Barnes and Mullins will be making a big show of guitars at the Trade Fair. Their own line of finger-style models are the only complete range of their instruments which are made in Spain, and all thirteen models are suitable for young children. In electrics, the featured instruments will be the new models made by Shergold Woodcrafts, and the firm also report substantial sales for the

Meteor and Masquerader models for which they have the sole right of distribution. This year, the two six-string models will be joined by the Marathon stereo four string bass guitar.

In addition there will be Grassi flutes and saxophones, Anborg french horns and Schenkelaars brass band instruments. The company also carries a wide range of musical accessories, and the electric guitar division of the catalogue will be augmented by six new effects pedals. Finally, B & M pays particular attention to the market of musical education, and in pursuance of this policy have recently brought out a 60-page educational catalogue.

WEM

The most interesting item on the WEM stand at B.M.I.T.F. this year will be a brand new version of the Copicat, now 21 years old. Apart from this, the display will include most of the amps and speakers long favoured by musicians at home and abroad. The 100 watt x 39 Reflex bin, with its 1 x 15", 2 x 12" speakers and HF horn, and the Intruder with its 15" bass reflex, 12" middle and HF horn, have by now been tried and tested sufficiently to ensure continuing popularity



Marshall 30 watt Master Lead Combo.

with musicians.

The Dominator 50 watt combo and the Aggressor multi-coned cabinet, along with the many other cabs for PA and instrument use, should also be on view, along with a variety of amplifiers. The five-channel Audiomaster will be appearing as usual. In brief, Charlie Watkins proves that you don't have to bring out "new lines" all the time in order to win widespread respect.

BELWIN MILLS MUSIC

The Belwin Mills stand will be on much the same lines as last year, displaying a comprehensive range of educational, classical and popular music publishers.

The materials will comprise instrumental methods, solos, collections and ensembles (large and small) for strings, woodwind, brass, percussion,

continued on page 83.

SONOR DRUMS

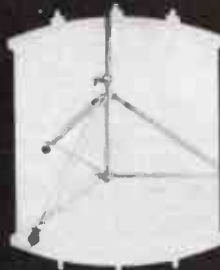
When only the best is good enough



Triple Tom-Tom holder. Z55066



Hi-Hat stand. Z5455



New Cymbal stand. Z5222



Tom-Tom leg box.



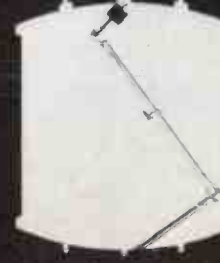
Bass drum pedal Z5322



Bass drum spurs. Z5057



Snare drum. release and damper. Z555

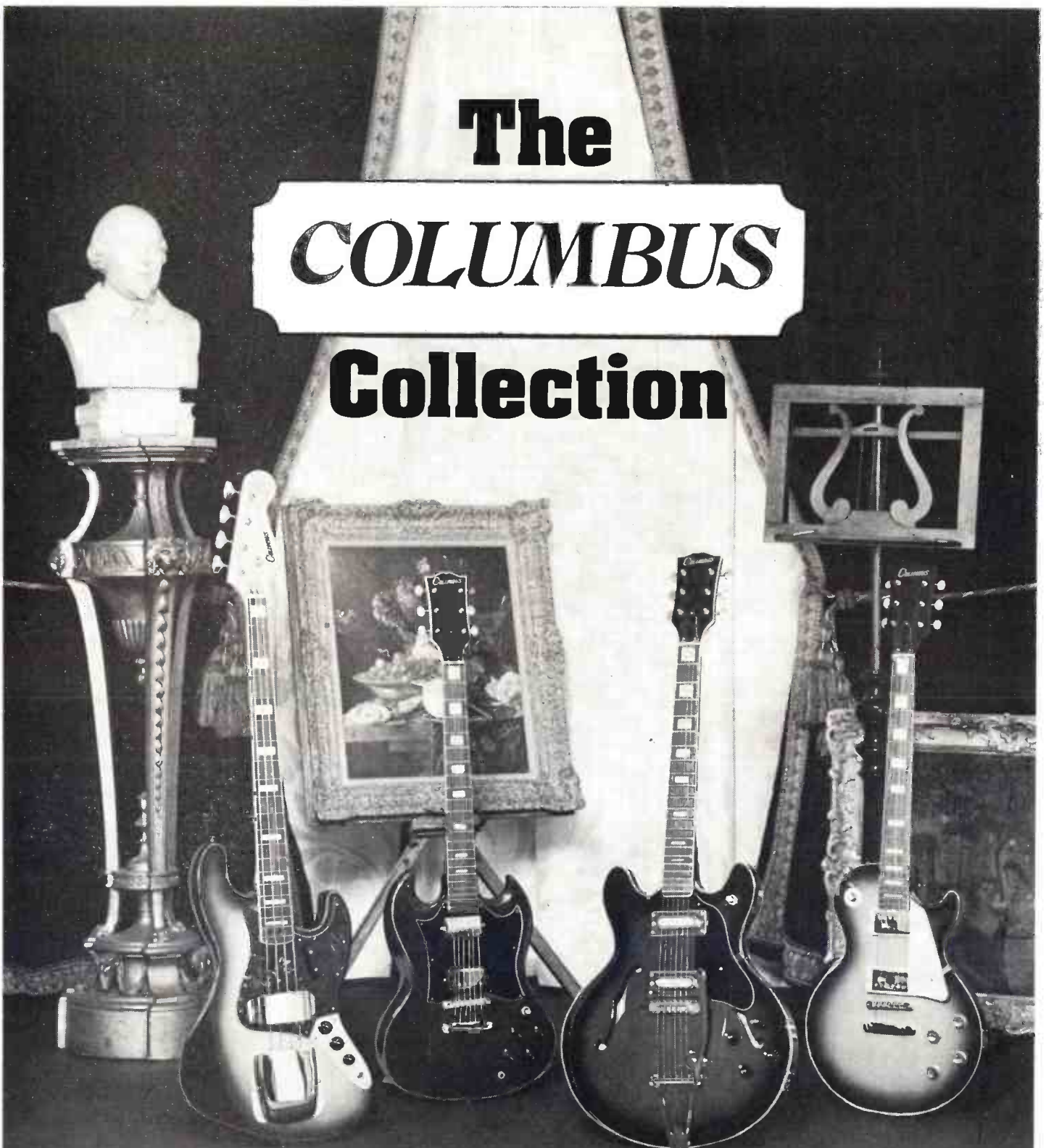


Cymbal stand boom arm. Z5222



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BMITF SURVEY

continued from page 81.

keyboard and all fretted instruments. Also on show will be graded works for orchestra and wind bands, full and miniature scores, books on music and popular song albums.

ROSETTI

The new lines being exhibited on Rosetti's stand this year include the EMI "R" series of guitars, which consists of two classical models, two jumbos, one folk and one twelve-string. The prices range from £49.95 to £89.95. Several new Epiphone guitars will be featured, amongst them the FT570 Sheraton, now available in sunburst finish, the EC25 Classic with gold fittings, and a new solid guitar with a natural finish, gold fittings and humbuckers.

The Meazzi Minimax consists of a new six-channel mixer, a 100 watt power amplifier and an echo unit with a scrambled tape cassette. Each of the three pieces is only



Welton Syntex complete with stand.

10"x12"x4½", and they come supplied with a mounting frame; the carrying case, which costs extra, measures only 30"x8"x13". Without, however, the price is £399 incl. VAT. Rosetti will also be introducing the Meazzi Echofinder, which incorporates the scrambled tape principle.

Brass and woodwind by Elkhard of America will be prominently displayed, as will a new oboe by Corton made in a new material — Cortonite,

and a range of EMI recorders. For drummers there is the new stick from Pro-Mark, a firm whose products are exclusively marketed in this country by Rosetti. In addition, there will be the established names of Tatra guitars, Jen effects, Laramie guitars, Kiso-Suzuki guitars, Corton brass and woodwind, plus K Zildjian and Izmir cymbals. Two soundproofed booths at the show will be used by Rosetti to demonstrate SW and Shure amplification.

ELKA-ORLA

Two new organ models will be exhibited by Elka-Orla this year. The Artist has two manuals with 49 keys each—nine pipe footages, all with drawbars, and incorporating piano, violin, cello and clarichord, are included on the upper manual, along with numerous solo instruments and pre-set voicing mixtures. On the lower manual are seven footages, all with drawbars, and the same instrument sounds as on the upper, plus "rhapsody strings". Both manuals have vibrato and Leslie effects, with variable sustain on all voices and six variable percussions. The rhythm unit offers a choice of sixteen rhythms, and there is automatic accompaniment with different rhythmic patterns on different instrument effects. Along with these are "walking (i.e. accompanying) bass", and a "memory". The pedalboard has thirteen pedals, three footages and an "attack" effect.

Another new model is the Preludio 22. This organ has two 44-key manuals—three footages on the lower manual, and the same on the upper, plus variable sustain, two variable percussions, five pre-set voices,

continued on page 84.

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BMITF SURVEY

continued from page 83.

including rhapsody strings, three solo instruments, piano, clarichord and vibrato. The rhythm unit has sixteen rhythms and a memory, and there is a thirteen note pedalboard.

Finally, two other models—the Capriccio 33/OL and the Notturmo 66/OL—have now incorporated the rhapsody string effect.

WURLITZER

This famous old firm will be featuring a wide range of pianos and organs at this year's fair. The latter begins with the Model 305, at around £480, and go up to the 4700 at £4432. The 305 is recommended for the first time buyer, and includes such bonuses as programmed accompaniment, rhythm, and a choice of flute, organ, clarinet, trombone, horn and "repeating banjo" stops. A slide control will produce Hawaiian guitar sounds.

Naturally, as we go up-range—through the 320, 360, 375,

400, 415, 555, 805, etc., additional features are added: wah-wah, reverb, vibrato, extra keyboards, and even a sine wave synthesizer and Leslie effect, plus a built-in recording cassette machine in the 805 model, which retails at £3244.

Another interesting item from Wurlitzer is their Model 2126 spinet, a piece of old-fashioned acoustic craftsmanship if ever there was one, and also the Model 200 portable electric piano, which incorporates a thirty-watt amplifier and two speakers. With all these models it would be advisable to check up which are best for home use and which for stage, before you make your decision about buying.

J. T. COPPOCK

Coppock of Leeds are this year exhibiting their full range of Antoria guitars, to which has been added the lower priced range of Cimar guitars. Two new models in the Tama Western series have recently appeared, and quite a number of guitar accessories will be on display. Also there will be the Reslo Cabaret microphone, several new effects units, Elgen amplifiers and speakers, and four Cimar amplifiers, ranging

in price from £21.50 to £86.50 incl. VAT. These may be seen in Room 145 of the Russell Hotel.

In the classical section will be a new range of silver-plated brass and also some new violin outfits and accessories. A series of "Amigo" accordians is being introduced, together with some new concertinas and Vienna accordians. Coppocks also inform us light-heartedly that their brand new Elgam portable organs should cause a "fair" amount of interest!

The full range of Elgam electronic organs will be found in the Connaught Rooms, and the firm hopes to have on display the new rhythm unit, the Carousel which is available separately or incorporated in an organ, and incorporates memory chords and arpeggios. The rest of the portables and console models have been updated, and should provide a very attractive display.

HORNBY SKEWES

Hornby Skewes' products will be shown in the Russell Hotel and in the Connaught Rooms. Their guitars include the new Terada line, which consists of twelve acoustic instruments, with some hand-made models,

and ranges from the folk F603 at £63 to the Western model TW80 at £159. Kasuga guitars will also be there, and feature this year the large semi-acoustic SA-600, which retails at £175. Palma acoustic and Zenta electric guitars serve the "popular" end of the market, whilst the new J.H.S. guitars will start this year with three models: the electric LP62B (£73), the Western ME85 (£75) and the stereo electric bass RK24 (£145). All of these come in a black finish. As well as many guitar accessories, HS will be showing the Zenta phase pedal (£29) and the Concert echo chamber (£88).

American-made Systech effects pedal sold by the company include an overdrive, phase-shifter and an envelope computer, whilst a unit called the Jen Motorphaser first came in from Italy about three months ago. Zenta three-watt and six-watt practice amps are also going to be on display at very reasonable prices.

Drums, violins, banjos and a wide range of chord organs, as well as the Crumar electric pianos will be on the stand to complete Hornby Skewes' electric and impressive display.

continued on page 87.



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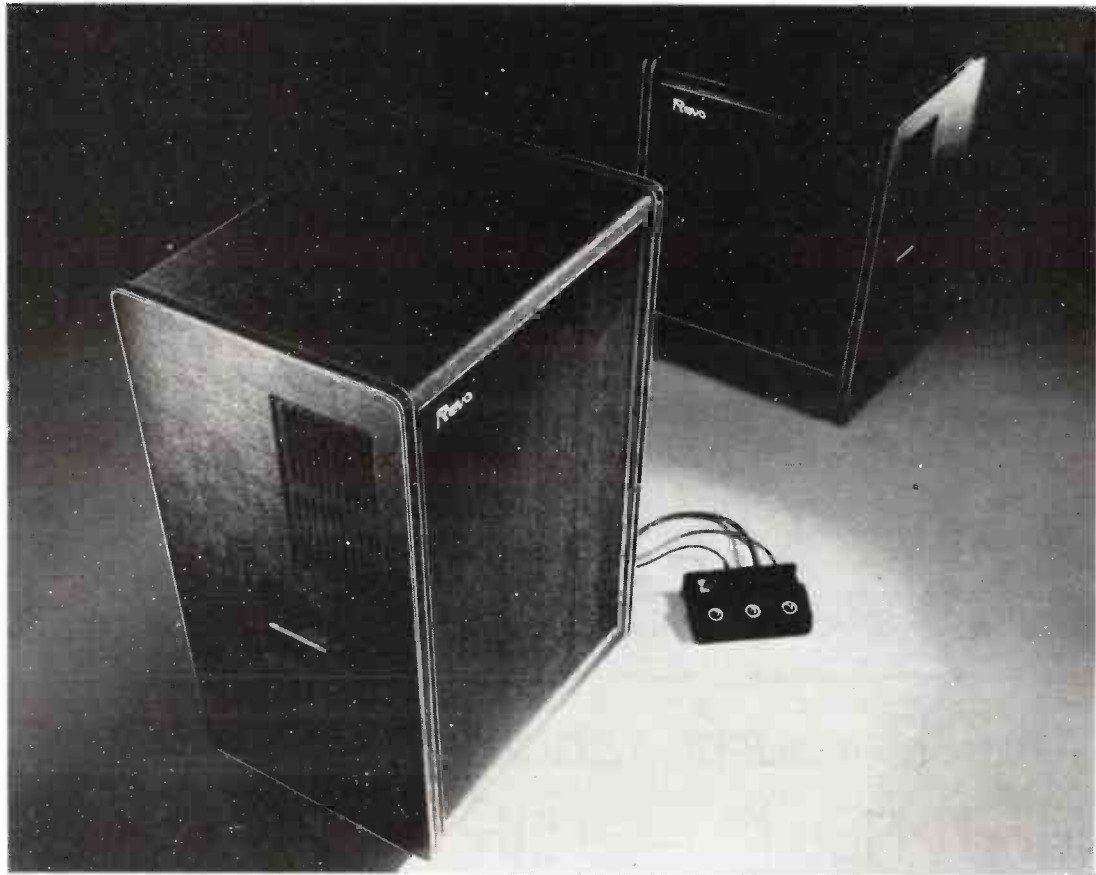
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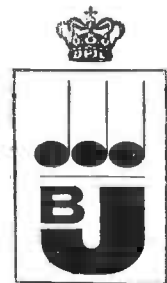
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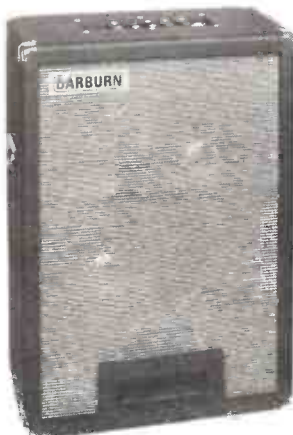


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BMITF SURVEY

continued from page 84

SOLA SOUND

A new "Black Box"—that's the main item of interest on the Sola Sound stand this year. On show for the first time in Britain, the Box now has a mains energizer on it. This comes in two types—one with a noise gate this designed for studio-quality sound) and one without.

CARDIFF MUSIC STRINGS

Amongst the range of Sound City strings exhibited by Cardiff Music Strings will be a new bronze wound set No. 2000 (rrp. £2.25) for country folk guitars. These strings are made from genuine "half hard" bronze, such as is used for making church bells. This, along with the final lacquering process, ensures that the string gives a brilliant tone with plenty of sustain and resonance.

The Kay guitars will also be on show in full force, mostly manufactured in East Germany.

GUILD GUITARS

From August 1, a new company — Guild UK Ltd. — will be taking over the distribution of American-made Guild guitars from Top Gear. The new company, headed by Alan Grant, with Fergus MacDougall as Sales boss, will be exhibiting the Guild range at the Russell Hotel, and Neil Lilien, the vice-President of the American company, will also be in attendance. New lines include the inexpensive Madeira guitars, a new Guild Classic model, and an unusual large-size acoustic folk bass guitar. There will also be a large number of new effects and accessories. Lastly, three new combo amplifiers will be on display, their speaker options being 2 x 10in, 1 x 15in and 1 x 12in.

GENERAL MUSIC STRINGS

General Music Strings and associate company, Peter Nicholas Engineering, will be exhibiting as usual on the ground floor of the Russell Hotel. The heavy emphasis in 1976 will be on the promotional activities of both companies; wall banners and posters, showing the various top groups who

continued on page 89



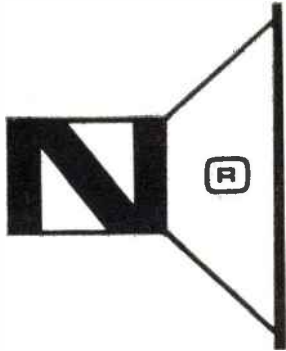
Mrs Beans Diary

WE TELL IT LIKE IT IS!!

The Teac 2340 and 3340S are remarkable tape recorders they will make you sound like something else. Of course that doesn't mean that if you feed Max Bygraves in you get the Dagenham Girls Pipers out, no multi-track recorder is that good! Whether it's for rehearsing, composing, improvising, or just plain fooling around, one of these machines can make you a better musician. Both machines are four channel with full sync and over dubs facilities, the larger and more expensive 3340S runs at high speed, takes big reels and offers full remote control. The 2340 is just as versatile, takes 7" reels, standard speed and is not for use with remote control, it also happens to be £200 cheaper. To find out more about multi-track recorders, or about the mics, mixers and amps that go with them why not call round and see us? You'll find we stock a wider range of goodies than most places outside London. As well as being one of Britain's best known Hi-fi shops. We also stock a wide range of quality Professional Equipment by Teac, Cerwin Vega, J.B.L., Bose, Uher, A.K.G., Revox, Shure, Turner, Tascan, Nakamichi, Trio, Quad, Sennheiser, Yamaha, A.R., Stanton, etc. etc.

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BMITF SURVEY

continued from page 87.

use Picato strings, will be all over the stand.

The most important announcement at the Show for GMS will be the brand new Picato string pack designs. Many new promotional aids will be available for dealers calling on the GMS stand, including a complete "Picato Dealer's Promotion Pack", incorporating window stickers, in-store posters, in-store mobiles and dummy packs for window display.

MARLBORO

No, not a cigarette firm, but an American manufacturer of sound equipment. Amongst their range are five microphones, the M30, M50, M200, M300, and M400. The first of these is a small dynamic mike, and the last is a cardioid condenser type with a built-in pre-amp and 1½ volt battery. All of them come with connecting cable, ¼ in and phone plug, on/off switches and pop filter. The firm also manufacture

combo amps, from a three watt practice amp with an 8in Marlboro speaker to a thirty watt guitar/bass/organ unit with 15in speaker.

Finally, Marlboro manufacture a very large range of speakers with 2x10in, 4x10in, 1x12in, 2x12in, 4x12in and 1x15in combinations for a variety of handling capacities.

PEAVEY ELECTRONICS

Peavey UK Ltd. become an independent company from August 1, and will thenceforth be the sole distributors for the entire Peavey range. The managing director will be Ken Achard, the sales director Graham Hobbs, and general manager Len Morphew, all of whom are alumni of Top Gear Wholesale, the previous Peavey distributors. The stand will be in the Langham Room at the Bloomsbury Centre, and will feature a number of new lines.

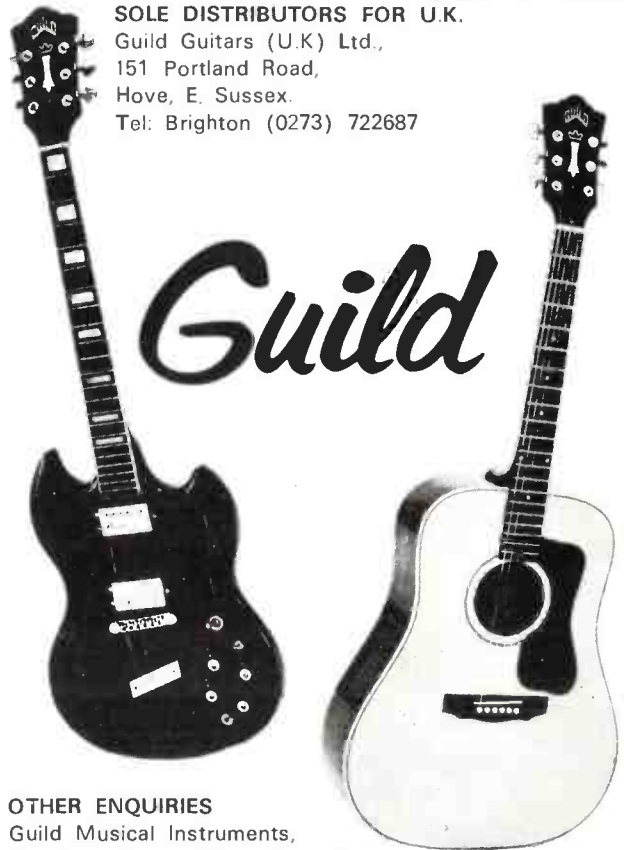
Chief among these will be the 24-channel Festival mixer. There will also be three new mono mixers of six, nine and twelve channels, plus two inexpensive stereo mixers of six and eight channels, respectively. Amplifiers include the CS

continued on page 93.

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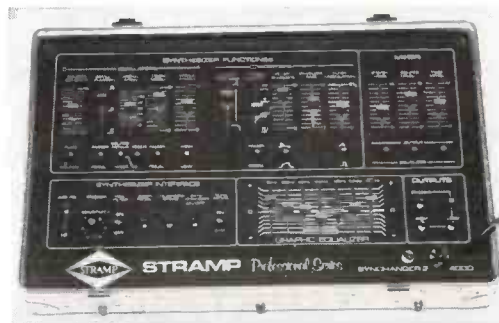


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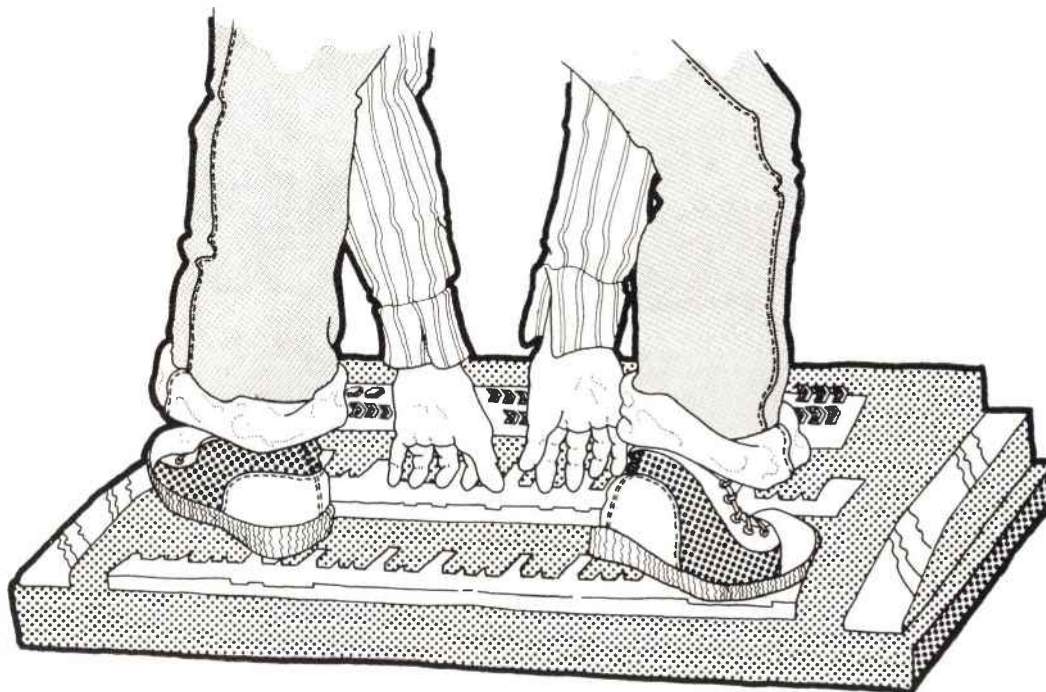


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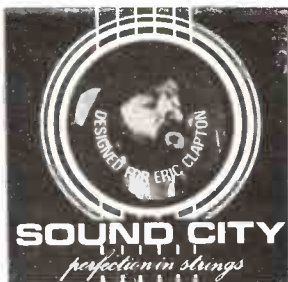
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1003 3rd Plain	.025	0.17	3003SU 3rd Plain	.015	0.20	6006 6th Wound	.043	0.70
1004 4th Wound	.032	0.19	3004SU 4th Wound	.024	0.55	5000 Set of 6 Strings		2.50
1005 5th Wound	.040	0.22	3005SU 5th Wound	.030	0.65			
1006 6th Wound	.053	0.24	3006SU 6th Wound	.038	0.70			
1000 Set of 6 Strings		1.00	3000SU Set of 6 Strings		2.50			
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2004 4th Wound	.033	0.46	7004 4th		1.86	9004 4th Wound		0.30
2005 5th Wound	.041	0.49	7000 Set of 4 Strings		5.95	9005 5th Wound		0.36
2006 6th Wound	.057	0.60				9006 6th Wound		0.39
2000 Set of 6 Strings		2.25	EXTRA LIGHT GAUGE—SET 4000 (Nickel)			9000 Set of 6 Strings		1.45
ERIC CLAPTON ULTRA LIGHT GAUGE—SET 3000 (Nickel)			4001 1st Plain	.010	0.20	SOUND CITY TAPEWOUND—SET 8000 (Nickel)		
3001 1st Plain	.0095	0.20	4002 2nd Plain	.013	0.20	8001 1st		1.26
3002 2nd Plain	.012	0.20	4003 3rd Plain	.015	0.20	8002 2nd		1.55
3003 3rd Plain	.015	0.20	4004 4th Wound	.028	0.55	8003 3rd		1.96
3004 4th Wound	.025	0.55	4005 5th Wound	.032	0.65	8004 4th		2.18
3005 5th Wound	.030	0.65	4006 6th Wound	.040	0.70	8000 Set of 4 Strings		6.95
3006 6th Wound	.038	0.70	4000 Set of 6 Strings		2.50			
3000 Set of 6 Strings		2.50	LIGHT GAUGE—SET 5000 (Nickel)					
			5001 1st Plain	.011	0.20			
			5002 2nd Plain	.014	0.20			
			5003 3rd Plain	.017	0.20			

* BASS GUITAR sets or singles are available in long or medium scale.



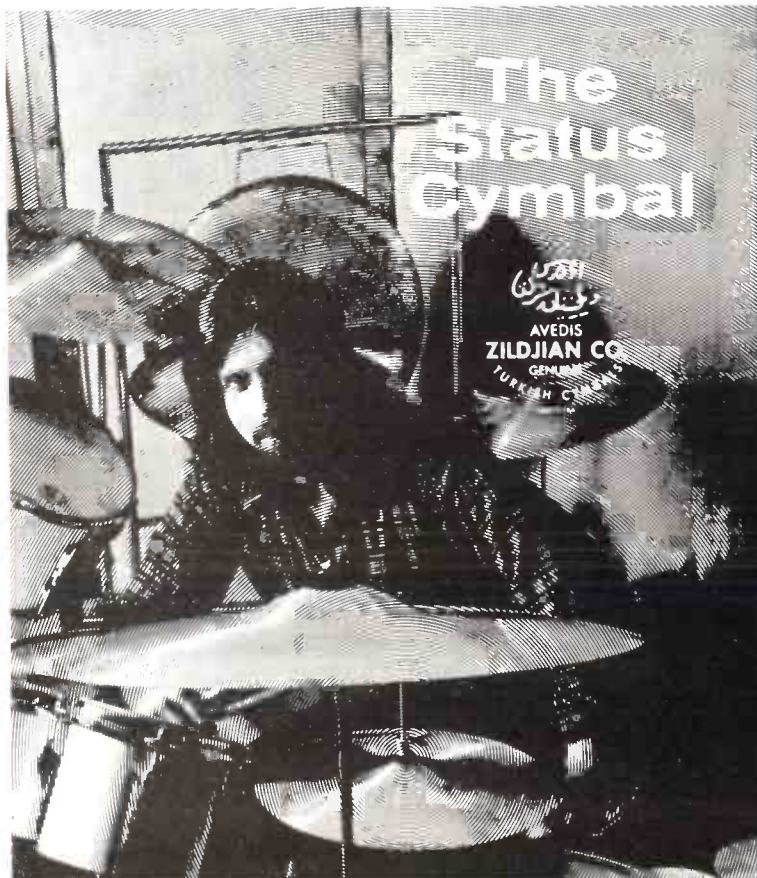
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BMITF SURVEY

continued from page 89.

800 stereo slave, delivering 400 watts per channel — fan-cooled and rack-mounted, the 260S "Stereo Booster", with 100 watts per channel and the model 400 "Mono Booster", giving 200 watts. A mixer/amplifier, the PA 700, will be on display as well. This pro-

NEXUS

The Nexus stand will be at the Imperial Hotel, and here they will be showing the full range of Pearl amplification, primarily featuring both mixers and combos. In the mixer section there is a 16 channel model retailing at £1800.00, an 8 channel model retailing at £1200.00 and an 8 channel audio version costing £275.00.

In amplification the stand will consist mainly of combos and Imperial bass and guitar heads. In the former category, models run from 35w to 200w set ups, while the heads run from 100w to 210w.

OTHER EQUIPMENT IN LONDON

During the period of the BMITF, other firms not acting under the banner of the fair will be showing their gear at separate functions — Beat looks at their offerings.

SISGO

Once you know that Rick Wakeman uses Sisgo's "Godwin Supersonic", you should know something about their quality. The instrument has a twin manual 49-note keyboard, and a 17-note pedalboard, each one with its own volume control. Optional Hammond reverb is obtainable, and percussion effect is standard. One might also mention the SC100 portable Godwin, won by lucky Norman Craig in our competition this month. And while we're at it, the Sisgo/Godwin guitar won by one of our runners-up will also be featured on the stand.

Sisme amplification includes in the P.A. field, an eight-channel mixer-amplifier (model 126), which delivers 100 watts per side stereo or 200 watts mono, and a six-channel mono version of 100 watts. Speakers are also available in various types, including a 400 watt PA stack, and a series of Leslie cabinets.

ELECTRO-HARMONIX

Specialising in effects, this New York-based firm are most noted for their Big Muff sustain unit with its volume, tone and sustain controls allowing for a wide variety of overload sounds. Another accessory is the Octave Divider Multiplexer, which adds to your original note its lower octave. The unit has five filters, and these modify the sound of the new note to anything between a pure "organ" bass sound and fuzz. The controls on the floor model are bass filter, high filter and blend. On the pedal model, the blending is foot controlled.

On the wah-wah pedal, there is a range of audio control from sub-audio to 5KHz, and switches are provided to select one of four factory pre-set ranges. The bass boost and treble boost controls combine with a resonance control to vary the wah-wah effect from mellow to sharp, whilst high and low pass filters allow a choice of stand-

ard-type wah or a fuller sweep with extra low response. The pedal can also simulate "reverse tone" effects. A VCF and function generator prevent "scratch" on the potentiometers and from microphonic noise.

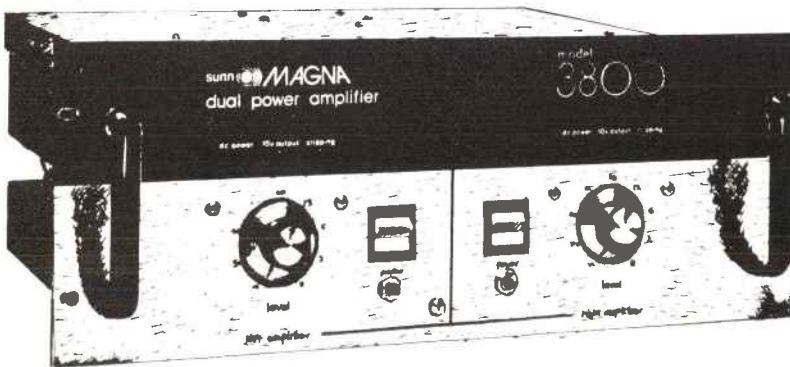
PA:CE

Mainly specializing in custom-built equipment for such luminaries as John Bonham, Tony McPhee and Patrick Moraz, Pa:ce's subsidiary company — MM Electronics — is concerned more with the production of generally available gear, such as the 12 channel stereo mixer MP175. This has 4-band EQ per channel, foldback, echo, stereo monitoring and two VU meters on the outputs. The newer 16-channel "Export" version is built into a flight case. It has a shelving type bass control operating at 70 Hz, and optional balanced line and multicore facilities. There is also a LED overload indicator and PFL button per channel, plus two graphic equal-

continued on page 94.

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BMITF SURVEY

continued from page 93.

izers and built-in stereo electronic crossover.

Separate graphic equalizers and compressor limiters are also available, as well as two small six-channel sub-mixers intended for use with keyboards and drums. 19in rack mountings for slave amplifiers are another Pa:ce speciality, and house their 300 watt and 200 watt slaves. The PA 150, designed by Dick Parmee is a very competitively priced PA amp at £87. A new 180 watt slave, built into a flight case, should also be on view at the Trade Fair.

BRODR JORGENSEN

New to this country from Brodr Jorgensen will be a String Ensemble — the RS202, which, however, will not be available until October, though it will be included on their stand in the Imperial Hotel. A piano, the MP 700, with newly designed key action for its 75 keys and a variety of effects will also be on show. There is an oscillator and

four "sound colours" — piano one and two, harpsichord and bass — and the effects are attack, decay time, damper and glide pedals. A Roland amp has been specially made for this instrument, incorporating two channels giving 40 watts and their celebrated "chorus" effect.

They have also come out with an electronic echo machine with "digital chorus" and no moving parts.

In the synthesiser range, there are three new models. The SH5 is similar to the firm's existing SH3A model, having two oscillators, and an audio socket, allowing the user to synthesize any sound source, such as guitar or voice. System 100 is a modular concept, with an expander unit, a sequencer, a mixer and monitor speakers, all of which are purchasable separately. The System 700 is also modular, retailing at £8,600, and features over twenty oscillators. The modules are keyboard controller, main console, VCO bank, VCF/VCA bank, phaser/delay, mixer/converter and sequencer controller. Brodr Jorgensen tell us that there's more to come, including an analogue computer.

BALDWIN

Exhibiting in the Waldorf

Hotel, Baldwin will be showing their keyboards, Sho-Bud pedal steel guitars, and Gretsch drums and guitars. Of the keyboards, there is a wide variety of acoustic pianos, styled in pecan, walnut, cherry, mahogany, etc. and also a number of "Fun" home organs.

Sho-Bud steel guitars are marketed by Gretsch, and there are eight models. The 6164 and 6155 have double 10-string necks, whilst the 6165 has a double 12-string neck. At the modestly-priced end of the range is the new 6152 with a single 10-string neck. The drums made by Gretsch hardly need introduction. They now come in 20 different finishes. Amongst the equally renowned Gretsch guitars is an unusual 7-string Hawaian flat-top with decorative metal cover plate.

DARBURN/JOHN BIRCH

Readers will doubtless recall

our favourable review of the Darburn SRV100 combo amp in the June issue. This will be on show in the Waldorf, along with the Session 100 and Session 50 combos. These feature a bass reflex cabinet, with volume, bass treble, middle, vibrato (+speed and depth- and treble boost — the last two of which are operable from a remote switch. They are specifically designed for use with keyboards, the 100 model having 2 x 12in speakers giving 100 watts rms. In addition to the main channel, there is a second which is for a microphone, and also a "studio switch" for reduced gain.

John Birch will be exhibiting in the same stand, and guitar enthusiasts are advised to check out his hand-made models, each being a gem of craftsmanship.

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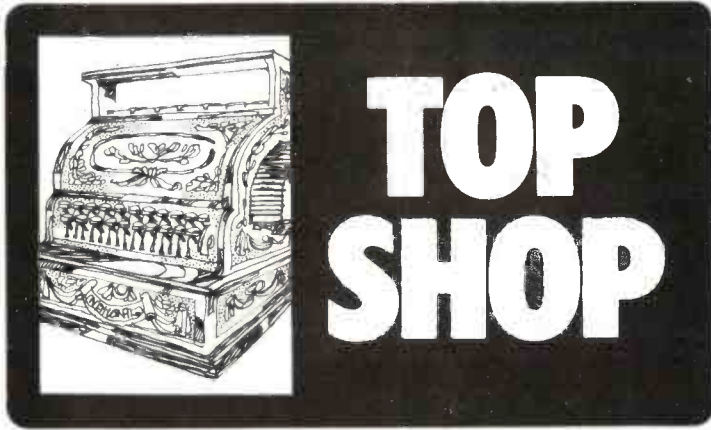
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SIMON KING MUSIC

THE last time you hurtled down the A3 you may have seen, passing a shop window in the Surbiton area, a red sign saying 'Simon King Music'. For those people who didn't stop in for a further look, Simon King Music is a comparatively new but already extremely successful retail operation.

The full address is 240 Tolworth Rise South, and there can't be another road in Britain which is more or less in the slow lane of a motorway. At first glance it might seem unusual to have a music shop in such a position, but Shop Manager Barry Neal told *Beat* that it is in fact a definite advantage.

"Actually", he says, "other people have wondered the same thing. It's not so out of the way that someone can't make a special journey here, and we've found a lot of custom from people driving down the A3 who see the shop. They stop and come in for a look and you'd be surprised how many of them make a purchase on the spot."

Naturally enough the sort of customer who knows just what he's after and is ready to buy without unnecessary prevarication tends to fall into the higher price bracket. And while they are making a beeline for the Strats and Rickenbackers, Barry doesn't make the mistake of ignoring the other end of the market. Fridays and Saturdays particularly sees a steady

stream of curious aspiring Becks from the local schools, and the shop is ready for them too.

Predominance of sales in these two areas has led to Barry keeping a limited stock of equipment in what he calls the "middle market", although he can order pretty well anything at short notice. He cites parking space as another important factor, and one all too often ignored. There is both a parking lot fifteen yards from the door and invariably space right in front of the door itself.

Ludwig offer

But obviously the main thing is the shop itself. Stock varies according to demand, and looking around the shop at any one time gives a misleading impression of what they have to offer. There are however several lines which remain in almost constant demand. Simon King Music hold the sole South West London agency for Orange amplification and turn-over here is steady. The old Vox electric piano is also a good seller (the recommended retail price of £243 is slashed to £195) and is one of the items where the shop discount comes into play — a very good system, more of which later. Other main lines are Ludwig, Gibson, Fender, Hiwatt, Rick-enbacker, Rogers, Shure, Avon and Carlsbro. In the acoustic area, Barry reckons the Eko Ranger 12 is his most popular item.

To supplement an already varied selection, Barry is currently working on a couple of schemes to further promote interest in the shop. He is hoping to collar the important and prestigious Gibson Star dealership, and is also working a deal by which he will put £125 off any drum kit against the purchase of a new Ludwig Vista-lite kit. This sort of offer is characteristic of his efforts to make things as easy as possible for the buyer. The Ludwig deal certainly seems to be a very good idea; drummers should investigate.

Indiscriminate 15% off merchants can get themselves into a lot of trouble, but Barry has it worked out so that the system is to everyone's advantage. "I know how hard it is to start up. I remember buying my first drum kit for £25 — only three drums — but I thought it was a fortune. We are therefore particularly helpful to the first time buyer. You must offer them genuine advice instead of





Two views of the shop interior give some idea as to the variety available.

going for a quick kill and selling them down the river. That way you will get people coming back. What other shops often fail to do is establish what someone wants to spend in the first place, and then work within the price bracket. If someone wants a guitar, it's no good hammering away at a Strat if he's thinking in terms of £80 in the first place. They would just get put off and vanish."

Adjustments

When someone is interested in the higher priced equipment, the HP and discount systems are explained without any beating about the bush. Actual figures are academic; bargains are good and there are no catches. The Top Twenty bass guitar, selected at random from a long list of current special offers, may be taken on the spot with a down payment of just £3.85, 10% of the reduced cost of £38.57. Coupling the discount system to generous second-hand rates can bring normally pricey items into the range of most musicians — they gain and so does Barry. He has a new customer and still maintains the profit margin he needs. Another important factor in sales is that he realises that one needs to try something out before making a purchase. Before going on the wall, all instruments are adjusted so that they can be played pro-

perly (there is a further area in the back of the shop if it becomes too crowded) and these are adjusted a second time to suit the buyer. Barry and the staff of five are all musicians themselves, and are therefore able to offer constructive advice when needed.

The retail part of the Simon King operation is in fact just the tip of a huge musical iceberg; while the shop has been going for just one year, the company as a whole is six years old. Other activities include promotion, a finance company, a theatrical agency and discos. The latter operation is very large and well organised, demonstrating its efficiency by constant bookings. All sections are quite independent but a customer may be referred from one to another. The finance company, for instance, can help with repayments, while the promotion side can help get a band a gig. The three last big operations are hiring, mail order and their own PA cabinets (the latter on show in the shop).

Their selection for hire is as wide as the stock for retail, and the shop encourages people to hire gear so that they can get to know it in case they will want to buy at a later date. In the event of a purchase, the hire charge is waived. As to mail order, Barry makes a point of replying personally to all letters, although they come

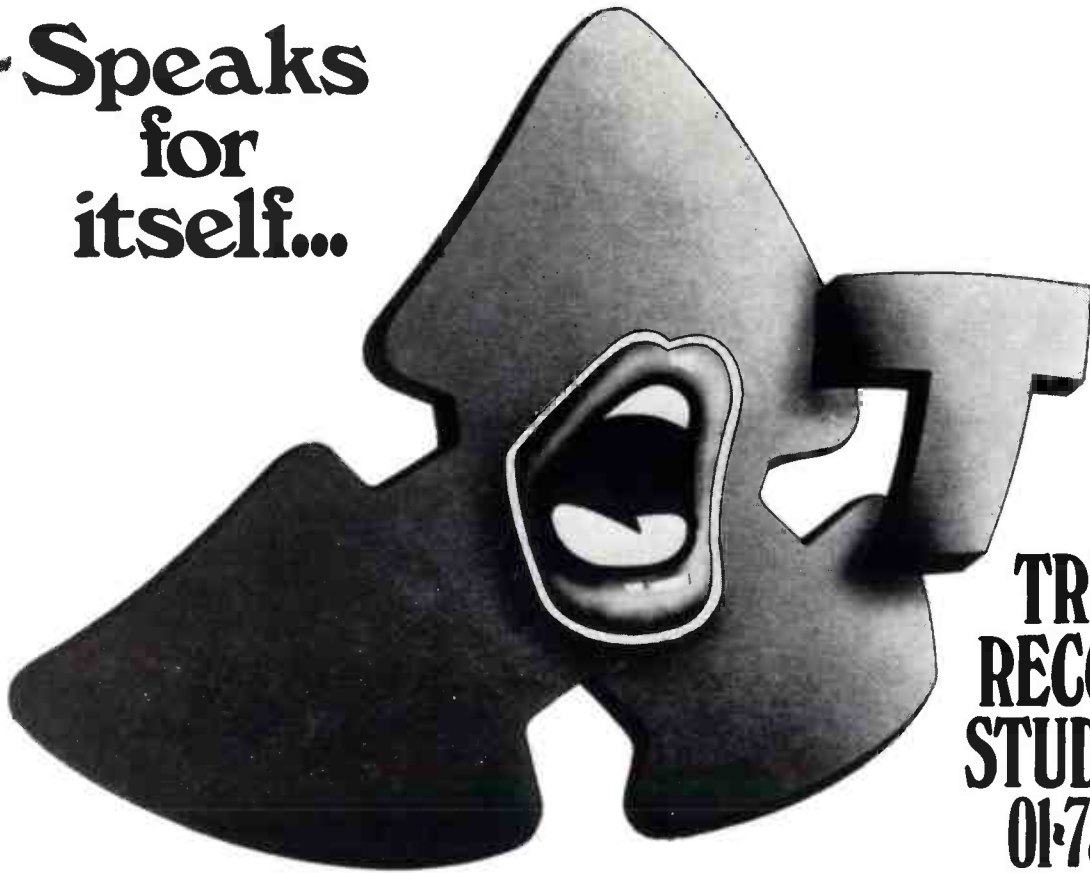


in from as far afield as Scotland. What the mail order boils down to is "anything anywhere".

And that's more or less a round up of Simon King Music, excepting such odds and ends as drum sticks, straps, Sound City strings and the usual accoutrements. Barry is already looking round for premises to

open another branch and may also expand at the present address — it does get a bit full sometimes, like a few Saturdays ago when gear was being passed onto the pavement over all the heads. "A value for money shop, and a brand names at good prices shop" is Barry Neal's own way of summing up.

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STUDIO PLAYBACK

EMI HOSTS BE-BOP, REBEL

BOTH Studio Two and Three have been in action recently at Abbey Road, with Cockney Rebel in the former and Be Bop de Luxe in the latter. In both cases the projects are albums; Bill Nelson and John Leckie will co-produce for Be Bop, while Harley will undertake the task for Cockney Rebel. Other bookings have been made by a wide

variety of artists — the King Singers, engineering by John Kurlander; Flair, produced by Hank Marvin and engineered by Peter Vince; and Al Stewart who is to be both produced and engineered by Alan Parsons.

Wilma Reading, whose distinct vocals were often in evidence on the Morecambe and Wise show, is expected to visit



soon, as are dem Black and White Minstrels. Elton John was one of the more recent visitors, using Studios One and

Two for string overdubs with Gus Dudgeon in his usual role of producer.

WAKEMAN SOUNDTRACK AT ADVISION

OVER the past month Advision's studio time has been taken up by the trio of Alan Price, Petula Clarke and Rick Wakeman. Alan Price was recording an album for Jarrow Productions, engineered by Alan O'Duffy, aimed for release in the autumn. Provisionally titled *Shouts Across the Street*, it is Alan's first album featuring his new streamlined combo. Petula Clarke was laying down several album tracks in the hope of picking a single from them, with Harold Wheeler producing for Amo Productions. And so to Mr. Wakeman, whose task was recording the score for a film of the last winter Olympics in Innsbruck, for release towards the end of



the year. By all accounts, it sounds impressive.

SARM OVERDUBS FOR HARVEY

IN what seems to be the trend at this time of year, Sarm have entertained a good cross-section of musical styles in the recent past. Solo artist Paul da Vinci visited the studio to lay down some tracks with both John Sinclair and Gary Lyons producing — the latter also engineered. The evergreen Alex Harvey Band were the next visitors; their task overdubbing and mixing with Chris White producing and John Punter engineering.

Pilot's Ian Bairnson meanwhile swapped his guitar to take over the role of producer for Marilyn Miller, on EMI, with

Gary Lyons engineering. Diversions was the following band to make use of Sarm's excellent facilities, with Mike Stone producing and Gary Lyons engineering — this time for Polydor. Roy Thomas Baker, who like Mike Stone is primarily known for his work with Queen, did some producing for Lone Star; these sessions engineered, for a change, by Gary Lyons. Easy Street also chose Sarm for their album, with Mike Stone their producer. The most recent in this long list of artists was Phonogram's *Midnight Sunrise*, although their exact activities were unspecified.

QUEENING IT AT THE MANOR

OUR call to the Manor found them in their seemingly habitual state of working hard. Queen have once again demonstrated their penchant for varying their studios by taking a block booking from the end of July to record an album with their old engineering partner Mike Stone. They will be producing it themselves.

They will be succeeded by solo artist Laurie Andrew recording an album for Bell/Arista with Mick Glossop engineering and Pip Williams producing; they will in turn be followed by Decca's Force Ten who will visit to lay down tracks. Mick Glossop will again engineer, while their producer will be Barry Guard. Bookings already confirmed take the Manor well into September with Kiki Dee coming in to record an album under the co-producership of

Elton John and Clive Franks, to be engineered by the tireless Mick Glossop.

As if that wasn't enough to keep anybody happy, the Manor have had their mobile in almost constant use on the road. Material was taped from the Geno Washington gig at the Marquee and will no doubt go towards a forthcoming album; Bing Crosby's Palladium performances have also been recorded for a live release. Three Genesis nights were recorded in the North, and tracks will be used for a film the band are planning. The present and immediate future are to be taken with a Supercharge album at the popular Headley Grange, tracks by Mallard at Clearwell Castle, and an album with Caravan towards the end of August.

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INSTRUMENT REVIEW 1

Ovation Patriot 6 string Acoustic



It's not often that Beat reviews particularly rare instruments; usually we prefer to look at items which readers can go out and buy without too much difficulty. There are, however, exceptions, and the Ovation Patriot 6 string acoustic is one of these.

Produced in a limited edition of 1,776, the Ovation is that company's tribute to the U.S.A.'s Bi-Centenary and is being hand-made with only a very few exported. As we've never before reviewed one of these unorthodox instruments we thought that the Patriot was a good place to start as, despite its rarity, it is still very representative of the average Ovation.

And the Ovations are, indeed, unorthodox. Although they have a conventional top, neck, bridge and fingerboard, Ovation are using a fibreglass material called Lyrachord for a one-piece back and side moulding. This gives the Ovation a lyre-backed appearance and contributes immensely to the sound which we will discuss later.

Ovation's theory is that the natural shape for a guitar back

should be like a bowl and that fibreglass (or Lyrachord) is inherently stronger and can be chemically juggled with to produce a specific resonance in accord with the characteristics of the wooden top. Consequently, the Ovation feels a little strange when you first pick it up, the bowl, however, soon fits neatly to your body and provides a very comfortable playing position.

Our Patriot came with a specially stained 'Connecticut Nutmeg' top of Sitka spruce with a hand stencilled colour design on it to prove its heritage. As number 0566, we also received a sworn statement from the Richard Della Bernarda, President of Ovation, that this guitar, once 1,776 have been made, will never be made again. Each owner of one of these will have his name recorded at the Ovation factory and will certainly have bought a rare collector's item.

But it's how a guitar plays that matters so we subjected the Patriot to our usual player test.

Like all Ovations the fingerboard was beautifully made of

ebony with one of the finest fretting jobs we've ever seen. We have no reason to assume that this was unique to the Patriot. Machines were by Schaller (our favourite at present).

Ovation acoustics are, perhaps, most widely seen on stage and there are good reasons for this. Because of the bracing design and especially the Lyrachord backs, Ovations produce the most sparkling, cutting treble of any acoustic we've tried. Quite literally, Ovation sound will cut through a large hall unamplified and is, without being spectacularly loud, the most *audible* acoustic we know of.

The sound bears, perhaps, more resemblance to say, a Martin, than the more common (and very difficult to use without amplification) Jumbo 'boom'. This makes the Ovation a definite guitar for live work (specially in crowded clubs). The brightness of the sound would be sure to record well but we would probably add a little bass E.Q. on the desk to make the sound rather more like a traditional guitar. For

stage work, however, it is our opinion that the Ovation has quite probably yet to be bettered.

Overall standards of manufacture were of the highest order and at only £450 inc. VAT we'd be inclined to say that the Patriot (as a collector's item especially) and any Ovation would be a good buy.

No Ovation Acoustic, that we know of, has an adjustable bridge, the only alteration possible coming from shimming of the saddle, a fairly easy operation. Although Rose-Morris, who distribute Ovation over here, say that Ovation don't want people to damage the sound by ruining the settings on the bridge, we'd still prefer to see adjustment via a screw principle.

Action, intonation, finish, were all perfect on the Patriot which is a fine acoustic. Given £450 we'd have no hesitation in buying one. If one is happy with the brightness of the tone there is probably no better made guitar and it really just boils down to whether you like the sound. We did. Tested G.R.C.



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INSTRUMENT REVIEW 2

YAMAHA SG 180/1 ACOUSTIC



WITHOUT a doubt an acoustic guitar is a valuable asset to any player. Aside of the obvious limitation of needing an amp to get anything worth listening to from a solid, an acoustic can teach you an awful lot about playing style. The action is higher which gives you an added strength when you return to an electric and the fact that you have only the right hand position to really alter your tone makes you approach electric with less reliance on tone controls and effects units.

In the past, however, good cheap acoustics haven't been easy to find. Ten years ago there was a mighty jump between the barely playable guitar and the lower priced Guild and Gibson so that if you'd blown all your money on a solid the chances of getting a decent second guitar were remote. In many respects it was Yamaha who changed all that by offering very pleasant acoustics in the £30-£40 region. With inflation these have now risen to quite high prices so we decided to check out an average Yamaha and chose the SG 180/1 priced at £92.00 including VAT.

The SG 180/1 is an attractive instrument with a smallish body, not unlike a Martin in appearance. The neck is Mahogany, the fingerboard Rosewood but, surprise surprise, the body is made from what Yamaha call a Spruce laminate. Although not what we traditionally find in guitar construction it produced a very good sound and would seem to be stable enough to last well over the years. Our only reservation was that it seemed to mark quite easily leaving a white indentation where the outer laminate was crushed (sorry, Yamaha). Nevertheless, as any guitar scratches this doesn't matter as it is by no means significantly worse than many natural wood instruments in this respect.

Tuning brought me into yet another love affair with Yamaha machine heads. It has to be said that the machines on the SG 180/1 really belong on a £400 guitar for it is normally only in that price range that you find anything as good as

these. They are the smoothest I've come across for a long while and provide minute adjustment.

The bridge on the Yamaha, was, however, non adjustable which in itself doesn't mean very much as it does seem to give perfect intonation. What it doesn't offer however is adjustment for action. As guitar players go through different phases in their requirements of action (for example the change from fingerstyle lead work to open chord tunings and bottleneck) then they need to be able to alter the action to suit. This is not a specific criticism of the SG 180/1 as we've said the same thing about the Ovation tested this month. The average to good player is quite capable of setting up a guitar for himself and the facility should be there.

Still, the action was tolerably low with no fret buzz but we didn't like the strings that came with the guitar — too heavy and a bit dull. Given a better string we'd reckon that the amazing output from this instrument could be improved — which when you hear one you'll realise as being quite a feat.

Sound of the guitar was quite superb with a richness which you would never expect from such a small body. There's a lot of top there as well, a far cry from the 'jumbo boom' which I personally hate. For £92 this guitar offers a bright and interesting sound. An additional test was made by recording the instrument (using a pair of Shure 545's I've got kicking around) through a Revox. Let's say that it records better than many a £300 guitar I've tried and I can honestly recommend it to anyone who needs an inexpensive acoustic for use in a studio.

That's just about it really. The SG180/1 is up to the standards we'd expect from Yamaha and is a very good buy. For my own tastes I'd have had the bridge re-shimmed to lower the action and fitted a lighter string but we lent the guitar to a finger-style player for a day and the report was very positive. Quite probably Yamaha are aiming the guitar at that market and they should achieve a lot of success. **G.R.C.**

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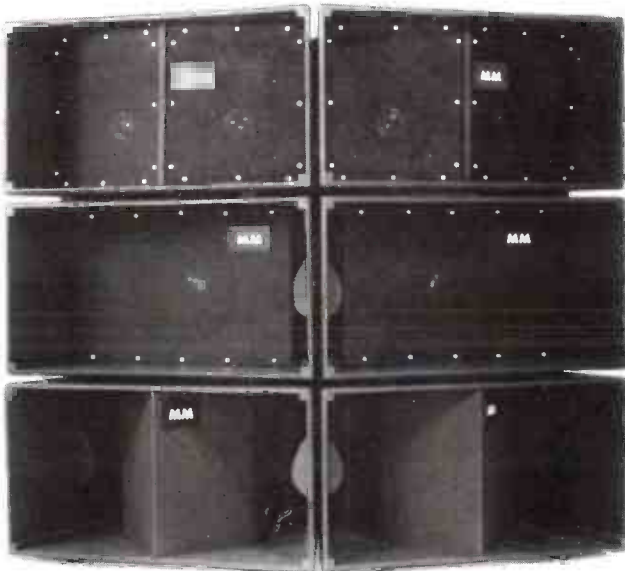
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Each cabinet has an impedance of 12-16 ohms and will handle the full output of an MM PA150 slave. It is recommended that a two-way electronic crossover (1000 Hz) is used but passive crossover components are built into each cabinet as standard.

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

THE name of James Burns will be well known to *Beat* readers who remember those halcyon days of the late fifties/early sixties when almost every British rock and roll/pop group sported Burns guitars. These instruments have survived well and we still get many letters on the magazine from readers with queries about obtaining spares, how much they're worth, etc. etc. Quite how good those early instruments were I've never really been able to assess. At the time it was a matter of snobbery that American guitars were better than British ones and I never stopped to question it then. Perhaps a review of an old Burns Bison might reveal that they were just as good?

Anyway, James Burns has designed several guitars since Burns U.K. started its operations a couple of years ago, the most popular of these being the Burns Flyte, an instrument of extremely unorthodox styling. Burns tell us that the concept was based on the appearance of the Concorde airplane and there *is* a resemblance to the beast.

As a guitar style, the Flyte is surprisingly acceptable from a playing point of view, nestling quite comfortably when seated and having a reasonable balance when worn with a strap.

On the technical side, the neck is of Canadian Rock Maple and the body of mahogany, the machines are Schallers (as good as ever!) and the bridge has the rune 'Dynamic Tension' inscribed on it. I have no idea what is meant by that phrase. In practice it seems to work O.K. offering height adjustment for each saddle plus a front and back movement. The bridge also has two screws for overall height adjustment which should only be used when a tremolo arm is fitted. We took no notice of that, screwed the bridge up (quite literally!) and promptly broke a string! As the Romans said, Caveat Emptor . . . Let the buyer beware! In other words use more sense than me and read the instruction book!

The bridge seems to work well enough as does the nut which is made of aluminium.

Truss rod is of silvered steel and is a double action type giving you the option of moving the head towards or away from you.

The pickups are another original Burns feature being known as the Mach One Humbuster. Each pole piece is adjustable as is the overall height of the pickup itself. Controls offered are one volume, one tone and a three position metal toggle switch giving both or either pickups.

A playing appraisal of the Flyte gives it a good report. The action on our example was very good indeed but a rubbery material had seeped out of the pole piece on the bridge pickup under the E string which fouled it giving an unwanted dampening effect. This was quite obviously a minor individual fault and is not worth any buyer worrying about.

Sound is unusual, having a pronounced middle/bass response which would make the Flyte eminently suitable for rhythm guitar use or for a player who liked his lead lines to have a bass overload sound (quite a 'sweet' tone in fact). Our test amp (a Yamaha G25 solid state combo) gave a good sound when the Flyte was played with a lot of bass and distortion and used that way you can get a very pleasant lead sound out of it. The tone control wasn't madly pronounced in its effect but was adequate.

The Flyte would seem to be a well made guitar from the point of view of longevity. Certainly if these are as well made as early Burns guitars, then we'll be getting reader's letters about them in ten years time. There seems to be no reason why we shouldn't. Finish was adequate on our (white) example but the neck binding was a little ragged in places (purely a cosmetic defect). The guitar is available in silver, white, natural and other colours and is priced at £218 including VAT and including a well made case.

All in all the Flyte is a very easy to play, good sounding guitar which should appeal to many players.

Tested GRC with Yamaha G25 combo amp.



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INSTRUMENT REVIEW 4

SW P.A. 100

THE PA 100 amp is from the new SW amplification range, introduced by Rosetti to replace the old Simms-Watts equipment. This amp is equipped with four 30 mv high impedance inputs, each with level control and push-button reverb switch, grouped in pairs on two channels with 'active' bass and treble controls. Output power is 100 watts R.M.S. into 8 ohms, at a quoted distortion figure of less than .3% at 1 KHz. The reverb section has an overall level control plus footswitch socket, and the master O/P section contains volume and presence controls, together with separate echo in and out sockets for feeding external signal modifiers. The only other controls on the front panel are the mains switch and indicator, whilst the rear panel mounts the fixed mains lead, mains fuse, two loudspeaker output jack sockets and two slave output jack sockets.

Rosetti have made a laudable attempt to render this amp fairly 'idiot proof', with the fixed mains lead and DC fuses located inside the chassis, in order to avoid the potentially damaging effects of incorrect value replacements. There is also no voltage tap changer externally, alteration to 120 volt operation being accomplished

by altering transformer connections internally. This is a good idea from the point of view of meddling hands, or inadvertent loss of the vital change-plug, but why wasn't a conventional tap changer provided inside the chassis? Access would be very easy, as you only need to remove the four bolts from the case's feet, and the whole frame slides out: it would be much more convenient for the owner to make the conversion in this way, rather than sending his amp off to a "qualified electronics engineer".

Reverb

Other points of criticism were a slight reverb 'thump' when the effect was turned on, and a flexing of the front panel at the top (where it wasn't secured), which threatened to dislodge some wire links between pre-amp PC boards. Rosetti are, however, correcting these faults on future production models — the front panel is to be reinforced by the addition of a bracing strut running front to back, and suitable filters installed to correct the reverb noise.

Mechanical construction is, in fact, adequately robust and very efficient: the front and rear panels are joined by two pairs of struts running front to back at either end, and a vertical

panel separates the power supply and power amp section (at the rear) from the PC boards of the pre-amp section, which are attached to the front panel via the PC mounted pots. For servicing, the SW amp has a system of printed circuit boards which it is intended should be replaced directly in the event of failure; all the component ends are neatly trimmed on the circuit side of the board, and the components themselves were all mounted in reasonable security.

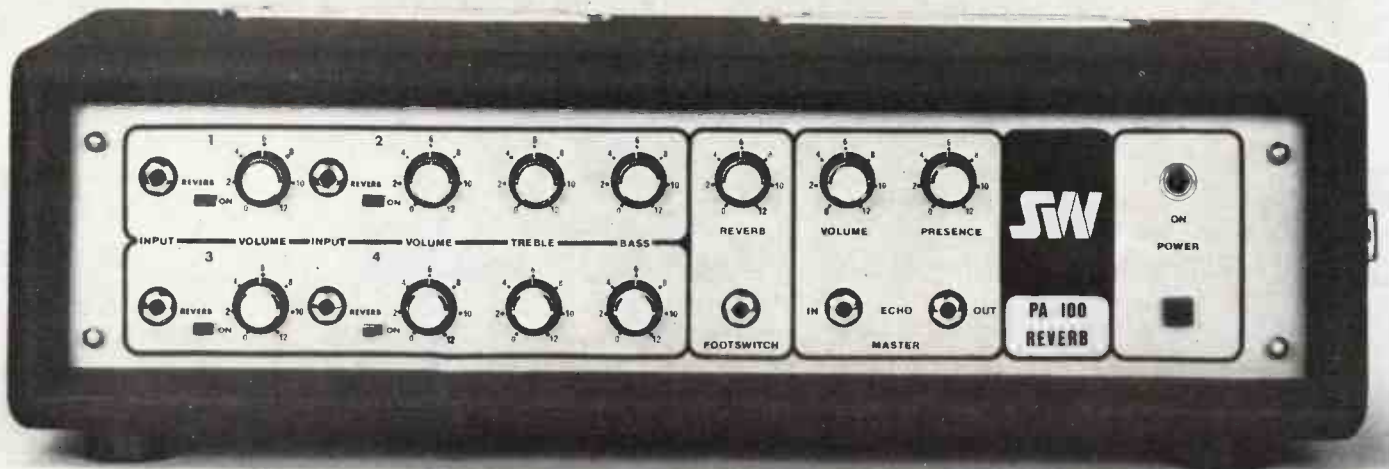
The amp cabinet is constructed from high density chipboard, with a ply insert along the corner join to give extra strength. The cabinet is covered in heavy duty black vinyl, which complements the gold coloured front panel rather tastefully. Two large grilles provide ventilation for the power amp section, the handle is sensibly located at the side (not the top, thank goodness), and two cleats on the base hold the mains lead when not in use.

Apart from mechanical considerations, the sound of this amp remained generally good throughout our tests. Using the bass control to cut out microphone proximity effect, it was possible to achieve a very 'natural' vocal sound. The reverberation time is quite short,

the main benefit of this facility being to give an added edge to the sound, rather than a singing-in-the-bathroom effect. The treble control has enough range to effectively compensate for inferior quality microphones or to brighten up program material from records and tapes — this has to be paid for, however, with a slight increase in 'hiss level'. The presence control operates over a wide mid-range bandwidth, which is very useful, but can cause some distortion if wound full up. We were quite surprised, however, at the very respectable acoustic guitar sound which the PA 100 was capable of producing together with a pair of SW 2x 12in + twin horn columns. This set-up would be ideal for an acoustic duo or similar, with the two channels being used for guitar and voices respectively.

Retail price for the SW amp we tested is £153.90 including VAT, whilst the model without reverb costs slightly less at £133.50. Suitable loudspeaker cabinets would either be the 2x 12in + twin horn columns at £229 the pair, or the Long John 4x8in + horn columns at £189 the pair. There is no denying that the SW is 'built to a price', but it is well built, and the price is reasonable.

N.K.J.



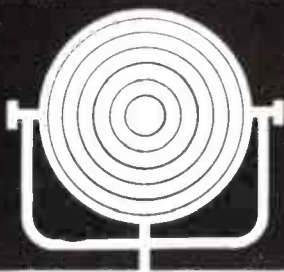
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STUDIO



SPOTLIGHT

KONK STUDIOS

WITH the increasing amount of artistic control and affluence enjoyed by top musicians and bands, the number of privately owned studios in this country has risen proportionally. Naturally enough, most artists who are able to have their own studios make sure that the recording equipment installed is as sophisticated, if not more so, as that in use in commercial

studios. The layout and construction of the studio building itself, however, often owes more to the dictates of convenience or circumstance, rather than to the practical considerations of acoustic engineering and efficiency. And why not? If the artist concerned finds that he works best in an environment of his own creation, so much the better; the longevity of the project, or use of

the studio by other musicians, may nevertheless be rather hampered by the fact that it is housed in a converted house/barn/outside toilet!

Konk studio is owned by members of the Kinks, who in late 1974 decided to have the studio rebuilt, in order to incorporate a new control room and dubbing booths. Konk now combines the best of both worlds in a highly sophisticated building plus top-quality equipment, together with a very relaxed and personalised atmosphere. The environment is such that the studio could, if required, nurture more or less any type of music, whilst the tempo is set by an arrangement of facilities and decor obviously inspired by creative considerations. For instance, the provision of a large recreation room containing billiard table, dart board, and bar will undoubtedly bring a smile to the face of many a weary musician. Predictably, this was the place in which we first made the

acquaintance of Studio chief and engineer Roger Wake, who remains a shining example to all connoisseurs of liquid refreshments!

Roger came to Konk in mid-1975, with a background of nearly ten years as balance engineer at Phonogram plus some freelance work in commercial production, and immediately went to work on the Kink's *Schoolboys in Disgrace* album, which took about two months. There followed a period of six months, during which Roger and the Kinks co-ordinated a program of rebuilding, re-decorating and equipping, which brought the studio up to its present high standard. Roger spoke very highly of Peter Sarony, who was the architect for all the conversion and construction — the new control room alone cost £40,000, and the whole place now bears the stamp of 'first principle design' — something which I consider to be the hallmark of a fine architect and a successful building.

Control Room

The new control room and booth are at the opposite end of the studio from the old 16 track control room, and the area which they cover was originally occupied by two garages. The footings for the new control room go down four feet, whilst the booth's foundations are another ten feet deeper! Both these rooms are "floating" within the shell of the main building, construction being as follows: first, the original floor slab of the two garages was covered with poured concrete, then fibreglass pads were set in place. These items have some suitably unpronounceable chemical name, and were made in conjunction with Peter Thom Associates. The final concrete floor was then poured on top of the pads, the walls were built onto the floor, and the ceiling then poured on the walls. All joints made were mastic, so there is really no structural contact whatsoever between these two



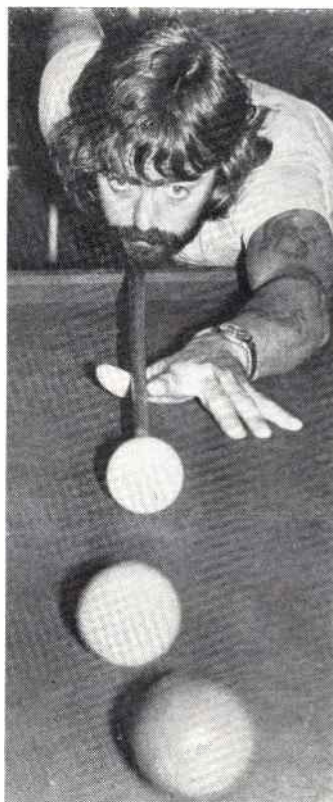
Roger Wake at Konk's desk, with a view through the window of the corridor and studio beyond. New booth is directly to Roger's left.



View of the main studio area from the steps to the old control room.

areas and the main building.

The control room measures 18ft by 22ft, with a ceiling somewhat higher than normal, and is certainly one of the cleanest and most 'uncluttered' control areas that we have seen. Roger takes credit for the colour scheme, the main theme being subdued shades of amber and brown. The walls are faced with close-fitting wooden frames covered in stretched hessian, the floor is carpeted and the ceiling is covered with acoustic tiles, interspersed with a symmetrical arrangement of air-conditioning ducts. The air-conditioning plant alone cost £3,500 to install, and apparently proved its worth quite conclusively by cooling about 65 people, who took refuge in the control room during the heat of the official Konk re-opening. A long beige couch, with individual cushions for each seating position, lines the rear wall, and engineer and producer are provided with the obligatory swivel chairs. Tape machine ancillaries and studio jackfield are very neatly enclosed in wooden housings: the jackfield is located



They're cueing up at Konk!

on the right hand wall forward of the console. Roger says that he has a distinct aversion to large racks of equipment intruding into the control room, with leads and patch-cords spilling all over the place, so all the Amcron DC 300A power amps and studio effect units are also located out of sight and elbow, beneath a working surface running beneath the window to the left. The view through this takes in the new booth immediately adjacent and, at a more oblique angle, the main studio area.

Desk

The desk, which is a brand new Neve, actually faces the door into the corridor, with the forward pair of JBL 4350 monitors on either side (there is another pair hung at the rear for quad monitoring). The Neve console is something of a custom job: it has 28 inputs (wired for 32), and 24 outputs, 16 of which are via mixing busses, with the remaining eight via channel 17-24 direct outputs. All vital master functions are grouped in the centre section of the board, custom features including two phase checks for Quad F/B and L/R, instant mono or stereo switching between two auxiliary playbacks, the Ampex tape remote built in, elapsed time clock from the remote positioned in the top panel, and also six AD complex limiters, installed over the main mixing busses.

The channel EQ sections have 'high Q' switching, which gives a greater dynamic range over the presence frequencies. Four level controls are provided for both channel foldback and reverb, and panning is via a concentric control, the inner knob for left to right, and the outer for quad front to back. Foldback and reverb 'pots' are to an ingenious design, manufactured by a firm called Centralab: for level alterations they function as a normal rotary control, whilst for on/off the control knob operates as a push-button switch. Another interesting point about the console is the installation of two 6in 'Radio Shack' speakers at opposite ends of the upper section. These were obtained from Tandy by Roger himself, and handle an incredible 25 watts: just right for getting an idea of what a mix will sound like through small domestic set-ups, and powered by a 20+20 watt Sony amp.

The rest of the equipment in the control room reads as fol-

lows: Ampex MM1100 24 track recorder, Studer A80 four and two track machines, Ampex AG440 twin track, 24 Dolbies plus eight auxiliaries, AD stereo phasing, ITT two channel parametric equalisation (used mainly for eq on foldback), one Lexicon digital delay line, plus another on the way, five HH TPA 25 amps (four for foldback and one for talkback), two Quad 303s for studio playback and, finally, a Sony TC-136 SD cassette machine built into the console.

Passing through the lead-lined (!) doors, access to the large booth or studio is via the separating corridor — very useful for moving about with gear during sessions. The large booth has a finish very similar to the control room and, although eminently suitable for drums, this has recently found favour for vocal work. The main studio, which can accommodate 25 musicians, remains much the same as it was before the rebuild, with the exception that the old control room, which is located at the far end like a sort of minstrel's gallery, is now available as another booth. With its large window looking over the studio, this room possesses usefully 'bright' acoustics.

Studio

The main studio contributes to the overall atmosphere of roominess with its cantilever roof, and acoustics have recently been improved by the acquisition of some excellent Sonoplan screens. Lighting is handled by 31 separate circuits, the 15 master dimmers being housed next to the 'producer's chair' in the control room. Instruments resident in the studio include a Yamaha Grand, Hammond C3, Fender Rhodes, EMS Synthi and various amps and cabs; other instruments can usually be hired within the hour. Microphones are AKG, Beyer and Neumann (mostly U87s), and headphones are either Beyer or the new Pioneer sets.

We make no apologies for dwelling at length on the new control room and other 'rebuilt' parts of Konk: the whole place is tremendous — it has two huge loading bays which can swallow transits whole, there's unlimited parking — but the pièce de résistance is undoubtedly the control area (and the bar, did someone say!). And all for £34 per hour for 24 track recording!

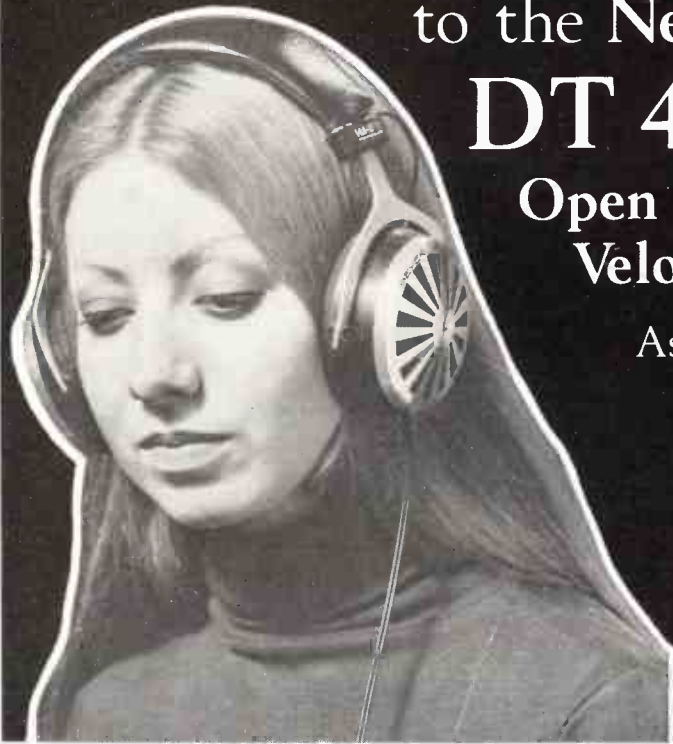
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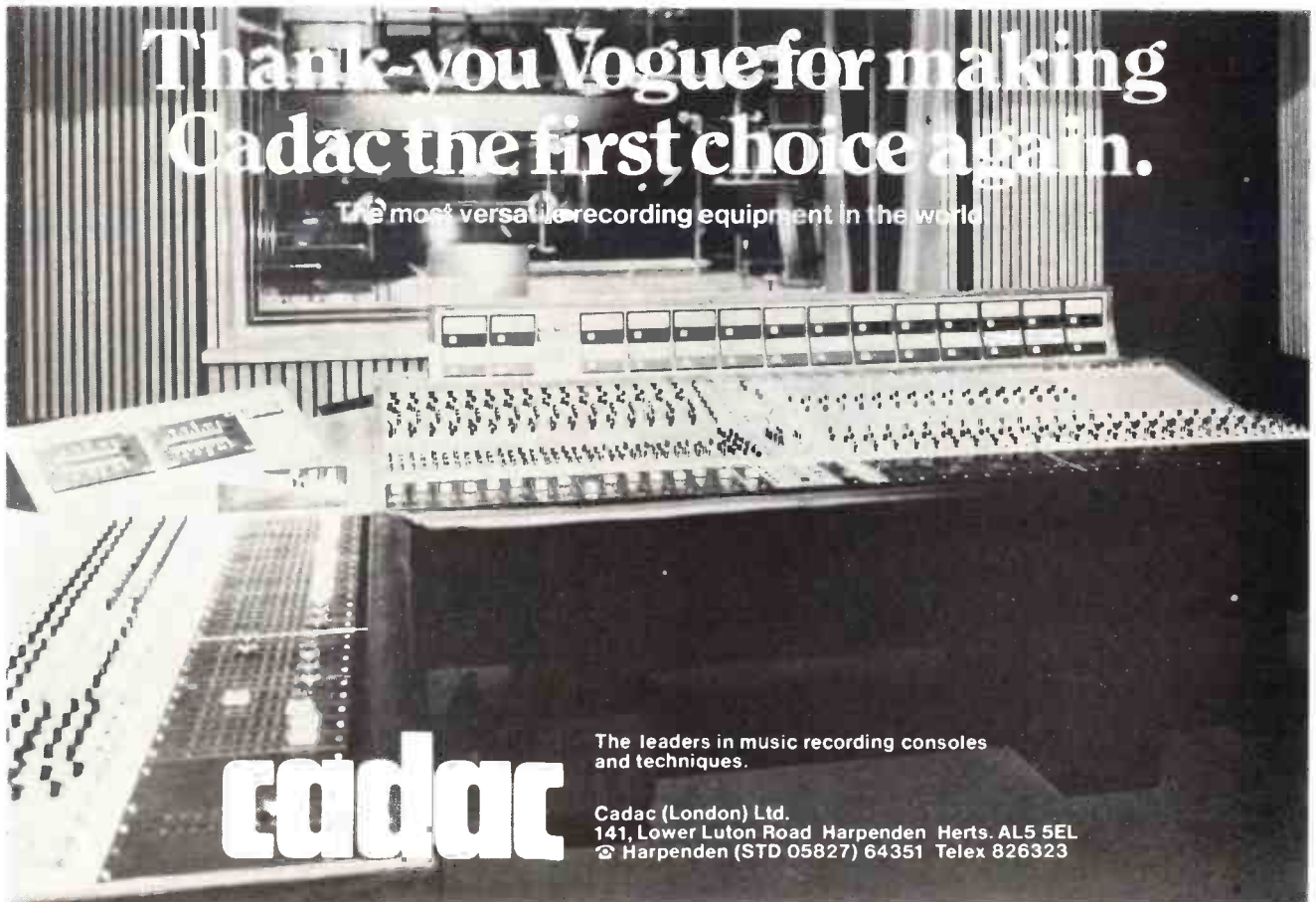
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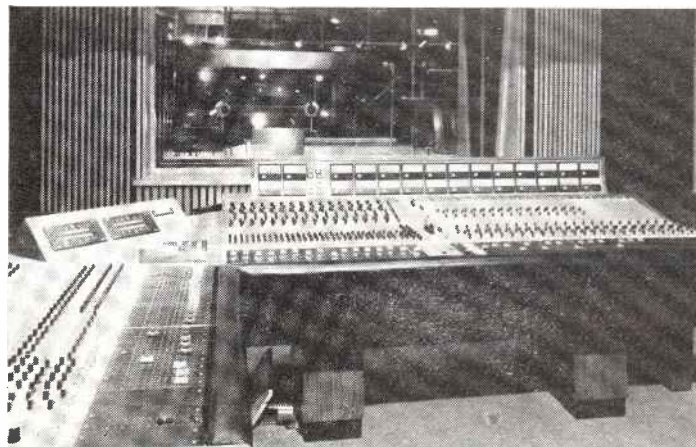
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DUPLICATION PLANT



CUTTING STUDIO



RECORDING STUDIO

CONTINENTAL STUDIO SPOTLIGHT

VOGUE PRODUCTIONS

▼ Aerial view of the studio.

THE first thing to establish is the name of the company—Vogue Productions Internationales Phonographiques, a title representative in its grandeur of the firm's enormity, the address: 82 Rue Maurice-Grandcoing, 93430, Villeteuse, France.

During the drive from Charles de Gaulle Airport, Manager Serge Doll kept referring to the 'factory', and I must confess to a slight suspicion that his choice of the word was a little extravagant. But Vogue is indeed a factory in the real sense of the word, sprawling on the perimeter of Villeteuse, a quaint town just to the North of Paris, and handling pretty well every process in the production of a record. The studio itself is a five minute drive down the road, the latest addition to the Vogue operation and one which they were unfortunately unable to construct on the same premises for space reasons.

However, both the studio and the plant testify to the success of the company's primary maxim—"when you have the money, replace it to expand and modernise." It is this policy which has, since Vogue was established in 1948, elevated it to the position of France's largest independent record and publishing company, only lagging behind such multinational concerns as Phillips.

The tour of the plant began after a complete and delicious meal in the canteen, presided over by "le chef". The third

floor is devoted entirely to the production of cassettes, where the equipment for the transfer from reels (similar in some ways to sewing machines!) is operated by four women from six in the morning to two in the afternoon. The floor below is a huge record library, holding both back catalogue and current stock, while a small area is geared for the rush distribution of the sample copies which precede the bulk. The next stop is in another wing of the complex, a printing factory which turns out all the single and album sleeves. This part of the operation works hand in hand with the photographic studio and the developing section.

Rebuilding

The faint sound of music anticipated the next part of the maze, an editing suite handling the tapes from the studio and using Frec and their own Vogue equipment. Their cutting room with Haecom machines was supplemented two months ago by a second, operating with the latest equipment from Neumann. These cutting rooms, like the studio itself, are currently in the process of a total switch to Studer tape machines, prompted by their belief that Studers are the best. Paris, of course, provides ample back-up service.

Possibly the most impressive part of the factory is the massive pressing plant; in the sweltering heat about forty semi-automatic presses crunch



and slice their way through a tremendous amount of raw material. In a month or so, they will be taking delivery of ten fully automatic machines from the States; six for 12" and four for 7". Yet for all the size of the place, the factory is unable to take any external contracts; all parts of the Vogue group have to be separate so that they can cope with the work load of their own label. This state of affairs even extends to the studio, although hopefully things will be different when rebuilding work is completed.

The studio is just one more cog in the whole operation, and could not have been mentioned to the exclusion of the plant. From Beat's standpoint, though, it must be the focal point. To fully understand their achievement, one must be aware of France's musical situation—very different from our own and that of the States. There are two distinct listening areas, one the mass importation of the largest and most popular rock releases, the other the proliferous and exclusively French material. With little direct contact and inter-breeding with the former category, and therefore working mainly with the latter, French musicians have always found it difficult to realise their horizons. This is not, of course, to their detriment—all it means in studio terms is that it is not so easy to get such venture off the ground with an eye to growth. Vogue, therefore, in designing and building a studio from scratch deserve a great deal of credit which could be rewarded in the future by overseas interest.

Studio

The studio floor accommodates 80 players with ease, and incorporates full instrumentation—grand and upright pianos, organs, xylophones, drums etc, with hiring no problem at all. Although the acoustic properties vary from one section to another, they are able to offer further tone colourations by the simple expedient of an electric curtain around the walls. When open, the sound is more resonant, and when closed they are able to achieve great clarity. A balcony to the rear provides the perfect location for the likes of horns and trumpets. The drum booth adds mood lighting and air conditioning to its sound acoustic structure.

The control room boasts a



▲ Neve in the control room.

brand new 16 track Cadac console, purchased direct from London, and all the auxiliary equipment that one might call upon. Graphic equalisers, limiters, expanders fill one wall panel with a wide selection of quality manufacturers — Urei, Pultec, Trident Audio, Universal Audio and Teletronix. Digital delay, noise gates, Dolby, Revox for echo delay, two EMT echo plates (with one AKG stereo plate coming soon) prove that Vogue have made a concerted effort to achieve excellence.

Tape machines are, as mentioned earlier, Studer. The monitoring has taken advantage of the Westlake Audio know-how. Playback may be from record (a fold-away job) as well as by tape. Was the control room a little on the small side perhaps? Not at all, engrossed in listening to a tape, I hadn't noticed nine more people entering the room. Finally, 28 mic lines, and microphones by "tous", with 37 cans. The expansion programme will continue as it has in the past—the studio was only built last year! with the move to 24 track anticipated in about six months.

Growth

Yet despite the studio's tremendous rate of growth, they still have their hands more than full with their own material, equally divided between recording and re-mixing. The construction of a second studio is currently underway,



▲ Part of the studio floor.

and, with the reputation of the first, will hopefully be able to overtake the present workload to get some outside bookings. In the same building, Vogue will start with Cadac 16 track, with which they are well pleased, and with Studer.

If one considers their readiness to keep sinking funds into the project coupled with their desire for the best equipment, there is every reason to look forward to the completion.

Taking the obvious thought to its logical conclusion, if deserved interest is forthcoming, Vogue could well be the catalyst to transform the French musical scene from a satisfactory one to one of international importance. One last point, albeit a little self-congratulatory. An even part of the interview was in French, an art interred years ago in a few yellowed note books. Will anyone at Beat believe that?

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Synthesiser Music Services Ltd., 12 Holland Park, London
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(061) 236 0340

Andertons Music Centre, 5
Stoke Fields, Guildford, Surrey
(0483) 75928

Assembly Music, Alfred Street,
Bath (0225) 63508

Berry Pianos, 48 Grand Parade,
Haringay, London, N4
01-800 2488

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Welling, Kent
01-303 1429/3441

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Hull (0482) 215335

J. P. Dias (Carlisle) Ltd.,
149-153 Botchergate,
Carlisle

Duck Son & Pinker,
Harmony Hall, Bridge Street,
Bath (0225) 5676

Euromusic, 13 Princesses
Parade, Waterside, Crayford,
Kent DA1 4JD (03225) 22544

F. D. & H. Music, 138-140
Charing Cross Road, London
WC2H 0LD 01-836 4766

Kempster & Son, 98
Commercial Road, Swindon,
Wiltshire (0973) 5523/26375

Kennard & Sons Limited, 10
New Rents, Ashford, Kent
(0233) 23226

Kitchen, R. S. Limited, 27-31
Queen Victoria St., Leeds 1
Leeds 446341

Loughborough Music Centre,
18 The Rushes, Loughborough,
Leicestershire (05093) 30398

Ivor Mairants Musiccentre, 56
Rathbone Place, London
W1P 1AB 01-636 1481

Matthews, 20 The Broadway,
Maidstone, Kent
(0622) 673355

Milton Keynes Music, Boogaloo
Basement, 17 Bridge Street,
Leighton Buzzard, Bedfordshire.
05253-66622

Music Equipment Ltd.,
55 Camberwell Church Street,
London, SE5 01-701 2270

Nicklin & Sons Limited, The
Square, Barnstaple, Devon
0271) 2005

Northern Sounds,
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Workington,
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0900-4797

Normans (Burton-upon-Trent) Ltd., 1 Lichfield Street, Burton-
upon-Trent (0283) 61528

Maurice Placquet Ltd.,
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Shepherds Bush,
London W12
01-749 3232

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Gloucester Road,
Ross-on-Wye Herefordshire
(0989) 2431

Rushtons Music, 28 Oswald
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Cross Road, London WC2H
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S.M.I Musical Instruments Limited, 4 Burlington Arcade,
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Percussion Services, 17-23 Vale
Royal, London, N7. 01-607 8383

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Just Promotions, 170 High
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Basing Street Studios (Island), 8-10 Basing Street, London, W11 01-229 1229

R. G. Jones Recording Studios, Beulah Road, Wimbledon, SW19 01-540 4441

Kingsway Recorders Limited, 129 Kingsway, London WC2B 6NH 01-242 7245

Majestic Recording Studios Ltd., 146 Clapham High Street, London, SW4 01-622 1228/9
Manor Studio, Shipton Manor, Shipton-on-Cherwell, Kidlington, Oxford. 08675 2128

Rockfield Studios, Rockfield Road, Monmouth, Wales. 0600 2449/3625

Strawberry Recording Studios, 3 Waterloo Road, Stockport, Cheshire (061) 480 9711/2

16 TRACK

Acorn Records Limited, Church Road, Stonesfield, Oxford OX7 2PS (099) 389 324 & 444

Anvil of Denham North Orbital Road, Denham, UB9 5HH 01-332 3522

Chalk Farm Studios Ltd., 1a Belmont Street, London NW1 8HJ 01-267 1542 & 01-267 4873

Decibel Studios, 19 Stamford Hill, London N16 01-802 7868, 01-807 2146

Freerange Studios 22 Tavistock Street, London W.C.2. 01-836 7608

Grosvenor Recording Studios, 16 Grosvenor Road, Handsworth Wood, Birmingham B20 3NP 021-356 9636/7

Indigo Sound Studios Ltd., Gartside Street, Manchester, M3 3EL (061) 834 7001

R. G. Jones (of Morden) Ltd, Beulah Rd, Wimbledon, London SW19 01-540 4441 & 01-542 4368

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

Pye Recording Studios, ATV House, Great Cumberland Place, London, W1 01-402 8114/7

Riverside Recording Studios, 78 Church Path, (Fletcher Road), Chiswick, London, W4 01-994 3142

T.M.C. Recording Studio, 118 Mitcham Road, London, SW17 01-672 4108

T. W. Music, 211 Fulham Palace Road, London W6. 01-385 4630

8 TRACK

Bird Sound Studios, Kings Lane, Nr. Stratford-upon-Avon, Warwicks (0789) 85705 & (0789) 3081

Countdown Sound Studio, 104 High Street, Manchester, M4 1HQ (061) 832 3339

Free Range Sound Studios, 22 Tavistock Street, London, WC2 01-836 7608

Gooseberry Studios, 19 Gerrard Street, London W.1 01-437 6255 01-734 2257

K. P. M. Studios Ltd., 21 Denmark Street, London WC2H 8NE 01-836 6699

Leader Sound, 209 Rochdale Road, Greetland, Halifax, West Yorkshire (04227) 6161

Milner Sound Limited, Studio 117c, Fulham Road, London, SW3 01-589 6477

Pluto Studios, 3 Waterloo Road, Stockport, Cheshire SK1 3BD (061) 477 0434

Sun Recording Services Ltd., 34-36 Crown Street, Reading, Berkshire 0734-595647

4 TRACK

D. T. S. Recording, 16 The Broadway, Maidstone, Kent (Maidstone) 670 326 & (Medway) 401 467

Gateway Studios, 162a Balham High Road, London SW12 01-873 7316

P. S. L. Studios, 1a Salcott Road, London, SW11 01-223 2544 & 01-998 6088

Samma Studios, 90 Lots Road, London, SW10 01-352 4136

September Sound Studios, 38 Knowl Road, Golcar, Huddersfield. Tel: 0484 58895/6

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Farmyard Rehearsal Studios, White Line Road, Little Chalfont, Bucks. 02404 2912

Maurice Placquet Ltd., London Studio: 01-749 3232 Pinewood Studio: 0753 654571

South London Studios, Basement 5, Bridge Parade, Waddon Road, Croydon, Surrey 01-668 3337 01-668 1056

Tracks Rehearsal Studio, 110 Churchfield Road, Acton, London, W3 01-993 0751 & 01-992 9061

SOUND HOUSES

FENDER

Fender Sound House, 57/87 Hampstead Road, London N.W.1 01-388 7971/2

JimZ (Electronic Music), 83 Bargates, Christchurch, BH23 1QQ (02015) 71270

Sound Pad Music Centre, 64 London Road, Leicester (0533) 20760

H/H

Johnson's Music (Lesjay Ltd.), 227 London Road, Sheffield, S24 NF (0742) 53127

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Entec Ltd., 90 Wardour Street, London, W1 01-903 5790
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BEAT INSTRUMENTAL'S EQUIPMENT PRICE GUIDE

Following the Government's recent reduction of the maximum rate of VAT from 25% to 12½% we had not received manufacturers' revised prices when we went to press. Consequently, many prices quoted are as before the Budget reduction.

These listings therefore are recommended retail prices including the pre-Budget VAT rates of 8% or 25%. Where prices are quoted as 'exclusive of VAT' this will be added by the retailer.

Whilst every effort is always made to ensure that all prices listed are correct at the time of going to Press, it is always advisable to check with your local dealer.

GUITARS

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GRETSCH	
Fk, s/burst.....	119-75
Fk, natural.....	124-96
Sunvalley, s/burst.....	163-66
Sunvalley, natural.....	174-30
Rancher.....	206-24
Deluxe.....	250-17
Supreme.....	283-41
Electro classic.....	158-35
Clipper, s/burst.....	158-35
Double Anniversary, s/burst.....	343-44
Streamliner, s/burst.....	250-71
Streamliner, cherry.....	331-56
Country Club, s/burst.....	315-34
Country Club, nat.....	331-32
Viking, s/burst.....	441-74
Viking, natural.....	457-71
White Falcon.....	613-39
White Falcon, stereo.....	693-22
Roc Jet, porsche pumpkin.....	250-17
Roc Jet, black.....	325-08
Roc Jet, red.....	250-17
Roc Jet, walnut.....	325-08
Bass, mahogany.....	250-17
Tennessee, cherry.....	347-76
Nashville, red.....	365-04
Country Gentleman, walnut.....	405-00
Deluxe Chet, red.....	471-02
Deluxe Chet, walnut.....	471-02
Super Chet, walnut.....	534-88
Super Chet, red.....	534-88

SHO BRO	
Hawaiian, 6-str.....	250-17
Hawaiian, 7-str.....	267-44
Spanish.....	250-17

SHO-BUD	
Steel guitars:	
6138.....	264-60
6139.....	434-16
6140.....	544-32
6152.....	231-12
6153.....	783-00

BOOSEY & HAWKES	
DI GIORGIO (BRAZIL)	
No 16 Signorina.....	47-40
No 28 Classico.....	56-90
No 36 Bel Somo.....	87-00
No 30 Amazon.....	66-50

TAKEHARU	
GT30A small.....	64-10
GT30B small.....	64-10
GT85 full size.....	42-35
GT120 full size.....	48-20
GT180 full size.....	63-95
WT100 jumbo.....	47-55
WT200 jumbo.....	66-45
WT100-12 jumbo.....	49-40

VITTORO	
570 small.....	14-00
575 full size.....	21-75

ANGELICA	
2651 full size.....	19-25

CBS/ARBITER	
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Electrics:	
Jazzmaster S/burst.....	263-00
Telescaster S/burst.....	290-00
Stratocaster S/bst.....	200-00
Ditto, tremelo.....	232-00
Starcaster.....	375-00
Telecaster d/l.....	251-00
Ditto, tremelo.....	271-00
Telecaster Stm.....	196-00
Ditto, tremelo.....	234-00

Telecaster Str.....	180-00
Ditto, tremelo.....	285-00
Bronco Red.....	112-00
Musicmaster.....	103-00
Mustang.....	180-00
Telecaster Thinline.....	234-00
Ditto, tremelo.....	258-00
Precision bass.....	186-00
Ditto, narrow neck.....	198-00
Precision bass, fretless.....	186-00
Jazz bass.....	223-00
Telecaster bass.....	189-00
Mustang bass.....	152-00
Musicmaster bass.....	92-00
Artist Dual 10.....	1070-00
Artist Single 10.....	662-00
Student Single 10.....	280-00

Acoustics:	
FC-10½ Classic.....	30-00
FC-10 Classic.....	33-20
FC-20.....	40-60
FC-30.....	52-05
FC-40.....	59-30
F-15.....	38-95
F-25.....	43-35
F-35.....	49-80
F-45.....	50-85
F-55-12.....	61-90
F-65.....	62-00
F-75.....	79-20
F-85.....	105-05
F-95.....	134-65

ARBITER	
Acoustic:	
C-10 Classic.....	23-10
C-15 Classic.....	35-20
C-20 Classic.....	48-75
J-110 Jumbo.....	31-00
J-115 Jumbo.....	40-15
J-120 Jumbo.....	43-45
J-125 Jumbo.....	45-00
J-130 Jumbo.....	80-30

CHAPPELL	
Electric:	
E-250 1 p/u solid.....	24-75
E-255 2 p/u solid.....	28-05
E-260 bass.....	37-95
Elecs. (w/cs.)	
E-210 L.P. S/B.....	82-50
E-215 L.P. S/B.....	82-40
E-220 S.G.....	114-40
E-225 Flying 'V'.....	106-70
E-230 S.G.....	95-70
E-325 MM copy (no cs.).....	99-00
E-325 TV.....	99-00
E-240 Dble, neck 6 and 12 str.....	155-00
E-245 LP Junr.....	99-00
E-265 Stereo bs.....	135-00
E-270 d/l.....	170-00
E-275 Dble, neck 6 and bs.....	155-00

MELODY	
1200 12/5 Folk.....	34-86
1250 12/5 Folk Elec.....	43-72
500 Folk.....	30-81
525 Folk Elec.....	38-10
325 Folk.....	13-00
460 Classic.....	29-95
350.....	21-82
350.....	15-34
600.....	34-48
1300.....	39-38

MIAMI	
FT1 Elec.....	25-36
FT2 Elec.....	29-93
FT1 Bass.....	32-64
TANTARRA	
4195 Classic.....	18-28
GUYATONE	
HG91 Steel.....	20-66
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HG188C Steel.....	85-72
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310 Electric.....	64-79
360 Bass.....	68-20
Blue Hill 6.....	37-16
Blue Hill 12.....	62-17
SM8 Solid.....	80-13
SM9 Solid.....	90-58
Westside.....	113-81
SM19 Bass.....	97-18
355 Bass.....	75-87
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C.M.I.	
CMI Custom VI.....	109-96
SMI Custom IV.....	122-76
CMI Salisbury.....	109-96
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ST300.....	67-49

HASHIMOTO	
G100.....	38-73
G130.....	44-18
G160.....	51-42
G200.....	57-79
G250.....	68-68

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2355 Big Jack S.Ac. Sunburst.....	143-00
2355M Big John S.Ac. Maple.....	159-00
2357 Mt. Strad Violin.....	85-00
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2350 Memphis std.....	105-00
2350ctm Custom Sunburst.....	111-00
2350L Memphis std 1/1h.....	125-00
2351 Memphis d/l.....	124-00
2351DX Memphis d/l.....	142-00
2351 Memphis Original.....	114-00
2351 Memphis Nat.....	112-00
2342IV Memphis.....	142-00
2341 Memphis ctm d/l.....	125-00
2343 Memphis jun.....	133-00
2350 Memphis white.....	119-00
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2458 Memphis Spl.....	154-00
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2354 Custom 76.....	109-00
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2345SL Left-Hand.....	111-00
2377 Woodstock pro.....	126-00
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2383 Woodstock ctm.....	129-00
2338 Woodstock std.....	106-00
2347 Woodstock jun.....	110-00
2394 Woodstock nat.....	113-00
2345 Woodstock white.....	234-00
2354B Woodstock bs.....	108-00
2354LB Woodstock long bs.....	115-00
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628 Californian jbo.....	59-00
62 Bronco fk.....	42-00
627/12 Bronco jbo.....	60-00
617 Bronco jumbo.....	51-00
627L Left-Hand.....	56-00
357 Colt fk.....	42-00
697 Tennessee 6.....	102-00
695 Nashville 6.....	77-00
758 Gt. Western Artiste jumbo.....	112-00
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1940 Ash 3pu.....	84-00
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1944 Walnut 2pu.....	71-00
1949 Stereo bs 2pu.....	137-00

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115 6-str jbo.....	68-00
120 6-str jbo.....	87-50

2368 Clipper Fireball.....	104-00
2365B Dixie bs.....	120-00
2365BL Dixie bs l/h.....	124-00
2366B Marksman.....	113-00
2366FLB Fretless bs.....	113-00
2375 Rocketman Rosewood fb.....	112-00
2375 Rocketman Maple fb.....	112-00
2375W Rocketman White.....	128-00
2375L Sunburst l/h.....	112-00
2375N Rocketman Natural.....	132-00
2375 Ash.....	161-00
2375B Rocketman black.....	122-00
2375W twin Rocketman 6/12.....	221-00
2407 twin Rocketman 6/4.....	226-00
2376 Dixie Fireball bs.....	134-00
2386 Memphis ctm d/l.....	144-00
2386L Left-Hand.....	151-00
2384 Clipper Ash.....	129-00
2385 Clipper Ash bs.....	145-00
1917 Twincaster.....	76-00
1917 Twincaster bs.....	53-00
GE1 1 p.u.....	29-00
1755 Soundmaster II.....	55-00
1752/4 Soundmaster.....	45-00
2370 Semi-Ac Id.....	113-00
2371 Semi-Ac bs.....	117-00
2374 Semi-Ac Id.....	131-00
2395 Semi-Ac nat.....	110-00
2409B bs.....	144-00
2387 Custom Vulcan.....	195-00
2387CU Vulcan bs.....	205-00
2348 Phoenix.....	191-00
2617S Artist nat.....	185-00
2397 Semi-Ac nat.....	151-00

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698 Gt. Western jbo.....	97-00
698M Gt. Western jumbo.....	113-00
693 Gentleman Jim d/l.....	88-00
684/12 Super Jumbo.....	85-00
683 Super Jumbo.....	51-00
684/6L Left-Hand.....	81-00
628/12 Californian jumbo.....	75-00
628 Californian jbo.....	59-00
62 Bronco fk.....	42-00
627/12 Bronco jbo.....	60-00
617 Bronco jumbo.....	51-00
627L Left-Hand.....	56-00
357 Colt fk.....	42-00
697 Tennessee 6.....	102-00
695 Nashville 6.....	77-00
758 Gt. Western Artiste jumbo.....	112-00
756 Herald.....	80-50
670.....	100-00
691 Concorde jbo.....	82-00
952 Antoria Vintage jbo.....	74-00
684/6 Super Nashville.....	77-00

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684E Super Electric.....	80-00
698 Gt. Western jbo.....	97-00
698M Gt. Western jumbo.....	113-00
693 Gentleman Jim d/l.....	88-00
684/12 Super Jumbo.....	85-00
683 Super Jumbo.....	51-00
684/6L Left-Hand.....	81-00
628/12 Californian jumbo.....	75-00
628 Californian jbo.....	59-00
62 Bronco fk.....	42-00
627/12 Bronco jbo.....	60-00
617 Bronco jumbo.....	51-00
627L Left-Hand.....	56-00
357 Colt fk.....	42-00
697 Tennessee 6.....	102-00
695 Nashville 6.....	77-00
758 Gt. Western Artiste jumbo.....	112-00
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684E Super Electric.....	80-00
698 Gt. Western jbo.....	97-00
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693 Gentleman Jim d/l.....	88-00
684/12 Super Jumbo.....	85-00
683 Super Jumbo.....	51-00
684/6L Left-Hand.....	81-00
628/12 Californian jumbo.....	75-00
628 Californian jbo.....	59-00
62 Bronco fk.....	42-00
627/12 Bronco jbo.....	60-00
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SE 2T Solid.....	35-55	D.12-28.....	365-74
SG 2S Solid.....	53-60	O16NY inc case.....	277-78
SG 2J Solid.....	42-10	D.41 inc case.....	611-11
SG 10B Bass.....	64-85	0021 inc case.....	388-89
SG 220V Solid.....	60-75	D.45.....	1064-81
SG 2000 Custom			
Solid.....	67-50		
SP 1 Solid.....	28-95		
ST 30 Solid.....	58-25		
ST 300 Solid.....	73-35		
TF 200N Solid.....	58-85		

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841 Classic.....	22-50
842 Classic.....	26-85
845 Classic.....	39-15
843 Classic.....	29-40
846 Classic.....	54-50
847 Jumbo.....	45-00
848 Jumbo.....	58-65
849 12-str Jumbo.....	57-90
850 Western.....	79-50
855/F301 Folk.....	38-25
856/F303 Folk.....	50-30
851/W613 Western.....	93-75
852/W61030 Jumbo	
with pick-up.....	97-20

MUSIMA	
1612N Acoustic.....	17-75
1612S Acoustic.....	17-40
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731 Classic.....	23-50
732 Classic.....	27-50

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FB 1R 4-String.....	56-40
FB 2R 5-String.....	56-40
GB 1 6-String.....	58-15
C-7D Banjo case.....	26-35

MORDAIRA MANDOLINS	
MD 20.....	41-50
MD 30.....	41-50
MD 100.....	49-05

CONCERTE	
SK 614N Concert.....	20-65
GK 200 Concert.....	28-55
WK 599SH Jbo.....	41-60
WK 599F Jbo.....	33-10
WK 599 Jbo.....	38-75
GK 299 Folk.....	36-90
FK 200F Folk.....	28-55

HORNBY-SKEWES

PALMA ACOUSTICS	
500.....	10-95
300N.....	13-95
400F.....	15-28
580.....	16-85
C103N.....	19-55
FG105.....	24-07
900N.....	25-93
WF5.....	28-00
FW301.....	35-00
FW301-12.....	38-50
203.7.....	57-60

KASUGA ACOUSTICS	
G100L.....	45-00
G200.....	57-00
F140.....	55-00
D200.....	59-00
T250 (12-Str).....	68-00
D350.....	92-00

TERADA ACOUSTICS	
TG306.....	54-50
TG307.....	57-00
F603.....	58-33
TG310.....	65-50
F604.....	51-00
W643.....	73-15
FW615.....	73-15
FW650.....	79-00
W624.....	61-00
TG315.....	80-56
FW656.....	91-67
FW620.....	106-48
TW89.....	147-22

KASUGA ELECTRICS	
SG360.....	136-00
LG380B.....	146-00
SE480S.....	153-00
LG770V.....	205-00
SG1800V.....	222-00
LG2000V.....	287-00
EB750.....	185-00

ZENTA ELECTRICS	
EG501.....	34-00
EG502.....	39-00
EB511.....	39-00
HEG5006.....	46-00
HEG5004.....	53-00
HET5001.....	49-00
HES5000.....	52-00
HEP5002.....	59-00

IVOR MAIRANTS

MARTIN	
D.18.....	277-78
D.28.....	365-74

D.35.....	388-89
D.12-28.....	365-74
O16NY inc case.....	277-78
D.41 inc case.....	611-11
0021 inc case.....	388-89
D.45.....	1064-81

AROSTEGUI	
No. 2.....	18-52
No. 4.....	20-37
No. 6.....	22-22

CALABERT	
OS.....	20-00
A.....	22-50
B.....	26-00
C.....	33-00
E.....	75-00
Palosanto inc case.....	100-00

MITSUMA	
JG.101.....	21-00
JW.304/12.....	40-00
JW.305/12.....	45-00
JG.102.....	28-00
JG.103.....	32-00
JC.42.....	35-00
JC.43.....	48-00
JC.45 inc case.....	100-00
JC.46 inc case.....	120-00
O3.....	80-75
JF.201.....	19-00
JF.202.....	22-50
JF.203.....	27-50
JW.303.....	30-00

SAKURA	
C.132S.....	45-00
C.114B.....	18-52
C.113A.....	16-67
LS2B.....	48-00
LS25/B.....	44-00
LS2DGS.....	55-00
F.339R.....	42-50
MD.25.....	30-00
C132S.....	45-00
C136S.....	74-00
TG.30.....	26-00
TG.10.....	25-00
TG.20.....	27-78
JB.24.....	60-00
JB.24D.....	70-00
JB.24DN.....	85-00
175DC in case.....	90-00
175DG in case.....	110-00

ORFEO	
DC.101.....	25-00
DD.103.....	30-00
DC.107.....	35-00
DD.110.....	37-50
DC.112.....	42-50

TAKAMINE	
DC.115.....	40-00
DC.124.....	60-00
DC.125.....	88-50

NORMAN	
B.55.....	254-63
B.50.....	189-81
B.30.....	138-89
Spec Edition.....	111-11
B.20.....	92-59
Studio 55-12.....	287-04
B.50-12.....	236-11
B.20-12.....	111-11

JOHN BIRCH	
SCSL Elec.....	259-20
SCDL Elec.....	239-50
Twin-neck.....	379-00
Strat copy.....	248-40
"Rickenbacker" bs	
frm.....	259-20
SVL (Flying V).....	259-20
Custom gtrs to order	

All standard custom models: 6 str. from £280-00 + VAT
Twin necks fr. £450-00 + VAT

KEMBLE	
YAMAHA	
Classics.....	36-00
G55.....	40-00
G65.....	43-30
G90.....	49-26
G120.....	55-00
G150.....	66-36
G180.....	78-33
G220.....	97-00
G230.....	120-00
GC6 Handmade.....	170-00
GC10 Handmade.....	230-00

Folk:	
FG110N.....	47-06
FG75N.....	42-45
FG160 Jumbo.....	58-27
FG170.....	59-54
FG200N Jumbo.....	72-60

To avoid unnecessary repetitions, certain abbreviations are frequently used in our listings: electric - elec; custom - ctm; semi-acoustic - s/ac; organ - org; professional - pro; standard - std; acoustic - ac; folk - fk; bass - bs; string - str; de luxe - d/l; jumbo - jbo; piano - pno; left hand - l/h; scale - sc; case - cs; banjo - bjo; monitor - mt.

FG260 Humbo 12 Str.....	82-70
FG280 Jumbo.....	83-14
FG300N Jumbo.....	107-00
FG360 Jumbo.....	110-00
FG580 Jumbo.....	133-70
FG295.....	80-00
FG700S Handmade.....	179-00
FG100 Handmade.....	259-00
FG1200 Handmade.....	289-00
FG1500 Handmade.....	363-00
FG2000 Handmade.....	410-00
Folk w/pu:	
FG110E.....	66-32
FG160E Jumbo.....	80-67
Semi-Acoustic:	
SA30.....	97-73
SA60.....	219-50
SA75 Bass.....	229-81
SA90.....	276-52
Solids:	
SG30.....	96-58
SG35.....	117-04
SG40.....	130-66
SG85.....	201-11
SG90 New Model.....	230-00
SG175 New Model.....	360-00
SB35 Bass.....	117-04
SBLS5 Bass Long	
Scale.....	170-46
SBLS7 Bass Long	
Scale.....	198-86
Acoustic-Electric	
("Jazz"):	
AE12.....	250-40
AE18.....	328-77

ORANGE ★	
Orange custom	
guitar.....	275-00
Case.....	27-50

B. L. PAGE ★	
3131 Rio Bravo 6.....	65-95
3132 Rio Bravo 12.....	69-95
1780 Ranger 6.....	47-25
1793 Ranger 12.....	54-95
3140 Navajo 6.....	39-95
3141 Navajo 12.....	45-95
3151 Sombrero 6.....	60-50
3152 Sombrero 12.....	65-95
3153 Eldorado 6.....	88-50
3154 Eldorado 12.....	98-75
3143 El Paso.....	78-35
3142 El Guacho.....	99-95
3137 Studio L.....	21-95
Left Hand to order 15%	
Extra, All Models.....	
1894 Ranger 6 Elec.....	65-75
1893 Ranger 12 Elec.....	74-25
(Include 25% VAT)	
1519 Bouzouki.....	62-25
1480 Mandoline.....	22-65
1404 Tenor Banjo.....	50-85
1405 G Banjo.....	58-35
1406 Banjoline.....	50-30

MICRO-FRETS	
Calibra.....	165-00
Calibra I.....	184-08
Signature.....	211-20
Signature Customs.....	211-20
Swinger.....	211-20
Stage II.....	224-40
Swinger Customised	
Spacetone.....	227-20
Huntington.....	330-00
Baritone 6/s Bass.....	198-00
Signature Bass.....	184-80
Husky.....	211-20
Thundermaster.....	264-00

ROSE-MORRIS	
Including 25% VAT	
ELECTRICS	
SHAFESBURY	
3413.....	90-91
3415 Bs.....	98-58
As above w/cs.....	121-58
3417.....	85-21
Stereo 2 P/U Bs.....	165-00

Ovation	
Breadwinner.....	349-63
Deacon.....	416-15
Hardshell Cases.....	55-05
Electric Artist.....	435-19
Electric Country	
Artist.....	435-19
Electric Folklore.....	444-70
Electric Legend.....	501-81
Electric Pacemaker.....	520-70
Electric Classic.....	511-26
Hardshell Cases.....	55-05

TOP TWENTY	
1971 bs.....	50-40
1970 6-str.....	33-43
3440 West One.....	40-51

CLASSICAL	
3076.....	37-45
3077.....	39-50
3078.....	49-50
3079.....	78-50
3080.....	99-50

SUZUKI CLASSICAL GUITARS	
3065.....	29-95
3066.....	31-95
3067 Matt Finish.....	36-00
3068.....	44-95
3069.....	57-50
3070 Handmade.....	95-89
3071 Handmade.....	157-76

STUDENT GUITARS	
3057 Dulcet.....	14-95
3058 Constanta.....	10-99
1512 Kansas.....	9-60
1513 Kansas Variant.....	9-60
3166 Texas Jumbo.....	21-00
3169 Laredo Jumbo.....	17-50

ROSETTI

EPHPHONE	
FT145 Folk.....	79-95
FT165 12/s Folk.....	129-95
EC20 Classic.....	59-95
FT130 Folk.....	69-95
FT135 Folk.....	82-50
FT200.....	94-95
FT15.....	49-95
FT140.....	74-95
FT150.....	115-00
FT365 Folk.....	108-00
FT550 Folk.....	159-95
FT565 12/s.....	140-00
FT160.....	94-09
FT570BL Folk.....	115-05
EC24 Classic.....	68-05
FT120 Folk.....	59-90

EROS	
9578 Elec.....	85-50
9579 Elec.....	53-10
9585 Bass.....	107-95
9586 Bass.....	107-95
9353 Folk.....	34-95
9356 12/s Folk.....	44-95
9350 Folk.....	33-95
9351 Folk.....	42-95
9587 6/s Electric.....	94-50
9709 bass.....	80-95
9710.....	79-15

EROS MKII SOLIDS	
9711 6/s.....	71-95
9712 6/s.....	77-35
9713 Bass.....	77-35

LARAMIE GUITARS	
9716 Classic.....	10-99
9717 Jumbo.....	24-95
9714 Jumbo.....	26-95
9715 12 String.....	31-50

KISO-SUZUKI	
9502 Classic.....	44-95
9503 Classic.....	49-95
9504 Classic.....	53-95
0595 Classic.....	59-95
5983 H/made Classic.....	79-95
9651 Folk.....	49-95
9582 Folk.....	44-95
9653 12/s Folk.....	59-95
9607 Folk.....	52-95

TATRA	
9198 Classic.....	19-50
9225 Classic.....	22-75
Hi-Spot Nylon.....	13-95
Hi-Spot Steel.....	12-95

SIGMA ACOUSTICS	
3170 Jumbo 6.....	72-17
3171 GC Folk.....	60-00
3172 GC Folk.....	85-75
3173 Dreadnought 6.....	95-75
3174 Dreadnought 12.....	98-00
3175 Jumbo 12.....	79-65
3041 Classic.....	58-20
3042 Classic.....	79-65

EKO ACOUSTICS	
3131 Rio Bravo 6.....	65-95
3132 Rio Bravo 12.....	69-95
1780 Ranger 6.....	47-25
1793 Ranger 12.....	54-95
3140 Navajo 6.....	39-95
3141 Navajo 12.....	45-95
3151 Sombrero 6.....	60-50
3152 Sombrero 12.....	65-95
3153 Eldorado 6.....	88-50
3154 Eldorado 12.....	98-75
3143 El Paso.....	78-35
3142 El Guacho.....	99-95
3137 Studio L.....	21-95
Left Hand to order 15%	
Extra, All Models.....	

BANJOS & MANDOLINS

AA Tenor.....	3397-00
AA 5 String.....	3397-00
Tenor.....	3397-00
Plectrum.....	3397-00
5 Str.....	3397-00
TB-800 Tenor D L.....	1241-00
TB-250 Tenor.....	710-00
TB-100 Tenor.....	494-00
RB-800 D L.....	1295-00
RB-250 5-String.....	707-00
RB-100 5-String.....	494-00
PB-800 D L Banjo.....	1248-00
PB-250 Plectrum Banjo.....	707-00
F-5 Artist Mandolin.....	1273-00
F-12 Artist Mandolin.....	1062-00
A-5 Mandolin.....	849-00
A-12 Mandolin.....	679-00
MSA PEDAL STEEL GUITARS	
CS-10 w/case.....	1238-00
Side Kick w/case.....	508-00
Red Baron w/case.....	420-00

SUMMERFIELD

STUDENT CLASSIC	
APG701.....	19-79
C114.....	16-99

IBANEZ & CIMAR CLASSIC

361.....	39-59
362.....	42-50
370.....	46-75
375.....	50-59
387.....	57-75
388.....	54-45

HIROSHI TAMURA CONCERT CLASSICS*	
P45.....	181-50
P55.....	201-75
F45.....	181-50

R. MATSUOKA CLASSIC*

M20.....	105-05
M25.....	118-25
M30.....	139-15
M40.....	169-40
M50.....	198-00

MITSURU TAMURA HAND MADE CONCERT*

P800.....	302-50
P700.....	258-50
10P1500.....	525-00
P1200.....	451-00
10P2000.....	695-00

MASURU KOHNO CONCERT*

M.K.15.....	654-50
M.K.20.....	874-50
M.K.30.....	1072-50

IBANEZ & CIMAR WESTERN & FOLK

60.....	46-75
610.....	54-45
65.....	53-35
615.....	60-50
615/12.....	66-55
620.....	66-55
647.....	66-55
647/12.....	72-60
684BK.....	69-85
369.....	54-45
370C.....	47-85
370/12.....	51-43
371.....	51-43
393.....	58-75
371BK.....	51-50
355.....	44-00
355/12.....	46-75
LH620.....	69-85
LH647.....	72-05
LH647/12.....	74-80
LH615.....	66-55
LH615/12.....	72-05
LH684BK.....	76-45
2846.....	71-50
752.....	76-45
684BK/12.....	76-00
951.....	75-00

952.....	67-50
767.....	93-50
64251D.....	132-00
2608.....	140-00
2609.....	165-00

R. MATSUOKA WESTERN DREADNOUGHT*

D30.....	121-00
D40.....	181-50
D50.....	198-00
D60.....	231-00
D80.....	302-50

LEVIN

315S.....	850-00
W36.....	220-00
W32.....	325-00
WR34.....	176-00
W12-36.....	198-00
LG17.....	110-00
LG19.....	132-00

MACCAFERRI REPLICA*

MAC.1.....	121-00
MAC.2.....	121-00
MAC.2 Special.....	126-50
MAC.3.....	148-50

M. MATSUO CONCERT GUITARS

No. 8.....	275-00
No. 10.....	350-00
No. 15.....	500-00

T HARUO WESTERN GUITARS

*T50.....	175-00
*T60.....	190-00

CSL & IBANEZ ELECTRICS

2350.....	108-00
2350DX.....	148-00
FG360S.....	108-00
2351DX.....	136-00
2351DXCS.....	134-00
2341.....	128-00
2341DX.....	168-00
2350W.....	120-00
2451.....	162-00
2452B.....	158-00
2342.....	119-00
2343.....	148-50
2337DX.....	134-00
2344.....	143-50
2402.....	198-00
2402DX.....	202-50
2404.....	150-00
2364.....	135-00
2364B.....	158-00
2372.....	198-00
2372DX.....	112-50
2373.....	247-50
2380.....	185-00
2381.....	153-00
2381DX.....	120-00
2399DX.....	218-00
2387.....	218-00
2387B.....	238-00
2388B/S.....	218-00
2388B/DX.....	173-00
2388B/DXS.....	194-00
2388.....	169-00
LH1388B/S.....	188-00
2613.....	218-00
2616CS.....	159-00
2368F.....	188-00
2453.....	173-00
2455.....	179-00
2457ST.....	134-00
2355.....	168-00
2355DX.....	148-00
2355M.....	192-00
2352C.....	303-00
2352DX.....	280-00
2369B/W.....	262-00
LH2352DX.....	248-00
LHF360S.....	159-00
LH2351DX.....	99-00
LH2372.....	114-00
LH2380.....	108-00
2348.....	124-00
2348B.....	118-00
2671PRO.....	118-00
2671.....	148-00
J.S. Artist.....	175-00
400S.....	20-000

SUMBRO ELECTRICS

GEL.....	35-00
SG6M.....	65-00
SG42M.....	72-00
LF2G.....	72-00
LF GC.....	75-00
LP5GC.....	75-00
SC36W.....	75-00
SC3.....	80-00
SC33.....	72-00
JB200.....	98-00

STUDENT GUITARS

PSI.....	9-99
EGI.....	9-50
KPI.....	9-99

HAWAIIAN GUITARS

2391.....	68-00
2390.....	29-50
HG18C.....	124-00

UKULELES

S.L.I.....	2-42
NU1.....	8-50
NU2.....	10-75
PPS.....	0-88

BANJOS

FB1R.....	44-00
591.....	280-00
712.....	40-15
584C.....	18-55

MANDOLINS

524.....	242-00
523.....	231-00
522.....	198-00
513.....	77-00
516.....	44-50
511.....	36-30
512.....	42-35
80.....	42-35
100.....	53-35
E.M.I.....	39-50

*Prices include Hard Shell case

TOP GEAR

RICKENBACKER Solids:

430 2 p/u, nat mahog.....	243-71
450 Original 2 p/u.....	277-47
450/12 12-str model of '450'.....	314-22
456/12 Convertible 6/12 Str like 450.....	373-45
480 2 p/u in '4000' Bass series.....	296-22
620 Deluxe Stereo 2 p/u.....	389-22
320 Thin Semi Acoustics 320 3 pu short scale.....	377-93
330 2 p/u double cutaway.....	365-93
330/12 12-Str model of '330'.....	479-92
360 Deluxe Stereo 2 p/u dble cutaway.....	438-68
360/12 12-Str model of '360'.....	510-65
370 3 p/u Stereo dble cutaway.....	479-20

Bass Guitars

4000 1 p/u solid.....	385-45
4001 2 p/u Deluxe Stereo solid.....	440-93
4001/LH Lefthand version of model '4001'.....	520-00
4001/8 8-Str version of model '4001'.....	637-41
4005 Deluxe hollow body 2 p/u.....	500-21

Rickenbacker Twin Neck Guitars

362/12 Thin body semi-ac models 360 & 360/12 guitars.....	1124-85
4080 Solid inc. models 480 & 4001.....	956-13

GUILD

AA Artist Award.....	1086-49
X-500 S-Ac 2 p/u.....	720-71
X-175 S-Ac 2 p/u.....	488-93
CE-100D S-Ac 2 p/u.....	427-35
SF-6 Starfire Six.....	648-26
SF-4 Starfire Four.....	398-39
SFB-2 Starfire Two Bs.....	380-31
S100-D Deluxe Solid 2 p/u.....	336-81
S100-DS Deluxe Solid 2 p/u.....	358-58
S100-S Standard Solid 2 p/u.....	300-60
S100S L/H.....	330-68
S100-SS Standard Solid 2 p/u Stereo.....	322-36
S100-SCS Standard carved Stereo Solid 2 p/u.....	365-84
S-90 Solid Double p/u.....	228-18
S-50 Solid 1 p/u.....	181-10
M-75CS Solid 2 p/u 1 c/way.....	380-31
M-80CS Solid 2 p/u 2 c/way.....	383-94
JSB-1 1 p/u Solid c/way bs.....	246-28
JSB-1LS As above Long Scale.....	246-28
JSB-2 L/H 2 p/u 2 c/way bs.....	334-66
JSB-2LS As above Long Scale.....	304-23
JSB-2S As above Stereo wrd.....	336-81
JSB2F Carved Stereo 2 p/u As above Fretless.....	304-23

Acoustic:

D55-NT TV Rosewood Dreadnought.....	453-72
D50-NT Bluegrass Special Rose Dreadnought.....	372-38
D44MBL Bluegrass Jubilee Maple Dreadnought.....	344-21
G-41NT Jumbo 17" Body D/nought.....	344-21
G-75NT 3/4 Size 15" Body D/nought.....	328-59
G-37BL Arched Back Maple D/nought.....	281-63
D-40NT Bluegrass Jubilee Mahog. D/nought.....	284-76
D-35NT Bluegrass D/nought Nat.....	247-20
D-40NT L/H.....	313-24
D-40C Nt Florentine Cutaway.....	331-72
G-37BL arched back.....	281-63
D-35NT L/H.....	271-91
D-25M Bluegrass Mahogany D/nought.....	212-78
D-25ML/H.....	234-08
D-25C.....	212-78

Jumbo & Folk Acoustic:

F-50RNT Navarre Rosewood 17".....	560-10
F-50RNT Navarre Maple 17" Jbo.....	453-72
F-50SB Navarre Maple 17" Jbo.....	453-72
S/burst.....	453-72
F-40BL Bluegrass 16" Folk.....	328-59
F-30NT Aragon 15 1/2 Folk Nat.....	219-06
F-30SB Aragon 15 1/2 Folk, S/burst.....	219-06
F-30 NT L/H.....	240-97
F-20NT Troubadour 13 1/2 Folk, Nat.....	175-23
F-20SB Troubadour 13 1/2 Folk, S/burst.....	175-23
F-20 NT L/H.....	192-75

Twelve-String:

F-512NT Custom Rosewood 17" Jbo.....	594-55
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F-412BL Custom Flamed Maple 17" Jbo.....	531-98
F-212XLNT Extra Large Mahog 17" Jbo.....	391-14
F-212XLNT L/H.....	430-27
F-212NT Mahogany 16" Folk.....	334-81
F-112NT Standard 1 1/2 Folk.....	256-61
G-312NT Rosewood 16" D/nought.....	406-80
G-212NT Mahogany 16" D/nought.....	334-81

HONDO

H-150 Brand Concert Folk.....	23-44
H-155 D/nought.....	25-11
H-210 Deluxe D/nought.....	28-46
H-310 Concert Classic.....	20-09
H-320 Deluxe Concert Classic.....	25-11
H-175 S/burst Deluxe D/nought.....	25-11
H-180 S/burst Deluxe D/nought.....	26-73
C9-900 3/4 Size Student Classic.....	11-72
CG-150 Student Concert Size Classic.....	15-07
FG-5500 Student Folk.....	16-74
FG-8500 Student D/nought.....	17-58

LITTLE BUDDY

4141 Junior Pedal Steel.....	222-81
4142 Pedal Steel.....	300-31
4140 Professional Twin Neck Pedal Steel.....	697-50

W.M.I.

G101 Std. Flk.....	10-95
K200 Folk.....	16-95
K320 Concert Folk.....	20-95
KD28 Jbo Western.....	33-50
KD28-12 12str Jbo.....	39-50
K.410 Concert D/Lux.....	26-50
K.442 Auditorium Folk.....	23-95
K.550 Jbo pce back.....	33-95
KDG.70 D/L Jbo.....	39-50
K.475 J.L. Seagull.....	23-65
Classic:	
KC.265 Student.....	18-75
KC.333 Concert.....	19-75
KC225 Classic.....	15-50
KDG50 D/L Classic.....	26-95

Electric:

K1B. 130 Bs long scale.....	29-95
E120 Single p/u.....	23-95
K2T. S.G. 2 p/u.....	27-95
KB.52 Deluxe.....	39-50

Banjo:

KB.52 Deluxe.....	39-50
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WOODS

G 400 Standard.....	10-04
G 150A Classic.....	18-23
G 152 Folk.....	25-68
G 180 Classic.....	21-55
G 190 Classic.....	30-78
G 140 Jumbo.....	31-19

WELSON: CLASSIC GUITARS

Cordoba.....	53-29
Valencia.....	56-05
Navarra.....	59-13
Granada.....	67-87
Castilla.....	75-97
Sevilla.....	97-36
Sevilla.....	97-36
Andorra.....	114-85

FOLK GUITARS

FT/25.....	54-10
FT/Super Luxe.....	76-95

WESTERN GUITARS

Fantom 20.....	51-67
Fantom 30.....	62-69
Fantom 33.....	67-71
Fantom 36.....	74-03
Fantom 39.....	80-93

TWELVE STRING GUITARS

Fantom 112.....	72-73
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E XV4 120W 4 x 12	258-00	Microphone Stand....	10-92
E XV42 120 2 x 12	255-00	Boom Arm.....	6-96
EXV6B 240 2 x 15	288-00	Amplifier Stand....	28-25
EXVTT 100W 2 x 12	172-00	Disco Stand.....	19-12
AMPEG PA EQT.			
SR6 120W	183-00		
CSR6 Mixer.....	777-00		
A120 slave.....	422-00		
548 cols.....	228-00		

BRODR JORGENSEN

ROLAND	
PA 60 6 ch PA amp.....	223-10
PA 120 8 ch PA amp.....	337-85
JC 60 60W combo.....	278-80
JC 120 120W comb.....	378-82
C 2030 200W 12" sp.	129-96
C 2038 15" 20.....	136-81
C 2038B 15" bass.....	149-59

CALREC

exc. VAT	
ENTERTAINMENT MICROPHONES	
CM 450D.....	45-00
CM 450C.....	47-88
CM 602D Omni	
Direct.....	27-89
CM 652D Full Rge.....	27-89
CM 654D Hand Held.	
CM 656D Ball	
Headed.....	34-32

CANARY

exc VAT	
'B' Series Mixers	
12/1.....	496-00
12/2.....	607-00
15/2.....	738-00
18/2.....	857-00
Freight Cases	
12 Ch.....	25-00
15 Ch.....	30-00
18 Ch.....	35-00
'A' Series Custom Mixers	
20/6/2.....	286-00
16/8.....	2600-00
24/2.....	1700-00
Crossovers	
2 way Stereo.....	68-19
3 way Stereo.....	79-04
Complete PA, 1000W	3000-00

CARLSBRO

VALVE AMPLIFIERS	
60 TC.....	120-00
100 TC.....	159-00
60/5 P.A.....	135-00
100/7 P.A.....	180-00

SOLID STATE	
Stingray Mk. II.....	120-00
Stingray Super Mk. II	
Stingray combo Mk. II	148-00
Stingray Super-combo	190-00
Stingray Super-combo	219-00

Bs Combo (Stingray Amplifier).....	257-00
Bs Combo (Super).....	285-00
Marlin Mk. II.....	155-00
Slave Mk. II.....	95-00
Scorpion.....	105-00

SPEAKER UNITS	
4 x 12" B/L 120W.....	153-00
1 x 18" 100W.....	117-00
Mini Bin 100W.....	139-00
Bass Bin (2 x 12" Tn Horn) 100W.....	158-00
Bass Bin (1 x 15" Tn Horn) 100W.....	144-00
2 x 12" PA 80W.....	139-00
2 x 12" PA 120W.....	160-00
2 x 12" 1 horn PA 80-W.....	175-00
2 x 12" 1 horn PA 120W.....	196-00
2 x 12" 1 horn PA 240W.....	220-00
Horn Units (2).....	115-00

ACCESSORIES	
Twin Deck.....	165-00
Reverb Unit.....	69-00
Fuss Unit.....	14-00
Wah Wah Pedal.....	14-50
Wah Swell Pedal.....	15-00
Wah Fuzz Pedal.....	21-00
Phazer.....	26-00
Super Phazer.....	39-00
Sennheiser MED-413N Mike.....	46-00
Sennheiser MD-416N Mike.....	60-37
Microphone Lead.....	8-25

Microphone Stand....	10-92
Boom Arm.....	6-96
Amplifier Stand....	28-25
Disco Stand.....	19-12

C.B.S. ARBITER

FENDER	
Dual Showman, 2 x D 130F speakers.....	612-70
Dual Showman, 2 x D 140F speakers.....	632-50
Dual Showman, top.....	357-50
Dual Showman, Reverb Enclosure 2 x D130F speakers	292-60
Quad Reverb, 4 x 12-inch speakers.....	459-80
Quad Reverb, 4 x D 120F speakers.....	660-00
Super Six, 6 x 10-inch speakers.....	443-30
Super Six 6 x D 110F speakers.....	772-20
Vibrosonic Reverb 1 x D 130F spkrs.....	410-00
Twin Reverb, 2 x 12-speakers inch.....	395-80
Twin Reverb, 2 x D 120F speakers.....	490-60

Bandmaster, 2 x 12 inch.....	386-10
Bandmaster, 2 x D 120F.....	492-80
Bandmaster, top.....	249-70
Bandmaster enclosure.....	170-50
Super Reverb, 4 x 10-inch.....	339-90
Super Reverb, 4 x D 110F JBL.....	508-20
Pro. Reverb, 2 x 12-inch.....	313-50
Vibrolux Reverb, 2 x 10-inch.....	260-70
De Luxe Reverb, 1 x 12-inch.....	207-90
Princeton Reverb, 1 x 10-inch.....	156-20
Princeton, 1 x 10-inch.....	115-50
Vibro Champ, 1 x 8-inch.....	68-20
Champ, 1 x 8-inch.....	61-60
Bassman 100, 4 x 12-inch.....	408-10
Bassman 100, top.....	231-00
Bassman 100, enclosure.....	217-00
Bassman 50, 2 x 15-inch.....	339-90
Bassman 50, 2 x D 110F.....	438-90

Musicmaster bass, 1 x 12-inch.....	96-80
PA100 PA system.....	433-40
PA100 top.....	288-20
PA100 column.....	185-90
Hi Freq. Horn.....	57-20
Cover Set.....	25-30
PA160 4 x SC3-10.....	780-00
PA160 Amp Top.....	470-00
PA160 SC3-10 column.....	93-00

CERWIN VEGA	
Vocal Reinforcement Cerwin Vega.....	
Vocal Reinforcement systems	
V.30A 150W.....	253-00
V.32B 300W.....	345-00
V.34 300W.....	365-00
VH.36 400W.....	540-00
Musical Inst. systems	
G.32 200W.....	265-00
B.36 300W.....	315-00
B.48 300W.....	415-00
B.36MF 300W.....	395-00
B.48MF 400W.....	475-00

SOUND REINFORCEMENT SYSTEMS	
L.48CF 500W.....	425-00
L.48CFD (L.48CF w. hrn ext op).....	545-00
L.48DD 2000W.....	1255-00
HRM.1 100W.....	325-00
HF.6 100W.....	149-00

CLEAR TONE	
CM1	
1037, 50W L&B.....	119-23
1038, 100W L&B.....	138-70
1039, 2 x 5 cab., 120W, id.....	122-21
1040, 2 x 15 cab., 120W, bass.....	118-62
1050, 2 x 12 cab., 50W, id.....	97-50
1062, 1 x 18 cab., 100W, bass.....	98-81
1063, 4 x 12 cab., 100W, d.....	129-00
1064, 4 x 12 cab., 100W, bass.....	129-00
1047, 2 x 10 coils, 60W, pr.....	110-11
1048, 4 x 10 coils, 120W, pr.....	142-26
1065, horn cabs.....	81-57
1066, 2 x 12 coils, 100W, pr.....	158-87
1067, 6 x 10 coils, 300W, pr.....	127-60
1068, 250W mixer.....	191-57
1069, 8-ch. mixer.....	257-41
Solid State amps:	
1071 50W, L & bs.....	118-84
1072 100W L & bs.....	127-57
1073 50W PA.....	118-84
1074 100W PA.....	153-50
1075 100W Slave.....	111-36
1060, sound/light control.....	43-47
1061, lighting cabs, set 3.....	50-60
1949, fuzz sound.....	10-36
1041, minireverb mixer, 6 chan.....	66-50
1041F, footswitch.....	2-88
Celestion spkrs:	
1051, G12H, 25W.....	15-33
1052, G12H, 30W.....	18-28
1053, G15H, 50W.....	22-98
1055, G18C, 100W.....	41-23
1056, S10, 15W.....	5-49

ENCLOSURES:	
CS 7212.....	66-00
CS 7212H.....	84-00
CS 7215.....	120-00
CS 7215S.....	180-00
CS 7115.....	93-00
CS 7115S.....	117-00
CS 7DH.....	51-00
CS 7212S.....	75-00
CS 7412.....	135-00
CS 7115H.....	120-00
CS 712DH.....	129-00
CS 7215H.....	186-00
CS 7015FH.....	165-00
CS 7018FH.....	186-00

DARBURN	
Reverb.....	65-35
Darbun 30.....	101-15
Twin 12/30.....	109-40

To avoid unnecessary repetitions, certain abbreviations are frequently used in our listings: electric-elec; custom-ctm; semi-acoustic-s/ac; organ-org; professional - pro; standard - std; acoustic - ac; folk - fk; bass - bs; string-str; de luxe-d/l; jumbo-jbo; piano-pno; left hand-l/h; scale-sc; case - cs; banjo - bjo; monitor - mt.

Twin 12/60.....	133-00
Session 50.....	167-90
Session 80.....	233-00
Session 100.....	237-50
RVS-100.....	239-75

DAVOLI

DAVOLI Amplifiers:	
Lead org bs 50W.....	151-20
Lead org bs, 100W.....	237-60
Cabinets:	
B112 1 x 12" 50W.....	81-00
B115 1 x 15" 100W.....	115-56
B212 2 x 12" 100W.....	118-80
B412 4 x 12" 200W.....	162-00
B215 2 x 15" 200W.....	189-00
Combination Amps:	
T35 reverb.....	135-00
T35 Phase/reverb.....	156-60
T35 Bass.....	151-20
T30 Sustain.....	118-80
T60 Sustain.....	183-00
S5500 60W.....	178-20
S51000 110W.....	243-00
Mixers:	
Mixer 8/200 2. echo.....	561-60
Mixer 12/100 Reverb.....	680-40
Mixer 12/100 Echo.....	680-40
Mixer 8/100 Compact.....	324-00
Mixer 6, 6 chan 12 inc, 100W amp inc 100W.....	410-40
Compact Mixer, 6 chan basic w/ ut p w er.....	162-00
Mixer 12 Ech F 12 chan, 15 ins.....	486-00
Stereo Mixers:	
Mixer 12+5.....	1074-60
Slave Amps:	
UP 100, solid state, 100W.....	129-60
UP 200, solid state, 200W.....	170-64
UP 100 + 100, stereo 200W.....	185-76
UP 200 + 100.....	356-40

P.A. Cabinets:	
VP 25, 1 x 12" 25W.....	54-00
VP 40, 1 x 12" 40W.....	64-80
DK 45, 1 x 12" 45W.....	75-60
DK 75, 2 x 12" 75W.....	106-92
DK 90, 2 x 12" 100W.....	145-80
TW 100/1 Horn.....	129-60
TW 100/2 Horn.....	118-80
PA 8/100.....	135-00
Wedge mon 1 x 12" 50W.....	70-20
Wedge mon 1 x 15" + hn 120W.....	135-00
DK 120, 1 x 15", 2 H.F. horns, 120W.....	172-80

P.A. Bins:	
Exponential 11 x 12", 50W.....	102-60
Exponential, full range bs reflex cab, 2 x 12" spkrs, 100W.....	167-40
Titan 100, reflex cab, 1 x 15" spkr, 100W.....	178-20
Titan 150, as above w Altec 150W spkr 150W.....	243-00
Microphones:	
K690.....	37-80
K695.....	48-60

ENCLOSURES:	
CS 7212.....	66-00
CS 7212H.....	84-00
CS 7215.....	120-00
CS 7215S.....	180-00
CS 7115.....	93-00
CS 7115S.....	117-00
CS 7DH.....	51-00
CS 7212S.....	75-00
CS 7412.....	135-00
CS 7115H.....	120-00
CS 712DH.....	129-00
CS 7215H.....	186-00
CS 7015FH.....	165-00
CS 7018FH.....	186-00

D. J. ELECTRONICS	
Excluding VAT	
D.J. 100 Mk. II.....	63-00

D.J. Disco Amp.....	93-00
D.J. Disco Mixer Mk. V.....	60-00
D.J. Disco-Vox Mk. II	90-00
D.J. Stereo Mixer.....	109-00
D.J. Powermaster 100.....	73-00
D.J. Powermaster 150.....	88-00
D.J. Stereg Powermaster 200.....	120-00
D.J. Stereo Powermaster 300.....	150-00
D.J. 30L Mk. II.....	49-00
D.J. 30L Mk. III.....	54-00
D.J. Disclite Mk. II.....	19-50
D.J. 100 volt.....	94-00
D.J. 150 Amplifier.....	94-00
D.J. 150 Slave.....	89-00

ELECTRO-SOUND

Custom-built, prices on application	
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ELECTRO-VOICE

FC100 horn.....	40-80
1823, 110W driver.....	38-50
1829, 60W driver.....	39-60
848A CDP speaker.....	65-00
Eliminator I.....	412-00
Eliminator II.....	345-00
entry IV system.....	549-00
EVM12L speaker.....	70-00
EVM15B speaker.....	76-00
EVM15L speaker.....	75-00
EVM18B speaker.....	82-00
SP8B, 8 coaxial.....	32-90
I2TRXB.....	69-00
T25A driver.....	44-00
T350, VHF driver.....	48-00
8HD horn.....	18-50

ELKA-ORLA

6101 Universal Amp. 50.....	239-32
6102 Universal Amp. 100.....	269-42
6103 Universal Amp. 200.....	437-38
6104 Reverb III.....	104-59

EPICENTRUM

Wedge monitor cabs:	
Matched pair, empty.....	69-70
Matched pair, RCF.....	138-72
Matched pair, ATC.....	184-66
Modular system:	
Small bass horn.....	154-38
Demountable bass hn	190-00
Horn mouth exten.....	41-56
Reflex bin.....	207-81
Lower mid horn.....	157-94
Upper mid+hf hn.....	184-06
Acoustic lens.....	261-25
Bass inst. reflex.....	142-50
Empty module.....	90-00

E.S. ELECTRONICS

1006 S/L 150.....	126-90
1007 PA200R.....	220-86
1010 PA100TC.....	143-64
1011 PA100S, 120W.....	143-64
1012 PA67TC.....	92-07
1013 PA60S.....	92-07
1015 B200.....	142-78
1016 FH100.....	169-56
1017 HF100.....	138-24
1918 FH200.....	251-10
1019 FH400.....	367-20
1020 PA3 & 4.....	167-40
1021 PA60M.....	100-44
1022 S120.....	165-78
1023 SID disco cab.....	279-72
1024 Unit 63 disco.....	180-36
1002 N/S.....	211-68
1003 PA100R.....	180-36
1004 AP150.....	165-78
1005 AP200.....	202-50

FM ACOUSTICS

SSH E-1 df pedal.....	72-00
SSH Vdf super pedal.....	89-00
SSH Phaser-filter.....	57-00
SSH Distort, booster.....	41-00
FM CSEST horn.....	23-00
FM C7EST horn.....	48-00
FM C8 H.F. horn.....	31-00
FM C35 15 cell horn.....	304-00
D2 Multicell driver.....	57-00
D4 Driver.....	57-00
D5 Driver.....	62-00

9370 Combo pre-amp	84-00
9340 Combo pre-amp	76-00
9875 Combo pre-amp	51-00

HH ELECTRONIC

exc. VAT

AMPLIFIERS

VS Musician 100W rvb. 150-97

VS Musician 100W... 130-97

VS Bass amp 100W... 124-23

VS Musician combo 100W... 212-35

VS Musician rvb combo 100W... 196-85

INSTRUMENT LOUDSPEAKERS

412 BL 4 x 12 200W... 158-87

215 BL 2 x 15 200W... 172-25

PA AMPS

MA100 5 ch 100W... 149-17

MA100S 5 ch 100W... 138-41

S130 slave 100W... 89-90

PA LOUDSPEAKERS

212 DC 2 x 12 100W... 99-14

412 DC 4 x 12 160W... 150-24

Mini horn 50W... 62-77

Radial horn 100W... 110-67

115 bass enc 1 x 15 100W... 107-99

Mon. combo... 137-17

Mon ext... 76-72

ECHO UNITS

Single-head echo... 134-85

Multi-head echo... 145-70

HIWATT

exc. VAT

DR504 50W... 115-00

DR103 100W... 149-00

DR201 200W... 189-00

DR112 PA 100W... 158-00

DR203 PA 200W... 214-00

JTA100 slave 100W... 118-00

JTA200 slave 200W... 174-00

SE4121 50W cab 4 x 12" ... 123-00

SE4123 100W cab 4 x 12" ... 135-00

SE4122 150W cab 4 x 12" ... 152-00

SE4129 200W cab 4 x 12" ... 189-00

SE4124 50W col 4 x 12" ... 118-00

SE4125 100W col 4 x 12" ... 141-00

SE4126 150W col 4 x 12" ... 158-00

SE2123 30W mon... 71-00

SE2124 75W mon... 90-00

SE2125 100W mon... 116-00

SE2120 100W mini bn 143-00

SE320 200W horn bn 189-00

SE2150 150W bass bn 155-00

'A' 8 ch mixer... 248-00

'B' 8 ch mixer w. reverb... 419-00

NCA108 200W solid state amp... 178-00

SA212 50W combo... 168-00

SA212R 100W combo w. r verb/vibrato... 217-00

DRD001 Solid Desk 233-00

HÖHNER ★

Schaller Solo Uni... 94-25

Orgaphon 60 Amp... 434-80

Orgaphon 130 Amp... 416-75

OTS 130 Speaker... 316-70

Orgaphon Box 80 Spk... 185-55

Dynamite... 41-15

Leslie B30... 887-90

MARLBORO

GA2 Amp... 54-40

GA3 Amp... 63-55

G 40 R Amp... 127-15

GBO 12 B Amp... 122-70

GBO 15 B Amp... 150-45

1500 B Amp... 196-35

1500 B Amp Head... 103-85

1500 B Speaker... 92-50

PA 50 P.A. Amp... 138-75

SM 600 Mixer... 138-75

P100W Slave... 138-75

SC4 10H 4 x 10 Col... 131-95

HORNBY-SKEWES

MILES PLATTING

V50... 96-89

V50.S Spkr... 77-00

V.100... 118-58

C.50... 160-35

PA.50... 112-20

PA.50.S PA spkr... 130-00

PA100... 133-00

PA 100S PA spkr... 215-00

ZENTA

Z3... 22-00

CD6SD... 32-50

JOHN BIRCH

Penetrator:

15in. Crescendo... 151-20

15in. Gauss... 183-60

12in. Crescendo... 102-60

12in. Gauss... 129-60

KEMBLE

YAMAHA

YTA15A combo... 112-49

YTA25 combo... 123-86

YTA 45 combo... 185-56

YTA95 combo... 244-47

YBA45 combo bs... 136-47

YBA65A combo bs... 231-70

G50112 combo... 169-00

G100B212 combo... 239-00

G100115 combo... 285-00

G100410 combo... 295-00

B50115 combo... 199-00

B100115 combo... 295-00

Lead Stacks:

YTA100A... 348-45

YTA100A... 376-84

YTA200A... 470-11

YTA300A... 682-26

YTA400A... 803-92

YHS100 Horn unit... 189-00

TS100 Slave Cab... 212-15

TS100 Slave Cab... 240-54

TS200 Slave Cab... 333-81

Bass Stacks:

YBA100... 399-18

YBA200... 681-18

YBA300... 963-18

BS100 Slave Cab... 282-00

PA and Ensemble:

EM60A... 100-00

EM70... 120-00

EM90A... 170-00

PM200B... 232-00

PM300... 349-00

PM400... 412-00

PM1000... P.O.A.

Cabinets:

ES60A pr... 20-00

ES90A pr... 30-00

PS75B pr... 380-00

PS100B pr... 515-00

PS400 pr... 980-00

TS100 pr... 424-30

TS200 pr... 667-62

BS100 pr... 564-00

YHS100 pr... 378-00

Complete Systems:

YPA150B... 612-00

YPA200B... 747-00

YPA206... 524-30

YPA206H... 902-30

YPA208... 656-30

YPA208H... 1034-30

YPA406... 767-62

YPA406H... 1145-62

YPA408... 899-62

YPA408H... 1277-62

YPA606... 1191-92

YPA606H... 1569-92

YPA608... 1323-92

YPA608H... 1701-92

YPA800... 1392-00

YES600A... 120-00

YES700A... 150-00

YES900A... 200-00

Rotary Speaker Cabs.:

RA50 w/clover... 302-40

RA100 w/clover... 468-72

RA200R w/clover... 719-28

KNELLER

WASHBURN

PA 475 P.A. Amp... 124-00

GT 275 Guitar Amp... 102-00

GT 275R Guitar Amp with Reverb... 117-00

CB 275 Guitar Comb... 199-00

CB 275B Bass Combo... 190-00

Banjax 6 ch mixer... 118-00

P.A.M. 10 10 Ch Mixer... 198-00

SL 75 Slave Amp... 88-00

PM75 Power Monitor amp incl. pr... 165-00

440-218EV bs... TBA

440-215EV bs... " "

440-812 gtr... " "

220-215 bs... " "

220-412 gtr... " "

220-118EV bs... " "

220 gtr. combo... " "

MARMAC

PA Super 60W amp... 150-00

XL 120W amp... 180-00

XJ inst amp 60W... 130-00

XJ inst amp 120W... 155-00

Giant box 130W... 185-00

Crazy box 75W... 132-00

Guitar box 200W... 163-00

Monitor box 50W... 39-00

PA box I 100W... 87-00

115 bs. combo... " "

SPEAKERS

F12 P Front facing ported Cab pr... 135-00

F212 P Front facing ported Cab... 99-00

F15 Front facing 15" Bin... 98-00

FB15 Rear facing 15" Bin... 145-00

FB18 Rear facing 18" Bin... 165-00

Phaser... 26-00

Stand P.A. stands adjustable... 34-00

LEM

Venus G20 combo... 66-50

Mars B30 combo... 90-75

Mars GR30 combo... 107-25

Saturn B50 top... 82-50

Saturn GR50 top... 99-00

Pro. Lem mixer... 206-25

Baby Lem mixer/amp... 247-50

Studio Lem mixer... 412-50

Rack... 57-75

100W amp... 111-37

180W amp... 156-75

Voltage regulator... 61-05

Flight case... 29-70

LP60 PA cab... 113-37

LG100 PA cab... 193-87

LG300 PA cab... 305-25

Telescopic stands... 24-20

911 Bass amp, 2 x 15 cabs... 359-70

912 amp, 4 x 12 cab... 363-00

Lem Audio road po... 464-05

L.S.E.

Sound Units

Jinglemaster... TBA

STAK S.L... " "

STAK I... " "

STAK S... " "

RAK S.L... " "

RAK 5... " "

RAK Cab... " "

Disc Pwr Amp 100... " "

Disco Mixer Type 145... " "

Disco Mixed Type 145/S... " "

Disco Unit... " "

Disco Unit w 100W Amp... " "

Disco Unit Deluxe (Double T)... " "

Mixer 800/M... " "

Mixer 800/M.P... " "

Lighting Units

Discatron MkII I-1000... " "

Discatron Mill 2-2000... " "

Strobe Super (self-contained)... " "

Strobe Super 6... " "

MACINNES

exc VAT

CROWN INT/AMCRON

IC150 Stereo Pre-Amp... 285-00

D60 Power Amp... 197-00

D150A... 310-00

DC300A... 520-00

M600... 1300-00

M2000... 2600-00

VFX-2 Var Elec Crossover Unit... 245-00

OC150 Output Con. Cent... 280-00

Walnut End for D60 Amp... 24-00

Walnut Enc for D150A or IC150 Amp... 35-00

Walnut Enc for DC300A Amp... 44-00

IC150 Acc Packs... 4-00

ES212 75W two Unit Sys... 598-00

IMA Intermod Dist Analyser... 555-00

NOVANEX

Combos

Aut 3... 37-12

Aut 6... 43-09

Aut 10... 62-36

P 15... 86-63

U30... 149-00

U40... 168-50

RG30... 148-50

G25... 97-37

RG50... 192-50

U50... 192-50

U60... 208-00

B70... 219-90

RG80... 263-00

U80N... 264-00

U100... 346-50

G70 Wildcat... 220-00

U80... 247-50

B100... 346-50

WA44/FU22... 30-00

L30... 109-00

Echo/reverbs

E500... 160-00

E300... 98-00

Power generators, mixers

LM30... 109-00

PA box I 30W... 49-00

Church col I 20W... 36-00

Church col II 12W... 20-00

Church col III 6W... 17-00

MAINE

AMPLIFIERS

Artist 100A... 162-37

Standard 100S... 133-92

Booster 100B... 97-09

Musician 100W c.m.b.o... 229-34

Musician Super 100W combo... 445-28

LOUDSPEAKER CABINETS

212 2 x 12 spkrs... 130-00

412 4 x 12 spkrs... 189-00

115C bass bin... 257-79

115A bass bin... 257-79

MATAMP

ext VAT

AMPLIFIERS

120VW... 145-80

120VW slave... 141-75

Mk 1 PA amp... 172-50

Mk 2 PA amp... 202-50

100WV slave... 142-50

X6 mixer... 142-50

Disco unit... 232-50

Microphone kit... 62-50

LOUDSPEAKERS

MA 112... 107-25

MA 412... 131-25

MA 115 D60... 113-25

MA 115 G60... 110-25

MA 115 D100... 142-50

MA 115 G100... 139-50

MAURICE PLACQUET ★

AMPEX

Ampeg V4 stack... 565-00

Ampeg V4 B System... 575-00

Ampeg B 15N portable... 315-00

Ampeg V2 system... 395-00

ACOUSTIC

371 system... 630-00

271 system... 675-00

MME

Sound Blender 150W... 187-50

Slave Amp 150W... 87-00

NOLAN

Excluding VAT

Nolan 100 amp... 112-50

Nolan 50 amp... 75-00

Nolan MP 50 amp... 75-00

Nolan 50 combo... 115-25

Nolan Session Master straight 50... 132-75

As above + tremolo... 135-00

As above + reverb... 164-25

Nolan 4 x 12 Celestion cab... 123-75

Nolan 2 x 12 dual cone cols, pair... 117-00

Nolan 2 x 12 plus horn cols pair... 162-00

NOVANEX

Combos

Aut 3... 37-12

Aut 6... 43-09

Aut 10... 62-36

P 15... 86-63

U30... 149-00

U40... 168-50

RG30... 148-50

G25... 97-37

RG50... 192-50

U50... 192-50

U60... 208-00

B70... 219-90

RG80... 263-00

U80N... 264-00

U100... 346-50

G70 Wildcat... 220-00

U80... 247-50

B100... 346-50

WA44/FU22... 30-00

L30... 109-00

Echo/reverbs

E500... 160-00

E300... 98-00

Power generators, mixers

LM30... 109-00

LM40... 131-00

L50... 159-50

L60... 176-00

L70... 197-00

L75N... 204-50

L100... 291-50

L125... 329-00

X41... 164-00

X61... 199-00

X81... 245-50

X82E... 417-00

X102E... 478-50

X122E... 538-00

X162E... 655-00

X124S... 979-00

X164S... 1198-00

Snake m/core... 176-00

ORANGE ★

CABS

115 Bass 60W, 1 x 15" inv. horn... 152-25

114/110 Bass, 100W, 1 x 15" inv. horn... 214-20

113 Reflex Bass, 2 x 15" 120W... 214-20

113/200 Reflex Bass, 2 x 15" 200W... 285-45

109, 4 x 12" 120W... 144-99

107, 2 x 12" Monitor, 60W... 89-25

114/4H, 1 x 15" inc. horn, 4 horns and cross... 249-75

106, 4 x 12" anti-feedback col... 144-96

HORNS

106/HO Horn units for col. (pr)... 169-40

108 Horn unit, 100W... 163-35

108/V Horn unit de luxe, 100W, inc. Vitavox S3... 217-80

ANOS

104B, 6 chann, 120W PA... 285-75

105, 6 chann., 200W custom PA (prof)... 472-95

102, 120W, graphic PA... 147-30

120/80, 80W, graphic PA... 139-80

104/TX150, 150W, 6 chann. PA... 254-10

103, 200W, Slave... 327-45

111, 120W, graphic Slave... 134-70

111/80, 80W, graphic Slave... 124-80

1500W Slave... 907-50

110, 200W... 353-92

112, 120, 120W... 142-35

115, 80W combo... 203-85

115/R 80W, combo with Hammond reverb... 244-65

115, 210, 120W, combo... 259-50

115/120R, 120W, combo... 300-30

PA:CE

Excl. VAT

6-chann. mixer amp w graphic eq... 200-00

F.P.R. Slave 200W (350W version)... 118-00

Stereo 5-way graphic eq... 132-00

10-way Parametric eq... 80-00

12 chann. mixing desk... 250-00

18 chann. mixing desk... 1050-00

Bass bins... 2250-00

Radial and sectorial hns... 120-00

Phase unit std mono... 70-00

Phase unit std stereo... 120-00

Phase unit std deluxe... 180-00

Electronic crossovers from... 30-00

B. PAGE & SON

Perfect combo... 362-88

Bassking T Bass Amp... 174-96

Imperator Bass Amp... 233-28

B.1001 b/g amp... 388-80

HiFi Favorit II... 285-12

G.2002... 527-68

Eminent 100... 641-52

Eminent II... 291-60

Gigant... 557-28

Gigant II... 592-92

A.1000... 359-64

D.310 H, 80W cab... 268-92

D.350, 80W cab... 262-44

Magic HS... 90-72

Echochord Mini... 262-44

Echochord Super... 359-92

SUNN

Self-Contained Units

Studio lead... 240-00

Studio bass... 228-00

Guitar Amplifiers

190L... 330-00

Model T... 420-00

Concert lead... 330-00

Coliseum lead... 570-00

Coliseum 880... 597-00

Bass Amplifiers

190B... 276-00

Model T... 420-00

Concert bass... 276-00

Coliseum bass... 570-00

Coliseum 880... 597-00

Mixer & Mixer Amplifiers

Studio PA... 428-00

Concert Controller I... 238-00

Concert Controller II

Model 80... 747-00

Model 81... 897-00

Model 80P... 897-00

Model 81P... 1047-00

Speaker Enclosures:

312S... 216-00

412S... 258-00

610S... 216-00

610M... 504-00

115S... 168-00

115M... 186-00

215S... 210-00

215M... 246-00

2155H... 268-00

415M... 330-00

118M... 318-00

118MS... 360-00

212S... 150-00

410S... 156-00

410M... 348-00

CONTROL AUDIO-CONTROLLER

OPTIONS

Model 40... 1257-00

Model 41... 1407-00

Model 42... 1557-00

Model 60... 1407-00

Model 61... 1557-00

Model 62... 1707-00

Model 80... 1557-00

Model 81... 1707-00

Model 82... 1857-00

RESOSOUND

S81/M Cardioid med mic... 42-55

S91/H Condenser mic... 43-40

S91/L-M Condenser mic... 43-40

UDI-H Cardioid mic... 28-00

UDI-M Cardioid med mic... 28-00

RG771 Super cardioid mic... 24-00

ECON Omni-direct mic... 12-85

Cabaret exec. mic... 256-65

Cabaret exec. mic... 274-65

TX100... 134-65

TX100 (Gold mic. transmitter)... 134-65

RXT Pocket t/m... 87-7

100W 2 ch.....	110-48	Extra Channels.....	On app
100W 2 ch w. rrvb.....	137-27	2070 12 Ch Mixer Stereo.....	1123-20
150W 2 chan + overdrive fac.....	120-53	Extra Channels.....	On app
150W 2 chan + integral reverb.....	147-31	2051 250W Slave.....	202-00
150W PA 6 chan + indiv echo controls.....	162-38	Pa Cabs & Bins 1995 pr 1 x 12 100W.....	135-97
150W Slave.....	100-44	2097 pr 8 x 8 125W.....	180-45
Session Master 50W comb 2 x 12".....	160-29	2043 pr 2 x 10 2 x 12 200W.....	254-28
Session Master as above w reverb.....	185-40	2047 pr 1 x 10 1 x 12 100W.....	167-45
Session Master 50W comb amp 4 x 12".....	220-97	2056 250W Powercel Bin.....	341-71
Session Master as above with reverb.....	246-08	2057 HF Vitavox Hn.....	213-30
Session Master 50W Bass comp amp.....	173-95	2120 pr Reflex c/w Horns 200W.....	299-98
SM100 100W combo.....	188-17	2121 100W Slave Monitor.....	187-49
SM100R w. rrvb.....	213-28	2122 30W Slave Monitor.....	128-91
SM104 100W combo.....	248-59	212 350W Monitor.....	70-30
SM104R w. rrvb.....	273-70		
8 chan mixer.....	150-66		

CABINETS

Styled as support cabinets for Master combinations	
2 x 12" 100W.....	85-79
2 x 12" 120W.....	88-57
Standard range:	
2 x 12" 100W.....	85-79
2 x 12" 120W.....	88-57
4 x 12" 200W.....	136-43
4 x 12" 240W.....	145-34
1 x 12" 30/60/90 stage monitors pr. 1 x 15" 100 Folded hn bass bin.....	92-49
168-10	
2 x 12 120W + hn.....	228-08
1 x 15 100W + hn.....	228-43
1 x 15 100W fld hn cab.....	119-62
1 x 15 as above w. 50W hn driver.....	173-19
JBL, Gauss, Crescendo etc. speakers can be supplied in above units. Prices ex covers	

ROSE-MORRIS

MARSHALL

Instrument Amp Tops 1959 100W Lead.....	184-73
2203 100W M/Vol.....	184-73
2068 100W Artist.....	195-34
2098 100W Trans Lead.....	157-26
1992 100W Bass.....	184-73
2099 100W Trans Bass.....	157-26
1986 50W Bas.....	144-13
1987 50W Lead.....	144-13
1989 50W Keyboard.....	144-13
2204 50W M/Vol.....	144-13
2048 50W Artist.....	150-27
Instrument Cabinets 1982-82B 120W 4 x 12.....	159-00
1960-60B 100W 4 x 12.....	145-60
1935-35B 100W 4 x 12.....	145-60
1979-79B 200W 4 x 15.....	205-89
2095-95B 100W 2 x 12.....	145-60
2065-65B 125W Powercel 100W 2064-64B.....	166-40
Powercel 100W 2045 60W 2 x 12.....	142-63
1995 50W 1 x 12.....	86-85
1990 100W 8 x 10.....	67-96
2049 60W Artist.....	123-06
2069 120W Artist.....	149-82
2052 125W Powercel 2056 250W Powercel 2120 100W Bin w/ Horns.....	199-09
2200 100W Super Trans.....	149-99
2077 100W 4 x 12 Bass.....	234-36
2078 100W 4 x 12 Ld.....	255-29
2059 100W Artist Stack.....	255-29
2040 50W Artist Combo.....	345-20
2201 30W Trans Ld.....	223-14
2202 30W Trans Bs.....	117-18
2041 50W Artist Stack.....	273-33
PA Amps & Mixers 2003 100W 6 Ch Amp 1985 50W 4 Ch Amp 2071 6 Ch Mixer.....	203-89
1994 100W 4 Ohm Slave.....	144-13
2205 100W O/P T/X Slave.....	71-71
2050 9 Ch Mixes Mono.....	107-79
	122-91
	348-34

S.A.I.

exc 8% VAT	
Disco Units	
Maverick disco.....	144-00
Disco IVS.....	189-00
Disco IVSP.....	210-00
Disco IVSP dual dcks.....	237-00
Stereo disco.....	270-00
Amps	
50W twin ch.....	85-00
50W slave.....	81-00
FC 150 slave.....	96-00
Cabinets	
Eliminator w. horn.....	264-00
Eliminator w. horn.....	168-00
Mini Elim. w. horn.....	164-00
Mini Elim. w. horns.....	144-00
15".....	188-00
2 x 12 + 2H.....	237-00
2 x 12std.....	144-00
1 x 12 + 1H.....	144-00
Tweeter box.....	39-00
18" hn.....	252-00
Mini bass cab.....	102-00
Super lead cab.....	96-00

SELMER

SOLID STATE	
7980 15 SS Combo.....	41-00
7981 Super Reverb 30 Combo.....	129-00
7982 Lead 100.....	129-00
7983 Bass 100.....	103-00
7984 Slave 100.....	85-00
7610 Futurama 3 Combo.....	22-75
7985 PA 100.....	165-00
VALVE	
7404 Treble "N" Bass 100 SV.....	128-00
7402 Treble "N" Bass 50 SV.....	113-00
7403 Treble "N" Bass 50 SV Rev.....	135-00
7408 PA 100/6 SV Rev 7407 PA 100/4 SV.....	175-00
148-00	
SPEAKERS	
7990 S412 3 x 12".....	145-00
7991 S212H 2 x 12" hn.....	118-00
7992 S115 1 x 15".....	114-00
7993 S2H Add on dbl hn.....	74-00
7994 S115A 1 x 15".....	185-00
7451 TV-35 PA Col.....	55-00
7450 TV-20 PA Col (pair).....	75-00

SHURE

VA302 E6 Vcl aster 0M 643-7	
Separate Units:	
VA302 E6-C Control Console.....	393-84
VA300-S Speaker Col VA301-S Monitor Speaker.....	136-48
98-50	
VA305-HF Speaker.....	61-35
PM300E6 Booster Amp.....	163-30

SHARMA

ORGAN SPEAKER CABINETS	
3000.....	521-00
500.....	135-23
500 Professional.....	170-68
500 de luxe.....	188-08
650.....	251-58
650 Combo.....	282-06
Sharmette.....	250-80
900.....	318-00
900 Combo.....	347-87
2200.....	279-74

To avoid unnecessary repetitions, certain abbreviations are frequently used in our listings: electric - elec; custom - ctm; semi-acoustic - s/ac; organ - org; professional - pro; standard - std; acoustic - ac; folk - fk; bass - bs; string - str; de luxe - d/l; jumbo - jbo; piano - pno; left hand - l/h; scale - sc; case - cs; banjo - bjo; monitor - mt.

2000 Professional.....	324-15
2000 Combo.....	352-83
2000 de luxe.....	329-92
2100.....	437-07
2300.....	454-56
5000.....	423-68
5000 Combo.....	454-30
500 GT.....	435-78
5200.....	609-66
5300.....	734-00
PA.....	332-15
Combo IV.....	37-36
Combo de luxe.....	41-28
Reverb.....	51-99

DAVE SIMMS MUSIC PRODUCTS

August Amplification	
PA 100 4 ch.....	109-65
2 x 17 PA Cols. prs.....	138-10
2 x 12 PA Hn Cols prs.....	175-00
1 x 12 PA Cols prs.....	89-00
1 x 12 PA Cols pr.....	120-50
2 x 12 Inst. Cab.....	75-33
4 x 12 Inst. Cab.....	125-20
"V" 4 x 12 Inst. Cab.....	132-50
1 x 15 Folded Hn Bin.....	133-00
Add on Hn per pr.....	93-75
August Disco Consoles	
MD3 Garrard dks.....	183-21
MD1.....	133-00
MD3 BSR dks.....	173-00
MD2.....	97-95
MD3/100W.....	241-00

SIMON KING MUSIC

2 x 12 Inst. cab. 75W.....	66-00
2 x 12 PA cols pr. 100W.....	130-00
4 x 12 PA cols split prs 200W.....	245-00
4 x 12 inst. cab. 150W.....	130-00

SISGO

120 100W PA.....	429-00
126 200W PA.....	599-00
Column speakers:	
183 100W.....	133-00
187 100W mon.....	129-00
227 200W.....	199-00
426 400W stack.....	233-00
Amplified column speakers:	
183/A 100W.....	296-00
187/A 100W mon.....	289-00
227/A 200W.....	370-00
526/A 400W stack.....	819-00
Revolving organ cabinets:	
SM/30 70W Leslie.....	374-00
SM/300 120W Leslie.....	797-00
SM/3000 200W.....	1066-00

SOUNDCRAFT

16/2 mixer.....	1000-00
12/4 mixer.....	1175-00
16/4 mixer.....	1450-00
Soundcraft/Court Acoustic PA's prices on application.	

SOLA SOUND

Reverb mixer.....	42-00
Doppeltone.....	42-00
6-ch mixer.....	35-00
Graphic equaliser.....	42-00

Mighty Atom amp.....	25-00
Compact 10.....	33-00
Power Pak 15.....	48-00
Power Pak 30.....	85-00
Bass 30.....	75-00

SOUNDOUT

Series IIIa, mono.....	283-50
Series II, mono 170W.....	349-92
Series IIIa, stereo.....	336-12
Series II, stereo 170W.....	486-00
Series IVa, mono.....	226-80
Series IV, mono 170W.....	291-60
Loudspeakers:	
HE1c, 1 x 12, 50W.....	58-32
HE2c, 2 x 12, 100W.....	90-72
DL3, 100W F/rng.....	191-16
DL6, 100W F/rng.....	110-10

SPERRIN ELECTRONICS

Disco MK VI.....	204-12
Light Unit, 4000L.....	59-00
Amplifiers:	
100W 4V.....	79-00
100W 2-chn.....	89-00
100W 2-chn w rrvb.....	114-00
Lighting screen.....	79-92
Disco Mk VI mixer.....	81-00
Cabs:	
PA 200 2 x 12" cols.....	77-76
PA 100 1 x 12" cols.....	42-12
PA 2 x 12" empty.....	38-88

STRAMP ★

2100-A, 100W amp.....	213-60
2100-A, 120W amp top.....	199-30
3120-A, 120W, 4-chn amp, top.....	192-30
SL100, 120W slave amp.....	127-90
SL200, 240W slave amp.....	177-90
MP10, 10-chn mixer.....	577-15
MP-16, 16-chn mix.....	1427-90
EX-2 Cross-over.....	113-60
K-85 Power Baby combo.....	265-45
K-95 Bass Baby combo.....	285-00
2050-BB, 100W cab.....	163-60
2100-GB, 200W cab.....	206-60
2100-BB, 100W bs cab.....	213-60
370-B 70W horn p.a. cab.....	142-15
3140-BH, 140W hn p.a. cab.....	186-45
3140-B 140W p.a. cab.....	156-45
3200-B, 120W bass horn cab.....	427-90
H-50, 70W tweeter horn.....	156-45
H-100 120W tweeter horn.....	227-15

SUMMIT

1 x 18" Gauss Driven 200W Bs Bins.....	181-40
Twin Driven 100W Large Flair Hns.....	109-32
1 x 15" plus hn Grt cabs (Gauss/Altec).....	TBA

4 x 12" Celestion G12H cabinets.....	125-57
4 x 12" Custom 60 cabs.....	128-33
4 x 12" Custom 60 bass cabs.....	129-85
2 x 15" Ported cabs.....	129-85
2 x 15" Ported Bass cabs.....	TBA
4 x 12" Celestion G12H PA cols pr.....	237-21
4 x 12" Custom 60 PA cols pr.....	242-74
2 x 12" Celestion cols.....	73-13
2 x 12" Custom 60 cols.....	74-32
2 x 12" Celestion cols with hns.....	102-20
2 x 12" Custom 60 cols with hns.....	103-58
Boxes of 4 hns—as add ons to the 4 x 12" cols pr.....	162-38
Boxes of 2 hns—as add ons to the 2 x 12" cols pr.....	104-60
Inc 8% VAT	

S-W

12067 50W amp.....	115-50
12070 PA 100W w. rrvb.....	152-90
12071 AP 100W amp.....	133-50
12072 PA 100W amp.....	133-50
12052 100W slave.....	116-50
20001 100W vcl blndr.....	199-95
15001 30V combo.....	104-50
15002 50V combo.....	135-90
12028 add on horn.....	57-75
12032 H100 horn cab.....	193-00
12054 2 x 12 hn cab (pr).....	229-00
12055 2 x 12 cab.....	97-00
12057 4 x 12 bass cab.....	177-00
12063 1 x 12 hn cab (pr).....	155-75
20012 Disco Dex 100A.....	233-00
15004 Disco 30.....	168-50
15009 Disco Compact 30.....	145-50
20021 4 x 12 lead cab.....	152-90
12085 1 x 8 ported cab (pr).....	72-90
20012 Disco 100A.....	233-00
15009 Disco.....	145-50
15004 Disco 30.....	168-50

THEATRE PROJECTS

exc VAT	
ALTEC VOICE OF THE THEATRE COLUMNS AND CABS	
812 100W 1 x 12".....	155-00
816 150W 1 x 15" ld.....	180-00
816 150W 1 x 15" bs.....	198-00
812U Port H/F for 812.....	147-00
816U Port H/F for 816.....	147-00
1208B 50W V.O.T.T.....	497-00
1211A 50W Col.....	185-00
1217A 75W Col.....	317-00
1215 150W Port L/H horn.....	248-00
1215T Port H/F for 1215.....	286-00

STUDIO MONITORS

604-89 15" 65W.....	265-00
9844A 30W.....	500-00
9845A 50W.....	600-00
9846-8A 100W.....	530-00
9849A 60W.....	400-00
AMPLIFIERS	
9440A 2 x 225W.....	830-00
1214-AX 100W Mixer amp.....	650-00
1224 60W/30W bi-amp.....	315-00
1609 100W/50W bi-amp.....	570-00

MUSIC SPEAKERS AND COMPONENTS

417-8H 12" 100W.....	98-50
418-8H 15" 150W.....	108-00
421-8H 15" 150W.....	126-00
511B Sectoral hn.....	75-00
811B Sectoral hn.....	64-00
808-8A 30W H/F driver.....	108-00
802 HF driver 40W.....	92-50
809 Xover 100W.....	65-00

THOR ★

147W, push button amp.....	130-20
147W, L/B/O amp.....	119-54
147W, Slave amp.....	104-65

85W, Slave.....	77-50
300W, Horn folded bass cab.....	262-70
300W, 2 x 15 lead cab.....	187-50

TYAS

Minimix 4 mono.....	58-32
Minimix 4 stereo.....	81-00
PS 70.....	84-24
PS 125.....	129-60
PS 250.....	194-40
PS 125/125.....	205

800 Booster 400W
Slave..... 313-03
800M 8ch Hi-Lo mrxr
1200M 12 Chn Hi-Lo
Rev Mixer..... 657-88
MO Monitor 130W... 177-44
PA Cabs:
210 2 x 10 30W col... 50-22
410 4 x 10 50W..... 92-07
412 4 x 12 150W Col. 125-55
215H 2 x 15+Hn
150W, Col..... 234-36
Vocal Projector Enclosures:
115HT 1 x 15+Hn
Encl 75W..... 192-51
Microphones:
Exc. VAT.....
PML Low Imp..... 52-31
PMH High Imp..... 52-31

TURNER

exc. VAT
1 x 15 Bs Hn..... 180-00
1 x 12 Mid Ring. Hn. 160-00
2 x 12 Mid Ring. Hn. 280-00
1 x 10 Mid Rng. Hn. 150-00
Rad. Hn. + VHF
Tweets..... 300-00
Wedge Mt. pr..... 200-00
Hexagonal Mt..... 230-00
B200 Pro. Power amp 210-00
B300 Pro. Power amp 260-00
A300 Pro. Power amp 325-00
A500 Pro. Power amp 458-00
TPS 16/2 mixer..... 2125-00
TPS 24/2 mixer..... 2875-00
TPM 16/2 mixer..... 2562-00
TPM 24/2 mixer..... 3400-00
Belden Multiway
Cables..... on app.
Cannon Pigs—Stg.
Boxes.....
Gauss Spkrs.....
B.J.L. Spkrs.....

VITAVOX

Exclusive of VAT:
Thunderbolt CN480. 520-00
Bass Bin CN308..... 655-45
6200 Bitone Repro... 471-45
Major Bitone CN343. 579-65
15 in. Loudspeaker... 105-90
S.3 Pressure unit..... 121-00
H.F. Horn CN157..... 65-55
4kHz Horn CN463... 50-45
10 cell Multicell Hn
CN123..... 299-80
500 Dividing Ntwrk. 37-80
220S/531 Multicell
CN129. Hn..... 550-30

VOX ★

AC30..... 201-50
AC50..... 120-90
Speaker Enclosures:
FB118..... 110-05
FB215..... 116-25
FB212..... 93-00

W.E.M.

Copicat Echo..... 76-00
Clubman..... 52-50
Westminster..... 58-00
Westminste key-
board..... 58-00
Dominator 30..... 125-00
Dominator 30 bass... 135-00
Dominator 50 lead... 160-00
50 Keyboard..... 165-00
50 Amp Top..... 100-00
100 Reverb..... 215-00
100 Standard..... 195-00
GX 40..... 84-00
GX 100..... 110-00
AX 40..... 84-00

AX 100..... 110-00
Dominator Mk III..... 85-00
Dominator Bass..... 95-00
Power Musette..... 85-00
Halle Cat Echo..... 250-00
Slave Power Stage... 95-00
Bandmixer 100 Mk II 140-00
Reverbmaster..... 210-00
Audiomaster Mixer... 80-00
Pre-mixer JVL..... 61-00
Super Dual 12..... 80-00
Super 40..... 80-00
Starfinder 100 Bass... 25-00
Starfinder Twin 15... 115-00
Starfinder Super 80... 125-00
Super Starfinder 200. 160-00
Aggressor..... 130-00
1 x 12"..... 50-50
1 x 12" w/vol control 62-00
2 x 12"..... 52-00
2 x 10" w Horn..... 62-00
Club System..... 80-00
4 x 10"..... 65-00
6 x 10"..... 100-00
Club 2 x 12"..... 65-00
Band System..... 95-00
Foot 2 x 12"..... 82-00
Foot Monitor..... 105-00
Vendetta Mk II..... 155-00
4 x 12" A Super..... 98-00
Intruder..... 145-00
X39..... 285-00

WHITE ★

INST AMPLIFIERS
LW50 w sustain 70W 139-50
LW100 w sustain
120W..... 158-55
CM30 Combo w
CM30 Combo w
reverb..... 213-00
P.A. AMPLIFIERS
PA100 6 ch PA amp
100W..... 149-22

PA150 6 ch PA amp
150W..... 168-99
PA200 6 ch PA amp
200W..... 189-00

POWER SLAVE
AMPLIFIERS
PS100 100W..... 106-92
PS150 150W..... 119-43
PS250 250W..... 148-50
PS300 300W (st)..... 184-22

INSTRUMENT ENCLOSURES

A2004 x 12" 200W... 157-68
A150 1 x 15" fidd hn
bs enc 150W..... 216-63
A150H as A150 w
mid range hn..... 269-73
A250 1 x 18" fidd hn
bs enc 200W..... 277-50

P.A. ENCLOSURES
S50 1 x 12" 60W..... 59-85
S100 2 x 12" 120W... 84-82
S150 1 x 15" w H.F.
horns 100W..... 174-21
S200 4 x 12" 240W... 157-65
M50 1 x 12" monitor
60W..... 61-74
H50 H.F. two horn

CONCERT RANGE PA ENCLOSURES

B12 1 x 12" Mid range
hn 200W..... 196-20
B15 1 x 15" Bs hn
200W..... 240-12
B30 2 x 15" bs hn
400W..... 398-58
H100E Radial horn
30W..... 136-23
H100V Radial horn
70W..... 187-23
T70 H.F. horn 70W... 171-48
L100 36" horn 70W... 314-85

MONITOR ENCLOSURES

M100/15 1 x 15"
Multi wedge 100W 127-86
M200/15 1 x 15"
Multi wedge 200W 184-98
Mon Horn "A" Mid/
H.F..... 21-78
Mon Horn "B" Ext... 58-68
MIXING DESKS
D8 Mono 8 ch..... 185-79
D8 D-L Mono 8 ch... 229-80
D16 St 16 ch..... 870-00
D24 St 24 ch..... 1275-00

WING
TRAYNOR
Combos:
YGM-3 30W rvb..... 97-20
YGM-4 40W rvb..... 119-88
YGL-3 Twin rvb
90W..... 213-84
YBA-2B Bs mate
30W..... 97-20
YBA-450W, 15" spkr
152-28
Amplifiers:
YBA-1 50W, bs..... 96-12
YRM-1 50W ld w/rvb
YBA-1A 100W bs... 119-88
YGL-3A 100W head-
rvb/trem..... 152-28
Monoblock 325W bs/
ld..... 243-00
Speaker Systems:
YS-15P 15" ported bs 87-48
YT-15 2 x 15" ld/bs... 110-16
YF-10 4 x 10" ld/bs... 110-16
YC-810 8 x 10" bs... TBA
YC-610 6 x 10" ld... 139-32
Y-2122 x 12" ld..... 103-68
YF-12 4 x 12" ld..... 149-00
YCV-188 1 x 18"
Vega cab 300W... 272-16
YCV-215 2 x 15"
Vega cab 400W... 272-16
YCV-212 2 x 12"

Vega cab 200W... 171-72
P.A. Amps:
YVM-2 P.A. amp
30W..... 74-52
YVM-3 P.A. rvb
30W..... 97-20
YVM-4 4-ch w/rvb... 136-08
YVM-6 6-ch w/rvb... 213-84
YPM-1 100W slave... 97-20
MX8 8-ch mixer..... TBA
MX16 16-ch mixer...
P.A. Speaker Systems:
YSC-2 4 x 12" cols
(pr)..... 139-32
YSC-3 4 x 8" cols
(pr)..... 100-44
YSC-8 6 x 8" cols
(pr)..... 171-72
YSC-9 15 x 12" x hn
cabs (pr)..... 388-80
YM-1 Mtr cabs (ea)... 58-32
YSC-7A Cols (pr)... 204-12
YSP-1 Sibilance Pro-
jector (ea)..... 51-84
EQ-1 Graphic eq..... 51-84

ZOOT-HORN

exc VAT
BB.1, 1 x 15", 150W
bass bin..... 218-75
BB.2, 2 x 15", 300W
bass bin..... 356-25
FB.5, 2-way wedge... 193-75
FB6 floor mon..... 368-00
MB1, 1 x 12 enc..... 150-00
MB2 2 x 12 enc..... 227-00
HUB driver + hn... 285-05
ST202 pr HF drivers. 187-50
FFI 4-way enc..... 450-00
CB15 1 x 15 bass enc 206-25
SD18 1 x 18 bass enc 275-00
A4 4-way 700W PA. 1682-50
B4 4-way 1400W PA. 3057-50
Mixer prices on application

PERCUSSION INSTRUMENTS

D. H. BALDWIN

GRETSCH

Outfits:
4027 Rock 'n Roll... TBA
4029 Avant Garde...
4028 Black Hawk...
4015 Name Band...
4025 Progressive Jazz
4002 One Nighter
Plus.....
4007 One Nighter
Plus.....
Snares:
4160G, 14 x 5.....
4160, 14 x 5.....
4157, 14 x 5.....
4153, 14 x 6.....
4109, 14 x 5.....
4102, 14 x 5.....
4105, 14 x 5.....
4190, 14 x 6.....
4191, 14 x 6.....
4192, 15 x 8.....
4193, 15 x 8.....
4105, 14 x 5.....
Bass Drums:
4259, 26 x 14.....
4260, 28 x 14.....
4262, 20 x 16.....
4263, 32 x 16.....
4264, 34 x 16.....
4265, 36 x 16.....
4271, 26 x 14.....
4272, 28 x 14.....
4273, 30 x 16.....
4274, 32 x 16.....
4275, 34 x 16.....
4276, 36 x 16.....
4110, 22 x 14.....
4111, 24 x 14.....
4115, 26 x 14.....
4117, 28 x 14.....
4244, 18 x 14.....
4249, 20 x 14.....
4247, 22 x 14.....
4269, 24 x 14.....
4271, 26 x 14.....
4272, 28 x 14.....
Tom Toms:
4415, 12 x 8.....
4416, 13 x 9.....
4420, 14 x 10.....
4421, 15 x 12.....
4417, 14 x 14.....
4418, 16 x 16.....
4422, 16 x 18.....
4419, 18 x 16.....
4423, 18 x 18.....
also in walnut
Cymbals

K. Zildjian and Ajaha
price being revised

BOOSEY & HAWKES

BEVERLY COMPLETE OUTFITS

Panorama 21..... 292-95
Panorama 22..... 398-41
Panorama 24..... 343-16
Galaxy 18..... 242-72
Galaxy 21..... 256-11
Galaxy 24..... 259-46
AVEDIS ZILDJIAN CYMBALS
(Prices for all types except
Swish and Pang as stated)
(Available in Types and
Weights as Catalogue)
7386 8"..... 17-17
7387 10"..... 20-09
7389 12"..... 25-44
7390 13"..... 28-38
7391 14"..... 34-32
7392 15"..... 37-25
7393 16"..... 39-59
7394 17"..... 42-61
7395 18"..... 48-55
7395S 18" Swish..... 56-16
7399 19"..... 51-47
7396 20"..... 56-16
7396P 20" Pang..... 65-03
7396S 20" Swish..... 60-94
7400 21"..... 62-61
7397 22"..... 70-92
7397S 22" Swish..... 79-4E

AVEDIS ZILDJIAN 'BRILLIANT' CYMBALS

(Prices for all types except
Swish and Pang as stated)
7387B 10"..... 24-86
7390B 13"..... 33-15
7391B 14"..... 39-01
7392B 15"..... 41-35
7393B 16"..... 44-37
7394B 17"..... 47-29
7395B 18"..... 52-56
7395S 18" Swish... 61-52
7396B 20"..... 61-52
7396BS 20" Swish... 69-48
7396BP 20" Pang... 69-48
7397B 22"..... 71-15
7397BS 22" Swish... 83-70
AVEDIS ZILDJIAN HI-HAT CYMBALS
7390HH 13"..... 56-75
7391HH 14"..... 68-63
7392HH 15"..... 74-50
7393HH 16"..... 79-19

C.B.S. ARBITER

ROGERS

Outfits:
Studio X..... 947-00
Compact X..... 789-00
Studio VII..... 591-00
Londoner V..... 545-00
London VI..... 600-00
Ultrapower VII..... 825-00
Ultrapower IX..... 980-00
Starlighter IV..... 490-00
Londoner Super 10... 433-00
Starlighter Super 10. 385-00
Drums:
Dynasonic snare 5 x
14"..... 110-00
Dynasonic snare 6 1/2 x
14"..... 115-00
Superten snare 6 1/2 x
14"..... 56-00
Powertone, 14 x 20
bs..... 128-00
Powertone, 14 x 22
bs..... 134-00
Powertone, 14 x 20
bs..... 142-00
Powertone, 8 x 22 t.t. 64-00
Powertone, 9 x 13 t.t. 67-00
Powertone, 10 x 14
t.t..... 80-00
Powertone, 12 x 15
t.t..... 88-00
Powertone, 16 x 16
t.t..... 97-00
Powertone, 16 x 18
t.t..... 115-00
Powertone, 18 x 20
t.t..... 142-00
Powertone bongoes... 55-00
Powertone tumbales
brass..... 108-00
Powertone timbales
copper..... 118-00
20 inch Accusonic timpani
261-00
22 inch Accusonic timpani
282-00
23 inch Accusonic timpani
333-00
25 inch Accusonic timpani
350-00
29 inch Accusonic timpani
350-00
Concert Tom-Toms:
8"..... 40-00
10"..... 40-30
12"..... 44-50
13"..... 47-50
14"..... 55-50
15"..... 59-00
Drum/Cymbal stands:
Giant..... 19-00

Supreme I..... 19-00
Samson I..... 20-00
Supreme II..... 17-00
Supreme II, floor std 17-00
Samson I, floor std.. 21-50
Supreme I, floor
cymbal std..... 21-50
Swivomatic Dual
Tom-Tom std..... 26-00
Hats:
Swivomatic Hi-Hat
hinged heel..... 30-00
Swivomatic Hi-Hat
adjust. footboard... 30-00
Supreme..... 44-00
Pedals/Beaters:
Swivomatic, hinged
heel..... 33-00
Dualmatic clutch... 8-00
Hoop Spacers (6... 1-20
6)..... 1-55
Hi-Hat Extension rod
Super Muffler..... 2-50
Swivomatic, adjust.
footboard..... 33-00
Rocket..... 23-00
Two-way Pedal
Beater..... 3-60
Felt Pedal Beater... 2-40
Wood Pedal Beater.. 2-00
Thrones:
Samson..... 31-00
Paiste Cymbals and Gongs:
2002:
13" Hi-Hat Sound
Edge..... 69-30
14" Hi-Hat Sound
Edge..... 75-60
15" Hi-Hat Sound
Edge..... 80-30
13" Hi-Hat..... 48-00
14" Hi-Hat..... 49-35
15" Hi-Hat..... 55-20
16" Crash, Med/Ride 31-60
18" Crash, Med/Ride 38-00
20" Crash, Med/Ride 47-05
22" Crash, Med/Ride 60-25
24" Crash, Med/Ride 72-55
18" China type..... 50-15
20" China type..... 63-75
8" Bell cymbal..... 24-60
11" Splash cymbal... 29-35
Formula 602:
13" Hi-Hat Sound
Edge..... 69-30
14" Hi-Hat Sound
Edge..... 75-60
15" Hi-Hat Sound
Edge..... 80-30
13" Hi-Hat..... 54-20
14" Hi-Hat..... 57-80
15" Hi-Hat..... 64-70

16" Thin..... 36-90
17" Thin..... 41-60
18" Thin..... 44-50
19" Thin..... 50-55
20" Thin..... 55-45
22" Thin..... 71-00
24" Thin..... 85-40
19" Flat Ride Med... 50-20
20" Flat Ride Med... 63-75
18" China type..... 50-20
20" China type..... 52-55
No. 1 Seven Snd. set 21-75
No. 2 Seven Snd. set 25-80
No. 3 Seven Snd. set 44-10
No. 4 Seven Snd. set 50-20
No. 5 Seven Snd. set 50-20
No. 6 Seven Snd. set 50-20
No. 7 Seven Snd. set 63-75
14" Joe Morello Hi-
Hat..... 75-60
17" Joe Morello..... 44-05
18" Joe Morello..... 50-20
20" Joe Morello..... 63-75
2" Finger Cymbals... 4-95
Cymbal Cleaner..... 1-75
22" Dark Ride..... 105-20
Cup Chimes with
stand..... 142-20
Dixie Cymbals:
14" Hi-Hat..... 23-20
16" Hi-Hat..... 16-52
18" Hi-Hat..... 20-70
20" Hi-Hat..... 27-10
Stambal:
14" Hi-Hat..... 33-00
16" Hi-Hat..... 21-35
18" Hi-Hat..... 26-25
20" Hi-Hat..... 32-90
Gongs:
7" Symphonic..... 9-30
Stand..... 2-50
10" Symphonic..... 14-00
Stand..... 3-05
12" Symphonic..... 19-30
Stand..... 3-55
16" Symphonic..... 30-60
Stand..... 12-55
20" Symphonic..... 77-95
Stand..... 15-00
22" Symphonic..... 77-95
Stand..... 30-05
24" Symphonic..... 99-90
Stand..... 30-05
25" Symphonic..... 126-45
Stand..... 30-05
28" Symphonic..... 157-40
Stand..... 40-00
30" Symphonic..... 203-30
Stand..... 256-70
50-00
34" Symphonic..... 358-65
Stand..... 62-50

36" Symphonic..... 442-40
Stand..... 74-95

CLEARTONE ★

SLINGERLAND

Outfits:
4N Lacquer 20"..... 375-82
4N Pearl 20"..... 405-89
4N Chrome 20"..... 417-48
4N Lacquer 22"..... 381-60
4N Pearl 22"..... 411-70
4N Chrome 22"..... 423-26
50N Lacquer..... 460-86
50N Pearl..... 492-69
50N Chrome..... 507-15
60N Lacquer..... 541-54
60N Pearl..... 587-81
60N Chrome..... 604-01
58M Lacquer..... 429-04
58N Pearl..... 434-84
58N Chrome..... 449-29
80N Lacquer..... 506-84
80M Pearl..... 544-13
IN 20" Lacquer..... 426-16
IN 20" Pearl..... 455-09
IN 20" Chrome..... 469-54
IN Lacquer 22"..... 431-94
IN Pearl 22"..... 460-87
IN Chrome 22"..... 475-32
57N Lacquer..... 371-79
57N Pearl..... 783-87
57N Chrome..... 811-64
2R Lacquer..... 429-05
2R Pearl..... 469-54
2R Chrome..... 484-01
14N Lacquer..... 564-36
14N Pearl..... 627-98
14N Chrome..... 649-40
9N Lacquer..... 359-62
9N Pearl..... 394-33
9N Chrome..... 407-07
65N Lacquer..... 456-23
65N Pearl..... 484-01
65N Chrome..... 496-73
IN 2 x 24 Lacquer... 928-17
IN 2 x 24 Pearl..... 986-03
IN 2 x 24 Chrome... 1014-94

J. T. COPPOCK

Mitchell S5 5 drum
kit (w/out cymbals) 265-00

DAVOLI

UFIP CYMBALS RITMO
10"..... 9-50

11"	10-26	YD665	334-52
12"	11-12	YD660	299-23
13-82	13-82	YD260	153-65
14"	17-56	Metal snare:	
15"	18-90	SD6500M	47-70
16"	21-00		
18"	31-10		
20"	37-26		
22"	45-90		
24"	54-00		

RED SOUND

12"	5-40
13"	8-10
14"	8-64
15"	8-80
16"	12-88
18"	16-74
20"	19-48

FLETCHER, COPPOCK & NEWMAN

N2501 Apollo 5	218-00
N2501 Superstar	295-00
N2501 Apollo 4	156-00

HOHNER ★

SONOR

Outfits:	
K120	201-70
K130	271-00
K132	349-00
K162	516-85
K189	605-30
K189 P.A.	645-85

Snare Drums:

D426 (chrome)	130-00
D441 (acrylic)	56-15
D454 (chrome)	56-15
D441 (acrylic)	56-15
D454 (chrome)	56-15
D555 (chrome)	114-15
D556 (chrome)	120-80

Tom Toms:

T620	45-90
T628	49-70
T629	49-70
T630	58-50
T632	86-80
T658	79-10
T659	74-90
T660	74-90
T662	103-20
T663	127-75
T652 (air tuned)	114-15

Bass Drums:

G230 K130, 20"	112-00
G231 K130, 22"	112-60
G260 K162, 20"	158-30
G261 K162, 22"	158-30
G262 K162, 24"	178-20

Snare drum stands:

Z 5552	16-05
Z 5553	35-15

Hi Hats:

Z 5451	20-25
Z 5452	46-60
Z 5459	10-70

Cymbal stands etc.:

Z 5220	12-20
Z 5222	26-05
Z 5221 Tilter	5-50

Remo Practice Outfit:

RFS 10	60-00
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Sonor Cymbals

Zymbor:	
Z 1002 12"	6-10
Z 1003 13"	7-20
Z 1005 14"	10-55
Z 1007 16"	13-30
Z 1009 18"	19-25
Z 1011 20"	21-75

Turko:

Z 2002 12"	11-80
Z 2003 13"	13-55
Z 2005 14"	19-40
Z 2006 15"	16-90
Z 2007 16"	22-50
Z 2009 18"	29-45
Z 2011 20"	38-40
Z 2013 22"	48-95

HORNBY-SKEWES

HOSHINO	
HSD500	325-00
HSD500T	425-00
HM1000	160-00
HCT8	275-00
HM300	140-75
HK600M	44-00

KEMBLE ★

YAMAHA-Outfits	
YD680	314-00

YD665	334-52
YD660	299-23
YD260	153-65
Metal snare:	
SD6500M	47-70

ORANGE ★

Single drum kit	528-00
Double drum kit	748-00

PREMIER

Ex. VAT

Snare:	
31, 14 x 5 1/2"	44-84
33, 14 x 5 1/2"	53-19
35, 14 x 5 1/2"	55-93
35, 14 x 5 1/2"	58-14
36, 14 x 6 1/2"	58-14
37, 14 x 5 1/2"	47-06
1002, 14 x 5 1/2"	31-20
1005, 14 x 5 1/2"	31-71
1180, 14 x 4 1/2"	27-62
1182, 14 x 5 1/2"	28-81
2000, 14 x 5 1/2"	60-36
2001, 14 x 5 1/2"	57-63
2003, 14 x 5 1/2"	62-57
2004, 14 x 6 1/2"	71-78
2006, 14 x 12"	70-25
101	56-94
2020	63-59
2011, 14 x 14 1/2"	58-65

Outfits (w/out cymbals)

202 w 20" BD	294-13
B202 w 22" BD	295-15
D202 w 24" BD	304-02
201	282-36
B201	283-39
C201	275-71
B203	361-47
D203	368-64
B204	422-59
D204	429-75
304	360-36
B304	361-38
D304	370-25
305	390-88
B305	391-90
D305	400-77
308	418-84
B308	419-86
D308	428-73
604	346-55
B604	347-57
D604	356-44
605	411-85
B605	412-87
D605	421-74
606	522-18
B606	524-22
D606	541-95
717 w 20" BD	471-35
B717 w 22" BD	472-38
D717 w 24" BD	481-24
808 w 20" BD	646-80
B808 w 22" BD	648-84
D808 w 24" BD	666-57
1031 w 20" BD	199-06
B1031 w 22" BD	202-63
1033 w 20" BD	237-49
B1033 w 22" BD	241-70

Bass Drums:

124, 28 x 17"	73-48
126, 26 x 17"	72-97
127, 18 x 15"	53-70
130, 20 x 17"	60-36
125, 24 x 17"	70-25
132, 22 x 17"	61-38
1170, 20 x 15"	45-01
1161, 20 x 17"	50-47
1171, 20 x 17"	45-35
1172, 22 x 15"	48-43
1163, 22 x 17"	52-52
1173, 22 x 17"	48-94
1175, 24 x 15"	52-85
142	69-56
144	76-72
166	92-24

Timbales:

531, 13 & 14 x 6	78-94
532, 13 & 14 x 6	72-97
531C	80-65
532C	74-68

Tom-Toms:

112	24-56
113	26-77
114	32-22
115	37-17
116	39-39
118	41-60
333	39-90
340	43-81
342	37-17
346	56-44
433, 13 x 9"	35-64
435, 14 x 14"	46-55
436, 16 x 20"	55-93
440, 14 x 10"	39-39
442, 12 x 8"	32-74
444, 14 x 9"	37-17
446	50-98
448, 18 x 16"	55-93
1433, 13 x 8"	25-57

To avoid unnecessary repetitions, certain abbreviations are frequently used in our listings: electric - elec; custom - ctm; semi-acoustic - s/ac; organ - org; professional - pro; standard - std; acoustic - ac; folk - fk; bass - bs; string - str; de luxe - d/l; jumbo - jbo; piano - pno; left hand - l/h; scale - sc; case - cs; banjo - bjo; monitor - mt.

1435, 14 x 14"	36-82	944 13 x 9 Tom Tom	69-39
1441, 12 x 8"	19-09	Super Classic	
1442, 12 x 8"	24-21	946 14 x 10 Tom Tom	70-91
1445, 16 x 16"	31-03	Super Classic	
1446, 16 x 16"	38-36	947 15 x 14 Tom Tom	75-45
1448, 18 x 16"	39-90	Super Classic	
Cymbals:		948 14 x 14 Floor Tom Tom Super	90-53
Zyn:		Class.	
232, 12" pair	8-60	950 16 x 16 Floor Tom Tom Super	99-55
233 13" pair	10-07	Class.	
234 14" pair	12-01	952 18 x 16 Floor Tom Tom Super	114-67
235 15" pair	13-48	Class.	
236 16" pair	14-88	954 20 x 18 Floor Tom Tom Super	134-29
268S 18" sizzle	12-48	Class.	
269S 20" sizzle	14-19	497 6 x 5 1/2 Melodic Tom Tom	30-16
272 12"	3-95	488 8 x 5 1/2 Melodic Tom Tom	30-16
272P 12" pair	7-91	489 10 x 6 1/2 Melodic Tom Tom	40-75
273 13"	5-04	461 12 x 8 Melodic Tom Tom	45-28
273P 13" pair	10-07	462 13 x 9 Melodic Tom Tom	49-79
274 14"	6-05	463 14 x 10 Melodic Tom Tom	52-78
274P 14" pair	12-09	464 15 x 12 Melodic Tom Tom	61-85
275 15"	7-20	465 16 x 14 Melodic Tom Tom	69-39
275P 15" pair	14-41	920 20 x 14 Bass Drum x Super	128-23
276 16"	8-53	Class.	
278 18"	12-17	922 22 x 14 Bass Drum Super	137-30
280 20"	13-87	Class.	
282 22"	16-58	924 24 x 14 Bass Drum Super	146-33
Super Zyn:		Class.	
354 14"	20-31	926 26 x 14 Bass Drum Super	156-90
354P 14" pair	40-61	Accessories:	
355 15"	22-17	7821 Single Tom Tom Holder	13-69
355P 15" pair	44-33	7812 Double Tom Tom Holder	19-57
356 16"	24-33	13452 Double Tom Tom Floor Stand	24-11
358 18"	28-21	7791 SturdyLok Tom Tom Holder	20-19
358S 18" sizzle	28-98	13401 SturdyLok Tom Tom Floor Stand	25-41
360 20"	32-40	13041 Bass Drum Anchor	4-57
360S 20" sizzle	33-17	1306 Curved Retracting Spurs	6-53
362 22"	40-45	1324 Hoop Mount Stick Holder	3-90
374 14"	44-64	LATIN-AMERICAN	
375 15"	48-82	2357 Tunable Bongos on Stand	69-39
376 16"	53-47	2351 Timbales, Copper, on Stand	11-64
		2353 Timbales, Brass, on Stand	111-64
		2359 Timbales, Chrome, on Stand	120-70
		1261 Single Cowbell Holder	1-64
		1271 Double Cowbell Holder	2-61
		128 4" Cowbell	5-11
		129 5" Cowbell	6-26
		2388 Black Beauty Cowbell	10-43
		2389 Timbale, Cowbell	14-48
		2390 Bongo Cowbell	17-19
		2391 Mambo Cowbell	14-03
		2387 Agogo Bells	17-65
		133 Cowbell Holder	2-61

ROSE-MORRIS

LUDWIG

Outfits:	
2001 Octaplus	1053-04
2005 Quadraplus	697-00
993 Pro Beat	687-93
990Deluxe Classic	488-79
989 Big Beat	567-25
980 Super Classic	475-21
983 Hollywood	544-60
985 Rock-Duo	722-56
1005 Mach 5	657-76
1000 Mach 4	579-30
995 Jazzette	434-48

Snare Drums:

410 Supersensitive 5"	119-19
6 1/2" Supersensitive	122-17
400 Supraphonic 5"	78-44
402 Supraphonic 6 1/2"	81-48
404 Acrollite	58-84
405 Piccolo 13"	72-44
Stands and Fittings:	
201 Speed King Pedal	27-37
1042 Atlas Cymbal Stand	20-85
1124 Atlas Hi-Hat Stand	31-37
13645 Atlas S/Drum Stand	22-82
10262 Drum and Timp Stool	24-11
1400 Std. Cymbal Stand	22-82
11231 Std. Hi-Hat Stand	22-82
1363 Std. S/Drum Stand	16-29
10251 PortSeat	24-11
1372 Cymbal Arm	7-48
Orchestral Drums:	
942 12 x 8 Tom Tom Super Classic	66-39

1323 Bell Block Holder	3-26	5245 15"	37-25
2383 Vibraslap Small	11-32	5246 16"	39-59
2384 Vibraslap Large	14-48	5247 17"	42-60
2380 Afuche Small	14-91	5248 18"	48-55
2381 Afuche Medium	16-76	Cup	48-55
2382 Afuche Large	20-82	5248SW 18" Swish	56-16
2392 Metal Tubo Small	1-95	5248 S 18" Sizzle	48-48
2393 Metal Tubo Large	2-74	5248T 18" Trio	48-48
2361 Claves Small	3-16	5248MC 18" Mini Cup	48-48
2368 Claves Medium	3-16	5249 19"	51-48
2364 Maracas Small	4-07	5220 20"	56-16
2 3 6 5 Maracas Medium	4-99	5220SW 20" Swish	65-03
2366 Guiro Small	5-90	5220P 20" Pang	65-03
2367 Guiro Medium	6-78	5220S 20" Sizzle	56-18
100/1 Concert Temple Blocks w/stand	68-70	5220MC 20" Mini Cup	56-18
		5261 21"	62-61
		5221 22"	70-98
		5221SW 22" Swish	79-43

Sticks, Brushes, Miscellaneous

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