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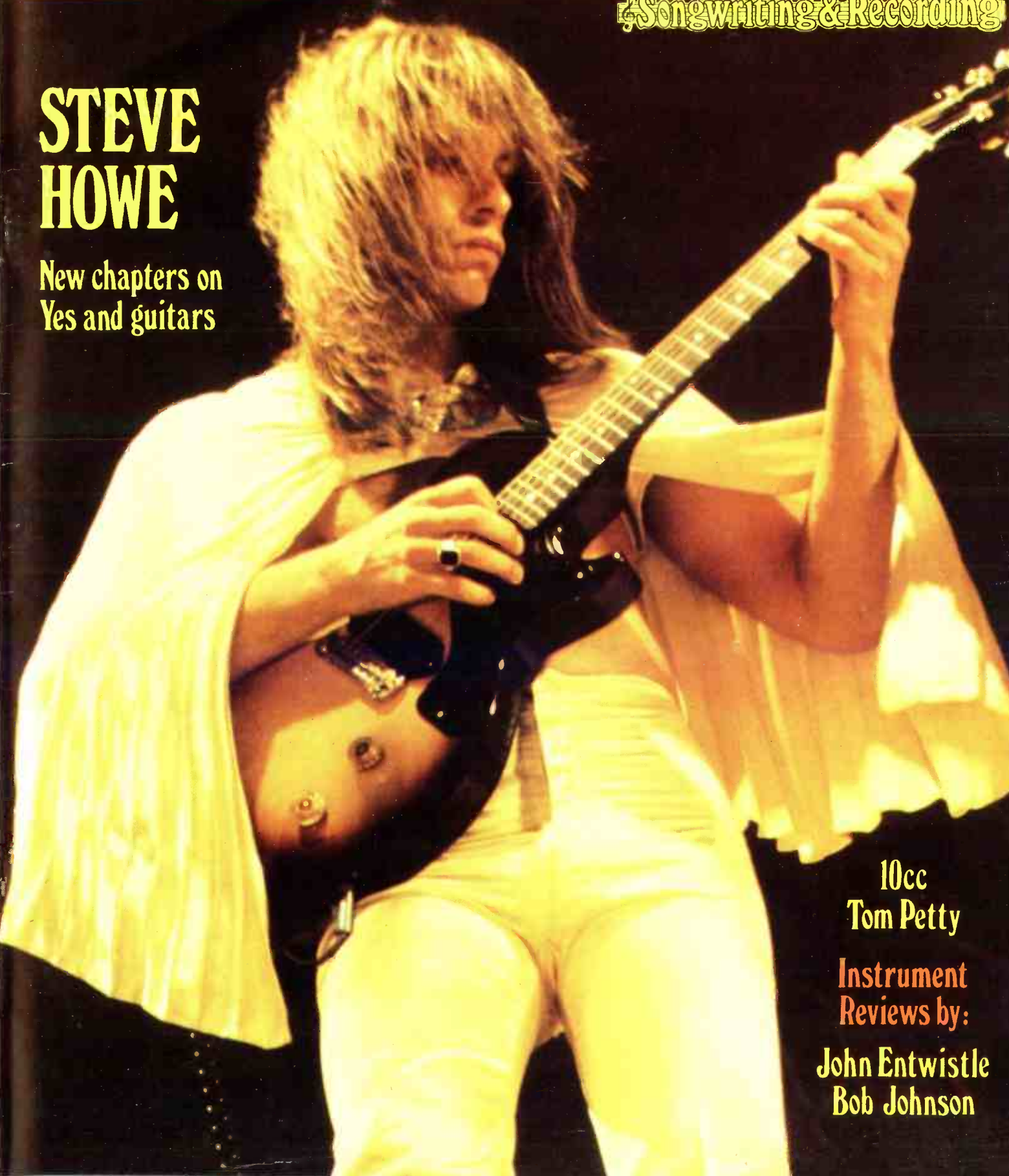
July 1977 35p

INSTRUMENTAL

♯ Songwriting & Recording

STEVE HOWE

New chapters on
Yes and guitars



10cc
Tom Petty
Instrument
Reviews by:
John Entwistle
Bob Johnson



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BEAT INSTRUMENTAL

#Songwriting & Recording

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Editorial

Despite the gloomy weather at the time of writing, the summer promises to be a hot one — musically anyway. While Pistols and punks find themselves barred by council over-reaction, the advance guard of the old battalions are preparing to take the field. Rumoured to be making festival appearances are Zeppelin, ELP, Wings, Yes, Tull, Santana, The Who; definitely appearing are Genesis and Queen; and possibly appearing the Zim himself. Could it be that in a decade's time we'll be looking back on the summer of '77?

This month's Beat sees the return of Yes and Steve Howe talking in depth about the new long-awaited album, while we've been on the road with 10cc checking out the new line up.

For those on the point of making their debut in the recording studio we start a series of features explaining in depth how a record is made — from outside the studio doors to the inside of the record store; and for guitar freaks there's our annual inspection of the current market.

John Entwistle and Bob Johnson — now ex-Steeleye Span — are our guest instrument reviewers, and next month Phil Collins will be passing comment on drums, while we sit in on the Genesis Extravaganza at Earls Court. Looks like we'll be having a good month.

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STEVE HOWE

The Yes guitarist talks about the band's new album, his vast guitar collection, and the influences and techniques which have shaped his playing

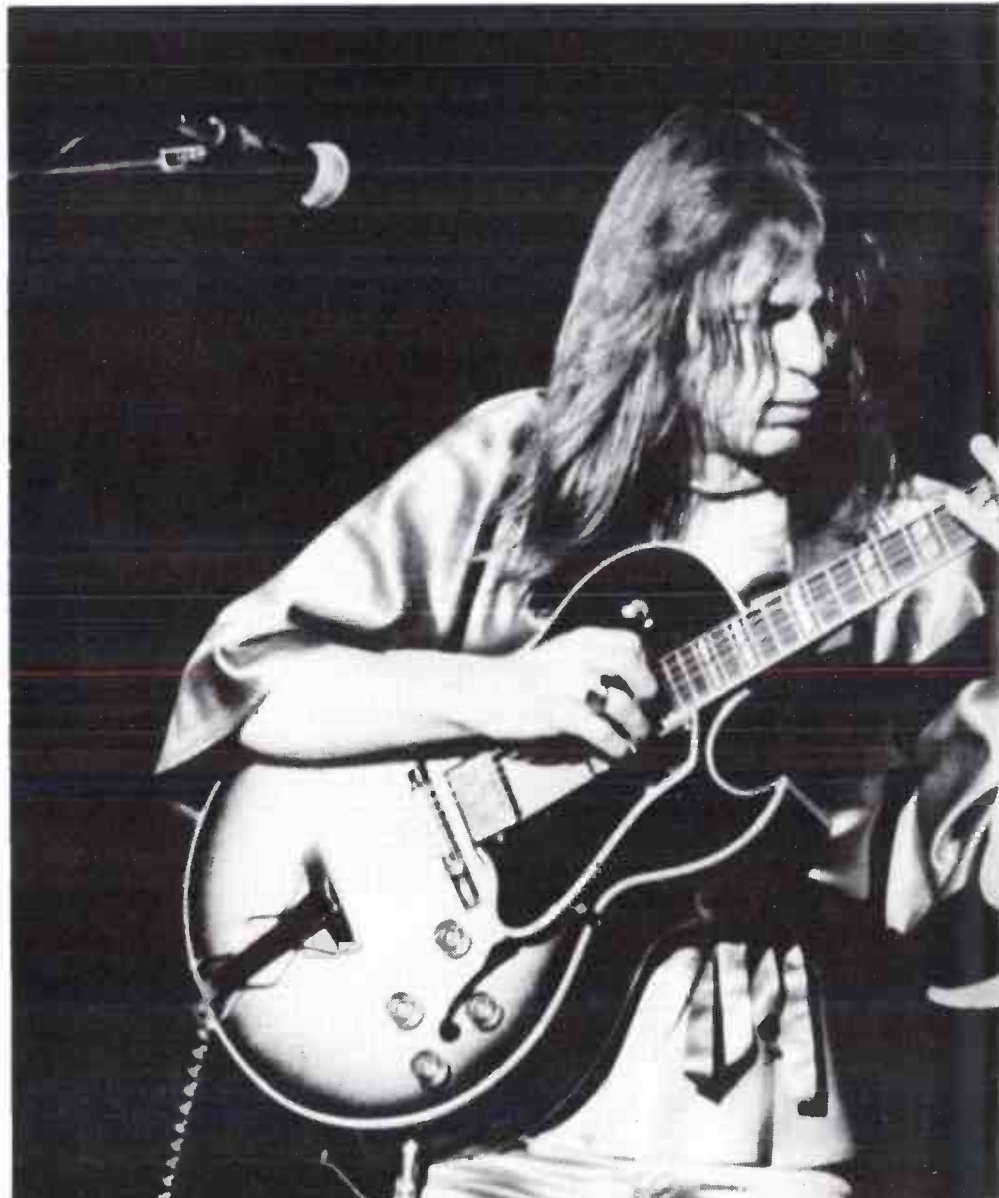
Seven years at the top with Yes have totally failed to dampen Steve Howe's enthusiasm for his chosen instrument. Permanently preceded by his reputation as a guitar scholar either within the band environment or well away from it, a rare afternoon when he's at home in London with time to spare affords the opportunity of an interview likely to touch on a diverse range of subjects with only the guitar — in the broadest possible term — as the common factor.

Yes, naturally, must be the starting point. The last recorded message from the band, *Relayer*, was two and a half years ago. Since then each member has produced a solo album and Rick Wakeman has rejoined the band, so the time has scarcely been the traditional supergroup layoff. Even so, with a new album due for release at last, Steve admits that the band were becoming increasingly conscious of the time lag: "To start with, we were so drawn into doing solo albums that we were giving Atlantic more product than we'd ever done before, even if it wasn't what they ideally expected from us. Then it hit us — they had all been one very long project which had meanwhile robbed our audience of Yes music. When we got back together again we said 'let's make

two albums, three albums'; we were very keen again, and we went off to record in Switzerland."

More specifically Mountain Studios, with the first task of replacing the temperamental but brilliant Eddie Offord who had finally called it a day during the recession. Yes and new engineer John Timperley between them shouldered the added responsibility, and Steve described how this had worked out in practise.

"Arranging and production has always been in Yes' hands but usually with Eddie we credited production separately. This time it was more of a job because we weren't working with anybody that we knew, and it did take a few months before we began feeling that 'production was happening' with John Timperley. At the beginning you are more concerned with co-ordinating the music, and production comes second for a while. Of course it was a gamble, but Greg Lake mainly told us that this guy was good so we went there pretty confident. Also, he was Mountain's engineer, and for me the most important thing about an engineer is that he knows the ins and outs of a particular studio. A good engineer in a studio he knows is more valuable than a fantastic engineer who *doesn't* really know the place. Sound changes with every studio, so we've really had to re-



establish our sound again. He doesn't get things to stick out as much as they did, say, on 'Close To The Edge' — I would describe our sound then as spiky. It's more even now."

Mr. Timperley, as Steve calls him, survived what must have been a frightening bench test to become Yes' resident engineer (an occupational hazard for studios lending their engineers to the supergroups).

Satisfactory

In the meanwhile, Rick Wakeman's much publicised return to the band seems to have been a satisfactory move all round. "The personal influence has always been there", Steve asserts, "we never totally fell out. Different lifestyles at the time conflicted, but now we realise that everyone is different. He came back for many reasons—not only musical ones but for the possible growth of friendship within the group. Mainly it's great to have him back as an instrumentalist—he's the best keyboard player for Yes, there's no doubt about that." And that, it seems, is that concerning the prodigal son!

Steve maintains by way of lateral thinking that the crucial factor in the life of a track is its transition from demo to backing track, and this phase is

dependent on healthy group democracy. In Yes a song exists as a flexible concept until recording begins in earnest. "It might take two days to discuss how the bass and drums are going to finally identify themselves in the track," he explains. "After that Rick and I have obviously got to add what atmosphere we can, and I'm pleased to say that on some tracks — in particular Going For The One (title track), Awaken, and to some extent Turn of the Century—I played everything live without overdubs. It gave me more time to work on the sounds I had already recorded."

'Going for the One' has the regular hallmarks of the meticulous Yes approach, but, as Steve's comments suggest, leans slightly towards a more spontaneous style. Although a couple of the tracks are shorter than past Yes epics (Relayer, for instance, contained but three marathons) Steve refutes that this was any conscious effort to revert to a more commercial format. "Choice of songs and their timing was a matter of great debate. The solo albums helped make the band aware of the shorter song structure. We all had an idea of how the album would swing, with one track well defined but moving cleanly into the next."

Objectively

He sees his own solo album 'Beginnings' as not only having directed a rethink towards Yes music but also to his own playing in general. In typical Steve Howe fashion, he feels he has learnt from the experience: "When the chance to do 'Beginnings' came up I didn't necessarily think of doing a 'guitar solo' album. Because of the escapism involved in doing it, I can't see it objectively — I'm not sure that I want to. The most rewarding thing was discovering more about my playing, having to solve things I had set up myself. For instance, the first track had a chordal pattern going through it and I recorded it methodically until I eventually came to lead guitar. I realised then 'I can put lead guitar all over it, but that's not really what I want'. It was a loner album, and you feel a very different sense of involvement when you are the kingpin. I never pretended to anyone that 'Beginnings' was the greatest record, but it's a very *me* record, even for its imperfections."

"There were things I had to discover myself, like my voice. Some of the criticism was fair, some of it was harsh. It taught me that I could never do those other things as well as I can, say, play the guitar. It was a nice place for me to start. Maybe now I'd go for more space, less instruments playing at a time. I think rock and roll is based on the space in its music, and everyone has been filling in that space for years, finding orchestras and masses of other textures. Perhaps I'd go after a more percussive guitar now."

Which all brings us round to what most of us knew about Steve anyway, that he's constantly learning from *any* guitar playing whatever the context. As he describes the experimental, academic

side of his nature; "I can't avoid playing different kinds of guitar." Questioning him about the influences which have moulded his own distinctive style, one anticipates, and gets, an involved discourse on guitarists as different as chalk and cheese.

Freedom

"I'm astounded by what I've heard other guitarists play, and what I play now comes from absorbing from others rather than learning orthodox techniques. I think back to my first two years playing — I had quite a bit of freedom to play at home and so on, and that was the important time. I've heard people like Julian Bream say they had to go back and re-learn things because they'd learnt them wrong. I couldn't possibly do that. I feel the most important thing about my approach is that I want one note on its own to have something to say."

"The most important factor in the sound of that note is not what guitar you're playing, what amplifier or lead you use, it's *how* you play it. When I first started collecting guitars I thought 'I'll get the L5 and sound like Wes Montgomery — get the guitars to help me', but then I realised I could make one guitar sound like "an approach". I could hear a record and go for a similar sound in the studio, but never get it. It's personal — it must be. From an early stage I got into using fingers with the plectrum, something from Chet Atkins. He was one of the first players I got into — I bought six albums of his, which was a lot then. But obviously I couldn't just turn round and play fingerpicking style then, so *how* I played followed listening to all these guitarists. Like Wes, Kenny Burrell, Django, Christian impressed me with the atmosphere they generated from improvising *in the studio*."

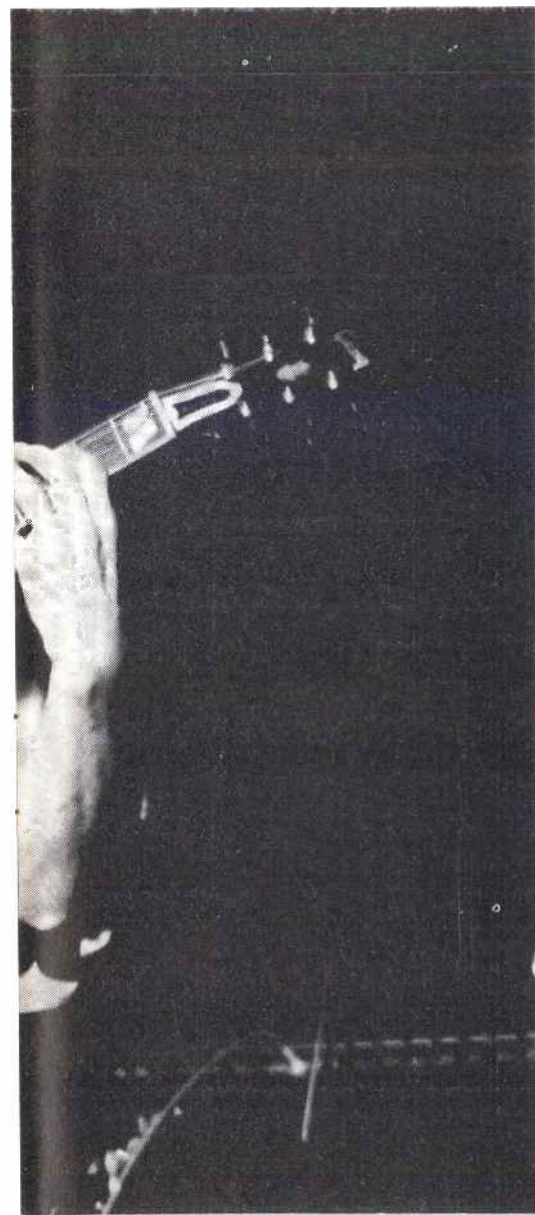
"That type of jazz picking was harmonically complex but retained its simplicity at the same time. Yes was the ideal group for me to join because the others, like Chris, obviously had similar ideas about pushing their instruments. I'd like to think that my early groups before Yes really got it on, but I'd be kidding myself because we were still learning our instruments."

"Maybe the more genuine music is that which is formulated without any thought of what other people, the public, are going to think of it. Maybe Dylan wrote all that stuff and didn't care what people made of it. . . ."

As so often when you ask Steve a question, he reaches the answer via two or three other points which crop up as his train of thought leads him there. The original question serves more to get him started rather than demanding one specific answer and it's more interesting to let him talk without chipping in to re-direct his comments.

His well known guitar collection, marginally the right side of a hundred, tempts an interview which could last a week. Steve's particularly at home in his role as 'guitarist', one he prefers to the

continued over



alternative and much more limited 'rock guitarist' or even 'Yes guitarist'. He maintains that playability governs every new acquisition, not a wish to be a collector for its own sake, and once he gets started on guitars his enthusiasm for the subject proves the point. He anticipates the obvious question — what dictates his choice of instrument? — but nevertheless warms to giving a detailed answer.

"The music tells me which instrument I want to play — most often I plug in a lot of guitars to find out which one I like the particular riff on. On *Awaken*, for instance, there is a guitar riff running right through it and I ended up playing it on a Rickenbacker 12 string — but the choice was a mind boggle. On stage I put everything through two Dual Showmans, one for the main guitar and the other for steels and second guitars. I'm always hoping to make things easy for myself to the point of just walking on with one guitar — I've tried working in that direction but it doesn't want to come yet. The Gibson 175 is always there, mostly for older material as it hasn't enough frets for much of what I do now. The Gibson stereo (ES 345) has the extra frets — I use that. And I've got a brand new Artist. In all I've got about 45 Gibsons and the others — about the same number — comprise Martins, Fenders, Rickenbackers. I'll also use the Tele and Strat, I've finally come to terms with playing that. I use the Fender twin neck for straight steel and the single neck three pedal Shobud, and finally the Martin 00.18 and most probably a Levin 12 string."

This means that of around 90 guitars, Steve can cover all his requirements on the road with a core of twelve. The Levin is the most fragile addition to the battery,

and hasn't yet been out of Steve's house. He hopes it survives, and that brings up the point of maintenance. "I tried a few people and just said 'do this guitar'", he explains, "but it never comes back the way I wanted it."

Steve's old association with ace guitar craftsman Sam Li is now at the point where Sam has his own concern going but is still the only man Steve feels particularly happy with for preliminary adjustments. On the road Claude Taylor takes over; "he's been my roadie for many years. I like to plough in and tune them myself but after four weeks touring you go completely crazy doing that. But I love it — I like to have checked the limits and capabilities of my instrument. I want to know that when I go on stage and bend that B to C sharp it will go, *and* sound right. So I do it tuning up.

Interesting

"Touring could get depressing if I didn't have things I like doing. I used to get on a plane with a 175, a Switchmaster and a Martin, and I'd carry two and the roadie would carry one. I went all round America like that, with the guitars as hand baggage. I profess to use only my best instruments on stage as they have to withstand a lot of heat and temperature change. Sometimes for those songs where I use different guitars, I think it *can't* have been played in enough — but it just works!"

As far as strings go, Steve tends to stick to the brand put on by the manufacturer, but he uses the interesting system of dispensing with the 4th, using two 1sts, and moving the set along. Medium gauge Gibson predominates, as he finds them the best marriage of toughness (which he certainly needs,

"The most crucial thing in a guitar is how impressionable it is"

particularly round the third and fourth strings) and clarity, what he calls "clean volume". Martin light gauge covers the acoustics, and he occasionally fits alternatives like Ernie Ball on the Gibson 12 strings. In the old days Yes used to cart a flight case packed with strings for Steve, but now he reckons it's reasonable to go five nights without a change. At one stage he works out that he could have been close to causing a shortage. As an afterthought he adds that sweat is the best lubricant on the market.

Again with scarcely any prompting, the topic of conversation drifts over to Steve's feelings about the way guitars were and are made. He argues that standards have dropped in some areas but that there have also been improvements to the manufacturers' art. Naturally his own enormous collection serves as a perfect reference point: "There's good and bad in both the new guitars and the real antiques." On the new side, he's prone to the occasional gifts and admits having recently sent a couple of spanking new guitars right back where they came from.

Enthusiast

"A-trocious. There was no feel, and the most crucial thing in a guitar is how impressionable it is. Manufacturers must admit that standards are down in certain areas. Like for a Gibson enthusiast like me the great thing about that late fifties' period was that there they were in Kalamazoo, every maker had his own cubby hole with a bit of this, bit of that. When one didn't have something, they took it from the next guy, so there was *individuality*. Now the Artist models have the same feeling. It's just little touches, like bridges with inlays.

"I recall one guitar Sam had for about three weeks before he could get it right. The bass string kept rattling, and he had to twist the neck a little, move the bridge, file the nut . . . why should you have to do that to a guitar? You should be able to play the thing, not send it to a workshop. I'm glad that Gibson haven't re-issued their Switchmaster, because often re-issues don't stand up. I know why people pay way over the top for originals. I love Frank Zappa's comment to people who come up to him to sell guitars, like after gigs — 'won't pay a buck over 500 dollars'.

"To him no guitar can be worth more than that. I like the sentiment — it's typical Zappa — but I can't apply it to myself. I've paid much more than that, but it gives you some idea, brings in



L-R Rick Wakeman, Jon Anderson, Alan White, Steve Howe and Chris Squire.

perspective. The L5 I have, a '53, is still in mint condition apart from a few lacquer cracks, and I'm glad in a way that my '73 L5 is beginning to look a little pale. I remember the price of an original Sunburst Les Paul as £200 in its day, and now they go for £2000. I went in to see George Grant, a Nashville guy I've bought many guitars from and I said 'I'll have that Les Paul and I'll trade you this'. He said 'no, I don't want a trade because I can sell it', and he did, for two and a half thousand dollars. He could really move guitars like that.

"You can't move an 00.45 quite so easily, which might be priced at three or four thousand. There's no denying the collector's value, but I have to be convinced it's a very good guitar before I pay a lot of money for it. That's why recording time is nice, especially in London, because you can keep going back for these older models. I wish I could share them with other guitarists, but I wouldn't risk it unless the guitarist was top class. I just couldn't risk lending a guitar to someone I wasn't totally sure of — I'm very possessive.

"John Williams came here one day and played all my Les Pauls because he wanted to buy one. He's very fascinated by them, and he has a Custom now. He's done quite a few things on electric guitar now which is hard for his audience to accept as it's alien to classical guitar. At the same time it must give him the feeling I want, a full involvement in the guitar world."

Three guitars for a desert island? It



looks like the trickiest question all afternoon, and Steve thinks it out. "I'd have to have the 175 — it's my favourite. For a steel strung acoustic I'd take the 00.18, and if I'm allowed a third I'd indulge myself in something more treasured, my old "Shield" guitar or Rouldoff."

For Steve success with Yes has not only afforded a huge platform for his talents, but even in his enviable position he finds drawbacks: "My life is not making records and doing tours, my musical life is playing the guitar. Success

brings nice rewards but they don't enhance your musical life, they get in the way more."

It is only one of several similar quotes running right through the interview and, back once more in the blinding sunlight on Hampstead Heath, the lingering impression is not of the vast collection or of Steve's all-embracing role as guitarist, but simply one of having had an impossible amount of ground to cover in what, after all, was a fleeting afternoon.

by Chris Simmonds



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YOUR LETTERS AND QUERIES

Bongo Bill

Dear Sir,

I would like some information on the easiest and most effective way of miking up congas, of which I have a set of three and a pair of bongos, to give me a true sound; at present I have three omnidirectional mikes positioned above and between the drums. The main problem is contending with feedback before I get the required volume, which I finally attain with the aid of a small mixer. Could you please suggest the correct type of mike and positioning of each — without too much expense (£30-£50 max. per mike).

Yours sincerely,
G. A. Andrews,
Erith,
Kent.

This is perfectly straightforward — get rid of those omnidirectional microphones at once; because by definition they pick up sound from everywhere on stage, you're bound to suffer from feedback. We would recommend the Shure Unidyne II series, and in particular the 515SA at around £28, or the Unisphere 588 at around £40. Otherwise you might look at the AKG range — especially the D190 (£38) and the D140 (£50) — and mount them on a boom stand or gooseneck at about a foot above the skins.

Pick-you-ups

Dear Sirs,
I have been hearing a lot about Di Marzio pick-ups re-

cently; some say that they are far more powerful than most existing pick-ups on the market. Is it possible in future that you might put them to the test?

I have a Telecaster, and I'm considering fitting one. I understand that they are unobtainable at present, but should be grateful for your comments.

Yours faithfully,
Mike Chilvers,
Sunbury-on-Thames,
Middlesex.

P.S. What do I see now in the M.M.? Ibanez claiming theirs are even more powerful!

By all accounts Di Marzio pick-ups are quite brutally powerful, and if you're unhappy with the performance of those on your Tele, by all means give 'em a try. Macari's of Charing Cross Road should have some in stock. On the other hand, it would be rather tricky for us to conduct a test — much as we'd

like to — without having 'before' and 'after' guitars lined up together for comparison. You should beware, by the way, of the temptation to throw out pick-ups you like in favour of others that are simply more powerful. And Ibanez pick-ups, by the way, are certainly very fierce indeed, if those on the Pro 2681 are anything to go by!

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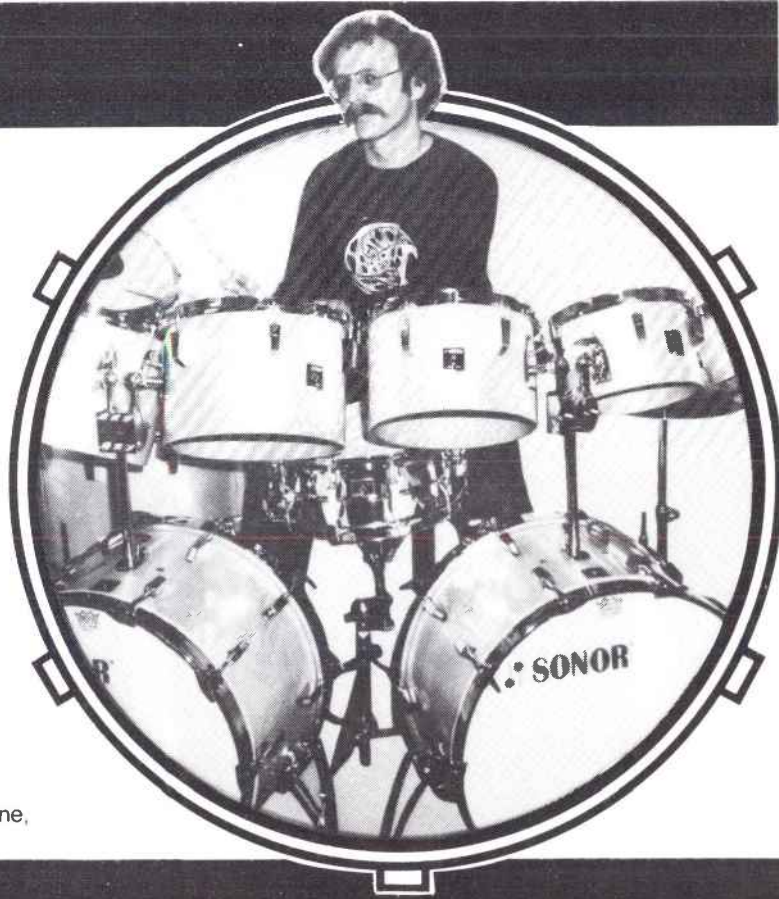
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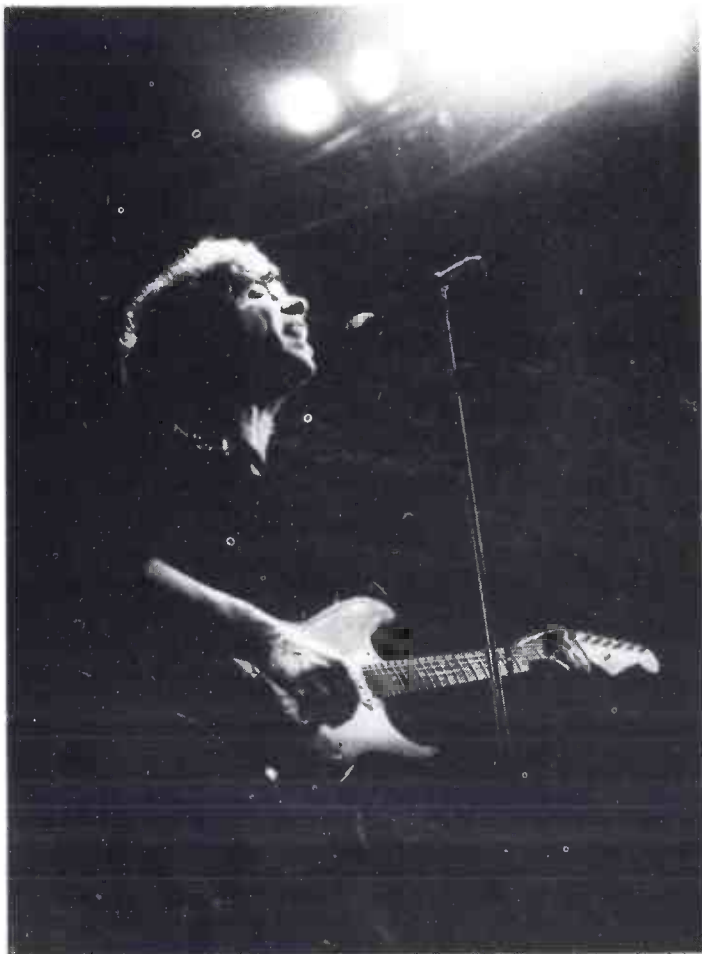
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ON TOUR WITH 10CC

"Musically, we've always thought we could do anything"

The weekly press have a downer on 10cc, and it's something that the band don't quite understand. They've got a top 3 album, they command huge grassroots support, they are *not* tax exiles and have no intention of jetting away to Los Angeles for an indefinite period. They are fine musicians, excellent songwriters and friendlier than the average pop star. But the press don't like them.

Now why should this be? The answer lay in a recent issue of the *New Musical Express* — singles review page. The new

Genesis EP was described as tasteful, well produced, melodic and amusing. "I hate it," was the reviewer's final comment, and moved on to deliver the next lashing. And where in all this does the answer lie?

Graham Gouldman has a few ideas about it. "Anybody establishment they've got a downer on. I think that is the thing first and foremost. It doesn't matter who you are — if you're accepted and established and successful, you seem to become out of favour." Eric Stewart went on: "It's like a

joke almost. You know what they're going to write, whether you do the most brilliant piece of work or the most brilliant gig. They *can't* say anything nice about you."

It was not specifically in order to redress the balance that I spent some time backstage before 10cc's gig at the City Hall in Sheffield. But it was noticeable that Eric and Graham almost expected hostility. Paranoia it might have been, and a certain amount of nervousness at the prospect of going on stage in a few minutes.

But the career of a band can be seriously damaged by bad press. And when that press is, for no easily discernable reason, hostile it can drive even such an amiable pair as Gouldman and Stewart to fury. Critics who pose as street-level punks are surely as distasteful as every other kind of inverted snob, and it is their attitude directly that fosters such idiocy as the current oneupmanship of musical incompetence ("The Adverts can play one chord, the Damned can now play three. Hear all four on their tour...").

It also seems to be a peculiarly British phenomenon: in America no eyebrows are raised at the sight of Joni Mitchell and Ted Nugent nestling side by side in someone's record collection. In the same way, there is far more cross-over of musicians between different styles of music. It is understood that they *are* no more than styles, different vehicles in which to carry a similar musical feeling.

Happily, the 10cc tour produced few bad vibes amongst their audiences. "It's been absolutely fantastic," Graham said. "There's not been one derogatory remark. I thought there might be some hecklers shouting, 'Where's Lol? But nothing of that at all.'"

Auditions

Another reason for the band's nervousness is, of course, that two-thirds of it is new. When Lol Creme and Kevin Godley left last year there was talk of 5cc, then when the new members were recruited they were dubbed 15cc. A certain amount of derision in the press left them feeling strongly that they would have to prove themselves with the six-man line up on the road. For those who still don't know, it now consists of Paul Burgess on drums (who had always accompanied them on stage in their previous incarnation), Rick Fenn on guitars, Tony O'Malley on keyboards and Stuart Tosh on drums. There were no auditions as such; the new boys were mostly friends of friends. Naturally the increased size of the band allows all of them more room to breathe.

"The main difference is, with all due respect to Kevin and Lol, we've now got supremely competent musicians with us and the most amazing thing is to be able to sit back and relax — let them take the field," Eric explained. Did it also mean that they now had more freedom



without the counterweight of the Creme/Godley axis? "Musically," Graham said, "we always thought we could do anything, but we've been stretched now with people like Tony O'Malley and Rick Fenn, because they play keyboards like we could never play them."

Composition

Eric went so far as to say that Rick's inclusion in the band is leading *him* to start learning to play the guitar all over again. In fact, the band is becoming generally more guitar orientated these days, Eric mentioning with mild disgust that he had been allowed only three solos on "How Dare You". The new one, "Deceptive Bends", is based almost entirely around the guitar — a move which may or may not have pleased the hard core of their fans. The choice of instrument always affects the composition of a song. Eric, for example, wrote "I'm Not In Love" on the piano, and it would be hard to imagine that song emerging from the pen of a non-pianist.

Most of the single releases of 10cc have, however, been products of Gouldman/Stewart, and it is therefore safe to say that the hits will keep on comin' for a while yet. Two have so far been lifted from "Deceptive Bends". The tour promoter, a portly gentleman of middle eastern appearance dressed in the traditional promoter's uniform of loud check jacket and black trousers, thought that "Feel the Benefit" should be the next single off the album. Eric explained to him that the track was eleven minutes long.

The promoter was unimpressed. "You can cut it down," he suggested, as if the song was a piece of good quality cloth. His sentiments though impractical, were understandable enough. 10cc's music has always had a strong commercial bias, and even (or perhaps especially) the long pieces have possessed that elusive element of "catchiness" that other composers strive for so arduously. In most cases *they* succeed only in producing the catchiness without the musical substance — candy floss.

It is therefore a tricky business to walk the tightrope between catchiness and musical value. Many have expressed reservations about the ability of Eric and Graham to produce "quality" music like "One Night In Paris", and "Don't Hang Up", both written by Godley/Creme. But time will

tell. The band's set includes only "Second Sitting for the Last Supper" and "Mandy" from the material that the ex-members had a hand in. Otherwise there is a wealth of their own songs from five albums to choose from.

The set that night was greeted by a capacity audience with almost religious fervour. "Ships Don't Just Disappear (Do They?)", "Mandy", "I'm Not In Love", the whole of the new album, "Art for Art's Sake", all played with consummate ease and timing. Particularly noteworthy were the solos of Eric and Graham during "Feel the Benefit".

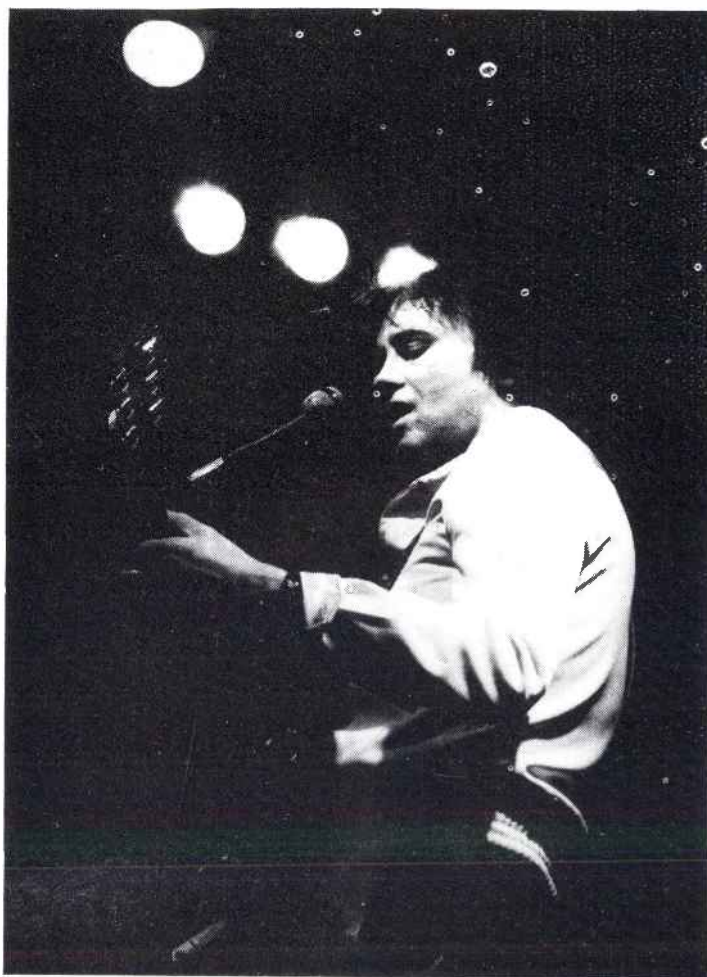
The promoter liked the words to "Feel the Benefit". Eric said that he had forgotten what they meant. Somebody had once told him, but he'd forgotten. In fact, the reporter from the N.M.E. had accosted him after the gig with a question about those very lyrics. "I thought he was just a kid off the street," Eric said, "and I told him. I said, It's just a story about life. Sort of autobiographical, really. I was amazed when I saw it in print! He never said who he was. Just said 'Oh', and walked off."

Approached

Backstage, amid the wreckage of alcohol and fresh fruit, people came and went. Trendy middle-aged men in faded blue denim and mauve shades hailed each other with cries of "Brian!" and attempted to share a joke with the band, who sat around the table looking more nervous than one would expect of hardened pro's. Roadies occasionally looked in with questions about stage clothes and monitors. The room filled up with people as the appointed hour approached.

I remembered the fiasco of the Knebworth Fair in '76, at which 10cc had been second on the bill to that group of hooligans known to their supporters as The Rolling Stones. A two-hour wait had preceded 10cc's appearance, and hails of cans and bottles began to arc into the press arena after the first hour, sending journalists and photographers alike scuttling for the shelter of the covered scaffolding. It was a frightening display of wrath, and when the band finally hit the stage they were greeted with boeing.

The antagonism of the press too seems to have started around that time: 10cc were blamed for the delay. There were rumours about prima donna behaviour, about at-



tempts to fix up recording gear, about the band refusing to go on unless everything was perfect. And yet, seeing the care of the preparations before Sheffield's gig, and the obvious skill of the road crew, it was hard to credit those reports.

"We were, as usual, ready to go on stage about 20 minutes before we were due on," Graham explained patiently. Eric continued: "We'd been ready the whole day. We stood there at the back of the amps, and the guy from the P.A. company came backstage and said, 'We've lost one side of the system, and we've lost the foldback on stage.' So we said, 'O.K., try and fix it.' And it went on and on and on. And I don't know who the hell gave the impression that we were the cause of it. And the business of wasting time with trying to set up recording equipment was really secondary — a side issue.

"In fact, after about the first quarter of an hour of messing around with this foldback they started talking to us about recording it. The Stones Mobile was there, and they told us they would like to record the gig for us. So we said, 'All right let's do it.' But after a quarter of an hour

**"We've now
got
supremely
competent
musicians
with us"**

of messing around we knocked the idea on the head completely." Hmmm . . . well perhaps this fiasco had some bearing on Kevin and Lol's decision to leave the band?

"No. Well, actually, before the Knebworth gig Kev and Lol had been putting down exploratory tracks with the gizmo, so it was already in their minds that they wanted to do this album (i.e. the gizmo album). So when the time came round for writing and recording the new 10cc album they said, 'Would you mind waiting a year till we do our project? We wouldn't have been on it because it wasn't our invention, you see. But it obviously didn't work in with the plans of 10cc, so they said, 'Well the only fair

10 CC

"If you're accepted and established and successful, you seem to become out of favour"

thing we can do is leave the band, and leave you and Graham to get on with it in any way you want to."

Not only have the band got in four new members, but they've re-equipped themselves entirely with Music Man amplification. "We used to have a big hotch-potch of gear, which was very difficult to maintain and carry spares for. We used to use Acoustic, Fender, Marshall, Hiwatt. . . ." Graham went on: "On my side I used to link an

Acoustic with a Fender — used to use a Fender for the top end and Acoustic for the bass end through both JBL cabs and Marshall cabs. And it was a nice sound, but the sound with the Music Man is much more powerful — a lot of presence. It looks better as well, on stage — nice neat rows of amps!"

"They brought a couple down to the studio," Eric continued, "when we were doing the Deceptive Bends album, and they were really great studio amps, with this double pre-amp thing. So then the question of sponsorship came up, and we said OK, let's try it. They brought a truckload down to Shepperton, and we went through all the different combinations of speakers — did a little bit of fiddling ourselves. And they're really good."

So there we are—a new clutch of amps, a mostly new band, and a newish album. It's obviously a difficult time for the band, but on the evidence of the Sheffield gig their fans are behind them the whole way. The new wave is washing over them, carrying a fawning, foaming press along behind. But 10cc are strong enough to withstand the undertow.

by Peter Douglas

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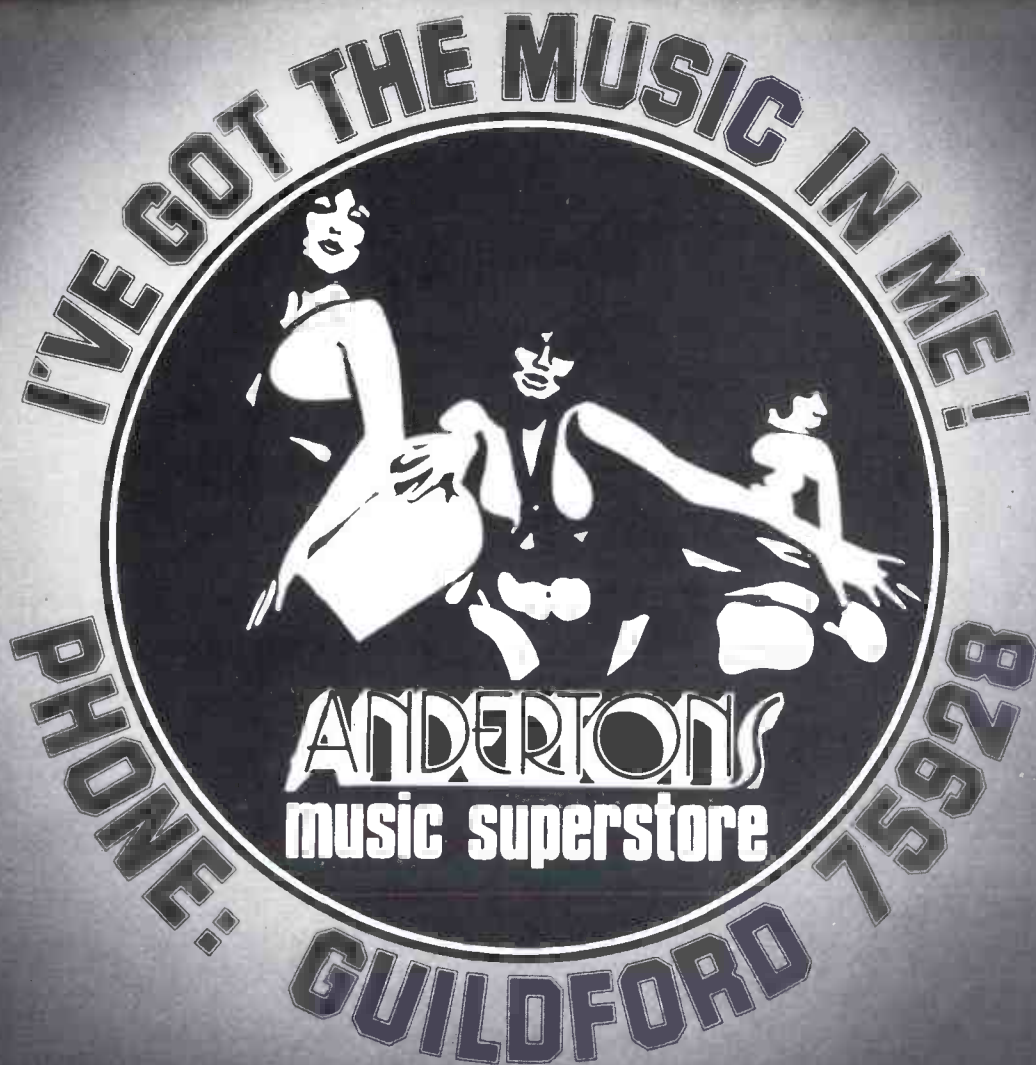
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TOM PETTY

Audiences at London's Hammersmith Odeon are traditionally difficult to impress. Good support acts are usually rewarded by a cursory foot-stamp and a headlong rush to the upstairs bar. For a support band, therefore, to grip some 3000 Lofgren freaks by the throat, fling them at the ceiling, and bring them crashing to their feet roaring for more is a remarkable achievement: even more remarkable when you consider Tom Petty and the Heartbreakers have only been playing together for roughly six months, and have just one album to their credit.

So, what and who is Tom Petty? In a desperate attempt to label anything new that moves and sings, the weekly press dubbed him a punk before he knew what it is — thereby conveniently netting him with

our own British punk movement — and then, realising their mistake, hastily shovelled him into the equally misnomered 'New Wave', where still he is categorised along with that same British punk movement.

"I think it was just confusion," Tom told me when we met at a Kensington hotel. "They were desperate to call me something, so they called me punk. Now they don't call me a punk anymore, but 'New Wave'. The punk bands have realised that's a sinking ship, so they're calling themselves 'new wave' and as soon as that ship starts to sink, they'll call themselves something else again. I find the whole thing quite funny."

So what does he call himself?

"We just call ourselves a rock 'n roll

band — 'cos that's just what we are. I respect the punk thing, in that I dig the energy, but what I don't dig is that they seem to worry more about their image than their music."

At this point I quoted the Clash's manager telling Beat that his band 'doesn't know a thing about music' . . . etc.

"That sounds like a very premeditated PR move," Tom drawled on. "Is that real? Can you go out and say 'We're for the kids' and then do that? No, man, you're not for the kids, you're bullshitting the kids. You're bullshitting 'em because the very young ones, from eleven up, they don't know the difference and if you tell 'em that's music, they'll believe it's music; if it ain't music there's no way they're going to like it, and before long they'll just be disillusioned with the whole thing; they're gonna look at rock groups as a bunch of guys that break eggs over the heads, or something."

"I'm not talking down on bands, I just feel and know that it's wrong to take 80% stance and 20% music. If you're into yourself so much, that you think you're pretty enough to just walk out there . . . well, there's not much difference to the David Cassidy thing, is there?"

"I'm just into music, and I'm into chics, and I'm into rock. Sure, I've kicked in my share of hotel rooms, I've done the whole number, but it's not my main point in life to say, 'I'm a punk, I'm young. This is the 'new wave', and there's a blade through my ear.' I don't have a razor blade, I've got a guitar. I mean, great, if you want to go out and burn Buckingham Palace, fine. But when you go out on stage that night, you'd better play. You gotta back it up — if you don't, you're just jive."

Tom lit another cigarette while I recovered from the tirade. Normally a quietly spoken person, letting his music do whatever shouting may be necessary, the punk accusations obviously rankle deeply. He dismisses suggestions that he's new wave, pointing to the years he's spent working at writing and playing, and the experience he gained while a long-term house-guest of Leon Russell.

So, to avoid any further possibility of annoying my subject (there's nothing worse than antagonising a guy you respect, you know?) I threw in the inevitable Beat question about guitars.

"I use a Strat for most of the show, but I've got a custom Telecaster fitted with two Gibson pick-ups which someone sold me after knocking on my door one day! It's got a little button which I call the 'Destruct Button' which, when you push it, there's

Is this really the future of rock and roll?

this pre-amp which overdrives just about everything! I use that on a number or two, but usually I stick with the '65 Strat. I've also got a Flying V which I use for the encore. We've also found out about the Ibanez Vs; I was always a little wary of them because they were Japanese, but they're actually really good guitars indeed, and we're recording with them.

"I play rhythm, so I use a lot of open chords — and the V is really good for that, but the Strat gives a more acoustic sound in many ways . . . I have used Rickenbackers quite a bit — I did have a really good one like Pete Townsend's but I don't know where it went. I use an open tuning in A quite a lot, but it's a hell of a number trying to keep all our guitars maintained. In fact I came here hoping I'd find a good solid-bodied Rick which you just can't get in the States."

One of the most extraordinary facts about Tom's album is the manner in which it came together. Unlike the vast majority of musicians, who have written material months previously in preparation for the session, briefing the band, and getting the studio sorted out, Petty worked completely differently.

Firstly why, and then how?

"Well, it started when I was in another band, and we thought we could just walk into the studio, wire up the amps and just play, you know? We became disillusioned, but I wound up spending a lot of time in studios — just about daily for three years. Then I met Leon Russell and stayed in the house, where there was a studio, and I saw all my heroes working there. Now we're on the road I'm feeling a lot more relaxed about it, and I'm looking forward to working on a more perfectional studio album."

So, how did the recording of Tom Petty and The Heartbreakers come about?

"Well, we did about fifteen days straight. I would come in in the afternoon and write a song for the session that evening. Then the rest of the band would come in and say 'right, what you got?' and we'd start working. By dawn we'd have the whole thing on tape, finished. We did that for fifteen days and did fifteen tracks, and then spent about another three weeks mixing it down and getting it all into shape, picked the best ten records. In theory you should pick the best songs, but it's really what makes the best records. It was an unusual way of making an album because the band had never played live before that

— we were really getting to know one another then."

Of course a factor in this is the democracy of the band. What happens when they turn round and say 'the new song stinks'? 'That doesn't happen very much. Actually we get along really well. It's the best band I've ever been in for everybody gettin' along. It's just because everybody wants the same thing and we know each other pretty good and we keep each other in line pretty well — nobody's trying to steal the show'."

But, I insisted, doesn't the band ever hate a song — how does it actually come to terms with the material that Tom writes?

"If I write a song, no, let's say I wrote a song on the acoustic, and it might be a ballad." (He taps out a rhythm on the coffee table, a slow, cup and saucer tickling beat). "And I'll sit and play it to them on the acoustic, and it sounds good and they'll listen. But then the drummer'll sit behind his kit and up it to . . ." (he taps out a much faster split-rhythm) "and we'll try it

like that and throw the acoustic out; put the organ in, etc. and by the time we've done with it it's the same song, but it's nothing like it set out: it's a hundred miles from the way I would have cut it in the first place. And that's the way it goes. It's an extension of the way I write. The band is a good arrangement body — and they're starting to write as well. They're not prolific, but they write fine."

But more essentially, it's Tom Petty himself who writes 'fine' and the whole band play pretty fine as well. It's a cliché to say it, but occasionally as a journalist I hear snatches of conversations which I latch on to and think would make the perfect ending to an article. At the Odeon I heard a depilated eyed character come out with these immortal words: "If he's the future of rock 'n roll, perhaps I'll change my plans and hang around for a time." Catch him on his headline tour — because Tom Petty sure is worth hanging around for.

by Tom Stock



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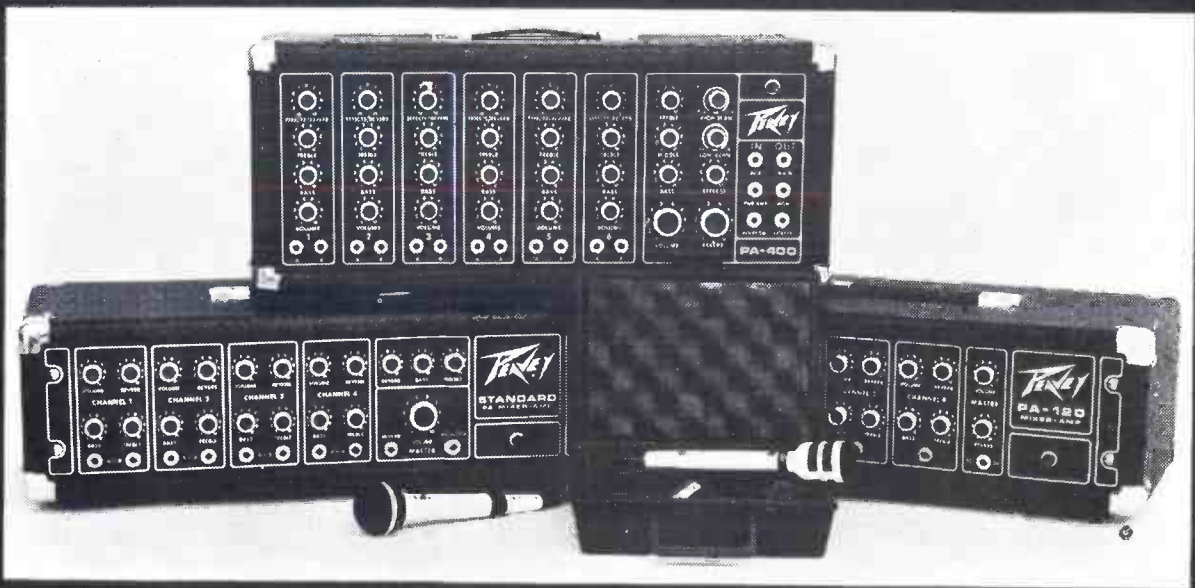
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INSTRUMENT REVIEW 1

TRAVIS BEAN GUITAR

I was given this guitar to review without details of its price or pedigree and with no idea even of the wood from which the body is constructed. My first reaction should have been to fill myself in on the missing details. However, I think that the way an instrument feels in your hands and the sound it makes are more important than the technical data surrounding it, so I decided to review it 'blind'.

The neck and head of the guitar are made from solid aluminium, the nut is brass and the fingerboard is wood. The sight of aluminium where wood should be evoked a 'gut' reaction in me which can best be described as 'ughh', (I'm not one of the lovers of the fibreglass bodied acoustic guitars). Then I played it. Absolutely perfect! I know that every guitarist has different requirements for the neck and action of his guitar, but this is the first time I've ever been able to pick up a completely strange guitar and play it without altering anything.

The fingerboard feels flat and the fretting is perfect. It retains its ease of fingering right up to the 17th and 19th frets, and its action was smooth and consistent throughout the length of the neck with no appreciable fret 'buzz'. The fact that the neck is aluminium is quickly forgotten while playing, and just provides for an easier passage of the hand up and down its length without, I hasten to add, that occasional slipping and sliding often encountered on maple necks (good news for sweaty guitarists).

It is not as long or as wide as the necks on Fender guitars, but not as slim and delicate in its feel as some of the Gibson 335 etc. models.

Needless to say the aluminium makes for very strong construction and I would imagine that it stands up to the rigours of touring very well.

The body is solid wood with an aluminium scratchplate and a double cutaway shape making for very easy fingering at the highest frets. The volume and tone controls are plastic and look a little flimsy. They are probably adequate but since the rest of the guitar is so strongly constructed I would have expected them to be equally so.



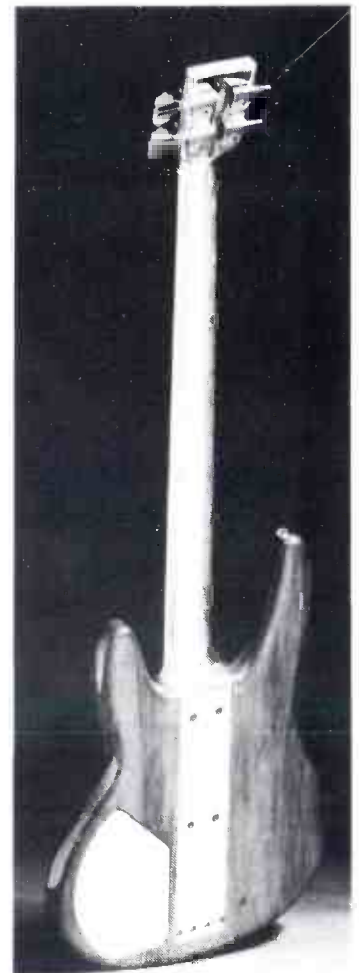
The pick-up poles are completely enclosed in a metal casing and therefore any adjustments would have to be done after the covers were removed.

However, the sound is so powerful and clear that I don't believe anybody would find it necessary to do so. I have an old Fender Twin Reverb which I first set to its normal volume positions. The guitar sounded more cutting and much more powerful than my Telecaster de luxe. There was also a marked difference between the tones produced by the pick-up combinations. On this normal setting the guitar could be played with the thumb-pick and fingers with amazing clarity. I then altered the amplifier to provide distortion at low volume

level. Again the guitar sounded just how I wanted it to. The 4th, 5th and 6th strings had the 'earthy' sound of a Les Paul, but with enough clarity for the notes to be heard individually (something I could never achieve with a Les Paul), while the top strings were distorted without being unpleasant (something I find difficult to achieve with a Fender).

The bridge pieces are individually adjustable and similar to those on Fender guitars. It is possible, however, to take them back further than on Fenders which makes it easier to adjust the harmonies if you use a heavy gauge 6th string.

To summarize, I would say that for those guitarists who are not emotionally biased towards old guitars and who do not



possess a 1957 Les Paul or an original 'Firebird' this guitar is hard to beat. It is strongly constructed and therefore a good 'tool of the trade'. It has all the advantages of the sort of features that make Fender and Gibson guitars so popular, with none of the disadvantages; A sound which sustains yet has clarity and a neck which is robust and easy to play. It knocks spots off my Fender Telecaster de luxe and if I knew how much it costs (and could afford it) I'd buy it.

It just remains for me to say that this is, of course, a subjective review, but I feel sure that if the price is right this will become a very popular guitar, and if it isn't, well, a little bit of luxury does you good occasionally doesn't it?

**by Bob Johnson
ex-Steeleye Span**

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Continuing our policy of asking established and respected musicians to conduct instrument reviews for us, we timorously set off to **John Entwistle**, armed with a new Guild B-301 bass. Fortunately for us, John agreed happily to the idea, but then immediately plugged the thing in and told us to get our notebooks out — which we did, for after all, he's the player and we're supposed to be the writers. (Pause for laughter . . . Ed.)

J.E.: Forming opinions rapidly may not always be the best way of reviewing an instrument but when you've been playing for as long as I have, and have had the opportunity to play as many different guitars, you tend to know what to look for.

B.I.: Such as?

J.E.: Well, two main approaches. Firstly, what you can see, and secondly what you can hear and feel. Looking at an instrument can tell you as much about it as playing it. If it looks as if it's been well-thought out and well manufactured, at least you've got reason to suppose that it will play and sound all right.

The shape of this one is pretty insignificant for example. The neck suffers from the same mistake that most so-called long neck guitars do — that is it goes from E to E flat. Why couldn't they have added one extra fret to give it a full scale? The control knobs too, they look revolting, as if they're going to shatter at any moment.

B.I.: What about the bridge?

J.E.: Well, it looks all right at first but (struggling to turn the screws) why have they given the bridge screws serrated edges when there's a screw slot on the top as well? Either it can be adjusted by hand or by screwdriver — and I can't even turn this one at all!

Another problem with the bridge appears to be the fact that there are no individual adjusters for each string — something which I happen to prefer.

B.I.: (getting a little worried!) Is there nothing good to say about its appearance then?

J.E.: Well, the heads look good, and the general overall feel of the instrument is reassuring as well. It looks well made — apart from the criticisms I've already made, and it obviously hasn't

been put together in a rush with a devil may care attitude.

B.I.: Would you like to play it now?

John plugged the beast in and we sat back being treated to a private bass playing concert which had to be heard to be believed. The old cliché about being a fine bass player is too great an understatement, but it was exceptionally interesting to hear his technique out of context, so to speak.

J.E.: Well, the pick-up sounds pretty good, and the action is excellent, allowing me to move quickly and cleanly around without any difficulty at all. The controls seem to give a very good variation in sound as well, and with a bit more time to work on different arrangements I think there could be some excellent differing tones available in there.

On the other hand, my suspicions about the bridge have been confirmed.

B.I.: In what way?

J.E.: Well, like I said earlier, its looks don't exactly inspire confidence, and its construction when playing is quite appalling. The small screw at the front of the bridge should really be stuck up the designer's nose, and the two larger strings are stopping me from dampening the strings properly. And listen to this . . . (He thudded the G string) — that sounds more like a bass sitar as it's rattling against the bridge.

B.I.: Anything else?

J.E.: Well, while we're down this end of the guitar I think I ought to mention the pick-up. It's much too springy. These two small screws may well fall out after a time on stage with the Who for example — and that really could cause a problem or two.

B.I.: What about your overall impression then?

J.E.: Well, it must be understood that I'm very discerning about bass guitars in particular, and guitars in general, so I'm likely to criticise various aspects of its construction and sound which perhaps most other bass players, especially in the semi-pro field, wouldn't worry about. But being a perfectionist on matters like these is hardly a crime; I would temper my criticisms with the reminder that I am very particular . . . all right?

But overall it's quite a good



bass guitar; the sound is good, the tone easily variable, and the action and neck very good indeed. But it is a shame about the bridge, and I would seriously suggest that Guild re-think this part of the guitar. In relation to their other efforts it's not really

any better than previous models except in the actual sound, but it is undoubtedly better than most of the American guitars on the market and does represent honest value for money. If only they re-designed the bridge . . .

B.I.: Thanks very much John.

INSTRUMENT REVIEW 3

LOGAN STRING MELODY

Ever since I first arrived at Beat's offices to timidly take over the Editor's chair, I've wanted to get my hands on a Logan string machine. Unfortunately, they're not that many of them around, and the few that there are tend to be bought, delivered and safely installed in homes and bands more quickly than Beat can get there to run its fingers over the keyboard.

On this occasion too matters didn't work out as originally planned, and I found myself tube-bound for Chiswick's Sound and Music shop to sit down and play the thing for an hour or so and give my impressions from that cursory acquaintance. So this review is more of an introduction than a recommendation (or otherwise) and I hope that sometime in the not too distant future I will be able to give the machine a fairer and longer examination.

It's too easy to say that a reviewer should be able to form definite opinions quickly: undoubtedly we do have more experience of a wider range of instruments than the average reader, but we believe it essential that we should be able to live with an instrument for a period of time and test it under varying conditions. However, on with the Logan.

The Logan String Melody is the smaller sister to the String-Orchestra, a much more comprehensive instrument. The Melody has a 49 note keyboard

from C to C, and three separate voices in cello, viola and violin. The voices are controlled by sliders and are variable for treble and bass individually. Sliders also control bass and percussion. Above the keyboard are controls for attack and sustain for both sections of the keyboard, and five pre-set buttons titled 'O', 'Acc', 'Solo', 'Orch' and 'Organ'. The whole package is compact and very light, clad in a wood veneer.

Right then, how did it sound? Unfortunately the only amplifier available was one of those Roland Jazz Chorus affairs — an amp with which I am particularly unhappy, so any consideration of the sound of the Logan must be tempered with that thought.

Taking the five pre-set buttons one at a time, I started with the 'O' which appeared to sound the same as the Organ mode but with an added, very rapid vibrato.

The 'Acc' mode — presumably Accordion? — was hardly convincing. Au Claire de la Lune sounded particularly non-French and to get any effect all from the bass or percussion sliders the volume on the amp had to be wound up pretty fearsomely — not a pretty sight in a large organ shop. Solo mode is exactly what it suggests — each voice becoming a single instrument. A major criticism here seemed to be the difficulty in mixing the voices satisfactorily, aggravated even further

by the sheer physical difficulty of operating six separate sliders on a three inch long run. I would have preferred to see these controls where the sustain and attack controls are — above the keyboard, and more accessible.

'Orchestra' is a pre-set voice, sounding reasonably convincing as a synthesized orchestra, but to my ear a little muddy and soft at the bass end and too trebly and thin at the top — a rather unhappy balance in fact. The difficulty involved in making an instrument like this sound like many stringed instruments is that it usually sounds like one with a lot of vibrato. The Logan passed the test and the overall effect was orchestral.

Organ mode was good, especially with the volume wound up and the opening lines of Bach's Fugue in D Minor belting out, but it made me wonder why the best setting on a string machine should be the organ. An irritating arrangement concerned the bass and percussion. On some settings they were only monophonic, but on others polyphonic. The percussion attack was quite convincing, but the bass tended to drawl. Again, remember that I am prejudiced against the particular sound of this amplifier, but it is a favourite amongst some keyboard players because of its own ability to fill up sound in the chorus mode.

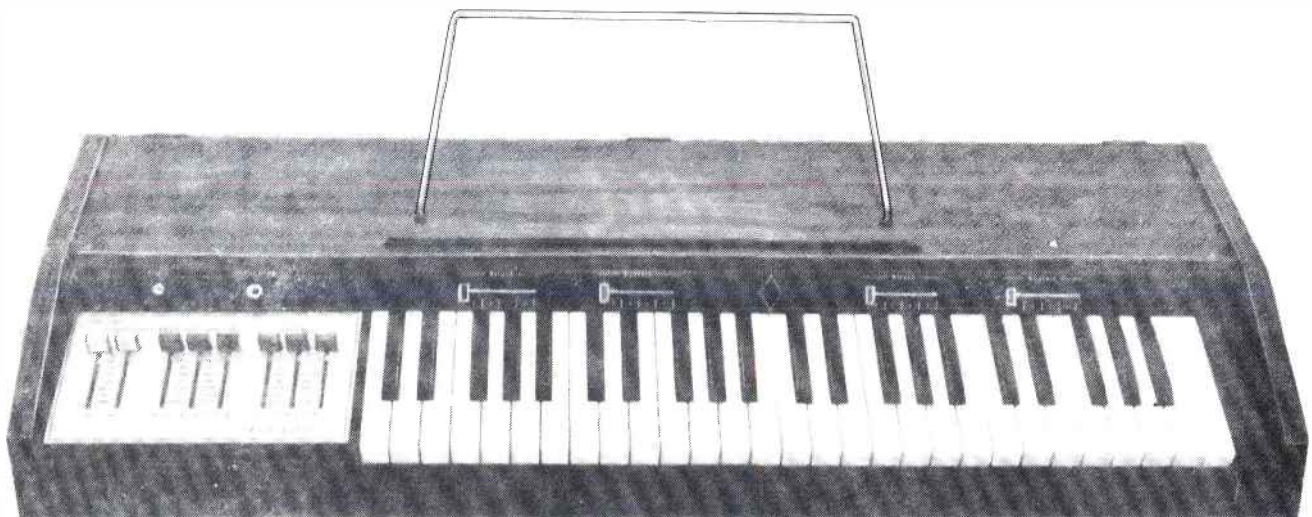
On the matter of construction I would have to say the slider

knobs are quite pathetic and unworthy of a machine bearing the Logan name — or indeed the Logan price. The knobs have colour coded plastic slip-overs which rapidly became plastic slip-offs in the short time I used the machine, so I would hold out no hopes for the yellow, blue and reds returning from a heavy all-night session anywhere other than in the player's pocket!

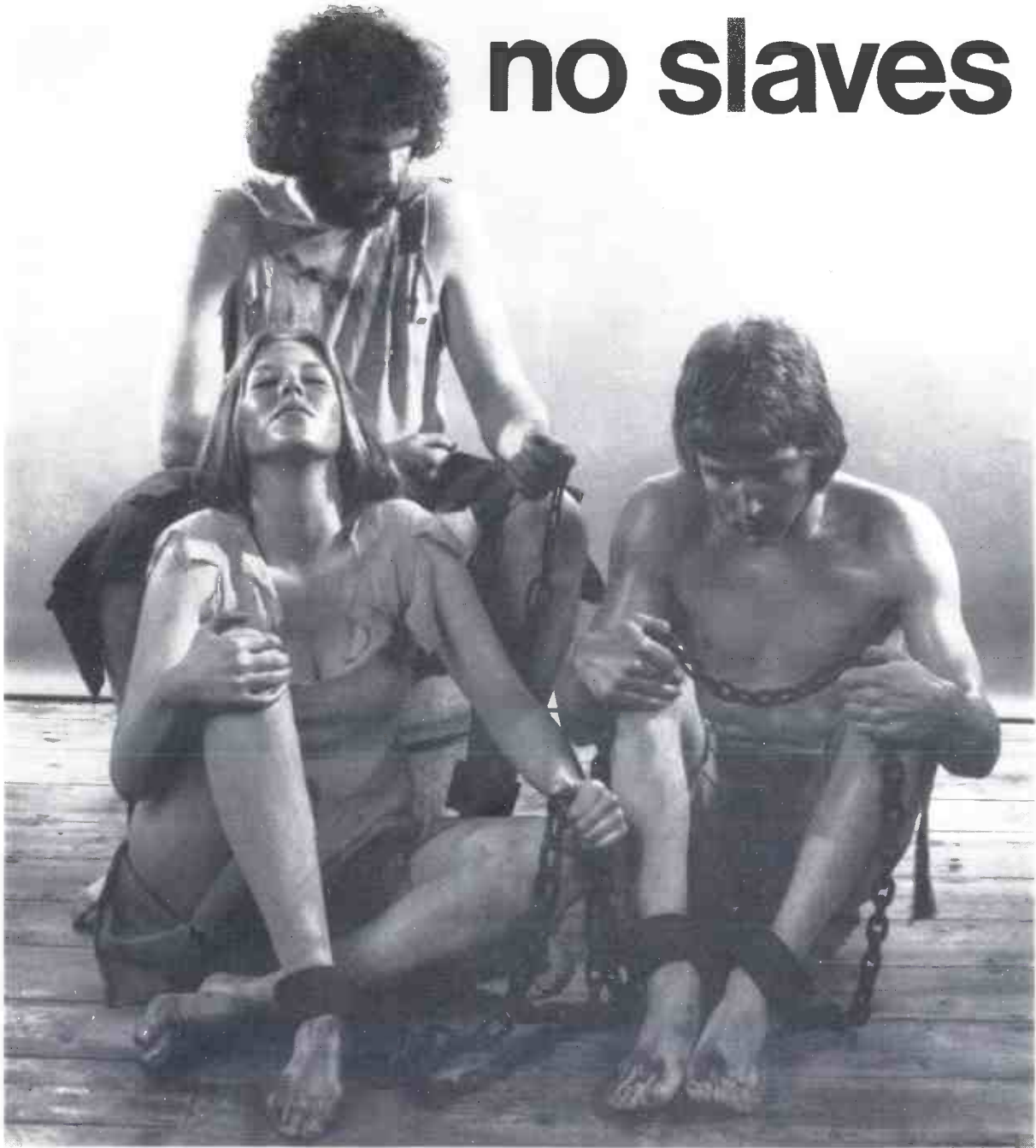
So, that's a quick glance at the Logan. Overall, my judgement is that it is a good string machine, but not as good as its reputation. Generally the voices were convincing, with the exceptions already noted, and the modifying controls worked well — with a bit more time some very satisfactory mixing of the individual instruments could have been achieved. Sustain and attack performed their functions admirably, and the entire package is attractive, compact, and easy to cart around.

As I have already stated, more time with the instrument, and facilities to use different amplifiers, effects units etc. would have given me a better picture of it, but on this showing I can recommend it as being worthy of attention, but not of Number One pedestal position.

Logan String Melody
Tested TVS
Thanks to Sound and Music of Chiswick for their facilities.



no slaves

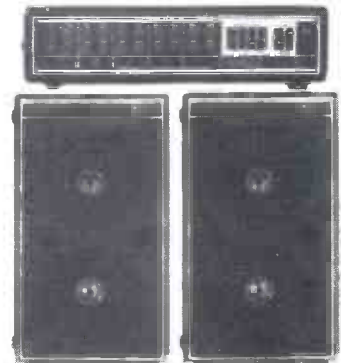


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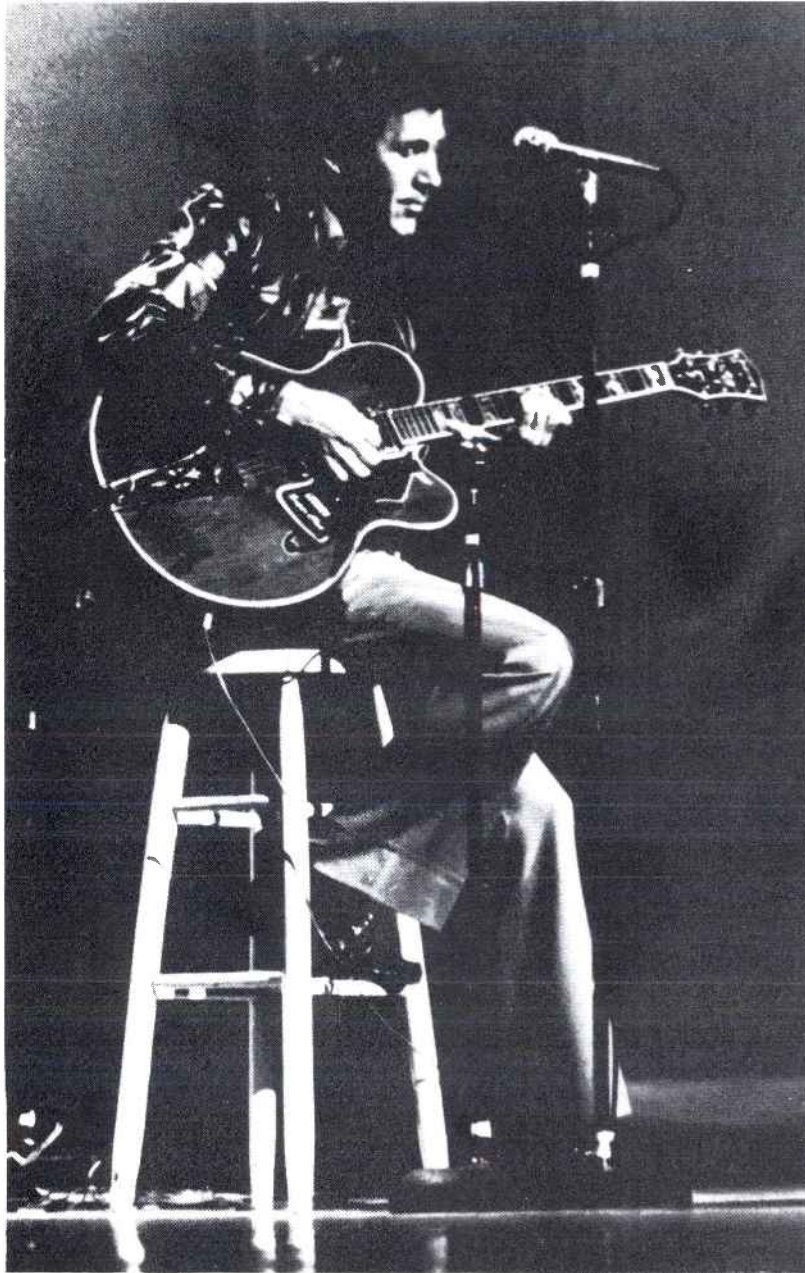
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INSTRUMENT REVIEW 4

MAINE 120W COMBO

There's some good news and some bad news in this review. Before coming out with either species, let me say first that with only the minimum of work the bad news could be made to disappear altogether. In other words, the modifications that need to be made are small but — I think — vital. And when they've been made, that's when we can start taking the good news pretty seriously.

Now this is what you might call a heavy-duty combo. Not only does it push out 120 watts rms, but heavy too is the duty of the roadie who finds himself having to lift this monster out of the van. Every watt seemingly conspires to give you a triple hernia. The risk of such injuries could be considerably lessened by the provision of something more substantial than a single carrying handle at the top. How about some recessed bars at either side to enable two people to lift it?

There are castors, fortunately, but castors are of no great use when one of them falls off during the course of its first contact with a pavement. The reason for this was that Maine

have recently changed their cabinet builder, and the combo we got was the first of the new batch. It appears that the specifications involved suggested bolts to secure the castors to the chipboard, but that our wily builder has seen fit to use $\frac{3}{4}$ " screws. This is something that Maine weren't aware of, and are now sorting out.

Otherwise the construction is all right, though some protective metal corners on the front might be useful. Also the control knobs on the front panel were very loose and might easily get lost if knocked off.

As I said before, however, these are all basically small problems which can be ironed out with ease. Let's move on to the control panel: this boasts two channels, each with low and high level inputs. Channel one has a simple volume, bass and treble line-up; channel two has level, bass, middle and treble, with a master section featuring "color", reverb and volume.

What is this "color"? And why is it spelt wrong? The answer to the second question must remain a mystery. On the

other hand, what it *does* is to add to your sound a nice creamy thickness — it isn't what we would normally think of as distortion, since the effect is more subtle than that. A very pleasant and useful item, this — especially when used for beefing up a weak guitar. I personally preferred it to the overload effect to be gained by winding up the level, though if you want to use this as well the facility is there.

If your guitar is exceptionally puny output-wise, use the high level input. This really does seem to boost your signal, giving what you play that extra leg up even before you start twiddling the knobs. The mighty John Birch, though, just *had* to go in the low input, for the simple reason that its horrendous power would otherwise have been too much to take.

The tone circuitry on the Maine is very good indeed. It was, for example no problem at all to find a Twin Reverb-type sound, especially since the reverb itself is so versatile, with plenty of depth when you need it. Maine include in their handbook a list of suggested settings for various instruments and

sound characteristics. A good idea, since the degree of tonal variation is so wide. I might add that those who would like something Twin Reverb-ish for their electric piano could do a lot worse than to check out the Maine first, since it is considerably cheaper.

The standard how-noisy-is-it test revealed the usual "rushing treble" hiss when up full, but this was only to be expected on such a powerful amp. Be assured that the weight of this model is virtually justified by its colossal volume! Make sure you stand well back before hammering out the first chord: you might just find yourself suffering from chronic brain damage.

Other facilities include a d.i. output, mysteriously located on the front panel, and an on/off switch, mysteriously located on the back. There are three further outputs on the back — one for adding an extension speaker, and one for adding another whilst cutting out the combo's own 2 x 12" Celestions. Then there's a "booster" socket for connecting with a slave amp. On the front panel there is in addition a remote socket for the optional footswitch to control the "color" and reverb.

So there we are: an amp that needs a bit of work done on it, but one that is very promising indeed. If I have appeared to carp somewhat, it's only because I believe the Maine has a lot to offer, and could really take the lead in terms of pure sound. Go and listen to one before you choose something more expensive. I think you'll be impressed.

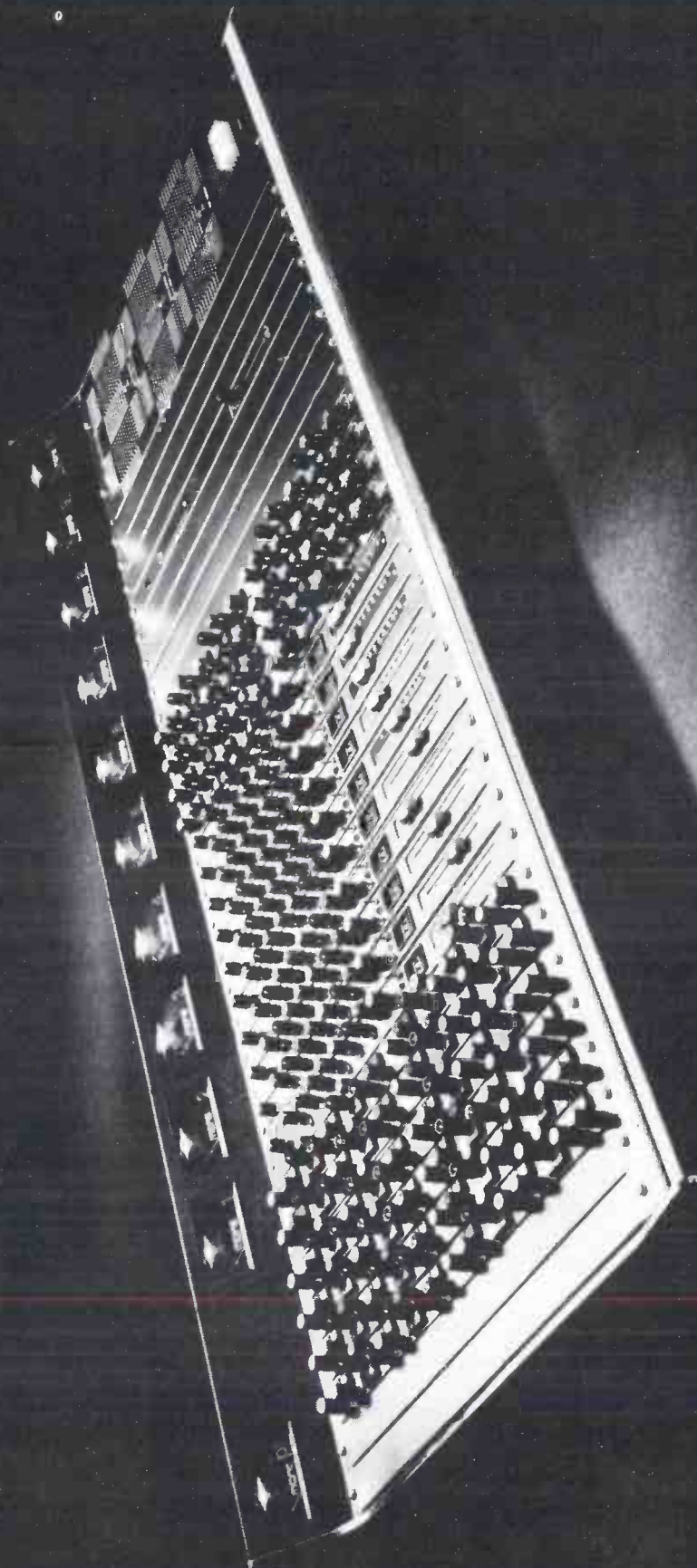
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The Roost, as you will see from the photograph, visually resembles the great tradition of British valve amps. Sorry to sound like the president of the CBI (Lord Watkinson), but there's no getting away from the fact that Jim Marshall and the chaps at Hiwatt, and even the people who used to build the old Sound City amps, have had more than just a hand in the concept of this little baby. Because it's so immediately identifiable, we instantly expect great things from it: in particular we expect a full, rich tone and great possibilities for searing guitar raunch in the upper end of the level.

And I think I can say, without fear of contradiction (except of course from Roost's rivals in the field) that this amplifier lives up to every expectation. There are no extras, no frills, and therefore no ways of getting confused about how the thing is supposed to live up to the claims of its makers. Instead there are just four inputs — two normal and two brilliant, normal and brilliant volume, treble, middle, bass and presence, and master volume. The indicator light is side by side

with standby and on/off switches.

Experience

The amp is rated at 110 watts rms, but this is a pretty conservative estimate of its potential output. A curious note in Roost's brochure assures the purchaser that he will be able to obtain "the valve sound" with one of these amps, which is curious if you think about it: rather like reminding passengers on a cross-channel ferry that they will experience "real sea conditions", or providing a message on bottle of Courvoisier warning the imbiber of "actual alcohol". Of course you get the valve sound on a valve amp. This is why people continue to buy them. Let it be said that the tone is warm and rounded at all volume settings, but you can also (wait for it) obtain "the transistorized sound" if you want to. Wind up the treble and presence, wind down the level, and you will soon be basking in the chill sounds of technology. Perhaps this could

be a new selling point for the valve amp manufacturers — you too can get the transistor sound from these amps.

The question therefore is this: why should you shell out for the Roost rather than for one of the many and various similar models on the market? Well, first there is the price. We all have amps in mind that we would like to buy, but the bank balance is a good £150 short. We have to compromise, in other words. Obviously a Marshall or Fender amp will be easier to get rid of when the time comes. On the other hand, the sound on a less well-known make may be just as good — even better in some cases — but still lack the prestige value of The Name.

Brightness

In these terms (not particularly musical ones, admittedly) the Roost is very well worth a look and a listen. I found the sound with flat e.q. very pleasant indeed. This is always, by the way, a good test to conduct: if you like the am-

plifier's unadulterated tone, the chances are that it's the one for you. There was no difficulty whatsoever in obtaining the full range of tones from the simple Roost controls, though, and I very much liked the brightness of the brilliant channel, with its 14dB boost at 10KHz. A useful setting was (for a cheap guitar) bass and treble on half with middle and presence on full; I then beefed this up by setting the level on full and the master volume on around 2.

Apart from that, there's little more to say. I often find myself at a loss for comments with good amplifiers. Quality becomes quickly self-evident, and all you can say is, "Try it for yourself". The valves are absolutely standard EL34's and there could be no problem in obtaining spares. Handles are provided both at the sides and at the top, and the construction of the cabinet looks as tough as old boots. The reverb model would probably reward investigation, though we were unable to look at one ourselves.

Tested P.D. with John Birch and CSL guitars. RRP £131.25, including VAT.



SUPPORT BANDS:

Should they have to pay to play?



Devonport:
"We've been pulling very much bigger audiences since the tour"



Evans:
"Record companies and promoters could help meet costs"

The Music business (like the two other dream industries, politics and the movies) has a great reputation for not telling the truth. Most people who are actually in it (musicians, managers, record company people, journalists and all) know about the fiddles and swindles, the dirty dealing and the broken careers that go unpublicised because everyone is too busy looking out for themselves to blow the whistle. The trouble is, every now and again, someone lets a cat out of the bag (and it's a very big bag). It might be a disillusioned musician who tells a Sunday paper how he was burned by crooked managers and agents or news of how a musician killed himself with drugs or booze or both because he was broke — that sort of thing.

By and large though, the general public — and that includes aspiring pro's — never get to taste what really goes on. Not that everyone in the music world is a sort of cross between Rasputin and Adolph Hitler — but we have more than our fair share of them.

So, when a weekly paper announced at the start of April that they had uncovered a "Bizarre plight facing new Support Bands" one might have thought that the *real* scandals were at last going to come out. In fact the hoo haa was about bands having to pay a percentage of the costs of equipment hire when they tour as support to a major act.

Although it wasn't a Watergate it was still news enough for the general public. As if they hadn't known that it has been going on for years, the Musician's Union bundled up its skirts and promised (like an old lady woken from an afternoon sleep by a burglar) 'immediate action'.

The papers cried out in protest and managers began to jump up and down, perfectly aware that getting their band's names in a 'we are hard done by' column of a weekly was pretty good publicity.

So what is the truth? Do bands have to pay and, if they

do, is it fair? The answer to the first question is, usually, yes. The costs of taking a decent PA and lighting rig on the road in 1977 are now so high that it is almost impossible for a band to make a profit. With ticket prices in the £3-£4 region it's just not possible to make any bread on the road and, so that the major outfit don't lose too much bread, it has become the custom to charge the support band (who are supposed to benefit from the publicity value of such large exposure) a percentage of the costs.

Investment

One of the first cases to be publicised was that of Liverpool band Nutz who reputedly paid Black Sabbath £3,000 towards the cost of their tour. Now that the fuss has begun to die down, I talked with lead guitarist Mick Devonport to try and gauge how effective that 'investment' (for that is how these sums of moneys are regarded) had been.

"Well," Mick replied "since that original spread in the MM, we've got mixed feelings about it. We don't want people to think that we aren't good enough to get gigs without having to pay to play. Our normal fee is around the £250-£300 mark and we can usually make a small profit out of that.

"But Sabbath certainly didn't make anything on that tour because of all the gear they used, and they let us use it all, not like on some tours you hear about when the support band pays to get on and then only gets to use *some* of the gear so as not to show up the main band.

"But looking back on it I suppose that we *have* done quite well out of it. We've been pulling very much bigger audiences since the tour and it's been obvious, that some of these kids were Sabbath fans who saw us on the tour.

"For example, we normally pull about 400 people at the Marquee and yet last week we did it again and drew 700 and that's good. It's really a case of having to speculate to accumulate."

Nutz are fairly typical of bands of around that size. They can play college and club gigs for a few hundred pounds and, if they are careful with their choice of equipment and road crew, can make a small profit. But if they ever want to break big they have to go out as support to a major band.

This is where the fun really starts. It's pretty hard to get on

a tour anyway because many major bands are wary of hiring a support band who just might show them up. Secondly, a manager may have a top band and several smaller ones under his wings. That way he puts a tour together with two of his bands and there's no room for an outsider. Record companies, when they become involved in underwriting tour costs for the purposes of promoting an album release, often stipulate that one of their new hopefuls plays support.

So, in the free market, there are more bands than there are tours so it's a scramble every Autumn to get yourself out with a major act.

Accordingly the laws of supply and demand come into play. The major bands, knowing they can get away with it, have their choice and often pick an outfit who offer enough money to counteract some of their touring losses.

Appalling

Now the real objections to this are ethical because there can be no serious doubting, as Mick Devonport has demonstrated, that being a support band can be the deciding factor in the success of a new band.

The moral objections are that only the bands with wealthy and committed managers or record labels get onto tours and, hence, success may be derived from cash instead of talent.

There's much truth in these two points. Many really appalling decisions are made by that bunch of jokers called record company A&R men and we have to sit through the results (having, presumably, paid some of our £3 for the privilege).

Morality, however, has very little to do with the nature of life in a poor country when you're a struggling Rock band — you'll do almost anything to get a gig. And it's really this question of national poverty that is the root, as Mick explained;

"In the States a promoter can charge \$20 for a ticket and the kids can afford it. With that sort of price and with the bigger crowds that they get over there, he can afford to pay more to the bands. Over here, ordinary working people haven't had a proper pay rise for years and so can't afford to pay an economical price for gigs. I say that people should be paying £5-£6 for a ticket but then I have to ask myself whether I'd pay that and I know that I just couldn't afford it. It's really down to the

Rock industry being in as bad a financial state as the rest of the country."

But *should* a group have to pay money for the supposed privilege of doing a gig?

Mike Evans, Rock Organiser of the Musician's Union, thinks not.

Massive

"If a major band really want to have a support band then they should pay them. The chances are that they are going to be using a massive PA anyway so why make this sort of charge? I suspect that quite often the only reason for taking a support band at all is to cover equipment and touring costs. In fact there have even been some tours where the support band has lost money and the main band has made a profit. That's quite wrong.

"If people stuck to the Musician's Union minimum fee they would still only get £8 per gig per person, that's forty quid for a five man band which certainly isn't much even when you add on the expenses. From a hard Union point of view I'd have to say that most bands would be better off playing in a pub for £50 but I have to admit that there is a promotional value in being on a tour that no pub gig could hope to equal."

Mike's solution, at present, is that there should be a thorough re-appraisal of the whole economics of touring in this country. "There are two things that could happen," Mike reckons. "One is to cut the expense of touring. A lot of big bands get into the habit of taking a massive PA system on the road in America and feel that they have to do the same thing over here. The same goes for road crews. I'm sure that the equipment is really often too large and that cuts could be made there.

"Secondly, I think that the record companies could afford to carry more costs. They regard these tours as promotion of new records and as they make more on an album than the band does I feel that it would be fairer if they contributed more towards the cost. In fact some bands already have contracts which cover the expenses of promotional tours. Promoters too, who really often do little more than book a hall and a band, take some advertising and then wait for the money — they could help. It's quite wrong for a musician to play for nothing."

Mike, of course, is morally right. He's right too about the record companies although few of them would admit it. They

regard themselves as being there just to sell albums and fail to see why they should become involved in touring costs. Indeed, so hard have record company finances become in the past few years that any further burden on their stretched resources would cut down the number of bands they sign, and cut down the press advertising they take, a move which has already taken place in a few companies.

Reluctantly, Mick Devonport agrees. "What Mike Evans says is quite right. No-one should lose money to play a gig but the Rock industry is in a really bad way. Record companies could do more but record sales look shaky and quite a few companies are teetering on the brink as it is. I wish him the best of luck but I just can't see a real change happening until the whole economy gets better." In recent weeks the controversy has heightened. Bands like Liverpool Express and Hunter have been drawn into the argument and the general public has begun to realise (at long last) that being a musician isn't an instant passport to riches.

In a nutshell, the problem is this. Gigs over here are too small and the equipment which is now demanded by audiences (listen to the reactions if a band is too quiet or has a bad light show) is too expensive to use.

Unless ticket prices go up (which we would all hate until we get some more bread) we're caught in a vicious circle. Support bands want the publicity of a major tour and the big bands don't see why they should subsidise newer acts' success by giving them free space on a loss-making tour.

Extravaganzas

But, to be fair, many tours *can* be made profitable. Recent research by the M.U. shows that as many as 50% of tours actually make bread. Not the Zeppelin extravaganzas with lasers, videos and huge PA rigs but the medium sized bands who go out to halls where they know that they can draw. Here a support band should be paid a profitable fee and no expenses should be charged to them.

Quite how these gigs make money is a good question. It's done simply by careful pruning of the PA, lights, road crew, four star hotel bills etc etc. However, until such basic economies spread to the other more publicised 50% and record companies, promoters and so on pull their weight, bands must and will pay to play.

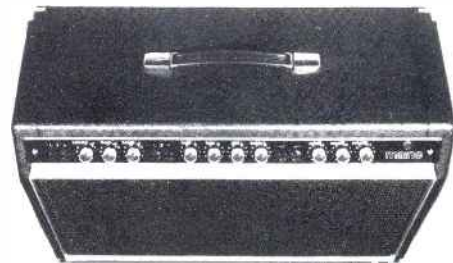
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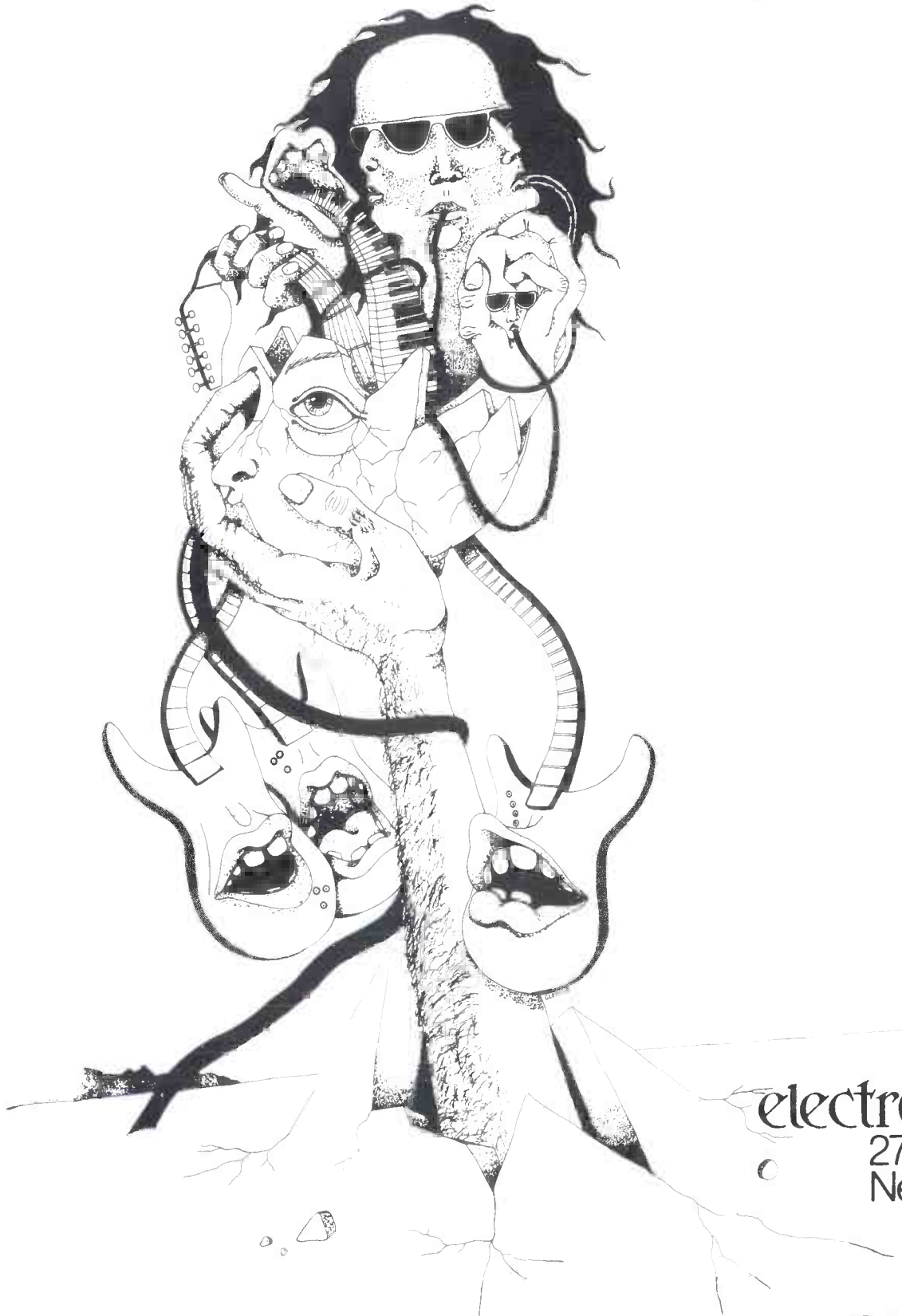
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JEAN-LUC PONTY

Jazz/rock's violin maestro discusses the methods of amplifying the "instrument least likely to". . . .



If you'd told most of us Rock fans five or six years ago that we'd one day get totally swept-up in the music of a French Jazz/Rock violinist with classical leanings, well, you'd have gone home with a pair of black eyes (at best). Still, times change, and the recent tour by Jean-Luc Ponty and his three superb Atlantic albums have done a lot to sway many people who felt that Rock began and ended with guitar, bass and drums.

Of course, like the acoustic piano, the violin has been badly hampered until very recently by the fact that the damned thing was too quiet to fight-off the challenges of a Les Paul and a 100 watt stack.

Jean-Luc was one of the first people to challenge that status quo and I interviewed him after the recent sell-out gig at London's New Victoria to discover how the electronics revolution had, at long last, freed this much neglected instrument.

First of all, on the album covers, he's credited with playing Barcus-Berry violins. We all know of their superb transducer pickups for guitars and pianos but what the hell is a Barcus Berry violin?

"They're German violins imported into the States by Barcus-Berry just as a plain whitewood unfinished instrument. They put the wiring on and the pickups on in the States and then apply a really good quality lacquer, a really heavy one, to fight the feedback." In Jean-Luc's playing the sheer electricity of his style is closely complemented by the sound he uses. The electronics don't detract from the overall feel of his music as might be expected, they add to it. Listen to his work with Zappa, or the Mahavishnu orchestra as a further illustration of my point and you'll see what I mean.

Feedback

For all that, however, this diminutive Frenchman, who emigrated to the States several years ago (what chance has a Rock player in France?) was classically trained, so how much relationship was there between these new instruments and their classical counterparts? "Oh they're totally similar in shape and construction. I got the very first prototypes back in 1969 and since then they've more or less established themselves as the perfect electric violin so far." Wouldn't a solid be a better bet as far as feedback was concerned? "Fender did a solid violin once and there's also a five string violin called a Vi-tr or something. Nobody that I know really likes them. You see, so far, no-one has come up with any improvement over the traditional type from a sound point of view.

"I've not used one of the Per-spex violins that you see around but Daryll Way told me that he has one and prefers a standard type for it's sound." Once you had the problem of the pickup solved you might be forgiven for thinking that there were no further obstacles in amplifying violins. Not so. Most speakers are developed for guitar and violins have harmonics and notes that go tremendously above the range of any guitar. Jean-Luc found a lot of burned-out speakers in his cabs before a tame boffin in California came up with a new arrangement to solve that one. These speakers, used in conjunction with a Barcus Berry pre-amp and a GMT power amp give him a sound

which could split your brain at a hundred paces should you annoy him!

Once you've got past those amplification problems, of course, a whole new world of effects units opens up to you — a world which Jean-Luc hasn't been slow to explore. Once again, listen to his albums for the evidence. Aside of the electronics angle, the actual playing of a violin offers a lot of potential to a musician, potential which could well be worth other instrumentalists looking at as opposed to playing the guitar. For example, could Jean-Luc see feedback and sustain playing much of a role in the instrument's future, as it has with the guitar?

"Well eventually feedback could prove interesting but the whole principles of playing a violin are very different from those of playing a guitar. I don't actually need distortion to get my sustain like a guitarist does because, with a violin, your sustain comes from bowing. That actually results in a different sound though because the sustain of a guitar starts with a lot of attack as the note is picked. From then on it begins to die whereas, with a bow, it just goes on and on with the same pressure. Distortion, for me, is just another sound to use.

"Violin and guitar are actually very close cousins of course. They complement each other perfectly, especially when they are just played acoustic. The most exciting combination for me is that one because of the similarity and yet the contrast." Actual development of the violin, as opposed to merely perfecting techniques of making it louder, are also taking place at Barcus-Berry and Jean-Luc is, as ever, busy helping test the results.

Useful

"In addition to the ordinary violins which I have, Barcus-Berry are making other kinds of instrument. One is a five string violin which I had about a year ago and really like. It has a low C and although that makes it quite hard to play because you have to work out the fingering differently, it's been very useful for me because of the way I write. "Normally, I either write on a piano or in my head and so I tend to put in a few notes which are lower than those on a standard instrument. What I used to do was an idea I learned from Indian music where you tune the

■ ■ ■

JEAN-LUC PONTY

lowest string to the lowest note you'll need. The trouble is that that gets very confusing at times. Also I use a thing called a Viocetra which is a four string instrument tuned an octave below a normal violin, so it's got the range between a viola and a cello."

Quite obviously, from what Jean-Luc is saying, the violin is beginning to get the same sort of treatment from instrument makers that the guitar got in the mid fifties when all sorts of crazy ideas were being tried out. To get the best sound out of the Barcus-Berry violins, I learned, you should use steel strings. This, I must admit, surprised me but, apparently, they have been used for quite a while now in some classical work where a sharper sound is called for.

Classical

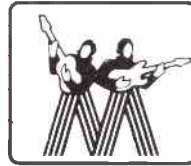
Leaving aside the equipment angle for a minute, Jean-Luc has become to many the epitome of the Jazz/Rock violinist yet, if you listen to say the Imaginary Voyage suite from the second side of his latest solo album, the influence of more melodic classical style is patently visible. Had he been brought up in a classical school?

"Oh yes. Until the age of 16 I only really played classical and by biggest influences were Debussy and the French impressionists. Also my big idol was Olivier Messiaen who in the 1930's did pieces for

the organ which were so advanced. He created a whole system of modes which is why players like myself feel such an affinity with him. "After that I was very influenced by the Black American Jazz players like Miles and Coltrane and Charlie Parker and, after that, by Jimi Hendrix. "I've really listened to almost everything, which I think is very important for a player. But Rock was the catalyst, it was the one music where I could put all my influences together and find that they worked". Now Jean-Luc has found a tremendously growing market in America, a market frequently, of young kids who are interested in playing violin rather than following the more common route onto electric guitar.

Considering that many kids are still taught violin at school (electric guitar lessons are still far too rare) there could well be a move towards the instrument now that you can actually hear the blasted thing! But, as Jean Luc says, "There is no school of playing that you can follow. There are many fine musicians and you should listen to as many as you can but there are no rules — it's all possible only because of your own experience, that's what matters — it really is a very exciting time to be a violinist."

Having only discovered the potential, from a listener's point of view, during the past twelve months I can heartily agree with him. The question is now, how long will it be before Barcus-Berry violins are readily available over here and we have our own electric violin revolution? With Daryll Way, Dave Swarbrick and the superb young Eddie Jobson things are obviously moving, I wonder where we'll be in five years time?



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RECORDING STUDIOS: EQUIPMENT AND TECHNIQUES

**Nigel Jopson begins
a series of articles
examining the
processes involved
in the recording and
production of an album**

**PART ONE:
From Basics to
Backing Tracks**

This month we start the first part of a series of articles which explain the various stages involved in the production of a modern record—following the chain of events right through from the placement of the microphones in the recording studio to the final circular plastic product that reaches me and you. Recording a group's music has become a process that is highly complex, time consuming and extremely expensive; because music has become big business, the mechanics involved in the recording process are often assumed to possess a mystique that in most cases they do not have (just as the process of filming in Hollywood derived its aura of mystery from the stars that its films glorified.)

This series is not intended to be a definitive guide on how to become a recording engineer or producer: most budding engineers would be much better off learning their trade in the "house style" of whichever studio they join as apprentices, rather than from such a guide, and it would clearly be an impossibility to capture the wealth of experience needed by a producer in a series of three or four articles.

What we do hope these articles will do is to dispel some of the mystery that surrounds recording equipment and techniques themselves, helping musicians with no experience of professional recording to get a general idea of the sequence of events involved, and to appreciate the degree of creativity inherent in the various technical operations that are made during the recording process.

The first step in recording an album for a new group is for them to produce "demos" of some or all of their material: these sessions may be done either before, after or pending a recording contract, dependent on the situation surrounding the signing of the deal. This is the most likely stage at which the group will meet the producer and/or the engineer with whom they will eventually record their album or single.

If the group is lucky enough to have found or been introduced to an enthusiastic producer, he will probably have already taken an active interest in the group's material by attending live gigs and so on; in any case, it is really down to the musicians concerned to make sure that the people involved with the technical aspects of recording them have had as good an introduction to the music as possible, either by listening to tapes that have already been recorded or by attending their shows. If producer and engineer haven't had any chance to do this, all that they can really do to start off with is to work to the step-by-step formulas that most technically minded people have ready to fall back on in such cases.

In my opinion, one of the vital ingredients of an album is that it has some sort of cohesion—either in music, lyrics or presentation—running right through it. Whichever way, this overall impact has a lot to do with a consistent approach to the actual recording of instrumental and vocal sounds. For any group's first recording, however well primed the producer and engineer are, they're probably going to delay some of their

creative contributions until the mixing of the tracks, because it's only after the songs have actually been recorded that they can get a proper perspective on the fundamental "product" that they must work with.

For this reason, it's fairly important for the group to take an active part in the early stages of recording the sounds that they're making. I'm not advocating that groups should take over the production of their own backing tracks: if a group's found a producer in whom they have confidence and who immediately comes up with strong ideas for recording, then all well and good; the point that I am making is that it's very helpful if a band are sufficiently knowledgeable and undaunted by recording techniques to come up with constructive ideas and criticism, even when recording their very first album or single.

The sophistication of recording has enriched the art of modern music to the extent that the technology involved has become an integral part of the art itself. The definition between artist (musician) and technician has become confusingly blurred, because the contemporary medium of expression has become the record, a final product from months of effort by a number of people, rather than just an individual performance onstage.

Many well known groups do all their own production and mixing, and even have their own studios to do it in. This ideal situation, however, may arise after years of working in multitrack studios, because it's only after considerable experience that musicians can



Early days yet in the life of a track.

artist or "commercially" orientated band, an arranger may be required to interpret the basic songs, and the producer will then discuss budgets for session players and so on. Meanwhile the group will (hopefully) be busy rehearsing the tracks they are going to record.

Studio time in a 16 or 24 track studio costs upwards of £40 per hour (excluding all the very expensive extras like reels of 2 inch recording tape), and although only a complete idiot would give voice to the phrase during a session, "time is money" is a sentiment that is usually very prevalent when a band are recording their first album. If speed is indeed of the essence, this can produce rather bad vibes if things don't go completely according to schedule whilst recording, so a group should always sort out *exactly* how much time and extra time has been budgeted for, and whether the studio concerned has been informed of what to do in case of overrunning any initial time limits.

Married

Studio engineers do have lives outside of recording (it's only Rock 'n Roll but some people, strange to say, get married), and some studios get rather unhappy about large overtime bills. A happy or unhappy engineer can make a very large impression on the process of recording: it's very well worth sorting out in advance whether the chap you've selected or been allocated is (a) into your music (b) treating an overrun like he was a member of the band. If your ways of work are poles apart, then it's as well to find out in advance rather than changing halfway through.

One of the first steps in multitrack recording is for the engineer to draw up a track sheet for each number as it is recorded: this shows which instruments have been recorded on the tape tracks available, and acts as a general guide for the whole period of recording, with session times and suchlike being marked on it as well. Each reel

of multitrack tape, when used up, will have a label showing the allocation of tracks, and this will be used as a guide during the mixdown to stereo.

Before the group arrive at the studio the engineer will decide roughly how many microphones are required, and will begin setting up the studio. The actual recording will start by the laying down of the rhythm tracks for each song. This will only involve the rhythm section of the band (depending on the group's format), but the rest of the group will be there to offer advice and to record "guide" vocal tracks if necessary. Vocals are usually left until last, but, depending on the feel required for the number, drums, bass, guitar and/or keyboards will be put down first. Solos and special effects passages are left to be recorded as "overdubs" — passages of the song that are recorded as separate takes by individual musicians.

Laying down a rhythm track involves several instruments, so it is usually necessary to erect screening between the different sound sources, in order to insure good separation between recorded tracks. If instrument stacks are being recorded by miking up the speakers, then it is obviously important to ensure that there is the minimum of leakage from the sound of the drum kit into these microphones, and vice versa. Many studios have a special area designed for recording percussion — the drum booth. Depending on the sound required from the kit, this may or may not be utilised.

Drapes

Modern thinking in studio design inclines towards open "cages", with acoustics that can be changed from dead to bright by moving drapes and so forth. Some older studios have completely isolated booths which are very, very dead acoustically and not always particularly desirable. Even if all the musicians are wearing headphones, it is highly undesirable to have the poor drummer stuck in a box behind a window. The ideal way to record a rhythm track is without headphones, with all the musicians grouped in close contact, as they would be onstage.

**Next month:
Recording each
instrument**

really discover exactly what they want, and what is right for them.

Perspective

The key to why recording sometimes appears confusing lies in those last few words: it's always hard to effectively explain recording techniques because there is really no definite *right* or *wrong* way to go about things. One obviously doesn't plug a microphone into the mains or anything as absurd as that, but just try listening to two engineers discussing how they each get two very different snare drum sounds in the studio. One will say "I put XYZ microphone in such a position, and do so and so at the mixer."

Nine times out of ten, the other fellow will cry "But that's just what I do!" — so proving that the real secret to recording is effectively an indefinable one — that of personal approach and application.

Having placed a certain perspective on the matter, I shall now begin to explain the secrets (!) of recording by giving you an idea of the sequence of events in the early stages of a session, giving examples of miking up techniques and so on — all of which are qualified by what I've just said.

Before the group even get into a studio, they will have discussed which tracks they want to see on their album, and have worked out who is going to produce them with their record company. In the case of a solo

Acoustics can be changed from dead to bright by moving drapes

DiMarzio picks up where the others leave off.



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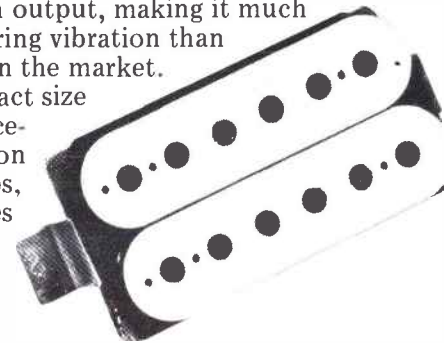
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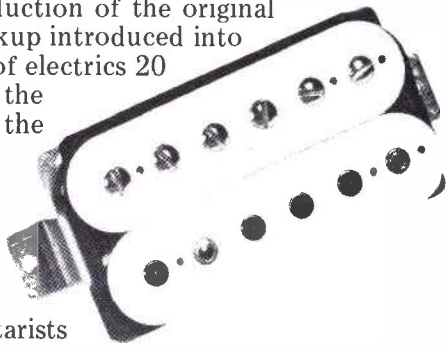
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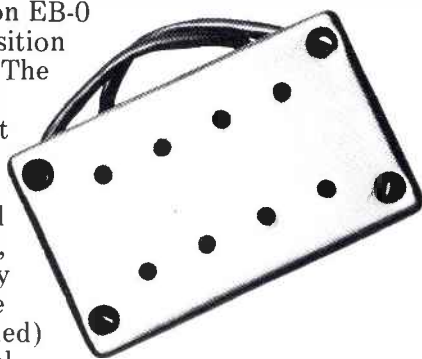


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MAYALL:

John Mayall has not been in England since 1975. He has not lived in England since 1968. His 1977 trip was a matter of two gigs (due, he says, to the fact that we in England are so obsessed with the punks and assorted bandwagon-hoppers). Therefore a number of fairly vital questions had to be answered during the forty minutes or so that I sat opposite him with a vodka and orange in one hand and a tape recorder in the other.

Plunging straight in at the deep end then, what was that unusual-looking guitar in the photograph?

"What photograph?" He hadn't seen it before. I showed it to him. "This is a Fender Telecaster, I think. I always get confused — it's either a Stratocaster or a Telecaster. Originally Mick Taylor sold me this for twenty quid years ago. And I just cut it down — carved it all, got it down to its bare essentials, and the original plate, the original pick-ups are all intact. And all these holes are a design thing, and also to make it as lightweight as possible, cuz I always play over one shoulder — an idea I got after seeing pictures of Freddie King. That's the only one I use. In fact I haven't played lead guitar for years and years. With the last band I didn't play guitar at all — I just concentrated on keyboards and harmonica."

That night at the Rainbow,

however, he was to play lead on about three numbers, swapping with a certain James Quill Smith, who took the majority of the lead breaks. A word or two about Mr. Smith. He plays what looks from the mid-stalls of the Rainbow like a Gibson 335, and plays it moderately well. He also does a lot of shuffling across the stage — sometimes on two feet, sometimes on one leg, sometimes going backwards on the other leg. Once he tried to play the guitar behind his head. He didn't do it very well — the strap came off, and there was silence but for the funky backing whilst James grappled violently for the mastery of his instrument. Not a pretty sight, considering Smith's occupation of such a hallowed a place in the band. Unfortunately I could not ask John about this for the simple reason that Smith's "pyrotechnics" took place after the interview.

On stage John is currently using a single keyboard — the Clavinet. "I've never done this before. Usually the Clavinet is something that I reserve for overdubs or for an added effect, but I've never played solely on that. So I've carved these long legs for it so I can stand up and play, cuz I don't like to sit down. That and the harmonica — that's what I play. It gives me a lot of space; then there's Steve Thompson on the bass, and he's using two cabinets — one on his side and one on the other side of

*Motheaten
pics dept:
Green in
at last.*



ROOTS IN A TREE

the stage — in other words, on either side of the drum kit — and he's got a long lead so he can move around. And with James at his end we just wander around — it's great — it's like there's no equipment."

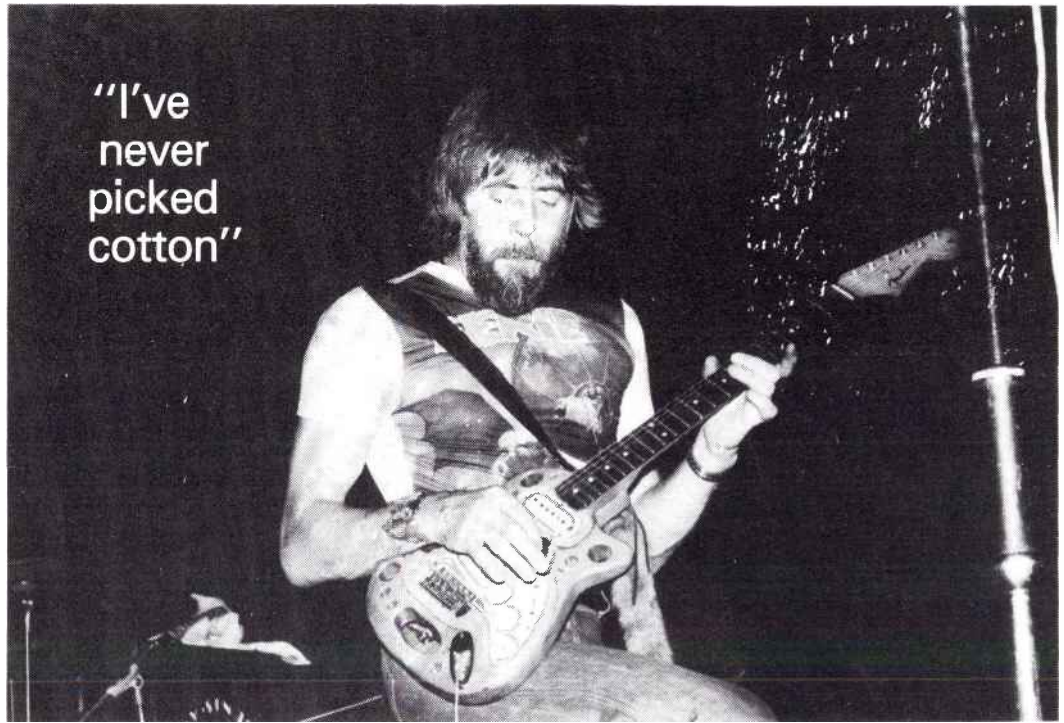
Perhaps herein lies the secret of James's guitar anti-hero postures: if you've got the space, use it — but only if you use it to enhance the music. The question of movement on stage is not often discussed, but it's of crucial importance when there's an audience out for an evening of entertainment. Hence laser shows, revolving stages, magnesium flares, girlies with well-packaged boobs clustering around a microphone, the decapitation of chickens, leopard skin stage suits (yes, Screaming Lord Sutch still wears one), and even the simple fact of loud music itself.

The sheer chest-shaking volume of a bass guitar is part of the thrill of a live performance — the very abandonment of the restraint that needs to be exercised with one's Boots hi-fi system at home. Mayall is more conscious than most performers of the need to keep movin'. In some cases he has to give signals to the rest of the band in his role as conductor as well as lead performer, and these nods and winks are particularly necessary to a blind horn section.

"If I decide to stretch out or something like that, the horn section will just lay back, because a chorus is just a chorus when they're not doing anything, or I can put my arm up, or use the eyes . . . put the signals about that *this* is coming up."

Isn't it sometimes difficult to play and conduct at the same time? "Well, no. This is probably a result of having been in acting classes for a year. You start to be more aware of your physical self. And the music itself is so physical, you use every muscle in your body, and all these energies come out. And so conducting the band is a logical think, because you're moving with the rhythm and you just bring them in."

John omitted to state the obvious — that he was jiving around on stage when most of us were still flinging teddies out of prams. He started playing blues in 1947, trained as a



graphic designer in advertising, and at one time achieved local notoriety by living and working in a tree. His father having been a musician, John grew up with the jazz and blues he heard at home, never dreaming he could make a living from it until he heard about the bluesy activities of Alexis Korner and Cyril Davies down in London around 1962. ("I picked up a Melody Maker and thought Good Grief! That's what I've been playing all my life.") He put together the Blues Syndicate, got encouragement from Korner and moved down to London a few months later. And the rest, as they say, is history.

Arrogant

Nevertheless, there are a few areas in that history which remain clouded with what Alex Haley calls "faction", and what we would prefer to put under the heading of Myths and Legends of the Court of King John. My own favourite amongst these tales concerns a young knave, Peter Green by name, who wished to join the Bluesbreakers and set about it by heckling the resident guitarist from the audience. Eric had just left the band to become a nomad. . . .

"Eric's fame had by that time reached such terrific proportions that it was a heavy job for anyone to fill, so I tried out a few people — cuz the gigs didn't stop, they were all booked in as usual — so what I did was get a different guitarist lined up for each night, and as I seemed to be getting nowhere with that, finally settled on a guy called Geoff Crivett — and stuck with that. It was a far cry from Eric of course, but it was the best of the bunch. Now while we were playing, Peter started to become noticeable in the audience. He'd come up, and he'd say, "What did you hire 'im for? I'm much better than 'im". He nailed me down — he was really persistent, very arrogant, very tough.

"And after about six weeks of this going on, he came to the Flamingo and he collared me again in the band room, and he said, "You've gotta get rid of 'im, coz I'm much better." He said, "I'm not as good as Eric, but I think I could be. You've got to give me a chance." So I said, "OK Peter, you win." So I got him in the band, and one week later Eric came back!"

The unhappy Green was therefore jettisoned once more, and went to join a drummer called Mick Fleetwood in the

Shotgun Express. Eric, however, only stayed for another three months, after which time Mayall found himself on Peter Green's doorstep asking him if he wouldn't mind . . .? And he says, "Oh really? Very arrogant!"

Eric Clapton was renowned during that time for being a "blues purist", in the sense that he stuck very closely indeed to the riffs of his black heroes — Robert Johnson, Buddy Guy, et al. Had John ever been this serious about the "purity" of the blues?

"When Eric was with the Yardbirds he was very frustrated, because none of them knew blues from a hole in the ground really, and he always felt like the odd one out, and that's why he came to me . . . but it depends what you mean by pure blues, you see. I think you have to get all that background in before you can extend it for yourself, and make your own individual mark. But in its beginning, what we call purist now was just a natural thing — a guy saying, this is me and this is what's going on around me, and I'll sing you a song about it. It has to reflect the times. You listen to that stuff and you know what

Continued over

MAYALL

it's like picking cotton or something, years and years ago."

Mayall's own songs too have always been autobiographical. He merely uses the blues form as a vehicle. And perhaps the chief validity of new wave music is that, however brash and ugly it may sound, it does at least reflect a harsh urban lifestyle.

Listen to the records of Robert Johnson: very raw, very harsh, and nothing remotely to do with the oily slickness of a Dicky Betts, or even a B. B. King. Mayall's music has mellowed along with the man.

It no longer has the bitterness and the gritty edge of the sixties, and it would be false if it did, since John's lifestyle has changed since he was living in a tree in Manchester.

"What do I know about picking cotton? I've never picked cotton. I'm singing about what's happening around me."

COMING NEXT MONTH:

Bert Jansch, one of the most influential acoustic guitar players of the last 20 years, talks about his influences, guitars, playing and writing

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album reviews



RUSH
ALL THE WORLD'S A STAGE
MERCURY 6672 015

Strange But True Dept: America is currently producing all the best metal bands, Aerosmith being the prime example. But there's also Blue Oyster Cult, Boston . . . and Rush. Rush aren't quite American — they come from Toronto — but so what? They are the hottest metal outfit I have seen in my entire life, and that includes the likes of Sabbath and 'Eep, and even Aerosmith, too on whom Rush apparently modelled themselves when they started out. If you failed to catch these three steamin' Canadians on their tour last month, it's time to don the sackcloth and ashes, because their nationwide rampage spread havoc and destruction from Glasgow to London. There were people at the London gig who had travelled from Manchester especially to see them a second time. So how come such insane devotion to a band previously unknown in these isles?

The fact is that Rush are still climbing their way to the top. The sheer energy of their performance, the expert use of music technology and the finely honed songs all point to a bright future for the lads. They have yet to sink into the smirking complacency that eventually ruins all the best metal merchants; they are still giving one hundred percent.

When I first tossed this platter on to the turntable I had not even bothered to take a look at the sleeve, and thus assumed that there was about five people in the band. In fact there is only Alex Lifeson on guitars, Geddy

Lee on bass and vocals and Neil Peart on drums. Lifeson handles his horrifying array of effects pedals with perfect skill and taste, mashing our power chords as if possessed, whilst the unearthly voice of Lee soars over it all, seemingly from another planet. Peart has the standard 21-drum kit used by all heavy-duty skin punishers, and hammers the lot without mercy.

All The World's A Stage is a live double Album — a prospect I would normally recoil from in horror. But there is so much going on in every track that it would be quite possible to listen to all four sides in succession and still come out with only minor brain damage. And after all that there's nothing more to say than — *git it!* P.D.



10cc
DECEPTIVE BENDS
MERCURY 9102 502

The enigma of this album is impenetrable. Why are they wearing diving suits on the cover? Who's the lady in red? What's the point of the "bends" pun? Readers will be delighted to hear that the answers to all these questions are nowhere to be found in the 10cc feature in this month's issue. Or are they?

There is a technique of writing "instant" poetry. You open a book at random and pick out a number of sentences and phrases; type each one on a separate slip of paper, throw all the slips into a hat, and draw them out one by one. The result will be a poem that has created itself with the minimum of human help. It may not mean anything, but the chances are that it will be entertaining in parts. Deceptive Bends is a bit like that.

Eric and Graham have been in

this business so long, and the skills of songwriting are so much second nature to them, that they could probably compose hit singles in their sleep. Good Morning Judge and The Things We Do For Love are songs incapable of commercial failure. At least half of the album could be dished up in single form. The trouble is, I'm not sure whether that's altogether a good thing. All of 10cc's albums have contained a host of potential singles, from Donna off the first to Art For Art's Sake off How Dare You. At the same time, their albums have always contained songs with an element of risk to them: songs like Don't Hang Up, or even The Hospital Song on the first album. Up till now, that is. This time they've played it a shade too carefully. Criticism accusing them of a totally commercial bias is probably supposed to be defused by Feel The Benefit, a long piece in three parts. However, it seems to me that Feel The Benefit was written on slips of paper and drawn out of a hat.

I hate to say these things. How Dare You was for me one of the best albums ever made, one that I would probably select as a Desert Island Disc, should the opportunity arise. On Deceptive Bends, 10cc have seemingly lost that dynamism and self-confidence which made their previous four albums such landmarks, and it's hard to believe on this evidence that Marriage Bureau Rendezvous comes from the composer of I'm Not In Love. Let's put it this way: I know and they know they can do so much better. P.D.

THE MOODY BLUES
CAUGHT LIVE +5
DECCA MB 3/4

Amongst rumours that the Moodies are to reform by the end of the year — which year since '73 hasn't had such rumours (answers on a postcard please)? — Decca see fit to issue a monster live 4 sider with the added incentive of 5 tracks of previously unreleased material.

The first three sides were recorded live at a single concert at the Albert Hall in December '69. All the songs are from their (then) three recent albums — Days of Future Passed, In Search of a Chord and On The Threshold of a Dream. Included obviously are a selection of the best — Have You Heard, Nights in White Satin, Ride My See-Saw etc., but the album suffers terribly from its one concert base. Nowadays bands tend to



record whole tours and include material from many gigs along the way for any live album.

The Moodies, however, are presented in one sense, exactly as they were at one single concert, and in the other sense, not at their best for long. Some tracks should definitely have been deleted and filled with versions from different gigs — but presumably these recordings no longer exist (if they ever did) or perhaps Decca plan another monster in the future if the boys don't toe the line. The vocals especially suffer most: The Moodies were essentially a studio band who took their work on the road, rather than vice-versa, and to hear it cold and tuneless like this is a bit of a downer. The harmonies and backing voices are distinctly wavery and the overall sound suffers from being 8 years old. As an aside it amazed me how long it took the audience to recognise the oh-so-distinctive opening bars of Nights in White Satin.

Now to the '+5'. Decca, obviously worried about the reception of a live album this long after the event, have dangled this fat red juicy carrot which turns out rather dry, wrinkled and insignificant. Sad to say most of the five should have remained 'previously unreleased' for ever. With the definite exception of Hayward's Long Summer Days, and the possible exception of Lodge's Gimme a Little Something, they should have remained in the can. worth noting that these tracks were recorded back in '67 and '68 and as such seem out of context somehow. Still the whole issue is a must for people like me who collect Moodies material the way merchant bankers collect ulcers.

I can't help thinking Decca have done this dastardly deed to embarrass the boys into doing something new: 'cause as it stands they're threatened with the possibility of this album being stuck on the tomb as their last product.

R.I.P.

**HORSLIPS
THE BOOK OF INVASIONS
— A CELTIC SYMPHONY
DJM DJF 20498**

An album so heralded and with such a grand title certainly deserves full investigation. Horslips are five Irishmen oozing at every pore with wit and charm — lovely fellas the lot of them. They're also very well-read, and have based their album on a 12th. Century chronicle of Ireland's ancient history. The record is divided into three movements, each with its own name in Gaelic. Yes, they have done their homework all right. What comes out, however, is nothing like so grand and weighty as everthing else suggests. If you can imagine Whisky In The Jar extended over two sides of an album, you would be getting within a blarney stone's throw of The Book of Invasions.

Rock musicians should always tread very carefully when attempting to produce something "serious". On stage Horslips have a pair of large mythical creatures called hippogriffs positioned on either side of the drum kit. During the most dramatic part of the symphony, these hippogriffs are supposed to light up; when I saw them at a concert in London not long ago, the left hand hippogriff caught fire and had to be dragged off stage by a frantic roadie. Meanwhile the band pretended not to notice, and played on as the valiant fellow risked life and limb.



As I say, you have to be careful when you're out to create a serious impression. As it happened, Horslips were a huge success that night, called back twice by an audience of adoring fans. There were parts of their performance of the Symphony that really sounded fine — a great bit of jiggling fiddle towards the end of the first movement, for example. And it made me think, Why don't they play a few more of those jigs? They're far more fun, surely, than the rather solemn chords of

Sideways to the Sun, which is just Bob Dylan with a shamrock in his hat.

So all in all it's a patchy affair, this. Full of variety, wavering between the march of John Fean's electric guitar and the tipsy meanderings of Charles O'Connor's mandolin, the Symphony is linked loosely together by the pleasant voice of Barry Devlin. In short, a very nice time was had by all, but the nearest I got to the wildness and mystery of pre-historic Ireland was in reading the sleeve notes.

P.D.

SHORT CUTS

**THE JAM
IN THE CITY
POLYDOR 2383 447**

They wanted to be signed to Polydor because it's the Who's record label, and the influence shows all the way from the Rickenbackers to the self-consciously Mod mohair suits. Good songs, though, and Rick Buckler's drumming is really excellent. Paul Weller has a fine rasping voice, coming on a bit like Phil Lynott at times; he's also not afraid to write songs that travel at less than 90 m.p.h. There's great potential here, folks, so watch out.

**ANDY BOWN
COME BACK ROMANCE,
ALL IS FORGIVEN
EMI EMC 3178**

Romance may be, but Andy certainly isn't for coming up with an album that reduces you to tears of boredom after the first three chords. The title put me in mind of a line of Loudon Wainwright's: "Who needs love? Who needs romance? I wanna eat your underpants!"

**CLOVER
UNAVAILABLE
VERTIGO 6360 145**

A boringly-named album from a boringly-named band, packaged in a sleeve deliberately designed to put off the casual buyer. It just goes to show how far the record companies are prepared to go in order to keep good music from selling. This is a beautiful album by the well-established west coast combo, who played the best gig of the year when they jammed with Southside Johnny a few months back at a pub in Kensington. That was magic no vinyl disc could ever capture; nevertheless, Unavailable will do as a reminder. West coast rock for those who thought they didn't like it.

**IAN HUNTER
OVERNIGHT ANGELS
CBS 81993**

Ian won't achieve any real success until he decides whether he wants to be a glitter boy or just one of the lads. If he wants to be a lad he should boot Roy Thomas Baker through the control room window. If he wants to be a glitter boy he must take a crash course in elocution from Freddie Mercury. Meanwhile this album is a lot of fuss about nothing — let's just have some decent songs next time.

**HERBIE HANCOCK
V.S.O.P.
CBS 88235**

Four sides recorded live at last year's Newport Jazz Festival, V.S.O.P. is a retrospective set for three of them. Tony Williams, Wayne Shorter, Freddie Hubbard and Ron Carter play fairly straight-ahead jazz on the first two sides, whilst the third was the Hancock sextet from a few years ago. Side four is Herbie's funk bag, to bring us up to date. Amongst the seven different keyboards played by Hancock is the Yamaha Electric Grand which to my untutored ears sounds uncannily like an acoustic piano — remarkable! But then so is Herbie.

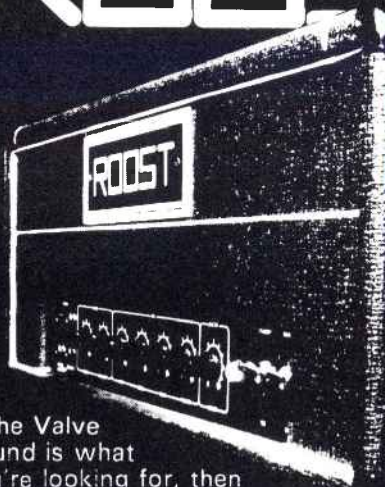
**RAMONES
LEAVE HOME
SIRE 9103 254**

There are certain albums I always put on the turntable whilst doing menial tasks around the house: the Clash for doing the washing up, AC/DC for hoovering the living room, and Phoenix for dusting the budgie. Now I've got something to play while I'm cleaning out the bath. Sure helps me get these jobs done in record time. (Ouch).

**UDO LINDENBERG
NO PANIC
DECCA TXS R116**

The conventionally manic Mr. Lindenberg steamed into Britain like the Titanic on the crest of a Whistle Test slot, and proved at once that krautrock is still alive and kicking. The doom-laden teutonic atmosphere underpins his foray into a wide variety of styles and ideas; the orchestra theme occurs from time to time and the fat opera singer takes her place beside full blown metal, mainstream funk and contrived image stuff. The theatrical garnish, however, is not spread so thick as to squash all else; and the wealthy Udo is likely to return to the fatherland with a few converts.

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THE STORY OF LENNON & McCARTNEY-

Part 12

Ringo Starr had always been regarded as the Man Least Likely To, and this feeling was confirmed on April 3rd 1970 with the release of his first solo album — “Sentimental Journey”. Whilst the others had at least made some attempt to break into genuinely original music, even redefining what could be called music on such albums as “Two Virgins” and “Electronic Sounds”, Ringo played it so safe he was downright dangerous. The album included tracks like “Whispering Grass” and “Love Is A Many Splendoured Thing”. It was no good claiming, as he did, that he’d done it for his mum. Paul McCartney left the group a week later — no doubt having decided to long before, but equally with the thought in mind that “Sentimental Journey” was the last straw.

Two things happened next, almost simultaneously: the album “McCartney” and the album “Let It Be”. Frayed tempers within the Beatle camp were not improved by charges and counter-charges of attempted sabotage in the release dates. It is said that a one-man peace mission by Ringo to the house of McCartney was aborted by the summary ejection of the unhappy Starr from the premises. Be that as it may, the album “McCartney” is not actually as bad as it was made out to be at the time. Denny Laine has recently followed Paul’s example of

‘primitive’ recording — a 4-track machine and one microphone. It would be unfair to expect too much from the end-product, and the album did after all contain “Maybe I’m Amazed”.

Surprising

On the other hand, “Let It Be” is now acknowledged to be the worst of the Beatles albums — a great shame, since it was their last. The mess spills over at all levels: the songs were, with a few honourable exceptions, weak. There were no less than three production credits — originally George Martin, then engineer Glyn Johns, and finally the eager Phil Spector, who suffocated “The Long and Winding Road” with a thick and sticky morass of strings. A full thirty hours of tape was condensed to forty minutes, and still it didn’t work. The real cause of the tired, uneven and raw quality of the finished product was that the Beatles had lost interest in the Beatles.

This fact is more surprising when you consider that it was actually recorded before “Abbey Road”, but took this long to be rescued. Its original aim was to present “the Beatles live in the studio” — hence the bits of chit-chat and half-songs. As such it might have been an interesting idea, and a bit more in the style of “Get Back” — recorded on the roof of Apple — would have

made the album a true gem.

The story of Lennon and McCartney continues, though that of the fab mop-tops has drawn to a close. At the time of writing, John Lennon has released no new material since April 1975, Paul McCartney is up to his eyeballs in the success of Wings and a new album is in the air, George Harrison is lying low, and Ringo Starr has “nothing planned”.

The amount of material released since the break-up of the Beatles has been quite phenomenal. We don’t guarantee that our list is a complete one — it does not include bootlegs or American releases — but it still adds up to thirty two albums. There is also a much larger clutch of singles, including the entire pre-split EMI singles which were re-released last year. The label in each case is EMI/Apple, except when otherwise indicated.

And so it goes on, and will go on until rock music itself has started pushing up the daisies. The biggest non-event in the world which continued to get headlines every six months or so is that of the Beatles reforming. Curiously enough, although most punters no longer bother even to read these tales, there was a story in the *New Musical Express* recently which described in some detail how the lads very nearly came together in New York. The occasion was the satirical TV programme “Saturday Night Live”, on which a compere offered them a derisory sum to come together on the show. As it happened, all four were in New York at the time, and all (apparently) agreed that it would be fairly mind-blowing if they actually turned up at NBC. John Lennon, however, seems to have got himself lost on the way there as the others waited

DISCOGRAPHY

- Beaucoups of Blues (Ringo) Sept. '70*
- All Things Must Pass (George) Nov. '70*
- John Lennon/Plastic Ono Band — Dec. '70*
- Ram (Paul) May '71*
- The Early Years (with Tony Sheridan) Contour, June '71*
- Imagine (John) Oct. '71*
- Wild Life (Paul and Wings) Nov. '71*
- The Concert for Bangla Desh (George) Jan. '72*
- Some Time in New York City (John) Sept. '72*
- The Beatles 1962-1966 — May '73*
- The Beatles 1967-1970 — May '73*
- Red Rose Speedway (Wings) May '73*
- Living in the Material World (George) June '73*
- Mind Games (John) Nov. '73*
- Ringo — Dec. '73*
- Band on the Run (Wings) Jan '74*
- Walls and Bridges (John) Oct. '74*
- Goodnight Vienna (Ringo) Nov. '74*
- Dark Horse (George) Dec. '74*
- Rock and Roll (John) Apr. '75*
- Venus and Mars (Wings) May '75*
- Extra Texture (George) Dark Horse, Nov. '75*
- Shaved Fish (John) Dec. '75*
- A Blast From Your Past (Ringo) Jan. '76*
- Wings at the Speed of Sound — May '76*
- Rock and Roll Music (Beatles) July '76*
- Rotogravure (Ringo) Polydor, Oct. '76*
- Magical Mystery Tour (re-released as album) Nov. '76*
- Wings Over America — Dec. '76*
- Thirty-Three and a Third (George) Dark Horse, Dec. '76*
- The Beatles at the Hollywood Bowl — May '77*
- Beatles Live at the Star Club, Hamburg 1962 — Lingasong, May '77*

outside the TV studio. . . .

Perhaps it was just as well that Fate intervened. The myth of a possible regrouping is too closely cherished; the reality could only be an anticlimax. On the

other hand, now that they are all the best of pals again it seems conceivable that one day, after the last of the speculation has trickled from the sub-editor's out-tray, they will re-form for a couple of gigs. Until then. . . .

"The Beatles Story — as far as Beat is concerned for the present — is now ended. If the boys want a new chapter then they had better start writing it themselves . . ."



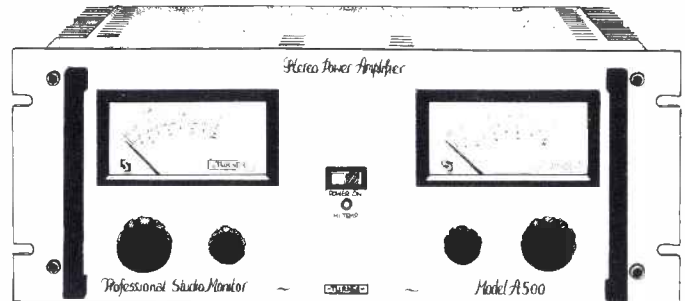
He lived happily ever after.



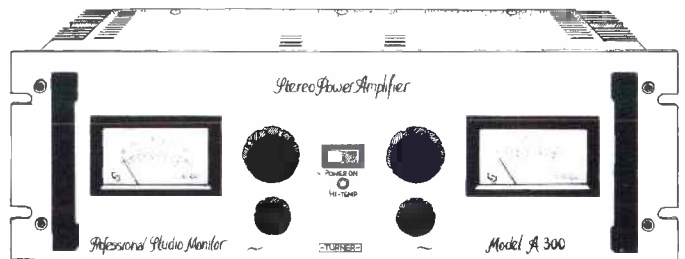
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— TURNER —

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HERON: BEHIND THE MIKE



◀ Heron and ▲ the rest of Heron.

Rick Hosburn talks to the former Incredible

One of the most incredible things about the Incredible String Band was their dedicated following right through the Sixties and into the first half of the Seventies. Another was that the band's self-generating existence stretched over so many years, spontaneous in its own festive way, show after show, tour after tour. More like an elastic band than a string one, you could say. A lot of the credit for this continuing success must go to the songwriting talents of Mike Heron and Roger Williamson. For not only did they have the sensitivity and awareness to write good words and good music, but also the determination to follow the whole thing through: to record, perform and live their songs in the way they wanted.

Mike Heron's controlling influence came to the fore considerably in the way he produced the band's last three

albums, and in the closing stages of their development together his heritage in early rock music was making its impression clearly felt in some of the zippier tracks they laid down. An attempt was made with the release of 'Smiling Men with Bad Reputations' in 1971 to follow an independent course from within the band, but although this solo album met with widespread approval both in this country and in the States, it was only three years later that the Incredibles eventually split up. The creative energy of the group's members which had united them for some thirteen years was now beginning to diversify.

"There was no question of keeping the Incredibles going in a modified form after the break-up," says Heron. "Nobody really had their plans worked out as to what they were going to do." In the event, however, drummer John Gilston and

vocalist visual artiste Malcolm Le Maistre re-formed to establish Mike Heron's Reputation, from which the current line-up of Heron is descended.

Mike Tomich, who had previously played in a band with ex-Stones Mick Taylor and Uriah Heep's Ken Hensley and had done session work with various groups including Pickettywitch and the Bonzos, joined in December, 1974, as bass guitarist. In August of the following year lead guitarist Frank Usher, who had previously played with John Gilston, joined them on their extensive club circuit, as did keyboards player David Sams in December.

Punchy

"We did some marathon tours at that time," says Mike, "trying out new songs and getting things tighter musically. The direction which the band took was really just a reflection of what each member did best." In September of 1976 the band changed over to the Bronze label under abbreviated name of Heron, a move which culminated in the release of an album earlier this year entitled 'Diamond of Dreams'. Again produced by Mike Heron, this recording says a lot about the musical direction he is following. All songs are Heron compositions, and after the opening punchy number on side one, 'Are You Going To Hear

the Music?', come two of the finest tracks on the album: 'Don't Kill It Carol' and 'Do It Yourself'.

Mike himself is eager to point out that there is no implied cynicism in the first track. "We're not in any way trying to get in a dig at the audience on this one. It's not a matter of 'Are you going to appreciate what we're doing?', but simply 'Are you going to be there?' Very much the idea of the basic rock 'n' roll band that we are. We've got it worked out and the music is tight, and it's really an appeal to come and listen to the band."

'Do It Yourself' has been released as the single from the album, coupled with 'Don't Kill It Carol'. The latter is a good, catchy rock ballad in which the tight harmony of the band comes over well, but 'Do It Yourself' has much more of an immediate impact on the first hearing. Introduced by a lovely solo guitar piece, the song gently builds up to a choral finale that has clear echoes of earlier numbers with the Incredibles. The single of this track is a slightly amended version, but in both forms it is a very fine song, well written and well performed.

The final track on side one is a move towards a zanier rock sound, the keyboards and mini-Moog coming very much to the fore to capture the spacey element in the song. With belting vocals and a solid drum backing, the band works through lyrics such as: 'Krendo, we gypsies in starships/We just

don't know what fear is/We've died too many times', eventually phasing away with swirling sound-effects that conjure up images from Star Trek. This theme is more than just a coincidence, for Mike is a dedicated fan of science-fiction, making sure he is well stocked up with paperbacks when he goes off to his rural Scottish retreat outside Edinburgh near Galashiels to concentrate on writing in between tours.

Teeth

Side two of the album has more of a folksy feel to it, and the opening track, 'Trim Up Your Love Light', has a beautiful set of lyrics. Written about early experiences in Edinburgh bars, it is a very personal song with arguably the most effective chorus of any of them. 'Draw Back the Veil' opens with a superb dancing riff from David Sams on keyboards that is hauntingly sustained throughout the song. Mike Tomich's bass adds a lot of depth and the use of Moog is refined, restrained and highly successful.

'Stranded in Iowa', which follows, is a song about life on the road and requires a few hearings to be fully appreciated.

Some of the arrangement works better than other parts, but it is still very much the kind of tune that you find yourself humming one morning while you're cleaning your teeth. The title track 'Diamond of Dreams' has been left to the very end, and is a very gentle laid-back number with which to round things off. It's quite a long track too, and tends to drift off and return in a misty whimsical way. Definitely recommended for listening to when you're laid out on the couch at the end of a long evening.

All in all, the album gives excellent value if only because so many of the songs retain their initial appeal after many hearings and the more outstanding titles can become obsessive listening. There can be little doubt that the experience of so many recordings with the Incredibles has been put to good use, and the live stage performances of Heron are indicative of some of the goodies we might well be treated to on the next album.

It is only when playing to an audience that Mike seems fully in his own element. No more the feathers and bells of bygone days though: Mike comes on stage dressed simply in jeans with a black sweatshirt and red

"It's not a matter of 'Are you going to appreciate what we're doing?' but simply 'Are you going to be there?' "

scarf, and it's all good clean rock 'n' roll entertainment. You can see from the close contact between them on stage why the band is so tight musically. It is only in the live performances that Malcolm makes his full contribution.

After things have begun to warm up the stage becomes alive with his dancing and cavorting across the stage. Not really up to the stage dancing routines that were so effective in the days of the Incredibles, but the visual appeal is definitely a booster to the audience, and his vocal support blends extremely well with Heron's handling of the lyrics.

Mike Tomich plays a neat-looking bass, shaped deliberately to look like a giant arrow. Mike Heron plays a Gibson L6 when onstage, though he prefers composing songs on his Harptone twelve-string acoustic when at home, and has a lot of time for his Martin D41. Some of the compositions ob-

viously need working over on the piano, and for this he has his own upright Bechstein. David Sams uses mini-Moog, micro-Moog and Hammond keyboards backed up by various string machines, and John Gilston's drumming is carried out largely on Pearl. Mike Tomich's lead guitar is also a Gibson.

Some of the numbers currently being rehearsed onstage are compositions by Malcolm and one or two may well appear in future recordings. The overriding impression of unity within the band is an encouraging sign that Heron are by no means an experimental phase, but an important nucleus which allows each member to express himself fully. Fired by Mike Heron's irrepressible enthusiasm and drive, the band is working hard on the road this summer, and if it was ever true that the band that plays together stays together, Heron are likely to be around for quite some time to come.



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ON THE FIDDLE!

My Violin Leek by Hunter's P. G. Cornell . . .

The greatest problem facing the aspiring electric violinist is the extreme shortage of electric violins. Trying to use a real violin in a heavily amplified band is almost impossible: if a microphone is used the player is as hampered as an acoustic guitar player by the problem of staying near his microphone, and with the vast majority of transducers the body of a conventional fiddle acts as such an efficient resonator (400 years of constant effort and achievement by generations of violin builders trying to build the most resonant instrument they could has not been wasted) that feedback appears before an audible return of signal in a loud stage show.

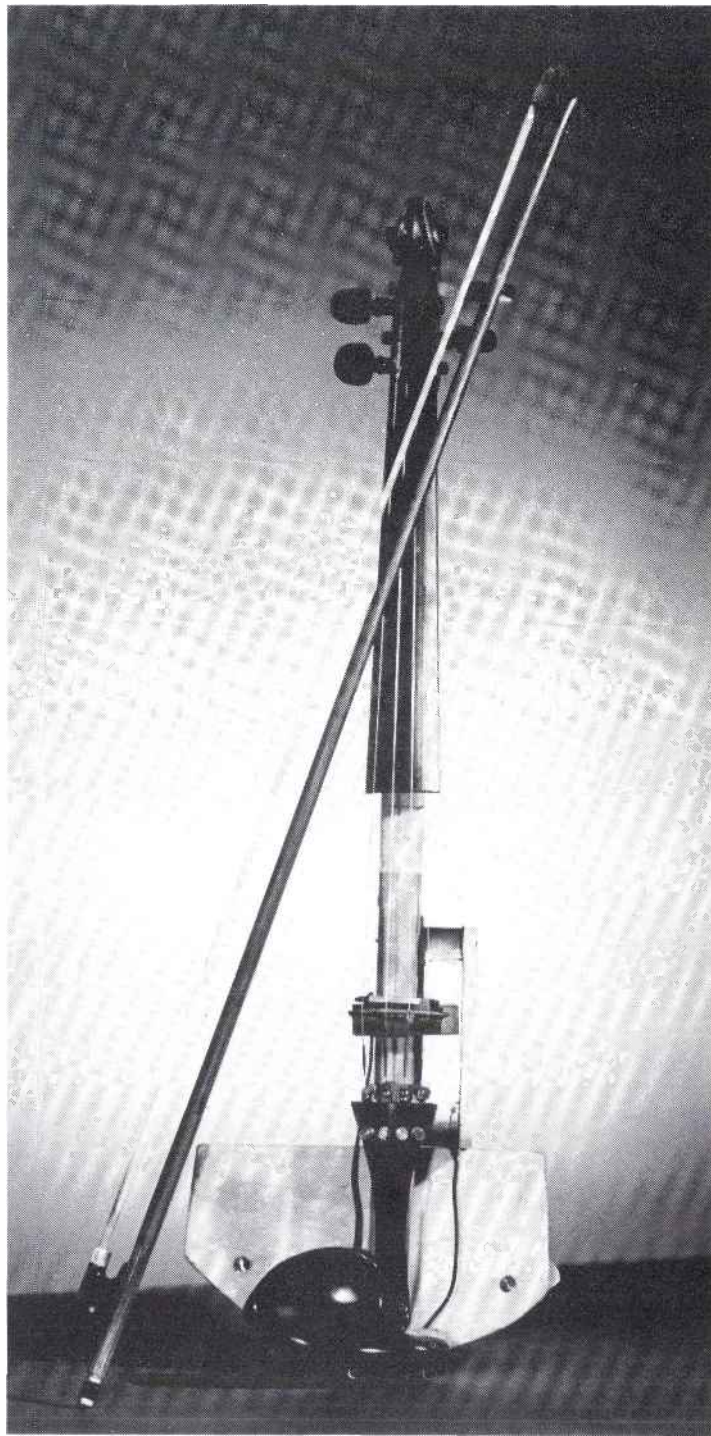
The instrument pictured here, variously described as the Airfix Kit or the Leek Stradivarius, did start life as a conventional violin which I used with a contact microphone. The feedback problem led me to try to damp the resonating surfaces of the violin's body, so, taking my courage in one hand and a chisel in the other, I opened up the body of the fiddle, removed the sound post, and stuffed the inside with foam rubber. When I stuck the whole lot back together again, the feedback problem remained, although it wasn't as bad. So then I painted it all over with car underseal — it didn't do a lot for the appearance, because it used to collect fluff and unwary insects — but the feedback problem remained.

So about two years after that I lost my temper with it and cut the body off altogether. Although this did a lot for the appearance of the instrument (it was becoming rather gruesome by this time) it also had the effect of leaving nowhere to attach the strings and chinrest. Rummaging around in the

cellar, I found a fine (but smashed) Victorian mahogany mirror, one part of which became the body of the revitalised machine. Having had my fill of contact microphones, I embarked on an era of pick-up winding using (and losing) vast numbers of small magnets and spools of fine copper wire. Many a sleepless night was spent wondering why the latest brainchild was stillborn, and so total was my failure that I even went so far as to commission a steel guitar builder of renown to custom-wind me a special pickup, which, although it looked at least as good as a Fender creation, produced as little and as bad a signal as all of mine. In the end I settled for a cheap lead guitar pick-up which had the advantage of individually adjustable pole pieces: this went a little way towards coping with the strings being at different levels, a feature which all bowed instruments have so that each string can be separately bowed.

Development

The appearance of crystal transducers on the market led me to hope again that a good electric violin was not a mere fantasy, and so a new period of research and development began. Having bought one of these devices I rushed home with my soul full of hope just like the advert said I should, linked it up, and either had an undesirable rhythmic accompaniment of my fingers drumming on the finger board, or else a tonally unbalanced signal, depending on where I placed the bug. So then I built a unique piece of electronic wizardry which created the true violin tone that astounds and excites music freaks everywhere, at present encased in a Golden



Virginia tin: certainly if its present contents start to smoke the player is well advised to heed the Government Health Warning on the side.

In its present form the Leek Stradivarius is not perfect. Although it would not compare with the famous Fender (at least I hope it wouldn't, because I

would hate to think that their research and development is undertaken in the same spirit of hit-and-miss incorporation of ideas and components gathered from the more knowledgeable) it is the only electric fiddle I have encountered which is sufficiently robust and reliable to stand up to life on the road.

Peter Cornell handles trombone, electric violin, piano and vocals in Hunter, a Staffordshire band who have recently released their first album — Hunter — for Penny Farthing records. In addition to this selection of instruments Hunter also feature further violins and mandolins; the album is a refreshing change from the four instrument rock sameness that usually prevails.



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INSTRUMENTAL NEWS

PREMIER CALL "TIME PLEASE"

The Premier Drum Company have come up with two brand new books for drummers. The first, entitled "Match Sticks", is by Geoff Riley and is intended for those who have no easy access to a teacher, for those who may be competent already but can't read music, and for those who are changing over from the orthodox to the "matched" stick grip. The other book, also by Riley, contains a number of useful exercises to help drummers with their

timing. Called "Time Please", it gives advice on unusual time signatures, back beats and cross rhythms, as well as time-keeping plain 'n simple.

A thoughtful touch provided by Premier means that both books will lie flat or even folded backwards — essential for propping up against the nearest tomtom holder. Availability should be no problem — otherwise "Matched Sticks" and "Time Please" may be obtained direct from Premier.

PREACHER AND VIPER ARE COMIN' TO TOWN

Two new solid-body guitars from Ovation have just emerged to join their existing solids, the Deacon, Deacon XII and Breadwinner. Intriguingly named the Preacher and the Viper (sounds like a religious allegory), these models will retail at £520 and £435 respectively. The Preacher is a double-pole stereo model with a flat rosewood fingerboard and a detachable mahogany neck; the Viper is designed to "reproduce the 50's sound", and to this pur-

pose has a single "no loss" volume and tone controls with a three-way selector. Readers are reminded that the electronics in Ovation guitars are designed to prevent the loss of sound character as the volume control is wound down.

Other features of these new instruments are the fully adjustable tailpieces with a bronze bridge, which aids sustain, and the Schaller machines. Cases are an optional extra at £70.

SHURE ENOUGH

The ever-popular Shure range of microphones is augmented now with a new model — the SM59, which made its debut at APRS '77 recently. It is a general purpose dynamic mic with a 50-15,000 Hz frequency response and an anti-feedback cardioid response pattern. Unwanted noise — handling, heavy breathing, etc. — is cut down to a minimum thanks to catchily named mechanopneumatic shock mount system. The little beauty weighs just 7.6 ounces, measures around 7¾ inches in length, and costs £86, not including VAT.



Next month
Instrumental News
examines the
models and
performances
of Yamaha's
new guitar range

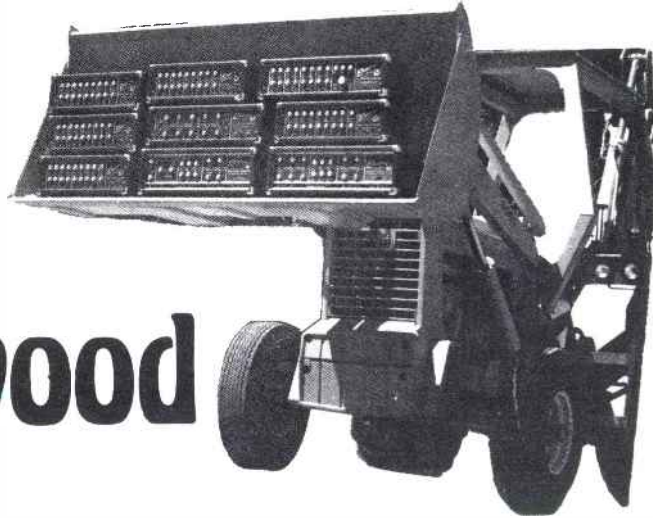
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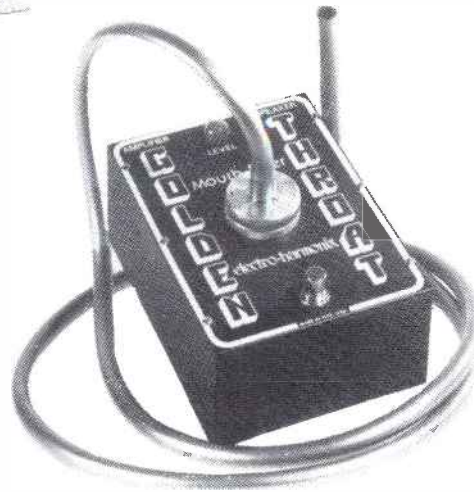
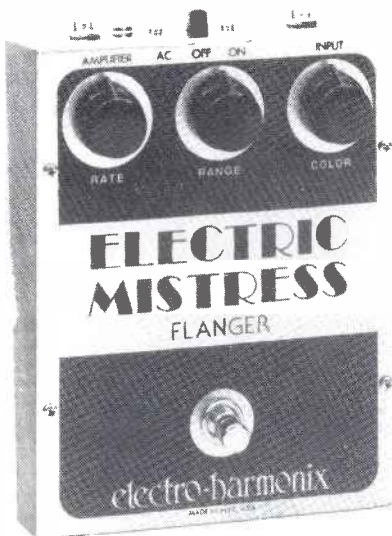
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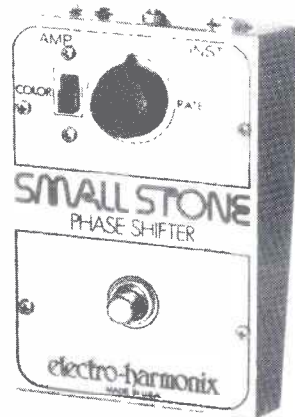
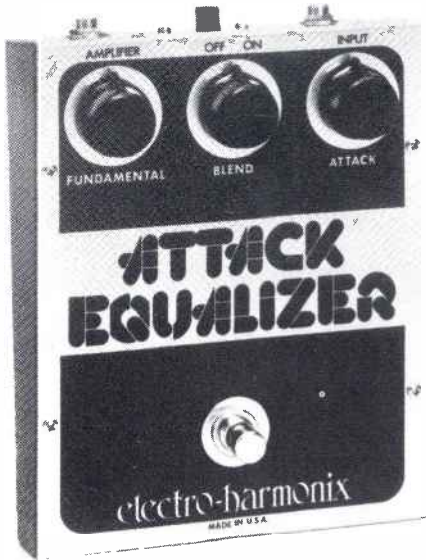


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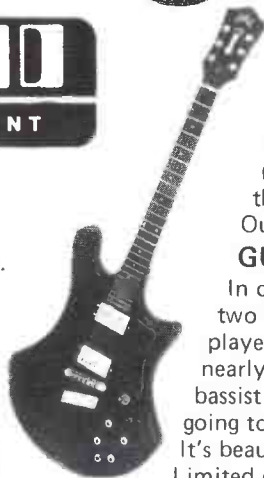
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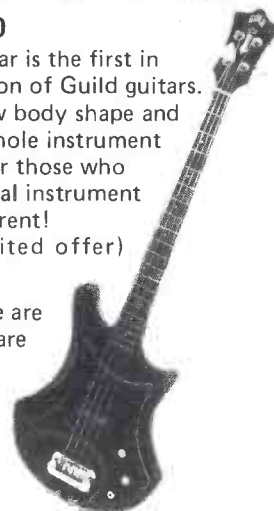
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These Two New Stars In The 'Welson' Galaxy Have Taken Off Like 'Meteorites'

'IMPERATIVE' two manual portable

The Imperative is a two manual portable with special effects and graphic volume controls. The upper manual has 49 keys from C to C. Seven six-position drawbars are provided for Flute, three for percussion, one for percussion decay; an on/off switch is provided for flute sustain on four drawbars, and seven push-buttons with lights modulate the flutes separately or together. Two drawbars control modulation amount and speed. The lower manual has 41 keys from C to C, with four six-position drawbars for flute sound. The String Synthesizer action is provided with a sustain control and three tabs as follows: Cellos, Violins, Upper to Lower Strings Coupler. Another three tabs control Piano, Harpsichord and Upper to Lower Special Effects coupler, a slide control being provided for Piano and Harpsichord Decay. Six slide volume controls allow graphic level setting of the various organ sections. A Stereo effect is achieved via twelve coupled push-buttons, which allow placement of any or all of the sections to the left or right channels. In addition to all these features, the following facilities are also provided: Two photo-cell expression pedals, a pitch control and a pedal board output.



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General: 2 outputs for stereo (left and right). Output for mono amplifier. Pitch Control. Two outputs for photoelectric expression pedals. On/off switch with pilot light. Music rest.

Optional: Metal stand and vinyl bag.

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Depth	6½	15
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One answer, of course, is to have a full p.a. system on stage with him. But that would mean that the rest of the lads in the band would be doing their thing somewhere between the front stalls and the orchestra pit.

So, to avoid this, Billy Cobham monitors through a Bose 1800 amp and four Bose speakers.

For a start it gives him an excellent transient response. (Essential for any drummer, if you think about it.)

It's compact. You can see the size of the speakers from the pic. while the amp only weighs 65 lbs.

The 1800 has a total output of 800 watts when driven into a 4 ohm load. And has features like LED's to give a visual reference to instant power levels, and electronic current limiting to cope with abnormal loads. And there's a delay circuit, too, to avoid overloads when the system is powered up.

The speakers are something special. Each cabinet is capable of handling 270 watts RMS. Instead of one there are eight drivers in an air-sealed enclosure. Which means that the bass isn't

of the boom-and-thump variety while the treble is clean way up to the top of the audible spectrum.

And with every pair of Bose speakers there's an active equaliser which ensures a flat power spectrum is radiated across the entire audible range.

When asked his opinion of the Bose system, Billy Cobham said, "Bose speaker systems represent the ultimate in sound. The size of the cabinets makes it the perfect monitor system of our time."

We didn't get the opinions of the rest of the band. But we're sure they're as happy about Bose as Mr. Cobham.

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AXE FAX

Beat's annual guitar survey traces the development of the instrument and the models currently doing the rounds . . .

It seems difficult to believe that less than 30 years have passed since the electric guitar war was declared in earnest. Up until that time there were no real challengers for the title, in that guitarists tended to play an instrument rather than a brand. Their hallmarks were their own style, and not the particular sound and shape characteristics of their chosen instruments. But 1949 was an important year.

Leo Fender laid down the gauntlet by marketing a product which differed in many ways from its predecessors. Two electric pick-ups, a completely solid body and a single piece of maple wood made the first Fender Telecaster a (then) unique guitar. For three years the Tele ruled supreme. The war appeared to have been won at a stroke, and the market sewn up. But Les Paul, then a reasonably well-known jazz guitarist, was immersed in designing his own solid-body guitar in conjunction with the mighty Gibson empire and in 1952 the first Gibson Les Paul appeared. Some five years later the Telecaster was replaced at the head of the Fender family tree by the indomitable Stratocaster, and since then these two guitars have dominated the playing side of rock music.

Every established guitarist has played one or other, most have chosen one or other, some have chosen both, and a few have looked elsewhere, but only after playing the originals. Copies have come and gone, been

treated with disdain or praised for their accurate imitation of the originals, either cast aside as pathetic or raved over as a cheap alternative, but it is only in recent years that copies have become acceptable in their own right. Throughout this period a few manufacturers established reputations in their own right: **Gretsch**, with the help of Chet Atkins and Duane Eddy, and later George Harrison, **Guild**, and **Rickenbacker** with the aid of the Byrds, and then Pete Townshend and Paul McCartney among others.

Next, however, someone started blowing a bubble in the East. At first the bubble was chewing gum, tasty at first sight but useless when the tongue was fully inserted and the pressure applied. Copies fell from the oriental trees like confetti — pretty but useless, swept up the following morning by the street-cleaners in search of a bargain. British copiers too examined the original and produced faithful replicas — at least by sight. American newcomers like **Ovation** tried a totally different tack and established reputations completely divorced from the mainstream battle, setting up sideline skirmishes with bat-shaped solids and revolutionary electric acoustics.

But the tide turned. The Japanese began producing guitars worthy — dare I say it — of full page reviews in *Beat*. No longer did they flood the office to find everyone was going away that weekend to a Boy

Scouts' camp in North Wales, or to visit sick grandmothers on the slopes of Everest. We began to be interested, and then impressed with the Eastern invasion. Now there are a couple of Japanese guitars which we would heartily recommend in preference to the established generals of the trade. So, a quick run around of some of the guitars available now is probably of interest to all and sundry.

Firstly, there have been several noises from various camps intimating the arrival of a revolutionary synthesizing guitar. A few manufacturers have put their heads into this problem, alarmed by the astronomical rise in the many permutations of the electronic keyboard, but as yet, there are very few worthy of any serious consideration.

Filters

Launay King electronic guitars seem to be the present market leaders in this field. Their shape is a matter of opinion but they seem sturdy and well put together, although a glance inside is enough to shatter the illusion of simple single coil pickups. The Launay Kings have built-in electronic processing systems designed to take the place of and add to floor and studio effects units. Currently it's possible to have two independently adjustable filters, treble boost, distortion, sub-octave generator, noise generator, phaser, multiplier, envelope generator and VCO all stashed under the black finger-plate, and all controllable by the 12 rotary and 7 toggle switches provided.

To date we've not managed to test one, but if Launay King would like to send one along we'd sure as hell give it a whirl. (*Is that a plug? . . . Ed.*)

Well, back to the originals and how are they faring now?

Gibson introduced several new models, and some revamped ones, for the all-important Frankfurt Fair earlier in the year. The Firebird, Thunderbird and Explorer are all reissues of earlier famous Gibson models and are up-dated versions of their ancestors, featuring super-humbucking pick-ups, improved necks and gold-plated parts. The original Explorer has always been my own favourite guitar, so I look forward to trying the new improved version (with added blue whitener, I suppose?). 1976 saw the introduction of the Les Paul Custom 3 pick-up and '77 has now seen the issue of the Les Paul Pro De Luxe, which Gibson say has been manufactured to



Ibanez: quality guitars now being used by many top players.

meet the demand for a sort of super Gibbo, combining the good features of their many variants. The Les Paul Artisan, produced in a limited edition, has three new humbucking pickups.

Over in the other camp there has been less recent activity, but the Fender range is so well established it barely needs any re-introduction to you.

From the bottom-end up there's the Musicmaster guitar and bass, each with a single p/u with volume and tone controls, 2 way adjustable bridge and detachable rock maple neck. Moving upwards through the Bronco and Mustang there's the Telecaster available in four versions, and then the Stratocaster used by (amongst others) such greats as Hendrix, Gallagher and Trower. The top of the range is capped by the Jazzmaster and Starcaster.

The other side of the Fender guitar business is obviously their basses, used in one form or another probably by every bass guitarist there has ever been.

For a while we find a newer name amongst the high fliers: Hagstrom. Used quite widely in the Sixties, they have recently re-appeared in this country under the auspices of the Fletcher, Coppock and Newman banner.

The range includes three solid six strings, a bass (reviewed not many months ago in these pages) and two semi-acoustics. The range also has an astonishingly wide price sweep — from chicken-feed £225 sweeping all the way upwards towards the flagship at £1195. Larry Coryell is a more recent convert to this trade. Incidentally, FC&N also handle the Lorenzo acoustic guitars and the excellent selection of Kimbara acoustics, which comprises 26 different models ranging from £40 to £245.

Agency

Still moonlighting around the higher reaches of the guitar plateau we find such auspicious names as Rickenbacker, Gretsch and Guild, Rickenbacker still appear to be having problems with an agency in this country, although Free'n Easy Music in Hemel Hempstead and Musical Sounds in Sheffield are two shops we know which can supply these guitars without difficulty. The Rickie 4001 bass, used by Chris Squire and Paul McCartney to name but two is probably as well known as the Byrds-type Rickies. Mr. Tam-



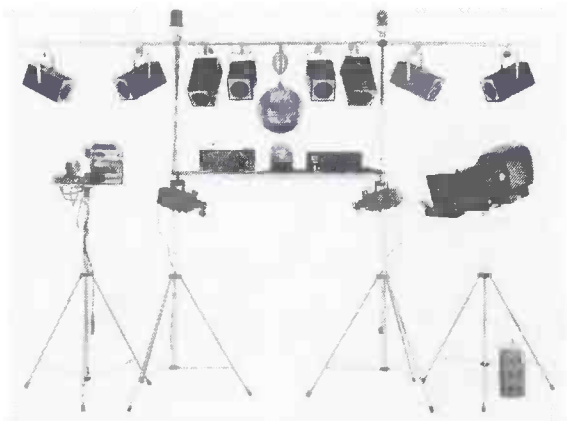
The internal circuitry of the Hagstrom 'Patch 2000' synthesizer guitar showing 4 string bass below and 6 string lead above.

bourine Man à la McGuinn is probably a final testament to the Rickenbacker's peculiar sound, although Lennon too used the thin-line ¾ sized semi-acoustic 320, fitted with three p/u's and two tone, two volume and three-way pre-set tone selector.

Guild have been moving steadily throughout the 30-year history of the "Electric Guitar War As We Know It", and are currently producing a number of

worthy models. Their acoustic bass — introduced and reviewed in Beat last year — is beginning to win friends and get television exposure as well. The electric range begins at the Artist Award, in some ways similar to the now deleted Gobson Citation, and continues through with the X-500, X-175 and CE-100D. Except for the Artist which has a single p/u, these are all dual p/u single cutaway

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So has our talent for having accidents. Like the gig we did in New Jersey. The band was going down a storm. The crowd kept asking for more. And we ran over time, just a bit. We were all for playing 'til dawn. But there was a little old lady, living round the corner, who didn't agree.

She got a bit fed up with the noise and called the police. The first we knew about it was when John, the drummer, suddenly felt something dig into his back. He turned round and found a policeman pointing a 'Smith and Wesson 38' right between his eyes.

Tony Brinsley, our tour manager dragged him off stage only to find himself looking straight down the barrel too. We kept on playing. And praying. Anyway, after a bit of British diplomacy everyone cooled down and we played a couple more songs before tying up the set. But that's life with Climax. One thing it isn't, is dull.

Being accident prone, we have to be a bit careful when we choose equipment. At some stage it's bound to fall off the truck. Get jumped on. Or end up in the orchestra pit. So the stuff we use has to be tough.

That's one reason why Pete and Derek are so fond of Marshall. It can take plenty of knocks. Besides they've grown up with it and they know it's reliable. We've got one Marshall amp that's four years old and it's nearly as good as new. Marshall's never let us down yet."

Climax Blues Band comprises Peter Haycock, lead guitar, Colin Cooper, sax & vocals, John Cuffley, drums, Derek Holt, bass, Chris Runciman, mixer and equipment, and Tony Brinsley, tour manager.

They won the Capital Radio award for the most promising band of '76. But they've been knocking audiences out with fantastic live performances for years. You can hear them on albums from 'Play On' to 'Gold Plated'. And they've just had a lot of success with a single called 'Couldn't get it right'.

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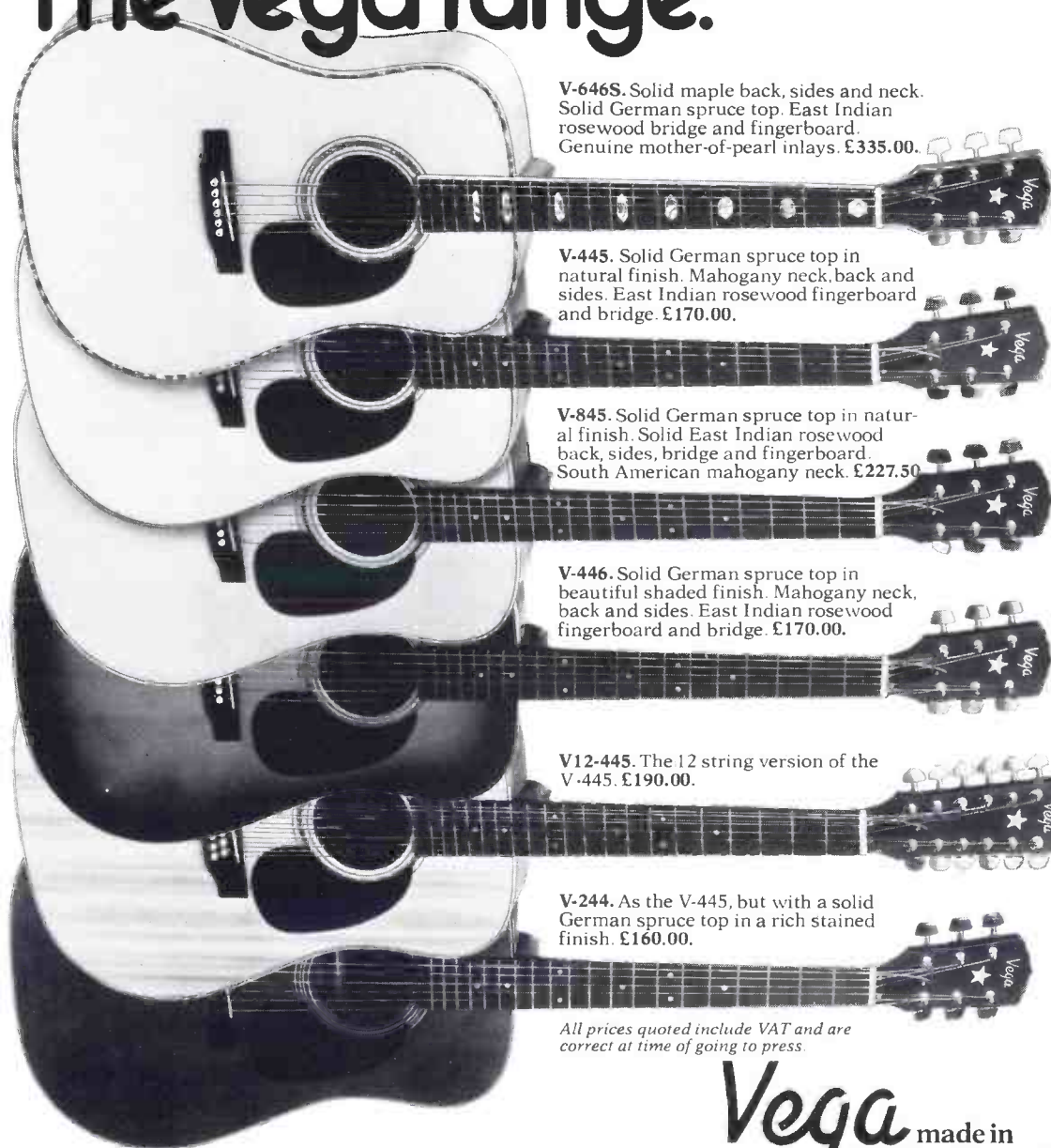
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models with separate tone and volume controls. The Starfire series consists of slimmer double cutaway guitars, Guild acoustics especially have their place in the guitar hierarchy and are definitely worth a check out. Contrary to rumours spread in other magazines, their general standard of quality control is quite exemplary. Also worth looking at in the Guild stable are the basses — see this month's comments by John Entwistle.

Stereo

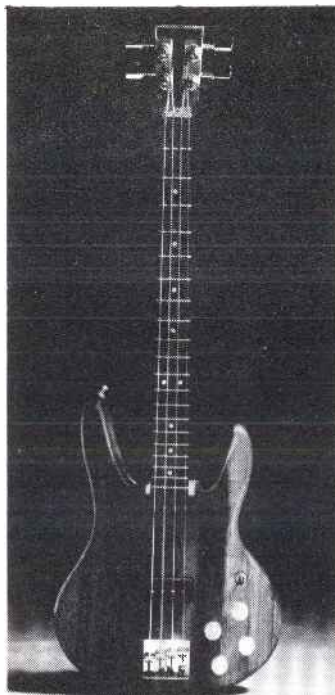
Gretsch are best known for their beautiful White Falcon, which is available in three different models. All are hollow bodied electrics, but the best is probably the stereo version which features two dual p/u's, gold plated hardware and Bigsby tremolo tailpiece. The neck is laminated rock maple, as is the body and there are comprehensive tone, volume, and p/u selector controls.

No mention of Gretsch would be complete without a look at the Chet Atkins series, as Chet virtually pinned Gretsch to the guitar map with his own finger picking approach, and now there are the Super Chet, Country Gentleman, Nashville and Tennessean guitars.

So far we haven't even cast a sideways glance at the opposition from the land of chopsticks and rice, but now comes the opportunity.

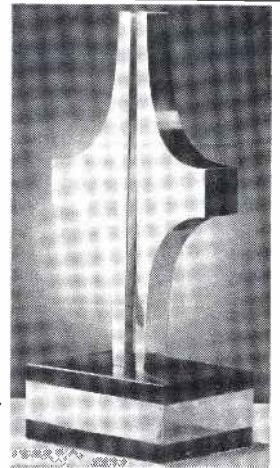
Riding high at the top of the Japanese crest are Yamaha and Ibanez. Thankfully both manufacturers have now escaped the tag of 'cheapo Nip-po Copo' and are producing a range of fine, worthy axes that more than hold their own.

Yamaha, presumably with the Ibanez thrust in mind, have just introduced a completely new range of guitars — both acoustics and electrics, and these are worthy of a longer examination. When a major guitar manufacturer decides to



The bass page: Ned Callan Custom (top) and Travis Bean (bottom). Elsewhere the 6-string Bean is reviewed, but both are easy on the eye.

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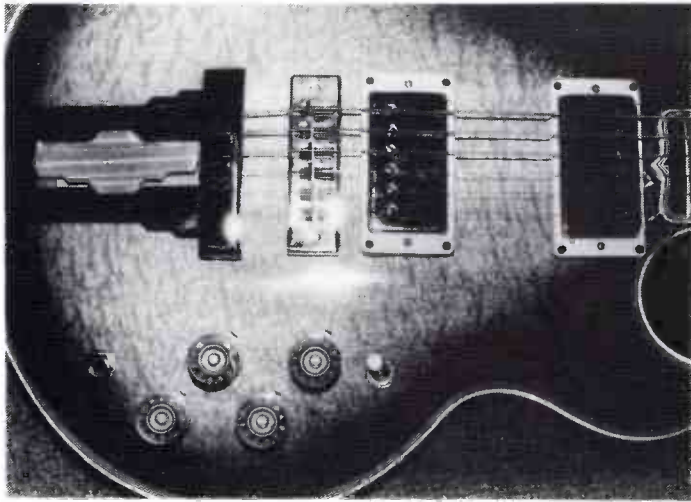
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A glinting Gibson close-up of the superb L5S.

completely scrap his existing lines and come over with a brand new selection it is obviously a major event in the music business, and Beat, following a couple of persuasive phone calls, was privileged to be invited up to the Kemble Yamaha organisation's headquarters in Milton Keynes to see and play the new range. Two factors were outstanding. Firstly, that with perhaps one or two exceptions, the new range is a genuine improvement, and secondly, that the prices have

remained as competitive and keen as ever. A common question in Beat's offices is 'How do they do it?' and having seen the new selection we can only ask it again.

On the electric side — with which we are more concerned here — there are important additions to the already established SG series. Beat has already spent several pages praising the stunning SG2000, which must surely be in line for the 'Gold Medal' position in the current guitar race, but our visit

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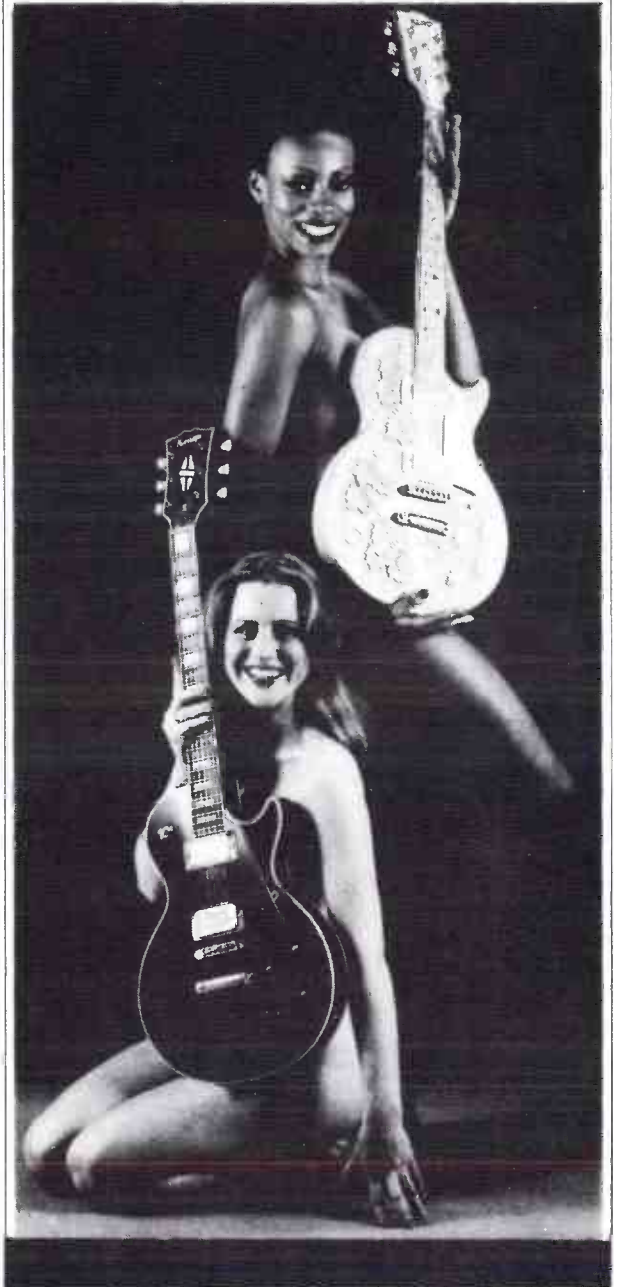


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Kasuga guitars are available through all good retail musical instrument shops. The range consists of nineteen popular models. Illustrated is the black single cut-a-way model LG3808 at £165 including de-luxe carrying case, together with the blonde model LG2000V at £299 also including de-luxe carrying case. Please ask for further details through your local dealer or write, with stamped addressed envelope, to:-

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L-R Kimbara, Avon, Summerfield L6S lookalike, Columbus.

surpasses its little sister by going one stage further. By turning the volume up full a special tone-bypass circuit comes into operation which produces a highly distinctive heavy sound. All-in-all, an extremely impressive guitar which left us pretty stunned!

left us wondering at the unique SG1000/700 series. Both these guitars have an unusual push-lock switch in the tone control, and a bi-sound system for changing from humbucking to single-bobbin sound and vice versa. In English this means that the rotary volume controls are also push-in push-out switches changing from humbucking to single-bobbin (at the same volume setting) at the literal push of a button. The SG1000

The acoustics have seen an even greater re-vamping, of which I will make only passing comment here, reserving detailed opinion for a future issue. I had the opportunity to play virtually every one of the range, and without any doubt whatsoever Yamaha have greatly improved on every single guitar but one — and I won't

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mention that particular model until I've had time to re-assess my opinion, as I find it unlikely that they would have allowed one to slip through the net, and it may well have been a faulty example. Otherwise, the range is superb and almost ridiculously priced!

The other major competitor from Japan is **Ibanez**, marketed in this country by Summerfield of Gateshead. Summerfield also handle **CSL**, **Sumbro**, **Lavin**, **Maccaferri**, **Cimar** acoustics, **Bozo** and **Kohne** guitars, but the interest for electric players is certain to be centered in the aforementioned Ibanez. The worldwide acceptance of Ibanez at the highest level is emphasised by bands preferring the brand on both sides of the Atlantic — Small Faces (the last time I saw Stevie Marriott he was enthusing over their latest model almost to the exclusion of the interview!), Curved Air, Slade, Bryan Ferry, the Doobie Brothers and Bob Wier of the Grateful Dead.

So, who else is there around? No matter who I mention there will be readers pointing out the obvious, and advertisers the obscure brands that haven't received my attention. But, undoubtedly, the guitar market is as active now as it has ever been and the general interest in the axe will benefit everybody equally. For many years, for example, guitars have been wood, wood and nothing but the wood, but more recent innovations from companies like **Ovation** and **Travis Bean** are beginning to change that. The interest in the axe is affecting everybody — not just the potential purchaser, but designers who are realising that although the Strat is a great axe, there are things which can and should receive attention over a 20-year-plus production run.

Travis Bean, for example, (see this month's instrument review) utilise aluminium for the neck — while **Ovation**, in addition to their extraordinarily shaped Breadwinner, use a new

material (Lychrachord) for the backs of their revolutionary electric-acoustics.

And speaking — as I was — of 20-year production runs, the old master himself, Leo Fender, has set up his own company (presumably at the end of his contract) to market his own guitars, named **Music Man**. Visually quite similar to those bearing his own name, the Music Man guitars have already gained a lot of ground in the States and are beginning to make inroads over here.

Pre-amp

The six-string features a pair of humbucking p/u's, selectable via a 4-position switch for both in-phase and out-of-phase connection. Optional is an internal pre-amp which isolates the p/u's from the tone control circuitry thus allowing reduced volume settings without treble loss. There's also a bright switch and a pair of tone controls — one for each p/u. Our office guitar freak (me?) (*No. Ed.*) has managed to lay his hands on one of these monsters for a little while and reports they sound really good, a sort of cross between the two monsters of the guitar world. The Music Man bass has a single fat p/u and an unusual idea for the alignment of the machines, the G machine being alone on the opposite side of the head, allowing the strings to pull straight across the nut. The Music Man guitars reflect progress in many ways and abound with several ingenious design features — the strings, on both models for example,

pass right through the body in order to increase the natural sustain.

Another important Japanese manufacturer who should have got mentioned earlier is **Kasuga**, distributed in the UK by the Hornby Skewes organisation. The LG-2000, with its intricate and ornate wood carving, was reviewed last year in Beat and became the prize in one of our 1976 competitions. We've not heard comments from the prize-winner, but hope that he's as happy with the model as we were when we reviewed it. The LG-2000 has three companion guitars in the LG-380B, LG 770W and LG480S. Hornby Skewes also handle the cheaper **Zenta** range of solid electrics, as well as the Kasuga acoustic models, **Terada** and **Palma** classic, folk and western guitars, plus banjos and mandolins.

While we're down at this end of the market, the products from **CMI** are certainly worth a look. Copies, undoubtedly, but well worth considering if you're in the market for a good starting electric guitar, and probably more reliable than that 'good condition second-hand bargain 1938 this that and the other.' I've been using a CMI Les Paul copy for some time now for my own amusement at home, and with the right strings it feels OK and certainly shouldn't be laughed at at all. A cheap power booster helps, admittedly, but for many CMI will be a good kicking off point on the road to the solid gold super-buster that is everybody's dream... or is it?

Right, that's the end of this cursory examination of the current guitar market in this country. Some brand names that haven't had a more detailed review include **Burns**, **Sensier**, **Moridaira**, **Mountain**, **Hashimoto**, the excellent **Antoria** copies from J T Coppock, **Shaftsbury**, **Birch**, **Hamer** and **Epiphone**, and no doubt the list could be expanded virtually ad infinitum. What is more important is the fact that the choice is wide, the instruments are available at any cost from £30 to £1500, and that whatever you buy there will always be something else that may be worth attention next time you chop one in.

As for the war, who's winning? Impossible to say now, as the super-stars tend to keep monstrous collections of all brands, having finally admitted to what many knew all the time — if a guitar sounds right, buy it and play it, no matter whose name is inscribed on the head.

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MIXERS-

A focus on some of the P.A. mixers currently on the market

AKG

AKG are relative newcomers to the field of mixers. Their 6100 system is expandable; in other words, you start with the 6-input master unit and add the 8 input expander when the need arises. Each channel has 3 way equalization, gain, effects/-reverb and monitoring. This means it's basic but compact. The 6200 series is similar but a stereo model rather than mono.

If, however, your requirements are more modest, have a look at the 6000CF and the 6000RCF. The first simply has bass, treble and gain per channel, whilst the second has an additional on/off facility per channel plus built-in reverb. Similar to the 6000CF is the 100K, but there are a couple of differences: the 100K has two inputs per channel — one for low level and one for high level input signals. Secondly, the treble controls are more effective in the upper mid-range, which is especially useful to the keyboard player — for whom this one is specifically intended.

ALLEN AND HEATH

The SD 12 portable stereo mixing console is the latest addition to the successful Allen and Heath series. The unit features twelve input channels on a semi modular chassis which allows rapid 'in field' servicing, without the additional cost of a fully modular system. The electronically balanced inputs have fully variable gain, allowing optimum signal to noise ratios and minimum distortion to be achieved for all programme levels. A fully combining four band equaliser section allows positive control of sound quality and troublesome feedback frequencies. A pre-fade foldback mix is also incorporated complete with in-

dependent equalisation. The console was designed with recording in mind and consequently features direct outputs and line insertion points on all channels. A comprehensive four way stereo monitoring system is incorporated which includes facilities for PFL and stereo tape return. This feature particularly suggests a suitability for the small self operated type of studio.

CANARY

The latest addition to the Canary range of live mixers is the 10 into 2 model which they unveiled at Frankfurt in February. The stereo output has 3-band tone controls and PFL monitoring per channel. Also as a standard is a sub-mixer socket so that an external 10 channel mixer can be plugged in to give a total of 20. The mixer has an internal stabilized power supply and all terminations are on jack sockets, though cannons can be supplied if required. The Canary is especially intended for hard use on the road, and costs a mere £255, not including VAT.

CMI

The CMI range of equipment has always been aimed at the type of band who do not require the kind of ultra sophisticated equipment to be found elsewhere in this survey but nevertheless require a degree of flexibility and sophistication not previously available in smaller P.A. systems.

CMI have 2 mixers available at present which exactly fit into this concept, one is the CMI Maximin 6 Channel and the other is the larger Maximin 12 Channel. Both these units feature the same facilities which include separate volume, treble and bass controls on each

channel; master output and master volume control; foldback output and foldback volume control, and an illuminated V.U. meter. Both mixers are impedance. The CMI Maximin 6 Channel mixer is priced at £85.77 and the CMI Maximin 12 Channel mixer at £155.46; both prices include VAT.

CUSTOM SOUND

Custom Sound's 700MXR mixer features a large well laid out panel for the twelve input channels and the master bank input matching is achieved via selecting "padding" ranges for the input attenuation thereby matching directly to the output level of the microphone (or instrument) rather than via an impedance match. This system means that the level of unwanted noise developed from the external microphone is kept to a minimum. A three band equalisation network follows, plus auxiliary, foldback and pan controls on each channel. Routing selectors for main or auxiliary operation are provided, and to enable selective headphone monitoring of any group of channels to be achieved and comparison of these to the main output. Also, auxiliary may be switched in at any preset level rather than needing to fade up and down as on several alternative mixers. Slide faders are on each channel. Besides the usual channel and output connections the CS 700MXR had connection for headphones, foldback monitors, auxiliary/echo units and for tape recording/replay of total mixdown. It comes complete in a fitted rigid flight case.

FORMULA SOUND

This company manufactures a full range of PA, but include in the midst

of it all a 30-channel console with four stereo sub-groups, four echo channels, two foldback rings, a 120-way integral patch bay and dual multipole connectors for all inputs and outputs. The rig used by 10cc last year was built by this very firm.

HH

A fairly recent product of the HH range is their 12 input stereo mixer with 4-way e.q., input gain, foldback, echo and panning per channel, as well as the usual slider faders. The output section has left and right faders, two VU meters, foldback volume and full monitoring control. All of this is, of course, reasonably standard stuff, but where HH have the edge is in their special echo/-Effects module. The echo offers a variety of effects, including ADT and reverb, whilst the other effects include phasing, flanging, and vibrato. This is a good idea, and one which others will no doubt be following in the near future.

HIWATT

The standard version of the Hiwatt mixer is 16 into 4, though it can also be made with 8, 12 or 20 inputs. You won't see too many of them in the shops, but this is because Hiwatt prefer to sell them from the premises, thus cutting out the middle man, and cutting down the price.

Equalization is three-band per channel, plus a parametric middle control. In addition there is a stereo subgroup, and each channel features echo send, foldback, and VU metering, plus overload LED, PFL and panning. The inputs have a three position gain switch. For just £1047, one of those 16 into 4 mixers could be yours.



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MAINE

An up-and-coming (to borrow a much used if dreadful phrase) company with several representatives in most amp and PA brackets. Elsewhere we take an overdue look at one of their promising combo range; here, however, we concentrate on the Maine PA mixers. In this instance they are mixer amplifiers; the PA 170 offers an output of 200 watts RMS, 5 channels, reverb, and master frequency balance panel and takes its place within a larger overall system comprising the mixer amp plus two standard PA loudspeaker cabinets. Each channel of the mixer amp has rotary controls, for input level, reverberation, bass and treble tones and a bank of master controls in a separate panel.

MARSHALL

Better known (naturally) for their excellent amplifiers, Marshall also have some mixers worth taking note of. The 6-channel minimixer with a mono output, but even this midget has a VU meter plus separate volume, treble and bass controls per channel. The 2050 mixer is available in 9- and 15-channel versions, each having an internal reverb unit, whilst the 2070 is a 12-channel stereo model, angled up toward the user and provided even with a writing surface (thoughtful, eh?). The facilities include 3-way e.q. and VU metering per channel. Echo, reverb, foldback and other such necessities are provided as standard.

MIDAS

Midas manufacture three modular mixers, including a portable system which has six inputs with varyingly complex equalizers and four send controls. There is an option for 8-track routing in addition to the 4-track which is the standard feature. Illuminated VU or PPM meters and LED indicators, as well as A/B tape monitoring and jack field facilities are also available. The March issue of Beat featured the giant board which Midas built for the Pink Floyd (40 channels) but we now hear that that company are involved with another project, this time with E.L.P., which dwarfs even the Floyd's. In conjunction with Triad they are building something reputed to consist of 148 channels. Frightening, isn't it?

MM ELECTRONICS

MM's series of MP mixing consoles have achieved a high status in the 'sounds' world, although still arguably not in proportion to their excellent design and capabilities. Physical bonuses are semimodular assembly giving immediate access to all serviceable parts, high quality components and a simple, direct layout. Standard features and performance are as follows: full treble, mids 1 and 2 and bass eq., foldback with continuously variable feed to mixing buss, unaffected by channel fader, echo send also continuously variable to mixing buss (post fade) and complete pan. Output controls are phones, foldback, echo send, echo return and output faders. MM attribute their good record of reliability to three rigorous tests which each mixer undergoes

prior to despatch, while aesthetic considerations are met by teak veneered end cheeks and brightly colour coded switches.

NEVE

The Neve PSM is a fully professional portable sound mixing console of notably compact dimensions, designed for high quality mono or stereo recording and broadcasting. Eight or twelve full mixing input channels with equalisation and two principal output groups are provided, each controlled by precision horizontal faders. Facilities are: two direct input channels, auxiliary output, studio feedback, communication, cueing, speaker and headphone monitoring and signalling facilities. Modular amplifiers are used throughout. All active circuitry is on plug in modules employing the highest grade of professional components — characteristic of a firm with its reputation as a leader in the mixer world.

PEAVEY

The Peavey range is topped by the 1200 stereo model. It has twelve channels with mic or line input capabilities on each channel and a combination input attenuator/select switch for input assignment and padding of either input. There are also master level, return and pan controls for the reverb and effects busses, along with a pair of VU meters. We come next to the 800 mixer, with volume, bass, treble, monitor send and effects/reverb per channel. The PA 900 and PA 600 are powered mixers, one of 400 and the other of 200 watts rms output, both for use in situations where a mixture of compactness and reliability is required.

R.S.D.

This Cheshunt, Herts., Firm offer a complete range of PA, the centrepiece of which is their massive 30-channel quad console with ten-band e.q. per channel, eight sub-groups, LED's, PPM's, hi and lo impedance inputs, phase reverse and echo, plus routing into any of four quad pan pots or the sub groups. A 24-channel stereo mixer is also available, along with a little 8-channel monitor mixer.

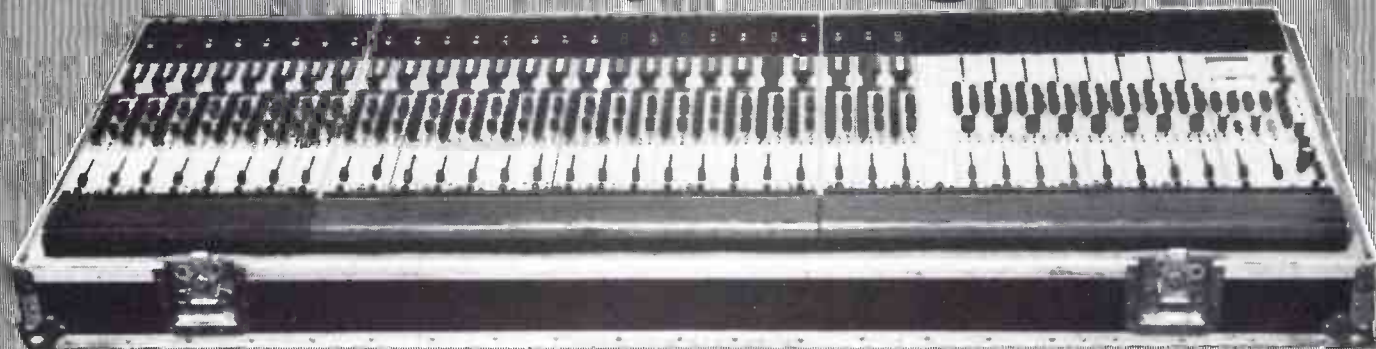
SHURE

The chief product of Shure's which falls into our survey is the Vocal Master sound system, which delivers 100 watts rms of continuous power, and is thus basically a PA amplifier, though with mixing capabilities. On a smaller scale, there are three microphone mixers: the M68 FCE has four inputs and two outputs, and a single volume adjustment per channel. Then there are the Reverb mixer and the stereo microphone mixer — each a little more sophisticated, but all invaluable in obtaining a good sound balance.

SOUNDWAVE

This firm is actually more of a warehouse than a shop, at which customers can actually hear the gear they are thinking of shelling out for. Boards stocked include MM Electronics, Soundcraft, Peavey, Canary

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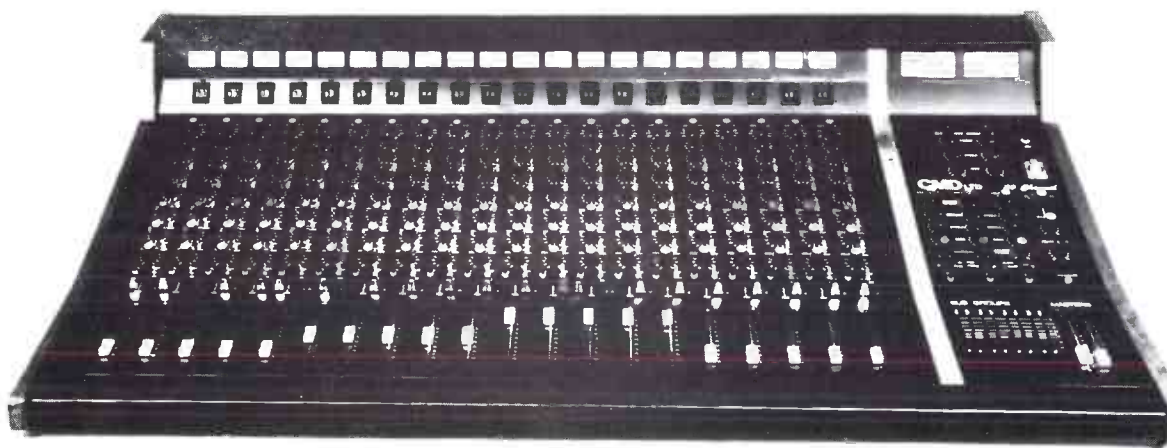
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and Allen and Heath, usually from between eight to sixteen input channels. But anything can be ordered, and in fact Soundwave are currently looking into the American market. Those interested may get in touch with them at 718-720 Old Ford Road, London E3.

STRAMP

Favoured by Rory Gallagher amongst others, Stramp gear comes from Germany and their range of PA mixers begins with the MP-12 with modules slotting into place as pairs of channels, each featuring attenuation, pan, bass, treble, stereo echo send and PFL. There are four independent groups out. A de-luxe version with VU meters and master sliders instead of rotary controls is also available. The series as a whole is available in 16 input form as well.

Monster of the range, however, is the MPS 24 with 9-band e.q. per channel, VU indicators... the works! Extras available include a 9-band graphic equalizer, LED's and pre-pan channel split, and independent routing to submasters and masters. Though basically a road mixer, the MPS 24 may easily be converted for the purposes of multitrack recording. It is built into a strong aluminium flight case as an aid both to protection and to ease of transportation.

TRIAD

At the time of its introduction, Triad's Fleximix concept aroused a fair deal of interest within the industry, and it remains an interesting development in mixer design. Two sizes of mainframe are available,

holding either 8 or 15 modules, and obviously the major attraction is the versatility this module system facilitates: a modest 6 into 2 format may build to 40 inputs, 10 mixed outputs with 24 track monitoring via additional mainframes and modules. Several modules are available to fit anywhere in the mainframe, made possible by use of the 'Mother Board' technique, each POB plugging into the frame via a 24 way edge connector, appropriately wired.

YAMAHA

The Yamaha PM 1000 series is a 4-buss mixing console with 16, 24 or 32 input channels and four outputs. The modules are of course the same, and feature a phase switch for reversing the polarity of a signal, output assign switches, pan pot, a pair of echo mix controls, three-way equalization with high pass filter and mid-range select switch, input level, channel fader and cue button. On the master modules we find an output source select switch, four monitor mix controls, monitor level and master fader.

In addition, Yamaha manufacture a pair of sound reinforcement mixers: the PM170 and PM180 both have six input channels, stereo outputs and comprehensive equalization per channel. The 170 has phone type connectors, whereas the 180 uses cannons — otherwise the two are pretty similar. These units are particularly recommended for use with keyboards, but can also be used as submixers for use with other larger consoles. ■



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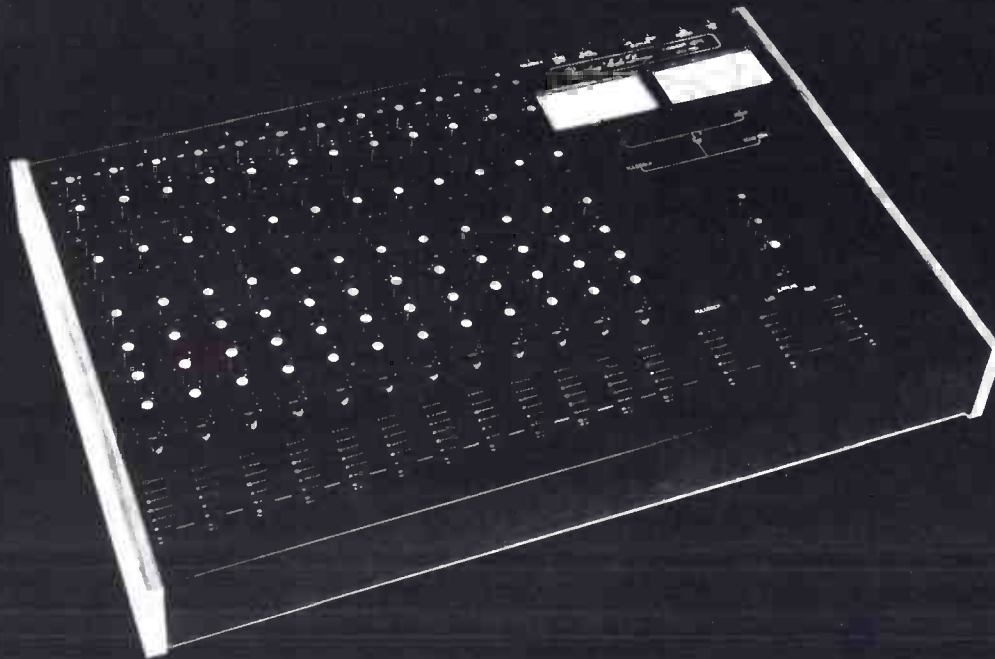
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Input impedance greater than 6Kohms.
Minimum input for 0dBm through channel -60dBm.
Maximum input for 0dBm through channel +15dB.
Equivalent input noise less than -120dBm (unweighted).
20KHz bandwidth, input loaded with 200 ohms.

Tone Controls: Treble \pm 16dB at 10KHz.
Mid \pm 16dB at 400Hz to 8KHz (continuously variable).
Bass \pm 16dB at 30Hz to 300Hz (continuously variable).
Foldback (prefade) send
Echo (post fade) send.
Linear motion fader
Panpot, 3dB down at centre
PFM button allows signal level through channel to be monitored on meter.
Headroom 20dB eq. flat.

Outputs:

Left and right output master faders
Foldback output master fader
Echo send master (rotary pot)
Maximum output level +20dBm
Over all frequency response
+ 0-3dB, 20Hz - 25KHz.
Residual output noise less than -70dBm.
Output level controls at 0dB, channel faders and sends fully down, 20KHz bandwidth.
10dB gain after faders and echo send
Maximum gain through mixer equals 70dB.
Illuminated output meters Ovu = 0dBm.
Meter select switch 1. Left and right outputs. 2. Foldback and PFL
Echo return line level input
Echo return level control and panpot, pans across left and right outputs
Regulated internal power supply
110/120v, 220/240

All signal inputs are Switchcraft D3F and outputs are D3M. Mains input is via an IEC mains socket, a 2 amp fuse and an on/off switch. The mixer is fully screened in a rigid steel case with wooden end cheeks, measuring only 18" x 28 $\frac{3}{4}$ " x 3".
The metalbox has a very durable black stoved finish and the legends are printed with white epoxy paint.

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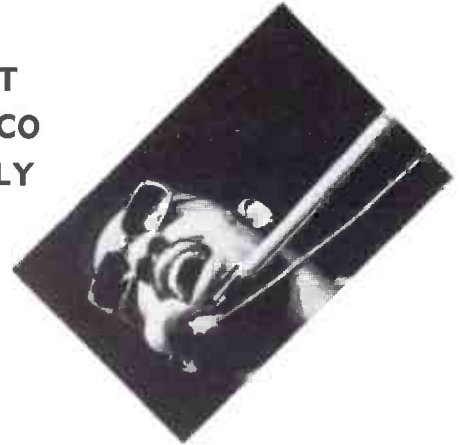
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STUDIO PLAYBACK

HAVE YOU ESCAPED?

That well known country studio of the '60's — Escape — has now re-opened under new management, as the phrase goes. John Burns, known for his production work with Genesis, is in control and has just finished re-equipping the facilities with a Helios 24 into 16 desk and 16-track Studer tape machine. Already the studio appears to have become

something of an escape as Mick Taylor — the stone that rolled away — Motorhead, Julian (Junior) Marvin, the Wailer's guitarist, and Steve Marriott are amongst those who have already used the studio. As a matter of fact we hope to visit the studio personally (or corporately) for a closer look. More news soon.



RAMPORT HARDWARE

The Who's Ramport Studios have been re-equipped with the installation of a 40-channel desk from Neve. Apart from its undoubtedly high tech-spec the desk has been customised to the level of a real leather front buffer, rosewood side pieces, all black finish, and controls which have been silk screened for ultra-violet light. Ramport Studio Manager John Wolff commented: "We're pleased with the way that Neve measured up to the task. The features we asked for help provide the producer with the ideal working environment in a carefully designed control room."

NECAM TO STATES

Capitol Records and Rupert Neve (again?!) have signed a formal agreement in Hollywood, whereby Neve will supply the first NECAM computer controlled mixer in North America to Capitol's Hollywood studios. Capitol Recording Manager John Kraus said "We've been planning our new studio for over a year and all of our experience and expertise in the music recording field has been applied to assure a superior technical and operational level of excellence. After thorough consideration of significant console manufacturers, Neve was chosen having qualified both technically and functionally. Neve's NECAM computer consoles are certain to become the world's favourite for music recording." Phew, heady stuff no less, so let's hope Neve keep the British end up the Americans.

MANOR BLOCK

Down in the Oxfordshire Countryside things have been relatively quiet at the Manor. Relatively because Kevin Godley and Lol Creme moved in at the end of March and aren't due to move out again until the end of June. They're working, we assume, on the long awaited Gizmo project album with Martin

Lawrence producing. It'll probably have to sell a few copies to cover the costs of a three-month block booking at the Manor, though!

DESSERT AFTER DINNER AT THE RITZ

Trident have been busy over the past month or so with two major projects. Michael Walden has been producing a new album for Nova, and Mutt Lang has been isolated in the mixed-down suite

working hard on City Boy's new album, the follow up to their excellent 'Dinner At The Ritz'. John Thunder and The Heartbreakers also looked in for some final mixing and a few overdubs.

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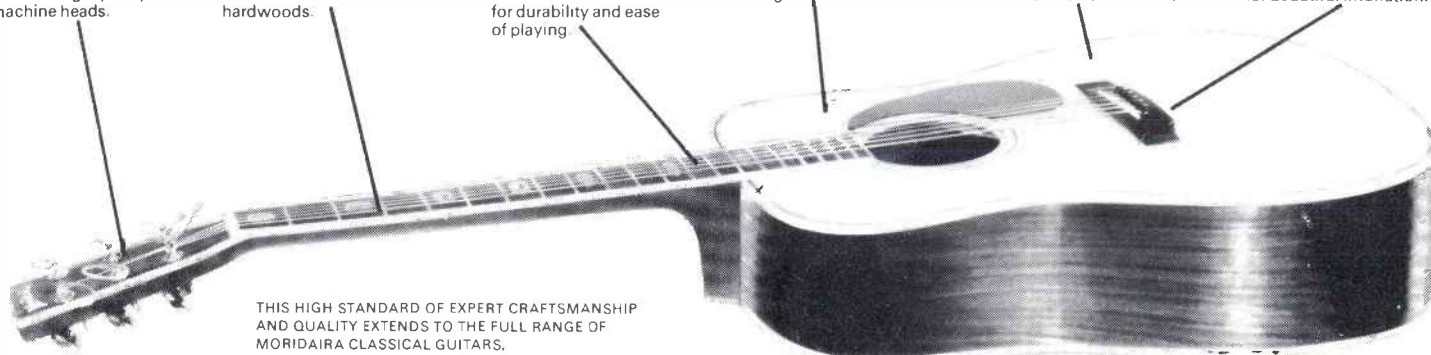
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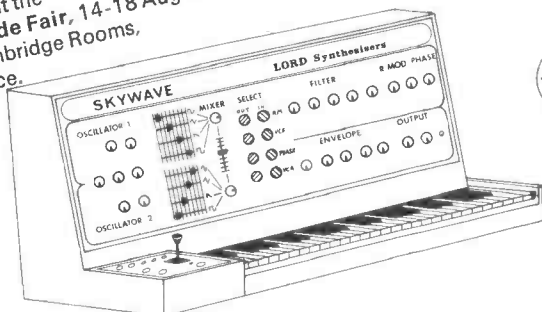
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Then, there's the Graphic Waveform Controllers, letting you blend Sine, Triangle, Ramp and Square waves with adjustable square wave width and modulation speed; the mixer that combines the 2 VCO's, an external input and a 440 Hz frequency standard. There are no less than 3 separate Control Oscillators, for the square wave modulation, phase speed and keyboard expression. If that isn't enough, there's a touch operated Programme Selector that lets you switch the Ring Mod, VCF, VCA and Phaser in or out, quickly, silently.

But really, the real innovation is the unique 3 Dimensional Joystick and Expression Controller. Move the joystick right or left for Pitch Bend up and down, spring return to the central position ensures fluent and accurate operation. Move it backwards and forwards for Modulation Depth of the keyboard pitch, VCF frequency or VCA gain, (the modulation speed being set by control oscillator 3) and rotate it for control of Volume or control oscillator 3 Speed. All at the flick of a switch, or joystick. Very simple, precise, beautiful. Three vital controls in one.

What else would you like to know? 4 octave keyboard, electro-luminescent main panel, RRP around £580.00, in the shops in October. Oh yes, it's British.

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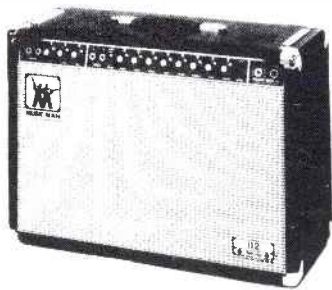
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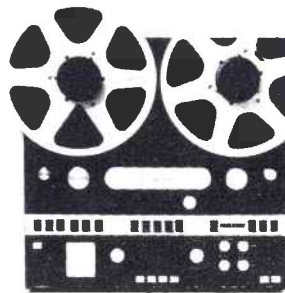
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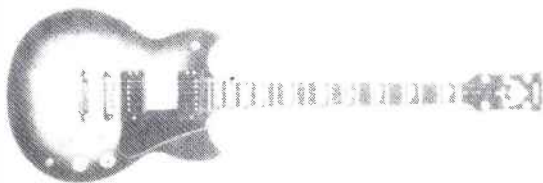
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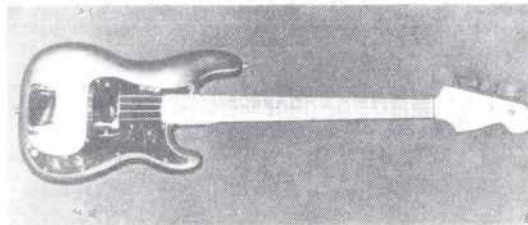
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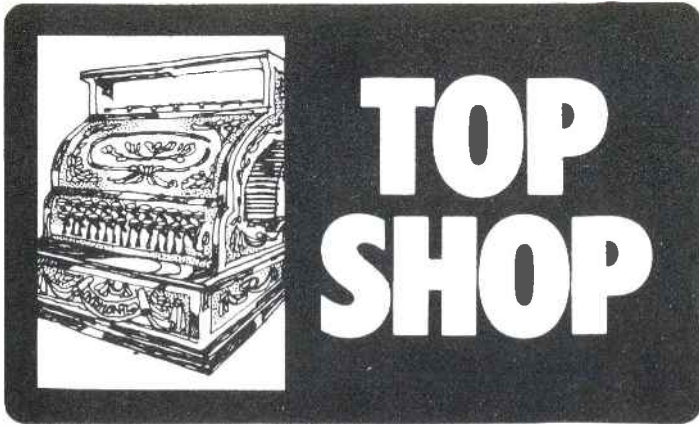
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FREE 'N' EASY MUSIC

Free 'n' Easy Music started life as a band and has risen from its ashes into being a very successful music shop in only twelve months. Denis Fowler and Stuart Darling started their music enterprise in the Buckinghamshire town of Aylesbury on June 12th 1976. "Believe it or not, our first stock consisted of the band's PA equipment and our own guitars." Denis told us, "I had

several Rickenbackers myself, and they had to go too."

As a travelling band they reckon they had visited every music shop in the country as potential customers, and decided their own business would incorporate all the desirable aspects of those other shops and none of the undesirable ones.

By November of last year the little shop in Aylesbury was burst-

ing at the seams. Business had expanded rapidly due to a combination of three factors: little competition, good established business from their own contacts in the music scene of the area, and thirdly a good shop which attracted business that hung around for more! Denis and Stuart looked around the area and eventually decided on some premises in the High Street of old-town Hemel Hempstead. Old-town Hemel is a delightful period 'village', an island of sanity surrounded by the monster concrete jungle of the new town and Free 'n' Easy's windows bow delightfully onto the pavement. The upstairs area is filled with guitars, combos and accessories, while downstairs is devoted to PA equipment, drums, and the now, sadly-inevitable disco gear.

"The demand is there, and so we have to fill it" Stuart went on. "We had intended to devote the space to keyboards, but that will have to wait. Disco equipment is easy to sell, goes quickly, and in many ways gives us a certain level of financial independence which enables us to improve the other aspects of the business."

The guitar section of the shop contains several real goodies — a beautiful Travis Bean, a fine selection of Rickenbackers ("Because they're my own favourite guitar") and an

unusually large group of left-handed axes. "One of our band's members was left handed" Denis continued, "and we always found we had a problem every time he wanted to change guitars. Inevitably the shop would only have one left-handed guitar, so there was no choice. Here we stock a choice of Fenders and Gibsons with a few copies as well."

Amongst the acoustics are a large number of Ovations, 6 and 12 strings, steel and nylon strung. Other guitars in evidence included Fender, Gibson, Travis Bean, Rickenbacker, Yamaha and Ibanez — "selling very well". The amps are well catered for: Bose, Traynor, HH, Music Man, Peavey, Carlsbro, Yamaha, Maine, Custom Sound, FAL, Marshall and Wing. Perhaps it's time to stop and point out what hopefully is an obvious trend. Free'n Easy Music while being able to supply the cheaper equipment, tend to concentrate on the top flight gear. As a band Free 'n' Easy went through all the agonies of inferior quality and poor service, and know that the extra price of quality gear is more than offset by its performance, reliability and back-up sales service.

Service

"When we look at new equipment with the possible intention of selling it ourselves, we try and break it, somehow. We'll try and blow up a valve, or short circuit a transistor." Denis told us, admittedly to our consternation. "It's deliberate, because it's the only real way of finding out what the manufacturer's service is like. If we find we have difficulty getting a part replaced, or a guarantee honoured, what chance does the ordinary man on the road have? So, if we have problems like that with manufacturers we simply don't stock their equipment. It may lose us some custom, but it certainly doesn't lose us our customers."

Downstairs we passed a Traynor PA stack looking like a pyramid of aluminium saucepans of which Stuart said, "You either like the way it looks or you don't. But we've sold stacks of them (pardon the pun); it's good, has a clean sound, and quite honestly, the appearance counts for a lot in many situations. It looks professional."

Also in the lower chamber are the drums, from Ludwig, Rogers, Autotone, Premier, Beverly, Maxwin and Olympic.



The kits are set up on racks, and it only takes a couple of minutes to pull them down and let someone have a go. We have no problems about noise here in the basement — we even rehearse the band down here." (Free 'n' Easy—the band—is now reforming again, hoping to be as successful as its music shop offshoot.)

Guarantee

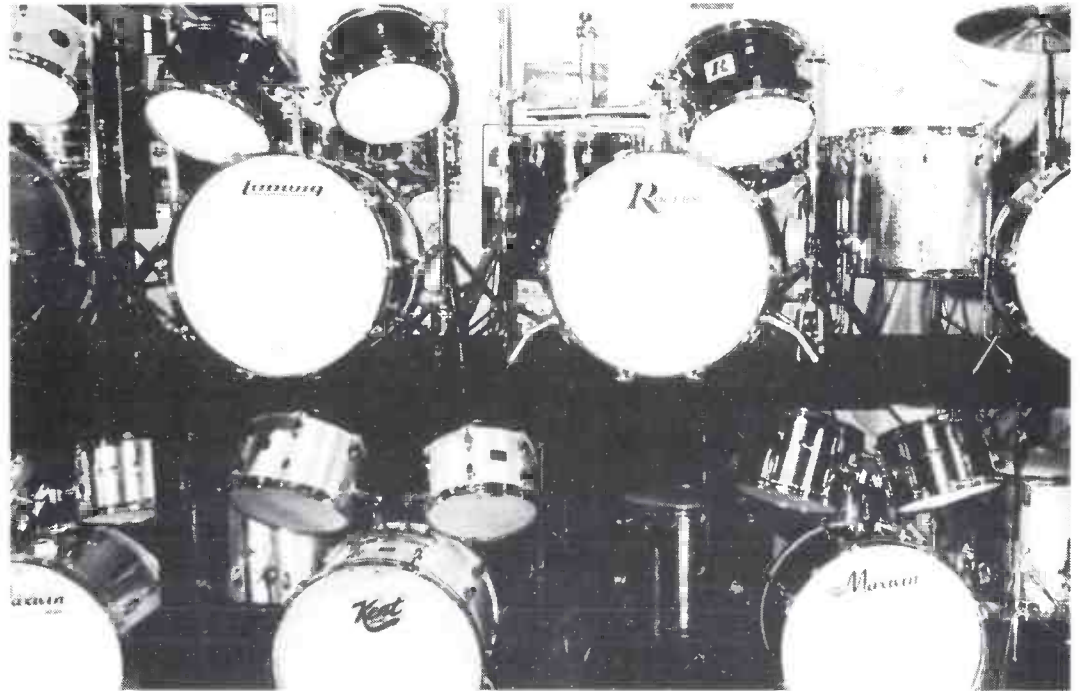
On the service side, Free'n Easy can do just about everything — from simple setting up to major re-fret, re-neck jobs, as well as the more complex attention demanded by amplifiers — yet another inheritance from their travelling days. "Nothing annoys a musician more than taking a valued instrument into a shop for repair, being given a date for return, finding it unsatisfactory, and then going wrong again. Here we deliver when we say we will, and we guarantee all repairs for a further three months as well."

Another service offered is the hire of Revox tape machines — or the possibility of purchasing them — for home or live-gig recording. Again, a case of an additional service that matters, and then taken one stage

further to the point of hiring out only the best. On the effects pedal side — an ever increasing section of any music shop's turnover—Free 'n' Easy only stock the up-market models: MXR, Carlsbro, Bell, Morley for example.

So, that's a brief look at a really excellent Top Shop, living up to and beyond our standards for a 'top shop'. A combination of good service, good equipment, and excellent atmosphere is always difficult to achieve, but Free 'n' Easy appear to have

managed very well indeed — especially considering they've only been in operation for 12 months. Now the teething troubles have been ironed out, the next twelve months will undoubtedly be even more successful.



Bottom left; shop front and nutter. Top; the bass drums say it all. Bottom; wide angle pic. for wide angle guitar selection.



CONTINENTAL STUDIO SPOTLIGHT

MARCUS MUSIC

After a couple of months perusing the studio dishes on offer in Germany and France it's back to the Northern Lights again for this month's spotlight, and back to Sweden in particular. We've spent a lot of time musing on why there should be such a profusion of really top flight studios in a country better known for its neutrality, mountains and blondes, but there is little doubt that Sweden is now becoming an important recording location for many of the world's established rock musicians. Certainly Abba,

by their uninterrupted string of superbly produced hits, are responsible in part for sparking the interest in their country's recording facilities.

Solna is a pleasant suburb situated some seven or so kilometres outside the capital city of Stockholm, with all the advantages of such a location — easy access to the surrounding countryside, excellent local hotel and restaurant facilities, a quiet working environment, and quick escape routes to the airport! Marcus Music, managed by Marcus

Osterdahl, can honestly claim to be one of the most modern studios in Europe, as well as being the first studio in Sweden to install automatic computerised mixing facilities.

Marcus opened his first studio back in July 1973 in the basement of his own home. Upgrading came rapidly. "The first studio was a 16 track outfit, but by August of '74 I moved the entire operation into an ex-cinema and installed a 24 track machine — at that time it was the only 24 track studio in the country."

Now, only three years later, Marcus has moved up-market yet again. "I started thinking in terms of up-grading again in October last year" Marcus told us, "and decided that to keep ahead, to provide the *very best* facilities possible I would have to 'go shopping' personally." Marcus' shopping expedition took him a mite further than down to the corner shop. He visited manufacturers in England and the United States before eventually choosing a Harrison console. And if you thought the Harrison desk featured in last month's Continental studio spotlight was a whopper, Marcus Osterdahl went one further, or 8 further to be precise! The console is the Harrison 4032, featuring 40 inputs and 32 outputs, and is linked to an Allison programmer. Why, we asked, did he pick the Harrison?

"Well, it's simply a case of 'no compromise' when you've

decided to upgrade to the best. The Harrison simply has no competition. Yes, of course," — he anticipated our next remark, "of course it's expensive, very, but that's always the way in a 'no compromise' situation. If you're certain, as I am, that you're buying the best, then that, in itself, is cost-justification. In particular, the equalisation facilities on the Harrison are better all round than on any comparable desk, and the routing system is easier to operate. But ultimately, the sound that comes out the finishing end is," he looked for the right word, "superb".

Patching

The studio had only been operating for a couple of months with the new system installed, so we asked how he and the engineers were coping with the automated mixdown programmer. "I do some engineering myself, so I can tell you from first hand experience. I know there is some controversy amongst the bigger studios in England over whether to go automated or not: well, my advice is unequivocally, go ahead. We've used it all the time, and provided you know exactly *how* to use it, it's a tremendous help. It's much easier to work with, saves a lot of running around patching everything, and ultimately there's no doubt that you do get a better mix. It's really as simple as that — again a no compromise decision."

As can be seen from the pictures, another area of no compromise (could this become a catch phrase . . . ? Ed.) is the decor. This is not the first Swedish studio we've featured which looks as much like the cabaret lounge of the Savoy as it does a recording studio.

"When the desk arrived, we decided on a complete refit all round, including a re-design of the acoustics which was accomplished by a Swedish designer, Jan Setterberg of Gothenburg."

The outboard equipment in the control room is all up to the same high standard as the desk — which feeds to an Ampex MM1100 24 track — and monitoring is accomplished via an unusual set-up of tri-amplified JBL's. The bass speakers are fed by Altec amps, while the mid-range and high frequencies are looked after separately again, by two amps made by a Finnish professor Matti Ojala at the University of Lund in southern Sweden.

The control room itself is 60 square metres providing more



than enough room for the inevitable 'interested en-tourages' that follow the musicians around. On the decor Marcus said "I've worked in studios for many years from both sides of the glass — as a musician and a producer, so I know how important a relaxing atmosphere is. We would have wasted our money if we'd put all of this technical equipment into a bare-faced concrete acoustic ball and expected a good product out of the musician. He needs to feel confident and happy in the environment, and so does the engineer, and the producer."

The studio has a maximum capacity of about 30 musicians in its 130 square metres, some of which are taken up by the comprehensive selection of studio instruments, most of which carry a nominal hire charge. "We've got virtually everything a musician wants — from a wide choice of microphones — Neumann, AKG, Shure, Beyer etc. — to the Steinway grand piano, a Hammond B3, Fender Rhodes and Hohner electric pianos; Ludwig kit, and a whole range of



percussion instruments, plus a selection of guitars, electric and acoustic. We'd like to think of the musician coming in with his music, while we supply the tools of the trade, so to speak," Marcus explained.

Fortunately for Marcus Osterdahl—and not surprisingly considering the phenomenal blend of expertise, equipment, experience and environment — the new studio is as much in demand as its immediate

predecessor. "Abba are coming in to record their new album here," Marcus explained with pride. And, whatever you think of the music, that looks like a 'no compromise' band using a 'no compromise' studio.

Bottom left: long shot with desk.
Top right: "Savoy ballroom" studio floor.

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YOUR GUIDE TO THE MONTH'S MUSIC

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ALBUM TRACKING

THE AWARE GUIDE TO CURRENT MUSIC

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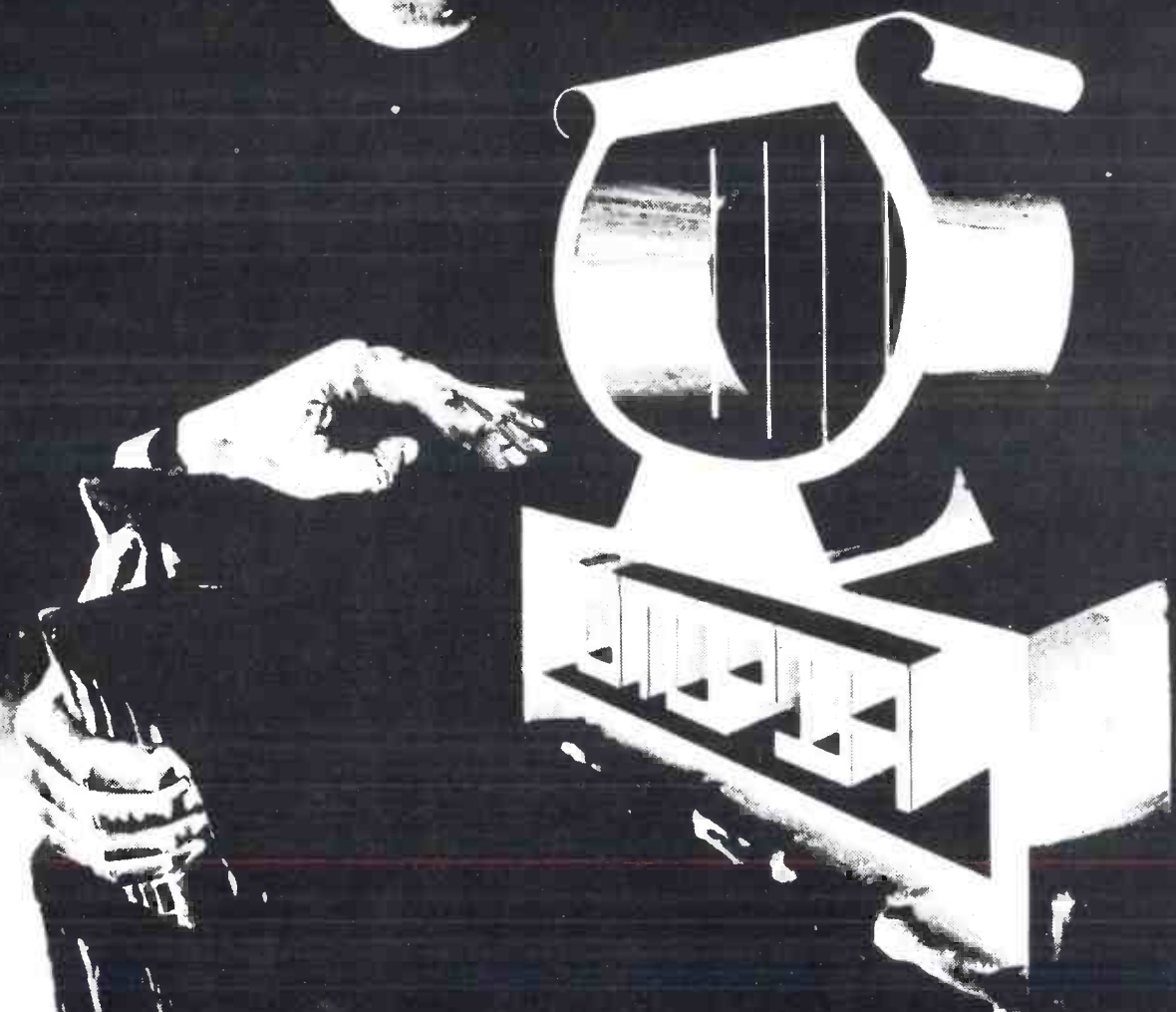


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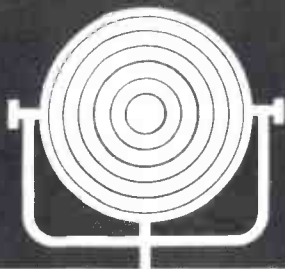


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STUDIO



SPOTLIGHT

UTOPIA STUDIOS

Somewhere amongst the criss-cross of back streets that comprise the quiet and leafy suburb of Primrose Hill is a brand new studio called Utopia. It isn't so easy to open a new studio in London these days (if it ever was) and it's especially difficult to build one to compete with the established West End boys. But John Mackswith, formerly of Lansdowne Studios, has somehow managed it.

The planning began in February of last year, the building began in May, and John himself took up residence in July. By October 1st the control room was completed, and recording could begin in earnest; since then the cutting room has reached completion (January), but there is still at

least two years' work to do on fitting out additional rooms. There is, for example, another — smaller — studio to be fitted out, a canteen, a lounge area, a rehearsal room, and even a few square feet of garden.

The actual area of space at Utopia, then, is surprisingly large, and since the main job of fixing up the main recording area and its control room is done, the rest of the work can proceed at its own pace. Certainly, if the same comfort and elegance that exists elsewhere in the complex continues to flourish as Utopia gradually expands, musicians are in for a treat.

The owner is Phil Wainman, who also owns the Utopia publishing company, and his expertise in producing hit records

has already attracted some famous names: since last October John Mackswith has played host to Ian Hunter, Geno Washington, Roger Whittaker, Paul Nicholas, John Miles, Lulu, Moon, Caravan, Guys and Dolls, Alvin Stardust, Sandie Shaw, and The Dead End Kids. In other words, a good mixture but biased, as one might expect, towards the commercial end of the market.

The ubiquitous Tom Hidley is the man responsible for Utopia's design. Everyone seems to have a different reason for using Eastlake — what was it in this case, we asked? "Compatibility reasons," said John. "Hidley's built about a hundred American studios, which means that American artists know what to expect when they come here, and it's their business, amongst others, that we're hoping to attract. It seems to have worked so far — June and July have been booked by Capitol Records!"

Sound-wise John likes Eastlake because Hidley guarantees a certain standard of performance; there will always be a given amount of separation without the use of screens. "His acoustic design favours the way a musician and his producer work. It doesn't mean that there's a uniform "Eastlake sound" — it just means that it provides you with the perfect acoustic environment."

It would be churlish to go any further without mentioning the rest of the staff: late of Audio International, James Guthrie, the balancing engineer, and Ian Cooper (cutting) and Derek Sticklen (maintenance) — both formerly with Pye. We decided to look at Ian's cutting room first, if only to stare at the huge tank of tropical fish that adorns the front wall. Ian looked worried. An eel and a crab had died the previous week, and now one of the other star attractions was either hiding or had been eaten. "It's very relaxing having the aquarium here," said Ian, anxiously biting his lip and scanning the tank for the missing denizen. But what about the room, Ian? He pointed out the A80 preview machine, the Neumann SP75AB desk, the Neumann VMS70 lathe, the Neumann SAL74 amp rack providing 550 watts per channel, the Amcron monitor amps, the White equalizers and the B62 machine for E.q. copies during disc mastering. The room is quad, with Gauss low and mid range speakers and Emilar HF drivers in the standard Eastlake housing. It's possible to patch everything through to the copy room (which at the moment contains a small R.S.D mixer).

Top right: Futuristic studio.

Right: John Mackswith at the helm.

Bottom: Moody long shot.



All three types of lacquer are stocked, including the horrendously expensive Pyral.

Onward we went to look at the control room. The desk is a magnificent Neve 40 in 32 out, completely remoted to tape machines, which are Studer A80 24-, 4- and 2 x 2 track. Why Neve?

"Well obviously we looked around quite a lot. We wanted something customized because we had some definite ideas about what the desk should do. And Neve were very helpful. They came up with everything we wanted and the price was right." James Guthrie led the guided tour of ancillary gear:

Eventide Harmonizer, flanger, vocal stresser, Marshall time modulator, Klein Hummel parametric equalizer, and a host of compressors — four by UREI, plus Neve and dbx. There is also a Scamp system, along with such arcane equipment as expander gates and sweep equalizers.

The desk itself incorporates four band equalization per channel, the upper and lower two bands of which overlap. This allows you to choose your own peaking and shelving at exactly the point where it's required. All this is in addition to low and high pass filters. Each channel also has four foldbacks and four echo sends. On mixdown these can be used purely as echo sends, making eight in all, and a ninth can be brought in by way of the dividing feed from the 24-track. It should also be mentioned that all varispeeds are remoted to the desk; metering is VU, switchable to PPM. Monitoring is a replica of that in the cutting room. Another plus is the enormous comfy couch

that spans the back wall behind the desk — room, in fact, for four musicians (or three roadies) to listen to playbacks in a state of blissful relaxation.

The studio itself is split into live and dead areas. The drum section can be made either live or dead by using a variety of miking techniques: the livest sound is achieved with a combination of close and ambient mic's, though this is normally a feature of overdubbing sessions. The isolation room also has electrically operated curtains for deadening the sound even further if required. As for the main area, the dead parts are used for rhythm on larger sessions, whilst the live areas are occupied by the lead instruments. A Hammond C3, a Fender Rhodes, a Hohner Clavinet and a Steinway grand are permanent features here. We also, by the way, stumbled across a Polymoog in the rehearsal room. The microphones are mostly Neumanns, including a couple of old valve models which John particularly prizes, some AKG's, Electro-Voice and even STC ribbon mic's.

So although the studio area is not vast, the possibilities for achieving different kinds of sound are enormous. In terms of space, the studio will take between twenty and twenty-five musicians for a "live" recording, and up to thirty on overdubs.

Like all of the many Eastlake-design studios which Beat has visited recently, Utopia looks at first glance more like a front room than a studio: deep pile carpets, tree bark on the walls, nice "mood" lighting . . . but an extra little touch stares at you from three of the walls at the far end. Murals — not quite Roger Dean (thank the Lord) but definitely Kosmic. They were painted by one Dave Burns, a former technician at Lansdowne who had been an art student at one time. We won't tell you what they depict — you'll have to go and see for yourself.

So there we are — a new studio that must already be striking fear into the hearts of other studio managers. There is plenty of room for development: the proposed Studio 2, when completed around October, will be mainly used for laying down demo's, but the equipment — probably including a 20-input or 16-channel output desk — will be capable of producing master tapes. Until then, the best of luck to Utopia, and congratulations for choosing yourselves a particularly apt name.



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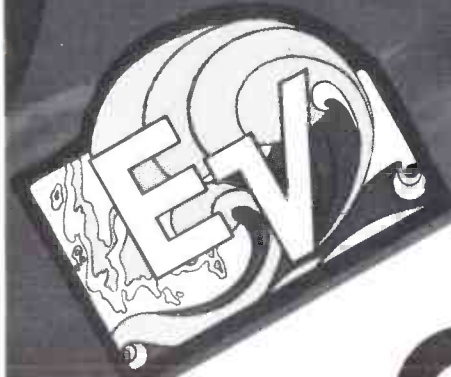
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LYRICIST, 19, into John/Taupin, Paul Simon, Justin Hayward, seeks pro-minded ambitious composer/musician to form partnership. Phone Davey 051-525 7910 or write 129 Bedford Road, Walton, Liverpool 4.

WANTED — inexperienced bass guitarist and vocalist to play heavy rock, e.g. Deep Purple and Rainbow. Must have own equipment and live in Teesside area. Rehearse twice a week. Contact Ian Wheatley, 39 Rushpool Close, Redcar, Cleveland, Yorks or Tel: Redcar 76995.

WEM DOMINATOR bass combo, 15 watts, suitable for lead as well, £50. Phone Russ, Swansea 27141 (evenings).

SYNTHESIZER FOR SALE — ETI 4600 with mods. e.g. voltage controlled stereo panning. £950 O.N.O. Professionally valued at £1800. Ring Hornchurch (040 24) 50622 for details.

HAMMOND L102 + Leslie 145 for sale. Immaculate. Both with padded covers, many extras. Phone Tony Kent, Lowestoft 64119 with offers.

KEYBOARDS PLAYER all round stylist, seeks winter season on ship. Please contact Tony Kent. 0602 64119 or write 1 Alma Road, Lowestoft, Suffolk.

TEAC 3340 for sale: 4-channel simul-sync tape deck. Ideal for anyone interested in possibilities for multi-tracking. Excellent condition. Offers to: Paul Tiplady, 19a Green Lane, Acomb, Yorks.

LEICESTER amateur songwriter (28) with acoustic guitar wants to form team with good singer with guitar or flute, etc. to play varied material for fun — possibly long term if it sounds good. Phone Leicester 825457 (evenings).

GROUP SPLIT, items for sale, Antonia Custom 74 Les Paul, 9 months old, excellent nick, plush case — £150 O.N.O. HH IC100S amp top, new condition, £100. Ludwig Quadraplus in unique red/black/green stripe vialite finish, £800 O.N.O. Contact Gordon, Huddersfield (0484) 23174 (evenings) will deliver.

FOR SALE 3x15" all purpose speaker cab on wheels — £50. Ring Kirkbymoorside 31214. Mr. Hodgson.

ENTHUSIASTIC 16 year old rhythm guitarist seeks band, into T. Rex and Beatles. 2 1/2 years playing experience. Phone Sunderland 286529.

HOFNER semi-automatic guitar for sale £35 O.N.O. Phone as above.

ARP EXPLORER 1 synthesizer, less than 2 months old, never used on or off stage. £380 O.N.O. Tel. Farndon, Cheshire 270470.

HAGSTROM BASS 2 p/us 2 volume 2 tone controls. Excellent condition, £90 including new case. Sheffield 332585.

NO1

London's number one recording studios

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BEAT INSTRUMENTAL'S EQUIPMENT PRICE GUIDE

Please note that all recommended selling prices include the appropriate rate of VAT unless marked EX VAT alongside the manufacturer's name.

Whilst every effort is made to ensure that all prices listed are correct at the time of going to press, they may vary according to the sales policy of each individual retailer. We do advise you therefore to check with your local dealers before making any final decisions.

GUITARS

BALDWIN

GRETSCH	
Fk, s/burst.....	119-75
Fk, natural.....	124.96
Sunvalley, s/burst.....	163.66
Sunvalley, natural.....	174.30
Rancher.....	206.24
Deluxe.....	250.17
Supreme.....	283.41
Electro classic.....	158.35
Clipper, s/burst.....	158.35
Double Anniversary, s/burst.....	343.44
Streamliner, s/burst.....	250.71
Streamliner, cherry.....	331.56
Country Club, s/burst.....	315.34
Country Club, nat.....	331.32
Viking, s/burst.....	441.74
Viking, natural.....	457.71
White Falcon.....	613.39
White Falcon, stereo.....	693.22
Roc Jet, porsche pumpkin.....	250.17
Roc Jet, black.....	325.08
Roc Jet, red.....	250.17
Roc Jet, walnut.....	325.08
Bass, mahogany.....	250.17
Tennessee, cherry.....	347.76
Nashville, red.....	365.04
Country Gentleman, walnut.....	405.00
Deluxe Chet, red.....	471.02
Deluxe Chet, walnut.....	471.02
Super Chet, walnut.....	534.88
Super Chet, red.....	534.88

SHO BRO	
Hawaiian, 6-str.....	250.17
Hawaiian, 7-str.....	267.44
Spanish.....	250.17

SHO-BUD	
Steel guitars:	
6138.....	264.60
6139.....	434.16
6140.....	544.32
6152.....	231.12
6153.....	783.00

BOOSEY & HAWKES

DI GIORGIO (BRAZIL)	
No 16 Signorina.....	69.72
No 28 Classico.....	83.20
No 36 Bel Som.....	123.88
No 30 Amazon.....	96.76

TAKEHARU	
GT30A small.....	100.44
GT30B small.....	100.44
GT85 full size.....	58.59
GT120 full size.....	69.49
GT180 full size.....	85.37
WT100 jumbo.....	63.61
WT200 jumbo.....	89.56
WT100-12 jumbo.....	70.31

CBS/ARBITER (EX VAT)

FENDER	
Electrics:	
Jazzmaster.....	348.75
Sratocaster w trem.....	300.78
Sratocaster L/H w trem.....	339.45
Sratocaster m/neck w trem.....	325.50
Sratocaster L/H m/neck w trem.....	364.25
Sratocaster.....	271.75
Sratocaster L/H.....	308.45
Sratocaster m/neck.....	294.50
Sratocaster m/neck L/H.....	333.25
Telecaster d/l.....	322.40
Telecaster d/l L/H.....	353.40

Telecaster Custom.....	263.50
Telecaster Custom L/H.....	294.50
Telecaster Custom m/neck.....	288.30
Telecaster Custom L/H m/neck.....	317.75
Telecaster Std.....	240.25
Telecaster Std L/H.....	260.40
Telecaster Std m/neck.....	263.50
Telecaster Std L/H m/neck.....	285.20
Bronco.....	167.90
Musimaster.....	130.20
Mustang.....	178.25
Mustang L/H.....	192.20
Mustang m/neck.....	201.50
Mustang L/H m/neck.....	215.45
Semi-acoustics:	
Telecaster Thinline.....	314.65
Telecaster Thinline L/H.....	341.00
Starcaster + case.....	461.90

Basses:	
Jazz.....	302.25
Telecaster.....	257.30
Precision.....	251.10
Precision narrow neck.....	260.40
Precision fretless.....	251.10
Mustang.....	192.20
Musimaster.....	116.25

Acoustics:	
F.C. 10 1/2.....	36.43
F.C. 10.....	40.30
F.C. 20.....	50.38
F.C. 30.....	60.45
F.C. 40.....	66.65
F 15.....	46.50
F 25.....	51.15
F 35.....	57.35
F 45.....	58.90
F 55 12-string.....	71.30
F 65.....	72.85
F 75.....	89.90
F 85.....	117.80
F 95.....	150.30
F 80.....	91.95
F 110.....	220.10

CHAPPELL

Classical:	
C.100.....	33.00
C.101.....	39.00
C.102.....	45.00
Steel string:	
C.200.....	45.00
C.201.....	57.00

CLEARTONE

MELODY	
1200 12/s Folk.....	34.86
1250 12/s Folk Elec.....	43.72
500 Folk.....	30.81
525 Folk Elec.....	38.10
325 Folk.....	13.00
460 Classic.....	29.95
450.....	21.82
350.....	15.34
600.....	34.48
1300.....	39.38

MIAMI	
FTI Elec.....	25.36
FT2 Elec.....	29.93
FT1 Bass.....	32.64

TANTARRA	
4195 Classic.....	18.28

GUYATONE	
HG91 Steel.....	20.66
HG306 Steel.....	55.52
HG188C Steel.....	85.72

KLIRA	
Westbury Jumbo.....	64.79
310 Electric.....	64.79
360 Bass.....	68.20
Blue Hill 6.....	37.16

Blue Hill 12.....	62.17
SM8 Solid.....	80.13
SM9 Solid.....	90.58
Westside.....	113.81
SM19 Bass.....	97.18
355 Bass.....	75.87
149 Classic.....	27.62

C.M.I.	
CMI Custom VI.....	109.96
SMI Custom IV.....	122.76
CMI Salisbury.....	109.96
CG25.....	45.66
SG10B.....	44.52
ST300.....	67.49

HASHIMOTO	
G100.....	38.73
G130.....	44.18
G160.....	51.42
G200.....	57.79
G250.....	68.68

J. T. COPPOCK

ANTORIA	
2355 Big Jack S.Ac. Sunburst.....	173.00
2355M Big John S.Ac. Maple.....	190.00
2357 Mt. Strad Violin B.....	88.00
2350 Memphis Custom.....	136.00
2350 Memphis std.....	132.00
2350L Memphis std l/h.....	144.00
2351 Memphis d/l.....	136.00
2351DX Memphis d/l.....	148.00
2351 Memphis Original.....	141.00
2342V Memphis.....	170.00
2341 Memphis ctm d/l.....	154.00
2343 Memphis jun.....	159.00
2337DX Memphis jun d/l.....	173.00
2350 Memphis white.....	144.00
2405 Custom 74.....	208.00
2451 Memphis Oldie.....	190.00
2350B Memphis bs.....	143.00
2660 Memphis Vne.....	150.00
2458 Memphis Spl.....	157.00
2351CH Memphis Cherry.....	136.00
2675 Custom 76.....	430.00
2354 Woodstock.....	137.00
2354S Woodstock std.....	123.00
2345SL Left-Hand.....	135.00
2377 Woodstock pro.....	141.00
2383 Woodstock ctm.....	106.00
2338 Woodstock std.....	128.00
2347 Woodstock jun.....	128.00
2394 Woodstock nat.....	142.00
2345 Woodstock white.....	240.00
2354B Woodstock long bs.....	130.00
2354L Woodstock long bs.....	140.00
2352 Clipper.....	92.00
2352M Clipper d/l.....	108.00
2352 Custom.....	121.00
2353LDX Clipper long bs black.....	106.00
2368 Clipper Fireball.....	122.00
2365B Dixie bs.....	138.00
2365BL Dixie bs l/h.....	145.00
2366B Marksmen.....	132.00
2366FLB Fretless bs.....	132.00
2375 Rocketman.....	144.00
2375W Rocketman White.....	152.00
2375L Sunburst l/h.....	140.00
2375N Rocketman Natural.....	155.00
2375 Ash.....	182.00
2375B Rocketman black.....	143.00
2655ZB Rocketman Zebra.....	186.00
2656ZB Zebra bs.....	188.00
2375W Twin Gemini 6/12.....	250.00

2407 Twin Gemini 6/4.....	260.00
2376 Dixie Fireball bs.....	156.00
2386 Memphis ctm d/l.....	154.00
2386L Left-Hand.....	175.00
2384 Clipper Ash.....	150.00
2385 Clipper Ash bs.....	171.00
2370 Semi-Ac Id.....	139.00
2371 Semi-Ac bs.....	141.00
2374 Semi-Ac Id.....	154.00
2395 Semi-Ac nat.....	132.00
2409B bs.....	160.00
2409BW bs.....	167.00
2387 Custom Vulcan.....	198.00
2387CU Vulcan bs.....	210.00
2348 Phoenix.....	207.00
2617S Artist nat.....	231.00
2459 Venturer.....	222.00
2469 Vulcan II.....	223.00
2683 Solid special.....	232.00

ANTORIA WESTERN FOLK	
698E Gt. Western elec.....	104.50
684E Super Electric.....	121.00
698 Gt. Western jbo.....	120.00
698M Gt. Western maple.....	137.00
698BK Gt. Western Black.....	120.00
693 Gentleman Jim d/l.....	107.00
684/12 Super Jumbo.....	104.00
684BK Black.....	97.00
683 Super Jumbo.....	85.00
684/6L Left-Hand.....	97.00
628/12 Californian jumbo.....	86.00
628 Californian jbo.....	78.00
62 Bronco fk.....	44.00
627/12 Bronco jbo.....	71.00
627L Left-Hand.....	72.00
642 Folk.....	144.00
670 12 str.....	133.00
699 Blonde.....	116.00
697 Tennessee 6.....	125.00
695 Nashville 6.....	92.00
758 Gt. Western Artist jumbo.....	100.00
670.....	124.00
952 Antoria Vintage jbo.....	82.00
684/6 Super Nashville.....	94.00

FLETCHER, COPPOCK & NEWMAN	
698E Gt. Western elec.....	104.50
684E Super Electric.....	121.00
698 Gt. Western jbo.....	120.00
698M Gt. Western maple.....	137.00
698BK Gt. Western Black.....	120.00
693 Gentleman Jim d/l.....	107.00
684/12 Super Jumbo.....	104.00
684BK Black.....	97.00
683 Super Jumbo.....	85.00
684/6L Left-Hand.....	97.00
628/12 Californian jumbo.....	86.00
628 Californian jbo.....	78.00
62 Bronco fk.....	44.00
627/12 Bronco jbo.....	71.00
627L Left-Hand.....	72.00
642 Folk.....	144.00
670 12 str.....	133.00
699 Blonde.....	116.00
697 Tennessee 6.....	125.00
695 Nashville 6.....	92.00
758 Gt. Western Artist jumbo.....	100.00
670.....	124.00
952 Antoria Vintage jbo.....	82.00
684/6 Super Nashville.....	94.00

KIMBARA ACOUSTIC	
N105 Classical.....	36.07
N106 Classical.....	39.78
N169 Classical.....	43.99
N175 Classical.....	50.23
N29 Classical.....	57.18
N108 Classical.....	78.24
N76 Classical w/cs.....	127.33
N30 Folk.....	44.22
N71 Jumbo.....	54.08
N72 12st.....	57.19
N73 Jumbo.....	71.77
N107 12st.....	74.04

KIMBARA ELECTRICS	
N116 solid sun.....	135.11
N117 solid nat.....	139.11
N120 solid white.....	139.11
N121 solid nat.....	148.40
N124 Bass nat.....	150.67

KIMBARA MAESTRO	
N141 Classical.....	94.45
N143 Folk.....	81.03
N144 Jumbo.....	94.41
N145 Jumbo.....	117.14
N146 Jumbo.....	156.96
N147 12-string.....	115.75

RESONATA	
N87 Classical.....	24.95
N89 Classical.....	30.10

VICTOR GARCIA	
N188 Spanish.....	32.78
N189 Spanish.....	36.99
N127 Spanish.....	42.83

LORENZO	
N98 Student.....	16.21
N111 Classic.....	18.98
N99 Classic.....	23.10
N110 Folk.....	19.63
N102 Folk.....	29.17
N102 Folk.....	29.17
N100 Classical.....	28.47
N150 Classical.....	37.92
N151 Jumbo.....	40.37
N152 12 Str.....	44.40
N153 Jumbo.....	46.25

COLUMBUS	
N197 Jumbo sun.....	53.94
N36 Semi Ac 6 st.....	63.56
N85 solid blk.....	68.00
N85/S solid sun.....	68.00
N54 solid mahog.....	63.07
N66 solid bass.....	65.56
N77 solid bass.....	71.07
N82 solid 3 pu.....	72.84
N122 12 str.....	55.51

605S.....	205.00
605.....	205.00
Dobro Mandolin.....	200.00
HAWAIIAN	
2390 Guitar only.....	38.50
2391 Outfit.....	117.00

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JSB2.....	299-88	852/WEI030 Jumbo	
JSB2C Carved.....	342-71	with pick-up.....	104-58
Acoustic:		B704 I2 str.....	127-40
D55-NT TV Rose-		B702 I2 str.....	95-50
wood Dread-		BW650 9 str.....	192-00
nought.....	546-58	W6215.....	245-95
D50-NT Bluegrass		W611.....	312-30
Special Rose		W610.....	199-75
Dreadnought.....	449-47	W620.....	179-05
D44MBL Bluegrass		G212.....	103-60
Jubilee Maple		G214.....	131-15
Dreadnought.....	417-09	MUSIMA	
G-41NT Jumbo 17"		1612N Acoustic.....	19-95
Body D/nought.....	413-51	1612S Acoustic.....	19-95
G875NT 3/4 Size 15"		730 Classic.....	25-95
Body D/nought.....	377-56	731 Classic.....	27-75
G-37BL Arched Back		732 Classic.....	32-50
Maple D/nought.....	348-78	736 Classic.....	63-55
D-40NT Bluegrass		737 Classic.....	78-50
Jubilee Mahog.		738 Classic.....	96-50
D/nought.....	348-78	500.....	12-95
D-35NT Bluegrass		MORIDAIRA BANJOS	
D/nought Nat.....	302-05	FB 1R 4-String.....	60-95
D55SB Spruce.....	546-58	FB 2R 5-String.....	60-95
D44MNT Nat.....	417-09	GB 1 6-String.....	62-85
D40SB Spruce.....	348-78	C-7D Banjo case.....	28-35
D40CNT Cutaway.....	399-16		
D-40C Nt Florentine			
Cutaway.....	399-16		
D-25NT Bluegrass			
Mahogany D/			
nought.....	258-90		

Jumbo & Folk Acoustic:	
F-50RNT Navarre	
Rosewood 17" Jbo.	683-16
F-50SB Navarre	
Maple 17" Jbo.	
S/burst.....	546-58
F-40BL Bluegrass	
16" Folk.....	395-50
F-30NT Aragon 15 1/2	
Folk Nat.....	266-09
F-30SB Aragon 15 1/2	
Folk S/burst.....	266-09
F30 RNT Smaller.....	485-43
F-20NT Troubadour	
1 1/2 Folk Nat.....	212-16
F50BL Blonde.....	546-58
F40NT Spruce Mahog	
F30RNT Small.....	485-43
B50NT Acoustic bs.....	539-35

Twelve-String:	
F-512NT Custom	
Rosewood 17" Jbo.	715-56
F-41BL Custom	
Flamed Maple 17"	
Jbc.....	643-64
F-212XLNT Extra	
Large Mah g 17"	
Jbo.....	471-06
F212CNT Cutaway.....	456-68
F-212NT Mahogany	
16" Folk.....	402-71
F-112NT Standard	
15 1/2 Folk.....	312-82
G-312NT Rosewood	
16" D/nought.....	485-43
G-212NT Mahogany	
16" D/nought.....	402-71
Acoustic Bass:	
B50NT.....	539-35
Classic:	
MK5 Rosewood.....	593-28
MK4 Padouk.....	355-99
MK3 Mahogany.....	269-67
MK2 Mahogany.....	212-16

Hohner	
ELEC	
AT 2T Solid.....	40-80
FB 1W Bass.....	68-35
FT 2T Solid.....	33-85
JB 2 Bass.....	61-45
JB 200 Bass.....	84-15
LB 200 Bass.....	54-40
LE 200 Solid.....	90-60
LP 200 G Solid.....	81-45
LS 200 C Solid.....	61-60
LS 200 US Solid.....	61-45
ME 20 TS Solid.....	44-55
SA 200 Semi-ac.....	61-30
SE 2B Bass.....	46-00
SE 2T Solid.....	35-55
SG 2S Solid.....	53-60
SG 22 Solid.....	42-10
SG 10B Bass.....	64-85
SG 220V Solid.....	60-75
SP 2000 Custom	
Solid.....	67-50
SP 1 Solid.....	28-95
ST 30 Solid.....	58-25
ST 300 Solid.....	73-35
TF 200N Solid.....	58-85

MORIDAIRA	
842 Classic.....	57-95
845 Classic.....	70-45
843 Classic.....	59-85
846 Classic.....	83-05
847 Jumbo.....	77-25
848 Jumbo.....	98-70
850 Western.....	121-10
855/F301 Folk.....	72-65
856/F303 Folk.....	82-10
851/VV613 Western.....	000-00

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.

JG.102.....	28-00	FG260 Jumbo 12 Str.....	92-00
JG.103.....	32-00	FG280 Jumbo.....	105-00
JC.42.....	35-00	FG300N Jumbo.....	135-00
JC.43.....	48-00	FG360 Jumbo.....	137-50
JC.45 inc case.....	100-00	FG580 Jumbo.....	179-00
JC.46 inc case.....	120-00	FG295.....	108-00
O3.....	80-75	FG7005 Handmade.....	219-00
JF.201.....	19-00	FG1000 Handmade.....	329-00
JF.202.....	22-50	FG1200 Handmade.....	369-00
JF.203.....	27-50	FG1500 Handmade.....	439-00
JW.303.....	30-00	FG2000 Handmade.....	519-00

SAKURA		Folk w/pu:	
CI14B.....	20-00	FG110E.....	76-00
CI13A.....	18-00	FG160E Jumbo.....	92-50
LS26D.....	65-00	Semi-Acoustic:	
LS26.....	55-00	SA60.....	260-00
LS26DS.....	78-50	SA90.....	327-00
F.339R.....	42-50	Solids:	
MD.25.....	39-50	SG30.....	109-00
CI32S.....	45-00	SG35.....	119-00
CI36S.....	74-00	SG40.....	121-00
TG.10.....	27-00	SG45.....	159-00
TG.20.....	30-00	SG85.....	239-00
JB.24.....	69-50	SG90.....	290-00
JB.24DN.....	85-00	SG175.....	465-00
175DC in case.....	95-00	SB35 Bass.....	126-50
175DG in case.....	110-00	SBL55 Bass Long	
		Scale.....	196-00
		SBL75 Bass Long	
		Scale.....	217-00

ORFEO		Acoustic-Electric	
DC.101.....	25-00	("Jazz").....	
DC.103.....	30-00	AE12.....	248-00
DC.107.....	35-00	AE18.....	323-00
DC.110.....	37-50		
DC.112.....	42-50	TAKAMINE	
		DC.125.....	88-50
		CI28.....	50-00
		CI32S.....	60-00
		CI36S.....	90-00
NORMAN		JOHN BIRCH	
B.55.....	275-00	SCSL Elec.....	259-20
B.50.....	205-00	SCDL Elec.....	239-50
B.30.....	150-00	Twin-neck.....	379-00
Spec Edition.....	120-00	Strat copy.....	248-40
B.20.....	100-00		
B.55-12.....	310-00	'Rickenbacher' bs	
B.50-12.....	255-00	frm.....	259-20
B.20-12.....	120-00	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	

TED KNELLER		NORLIN	
Vinci Strings (sets)		GIBSON	
Bronze wound ac. all		Howard Roberts.....	845-00
gauges.....	1-90	Byrland.....	1263-00
Steel ac.....	1-90	LSCEs.....	1386-00
12-string bronze.....	3-35	Johnny Smith DN	
Folk silv. wound.....	2-13	2 p/u, Nat.....	1453-00
Folk bronze wound.....	1-92	Johnny Smith D, S/b.....	1453-00
Elec. round wound		Johnny Smith N.....	
all gauges.....	2-25	1 p/u.....	1407-00
Elec. flat wound all		Johnny Smith, S/b.....	1407-00
gauges.....	2-86	Super 400 CES, Nat.....	1514-00
Classic wound 3rd.....	2-43	Super 44 CES, S/b.....	1316-00
Classic wound basses.....	2-30	Byrland, Natural.....	1098-00
Classic ball ends.....	2-04	L-5C, Single Cut-	
Banjo strings.....	1-29	away Acoustic Nat	1078-00
		Super 400 C Outfit,	
		Single Cutaway	
		Acoustic, Nat.....	1215-00
		ES-175D.....	613-00
		ES-345 TD, Cherry.....	673-00
		ES-345 TD, S/b.....	698-00
		ES-345 TD, Walnut.....	673-00
		ES-355 TD-SV.....	875-00
		ES-335 TD, Cherry.....	529-00
		ES-335 TD, S/b.....	555-00
		ES-325 TD.....	446-00
		Les Paul Recording	
		White.....	612-00

KEMBLE		YAMAHA	
Classics:		G55.....	46-50
G65.....	49-50	G90.....	55-00
G120.....	62-50	G120.....	62-50
G150.....	66-00	G220.....	86-00
G280.....	108-00	GC3 Handmade.....	175-00
GC3 Handmade.....	175-00	GC6 Handmade.....	230-00
GC6 Handmade.....	230-00	GC10 Handmade.....	295-00
Folk:		FG110N.....	60-00
FG175N.....	55-00	FG75N.....	60-00
FG160 Jumbo.....	72-50	FG170.....	75-00
FG170.....	75-00	FG180/1 Jumbo.....	92-00

Les Paul Recording		BANJOS & MANDOLINS	
Nat.....	590-00	AA Tenor.....	3816-00
Les Paul Triumph Bs		AA 5 String.....	3816-00
White.....	598-00	Tenor.....	3816-00
Les Paul Triumph Bs		5 Str.....	3816-00
Nat.....	572-00	TB-800 Tenor D L.....	1428-00
Les Paul Custom,		TB-250 Tenor.....	817-00
Ebony.....	622-00	TB-100 Tenor.....	569-00
Les Paul Custom,		RB-800 D L.....	1489-00
White.....	679-00	RB-250 5-String.....	813-00
Les Paul Custom,		RB-100 5-String.....	569-00
Cherry.....	644-00	PB-800 D L Banjo.....	1435-00
Les Paul Custom,		PB-250 Plectrum	
Wine.....	622-00	Banjo.....	813-00
Les Paul De Luxe,		F-5 Artist Mandolin.....	1464-00
Gold.....	505-00	F-12 Artist Mandolin.....	1221-00
Les Paul De Luxe,		A-5 Mandolin.....	976-00
Cherry.....	529-00	A-12 Mandolin.....	781-00
Les Paul Signature,		821.....	57-00
Gold.....	546-00	822 12 str.....	62-00
Les Paul Signature		823.....	57-00
Bs, Gold.....	529-00	824.....	77-00
Citation outfit.....	3789-00	825.....	94-00
Les Paul Signature,		Solid Range	
tobacco brown s/b.....	573-00	Saxon 830 Sld.	
Les Paul Signature s/b.....	555-00	Electric.....	117-00
Les Paul d/l tobacco		Saxon 831 Sld.	
brown s/b.....	529-00	Electric.....	98-00
Les Paul d/l wine red.			
505-00			
Les Paul ctm tobacco			
brown s/b.....	644-00		
SG Custom, White.....	613-00		
SG Custom, Walnut.....	589-00		
SG Std., Cherry.....	402-00		
SG Custom, wine red			
589-00			
SG Custom w Bigsby,			
walnut.....	597-00		
SG Custom w Bigsby,			
white.....	625-00		
SG Custom w Bigsby,			
wine red.....	597-00		
SG Standard, s/b.....	429-00		
SG Standard, white.....	429-00		
S-1 nat. satin.....	337-00		
SG Std., Walnut.....	402-00		
SG Std. Bigsby,			
Cherry.....	412-00		
SG Std. Bigsby,			
Walnut.....	412-00		
SG Std. Bigsby, Sun-			
burst.....	439-00		
L6-S Custom, Black.....	425-00		
L6-S Custom, Nat.....	425-00		
L6-S De Luxe, Wine.....	334-00		
L6-S De Luxe, Nat.....			
Satin.....	302-00		
Marauder, Nat. Satin			
Marauder, Wine.....	293-00		
335-00			

ORANGE		B. L. PAGE	
Orange custom		MICRO-FRETS	
guitar.....	To order	Calibra.....	165-00
Case.....	To order	Calibra I.....	184-08
		Signature.....	211-20
		Signature Customs.....	211-20
		Swinger.....	211-20
		Stage II.....	224-40
		Swinger Customised.....	244-20
		Spacetone.....	277-20
		Huntington.....	330-00
		Baritone 6/5 Bass.....	198-00
		Signature Bass.....	184-80
		Husky.....	211-20
		Thundermaster.....	264-00

ROSE-MORRIS		ELECTRICS	
		SHAFESBURY	
		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		TRAVIS BEAN	
3403A.....	76-95	3441 Std + case.....	765-00
3403B.....	80-60	3442 Bass + case.....	650-00
3404A.....	69-50	3443 Artist + case.....	850-00
3404B.....	73-20		
3405A.....	65-50	ACOUSTICS	
3405B.....	69-20	OVATION	
3407A.....	76-95	Balladeer 6-str.....	287-00
3407B.....	84-95	Classic Balladeer.....	287-00
		Country 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
		Patriot.....	on appl.
		SHAFESBURY	
		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

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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

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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% Extra. All Models.	
1519 Bouzouki.....	71-99
1480 Mandoline.....	27-20
1404 Tenor Banjo.....	58-70
1405 G Banjo.....	67-25
1406 Banjoline.....	57-85

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3077.....	46-85
3078.....	58-95
3079.....	94-35
3080.....	128-60

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3065.....	33-70
3066.....	35-95
3067 Matt Finish.....	50-50
3068.....	49-95
3069.....	57-50
3070 Handmade.....	102-00
3071 Handmade.....	175-00

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3057 Dulcet.....	17-25
3058 Constanta.....	12-50
1512 Kansas.....	11-80
1513 Kansas Variant.....	11-80
3166 Texan Jumbo.....	28-50
3169 Laredo Jumbo.....	22-50

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EPIPHONE

FT145 Jumbo.....	79-95
FT165 12/s.....	129-95
EC20 Classic.....	59-95
EC15.....	49-95
FT570SB.....	139-95
FT130 Folk.....	69-95
FT135 Folk.....	82-50
FT200.....	94-95
FT140.....	74-95
FT150.....	115-00
FT550 Folk.....	159-95
FT565 12/s.....	169-95
FT160.....	94-95
FT120 Folk.....	59-95

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9578 Elec.....	109-95
9585 Bass.....	109-95
9586 Bass.....	109-95
9353 Folk.....	37-50
9356 12/s Folk.....	47-50
9350 Folk.....	35-95
9351 Folk.....	44-95
9587 6/s Electric.....	99-00
9709 bass.....	79-95
9710.....	79-95

EROS MKII SOLIDS

9711 6/s.....	69-95
9712 6/s.....	79-95
9713 Bass.....	79-95

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9717 Jumbo.....	31-95
9714 Jumbo.....	34-95
9715 12 String.....	37-95

KISO-SUZUKI

9502 Classic.....	26-85
9503 Classic.....	29-85
9504 Classic.....	32-25
9505 Classic.....	32-85
9583 H/made Classic.....	79-95
9651 Folk.....	49-95
9582 Folk.....	44-95
9653 12/s Folk.....	59-95
9507 Folk.....	52-95

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9198 Classic.....	21-00
9225 Classic.....	24-95
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olids:	
430 2 p/u, nat mahog.....	247-61
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330/12 12-Str model of '330'.....	488-25
360 Deluxe Stereo 2 p/u dble cutaway.....	444-66
360/12 12-Str model of '360'.....	523-16
370 3 p/u Stereo dble cutaway.....	488-25

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4000 1 p/u solid.....	392-34
4001 2 p/u Deluxe Stereo sol d.....	448-14
4001/LH Lefthand version of model '4001'.....	528-36
4005 Deluxe hollow body 2 p/u.....	507-43
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362/12 Thin body semi-ac models.....	1142-16
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H-150 Grand Concert Folk.....	26-36
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H-310 Concert Classic.....	22-59
FG-5500 Student Folk.....	18-84
FG-8500 Student D/nought.....	19-79

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5106.....	18-25

IBANEZ & CIMAR CLASSIC

395.....	54-50
396.....	59-85
397.....	65-96
398.....	73-30
399.....	60-00
388.....	67-85
2856.....	82-00
2857.....	101-50
4142 Pedal Steel.....	329-92
4140 Professional Twin Neck Pedal Steel.....	768-38
2858.....	121-50
2859.....	162-00
2860.....	200-00

MITSURU TAMURA HAND MADE CONCERT*

P800.....	325-00
P700.....	285-00
10P1500.....	585-00
P1200.....	485-00
10P2000.....	795-00

MASURU KOHNO CONCERT*

M.K.15.....	720-00
M.K.20.....	950-00
M.K.30.....	1200-00

IBANEZ & CIMAR WESTERN & FOLK

615/12.....	97-50
620.....	98-00
647.....	94-50
647/12.....	99-50
684BK.....	100-00
6750.....	67-50
370C.....	60-00
370/12.....	64-24
371.....	60-00
373.....	77-50
371BK.....	62-75
355.....	57-85
355/12.....	66-50
665BS.....	136-50
LH684/12BK.....	112-50
LH620.....	102-50
LH647.....	97-00
LH647/12.....	101-50
LH615.....	91-50
LH615/12.....	100-00
LH684BK.....	104-50
2846.....	107-00
752.....	106-00
684BK/12.....	109-00
951.....	96-50
952.....	87-50
767.....	117-50
642SID.....	160-00
2608.....	150-00
2609.....	175-00

R. MATSUOKA WESTERN DREADNOUGHT*

D30.....	130-00
D40.....	200-00
D50.....	218-00
D60.....	250-00
D80.....	325-00

LEVIN

3155.....	850-00
W36.....	220-00
W32.....	325-00

MACCAFERRI REPLICA*

MAC.2.....	140-00
MAC.2 Special.....	150-00
MAC.3.....	165-00

T. HARUO WESTERN GUITARS

*750.....	235-00
*T60.....	250-00

CSL & IBANEZ ELECTRICS

2350.....	148-75
2350DX.....	180-00
FG360S.....	145-00
2351DX.....	181-50
2351DXCS.....	185-50
2341.....	165-00
2341DX.....	210-00
2350W.....	157-75
2451.....	206-00
2452B.....	106-00
2342.....	159-25
2343.....	171-20
2337DX.....	181-50
2344.....	187-50
2402.....	262-50
2402DX.....	287-25
2404.....	258-20
2651CW.....	247-00
2351AV.....	163-50
2420CW.....	192-00
2469.....	230-00
2335.....	153-25
2464S.....	296-85
2459.....	229-15
2347 IV.....	189-00
2389B.....	233-50
2460.....	234-50
2461.....	349-50
2463.....	212-50
2471AC.....	330-00
2626B.....	277-50
2630.....	256-75
LH2350.....	160-00
2663.....	280-00
2387C.....	230-00
2387B.....	235-00
2388B/S.....	183-80
2388.....	195-50
LH1388B/S.....	201-50
2453.....	214-25
2455.....	242-50
2457ST.....	247-00
2352C.....	134-50
2352DX.....	152-50
2369B/W.....	180-00
LH2352DX.....	167-50
LHFG360S.....	157-50
LH2351DX.....	198-50
2348.....	239-50
2348B.....	248-50
2670.....	900-00
2680.....	225-00
2681.....	358-50
2671.....	358-50
2676.....	495-00
2617.....	275-50
2618.....	273-00
2619.....	303-50
2613.....	192-75
2616.....	263-50
2625B.....	283-50

SUMRO ELECTRICS

SG6M.....	78-50
SG42M.....	88-00
SC36N.....	121-00
SC36W.....	104-00
SC3.....	104-00
JB200.....	115-00

STUDENT GUITARS

KP1.....	15-50
KP2.....	11-50

HAWAIIAN GUITARS

2251.....	86-50
2250.....	41-25
HG118C.....	165-00

UKULELES

NU1.....	8-50
HU2.....	10-75

HUJ 14-25

BANJOS

589FB.....	290-00
593DX/FB.....	325-00
591/FB.....	295-00
591/TF.....	288-00
712.....	42-50
584C.....	22-50

MANDOLINS

524.....	285-00
523.....	275-00
526.....	300-00
521.....	235-00
522.....	240-00
513.....	98-50
516.....	61-00
511.....	50-75
512.....	58-50
514.....	58-50
1521.....	22-75
80.....	45-00
100.....	59-75
E.M.I.....	42-50

*Prices include Hard Shell case

W.M.I.

G101 Std. Flk.....	10-95
K200 Folk.....	16-95
K320 Concert Folk.....	20-95
KD28 Jbo Western.....	33-50
KD28-12 Jst Jbo.....	39-50
K.410 Concert D/ Lux.....	26-50
K.442 Auditorium Folk.....	23-95
K.550 Jbo pce back.....	33-95
KDG.70 D/J Jbo.....	39-50
K.475 J.L. Seagull.....	23-95

Classie:

KC.265 Student.....	18-75
KC.333 Concert.....	19-75
KC225 Classic.....	15-50
KDG50 D/J Classic.....	26-95

Electric:

K1B. 130 Bs long scale.....	29-95
E.120 Single p/u.....	23-95
K2T. S.G. 2 p/u.....	27-95

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KB.52 Deluxe.....	39-50
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Fantom 30.....	62-69
Fantom 33.....	67-71
Fantom 36.....	74-03
Fantom 39.....	80-93

SLAVE (EX. VAT)

10/4 sub.....	285-00
15/2.....	738-00
20/2.....	1479-00
400W amp.....	225-00

ENTERTAINMENT MICROPHONES

CM 502D Omni

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. Dual Showman, Reverb Enclosure 2 x D130F speakers 348-75

Quad Reverb, 4 x 12-inch speakers... 539-00

Quad Reverb, 4 x D 120F 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 D 110F 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, enclosure..... 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. hrn ext op)..... 545-00

L.48DD 2000W..... 1255-00

H.R.M. 1 100W..... 325-00

H.F.6 100W..... 149-00

CLEAR TONE

CM1

1037, 50W L&B..... 119-23

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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..... 110-11

1048, 4 x 10 cols., 120W, pr..... 142-26

1065, horn cabinets..... 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-change mixer. 257-41

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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

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1052, G12H, 30W..... 18-28

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1055, G18C, 100W..... 41-23

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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 Truckers..... 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 72DH..... 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

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Prices excl. VAT

Reverb..... 71-80

Darburn 30..... 93-68

Twin 12/60..... 135-47

Session 50..... 170-50

Session 80..... 215-76

Session 100..... 241-80

SRV 50..... 180-57

SRV 100..... 245-36

DAVOLI

Mixers:

Compact 8/100..... 295-00

Echo 6/100..... 392-00

Reverb 12/100..... 696-00

Multimodular Stereo 18..... 999-00

Studiograph Stereo..... 770-00

Monitor:

Spia 100W..... 218-00

Spia extension..... 160-00

Speaker cabs:

DK90 1 x 15 + twtr..... 214-00

DK1 0 1 x 15 + tweeters..... 250-00

PA8/100..... 160-00

Rotary cabs:

LP65..... 339-00

LP200..... 800-00

Microphones:

K695 Dynamic card-ioid..... 48-00

K976 Dynamic card-ioid..... 62-00

D. B. WHOLESALE

KUSTOM Lead Amplifiers

V L Self-Contained... 175-00

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.

I L Self-Contained... 268-66

II 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

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V B Self-Contained... 155-00

II B Self-Contained... 251-80

II B Piggyback..... 385-35

III B Piggyback..... 731-20

IV B System..... 1142-27

IV B SRO System... 1337-28

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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

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I 2" SRO Electro-voice Speaker..... 106-16

I 5" SRO Electro-voice Speaker..... 111-63

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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

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M-15 Horn..... 166-45

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VI A-P.A. Energizer... 881-49

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V P.A. 130W Amp..... 267-94

PRO 15T SRO Cab..... 268-60

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III Monitor Speaker... 94-00

III Monitor Speaker... 321-04

III Monitor Amplifier Snake..... 316-22

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FLH-15 SRO Cabinet 362-28

MT-15 Hn Tweeter... 244-79

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MF-12 12 Cabinet... 525-37

MF-10 12 Horn..... 620-89

XII SRS Bi-Amp Slave 525-37

II 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

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Group No. 2..... 4030-58

Group No. 3..... 3868-61

Group No. 4..... 5588-00

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Discosound 100..... 85-32

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T.K. Pro 200 P.A..... 182-52

T.K. Pro 250 Stereo... 150-12

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Disco Magnum..... 210-60

Disco Magister..... 253-80

Disco Roadstar..... 426-60

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Disco Dart..... 372-60

Disco Roadstar Ster. 594-00

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Colour Changer..... 23-76

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D.J. 100 Mk. II..... 63-00

D.J. Disco Amp..... 93-00

D.J. Disco Mixer Mk. V..... 60-00

D.J. Disco-Vox Mk. II 90-00

D.J. Stereo Mixer Mk. II..... 120-00

D.J. Powermaster 100..... 79-00

D.J. Powermaster 150..... 92-00

D.J. Stereo Powermaster 200..... 120-00

D.J. Stereo Powermaster 300..... 150-00

D.J. 30L Mk. III..... 54-00

D.J. Disclite Mk. II... 60-00

D.J. 150 Amplifier... 94-00

D.J. 150 Slave..... 89-00

EASTWOOD

ELECTRO-HARMONIX

LPB-2 Power Booster Hog's Foot Bass Booster..... 11-15

Screaming Tree Trbl Booster..... 11-15

Little Big Muff Pl ac/dc..... 12-95

LPB-1 Power Booster into amp..... 8-15

LP-B1 Power Booster into inst..... 8-15

Mole Bass Booster... 8-50

Screaming Bird Trbl Booster..... 8-15

Muff Fuzz Distortion amp/inst..... 8-85

5X Junction Mixer... 3-75

Low Frequency Compressor..... 22-50

Big Muff Pl..... 18-99

Attack Equalizer..... 25-95

Black Finger Sustain 29-95

Crying Tone Wah Pedal..... 33-99

Crying Muff Fuzz/Wah Pedal..... 43-95

Doctor Q Envelope Follower..... 18-99

Zipper Envelope Follower..... 29-99

Silencer Line Noise Eliminator..... 18-99

Small Stone Phase Shifter ac/dc..... 29-99

Y-Triggered Filter ac/dc..... 29-99

Frequency Analyzer Frequency Analyzer ac 220v..... 43-45

Electric Mistress Flanger ac/dc..... 74-40

Queen Trigger Wah Pedal ac/dc..... 65-85

Pedal ac/dc..... 65-85

Bad Stone Phase Shifter..... 46-95

Bad Stone Phase Shifter Pedal..... 68-85

Octave Multiplexer Box..... 33-45

Octave Multiplexer Pedal..... 65-85

Hot Foot Universal Pedal..... 34-95

Hot Foot Universal Pan Pedal..... 45-90

Freedom Bros Amp... 92-85

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6102 Universal Amp. 100..... 269-42

6103 Universal Amp. 200..... 437-38

1604 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 350-00

3-way bin..... 292-50

2-way bin..... 217-50

Reflex bin..... 185-00

Lower mid horn..... 240-00

Upper mid + hf hn... 255-00

Acoustic lens..... 325-00

Bass inst. reflex..... 185-00

Empty module..... 135-00

E.S. ELECTRONICS

1006 5/L..... 126-90

1007 PA200/R..... 220-86

1010 PA1COT/C..... 143-64

1011 PA100S, 120W 143-64

1012 PA67TC..... 92-07

1013 PA60S..... 92-07

1015 B200..... 142-78

1016 FH100..... 169-56

1017 HF100..... 138-24

1918 FH200..... 251-10

1019 FH400..... 367-20

1020 PA3 & 4..... 167-40

1021 PA60M..... 100-44

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1023 SID disco cab... 279-72

1024 Unit 63 disco... 180-36

1002 N/S..... 211-68

1003 PA100/R..... 180-36

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1005 AP200..... 202-50

FAL

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Super Minstrel..... 24-30

Maestro..... 43-74

Fuse 50..... 43-96

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120, 6 amp..... 96-98

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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.

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CT 1025, floor..... 15-64

GM167, floor..... 8-10

GM119F, boom stand 20-70

GM119F, 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... 10-61

GM149, low level... 10-61

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Combo 100..... 194-40

50+80 Combo..... 145-8J

FM ACOUSTICS

SSH E-I df pedal..... 72-00

SSH Vdf super pedal 89-00

SSH Phaser-filter... 57-00

SSH Distort, booster 41-00

FM C7EST 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

HAMMOND

LESLIE TONE CABINETS

110..... 268-00

130..... 457-00

145..... 644-00

147..... 684-00

147RV..... 814-00

122..... 682-00

122RV..... 822-00

251..... 665-00

700..... POA

710..... 762-00

670..... 698-00

600..... 510-00

760..... 705-00

910..... 877-00

820..... 540-00

830..... 729-00

860..... 764-00

720.....	921-00
9420 Combo pre-amp	121-00
9370 Combo pre-amp	116-00
9340 Combo pre-amp	83-00
9875 Combo pre-amp	93-00
7880 Combo pre-amp	187-00

HH ELECTRONIC (EX. VAT)

AMPLIFIERS	
VS Musician 100W r/vb.....	150-97
VS Musician 100W.....	130-97
VS Bass amp 100W.....	124-23
VS Musician combo 100W.....	212-30
VS Musician r/vb combo 100W.....	196-85

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215 BL 2 x 15 200W.....	172-25
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MA100 5 ch 100W.....	149-17
MA100S 5 ch 100W.....	138-41
S130 slave 100W.....	89-90

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212 DC 2 x 12 100W.....	99-14
412 DC 4 x 12 160W.....	150-24
Mini horn 50W.....	62-77
Radial horn 100W.....	110-67
I15 bass enc 1 x 15 100W.....	107-99
Mon combo.....	137-17
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Single-head echo.....	134-85
Multi-head echo.....	145-70

HIWATT (EX. VAT)

DR504 50W.....	115-00
DR103 100W.....	149-00
DR201 200W.....	189-00
DR112 PA 100W.....	158-00
DR203 PA 200W.....	214-00
STA100 slave 100W.....	118-00
STA200 slave 200W.....	174-00
SE4121 50W cab 4 x 12".....	123-00
SE4123 100W cab 4 x 12".....	135-00
SE4122 150W cab 4 x 12".....	152-00
SE4129 200W cab 4 x 12".....	189-00
SE4124 50W col 4 x 12".....	118-00
SE4125 100W col 4 x 12".....	141-00
SE4126 150W col 4 x 12".....	158-00
SE2123 30W mon.....	71-00
SE2124 75W mon.....	90-00
SE2125 100W mon.....	116-00
SE2120 100W mini bn.....	143-00
SE320 200W horn bn.....	189-00
SE2150 150W bass bn.....	155-00
Type B stereo mixer 16/4.....	1200-00
NCA108 200W solid state amp.....	178-00
SA212 50W combo.....	168-00
SA212R 100W combo w reverb/vibrato.....	217-00
DRD001 Sound Desk.....	253-00

HÖHNER

Schaller Solo Uni.....	94-25
Orgaphon 60 Amp.....	434-80
Orgaphon 130 Amp.....	416-75
OTS 130 Speaker.....	316-70
Orgaphon Box 80 Spk.....	185-55
Dynamite.....	41-15
Leslie 830.....	887-90

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MILES PLATTING	
C.50.....	201-00
PA.50.....	144-00
PA.50 S PA spkr.....	139-00
PA100.....	170-00
PA 100S PA spkr.....	244-00
ZENTA	
Z3.....	29-50
CD6SD.....	42-50

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.....	130-00
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
B5100.....	359-00
YBA100.....	510-00
Horn speaker:	
YHS100.....	251-00
Combos:	
G25112.....	159-00
G50112.....	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. 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
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890 16 chn+multi-core.....	2822-00
880 12 chn.....	1581-36
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Bass cabinets:	
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406 2 x 15".....	281-92
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870 170W 6 chn. Graphic rev.....	564-40
850 275W 8 chn. rev.....	—

PA Enclosures:	
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807 Full range.....	225-42
808 2 x 15", 2hn, 2 x sib. 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

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500 4 chn.....	366-66

KNELLER

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PA 475 P.A. Amp.....	139-32
GT 275 Guitar Amp.....	116-64
GT 275R Guitar Amp with Reverb.....	163-48
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CB 275B Bass Combo.....	194-40
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220 Lead.....	364-50
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118.....	298-08
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LANEY

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A510R Lead/Bass r/vb.....	151-20
A540PA Public add. 5 chn.....	132-58
A570 Slave.....	105-46
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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" pair.....	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 S.....	"
RAK S.L.....	"
RAK S.....	"
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
M2000.....	1300-00
M2000.....	2600-00
VFX-2 Var Elec Crossover Unit.....	245-00
OC150 Output Cent. Walnut End for D60 Amp.....	240-00
Walnut Enc for D150A or IC150 Amp.....	35-00
Walnut Enc for DC300A Amp.....	44-00
IC150 Acc Packs.....	4-00
ES212 75W Two Unit Sys.....	598-00
IMA Intermod Dist Analyser.....	555-00

MARLBORO

GA2 Amp.....	59-95
GA3 Amp.....	67-60
G20R Amp.....	127-55
G40R Amp.....	161-40
G60R Amp.....	195-15
GBO 15 B Amp.....	130-15
I500 B Amp.....	115-25
P200W slave.....	161-90

SM600 mixer.....	154-95
LS15B cab.....	104-30
LS20LH cab.....	137-95
SC40 column.....	128-20

MAINE

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Artist 170A.....	192-51
Standard 170S.....	159-03
Booster 170B.....	127-22
Musician 100W combo.....	269-51
Musician Super 100W combo.....	492-15

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412 4 x 12 spkrs.....	174-09
I15C bass bin.....	207-57
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AMPLIFIERS	
120W.....	145-80
120W Slave.....	141-75
Mk 1 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 115 D60.....	113-25
MA 115 G60.....	110-25
MA 115 D100.....	142-50
MA 115 G100.....	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 Super 16.....	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
WA600 Mixer/Amp.....	187-00
AP360 100W.....	180-00
Equipment:	
EP122 2-way elec. cross.....	49-00
EP123 3-way elec. cross.....	65-00
EP127 7-way graphic EQ.....	65-00
EP130 st. bs. bin filter.....	46-00
EP141 st. comp. limiter.....	72-00
EP161 sub-mixer.....	93-00

MUSIC MAN

Combo Amps	
112-65.....	428-62
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210-65.....	471-90
212-65.....	558-49
404-65.....	558-49
210HD-130.....	558-49
212HD-130.....	649-41
410HD-130.....	649-41
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HD10REV.....	471-90
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212RH130.....	318-06
412GS.....	342-04

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.....	
As above + tremolo.....	198-00
As above + reverb.....	205-01
Nolan 4 x 12 Celestion cab.....	231-00
Nolan 2 x 12 dual cone cols. pair.....	123-75
Nolan 2 x 12 plus horn cols pair.....	162-00

NOVANEX

Combos	
Aut 3.....	55-00
Aut 6.....	69-00
Aut 10.....	86-00
Aut 20.....	115-00
Aut 20R.....	149-00
U 30.....	220-00
U 50.....	275-00
U 70.....	324-00
U 80.....	350-00
U 100W.....	460-00
RG 30.....	235-00
RG 50.....	285-00
RG 80.....	360-00
RG 100W.....	470-00
B 35.....	220-00
B 70.....	310-00
B 100W.....	450-00
G70 Wildcat.....	299-00
OPS 70.....	450-00
OPS 120.....	550-00
WA44/S100.....	35-0

all purpose+reverb+Automix.....	224-75
B Bass 200W w. Eq+Automix.....	286-75
M Musician 200W w. Eq+effects+Automix.....	313-88
MA Mace 160W w. reverb+Automix.....	313-88
SN Session 200W w. r.v.b.....	279-00
F800G Festival Series 400W w. reverb, effects and Eq.....	480-50
F800B Festival Series 400W Bs unt w. Eq	410-75

Instrument Speaker Enclosures	
115 1 x 15".....	127-87
212 2 x 12".....	147-25
412S 4 x 12" Stackable.....	209-25
412M 4 x 12".....	228-86
412F 4 x 12".....	228-86
215 2 x 15".....	197-62
215H 2 x 15"+Hyperbolic Hn.....	248-00
610 6 x 10".....	201-50
612H 6 x 12"+Hyperbolic Hn.....	317-75
810 8 x 10".....	348-75
118S 1 x 18" Stackable.....	286-75
118FH 1 x 18" Folded Hn.....	356-60

Public Address Amplifiers and Slaves	
PA120 100W 4 inputs SPA Standard 130W 8 inputs.....	224-75
PA400 200W 12 inpts PA700S New stereo mixer amp 120W/ch.....	326-55
260B 260 Booster 130W slave.....	558-00
260S 260 Stereo Booster 120W/ch stereo slave.....	170-50
400B 400 Booster 200W slave.....	259-62
800B 800 Booster 400W slave.....	240-25
CS800 Commercial Power Amp stereo 400W/ch.....	333-25
480-50	

Mixers	
600 Mixer 6 ch mono 600S 600 Stereo Mixer 6 ch stereo facilities.....	259-62
800S 800 Stereo Mixer 8 ch stereo facilities.....	313-87
900 Mixer 9 ch mono 1200 Mixer 12 ch mono.....	480-50
1200S 1200 Stereo Mixer 12 ch stereo facilities.....	406-87
2400F Festival Mixer 24 ch full prof unit	736-25
3487-50	

Public Address Speakers Enclosures	
210 2 x 10" Col. each 410 4 x 10" Col. each 1210TS 1 x 12"+1 x 10"+3 x Tweeters Col.....	73-63
116-25	
412 4 x 12" Col. each 1210T 2 x 12"+2 x 10"+3 x Tweeters Col. each.....	135-62
139-50	
215H 2 x 15"+Hyperbolic Hn Cab.....	178-25
1510T 2 x 15"+2 x 10"+3 x Tweeters Cab. each.....	271-25
115HT 1 x 15"+Hyperbolic Hn+2 x Tweeters Vocal Proj each.....	217-00
215HT 2 x 15"+2 x Hyperbolic Hns+2 x Tweeters Vocal Proj each.....	333-25
SP1 Spider Bin 1 x 15"+Radial Hn Theatre Type encl. each.....	372-00
T300 Bank of 3 Twtrs T12 Radial Bank of 12 Tweeters each.....	58-13
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Ancillary Public Address Equipment	
MO Monitor Amp 130W.....	186-00
112TS Monitor Wedge Cab 1 x 12"+2 Tweeters each.....	135-62
22 Spider 22 High Efficiency Hn Driver A1 Adaptor for above A2 ditto.....	73-63
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PMH Peavey Microphone High Imp.....	56-58

PML Peavey Microphone Low Imp.....	56-58
BMH Peavey Ball Microphone High Impedance.....	56-58
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52-87	
UDI-H Cardioid mic. UDI-M Cardioid mic. RGP71 Super Cardioid mic.....	28-00
28-00	
ECON Omni-direct. mic.....	12-85
Cabaret Exec mic.....	356-40
TX100 (Gold mic. transmitter).....	174-96
TX100 (Gold mic. transmitter).....	174-96
TXT.....	174-50
RXA Receiver w. aerial.....	166-32

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. (w. D/L Lead Cab (w. horn).....	286-25
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.....	109-40
50W 2 chann + integral reverb.....	141-51
100W 2 ch.....	131-25
100W 2 ch w. r.v.b.....	163-07
150W 2 chann + overdrive fac.....	145-84
150W 2 chann + integral reverb.....	178-25
50W 6 chan PA.....	150-96
100W 6 chan PA.....	163-16
150W PA 6 chan + indiv echo controls	175-37
150W Slave.....	121-53
Session Master 50W comb 2 x 12".....	184-37
Session Master as above w reverb.....	213-26
SM100 100W combo. SM100R w. r.v.b.....	216-63
245-34	
SM104 100W combo. SM104R w. r.v.b.....	285-94
314-81	
Solid State 8 chan mixer.....	137-27
As above +100W amp.....	225-99
225-99	
Stereo slave 2 x 12" 100W.....	199-62
85-79	
4 x 12" 200W.....	146-47
4 x 12" 400W.....	177-02
1 x 12" 30"/60"/90"/ stage monitors pr.....	107-14
1 x 15" 100 Folded hn bass bin.....	127-99
127-99	
As above + tweeters 2 x 12" 200W.....	159-80
102-53	
2 x 15" 170W bs cab.....	154-84
4 hn dispersion cab.....	71-98
100W folded cab + tweeters.....	225-99
225-99	
100W ported cab + 2 hn.....	102-53
102-53	
2 x 12 100W + hn 1 x 15 100W + hn.....	228-08
228-08	
1 x 15 as above w. 50W hn driver.....	228-43
181-56	
Radial Flare add on hn. 50W.....	131-73
131-73	
As above but 100W. Prices ex covers	155-68

ROSE-MORRIS

MARSHALL	
Instrument Amp Tops 1959 100W Lead.....	198-50

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.

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
2205 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 15.....	221-35
2095-95B 100W 2 x 12.....	156-50
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. 2040 50W Artist	274-40
239-85	
Combo.....	239-85
2201 30W Trans Ld.....	131-20
2202 30W Trans Bs.....	131-25
2199 30W 2 x 12.....	140-90

PA Amps & Mixers	
2003 100W 6 Ch Amp 1985 50W 4 Ch Amp.....	219-20
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 Steero.....	1207-50
Extra Channels.....	On app
2051 250W Slave.....	217-15
1215 8 ch rvb mixer amp.....	234-35

PA Cabs & Bins	
2097 pr 8 x 8 125W.....	194-00
2043 pr 2 x 10 2 x 12 200W.....	273-30
2047 pr 1 x 10 1 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
212 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 dcks.....	237-00
Stereo disco.....	270-00

Amps	
50W twin ch.....	85-00
50W slave.....	81-00
FC 150 slave.....	96-00

Cabinets	
Eliminator w. horn.....	264-00
Eliminator w. horn.....	168-00
Mini Elim. w. horn.....	164-00
Mini Elim. w. horns.....	144-00
15".....	188-00
2 x 12 + 2H.....	237-00
2 x 12 std.....	144-00
1 x 12 + 1H.....	144-00
Tweeter box.....	39-00
18" hn.....	252-00
Mini bass cab.....	102-00
Super lead cab.....	96-00

SOLID STATE	
7980 15 SS Combo.....	46-00
7981 Super Reverb 30 Combo.....	139-00
7982 Lead 100.....	129-00
7983 Bass 100.....	109-00
7984 Slave 100.....	85-00
7610 Futurama 3 Combo.....	26-50
7985 PA 100.....	175-00

VALVE	
7404 Treble "N" Bass 100 SV.....	145-00
7402 Treble "N" Bass 50 SV.....	129-00
7403 Treble "N" Bass 50 SV Rev.....	149-00
7408 PA100/6 SV Rev.....	189-00
7407 PA100/4 SV.....	159-00

SPEAKERS	
7990 S412 3 x 12".....	169-00
7991 S212H 2 x 12" hn.....	129-00
7992 S115 1 x 15".....	135-00
7993 S2H Add on dbl hn.....	81-00
7994 S115A 1 x 15".....	229-00
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 Separate Units.....	804-60
VA302 E6-C Control Console.....	492-48
VA300-S Speaker Col.....	170-64
VA301-S Monitor Speaker.....	123-12
VA305-HF Speaker.....	76-68
PM300E6 Booster Amp.....	204-12

DAVE SIMMS MUSIC PRODUCTS (EX. VAT)

August Amplification	
PA 100 4 ch.....	119-99
2 x 12 PA Cols prs.....	154-40
2 x 12 PA Hn Cols prs.....	172-50
1 x 12 PA Cols prs.....	99-99
1 x 12 PA Cols pr.....	119-25
2 x 12 Inst. Cab.....	82-25
"V" 4 x 12 Inst. Cab.....	140-00
1 x 15 Folded Hn Bin.....	145-00
Add on Hn per pr.....	64-80
Full-mix PA 100.....	149-99
Power slave 125 amp.....	94-50
1 x 15 Super bin w hn.....	167-00
1 x 15 Mini bin.....	124-30
1 x 15 Super mini bin.....	145-80

August Disco Consoles	
MD3 Garrard dks.....	218-45
MD1.....	153-25
MD3 100.....	286-25

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 IIIb, mono 170W.....	330-00
Series IIIa, stereo.....	375-00
Series III, stereo 170W.....	495-00
Series VI.....	246-00
Series VIIa.....	186-00
SP 18 pre amp.....	135-00

LOUDSPEAKERS	
HE1c, 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

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/30 70W Leslie.....	377-00
SM/100 70W.....	624-00
SM/300 120W Leslie.....	856-00
SM/3000 200W.....	1163-00

SOUND CRAFT	
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	
SPII 50W hn.....	30-00
SPIV 100W hn.....	51-00

SPERRIN ELECTRONICS	
Disco MK VI.....	204-12
Light Unit, 4000L.....	59-00

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-chn mixer MP-16, 16-chn mix.....	577-15
EX-2 Cross-over.....	1427-90
K-85 Power Baby combo.....	265-45
K-95 Bass Baby combo.....	285-00
2050-BB, 100W cab.....	163-60
2100-GB, 200W cab.....	206-60
2100-BB, 100W bs cab.....	213-60
370-B 70W horn p.a. cab.....	142-15
3140-BH, 140W hn p.a. cab.....	186-45
3140-B 140W p.a. cab.....	156-45
3200-B, 120W bass horn cab.....	427-90
H-50, 70W tweeter horn.....	156-45
H-100 120W tweeter horn.....	227-15

STRINGS & THINGS

BARCUS BERRY AMPS	
1500 Pre-amp contr. unit.....	242-73
1510 Pre-amp contr. unit.....	326-43
1520 Pre-amp contr. unit.....	368-28
1601 Pwrd 12" spkr unit.....	326-43
1602 Pwrd 15" spkr unit.....	351-54
1603 Pwrd 2 x 12 spkr unit.....	368-28

S-W	
20001 Vocal Blender.....	220-00
12070 PA 100W with reverb.....	159-00
12072 PA 100W amp.....	139-00</

421-8H 15" 150W....	126-00	A300 Pro. Power amp	350-00
511B Sectoral hn....	75-00	A500 Pro. Power amp	480-00
811B Sectoral hn....	64-00	TPS 12/2 mixer.....	1740-00
808-BA 30W H/F		TPS 16/2 mixer.....	2125-50
driver.....	108-00	TPS 20/2 mixer.....	2500-00
802 HF driver 40W....	92-50	TPS 24/2 mixer.....	2875-00
809 Xover 100W....	65-00	TPM 10/2 mixer.....	1931-25
		TPM 16/2 mixer.....	2562-00
		TPM 20/2 mixer.....	2981-25
		TPM 24/2 mixer.....	3400-00

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

112S.....	37-80
212S.....	64-80
HS2.....	45-36
SF/15.....	129-60
TF/15.....	129-60
HFI.....	113-40

TURNER (EX. VAT)

1 x 15 Bs Hn.....	180-00
2 x 15 Bs Hn.....	340-00
1 12 Mid Ring. Hn..	160-00
2 x 12 Mid Ring. Hn.	280-00
1 x 10 Mid Ring. Hn.	150-00
Rad. Hn. + VHF	
Tweets,.....	300-00
Wedge 12" ATC +	
Hn.....	220-00
Wedge 12" ATC +	
Diff Hn.....	320-00
Wedge 12" Gauss +	
Diff Hn.....	400-00
Hexagonal Mt.....	230-00
A200 Ster. power	
amp.....	245-00
B300 Pro. Power amp	
.....	260-00

A300 Pro. Power amp	350-00
A500 Pro. Power amp	480-00
TPS 12/2 mixer.....	1740-00
TPS 16/2 mixer.....	2125-50
TPS 20/2 mixer.....	2500-00
TPS 24/2 mixer.....	2875-00
TPM 10/2 mixer.....	1931-25
TPM 16/2 mixer.....	2562-00
TPM 20/2 mixer.....	2981-25
TPM 24/2 mixer.....	3400-00

Belden Multiway	
Cables.....	on app
Cannon Pigs—Stg.	
Boxes.....	"
Gauss Spkrs.....	"
JBL Spkrs.....	"

VITAVOX (EX. VAT)

Thunderbolt CN480..	520-00
Bass Bin CN308.....	655-45
6200 Bitone Repro ..	471-45
Major Bitone CN343.	579-65
15 in. Loudspeaker..	105-90
S.2 Pressure unit....	148-00
S.3 Pressure unit....	121-00
H.F. Horn CN157....	65-55
4kHz Horn CN463...	50-45
10 cell Multicell Hn	
CN123.....	299-80
500 Dividing Ntwrk.	
220S/531 Multicell	
CN129. Hn.....	550-30

VOX (EX. VAT)

AC30.....	232-50
AC50.....	132-17
Speaker Enclosures:	
FB118.....	111-96
FB215.....	116-62
FB212.....	93-30

W.E.M.

Copicat Echo.....	86-00
Dominator 30.....	165-00
Dominator 50 lead ..	180-00
Dominator 50 Combo	
50 Amp Top.....	180-00
GX 40.....	115-00
GX 100.....	95-00
AX 40.....	121-00
AX 100.....	95-00
AX 100.....	121-00
Dominator Mk III....	97-50
Dominator Bass.....	108-00
Slave Power Stage 100	
Slave Power Stage 200	
187-00	
Bandmixer 100 Mk II	
154-00	
Reverbmaster.....	231-00
Audiomaster Mk 2....	395-00
Super Dual 12.....	88-00
Super 40.....	88-00
Starfinder 100 Bass..	105-00
Starfinder Twin 15 ..	125-00
Super Starfinder 200.	175-00
1 x 12".....	48-00
1 x 12" w/vol control	
60-00	
Club System.....	88-00
Club 2 x 12".....	72-00
Band System.....	105-00
Band 2 x 12".....	90-00
4 x 12" A Super.....	110-00
Intruder reflex 50...	160-00
Intruder reflex 100..	180-00
X39 reflex 100.....	315-00
X39 reflex 200.....	375-00

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.....	122-49
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
PS250 250W.....	148-50
PS300 300W (st)....	184-22

INSTRUMENT ENCLOSURES

A2004 x 12" 200W ...	157-68
A150 1 x 15" fidd hn	
bs enc 150W.....	216-63
A150H as A150 w	
mid range hn.....	269-73
A250 1 x 18" fidd hn	
bs enc 200W.....	277-50

P.A. ENCLOSURES

S50 1 x 12" 60W.....	59-85
S100 2 x 12" 120W ..	84-82
S150 1 x 15" w H.F.	
horns 100W.....	174-21
S200 4 x 12" 240W ..	157-65
M50 1 x 12" monitor	
60W.....	61-74
H50 H.F. twin horn....	66-45
Projector 100 1 x 15"	
2 hn.....	154-50
Projector 200 2 x 15"	
3 hn.....	258-00

CONCERT RANGE PA ENCLOSURES

B12 1 x 12" Mid rnge	
hn 200W.....	196-20
B15 1 x 15" bs hn	
200W.....	240-12
B30 2 x 15" bs hn	
400W.....	398-58

H100E Radial horn	
30W.....	136-23
H100V Radial horn	
70W.....	187-23
T70 H.F. horn 70W..	171-48
L100 36" horn 70W..	314-85

MONITOR ENCLOSURES

M100/12 1 x 12"	
MWedge 100W.....	370-71
M100/15 1 x 15"	
M200/15 1 x 15"	
Multi wedge 200W	
184-98	
Mon Horn "A" Mid/	
H.F.....	12-78
Mon Horn "B" Ext.	
58-68	

MIXING DESKS

D8 Mono 8 ch.....	185-79
D8 D-L Mono 8 ch....	229-80
D16 St 16 ch.....	870-00
D24 St 24 ch.....	1275-00

WING (EX. VAT)

TRAYNOR

Compos:	
YGM-3 30W rvb.....	114-00
YGM-4 40W rvb.....	132-00
YGL-3 Twin rvb	
90W.....	252-00
YBA-2B Bs mate	
30W.....	114-00
YBA-450W, 15" spkr	
.....	177-00
Amplifiers:	
YBA-1 50W, bs.....	108-00
YRM-1 50W Id w/rvb	
132-00	
HUB driver+hn.....	138-00
YBA-1A 100W bs....	132-00
YGL-3A 100W head-	
rvb/trem.....	168-00
Monoblock 325W bs/	
lb.....	243-00
Speaker Systems:	
YS-15P 15" ported bs	
YT-15 2 x 15" Id/bs..	
120-00	

YF-10 4 x 10" Id/bs...	120-00
YC-8108 x 10" bs....	150-00
YC-6106 x 10" Id....	138-00
Y-2122 x 12" Id....	108-00
YF-12 4 x 12" Id....	150-00
YCV-188 1 x 18"	
Vega cab 300W....	132-00
YCV-212 2 x 12"	
Vega cab 200W....	174-00

P.A. Amps:	
YVM-3 P.A. rvb 30W	
99-00	
YVM-4 4 ch w/rvb....	150-00
YPM-6 6 ch w/rvb....	234-00
YPM-1 100W slave ..	99-00
P.A. Speaker Systems:	
YSC-2 4 x 12" cols	
(pr).....	144-00
YSC-3 4 x 8" cols	
(pr).....	114-00
YSC-8 6 x 8" cols	
(pr).....	180-00
YSC-9 15 x 12" x hn	
cabs (pr).....	438-00
YM-1 Mr cabs (ea)...	63-00
YSC-7A Cols (pr)...	216-00
YSP-1 Sibilance Pro-	
jector (ea).....	57-00

ZOOT-HORN (EX. VAT)

All prices available on appl.	
BB 1 1 x 15" bin.....	TBA
BB 2 2 x 15" bin.....	"
FB 5 mon. 75W.....	"
FB 6 mon. 150W.....	"
MB 1 2 x 12" ATC....	"
MB 2 2 x 12" Gauss ..	"
HUB driver+hn.....	"
ST203 Super drivers .	"
CB15 1 x 15" bass enc	
SD18 1 x 18" bass enc	
SFI 4-way PA cab....	"
Modular custom	
mixers.....	"
Electronic crossovers	
Studio consoles.....	"

PERCUSSION INSTRUMENTS

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.....	"
Snares:	
4160G, 14 x 5.....	
4160, 14 x 5.....	
4157, 14 x 5.....	
4153, 14 x 6.....	
4109, 14 x 5.....	
4102, 14 x 5.....	
4105, 14 x 5.....	
4190, 14 x 6.....	
4191, 14 x 6.....	
4192, 15 x 8.....	
4193, 15 x 8.....	
4105, 14 x 5.....	
Bass Drums:	
4259, 26 x 14.....	
4260, 28 x 14.....	
4262, 20 x 16.....	
4263, 32 x 16.....	
4264, 34 x 16.....	
4265, 36 x 16.....	
4271, 26 x 14.....	
4272, 28 x 14.....	
4273, 30 x 16.....	
4274, 32 x 16.....	
4275, 34 x 16.....	
4276, 36 x 16.....	
4110, 22 x 14.....	
4111, 24 x 14.....	
4115, 26 x 14.....	
4117, 28 x 14.....	
4244, 18 x 14.....	
4249, 20 x 14.....	
4247, 22 x 14.....	
4269, 24 x 14.....	
4271, 26 x 14.....	
4272, 28 x 14.....	
Tom Toms:	
4415, 12 x 8.....	
4416, 13 x 9.....	
4420, 14 x 10.....	
4421, 15 x 12.....	
4417, 11 x 14.....	
4418, 16 x 16.....	
4422, 16 x 18.....	
4419, 18 x 16.....	
4423, 18 x 18.....	
also in walnut	

Cymbals
K. Zildjian and Ajaha
price being revised

BOOSEY & HAWKES

BEVERLEY COMPLETE OUTFITS	
Panorama 21.....	359-91
Panorama 22.....	485-46
Panorama 24.....	428-54
Galaxy 18.....	296-30
Galaxy 21.....	313-04
Galaxy 24.....	324-76
AVEDIS ZILDJIAN CYMBALS	
(Prices for all types except	
Swish and Pang as stated)	
(Available in Types and	
Weights as Catalogue)	
7386 8".....	24-51
7387 10".....	29-00
7389 12".....	35-00
7390 13".....	39-01
7391 14".....	44-99
7392 15".....	48-01
7393 16".....	50-99
7394 17".....	56-00
7395 18".....	61-00
7395S 18" Swish.....	71-50
7399 19".....	67-01
7396 20".....	74-01
7396P 20" Pang.....	81-99
7396S 20" Swish.....	81-99
7400 21".....	80-00
7397 22".....	90-01
7397S 22" Swish.....	98-01
AVEDIS ZILDJIAN "BRILLIANT" CYMBALS	
(Prices for all types except	
Swish and Pang as stated)	
7387B 10".....	34-99
7390B 13".....	44-99
7391B 14".....	51-01
7392B 15".....	54-00
7393B 16".....	57-00
7394B 17".....	62-00
7395B 18".....	67-50
7395S 18" Swish.....	78-01
7396B 20".....	79-50
7396BS 20" Swish ..	88-00
7396BP 20" Swish ..	88-00
7397B 22".....	96-00
7397BS 22" Swish ..	104-00
AVEDIS ZILDJIAN HI-HAT CYMBALS	
7390HH 13".....	78-01
7391HH 14".....	90-00

7392HH 15".....	98-02
7393HH 16".....	101-98

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 V.....	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
Supert 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	

1120 14" x 20"	143-63
1122 14" x 22"	151-46
1124 14" x 24"	167-98
1126 14" x 26"	183-23

Bas Drums—Single Headed	
11185 14" x 18"	115-86
11205 14" x 20"	122-75
11225 14" x 22"	129-84
11245 14" x 24"	139-40
11265 14" x 26"	152-10

Accessories	
5000 Bass Drum Pedal Super de Luxe	33-46

6000 Bass Drum Pedal Standard	
500 Hi-Hat Super	25-01
9000 Throne	56-48
700 Cymbal Stand	36-46
710 Cymbal Stand Heavy Duty	22-70
800 Hi-Hat Stand	28-40
Flush	29-45
600 Snare Stand	31-07
Flush	22-87
650 Buck Roger Stand	36-73
15 Single Tom Tom holder	31-75
18 Double Tom Tom holder	40-18
13 Triple Tom Tom holder	53-55
19 Double Swivel Tom Tom floor stand	40-18
1450 Bass Drum Cymbal Arm complete	12-42
1480 Spurs	13-34
830 Snare Strainer	10-86
1115 Tom Tom Damper	5-53
748 Hi-Hat Clutch	4-87
750 Cymbal Tilter	4-87
755 Swivel Cymbal Tilter	5-53
842 Butt Plate for Snare	2-78
1275 Drum Key	1-47
1290 Drum Key and Wrench	2-25
1280 New Drum Key	2-25
1422 Single Cow Bell holder	3-78
4437 Parade Leg Rest	5-78
730 Cymbal Sizzler	5-00

FLETCHER, COPPOCK & NEWMAN	
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KENT	
N2501 Apollo 5	229-00
N2501 Superstar	295-00
N2501 Apollo 4	156-00

HOHNER	
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SONOR	
Outfits	541-85
XK984	450-00
XK925	717-05
XK926	822-25
XK945 rosewood	1078-45
XK9212 Sound mchn.	1354-25

Snare—drums:	
D565 14" x 5 1/2"	89-40
D566 14" x 6 1/2"	96-10
D561 Acrylic	89-40

Bass drums:	
G318 18" x 14"	103-70
G370 20" x 14"	115-15
G322 22" x 14"	126-45
G324 24" x 14"	150-35

Tom-toms: (single-headed)	
T706 6 1/2" x 5 1/2"	55-50
T708 8" x 5 1/2"	51-65
T710 10" x 6 1/2"	54-90
T712 12" x 8"	54-90
T713 13" x 9"	54-90
T714 14" x 10"	63-55
T715 15" x 12"	85-30
T716 16" x 14"	86-30

Tom-toms: (double-headed)	
T722 12" x 8"	54-90
T723 13" x 9"	54-90
T724 14" x 10"	63-55
T625 15" x 12"	71-40
T734 14" x 14"	86-30
T736 16" x 16"	86-30
T738 18" x 16"	112-25

Snare drum stands:	
Z5554	52-30

Cymbal stands:	
Z5224	34-40
Z5227	16-40
Z5228	69-70
Z5229	34-40

Cymbals:	
Zymbor	
Z1002 12"	6-10
Z1003 13"	7-20

Z1005 14"	10-55
Z1007 16"	13-30
Z1009 18"	19-25
Z1011 20"	21-75

Turko:	
Z2002 12"	11-80
Z2003 13"	13-55
Z2005 14"	16-90
Z2006 15"	19-40
Z2007 16"	22-50
Z2009 18"	29-45
Z2011 20"	38-40
Z2013 22"	48-95

Zyn:	
272 12"	4-80
274 14"	7-40
275 15"	8-80
276 16"	10-40
278 18"	14-85
2685 18" sizzle	15-75
280 20"	16-90
2695 20" sizzle	17-30
282 22"	20-25

HORNBY-SKEWES

HOSHINO	
HSD500	369-00
HSD500T	475-00
HCT8	297-00
HM300	151-50

KNELLER

POWER DRIVE (EX VAT)	
Stool	19-11
Cymbal stand	16-43
Boom cymbal stand	22-23
Snare drum stand	19-11
Hi-hat pedal	26-04
Double bass drum pedal	46-50

NORLIN

PEARL DRUM OUTFITS	
6300/PFW 22" Bs.	873-00
6300/SFW 22" Bs.	952-00
6301/PFW 24" Bs.	907-00
6301/SFW 24" Bs.	984-00
6302/PFW 22" Bs.	623-00
6302/SFW 22" Bs.	678-00
6302/PF 22" Bs.	688-00
6302/SF 22" Bs.	742-00
6302/PNP 22" Bs.	653-00
6302/SNP 22" Bs.	708-00
6304/PFW 24" Bs.	638-00
6304/SFW 25" Bs.	693-00
6304/SFW 25" Bs.	704-00
6304/SF 24" Bs.	759-00
6304/PNP 24" Bs.	666-00
6304/SNP 24" Bs.	722-00
6312/PFW 24" Bs.	557-00
6312/SFW 22" Bs.	546-00
6312/PF 22" Bs.	633-00
6312/SF 22" Bs.	671-00
6312/PNP 22" Bs.	603-00
6312/SNP 22" Bs.	643-00
6314/PFW 24" Bs.	591-00
6314/SFW 24" Bs.	642-00
6314/PF 24" Bs.	677-00
6314/SF 24" Bs.	728-00
6314/PNP 24" Bs.	642-00
6314/SNP 24" Bs.	642-00
6324/PW 24" Bs.	529-00
6324/SW 24" Bs.	571-00
6324/PFW 24" Bs.	529-00
6324/SFW 24" Bs.	571-00
6324/PF 24" Bs.	603-00
6324/SF 24" Bs.	633-00
6324/PNP 24" Bs.	568-00
6324/SNP 24" Bs.	610-00
6332/PFW 22" Bs.	494-00
6332/SFW 22" Bs.	525-00
6332/PF 22" Bs.	557-00
6332/SF 22" Bs.	589-00
6332/PNP 22" Bs.	531-00
6332/SNP 22" Bs.	562-00
6342/PW 22" Bs.	440-00
6342/SW 22" Bs.	468-00
6342/SFW 22" Bs.	496-00
6342/PF 22" Bs.	524-00
6342/SF 22" Bs.	524-00

Tom-Toms:	
6355/PNP Concert	429-00
6355/SNP Concert	429-00

Tom-Toms:	
6356 Cust Metal	
6357 Cust Brass	
6358 Cust Brass	
6359 Cust Brass	

Accessories:	
6360 Bs Drm Pedal	25-75
6361 Hi-Hat stand	31-75
6362 Cymbal floor stand	16-00
6363 Snare Drum stand	18-25

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-string; de luxe-d/l; jumbo-jbo; pia.10-pno; left hand-l/h; scale-sc; case-cs; banjo-bjo; monitor-mt.

6364 Cymbal Boom stand	30-75
6365 Drummer's Stool	39-50

PEARL MAXWIN	
6400 Stage-705 22" Bs Drm	245-00
6401 Stage-704 22" Bs Drm	218-00
6402 Studio-504 22" Bs Drm	199-00
6403 Studio-503 20" Bs Drm	126-00

Snare Drums:	
6410 Snare Drum Kit 5 x 14, 12"	36-75
6411 Metal Snare Drum, 5 1/2 x 14"	31-00
6412 Wood Snare Drum, 5 1/2 x 14"	27-75
6413 Wood Snare Drum, 5 1/2 x 14"	23-50

Accessories:	
6420 Bs Drm Pedal	12-00
6422 Hi-Hat Stand	13-00
6423 Cym Floor Std.	7-25
6424 Snare Drm Std.	8-25

TOSCO CYMBALS	
14" Hi-Hats	38-00
15" Hi-Hats	40-00
16" Crash Ride	23-00
18" Medium Ride	33-00
20" Medium Ride	39-50

Bass Drums:	
124, 28 x 17"	89-67
126, 26 x 17"	89-06
127, 18 x 15"	65-53
130, 20 x 17"	73-66
125, 24 x 17"	85-73
132, 22 x 17"	74-91
1150, 20"	61-94
1152, 22"	64-78
1154, 24"	67-63
1170, 20 x 15"	48-61
1161, 20 x 17"	54-51
1171, 20 x 17"	48-98
1172, 22 x 15"	52-29
1163, 22 x 17"	56-71
1173, 22 x 17"	52-84
1175, 24 x 15"	57-09
1421	84-89
144	93-65
166	112-85

Timbales:	
531, 13 & 14 x 6	96-34
532, 13 & 14 x 6	89-06
531C	98-41
532C	91-13

Tom-Toms:	
112	29-97
113	32-68
114	39-32
115	45-37
116	48-06
117	50-77
118	48-78
119	53-48
120	45-37
121	68-87
122	43-49
123	58-80
124	48-06
125	39-96
126	45-37
127	62-22
128	68-25
129	27-63
130	33-11
131	35-00
132	47-29
133	39-78
134	20-63
135	26-15
136	33-51
137	41-43
138	43-09

Outfits (w/out cymbals)	
202 w 20" BD.	357-48
B202 w 22" BD.	358-73
D202 w 24" BD.	369-52
2101	343-15
B201	344-40
C201	335-05
B203	435-40
D203	444-14
B204	510-45
D204	519-19
B304	434-68
D304	435-94
B305	446-73
D305	471-86
B305	473-11
D305	483-90
B308	505-91
D308	507-16
B604	517-95
D604	417-88
B604	419-14
D604	429-92

Tom-Toms:	
202 w 20" BD.	357-48
B202 w 22" BD.	358-73
D202 w 24" BD.	369-52
2101	343-15
B201	344-40
C201	335-05
B203	435-40
D203	444-14
B204	510-45
D204	519-19
B304	434-68
D304	435-94
B305	446-73
D305	471-86
B305	473-11
D305	483-90
B308	505-91
D308	507-16
B604	517-95
D604	417-88
B604	419-14
D604	429-92

Cymbals:	
2685 18" sizzle	15-24
2695 20" sizzle	17-31
272 12"	4-82
272 12" pair	9-64
273 13"	6-15
273 13" pair	12-30
274 14"	7-39
274 14" pair	14-75
275 15"	8-79
275 15" pair	17-59
276 16"	10-41
278 18"	14-85
280 20"	16-92

Snare Drums:	
410 Supersensitive 5" 4 1/2"	152-00
400 Supraphonic 5 1/2"	100-00
402 Supraphonic 6 1/2"	103-00
404 Acrolite	75-00
405 Piccolo 3"	92-00

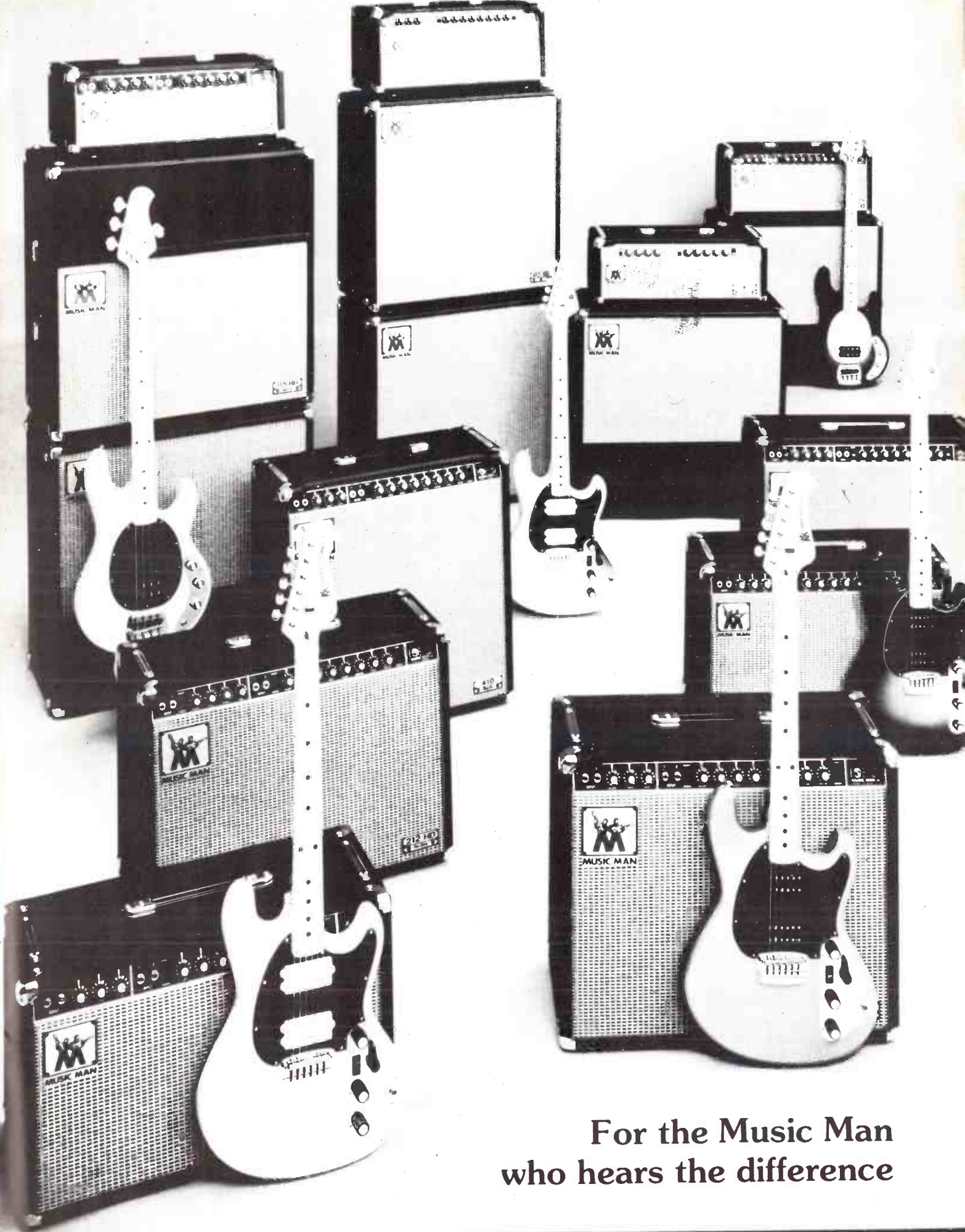
Stands and Fittings:	
201 Speed King Pedal	35-00
205 Ghost Pedal	50-95
1130 Tubular Hi-Hat stand	43-15
1374 Tubular s/d stand	32-90
1405 Tubular cymbal stand	28-95
1410 Tubular boom stand	40-80
1020 Tubular throne	31-35

Orchestral Drums:	
942 12 x 8 Tom Tom Super Classic	66-39
944 13 x 9 Tom Tom Super Classic	69-39
946 14 x 10 Tom Tom Super Classic	70-91
947 15 x 14 Tom Tom Super Classic	75-45
948 14 x 14 Floor Tom Tom Super Classic	90-53
950 16 x 16 Floor Tom Tom Super Classic	99-55
952 18 x 16 Floor Tom Tom Super Classic	114-67
954 20 x 18 Floor Tom Tom Super Classic	134-29

497 6 x 5 1/2 Melodic Tom Tom	
488 8 x 5 1/2 Melodic Tom Tom	30-16
489 10 x 6 1/2 Melodic Tom Tom	30-16
461 12 x 8 Melodic Tom Tom	40-75
462 13 x 9 Melodic Tom Tom	45-28
463 14 x 10 Melodic Tom Tom	49-79
464 15 x 12 Melodic Tom Tom	52-78
465 16 x 14 Melodic Tom Tom	69-39
920 20 x 14 Bass Drum Super Classic	128-23
922 22 x 14 Bass Drum Super Classic	137-30
924 24 x 14 Bass Drum Super Classic	146-33
926 26 x 14 Bass Drum Super Classic	156-90

Accessories:	
7821 Single Tom Tom holder	18-00
7812 Double Tom Tom holder	25-00
13452 Double Tom Tom floor stand	37-55
7791 SturdiLok Tom Tom holder	25-90
13401 SturdiLok Tom Tom floor stand	34-45
13041 Bass Drum Anchor	4-57
1306 Curved Retracting spurs	6-53
1324 Hoop Mount Stick holder	5-10

LATIN-AMERICAN	
2357 Tunable Bongoes on stand	88-95
2351 Timbales, Copper on Stand	145-00
2353 Timbales, Brass on Stand	145-00
2359 Timbales, Chrome on Stand	155-00
1261 Single Cowbell holder	1-64
1271 Double Cowbell holder	2-61
128 4" Cowbell	6-60
129 5" Cowbell	7-95
2388 Black Beauty Cowbell	13-05
2389 Timbale, Cowbell	18-50
2390 Bongo Cowbell	21-75
2391 Mambo Cowbell	



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