

BEAT INSTRUMENTAL

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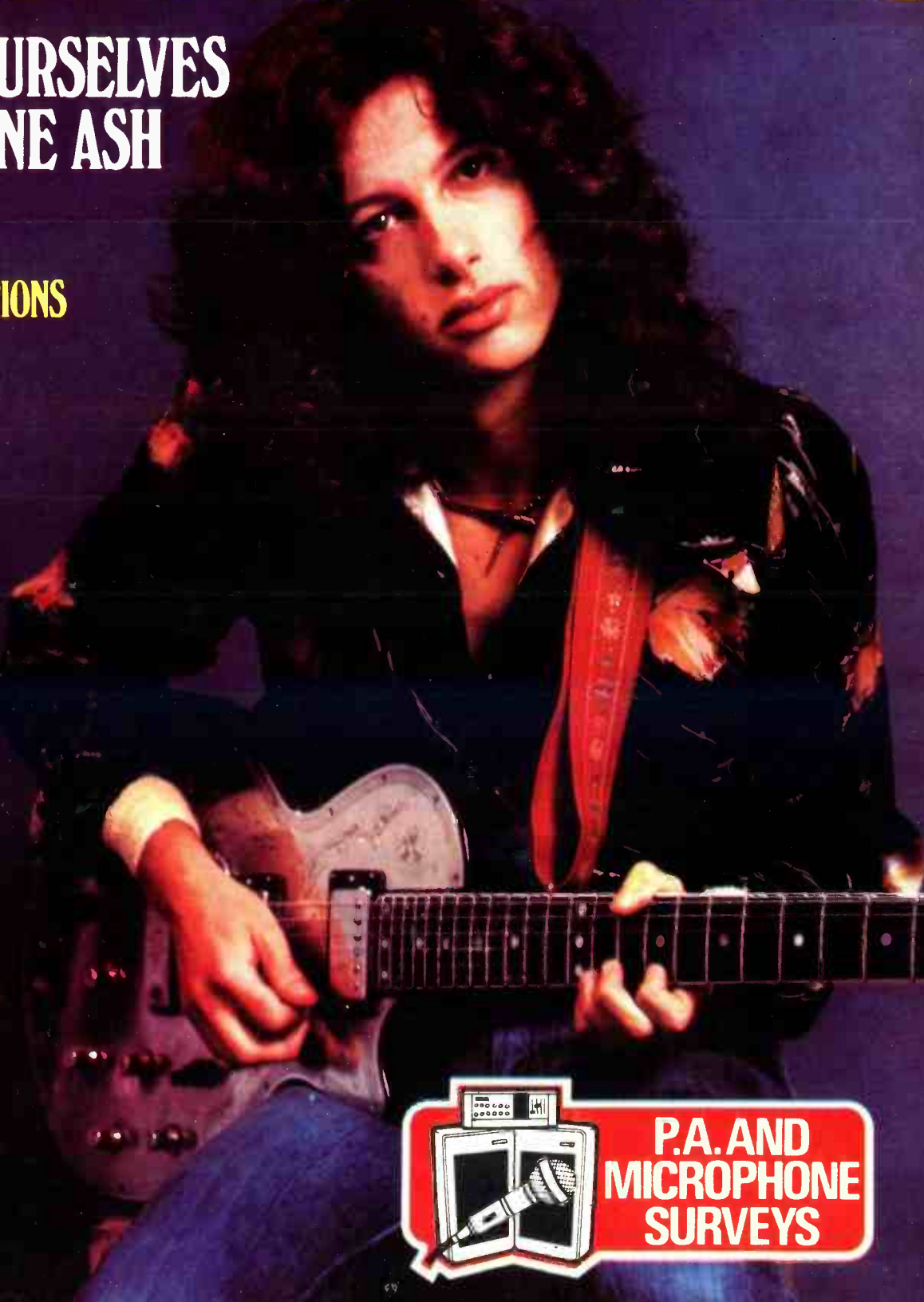
YES's
CHRIS SQUIRE ON
BASS PLAYING

CHICAGO
HOW A JAZZ ROCK
BAND MADE No.1

STEVE HILLAGE

INSTRUMENT
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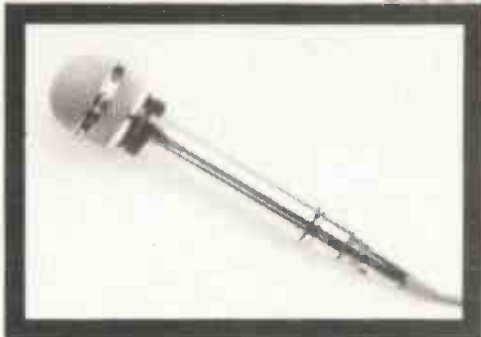


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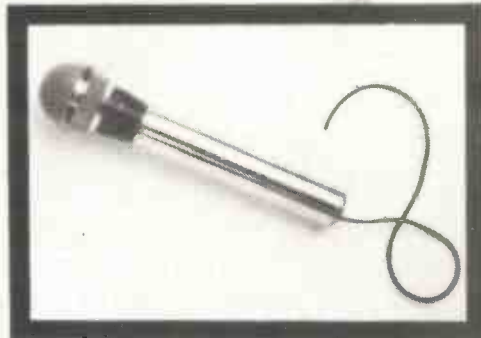
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Editorial & Advertisement Offices:

58 Parker Street, London, WC2B 5QB

Telephone: 01-242 1961

Publisher and Managing Editor: SEAN O'MAHONY

Advertisement Director: PAUL TAYLOR

Editor: TOM STOCK

Associate Editor: LORNA READ

Production Editor: CHRIS SIMMONDS

Assistant Editor: PETER DOUGLAS

Art Editor: MIKE RAXWORTHY

Assistant Advertisement Manager: HOWARD ROSEN

Advertisement Production: JULIE ADAMS

Editorial

In this, our first issue of 1977, we'd like to wish all Beat readers a very happy New Year — and a musically successful one, too. No doubt A. & R. men everywhere are scratching their heads and wondering what the trend for 1977 will be.

Our Register of Group Names seems to be a good idea, judging by the number of forms we've already had in. We must apologise at this point for having forgotten to print the name and address to send it to on last month's form. It should, of course, be sent to us and the information was in fact buried within the accompanying feature! Just in case you were in a quandry, though, we've corrected the omission this month.

Our first player of the month for 1977 is a gentleman whose musical history dates back to rock's very beginnings in the 'Fifties — Big Jim Sullivan. In the interview, Jim states that just about the last thing he ever wants to be labelled is a 'guitar hero'.

Now, if there's one guitarist who won't be able to avoid the tag for much longer, it's Steve Hillage. Perhaps 1977 will be the year he achieves it. In this issue, Steve talks about everything from flying saucers to guitar synthesizers, but we're certainly not neglecting the other instruments — with features this month on Bill Lordan, Robin Trower's drummer and Led Zepelin's ace bassist John Paul Jones.

By the way, thank you everyone who has taken the trouble to write to us concerning groups and musicians who they'd like to see featured in Beat. We are taking note of all your suggestions and we'll do our best to track down as many of them as possible during 1977.

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WISHBONE ASH

Right, hands up all you who thought Wishbone Ash were finished as a major band. Hmm, — yes, seems like a lot of people held that point of view; have to admit that I was coming round to that way of thinking myself until recently. What changed my mind? Well, did you catch any dates on the recent tour? Have you heard their 'New England' album? Have you noticed how gigs were selling out like hot cakes, and how the album is shifting in and out of record stores at a tidy rate of knots?

So, how come a band that virtually quit Britain several years ago, made a very duff last album ('Locked In') and generally went as far out of the limelight as you can be, gets to have such a sudden new lease-of life?

To get the answers I tracked down the newest member of the band, Laurie Wisefield, co-lead guitarist, and the inimitable Andy Powell. Ash fans will

now be excused for a couple of paragraphs but, as the band's history is somewhat confusing, all you who aren't quite sure what's been going on had better read on for a bit.

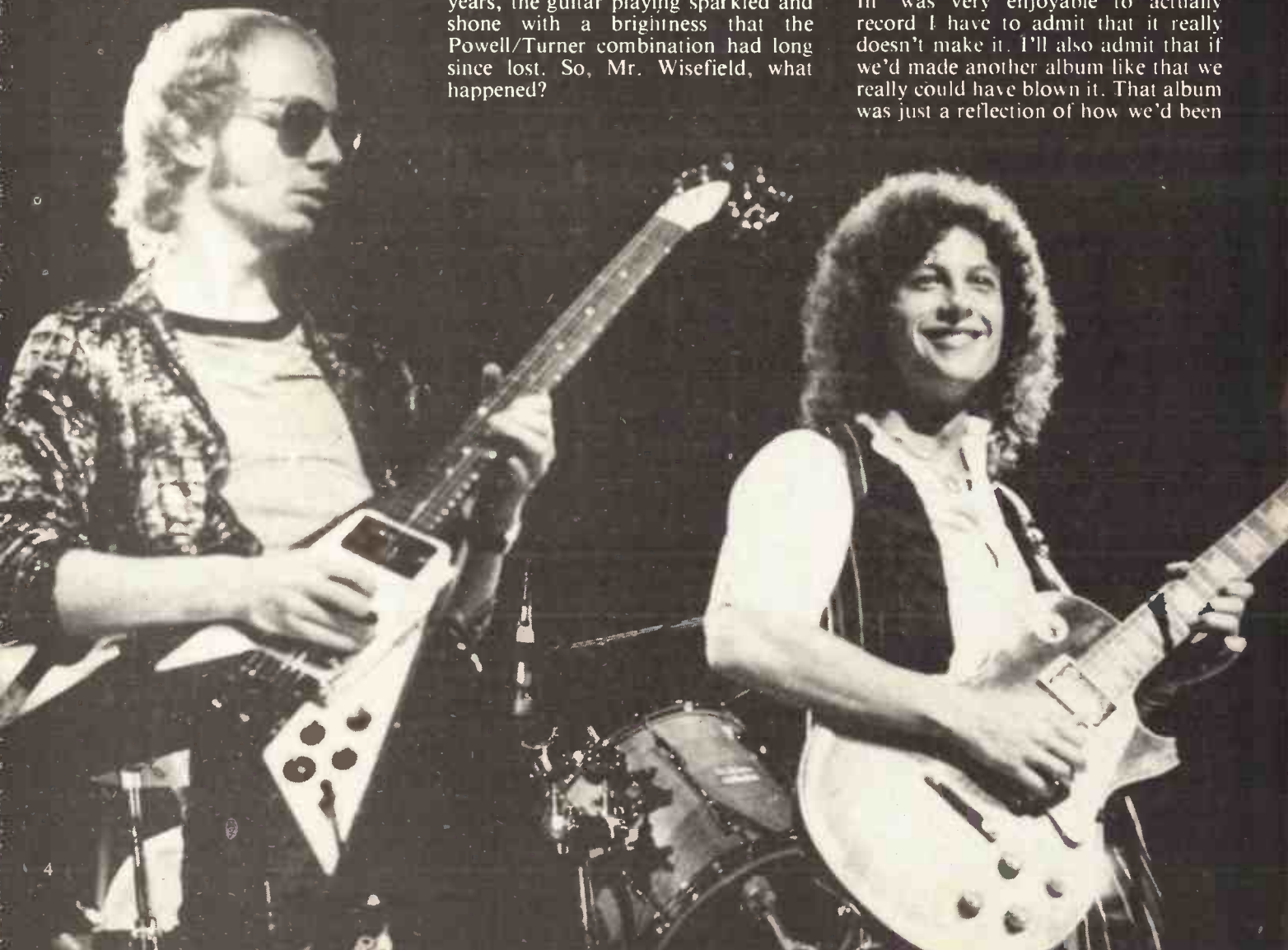
Shortly before the recording of the superb 'There's The Rub', Ted Turner, co-founder of Ash, quit the band, having helped take it to the top in Britain and the States. In many outfits that might not have mattered over-much; in Ash, though, there were problems. The trouble was that the band had made their name on the fabulous harmony/interplay of the two-guitarists: that was the band's trade mark and it looked bad that Turner had left. How would they find another player who gelled so well with Powell?

Now enter Mr. Wisefield, one of Britain's finest and most melodic guitar players and sometime leader of the ill-starred Home. To everyone's surprise, 'There's The Rub' was the most lively of Ash's albums in several years, the guitar playing sparkled and shone with a brightness that the Powell/Turner combination had long since lost. So, Mr. Wisefield, what happened?

" 'There's The Rub' was really weird. I'd only been in band about a month. When Home split I went to the States for a short tour with Al Stewart, and then Ash asked me to jam. From that they asked me to join, and when we got round to recording that album we were still very much getting to know each other. The main thing I wanted to get across on that album was that I was playing a positive role. I sort of had to ignore the fact that I was replacing Ted Turner. I had to look at it like I was trying to actually give something to the band, not just replace someone who'd left."

Released in 1974, 'There's The Rub' is a brilliant album. The follow-up, produced by reputedly ace American producer Tom Dowd, 'Locked In', was slammed by critics and sales were disappointing. Hesitatingly, I confess to Laurie that I hated it. How does he feel?

"Looking back, although 'Locked In' was very enjoyable to actually record I have to admit that it really doesn't make it. I'll also admit that if we'd made another album like that we really could have blown it. That album was just a reflection of how we'd been



feeling at the time. We'd been through such a lot of shit in the last two years with a management split, a split from our record company in the States and leaving all our friends over here to go and live in the States, it's hardly surprising that the album wasn't so good."

The Ash saga, like that of many of our top bands, could provide a salutary lesson for many younger groups. Would Laurie expound on how the management situation had come about?

"All the experiences I've had with managements haven't been all that wonderful. They've been the cause of bands splitting up and all the other shit that goes on. It's never normally down to straight rip-offs though — these days everybody knows everybody else pretty well, and the word soon gets around about that sort of thing. The trouble is that managers have this thing where they want to take over the world, and so they try and manage about fifteen groups at one time. No-one can handle that sort of thing, and eventually the band starts suffering.

"Luckily, we've come out of our problems really strong. We owe an awful lot to Steve (Upton, the drummer), who looks after the business side of things and keeps the whole lot of us together. Now we find that if we want a specific job done we arrange it ourselves instead of hiring a manager to do all our arranging for us. We take care of all our own finances."

The Ash solution to management troubles is, in essence, similar to the Sabbath one as reported recently in BEAT. Could this be a future trend for bands? We now have the Stones, Sabbath and Ash all looking after their own affairs, and in general, it seems to work well. The band is still in demand though, as Laurie explained.

"We've recently had an offer from one of the heaviest managers in the States, he really believes in the album, but he wants us to sign with them world-wide, but we've done most of the spade work everywhere else except the States on our own."

One of the oddities in the Ash saga has been this question of America. When they left for the States the stories in the Press of the time implied that the band was just about Zeppelin-sized. If that was the case, how come Laurie is

still talking about needing help in that market?

"The States at the moment is really difficult. If you look at the biggest bands over there these days, it's people like Aerosmith, Kiss and ZZ Top, with Ted Nugent coming up fast. I don't even think that bands like the Stones did all that well last time round. In fact, most of the old guard have been having a bit of a hard time. I know that you've got to have a very planned operation in America now and that you really should have a big organisation behind you if you want to break that market.

Stepping Stone

"Look, we did an eight week tour when 'Locked In' came out, and agreed, the album wasn't amazing, but we did a tour to promote it and nothing happened. So we're not going back to the States now to do a ten week tour and flog ourselves to death for nothing. What it's down to now is getting airplay on the new album and then playing selected areas."

But just how big *are* Ash in America?

"Well, we're not in the really big league like the Stones or Aerosmith. I mean, we can play just about anywhere and pull in a good crowd, but there's still another stepping stone before we break into the really top part of the league. A hit album or single would do it."

Wishbone Ash were, as I've said, one of the very first British bands to leave their homes for the greener pastures of America. Why was that?

"No-one was particularly into leaving Britain, we're not American citizens or anything, but we simply wouldn't still be together if we'd stayed over here. The country has forced us to leave simply to keep the band alive. It's not that we're into a millionaire trip or anything, but it costs so much to keep a band on the road that we need as much of what we earn as we can get just to make it work. The way things are organised in the States means that, if you want to get something done, you just pick up a 'phone and arrange it. Over there everyone *wants* you to make it because they'll benefit from it as well — over here it's just got very negative."

So, after a tour of Europe to help sell 'New England' to the Common Market, Ash will return to America to carry out the threat of 'conquering' it.

Meanwhile, how about this current tour of Britain? Booked to appear, for example, for one night at London's Hammersmith Odeon, the band found that tickets were selling so fast they had to add another night. With a tour like that, could they expect to make any bread?

"No, we won't be making a lot of money on this tour. That's what I was saying about this country, it's costing us something like two thousand quid a week without hotels or anything. In one aspect, though, we know how to handle that sort of situation because of the way in which the band's progressed so slowly towards the top. If we've ever wanted something, we've waited until we can afford it rather than rushing off and getting ourselves into all sorts of debt.

"A lot of young bands do really silly things with money, especially when times are hard like they are now. They get a manager come along and offer to put them on a wage, and they jump at it. It's hard to blame them, but what they don't seem to realise is that they'll have to pay it back out of any money they earn in the long run. That's the mistake I made with Home, we just couldn't afford to run after the third album, despite the fact that we were beginning to break over here.

"The thing that bands should remember is that you must remain positive. You don't *need* amazing lighting and effects to get across to an audience. If the magic's there, the audience will pick up on it, whatever size amps you're using."

One of the really fresh things about the 'New England' album is the superb feel captured on it by producers Ronnie and Howie Albert. The recordings have a warmth to them which is rare in these days of acoustically perfect studios. A quick check of the sleeve notes shows that it was largely recorded with the aid of a mobile. How, I asked, had that come about?

"When we went over to the States we wanted to hire a pretty big house, because we wanted to be able to rehearse there. What we did was just do a really funky job of converting the basement into a rehearsal room. Hobbit, our sound man, got most of it together with a couple of our roadies, we just went round and soundproofed the walls in a really simple way. It

Continued over



Continued from previous page

really isn't your flashy studio sort of place.

"Anyway, we started rehearsing there, and when it came to recording the new album we just realised that we didn't want to face traipsing over to New York every day like we had for 'Locked In'. We really wanted to record our music in the sort of loose atmosphere that we'd written and rehearsed it in. Ronnie and Howie had suggested that we went down to Miami to record, but we really didn't fancy that much either, and so we said to them, 'how about using a mobile?'. They were due to come over and check the sound of the basement out one night and, of course, the night they picked was the night we had a hurricane, so when they went down to the basement there were no lights, so they had to walk round with a torch, they really couldn't tell anything. So,

they made a few checks and said that they thought it'd be o.k., and we went ahead and got in the mobile.

"The whole album was recorded in that one room with us all standing around in a circle with just a few simple screens between us. I know the separation isn't perfect but the spillover of sound probably actually helped us to get a live feel to it. We wanted everyone to relax and enjoy what they were doing, and it really worked out well. We used to have these amazing meals and get really wrecked before someone would say 'come on, let's go and lay down another track.' That's how we did it, just using a room which had a really good live sound. We wanted a straight four-piece band sound with no keyboards and no bullshit."

The result, as can be heard on 'New England', is a truly superb live feel. The track 'Candlelight', for example, was recorded with Andy and Laurie sit-

ting round the dinner table. It sounds like it — the sort of mood music you use for pulling chicks!

So, with an album recorded using the bare minimum of studio gimmickry, a sell-out tour in a country they've hardly played in for the past two years, and a self-management situation that seems to be working firmly in their favour, Wishbone Ash are back on their way to the top. Where they go from here is anybody's guess, although Laurie assured me that the next album would not be a return to the sterile feel of 'Locked In'. It'd be a case of back to the basement.

The album has charted well in Britain and, with luck, should do the same in the USA, assuring Ash of a new lease of life. In fairness, it's probably true to say that they couldn't have cut it any finer, but, having scraped back to the top, they now seem firmly risen again from their own ashes — a nice trick if you can do it!

THE AMCRON STORY

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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.

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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 as 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 . . .

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YOUR LETTERS

Handicap

Dear Beat,

I am writing about your November "Player of the Month" article on Tim Renwick. In particular, in the paragraph under the heading Handicap, he stated that it is much more important to have a good guitar than a good amp. He even went as far as to say that as long as the amp worked properly, there wasn't much to choose between them. Rubbish. I've got a poor bass and a poor amp. Not a good combination, but when I tried out by bass on a Marshall in the shop it sounded pretty sneaky. Consequently in the new year I intend to buy a Marshall amp. So you can see I completely disagree with Mr

Renwick. Thanks for a great magazine.

Sean Kissling,
Tiverton,
Avon.



Tim Renwick

Tim Renwick replies: "I would just like to say that whereas a cheaply made amplifier will not hold back your playing potential, a badly made instrument could well do that thing! And so, as I was offering that advice to someone who was desiring to play electric guitar for the first time, if you have any money, invest it in an instrument first and foremost.

Incidentally, I started playing on a very nasty Eko electric solid-body with frets like barbed wire and no amplifier."

the Eko: a left-handed nut for the neck and a left-handed scratchplate and bridge. For the Epiphone: a left-handed top nut, scratch-plate and left-handed body. Also, would it be possible to fit all electrics from the right-handed into a left-handed body? Hoping you can advise,

Larry Reed,
St. Andrews,
Fife.

We asked Peter Flaskett at Rosetti about the Epiphone, and he suggests that, since there are no left-handed models, your best bet would be to get in touch with a local guitar repairer and ask for an estimate for the conversion of your right-handed instrument. Otherwise, Rosetti can do it themselves by making a new scratch-plate, bridge and nut, and swapping the controls and pole pieces. The time factor involved for this job is greater

Left-handed

Dear Sir,

I am left-handed and own a right-handed Epiphone 285 solid bass and an Eko Ranger 6 acoustic. Could you please tell me if it is possible to obtain the following, and from where? For

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AND QUERIES

than the complication. Rosetti can be contacted at 138 Old Street, London EC1. At Rose-Morris, Andy Eastwood told us that Eko scratch-plates, nuts, bridges, etc. have to be ordered specially from Italy, and you might be better advised to buy a left-handed Eko Ranger at £62.27.

Stereo sound

Dear Beat,

I have been playing bass guitar since early 1976 and would like any information on the possibilities of obtaining a stereo sound, e.g. on a Rickenbacker 4001. Does this improve the sound as much as the high price might suggest? Also, does this mean that a different amplification set-up is necessary? At the moment I have a Novanex 60, which has a direct

line output for a slave amp. Would this enhance the stereo sound?

I would appreciate information as I am a little bemused with all the equipment available.

Yours Faithfully,
A. L. Brooks,
Kilgetty,
Pembs.

You're right — there is a lot of equipment around, and the more there is, the harder it is to choose which is the best — price-wise and quality-wise. Decide how much you are prepared to spend, then try everything you can in that price range. Choose the instrument you like best, not just the most expensive one you can afford. As for obtaining a stereo sound, this is something only the more inventive professional bass-players tend to do, since it is generally harder to obtain a decent separation on a bass

than on a six-string. On the Rickenbacker 4001, as on all stereo guitars, the neck pick-up and bridge pick-up are electrically separated; you will need a stereo lead, i.e. with two jacks on the amplifier end, which you use in either two different amps, or in separate channels of the same amp. By the way, there's not much point in using a slave for one of your stereo sides, since slave amps don't usually have tone controls; it's the difference in tone that makes it worth using stereo guitars in the first place.

Speakers

Dear Beat,

I have a sturdy and well-built custom cabinet which is fitted with a Plessey 15in 50 watt bass driver. However, I now need a speaker of greater power rating, and so I intend to replace the

speaker. Could you advise me on any bass drivers of good quality and power rating which cost £100 or less? I also read in a John Birch catalogue that the rating of your speakers should be four times that of your amp. Is this so?

Yours Faithfully,
Mark Hayhurst,
Ashford,
Middlesex.

Speakers we can recommend are the Gauss 5840, rated at 200 watts rms, the JBL K140 at 150 watts rms, the Celestion Power-cell (125) or the RCF L15P/100A (100). There are others, but these spring to mind as among the best. The rating of your speakers should ideally be about four times that of the amp, but this is only strictly necessary where the speakers are a bit on the cheap 'n' nasty side. With good speakers like Gauss or Celestion you can get away quite easily with less.



CHICAGO

TEN TO ONE

Most American bands are pretty stingy about visiting Britain, which is hardly surprising, since they are usually lucky if they can financially break even on a British tour. Chicago are an exception. They have been here four times, and plan another trip early in '77. 'Chicago X' was the last album — the latest addition to an impressive canon of music which stretches back to 'Chicago Transit Authority' in 1969. More surprising is the fact that the line-up has remained unchanged throughout — apart from the addition of Laudir de Oliveira on percussion. Peter Douglas talked to Terry Kath (guitar) and Peter Cetera (bass) about the fortunes of the world's most successful rock Big Band.

How did you survive in the days before you had an album?

T.K.: It was real hard. When we moved to L.A., that was the end of our money coming in, because around Chicago we could make a decent living, but in L.A. there was no place to work. We were working for seven bucks a man a night — when we *did* work. So Guercio (James Guercio, their producer) more or less supported us — paid for a house, paid for all the utilities and water. This was about a year before the first album — most of '68. He gave us 45 bucks a week to live on, and that was it. We did the album, and then I think the biggest thing that really brought us about was that we did tours for a whole year — three months at a

time. We played just about every college in America that had a gymnasium big enough to put an 8-piece band in. And this was just prior to the album being released. We had just finished recording it, and maybe six or seven months later the album came out, and by this time we had worked our way across half of America, and then the album was breaking as we were hitting the west coast . . . so we actually had a word-of-mouth reputation going at the time the record was being released.

Blood, Sweat and Tears were really your progenitors, but they got pretty boring after a while . . .

T.K. Well I think that's mainly because of their hassles. They couldn't get along with each other that well, plus they came up more or less through that technical studio-musician bag and then formed a group — I think more for a money-making experience than a musical experience which, if that's all you're thinking about, is not actually where it's at.

What were the band's original musical influences?

T.K. That's a good question, because it explains a lot of our different bags. Here's what we could do: at the time that we started we'd play six sets a night — 45 minutes on, 15 minutes off. We'd cover Sergeant Pepper, Cream, Hendrix, Otis Redding, Wilson Pickett, Sam and Dave, Beach Boys . . . Ike and Tina . . . we played all night



Peter Cetera, Terry Kath, and (right) drummer Danny Seraphine: "Aaah . . . Beat!"

long, and we didn't have to repeat a tune, unless people requested it, which they usually did. We did from the heaviest black soul music, to the whole Sergeant Pepper album, and I mean it sounded *good*. We did everything, which was like an education in itself. To feed our faces was the main bag. After we'd been together a year, Peter had joined us and we had a range of different vocalists, plus we had the range of horns, which not too many groups were using live. And I felt we had the potential of really doing something that would bring up the standards of music.

Would you agree that the albums have become a little less ballsy recently?

T.K. To a certain extent. I think from the seventh album on we were much more at ease. We knew what we were doing, we knew how to get what we wanted. You can hear it on the seventh album especially — the beginning of knowing what the hell we were doing when we went in the studio. With the first few albums the studio was still very foreign.



One of your albums was live, wasn't it?

T.K. Yeah — the fourth one — the Carnegie Hall album, which wasn't really that hot musically but I don't think we were playing well. But if you ever can get to Japan, or have the chance to pick up 'Chicago Live in Japan' — it was only released in Japan — that's a double set too, and it's a good album.

P.C. We knew the fourth album was going to be live, so we didn't want to make a mistake.

T.K. We were always aware of the fact that the red light was on and the tape was rolling.

That's another thing. You play something in a live concert, and if you screw up, it just goes by the crowd once. But if you do it on an album, you've got to sit there and hear it over and over.

I believe you've got your own studio.

T.K. Well, it's not owned by us, but I consider it home, practically. It's outside of Boulder, Colorado, about 20 miles up in the mountains — a real nice laid-back atmosphere. You look up, and all you see is mountains, evergreen trees . . .

The changes you've made musically have been very gradual.

P.C. There was a point on the seventh album where some heads got together and started saying, "Let's get back to some more jazzy things." So that's how we started the seventh album —



Cetera: "We're not ashamed of it . . ."

with that approach. Didn't last too long. After two or three songs we said, "Hey, this isn't us . . ." because I think maybe after being called a jazz-rock band for so long, we said, "Hey, we're getting out of that jazz-rock thing."

What label would you give yourselves now?

T.K. "Chicago" is about the only label we can give ourselves. I'm talking about popular music, and the public who are buying the music. I was getting on to that before — one of our goals was to bring up the standards of listening. You know, there's no reason why people should only understand E, A and B.

But you were never like that.

T.K. But musically at that time we were pretty cut-and-dried — very simple — and that's what the people really could understand. They could relate to it, and now people are playing a lot more sophisticated music.

P.C. They can accept everything now. Could they accept "Free Form Guitar" now?

T.K. Well that was a whole different bag anyway. That was just me jamming by myself.

P.C. At the time it was OK. We're not ashamed of it at all.

It was a sort of post-Hendrix piece that a lot of people were doing at the time.

T.K. Hendrix was a whole 'nother era of music all by himself. But he's gone, and that's a drag. It's funny though. Something that bombs me out — in the States they don't play that much Hendrix any more. It's like voommm — he's gone. He was probably the best guitar player in the world but I think if I ever do my own album, probably people will say, "He's copping a Hendrix bag." But before Hendrix ever got an album, or when Hendrix came out, it

was "That guy plays just like Terry Kath" to everybody in Chicago, which really stifled me, because I thought, 'If I play stuff like this guy they're going to say I'm copping his bag, which really held me back.' But now he's gone, and I'm not saying I'm glad, because I loved him.

He liked your playing, didn't he?

T.K. Oh yeah. But we could never talk to each other. I met him a few times. He invited me to his house. We'd just look at each other — never really talk. I was scared shitless.

Maybe the best musicians find it hard to talk about music.

P.C. I see what you mean. That's what speaks for you.

T.K. But you can listen to Hendrix music and know what he's thinking about.

You made some political statements on the first album.

T.K. Well you know, that whole era of our career was just reflecting what was going on all over the country. We were just reflecting how everybody talked at the time, and what was going on. Everything sort of mellowed out over there. We changed . . . right now things are tight all over, a lot of people out of work. They don't actually want to stop and think, or dwell on that subject. They need the release. We've got to see what's going to happen now that we've got a wierdo President. There's definitely going to be a big change going on. I don't know how.

So you didn't do any campaigning for Carter?

T.K. No way.

P.C. There was no choice, was there? It was either Ford or Carter — the lesser of two evils.

T.K. That's the way it has been for a while, too. Everybody says "Who are you going to vote for?" "I don't know. Which one's the worst, and I'll vote for the other."

You were criticized by Rolling Stone for accepting an award from Mayor Daley.

T.K. They just print what they want to print. They have a hold on a lot of people. A lot of people read Rolling Stone, and think, Yeah — this is what's happening. It really ain't what's happening. Don't believe it.

P.C. Rolling Stone always had this "Heavier-than-thou" attitude. But to meet Daley was like meeting the Queen.

T.K. As long as I can remember, he's been the mayor. But nobody sees Daley. The President of the United States, the Senator of Illinois — that's about it. He don't go out of his way to see nobody, so that was quite an honour, and I'm sorry I missed it.

P.C. It just so happened that Jimmy Pankow was the one that spoke when we did the press thing. So he started off — “Oh we’re happy to accept this . . .” and he just kept on talking, and we’re going “Ssshhh”, and of course that’s what Rolling Stone picked up on. It sounded like we were on our hands and knees kissing his fucking clothes, when in fact it was just more press, that’s all.

T.K. Albums stand by themselves; the music stands by itself; our box-office receipts and our live performances stand by themselves.

P.C. Critics . . . if you’re going to write something about a group, then maybe you should talk about the music; but it seems like they’ve always skirted the music and gone into personal things. They’ve always talked about us as people, and how we look, and how we dress.

T.K. We got voted the worst-dressed band in show business once, by Rags magazine.



Now that would be a real honour . . . what music are you listening to these days?

P.C. Free — I still listen to Free. Even to this day I have every one of their albums. They had, like you say, that balls.

T.K. Brecker Brothers, Average White Band — love ’em. I still listen to The Band, still listen to the Beatles, still listen to Hendrix.

Does music inspire you to write?

T.K. No, I get my inspiration usually from other things — personal things that have gone down.

P.C. But as far as copying goes, that Steve Miller song that’s out now. That’s Free. That’s copied right from Free. It really offends me.

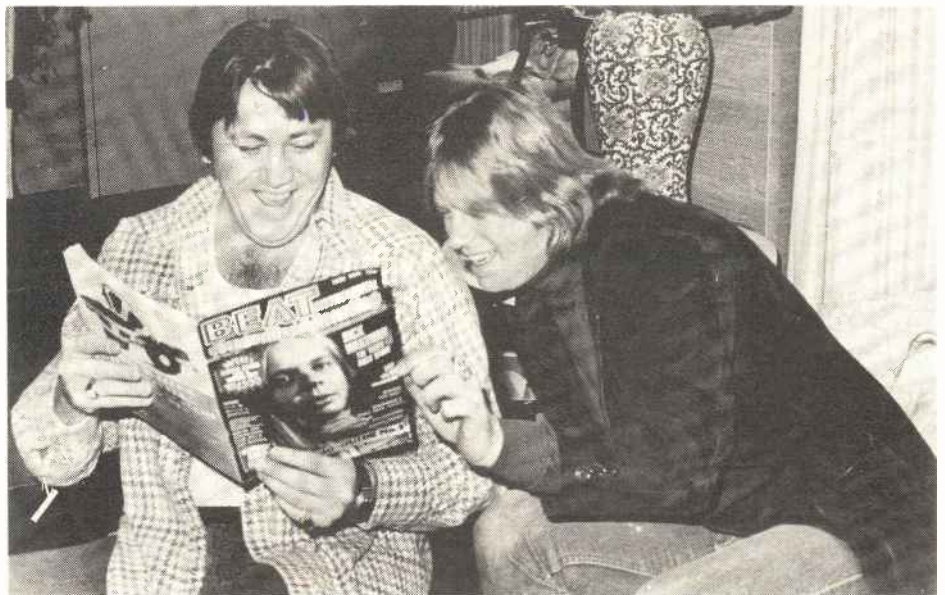
T.K. He throws that hook — the lick — then he goes into a tune, goes back to the hook. When Hendrix was still alive, making records, I’d sit and write a song, and all of a sudden it’d sound like a Hendrix tune, and I’d immediately just stop, the minute it sounded like a Hendrix tune.

A guy who’s consciously doing that is Robin Trower, and he’s really getting away with it.

T.K. Some of that really offended me too. I heard an album once and I left the room feeling really kind of pissed off.

What kind of guitar are you using?

T.K. I’m playing a Telecaster. I’ve



T.K. and P.C.: “We just love your little magazine . . .”

been using it for about three of four years now. I’m using a Tele with the old original humbucking pickup off the first album — sounds great still. I’ve got it beefed up a little bit with a couple of capacitors to give it more edge. Then I use an Allied Heathkit 35 watt P.A. amplifier, which is homemade. They stopped making them twelve years ago, and I’ve bought every one that I ever saw. I have seven or something. But you just don’t see ’em.

That’s a pretty small amp.

T.K. You see, I’m the only guitar player, so I don’t have to compete with any other guitar players. It’s louder than hell. I’ve always used them, ever since the beginning of the band. All my stuff got ripped off from this club, and Bobby (Lamm) came in and said, “I’ve got this old P.A. amp,”



“Whaddya mean — ‘worst dressed?’”

and I said, “Bring it — I need something!” So he brought it, and ever since that day I’ve been using it. Then I designed a speaker cabinet with four 10” speakers in it, that stands on a slingshot-type thing so I can point it in any direction. I have it angled up. Then there’s sort of a cone-shaped back. In other words, when you look at the cabinet, it looks like a speaker. It cones in, so the way I figured it is, all the sound that is going back sort of bounces off, gets centred towards the middle of the sounding board that the speakers are on, which is made out of ¼” plexiglass; it vibrates like a motherfucker, and any note I want will sustain.

What effects do you have?

T.K. I’ve got a Maestro phaser, a Cry-Baby and a Binson echo machine. That’s all. It’s enough. You know, the more stuff you put on, the less power you have. When we’re onstage, playing live, I don’t have time to mess around. If I stop playing for a second, it’s noticeable. Something drops out of the tune.

Are you playing as much lead as you used to?

T.K. We have more or less come to terms with the business and the success of the industry, which tends to cramp your style a little bit. You don’t get those long tunes where you can stretch out — we don’t write them any more. We’ve become a little more commercially conscious — I hate the word — don’t say it — but radio stations are very out of it. They’ll only play this tune if it’s this long, and if it’s any longer they won’t play it. But live I play. I take a lot of songs in live performances. I think the next album is going to be getting back to that ballsy sound.

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PLAYER OF THE MONTH

BIG JIM SULLIVAN

If Beat had been around 18 years ago, Big Jim Sullivan would certainly have qualified for coverage on this page. It's no reflection on him that we haven't featured him as player of the month before now, the reason being mainly due to the fact that he's either been up to his eyes in session work, having been for a number of years one of the busiest session guitarists in Britain, or else in some glamorous nightspot ripping through 'The Green, Green Grass of Home' for a certain gravel-voiced warbling Welshman!

In 1958 Big Jim became one of Britain's first rock and roll guitarists. The rock scene then was very like the punk rock scene is now, with collections of tearaway teenagers getting together to blow the world apart after just a few months' training on their instruments. Ideas, energy, enthusiasm and an urge to whip up audiences into a frenzy whilst having a good time yourself was the underlying spirit of the times. The Paradise for talent spotters and would-be stars was Soho's famous 2 1's coffee bar. Tommy Steele got his big break there and it was in the 2 1's that Big Jim was discovered and recruited into Marty Wilde's backing band and ended up playing with Eddie Cochran. Jim was 16 and had been playing guitar only six months.

That was his first professional gig. Now, 18 years later, he's back on the road with his own band, Tiger, and is enjoying, in his own words, "being a teeny-bopper again."

Big Jim first picked up a guitar when he was 14 years old in 1956. "It was an old Spanish guitar that belonged to my

sister. No-one could play it and no-one knew how the strings should be tuned. 'Zambesi' was in the charts at the time, so I sat down with this wrongly tuned guitar for a couple of hours until I could pick out the melody by ear."

"That did it, I'd caught the guitar-playing bug. As soon as I got home I phoned my sister up and asked if I could borrow the guitar, but it was too late — she'd taken it down Bayswater Road and pawned it for £1. I begged £1 off my Gran — it was her old age pension — and retrieved the guitar. Once I had it I took it everywhere with me, even to the loo. My Gran used

to shout, 'If you don't stop that bloody row I'll wrap that banjo round your neck!'"

His first electric guitar was a Framus Black Rose. "It was a semi-acoustic with F-holes and the neck was inlaid with real mother-of-pearl. It looked beautiful but sounded terrible. After I joined Marty, I bought the first Gibson Les Paul that ever came to England. It had belonged to Sister Rosetta Tharpe and Marty managed to get it for me and I paid £100 for it, which was a lot in those days.

"A few weeks later Ivor Mairants brought the first Gibson 335 stereo over to England and I bought one. It was cherry-red and gold-plated and was a magnificent instrument."

On stage with Tiger, Jim plays a Les Paul to which he's had two new Fender Humbucking pick-ups fitted, an old Telecaster he's had for years and a Ramirez classical. Being well over 6ft tall, with hands that can straddle a guitar neck the way Oscar Peterson grips a twelve-note piano chord, he finds he has trouble with a lot of guitar necks that are just too narrow for him, and he's had to have extra wide necks fitted to a couple of his instruments.

Snobs

Although having large hands can be a disadvantage in this respect, it's certainly an asset when it comes to playing complicated, spread-out jazz chords. A few years ago Jim used to

play a lot of jazz, but he now feels that rock has progressed to a point where the boundaries between the different musical styles have been merged sufficiently to cut out the need for specialisation.

"I grew to hate the old-style jazz scene," he recalls. "They used to turn up their noses at you if you had anything to do with rock and roll. There were too many musical snobs around. I'm really glad that things have turned the other way round now and there are lots of jazz musicians getting into rock. That's what makes rock so totally incredible. Classical music, country, jazz, folk, the whole thing is combined in this one music called rock, which is still in its puberty stage. It's no way reached maturity yet."

Foundation

Jim's contribution to the maturing of rock is his seven-piece band called Tiger who are currently pussy-footing it up and down the country. A couple of months ago they released their second album, entitled 'Going Down Laughing'. Jim describes it as "a record to show our potential. We're not being adventurous yet. What we're doing at the moment is laying down a basic foundation for what we'll become in the future."

Because it's been so long since he has been able to play guitar with his own band and use creative imagination instead



Big Jim, top left, lines up with the other six Tigers.



Eddie Cochran (centre) looks on as a youthful Sullivan 'plays the axe'.

of playing pre-arranged session lines, he is treading cautiously. Although he's got a reputation as a guitarist and producer which spans the Atlantic — he was offered a large sum of money to produce some bands in the States and turned the contract down in order to form Tiger — he dreads ever being labelled a guitar hero. "That's too much responsibility for me. People must accept me for what I do, or not accept me at all. If they ever start throwing the superstud of the guitar thing at me I'll turn round and say, 'bullshit', because a lot of people can play better than me."

He also reckons that he won't really be in trim as a rock guitarist for another year or so yet. In fact he's amazingly modest for a guy who once gave technical tips to a young guitarist called Richie Blackmore!

Tiger consists of Billy Rankin, ex-Brinsley Schwartz, on drums, who's been a friend of Nicky Moore (vocals and acoustic guitar) since early Hackensack days, Alan Park, ex-Dragonfly, on keyboards, Andy Bown on bass, Les Walker on vocals and acoustic guitar, Bill McGillivray of guitar and keyboards and Big Jim himself on lead guitar. As you can see, there's quite a lot of instrumental overlapping, which all adds to the variety of the music.

One of Jim's ambitions is to see Tiger perform the Rodrigo Guitar Concerto on stage. He is addicted to this particular light classical piece and has no less than 19 different versions of it at home on record. Seeing that Big Jim has earned a considerable reputation for himself as a classical guitarist, it comes as a surprise to learn that he hasn't in fact been playing classical guitar for very long.

"I learnt all I know while I was on the road with Tom Jones. Playing 'Delilah' every night for five years wasn't exactly stretching myself as a guitarist, so whenever I went back to my hotel room I'd get on with teaching myself classical guitar." Even now that he's on the road with Tiger, he still tries to fit in eight or nine hours practice per day.

Complexity

Big Jim is an embodiment of the continuity of rock. He was in at the very beginning and is now doing his bit to push the boundaries still further, into whatever the future holds for the medium. As far as he can see at the moment, where does he think the future of rock lies?

"One of the guys who has got the nearest to what I believe the future of rock will be is Frank Zappa. Leaving aside all his mickey-takes and looking at what he does on a purely musical level, I think Zappa was probably laid the foundation stone for the future as he, more than anyone, had incorporated so many diverse elements.

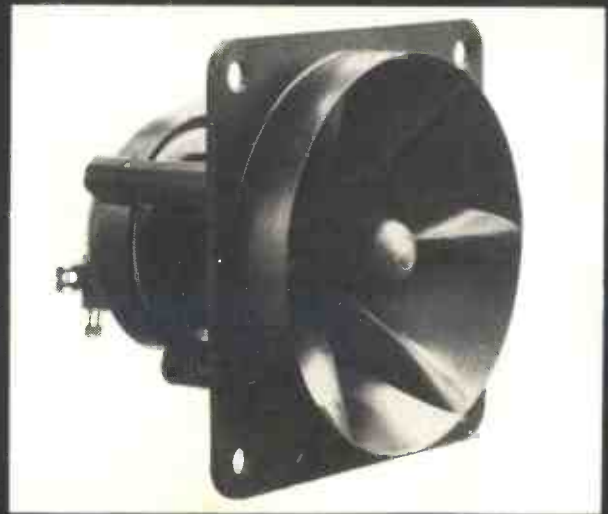
"On the other hand, there are bands like Mahavishnu and Floyd. I think 'Wish You Were Here' is the best album ever put out since rock music began. It's constructed like a Beethoven symphony. It's so well put together, with such a perfect, subtle blending of simplicity and complexity, that it astounds me. They have won my full respect as musicians.

"People reading this will probably think, 'Bullshit, you can't compare Pink Floyd with Beethoven.' But they're just being narrow-minded. Beethoven was the rock music of its day. The only reason he employed huge orchestras was for volume and power, because electronics hadn't been invented!"

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**ANSWERING
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**JOHN PAUL
JONES**
TALKS TO
GARY COOPER



John Paul Jones has always appeared to be the enigmatic quarter of Led Zepelin. While all the people in the business who've been around a few years nod their heads and mutter things like "he's really *some* bass player/-keyboard player/arranger" I didn't until recently really discover what all the fuss was about. He did, after all, supply the most simple of bass lines in total contradiction to the ultra-flash million-notes-a-minute bass superstars.

The soundtrack album, *The Song Remains The Same*, gave me the golden opportunity to dissect his bass work in detail, something quite impossible during an actual live performance, and I began to realise just how difficult this apparently simple role *really* is.

Improvisation

Beat's bass playing readers should consider the prospect of trying to put bass lines underneath Page's often erratic solos, his flights into improvisation and his sometimes near-genius feel of musical oddity. Yes, John Paul Jones has a difficult job to do, and I now consider that he does it brilliantly.

So, I asked him when we met recently, how did he get started in the business and where does this style come from?

"Well, my dad played piano, he's a professional musician, and I'd learned to play the piano. Then there was a band at school that wanted either drums or bass guitar and I thought, drums . . . looks hard . . . difficult to carry . . . can't drive; bass guitar . . . no chords . . . looks simple, and it was!"

John went through the familiar stage of working his way up through a series of local bands, relying on a Dallas bass guitar that he'd bought for about £25. Amplification was as much a problem for him then as it is for young players now, as he explained.

"It was a terrible thing being a bass player, especially in those early days, because nobody made anything — it was as simple as that. My first amp was one of those old televisions that they made in those big stand-up cabinets with the amp where the speaker grille was and the speaker in place of the screen. Then I had one of those Linear 3us which you could buy for about £15. I had that coupled to a load of very silly speakers and I got this terrible farting noise. Then I had one of those Truvoice Selmer amps and then an AC30."

By now John was developing as a player, and made his serious break into the big time by taking a bold move —

applying for a job with ex-Shadows Jet Harris and Tony Meehan.

"I read that Jet Harris was forming a new band, so I went and wandered around Archard St., which used to be the place, I don't know if it still is, saw him walking around and asked him if he wanted a bass player. He told me that he already had one, but that I should 'go and see that chap over there'. Anyway, they were going to put me in the Jet Blacks, but then I did an audition for Meehan and got swapped over to Jet's band. Those were good days because we had a couple of horns and it was a good band. We even had John McLaughlin with us for a while on rhythm guitar — *rhythm guitar!*"

John's name crops up next as a well respected session man. How did all that come about?

"We used to do all our sessions at Decca's studios with Meehan as producer. He started doing other sessions and I went with him, did my first Johnny Keating session and never looked back." (laughs).

"That got me into sessions and I was very busy." From there, the subject turned to the ability to read music. How did John get on with that, and did he feel that it was important for a musician to be able to read?

Necessary

"Oh you soon learn to read all right! Once you've roasted on a couple of sessions where you *can't* read, you soon learn! As far as playing in Rock bands is concerned, I suppose it's an asset but it's not necessary. Out of Rock though, well, it can certainly pay the rent and it's very easy to learn — especially when you have to!"

The manner in which he joined Zepelin is, of course, too well chronicled to go into here but, during those sessions, John met a certain Mr. Page; things followed on from there. Going back to his days with Jet Harris, was Jet any good? I asked.

"Oh yes, he was great. He wasn't a good technician, but you'd bloody well hear him if he came in on bass. The band would just take off when he started playing, he was a really driving bass player and that's what made the Shadows." Finally, before we get onto the subject of John Paul Jones as a member of Zep, how about his days as an arranger?

"Now I've been quoted as doing the Herman's Hermits arrangements which, in fact, I did do, and one American magazine said 'Oh, what a shame to have to do all that work with Mickie Most' but I enjoyed it tremendously, I really did. He knew what he wanted and it was marvellous to work with somebody who, when they heard

what they wanted, said 'right, that's the one'." So, jumping many years in a few seconds, what about Zep and the equipment he's using in the band?

"I'm in a big 'all change' as far as equipment is concerned. I was using Acoustic but they were beginning to sound woollier and woollier and I really don't like the new Acoustics all that much. The old 360 was fine because it reminded me of one of the best sounds I ever had, which was when I used a Vox T 60 with Jet Harris' band."

Compressed

At this I interrupt John to exclaim surprise. As a strictly semi-pro, I'd had horrendous problems with T 60s, as had most of my friends. How comes he'd had a good sound out of them?

"They were great, but you had to have Jennings' back-up service, replacing speakers and whatever every couple of weeks, but it was great because they had that really tight, compressed bass sound that I liked. It's really funny, because I remember that Rickenbacker once made me some bass gear with a 30" speaker in a cabinet. It lasted for that many seconds, just couldn't take it!" The Rickenbacker amps were among the first gear Zep ever used. Had John immediately gone over to Acoustic? "I really can't remember, but I know that I tried some Univox once which was the best sound I ever had. Then again, they only lasted a very short while. "Now I'm using Vega cabinets and GMT amps, very simple and a good sound." Part of the reason for the change in amplification is that John has joined the increasing number of top-line players who have had guitars made by the Californian firm of Alembic.

"The Alembic is beautiful, it's a dream. I don't know whether I'll be able to use it for everything though, because it tends to give that smashy sort of sound that doesn't suit everything. I've also got an eight string which I used on stage. I didn't tell anybody when I bought it, I just used on Black Dog (the riff of which he wrote, by the way) and it nearly stopped the band, it was so loud! It really is quite formidable actually, and Page keeps cursing it because he's only got a couple of Gibsons that'll stand up to it."

Despite the fact that he's now using the Alembic, does John feel, outside the realms of custom made jobs, that Fender basses are best? "No, not necessarily, it's just that I've never got on with short scale basses. I've only had one Gibson and that's an original

Continued on page 18

LED ZEPPELIN

Continued from previous page

violin bass which has got something to pull against. A long scale bass has always got more definition, and that's very important because it doesn't matter what you play or how you play it, if there's no definition there's not much point in playing at all.

"In fact, I think there's a good case for sparseness in your playing for much the same reason. If you keep your notes to a minimum, then you know that they'll at least get through. If you're rattling away, then you can never be sure how much of what you're playing is getting through to your audience. You've got to consider how it sounds out front, 'When in doubt, leave it out', that always used to be the motto and it's a pretty good one. You hear people rattling away on Motown riffs played at double speed, and it's very commendable if you've got Berry Gordy putting it down on tape, but not for most bands." We're now getting somewhere nearer to the statement I made earlier about the bass playing in

Zeppelin being held back to a minimum in the band. Does John feel that his playing follows the 'in with the bass drum, rhythmic' work or the melodic sort?

"I wouldn't say that keeping in with the bass drum is a non-musical role. You've really got to do a bit of both. It's still a rhythm instrument, but, as you say, if the guitarist is doing a solo, there needs to be some sort of harmonic structure beneath him, which you can do in a variety of ways like playing chords, which is the most simple and most horrible way of doing it, or by spacing your notes rhythmically so that they suggest a harmony, which is the way I do it. You can keep the spaciousness which will give you enough room to fit in with the bass drum. If you go loony it just ends up as a tremendous mess!"

Versatility

John Paul Jones is a Rock musician who, as he puts it, "... could always go back to playing weddings and Masonics." He's at home playing all styles of music. That's a facet of his abilities of which he is proud (as proud as this most modest of superstars is likely to get). More than that, versatility is an asset that he feels is to be encouraged in younger musicians. Asked what he would recommend

young players to do to improve their styles, he replies:

"Turn the radio on and play along with it. Play everything, because you never know what's coming next. In fact there's another plus to using the radio as opposed to records in that you might get something coming on that is not quite in pitch. Well, it's good training to tune-up during the first few bars without sounding like you're doing it. That's another thing with reading. Read anything, it doesn't matter what it is or what instrument it was written for, just read everything that comes along."

Like Phil Collins from Genesis, John is very much in the British school of playing, brought up in an environment that meant the Musician's Union and session work, local dance band gigs, waltzes and rumbas *before* the baptism by fire of Zeppelin. It's certainly been a long way to the top for John, but the experiences and skills he's picked up along the way make me inclined to think that when the Sex Pistols and Aerosmith are dead and buried, John Paul Jones will still be earning his living from music. Having been in Led Zeppelin for a few years he won't exactly need the bread, but he'll be doing it for the fun of playing — and that's the *only* reason anyone should be in a band.



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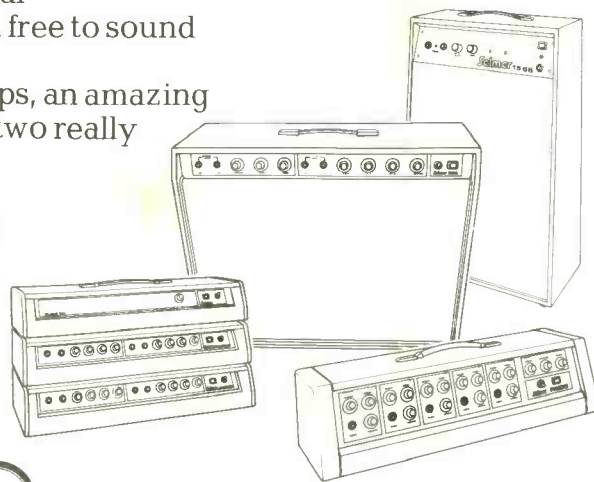
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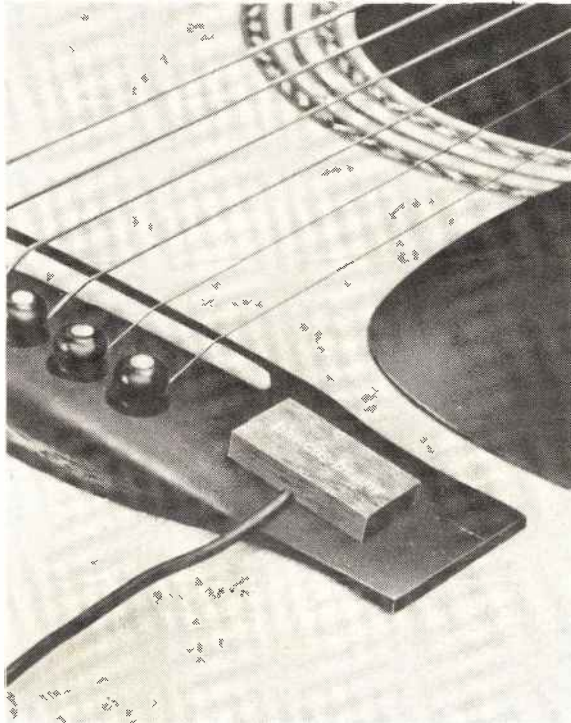
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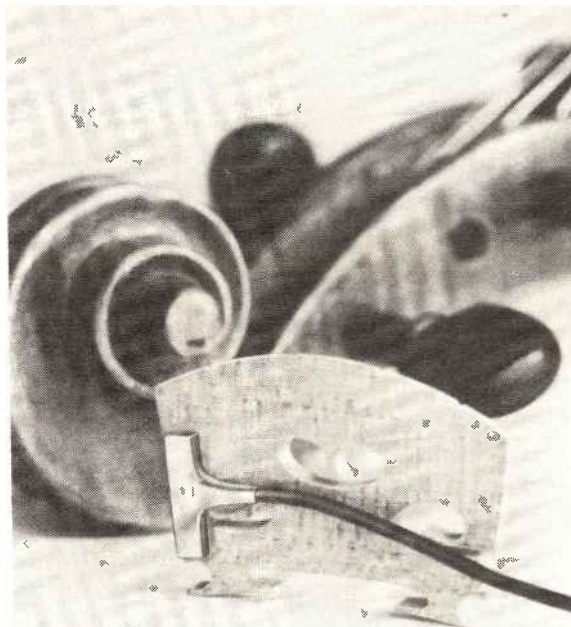
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BEAT'S GIG GUIDE MANCHESTER

Manchester is clubland — the place they say old pop stars go to die. In an average week you can catch such nostalgia inducing acts as Gene Pitney, Del Shannon, Gerry and the Pacemakers, the Swinging Blue Jeans and Eden Kane on successive nights. But Manchester also has a healthy rock life all its own. The Hollies, 10cc, Wayne Fontana and the Mindbenders, Herman's Hermits and Freddie and the Dreamers are a few of the big names that emerged from the Manchester scenes of the early Sixties. And then of course, there's John Mayall — the man many people describe with complete conviction as the father of British rhythm and blues. Mayall's influence has been enormous. Eric Clapton, Aynsley Dunbar, Mick Taylor, Keef Hartley and others too numerous to mention got their training in his bands. And Mayall himself developed very much as part of Manchester's fertile club scene.

While Liverpool music was influenced by country and western and by the extrovert exuberance of a sea-port, Manchester is characterised by the more darkly urban music of the electric blues. Mancunian musicians travelled a circuit that spread eastwards to Leeds and Sheffield and southward to Stoke — into the grimy heart of industrial England — and it is in these cities that you will find the natural counterparts of the Manchester clubs. But more of them and of Manchester's outlying areas in a subsequent issue.

For all that, Mancunian clubs followed a route very much like the clubs of every other city. The tenacity with which some clubs, like the Twisted Wheel, clung to their roots and the musical styles they had pioneered is not so much a product of Manchester's supposed insularity but of the dedication which Mancunians have to their music. Even the Twisted Wheel had to close as commercialism encroached more and more on the once free and easy attitudes of rock. But not before leaving a vast legacy of musical experience to the Mancunians.

Outside the clubs Manchester always had a large amount of college based rock and it was the colleges that kept rock alive and well in the city during the doldrum years of the late-Sixties and early Seventies. The University and Polytechnic (and later Salford University and the University of Manchester Institute of Science and Technology (UMIST) became focal points for rock activity. But Manchester musicians are nothing if not dogged and no sooner was 'pub-rock' becoming all the rage in London than Manchester's pubs discovered hordes of groups waiting at their doors to play. Even some night clubs got in on the act until they discovered that strippers and topless waitresses brought better returns. For a short while around 1972-1973 Manchester seemed really alive once more. There

Each venue in our gig guide has been classified according to three categories; nature of venue, size, and the type of music booked. In the first category they are classified as hall, pub, college, or club. In the second, they are large, medium and small. In the third, rock, folk, disco, cabaret, jazz or soul are the types of music.

Whilst every effort has been made to ensure the accuracy of the gig guide we can not assume responsibility for any incorrect information, and we strongly recommend that a venue is contacted for further details *before* any playing contract is negotiated.

were places like the Midland (a pub), Mr. Smith's (a night club) and Stoneground (a rock club that had once been a night club) — all jumping to good rock music. Even classical halls like the Free Trade Hall began to open their doors to rock and, it must be said, that pretty soon they were doing it so well that the smaller places couldn't contend.

Stoneground closed, the Midland went back to jazz, Mr. Smith's started hiring its topless waitresses. The mammoth Hard Rock opened (with a David Bowie gig), Belle Vue played host to the Rolling Stones, the Palace Theatre started holding rock concerts, the Free Trade Hall held more. But still the local musicians were there and the audiences for them. They played in colleges or began to promote their own gigs at places like the Houldsworth Hall or Withington Town Hall and once again the scene crept to life again.

Today, Manchester's pub and club scene is healthy. The Sheffield, Leeds, Stoke network still operates and even Liverpool is now an accepted locale for Manchester musicians to play. In lots of ways Manchester has begun to open up again. The Hard Rock closed, the mania for huge audiences subsided, local musicians became active once more. The scene was given a tremendous boost by the success of the Albertos whose zany humour has developed out of Manchester's determined stand against faddish music. That said, Manchester is now a lot more aware of what's going on in the rest of the country — which makes it immeasurably easier to break into the Manchester circuit. These days you can find almost anything to satisfy your particular tastes and almost anywhere to play to an audience who want to hear your music. Anything from lightweight pop to avante garde jazz goes down. There's even a couple of punk bands — the Buzzcocks and Slaughter and the Dogs — who give as good as they'll get from Johnny Rotten.

The Beat Instrumental Gig Guide has concentrated on the Greater Manchester area alone this month, giving a full run down on all the venues (rock, folk, jazz and cabaret) that operate regularly in that area. This is largely because the Mancunian scene is still so fluid that all it takes is for the right band to come along to turn a jazz club into a rock club or whatever. Possibly you are in such a band? Possibly your tastes are as wide-ranging as the Mancunians? In all events, GreaterManchester's periphery will be dealt with in a future Gig Guide.

Useful addresses: Music Force, 178 Oxford Road, Manchester. 061-273 6378. Music Force is an agency and promoter co-operatively managed by a group of local musicians. They'll always be prepared to help and, if you're good, might even get you gigs.

LE. Agency, Nelson House, Castle Hill Road, Hindley, Wigan. 0942-55871/56122. Probably the largest agency in the North West, L.E. has fingers in almost every musical pie imaginable.

MANCHESTER

Airport Hotel, Ringway Road, Wythenshawe. 437 2551. *Pub, Small, Folk.*

Band On The Wall, Swan Street, Manchester. 832 6625. *Pub, Medium, Jazz.*

Belle Vue, Gorton, Manchester. 223 1331. *Hall, Large, Rock.* The largest hall in the area with a capacity of about 8000.

Birch Hall Hotel, Rhodes Hill, Lees, Oldham. 624 8875. *Pub, Medium, Jazz, Rock.*

Blighty's, Chapel Street, Farnworth. 779 2022. *Club, Large, Soul, Cabaret.*

The Broadway, Oldham Road, Failsworth. 682 8388. *Club, Medium, Soul, Cabaret, Disco.*

Carriages, Sandy Lane, Droylsden. 370 2022. *Club, Small, Cabaret, Rock.*

Carousel, Plymouth Grove, Manchester 13. *Club, Small, Cabaret, Rock.*

Commercial Hotel, Melbourne Street, Salybridge. 338 2875. *Pub, Small, Rock.*

Condren Club, Broughton Road, Salford. 736 3055. *Club, Small, Rock, Disco.* Features special rock'n'roll and C&W nights.

Crown Hotel, Blackfriars Street, Salford. 834 4328. *Pub, Small, Jazz.*

Dante's, Corporation Street, off Warren Street, Stockport. 480 2867. *Club, Medium, Cabaret, Disco, Folk.*

Davenport Theatre, Stockport. 483 3801. *Hall, Large, Rock, Cabaret.*

Deanwater Hotel, Wilmslow Road, Woodford. 952 2906. *Pub, Small, Folk.*

Eagle Hotel, Oldham Road, Rochdale. 29 47222. *Pub, Small, Jazz.*

Electric Circus, Collyhurst Street, Collyhurst. 205 2759. *Club, Medium, Rock.* A major rock venue.

El Patio, Arndale Centre, Stretford. 865 6944. *Pub, Small, Rock.*

Embassy Club, Westbourne Grove, off Rochdale Road, Manchester. 205 4930. *Club, Medium, Cabaret.* Home of 'Comedians' star Bernard Manning, support acts may be pop bands.

Fagins, Oxford Road, Manchester 1. 236 0265. *Club, Medium, Cabaret, Rock.*

Fisherman's Inn, Hollingworth Lake, Littleborough. 279 3205. *Pub, Small, Folk.*

Foo Foo's Palace, Dale Street, Manchester 1. 236 5537. *Club, Small, Cabaret.*

Free Trade Hall, Peter Street, Manchester 3. 834 0943. *Hall, Large, Rock.* The largest regular rock venue in the area.

Gamecock Hotel, Boundary Lane, All Saints, Manchester. 226 1491. *Pub, Small, Jazz.*

Globe Hotel, Old Street, Ashton-under-Lyne. 330 2769. *Pub, Medium, Rock, Cabaret.*

Golden Garter, Civic Centre, Wythenshawe. 437 7614. *Club, Large, Cabaret.* A mixed bag of comedians, pop and MOR.

Grange Arts Centre, Rochdale Road, Oldham. 624 8013. *Club, Large, Cabaret, Jazz, Folk.*

Great Western Inn, Brooks Bar, Manchester 16. *Pub, Small, Folk.*

Greenmount Cricket Club, Brandlesholme Road, Greenmount, Nr Bury. 807 3667. *Club, Small, Folk.*

Irish Centre Folk Club, City Road, Old Trafford, Manchester. *Club, Small, Folk.*

Malt Shovels, Stamford Street, Altrincham. 928 2053. *Pub, Medium, Jazz, Folk.*

Manchester Polytechnic, Lower Common Room, Aytoun Street, Manchester. Manchester Polytechnic Students' Union, Cavendish Street, All Saints, Manchester. 273 6978. *College, Medium, Folk, Rock.* Still one of the best venues with some of the best gigs around. Varied booking policy.

Manchester University Students' Union, Oxford Road, Manchester. 273 5111. *College, Medium, Rock, Jazz, Folk.*

Marsland Hotel, Reabrook Close, West Gorton, Manchester. 273 1898. *Pub, Small, Jazz, Rock.*

Memory Inn Night, Old Road, Ashton-under-Lyne. 330 5152. *Club, Small, Cabaret, Rock, Disco.*

Midland Hotel, Burton Road, Didsbury, Manchester. 445 3219. *Pub, Medium, Rock, Jazz.* A long-standing venue with a good reputation.

Millstone Hotel, Thomas Street, Manchester. 832 5006. *Pub, Small, Folk.*

Mitre Hotel, Cathedral Yard, Manchester. 834 4128. *Pub, Small, Jazz.* Meeting place of the Manchester Jazz Society.

Norfolk Arms Hotel, Norfolk Square, Glossop. 455 3106. *Pub, Small, Jazz, Rock.* Mancunian blues pioneer, Victor Brox, can often be seen playing here.

North West Arts Association, 52 King Street, Manchester. 833 9471. *Club, Medium, Jazz, Folk, Rock.* Occasional gigs only.

Old Nag's Head, Jackson's Row, Manchester. 934 3098. *Pub, Small, Jazz.*

Palace Theatre, Oxford Street, Manchester. 236 0184. *Hall, Large, Rock.* The only serious contender to the Free Trade Hall's supremacy.

The Phoenix, Precinct Centre, Oxford Road, Manchester. 273 1791. *Pub, Small, Rock, Disco.*

Pied Bull, Leigh Road, Leigh. *Pub, Small, Folk.*

Poca a Poca, Manchester Road, Stockport. 442 9909. *Club, Medium, Cabaret, Rock.*

Pomona Hotel, Reddish Lane, Gorton, Manchester. 223 0090. *Pub, Small, Jazz.*

Poynton Folk Centre, Park Lane, Poynton. 709 5555. *Club, Medium, Folk.* Often features progressive and rock-oriented folk.

Railway Hotel, Market Street, Whaley Bridge. 662 2245. *Pub, Small, Jazz.*

Ring O'Bells, St. Leonard's Square, Middleton. 643 3041. *Pub, Small, Folk.*

Rose and Crown, Market Street, Stalybridge. 338 5798. *Pub, Small, Folk.*

Rudyard Hotel, Wellington Road North, Heaton Moor. 432 5732. *Pub, Small, Folk.*

St. Paul's Social Club, Newman Street, Hyde. 368 3779. *Club, Small, Folk.*

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Salford University Students' Union, Salford, Manchester. 736 7811 or 736 5843 ex. 7300 after 5pm. *College, Large, Rock, Folk.* Usually books bigger acts than Manchester University.

Spread Eagle Hotel, Stamford Street, Ashton-under-Lyne, 330 5732. *Pub, Small, Rock.*

Streetbridge Inn, Roman Road, Hollinwood, Manchester. 681 1283. *Pub, Medium, Rock.*

Talk of the North, Liverpool Road, Eccles, Manchester. 789 5244. *Club, Medium, Cabaret.* Usual mix of comedians and pop groups.

Theatre Casino Club, Kennedy Street, Manchester 1. 236 1889. *Club, Small, Cabaret.*

Tommy Ducks, East Street, Manchester 1. 236 0472. *Pub, Small, Jazz.*

UMIST Students' Union, Manchester. 236 9114. *College, Large, Rock.* Specialises in hard rock.

Valentines, Barlow Moor Road, Chorlton, Manchester. 881 3320. *Club, Small, Cabaret.*

Waggon and Horses, Huddersfield Road, Oldham. 633 5621. *Pub, Small, Jazz.*

Warren Bulkeley Jazz Cellar, Warren Street, Stockport. 480 3614. *Club, Medium, Jazz.*

Warren Country Club, Hollingworth Road, Bredbury, Manchester. 430 6178. *Club, Small, Cabaret, Rock.*

Wellgreen Hotel, Grove Lane, Hale. 980 4115. *Pub, Medium, Folk, Jazz.*

Willows Variety Centre, Willows Road, Salford, Manchester. 736 8541. *Club, Medium, Cabaret, Rock.* The sort of place where you can still see Gerry and the Pacemakers mingling with newer faces.

Victoria Hotel, Heywood. 496 5950. *Pub, Small, Rock.*

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Where have all the hippies gone? Gone for electricians every one, and Steve Hillage is no exception. His late 'sixties image — long hair, woolly hat, optimism, cockeyed grin — creates a strongly anachronistic impression. How can anyone be cheerful, let alone optimistic, when the pound stands at \$1.50 and the dole queue stretches around the block? How can you even get a gig if you're not a punk?

"I can understand," Steve sighed, looking dolefully down at his shoes, "why a lot of people find technology and science a very awesome thing which, rather than aiding the liberation of the human spirit, seems to enslave it in further alienation from its organic roots. But at the same time I believe that nature itself is an ultimate machine. It's an organic machine — the way flowers grow and everything. But the technology I see that makes me optimistic is not necessarily one that exists at the moment. I think it'll grow out of electronics. I think it'll also grow out of music, because it's obvious that the structure of matter itself is based on certain principles of harmony — mathematical harmony, which is very similar to the principles of music."

Committed

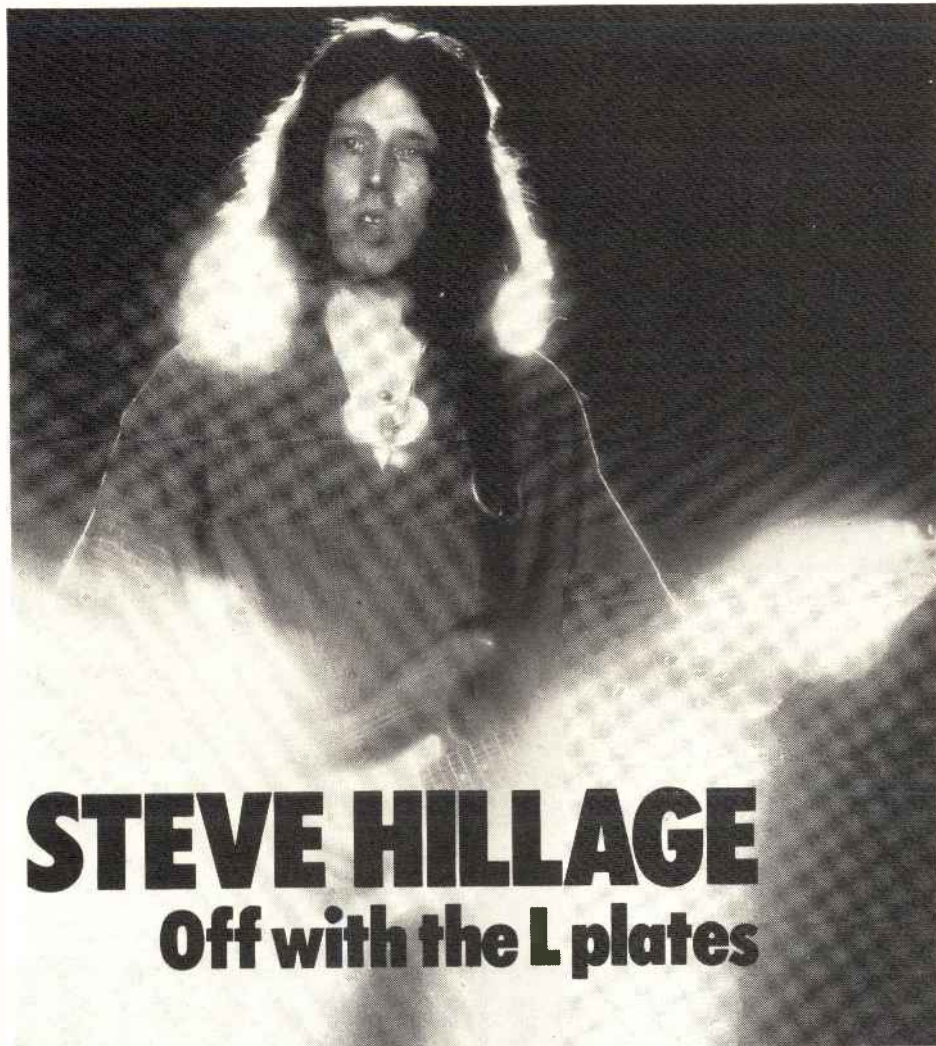
Hillage is a man of considerable intellect, which his conversation gradually reveals as he becomes more engrossed in one of his pet themes. You have to meet him in order to realize too that a vein of gentle self-mockery runs throughout. Set down in cold print his ideas often seem absurd — as often as they sound brilliant.

"Let's face it, I'm into UFOs basically. Not so much UFOs coming from other planets: I think we ought to *build* 'em — anti-gravity machines, things like that, you know? I think it's much better than all this waste of energy. I'm sure there's means of using the energy of the planets — like surfing, the way a surfer uses a wave. There's all this *energy* around all over the place. Look at London: it's just a mass of energy speeding around, and people have just got to find a way of Uri-Gellerizing it."

But wait, there's more to come . . . "Somehow or other, in the course of my work, I've been inspired by this force that is using me as a channel for promoting these kinds of ideas, and I have faith in this force. I believe it is a warm, loving force. I don't believe it is a cold, nasty, mechanical kind of thing."

You may be wondering whether or not this has anything to do with music. Steve would answer that it's *all* related. Though he would be the first to admit that he's no mathematician, he has read widely enough to know what he's talking about, and he sees the most esoteric forms of technology as verging on magic; both of these also relate closely to music, because of the harmonies and resonances of the energy that keeps matter together. Your local atomic physicist will be happy to fill in the details.

The interesting thing about Hillage is not so much the unconventional nature of his ideas, as the way he links them all together. Nothing is irrelevant. "I'm very into what's called the essential unity of knowledge. There are bookshops in London that are just crammed to the brim with



STEVE HILLAGE

Off with the L plates

all kinds of mystical literature. A lot of it contradicts the others, actually. It's a tricky path, the path of the book, because it's very hard for one writer to get everything into one book, so I read a lot of different things, although I try not to read too much, because I think something that's very much overlooked in this present day is the intuition. I think there's a whole lot of things people can just suss out for themselves, if they just believe in their own subconscious faculties of intuition. And sometimes books impede this progress. If you read books, you get a lot of good stuff, but ultimately you're reading what another guy has intuitively synthesized, which you can do yourself, in a way." So there you have it: a good argument both for reading and for not-reading. As the man says, work it out for yourself.

Rather than merely promote his views in private, Steve takes the rare step of actually putting them down on record. His latest and best offering — "L" — reflects his avowed determination to spread his beliefs as widely as possible, or at least to buyers of rock albums. It's refreshing to hear a song that refrains from references to rollin' down highways and drinkin' whiskey, let alone lovin' good women and then movin' on. It's also nice to hear new versions of "Hurdy Gurdy Man" (featuring a real 15th Century hurdy-gurdy) and

George Harrison's "It's All Too Much". And best of all, it's great to listen to the work of a genuinely committed man. Guffaw if you will. He knows exactly what he's doing.

The inspiration for Hillage's present solo career came largely from his fruitful association with Daavid Allen in Gong. The name of the band carries on, but the spirit of it has changed radically. "You could look at all the painful things about the break-up of a group, but ultimately I think Gong was something special. It was a chance collaboration of a whole lot of different people from different backgrounds, who by chance ended up together. It was a marvellous thing, but it wasn't really a thing that could last that long, because there was just too much energy."

Finicky

Isn't it sometimes rather hard to take Daavid Allen seriously? "A lot of Capricorns get into this form of humour where you're not sure whether to take them seriously or not. Daavid was well into that. He was a very revolutionary guy. He reckoned that political revolution was very shallow. He was into revolution on the plane of ideas, by breaking down people's tendency to put things into little categories. He was always trying to present something

that was rather indefinable, and if people were getting to define what he was on about, beginning to pin it down, he'd swiftly change to something else. It was part of his whole trip."

Hillage talking about Allen in the past tense strengthens the suspicion that he regards himself as having taken up Allen's mantle as High Priest of the Bizarre in English rock. But he has also ranged further afield — specifically in a collaboration with Todd Rundgren on "L", which Rundgren produced. "The initial impetus came from some Gong fans who reckoned that he was the American equivalent to what we were doing, and they also went up to him and suggested he get in touch with us. In fact, Roger Powell (Todd's synthesizer player) had a copy of "Angel's Egg" for two years, and he thought it was a great album."

So what did Hillage achieve from this meeting of minds? "Oh, a lot, I think — mostly on a subliminal level. Just the fact that we experienced each other, the fact that we are on similar paths, although he's very American and I'm very English. I learned a lot about making records, and I think he found my approach to the guitar quite interesting, because I'm a little more finicky than him. He's helped me to do a record which is essentially saying the same thing as my previous effort, but seems to say it much clearer and more forcefully, thus getting through to an awful lot more people, which it seems to have done."

Energy

Is "L" therefore a better album? "On that level — definitely. On a level of *subtlety*, maybe not so much as "Fish Rising". I can't really say. I like "Fish Rising" a lot, although I do feel sometimes the sound is a bit wishy-washy, whereas "L" has got a lot of energy. It's got an energy about it which is less misty than "Fish Rising" — maybe less romantic, and there's a power, especially in the "Lunar Musick Suite" which I would certainly like to develop in future music. There is something in that piece which *does* something to me. Je ne sais quoi!"

The piece was recorded during two full moons. Even the mixing was done during a full moon. Hillage isn't sure whether it really works or not, but it was a genuine attempt to put his mystical theories into practice. Having spent a fair amount of time on it whilst he was still with Gong, he got in the end what he terms an "Isis flash" from it. But what's an Isis flash? "I don't know. Through working on this piece of music I achieved a kind of awareness of the magical entity that is symbolized by the moon in mystical literature, and so I attempted to put this energy into the music . . . obviously the full moon is the time when the tides of nature are at their height, and also in a way because we're on the cusp of two ages, and one of the great astrological secrets is that we're more or less at a full moon period now on a *grand* scale. So I tied all this in. I worked out a kind of magical sequence for it.

The first part of it is the flight of the Dragon — undifferentiated pure force. I want that first bit to be shocking. That's why we put it after "Om Nama Shivaya". I felt it was necessary to put this bit next as a

kind of shock, because there's a tendency in spiritual music to stop at the heart, whereas there are other chakras within the human entity that are equally important. So it starts with naked, pure power, and then I've moulded this energy into a definite shape, till we end up with this very delicate, tinkling sort of echoey thing. That's the way I worked it out — as an invocation of an almost frightening force, and gradually it's moulded together and put into context."

I wondered how you would explain all this to a musician. "Well believe it or not I'm a very disciplined musician. I tend to work everything out from a structure, and to get everyone to know the structure fully. Then, once they know it so that they can play it without making a mistake, we just boogie — go flat out, and really put as much feeling as we can into it."

Needless to say, it's one thing to be as ethereal and mystical as you like when you're locked away in the safety of a recording studio. It's another thing altogether to play in front of an audience, and *still* communicate. At the Hillage band's first gig — with Queen in Hyde Park during the summer, there was an outbreak of violence in the crowd. This clearly disturbed and offended Steve, to the extent that he stopped playing and demanded that the fighting cease immediately. "A free concert is supposed to be a very altruistic event, and the fact that there were about 150 people beating each other's heads in because someone wouldn't sit down really upset me — the thought that they chose *my* music to do it in. I'd rather play in front of 500 people who really understand my music than in front of 60,000 dolts."

Someone as organic and earth-minded as Hillage might be expected to play a dulcimer rather than a guitar. Acoustic music somehow goes with eating brown rice and refusing to wear anything made of leather. What's organic about synthesizers and electric guitars? What advantages do they possess? "It's a very profound question, this . . . well, obviously I like them. I do like the sound. I don't *prefer* the sound, but there's one area where I do think it's interesting: if you calculate the amount of energy loss from a man scraping furiously at a bit of catgut with a bit of horsehair, compared to an oscillator which produces practically the same sound, it is a more economic use of energy, and in some ways I find that is more harmonious. I would *not* see electronic music as, say, like LSD compared to thirty years of yoga in India."

The instruments used on "L" are not just electronic; he uses a shenai, a tambura and a Tibetan trumpet as well as the hurdy-gurdy. A shenai is an Indian horn, which he first heard played on a track by George Harrison. The tambura is used as the Indian drone instrument, having more of a buzz to it than the hurdy-gurdy which, however, he uses on "L" for the drone behind "Hurdy Gurdy Man". The hurdy-gurdy is really like a violin turned inside out: the strings are arranged in a circle, and a wheel which is turned by hand bows them from underneath. The notes are picked out on a little keyboard.

The main force of the music, though, is derived from the electronics. I asked him to

explain the guitar synthesizer. "A guitar synthesizer is something very new. In ten years' time it'll be all the rage. First of all it's a way of getting different guitar pedals and boxes together into one little case so you've got all the different possibilities of sound without having to unplug one box and plug in another . . . The standard guitar output is between 400 and 600 millivolts, and all the pedals which you buy on the market, such as the MXR pedals, which are in my opinion the best, are all geared to this guitar voltage. To get the *best* sound, however, you need to step up the voltage, and run it like they do in a studio. Studios run at a minimum of ten volts: all the audio signals running through the studio mixer are not little weeny ones but great big ones, so your signal-to-noise ratio is much better. But most guitar pedals are made for low level, obviously, and have an output limiter that keeps it to about 400 to 600 millivolts — otherwise you'd break up your amp. So I would like to get into studio-quality pedals. Instead of using an MXR compressor I'd use a dbx; instead of using an MXR noise-gate I'd use a Kepex. In other words, a) you're running at ten volts, and b) you're using balancing transformers in each connection."

After that, it seems, you get the pitch-to-voltage conversion. This simply means interfacing with a synthesizer proper, so that you don't just get the sound of your guitar, but an oscillator sound as well, shaped and filtered as on a synthesizer. The important difference, however, is that you have guitar phrasing. But how do you go about combining pitch-to-voltage conversion with normal guitar pedals?

"I would endeavour to do that by getting a rack of all the possible effects a guitar could have, and a miniature computer to memorize all the combinations, and a little pocket calculator built on to the guitar. Call it Dial-A-Sound. That's my name for it. What I'm imagining is something of vast proportions, which is then micro-miniaturized, and you can forget altogether about sound, and just play. I'd like that."

Steve went on to outline more and more extravagant ideas, such as using laser beams and asbestos gloves . . . at which point even he admitted " . . . but that's a bit silly, that." Something on the other hand, that he would like to get *rid* of is AC, and the 50 cycles mains hum that goes with it, by working with pure DC generators. Is this a real possibility?

"Well, a lot of the devices you use in music take the current from the mains, which is AC, and step it down to a low DC voltage. I could be wrong, but I think that could be done. You could do away with the mains, and still have enough power, without having to resort to batteries. All this hum that you get on bad amps is because there's an earth loop with the mains which is going at 50 cycles, which is actually a musical note, and it all interferes."

The mind, already boggling, was beginning to reel. What will he come up with next? My guess is that it will be more extraordinarily good music. Hillage is an unlikely candidate for guitar hero of the future, but then so was Jimi Hendrix.

by Peter Douglas

THE YES PROFILES

Part 2 CHRIS SQUIRE



If you've been reading *Beat* over the past year or so, you'll probably remember our comments on the electric bass as 'Rock's Neglected Instrument'. It's a corner of rock musicianship that boasts comparatively few card-carrying virtuosos — the number of noteworthy and innovative bassists being but a few drops in a very large ocean, teeming with the proverbial Big Names of the guitar, drum and keyboard worlds.

Right in the topmost strata of that small brotherhood of Highly Esteemed British Bassists however, you'll find Chris Squire — considered by many (as the recent *Melody Maker* poll shows) to be *the* finest bassist on the planet. Of course, Entwistle Enthusiasts and Bruce Devotees might voice a differing opinion on the matter, but it really can't be denied that Squire has (over the eight years he's played with Yes) become one of the most influential forces in breaking down the barriers and generating a greater *public* awareness of the possibilities and potential of the instrument.

Foreground

With Yes, that distinctive Squire Buzz remains a constant, and probably *the* most instantly recognisable facet of the band's music. It was right there at the beginning, weathered out the musical changes caused by the arrival and departure of various band members, and is still there today (albeit in a more 'refined' form) — providing an underlying continuity to a type of music that's constantly undergone changes from one album to the next.

To some ears, Chris' approach isn't really bass-like at all. In a sense, his playing has always been extremely 'lead' oriented — something of a dirty word among more traditional bassists, and a point that Chris himself has somewhat hotly contested in the past. In that case then, the word 'melodic' might be a better choice of description, for in an instrument that's more often than not an exponent for needlessly simple, functional, and sometimes maddeningly repetitive three note riffs, Chris has always tried to push (and, of necessity, bulldoze) his way to the foreground, to stand on *equal* musical footing with *all* the musicians he plays with. Not hiding behind the stage curtain. Not lurking behind the amps, thumping away and staring at the ceiling. But right *there*. Out front. Aggressively steering his

bass lines in, around, and through the lines and layers set down by the others.

True, he did start out on guitar years ago — only to junk it in favour of a big Futurama bass, when he found its dimensions more suitable to his lofty stature and the size of his hands. Looking at it that way then, there might well be a vague shadow of what the cynics like to call the frustrated guitarist unconsciously buried in the depths of Squire's whole reason for playing. But that's just splitting hairs, isn't it? Call it what you will, Squire's bass work is in a class all its own. Lots of imitators around, mind you, but that just serves as a further indication of exactly how important a player he actually is.

Mature

The aforementioned 'Squire Buzz', coaxed from his familiar Rickenbacker bass is justly famous — the aural trademark of Chris' overall approach — a trebly, biting rasp that sidesteps the muddier, less-distinctive lower frequencies of the traditional bass sound to cut through with surprising clarity and strength.

On the inaugural Yes album, Chris' bass is perhaps at its 'treblest' and most prominent level, though the sound seemed to mellow out considerably with each successive album. The more mature tone he uses on 'Roundabout' is probably what most people hear in their mind's ear at the mention of Chris' name but by the time *Tales From Topographic Oceans* and *Relayer* came along, a deeper, denser tone (with fewer of those 'toppy' highlights and substantially more depth) had come to the foreground.

Bassier? Well, yeah . . . to a degree anyway. Chris has never particularly favoured the floor rumbling, bottom-heavy Motown approach anyway, but there's definitely been a marked change in outlook over the past couple of years.

But the *piece de resistance* definitely has to be Chris' epic solo album, 'Fish Out Of Water', — virtually the first time any rock bassist has built an entire work around his chosen instrument. Although the album makes extensive use of drums, keyboards, a bit of electric 12-string, and a full orchestra, the *bass* is the cornerstone of the whole operation. It's the centre thread around which all the other instruments are arranged to complement and embellish the full gamut of styles and sounds Chris has developed

— from the sharp, wooden attack of 'Lucky Seven' (he used a Fender Precision on that one), to the low, menacing rumble of 'Silently Falling', to the biting grandeur of 'Safe'. Much of it isn't 'typically' Squire-ian but, there again, it's that constant search for something new that's put him on the top of the list in the first place.

Chris once said that Patrick Moraz' approach to electronic keyboards is "very human". In response, but not merely to return the compliment, Patrick made the same observation in Squire's playing, explaining that the one major point that sets Chris apart from the crowd is his habit of using vibrato on his notes (not a particularly common bass technique) to add that extra layer of warmth (time alone can tell how Rick Wakeman's return to the band will affect the bass/keyboard relationship). Then too, the lengthy, smooth sustain that Chris is particularly fond of (listen, once again, to 'Fish Out Of Water') tends to round off the sharp mechanical edges, so the notes aren't churning out with a staccato, machine-like relentlessness. Earlier on, Chris did often go for the staccato effect (as on 'Roundabout') if the situation warranted it, but nowadays, he seems to have more of a tendency to colour his sound through sustain, vibrato, and subtle volume and dynamic changes, with a sensitivity that isn't normally associated with the bass.

Mood

He's one of the relatively few musicians who view the bass as a proper solo instrument (within limits) in its own right. Though he's made it known that he isn't particularly enthralled with his performance on 'The Fish' (off the live *Yessongs* album), his feel for light and shade, along with his penchant for dramatically altering the mood of the piece from one bar to the next is probably easiest to hear on that particular track.

But what else is there to say, that all those Yes albums, 'Fish Out Of Water', eight years worth of live gigs, and a stack of 'Best Bassist' awards don't *already* say? Chris Squire's gotten to the enviable point where he doesn't have to prove himself to anybody — a stage very few musicians ever reach — and he's done it without brag or bluff. Skill and sensitivity have always been the key. And it shows.

Next Month:
STEVE HOWE

ABC OF TECHNICAL TERMS

Digital Delay Line (D.D.L.)

A Delay "Line" consists of a number of 'black-box' delay modules with fixed or variable time-delay characteristics, which may be switched in or out to achieve a delay of the required length. The great advantage of *Digital Delay* lines is that this factor, the actual delay time, can be fixed at a certain point with great accuracy. This is because it is far easier to delay digital information electrically than it is to delay analogue information. Without going into excessive detail, what actually happens within the device is the following: audio signals enter the unit in analogue form, are changed by an a-d converter into digital information, are stored for a pre-determined period in the machine's digital memory, and are then released and changed back into audio via a d-a converter. D.D.L.'s are usually only to be found in recording studios because of their rather expensive prices — upwards of £1,000! Some very rich groups can afford to use them 'live' — but delay lines can have applications other than as a "super" reverb/echo effects unit when used with P.A. systems. Delay lines were used at Woodstock (remember Woodstock?) to delay the sound from the widely spaced loudspeaker towers at the festival, so that it arrived in the same place at more or less the same time (avoiding that dreadful 'railway station' effect.)

Disc-Cutting

This term refers to the process of using a cutting lathe to convert the sound from a master tape into grooves on a blank disc, which will then be used as the "master disc" for pressing vinyl records. The blank disc is usually made of aluminium coated with a lacquer of cellulose nitrate, of about 0.15 mm thickness, and containing various lubricants, plasticisers and other materials to prolong the life of the cutting stylus itself and to give a smooth "cut". The cutterhead is moved across the blank disc by a screw-thread, operated by a pitch controlling system, which varies the type of groove being cut according to the loudness and pitch of the musical signal. The complete cutting lathe has many critical variables which affect the final product, and very precise adjustments are required to get the ideal cut. Rock producers are just beginning to realize quite how vital certain qualities of the original master tape are to the disc cutting process, and that, despite his skills, the cutting engineer is not a wizard who can turn any taped sound, however badly recorded, into the perfect disc!

dB

Decibels — means one tenth of a Bel. Often encountered on amplifier specification sheets — for instance — "Signal to Noise ratio: X dB". Decibels are not a measure of amplifier power themselves, they merely express how big or small one power level is when compared with another. "Times one" is 0 dB, hence 0 dB means "no change in level": to know how much power a Decibel level expresses, the level of 0 dB must be expressed. A useful guide is that 3dB is a power ratio of 2, so ½3 dB is twice as much, and -3 dB is half as much, as whatever level has been set for 0 dB. Thus 6 dB represents a power ratio of 4, 9 dB a power ratio of 8 and so on. The standard level for 0 dB signal input is 0.75 of a volt, so the example given earlier would mean that the self-generated amplifier noise was X dB below this — a fraction of the input voltage represented as a more easily expressed 'power ratio' of dB's.

Driver

A sort of "accepted slang" term for a loudspeaker or audio transducer, derived from the term "Compression Driver". Compression Driver basically means an audio diaphragm with a sealed airspace behind it, as in a high-frequency horn pressure unit, or a cone loudspeaker horn enclosure with a completely airtight chamber behind the loudspeaker.

Dynamic Range

Batman's IQ rating — or the signal handling capacities of an electrical device, ranging from *pp* to *ff* (very soft to very loud.)

De-Esser

A piece of studio equipment used to tame excessive high-frequencies in audio program material. This gadget is very useful for film dubbing, where the engineer might need to correct very "ssshhh" dialogue recorded on location; it can also be used to achieve an effective balance between presence and excessive sibilance when recording vocals. The exact mode of operation varies from unit to unit: some older 'de-essers' merely offered constant broad-bandwidth attenuation of the high-frequency range, whilst more up-to-date devices work in a similar fashion to compressors. This means that gain reduction of the high-frequency range only comes into operation when a sound is present, and the engineer has the facility to adjust the attack and release times of the 'automatic' attenuation.

D.I.

Stands for "Direct Injection". The term is rather self-descriptive, meaning that instead of sticking a microphone in front of an instrument's amplifier, the instrument itself is plugged straight into the P.A. system or recording console. This technique usually requires the use of a "D.I. box" to boost the relatively weak signal of the instrument, and to match its impedance to that of the recording or P.A. mixer. D.I. boxes usually have two jack sockets and one Cannon socket (3 pin) on them: the output from the instrument should be plugged into the other and connected to the instrument amplifier, and the cannon socket outlet (usually 600 ohms impedance, balanced via a small transformer) used to connect the instrument directly to the mixer. Sometimes a resistive network is included in the design, allowing the D.I. feed to be taken from an instrument amplifier's loudspeaker outlet rather than from the instrument itself. In this case the jack sockets should be marked "From amp" and "To loudspeaker", or there should be a switch marked "Amp/Pickup"; if there's nothing on the D.I. box like this, then don't use it to connect an amplifier's speaker output direct to a mixer — otherwise expensive damage may result! Some amps are fitted with sockets on the back marked "Preamp outlet" or "Mixer output": unless these sockets are of the 3 pin Cannon type, a balancing transformer will still be required to interface with a mixer using multicore and stage-boxes, but the feed will be O.K. for ordinary P.A. amps with high impedance inputs.

COMING NEXT MONTH

A comprehensive preview of the equipment on show at the 1977 Frankfurt Fair

SELLING YOUR SONGS GIVE YOUR SONGS A CHANCE!

Far too many songwriters seem to think that getting their songs accepted by a publisher automatically guarantees success. Of course publishers can do a lot to help get your songs off the ground, but so much depends on luck, and, as anyone who has ever done the rounds with their demo tapes knows, there can be a lot of disappointments and discouragements both before and after getting a song signed up. For a start, when you hear Mike Batt admitting that it took him a whole year to get a song accepted — and look how many hits he's had since! — and the story about Neil Diamond having hiked his tapes around 36 record companies before the 37th signed him up, you realise that it's far from easy! And even signing a publishing contract doesn't guarantee success, or even a record release. For all the Songwriters' Guilds campaigning to obtain short release clauses for songwriters, publishers can still sit on your song for several months before the contract runs out and they return it to you.

All this is bound to fill any creative person with dire and dreadful impatience, especially if you're pretty prolific, in which case, by the time a publisher tells you, twelve months later, that he's obtained a Venezuelan album release for your song, you'll have written about 50 new ones. No writer wants to have to wait even a year before his song is either recorded or performed

in public. If you're not a singer or musician yourself, songwriting can be one of the most frustrating careers in the world . . . but there is something that can be done about it.

It all boils down to self-help; as I've said in the title, 'give your songs a chance'. Don't stow them all in a file or on reels of tape. Don't spend pounds in demo studios sending them off to publisher after publisher only to get those depressing little notes back, stating,

"These are not quite suitable for us at the present time, but if you have anything else you think might be suitable . . ." Most writers could paper the walls with those! Even if you don't live in the centre of the music industry, London, there is nothing stopping you launching yourself on an energetic, and, hopefully, successful, do-it-yourself campaign. One of the obvious things to do, of course, is to try and team up with another writer in your area, or even writers in the plural,

because the more minds there are working on promotion schemes, the better. One way of getting yourself in the public eye, and broadening your chances, is by starting a songwriters' workshop, to pool ideas, criticise each other's material with a view to making it more commercial, and attracting musicians who may wish to perform your songs. Contacting local musicians is a very important thing for any songwriter who hasn't got a band of his or her own. Getting your song aired in public is the first hurdle to cross between you and ultimate success. If you have no feedback from the public, how can you possibly tell if your songs are a marketable commodity? If you have no contact with groups, and don't know any musicians, the obvious thing to do is to hang around wherever your local groups play until you can eventually introduce yourself and your songs. Many bands who are just starting out want all the new material they can lay their hands on and naturally, if they get snapped up, contracts will be coming your way as well.

Inspiration

Local papers are a good way to advertise your songwriting services . . . and they're also a good source of another kind of inspiration. In any community there are local events which could well use the services of a songwriter, particularly anything which might get a mention on local radio. When I was up visiting Piccadilly Radio in Manchester recently, they were complaining about how few local artists there seemed to be in the area — probably because none had contacted them. There's no point in waiting for them to discover *you*. It's up to you to contact them and arrange, if possible, to drop in with a tape or your guitar. You might even land yourself a job writing songs for a magazine-type programme, based around items of news or something, like Peter Skellern did for a while. John Miles is yet another example of someone who made it as a musician



Mike Batt — one year before his first song was accepted.

and songwriter in his home area long before coming to London.

If you've ever watched New Faces, you'll know how many people who appear on the programme sing songs which were specially written for them by somebody else. If you can get in with a group who are due to audition for New Faces, that could be a big chance. To find out when auditions are due to be held in your area, just write to New Faces, Thames Television, Teddington Lock, Middlesex. Then, a few weeks before the event, try to find out through every contact you have, local paper, the lot, about who from your area is likely to enter for it. Perhaps the New Faces office could help you out with this information, too. Entering songwriting contests can sometimes give your career a boost, but, to be honest, there are so many thousands of entries for these that the odds are fantastically against you. Also, far too many people fade into obscurity afterwards, for instance, a talented girl

called Cathy Joyce, who won a prize in the last Opportunity Knocks song contest, gained a recording contract, but still hasn't got one of her songs into the charts.

Short-cuts

If you're at all enterprising, you can find the short-cuts. Maybe your own town council would like a patriotic song to broadcast in an advertising campaign for the annual Show, or perhaps your local radio station is looking for a theme tune for a new programme. Barry Blue made his name writing the theme music for a children's TV show. It's up to you to look around your home area and come up with some ideas. If you can get well in with the manager or engineer at your local recording studio, that's another great way to contact people who are looking for songs. I know someone who was tipped off recently that an artist who has just signed a major recording deal was looking for a single. After you get an opening like that, it's up to you!

By Lorna Read

RESULTS OF BEAT'S OCTOBER DRUM COMPETITION



We apologise to our readers for the delay in announcing the result of this competition, but the large number of entries took us a long time to judge. The outright winner of the superb £400 Olympic drum kit is:

Mr. P. Ramsey, c/o 5 Mitchell Walk, Swanscombe, Kent.

The runners-up, who will each win a pair of Premier C drum sticks, are as follows:

Glenn Goulding of Immingham, P. Warrall of London N5, T. W. Dudley of Wooton Bassett, Leigh Cooper of Wickford, A. K. Tabor of South Normanton, C. Stidder of Camberley, L. J. Cribb of Lee-on-Solent, D. Rennie of Irvine, Bill Loveridge of Orpington, Mike McIntosh of Fife.

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BILL LORDAN

The power behind Trower

By Gary Cooper

A lot of people who've never really stopped to listen to Robin Trower's band think of it as pure British rock blues. That's quite a mistake, actually, because, pumping away there along with Trower's excellent blues guitar work, is a superb rhythm section led by Bill Lordan, a drummer whose style owes an awful lot to his years of playing with American Soul bands.

Lordan, one time drummer with the excellent Sly and the Family Stone, understands perfectly the fact that Soul music has a tendency to throw up the most staggering rhythm sections and has allied his experience in that field with Robin

Trower, a guitarist of the first order, whom one tends to think of as a Rock player.

I met Lordan at the Swiss Cottage Holiday Inn and asked him first about his early beginnings.

"I started in sixth grade class. It was a Catholic School and I had this teacher who was a nun and who used to play in a marching drum corps. She asked one day if any of us wanted to learn how to play drums. I was the third to put my hand up but the only one to see it right through.

"That led on to my mother helping me to buy my first drum kit which, at the time, was just a snare and a cymbal. By the time I was twelve I'd got my first straight kit and, when I was thirteen, I'd begun playing a few local clubs with some friends in Minnesota.

"Then I started to meet different people and played in all sorts of different groups but eventually I realised that I just had to go to another place because I'd played just about everywhere there was to play. So me and a friend, Willy Weeks the bass player, left for New York."

Tax loss

Lordan's stay in New York included a jam with Hendrix in 1969 before he eventually split to the West Coast with a band called Gipsy, leaving Weeks to go to Chicago with Donny Hathaway's band.

"Since then I stayed almost permanently on the West Coast. Gipsy sort of fell apart when we found out that we were being used as a tax loss by the record company we were signed to so I went on to do some sessions with Ike and Tina Turner and then Bobby Womack.

"I almost joined Bobby Womack's band but the day I was due to audition, Sly Stone came into the studio, I did one track for him, he said that was what he'd wanted for a while and so I was in his band."

The unpredictable Sly taught Bill a lot about playing. Before Bill joined the band, Sly used to play drums himself but hired Bill because he wanted someone with a good technique. Subsequently the two of them worked together on drum parts and Lordan cites Sly's amazing rhythm sense as a great help to him in developing his current style.

Love affair

Unfortunately, Sly's record of ups and downs meant that Bill developed a distinctly ambiguous relationship with what was going on, resulting in him reading in a music paper that Robin Trower was looking for a drummer and applying for the job. As history shows, he got the gig and the band hasn't looked back since.

Lordan's kit is the result of a love affair that has been going on for some long while, as he explains.

"The kit I'm using now is the one I've had for about the last twelve years, although it was secondhand when I bought it. It's basically an old Rogers with Sonor cymbal stands and Zylidjian cymbals. The snare stand is also a Sonor which I've had for five years and which is excellent. The foot pedal is a Ludwig Speed King.

"I have eleven cymbals all told, including swish cymbals which I use upside down — that's an idea I got from Billy Cobham a few years ago: it gives you a really good hard sound.

"The cymbals also include a 20" crash, three 18" crash and two pang cymbals which are like swish but without the rivets. I also have two swish cymbals and a gong.

"The drums themselves include a Rogers 24" bass drum, a Rogers snare, two 13 x 9 top tom toms and 16" and 18" floor tom toms."

Ringin'

Mostly Bill has stayed loyal to all his equipment, having used Remo heads for years. One change, though, has been the recent switch to a new head for the snare — a strange hybrid called a Cana-Sonic, which is half plastic and half calf skin. The idea of this head, which also features a tone control, is to cut out ringing, a problem which Bill admits to having had with Remo snare heads.

"The finish of the kit was originally Pearl and I had it painted during the psychedelic period we all went through. Anyway, the Pearl waffled and I had to rip it all off with a pair of pliers which left me with just the bare wooden shells of the kit. Then I went and had those painted at a custom car paint shop and I kept them like that till we played at Sly's wedding when I was given some new self-adhesive, gold coloured Mylar. That was really amazing patterned prism stuff, and I covered the kit with it the night before we were due to play the Hollywood Bowl. I've kept that stuff in place, just replacing it once, and I've really grown to like it."

One of the things that Bill has discovered is that the tone of his kit has improved greatly since the pearl finish was removed.

"I really don't know what I'd do if I had



my kit stolen or damaged. I guess that all I could do would be to go to Rogers and buy just plain wood shells and cover them myself. The trouble is, mine is one of the old 'Made In USA' kits and I don't suppose I'd get the sound I'm getting now."

If a lot of Lordan's black feel came from working with Sly Stone, then an equal part of it must have come from the years of touring he did with black bands right across America before his name was well known. In those days he was often the only white in the clubs but he doesn't remember much prejudice against him.

"No, they used to be a bit strange sometimes but, in the end, they'd just say 'Oh, that's Bill, he's one of us; it was all in the music really.'"

Trower cites 'Caledonia' from the new album, 'Long Misty Days' as one of his favourite tracks from a drumming angle and it displays Lordan's staggering sense of feel and rhythm.

"I really guess I learned my hands before my feet," Bill asserts, "and that came from listening to all the big band drummers. My biggest influences were people like Art Blakey and the people like Mitch Mitchell, Elvin Bishop and Buddy Miles.

Cream

"Somehow, I managed to miss-out on all that British rock thing, I just never really heard the Yardbirds, Cream and all those bands. When that was happening I was listening to Wilson Pickett, Otis Redding and people like that. It was the Soul thing that was happening for me while all that was going on. I started with jazz and moved on to Soul."

Any young drummer who wishes to emulate Bill Lordan's superb style is taking on a difficult task. Most of the things he's picked-up have come from his experience with black bands playing their home territory. As a young man he had several experiences that would help any player trying to get into that style — like playing with Ray Charles' horn section. That sort of experience you just can't synthesize from records. If you ever get the chance to talk to Robin Trower, he'll willingly tell you that he envies Lordan's experiences something rotten. Who can blame him?



Register of GROUP NAMES

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GROUP NAME _____

DATE OF FORMATION _____

INSERT DETAILS OF GROUP'S MAIN CONTACT, WHETHER MANAGER OR GROUP MEMBER

NAME

ADDRESS

TELEPHONE NUMBER

NAMES OF GROUP MEMBERS WITH DETAILS OF INSTRUMENTS PLAYED

..... Age

..... Age

..... Age

..... Age

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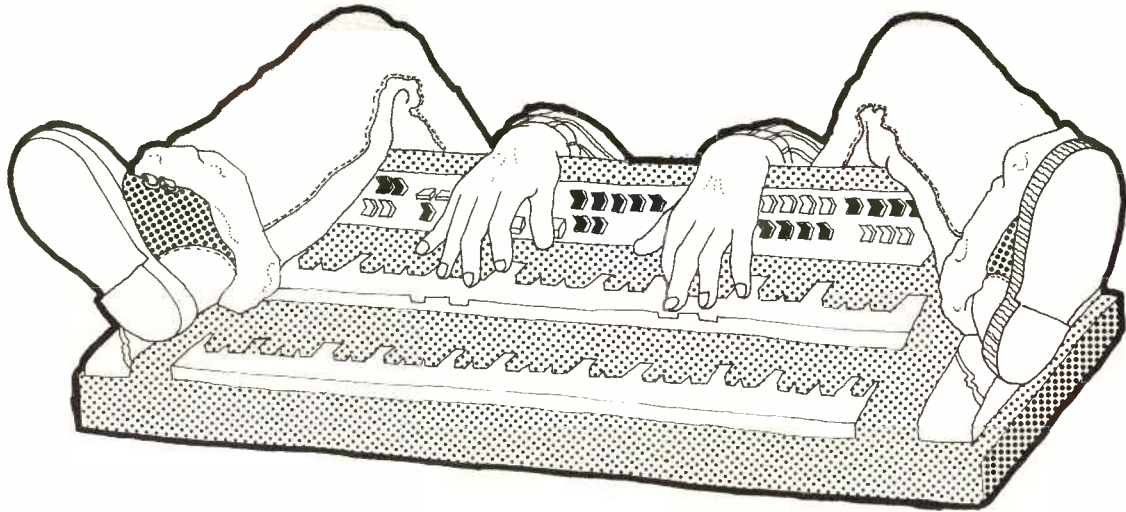
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NATIONAL HEALTH

Getting better all the time

Any band made up of former musicians from Egg, Hatfield & The North and Gilgamesh is a treat indeed, and National Health fits that bill. Dave Stewart sent Beat a tape of a radio broadcast they had done for the B.B.C., and this interview was the result.

First, however, a bit of background: Egg was a band with a small following of dedicated fans, but despite releasing two or three strange albums, they never graduated beyond the college circuit. The main force behind Egg was Mont Campbell, an eccentric figure who turned Dave on to Stravinsky, and wrote most of the material, loosely based around the works of that composer. Involved in the first version of National Health, he soon left on the instructions of his

religious teachers, who decided that the world of rock could not be the right path.

Alan Gowen came from a band called Gilgamesh: "We didn't work enough. We'd rehearse about twice a week, and maybe gig twice a month. It was a very loose arrangement, and you could ally that band more with the jazz scene than the rock scene."

Fluid

"If you're going to have a band today," Dave explained, "you've got to be committed. It's no use telling the manager, sorry we can't support so-and-so because we're doing the Palais with our mates." National Health still seem to be in something of a fluid state, but consisted at the last census of Dave and Alan on keyboards,

Phil Miller on guitar, Neil Murray on bass, Bill Bruford on drums and Amanda Parsons on vocals. Dave, Phil and Amanda had all been concerned with Hatfield and The North, another excellent band who fell by the wayside after a couple of years and two albums for Virgin. "It was a case of different musical and personal directions. Richard Sinclair was getting fed up with touring. He had two kids, and since we were making money from gigging, not recording, he found he just couldn't afford to do it any longer."

What are the main differences, then, between National Health and the Hatfields? "Well, I can orchestrate a lot more, because there are six of us now rather than four. And on top of that, because there are more musicians it has to be a lot more precise. Hatfield was much less predictable — when we started, it was very free and open, and this freedom pervaded all attempts to structure the music. I would have liked the written music to be played more precisely, and with more direction to the improvisation. With Egg we always had a set idea when we began improvising . . . as writers, Alan and I both feel it's a bit silly to have monumental improvised pieces when you don't know what the other guys in the band are going to be doing next."

Alan elaborated on this: "I had the experience with Gilgamesh of leaving holes in the music I wrote, to be filled in with improvised music, but that was because I *knew* who I was writing for. You can't have a thing where you just go out and blow unless you've been playing with the other musicians for years. No way."

Risk

Alan and Dave, as well as being the writers, were the ones who formed National Health, with only an interest in similar types of music and a desire to work together to go on. Now that the musical side of the band has become more settled, and the musicians are more committed, they have been able to form more definite plans. One of the problems will be getting a record deal — not just any record deal. As Dave says, "We want to get a record company who are sympathetic to the music. The company have got to invest money in the group. Record sales have fallen by 35% recently; we sent a tape to Virgin, but they just didn't want to take the risk." Amanda added: "but that was wit' Mont, and the music was very uncompromising, very weird."

The extent to which their plans have been laid makes it clear that Dave, at least, has a lot of faith in their future. "We'd like to do a proper tour of about twenty gigs. What we intend to do in future is to work twice a year in England. The rest of the year we'll be touring abroad, or recording, or just doing nothing — or rather, writing. We need more material, in fact. There've been a couple of gigs recently where we've been unable to do an encore."

Hitler

The main thing, for enthusiasts of their kind of music, is that National Health should be able to reach a larger audience than either Egg, Gilgamesh or Hatfield & The North were able to, but this can only be done with the aid of sufficient exposure. Did Dave think they have a lot of potential? "I think so. You can tell by the audience reaction. Also, I think we're the kind of band that could handle film music commissions and so on. Alan and I are very prolific writers."

In short, popularity will soon become a financial necessity, and there is such a wealth of musical talent in the band that it's surely due to them. On the other hand, as Dave pointed out, Hitler was popular . . .



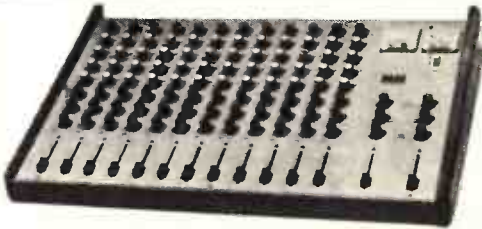
Come on fellas — say "Ahhh", not "Cheese" . . .



ELECTRONICS

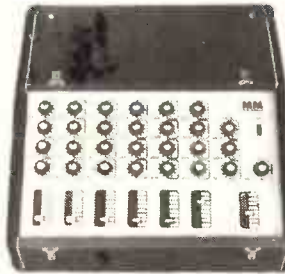
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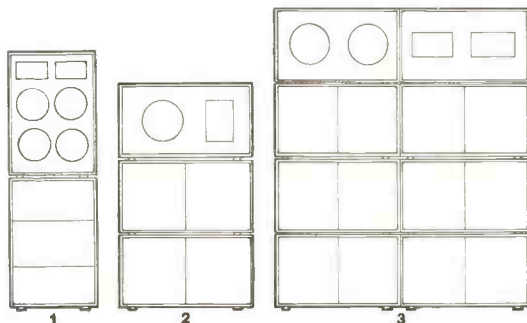
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The MP175 mixing console was the first model to be produced, forming the basis of the range. It represents the first really cost-effective solution for small studios and bands having stringent mixing requirements, with its uncompromising technical specification. Illustrated is the 'standard' board in which 12 input channels are mixing down to two (stereo) outputs, with facilities for echo and foldback sends.



NEW MM PA STACKS

1. Two 810 and two 820 cabs retail for £800 including built-in passive crossover, and could use one MM AP360 dual 250 watt slave
2. Four 830 and two 840 cabs retail for £1200 including Electronic Crossover, and could use 2 or 3 MM AP360 slaves
3. Twelve 830, two 850 and two 860 cabs retail for £2700 including Electronic Crossover and could use 4 or 5 MM AP360 dual 250 watt slaves



MM 16 into 8

This model has the same chassis as the foldback desk, with 8 output banks and 16 input channels. Two groups of 4 meters on back. Double routing switches, so that any input may be routed to any pair of output channels.



INSTRUMENT REVIEW 1

MARTIN D-35

While talking to Justin Hayward for this month's interview I asked if he might be interested in reviewing a new Martin for Beat. He agreed enthusiastically, so we arranged for a D-35 to visit him for a week of two before calling back to chat about it. Martin have been making guitars since 1883, and their products have built up an enviable reputation for quality, reliability and purity that is virtually unparalleled in the acoustic guitar market, and while they are undeniably expensive there are many acoustic guitarists who swear by them.

The D-35 lies towards the top end of the Martin range, and has a spruce top, 3 piece Rosewood body, Mahogany neck, Ebony fingerboard and Grover machine heads. Unlike most guitar-manufacturers Martin do not use an adjustable truss rod through the neck because, says Martin, "we've found that it is possible to produce a neck that is so rigid that it is unlikely to bow in the first place." So I revisited Justin Hayward and asked him how he liked it.

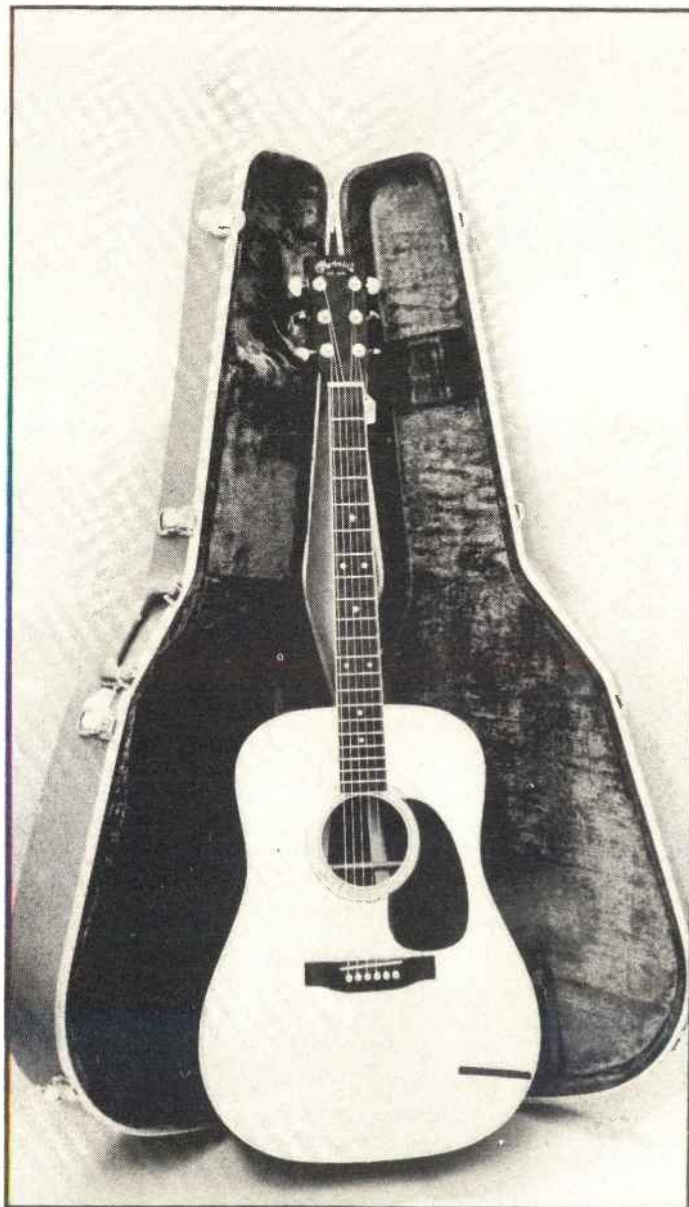
"It's great, it's perfect, and I honestly can't find anything wrong with it at all. The pitch is perfect, and the action just right. The one thing you might notice in recording — and this has come up with a couple of my own Martins — is when you strike a chord and stop the strings there's a resonant harmonic of A. Even on another chord it's still there, but it can be isolated by equalisers, and anyway it's such a small point.

"It's got no fret buzz at all, the neck's absolutely perfect, and the machine heads are really smooth — they don't stick at all. It must be one of those guitars that's just right, you know?" Having a couple of Martins himself, I asked what it's like to play.

"Well, it's generally accepted that Martins are hard to play anyway. I've had my 28, which I used on all the Moodies records, for eight years, and that never got any easier to play; but I think your fingers just get harder and it's worth it. It's a case of realising that you've got to adapt yourself to the guitar, rather than the other way round."

"Is it particularly suited to finger style or chord work?" was the next question.

"It's very good for both



picking and chord work, but it's particularly nice for picking. The top's very bright and the bottom end's just nice and deep enough, and it's got a beautiful tone. For chords it's very smooth right the way up the neck and it keeps in tune perfectly. One characteristic of Martins is that they're so good that they demand to be tuned up *exactly* otherwise they do sound off. I've got a Gibson J-45 which I use for chord work as well and I find I can take slight liberties with that and it will still sound in tune — but with this one you can't; it demands to be perfectly tuned. You'll often find with other guitars that if you tune up to a G chord it won't be

right for the E Major — but this one is, it's very smooth."

At this point I began to get a little desperate — isn't there anything bad to say about it?

"Well, to be honest, I really wanted to say something bad because I happen to think it's a lot of money — but I just can't. But then again, it's very much a Rolls Royce guitar and you'd have to be going out specifically to buy one of these — you wouldn't just be casually shopping around."

What's it like for recording with?

"When I get a new guitar I usually like to use it for recording straight away; so there I am with my new acoustic in the studio and always Tony Clarke (the producer) asks what guitar I'm using, and I have to tell him, and he always replies, 'Try your Martin.' They're that sort of guitar, and this one is just about the best example I've seen or used. They've got something, particularly for recording; there's this perfect evenness between all the strings, so there are no dominant strings at all. I've got other guitars which sound pretty good in an ordinary room, but they don't go on tape very well."

As I packed the Martin back into its excellent blue flight case he made a note of the serial number. It could be the proof is in the pudding, and maybe this particular example will be finding its way into his personal guitar collection pretty soon. How did I like it? Well, let me say I agree with Justin Hayward: 'It must be one of those guitars that's just right, you know?'

Justin Hayward talking to T.V.S.

COMING NEXT MONTH

Beat reviews Ovation, Yamaha and Gibson in a three-part investigation into some of the world's best guitars

INSTRUMENT REVIEW 2

KEYNOTE CONSORT



The Keynote Consort is not an organ for players with Jack McDuff/Jimmy Smith leanings; it does, however, effectively sow the seeds for experiments in an uncluttered way.

The drawbar system produces clear and workmanlike sounds both for top and bottom manuals, producing sounds readily acceptable to a long standing Hammond owner like myself. This is a rare delight as many of the new 'keyboards' I have played recently give the impression they have been 'designed' by music haters, displaying sounds more in keeping with a Missile early warning system than a musical instrument.

The action on the Consort is good with a slight resistance under the fingers, which personally

I like, giving an expensive feel to the keyboard. The sounds are controlled by flute tone drawbars arranged thus; 16ft, 8ft, 5 1/2ft, 2 2/3ft and 2ft on the upper manual and 8ft, 4ft, 2 2/3ft and 2ft on the lower manual. There is also a harmonic filter control which adds further to the harmonic dimensions of the drawbars on both the upper and lower manuals.

The 'special effects' on the Consort are percussion, vibrato and reverberation. The percussion operates on 4ft and 2 2/3ft registers on the upper manual and has a facility for short and long decay. Personally I would have preferred a more punchy percussion, although the system here is certainly O.K. and useful.

The vibrato, I feel, is very much a 'special' effect to be

used sparingly.

A built in phase unit would have been much better I think, and, in fact, Keynote tell me they are building such a unit into a new model called The Cub (available mid-January). Reverberation has two levels of intensity, and while being extremely effective on solo-voice type settings a slightly heavier degree of echo, at setting two, would be more impressive.

The foot pedal is more of an expression pedal than a volume pedal as a knob above the upper manual is provided for setting general volume. There is even a 13 note pedal board on this compact instrument complete with sustain facility and a means of amplifying the bass separately from the keyboard section — a very good idea!

A very appealing factor of the

Consort is its portability. I witnessed two blokes dismantle it in under three minutes, and I found on lifting the main section that instead of giving myself a hernia it was possible to lift it with one hand (being good news for any roadies who have an aversion to using two!).

The price of the Keynote Consort is also light at £760 (inclusive of VAT) which makes it the best value for money portable organ I have seen to date.

However, don't expect it to sound like a C3 because it can't, but I think that in these days of the multi-keyboard player this organ is sensible in sound, price and size complementing well the remainder of his hardware.

Dave Greenslade



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INSTRUMENT REVIEW 3

CMI SG STANDARD GUITAR

One's first reaction on encountering this guitar is to sigh quietly at the fact that it's yet another Japanese copy of a Gibson, and to wonder why it is that they invariably find it impossible to come up with an original design. It has almost reached the point where the first-time guitar buyer might be led to think that he has a choice of only four different shapes, even though the prices vary so enormously.

That said, we approached the CMI with a somewhat resigned

air . . . but surprise surprise, this one is an exception to the rule which says that cheap oriental axes must be rather dreary and "adequate". To begin with, the finish is pretty good. Guitar purists may sneer, but a nice-looking instrument is a big plus — who wants to be seen performing with something that looks like a plank with screws in it? The edge of the fingerboard was a little ragged at the very top, but that's all we could find. The overall impression was one of toughness,

the neck being fixed and the cherry body heavily lacquered, giving good protection against superficial scratching. The machines are styled along the lines of Grover, and feel sturdy enough, geared not too high and not too low for quick tune-ups. The truss-rod is adjustable, as is the bridge — more so in fact, than on most guitars, which means that you can set it up as precisely as you want. Our instrument, by the way, was very nicely set up already, unlike many that we review. Down below are four chunky tone and volume controls and the toggle for rhythm/treble switching.

So far, so good, but what does it sound like? At low volume, well, it sounds perfectly acceptable. We would describe the sound as "punchy" — suited to rhythm work, but you won't find much in the way of sustain if you're just rehearsing in a small room, or playing on your own. The treble is sharp and bright, but the bass sounds a bit plunky. Then again, a bit of judicious twiddling with the amp controls should get you over that one. With higher volume levels, it's a different story. In fact, it feels like a different guitar. The chords that seemed a little embarrassed at themselves with only 25 watts behind them suddenly come lashing out like caged tigers — bags of sustain, and — most important — a full, biting jangley tone, which allows you to hear every note in the chord.

It is a well-balanced guitar which hangs comfortably around the neck, and gives you the impression it *wants* to be heard on a stage. The bass pick-up suddenly takes on its full

depth, so you're not merely blasted out of the room with an earful of high frequencies. Why there should be this difference is inconsequential: the people who are likely to buy the CMI will, I suspect not be fussed with such details. It doesn't matter too much, because in the long run you get what you pay for, by and large, when it comes to guitars, and this is certainly not an expensive model. On the other hand, this guitar has several advantages over models in a similar price range: the action is good, and once you get used to the character of the neck and fretboard, it is possible to get up a reasonable rate of licks-per-second. The fretboard has a very slight camber and is unvarnished; the frets themselves are not too high, and also well finished off (we've all known guitars where the strings have snagged under a shoddily filed fret-end).

The range from which this SG copy comes is brand spanking new — Cleartone only received them towards the end of November. For this reason, official information about them is scanty as yet. For example, we can only guess that the neck and body are mahogany. This instrument seems to indicate one thing, however: that the Japanese copies just keep on getting better — which brings us back to our original point: why dress up a perfectly decent, eminently playable guitar as a Gibson?

Tested P.D. with Carlsbro Hornet and Pearl Duo Reverb amps. R.R.P. £121.93 inc. VAT without case.



COMING NEXT MONTH

●
**FULL PREVIEW OF THE
FRANKFURT TRADE FAIR,
THE BIGGEST AND BEST EVER**

INSTRUMENT REVIEW 4

WURLITZER 200 ELECTRIC PIANO

Stick one end of a lead in the auxiliary socket of this little piano and stick the other end in a good 100 watt combo and you're in business — which might appear to be a wierd way of introducing an instrument review but it serves as a quick way of saying that the Wurlitzer 200 has a genuine dual personality. But more of that later.

The Wurlitzer 200 is a small, compact, neatly styled and well-finished electric piano, designed, in all honesty, primarily for sitting in the corner of a semi-detached in the suburbs, complete with little girl plonked in front of it tentatively picking out the first few bars of Beethoven's "Für Elise" for Auntie: — and that's where its biggest market lies. It's smaller,

lighter, quieter and less cumbersome than a genuine string upright, and therefore must have a great appeal for the masses of people in need of a piano but who are forced by today's economics to live in houses and flats too compact to accommodate a bulky upright block of Rosewood.

Complete with legs it's only 33" high, 40" wide, 18½" deep and weighs a paltry 56lbs — compare that with the Bechstein in the corner! It has a 64 note keyboard, ranging from A-13 to C-76, two monitor speakers, a in-built amplifier, a sustain pedal, and a headphone jack for private renderings of junior's homework.

The control panel is simple — on/off and volume combined on

the left and a pilot light, and a vibrato control. Swedish steel is used for the tone elements which operate in a polarised electrostatic field when struck by the hammers. The elements themselves are manufactured to tolerances of + or - .003 (say Wurlitzer) which makes replacement of any keys which should happen to suffer a downer on being struck by the last chord of "Suburban Sequences" a more simple and rapid operation.

The keys themselves are fine sugar pine with white implex plastic on the naturals and solid moulded black plastic sharps. The hammers are hard rock maple and virgin wool, and Wurlitzer use waterproof adhesives to minimise the ef-

fects of humidity. The piano itself is covered in by black PVC which on the model we had was finished very nicely.

Well, what it's like to play?

We found the keyboard action a little on the firm side at first, making it difficult to judge the pressure required, but after more time it turned out that this is an advantage. A piano is, after all, a percussion instrument, and any trend towards softening the action, along the lines of an organ, destroys the *raison d'être*. Wurlitzer may have strayed a little far in the other direction, but we feel that this is to their — and the instrument's — credit.

The monitor speakers, however, must be regarded only as a lazy way of hearing the sound. They didn't like the treble end too much, and sounded tinny when asked to cope with a randy bass line. Volume-wise they manage acceptably well, but the quality leaves something to be desired.

However, take the advice of the first line, and the Wurlitzer becomes very much a wolf in (black) sheep's clothing. From a suburban child's toy it transforms itself into a veritable stage tiger, pushing out a really gutsy, satisfying sound — treble perhaps a little thin, but from an octave above middle C downwards it emits a rich, raunchy tone; and if you turn the volume up on the piano itself, it overloads the input to give a biting fuzz-distortion effect which has us lot here in the office winding up the volume everywhere in an effort to keep up with it!

The vibrato was only really effective when wound up full, but as most of you who read this would be using the Wurlitzer through auxiliary amplification that isn't really a significant failing.

So, there are a lot of electronic pianos on the market at the moment, and this one is at the bottom end as regards costs — and it is on cost comparison that the Wurlitzer scores heavily; and, although it comes from an auspicious stable, you can be pretty certain you're shelling out the green ones for the expertise and not simply the name.

Tested TVS with Yamaha G100 B212 and Carlsbro Hornet amps.



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Regular listeners to either John Peel's or Alan Freeman's Radio One shows can't have failed to have missed a band by the name of Lone Star. Both Peel and Freeman have gone bananas over this young band in a way which, whilst it might be characteristic of Freeman, couldn't be further away from Peel's normal 'take it or leave it' approach.

So what is it that has suddenly propelled this band from the depths of obscurity in darkest Wales to a position of prominence in the country's biggest two progressive radio shows?

To find the answers, I met Canadian keyboard player Rick Worsnop and Welsh lead guitarist Tony Smith.

Worsnop and Smith are pretty affable people but both have a quite apparent difference from a lot of the musicians you meet on interviews — they're exceptionally intelligent. Mark that down as clue one to their success puzzle. So, when hundreds of other, and far better known, bands are still slogging round the clubs trying to get a break, how did Lone Star get where they are?

"We had a lot of good luck

LONE STAR

GAMBLING ON THE BIG TIME

but I must admit that we really did our homework before we started," answers Tony Smith. "We decided right from the start that we couldn't do the pub scene because we're not playing background music — we'd tried that scene before in various bands we'd been in and it just hadn't worked. So we sat down and asked ourselves what it was we really wanted. The answer was a recording contract and so we really set our sights on that. The first move came in finding Steve Wood, our manager, who we got in con-

tact with through a mutual friend.

The tapes Steve heard were of a previous band and were intended to give him a taster of what we were going to do. Steve came down and heard the band, gave up his job and that was it."

Now, at about this stage in most band's careers there's a mister money bags who comes on the scene and bank-rolls them through the early loss-making stage in their careers. As BEAT readers who are in bands know these people with the money are pretty

mythical and rarely appear when you need them most. What is interesting about Lone Star is that they didn't have a financier as such. Readers who are looking for the magic ingredient should now read on.

"In the beginning we financed ourselves by taking day jobs or whatever," said Rick. "We went off to Acorn Studios and made a simple demo and made sure that it was a good one. We weren't about to do any gigs and needed that demo to do everything for us. I guess it cost us about £300 or £400 to get about five songs down. We then gave that tape to Steve and he signed us with CBS."

So, despite all the traditional advice given in BEAT over the months, here's a band that have got where they wanted to be without the slogging around their local area until a talent scout picked them up and offered them a deal. Here's a band that didn't even set a foot on stage until they'd signed with one of the biggest recording companies in the world.

"We wanted something to promote first before we went out on stage," Rick Worsnop continued. "So, when we

wanted to try things out, we went over to Holland and did a small tour there which was right out of the public eye as far as Britain was concerned. Mind you, Holland might have been a bad choice as far as trying to gauge audience reaction because Dutch audiences react in an even more restrained way than British ones. I really think that if a band wants a challenge they should try playing over there!"

Difference

So, the next move, after the release of the album called 'Lone Star' was to get onto the Ted Nugent Tour (who just happens to be a CBS artist!) and then onto the Mott tour (guess which record company they're with?). Anyone who has ever had problems booking his band onto a decent tour would be well advised to look to which label he signs with in the future. Having a giant like CBS has made one hell of a difference to this band. Had they signed with one of the smaller companies, however good, it's unlikely that they could have had tours giving them anything like the exposure they got via CBS's pulling power.

Rick now feels that he can

offer advice to a younger band — he's certainly in a good position to do so. "The biggest piece of advice I can give anyone would be to make sure you've got a good product for a market which isn't already saturated. So many bands are going out looking for a deal with music that hundreds of other bands are already playing. That's really not going to get you anywhere unless your playing is just exemplary. Look for a record company who haven't got anyone playing anything like your music if you want to sign with someone who'll get behind you."

Certainly, the American giant CBS was a good choice for Lone Star. They have a brilliant catalogue of American bands but have always been desperately weak in picking up the British Rock giants. The big earners like Bad Company, Yes, The Who, The Stones, Zeppelin, Elton John, Peter Frampton, Floyd, Sabbath, Jethro Tull, have all gone to other labels (WEA being a pretty good example) and CBS, like any business enterprise with sense, wanted their own British supergroup.

Taking Lone Star must've been a gamble because, as some of the weekly papers never seem to tire of telling us,

the day of the British Rock band is being overtaken by funk, American soft Rock, Reggae etc. Personally, I think that's debatable and I'll stake quite a bit of bread on a bet that Lone Star are going to be one of the world's biggest bands inside a couple of years.

Image

Since I reviewed their album for Beat I've sort of doubled the praise content and halved the criticism. It's a brilliant album in the Zeppelin tradition but I'm still unsure about their image. What does the band think about that aspect?

"Image is a funny thing," Rick asserts. "You can make or break yourself on image and I think it's a great mistake for people to define themselves too far, too early in their careers. That really isn't in your interest if you're trying to avoid getting stuck with an image that you may not want in a few years time."

Rick accepts that the image presented by their album cover was appalling in that it made them look like a school band or, "A bunch of undernourished idiots" as he puts it. They, unfortunately, were lumbered with it and are hop-

ing that the back of the sleeve won't put too many people off listening to the album.

Without trying to sound patronising, Lone Star are one of those bands who are pretty bloody clever in other areas than just the music they play and write. Rick is capable of talking more sense about synthesizers than many of the so-called 'experts' on the subject and both he and Tony have an uncommon grasp of exactly what's going on in the music business.

If Lone Star are going to break bigger than their contemporaries it'll be because they are that rare combination of a band who can create superb Rock music and back it with a clear idea of what they want and how to go about getting it. That's what makes them a better band than many others around who play music which can be just as good.

As I've said, I firmly believe that Lone Star will be a supergroup. That suits me because they're playing my sort of music. Whether or not you like their sound, though, you'd be well advised to listen carefully to their description of how they got where they are from nowhere in record time, as it provides some major clues about getting a deal in 1976.

COMING NEXT MONTH

Beat reviews
Ovation,
Yamaha and Gibson
in a three-part investigation
into some of the world's
best guitars



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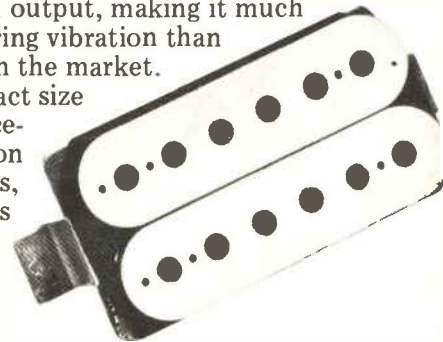
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Features:

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- Dual creme-colored coils
- Special magnet structure minimizes string damping
- High temperature shielded cable

Dual Sound Humbucker

This deluxe version of the SDHP shown above, features both the hot sound of the SDHP plus a second sound similar to that of a Stratocaster or Firebird. This allows the guitarist a choice of two distinct tones, providing greater flexibility. The installation of a small switch provides for the selection of a "hot" or "clean" mode in humbucking.

Features:

- Same construction as SDPH
- Special wiring allows two separate sounds
- Foil wrapped three conductor cable.

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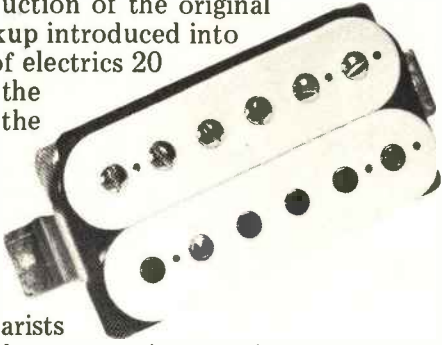
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New! PAF

The PAF, or "Patent Applied For" pickup is an authentic reproduction of the original humbucking pickup introduced into the Gibson line of electrics 20 years ago. Until the Di Marzio PAF, the quality of sound of this original device was never approached by other pickups. The PAF is intended for guitarists who don't need the extreme increase in output of the SDPH, but want a warm, sustaining sound with moderately increased output at a reasonable price.



Features:

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- Double creme colored bobbins

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Designed for the Fender Stratocaster or Telecaster player who wants to improve his guitar's output and sustain, while retaining the guitar's original circuitry and appearance, the Fat Strat and Pre-BS Telie are exact replacements for the original pickups — and are installed in a matter of minutes. The Pre-BS Telie mounts in the bridge position of Telecasters only; the Fat Strat is recommended for the bridge position in Stratocasters, but can be installed in other positions. These exceptional pickups feature the increased low and midrange response, and they especially complement the harmonics already present in these guitars while virtually eliminating the "squeal" or feedback common to them.

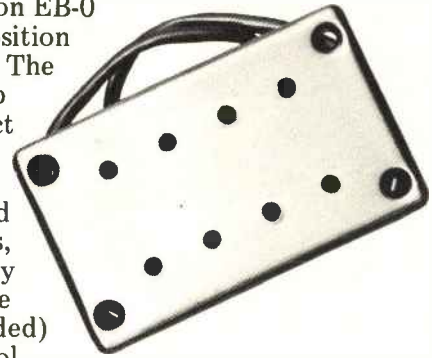


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FEATURES:

- Eight individually adjustable polepieces
- Two separate sounds
- Three conductor cables

New!

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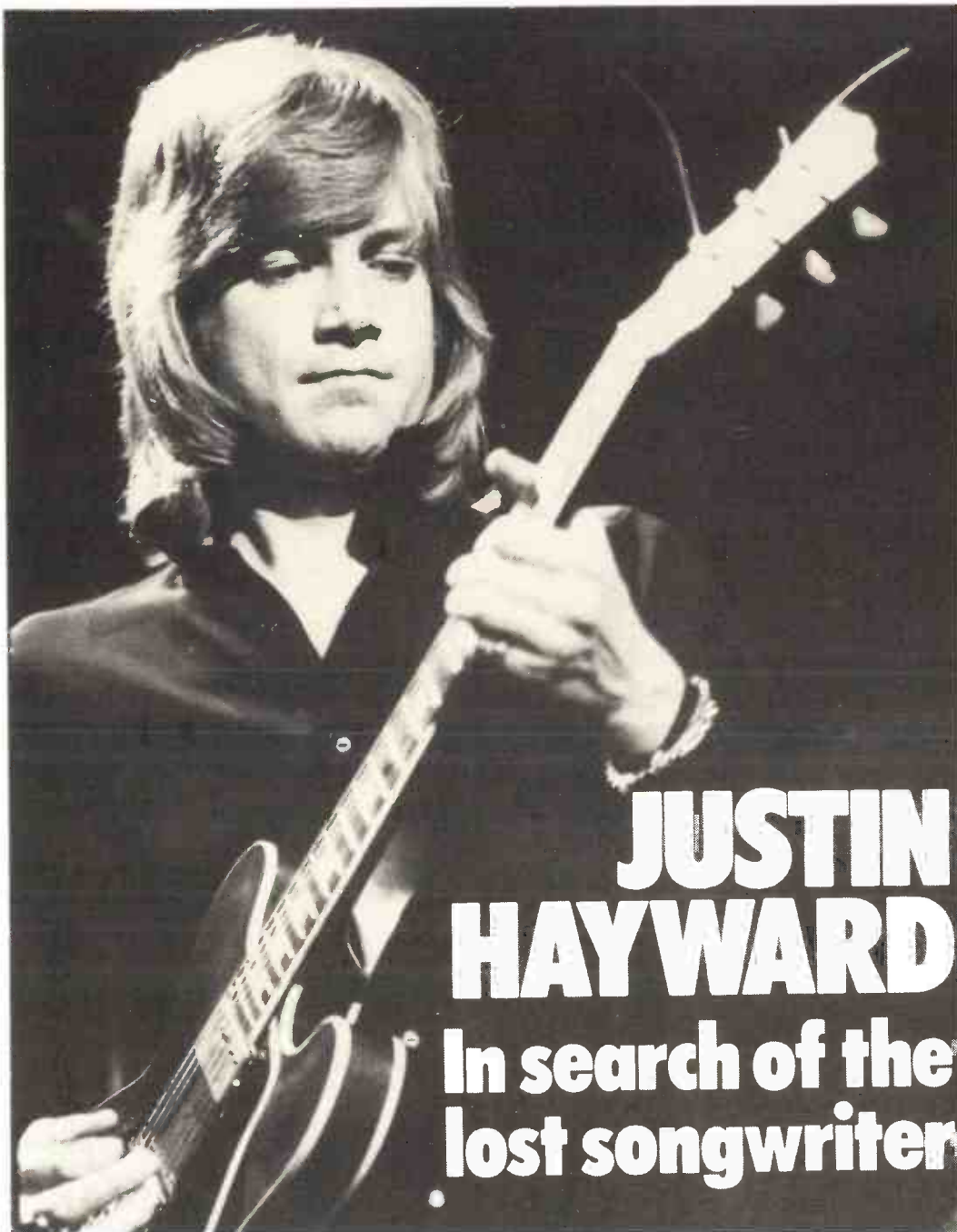


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JUSTIN HAYWARD

In search of the lost songwriter

It's difficult to believe that almost ten years have passed since the Moody Blues first launched 'Days of Future Passed' onto an audience still heady from the discovery of dope, denim and dropping out, and established themselves at last as one of the few major rock bands of the Sixties and early Seventies. 'Nights In White Satin', penned by the band's lead vocalist and guitarist Justin Hayward, and released as a very successful single (!!), became something of an anthem for the Moodies and their followers,

and must now be regarded as one of the classic songs of the period.

'Days of Future Passed', which was one of the very first 'concept albums' fusing rock songs and classical composition into a backdrop for the presentation of single theme, marked an end to the decline in the band's fortunes since their monstrous hit 'Go Now'. The albums that followed all carried a feeling of a theme, even when one didn't actually exist, but the most significant factor in the Moodies' success was the combination of highly in-

dividual style and strong songwriting.

If ever a band has been a sum total of the abilities of each individual component the Moodies must qualify for the award. Each member of the band — Graeme Edge, Mike Pinder, Ray Thomas, John Lodge and Justin Hayward — was a songwriter in his own right, and the credit for knitting together the five separate writing abilities into a wieldable unit must go, in part, to the band's producer, Tony Clarke. Each year between '67 and '72 saw one or more

albums from the Moodies, each one re-inforcing their stature as writers and musicians. But in 1972 'Seventh Sojourn' appeared to mark the end of the 'Moodies Sound'. The band stopped recording together, and since then a series of solo albums have appeared, the most successful of which saw John Lodge, the bass player, and Justin Hayward teamed together, to produce 'Blue Jays' and undertake a rewarding tour.

Songwriting

Now eighteen months on, Justin Hayward has just completed his first solo project, an album called simply 'Songwriter', which has also been produced by Tony Clarke. This news seemed to be a good excuse for me to drop in on Hayward and chat about his songwriting techniques and his plans for the future. So over a cup of coffee in his very relaxing living room I first listened to a master tape of the new album before getting down to talking. I asked first how he gets around to actually writing.

"Usually it just happens with the guitar. I start playing around and usually a chord sequence comes first. I think that over the years I've got so used to picking up a guitar and trying to explore particular chord sequences and trying not to repeat myself, that songs always seem to come from a chord sequence." He paused, "but there again, sometimes, I have a one, or two line, chorus idea and then write the song to go with it." As an individualist, with a very distinctive voice and melodic approach to his songwriting, didn't he find the Moodies too restricting? He adamantly denied this.

"No, I didn't, not at all. I never felt restricted there — the only thing that I did think was that I felt that we didn't record enough and there wasn't sufficient product, for me to have only three songs to show for a year's work. I was writing a lot more than that, and I found that I was only able to record the material that I had written immediately prior to a

Moodies' recording session. I found that if I didn't have a project to write for or a session in mind it became difficult to continue writing, because the way wasn't left open to develop and complete material that was already written — if you see what I mean."

By now I was well settled in the atmosphere. Justin has a very engaging personality — one of the real family men left in the business, and our conversation was interrupted by little daughter Doroms feeling I might be taking too much of her old man's time. I concentrated on the new album which should by the time you read this be available. 'Songwriter' owes its existence more to Justin than it does to the Moody Blues, although its parentage is immediately obvious. Justin is rightly proud of this.

"Of course, I'll always be grateful for being a member of the Moodies, but now I would like to have a real constructive outlet for the work that I do which is write songs. The album is called 'Songwriter' and that's exactly what I am — and I can't help myself from doing that. I also feel a certain respon-

sibility to myself and my family, because I know somehow it comes through me, and I'm able to do it. I've got to put it down in some way, so whatever happens I'll never stop recording, whether its with the Moodies or on my own."

Classic

As the writer of two of the most memorable songs of the last ten years — 'Nights' and 'Question' I asked if he is aware at the time of writing that the product is likely to be a 'classic'. Justin looked sincerely surprised. "No, no idea at all. You just get lucky, but I've been wrong as well, you see. I've written what I thought would be a great song, one that I really could believe in, but nothing happened. I had no idea the night I wrote Nights what it was going to be. The first inkling I got was in the first session. In fact, it was first recorded at the BBC — they've probably thrown all the tapes away by now — a couple of months before we recorded it for DECCA." Even as we spoke a funky version of 'Nights' was climbing the charts in several European countries. "There's nothing you can do

about it anyway — I get a lot on two songs, 'Nights' and 'Question', because they were the biggest, the ones everybody knows — and sometimes still I'm quite flattered when I hear yet another version. Eric Burdon recorded the best version of 'Nights' anyway."

Doroms interrupted my thoughts again, and the ringing telephone reminded me of a line he'd written years before on 'To Our Children's Children's Children' — 'I never thought I'd ever have my freedom' — I asked if he'd found it. "Well, obviously, we still have business hassles and tax hassles, but artistically this album has meant a lot to me. I always want to write songs, and record them, and I think I enjoyed making this album more than I've enjoyed making an album before — probably because I could do or try anything — and yet I'm a very flexible person and enjoy working with other people. The album was recorded with lots of different people — there was a different drummer on virtually every track — and on some of them I used session guys. I'd never worked with session people before on my own songs, and I enjoyed it. I liked the involvement of a superb musician who would do more or less what you asked of him — but you've got to know exactly what you do want — but I also liked the fact that there's no involvement after the day of the session: it leaves you kind of free." The phone rings again, but somewhere else in the house is answered and silenced.

"Anyway," he smiled, "some of them were done with session guys, some with just mates, and then Tony Clarke filled in on drums a couple of times, my wife, a couple of guys from Trapeze who were with me on Blue Jays, and a girl called Adge Webber who's in the band. Our only problem at the moment with the band is over visas — we've got three American guys who play viola, violin and cello, and it's hard for them to be able to work — they're just mates,

actually, from Providence who had a record released on Threshold".

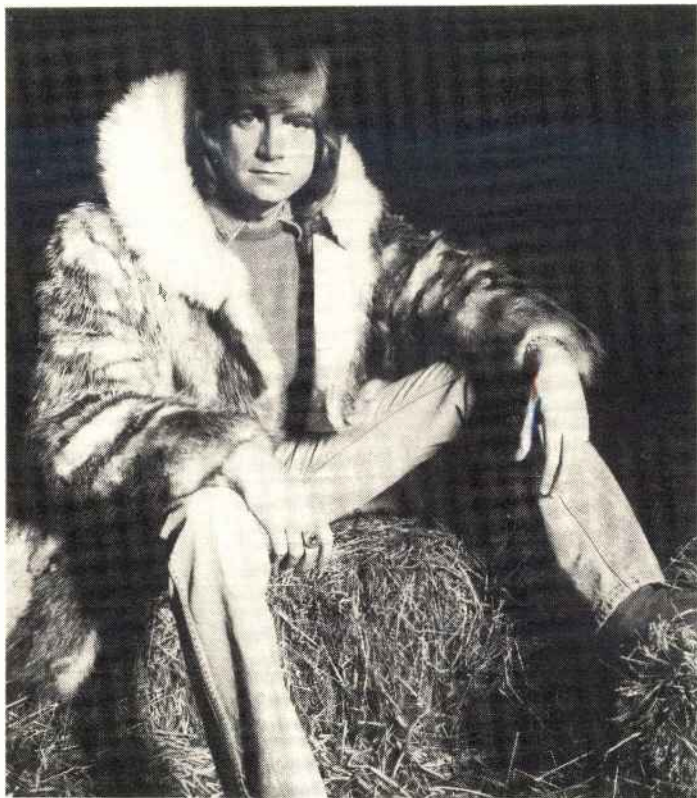
Planning to go on the road with the new album early in '77, Justin also has new material ready for the studio. "I'd like to be recording again in the new year because I feel I want to put the new songs down. I'm glad to have the opportunity now to record what I want — I like to work on material slowly, so I'm not going to block-book a studio for a couple of months, or anything like that. I hope to be recording around the same time as the tour, as part of what I want to do involves a live set on half an album, and a studio recording on the other half, but nothing's certain yet. There is some live Moodies stuff still in the can, and we did play some acoustic sets on the Blue Jays' tour. I've always been tied to an electric guitar on stage but I particularly loved that and I'd love the chance to record with a live audience, because I like the atmosphere. It's harder to do with a big band sound because of the sheer volume and complexity — it just doesn't seem to work as a recording exercise."

Instrument

Justin Hayward would be one of the first to admit that he's not a technically great guitarist, but undoubtedly the feel he has for his instrument and its capabilities was one of the hallmarks of the success of the Moodies' Sound, which he carried through to his association with Blue Jays — just listen to the riff in 'Saved by the Music'. I asked how he views the relationship between musical virtuosity and songwriting itself, pointing out that many of the technically most accomplished musicians are not actually composers.

"They are related because I think the better you become as a musician the possibilities for varying guitar lines and chord sequences increase. But I came to a sort of conclusion within myself when I was with Marty (Marty Wilde), because he turned me

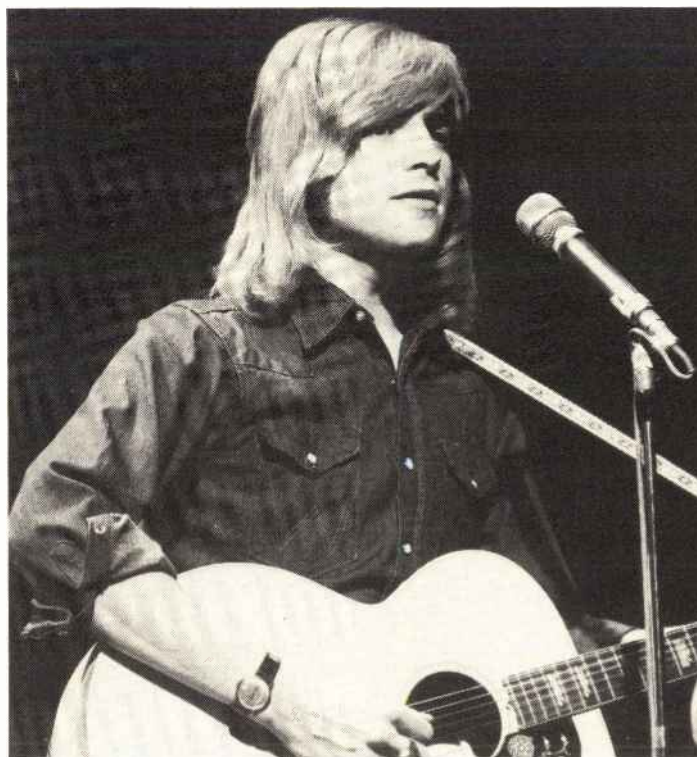
Continued on page 48



Continued from page 47

on to the fact that I could write songs, and that was that and I accepted the fact that I wasn't going to be the world's greatest guitar player, and that the songwriting direction was the one that meant my own survival. So I've never really had any aspiration to be one of the great guitarists because I know I never will be, and I also know I'll always be a songwriter." Justin includes recording as being part of writing the song itself — I asked if he actually hears the arrangement as he's writing.

"I hear a certain amount, like as soon as I write a song I immediately start thinking about the bass line (he used to swop from bass to lead while playing with Marty Wilde) — so in those terms I'm working out what the bass and drums should be doing; but then I always work it out on keyboards so I'm familiar with it as a piano piece as well, and usually at that point I can hear the string arrangement — and that's it. I don't think I've ever actually been stumped in the studio and not known exactly what should come next. Most of the time it's actually a struggle to get it down, to realise all I want to do." Over the years Justin has built up a very close relationship with his (and the Moodies') producer, Tony Clarke which contributed largely to Justin's enjoyment of recording 'Songwriter' and which displays itself very openly in the feel of the album. "The artist relationship doesn't come into it — the fact that there's an artist who's got to go out and do the whole thing — that's like 'somebody else'. We used to joke about it, wondering whether 'he' would come in for the session on time. We used to work all night and then the 'artist' would come in and say whether he liked it or not. But although Tony is the producer in many ways you could say we co-produced it. If he tells me something that he believes I should do, I believe him because we're both working towards the same thing; and



equally, if I believe something is right, then we'll do that. But the great advantage with Tony is that he's an engineer as well, which is something that I'd never be able to do."

Reward

Justin Hayward seems to be enjoying life at the moment, not only materially for undeniably his days with the Moodies have brought their financial reward, but also emotionally. The days of gigging for £50 a night are far behind him and he's deservedly enjoying the fruits of his success, but he still seems consumed with a passion to write, to record, and to keep creating. He admits that his lyrics have changed over the years to reflect this sense of satisfaction in many ways. "With the Moodies I know that I did really write from personal experience and also because I think there were a lot of things that made us angry in those days — we all had things to prove, and it was a very hard, slow struggle (we never even started getting the bread until very late on and after several million albums). Also, because we worked a lot and met a lot of people, the songs were sorts of reflections. But

now, and occasionally with the Moodies as well, I like to tell a story if I can in a lot of my songs, and I've managed to achieve that with 'Songwriter'."

Yet another phone call reminds us both that we have to be elsewhere soon, but it's warm in the lounge, and let's face it, it's not often I get a chance to talk to a musician who's music has affected my own for a period of ten years, and anyway Justin's already started talking about the guitars in his music room, so it's another cup of tea and a quick run-down on his instruments.

"My main guitar is a red Gibson 335 which I use with Selmer Hi-Tone Strings. I've always used them, but they're not made any more. My roadie got a stock of them some years ago but we're down to the last fifty sets or so now. They just seem to suit the guitar — they're not particularly expensive and they don't last that long — the bottom strings tend to go flat after two gigs on the road. I've also got a blonde stereo 335 which I used once on 'Songwriter' and occasionally with the Moodies when I wanted a really clean stereo sound. It's a beautiful guitar — more of a collec-

tor's piece so I'm hanging on to it." (When I called round a week after this interview to deliver the Martin D-35 (see instrument reviews) he also showed me the blue 335 which Gibson gave him after the song, 'Blue Guitar' was released. Only two were made — the other going as a competition prize in America — and it's a very special guitar of which he's very proud.) "I've got my old Telecaster which I always use for 'Question', tuned up to an open C, and I use real zonking great Rotosound strings on it to get right down to the bottom C — a nice Jazz bass," he adds, still thinking.

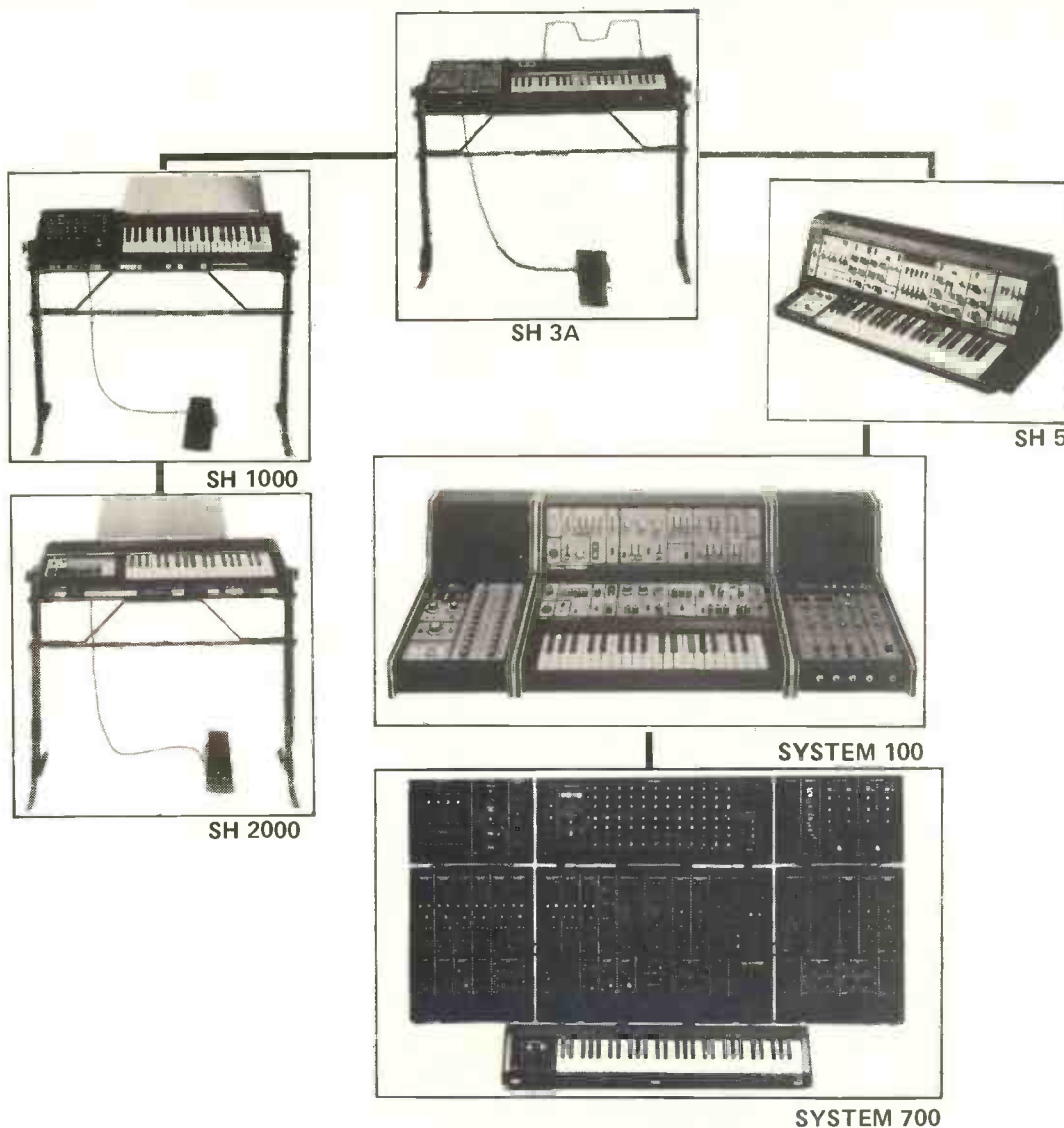
Acoustic

"On the acoustic side I've got a Martin D28 which I've had for seven or eight years. I've a Martin D35 12 string which I had to have altered when I bought it — the bridge had to be lowered a little which meant the frets had to be slightly re-aligned, but now it's got a really low action and a sweet tone." He also has a Gibson 12 string, described as being 'very loud', a small Martin D21 — "very good for finger picking", a Gibson J45, and an Ovation! The time had come to go, and I still hadn't got around to asking the 64 thousand dollar question, which had been flitting unspoken around the room for hours. "Will the Moodies ever play together again?" There I had done it. "Well, I don't know — I hope so." "You hope so?" "Yeah."

Well, there must be many, including myself, who would like to see the band get back together again. However, while the uncertainty remains, get hold of a copy of 'Songwriter' and give it an airing. While its ancestry is undeniable, it is not a new Moodies album, and rightly so. It's the product of a singer/songwriter more than able to stand up on his own musical ideas, and if you find them reminiscent of the Moody Blues, then it's to nobodies' detriment. More to the point, it's to his credit.

by Tom Stock

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album reviews

PAICE, ASHTON LORD BAND

"MALICE IN WONDERLAND" (WHITE LABEL ADVANCE COPY)

PAICE ASHTON LORD BAND MALICE IN WONDERLAND OYSTER

The sleeve's not finished yet, the catalogue number hasn't been issued and the initial release date isn't until Feb. 1st, so this is an ultra-sneaky preview of a pretty mind-blowing album. The various splits of Deep Purple have resulted in several ex-members pursuing solo careers, some with more success than others. The latest parting has provided an opportunity for Jon Lord and Ian Paice to work once again with their good friend Tony Ashton (ex-Ashton, Gardner & Dyke) and this is their first album together, also incorporating the talents of Paul Martinez (ex-Stretch) on bass and Bernie Marsden (ex-Babe Ruth) on guitar. The album also features a 4-piece brass section and two lady backing singers, and these six will probably accompany the band on tour early in the New Year.

Paice, without a doubt, is one of our best drummers. He never overdoes it, never throws it away and is a superb time-keeper. Lord and Ashton share the keyboard honours and the talents of these three form one of those rare combinations of musicians which catches fire and becomes something really exciting. Marsden's guitar work, although not as immediately outstanding as, say, Blackmore's, does more than enough to earn him his place in the band and Martinez provides throughout a driving bass that slots right in with the general feel.

The songs, all original numbers by the band, are very diversified in both feel and subject

matter. The track with the strange title, 'Arabella Hotel Me', which contains a great tenor sax solo from Howie Casey, is actually set in the Arabella Hotel in Munich, where P.A.L. stayed when recording at Musicland. 'I'm Gonna Stop Drinking' is Tony Ashton's cry from the heart, sung by Tony with total and very painful conviction. 'Silas and Jerome' is a sad tale about a guy from a small band playing down at the local hall who's knocked out when this chick says she'll drop into the gig to see him. Unfortunately she doesn't come alone ... "Sh ... sh ... shame on you" stammers the musical gentleman, not liking to swear when there are ladies with large boyfriends present! A single, please! The title track, 'Malice In Wonderland', (great name) shows Paice's drumming really shining.

In fact, throughout the album, solos are kept short but tasteful and Ashton's singing fills the gap vacated by people like Chris Farlowe and Joe Cocker. Martin Birch's production is, to use the latest rock superlative, main! I'm just hoping now that P.A.L., unlike other Purple variations, stick together for a few more albums. L.R.



GEORGE HARRISON THIRTY THREE AND A THIRD DARK HORSE K56319

I don't suppose I should say it sounds like it, because John's 36 now himself and is still a good rocker, but George just seems to be getting older. Which isn't to say it's a bad album, but then on the other hand it isn't a good

one either. 'Following that' is the problem that faced all the members of the illustrious foursome, and in one way or another they've all tried. Paul in particular seems to have found the way recently — but George, with "All Things Must Pass probably excelled the most. But all his subsequent work — 'Living in the Material World', 'Dark Horse' and 'Extra Texture' fell far behind the magic of 'Beware of Darkness'.

This new album, coming as it does after some monumentally unfortunate events for an artist, could have been expected to either display immense relief at the ending of his personal troubles or intense despair. It does neither.

It's just an ordinary collection of Harrison songs — with the possible exception of 'Dear One' and 'Beautiful Girl', both simple love songs. On the remainder George's lyrics just don't seem important, and the melody line is often spoiled by some rather faltering vocals. Most of the instrumental breaks are neither exciting or even enjoyable, and all in all the whole effect is a downing one. The uninventive version of 'True Love' — once a great Cole Porter number — seems to sum up George's apparent inability to find something to write about, and a style to write it in.

Perhaps there is a feeling that he's getting himself back together again, but it could be that the title indicates how much of himself he put into this project. If that's true, then he's going to need all that extra two thirds to pull himself back to the energy-laden guy that organised the superlative Bangla Desh album, and who wrote 'Beware of Darkness'.

Sorry to go on about that particular track — but it was a classic, in both the original versions, and it should serve as a warning to George. Beware of Darkness, it could just swallow you up, like an ex-Beatle.

T.S.

STEPHEN BISHOP CARELESS ABCL 5201

Let's face it — the only careless thing about this album is its packaging: to stuff a killer of a record like this one inside a bland, apologetic, Victoriana-photo-fronted sheath is tantamount to sacrilege. Make no mistake, Stephen Bishop has ended 1976 with one of its finest albums — and his first.

Bishop has put together a collection of songs with such

care and immaculate affection that there's no way he can fail to be recognised as a major songster, destined to influence as many people as have obviously influenced him. Reminiscent on first listening of a number of established writers — Simon, and Gallagher and Lyle among them — it only takes a couple more spins to realise that Bishop has as much individuality as they did at the outset, borrowing ideas only to improve them, creaming the best there is around in his field and applying his own originality delicately and lovingly.



The road to this first album smacks of a fairy tale: — he started playing his own music in high school in San Diego, formed a band in '67, became a staff writer with a music publishing company, hit the gutter, and climbed slowly back. The big break came when Art Garfunkel cut two of his songs on 'Breakaway'. Now Bishop has cut his own material, and the album is enhanced by vocal support from Chaka Khan and Garfunkel, guitars from Clapton and Andrew Gold, and drums from Russ Kunkel.

His songs are melodious, his lyrics mature and realistic, the arrangements haunting, the overall feel laid-back and warming, and the production simply excellent. Bishop teamed up with Joni Mitchell's producer Henry Lewy, and first listening in the small hours is breathtaking — the sound is simply faultless, even if you can't stand the music, voice or anything else. But that's being objective, and I make no bones about admitting I really love this album.

After a lot of plays at various times of day I still find it difficult to pick out a favourite track — try the title track, get into the feel of the trombone solo (also played by Bishop himself) — or the catchy 'One More Night'. But that's not the point. One track can hardly do justice to the concept — it's a case-of-wine-type music for the after dinner feet up in front of the fire. Once

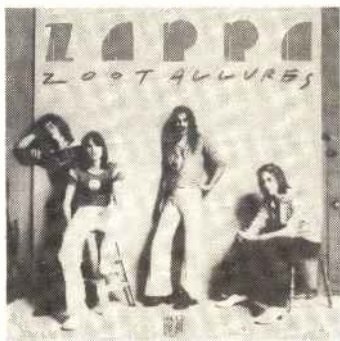
you get the feel of it, it becomes waking up and middle of the day accompaniment.

Well that's Stephen Bishop. I'm not looking forward to the next one yet because I've not exhausted this one — but when it comes — for his sake at least — I hope someone gets an idea about the sleeve and puts some work into it — it might help a good guy get a good break. In punk terms Bishop is already labelled a boring old fart by this first album — but in musical terms, he's already a star.

T.S.

FRANK ZAPPA ZOOT ALLURES WARNER BROS. K56298

"Knives and spikes and guns and the likes of every tool of pain/A sinister midget with a bucket and a mop where the blood runs down the drain . . ." All good family viewing it certainly ain't, and that's one of the things that make Frank Zappa such a welcome relief from the usual mindless pap that goes under the umbrella of rock music. The words quoted are from the album's showpiece — "The Torture Never Stops" — a grisly descriptive piece about life in some medieval dungeon. The plodding gloom is accentuated by the moans of a slide guitar, reverberating piano chords and a scuttling bass. The words are half-spoken in that deep, sibilant, obsessive manner that has become Zappa's trademark.



Most significant is the fact that Frank plays everything except the drums — and also presumably the shrieks and groans of the woman who is being "tortured". In the best Zappa tradition, we are not sure whether the "torture" is entirely unpleasant.

"Zoot Allures" is a guitar-dominated album — more so than we would expect if it were by the Mothers. "Wind Up Working in a Gas Station" leads into "Black Napkins" — a fairly straightforward blues guitar jam, recorded live in Japan. Then, after "Torture", a track

entitled "Ms. Pinky". This is also rather sinister, with a heavy-metal style bass line underpinning a song that sounds extremely dirty and perverted, though the exact words are deliberately indistinct. It's a good thing that Zappa generally refrains from that tedious habit of printing the words on the sleeve. In most cases, the very fact that the words have been printed is an indication of their mediocrity. In *this* case, you have to strain to hear them, so that a) you really listen, and b) the assumption is always that there's something obscene going on (which there usually is).

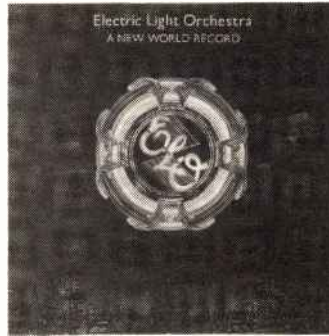
Side two, after a couple of fairly unremarkable tracks, starts to bite with "Wonderful Wino", which reflects Frank's delight in scatology, the wino staggering along the pavement with "bugs in my zoot suit/Been scratching like a dog/Can't stand no water/And I'm stinking like a hog . . ." The title track follows, the last of three instrumentals; an unusually bright-sounding guitar makes effective use of odd chords and brilliantly controlled feedback in what is one of the high points of the album. "Disco Boy" closes the side, an excellent sneer at narcissistic youths: "You run to the toilet and you comb your hair." And the girls must "leave his hair alone, but you can kiss his comb." Vintage stuff. Don't play it in front of your parents.

P.D.

ELECTRIC LIGHT ORCHESTRA A NEW WORLD RECORD JET UAG 30017

The chorus on "Shangri-La" goes "My Shangri-La has gone away/Faded like the Beatles on Hey Jude . . ." There is no need for them to point out their chief influence so unblushingly, however. Their emphasis on *songs*, their superb harmonies, and their sense of humour are not merely reminiscent of the mid-sixties, they *are* the mid-sixties, recreated with the aid of better arrangements and smoother production. A new version of the old Move B-side "Do Ya" is included, and sounds completely at ease alongside the new material.

Several of my acquaintances observed independently on hearing this album that "The songs all sound as if they've been pinched from other songs; this is partially true: one of the main hook lines on "Tightrope" was, unconsciously of course, lifted from "Girl" off the Beatles' "Rubber Soul". The next track



— "Telephone Line" — is suspiciously close to 10cc's "Don't Hang Up" in parts. Then again, there are many songs about telephones, and all of them are sad. Something that E.L.O. have made their own is the idea of rockin' the classics, which they do on "Rockaria", complete with silly operatic voice. The side ends with "Mission — A World Record", the best so far, in that it has an interesting story to it, beautifully decorated with lush *glissando* strings à la White Album.

My notes for side two are so sparse as to be almost useless. This is because every song is a good one — pleasing rather than brilliant. The sad songs, such as "Above the Clouds", are tastefully melancholic, and the bouncy ones hammer along with the appropriate amount of gusto. "Shangri-La" is the best on the album, a synthesizer imitating Hawaiian guitar and a bit of lead guitar actually coming in — a rarity for E.L.O., who are masters of the finely integrated sound.

P.D.



CARAVAN CANTERBURY TALES DECCA DKL-R8

Reviewing a retrospective collection like this may seem a bit pointless. It consists of four sides of material recorded on Decca — in other words, tracks off albums from their second ("If I Could Do It All Over Again, I'd Do It All Over You") right up to "Cunning Stunts", from 1975. Since then the band have been with BTM Records, recor-

ding "Blind Dog at St. Dunstan's" last year.

What surprised me most about "Canterbury Tales" was the amazingly good selection used. When you consider how dire most compilation albums are, this one stands out head and shoulders above them. Ten out of ten for whoever was responsible for the choice. One of the tracks, a very fine live version of the old favourite "For Richard", was previously unreleased, though recorded back in September 1974. Others include the essential "Nine Feet Underground", which occupies all of side two, "The Love in Your Eye", from "Waterloo Lily" (an unjustly neglected album), "Golf Girl" (from "In the Land of Grey and Pink") and "Memory Lane, Hugh", from "Plump in the Night". Caravan are a band who have consistently ignored all the trends of the music industry, never selling out to blues, or to funk, or to punk. Has this anything to do with the fact that they have never had a hit single? After all, the secret of single success is, in most cases, to give the public what it probably wants to hear. Caravan, on the other hand, have always played what they wanted to play, and whilst this won them many loyal followers, it has not really brought them into the public eye to the extent that they deserve. Then again, perhaps recognition would take from us our only authentic "underground" group, and that would be a tragedy. Long may they run.

P.D.

THE OLD GREY WHISTLE TEST — TAKE TWO VARIOUS ARTISTS BBC BEDP 001

Take Two, a double album, is an altogether more appetising collection than its precursor of Whistle Test tracks, and represents a concerted effort to overtake the quoted sales figures of 40,000 for the first outing. On that count at any rate it is bound to succeed; at the same time, however, it generally fails to avoid the pitfalls to which the programme itself is prone. The most obvious of these is a valiant attempt to stuff in as much different material as possible (with the merciful exception of punk rock) — concealed by the liberal gesture of having one British and one American album. The second characteristic weakness is a rather puzzling choice of

Continued over

album reviews

material, seldom representative or compatible.

Record One features the Great Britain All Stars and remains resolutely average. Dave Mason offers a reliable beginning, Stackridge is pretty pointless, Widowmaker parade their version of heavy metal riff senility and John Stevens' Away plants the flag for boneless jazz. It is left to Rory Gallagher to provide the most pep on side two, and it is ironic that his well known Bullfrog Blues goes back four years. Genesis' Ripples is arguably as well known, but Genesis fans are so elitist that the presence of the track won't entice too many people.

The American Record is much better. The fashionable Little Feat cut the mustard nicely, with Nils Lofgren, Joe Walsh and the Beach Boys all following on after each other. If those artists are better choices than on the British record, none is in top form although side three contains a deal of polished music. It ends with the best track on the set (again ironically plumbing the past) — Hendrix's



classic blues Red House — in mono but sounding none the worse for wear. Side four is a strange compilation and does most to emphasise the set's aspirations of encapsulating contemporary music into one and a half hours. While Bonnie Raitt, Janis Ian and Linda Ronstadt all make lovely gentle music, they are unlikely to appeal to Widowmaker fans. It's like asking a Chelsea fan to an art gallery.

Compilation albums do traditionally live very dangerously, and Take Two is not distinguished enough to attract more than the usual fringe buyers. They will gravitate towards Take Two in an attempt to swoop on all the main raves at one go, but are unlikely to be satisfied.

C.S.

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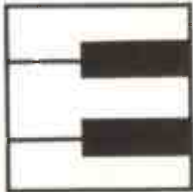


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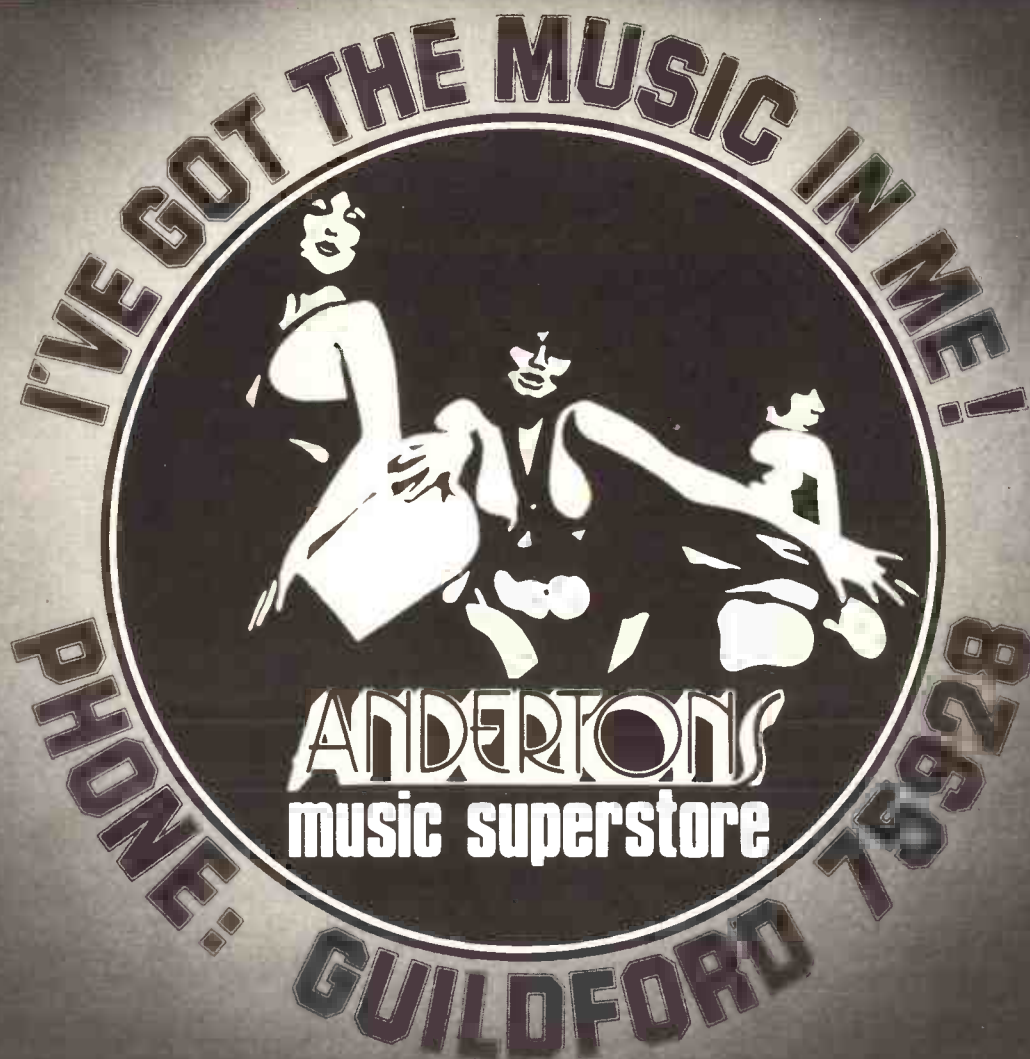
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TUNING IN WITH KRAFTWERK



The band in action weaving their special tapestry of sound.

Kraftwerk is a German band with a distinctive approach to the whole idea of playing and performing music. Since their album 'Autobahn' reached the top ten in the LP Charts in this country and the top five in the States, they have made significant strides in the development of their experimental instruments, and their current recording, 'Radio-Activity', is a credit to their inventive skill.

Founder-members of the group, Ralph Hutter and Florian Schneider, first began designing and building their own electronic instruments some ten years ago in Düsseldorf, playing gigs in college halls at every opportunity. By 1970 they had established their own studio workshop and were busy modifying the design of pickups and oscillators to produce electronic music to their own specification. Ralph recalls that their first big breakthrough was with electronic percussion:

"We had been working with several other people on a modified pickup for flutes, but it was with the percussion that we

first began to get good results. Through the use of photo-electric beams we set up a circuit which would operate a selection of cassette tapes when the beam was broken. By synchronising the rhythm on tape with the rhythm of a drummer's hand, say, an almost infinite variety of syncopations can be produced simply each time the drummer strikes a beat on his conventional drum-kit.

Simultaneous

"We patented this idea some time ago, and have more recently been working with members of the Stuttgart Ballet Company on plans to stage a dance production which, through our light-triggered equipment, would play its own electronic music as a simultaneous accompaniment."

All four members of the group are deeply committed to electronic music as a total-art medium, and they combine their skills and technical knowledge to design and build most of their equipment. Like Ralph and Florian, the two percussionists, Wolfgang Flur and Karl Bartos,

reject the use of acoustic instrumentation in any form. Besides their photo-electric percussion equipment, they have made an electronic vibraphone and keyboards, and through full use of cassette tapes, have perfected a light-disc organ which plays an impressive range of melodies and rhythms in programmed sequences.

Their basic equipment on tour is incredibly compact: a miniature musical laboratory extending from two or three standard mini-moogs; and yet the quality of the output is immense. It is important for them to perform as a single nucleus as one collective instrument.

"We make the instruments and then they create their own identity — they provide their own kind of feedback. Some of them play themselves, and although we are playing them, they are also playing us. That's what electronic music is all about: by playing the machine, you are fulfilling your individual function in creating a musical circuit.

"When we play on stage, we usually use the basic com-

position as a score, and then develop our individual parts spontaneously around this common theme. In this way, no two performances are exactly the same.

"Sometimes we make a tape-recording of the concert live while we're playing it, and then re-run parts later in the performance, channelling the sequences through oscillators or phasers of our own design. There was an occasion some years ago when we played a concert on Beethoven's birthday and we began simply by playing a record of the 'String Quartet' on an ordinary record-player on the stage. Then by gradually building up echoes and distortions, we performed our music, using only the sound that had originally come from the records on the turntable.

"We are usually very strict in keeping the stage equipment as simple and compact as possible, because if the basic components were too elaborate, the completed set would entirely dominate the stage and detract from the visual side of our performance."

Distinctions

Kraftwerk are sceptical of distinctions being made between electronic and acoustic music, and point out that if music is to be played to an audience through electronic microphones and speakers, it will become electronic music anyway. It is not so much that they are opposed to acoustic music in any way, but that they see many musical instruments as being too out of touch with our high-speed technological age to be of any real relevance.

"The acoustic guitar," says Hutter, "must have been a revolutionary piece of equipment way back in the Middle Ages, but it has now become outmoded. It is sad, in a way, to think of a young, creative musician going to a music shop to buy a standard mass-produced guitar, just in order to learn to adapt himself to it.

"Our approach is different. Rather than composing music within the limitations imposed by our instruments, we compose abstract music first and then set about designing the instruments we need to produce that one specific pitch on frequency.

"This is called 'body-music' because it is an immediate flow of self-expression rather than a rehearsed exercise. The early

Continued on page 56

KRAFTWERK

Continued from page 55

experimenters in electronic music regarded it more as a new instrument than a new medium, and many ended up by coming full circle and putting all their efforts into reproducing acoustic sound electronically. Kraftwerk — I mean the whole band itself — is really one musical instrument. All of our equipment and we ourselves are simply acting as channels in one single circuit."

It is no coincidence, moreover, that the name of the band is the German expression meaning an electric power-plant, and its significance becomes clear in this context. They also refer to themselves frequently as the "Menschmaschine", or the human-machine, and this aspect comes across best in their music itself through its blend of functional, mechanical sound with physically emotive frequencies.

Vibrations

It is a breed of electronic tribal music that borders at times on the religious, and which no member of the audience would find easy to ignore.

It invades the senses at all levels, from rich, rumbling bass vibrations to razor-shrill trebles that scream for attention. Besides this, the infallible precision of the percussion sequences introduces a strong hypnotic element, and this is certainly an important factor in Kraftwerk's music, although it invites harsh criticism from those who see it as a deliberate hype. For there will always be a fine line of distinction between a pulsating rhythm and a hypnotic beat: between being totally involved with the music, and being totally taken over by it.

Kraftwerk has been criticised this way before, and their interest in "total" participation

with the audience can also be misrepresented. By presenting their stage-act with projected film and lighting effects in order to communicate at a visual, as well as at an aural level, the performance becomes an intense mass-experience, inviting a complete submission of the critical senses, and bordering at times on the hysterical.

Participation

This audio-visual approach and its physical response strongly suggests elements of fringe theatre, and it is easy to see how Kraftwerk's plans for ballet productions have evolved. It was the tremendous audience participation which they encountered in the States that encouraged them. Hutter explains:

"When 'Autobahn' suddenly exploded in the States, we toured there for three months, and were surprised to find American audiences responding in a far more physical way than those we are used to playing to in Germany. We were very encouraged by this, as a total body-involvement is very necessary in understanding our form of music. Audiences in Germany tend to be too cerebral in their attitude to live entertainment, too distant. But after the American tour, we put greater emphasis on the physical side of participation. It was from these ideas that we developed our interest in producing something for the Stuttgart Ballet Company which would bring our instrumentation to life on the stage."

Kraftwerk's success story to date indicates that they have discovered a medium for providing music that appeals to a wide cross-section of the listening public. Perhaps the electronic age has at last found its own voice, but whether you agree or not, it's worth tuning in: you might find yourself on the same wavelength.



Kraftwerk

"Of course we don't look like punk rockers . . ."

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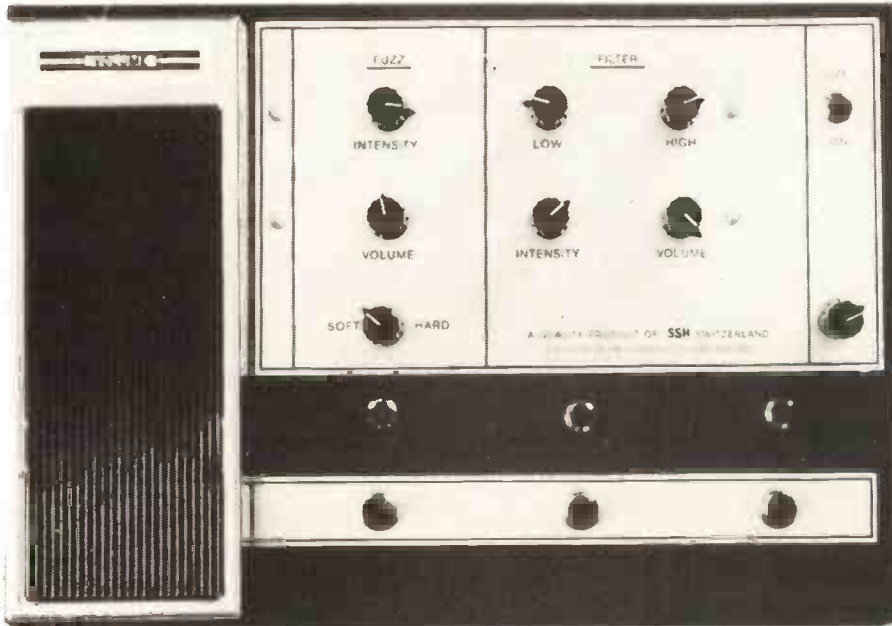
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'Dream Weaver' had been cruising around the high spots of the American album charts for some time — spawning a couple of gold singles en route — before I discovered its author, Gary Wright, was the Gary Wright who used to flash up and down the keyboards with Spooky Tooth. But to find this ivory man back in England supporting our very own Peter Frampton's triumphant return home was indeed a surprise. And even more surprising to see a band with no guitars whatsoever opening a show for the current guitar hero. Time, I thought, to get a few answers! I asked first if he found it difficult working in the shadows, so to speak.

"Psychologically I was definitely at odds — but then I've been working under those conditions for a year and been able to totally reverse them — that is, opening up for people, opening shows, and then my record success happening, and then the whole thing turning around. I'm headlining now in America — but you have to play those odds when you're unknown, I think — you're always at risk, but I think that our music is compatible (Frampton's and Gary's own) . . ."

Symbol

Obviously dark clouds gathered over me eyebrows, so I asked if the elimination of the guitar from his music had been accidental or deliberate.

"Well, a lot of the songs on the album had been written on the guitar, but when I came to making demos I put them all down on keyboard instruments, and they really sounded good to me. So I thought, there's really no need to have any guitars — especially in the slow songs, 'cos they'd only be an acoustic strumming and I'd rather do away with that altogether.

I did all the things I would need to do on a guitar on the clavinet, so I thought I would be musically interesting to present the public with the kind of sound they would expect from guitars — but not to actually have them, because I could create all the sounds with synthesizers."

Delving deeper, I wondered if possibly he was cheating in some way, denying that the guitar is the most important, and recognisable, symbol of rock music.

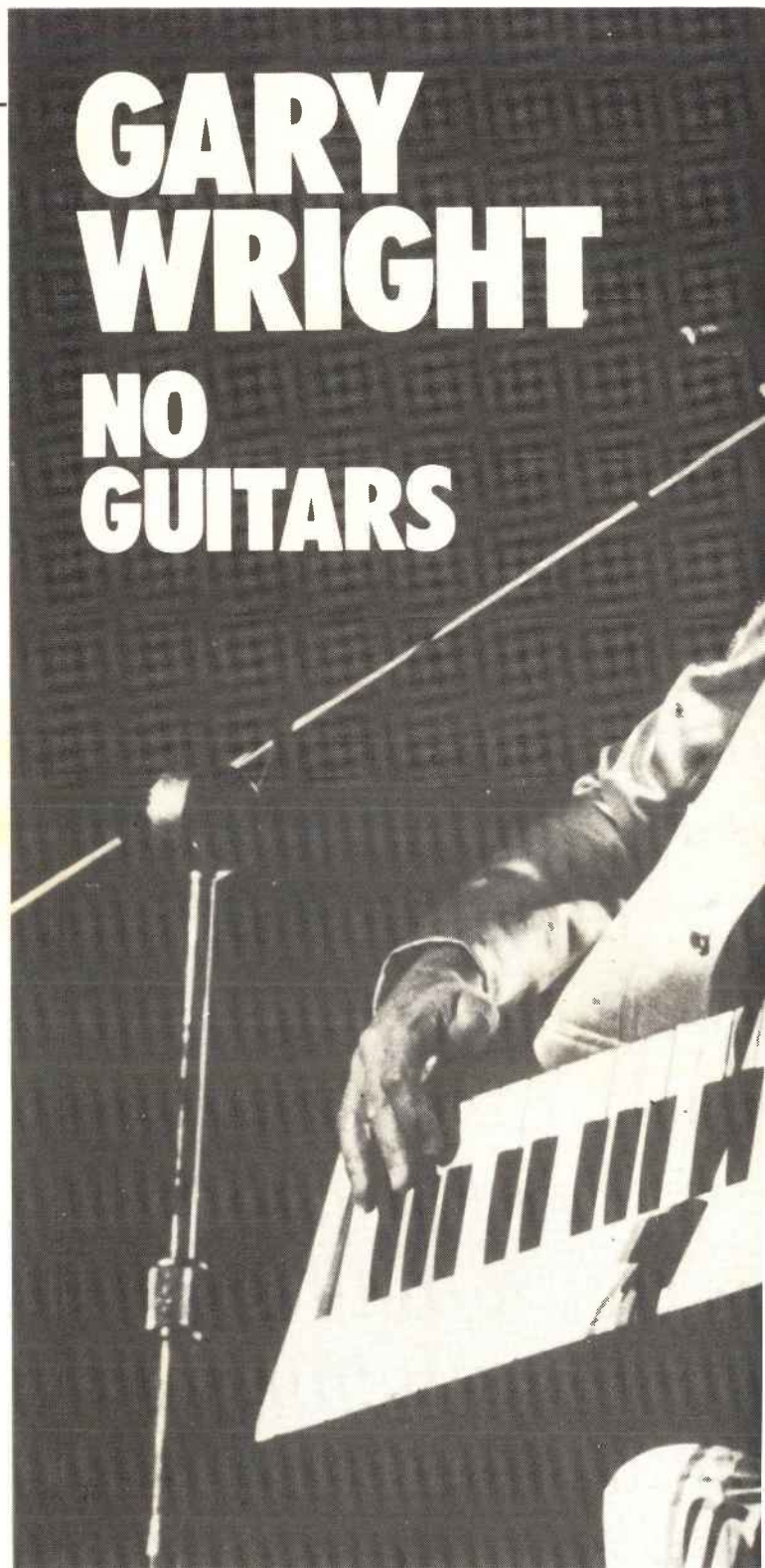
Programmed

"That's just a preconception. I don't think it's true at all. I think I've proved it, and Stevie Wonder — there are loads of albums where the guitar is not a featured instrument. I think it's only because everybody's been programmed in the '60's — because all the big bands that came out — the Beatles, Stones, Who, Zepelin — were all based on guitar figures — they were always the main figures in the band. And it was because in those days the keyboard player had only an organ, or maybe an electric piano to play. But since then, with the advent of synthesizers and all kinds of different keyboard instruments, now the keyboard player is coming to life."

We paused while Gary harangued room service for the dismal non-arrival of refreshments (only tea, folks!).

"But you cannot play a keyboard like you can play a guitar," he continued. "You can't bend notes as effectively, and you can't attack the same way as you do on a guitar — but that's *all* you can do as a guitarist. You can't take the sound exactly coming from the instrument and then change it by filters, and stuff like that, like you can a keyboard. It's a voltage control kind of

GARY WRIGHT NO GUITARS



thing — you're generating tones. All you can do with a guitar is plug it in through a synthesizer and then do all the things — but you're still playing the guitar — but it's different with a keyboard because of the actual tonality of it, the tones are different,

you're just not playing a string. The original sound coming from a synthesizer is a voltage, it's a tone. And although you can do things to guitars by putting them through synthesizers, the actual generation of the tone is different when you're talking



about using a synthesizer.”

Although in his stage routine Gary is currently using a specially prepared Mini-Moog on a neck strap, he's awaiting the arrival of a new Oberheim synthesizer sometime this month.

“It's a fully polyphonic

synthesizer. I'll wear one keyboard which will trigger two different kinds of oscillator banks (one being Moog and the other being Oberheim) which I'll be able to switch back and forth. The Oberheim will have 16 pre-programmed sounds

which will help a lot. The reason why I don't change my sound that much on stage is that, being the central figure, it would rather detract from my performance if I had to keep mucking around with knobs all the time — but with the Oberheim I'll be able to select any one of 16 preset sounds on the keyboard itself, which will give me much greater variety.”

Impact

Moving away from the means of reproduction to the writing I asked how far he had turned to arrive at 'Dream Weaver' from the Spooky Tooth.

“About 180 degrees! . . . though not in my writing but in rather in my approach to music. I was never really considered to be a player in those days. You know, I was the writer, I was the singer, and I played some keyboards. but I was never the guy that stood up front and played solos — because they were always done on the guitar — so it really meant me getting confidence in myself, to feel I was proficient enough to play all the solos and actually walk out on the stage. I do love guitars, but there comes a stage in a person's career which I think is really important, and that is “nothing mediocre, nothing like everybody else,” and it's like really trying to reach out there to be really different. It's also important in that now maybe bands will be formed around a keyboard player who will be the front man — rather than the old attitude ‘well, it's my band, but I'm going to be stuck at the back between the keyboards.’”

As a songwriter Gary is well aware of the pitfalls that a successful song can dig in a musician's career. Relating the impression of his new album to the impact of 'Dream Weaver' he is very realistic. “I know I'll never

make another 'Dream Weaver', or another 'Love is Alive' (an American top five single) because they were on that album, because that's history, and that's the way it was — so I can only make something that's different but be, in my estimation, as good in its different sense. But the most important factor to me when I'm making an album is the songs themselves — how good they are. If you have a bad collection of songs you're inevitably going to make a weak album, no matter what you do to dress them up. In my estimation the songs on the new album are even stronger, they're more musical, and I'm happier with them.”

Cross-fades

Despite the grand production his songs are subjected to in the recording studio, with the classical feel to the string sections, he writes in a very uncomplicated manner. “I always write simply. A lot of times I write on the guitar just to get a simple structure, a simple chord sequence to use for the song, and then I'll transpose it to the piano, and then, immediately I'm transposing it I'm thinking of where I want the strings to come in, what the lines should be, the bass line, how that should be — I mean, I've got all that in my head — and when I've got the whole thing together I find I'm thinking about how the songs should be arranged — in what order. I imagine myself sitting down at home with a pair of headphones on, listening to the whole album, side one and two — because it's extremely important how I fade things out, how I use cross-fades — it's like a book. An album should be like a book from start to finish — it shouldn't be just a collection of haphazardly arranged songs.”

By Tom Stock

THE STORY OF LENNON & McCARTNEY-

Part 8

The story so far: we have reached the summer of 1965 — and are approaching one of the peaks of the Beatles' career. We are also getting very close to the end of their touring — although few people looking at the news in that hot summer would have believed it.

The Beatles had already conquered America twice — but that didn't make the third time any the less spectacular. In fact at the time it was positively record-breaking. This was the tour on which the Beatles were to play Shea Stadium. . . .

New York's Shea Stadium was one of the biggest outdoor venues in the States — and even in 1965 there were those who wondered whether even the Beatles could fill it. They should have known better. On the day, 55,000 (and that's a conservative estimate) screaming fans filled the stadium, and promoter Sid Bernstein took a record three hundred

thousand dollars plus in ticket fees.

The concert was a rousing success: and even the band's progress across New York to the stadium was the subject of so much interest that *twelve* camera crews recorded it for posterity. The set was a fairly evenly balanced selection of their current material — not that many of the audience could actually hear it over the din of the audience's "appreciation". It wouldn't really have mattered if every note had been a bum one — and musically it can't have been very satisfying for the group.

But it was still probably the most famous concert the Beatles ever did.

Just before the group went on tour it was announced that they had each been presented with an MBE "for services to export". What happened after that is all part of the Beatles legend . . . whether it's the fuss made by several old fuddy duddys

who returned their awards which they felt to have been cheapened, or the story of the band taking certain substances in the Palace loo before the investiture!

While such personal and professional triumphs were taking place the Beatles could have been forgiven if they'd sat back and rested on their laurels. But instead of doing that they were working on an album that would prove to the world that above all else they were *musicians*.

That album was 'Rubber Soul'. It was released at the beginning of December 1965, with a title that poked gentle fun at the Beatles' growing interest in soul music. It is also notable for being the first which showed the influences of the drugs that the band had started to take: many say that later albums were the beginning of the band's association with psychedelia but there are definitely traces on 'Rubber Soul'.

It also marked the end of the Beatles as a pop group. By this stage people just simply had to take them seriously as musicians — they were innovators in studio techniques and in those of performance. This was arguably the turning point in the history of the album in general: before, the LP had been a collection of songs which could have been singles.

What's more, albums hadn't, until then, been considered very important. But

from this time on they were to become increasingly more so. And all thanks to a splendid selection of material that had altogether more depth and meaning than other music of its era.

On 'Rubber Soul' there are some splendid harmonies, and some technically excellent guitar work from George. The lyrics of the songs range from the simple melody of 'Michelle' to the earthiness of 'Norwegian Wood' — and each song takes the album off at another tangent.

In fact even George was inspired to contribute one of his best songs at this musical stage: 'If I Needed Someone' is not only a jaunty and commercial ditty but also in structure is very unusual — as those who tried to copy it soon found out to their cost.

Psychedelic

George Martin had a considerable influence on many parts of this album, despite the Beatles' growing independence: while he may not have approved of the psychedelic touches, in terms of music and especially the inclusion of instrumental solos his influence added a certain class to the proceedings.

That Christmas saw 'Rubber Soul' in hundreds of thousands of Christmas stockings: and for those looking for a slightly cheaper present, there was always the new single — which was *not* on the album.

That single, released simultaneously with the 'Rubber Soul' album, was 'We Can Work It Out'. The original A side had been 'Day Tripper' but due to the real or imaginary references to drugs that song implied in the pure minds of Beeb deejays the single was flipped for the sake of airplay.

In musical terms this track was a very catchy commercial song whose time-experiments were the first of many to follow on later singles and albums — there's even a waltzy passage!

Naturally the single went to number one, and the year ended with the Beatles at the



A shot from Help's ski scene; with four phonies looking inconspicuous.



Ringo does the honours at tea-time.

top of the charts and looking set to be there forever. But things were different in the band. As they grew more and more into the music they (with the exception of Paul, who's always loved being on the road) grew further and further away from touring.

December had seen a brief Beatles tour — and it was the last British one they were ever to do. Their last ever concert was a special event at the poll winning celebrations of a music paper the following May — but to all intents and purposes the end of '65 saw the end of the Beatles on the road in Britain.

As if to emphasise this more settled life, on January 21st 1966 George Harrison got married — to the lovely model Patti Boyd whom he'd met during the filming of *Hard Day's Night* eighteen months earlier.

Harmonies

It wasn't until after that "last" gig that the next Beatles' single was released: there had been the 'Yesterday' EP, but there had been so many Beatle EPs by this time that although it took its rightful place in the charts it wasn't quite the same as having new material.

In June the new single was at last released — 'Paperback Writer'. It was out of the pop mould so much of the band's previous work had been in, and because of that the reception from fans and critics alike was rather

mixed. But whatever the criticisms were, no-one could fault the tremendous harmonies, often considered to be Paul's attempt to get one over on the nearest thing they had to competition in the States at that time — the Beach Boys.

That single was the fore-runner of another fine album, to be released in August of that year and already scheduled to be called 'Revolver'.

But before that there was yet another tour of the States to be done. It was to be a milestone, their very last tour. They couldn't have known that for definite at the time but George at least had a fairly shrewd idea: he's quoted as having said on the flight home that he wasn't a Beatle any more.

Just for the record the *last* concert of all was in Candlestick Park (San Francisco) in August: the final time the Beatles played as a unit to a paying audience.

It was the end of an era: and as one might expect of such a group they went out with a bang. For that was the time of the "Beatles are more popular than Jesus Christ" controversy which led to many records and books being burnt symbolically in the States.

That was also the beginning of the studio years for the Beatles. But the end of touring really numbered their days although it was three years and some of their finest music later that they finally broke up.

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INSTRUMENTAL NEWS



John Entwistle, of the Who, presenting the Vitavox Live Sound Award to 'Landscape', at London's Speakeasy Club. Far right is Mr. Neil Young, Managing Director of Vitavox, and main organiser of the competition. Both 'Landscape', the winners, and the runners-up 'Dust' received a pair of Thunderbolt enclosures.

GOLDRING CHIP IN

Goldring have recently produced a stereo magnetic cartridge suitable for rough use but retaining quality of reproduction; this unit, the G820D, is a development of their well known G820 unit. It is now available through pressure from DJ's who were unable to find sufficiently robust cartridges.

Unlike most, the G820D uses a diamond 'chip' in the point and incorporates a specially reinforced 'Nude' diamond mounted in a steel sleeve, factors which make it particularly suitable for back tracking.



MAJOR PRODUCT DIRECTORY

Martin Audio-Video Corp. has just published its first major product directory, a 48-page compilation of more than 300 products from 30 manufacturers of professional equipment. Included are equalisers, expanders and noise gates, reverberation systems, microphones and microphone accessories. Compiled by John M. Woram, the directory provides full technical information, detailed specifications and prices, and lists the significant parameters of each product.

The cost is \$5.00, which will be refunded on the first purchase of \$50.00 or more; Martin's address is 320 West 46 St., New York, N.Y. 10036. The directory is the first volume of a series.

DAVE SIMMS CHOOSES PIEZO

Dave Simms has announced that the entire range of August horn speaker systems has been changed over to the new American Piezo Super Horns. These units have already been fitted to American equipment for some time, having gained much popularity through dispensing with the conventional moving coil horn systems, and thus expensive cross over units. Dave first encountered the Piezos in the States some time ago, but as he says: "It takes time to get together a sensible import system and of course the low exchange rate for the £ against the dollar didn't help at first. The demand is now really big, and therefore it is possible to import in large enough quantities to make the final product very at-



tractive pricewise for anybody who wants to update their set-up."

The old model August add-on-horn units sold for £99.99 per pair inc. VAT, while the Piezo units sell for £64.80 per pair inc. VAT. The full range is now 1 ×

12in with Piezo, 2 × 12in with Piezo, folded horn bin with two Piezos, Super mini-bin with two Piezos; the units with two Piezos have a built in presence level control on the front panel enabling the user to balance the degree of treble.

RAINBOW ROCKS AGAIN

The Rainbow Theatre is to open its doors once again on New Years Day, January 1977, after a closure of one and a half years. At that time the Rainbow was generally considered to be London's premier rock venue, and its demise due to excessive renovation requirements left the capital searching for replacements; the Hammersmith Odeon took over as the major venue.

The company responsible for the resurrection of the Rainbow has been specially formed for the purpose by directors Allan Schaverien and James Bloom. In between frantically organising the final details, Allan phoned Beat to give us the background on the project.

"Strutworth has leased the theatre on a long term basis, because we know that the theatre can be a viable rock venue if handled properly. We are definitely aiming for a long term venture and we will be able to keep it in action by not only staging rock shows but also such entertainments as middle of the road music, video TV, fights from America."

Any rock fan who visited the Rainbow in the old days will be able to guess that a fair bit of

money had to go into getting it roadworthy again. Allan: "James and I put in £50,000 of our own with no outside backing, and we lease it out for £12,000 per concert plus 5% of the box office takings. Therefore the cash side of things is totally dependent on the number of gigs we get. Obviously we are aiming for and above a certain figure."

Beat paid a visit to the Rainbow Theatre three weeks before Christmas to see how the place was shaping up with the new plans. The Moorish village and the auditorium remain the same, but backstage things were beginning to look very different. When the workmen finally leave the dressing rooms will have been newly furnished and fitted with colour TV. Musicians will also be able to make use of shower suites and private bar, while both musicians and staff will have permanent catering facilities. In the front of the theatre meanwhile, the fountain has been thoroughly spruced up and licensed bars are to number no less than three.

Genesis are to perform the opening honours with a series of concerts in what should be an appropriately auspicious start to 1977's musical calendar.

ROYAL OPENING FOR CELESTION

Following extensive re-design and re-laying out of the assembly lines at the Celestion hi-fi assembly plant, the official opening took place recently with H.R.H. The Princess Margaret. The new in-

stallations permit a stepping up of production of the Ditton and UL speaker ranges, and also ensure a particularly stringent quality assurance process. Over 2,000 hi-fi speaker systems are produced every week.

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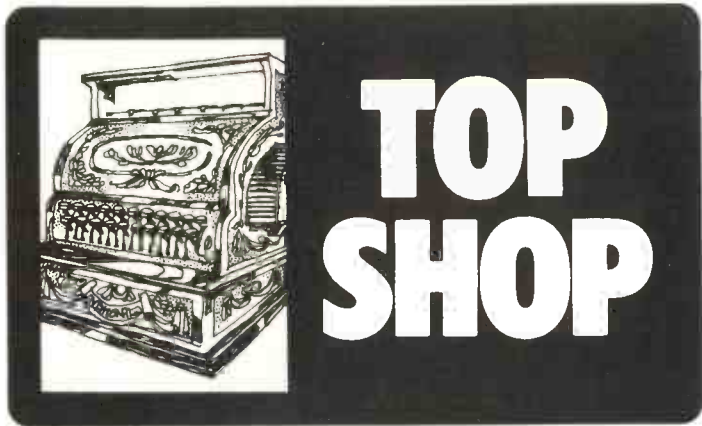
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Dulcet	17.25	14.66	—	Yamaha G100b212 100 watts Reverb	329.00	279.00	27.90
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Jonathan Livingstone Seagull	24.50	20.85	—	Hiwatt 50 watt Lead	202.55	172.00	17.20
EKO Navajo	47.30	39.00	4.00	Orange 50 watt Reverb Twin	321.66	269.00	26.90
Derado Dreadnought by Gretsch	68.30	58.00	5.80	Hiwatt 100 watt Lead Reverb	267.84	227.00	22.70
ACOUSTIC GUITAR 12 STRING				Marshall 100 watt Lead	234.36	199.00	20.00
K12 String Jumbo	39.69	33.73	3.37	Fender Twin Reverb	387.57	329.00	32.90
EKO Navajo 12	54.90	46.66	4.66	AMPLIFIER TOPS			
Derado 12 by Gretsch	68.30	54.50	5.45	Top 50	95.58	81.25	8.12
EKO Ranger 12	64.90	55.20	5.52	Top 100	127.98	108.79	10.87
EKO Ranger 12 Electric	81.20	69.00	6.90	Marshall 50 watt Master Volume	144.13	136.93	13.69
ELECTRIC 6 STRING GUITARS				Hiwatt 100 watt All Purpose	177.44	149.00	14.90
Montana 'S.G. copy'	35.72	29.00	2.90	Orange 120 watt Graphic Amp	193.71	159.00	15.90
CMI 'Gibson Melody Maker' copy	63.00	53.55	5.35	ECHO/REVERB EFFECTS			
Avon 'S.G. copy'	69.50	59.07	5.90	Vatkins Super I.C. Copicat	83.50	69.00	6.90
Avon 'Les Paul copy'	76.95	65.40	6.54	Orange Custom Reverb Unit	95.80	79.00	7.90
CMI 'Telecaster copy' Maple Neck	76.99	65.40	6.54	SPEAKER CABINETS			
Arbiter 'S.G. copy' with trem & solid case	138.00	98.00	9.80	Top 50 Cabinet	97.20	82.62	8.26
Arbiter 'Flying V' with solid case	151.00	119.00	11.90	Top 100 Cabinet	111.00	94.35	9.43
Shergold Meteor	120.84	102.75	10.27	Hiwatt 4 x 12 (150 watt) Cab	187.48	139.00	13.90
Shergold Masquerador	150.40	127.85	12.78	Hiwatt 2 x 15 Bass Reflex Cab	194.18	165.05	16.50
Arbiter Twin Neck 12/6 string with case	220.00	169.00	16.90	Orange 2 x 15 Reflex Bass Cab	171.39	144.00	14.40
Fender Telecaster (any finish)	261.56	222.00	22.20	P.A. AMPS & SPEAKERS	235.62	199.00	20.00
Fender Telecaster Custom	286.87	243.00	24.30	Marshall 50 watt P.A. Amp	154.95	131.70	13.17
Fender Stratocaster (any finish)	296.31	249.00	24.90	Simon 2 x 12 Columns, pair (Goodmans)	155.00	131.00	13.10
Fender Stratocaster with tremelo	327.28	278.25	27.82	Hiwatt PA100 Amp	194.18	165.00	16.50
All Fenders available with Maple Neck 5% extra				Hiwatt PA200 Amp	257.79	219.00	21.90
Gibson SG Special, from	321.00	269.00	26.90	Marshall 8 channel Reverb Mixer 100 watts	234.35	199.45	19.94
Gibson SG Standard, from	402.00	339.00	33.90	Orange 130 watt 6 channel Mixer/Amp	271.41	229.00	22.90
Gibson SG Custom, from	589.00	498.00	49.80	Marshall Superbins with horns (each)	161.70	137.00	13.70
Gibson Les Paul De Luxe, from	505.00	429.00	42.90	Marshall Superbass Bins (each)	119.50	101.00	10.10
Gibson Les Paul Custom, from	622.00	529.00	52.90	Orange Minibins 1 x 15 plus twin horn	175.47	154.00	15.40
ELECTRIC BASS GUITARS				MICROPHONES			
Zenta EB511	39.00	33.15	3.30	AKG D190E	39.60	33.66	3.36
Top Twenty	58.95	49.00	4.90	Shure Unidyne B - Model 515SA	27.22	23.95	2.39
Avon 3405 short scale 'S.G. Style'	65.50	55.60	5.56	Shure Unisphere B - Model 588SA	39.32	33.70	3.37
Avon 3407 'Jazz Bass copy'	76.95	65.40	6.54	Shure Unisphere 1 - Model 565D	66.52	56.60	5.66
Shaftebury Stereo Rickenbacker copy & case	149.50	127.00	12.70	Vox Mic Stand	14.95	12.70	—
Fender Precision Bass - rosewood neck	273.37	232.00	23.20	Shaftebury Boom Stand	25.34	21.75	—
Fender Precision Bass - maple neck	287.03	243.98	24.39	KEYBOARD INSTRUMENTS			
Gibson Grabber, from				Vox Electric Piano	243.00	195.00	19.50
Gibson Ripper, from				Mini Korg Synthesizer 700	345.00	293.00	29.30
Gibson EB3, from	394.00	334.90	33.49	Mini Korg Synthesizer 700S	445.00	378.00	37.80
Rickenbacker 4000 Mono Bass	397.00	337.00	33.70	DRUMS			
Rickenbacker 4001 Stereo Bass	450.00	385.00	38.50	Shaft 4 drum outfit	199.00	169.50	16.95
COMBO AMPS				Maxwin Studio 503 (3 drum outfit)	126.00	107.10	10.71
Zenta 3 watt Practice Amp	21.99	18.99	—	Maxwin Studio 504 (4 drum outfit)	199.00	169.50	16.95
Zenta 6 watt Practice Amp	31.36	26.66	—	Maxwin Stage 704 (4 drum outfit)	218.00	185.00	18.50
CMI 10 watt Practice Amp	38.00	32.30	—	Maxwin Stage 705 (5 drum outfit)	245.00	208.00	20.80
VOX 10 watt Battery/Mains Practice Amp	47.25	39.75	—	CYMBALS			
Laney 20 watt	54.05	45.94	4.59	Paiste 2002 14" Hi-Hats (pair)	65.91	56.00	5.60
Laney 40 watt	118.05	99.00	10.00	Paiste 2002 15" Hi-Hats (pair)	73.67	62.50	6.25
Marshall Lead 30 watt	131.20	111.00	11.10	Paiste 2002 16" Crash or ride	42.07	35.75	3.57
Marshall Bass 30 watt	131.20	111.00	11.10	Paiste 2002 18" Crash or ride	50.67	43.07	4.30
Marshall 2199 Master Volume - 30 watt	140.05	119.00	11.90	Paiste 2002 20" Crash or ride	62.82	53.40	5.34
WEM Westminster 10 watts	52.00	44.20	4.42	All Rodgers, Pearl, Ludwig, Gretsch, Slingerland, Zildjian and other leading makes available at Discount Prices.			
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WEM Dominator 30 watts	130.00	110.00	11.00				
Top 50 Combo	138.08	115.67	11.56				
Yamaha G25112 30 watts	159.00	129.00	12.90				
Yamaha G50112 50 watts Reverb	239.00	199.00	19.90				
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WOODROFFE'S OF BIRMINGHAM

Twenty five years ago Jack Woodroffe gave up his stool at the piano in Jack Hylton's band and set up a shop in Birmingham specialising in band instruments. Jack now lives on his farm in Wales, leaving his son Mike to manage what has grown into one of the best known and most successful music shops in the Midlands. Mike moved into the present premises in Dale End during October after he found the old shop just couldn't cope properly with the demand.

Birmingham, for those of us who still believe London to be the centre of everything — is a lively modern blob just about in the middle of England, with American-type freeways swooping over bustling shopping centres and forgotten back streets. And Woodroffe's is right in the centre of the city, 10 minutes walk from New Street Station, and only ten minutes by car off the M6. Convenient, you might say, and that's just what it is.

"I started as an Estate agent"

Mike remembers, "and realised that if I could sell property, I could sell anything." So he went into the business four years ago, when there wasn't an electric guitar in sight, let alone the rest of the gear. Now the shop stocks everything — except drums — and that's only because Mike has a separate business, Drumland, run by Mike Evans, dealing solely with them, only ten minutes walk away.

"We opened the drum shop two years ago" Mike says, "and at that time it was the only specialist drum place in the Midlands. I feel it's better for everybody that we have separated them because drummers tend to take longer over choosing their equipment, and it's unfair on them, my other customers and my staff if that time is shared around. By separating the two sides of the business everyone gets better service, and a better deal."

And that's the tone of the shop. Mike knows the business inside out — his brother Gerald plays keyboards with Black Sabbath! — and making sure his customers get the right merchandise at the right price keeps him happy (and the customers!)

Spaciousness

The first thing that hits you as you walk in is the sense of spaciousness. Although there's a lot of stock, there's a feeling of being able to wander around and look without stumbling over the cases, leads etc. that seem to plague the more 'compact'

establishment. It's a kind of supermarket with corner shop service in fact!

At the time of Beat's visit the new premises had only been open for five weeks, so we had to make allowances for stumbling down the back stairs in search of relief after the two hour rumble up the motorway, but Mike plans to open up the whole of the basement area (another 3,000 square feet!) as an in-house service department. At present guitars are serviced on the premises, but other equipment is given to specially picked specialists.

Interests

Upstairs the shop is divided into four separate areas — for acoustic guitars, electric, amps and P.A., and an all-purpose area stocking strings and things, straps, banjos, dobro mandolins — you name it, it's there.

"It's better like this," Mike continues. "For a start we can get people into the area that interests them more easily, and once there, there's a lot more space to just pick and choose and play around. We've got a sound-proof room at the back of the acoustic section (about the size of some shops we've been into — Ed.) and we like to let people get on with it themselves." The acoustic guitar range is wide and comprehensive — about 85 on display alone! — and ranges from Melody's at amazing knock-down prices (£28 for a usable 12 string ???!) through Mountain, Yamaha, Hashimoto, Eko, to the very unusual and rare Fylde. "They're made in Kirkham Mill in Lancashire by hand," Mike explains, "and we only get one or two at a time, but they're lovely instruments and well worth considering." (Beat agrees, check one out if you can!) Mike finds that Mountain, Hashimoto and Yamaha are the quickest sellers — "They're good quality guitars at almost silly prices" he grins.

In the next compartment — 650 sq. ft.! — is the heavy stuff. Mike imports the excellent Acoustic range direct from the States, but there are the more usual Fender, Peavey, Ampeg, Custom Sound, and Music Man well in evidence. "We are now one of only two importers in the country for the professional range of Cerwin-Vega equipment and have the largest in-house stock by a long way." Again, the size of the showroom belies the amount of equipment on display — a rather disconcerting combination at first until you realise you're far better off having the space to walk



around, even trailing the odd lead behind you hitting the first few bars of Purple Haze with more freedom than Jimi ever had on stage!

Moving again you come to the main part of the shop. Down one side are the Fenders and Gibsons — "I've 37 Fenders in stock, all hand picked" Mike explains, "It's the best way of making sure we don't get a bowed neck, and when you're dealing with guitars like these that's the last thing we're after!" It's quite a display, certainly enough to whet the appetite of all aspiring Trowers that might wander in in search of the ultimate axe.

"Mind you, you'd be surprised at the number of people who come in, take a Strat off the wall, plug it in, and complain it's not set up for them!" Mike says, "but we're patient enough to explain that side of the guitar story!"

Around the remainder of this main area are the 'extras' — strings, straps, pedals — Morley, MXR etc., — leads, plectrums, harmonicas, banjos — just about everything. "We like to keep as much stock as we can possibly manage without cluttering the place up" Mike continues, "it's important for a musician to feel someone cares enough to stock the items under £10 as well as the big cheque stuff."

Staff

In the fourth showroom there are rows and rows of copies — Antoria Les Pauls, Ibanez, CMI, a really super copy of the Gibson Explorer (the real thing is chained in the window at £645), a Flying V copy — again, everything. "It's good to have a wide range of both the real thing and the copies." Mike says picking out a CMI Les Paul for us to have a look at. "Take this one for example — it's even got a one piece body! But," he continues, "if you've got a good stock of the copies and the originals, it gives the new musician a fair chance to check out the real differences. Invariably we'll see some kid coming back in a couple of years time with his eye on the real thing.

"There's an awful lot of good bands around in Birmingham at the moment, but there's nowhere for them to play." Mike is genuinely concerned with this atrocious lack of venues in a city which has, after all, spawned some of the greats — Moodies, Move, Sabbath, and even Slade. "At present, for example, there are bands like Second Hand Band, City Boy,



Mike Woodroffe (2nd right) with "the lads".

and Slender Loris who are amazing — but there's nowhere for them to play... incidentally" he continues, "we've usually got a 5,000 watt PA system in stock, but it's on hire to City Boy at the moment," — and that's a pretty big stack to keep in stock!

On the staff side Mike is very lucky — and he freely admits it. "There's my younger brother Nigel who commutes from Wales everyday who looks after all the stock. Paul, specialises in guitars and accessories — he pulled out of a band that went on to make it very big, but we're not giving any names away; then there's Craig who also specialises in guitars, but knows all there is to know about effects pedals, which is damn useful seeing as manufacturers seem to be coming out with new things all the time." He pauses for breath, "Oh, and there's Pete who looks after the amps and PA, and plays a mean banjo and pedal steel!" So it's an accomplished staff who know what they're talking about, and any prospective customers are well advised to listen to their advice — they really know the game.

Mike Woodroffe is confident that the new shop is going to accelerate its business as fast as the old one outgrew its premises — and it's a confidence that's built on hard work, knowledge, sincerity and a knack for being in the right place at the right time. Woodroffe's is one of the special music shops — where you're not hurried, but where

advice and concern are available in the same abundance as the musical instruments themselves. Check it out — Birmingham's a mighty fine city, and Beat came away muttering about Oxford Street, crowds,

parking and exorbitant rents, and wondering how we could operate from the Midlands. With Woodroffe's close at hand we certainly wouldn't be short of good stuff to review! Cheers Mike.

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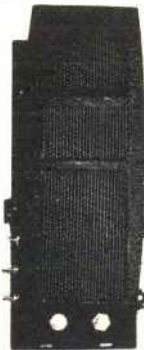
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Model: EH-4800



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The Y-TRIGGERED FILTER is Electro-Harmonix' newest electronic accessory, allowing all musicians triggered filter sweep effects previously unobtainable.

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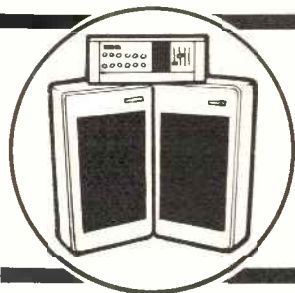


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P.A. SURVEY

There was a time when the initials "P.A." stood for "public address", and all it involved was an amplifier, two microphones and a pair of columns. All that, like everything else in rock music, has changed beyond recognition. Now you must have slave amps, mixers, horns, bins, stage boxes, electronic crossovers and graphic equalizers. It is no longer enough to use your instrument amplifiers on their own: they too must be miked up and fed into the P.A. system. Hence, your sound is only as good as your system, and this month Beat gives a run-down on most of the major suppliers, both in and out of the country.

PEAVEY

Peavey's contribution to the crowded range of PA equipment is an important one, and covers the entire spectrum of equipment. One of their most recent innovations is the PA700 Stereo; this is a seven-channel stereo powered mixer, giving 120 watts rms per channel. The features include two nine-band graphic equalizers, input attenuation per channel, high and low EQ, stereo pan, monitor send (there is a pre-output slider), effects send and slide output level control per channel. The master section contains controls for effects level, effects return, effects pan, reverb contour, reverb return, reverb pan, A

and B main output sliders and monitor output level slider. A stereo headphone output jack with level control and two lighted VU meters are also included.

The rear panel has seven low and seven high impedance inputs. The outputs are for graphics, effects and slaves, along with the main A and B outputs and monitor, and also an auxiliary input patch panel.

SOUNDCRAFT

Soundcraft have put a lot of work into their 16 into 2 PA mixer over the last few months. The mixer features four band equalisation, foldback control per channel, echo inputs and

output with master channel and faders, and recent developments have now added line input sockets and LED peak indicators on each channel. The case is now manufactured from new rigidised aluminium which gives it greater strength and protects the mixer more effectively by the use of a new mounting system.

Soundcraft have also been hard at work on the cable and have come up with a new multicore system using a conductive plastic shielding manufactured to their own specification by B.I.C.C. The cable is far more flexible than its competitors and equally more cost-effective, having 19 pairs, three of

which are screened separately for line level returns.

TED KNELLER

One of the high-points of Ted Kneller's operation doesn't strictly come into a PA Survey but it's worthy of a mention anyway. It's the BANJAX 6 channel mixer/practice desk which is capable of running off both mains and battery. The Banjax features inputs for six microphones and six instruments, and has six headphone outputs, and an output for an amplifier and monitor speakers. The desk offers volume,

Continued on page 73

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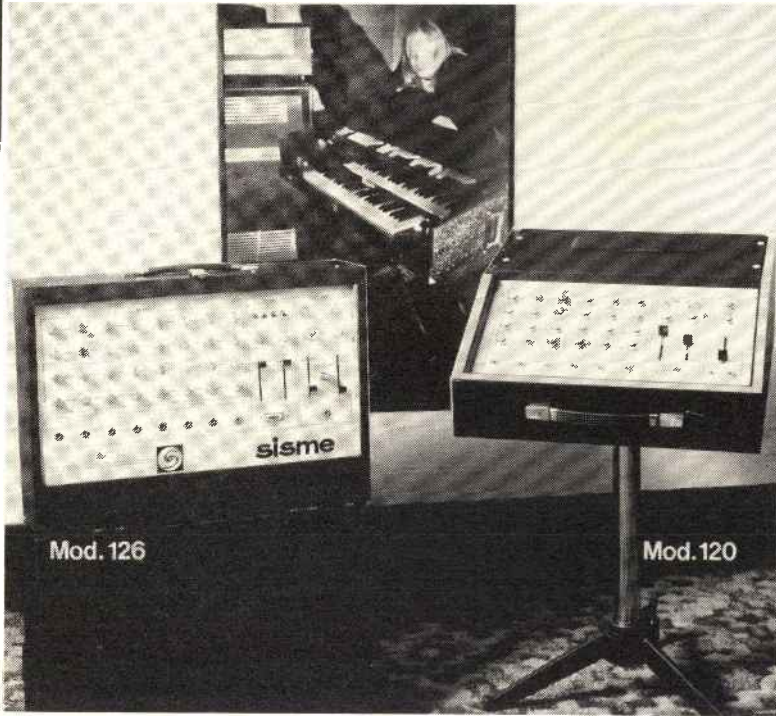
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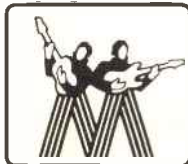
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Continued from page 71

treble, bass, reverb and echo on all channels and a master control for those facilities, and the desk is primarily suited for rehearsal situations where it's difficult to set up the whole gear — definitely worth checking out!

Kneller also produce the P.A.M. which is a 10 channel mono mixer. On the amplifier side there's a whole range to choose from, from the W212PA, a 2x12 80 watt column up to the W18B, a single 18" 150 watt rear facing bin, as well as the W15MBH, a single 15" 100 watt rear facing mini bin with high horn.

SW

Topping the SW PA range is the Vocal Blender, with six channels. Each has volume, treble, bass and reverb on/off switch. The master controls are volume, presence and reverb, and there are 12 high impedance mic inputs. External effects may be connected via the echo in/out sockets. Two 100 watt amplifiers come next: the four-channel PA100s — with or without reverb. To go with these three amps, you could do worse than to purchase the H100 cabinets. Four HF horns handle the top end, whilst a 15in metal-domed speaker takes on the bass and middle.

These can be used in pairs to handle up to 200 watts a time, whilst the smaller 2 x 12in columns with two horns in each will suit lower power

ratings. The TSL100 slave amp may be used in conjunction with any of the others, whilst the PA30, with its two channels, may be complemented by the TSL30 slave. Rosetti recommend these for use with their "mini cabinets".

Other speakers include the "Long John" columns — a pair will handle 100 watts, and the 1 x 12in horn columns with a fixed crossover. Add-on horns are also available.

CLEARTONE

Cleartone's range of CMI amplification is so large that it encompasses just about every unit a musician could want. The firm make a point of keeping their prices as competitive as possible, and among the smaller gigging bands their products are popular. Their various bins feature heavily in the PA market, and the following may be picked out as especially worthy of attention: 15" bin with 2 horns, 15" bin without horns, 12" with horn, and 12" without horn.

These products are geared towards versatility; using Celestion speakers, they are suitable for direct lead or bass playing, or as part of a larger PA set-up. The bins go hand in hand with the Cleartone monitor cabinets. Slaves and mixers encompass the 100W 6 channel PA mixer, 6 and 8 channel mixer models, and the widely used 100 watt slave. This model may be connected to the 8 channel mixer, and each has a slave link channel so that they may also be connected to other slaves.

MM ELECTRONICS

The MM Electronics MP series of mixing consoles is a range of high-performance, economically priced units for both recording and PA applications. The MP175 forms the basis of the range, with four versions currently available. The standard 12-channel model mixes down to 2 outputs, with facilities for echo and foldback. There are 8- and 16-channel adaptations of this desk, and also a 12 into four, which features panning and talkback facilities. All these desks may come with optional cannon connectors, mute switching, pre-fade listen and level meters. The MP185 incorporates all the features of the 175 range, but also peak programme indicators, 7-band EQ on each of the stereo outputs and 2-way electronic crossovers per output. De luxe versions — the 275 and 285 — are also available.

A six-channel mixer-amp can be had for those without bottomless pockets, the amp being 150 watts rms into 4 ohms. There is also a slave amp with the same power output. Rack mounting ancillary units include electronic crossovers, bass bin filters, compressor limiters, mono submixers and graphic equalizers. A 19in rack has been designed in the form of a flight-case to accommodate these.

MM's PA stack consists of three cabinets: a folded horn and a rear-loaded horn, each containing a 15in 125 watt Powercell driver, and thirdly a midrange/HF unit containing two 10in drivers, two radial horns and six horns. Each stack stands five

feet high and retails at £450 plus VAT.

ROCK ON

... And you can do just that, providing you keep yourself well equipped with accessories, almost all of which are available from Rock On in Shaftesbury Road, Edmonton, North London. They supply gaffa tape, XLR connectors ("cannon plugs"), jack plugs and sockets, mains plugs and sockets, etc. made by such firms as Bulgin and Rendar. They virtually guarantee to stock any valve you may need, plus case and cabinet fittings, castors, cable and Belden cable, and fuses. Speaker repairs are also undertaken.

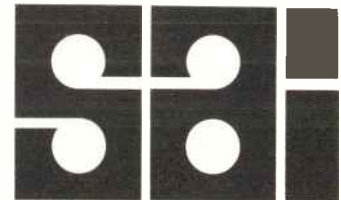
MARTIN AUDIO

The company was formed in 1971; their first product was their 2 x 15" bass bin which has since become their standard model and is widely used all over the world. Users have included such bands as Supertramp, Genesis, Pink Floyd, while hire firms using Martin gear number Entec, and Coliseum Acoustics. Special care is taken in the production of their equipment and they have full in-house testing facilities. One of these is a full Brüel and Kjaer unit which measures loudspeaker frequency response.

With the assistance of this advanced equipment Martin are currently developing a new and

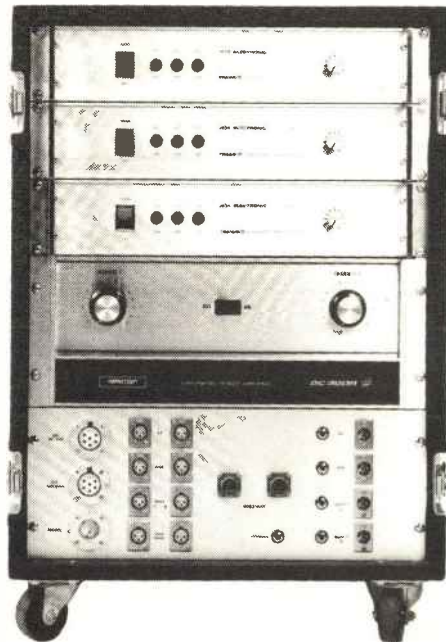
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SOUND TECHNOLOGY from

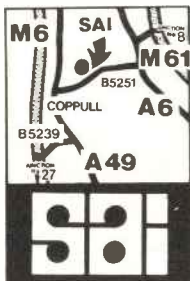


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The picture shows one of the professional PA slave racks engineered by SAI, ideal for use with any of the professional range of SAI bins or radial horn units.



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Continued from page 73

revolutionary high powered horn, besides producing a new fully horn loaded four way loudspeaker system which will have the handling capacity of 350W RMS. It will be fully modular and each system will cost £800. Martin are also agents for the new HH S500D stereo power amp which has a maximum output of 450W per channel.

HIWATT

Hiwatt are an established name on the PA market, with their compact, durable gear made to suit either end of the group scale, from small cabaret bands to large, touring groups. Their Type D Mixer, which has just come on the market, is quasi-modular, built in channel configurations which are multiples of four and can be built up to whatever the band requires. Each channel contains a large number of basic controls including an infinitely variable input attenuator, a treble control providing $\pm 20\text{dB}$ at 18KHz, middle control providing $\pm 20\text{dB}$ at a frequency variable between 250Hz and 5KHz by a middle frequency control, and a bass control providing $\pm 20\text{dB}$ at 30Hz, plus fade, pan, VU meters to monitor the pre-fade level and post-fade echo send. If more than sixteen channels are used, a second multiway connector is provided for the rear panel. The Type D is a really versatile mixer which should appeal to a group who are currently limited in size and cash



Zoot Horn's FF1 four-way full frequency enclosure in flight case.

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Supertramp's 32-8-2 Midas console at the Royal Albert Hall

and will wish to expand at a later date, as well as the already established bands.

Hiwatt's slave amps are already well known, being available in 100W and 200W versions, and the company also manufacture three PA amps in 50W, 100W and 200W versions. Their popular bass reflex enclosure, Model no. SE 2150, is specially designed to produce efficiencies 3-6dB louder over a conventional sealed system. With a maximum of 200W and impedance of 16 ohms, 50-150c/s 12 ohms (nominal), it is a ruggedly built cab which comes complete with a heavy duty black vinyl cover and can really live up to life on the road.

DB WHOLESALE

DB Wholesale market the American manufactured Kustom equipment which the louder rock element should find very much up their street. Their powerful speakers include the Kustom Pro 15 P, which features a 15" bass speaker, containing a 54 ounce magnet and a 2½" voice coil) and two Piezo tweeters. Its very smooth frequency response and high power handling capability allows very high sound pressure levels to be obtained before feedback.

The XX Stereo professional power amp is another very popular Kustom model available from DB Wholesale. With a power output of 300W minimum per channel, it is thermally protected and also protected against open and short circuits. All heat sinks are enclosed, with no exposed surface area and an internally mounted fan is used for continuous cooling of the output devices and power amplifier components.

ZOOT HORN

Zoot Horn have just introduced a new four way full frequency enclosure into this country after an existence of just over a month in Germany. Working from four passive crossovers, the FF1 offers 200W rms and is available either in a flight case or with wood finish. It comprises 2 x 12" ATC bass drivers, 1 x 12" lower midrange driver, 2 x 5" high mid range drivers and Electrovoice tweeter.

The FF1, with its frequency response of 40-20K, is aimed at the general public address, disco and monitoring markets. Besides the FF1, two basic four way systems, all horn loaded, are available from Zoot Horn, offering respectively 750 and 1500W.

MUSTANG

Amplifiers are the forte of Mustang Communications of Scarborough. The SS100 and SS50 can deliver 150 and 80 watts rms respectively for PA or disco applications, and have VU meters on the front. They can be rack mounted into a standard 19in frame, and any number may be linked. Another slave is the A70 type — differing in that it has no gain control. Like the others it may be rack mounted, and used in conjunction with either of the Mustang

PA amps — the MM or the MMA — one of four and one of six channels.

Each of these has a gain control, and there is master bass and volume. The sixth channel of the MMA has its own treble and bass. The rear panel of these units incorporates a recording facility and all active circuitry is in "pluggable" module form.

FM

The Swiss made FM Acoustics equipment, although not as widely available yet as it deserves, enjoys great respect in this country among many musicians familiar with it. The 1212 series is a compact two-way all horn loaded speaker system, equipped either with an FM Custom or a Gauss 15in speaker plus an FM radial horn and an ultra-linear FM driver. One particular plus of this model is its compactness, making it ideal for the situations requiring easy portability. The 1300 series is a modular range of all horn loaded speaker systems allowing combinations to be selected for the application.

It consists of the 1315 — a 15in speaker mounted in a tuned front and rear-loaded bass reflex-horn combination; the 1317 — a 90 degree radial FM medium-high frequency horn with ultra-linear FM D-801 driver, the 1336 and the 1345. The 1336 is a 15 cell unit made from FM's own "Acoustoplast" material which they claim is particularly free from resonance. FM also produce the 800A slave amp whose output per channel is 400 watts RMS into 4 ohms (both channels driven) and 250 watts RMS into 8 ohms. This amp includes various protective devices such as thermal overload, short circuit and so on.

CETEC (GAUSS)

Regarded as one of the leading American speaker manufacturers, the Gauss range of cone-driven loudspeakers comes in three sizes — 12", 15" and 18", each of which is available in four basic series. These four are full range general purpose, bass, horn loaded bass and ultra low bass. In addition to these Cetec, market the Gauss compression driver, Model 4000, which has a frequency range of 500-12KHz and is capable of handling 80 or 100 watts rms. The firm's 90 degree radial horn works in conjunction with this model.

Gauss loudspeaker models feature several interesting designs; probably the most characteristic 'trademark' is the large, black, finned heatsink at the rear of the drive unit, playing an important role in the high power handling capacity of the Gauss units. The voice coil itself is edge wound, and so that the possibility of voice coil rub is eliminated, the magnetic assembly is undertaken in a totally clean room free from particles of dirt.

SOUNDWAVE

Soundwave offer bands the rare and much sought after facility of

Continued on page 77



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CUSTOM SOUND

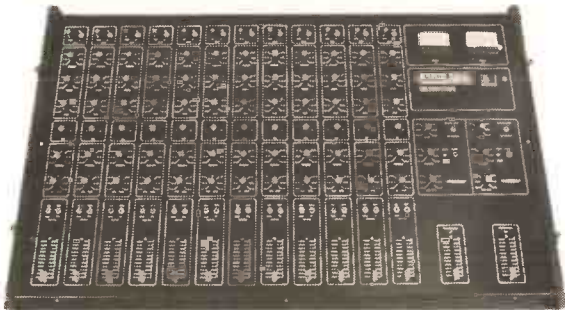
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Continued from page 75

premises in which to try out full-size PA systems; theirs are at 718 Old Ford Street, London E3 and they only ask that appointments be booked before bands turn up and try the systems. Soundwave have enough equipment to get together several machinations with components from a string of reputable PA manufacturers; ATC, MM Electronics, Vitavox, Gauss, WEM, RCF, Goodmans, Allen and Heath, JBL, Celestion and Peavey.

In terms of demonstration and purchase facilities, PA is far and away the most difficult area, and all credit is due to the company for establishing such a venture.

THEATRE PROJECTS

The wide range of Altec equipment is distributed in this country by Theatre Projects. Altec have built a reputation over the years for solid reliability and technical excellence that is based on many years of close involvement with all aspects of sound reproduction. The tidy little 1220 AC Control Console uses modular PC boards for the input transformers, dual preamp channels, master amp channel, and even the output stages and transformers, so there's no long list of 'extras' needed to fire it up. Each channel as individual slide volume, VU meter, rotary type bass, treble, reverb level, monitor select channel A and B, Cannon type transformer 150ohm mic level input and high level

preamp output. There's also a range of combined Mixer/power amps including the 1608A which has 5 mixable inputs and pushes out 150 watts.

On the amp side there's the 9440A Stereo Power Amp capable of delivering 200 watts per channel into 8 ohms, going up to 800 watts monaurally. And of course there's the famous range of Altec enclosures, seen on many an outdoor gig site all over the world. The 814A, for example, is a directional low-frequency speaker designed to overcome the problems associated with a too-broad dispersion pattern in reverberant atmospheres, by tightly controlling the horizontal dispersion and the stacking of multiple elements to narrow the vertical distribution pattern.

STRAMP

Stramp's piece de resistance is their MPS-24 Professional Portable Mixing Console. It features 9-band EQ per channel, LED's peak reading meters, overload control plus VU per channel, independent routing to submasters and masters, large faders with 100 mm fading way and an extremely low noise level (less than 127dB). Stramp also manufacture a formidable list of 'extras' designed specifically for the MPS-24 on request, so it's worth studying their excellent brochure to see what the choice is.

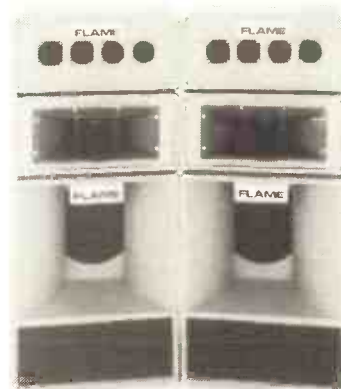
Stramp, amongst other things, also produce the MP-16 and MP-12 mixers, and the SL-500

Continued on page 78

FLAME

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Continued from page 77

Quadrophonic Power Block, housed in a rugged aluminium flight case and comprising two independent SL-250 stereo amps (each switchable to mono). In quadrophonic mode the SL-500 pushes out 120 watts per channel at 4 or 8 ohms due to Stramp's own special design. The amps have short circuit proof output, separate transformers and fuses, input volume control for each channel, and a massive black anodized heat sink illuminating the need for cooling fans as the aluminium case itself also acts as a heat dissipator.

REW

Based at 146, Charing Cross Audio stock a large amount of PA gear, from Allen and Heath mixers to Shure microphones. Bose speakers and amps, Amcron amplifiers, and many different makes of PA speakers, as well as crossovers and spare parts can be had. They are agents for Alice, Altec, Amcron, ATC, Cerwin, Vega, Soundcraft and Stramp, amongst many others. A visit to thei showroom would doubtless pay dividends.

BOOSEY AND HAWKES

Though Ampeg gear offers mainly instrument amplification, there is a limited selection of PA. A powered mixer with six channels, each having volume, bass, treble and reverb, plus low- and high-band con-



A pair of Marshall Supa-Bins with twin Celestion HF Horns.

maine



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200 real watts, 5 channels, reverb, master frequency, graphic equaliser, 5 year guarantee. £225.99 retail inc. 8% VAT

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PA212 cabinet with 12" Celestions and Motorola tweeters.

tinuously variable anti-feedback notch filters. This mixer is designed for use with a pair of columns, rated at 75 watts each. These are ported bass reflex cabinets with four 8in speakers and two dome tweeters per column.

The A120 slave amp has a volume

control and power switch, with two inputs and two outputs. It delivers 120 watts rms into 8 ohms, and incorporates a system of circuit self-protection. The "massive black anodized heat sink" ensures that the amp will continue to function at temperatures of up to 40°C.

KEMBLE

The Yamaha range of PA equipment is certainly one of the largest and most comprehensive available and it's a little difficult picking out any particular items for investigation. However, the excellent YES 150 PA system must be worthy of special mention. The YES 150 is a complete PA system that, Yamaha say, can fit in the back of a Cortina along with all the equipment for a 4 piece outfit! The desk is a 6 into 2 stereo with Master graphic equalisation, offering recording facilities complete with reverb and foldback. Power output is rated at 150 watts and there are two bins to top up the system, both featuring a bass reflex, a mid-range and 4 high frequency speakers.

Amongst the other enclosures there's the PD 400 bin which has its own 100 watt rated power stage, but because the speakers (2 bass reflex, 2 midrange horns and 2 high frequency bullets) are so efficient that 100 watts sounds a good deal more powerful! On the amp side there's a brand new stereo power amp on the way which will be pushing out a healthy 600 + 600 watts into 4 ohms @ 1KHz, t.h.d. 0.1%, and Yamaha expect the price to be only a little over £500 — which makes some of the competition look a little pricey, to say the least!

ALLEN & HEATH

Allen & Heath have a mixer to suit everybody from a solitary songwriter to Pink Floyd. At the smallest end of the scale is the Minimix, a 6 channel stereo mixer, so small and compact it will practically fit into a briefcase, yet offering the same kind of facilities as the larger mixers, i.e. echo, pan, foldback, and bass treble e.q., all for £148 plus V.A.T. The advantage of the Minimix system is that it can be added to as soon as you feel the need for extra channels, and it is currently Allen & Heath's fastest selling line. Next one up in size is the Quasi range, a non-modular mixer obtainable as 10 x 2 or 8 x 4. Featuring low impedance, balanced inputs in on XLR connectors, 3 band e.q., echo, foldback, pan and the kind of useful goodies one has come to expect from Allen & Heath, this mixer range

is popular with such bands as the Moody Blues, Be-Bop De Luxe and the Roxy Music.

The Pop Mixer is a 16 channel fully modular stereo mixer with all the facilities necessary for a P.A. mix, incorporating 3 band e.q., two separate cue of stage monitor circuits and a talk-back system and comes complete with case. Tangerine Dream are amongst the many bands who use a Pop Mixer on stage. The Modular Range is the most popular with the really large bands as it can be supplied in every configuration up to 24 x 8. Facilities include full parametric e.q. on each channel, three auxiliaries per channel, full sub-group routing and really any other bits and pieces a band would like added. In fact, a Modular system is usually built up round the requirements of a particular band and amongst the bands currently using Allen & Heath's Modular range on stage are Pink Floyd, Queen, Sweet, Average White Band, Ken Hensley and Osibisa, and, at the other end of the musical spectrum, Sadler's Wells Opera House, too.

ROSE-MORRIS

There's a saying that if you know about Marshall you know about music! — and it's certainly true that the Marshall range of products, distributed by Rose-Morris, cover virtually every aspect of the music business.

The Marshall 2125 8 Channel 100 Watt Mixer Amp features high or low impedance inputs, volume, tone equalisation, and reverb controls on each channel, and on the Master there's foldback output, and overall reverb and presence. The power slave is an integral unit within the mixer, and the power can be boosted simply by the addition of extra 2205 slave units.

Amongst the bins there's the 2120 Supa Bins which use a 15" reflex bin with twindrive Celestion horns built into the top providing for a full frequency range across the band. Where electronic crossovers or three way systems are required the 2126 Supa Bass Bin can be used in conjunction with Supa Horns or Supa

Continued on page 82

ATC

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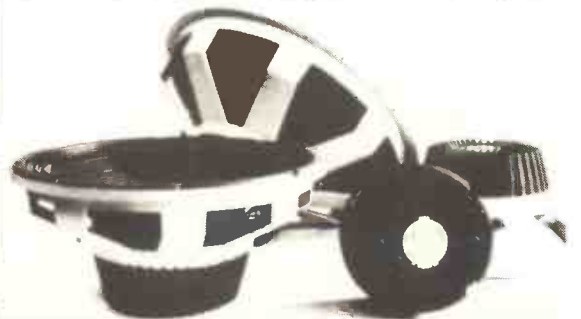
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ALTEC

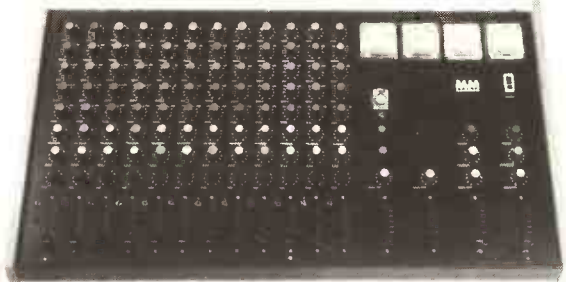


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Continued from page 79

Hi enclosures. For the really high frequencies the 2128 Supa Hi Enclosures feature Piezo Horns.

As well as Marshall, Rose-Morris are distributors for MXR, Shafesbury and AKG (reviewed in our Microphone Survey in this edition). The MXR 2895 Noise Gate Line Driver is a useful and inexpensive device for eliminating hiss, crackle and hums when direct injecting instruments.

ELECTRO-VOICE

The Electro-Voice Sentry IV incorporates several new design ideas which represent a significant advance in conventional speaker design. This three way all horn loaded system offers minimum distortion through all frequencies while providing efficiency and uniformity through the entire frequency range. With high power handling capacity, extremely uniform and wide dispersion, and linear frequency response, the Sentry IV offers versatility for applications not only in studio monitoring, but in high level sound reinforcement, high level playback systems and so on.

The performance of the Sentry is indicative of the whole Electro-Voice range which further includes the Jumbo Bassbox (just that) bass/lead stack and the Eliminator 1 and 2 horn systems. Students of large PA set-ups will know that Electro-Voice find their way into quite a few big line-ups, and success in the highest circles is indeed indicative of the quality of their many and varied

products. The entire range is well worth thorough scrutiny.

FUTURISTIC AIDS

The FAL PA range consists of four amplifiers, the range beginning with the Phase 50-4, which is a general purpose amp with a 50 watts rms output. The circuits are solid state silicon, the facilities being four channels with separate volume, treble and bass per channel. There is a master volume control. The same features appear on the Phase 100-4, which delivers 70 watts rms into 8 ohms. The 120-6 amp tops the range with 120 watts rms output.

There are two power amps — the R100 and R200, and a range of speakers: 2 x 12in with a horn, 1 x 15in with a horn, some 200 watt columns and a number of bins and add-on horns.

CARLSBRO

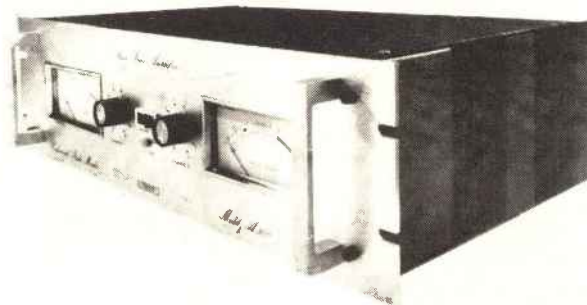
Beat has recently encountered some Carlsbro equipment and the excellent quality that is built into the couple of small combos which we reviewed last month extends throughout their range of products. On the PA side there's the Marlin PA amp, which pushes out a healthy 150W into 4 ohms, and features 8 inputs into 4 channels, and by all accounts of the healthy sales figures it's becoming something of a standard in the PA field.

Carlsbro also produce a comprehensive selection of bins, including a very compact and lightweight Mini Bin incorporating 2 Celestion horns and a 15" 100W capability driver which is especially suitable for carting around from gig

Continued on page 83

-TURNER-

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(from 100 watts to 500 watts)



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TURNER POWER is setting a new standard in the studios for ultra clean monitoring, and with bands on the road for ruggedness and reliability.

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to gig without ending up with ape-length arms!

New on the market and programmed for introduction in February at the Frankfurt Trade Show is a 12 in-to 2 mixer incorporating all the accepted facilities, as well as featuring extra record/playback inputs, L.E.D. programme indicators and a price intended at around £300 — which is going to make it a winner in the mixer market.

At the Carlsbro are literally up to their eyeballs in a highly intensive development programme which includes some very interesting innovations (particularly for bass players at first) so stay tuned to Beat and we'll be doing a review of what could be one of the more exciting developments in amplification for a long time!

R.S.E.

Midland Sound, who now manufacture all R.S.E. PA systems, are proud to announce that their Second Generation PA rig is now complete and ready for launch. The new R.S.E. series is the outcome of a back-to-the-drawing-board rethink of the original R.S.E. PA systems, as a result of extensive discussions with users of the original rigs. The attributes of the original design were retained, and the not-so-clever characteristics were put right and any shortcomings scrapped.

The new R.S.E. Second Generation series is available as a 4000 or 8000W rig with between 15 and 40 mike channels. The physical size of the new 4000W rig is similar to the original 1200 system and features many new design concepts, although mechanical design of the original, with its proven reliability and ease of handling, has been maintained along with a modified form of the original LF bin and desk. A new signal processing rack has been added to the desk to provide octave eqs, 3-way crossover and six sets of compressor/limiters.

Each S.G. series amp rack delivers a massive 2000W of power and each individual amp can be remotely switched and monitored by push buttons and L.E.D. P.P.M.'s in the processing rack. Critical attention has been paid to the pattern of sound radiated by the loudspeaker system, resulting in a new stacking configuration for LF bins and a totally new mid-High section. The result is a neat and tidy loudspeaker stack that will provide even dispersion over angles of 150° horizontal and 50° vertical ± 2 dB, over a band width of 30Hz to 16KHz.

A completely new stage box forms the nucleus of the cabling system with a pair of multiways to the PA desk and the processing rack out in the auditorium, a multiway to the foldback desk on stage and a further multiway to each amp rack and the design rethink has even encompassed the types of connectors used for multiway, loudspeaker and mains connections, to improve reliability.

As virtually all the component parts of the Second Generation series are British manufactured, and the design is totally British, R.S.E. have thought up a new logo incorporating the Union Jack which will be sported by all S.G. Series components.

The first 4000W system will be delivered to the band Smokie, who've spent years touring Britain and Europe with an original R.S.E. 1200W system, early in 1977. Secondhand original R.S.E. PA systems are now being offered at greatly reduced prices as the new Second Generation series is introduced, backed up of course with spares and full servicing.

CUSTOM SOUND

Operating out of Oswestry, Shropshire, Custom Sound produce a 150 watt PA amp with five channels, each featuring gain, bass, treble and reverb — the latter fully variable. This amp has recently been revised to extend the cut and lift, and the front panel has been restyled. The 700C is a slave unit of the same power, and may be fitted with an optional VU meter. The range of cabinets now includes a choice of higher power add-on horn units, the 100 watt model containing an RCF driver. Two mixers, one of 12 channels, one of 16, complete the line-up. Something new is also promised for the Frankfurt Fair.

WEM

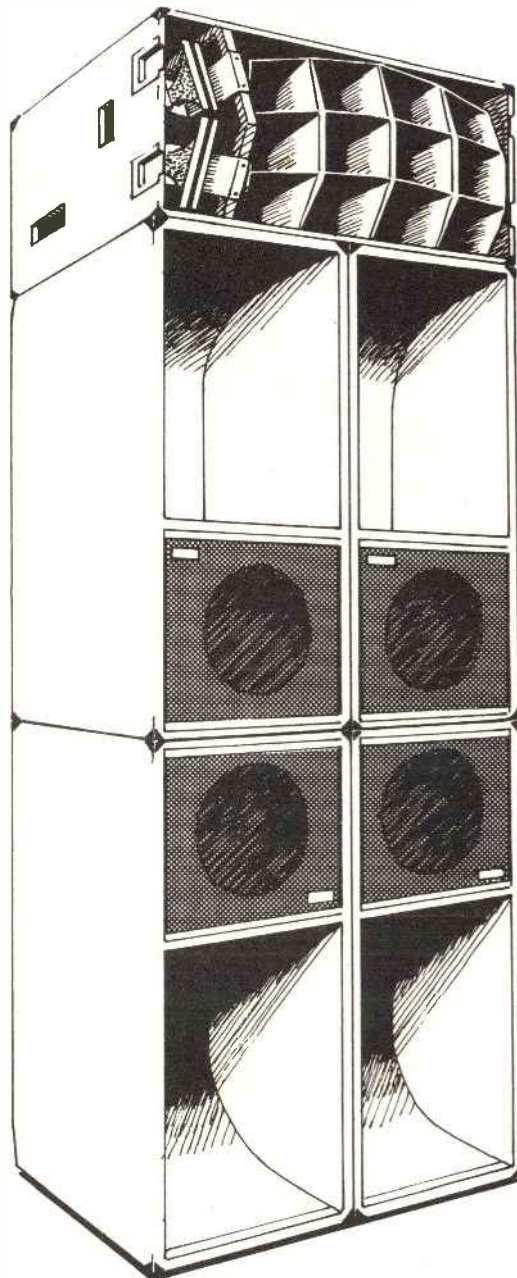
The WEM Club 2 x 12" is a small cabinet for use in pairs with amps of between 40 and 50 watts, and follows the original intention of combining small size with comparatively high power. Another example of this is the Band System, with two 12" speakers and an HF horn. Two of these are able to handle a 100 watt amp with ease, yet are small enough to fit into the boot of a car.

As for larger bass bins, the Intruder Reflex has long been a favourite with a 15" woofer in reflex, a 12" flared middle and an HF horn. A pair will handle 100 watts. Its larger version is the X39. A large variety of amps include the AX40 and AX100, which feature a good range of tone control.

MACDONALD

The mainstay of the MacDonald PA range is the 100 watt six-channel amp. At the price of £175 it offers volume, treble, bass and reverb per channel, plus master volume and reverb, which operates by means of a 16" Hammond-type spring. The amp is AC transformer coupled, and protected against short or open circuit. There is a slave output, to which may be connected the 100 watt slave (£85). A seven-way graphic equalizer made by Mac-

Continued on page 84



SECOND GENERATION

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Continued from page 83

Donald operates on frequencies from 60-10,000 Hz; it is compact, battery operated, and costs no more than £44.95.

At the same price is the four-channel battery-operated mixer, which incorporates twin 9" delay lines. Custom built columns (4 x 10", 4 x 12", 2 x 12", etc.) will also be built, to the specifications of the customer.

MARLBORO

Marlboro have a range of portable PA equipment which is reliable and good looking. The SM 600 mixer unit can be coupled with the 150 watt rms slave amp (P200W) and then on to SC40 4 x 10" columns speakers. If desired 2 x 10" or 1 x 15" cabinets are available. Marlboro have a selection of speakers from 10" up to 15" diameter which can be combined with Marlboro horn units to provide a full range handling capacity. The new Piezo super horn being both inexpensive and highly efficient is a must for any good quality PA system.

Hohner are not usually thought of for PA but their Champion GB model with 4 channels each with 6 band e.q. and reverb is one of the good value items for PA. It is sturdily built and paired with two Hohner Box UB3 speakers (a multi-speaker cabinet) will set you back £988.85 but this is a high quality set up. The Champion is also excellent for musical instruments as is the UB3.

VITAVOX

Although best known for their quality ranges of horns and components it's nice to see a manufacturer so actively involved in the promotion of the live side of the business. Vitavox sponsor a competition to find the best live band sound, and recently promoted a presentation at London's Speakeasy Club, where two bands, Landscape, the winners, and Dust, the runners up, were awarded with 2 Thunderbolt Horn Systems. The Vitavox Horn System is a 100 watt rated unit incorporating high and low frequency horns complete with its own cross over.

Vitavox also manufacture the bass bin CN 308, the Bitone Major and the 6200 Bitone which are more suitable for fixed-site enclosures where it's necessary to really hurl the watts at the crowd.

MIDAS

At the moment Midas are deeply involved in producing a special mixing desk for the Floyd — but more about that later. Midas manufacture three modular mixers, including a nice portable system which has six inputs with varyingly complex equalisers and four send controls. There's an option for eight track routing in addition to the four track which is a standard feature, as are the Penny and Giles 1820 faders. Also available are illuminated VU or PPM meters and LED level indicators, as well as A/B tape monitoring and jack field facilities.

On the specialised side there are differing modules including

precision X-over with limiters, control room monitor, and oscillator and input modules for stage monitoring mixing. Bands already using Midas consoles are Supertramp, Alvin Lee, Roy Harper and Pink Floyd, amongst others. The Floyd desk, which is in the very last stages of development, is a 40 channel mixer. At the moment details are a little difficult to come by (but all will be revealed in a later edition of Beat!) but we can tell you that the desk has eight echo groups, eight stereo sub-groups, and six quadro sub-groups, and the likely cost would get you a rather pleasant detached house in one of the more fashionable suburbs. However, stay tuned for further details of this new mixer.

SIMON KING

In the PA field, the speciality of Simon King is split PA columns which they have been hiring for years to musicians after portable equipment. Each of their cabinets contains two Goodmans 12" PD speakers offering good response over the tonal range. Available in sets of four, the cabinets can act as two 4 x 12 columns, or two cabinets as PA with the other two performing as foldback monitors.

Alternatively four 2 x 12 cabinets may be appropriately placed in a situation where unsuitable acoustics need to be overcome. This PA business is affiliated to the Simon King shop in Surbiton; visitors to the shop in the market for compact PA columns should investigate their selection.

NORLIN

Norlin, as Selmer have now adopted the new name, still boast the PA 100 as their major item in the PA field. This power amp is available in both valve and solid state versions, featuring an impressive five channels, each with volume, treble and bass controls, overall volume, presence and reverb controls. The latter may be operated by the 'muting' footswitch provided. The PA 100 has like much of the rest of their range been subject to extensive facelifts in keeping with the firm's tradition of progress. More immediate features of the PA 100 are on/off, neon indicator controls and connections for echo unit, slave and reverb switch, plus two speaker outputs.

In the speaker department, the company offers a wide and reliable choice. An arbitrary glance at these products reveals the excellent S115A — an Altec 15" speaker with a power handling capacity of 100W and featuring a ported cabinet — and the equally impressive S212H — two 12" speakers with a single horn, ported cab and an impedance of 8 ohms. Like the S115A, this also has a handling capacity of 100W RMS. Norlin's reputation as leaders in the instrument amplification market suggest that any PA products should be worthy of investigation, and with their current status dealing in both valve and solid state models the firm attains particular relevance.

Continued on page 88



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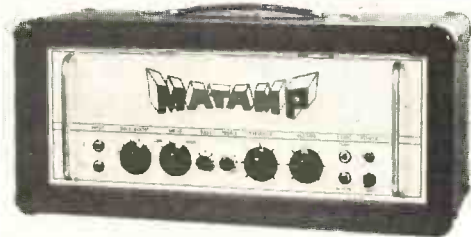
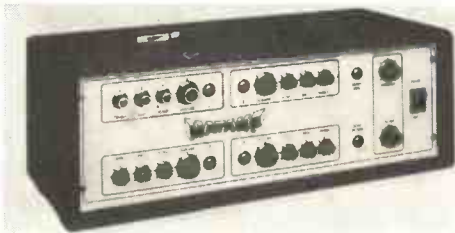
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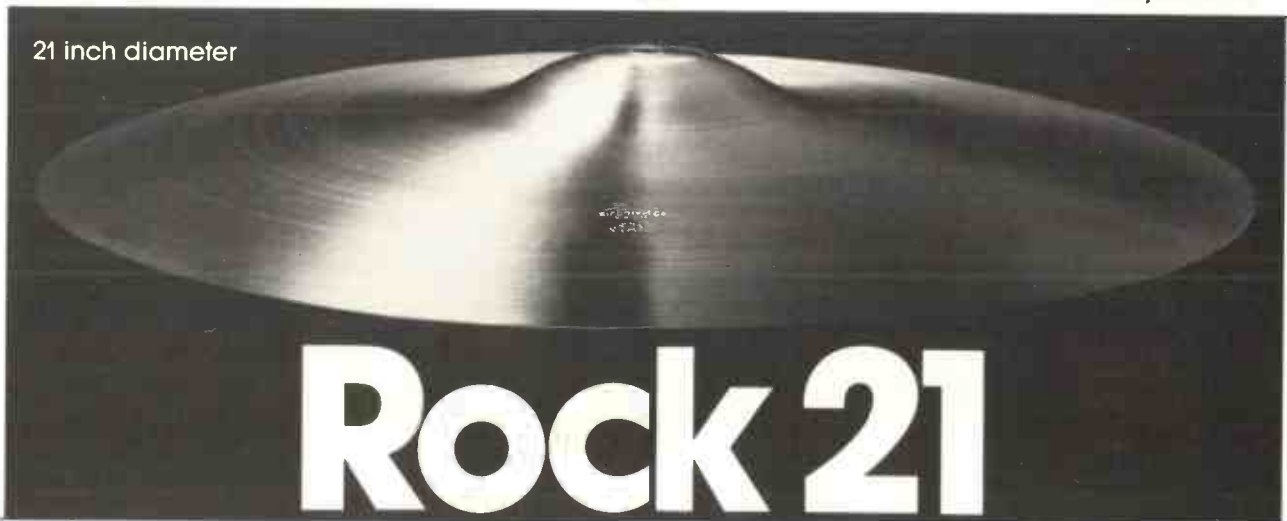
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For a ton of money and a lot of hassle you can have a versatile system like that. Or, for a whole lot less money and no hassle you can have something even better,...The Peavey Mace!

A totally different concept in guitar amplification, the Mace features two entirely independent channels with pre and post gain

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What all this does is turn the Mace into a "multi-amp" by allowing the guitarist to play through either channel, both channels at once, or drive the two channels in series with variable degrees of overload creating almost infinite tonal variations, distortion possibilities, and sustain. All at the flick of a footswitch!

Add to that tremolo, reverb (also foot switch selectable), and 160 watts RMS of raw, tube power and you have an amplifier with a versatility that is limited only by your willingness to experiment and create.

Drop by your local Peavey Dealer and see for yourself what the Mace can do. It'll make it hard for you to go back to playing only one amp.

THE "MACE"

when one amp is not enough.

The Mace is offered in a single unit version with two or four 12" speakers. A "power pak" only version is also available to the guitarist who wishes to use different enclosures and speaker combinations.



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Mace "power pak"

212 Mace Single Unit

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PA 120

100 watts RMS with an extremely wide dynamic range to handle musical instruments as well as vocals with super fidelity; 4 channels with volume, bass, treble, and reverb controls on each channel; a very functional master section containing controls for overall volume and reverb; professional response and maximum portability make the Peavey PA 120 the ideal PA amp for small clubs and auditoriums.

STANDARD PA

130 watts RMS; 4 entirely separate channels with two wide range inputs along with volume, bass, treble, and reverb on each channel; master section containing controls for overall volume, bass, treble, and reverb for professional PA effects; a monitor output jack for driving an external monitor system; ultra modern design and extremely wide dynamic range create a versatile, rugged PA amp that is without question the finest in its price range.

PA 400

The Peavey PA 400 approaches the ultimate in "packaged" PA amps. 200 watts RMS; 6 channels with low and high gain inputs, controls for volume, bass, treble, middle, and reverb/effects send on each; a master section featuring master controls for volume, reverb, treble, bass, middle, and effects for optimum balance of the entire system; unique "scanning" anti-feedback filters that may be activated in the low and high frequencies to tune out feedback; a patch panel containing outputs for driving external mixers, power amps, monitor, or effects units; auxiliary inputs, power amp input, and an input for reverb footswitch are featured in this highly professional unit. The exceptionally reasonable price of the PA 400 reflects the sophistication of engineering and design rather than any lack of features and is in accord with the Peavey policy of producing the very best unit for the least money.

All Peavey PA amps are available with a variety of columns and enclosures.

The Peavey line of professional low and high impedance microphones was designed to comply with the high standards of quality found in Peavey public address systems. Peavey mikes feature extremely wide frequency response with a very tight cardioid pattern for clean, realistic, vocal or instrument reproduction. All mikes come complete with a rugged, foam padded carrying case, deluxe mike holder, and a 20 foot cable. All have on/off switches and excellent shock isolation.

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NEVE

Famous for high-quality mixers, Neve have provided mixers for such clients as the Royal Opera House (a 16 into 4 desk) and to the Sydney Opera. Particular features of the 5305 likely to be of use in PA are the multipin connectors for quick installation in situ, a flexible design with four output groups, two main outputs and four auxiliaries, a range of different equalizers and "table-top" mounting. The 5305 is basically a 4 Bus design, and is available in standard frames wired for 12 or 20 channels, but sub-fitted consoles and extended frames for more than 20 channels can be supplied to order.

The Mk. II Melbourn also has multipin connectors for its 12 channels, whilst the 8301 Kelso is a 10-channel desk with two main and two auxiliary outputs. There are facilities for panning, monitoring and talk-back, along with two VU meters.

STAGG

Competitively priced PA gear is what you can expect from Stagg, and there is also quite a selection. The S555 is suitable for PA or disco applications, and incorporates two 12" speakers with a horn; the S654 has two horns and a hefty 18" speaker. In the field of monitors, the S550 offers one 12" speaker rated at 25 watts, and is an ideal choice for the smaller theatre or club gig.

All kinds of cabinets, amplifiers, disco and PA gear can be con-

structed to the customers' requirements. For example, Altec speakers may be fitted if required, but this is no more than one of many options.

SOUNDOUT

Of the two amps made by Soundout, one is the M174 mixer/amplifier, and the other is the M170 slave. The first has four channels with slider faders, bass and treble controls per channel, with a built-in anti-distortion device. It gives 101 watts rms into 8 ohms, and there are two speaker outputs and facilities for tape in/out. The slave units may be stacked in banks up to five at a time.

The speakers are of various types — the two Piezo electric tweeter units, which require no crossovers or attenuators, are particularly resilient against temperature and humidity, and include a brilliance control. At the other end of the sound spectrum, the bass bins begin with the DL3, with an exponential horn, and go up to the HE1C, which is ported and has a handling capacity of 50 watts rms.

AMEK

Two ranges of mixing console are available from AMEK — the X series and M series. The latter, as well as providing a wide and flexible range of options for applications in the live field, is also eminently suitable for multi-track recording, being a fully modular system. One of these was last year supplied to the Wembley Conference Centre.

The X series has a similarly high level of performance, but was specifically designed for less ex-

pensive PA systems and for recording. One of these, that might be suited to musicians doing their own recording, is compact and semi-modular, with twelve input channels and four outputs. There are full facilities for EQ, foldback and echo-send; other boards in this range go from a 24 in, 8 out plus 2 auxiliaries, down to straightforward semi-modular desks with 2, 4, or 8 output channels. AMEK, who work closely with HHB PA Hire of Ickenham, West London, are based at Second Floor, Islington Mill, James Street, Salford, Lancs.

MACINNES

In the PA field, Macinnes have built up an enviable reputation primarily through their range of Amcron power amps. The DC300, introduced in 1967, was the precursor to the famous D150, the D150A and the D300A. Although there are more models in the Amcron range, the latter is surely the most widely travelled, enjoying use in many top recording studios and by many of our biggest bands.

The DC300A includes such features a total harmonic distortion at full power, very low hum and noise ratio, the ability to operate into load impedances as low as one ohm — plus the three year warranty on parts and labour, as strong an endorsement of the product's reliability as anything else.

As the firm's updated version of the equally well known Crown DC300 it is bound to elicit continuing attention on the market.

TK ELECTRONICS

TK's Discosound 70 PA amplifier is a 5 channel mixer amp with an output of 70W. The mixer section and pre-amp stages are all integrated circuits for added reliability, and the model further includes various protection devices; full open and short circuit protection is built in and the amp switches itself off if the speaker impedance is too low. Moving uprange we reach TK's Discosound 100 Professional Power Amplifier. In this model as in the previous one, protection is a premium.

An illuminated display readout, consisting of four LED's which light up as the power increases, makes operation that much easier. Each LED is marked with its equivalent value in watts, so that readout may be instant.

TRIAD

Trident Audio Developments, to give the company its full name, recently added the Fleximix to the already extensive range of mixing consoles, in the aim that its design and functions would make it an appropriate choice for budget-conscious studios, most portable applications, or as part of a high quality PA set-up. The Fleximix is fully modular, so that any system can be placed anywhere in the mainframe; it may be expanded up to 24 track without the necessity for pre-wiring, and it features complete patchfield facilities including direct channel outputs and pre-fade limiter insertion on input channels and output groups.

Continued on page 90

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Continued from page 88

There are several other interesting factors on the Fleximix: but without technical considerations, should it take its place in a PA, mainframes are particularly easily mounted in packing cases — this latter factor should do as much as anything to ensure the popularity of the model.

SAAS

Well known for their touring service, SAAS (Specialized Acoustics) also build a large variety of custom PA speakers of every kind. Recently, they have also started building flight cases, also customized, for their own horns and bins. The speakers are, for mid-range, 12" ATC with a flare, whilst the lenses are of 28" or 36" — Gauss 4000, JBL 2440 or JBL 2482. Gauss are used for the HF horns. Entire PA systems of up to 10,000 watts can be constructed.

The company make up multicore cables and stage boxes to order and they also retail Amcron amps and Hill and Canary mixers. The hire service incorporates all of these, of course, as well as truck hire.

BOSE

The Bose 800 speaker, although something of a departure from traditional loudspeaker design, continues to impress in the PA market. The 800 incorporates the use of multiple identical drivers closely coupled acoustically to provide sound of great clarity. It's extreme portability (it weighs a mere 43lbs) makes it ideal not only as a speaker but also as a monitor. The speciality of the model is its clarity of

reproduction, reputedly particularly sympathetic to drums and synthesizers.

The 1800 solid state dual-channel power amplifier is as worthy of investigation; it features twin light emitting diodes which monitor the instantaneous power level being supplied. Highly resistant to wear and stress, the diode array has no moving parts and it is this factor which gives it particular durability on the road. The 1800 currently retails at £610, the 800 at £400; the 800 is also available with EQ and this version costs £470 — per pair in both cases.

FLAME

Flame manufacture in excess of 50 different types of cabinet, ranging from the conventional 1 x 12in to much larger bins and folded horns. They have over four years' experience of building cabinets, and it has always been their policy to make use of the best possible components without boosting the price. They primarily use Celestion and ATC speakers, the latter where a high power handling capacity is specified. Their 100 watt guitar amp is now also available, complete with phase and sustain and separate channel for microphones. Disco units complete the Flame range, with all equipment available in either red or black vynide.

HORNBY SKEWES

John Hornby Skewes & Co. Ltd., distribute Miles Platting amplification. Under this trade name two PA set-ups are available. The 50 watt equipment consists of a

separate amplifier section with six channels and two column speakers cabinets each containing two 12in Celestion Speakers. The 100 watt equipment also comprises of a six channel separate amplifier and two column speakers cabinets. With the 100 watt unit however, each column contains four 12in Celestion speakers. Miles Platting Equipment is valve amplification; the PA50 set up including speakers retails at £283.00 and the PA100 at £414.00. Prices quoted include 12 1/2 per cent VAT.

CANARY

Canary have been making quality mixing desks for several years now, and they have found their way into more and more large gig set-ups. Success here then encouraged the firm to move into making complete PA systems. This programme also took them into the realms of amplifier production, with the company deciding on the manufacture of a stereo 200 by 200 watt RMS into 4 ohms model. In this, the 400, both amps are isolated so that if one should fail the other will keep working. A compressor which may be switched in or out is fitted to stop high frequency distortion on 3 way systems and the high horns blowing on strong transients. In enclosures, Canary have come up with a 3 way system (ideal for smaller bands) which uses two ATC 12in bass bins and an Altec horn. The standard monitors are wedged shaped and each contains one 12in ATC and a small RCF horn.

SHURE

The very newest from Shure is their Equalization Analyser system. Called the M615AS, this is a small, portable, unit which permits the rapid, easy and precise adjustment to compensate for variations in acoustics and also the frequency response of other equipment. There are light-emitting diodes (LED's) to indicate how the equalizer should be set, which you do by adjusting the filters until the corresponding hi and lo lamps are out.

The SR107 Audio Equalizer provides octave-by-octave equalization for most sound systems. There are ten rotary controls for octaves between 31 and 16,000 Hz. The equalizer should be installed between mixer and power amplifiers for accurate control of the system in any given acoustic surroundings.

A number of slave amps, mixers and columns are also obtainable from Shure, as well as a monitor mixer and an electronic crossover.

TURNER

Turner specialize in all aspects of PA, and will build entire systems to order, as they have for such bands as Sassafra. There are three main amps, all of them stereo slaves: the A500 gives 250 watts per side into 4 ohms and costs £500, excluding VAT. It includes a VU meter, but this amp, like the others, may also come without at lower cost. The A300 at £415 provides 150 watts per channel, whilst the B300 gives the same, being mainly for use with top

Continued on page 94

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It gives him the kind of sound you'd normally associate with much larger systems.

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It means that he'll have the same excellent quality of sound wherever he plays, be it a small club stage (where acres of equipment obviously just isn't on) or larger venues.

The first stage of the Bose backing group is the 1800 amplifier.

It's compact, weighing only 87 lbs and has features you'd only expect to find on much larger amps.

Features like LED's to give a visual reference to instantaneous power levels. A delay circuit to avoid overload when the equipment is first switched on. And electronic current limiting to cope with abnormal loads.

After the 1800 amplifier there's the Bose 800 speaker.

Each speaker has multiple drivers

in an air sealed enclosure. Which means that the bass doesn't boom and the treble doesn't squeak. The cones of our speaker units are small, but the magnets are massive. So transient response is excellent.

And with every pair of Bose 800 speakers you get an active equaliser.

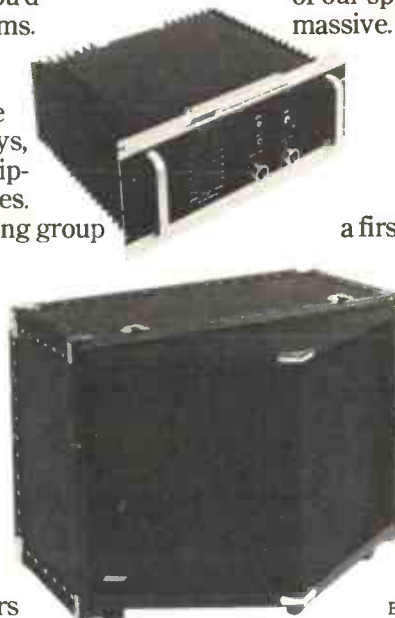
Which ensures that a flat power spectrum is radiated across the entire audible range.

For Roger Whittaker that means a first class sound whether he's whistling, singing or playing guitar.

It's a sound that's shared by James Last, Vicky Leandros, Herbie Hancock and Bruce Springsteen wherever they appear before an audience.

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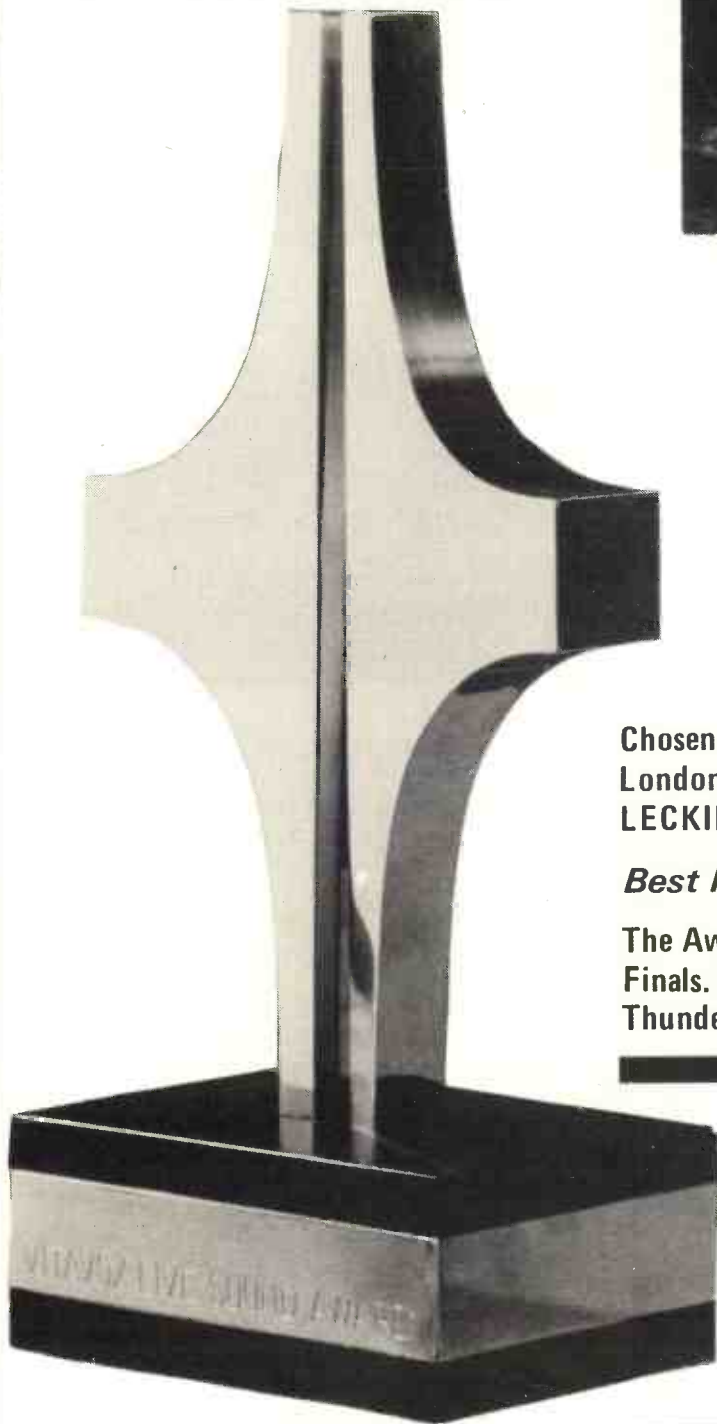
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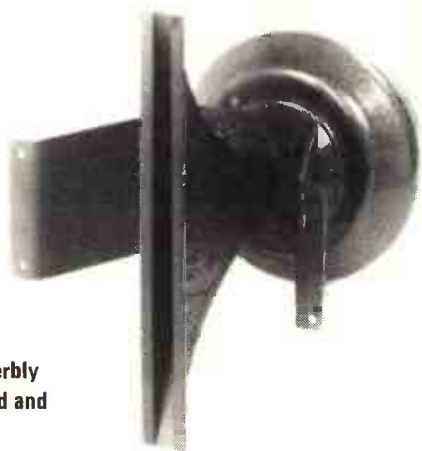


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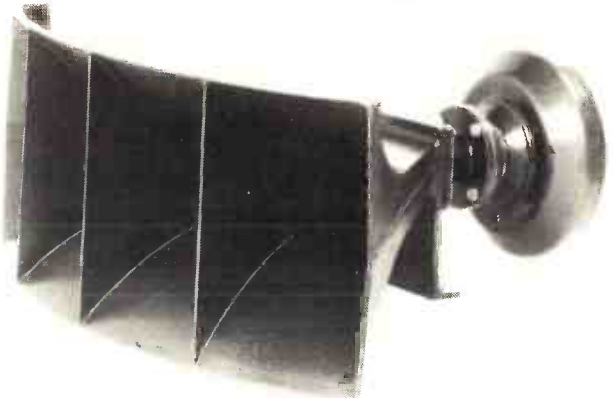


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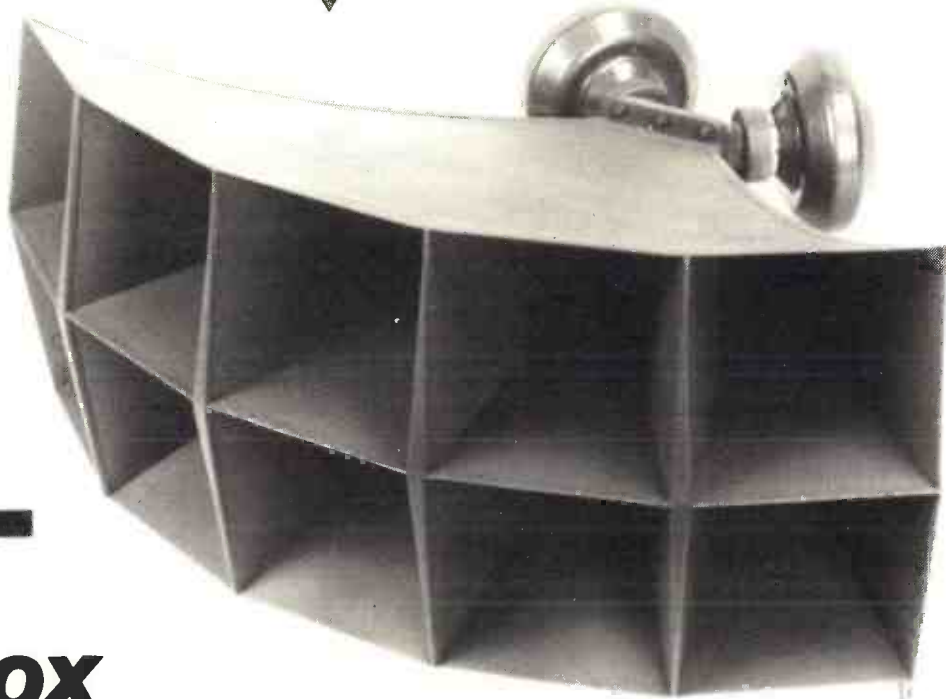
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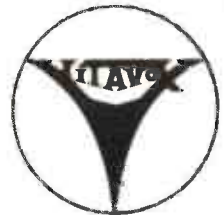


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Continued from page 90

end drivers and studio monitors. If required, Turner offer a bridging option on all their amps, to enable you to get full power out of just one side. All fit into standard 19" rack mounting.

Other aspects of PA include a variety of mixers, built usually to individual specification, electronic crossovers, and the full range of cabinets: JBL for the top horns, Vitavox flares and multicell midrange units, and Gauss or JBL bass bins, as well as numerous 2 x 12" cabs for various applications. Turner on-stage monitoring was recently used by Queen.

DAVE SIMMS

The product of Dave Simms goes under the name of August amplification, and aims at the middle market. Two models of PA amp are offered, both rated at 125 watts into 8 ohms. The standard model has four channels with a master tone mixing section, and the second is the Full-Mix 5 unit. This incorporates five channels, each with slider volume, bass and treble controls. There is a full master section, plus echo send and return socket. A range of speaker cabinets from August includes cabinets like the 2 x 12", with or without horns, the 4 x 12" cabs, and three models of folded horn bins.

The standard bin costs £145, whilst the Super Bin with two HF Piezo horns is £167, and the popular

Mini-Bin costs £124.30. A pair of add-on horns is just £64.80. Finally, an addition to the range is a 125 watt slave amp.

Dave Simms' gear is suitable either for PA or disco, and a full catalogue is available from 5 The Grove, Ealing, London W5.

AMS

AMS, which stands for Artists' Monitor Systems, is a company which was started two years ago as the answer to many a band's prayer. Director Mickey Cohen told us, "I'd been on the road with Jethro Tull for a number of years and one thing I noticed was that nobody was really concentrating on improving monitors, so I decided to take some time off the road and design a really good monitor system." What Mickey did, in fact, was to start a hire company and build basic monitor equipment which could be adapted for each individual band's requirements. Basically, Mickey uses normal wedge monitors, ATC speakers, JBL horns and Crown and Turner amps, and designs and builds the mixers himself. As a result of much experimenting, based on the kind of monitoring problems Mickey encountered on the road, AMS have come up with quite a few of their own gadgets including a unit which just about eliminates feedback altogether. Unfortunately, these are not on available yet through retail outlets, but will be if AMS can work out a reasonable price structure.

Amongst the many bands who use AMS monitor systems either by hiring directly from them or from

companies such as HHB who carry their equipment are Van Der Graaf Generator, Larry Coryell, the Bay City Rollers, Brand X, Curved Air and the Noel Redding Band and they also supply the monitors for the Supersonic TV programme. What AMS like to do before hiring a band a monitor system is not only sit down for a long talk about the band's requirements but also go and see them on stage. There's no limit on power, in fact, Robin Trower used an eardrum-shattering 9000 W — on monitors! The largest mixer he's built so far is a 32-in with 12 separate outputs.

Mickey can proudly say that as yet he hasn't received one complaint about his monitor systems. In fact, the keyboard player from Van Der Graaf Generator stopped the show in the middle of a gig at London's Marquee club, went down on his knees and worshipped the monitors and told the audience how brilliant the sound was! Not everyone is quite as effusive as that, but Mickey reports that he's getting loads of enquiries from the Continent now, mainly France and Germany, and also hopes to expand across to the States soon where, according to him, "monitors tend to be an afterthought, knocked together as quickly as possible!"

MARILE

Marile are located at 34, The Droveaway, Northfleet in Kent. Their contribution to the PA field consists of three basic cabinets; they are built from 18mm ply, braced to reduce flexing of side and back panels, and

Marile fit any 12" or 15" drivers to the specifications of their customers. Connection is via XLR socket. The RL1512 is a 12" mid or 15" bass folded horn cabinet, the price varying between £150 and £200 retail, depending on the speaker used. The FL212H incorporates 2 x 12" speakers plus two HF units and may be used with speakers rated at anything from 150 to 600 watts. The FL412C is a 4 x 12" column with anti-slip feet instead of castors and a kick-resistant front mesh for added protection. Further details may be obtained direct from the firm.

BRODR JORGENSEN

The Roland PA-120 is an 8 channel public address mixer amp intended for stage use. Each low impedance mic channel features slider volume control, effects level send, standby switch and bass and treble controls. Controls on the master section comprise main volume, echo volume (for an external unit), reverb volume (internal spring unit), VU meter and headphone socket. The latter is provided with a volume change-over switch, giving three different gain settings.

Two PA-120 mix sections may be coupled together, in order to give 16 input channels. Power output of the unit is 120 watts RMS into 6 ohms, the matching Roland speakers being the PA-120S columns, each containing six 8in drivers. A smaller version of the PA-120 is the PA-60, the main differences of which are rotary instead of slider volume controls,



The complete R.S.D. range of P.A., featuring the 30-channel quadrophone console.

lack of headphone gain switch and three 8in speakers in the smaller 40 watt columns.

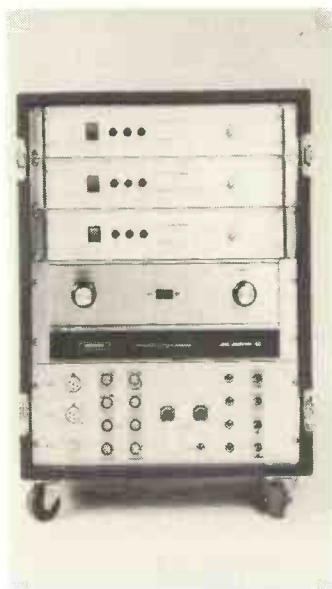
ATC

Five types of loudspeaker are made by ATC: the STD, for midrange PA, the linen-surround STD, for stage monitoring and midrange in a large PA, the Bass, for monitoring and general PA use, and the long coil bass, for bass in both a large system and in monitoring. A fifth type, the Studio Bass, is not suitable for PA. These are all, however, versions of the standard PA75 12in loudspeaker, which commands considerable respect amongst professional users. There are options of paper or alloy dust-caps, and long coil variants are also available. The speakers are rated at 75 watts, but the actual handling capacity is reckoned to be somewhat greater. They can often be used as instrument amplification for guitar, bass, keyboards, etc., providing the right model is chosen.

If you want to build your own cabinets, ATC will supply enclosure designs, and will also build them to order if desired.

SISGO

Some people have been put off the idea of modular PA systems, thinking them too expensive. In fact, Sisgo's two modular systems, the Model 120 and the Model 126, work out around 20% cheaper than if you had to make up a system from buying individual parts. Another ad-



19" ancillary rack by SAI.

vantage is that if anything should go wrong during a gig, only ten spare parts need to be carried and all you need do is open the unit and put in a new module, an exchange which can be made extremely quickly.

The Model 120 PA System comprises 6 input channels with electronic selection for high or low impedance, plus a drum echo unit considered by many people to be the most reliable type of echo unit in use today. Each input has its own echo control. The amp is 120W RMS at 4

ohms and has built-in protection circuits against overload, short circuits or open circuits. Each output has its own bass, treble, volume controls, etc. The amp can drive either straight speaker bass or speakers in conjunction with a slave amp, and it comes complete with its own stand and cover.

The second modular PA system is the Model 126 mixer-amplifier, which has been in production now for two years and is considered by Sisgo to be the ultimate in medium sized PA systems. It consists of 8 independent input channels to be used either 4 + 4in stereo or 8 in mono with its own mixer control. It contains the same drum echo as the 120 and the PA system is 2 100W RMS output amps which can be used for stereo purposes or coupled together to give 200W in mono. It has the same built-in protection circuits as the 120. Each channel has reverb, echo, treble, bass and volume controls, and there is also a level-meter, a jack socket for playback and a choice of low or high impedance inputs.

RANDALL

A full range of PA is made by Randall of California. Amongst the more interesting items, however, is the RM12-2 stereo mixer. The twelve channels each incorporate a pre-reverb/effects send control bass EQ, treble EQ and send controls for A and B busses. Each buss has a VU meter, and the master section of each includes gain and reverb/effects controls. Two separate inputs and outputs are provided for con-

necting a graphic equalizer to buss A or buss B. The whole thing comes in a robust case.

Two new power amps have recently been added to the range — the RPM120 and RPM 300. Each develops 120 and 300 watts respectively, and has front-mounted jacks for input and output, as well as jacks for connection to a graphic equalizer. An overload indicator is located next to the gain control.

SOUNDS ONE

Sounds One operate a Turnaround Sales system which deals with the buying and selling of secondhand equipment. The system operates on an agency basis with a charge of £3.00 to buy a unit and £5.00 to sell a unit. They will undertake to locate, collect, check and deliver any piece of equipment, and also issue a three month guarantee. Anything from cable connectors to complete P.A. rigs can be bought as well as musicians' instruments and back line amplifiers.

Pete Martin, in charge of Turnaround Sales, informs us that "finding secondhand equipment of an acceptable standard at a price our clients want to pay can sometimes be time consuming, but most equipment can be found within ten to fourteen days and some even sooner. Everything is checked over, and with certain equipment this takes a couple of days." Sounds One have their own P.A. rig for hire and can also supply engineers.

Continued on page 96

CANARY 10/2

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



Standard features include:-
10 balanced inputs,
PFL. Headphone monitoring,
Output tone controls,
Carrying case.

Available soon~

10 Channel plug-in sub.
(Giving 20/2 capability)

£255.00

EXCLUDING VAT

ORANGE

The latest addition to the Orange PA range includes a new 200 watt transistor slave amp, which is fully protected and an excellent building block for any PA system. These can be supplied singly or in racks for stereo use. Also a compact reflex bin with one midrange and two HF horns is available in the form of 60 or 100 watt cabs along with wedge monitors with or without horns. These are catalogue numbers 103T (rrp £177.75 + VAT), 131/2H 100 watt (rrp £175.47 + VAT) and 124 (rrp £163.60 + VAT).

The full range of standard cabinets is often supplemented by custom-built PA systems, and quotes to this effect are always available, as are quotes on specific speaker requirements in any cabinet. Standard speaker makes include Electro-Voice, Gauss, etc.) Generally, Orange lend a sympathetic ear to any special needs a customer may have.

RECORDING STUDIO DESIGN

R.S.D. of Cheshunt, Herts, are one of those companies that offer a complete range of high-powered PA, both for retail and for hire. Their largest desk is a 30-channel quad console with ten-band EQ per channel, 8 sub-groups, LED's, PPM's, hi and lo impedance inputs, phase reverse, echo, etc. plus routing into

any of four quad pan pots or the subgroups. A 24-channel stereo mixer is also available, along with a little 8-channel monitor mixer. The monitors themselves handle up to 400 watts rms each, driven by Phase Linears, and therefore 8 used in the system gives you a good 3000 watts of foldback.

The speaker stacks (of which there are two types) handle 1500 watts rms continuous between 40 and 20,000 Hz. One type is for long throw, the other for shorter distance application. The stereo power amps are rated at 1600 watts rms, with forced air cooling, whilst a 5-way electronic crossover unit is specially designed for use with this PA system.

On the hire side, rigs of up to 12,000 watts can be supplied — with a crew. Bands to make use of this service have included Hello, the Glitter Band, Arrows, Hinkley's Heroes and Gentle Giant.

MAINE

Maine Electronics have announced the launch of their 200 watt 3-piece PA system. The PA170 mixer-amplifier gives 200 watts output (at 5% THD into 4 ohms load) and features 10 inputs grouped in five channels, each with reverb, level, bass and treble rotary controls. A graphic equalizer is used for the master controls and this includes the master frequency balance bank of tone controls, designed to adjust the overall acoustic effect of the system when used in different buildings.

The PA170 amp is linked with a

pair of Maine 212PA standard cabinets to give a 200 watt full system. The cabs each use 3" Motorola piezo crystal horns for high frequencies, 12" Celestion bass and midrange drivers, and Maine claim to be the first major manufacturer in Britain to use piezo electric crystal horns for standard PA applications. Maine guarantee all their amps for five years (and speakers for one year), and insist that when buying products for use by the working musician, they place performance and reliability ahead of component costs in importance.

Retail prices (inc. 8% VAT) are: Maine PA170 amp — £225.99; 212PA standard cab — £128.89. Thus, a 200 watt, 10 input, 3-piece PA system costs £483.77 and Maine are confident of another successful addition to their product range.

SOUND ADVICE INSTALLATIONS

Over the last three or four years, S.A.I. Have built up much valuable experience in providing a full PA service for groups of all sizes, using the best of a wide range of equipment such as Hill, Allen & Heath, M.M. and Canary mixers, and J.B.L., Gauss and Altec speaker components. They can supply anything from the System A Budget PA System, which comprises a 300W M.M. mixer, two 1 x 5 Altec or Gauss horn bins, 2 radial horns, 2 S.A.I. F.C. 150 amps, a multiway cable plus stage box and all the necessary hardware, to the biggest rig they've put together so far,

which they supplied to their sister company, Standish Hire, and is a 3000W system using a 20 channel Hill mixer plus a Canary for foldback, and was recently used by the Drifters for a big concert in Bradford. The Real Thing are amongst the many northern groups currently kitted out by S.A.I.

During 1976, the company introduced several new products, such as their F.C. 150 slave amp, and a change of emphasis in speaker design. For years, past designs have leaned heavily on folded horn enclosures which depend on large, usually expensive mid-range horns to deliver the correct middle required in PA use, and favoured the 15" loudspeaker. However, now that 12" loudspeakers have been designed to handle higher power at both the lower and higher frequencies, S.A.I. have taken advantage of this to produce several new cabinets, such as their 2 x 12 Front loader and the Ported 2 x 12 + 2H, which are ideal small, compact systems for cabaret and touring bands and incorporate one more special A.A.I. feature — the use of highest quality plywood rather than chipboard, to give a better performance.

Their F.C. 150 slave amplifier is another new development, incorporating a unique electronic design which has helped reduce some of the effects of HF overdrive which so often results in premature speaker failure in systems using other types of solid state slaves. It also features extra protection for the driver transistors and has an excellent HF response.

Dear Dharma Sound,
I have been using your Sweeper and Phaser on gigs and recordings recently. Thank You for the Great sounds they make.

Yours,
Pete Williams

DHARMA SOUND
01-304-4274
105 Bellegrave Road, Welling, Kent.

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



Martin Barre

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

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

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

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

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

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

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

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

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

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

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

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

And it sounds just the way I like it – drivey and heavy.

Of course there's another basic advantage of using Marshall and lots of volume. It drowns out the sound of my knees."

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

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

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THE STARS**

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ADDRESS.....



SENNHEISER JAN. 77

HAYDEN

MICROPHONE SURVEY

rock music is the KMS 85; it has a double shell and an advanced anti-pop filter. There is a bass roll-off switch to compensate for the bass rise you get when using a mic at close proximity. The same facility appears on the U87 solid state condenser, which also has three switches for selecting sensitivity, frequency response and directional characteristics.

The KM 83, 84 and 85 are interchangeable condenser mics with omnidirectional, cardioid, and cardioid with bass roll-off respectively. The KM 86 has a selector switch for three varieties of pick-up pattern, and the SM69 is a stereo mic with two independent capsules, one of which may be rotated. They may be independently controlled, with varying pick-up patterns.

AKG

An astonishingly large range of microphones is offered by AKG, and to detail all of them would fill an entire survey. Concentrating, therefore, on those suitable for rock, we discover the D1200 and D2000. The latter is a cardioid type with a roll-off switch for frequency ranges below 50Hz. The head has a large spherical grille, protecting an elastically suspended system, and the mic is available with cannon or DIN connector. The D1200 has a three-way version of the switch — roll-off occurring at 50 or 100Hz, as desired. In the latter position, the sound is described as "sharp", and is particularly suitable for high-feedback acoustic situations.

Continued on page 101

Lately amplifiers have been getting more than their fair share of attention throughout the country; it should be remembered, however, that microphones are the immediate and initial generators of sound in most set-ups. Beat's bi-annual look at the current products on the market takes in both the domestic and professional models available, relevant to both studio and live applications

HAMPSTEAD HI-FI

The Hampstead mics are primarily aimed at the outside broadcaster market and for such specialist use as aircraft ground staff control. One of their range, the 4038, with its flat response of 30-15,000Hz, is ideal for picking up orchestral music. It is a high sensitivity bi-directional ribbon mike with very low distortion. The attributes of the 4105 are of rather more interest to the rock musician; the model is a lightweight cardioid moving coil type, with a surprising capacity for fending off the feedback bug.

It is, however, the 4119 model which is of most relevance to the field of rock music, featuring a wind-shield of woven steel lined with gauze, and boasting a frequency response of 50-15,000Hz. Here three versions are available; dual impedance, dual with on/off switch and high impedance.

EAGLE

Eagle manufacture a very wide range of microphones for use in many different applications. The PRO M20, for instance, is a capacitor mic with the wide frequency response of 30-18,000Hz. The PRO series is the result of some two years' research into the requirements of both professional users and studio technicians. It incorporates an electret capacitor, and is a unidirectional unit. In common with all of the PRO series, the PRO M20 is recommended for its high sensitivity.

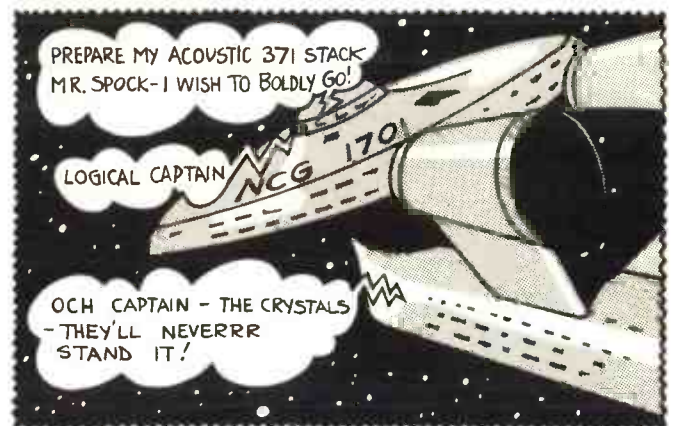
The UD50HL cardioid microphone is less expensive, but ideal for every



aspect of PA. Also unidirectional, as PA mics must be, its response is from 40-14,000Hz. There is an on/off switch, mesh anti-boom shield and detachable cable.

F.W.O. BAUCH

These top quality German microphones go under the name of Neumann. Primarily used in recording studios, they have become something of an industry standard. Perhaps the most directly applicable for use in the noisy surroundings of



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Jon Hiseman: (Colosseum II) „Miking-up my drum kit”

These are the AKG MICROPHONES I recommend as a result of my experiments in miking-up my drum kit.
TWO D 224: used overhead for cymbals and overall stereo picture of the kit.
TWO D 12: one for each bass drum. The large diaphragm of this mike together with the built-in "bass-chamber" enables it to reproduce the sound of my 24-inch bass drums without distortion.



ONE D 1200: with the EQ-switch in "M" or "S" position for snare drum gives progressive bass roll-off according to drum or hall acoustics.
FOUR D 2000: with the EQ-switch in the "M" position for tom toms.
TWO D 224: as a stereo picture for crotels and hi-hat.
THREE C 451 with CK 1S capsules for my seven gongs.

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London W.8 7AS
TF: 22 93 695

AKG Akustische und Kino-Geräte Ges.m.b.H.
Brunhildengasse 1
1150 Wien
TF: (0222) 92 16 47

Akustische u. Kinogeräte GmbH
Bodenseestraße 226-230
8000 München 60
TF: (089) 87 00 11

Continued from page 99

For the miking up of instruments AKG recommend the D190 and D202. The D190 has a good front-to-back ratio, thanks to its pronounced directional design, and may be quite generally applied for guitar, organ, etc. The D202 has a response going down as far as 20Hz, and is thus of use to bass guitarists in particular, as well as drummers. Other mics for drum kits include the D12 dynamic cardioid and D140 with bass attenuator.

WMI/KAY

Kay microphones, made in Japan, are distributed here by WMI of Caerphilly, and would be most suitable for bands of limited means as the range offers very competitive pricing. The KTM 2 is a dual impedance unidirectional ball-headed mike, with a built in wind and "pop" screen. It has a frequency response of 100 to 10,000Hz, a narrower range than on more expensive models. The KTM 4 is a little more up-range: It does not have the ball-head, but the head includes bottom vents to give a smoother texture to vocal sounds.

In the same price bracket as the KTM 4 is the KCM 33 cardioid electret condenser mic which is recommended for general use by its makers. It has a frequency response of 50-14,000Hz, and the battery life is about 6,000 hours. The most impressive mic in the Kay range, however, is the KCM 44 with its response of 30-16,000Hz, and the battery offering a lifespan of 7,000 hours.



Beyer M260N ribbon mic.

ELECTRO-VOICE

Excellent microphones, Electro-Voice are also expensive. They are American-made and distributed in England by Gulton. Several of the range are the "variable-D" type, a term used by Electro-Voice to denote those with slitted bodies; these make the response equal at any angle, and also increase in-

telligibility. The top mic with this feature is the RE20, which has built-in shock mounting and an electrical shield. The frequency response is uniform from 45 to 18,000 Hz, and there is a bass roll-off switch. The CS15 — another very high-quality microphone — is an electret condenser type which may be powered either remotely or by means of a PS8 battery. It comes complete with windscreen, carrying case and stand-clamp.

Unidirectional mics include also the 664, 671, 670, 627 and 626. The latter is a cardioid dual-impedance type with a response from 70-12,000Hz; another mic is the 664, which has an MC4F type connector built-in. It is Variable-D, and may come with a wide range of optional extras, such as windscreen and carrying case. The super-cardioids for closer work are the 660, 661, RE10 and RE11. In a higher price range come the RE15 and RE16 — also super-cardioid, but with a wider frequency response. Both are low-impedance with a bass roll-off and an A3M type connector.

COPPOCK

J. T. Coppock of Leeds retail the well-known Reslo radio microphone — the "Cabaret" — and also provide a full after-sales service. The mic is really a transmitter, which has a range of 1000 feet, and thus has the big advantage of being operable without a lead. The receiver (which comes in a compact briefcase) is operated from the mains, and can control the level from offstage. The frequency response of the Cabaret is 40-15,000Hz, and there is an on/off

switch at the base, along with a 17" wire which acts as an aerial. The only restriction is that the battery will need recharging after three hours' use.

Another Reslo mic is the Superstar 80. It is a dynamic ball-top cardioid mic with a frequency response similar to that of the Cabaret. The Superstar 91 is an electret condenser type with a wider response and low handling noise, which means that it is especially suited for close vocal work.

CALREC

The British-made Calrec microphones, although previously distributed through Beyer Dynamics, are now available either through the normal retail trade or direct from the Calrec factory in Hebden Bridge, Yorkshire. Their range spans models for popular use and also those designed exclusively for the recording studio. The 600, in the former category, are transistor capacitor mics with a choice of omnidirectional, flat response, cardioid flat response, hyper-cardioid and cardioid with a reduced bass and crisper treble.

The 2000 range of broadcast and studio mics include such features as black epoxy anti-glare finish, optional polyurethane foam windshield for close talking plus their well known two year guarantee which applies to all Calrecs. The diversity and quality of the various ranges makes Calrec an ideal choice for studios, home recordists or bands on the road.

Continued on page 102



Turner mikes it



There are many varied and wonderful sounds to capture when you mike two generations of Brubeck: the classic subtleties of the all-Brubeck Quartet, the reaching progressive notes of the Darius Brubeck Jazz Ensemble, and the rock of Chris Brubeck's Sky King Band.

The Turner 566 and 966 are the concert combination for Dave's acoustic piano. Chris and his fellow hornsmen like the response of the Turner TC-20, especially to brass. More Turner New Performance mikes travel with the Brubeck groups for miking amps, including Madcat's wild harp amp.

Whatever your sound, ask a music or sound supplier to put you together with mikes from the New Performance Line.

TURNER MICROPHONES

CANADIAN INSTRUMENTS & ELECTRONICS LTD.,
35 Waverley Street, Nottingham NG7 4EB
Telephone: Nottingham (0602) 71157/8.

CONRAC

Continued from page 101

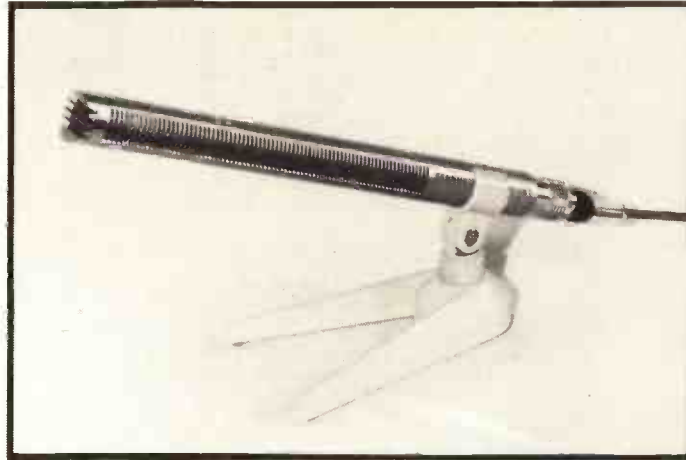
BEYER

Two of the most successful Beyer microphones have been the M160 and M260 dynamic unidirectional ribbon types. Both have been in production for many years, and the M260 in particular has found favour with rock musicians, thanks to its high feedback threshold. The frequency response is 50-18,000 on the M260, whilst the slightly lower range of the M160 has proved particularly suitable for pianists.

The M500 is recommended for live use, because of its deliberate design for exclusion of popping, breath noise and hissing. There is an excellent front-to-back ratio. Other mics for live application include the M67, M69 and M88, all of which have high sensitivity. The M201 is perhaps the most versatile of all, with its hypercardioid pattern and frequency response of 40-18,000Hz. Its uses vary from recording and broadcasting to miking up dance bands.

SHURE

Shure mics have long been popular with both the professional and amateur music worlds, and have found equal favour in each. The E-Qualidyne is one of the newer microphones — different in that it has four small switches on the body which activate attenuation filters in areas of the audio spectrum that are susceptible to feedback. They allow the user to change the characteristics of the mic from bright to mellow, for example. Similarly, the



Sennheiser Mkh415T studio microphone.

annoyance of booming or sibilance may be dispensed with; another up-to-date model is the PE52 close-talking mic. The idea is that no sound will be picked up from further away than 1", thus ensuring that amplified instruments or monitors are shut out. There are filters to exclude wind, breath and pop.

The rest of the range will be familiar to almost all musicians: the Unispheres and Unidynes continue to enjoy popularity, whilst the studio quality mics — the SM54, SM57, SM58 and SM62 are also equally at home on a stage. Prices for the best-known Shure unidirectional microphones vary between £24.60, for a Unidyne B515SA and £128.40 for the SM54.

CANADIAN INSTRUMENTS

Following their appointment as sole concessionaire for the Turner division of the Conrac Corporation (Cedar Rapids, Iowa) Canadian Instruments and Electronics of Nottingham have been steadily making inroads into the British market. Versions of the 750 desk mic have been adopted by several major sound companies. In the entertainment field, the TC series has been used by several well-known entertainers, and with the recent introduction of the Trio range, Turner have been able to supply a similarly high quality at a popular price. The company recommend a practical demonstration of their mics as the most effective way

of justifying the claims they make for them. Mics for all applications and budgets are available, since versatility is considered an important factor. Catalogues, spec sheets, etc. are available from the firm at 35 Waverley Street, Nottingham.

HAYDEN LABORATORIES

Retailers of the excellent Sennheiser microphones, Hayden Labs are based near Gerrards Cross, and stock the entire range. Amongst their best sellers are items as diverse as the MD402LM super cardioid directional mic for home recording and the sophisticated MKE 2002 stereo mic, which is omnidirectional. In between are microphones to suit every application, including the MD412LM — an advanced version of the 402 — and the MKE's 202, 402 and 802, which can all be interchanged around the basic K2N module. Two of the most popular studio mics are the MD421 and MD441. The latter includes a facility for setting the frequency response in ten different ways, whilst the "brilliance" switch accentuates the high frequencies. For the low frequencies, there are five different positions. The MD441 is a super Cardioid directional type; it is protected against handling noise by means of the double case, in which the inner shell is spring-mounted to the outer.

Two "soloist" mics — the MD413 and MD416 are recommended for live use. The first has close-talking facilities and a built-in pop filter, whilst the other is a particularly robust model for its price. It too has a double housing.

The International Microphone



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

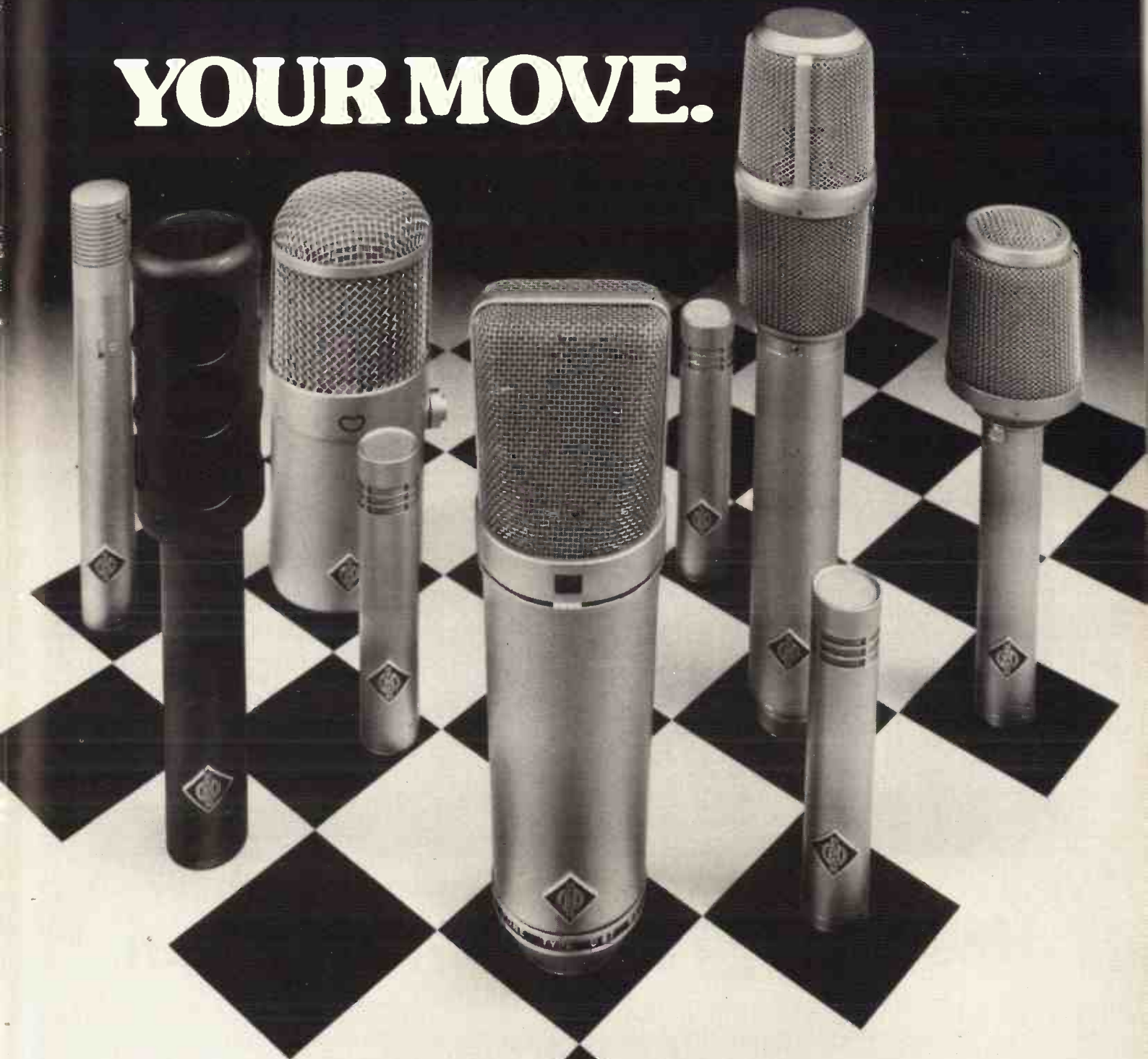
The M500 (illustrated) is only one of a range of microphones now serving thousands of users who still demand high quality performance and reliability. Brochure showing the full range of microphones, headphones and accessories available on request.

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Case in point: Their sound equipment. It's first class all the way—Shure SM58 professional microphones, and Shure SR componentry. It's their insurance that the Dooley fans will hear every

nuance of sound—whatever the venue, from the most intimate clubs to the biggest halls. Now that's a tough act to follow.

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SR106-2E: Selective frequency dividing network electronic crossover.

SR108: Extended range, two-way speaker system for high sound-pressure level.





STUDIO PLAYBACK

RATIONALISATION AT F.W.O. BAUCH

A new professional quality master tape recorder has been added to the Studer range available from F.W.O. Bauch Ltd. of Boreham Wood, Herts. Called the A80/RC, the new model is a compact and cost reduced version of the well proven A80/R broadcast master recorder.

This Master Tape Recorder A80/RC is an advanced development of the special A81 series which was supplied in quantity to the German broadcasting corporation. A new tape transport control has been incorporated, and the unit has an LED electronic timer as standard. The A80/RC comes in a chassis or a new low-priced console version (non-swivel). All other components, including the amplifier and oscillator, are those of the well-known A80/R machine. There is also the possibility of fitting this model with a VU-Meter and Monitoring Panel.

Through rationalisation in both production and testing department, and savings in the tape deck, console and wiring, a substantial reduction in costs has been achieved which is being fully passed on to the

GET THE POINT?

There aren't many studios around that are totally adaptable for both recording and rehearsals — and fully equipped for both. However, Kay Isbell of The Point Studios, 9 Eccleston Street, London, S.W.1 has got over the problem by having the recording equipment specially mounted so that it can be stored out of the way when rehearsals are in progress. The gear includes an MCI 28 in, 24 out recording console, an MCI 24-track tape machine, JBL monitors with Crown amps., MCI 4 and 2 track reduction units with Dolby, EMT echo, Eventide digital delay line, flanger and omnipressor, Urei limiters and Neumann, Schoeps and AKG mikes. All the equipment belongs to Jon Anderson

customer. For example, the price reduction for a stereo machine is in the order of £800.

Price reductions are also announced on all Lexicon Delta-T 102 delay equipment such as standard modules, the latest V.C.O. voltage controlled oscillator modules and the new stereo version.

Lexicon's all-digital 102 system consists of modular units which can be easily fitted to a basic mainframe to provide tailor-made facilities. A basic system with built-in crystal clock can, for instance, be used for double tracking and slap effects, while the addition of the V.C.O. module allows more complex vibrato, time delay panning, Doppler and Leslie shift, pitch modulation etc to be obtained. Using only a few extra modules enables stereo capability to be added with effects such as true flanging, Haas (or precedence) stereo panning, full stereo doubling, stereo synthesis from mono tracks and many more.

Lexicon systems and modules are available in the UK through sole agent F. W. O. Bauch Limited who can also supply demonstration records of the range of special effects available with the Delta-T 102 system.

These price reductions mean that a basic delay system with 160 ms of delay and 2 outputs now costs only £2890 plus VAT.

of Yes, who was keeping it stored in his garage until he hit on the better idea of allowing other people to make use of it.

Amongst the artists who have been recording in The Point recently are Mick Taylor, Alex Harvey and new band Meal Ticket, who were recording an album on the recently formed O & M label, the brainchild of Olaf Wyper and Geoff Hunnington. The Ian Gillan band, Alan Price, Baker-Gurvitz and Elkie Brookes are amongst the many artists who have taken advantage of The Point's luxurious rehearsal facilities which include a separate kitchen and bathroom and an enormous games room.

As The Point has only recently been re-opened for rehearsing bands, anyone interested is warmly invited to phone Kay Isbell for details on either 01-730 4201 or 730 4903.

25 QUEEN YEARS AT KINGSWAY!

Kingsway Recorders had a real pre-Christmas rush this year with the Ian Gillan Band recording their new album, 'Clear Air Turbulence' and Davic Coverdale in to record his first solo L.P., which was produced by Roger Golver. Clifford Davies has been in making his own solo album and Sweer had quite a long stint in the studio recording and mixing an album which was engineered by Louie Austin.

Arthur Conley, who was a household name four years ago when his single 'Sweet Soul Music' sold eight million copies worldwide, is currently making a comeback, and has recorded his new single at Kingsway. Status Quo also came in to mix a single; the session was produced by Roger Glover and engineered by Paul 'Chas' Watkins. Chas has also been engineering and producing tracks for new band, Cruella Da Ville. Popular local artists Reg Webb and Fusion have also been working on album tracks in which a number of record companies are currently interested and Noel Janus has also been in to record an album.

One of the most unusual sessions over the last month or so was done for K-Tel Records and consisted of the Band of Lifeguards recording the Queen's 25 Year Jubilee Album. Queen have *not* been in!

RED HOT AT PEBBLE BEACH

Pebble Beach Sound Recorders of Worthing have recorded several tracks with the Bailey Brothers, produced by Alan Callan and engineered by Tony Platt. Richard Bailey was the drummer on Jeff Beck's 'Blow By Blow' album — brother Robert plays keyboards. Tony Platt engineered again when Lemmy's Motorhead made a three day visit to record a single with Wayne Bardell producing. 'Ramshackled', featuring several ex-Snafu players and also the band on the Alan White album, recorded two tracks and Gonzales player Bud Beadle added horns.

Pebble Beach have also been active in the demo field, with the promising Human Orchestra the most recent visitors here. The band currently in action is the four-piece Red Hot who are signed to Phonogram. Mutt Lange has been engineering and producing for them.

BYE BYE BAND

We can't believe the Band would ever say 'Farewell,' but over at His Master's Wheels studios in L.A. they have been rehearsing and recording tracks for their 'farewell' concert album.

The gentleman involved in it all is studio manager/ace producer Elliot Mazer, who has also just produced another Band-orientated album, a solo venture for Rick Danko. His Master's Wheels is a die-hard studio as far as gear goes. They've striven to remain 16-track for as long as possible but are, at long last, going 24-track. "Much against my better judgement," states Mr. Mazer. "I think 16-track is cleaner, sounds better and is far less indulgent. But the demands of clients has twisted my arm. We might instal Ampex equipment. Right now we've got a Neve desk which can easily be adapted."

Last Autumn Elliot produced the first album for singer/songwriter/actor David Soul (Hutch of the TV cop series Starsky & Hutch). This month he's got the delectable Buffy Saint-Marie coming in to record a new album and he's just finished working with a band called the Journey, who have recently supported Santana on tour.

Elliot's current tip for stardom is an Aussie band called (groan), the Dingos. "They write incredible Badfinger-type songs," he reports. "They're young and vital, like Eagles with balls." Ornithologists take note!

GENESIS AT RELIGHT

Relight Studios of Holland rang to inform us that Genesis had just finished their new album, engineered by Dave Henshell and Relight's own Pierre Geoffrey Chateau. About six months ago Relight told us that Genesis had expressed some interest in using the studio, so congratulations all round for completing the project! In the Dutch band stakes, Golden Earring, still one of Holland's biggest attractions, also went in to finish their own album, this engineered by Robin Freeman.

528

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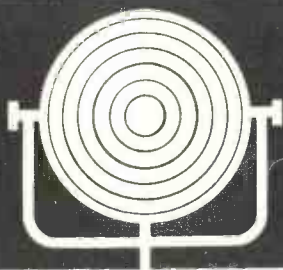
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CHIPPING NORTON RECORDING STUDIOS

Chipping Norton Recording Studios, sedately reclining in the Cotswold town from which it takes its name, seems to be the archetypal 'hideaway'. One immediately imagines bands turning up and not re-emerging until their whole album is finished. The impregnable walls of Cotswold stone suggest this image of permanence, and it is confirmed by the interior. As well as being a 24 track recording studio, Chipping Norton houses a large kitchen, lounge, showers and six bedrooms: it is rare for clients not to make full use of all of them. Rates are offered per hour, per day and per week — predictably the latter is the most popular as more or less living in a studio tends to get people into top gear musically!

The Directors are the Vernon brothers Mike and Richard, late of the well-known Blue Horizon record label (Mike produced the early Fleetwood Mac albums) and in the usual way they decided that getting their own studio together would be a better idea than hiring other people's. Chief Engineer David Grinsted (whose co-engineer Barry Hammond completes the staff) filled in the early story: "They decided to move out of London, and had got to Wales and halfway back again when they found this place up for sale

and looked in." The Vernons bought it in 1972 and went straight to 16 track (the desk was a Triad B, the second made by Trident); the switch to 24 track took place at the beginning of 1976 with the installation of Triad A — 30 inputs, 16 group outputs, with 24 track monitoring capability. Trident, having already supplied the B series desk, were glad to accommodate an MCI Autolocate,

set in the middle of the desk within easy reach of the engineer.

Needless to say the Triad otherwise provides all the mod cons one might expect. Tape machines and auxiliary equipment are likewise fairly conventional, but in sufficient evidence to offer the fullest possible service. Tape machines are a 24 track MCI, complemented by two 2 track Scullys and two Revoxes. Affiliated gadgets run through four UA limiter/compressors, Eventide instant flanger, Eventide phaser, DBX limiter/compressor and Dolbies and Varispeeds on all machines.

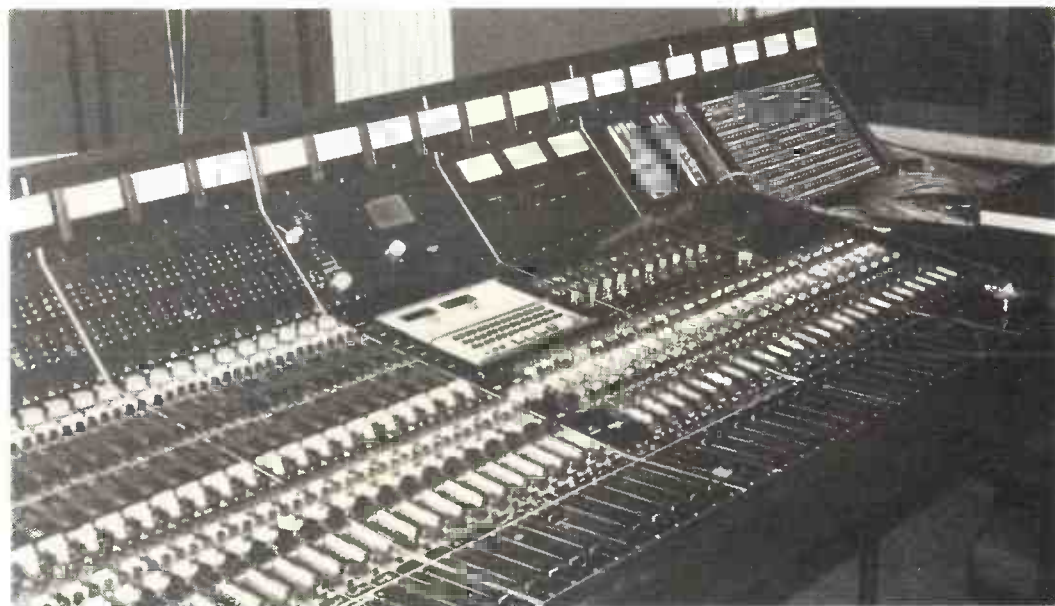
The one rather more unusual unit, on these shores at least, is the American Orban/Parasound 'dynamic sibilance controller'. Working on three identical channels, the unit limits the frequencies which (sic) induce sibilance. David is candid about his thoughts on equipment: "Most of the big places have much the same gear, with just a couple of their own extras; it's other factors which really differentiate between the studios." Presumably meaning the attitude towards musicians, being friendly and helpful and so on.

Monitors are JBL 4326, each side with three units, and they are powered by Quad amps. The JBL's are supplemented by domestic Wharfedale speakers to evaluate the finished sound, and with Auratone SC 'sound cubes'; the latter are particularly popular in the States where their small size lends itself to those musicians who like to carry their own speakers. Everything, then, is geared to practicality in this uncluttered control room.

Design

The glass is to the right of the desk, and beyond it the studio floor with its nominal capacity of about 20 musicians. There is a three foot gap between the studio wall and the outside wall of the building, an effective measure in totally insulating the musicians. Nothing comes in and nothing gets out; it could be no other way in such a town. Conventional acoustic tiles mix with several areas of Rockwall pads. Screens judiciously placed around these sound absorbers, with the absorbent side of the screen facing inwards play a major part in attaining a dead sound if wanted; a little shifting equally livens it up.

The booth, originally built



The Triad with Autolocate in the centre and the jack field to the right.

with drums in mind, is substantially deadier but is not used so much these days owing to what David reckons is a general reversion to a more open sound. It remains, of course, for the more delicate instrument such as acoustic guitar battling against the stronger instruments outside. Mike and David collaborated on the design here, as in the studio itself. There are no gimmicks to be found in the rest of the hardware; microphones are a full complement of Neumann, AKG and Beyer, with cans the reliable and popular AKG DT100s.

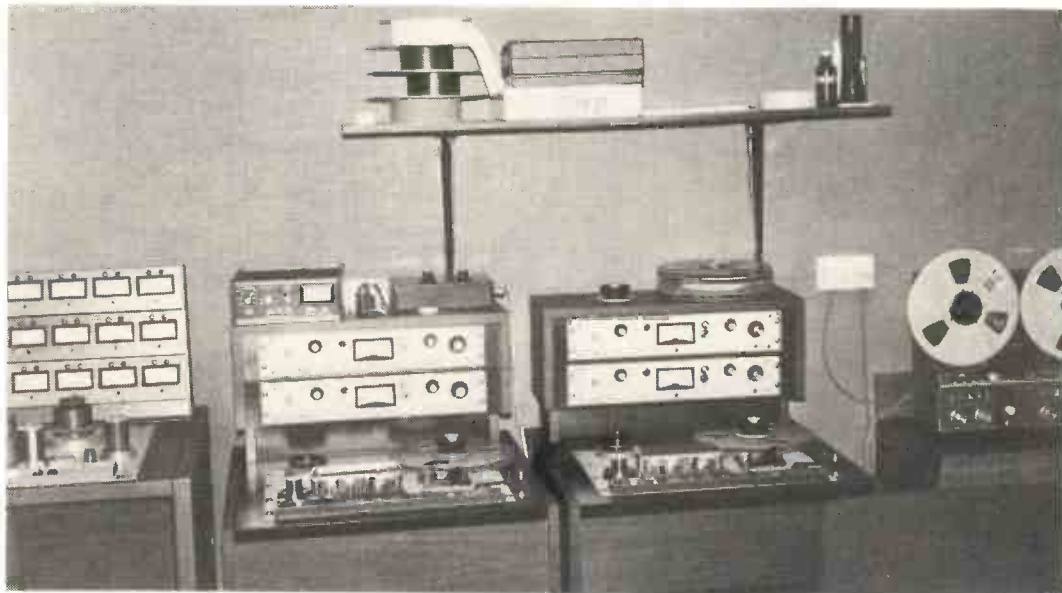
Accommodation

In terms of instrument availability Chipping Norton have opted for stocking a reasonable selection — a Yamaha grand piano, Fender Rhodes, Hohner clavinet, Fender Precision bass and 12 and 6 string guitars, Ampeg and Fender amps, a Ludwig drum kit with Premier snare plus a full percussion kit.

From the studio to the accommodation for up to 14 people, all included in the rates, are bedrooms, lounge, showers and kitchen as mentioned, with inclusive features like the cook turning out both breakfast and an evening meal. This is as likely to have attracted customers as much as the actual recording facilities; visitors to Chipping Norton are remembered by framing their album sleeves along the walls, and the following are among many more who used the set-up: Freddie King, Osibisa, Pete Wingfield, Cado Belle, Kursaal Flyers, Climax Blues Band and Caravan. Even such a random selection emphasises that diversity must be the primary speciality of the house. David himself is quick to confirm that the studio has not opted for any particular image besides one of a place quietly going about its business as professionally as possible.

But the country has its disadvantages; cheaper overheads may keep the rates down (from £30 per hour to the attractive £2000 per week) but nobody looks at the clock much. Now and again people forget how long they have been in action, and just keep on going!

One final note; producers and/or managers might be particularly interested in Chipping Norton's separate house right next to the studio, admirable living quarters in lieu of more permanent abode. London costs would surely prohibit such a luxury, but then studios seem to be a little different out of town.



▲ The Scully tape machines, with the MCI pushing in on the left.



▲ Amps at the ready with the partition between them.



▲ One corner of the lounge, with the kitchen just in front of the chairs.

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CONTINENTAL STUDIO SPOTLIGHT

STUDIO 70

According to many people the studios of any note are either in America or in England; anybody who cuts an album outside the two big countries has obviously got tax problems. That's less true now than ever in the past, and Germany is leading the field as far as competition from the continent goes. Musicland is probably the most well known German studio, having hosted many of our biggest bands — so what about a new 32 track place called Studio 70 also angling for a slice of the big market?

Studio 70 isn't exactly new, taking its name from the year of its inception, but it is only in the

last few weeks that it's been fully completed. Previous existences have been the usual smaller studios, a film studio, and before that a garage!

Now it comprises a large studio, a smaller studio and a film dubbing suite with living rooms and offices on the first floor, ready for an existence as one of the most comprehensive complexes anywhere. Studio 70's address is Pogendorfstrasse 37, Munich, located on the North side of an area known as Schwabing. Most local and many visiting musicians hang out in Schwabing; assistant engineer Stefan Briegel thought for a moment and likened it to



A long shot of Studio One.

Chelsea, presumably unaware that the latter place isn't all it used to be. Besides Stefan the main engineer is Peter Krampermann Wimmer; outside this corps of three work is undertaken by freelance engineers.

The mixing console in Studio 1 is impressive indeed, a computerised API boasting no less than 40 inputs and 32 outputs,

plus the full facilities that one would expect from such a desk — regular EQ, four echo sends / returns, two foldback channels. The auxiliary equipment is quite comprehensive enough to match the mighty desk with, to select a few items, graphic and parametric equalisers, an instant phaser, an Eventide harmoniser and spectrum shifter. Echo is handled both by "a Dynacord echo device" and echo plates from EMT and AKG.

Mincom

And it is Studio 1, the last completed, which Studio 70 are hoping will attract the big clients; barring unforeseen disaster tactics on their part there shouldn't be any problem there. Studio two is tiny in comparison, but valuable enough in its own right. Here the desk is a Helios with 20 inputs and 12 outputs. Originally designated for mixing only, Studio 2 is now a fully operational recording studio catering primarily for the local bands, plus commercials and so on to keep it ticking over. Between them the studios have an orthodox selection of various Studer and Telefunken tape machines, all full dolbied. The big brother is a newly built 24 track Mincom machine — two proudly reside in the studio 1 control room. In monitoring, both opt for JBL, driven by Dynacord amplifiers.

Nominal capacities are 28 musicians for Studio 1 and 12 musicians for Studio 2, but such figures are of no great import as



The building front gives a deceptive idea of the space within.



The Bar (above) and the dining room ready for lunch. The massive control room (right) manages to house both extensive banks of equipment and a sofa for comfortable playback sessions.



the two, built side by side, may be linked up anyway. Visual contact is available through to the larger studio, while the more concise method of TV monitoring serves the second studio floor. Thus Studio 2 may be relegated to posing as an oversized booth, with the implications for the big bands of convenient separating and overdubbing. But leaving Studio 2 out of the reckoning as a further booth itself for a moment, both have their own drum booth and if current fashion is anything to go by they won't be in constant demand.

Microphones run through the faithful stalwarts — Neumann, Shure, AKG and Sennheiser; cans are Beyer DT100 (which seem to be just about everywhere) and Sennheiser HD4140S. A catalogue of modern gadgetry doesn't of course necessarily mean that a studio's reputation is assured; in this case, not only have Studio 70 quietly assembled a collection of the best gear on the market, but their efficient way of going about things also

suggests that they will be a force to reckon with.

For those bands without their own hire rendezvous, Studio 70 will undertake to make the necessary bookings, although a long list of gear (most eminently suitable to recording work) would usually deem it unnecessary.

The current line-up is a Logan string synthesizer, a Moog, a Hammond, a Steinway piano, vibes, percussion and congas,

and a Ludwig drum kit. On the rates side, Stefan the spokesman delicately avoided the issue of the Deutschmark's value against the nosediving pound. Studio 1 costs 210DM, and Studio 2 150DM per hour — in the first case hovering near £50 and well worth it.

If there's any justice, Studio 70 should appear on a few consideration lists when it's album time again — after all, most German bands operate well off

home base. Stefan breaks down the probable work schedule thus: "Seventy per cent comes from out of the country, twenty per cent is all the local work, and ten per cent covers all the folk music, mood music etc . . ."


From our point of view, it will be particularly interesting to see how the seventy per cent works out; even at this early stage though it looks as if the big league has acquired a new card carrying member.

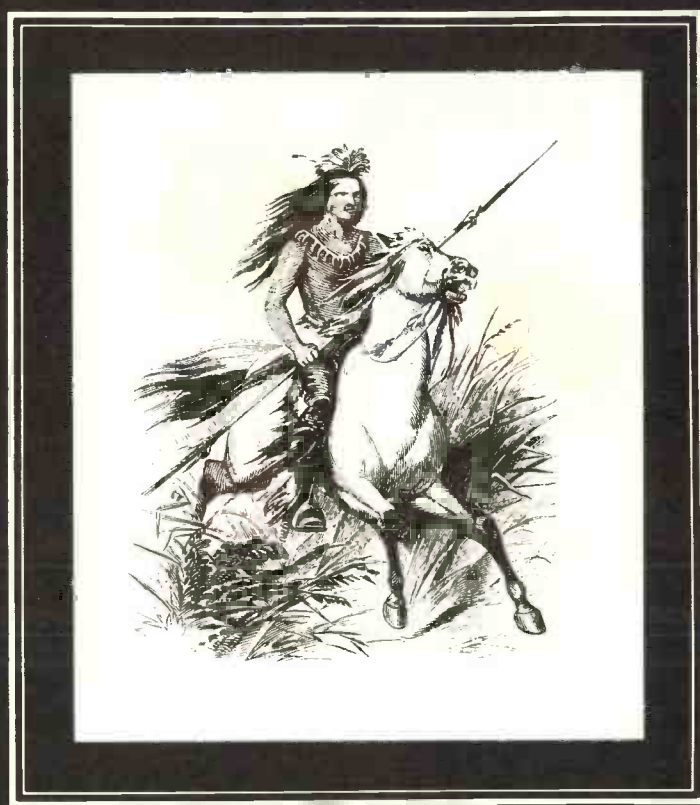
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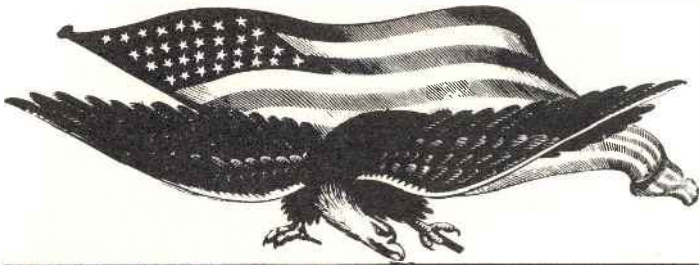
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AMERICAN STUDIO SPOTLIGHT

CHEROKEE STUDIOS

Cherokee Studios in Los Angeles is a family business if ever there was one. It is owned and run by three Robb brothers, Dee, Bruce and Joe, and also by father David; the only outsider is studio manager Con Merten. Besides being a family business, it is also one of the most acclaimed studios on the West Coast, despite the fact that packages of equipment are still arriving; David Bowie, Rod Stewart, Jeff Beck, Elton John, Art Garfunkel, and Ringo Starr are among the visitors who have tried the place and left happy. Of the artists above, it may be noted that more than a few are English, suggesting that the Robbs in the year or so that they have been operative are offering a pretty special service. Their background immediately throws some light on their attitudes in running Cherokee, for they have as it were "seen recording from the other side of the glass".

"We used to be recording artists", explained Dee, "and it became more or less a mat-

ter of necessity to get into the studio side. We always had great difficulty getting what we wanted out of other engineers and studios—there was a period about five or six years ago in this country when the majority of recording engineers were still the old line hold overs from the radio broadcast era. None of them had any musical background; if you were to ask them for a guitar sound like the Rolling Stones they had no idea what you were talking about. Communication was impossible. Our group was originally called the Robbs, and the last year we were together we changed it to Cherokee. In 1971 we were doing an album for ABC Dunhill, just when they'd bought their own studio. Because they had invested in their own studio the company took a pretty hard line against giving anybody budgets to go out and work in other places. They were booked ahead for months as they had a couple of dozen acts on the label all booked into this one little room. Now we were always

an act that had to get in and try our ideas on tape before we could sort them out. We yelled and screamed for a budget to do demos and we couldn't get it so finally we said that we'd have to do it ourselves."

Thus resolved the Robbs acquired their present premises and set off along the usual route of getting from eight to twenty-four track as quickly as possible, scattering a few hit singles behind them to get things moving even faster. Steely Dan's Pretzel Logic was the 24-track christening. Determination plus their intimate knowledge of the recording scene got it all together in record! time, and at the time of writing expansion was still going on. Dee outlined the current situation: "At the moment there are two functional studios, and a mix-down suite upstairs is under construction." Both studios 1 and 2 have 24-track Trident desks; the second currently being installed.

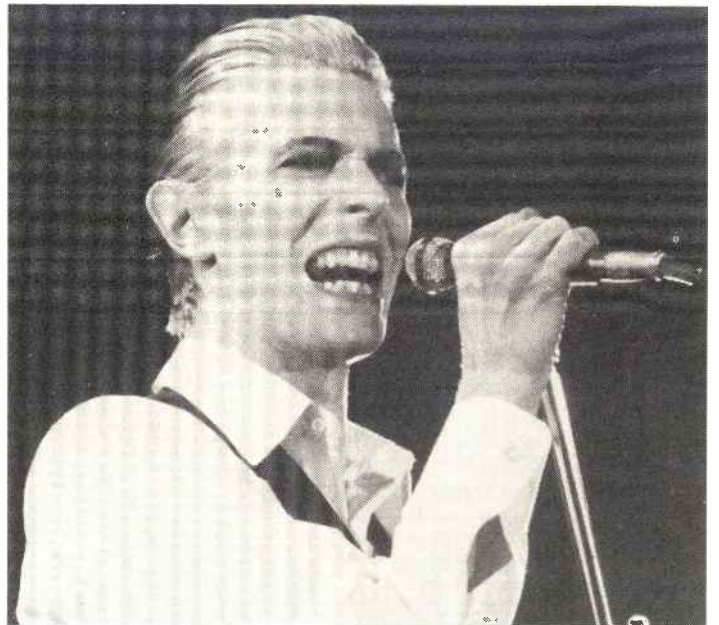
Vital

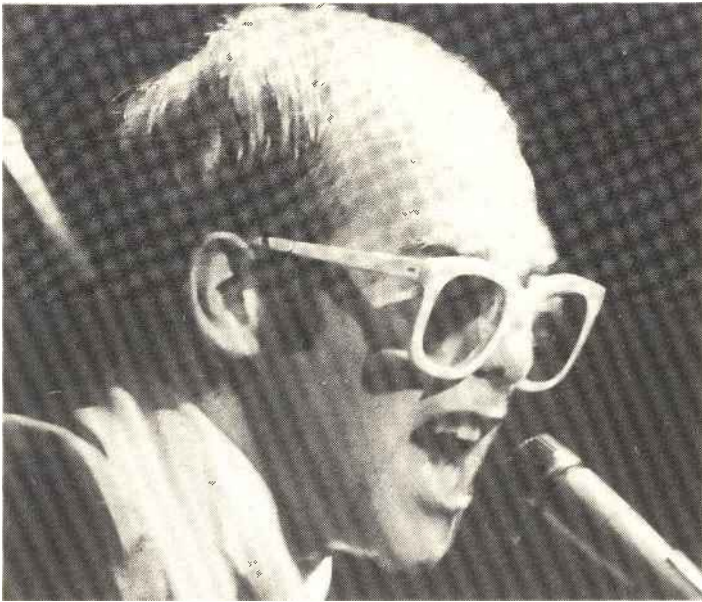
They're obviously very partial to Trident, for the simple reason that Trident's design philosophies tie right in with own, what Dee calls "using a straight line as the best way to get from one point to another". "When we bought the first Trident we were in a rush to get it in", he explained. "Their first delivery schedule was unsatisfactory so they gave us a console that had been built for their own control room. The first surprise was when we opened the

crate and found the inputs numbered right to left instead of left to right. I understand that's very common in Europe but it's not at all common in the States.

Because many of our clients bring their own engineers it was vital for equipment to be logically laid out, easy to understand, so that people who don't usually work on it can come in and be fairly comfortable within half an hour. We spent a lot of time looking around before we decided on the Trident. It's one of the few desks in the world that follow a design philosophy of simplicity, and it was that much easier for us then to make our own modifications. Basically Studio 1 has a 36 in 24 out console, with such additions as simultaneous mixdown busses."

If the desks are logical, they're also comprehensive, and if the Robbs don't go for too many effects units, they're all there if the clients want them. "DBX and Dolby is in both rooms, and we have heaps and heaps of outboard gear — digital delays, flangers, harmonisers and all that kind of stuff. We've spent a lot of time picking up various items that aren't built any more, classic things like old tube type limiters, AKG C12 and Neumann M49 mics." Despite the volume of ancillary gear, it's all within reach when wanted; layout-wise a lot is said about their philosophy by the position of the monitor controls in the prime right hand position of the L-shaped board.





"Watford! Watford!..."



"What?"

All tape machines at the moment are MCI modified to the extent of dispensing with both input and output transformers to improve the transient response. The machines themselves are a couple of years old but contain new record heads and erase circuitry — just one of many maintenance priorities which Cherokee consider vital.

Qualified

Dee: "We feel that there are two basic points in running a successful studio outfit. The first is that the client is right and you must make him as comfortable as you possibly can. They mustn't be worried about anything outside their

music. Secondly, maintenance. Nobody wants to come into the studio, be halfway through something and have a piece of equipment go down. We therefore have a very strenuous preventive maintenance programme. At regular intervals the machines are pulled out and completely gone through: this applies to peripheral gear as well, limiters, equalisers, whatever. We have an excellent maintenance crew of four full time, fully qualified technicians. More than that, they're *into* studio equipment. There is always at least one of them on hand day and night so that if a problem does occur it can be remedied instantly. Our

philosophy, where possible, is that if there is a failure our clients should not even know that it has existed".

Researched

Indeed, all the policies and choices of equipment at Cherokee seem to result from a great deal of thought. Coupled with monitoring, headphones is one of the trickiest areas in which to satisfy a musician. It is no surprise, therefore, to find that both fields have been thoroughly researched. "People think cans get trodden on and bust, and that if they will be played really loudly it doesn't matter anyway. We don't subscribe to that at all", said Dee. "I think half of the feel that someone has when he's playing comes from what they're hearing of the mix through the cans." Here, AKGs are admirably fitting the bill.

The monitoring is driven by BGW amps — as ever a choice only arrived at after long, hard looks at the opposition. Although BGW is not widely known over here, it should be added that they are gaining popularity in Europe. The Robbs think that BGW offer the best compromise of power and transient response; and as to the monitoring clients may choose either Altec or JBL systems! "Every channel on the monitoring has its own EQ", Dee enlarged, "which at first some people thought unnecessary. But in a working situation it becomes a *very* nice thing to have.

Sometimes people will be

listening back in the control room and they'll say 'Gee, I wish I could hear a little more highs on the guitar' — well, it's right there. The whole studio is set up more to the artists and producers' point of view than to the engineers' point of view..."

Philosophy

That, in a nutshell, sums up the Cherokee philosophy, and it's a philosophy fully borne out by every facet of the place. Even in the instrumentation department, they have tried to avoid coming into the rental situation by the regular purchase of popular items of gear — two Camco drum kits, Ampeg amps, Roland keyboards and synthesizers, a Fender Rhodes and many more — with some grand pianos on the way.

It is indeed rare for a studio to join the elite at such short notice, particularly with relevance to the many British bands who have left satisfied.

Taken individually every area of the studio is impressive — equipment, maintenance, choice of systems for musicians, ideal for musicians and producers — taken together they explain the popularity.

There are, finally, plenty of future plans, not least of which is the projected construction of a disc cutting suite. Like the studio itself, the plan formulated through a general dissatisfaction with the regular services at hand in the area. If it is approached in the same way it should also enjoy a long working day.



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D.45.....	1150-00
AROSTEGUI	
No. 2.....	24-00
No. 4.....	26-00
No. 6.....	28-00
CALABERT	
OS.....	20-00
A.....	22-50
B.....	26-00
C.....	33-00
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 114B.....	20-00
C 113A.....	18-00
LS26D.....	60-00
LS26S.....	60-00
LS26.....	55-00
LS260S.....	55-00
F.339R.....	42-50
MD.25.....	39-50
C132S.....	45-00
C136S.....	45-00
TG.10.....	27-00
TG.20.....	30-00
JB.24.....	60-00
JB.24DN.....	85-00
I75DC in case.....	90-00
I75DG in case.....	110-00
ORFEO	
DC.101.....	25-00
DC.103.....	30-00
DC.107.....	35-00
DC.110.....	37-50
DC.112.....	42-50
TAKAMINE	
DC.125.....	88-50
C128.....	50-00
C132S.....	60-00
C136S.....	90-00
NORMAN	
B.55.....	275-00
B.50.....	205-00

HORNBY-SKEWES

PALMA ACOUSTICS	
500.....	12-95
300N.....	14-95
400F.....	17-50
580.....	18-95
C103N.....	23-99
FG105.....	27-50

900N.....	29-50
WF5.....	29-50
FW301.....	39-00
FW301-12.....	46-50
203.7.....	57-60

KASUGA ACOUSTICS	
G100L.....	49-00
G200.....	61-00
F140.....	55-00
D200.....	70-00
T250 (12-Str).....	79-00
D350.....	92-00

TERADA ACOUSTICS	
TG306.....	54-50
TG307.....	57-00
F603.....	63-00
TG310.....	65-50
W643.....	79-00
FW615.....	79-00
FW505.....	79-00
TG315.....	79-00
FW656.....	99-00
FW620.....	115-00
TW80.....	159-00

KASUGA ELECTRICS	
SG360.....	159-00
LG380B.....	152-00
SE480S.....	179-00
LG770V.....	239-00
SG1800V.....	235-00
EB750S.....	224-00
ZENTA ELECTRICS	
EG501.....	34-00
EG502.....	39-00
EB511.....	49-00
HEG5006.....	36-00
HEG5004.....	53-00
HET5001.....	49-00
HE5000.....	52-00
HEP5002.....	59-00

JOHN BIRCH	
SCSL Elec.....	259-20
SCDL Elec.....	239-50
Twin-neck.....	379-00
Strat copy.....	248-40
"Rickenbircher" 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:	
G55.....	46-50
G65.....	49-50
G90.....	55-00
G120.....	62-50
G150.....	66-00
G220.....	86-00
G280.....	108-00
GC3 Handmade.....	175-00
GC6 Handmade.....	230-00
GC10 Handmade.....	295-00

Folk:	
FG110N.....	60-00
FG75N.....	55-00
FG160 Jumbo.....	72-50
FG170.....	75-00
FG180/J Jumbo.....	92-00
FG260 Jumbo 12 Str.....	92-00
FG280 Jumbo.....	105-00
FG300N Jumbo.....	135-00
FG360 Jumbo.....	137-50
FG580 Jumbo.....	179-00
FG295.....	108-00
FG700S Handmade.....	219-00
FG1000 Handmade.....	329-00
FG1200 Handmade.....	369-00
FG1500 Handmade.....	439-00
FG2000 Handmade.....	519-00

Folk w/pu:	
FG110E.....	76-00
FG160 Jumbo.....	92-50
Semi-Acoustic:	
SA60.....	260-00
SA90.....	327-00
Solids:	
SG30.....	109-00
SG35.....	119-00
SG40.....	121-00
SG45.....	159-00
SG85.....	239-00
SG90.....	290-00
SG175.....	465-00
SB35 Bass.....	126-50
SBL55 Bass Long	
Scale.....	196-00
SBL75 Bass Long	
Scale.....	217-00
Acoustic-Electric	
("Jazz"):	
AE12.....	248-00
AE18.....	323-00

TED KNELLER

Vinci Strings (sets)	
Bronze wound ac. all	
gauges.....	1-90
Steel ac.....	1-90
12-string bronze.....	3-35

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.

B.30.....	150-00	Folk silv. wound.....	2-13
spec Edition.....	120-00	Folk bronze wound.....	1-92
B.20.....	100-00	Elec. round wound	
B.55-12.....	310-00	all gauges.....	2-25
B.50-12.....	255-00	Elec. flat wound all	
B.20-12.....	120-00	gauges.....	2-86
		Classic wound 3rd.....	2-43
		Classic wound basses.....	2-30
		Classic ball ends.....	2-04
		Banjo strings.....	1-29

ORANGE

Orange custom	
guitar.....To order	
Case.....To order	

B. L. PAGE

MICRO-FRETS	
Calibra.....	165-00
Calibra I.....	184-08
Signature.....	211-20
Signature Customs.....	211-20
Swinger.....	211-20
Swage II.....	224-40
Swinger Customised.....	244-20
Spacetone.....	277-20
Huntington.....	330-00
Baritone 6/s Bass.....	198-00
Signature Bass.....	184-80
Husky.....	211-20
Thundermaster.....	264-00

ROSE-MORRIS

ELECTRICS SHAFTESBURY	
3413.....	68-85
3415 BS.....	68-85
As above w/cs.....	91-35
Stereo 2 P/U Bs.....	149-50
Ovation	
Breadwinner.....	345-00
Deacon.....	411-00
Hardshell Cases.....	55-05
Electric Artist.....	430-00
Electric Country	
Artist.....	430-00
Electric Folklore.....	439-00
Electric Legend.....	496-00
Electric Pacemaker.....	514-00
Electric Classic.....	505-00
Electric Patriot.....	on appl.
TOP TWENTY	
1971 bs.....	59-00
1970 6-str.....	48-95
3440 West One.....	on appl.
AVON	
3403A.....	76-95
3403B.....	80-60
3404A.....	69-50
3404B.....	73-20
3405A.....	65-50
3405B.....	69-20
3407A.....	76-95
3407B.....	84-95

TRAVIS BEAN

3441 Std+case.....	765-00
3442 Bass+case.....	650-00
3443 Artist+case.....	850-00
ACOUSTICS	
Ovation	
Balladeer 6-str.....	287-00
Classic Balladeer.....	287-00
Custom Balladeer.....	305-00
Glen Campbell 6-str.....	359-00
Glen Campbell 12-str.....	441-00
Pacemaker 12-str.....	395-00
Folklore.....	323-00
Classic.....	386-00
Concert Classic.....	305-00
Legend.....	372-00
Artist.....	307-00
Country Artist.....	307-00

KISO-SUZUKI

9502 Classic.....	44-95
9503 Classic.....	49-95
9504 Classic.....	53-95
9505 Classic.....	59-95
9583 H/made Classic.....	79-95
9651 Folk.....	49-95
9582 Folk.....	44-95
9653 17/s Folk.....	59-95
9507 Folk.....	52-95
TATRA	
9198 Classic.....	19-50

SHAFTESBURY WESTERNS

3190 Jbo w/cs.....	92-00
3191 Jbo w/cs.....	99-00
3192 Jbo w/cs.....	108-00
3193 Jbo w/cs.....	120-00
3194 Jbo w/cs.....	149-00
3168 12-str Jbo.....	31-00

SIGMA ACOUSTICS

3170 Jumbo 6.....	72-15
3171 GC Folk.....	59-95
3172 GC Folk.....	85-75
3173 Dreadnought 6.....	95-75
3174 Dreadnought 12.....	95-75
3175 Jumbo 12.....	79-65
3041 Classic.....	69-50
3042 Classic.....	79-65

EKO ACOUSTICS

3131 Rio Bravo 6.....	78-80
3132 Rio Bravo 12.....	83-99
1780 Ranger 6.....	53-99
1793 Ranger 12.....	64-95
3140 Navajo 6.....	47-30
3141 Navajo 12.....	54-90
3151 Sombrero 6.....	72-95
3152 Sombrero 12.....	78-65
3153 Eldorado 6.....	105-90
3154 Eldorado 12.....	115-95
3143 El Paso.....	92-20
3142 El Guacho.....	128-50
3137 Studio L.....	25-95
Left Hand to order 15%	
Acoustic, Nat.....	71-99
Extra, All Models.....	27-20
1519 Bouzouki.....	58-70
1480 Mandoline.....	67-25
1404 Tenor Banjo.....	57-85
1405 G Banjo.....	
1406 Banjoline.....	

CLASSICAL

3076.....	44-35
3077.....	46-85
3078.....	58-95
3079.....	94-35
3080.....	128-60

SUZUKI CLASSICAL GUITARS

3065.....	33-70
3066.....	35-95
3067 Matt Finish.....	50-50
3068.....	49-95
3069.....	57-50
3070 Handmade.....	102-00
30	

Grabber 3 (G-3), Nat Satin.....	285-00	450 Original 2 p/u.....	282-49	MITSURU TAMURA HAND MADE CONCERT*	2341.....	128-00	581 FB.....	245-00	TWELVE STRING GUITARS
Grabber 3 (G-3), Ebony.....	321-00	450/12 12-str model of '450'.....	319-11	P800.....	2341DX.....	168-00	593/dl.....	280-50	Fantom 112.....
Grabber 3 (G-3), s/b.....	343-00	456/12 Convertible 6/12 Str like 450/12.....	380-14	P700.....	2350VW.....	120-00	591/FB.....	242-00	Fantom 212.....
Grabber, Nat Satin.....	241-00	480 2 p/u in '4000' Bass series.....	301-67	10P1500.....	2451.....	162-00	591/TB.....	236-50	Fantom 312.....
Grabber, Wine Red.....	266-00	620 Deluxe Stereo 2 p/u.....	395-83	PI200.....	2452B.....	158-00	FB1R.....	44-00	J/12 N Electric.....
EB-3, Cherry.....	343-00	320 Thin Semi-Acoustics 320 3 pu short scale.....	383-63	10P2000.....	2342.....	119-00	712.....	40-15	
EB-3, Walnut.....	343-00	330 2 p/u double cutaway.....	371-42		2343.....	134-00	584C.....	18-55	
EB-3, White.....	367-00	330/12 12-Str model of '330'.....	488-25		2337DX.....	143-50			
Jumbo Range		360 Deluxe Stereo 2 p/u dble cutaway.....	444-66		2421V.....	148-50			
J-200 Artist, S/b.....	645-00	360/12 12-Str model of '360'.....	523-16		2402.....	218-00			
J-200 Artist, Nat.....	656-00	370 3 p/u Stereo dble cutaway.....	488-25		2402DX.....	238-00			
Dove Custom.....	495-00	Bass Guitars			2404.....	218-00			
Cherry.....	495-00	4000 1 p/u solid.....	392-34		2663.....	198-00			
Dove Custom, Nat.....	516-00	4001 2 p/u Deluxe Stereo sol d.....	448-14		2651CV.....	202-50			
Gospel, Nat Top.....	424-00	4001/LH Lefthand version of model '4001'.....	528-36		2421V.....	150-00			
Heritage Custom, Nat Top/Rose Back.....	446-00	4005 Deluxe hollow body 2 p/u.....	507-43		2351AV.....	135-00			
Hu m m i n g b i r d Custom, Cherry.....	389-00	Neck Guitars			2420CV.....	158-00			
Hu m m i n g b i r d Custom, Nat.....	403-00	362/12 Thin body semi-ac models 360 & 360/12 guitars.....	1142-16		2469.....	198-00			
J-50, Nat Top.....	304-00	4080 Solid inc. models 480 & 4001.....	976-50		2335.....	112-50			
J-45, S/b.....	283-00	HONDO			60-50	2464S.....	247-50		
J-55, Nat Top.....	346-00	H-150 Grand Concert Folk.....	26-36		66-55	2459.....	185-00		
J160E Custom s/b.....	402-00	H-310 Concert Classic.....	22-59		66-55	2660DX.....	153-00		
B-45-12N d/l 12 str.....	368-00	FG-5500 Student Folk.....	18-84		72-60	2387C.....	173-00		
J-40 Nat Top.....	311-00	FG-8500 Student D/nought.....	19-79		69-85	2388B/DX/ST.....	218-00		
Saxophone Class Range		LITTLE BUDDY			54-45	2616.....	218-00		
813.....	36-00	4141 Junior Pedal Steel.....	252-50		47-85	2387B.....	194-00		
814.....	40-25	4142 Pedal Steel.....	329-92		370/12.....	2388B/S.....	169-00		
815.....	51-00	4140 Professional Twin Neck Pedal Steel.....	768-38		371BK.....	2388B/DX.....	188-00		
816.....	56-50				355.....	2388B/S.....	159-00		
Folk Range					355/12.....	LH1388B/S.....	188-00		
812.....	39-25				69-85	2613.....	158-00		
817.....	42-25				72-05	2453.....	179-00		
818.....	50-00				62-85	2455.....	173-00		
Jumbo Range					79-05	2457ST.....	192-00		
819.....	49-00				67-05	2355.....	134-00		
820.....	54-50				66-55	2355DX.....	168-00		
821.....	51-50				72-05	2355M.....	148-00		
822 12 str.....	55-00				76-45	2352C.....	99-00		
823.....	51-50				71-50	2352DX.....	114-00		
824.....	69-00				76-45	2369B/W.....	159-00		
825.....	84-00				684BK/12.....	LH2352DX.....	124-00		
Solid Range					951.....	LHFG360S.....	118-00		
Saxon 830 Slid.....	99-00				952.....	LH2351DX.....	148-00		
Electric.....	99-00				767.....	LH2372.....	175-00		
Saxon 831 Slid.....	88-00				642SID.....	LH2380.....	200-00		
Electric.....	88-00				2608.....	2348.....	175-00		
BANJOS & MANDOLINS					2609.....	2348B.....	188-00		
AA Tenor.....	3397-00					2670.....	72-00		
AA 5 String.....	3397-00					2680.....	225-00		
Tenor.....	3397-00					2681.....	303-00		
Plectrum.....	3397-00					2671.....	270-25		
5 Str.....	3397-00					2676.....	420-00		
TB-800 Tenor D L.....	1241-00					2617.....	210-00		
TB-250 Tenor.....	710-00					2618.....	229-00		
TB-100 Tenor.....	494-00					2619.....	257-00		
RB-800 D L.....	1295-00					2613.....	158-00		
RB-250 5-String.....	707-00					2616.....	218-00		
RB-100 5-String.....	494-00					2625B.....	216-00		
PB-800 D L Banjo.....	1248-00					2409B.....	167-00		
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								
STRINGS & THINGS									
RICKENBACKER									
Solids.....	430-21								
430 2 p/u, nat mahog.....	247-61								

AMPLIFIERS, P.A. SYSTEMS AND SPEAKER CABINETS

BESKIT	M410 N(T) S2 Relays.....	39-57	AMPEG PIGGYBACKS	S48 cols.....	228-00	CM 602D Omni Direct.....	27-89	Mini Studio Mixer 10/4.....	531-00
York 50W.....	M411 N(T) Cardioid.....	36-78	B155 60W valve.....	487-00	CM 652D Full Rge.....	27-89	Crossovers 2 way Stereo.....	68-19	
Ely 100W.....	M411 N(C)S w. On/Off.....	40-68	B15N 30W valve.....	400-00	CM 654D Hand Held.....	27-89	3 way Stereo.....	79-04	
Oxford twin horn 100W.....	M412 N(T)S.....	42-91	AMPEG AMPS	HD5VT 300W valve.....	560-00	CM 656D Ball Headed.....	34-32	Complete PA, 1000W 3000-00	
Cambridge fold horn 100W.....	M810N.....	39-01	HDV4B 100 bs valve.....	349-00					
Cabinets, empty:	M57 Omni w. amp.....	26-75	HDB25B 55 bs valve.....	285-00					
1 x 12 std.....	M57V Omni w. amp.....	34-84	HDV4 100W gtr valve.....	385-00					
1 x 12 horn.....	M101C Omni.....	64-65	HDV2 60W gtr valve.....	349-00					
2 x 12 std.....			HDV6B 240W s/stace.....	369-00					
1 x 15 x bin.....			AMPEG SPEAKERS	EXSVT 240 8 x 10.....	352-00	CANARY (EX. VAT)	'B' Series Mixers	496-00	
1 x 18 folded horn.....			EXB4B 240 2 x 25 dble fldd horn.....	522-00	FT/25.....	54-10	12/1.....	496-00	
Disco:			EXB25B 120 2 x 15.....	201-00	FT/Super Luxe.....	76-95	12/2.....	607-00	
Standard.....			EXV4 120W 4 x 12.....	258-00	Western Guitars		15/2.....	738-00	
Goliath.....			EXV42 120 2 x 12.....	255-00	Fantom 20.....	51-67	18/2.....	857-00	
Light bank.....			EXV6B 240 2 x 15.....	288-00	Fantom 30.....	62-69	Freight Cases		
			EXVTT 100W 2 x 12.....	172-00	Fantom 33.....	67-71	12 Ch.....	25-00	
					Fantom 36.....	74-03	15 Ch.....	30-00	
BEYER (EX. VAT)					Fantom 39.....	80-93	18 Ch.....	35-00	
M410 N(T) Cardioid.....							'A' Series Custom Mixers		
							20/6/2.....	2860-00	
							16/8.....	2600-00	
							24/2.....	1700-00	

Bs Combo (Super)....	299-00
Marlin Mk. II.....	163-00
Slave Mk. II.....	95-00
Scorpion.....	114-00
SPEAKER UNITS	
4 x 12" B/L 120W.....	161-00
1 x 18" 100W.....	125-00
Mini Bin 100W.....	146-00
Bass Bin (2 x 12" Tn Horn) 100W.....	166-00
Bass Bin (1 x 15" Tn Horn) 100W.....	151-00
2 x 12" PA 80W.....	139-00
2 x 12" PA 120W.....	168-00
2 x 12" I horn PA 80W.....	175-00
2 x 12" I horn PA 120W.....	206-00
2 x 12" I horn PA 240W.....	231-00
Horn Units (2).....	121-00

ACCESSORIES	
Mantis.....	150-00
Twin Deck.....	165-00
Reverb Unit.....	73-00
Fuzz Unit.....	15-00
Wah Wah Pedal.....	15-00
Wah Swell Pedal.....	16-75
Wah Fuzz Pedal.....	21-00
Phazer.....	27-25
Super Phazer.....	39-50
Sennheiser MD- 413N Mike.....	48-00
Sennheiser MD- 416N Mike.....	64-00
Microphone Lead.....	9-00
Microphone Stand.....	11-50
Boom Arm.....	7-50
Amplifier Stand.....	30-00
Disco Stand.....	19-12

C.B.S. ARBITER (EX. VAT)

FENDER	
Dual Showman, 2 x D 130F JBL.....	719-00
Dual Showman, 2 x D 140F JBL.....	747-10
Dual Showman, top.....	424-70
Dual Showman, Reverb Enclosure 2 x D130F speakers	348-75
Quad Reverb, 4 x 12-inch speakers.....	539-00
Quad Reverb, 4 x D120F speakers.....	768-50
Super Six, 6 x 10- inch speakers.....	517-70
Vibronic Reverb 1 x D130F JBL.....	488-25
Twin Reverb, 2 x 12- inch speakers.....	457-25
Twin Reverb, 2 x D 120F JBL.....	586-80
Bandmaster, 2 x 12 inch.....	449-50
Bandmaster, 2 x D 120F JBL.....	564-20
Bandmaster, top.....	291-40
Bandmaster enclosure.....	198-40
Super Reverb, 4 x 10-inch.....	395-25
Super Reverb, 4 x D110F JBL.....	610-70
Pro. Reverb, 2 x 12-inch.....	367-35
Vibrolux Reverb, 2 x 10 inch.....	305-350
De Luxe Reverb, 1 x 12-inch.....	251-10
Princeton Reverb, 1 x 10-inch.....	193-75
Princeton, 1 x 10- inch.....	141-05
Champ, 1 x 8-inch.....	75-95
Bassman 100, 4 x 12-inch.....	496-00
Bassman 100, top.....	277-45
Bassman 100, en- closure.....	263-50
Bassman 50, 2 x 15- inch.....	413-85
Bassman 50, 2 x D 140F JBL.....	550-25
Musicmaster bass, 1 x 12-inch.....	122-45
PA100 PA system.....	492-90
PA100 top.....	322-40
PA100 column.....	212-35
Hi Freq. Horn.....	65-10
PA160 4 x SC3-10.....	905-20
PA160 Amp Top.....	547-15
PA160 SC3-10 colmn.....	108-50

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. hrrn ext op).....	545-00
L.48DD 2000W.....	1255-00
HRM.1 100W.....	325-00
HF.6 100W.....	149-00

CLEARSTONE

CMI	
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 cols., 60W, pr.....	110-11
1048, 4 x 10 cols., 120W, pr.....	142-26
1065, horn cabs.....	81-57
1066, 2 x 12 cols., 100W, pr.....	158-87
1067, 6 x 10 cols., 300W, pr.....	127-60
1068, 250W slave.....	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, G12M, 25W.....	15-33
1052, G12H, 30W.....	18-28
1053, G15M, 50W.....	22-98
1055, G18C, 100W.....	41-23
1056, S10, 15W.....	5-49

J. T. COPPOCK

ELGEN	
Details and prices on application.	

CUSTOM SOUND (EX. VAT)

Amplifiers:	
CS 700 BM.....	137-95
CS 700 CV.....	116-25
CS 700 DB.....	220-10
CS Truckee.....	77-50
CS 700A.....	176-70
CS 700B.....	147-25
CS 700C.....	100-75
CS 700D.....	201-50
CS 700DX.....	238-70

Mixer:	
CS 700MXR 12 ch.....	396-80

Monitoring:	
CS 7WM.....	49-60
CS 7WMS.....	58-90

Enclosures:	
CS 7212.....	74-40
CS 7212H.....	96-10
CS 7215.....	139-50
CS 7215S.....	186-00
CS 7115.....	96-10
CS 7115S.....	120-90
CS 7115.....	TBA
CS 7212S.....	93-00
CS 7412.....	151-96
CS 7115B.....	124-00
CS 7112DH.....	TBA
CS 7215B.....	192-20
CS 7015FH.....	114-70
CS 7015FHS.....	145-70

DARBURN

Reverb.....	69-00
Darburn 30.....	101-15

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 12/30.....	109-40
Twin 12/60.....	133-00
Session 50.....	167-90
Session 80.....	233-00
Session 100.....	237-50
RVS-100.....	239-75
III BC 6 Ch Mixer.....	505-03
III BC 8 Ch Mixer.....	926-36
20 SRM 12 Ch Mixer.....	4261-82
20 SRM 16 Ch Mixer.....	5002-77
20 SRM 20 Ch Mixer.....	5741-43
20 SRM 24 Ch Mixer.....	6486-81
X Slave Stereo.....	370-68
XX Slave Stereo.....	741-34
Passive Crossover.....	95-53

D. B. WHOLESale

KUSTOM	
Lead Amplifiers	
V L Self-Contained.....	175-00
I L Self-Contained.....	268-66
III L Self-Contained.....	429-83
III L Piggyback.....	620-87
IV L System.....	1149-02
IV L Stack System.....	1385-04
III L Amplifier only.....	342-67
III L Speaker Cabinet only.....	293-74
IV L Amplifier only.....	734-32
IV L Speaker Cabinet only.....	489-53
IV L Two Speaker Cabinets.....	685-35

Bass Amplifiers	
V B Self-Contained.....	155-00
IB Self-Contained.....	251-80
III B Piggyback.....	385-35
III B Piggyback.....	731-20
IV B System.....	1142-27
IV B SRO System.....	1337-28
II B Amplifier only.....	256-96
II B Speaker Cabinet only.....	174-27
III B Amplifier only.....	293-74
III B Speaker Cabinet only.....	293-74
IV B Amplifier only.....	685-37
IV B Speaker Cabinet only.....	489-53
IV B SRO Speaker.....	685-37
4 x 15 Cabinet.....	538-50

Chassis Speakers	
12" SRO Electro- voice Speaker.....	106-16
15" SRO Electro- voice Speaker.....	111-63

P.A. Equipment	
II P.A. Complete.....	506-25
II P.A. Energizer.....	372-06
II P.A. Column.....	94-00
II A-P.A. Complete.....	611-32
II P.A. Energizer.....	372-06
II A-P.A. Column.....	127-28
III P.A. Complete.....	993-41
III P.A. Energizer.....	350-93
III P.A. Column.....	215-40
III A-P.A. Complete.....	1223-54
III P.A. Energizer.....	587-46
III A-P.A. Column.....	323-10
VI P.A. Complete.....	1662-04
VI P.A. Energizer.....	881-19
FLH-15 Cabinet.....	251-53
M-15 Horn.....	166-45
VI A-P.A. Complete.....	2044-13
VI A-P.A. Energizer.....	881-49
FLH-15 SRO Cabinet.....	362-28
MT-15 Horn.....	244-79
V P.A. 130W Amp.....	267-94
PRO 15T SRO Cab.....	268-60

Monitors and Accessories	
315P Monitor Spkr.....	166-86
II Monitor Speaker.....	94-00
III Monitor Speaker.....	321-04
III Monitor Amplifier.....	316-22
Snake.....	765-14
Sound Reinforcement Mixers and Slaves	
VIII SRM 8 Ch Mixer.....	1050-72
FLH-15 SRO Cabinet.....	362-28
MT-15 Hn Tweeter.....	244-79
VII SRS Slave.....	372-51
XII SRM 12 Ch Mixer.....	1719-37
MF-12 Cabinet.....	525-37
MF-10 Cabinet.....	620-89
XII SRS Bi-Amp Slave.....	525-37

ELKA-ORLA

6101 Universal Amp. 50.....	239-32
6102 Universal Amp. 100.....	269-42
6103 Universal Amp. 16200.....	437-38
04 Reverb III.....	104-59

EPICENTRUM (EX. VAT)

Inst. Reflex.....	185-00
Reflex bin 2 x 12.....	245-00
Mid - hf. hns.....	375-00

Acoustic lens + hf hns 3-way bin.....	350-00
2-way bin.....	292-50
Reflex bin.....	217-50
Lower mid horn.....	185-00
Upper mid + hf hns.....	240-00
Acoustic lens.....	255-00
Bass inst. reflex.....	325-00
Empty module.....	185-00
	135-00

E.S. ELECTRONICS

1006 S/L 150.....	126-90
1007 PA200/R.....	126-90
1010 PA100T/C.....	220-86
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
1018 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 PA100/R.....	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 C5EST 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
E2-E4 Network 3- way.....	42-00
E2-E4 Network in housing.....	60-00
Dest double entry.....	11-00

FAL

Minstrel 2.....	19-60
Super Minstrel.....	24-30
Maestro.....	43-74
Phase 50.....	43-96
Super 50.....	63-72
Phase 100, 2 amp.....	73-98
Super 100 amp.....	82-94
P100 slave.....	41-90
120, 6 amp.....	96-98
50, 1 x 12 cab.....	31-86
100, 2 x 12 cab.....	56-92
Duo 100, 2 x 12 cab.....	97-74
Major, 4 x 12 cab.....	87-97
Disco.....	87-97
Disco pre-amp.....	18-50
Power Disco.....	129-60
PA 200 cols (pr).....	146-88

FARFISA

RSC 350 Rotating sound cabinet, 160-watt amp.....	588-60
RSC 180 Ditto, with 80-watt amp.....	340-20
OR 200, 106-watt amplifier and two speaker cabinets.....	513-00
TR 70, portable, 60W two chan.....	232-20
CL30 Amp./Cab.....	237-60

G.M.S.

P&N microphone stands:	
CT 102S, floor.....	15-64
GM167, floor.....	8-10
GM119F, boom stand.....	20-70
GM139, boom stand.....	16-18
GM115, boom.....	7-83
GM120, boom.....	9-41
GM121, boom.....	10-42
GM137, boom.....	6-86
GM109, table top.....	8-06
GM111, table top.....	9-27
GM148, low level.....	9-43
GM149, low level.....	10-61

G.P. ELECTRONICS

I.C. 130.....	95-32
S.L. 130.....	77-45
PAR 130.....	143-47
Combo 100.....	194-40
50 + 80 Combo.....	145-80

HAMMOND

LESLIE TONE CABINETS	
110.....	240-00
130.....	365-00
145.....	440-00
147.....	470-00
147RV.....	565-00
122.....	470-00
122RV.....	565-00
251.....	545-00
700.....	490-00
710.....	595-00
770.....	565-00
18.....	290-00
60.....	415-00
825.....	400-00
760.....	565-00
910.....	730-00
9420 Combo pre-amp.....	92-00
9370 Combo pre-amp.....	84-00
9340 Combo pre-amp.....	76-00
9875 Combo pre-amp.....	51-00

HH ELECTRONIC (EX. VAT)

AMPLIFIERS	
VS Musician 100W rvb.....	15

V50.5 Spkr.	88-00
V.100.	152-00
C.50.	201-00
PA.50.	144-00
PA.100.5 PA spkr.	139-00
PA.150.	170-00
PA 100S PA spkr.	244-00

ZENTA	
Z3.	22-00
CD6SD.	37-00

JOHN BIRCH

Penetrator:	
15in. Crescendo.	151-20
15in. Gauss.	183-60
12in. Crescendo.	102-60
12in. Gauss.	129-60

KEMBLE

YAMAHA	
P.A. and Ensemble:	
PM200B.	292-00
PS75B pr.	498-00
YPA150B	790-00
PS100.	515-00
YPA200.	807-00
PS100B.	599-00
YPA200B.	891-00
PM300.	430-00
PM400.	535-00
PS400 pr.	1188-00
YPA800.	1723-00
EM70A.	130-00
ES90A pr.	65-00
YES700A.	195-00
EM90A.	149-00
YES900A.	214-00

Lead stacks:	
PE200A.	185-00
TS100.	269-00
YTA100A.	454-00
TS200.	431-00
YTA200A.	616-00
Bass stacks:	
BE200.	151-00
BS100.	359-00
YBA100.	510-00
Horn speaker:	
YHS100.	251-00
Combos:	
G25112.	159-00
CS0112.	239-00
G100B212.	329-00
G100115.	369-00
G100410.	435-00
B50115.	283-00
B100115.	381-00

KINGFISHER

ACOUSTIC	
Combos:	
134 125W 4 x 10"	
2 chn. rev.	366-66
135 125W 2 x 12"	
2 chn. rev.	366-66
Bass Combos:	
136 125W 1 x 15"	
2 chn.	338-40
Amplifiers:	
150 125W 2 chn. rev.	254-23
270 375W Graphic rev.	451-41
470 170W Graphic 2 chn rev.	451-41
Bass Amplifiers:	
140 125W 2 chn.	223-16
370 375W Graphic	389-26
450 170W Graphic	353-10
Cabinets:	
104 6 x 10"	211-30
105 4 x 12"	211-30
201 Altec 2 x 15"+ hn.	507-90
404 6 x 12"	281-92
405 4 x 12"+ hn.	338-42
PA Mixers:	
890 16 chn + multi-core.	2822-00
880 12 chn.	1581-36
Slave amplifiers:	
300 275W mono	310-17
400 375W pr chn. stereo.	593-22
Bass cabinets:	
106 2 x 15"	231-62
406 2 x 15"	281-92
301 Vega 1 x 18" bn.	429-37
PA Amplifiers:	
870 170W 6 chn. Graphic rev.	564-40
850 275W 8 chn. rev.	—
PA Enclosures:	
804 2 x 12", 3 x 8", 2 x sb. proj.	183-62
807 Full range.	225-42
808 2 x 15", 2hn, 2 x sb. proj.	480-23
809 Horn enc.	253-67
810 4 x 12" Bass enc.	366-66

811 Horn enc.	338-42
812 4 x 15" Bass enc.	451-42
Keyboard mixers:	
500 4 chn.	366-66

KNELLER

WASHBURN	
PA 475 P.A. Amp.	139-32
GT 275 Guitar Amp.	116-64
GT 275R Guitar Amp with Reverb.	163-48
CB 275 Guitar Comb	220-32
CB 275B Bass Combo	194-40
Banjax 6 ch mixer.	149-04
P.A.M. 10 10 Ch Mixer.	168-48
150S Slave.	99-65

SPEAKERS	
W21ZPA.	72-90
W12PDC.	65-61
IPRO12PH.	106-92
W15MBH.	152-28
W212G.	113-40
W215B.	143-37
W18B.	197-64

ROAD	
440 Lead.	458-46
440 Bass.	458-46
220 Lead.	364-50
220 Bass.	364-50
212 Lead combo.	498-96
118 Bass combo.	498-96

Speakers	
YPA800.	298-08
118.	298-08
215.	298-08

LANEY

Amplifiers:	
A500 Lead/Bass.	128-52
A510R Lead/Bass rvb	151-20
A540PA Public add.	
5 chn.	132-58
A570 Slave.	105-46
A100 Valve.	142-29
Combination Amps:	
K20.	54-05
K40L Lead.	129-74
K40B Bass.	129-74
K70 Twin reverb.	180-79
K120 Twin reverb JBL	297-00
Cabinets:	
C400 100W 4 x 12"	135-59
C420 120W 4 x 12"	154-01
C440 120W 2 x 15"	154-01
Columns:	
C460PA 100W 2 x 12" pair.	142-47
C470PA 200W 4 x 12" pair.	272-86

L.S.E.

Sound Units	
Jinglemaster.	TBA
STAK S.L.	"
STAK I.	"
STAK 5.	"
RAK S.L.	"
RAK 5.	"
RAK Cab.	"
Slave 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/MP.	"
Lighting Units	
Discotron MKII 1-1000.	"
Discotron MII 2-2000	"
Strobe Super (self-contained).	"
Strobe Super 6.	"

MACINNES (EX. 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 Cent.	280-00

Walnut End for D60	24-00
Amp.	
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

MARLBORO

GA2 Amp.	54-40
GA3 Amp.	63-55
G40 R Amp.	127-15
G50R Amp.	153-15
GBO 12 B Amp.	122-70
GBO 15 B Amp.	150-45
I500 B Amp.	196-35
I500 B Amp Head.	103-85
I500 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
QSB 11 Blender.	63-65

MAINE

AMPLIFIERS	
Artist 100A.	162-37
Standard 100S.	133-92
Booster 100B.	97-09
Musician 100W combo.	259-47
Musician Super 100W combo.	492-15

LOUDSPEAKER CABINETS

212 2 x 12 spkrs.	97-09
412 4 x 12 spkrs.	159-03
115C bass bin.	189-00
115A bass bin.	257-79

MATAMP (EX. VAT)

AMPLIFIERS	
120W.	145-80
120W slave.	141-75
Mk I PA amp.	172-50
Mk 2 PA amp.	202-50
100W 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 115D60.	113-25
MA 115G60.	110-25
MA 115D100.	142-50
MA 115G100.	139-50

MAURICE PLACQUET

AMPEG	
Ampeg V4 stack.	TBA
Ampeg V4 B System.	TBA
Ampeg B 15N portable bass.	TBA
Ampeg V2 system.	TBA
ACOUSTIC	
371 system.	TBA
271 system.	TBA

MM ELECTRONICS (EX. VAT)

Mixing consoles:	
MP 175 12 chn.	250-00
MP175 8 chn.	204-00
MP175 16 chn.	310-00
MP185 Super16.	490-00
MP175 8/4.	350-00
MP175 12/4.	390-00
MP275 12 chn in flight case.	390-00
MP285 Super 16 in flight case.	630-00
Amplifiers:	
PA150 Slave.	90-00
VA600 Mixer/Amp.	187-00
AP360 100W.	180-00
19" Rack Mounting Equipment:	
EPI22 2-way elec. cross.	49-00
EPI23 3-way elec. cross.	65-00
EPI27 7-way graphic EQ.	65-00
EPI30 st. bs. binfilter	46-00
EPI41 st. comp. limiter.	72-00
EPI61 sub-mixer.	93-00

MUSIC MAN

Combo Amps	
112-65.	393-76
115-65.	435-67
210-65.	431-32
212-65.	507-46
410-65.	518-36
210HD-130.	504-18
212HD-130.	592-51
410HD-130.	596-79

Heads	
65.	288-32
65REV.	348-59
HD130.	360-15
HD10REV.	422-60
Speaker Enclosures	
115RH65.	252-80
212RH130.	310-57
412GS.	341-59

NOLAN (EX. VAT)

Nolan 100 amp.	112-50
Nolan 50 amp.	82-50
Nolan Session Master straight 50.	138-00
As above + tremolo.	145-00
As above + reverb.	171-00
Nolan Session Master straight 100.	198-00
As above + tremolo.	205-01
As above + reverb.	231-00
Nolan 4 x 12 Celestion cab.	123-75
Nolan 2 x 12 dual cone cols. pair.	123-00
Nolan 2 x 12 plus horn cols pair.	162-00

NOVANEX

Combos	
Aut 3.	51-30
Aut 6.	63-70
Aut 10.	76-76
P 15.	100-85
P 25.	126-80
U 30.	209-40
U 50.	260-40
U 70.	302-90
U 80.	336-30
U 100W.	435-95
RG 30.	215-25
RG 50.	266-10
RG 80.	343-10
RG 100W.	441-00
B 35.	209-40
B 70.	289-90
B 100W.	417-80
FU22/WA/S100.	34-00
Power generators, mixers	
L 30.	149-80
L 50.	203-80
L 75.	272-30
L 100.	336-30
L 125.	405-95
LM 30.	138-65
LM 40.	168-65
M 62.	370-80
M 82.	446-10
M835.	520-80
M1235.	712-20
M1635.	894-50
M 122.	569-15
M 162.	744-50
M 124S.	872-40
M 164S.	1126-60
Echo/reverb units	
ER 300.	98-50
ER 500.	156-25
ER 800.	242-90

Line source mixers	
X 41R.	172-70
X 61R.	242-90
LS 100.	161-90
LS 75.	246-80
LS 100.	311-40

ORANGE

CABS	
115 Bass 60W, 1 x 15" inv. horn.	159-51
114/110 Bass, 100W, 1 x 15" inv. horn.	253-28
113 Reflex Bass, 2 x 15" 120W.	235-62
113/200 Reflex Bass, 2 x 15" 200W.	313-99
109, 4 x 12" 120W.	171-39
107, 2 x 12" Monitor, 60W.	105-51
114/4H, 1 x 15" inc. horn, 4 horns and cross.	306-08
106, 4 x 12" anti-feedback col.	171-39
HORNS	
108 Horn unit, 100W	189-72
121A 2 horns.	85-50
121B 4 horns.	151-47

MIXER AMPS

104B, 6 chann, 120W PA.	331-47
102, 120W, graphic PA.	191-37
102/80, 80W, graphic PA.	181-62
103T, 200W, Slave.	255-87
111, 120W, graphic Slave.	175-00
111/80, 80W, graphic Slave.	162-12
112, 120, 120W.	184-92
112.80 80W graphic.	175-00
115, 80W combo.	256-83
115/R 80W, combo with Hammond reverb.	308-28
115, 120, 120W, combo.	326-97

B. PAGE & SON

DYNACORD	
Perfect combo.	362-88
BaskingT Bass Amp.	174-96
Imperator Bass amp.	233-28
B.1001 b/o 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.	592-62
A.1000.	359-49
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.	228-00
Concert Controller I	438-00
Concert Controller II	
Model 80.	747-00
Model 81.	897-00
Model 80P.	897-00
Model 81P.	1047-00

Speaker Enclosures:	
312S.	216-00
41	

1510T 2 x 15" + 2 x 10" + 3 x Tweeters	271-25	8 chan mixer	150-66
Cab. each		2 x 12" 100W	85-79
115HT 1 x 15" + Hyperbolic Hn + 2 x Tweeters Vocal Proj each	209-25	2 x 12" 120W	102-53
215HT 2 x 15" + 2 x Hyperbolic Hns + 2 x Tweeters Vocal Proj each	333-25	4 x 12" 200W	136-43
SP1 Spider Bin 1 x 15" + Radial Hn Theatre Type encl. each	348-75	4 x 12" 400W	166-98
T300 Bank of 3 Twtrs T12 Radial Cab. of 12 Tweeters each	58-13	1 x 15" 100 Folded hn bass bin	98-77
HFHR Radial Hn High Freq each	178-25	1 x 15" 100 Folded hn bass bin	127-99

Ancillary Public Address Equipment

MO Monitor Amp 130W	170-05
112TS Monitor Wedge Cab 1 x 12" + 2 Tweeters each	135-62
22 Spider 22 High Efficiency Hn Driver	62-00
A1 Adaptor for above	6-98
A2 ditto	10-46
A3 ditto	12-79
PMH Peavey Microphone High Imp	46-50
PML Peavey Microphone Low Imp	46-50
BMH Peavey Ball Microphone High Impedance	46-50
BML Peavey Ball Microphone Low Imp	46-50

RESLOSOUND

S81/M Cardioid med mic	42-55
S91/L Condenser mic	52-87
S91/L-M Condenser mic	52-87
UDI-H Cardioid mic	28-00
UDI-M Cardioid mic	28-00
RG7P1 Super Cardioid mic	24-00
ECON Omni-dir. mic	12-85
Cabaret Exec mic	356-40
TX100	174-96
TX100 (Gold mic. transmitter)	174-96
TXT	174-50
RXA Receiver w. aerial	166-32
PA Horn I/p	56-00
4820 25W	65-50
4820/T 25W	23-50
SU25 Driver 25W	32-25
SU25T 25W	32-25
SA6205 Spark diaphragm	4-33

ROCHFORD

Studio Combo	321-84
100 AP Top	175-77
150 AP Top	225-99
V 100 Bass Top	159-03
V 150 Bass Top	211-68
Std. Lead Cab.	237-70
D/L Lead Cab (w. horn)	286-25
Bass Cab.	254-45
2 x 15 Gauss Bass Cab	351-00
1 x 18 Gauss Bass Cab	264-60

ROOST

AMPLIFICATION (Valve)	
50W 2 Chann overdrive fac.	99-45
50W 2 chann integral reverb	128-65
110W 2 ch	119-32
110W 2 ch w. rvb	142-25
150W 2 chann overdrive fac.	132-58
150W 2 chann integral reverb	162-04
150W PA 6 chan + indiv echo controls	175-37
150W Slave	110-48
Session Master 50W comb 2 x 12"	172-30
Session Master as above w reverb	199-31
SM100 100W combo	202-29
SM100R w. rvb.	229-29
SM104 100W combo	267-24
SM104R w. rvb.	294-22

2 x 12" 100W	85-79
2 x 12" 120W	102-53
4 x 12" 200W	136-43
4 x 12" 400W	166-98
1 x 15" 100 Folded stage monitors pr.	98-77
1 x 15" 100 Folded hn bass bin	127-99
2 x 12 1 OW + hn	228-08
1 x 15 100W + hn	228-43
1 x 15 as above w. 50W hn driver	181-56
Radial Flare add on hn. 50W	120-01
As above but 100W	142-29

ROSE-MORRIS

MARSHALL	
Instrument Amp Tops 1959 100W Lead	198-50
2203 100W M/Vol.	198-50
2068 100W Artist	210-00
2098 100W Trans Lead	169-00
1992 100W Bass	198-50
2099 100W Trans Bass	169-00
1986 50W Bass	154-95
1987 50W Lead	154-95
2204 50W M/Vol.	154-95
2048 50W Artist	161-50
7205 100W Slave	137-15

Instrument Cabinets

1982-82B 120W 4 x 12	170-95
1960-60B 100W 4 x 12	156-50
1935-35B 100W 4 x 12	156-50
1979-79B 200W 4 x 12	221-35
2095-95B 100W 2 x 12	156-50
2065-65B 125W Powercel	178-90
2064-64B 100W Powercel	153-30
2045 60W 2 x 12	93-35
1990 100W 8 x 10	156-50
2049 60W Artist	132-30
2069 120W Artist	161-10
2052 125W Powercel	214-00
2056 250W Powercel	367-35
2120 100W Bin w/ Horns	161-70

Combo Amplifiers

2200 100W Super Trans.	251-95
2077 100W 4 x 12 Bass	274-40
2078 100W 4 x 12 Ld.	274-40
2040 50W Artist Combo	239-85
2201 30W Trans Ld.	131-20
2202 30W Trans Bs.	131-20
2199 30W 2 x 12	140-95

PA Amps & Mixers

2003 100W 6 Ch Amp	219-20
1985 50W 4 Ch Amp	154-95
2071 6 Ch Mixer	77-10
2205 100W O/P T/X Slave	132-10
2050 9 Ch Mixer Mono	374-50
Extra Channels	On app
2070 12 Ch Mixer Stereo	1207-50
Extra Channels	On app
2051 250W Slave	217-15
2125 8 ch rvb mixer amp	234-35

PA Cabs & Bins

2097 pr 8 x 8 125W	194-00
2043 pr 2 x 10 x 12 200W	273-30
2047 pr 1 x 10 x 12 100W	180-00
2056 250W Powercel Bin	367-35
2057 HF Vitavox Hn	229-25
2120 pr Reflex c/w Horns 200W	323-40
2121 100W Slave Monitor	201-55
2122 30W Slave Monitor	144-35
2123 350W Monitor	75-55
2126 Bass bins	119-50

S.A.I. (EX. VAT)

Disco Units	
Maverick disco	144-00
Disco IVS	189-00
Disco IVSP	210-00
Disco IVSP dual deks.	237-00
Stereo disco	270-00
Amps	
50W twin ch	85-00

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.

50W slave	81-00
FC 150 slave	96-00

Cabinets

Eliminator w. horn	264-00
Eliminator w. horn	160-00
Mini Elim. w. horn	164-00
Mini Elim. w. horns	144-00
15"	188-00
2 x 12 + 2H	237-00
2 x 12 std	144-00
1 x 12 + 1H	144-00
Tweeter box	39-00
18" horn	252-00
Miri 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 PA100/6 SV Rev	175-00
7407 PA100/4 SV	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 dbi 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

SHARMA

ORGAN SPEAKER CABINETS	
500	177-24
500 d/l	219-42
650 pro	282-20
650 combo	282-20
Sharmette	290-08
900 pro	358-91
900 combo	358-91
2200 d/l	305-87
2200 pro	299-87
2200 combo	299-87
2000 pro	363-40
2000 combo	363-40
2000 d/l	371-15
5000 GT	475-73
5000 GT combo	475-73
2300	473-49
3000	543-37

SHURE

VA302 E6 Vcl Master	804-60
Separate Units:	
VA302 E6-C Control Console	492-48
VA300-5 Speaker Col	170-64
VA301-S Monitor Speaker	123-12
VA305-HF Speaker	76-68
PN300E6 Booster Amp	204-12

SP11 50W hn	30-00
SP1V 100W hn	51-00

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 rvr	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 top	213-60
2120-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-chan mixer	577-15
MP-16, 16-chan mix.	1427-90
EX-2 Cross-over	113-60
K-85 Power Baby combo:	
K-95 Bass Baby combo	265-45
2050-BB, 100W cab.	285-00
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

DAVE SIMMS MUSIC PRODUCTS (EX. VAT)

August Amplification	
PA 100 4 ch.	106-50
2 x 12 PA Cols. prs	136-95
2 x 12 PA Hn Cols prs	173-60
1 x 12 PA Cols prs.	90-40
1 x 12 PA Cols pr.	119-45
2 x 12 Inst. Cab.	74-00
"V" 4 x 12 Inst. Cab.	125-00
1 x 15 Folded Hn Bin.	128-70
Add on Hn per pr.	92-50
Full-mix PA 100	138-85
Power slave 125 amp.	83-35
1 x 15 Super bin w hn	157-39
1 x 15 Mini bin.	109-25
1 x 15 Super mini bin.	137-95
August Disco Consoles	
MD3 Garrard dks.	195-35
MD1.	137-65
MD3 100.	258-25

SIMON KING MUSIC

2 x 12 Inst. cab. 75W	77-00
2 x 12 PA cols pr. 100W	148-00
4 x 12 PA cols split prs 200W	293-00
4 x 12 inst. cab. 150W	135-00

SISGO

120 100W PA	529-00
126 200W PA	723-31
Revolving organ cabinets:	
SM/300 70W Leslie	377-00
SM/100 70W	624-00
SM/300 120W Leslie	856-00
SM/3000 200W	1163-00

SOUNDCRAFT

16/2 mixer	1000-00
12/4 mixer	1500-00
16/4 mixer	1800-00
Soundcraft/Court Acoustic PA's prices on application. Options arranged	

SOLA SOUND

Reverb mixer	45-20
6-ch mixer	37-79
Graphic equaliser	45-20
Mighty Atom amp	27-90
Compact 10	41-85
Sola 30W amp	89-64
Buckeroo 7W amp	33-13

SOUNDOUT (EX. VAT)

Series IIIa, mono	267-00
Series III, mono 170W	330-00
Series IIIa, stereo	375-00
Series III, stereo	495-00
Series VI	246-00
Series Vla	186-00
SP 18 pr amp	135-00

Loudspeakers	
HElc, 1 x 12, 50W	60-00
HE2c, 2 x 12, 100W	93-00
DL3, 100W F/rng	183-00
DL6, 100W F/rng	108-00

812TU Port H/F for 812.	147-00
816TU 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 120W 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

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	205-20
Modular mixer	POA
CABS	
1125	37-80
2125	64-80
H152	45-36
TF/15	129-60
SF/15	129-60
HFI	113-40

TURNER (EX. VAT)

1 x 15 Bs Hn	180-00
1 x 12 Mid Ring. Hn.	160-00
2 x 12 Mid Ring	

Westminster key-board	52-00	1 x 12" w/vol control	55-50	PS250 250W	148-50	HI00E Radial horn	136-23	YBA-2B Bs mate	114-00	YSC-3 4 x 8" cols	114-00
Westminster bass	59-00	2 x 10" w Horn	62-00	PS300 300W (str.)	184-22	HI00V Radial horn	187-23	YBA-450W, 15" spkr	177-00	YSC-8 6 x 8" cols	180-00
Dominator 30	130-00	Club System	80-00	INSTRUMENT ENCLOSURES		T70 H.F. horn 70W	171-48	Amplifiers:		YSC-9 15 x 12" x hn	438-00
Dominator 50 lead	160-00	4 x 10"	65-00	A2004 x 12" 200W	157-68	L100 36" horn 70W	314-85	YBA-I 50W, bs	108-00	YM-I Mtr cabs (ea)	63-00
50 Keyboard	165-00	Club 2 x 12"	100-00	A150 1 x 15" fldd hn	216-63	MONITOR ENCLOSURES		YRM-I 50W ld w/rvb	132-00	YSC-7A Cols (pr)	216-00
50 Amp Top	100-00	Band System	65-00	bs enc 150W	216-63	100/12 1 x 12"		YBA-IA 100W bs	138-00	YSP-I Sibilance Projector (ea)	57-00
GX 40	87-00	Band 2 x 12"	82-00	A150H as A150 w	269-73	MWedge 100W	370-71	YGL-3A 100W head-rvb/trem	168-00		
GX 100	110-00	Foot Monitor	105-00	mid range hn	267-75	M100/15 1 x 15"		Monoblock 325W bs/lb.	243-00		
AX 40	87-00	4 x 12" A Super	98-00	4250 1 x 18" fldd hn	277-50	Multi wedge 100W	127-86	Speaker Systems:			
AX 100	110-00	Intruder	145-00	bs enc 200W	277-50	Multi wedge 200W	184-98	YS-15P 15" ported bs	99-00	ZOOT-HORN (EX. VAT)	
GX200	185-00	X39	285-00	P.A. ENCLOSURES		Mon Horn "A" Mid/H.F.	21-78	YT-15 2 x 15" ld/bs	120-00	All prices available on appl.	
AX200	185-00			S100 1 x 12" 60W	59-85	Mon Horn "B" Ext.	58-68	YF-10 4 x 10" ld/bs	120-00	BB 1 l x 15" bin	TBA
Dominator Mk III	88-50			S100 2 x 12" 120W	84-82			YC-810 8 x 10" bs	150-00	BB 2 x 15" bin	"
De-minator Bass	98-00			S150 1 x 15" w H.F.	174-21			YC-610 6 x 10" ld	138-00	FB 5 mon. 75W	"
Power Musette	88-50			hrsns 100W	157-65			Y-2122 x 12" ld	108-00	FB 6 mon. 150W	"
Halle Cat Echo	250-00			S200 4 x 12" 240W	157-65			YF-12 4 x 12" ld	150-00	MB 1 2 x 12" ATC	"
Slave Power Stage 100	95-50			M50 1 x 12" monitor	61-74			YCV-188 1 x 18" Vega cab 300W	132-00	MB 2 2 x 12" Gauss	"
Slave Power Stage 200	170-00			H50 H.F. twin horn	66-45			YCV-212 2 x 12" Vega cab 200W	174-00	HUB driver + hn	"
Bandmixer 100 Mk II	140-00			Projector 100 1 x 15" 2 hn	154-50					ST203 Super drivers	"
Reverbmaster	210-00			Projector 200 2 x 15" 3 hn	258-00					CB15 1 x 15" bass enc	"
Audiomaster Mk I	298-00			CONCERT RANGE PA ENCLOSURES						SD18 1 x 18" bass enc	"
Audiomaster Mk 2	350-00			B12 1 x 12" Mid rnge hn 200W	196-20					SFI 4-way PA cab	"
Pre-mixer IV	46-50			B15 1 x 15" Rs hn 200W	240-12					Modular custom mixers	"
Super Dual 12	80-00			B30 2 x 15" bs hn 400W	398-58					Electronic crossovers	"
Starfinder 100 Bass	95-00									Studio consoles	"
Starfinder Twin 15	115-00										
Starfinder Super 80	125-00										
Starfinder Super 200	160-00										
Aggressor	130-00										
1 x 12"	45-00										

WHITE

INST AMPLIFIERS

LW50 w sustain 70W	139-50
LW100 w sustain 120W	158-55
CM30 Combo w reverb	213-00

P.A. AMPLIFIERS

PA100 6 ch PA amp 100W	149-22
PA150 6 ch A amp 150W	168-99
PA200 6 ch PA amp 200W	189-00

POWER SLAVE AMPLIFIERS

PS100 100W	106-92
PS150 150W	119-43

D. H. BALDWIN

GRETSCH

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	"

Snare:

4160G, 14 x 5	
4160, 14 x 5	
4157, 14 x 5 1/2	
4153, 14 x 6 1/2	
4109, 14 x 5	
4102, 14 x 5 1/2	
4105, 14 x 5 1/2	
4190, 14 x 6 1/2	
4191, 14 x 6 1/2	
4192, 15 x 8	
4193, 15 x 8	
4105, 14 x 5 1/2	

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, 1 1/4 x 14	
4418, 1 1/4 x 16	
4422, 1 1/4 x 18	
4419, 1 1/4 x 16	
4423, 1 1/4 x 18	
also in walnut	

Cymbals

K. Zildjian and Ajaha price being revised

BOOSEY & HAWKES

BEVERLEY 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	79-43

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"	69-48
7396S 20" Swish	69-48
7396BP 20" Pang	71-15
7397B 22"	83-70
7397S 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 (EX. VAT)

ROGERS	
Outfits:	
Studio X	1333-00
Londoner V	804-95
Ultrapower VII	1184-20
Starlighter IV	725-40
Londoner Super 10	744-00
Starlighter Super 10	678-90
Headliner IV	590-55
London VI	894-35
Londoner VII	1057-10
Ultrapower VIII	1267-90
Drums:	
Dynasonic snare 5 x 14"	131-75
Dynasonic snare 6 1/2 x 14"	134-07
Superten snare 6 1/2 x 14"	97-65
Powertone, 14 x 20 bs	158-10

Powertone, 14 x 22 bs	217-00
Powertone 8 x 12 t.t.	71-30
Powertone, 9 x 13 t.t.	75-95
Powertone, 10 x 14 t.t.	83-70
Powertone, 12 x 15 t.t.	93-00
Powertone, 16 x 16 t.t.	114-70
Powertone, 16 x 18 t.t.	130-20
Powertone, 18 x 20 t.t.	179-80
Powertone bongoes	75-95
Powertone timbales brass	195-30
Powertone timbales copper	195-30
Accusonic timpani 20 inch	469-65
Accusonic timpani 23 inch	496-00
Accusonic timpani 26 inch	598-30
Accusonic timpani 29 inch	620-00

Concert Tom-Toms:

8"	43-40
10"	48-05
12"	51-15
13"	54-25
14"	62-00
15"	71-30

Thrones:

Samson	31-00
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Paiste Cymbals and Gongs:

2002:	
13" Hi-Hat Sound	81-54
Edge	
14" Hi-Hat Sound	88-97
Edge	
15" Hi-Hat Sound	94-48
Edge	
13" Hi-Hat	56-46
14" Hi-Hat	58-06
15" Hi-Hat	64-96
16" Crash, Med/Ride	37-21
18" Crash, Med/Ride	44-70
20" Crash, Med/Ride	55-33
22" Crash, Med/Ride	70-89
24" Crash, Med/Ride	85-34
18" China type	59-02
20" China type	74-86
8" Bell cymbal	29-07
11" Splash cymbal	34-53

Formula 602:

13" Hi-Hat Sound	81-54
Edge	
14" Hi-Hat Sound	88-97
Edge	
15" Hi-Hat Sound	94-48
Edge	
13" Hi-Hat	63-78
14" Hi-Hat	68-01
15" Hi-Hat	76-13
16" Thin	43-46
17" Thin	48-96
18" Thin	52-34
19" Thin	59-83
20" Thin	65-23
22" Thin	83-51
24" Thin	100-45
18" Flat Ride Med	59-08
20" Flat Ride Med	75-02

18" China type	59-80
20" China type	61-81
No. 1 Seven Snd. set	25-60
No. 2 Seven Snd. set	30-36
No. 3 Seven Snd. set	51-90
No. 4 Seven Snd. set	59-08
No. 5 Seven Snd. set	59-08
No. 6 Seven Snd. set	59-08
No. 7 Seven Snd. set	75-02

14" Jce McReello Hi-Hat

Hi-Hat	88-97
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17" Joe McReello

Hi-Hat	51-81
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16" Joe Morello

Hi-Hat	59-08
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2" Finger Cymbals

2" Finger Cymbals	5-82
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22" Dark Ride

22" Dark Ride	123-78
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Cup Chimes with stand

Cup Chimes with stand	167-32
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Dixie Cymbals:

14" Hi-Hat	27-31
16" Hi-Hat	19-45
18" Hi-Hat	24-38
20" Hi-Hat	31-91

Stambal:

14" Hi-Hat	38-81
16" Hi-Hat	25-12
18" Hi-Hat	30-90
20" Hi-Hat	38-70

CLEARSTONE

SLINGERLAND

Outfits:	
7001 Joe Cusatis	527-77
7002 New Rock	657-13
7002/24 Super Rock	680-95
7003 Buddy Rich	728-04
7004 Gene Krupa	576-81
7005 Avante	752-39
7006	

G320 20" x 14".....	87-95	D305.....	483-90
G322 22" x 14".....	96-65	308.....	505-91
G324 24" x 14".....	114-85	B308.....	507-16
Tom-toms: (single-headed)			
T706 6" x 5 1/2" } Set.....	42-35	D308.....	517-95
T708 8" x 5 1/2" }.....	39-40	604.....	417-88
T710 10" x 6 1/2".....	41-95	B604.....	419-14
T712 12" x 8".....	41-95	D604.....	429-92
T713 13" x 9".....	41-95	605.....	497-38
T714 14" x 10".....	48-65	B605.....	498-63
T715 15" x 12".....	65-20	D605.....	509-42
T716 16" x 14".....	65-95	606.....	626-37
Tom-toms: (double-headed)			
T722 12" x 8".....	41-95	B717 w 20" BD.....	572-26
T723 13" x 9".....	41-95	D717 w 24" BD.....	584-30
T724 14" x 10".....	48-55	808 w 20" BD.....	779-37
T625 15" x 12".....	54-55	B808 w 22" BD.....	781-88
T734 14" x 14".....	65-75	D808 w 24" BD.....	803-45
T736 16" x 16".....	65-95	1030 20" BD.....	328-87
T738 18" x 16".....	85-75	B1030 22" BD.....	331-71
Snare drum stands:			
Z5554.....	31-80	D1030 24" BD.....	334-56
Cymbal stands:			
Z5224.....	26-30	1031 w 20" BD.....	214-46
Z5227.....	12-50	B1031 w 22" BD.....	218-32
Z5228.....	53-25	1033 w 20" BD.....	255-88
Z5229.....	26-30	B1033 w 22" BD.....	259-74

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Bass Drums:			
124, 28 x 17".....	89-67	990 Deluxe Classic.....	630-00
126, 26 x 17".....	89-06	989 Big Beat.....	735-00
127, 18 x 15".....	65-53	985 Rock-Duo.....	935-00
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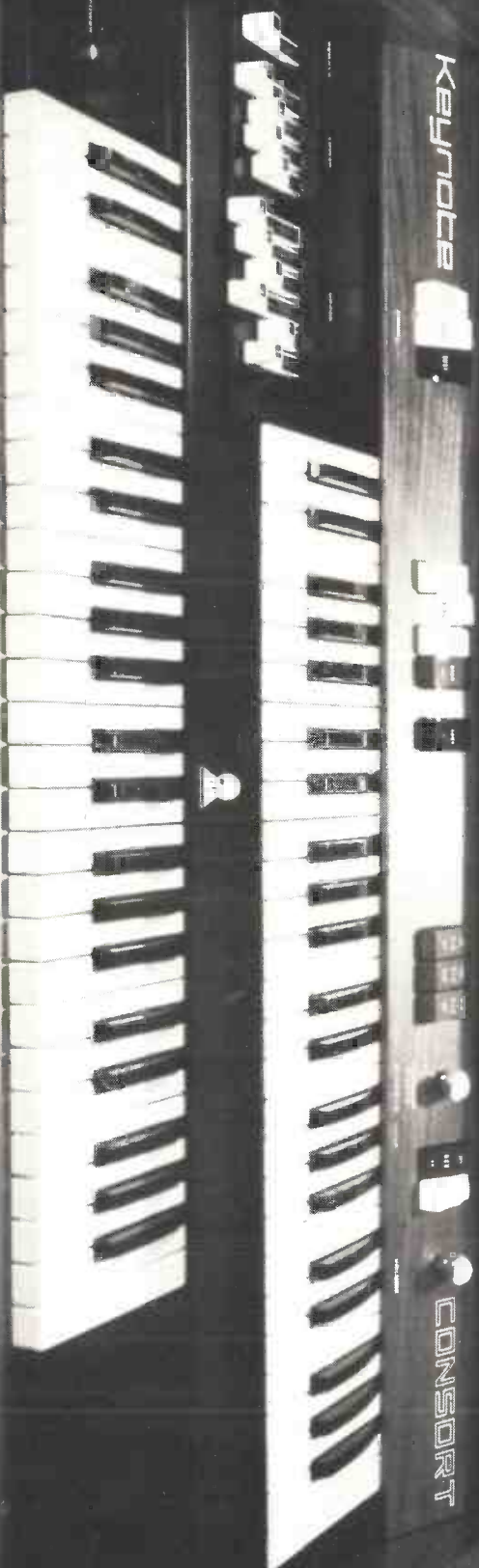
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